

EYE ON EGE



Design Carpets Art
Fashion Sustainability

Issue No 03



EYE ON EGE

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Cover: Custom design (EF74645HW-2) dress in Highline 1100 upcycled from the carpets displaying at Vogue: Like a Painting (p. 090). Epoca Structure (0720625) skirt. *Left:* Melange Stripe (RF55754909) from Essentials in Highline 1100. Photographs by Mikkel Mortensen

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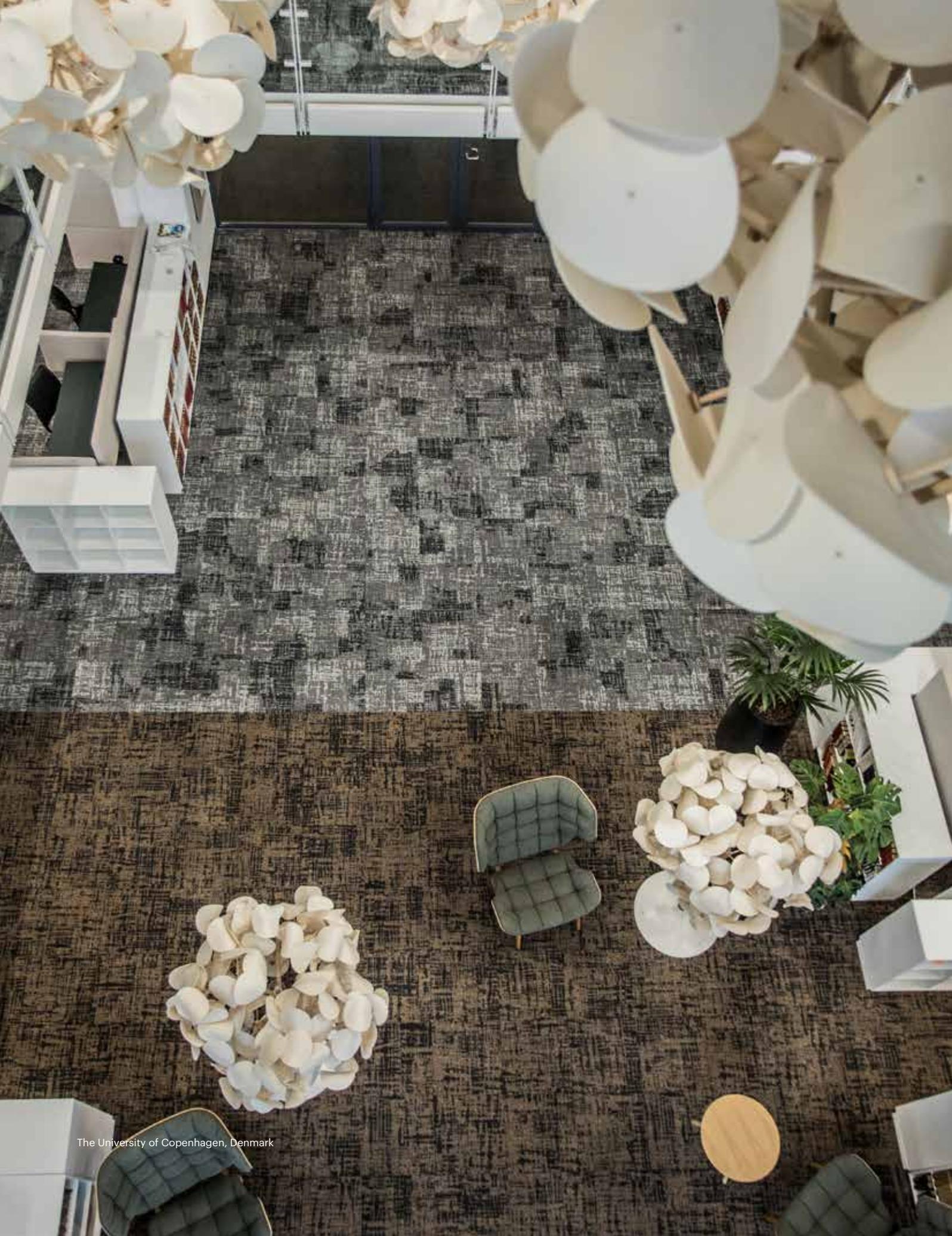
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AESTHETICS WITH ETHICS

How privileged are we? To supply beauty and comfort to spectacular places all over the world. To tell stories of great architecture, brands and experiences. And, to do this while paying the greatest respect to the people and planet. Quite privileged, we would say!

In this third edition of Eye on Ege, we take a deep dive into our sustainable initiatives and collaborations. With all products being Cradle Certified™ and showing compliance with the ambitious Indoor Air Comfort GOLD Certification, we structured our business around sustainability long before it reached the global agenda. Therefore, this magazine features a sit-down talk with ECONYL® yarn inventor, Giulio Bonazzi, who elaborates on waste being the beginning, not the end.

Fashion! Feel inspired and wowed by our latest catwalk carpets and the impressive “Vogue: Like a Painting” exhibition. Following our art heritage, we display the newest art cooperations and urge you to enjoy the good company of Danish art trio SUPERFLEX, our Tate Modern collaborators.

Your heart will make an extra beat for Atelier by Monsieur Christian Lacroix, an extravagant collection inspired by memories of French architecture and vintage textiles. In addition, we invite you inside Copenhagen-based Hotel Danmark and Australian Victoria Racing Court to experience how proud traditions translate to carpet design in very different ways.

Welcome to Eye on Ege.

Mads Skak Lindegaard & Morten Skibsted
Senior directors

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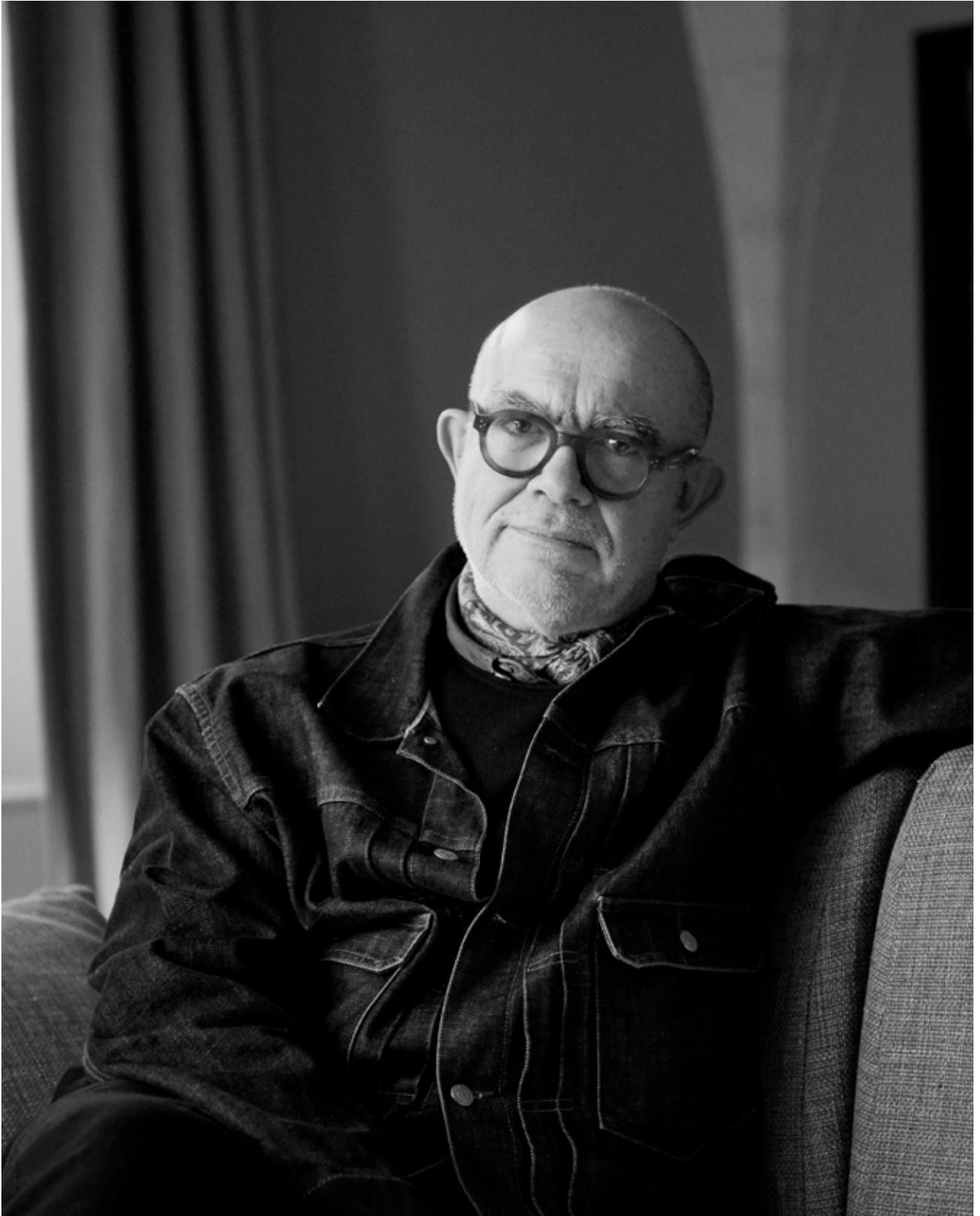
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MONSIEUR CHRISTIAN LACROIX

*“When too much
becomes just enough”*

With an amazing and recognised talent for creating flamboyant, exquisite and picturesque patterns, Monsieur Christian Lacroix has taken his uninhibited imagination to the world of interior design and artistic scenography. His unique flair for combining colours and patterns into new and compelling creations adorns several landmark hotels and museums around the world.

We met him at Hôtel Jules César in his hometown Arles in the South of France to talk about confidence, courage, colours and carpets.





The carpets Toile in the red room and Perse in the blue room are both from the Atelier collection by Monsieur Christian Lacroix

Describe your design process. I need to have a blank sheet of paper in my mind and to have self-confidence. Then I have to think about the target, “Why am I doing this?” Because I am not an artist. My work is not just for the sake of my own imagination, everything I do has a purpose. It is meant to please people. To make the singers of an opera or the dancers of a ballet or the hotel guests as comfortable as possible and at the same time give the audience a memorable visual experience.

I always need to have a reference or a very concrete reason for working. Even for couture. I admire the female body. The shoulders and waist and it would not be fair to make clothes that a woman cannot get into. Also, it would not be fair to design a carpet that people never buy even if it is a wonderful canvas. If it is only a piece of art, if it is not useful for filling a room; if it does not make you feel good or welcome, it is not part of my process. This is just my way of thinking no matter if I design for a private home, a hotel or an office.

We live in a tough moment. In a tough world, we have to help people feel better – and to feel more daring perhaps. Not just taking the average products but being brave enough to create a real and honest atmosphere. I love people who have a house that is kind of a portrait of themselves. Because it is interesting. It is like a movie.

My duty is to listen to my customers when they describe their ideas and approaches, their ambitions and dreams for a play, a ballet or a hotel. It creates billions of images in my head and I start sketching. I love having lots and lots of documents, materials and photos, especially since I started working with a computer. I also have boxes and boxes full of little things in my Paris studio. Something special happens when you throw everything out on the floor. A story starts to emerge.

What inspires you? Tasting, feeling, smelling, seeing. The ambience and the mood. Everything in my mind becomes a novel, an impression or an awaking dream. When I was with my parents and we were driving in the car, I loved when the music on the radio was changing because it influenced the mood of the landscape that we were passing. With classical music, the nature was beautiful. With modern music, it could turn into a horror movie. This is what I mean. Everything connects. A feeling. A moment. The wine or the beer you had. The book you read. The people you just met. This is what I try to translate into a design, a dress or a costume.

I am much more into images than words. I love Instagram. I am not on Facebook. On Instagram, you can exchange feelings and face the world through photos. This is amazing to me. My wife is much more into words and literature,

and she has stack upon stack of books. For me, images pop up. It is a little bit lazy, I know.

Your designs are often marked by a highly detailed, colourful, lavish style. How do you know when to stop? The best artist is the one who knows when to stop and I do not know when to stop. I need people around to tell me when to stop because I love it when it is over the top. I think that maximalism sometimes becomes connected with minimalism because too much sometimes becomes just enough. My motto when I was a teenager was “too much is never enough”. I love when it is endless.

Are you always confident in your work? I have become more confident. For many years, I needed to feel sure and to be reassured. Now I have much more belief and confidence in the very first gesture. I trust the first feeling coming to my mind.

Does this confidence give you the courage to be different? I am not so different today. I was much more different as a teenager. Today, the world is evolving in an age where everything is flat and even. There is no room for differences. When I was a teenager and was looking for a job, you had to prove that you were different. It was a matter of clothing, a matter of thinking, a matter of presenting yourself. Nowadays the young



The colourful and inspiring Paris design studio of Monsieur Christian Lacroix



“I am different. I do not try to be different and I think this is my treasure”

generation is frightened of not being chosen if they are different. I am a little disturbed by that.

I am different. I do not try to be different and I think this is my treasure. I never try to be “in the mood” or “into trends”. Fashion trends are about everybody wearing the same colour, the same length, the same shape, the same label, the same everything. When I was doing couture, I tried to provide my customers with a way of being themselves with a special flair and something coming from the very bottom of my soul.

It is the same with interior. I belong to a generation who was so excited, fascinated and inspired by our teenage years in the sixties. Also in terms of design. Especially Denmark and Japan were innovative in their design approaches. When you look at the most trendy, the most

fashionable interior today, it is still from the sixties and the seventies and it continues to be Danish and Japanese design. It is like saying we cannot do anything better. We are recycling the awesome trends from the past. I think I was so lucky to belong to the generation of the sixties and seventies, because everything was brand new.

Let us talk about colours. I have always loved colour. It was like food to me when I was a child. I would try to eat the crayons in kindergarten. I was eating flowers too. But seriously, colour is a gift. It is like offering flowers. It is being polite, being kind. Sometimes when I am asked to do a special project, I know that people are expecting colours from me and I give them what they

expect although I actually dream and think in black and white. I design in black and white. But of course, colours are important in my work. In my life. My favourite colour is red and a kind of yellow. A mix of lemon green and yellow. And definitely red. Because it is blood. It is fire and because my mother was very often wearing red and she would buy me many red things.

Why do you choose carpets for many of your interior designs? I think a carpet is like a good sweater. Like a pullover or a beautiful scarf. Useful and decorative. No room, no home without a carpet. It is about making the experience personal and special, and I think carpets are ideal and wonderful to give your home a personal touch. And it is very agreeable and comfortable when



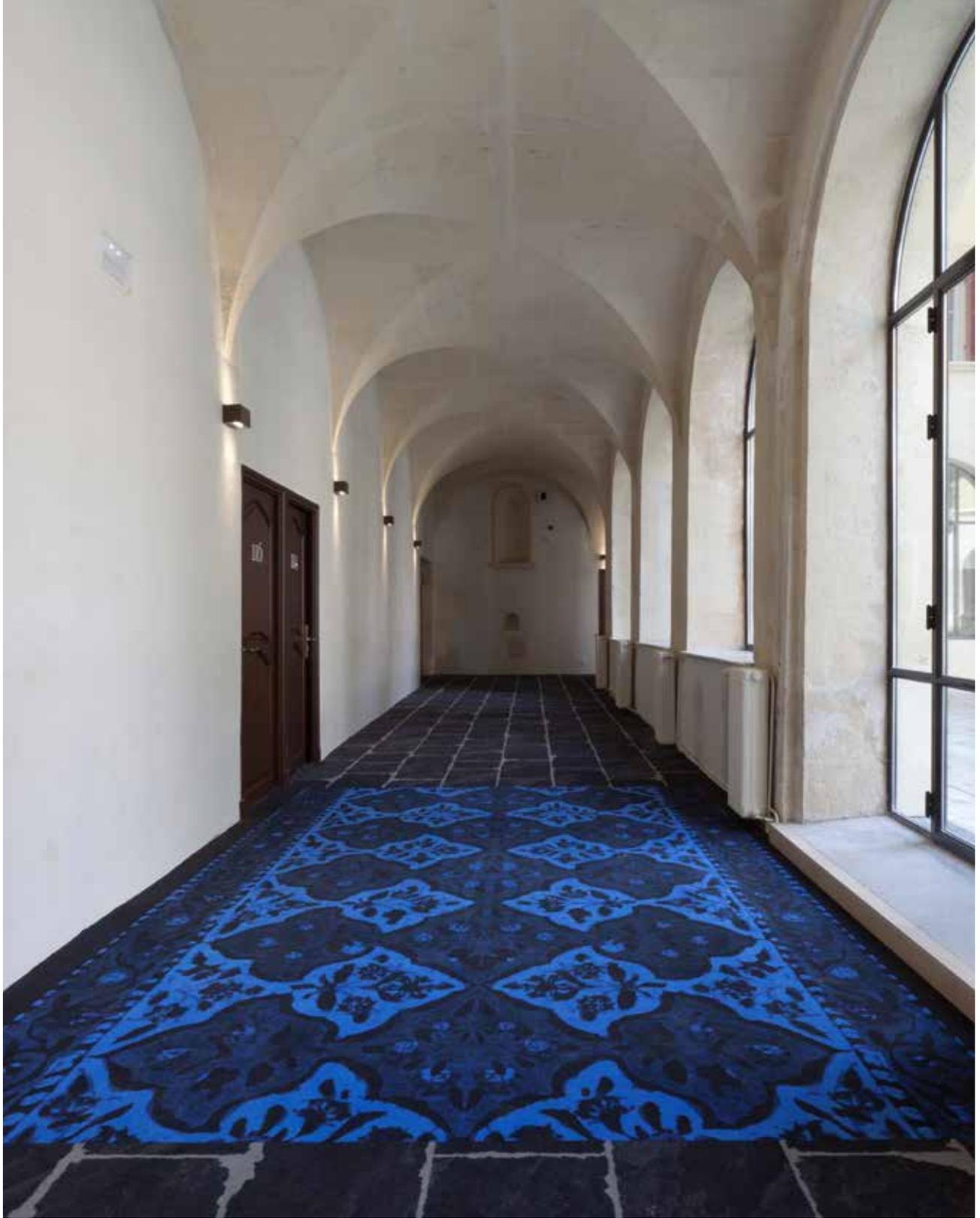
walking barefoot. I love being on the floor reading or working and carpets are better than stones for this. Of course, I like stones and I often have to choose between stones and carpets for my interior designs. In fact, I have made several carpet designs that resemble stones.

You have worked with Ege Carpets for more than 20 years. What is the reason for this close relationship? When I discovered that anything was possible, a limitless world opened up. Whatever

I have in mind, carpets can do it. I have never been told by Ege Carpets that something is not possible. So all my design ambitions can come true. Scans, collages, sketches, photos, textiles, old engravings, drawings can all become frescoes on the floor, and I can dress the most unexpected or unlikely place or space in the same way I dress the most important customer or the most spectacular show. It sets the scene and provides the perfect backdrop. It gives me profound pleasure to be able to adorn surfaces in this way.

Monsieur Christian Lacroix

Born in Arles, France, on 16 May 1951. After studying classical literature and art history in Montpellier, then at the Sorbonne and the Ecole du Louvre, he migrated towards costume design and created his own fashion house in 1987. Since the 1980s, he has put his signature to the costumes and scenography of numerous theatrical, opera and ballet productions. Since 2000, he has also been involved with more industrial design projects: TGV trains, hotels and cinemas.



Left / Right: Monsieur Christian Lacroix is still closely connected to his hometown Arles in the south of France where he has designed the interior for the luxurious Hôtel Jules César



Papillons is one of the amazing designs from the Atelier collection







COLOURS & HISTORY

In the old cultural district of Copenhagen very close to the City Hall Square, Tivoli and many of the city's museums, Hotel Danmark relates the interesting story of the Danish sculptor Bertel Thorvaldsen with interior design inspired by the bold and colourful Thorvaldsens Museum located just around the corner.

Photography by Martin Sølyst



Brøchner Hotels run six boutique hotels in Copenhagen with Hotel Herman K, Hotel Ottilia and Hotel Danmark as the most recent additions. Søren Brøchner-Mortensen, owner of Brøchner Hotels explains: “We believe there is a growing demand for more genuine and intimate travel experiences and that our customers consider their hotel stay an important part of that. Our hotels reflect the location they are in and help complete their overall experience.”

Therefore, the renovation process usually starts with the location and the building making each of the Brøchner hotels different in their appearance and ambiance. “It is important that we work with a team of visionary designers that take time to become familiar with the place so they can create an innovative and inspiring space that is true to its surroundings. We were able to find inspiration from the many museums at our door step and we fell in love with the colours, mosaics and character of the amazing Thorvaldsens Museum that is dedicated to the work of the Danish sculptor Bertel Thorvaldsen.”

While there is usually a high design factor connected with boutique hotels, functionality is still as important as ever. “Our facilities must always be of a high standard and quality so we

can ensure a relaxing and comfortable stay. Having said that, everyone can buy a good bed and it is important that we bring little surprises to our guests. One way of doing this is through the interior design by being true to the building, ambitious in our choice of materials and colours as well as staying loyal to our Scandinavian design traditions,” says Brøchner-Mortensen.

The racing green facade makes the hotel stand out even before you have entered. “We are so pleased that we had the courage to cover the facade with green tiles. It turns the building into a characteristic and beautiful house that people will notice and hopefully remember.” Once you are inside, a luxurious lobby, an outside vineyard garden and a rooftop bar offering amazing views of Copenhagen welcome you.

“Clothing surfaces” was the overall theme for the décor, and the corridors have walls that look like velvet thanks to a special coloured plaster based on an old Italian technique as well as soft carpet floors creatively reinterpreting old mosaic tiles. As you enter the rooms, a new experience awaits with a strong Scandinavian feeling. Leather, marble, black steel, fine textiles and crisp loop pile carpets complemented by beautiful Danish design furniture. The hotel





Left: Going up, down and back in time. A beautiful and careful restoration of the old staircase and lift

Right: Good morning CPH! A strong Scandinavian feeling takes over when you enter the rooms with subtle grey and beige tones combined with light-toned furniture. The hotel consists of two buildings from two different eras. This room is in the building from 1792

actually consists of two buildings. The building with a grey plaster facade overlooking the neighbouring museums dates all the way back to 1792 while the other building covered in green tiles is from 1969.

The life of Thorvaldsen and the hallway carpets. You will find carpets from Ege Carpets in all the Brøchner Hotels. “We like to use carpets in rooms and corridors mainly for the acoustics. We have guests 24/7 so it is important to reduce noise as much as possible. It is as if carpets make people walk more quietly and more slowly,” says Brøchner-Mortensen. “But of course the fact that we have the freedom to design any kind of pattern and choose between different qualities to create different experiences for our guests is also a huge benefit. And it is always a

Brøchner Hotels

Brøchner Hotels are owned by Mette and Søren Brøchner-Mortensen and is a chain of six boutique hotels in central Copenhagen. The chain opened Hotel Herman K in 2018, a luxury hotel with 31 rooms and in 2019 Hotel Ottilia, a 155-rooms hotel in the Carlsberg city district.



One of the corridors in Hotel Danmark. The carpet design is a flow of mosaic patterns inspired by the life of sculptor Bertel Thorvaldsen

pleasure to work with the Ege Carpets design team. They immerse themselves into the stories that we want to tell so they become an excellent working partner adding value to the whole process, concludes Brøchner-Mortensen.

When Ege Carpets designer Karen Lund Hansen was invited to take part in the refurbishment of Hotel Danmark, the hotel's design team introduced her to the beautiful colour universe of Thorvaldsens Museum created by Gottlieb Bindesbøll. Long hallways lined by a row of small rooms is an amazing visual experience where you can see strong, contrasting colours on the walls, large scale graphic mosaic floorings and boldly decorated ceilings through the doorways. The team wanted to translate this experience into the corridors of Hotel Danmark. With this briefing as a starting point, Hansen developed a carpet that features a series of mosaic designs with a colour and pattern flow inspired by the life of Thorvaldsen.

Thorvaldsen's life began in Copenhagen. His father was an Icelander who had settled in Denmark while his mother came from a poor, rural district near the Danish west coast. From an early age, Thorvaldsen demonstrated great creative talent, and his youth was spent assisting his father at the shipyards doing wood carving decorations for the ships, alongside studies at the art academy. In 1797, he moved to Rome to further his studies and had his great artistic breakthrough at the beginning of the 19th century. He returned to Copenhagen as a world famous artist who had created sculptures for the Pope, Napoleon and royal families of Europe.

The carpet design in the corridors of Hotel Danmark reflects these different geographical locations that had an influence on Thorvaldsen's life. The grey and brown colour tones are inspired by weather-beaten driftwood and lava stone found on the shores of Iceland. The simple, understated mosaic patterns by the coarse, knitted sweaters worn by Icelandic sailors. The vivid green shades mixed with browns come from the fields and forests of his mother's homeland. Copenhagen's bustling 18th century cityscape inspires the multi-coloured carpets mixing greens and browns with copper and red brick hues. Taking a walk through the corridors of

the hotel from one end to another, guests will discover that colour combinations and mosaic patterns on the carpets change from uninspired dark and simple to becoming brighter and increasingly more bold, complex and finally refined symbolising the artistic development of Thorvaldsen. From an untrained art academy student to the world class and highly skilled sculptor he became. The journey through the hotel corridors ends in the grey building overlooking Thorvaldsens Museum. Mosaic designs in grey, beige, terracotta and ochre tones create a light, sophisticated expression, resembling the sun bleached ancient architecture of Thorvaldsen's favourite city Rome.

The story of the life of Thorvaldsen – immaterial and irrelevant as it may seem once the show is on and guests are settled in the hotel – has served as an important tool to the designers facilitating the selection of materials, surfaces, patterns and colours adding an extra invisible value to the interior design.

Thorvaldsen and the museum

The Danish sculptor Bertel Thorvaldsen (1770-1844) was one of the most renowned artists among his contemporaries in Europe. He was an outstanding representative of the Neoclassical period in sculpture and most of his works are motifs from Greek mythology as well as portraits of religious and other important personalities. In 1838, he donated his large art collection to the city of Copenhagen. Thorvaldsen died in 1844 and lies buried in the courtyard of Thorvaldsens Museum. His sculptures can also be found in major museums around the world including the Louvre, the Metropolitan and the Victoria and Albert Museum.

Gottlieb Bindesbøll (1800-1856) was the architect behind the colourful and distinct museum building built from 1839 to 1847. Bindesbøll also travelled to Greece and Italy and spent a great deal of time in Rome where he got to know Thorvaldsen and made the first drawings for the museum. He combined a strong colour scheme with terrazzo and mosaic floors and Pompeiian decorated ceilings. The wall colours change from room to room creating a perfect backdrop to Thorvaldsen's white sculptures.



Top: Owner Mette Brøchner-Mortensen worked with a team of architects and designers in the renovation of Hotel Danmark, including Mette Fredskild and Morten Hedegaard. Here are both of them in a project meeting with Ege Carpets designer Karen Lund Hansen about the carpets for Hotel Danmark

Bottom: Thorvaldsens Museum

Victoria Racing Club:

FITTING THE RACE THAT STOPS A NATION

Just in time for the annual and internationally renowned Lexus Melbourne Cup, also known as the race that stops a nation, leading Australian architecture and interior design company, Bates Smart, completed The Club Stand for the Victoria Racing Club. The \$128 million state-of-the-art hospitality facility with a gross floor area of 12,967 m² draws inspiration from the shape of the iconic racetrack adorned by its much-loved rose gardens and is the tenth grandstand built at Flemington since 1865.

Flamboyantly elegant architecture. Positioned near the Main Entry, The Club Stand is a focal point that cross-connects the various elements of the track including the Members Lawn, Parade Ring, Betting Ring, Committee Room and the Winning Post. A spectacular new addition to the five-level Club Stand is The Roof Garden, which crowns the top and provides guests with

exceptional views of both the racecourse and Melbourne's city skyline, offering a racing experience unrivalled across Australia and the world.

Bates Smart director Kristen Whittle who led the design for the architectural team explains: "The confident, unique and flamboyant building radiates the energy of Flemington with a highly sculptural curvilinear form featuring

tilting sunshades and tiered seating creating an immerse "in-the-round" experience. Our hope is that this timeless building becomes a strong new cultural symbol celebrated by Australians for generations to come."

Transparent thresholds define the interior venues. Seamless glass screens grow out of the architectural facades on each level to create



“It was important to create a seamless transition from the exterior architecture to the interior spaces to ensure a premium raceday experience for members, offering a cohesive and consistent design language from the outside in.”

Jeff Copolov, Bates Smart director & interior design responsible

elegant, curvilinear bay windows. Thresholds between the interior spaces, the terraces and the circulation spaces “dissolve”, continuing the theme of transparency, while providing outstanding sightlines to the track.

Racetrack fashion inspiration. Imbued with a sense of history, the heritage of Flemington is evident throughout The Club Stand’s interiors and is incorporated in sophisticated and subtle ways. Thus, members are reminded of the rich tradition and legacy of the venue, while also championing its evolution. In the creative work, the Bates Smart team had a strong appreciation of the heritage, not only of the former building, but also the spirit of the racetrack and its festivities. Regarding the carpets made in cooperation with RC+D, Bates Smart director and interior design responsible Jeff Copolov explains: “The interior carpets draw inspiration from the fashion worn by its members during race meetings with tartan, plaid, hounds tooth, stripes and floral prints introduced.”

Champagne, anyone? The Mumm Champagne Bar is the landmark destination for celebration at Flemington and guests will truly experience the art of champagne in this vibrant, contemporary

interior that evokes the heightened energy of the race. For this first global flagship Mumm Champagne Bar, the style direction was set in a close cooperation between Bates Smart and the creative team of this renowned champagne house.

Reflecting the iconic Mumm champagne bottle, a 70-metre-long red ribbon adorns the bar’s ceiling and journeys through the space. Inspired by dynamic sculptural works of art, the furniture clusters are accented by rich jewel-like colours creating opportunities for guests to socialise within this intriguing landscape. The bars and soft furnishings are fluid with energetic, non-repeating forms.

Theatrical experiences. The Club Stand delivers a clear philosophical design strategy that reads from the outside in. Through a well-defined architectural language of the exterior, Bates Smart developed a visual concept ensuring that the elements of each fit out are treated like a sleek, timeless stage that can be inserted into the proceeding shell. Each venue is in effect “plugged in” as sets for a theatrical experience with its own personality. Two of the design key drivers were to create opportunities to improve sightlines to the racetrack and to ensure the flexibility of the floorplate to accommodate any alterations to meet future needs.

About the Victoria Racing Club & Bates Smart

Host of the Melbourne Cup Carnival, the Victoria Racing Club at Flemington was founded in 1864 and is the world’s largest member-based racing club with more than 30,000 members. Regarded as the world’s most vibrant racing event, the Melbourne Cup Carnival is a uniquely Australian celebration of sport, fashion, food & wine and culture, attracting more than 310,000 racegoers to Flemington Racecourse over 4 magical racedays each year and injecting more than \$444 million into the Victorian economy.

Bates Smart is a multidisciplinary design firm delivering architecture, interior design, urban design and strategic services across Australia. With more than 300 staff across Melbourne and Sydney, Bates Smart creates award-winning projects that transform the fabric of a city and the way people use and inhabit urban spaces and build environments.

The studio is synonymous for delivering premium Australian hospitality projects including Crown Towers Perth, Hyatt Regency Sydney, Canberra Airport Hotel, Intercontinental Sydney Double Bay and the Darwin Westin Hotel. Other recent works include Jam Factory in South Yarra, 171 Collins Street in Melbourne, Bendigo Hospital, Constitution Place in Canberra, Australian Embassy in Washington and The Store in Newcastle.



Top: The rich tobacco and burgundy colour scheme and custom timber paneling effectively tell the story of the venue. The carpet, a combination of 1960s hounds tooth and classic bordered stripes, divides the room and sets the tone for the classic pub style warmth expressed in the bar

Middle: The highly sculptural curvilinear form of The Club Stand radiates the energy of Flemington and creates an immerse “in-the-round” experience for the racegoers. Victoria Racing Club is the world’s largest member-based racing club

Bottom: Contemporary in style, The Furlong Bar is set to appeal to the modern and evolving generation of racegoers. The Derby Day themed décor is sophisticated in design and timeless in its atmosphere. The carpeting is areas of classic monochrome chevron stripe, glen plaid, line and grid – always cut off in a clean line to define space



*“I think I do
slow design”*

NICOLETTE

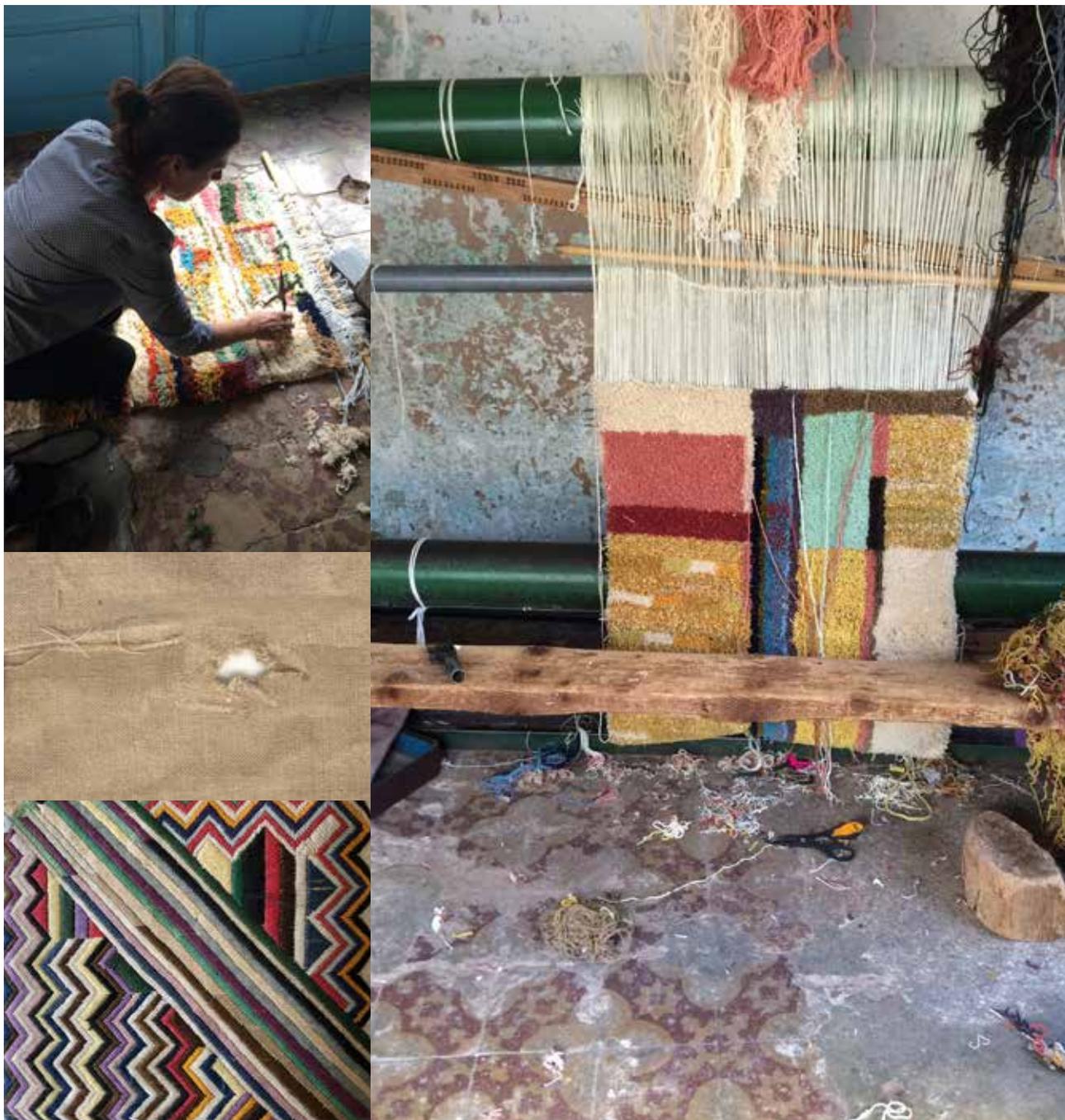
BRUNKLAUS

Canvas Collage made by Dutch designer Nicolette Brunklaus back in 2014 is one of the most successful Ege Carpets collections ever, and her carpet designs now cover the floors of many beautiful hotels and offices around the world. As the collaboration continues, the collection has been enhanced with new, textural structures and stunning colours. We met Nicolette in her studio in Amsterdam to find out more about her thorough, personal and very ambitious approach to design.



Left: Nicolette Brunklaus was an artist in residence in Morocco where she learned the skill of carpet knotting by local women in a garage. She later returned with some of her designs that the women helped her produce. The old piece of linen was the main inspiration for the Canvas Collage Collection. The colourful cushion was made by Nicolette's grandmother many years ago

Right: Rewoven is one of the Canvas Collage carpet designs inspired by the handwoven tactility of a piece of linen





Describe your working process? I take photos. Lots and lots of photos. When I go for a walk. If I cycle into the city, visit museums, see new architecture, enjoy nature or travel. It can just be a photo of a curtain moving in the wind. I take so many photos. And I save them onto my computer where I can sit and look at them and work on them to create new patterns and colour combinations. I save them again and I may not look at them for years. Until one day when I come across them in my digital archive and they just feel right for a specific project or just because it feels right for me to continue working on them.

The computer is very much my tool in this process but my work is also very tactile. I have to use my hands. Making ceramics, weaving or knotting, or just having loads of samples of real materials to touch and put into new interesting combinations. I have many boxes of textile samples, yarns and threads and I learn a lot from going to ceramic studios or attending craft sessions that are showing new techniques.

I think I do slow design. I put a lot of thought into it. It has to come from me. I never leave it

until it is absolutely 100% perfect in my mind. Of course, you have to meet a deadline but everything is so much about efficiency today. There is very little time for reflection. Today, we have to be careful when we design and produce. It has to be long lasting and stay with us for years. We should not design for the moment. Therefore, the process is very much about intuition in order to deliver something special. And I have always believed that personal, original design will stick around.

Where do you find your inspiration? Inspiration comes very much from my own experience of life, surroundings and people. I do not follow trends. I prefer galleries and art museums. I think my artistic background demands originality and imagination. Therefore, I spend a lot of time searching for a sincere and honest interpretation of my visual ambitions and apply my artistic approach into products that people are using. I translate art into useable products. I think that is why my work is recognisable. It has a lot of me in it.

Why are textiles a constant theme in your work? Textiles have always been a big part of my life. My mother was always sewing. We were five children, and she made all our clothes so there was a lot to sew. I was 14 before I was allowed to buy a pair of pants from a shop! I remember sitting next to my mother hearing the sound of the scissors cutting fabric. And at night, she would be knitting. My grandmother was the same. She would also make pillows and plaids. I am so impressed how these women could be so creative and make something very artistic while looking after their families. Of course, it inspired me. At an early age, I asked my mother for leftover materials to create my own little pastries and collages.

I think I like textiles because of the contrast they create. I also like wood, ceramics and stone, but it is the contradiction in the combination of the materials that fascinates me. Textiles deliver softness, movement and texture to a creation or an interior. They have a silence, no noise or only a soft, pleasant sound when you touch a piece of fabric or walk on a carpet.





Nicolette Brunklaus took photos of dahlias fading over time and translated them into a beautiful carpet design



How would you describe your home? A complete reflection of myself. It might look organised right now but it can also look completely messy. I do not make a distinction between work and home. I work whenever I am inspired. My home can be filled with things that I lay out on the tables or the floor. Fabrics, materials, drawings, photos.

As you grow older, your home becomes more personal. You inherit things that are part of your life story, and you have acquired and kept the things that mean something to you. I think with age, you become more selective. Many things can be shallow and do not create any emotion or motion. I love the feeling of someone having put his or her thoughts and efforts into a positive contribution. It takes time and personal effort. I need a bookcase. I have for years. But it takes me such a long time to design it and have it made because it has to be something that fits exactly into my home and my personality. I may never get it.

How do you feel when you see your creations being used by others? It actually becomes distant. It suddenly belongs to someone else. It is like an

actor who plays a role and after the final night, he moves on to the next play. It is not that I am arrogant and do not appreciate it. I do! However, it is not the end result that is most fulfilling to me. It is more the process and I am always in a new process. When I see one of my designs leaving the factory, I am on a high. I am proud to take it to the market. But then it starts to live its own life. People will use it in the way they like. They might put furniture that I do not like on one of my carpet designs. Or use a wall colour that I do not like. Or a colour I do like. But that is not for me to decide. I just hope they are happy with my designs.

How was the design process for the Canvas Collage carpets? The collection focuses on a woven textile structure like linen or a canvas upon which I have added motifs, patterns and colours. The structure is the foundation of all the designs and the carpet quality and colour technology of Ege Carpets really manage to interpret it perfectly.

As I mentioned, it is important to me to make designs that are long lasting. Part of it is design. The other part is quality. I am a creative. Not a producer. Therefore, it is essential for me

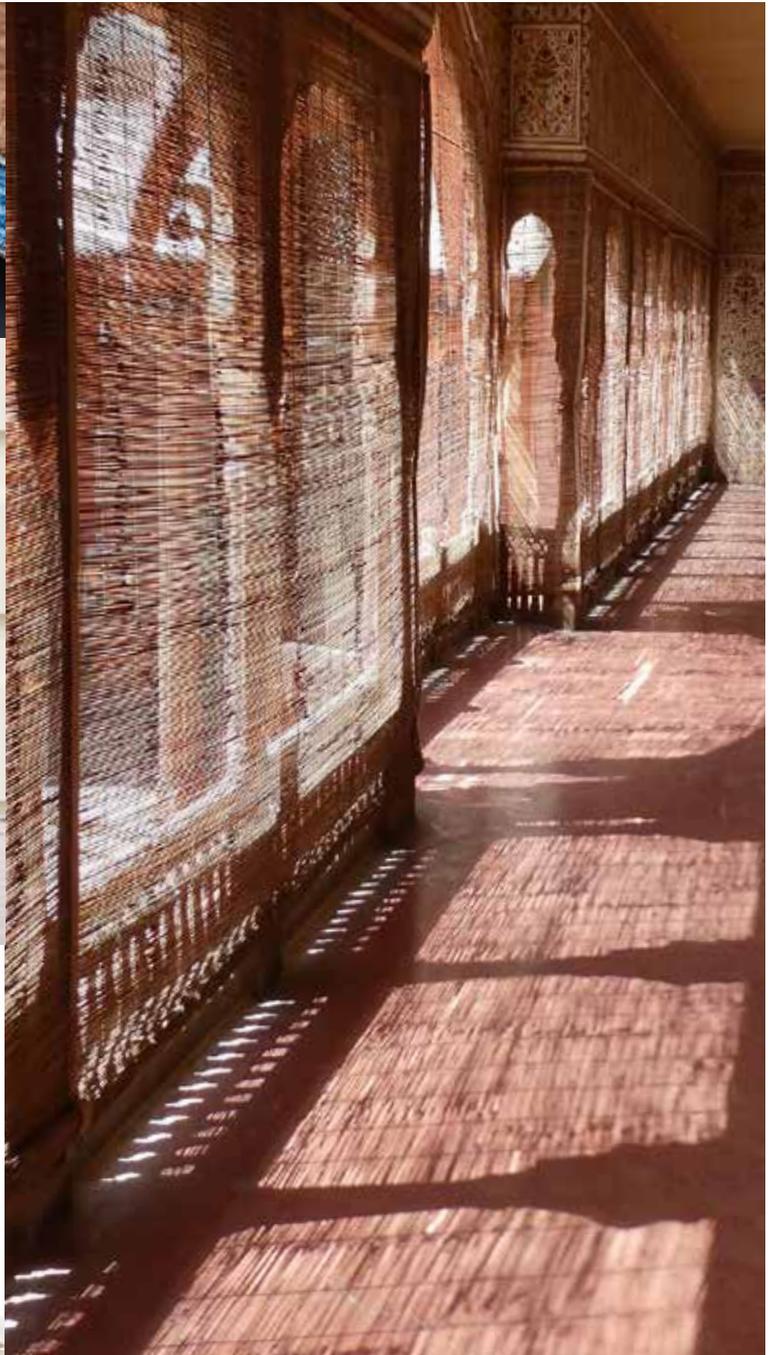
to find working partners that can guarantee and ensure long lasting quality. Ege Carpets is a big company with many years of experience in carpet production and with many competent and qualified employees. I work very closely with Helle Lykke Jensen, one of the most experienced designers at Ege Carpets and I think I have found a soulmate. A friend. My work is so personal that I have to click with the person I am working with, be able to have fun together and find understanding. She has that understanding. She is also a designer. We speak the same language. One thing is looking at the designs on a computer but trying to imagine how they will work in a large scale as flooring is a different and quite challenging task. I am very grateful for all her expertise during this process.

Nicolette Brunklaus

Nicolette Brunklaus is a Dutch product designer whose art and design pieces are exhibited all over the world. She holds an Art degree from the Academy of Art in Groningen. Her passion for photography and love of colour are clearly visible in her designs, each of which tells its own poetic story.

Left: The Twine design from Canvas Collage

Right: Photos by Nicolette Brunklaus were used as inspiration for the Canvas Collage designs that were developed in close co-operation with Ege Carpets designer Helle Lykke Jensen







The Twine designs use the transparency of yarn linings to create a textured base layer in the carpets

TRENDS





C

ENVIRONMENTAL THERAPY

In recent years, commercial and hospitality spaces have heightened their priorities in favour of healing spaces, silent surroundings and wellness-boosting features. With an estimated worth of \$3.8 trillion, the wellness and wellbeing economy is one of the world's fastest growing industries.

As brands become more aware of the impact of incorporating the feeling of wellbeing and mental health into design, a new wave of spatial designers and architects have increased their focus on adding soothing and environmental design principles into hospitality solutions. In order to accommodate these needs, new materials and ergonomic details with a nurturing effect on the human mind and body are prioritised.

Healing textures

For some years, I have looked into the field of new techniques, colours and textures that have the effect of providing healing comfort for human beings. Soothing colourways, living surfaces and organic forms, artisanal materials and handcrafted elements on floors, walls and ceilings all contribute to a calming feeling by combining natural materials with rhythmic patterns. We will also be introduced to new tones and textured surfaces that have a hint of a supernatural approach, reflecting a deeply rooted connection to nature and its efficient circular systems, such as bacteria and fungus (A-B).

Emotions

As designers and architects look into alternative healing practises for wellness inspiration, we see that it results in an emotional and homely feeling. Emotive design is being explored, and in this process you build elements into spaces, asserting shapes and materials that mimic the human body and its emotions. Considering comfort, wellbeing and mental health when designing is the main essence of future spaces (C-D).



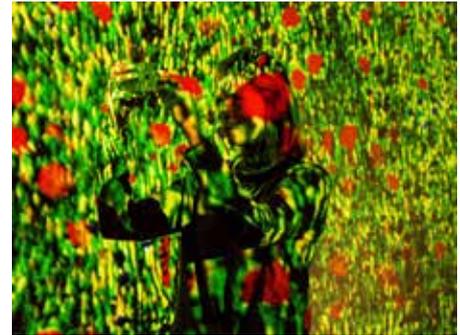
Rikke Skytte,
Danish trend forecaster and spatial designer with a long career behind her as a scenographer and designer



B

A

A



Ngahuia Damerell,
New Zealander based in Paris
specialising in interior design

INCLUSIVITY & EMPATHY

As a creative person my design perspective is informed by the cultural experiences of working in Auckland, Sydney, London, New York and Paris. Being based in Europe now inspires a vision where the world of interiors has the potential to pioneer inclusivity and empathy through communication and connection.

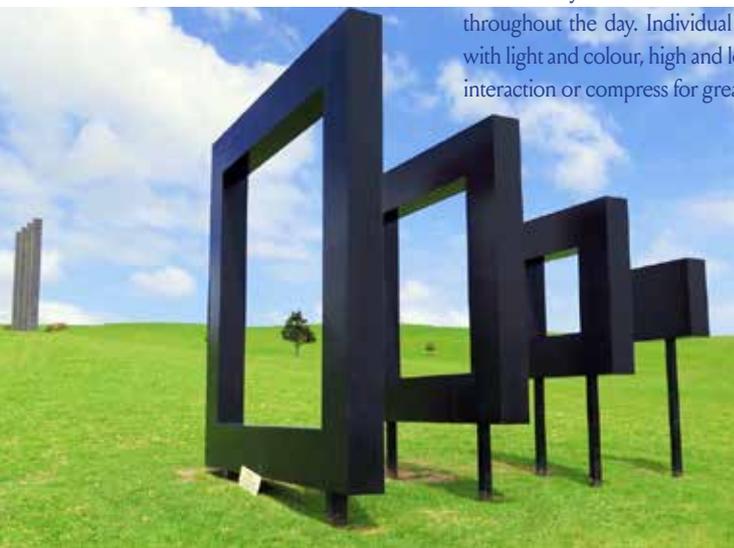
Communication

Faced with a changing world - and entering a new decade - where more people have a conscious concern for the environment, focus moves to universal/archetypical design solutions which speak to each of us, independently of culture or origin. Earth-toned palettes with optimistic jewel-like accents such as sun bronzed topaz-yellow, emerald-green and ruby-red will dominate. Accompanied by discerning manufacturing, modern textiles will be fabricated as historically intended; a medium to enhance a space, convey a message or evoke emotion (A).

Connection

Major advances in technology with instantaneous image-sharing makes vicarious exploration ever more attainable. Value is placed on real life connections and experiences over possessions. Shared interactions and common goals encourage multidisciplinary and cultures to come together. Art, architecture and design influence each other, at times becoming indistinguishable. The houses of Mexican architect, Luis Barragan for example can be likened to a work of art. As in a painting, his architecture doesn't always reveal the source of ethereal natural light which evolves throughout the day. Individual interaction unveils spaces that transition with light and colour, high and low structures, and open up for communal interaction or compress for greater privacy and intimacy (B).

B





A



B

HOLISTIC LUXURY

Having travelled a lot, trawled design fairs and spoken to lots of designers and trend forecasters, I am excited to see how hotels are welcoming back a bold playfulness tying in with some interesting lasting trends. As authentic experiences and surprise factors have become increasingly important, hotels are daring to stand out.

Playful daring

Hotels are tickling our curiosity with more experimental, whimsical design and individual rooms. This bold fairy tale or “maximalism” is a new kind of luxury, neither flashy nor understated but anchored in the richness of texture, lush materials and handmade objects. We are seeing handcrafted cabinets from artisan makers, eclectic art, textiles and rugs with colours and patterns, mixed and matched or going that bit further than you would dare to do at home (A-B).

C

Saluting the moon

Moon circle gatherings, crystal healing and other popular spiritual practises are starting to show up in interiors with gemstone colours or the actual stones as decorations on objects, lamps named Luna or inspired by the texture of the moon’s surface and lots of round shapes on mirrors, tables and rugs (C).

Material du jour

Feeling good is not just about the comfort of a calm and soothing ambience or sinking your feet into a soft carpet, it is just as much about feeling good on a bigger scale. This brings me to perhaps the biggest trend; the one you can’t necessarily see with the naked eye and the one that is mandatory; sustainability. Recycled plastic, the material du jour, is becoming more and more sophisticated and vegan material is on the rise (D-E).



Karin Gråbæk Helledie,
London based Danish author and
journalist specialising in trends,
design and travel. Photo: Lars H

D



E



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CARPETS

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Collection by Ege Carpets design team
Photography by Mikkel Mortensen

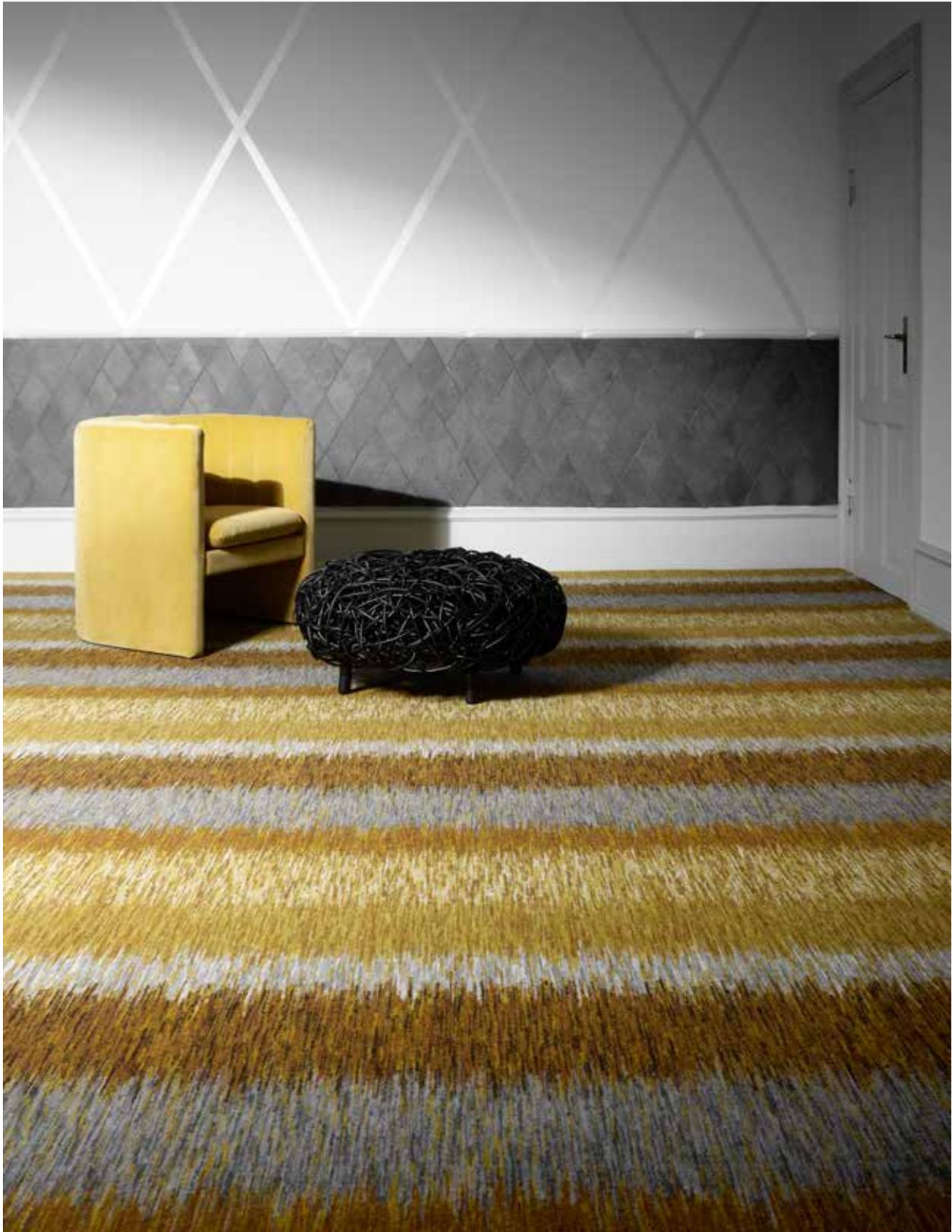
HIGHLINE EXPRESS



Six collections with a range of premade designs, ready to pick, produce and use right away. Easy to recolour at no extra charge, you can have a custom-made carpet 100% tailored to your taste and location within just a few weeks. To get you started, check out the inspiring and careful selection from each of the six design directions in the Highline Express collections.

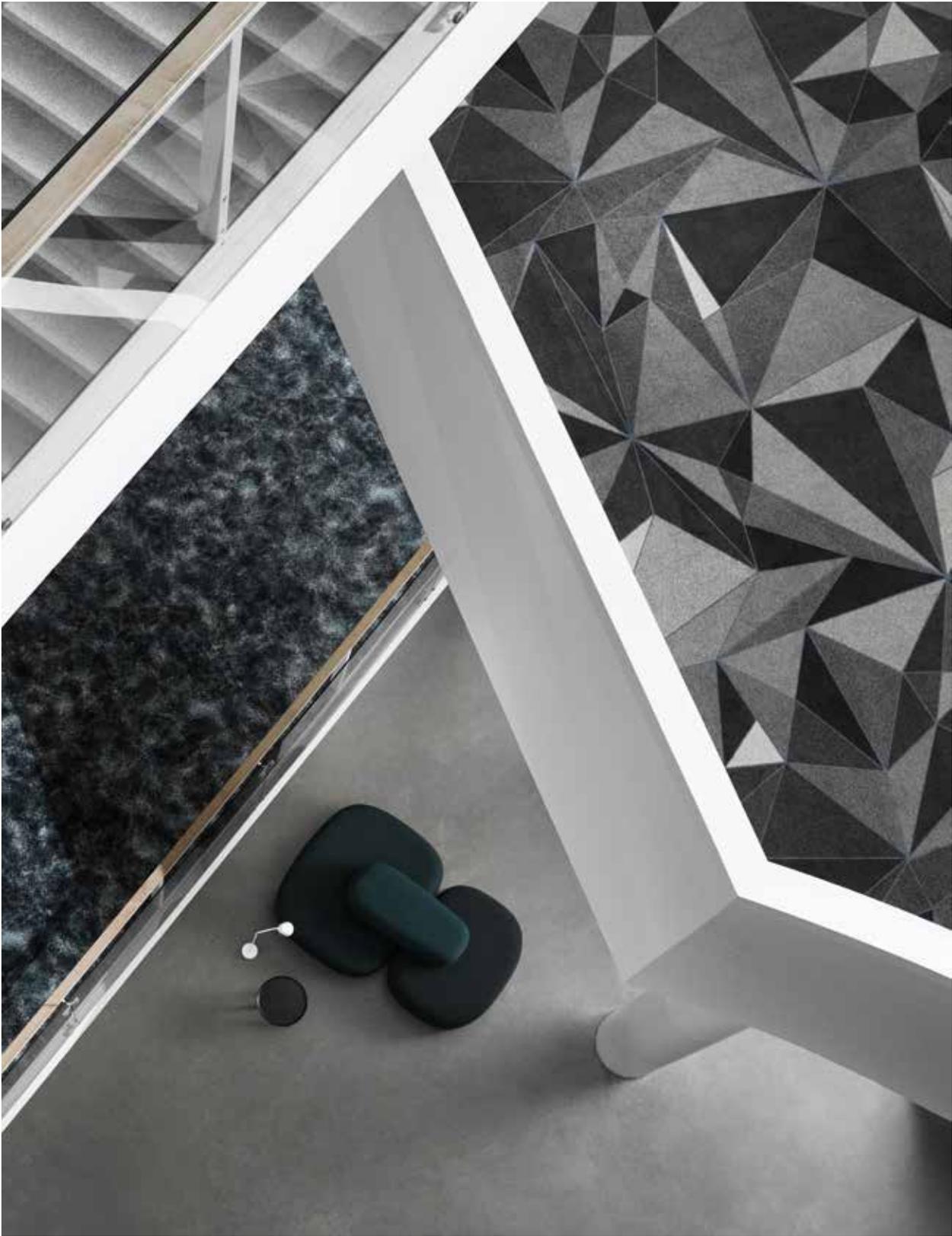


Essentials - timeless and elegant patterns with refined character and subtle details
RF52203213 Scottish / RF52203215 Braiding



Arts & Crafts - motifs and textures created by hand, vintage patterns worn by time and honest materials refined by skilled artisans.

RF5500506 Ikat Stripe



Graphic - many different styles, from bold, characteristic and dramatic to organic, fluid and distorted providing a powerful and inspiring design language.
RF5500368 Grooves / RF5500362 Misty Sky / RF5500363 Grainy Crystal



Nature - invite the outdoors in with some of the finest shapes and spectacular colours that nature brings us.

RF52755420 Botanic Garden / RF52202912 Leaf Skeleton





Cultures - travel the world and explore ethnic works of art.
RF5500118 Interlace







Classic - glorious, elegant patterns and historic design details for a magnificent interior with a luxurious ambience.

RF52755109 Pomegranates

5500



5575



Colour love

With the launch of four updated colour palettes, design options have improved significantly! Since each palette introduces a remarkably increased number of accent colours, now 65 in total to be precise, never seen before graduations and tone-on-tone combinations add even more depth and texture to the carpets. Recolouration at no extra charge makes it easier to create the perfect carpet design from a wide selection of designer and express collections.



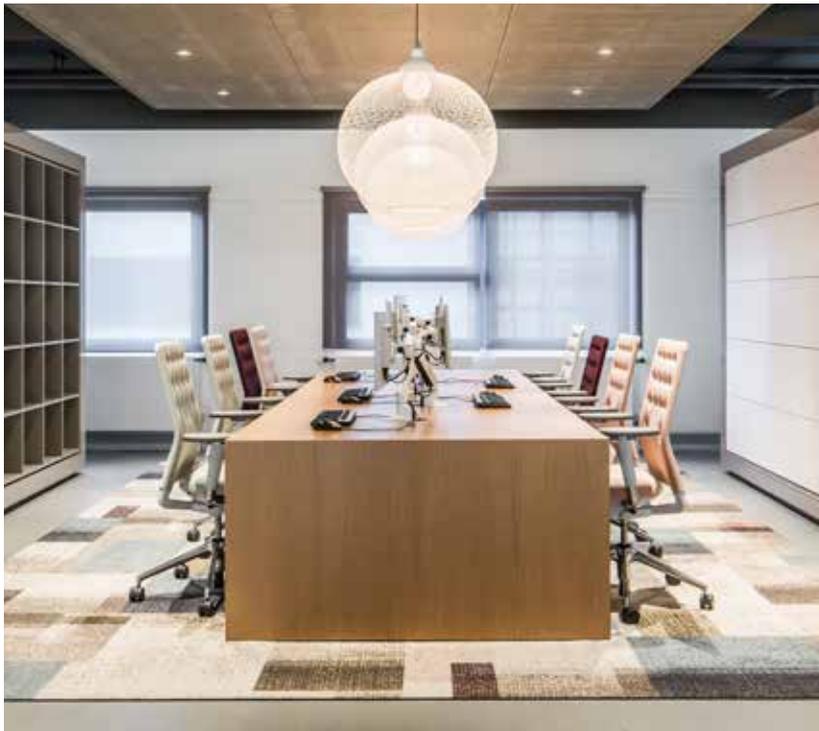
5595



5520

ALL OVER THE WORLD

Experience how carpets have helped create trendsetting ambiances in beautiful locations around the world; from hotels, offices, stores and public spaces to amazing art & design collaborations. We are proud to be leading the way by challenging the interior settings of the rooms that frame our lives. Our urge to explore space drives us to experiment with the fundamental perception of any room making well-known elements seem new and compelling. Enjoy a small selection of amazing spaces where the floors are covered with rugs, broadloom, tiles or planks from Ege Carpets.



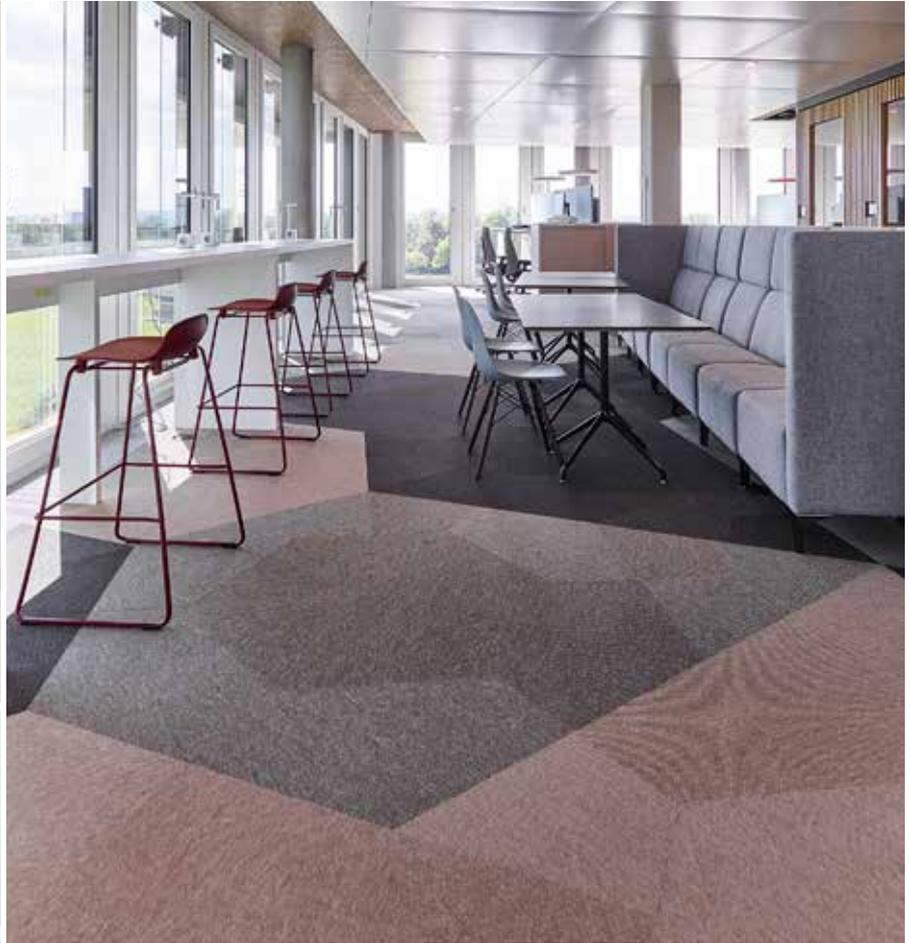
RUGS: *Top left:* Vallentin Haugland, Denmark *Top right:* Suzhou Bozhong Seiko Robot R&D Center, China *Bottom left:* Stadhuis Purmerend, The Netherlands
Bottom right: Sjukhusledning, Akademiska Sjukhuset, Sweden



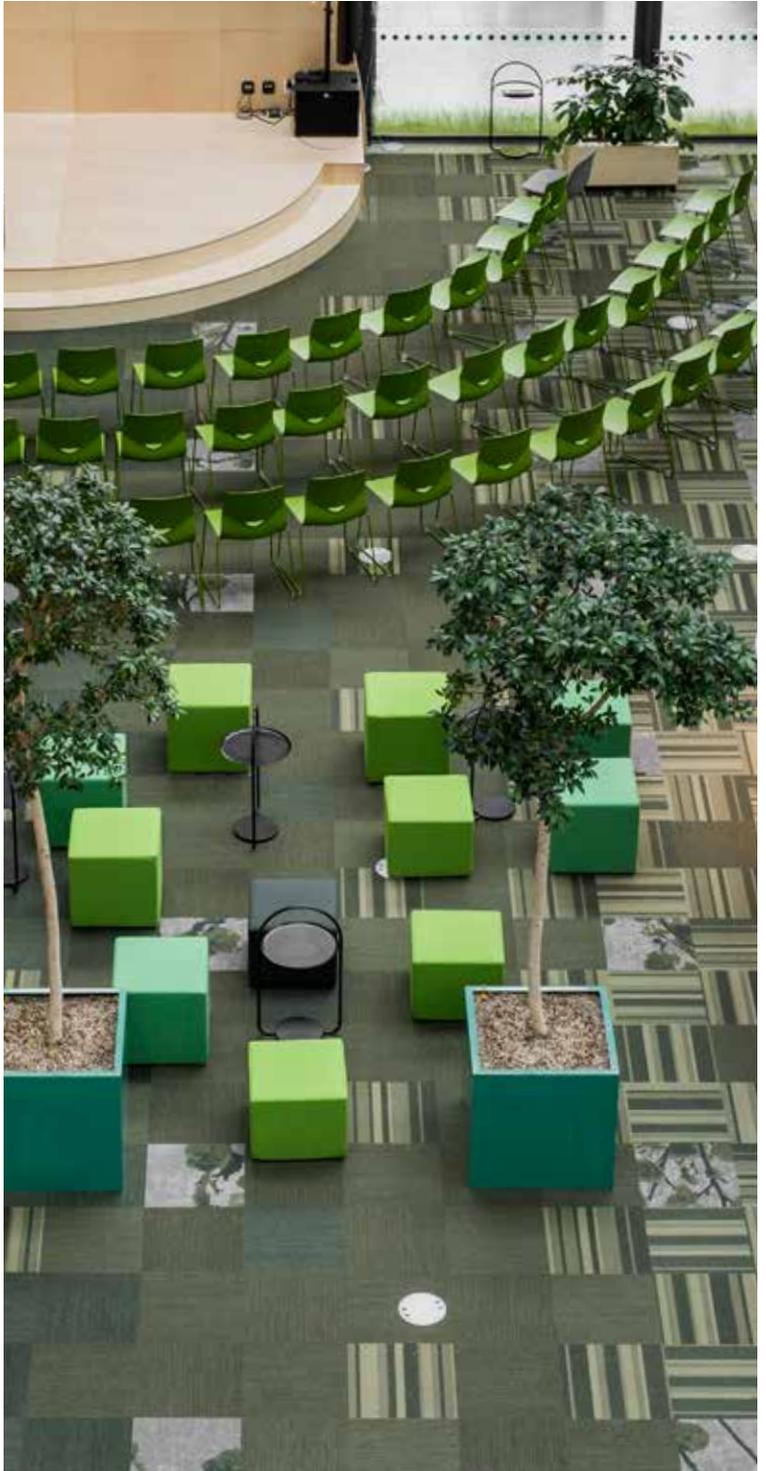
BROADLOOM: *Top left:* Rayna Events Hall, Romania *Top right:* Jaywing, United Kingdom *Bottom left:* Stadhuis Rotterdam, The Netherlands *Bottom right:* Vita Huset, Sweden



BROADLOOM: *Left:* Scandic CPH Meat District, Denmark *Top right:* Hotel Ottilia, Denmark *Bottom right:* Olympic Community Park Facility, Australia



TILES AND PLANKS: *Top left: CheMondis, Germany Top right: AstraZeneca, Switzerland Bottom left: Columbus Consulting, France Bottom right: SC Project, France*



TILES: *Top left:* DSV, Denmark *Bottom left:* SimilarWeb, Israel *Right:* Chalmers University, Sweden



The carpet design Coal reflects the dark and mysterious substance that powered the Industrial Revolution

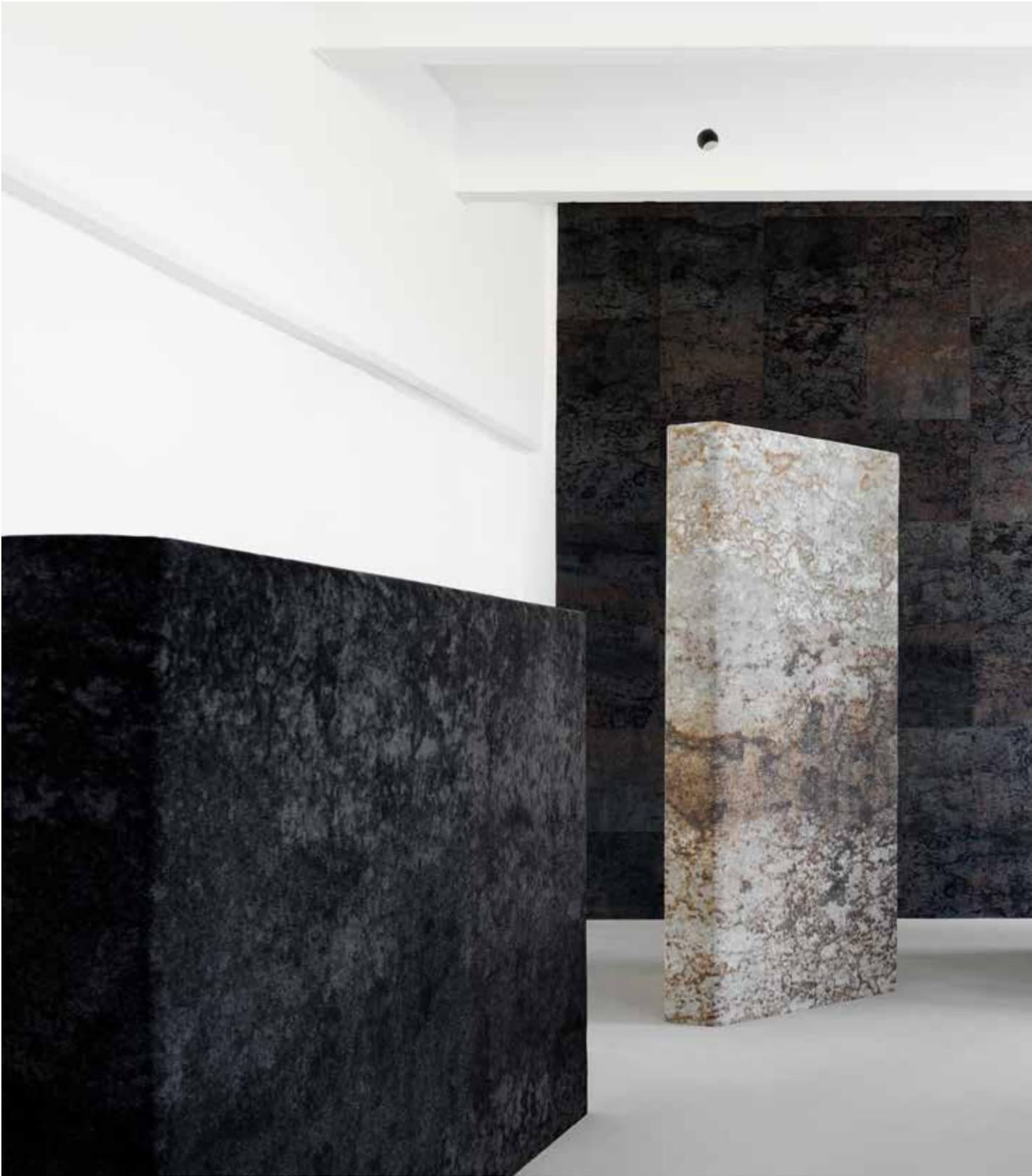
Collection by Tom Dixon
Photography by Mikkell Mortensen

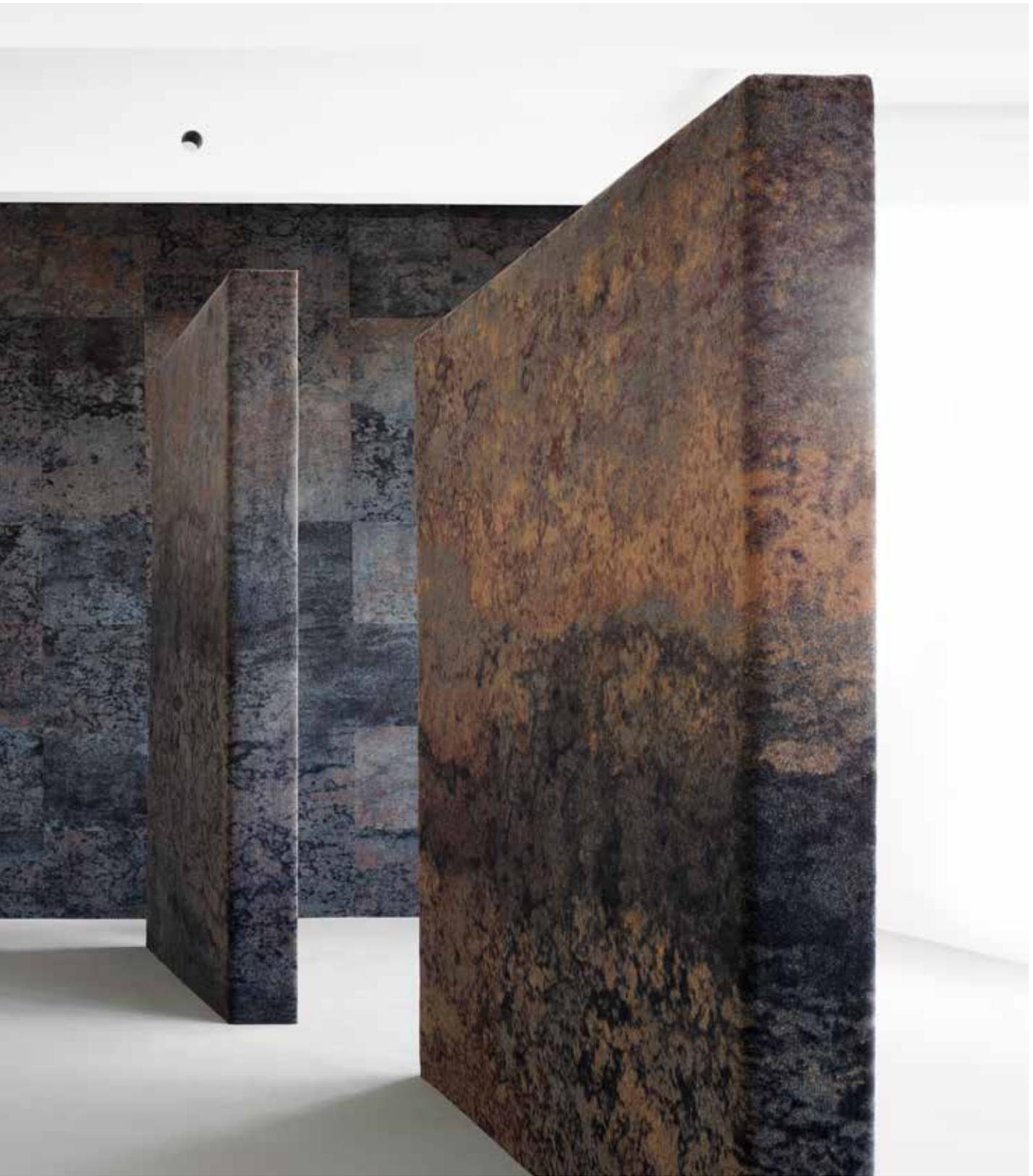
INDUSTRIAL



LANDSCAPE

New interpretations of old London surfaces. Industrial Landscape mirrors the original London with all the raw, sometimes even rough, elements making up this characterful city. *"As the raw materials become scarce or morally unjustifiable to use, we can replace them with man-made imitations. Digital technologies push the limits for what is real and what is not while making it possible to use materials or elements from the past in a sustainable and responsible manner."* - Tom Dixon





Iron imitates the gradual disintegration of the oxidised metal surface that generates a random hued patination

CARPETS

REFORM. Comprising the regenerated and regenerable ECONYL® yarn made from used fishing nets and other industrial waste and fitted with our patented Ecotrust backing based on used water bottles, ReForm is the green choice for bold and eye-catching flooring projects.

ReForm Artworks Ecotrust:

Energetic brushstrokes with artistic freedom

The abstract expressionist movement in 1950's New York affected the art world enormously and in the making of strong images, the canvas moved from the easel to the floor. In her third Ege Carpets collection, Carol Appleton interprets the time spirit with a design transferring mark-making, collage and the aesthetics of chance to the floorscape. The multi-level loop construction defines shapes, brushstrokes and layers in three co-ordinated patterns, Angle, Assemble and Connect.



ReForm Terra Ecotrust:

Diverse landscapes from around the world

Looking from far above, earth [in Latin: Terra] is a spectacular view. Wild forests transform to a palette of greens blending into an organic motif. The dry wind mixes shades of orange, red and brown and roaring oceans meet in dramatic and powerful bluish points. A three-dimensional construction, ReForm Terra Ecotrust brings you impressive sights of the most beautiful sceneries.



ReForm Mano Ecotrust:

Made by hand

ReForm Mano Ecotrust radiates handmade quality with its multi-dimensional loop design, reflecting harmonious randomness. The structure is the focal point of the design, and although ReForm Mano Ecotrust is a plain product, the colour variants have varying degrees of contrast. Some styles therefore appear more vivid colour-wise than others, while all of them are enriched with a slightly shiny look from the yarn.

ReForm Flux Ecotrust:

In constant change

The collection features a colour palette that is reminiscent of the transformation from dry to wet. Concrete, sand and asphalt all change when a rain shower or wave touch them. The sun and the wind bring them back to their original colour and in between these two extremes lie a countless amount of tones and shades. ReForm Flux Ecotrust interprets this phenomena with a design matching any contemporary interior project.



ReForm Calico Ecotrust:

Perfect imperfections

Inspired by the loose-woven look of cotton cloth, ReForm Calico Ecotrust imbues any room with a soft understated texture. Featuring a discreet pattern play and a loop construction that harmonise perfectly, this style ensures a balanced movement on the floor surface. The elegance is highlighted by colours chosen for their nuanced tone-in-tone combinations focusing on dusty shades with a few stronger splashes of colour.



Rawline Scala:

Textured fashion classics

Rawline Scala features the unique combination of a flat woven construction and eternal fashion details dyed onto the textile. The collection interprets the basic and linear look of denim, the classic stitch of a gentleman's suit, folded and pleated fabrics with reflections of light and dark as well as worn vintage textiles with embedded stories and colours changed by time. Comprising three design themes, Minimal, Reflex and Heritage, the collection celebrates textures favoured by fashion and different cultures in all times. Rawline Scala is produced from regenerated and regenerable ECONYL® yarns and obviously, tiles are equipped with our Ecotrust backing.



Chromatism:

Love of colours

Structured around six colour themes, Chromatism transfers contemporary hues to a selection of rugs in classic tufted, flat woven and shaggy constructions. Thus, shades of beige, grey, black, green and blue are the starting point for your next rug selection – not forgetting the multi coloured theme holding bright colour splashes of red and yellow. Customise your rug by choosing construction, size, shape and finishing to perfectly fit the interior style you aim for. Available with 30 overlock yarns, 20 border options in leather, cotton, structure-woven fabrics and suede imitation as well as blind binding and cut options.



EPOCA. *Classic styles never go out of fashion! And the stylish Epoca collections pay a tribute to this fact by translating the look and feel of interesting structures and qualities to the floorscape. With a large range of standard colours to choose from, meet two of the many Epocas; the flatwoven Rustic and the lush Moss.*



Epoca Rustic:

Nature's patina

Epoca Rustic Ecotrust is a sensory experience in both colour and construction. The flat woven surface has irregular grooves and radiates age-old craftsmanship translated into a raw, high quality look. Colour-wise, natural materials such as stone, bark and soil, aged over time by nature's gentle yet wild phenomena, inspired the collection.



Epoca Moss:

Forest floor feelings

An almost bouncing underlay that excites your underfoot senses, Moss brings luxurious softness to any floorscape. The voluminous and agile surface reproduces the diversity of the forest floor's multiple structures while the shiny yarn reflects the balanced yet slightly mysterious colour play interpreted in a delicate selection of shades.



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Exhibition by
Margrethe Odgaard p080

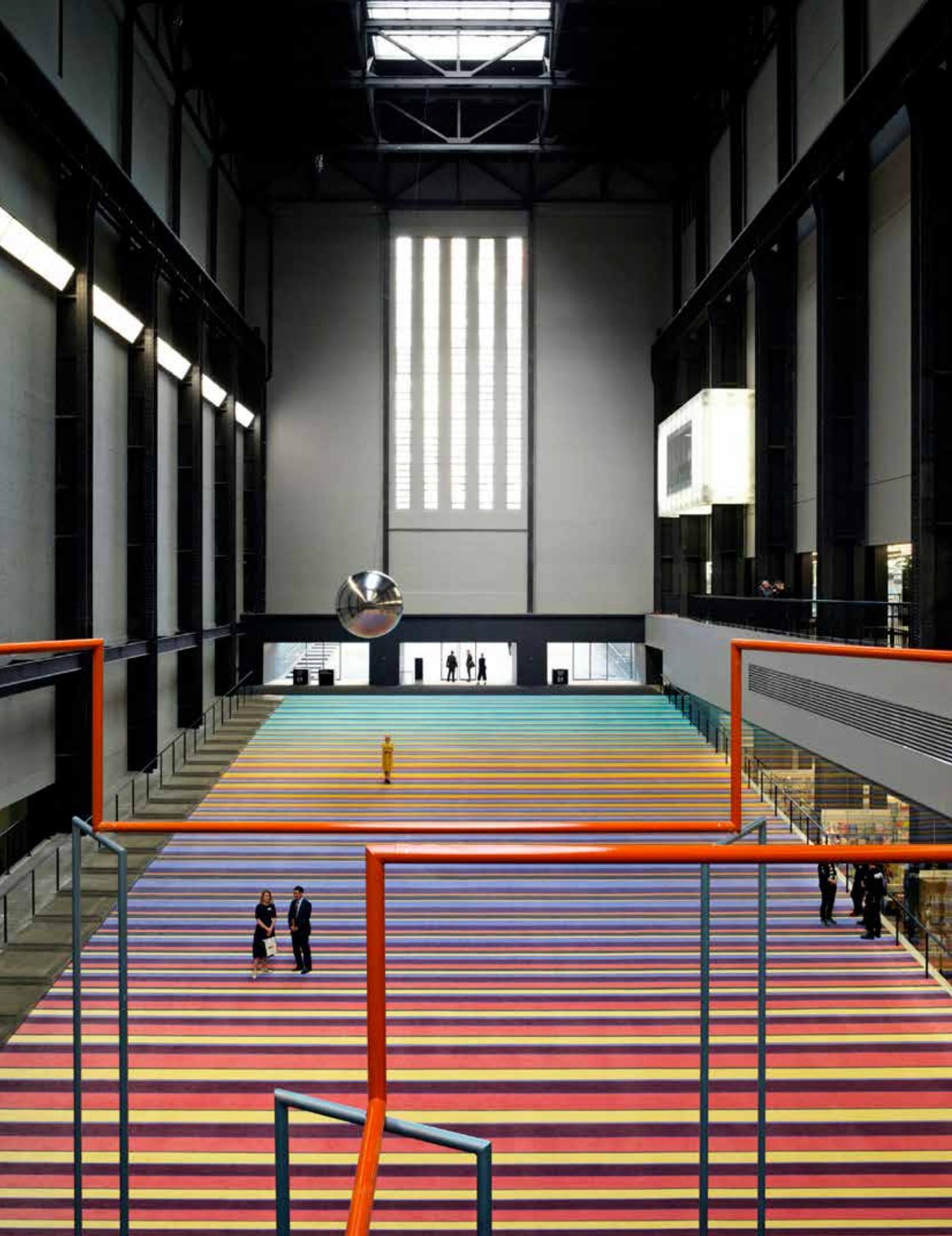
What is up, art? p082



TATE MODERN SUPERFLEX

They work in an office and create tools. Their first major project was an engineering installation to turn human waste into gas energy in remote African villages. They are Superflex, a Danish art collective that, as you may have already gathered, is more than a little difficult to pigeonhole. And they - there's three of them, Rasmus Nielsen, Bjornstjerne Christiansen and Jakob Fenger - are more than happy with this situation.

Text by Johnny Tucker Photography by Tate Modern



Their work is hugely varied from the just mentioned Supergas, to creating Flooded McDonald's, a full-size model of a McDonald's, and then filming it while they flooded it. With Supercopy LaCoste, they turned knock-off Lacoste polo shirts into art by printing "Supercopy" on them for which Lacoste turned legal. And, with One Two Three Swing! they have created a series of swings for groups of three together with a contemplation carpet that was based on the colours of paper currency.

There's plenty more besides: biogas versions of classic Danish lamps known as Biogas PH5 Lamp, which again drew legal action; tea brewed with human sweat in The Fermentation Act; replica toilets from various power-wielding institutions in Power Toilets; an opera named The Maersk Opera; and the Social Pudding to be shared by lots of people.

At a glance, their work might seem disparate, but there are many clear threads running through what they do. This is Agit-Art. Many of the pieces have very clear political messages, designed to deliberately provoke and disrupt. They are actively seeking change through art. Their work is about challenging and re-addressing the top-heavy balances of power that exist in our world politically and economically. Superflex's work is more often than not deeply socially engaged, participatory from the get-go and often addresses community and democracy through empowering the users of its... "tools".

Although clearly difficult to define, the decision to call their works of art tools actually came about during a bout of self-analysis, where they were asking themselves who or what they were in 2000 for a retrospective book. Catching up with one of the Superflex trio, Bjørnstjerne Christiansen, I ask him about the tools concept: "We like our work to be used or to be developed, because our work really never stops - it is in motion. We preferred the idea of tools also, because tools can be many things: they can be straightforward practical objects and they can also be more of a conceptual tool for understanding, which can spark a discussion and then also be of use. From early on, our practice has very much been involved - we

implement it into different contexts and have no problem with that. Work can be presented in an arts context in a museum, but it can also be a direct function for, let's say a family in East Africa. I'm thinking about the Supergas project or the Supergas tool, so really the tool idea was about keeping it open and not limiting it to being discussed within an art context."

Supergas itself was a super-early project in the life of Superflex. Setting the stage for, and informing much of their subsequent challenging creative output, Superflex began working with European and African engineers to create a unit that could create enough biogas for the lighting and cooking needs of a family living in rural Tanzania. In cooperation with the African organisation SURUDE (Sustainable Rural Development) this tool was filmed and documented and became the subject of a show at the Louisiana Museum of Modern Art in Denmark in 1996.

But early as this project was, the collective had already been in gestation for some while. Christiansen and Nielsen actually met at school when they were 15, before hooking up with Fenger a little later at photography school. "It developed as friends, as a very early idea that we wanted to have an impact in the context that we were participating in and also on a broader scale - being able to have influence on society as a participant and not just standing outside and questioning," says Christiansen.

Together they went on to the Royal Danish Academy of Fine Arts in Copenhagen. About their name, Christiansen explains: "It was very deliberate, very conceptual from day one and we felt the name would allow us to take part in many different types of contexts and places. It was about defining ourselves as an identity, Superflex, that we would then work for. We are employees of Superflex. We passed on our identity to Superflex. So already in the name there's a curiosity or uncertainty about what it is that you are in front of. We called our studio the office and we would go in early in the morning and we would go home late at night and that's how it still is. We go to work."

And Superflex has stayed true to the ideals of "having an impact" on small and large scales

and influencing from the inside as a participant. More than once (in fact many more times), Superflex has found itself at the centre of controversy and being subjected to legal actions of one kind or another. Supercopy LaCoste in 2002 was an early tool that drew legal action. In what has to be seen as the perfect engagement and response artistically, Lacoste was provoked into slapping a cease and desist order on Superflex. This punkish/pop art/dadaesque study of the effects of global branding and the creation of want and how that plays out through mass consumption was almost given the stamp of approval by this legal action.

It was also a part of Superflex's ongoing obsession with the phenomenon of copying that has been at the heart of a number of tools, including the biogas-driven version of the Poul Henningsen-designed, Louis Poulsen-manufactured PH 5 lamp (another cease and desist order); the Copyshop modifying original branded goods or improving copies followed by screen printing on various fake goods via Supercopy Factory; an African-made version of the Rietveld chair (Zanzibar Rietveld); the I Copy Therefore I Am print series; or indeed, the replica toilets from the Power Toilets series or the Flooded McDonald's tool.

In the Flooded McDonald's film, a replica outlet gradually fills with dirty water as though a victim of some flooding disaster, or perhaps it is a time-lapse film of the effect of rising sea levels where provocateur becomes victim. In their own words: "Flooded McDonald's hints at the consumer-driven power and influence and impotence of large multinational companies in the face of climate change, questioning with whom ultimate responsibility lies."

So, there can be no doubt about their political commitment and involvement, but another key part of what Superflex does is empowerment through participation, which can often carry a sense of fun, playfulness and enjoyment with it. From the outset - Supergas - the community engagement was clearly there, and Social Pudding, which focused on the collective making and sharing of a pudding continued that spirit. Two other key projects which focus on bringing



people together are Superkilen and One Two Three Swing!

Superkilen, is a park in Copenhagen, which is often held up as a great example of urban planning and development and came about as a result of “extreme participation” with the local community. Sited in a very globally diverse neighbourhood, Superflex more than paid lip service to the idea of community engagement. They talked to the locals and ended up getting them to nominate specific urban objects from their home countries or that they’d enjoyed while travelling. Superflex then went about finding these objects, ranging from benches to manhole covers, or creating 1:1 copies of them (there they go again). These then became an integral part of a new urban park in this project in collaboration with Danish architect Bjarke Ingels. “We have a long history and friendship with Bjarke,” says Christiansen. “We wanted to work together on a large-scale project in a place that we were both based in - both BIG’s studio and our studio are in the neighbourhood of Superkilen. We share a, let’s say, very conceptual and playful approach to urban planning and therefore there was a natural relationship.”

Predicated on participation and play, One Two Three Swing! was a tool that filled the massive space of Tate Modern’s main turbine hall. Linking into the idea that this had been a place that once created energy, Superflex developed a series of swings, that need more than one person to work them and which in turn create power through “collective movement”. This power was transferred in the form of movement to an orange (a very Superflex colour now) frame snaking around the hall and out of the building into the urban realm. As a moment of reflection, this tool also included an immense Ege Carpets-made striped carpet, whose colours were taken from bank notes. This invited people to sit or lie down and contemplate an equally enormous swinging pendulum overhead.

Since this major commission two years ago, Superflex has continued in its unique vein of creating provocative tools, from a fetishised, chromed cash machine named C.R.E.A.M., to a series of blue line sculptures in Connect With Me, reminiscent of the orange frame at Tate Modern, which are a physical representation of the fluctuation values of cryptocurrencies.

With no intention of altering their gloriously disruptive path, they are currently working on a drive-in cinema for humans, that is also intended to be used by fish when global warming causes the area to flood. As political and playful as ever, ladies and gentlemen I present to you, the very super Superflex.

Superflex works featured in this article

Supergas, 1996

I Copy Therefore I Am, 2001

Biogas PH5 Lamp, 2002

Supercopy LaCoste, 2002

Social Pudding, 2003

Copyshop, 2005

Supercopy Factory, 2007

Zanzibar Rietveld, 2007

Flooded McDonald’s, 2009

Power Toilets, 2010, 2011 and 2012

Superkilen, 2011

The Fermentation Act, 2016

C.R.E.A.M., 2017

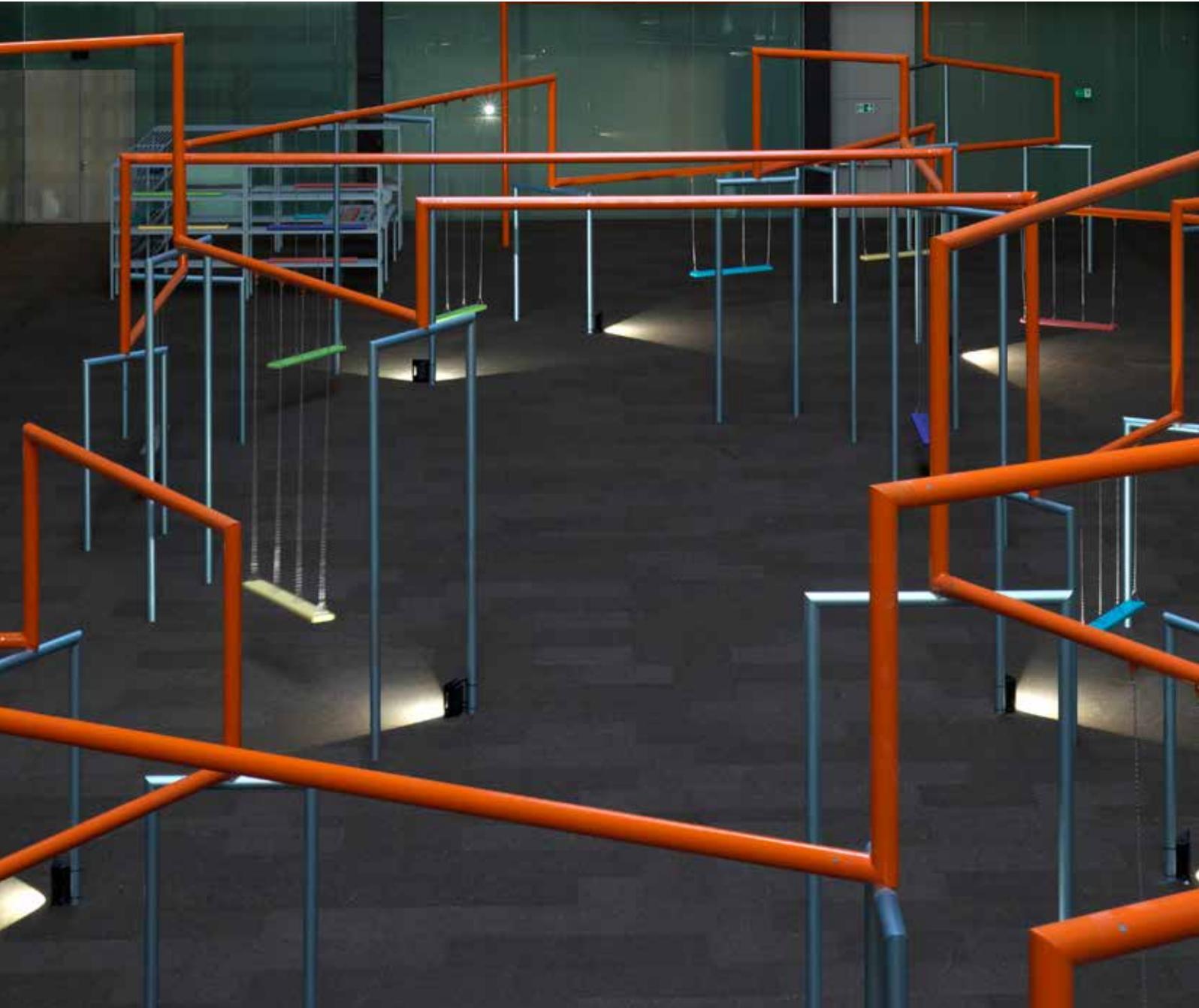
One Two Three Swing!, 2017

The Maersk Opera, 2017

Connect With Me, 2018

Left: Jakob Fenger, Bjornstjerne Christiansen and Rasmus Nielsen

Right: One Two Three Swing!, Tate Modern, 2017





Never odd or even / neve ro ddo reveN

Searching for the poetry of industry, textile designer and colour alchemist Margrethe Odgaard has won several international prizes for her innovative design approach. Through colours, Odgaard stimulates energies when creating atmospheres that are warm, calm, charming, nourishing or even seductive. She calls for colour boldness, as great interior experiences rarely originate from safe choices only.

In a constant battle with everyday life's utility items, Odgaard used the Never odd or even / neve ro ddo reveN exhibition to challenge the neatness and conventions of industrial design. The exhibition drew strong parallels to the artistic practices of multi-talented Gunnar Aagaard Andersen

(1919-1982). As early as 1953, Andersen designed a significant Ege Carpets showroom, the lop-sided house, with the exact same ambitions to challenge the existing. Exhibiting at Danish MUNKERUPHUS, the home and workplace of Andersen for almost three decades, Odgaard's work was perfectly framed.

Specifically, Never odd or even / neve ro ddo reveN sought new ways of exploring colours, patterns and materials. Thus, Odgaard influenced and disturbed textile processes to bring out design features on their own terms. In that way, she strived to keep an artistic nerve and the touch of hand in an industrial and serial produced product.



Top and middle: Working on the production machinery gave rise to rugs with displaced layers and patterns depicting the carpet backing structure. Photo by David Stjernholm

Bottom: Textile designer and colour alchemist Margrethe Odgaard in her explorative process at the Ege Carpets factory in Herning, Denmark



WHAT IS UP, ART?

Left: 50 Wigs by Alex Da Corte. Humorous aesthetics with an embedded love of roses and colours exhibited at HEART – Herning Museum of Contemporary Art, Denmark

Right: Traces. Artful Dialogues curated by Caterina Chiarelli, Simonella Condemni and Tommaso Lagattolla. 107 art and fashion pieces dating from the 1930s to modern times exhibited at Palazzo Pitti's Museum of Fashion and Costume, Italy



True to the grounded values of Ege Carpets, new expressions, constellations and spaces have emerged from uniting the carpet material and impressive architecture with established and upcoming artists from all over the world.

From the very beginning, more than 80 years ago and in the spirit of founder Mads Eg Damgaard, the tension field between the “useless” art and the commercial world has materialised in carpet installations expressing so much more than meets the eye. In the wake of these collaborations all limitations have diminished while horizons have broadened and inspirations blossomed in supportive creative environments. So let us get down to it.

50 Wigs by Alex Da Corte. Working with large scale installations often including wall based works, floor pieces, sculptures, lights and works from other artists, Alex Da Corte shows an incredible feeling for colours and aesthetics with a sense of humour. The 50 Wigs exhibition based on 111 Warhol wigs was no exception.

Showing at HEART – Herning Museum of Contemporary Art, Denmark, in 2016-2017, the exhibition featured an impressive carpet with an oversized rose motif reflecting Da Corte’s fascination of this particular flower.

A rosy mattress was a reference to Warhol’s mother’s bed symbolising the close mother-son relationship while an enormous four poster bed represented Warhol’s own bed with a tin cookie jar placed on top.

After Warhol’s death, the jar was apparently found on top of his bed containing no less than \$30,000 set aside for rainy days.

Traces. Artful Dialogues curated by Caterina Chiarelli, Simonella Condemi and Tommaso Lagattolla. Displaying in 2017 at Palazzo Pitti’s Museum of Fashion and Costume, Italy, the exhibition *Traces. Artful Dialogues* was not a usual fashion-forward experience. Quite the contrary it represented a new take on a centuries-old exhibition space.

107 exhibits were put under public gaze, featuring paintings and sculptures from the Renaissance mansion along with haute couture creations dating from the 1930s to modern times. Mirrors played a key role in reflecting and expanding the decadent spaces, repeating the lines and hues of the clothing while amplifying the ambient light. A selection of carpet designs by Monsieur Christian Lacroix dressed the floors suitably. While some designs were custom made for this particular purpose, others were picked out from the Atelier collection developed in close cooperation between Lacroix and Ege Carpets. In this collection, the designer drew on a strong mix of his French heritage and long-standing experiences from haute couture fashion to create expressive carpet patterns.



Letmein by David Bradley & Jon Rafman. Internationally renowned for artworks examining how technology creates and affects our perception of art, David Bradley and Jon Rafman exhibited in 2018-2019 at HEART – Herning Museum of Contemporary Art, Denmark. With the cryptic password title, *Letmein*, the Australian and Canadian artists created an installation of 2,000 m² carpet featuring AI generated motifs. Covering both walls and floors, the exhibition surrounded the audience with a dystopian tale experienced via a double projected film, the impressive images on the carpets and moveable light effects.

Letmein challenged the presence of the screen as an all-pervading part of our lives and questioned the interplay between the physical reality and our immaterial world in which the digital is predominant. In an urban environment, the installation presented an overwhelming universe haunted by shadows. In a fragmented city with a setting that was simultaneously familiar and entirely alienating, the audience experienced how individual parts remained recognisable while the totality appeared strangely incoherent and dreamlike.

Jorn+Munch by Asger Jorn & Edvard Munch. Displaying in 2017 at Museum Jorn, Denmark, works by two of the greatest Nordic artists came together. Asger Jorn (1914-1973) and Edvard Munch (1863-1944) connect by the vitality and creative power manifested in their paintings expressing the emotional challenges faced by any human being: love, sex, beauty, disagreement, grief and death.

Jorn and Munch never met. However, after World War II Jorn illegally crossed the Norwegian border to experience a large Munch exhibition in memory of the artist that inspired Jorn to change his artistic profile. Munch's late paintings were spontaneous and intense as a result of his

more than 40 year long route to artistic liberation and this was to become a creative starting point for the much younger Jorn.

Soft carpets complemented the *Jorn+Munch* exhibition to interplay and enhance colours in the Munch works primarily. "The carpet invited the visitor to travel through a colourful world that created new experiences from what he saw and moved on," explains Malene Landgreen, painter and designer of the carpet.

I Have Grown Taller from Standing with Trees by Claudia Comte. In spring 2019, Claudia Comte created an immersive installation for the largest hall at Copenhagen Contemporary, Denmark. The presentation brought together sculpture, sound and 3D prototyping with the artist's interest in archaeology, biodiversity and forestry. Inside the 1,100 m² large hall, rows of six-metre-tall debarked spruce trees were positioned along a grid of millimetric precision that directly corresponded to a graphic patterned carpet with impressive three-dimensional effects. A large ceramic sculpture sat at the centre of this seemingly peaceful forest, which was enveloped by filtered light, sound and the mild scent of resin released by the pale spruces. Moving through the exhibition, however, a collapse of order became apparent. The trunks had been struck by a powerful force and were suspended in a state of disorder. The geometric grid of the carpet evoked the root system of the trees, which, via underground fungi networks, communicated with other trees along the forest floor. The grid – a structure that relayed order and clarity – was also distorted, visualising the effects of this large-scale disturbance upon the forest ecosystem, above and below ground. *I Have Grown Taller from Standing with Trees* embraced the full force of nature. At the same time, it was nature's cemetery of felled trees, mirroring the effects of our current era in which human activity directly impacts Earth's biological systems.



Left: Letmein by David Bradley and Jon Rafman. AI generated motifs on screen and carpet told a dystopian tale at HEART – Herning Museum of Contemporary Art, Denmark

Right: Jorn+Munch by Asger Jorn & Edvard Munch. The visitor travelled through a colourful world in which carpets complimented the paintings while creating new experiences at Museum Jorn, Denmark

What is up, art?



I Have Grown Taller from Standing with Trees by Claudia Comte. Rows of six-metre-tall debarked spruce trees were positioned on a three-dimensional graphic carpet at Copenhagen Contemporary, Denmark



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VOGUE: LIKE A PAINTING

Fashion and art have been bedfellows almost from the start. One of the first official photographers for Vogue, Edward Steichen (1923-1938) set the bar high for fashion photography when he declared; "Let's make Vogue the Louvre." Since then my favourite fashion editors and photographers have exerted great energy trying to live up to Steichen's challenge.

Text by exhibition curator Debbie Smith

Photos from the exhibition by Jan Søndergaard, Art Institution GL STRAND



Nick Knight, Lily, 2008. © Nick Knight and SHOWstudio.com



Left: The famous painting *Girl with the Pearl Earring* by Vermeer is the inspiration for two of the photos in the portrait section. One is a classic rendition (1945) by Erwin Blumenfeld and the other, a more modern almost hip hop version (2013) by the Dutch photographer, Erwin Olaf featuring a model wearing a dirty thick knitted woollen hat with a rather red sweaty complexion. It is quite a change from the porcelain white skin and crisp white cotton head scarf from the original painting

Right: Tim Walker, Erin O'Connor on Prince, kneeling, Fashion: Giles & No. 21 Charleston Farmhouse, East Sussex, 2015 © Tim Walker





When the exhibition titled *Vogue: Like a Painting* made its home at the beautiful GL STRAND museum in Copenhagen, a collection of 62 photographs from internationally known photographers was selected from *Vogue* archives from around the world. Originally conceived for the Thyssen-Bornemisza museum in Madrid, it had travelled to Seoul before it arrived in Denmark.

This exhibition is a journey through time tracing the evolution of photography, women, art and fashion for nearly a century. The photos were organised into themes: portraiture, still life, rococo, abstract, surreal, and landscape.

An atypical look at fashion photography, the exposition is composed of images selected for their painterly inspiration and rather ethereal quality, a stark contrast to the glossy upbeat sexualised photos of top models one usually finds in fashion magazines. The argument of whether fashion photography has a place in museums is ongoing and unfortunately, I will not solve the controversy in this short article. However, it cannot be denied that photography viewed through the looking glass of fashion reflects many extraordinary things back at us: exquisite haute couture gowns, beautiful top models from various decades, forgotten feminine qualities, surreal landscapes and royal palaces... things one might only experience in photos such as these.

Years ago when I was working on another project, a curator friend of mine made a priceless observation, "Every exhibition should have a totem, a centrepiece." Since then, when selecting pieces for a show, I have this advice at the back of my mind. In the case of *Vogue: Like a Painting*, I did not select a specific photo as the focus, but the totem emerged of its own accord, based on the power and majestic quality of the photograph. For me, and for many who visited the exhibition, there can be no doubt that the photo of Lily by Nick Knight, twirling in her incredible shocking pink John Galliano (for Dior) gown is this special piece. She seems to be dancing, and as she moves hurling fuchsia paint pigment into the air. The photo almost vibrates, and the siren Lily calls the public to her.

Besides the beautiful 18th century premises of GL STRAND, there was something more

that made the installation of the show in Copenhagen extraordinary. It was the addition of the incredible textile flooring from Ege Carpets. I still remember the day when the designs for the carpets arrived on my computer in Madrid stunning me with their beauty and modern designs.

The designer had selected one photo from each themed room as inspiration for the carpet. She then selected a very tiny section from the photo and digitally blew up that segment playing with the colours and coming up with something completely new. I am a lover of abstract painting and the carpets were incredible abstract paintings on a grand scale. In the end, the combination of the photos together with the incredible carpets made a much bigger impact in the heart and mind of the spectator than if the photos had hung alone.

When I saw *Vogue: Like a Painting* finally hung at the GL STRAND, it seemed like the photographs had found their ideal setting in the 18th century mansion on the banks of the canal with its austere minimal design, raw wooden floors softened by the presence of the beautiful enigmatic carpets.

One of my favourite pieces is the rather imposing photograph by Tim Walker that hung in the entryway of the museum. It features a very elegant, rather gothic lady seated atop a large brown kneeling mare. The inspiration behind the image was the regal men and women depicted on horseback by the famous Spanish painter, Diego Velazquez. Tim spent many hours at the Prado, when he came to see the exhibition in Spain, and was deeply impressed by Velazquez. Walker has many pieces in the show as he frequently visits the old masters when researching for his shoots. He seems to be especially fond of the pre Raphaelite painters, and many of his favourite models have pale white skin and long red hair.

The two first rooms were dedicated to classic portraiture. Beautiful photos referencing great artists like Francisco de Zurbarán, Jean Francois Millet, Vermeer, John Singer Sargent, Renoir, Botticelli, Egon Schiele, and Otto Dix. The women are alone with themselves in most of the images, giving rise to an air of introspection.



Left: Cecil Beaton, *Untitled*, 1936. 50,4 x 40 cm.
Charcoal Based Mineral Pigments on Fine Art Acid
Paper on forex

Right: Nick Knight, *Untitled*, 2013. 110,5 x 70,5 cm.
Hand-coated Pigment Print, Printed 2015.

© Nick Knight

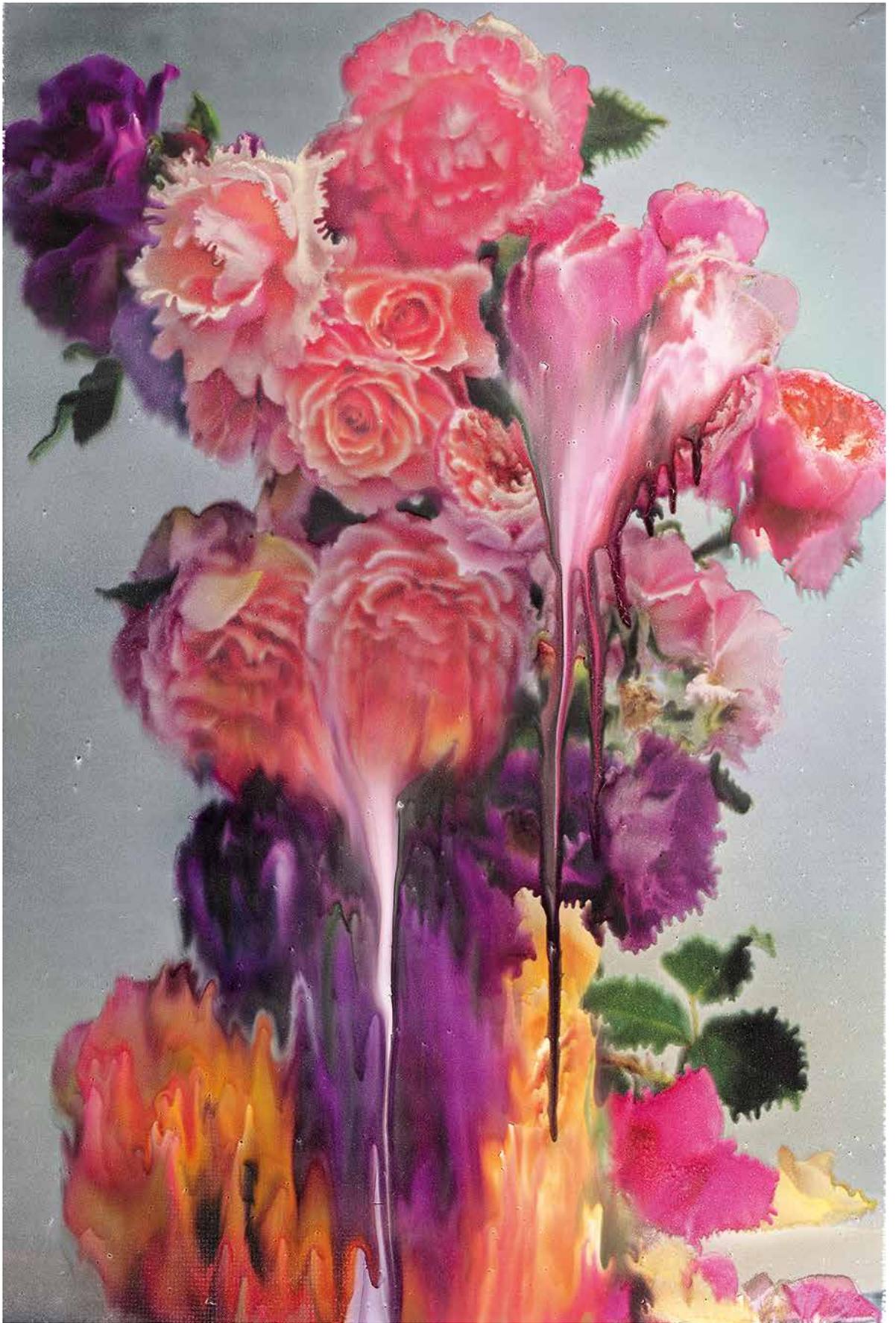
In the still life room, the carpet was amazing underneath a photo by Nick Knight of flowers that seem to be melting. The carpet made use of an unusual palette of colours selected from the photo, ranging from pale sunlight yellow to eggplant. These were then transformed into an abstract almost hallucinogenic pattern. Funnily enough, although this still life by Knight is one of the most strikingly modern photos in the exhibition, it was actually based on the work of a painter from the late 1800s, Henri Fantin Latour. The melting effect was created in the printing process. According to Knight, “What I’m doing here is much more similar to painting than what we used to call photography. If I print an image using inkjet, I am squirting ink directly onto the paper and that is like painting, because if I do not fix it, I can move that ink around physically shifting the paper side to side, just as if I was applying paint. Depending on the amount of water in the air, the ink will move at different speeds.” The combination of the digitally designed carpet and the digitally painted photo are a great testament to the role that technology can offer to art.

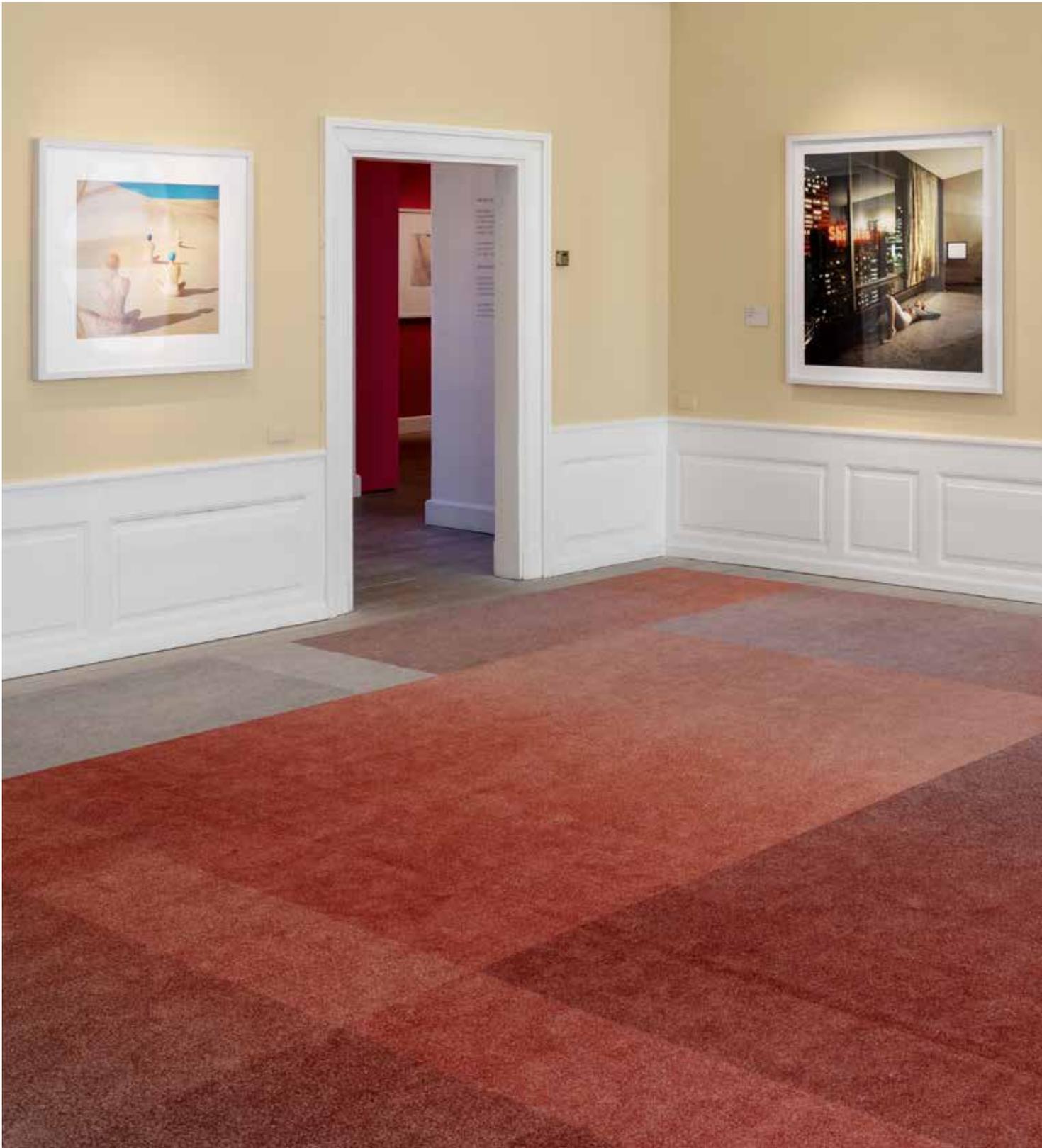
Some viewers commented that they were confused by the inclusion of the still life room in an exposition of fashion photography. No models, no clothes. I have always been a lover of the genre of *Nature Morte* both in painting and in the world of fashion photography. Still life photos in magazines can be very commercial and product heavy but occasionally the perfect balance and composition is achieved and the result is sublime. In *Vogue: Like a Painting*, there is a breath-taking rendition of a Caravaggio fruit still life from the 16th century by the photographer Grant Cornett. For me the

contrast of modern photographers using digital photography and Photoshop to reinterpret old masters, who painted over five centuries ago, makes the show interesting.

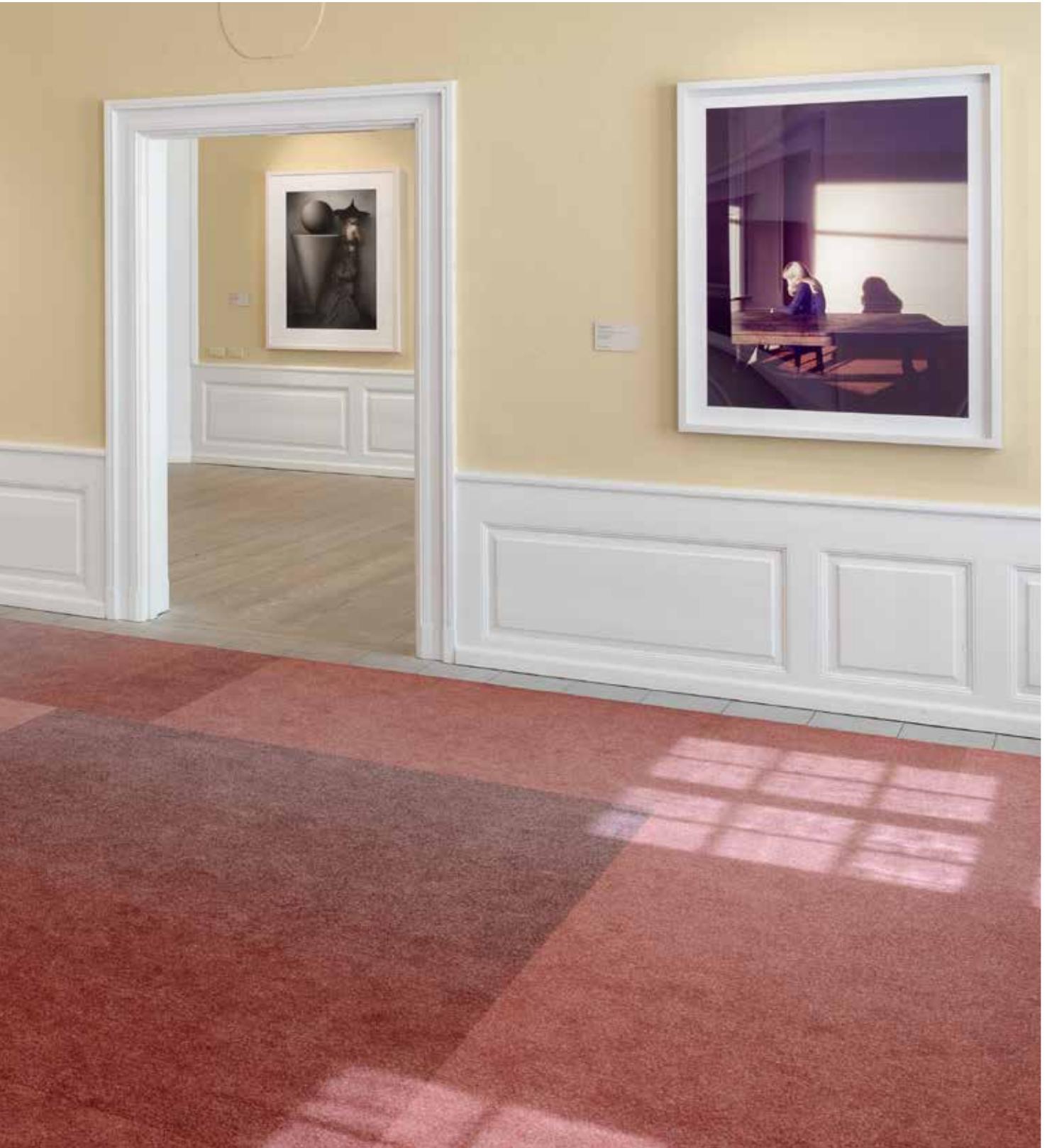
It is natural to expect to see top models and celebrities as subjects in a *Vogue* exhibition and this is no exception, except one must look closely in order to identify them. Because the focus of the show is on the overall mood of the photo, the models do not have the protagonism that they do in magazines and in a way, they are rather hidden. The criteria used to select the photos had the idea of revering women rather than objectifying them. In an image titled, *A Single Woman*, by the Swedish photographer, Camilla Akrans, the supermodel Claudia Schiffer appears. The photo is inspired by an American artist, Edward Hopper, who is famous for painting solitary figures in desolate well-lit locations. In the photo, Claudia is seated alone at a wooden table, holding her blond head in her hand. Because of the introspective mood, it is not obvious at first glance that it is actually her. Hanging nearby was a photo by Glen Luchford with a girl alone in a hotel, in a similarly alienating scene. I am certain many people looking at the photo never realised that it is their favourite icon Kate Moss lying on the hotel room floor. In the same room, we also find one of the most historic images taken in the 1930s by Cecil Beaton.

The design of the carpet in this room had colours that conjured up nostalgia and the design was made up of interlocking squares that somehow reflected the era. One of the most interesting moments of the carpets interacting with the photos was in a corner of this room.





One of the most interesting moments of the carpets interacting with the photos was in a corner of this room where A Single Woman by the Swedish photographer, Camilla Akrans features supermodel Claudia Schiffer. Hanging nearby was a photo by Glen Luchford with icon Kate Moss lying on the floor of a hotel room





Top left: In the room on the top floor of the museum, the carpet created the sensation of being on holiday with various shades of blues and sand coloured tones

Bottom left: Tim Walker, The Dress Lamp Tree, England, 2004. 95 x 119.5 cm. © Tim Walker

Top right: Mert Alas & Marcus Piggott, Ophelia, Hever Castle, Kent, 2011. 145 x 100 cm. © Mert Alas and Marcus Piggott

Bottom right: In the Rococo section, the carpet was a French greyish blue colour with a white design that resembled lace



“One could almost hear the sound of taffeta brushing against the elegant carpet in an imaginary scene where the models come to life and glide across it in their silk slippers”

The mix of the photo of Claudia, the shadow and light reflected from a nearby window on the floor similar to the reflection in the photo, together with the actual design of the carpet, made me smile every time I walked by.

In the large room on the top floor of the museum, with partial sunlight coming through the skylights, we go on vacation. The space opens up, no more palaces or lonely Hopperesque suites. These photos are set on location, in wide-open spaces. It was the carpet in this room that created the sensation of being on holiday with various shades of blue and sand coloured tones running through the very luminous design. It transmitted the feeling of being at the sea with the light reflecting off the water and sand.

Some of the photos in the room had surreal settings like the tree shot at night with illuminated vintage dresses hanging from its branches. The photographer, Tim Walker, confided in me that one afternoon on Portobello Road in a vintage store, the dresses hanging from the ceiling all of a sudden lit up from rays of afternoon sunlight streaming through the windows. He loved the sensation it caused in him. Years later, he attempted to recreate this scene outdoors at night, and the photo is probably one of the most copied photos in recent fashion history.

There is one last photo from this room that I feel obliged to mention. It is the one of Ophelia by the photographer team Mert and Marcus. The model is another hidden celebrity, the actress Rooney Mara engulfed in foliage and saturated colours. It is a haunting and enigmatic photo inspired by various paintings of Ophelia by different painters like John Everett Millais or

John William Waterhouse. (On a lighter note: she is wearing the dress that Carrie Bradshaw got married in in the series *Sex and the City*.)

In the Rococo section, to match the grandeur of the theme, the photos were framed in gold and the carpet was a French greyish blue colour with a white design that resembled lace. I secretly refer to this room as the Versailles room because four of the photos were shot in the actual French palace. It is another example where the carpet was in perfect harmony with the theme of the room. One could almost hear the sound of taffeta brushing against the elegant carpet in an imaginary scene where the models come to life and glide across it in their silk slippers.

Biography of Debbie Smith:

Debbie Smith has worked for Condé Nast, the publishing house of luxurious magazines like Vogue and Vanity Fair, for more than twenty years. She has lived in New York, Tokyo, Paris, Los Angeles and Madrid, and helped to launch Vogue Japan and Vogue Portugal. Presently she resides in Madrid and works as a creative director for the Spanish company, publishing books and curating exhibitions with the graphic material of the company's extensive archives.

Her books include: Beauty in Vogue, Smoking is bad, Vogue Rocks, Vanity Fair: Masters of Photography, and Vogue: Like a Painting. Over the years, Debbie has had the opportunity to collaborate with many internationally known photographers and fashion editors. Her last big curating projects were the international exhibition, Vogue: Like a Painting and Manolo Blahnik; The Art of Shoes held in Madrid.

FIERCE

Like huge pieces of statement jewellery carpets spread over the stages and catwalks at fashion events and shows all over the world. Possessing the strongest communication skills ideal for speaking the creative and visual language of business influencers, designers and fashionistas, bespoke carpets are created to tell completely different stories. From the fashion industry's sustainable agenda, to the atmospheric award shows and on a more individual basis the creative concept behind tailored designer collections. Take a look at how these very diverse messages materialise!

ANNE VEST SS18. Wishing for a spring/summer season wrapped in fur and colours, luxury womens outerwear label ANNE VEST made an artistic catwalk performance at the legendary Copenhagen institution, Hotel d'Angleterre. In this five star setting an unusual collection of furry ponchos, trench coats and other eye-catching pieces showed on a shaggy carpet adorned with beach balls in bright colours – both integrated in the carpet design and sprinkled over the catwalk in fur versions. Thus, taking the brand's combination of Nordic design simplicity and Parisian chicness to a refreshing playful level. *(Right)*

FASHION





Chopard LOVE Night. For more than twenty years, the Swiss watch and jewellery brand Chopard has worked in a glittering partnership with the Cannes Film Festival. In addition to creating the legendary Palme d'Or and all the trophies to be awarded at the closing ceremony, the luxury brand organises unforgettable parties featuring jaw-dropping jewels on display, celebrities and VIPs. For the 2019 LOVE theme, every element from décor to cocktails was specially selected – including the custom carpet crafted in regenerated and regenerable ECONYL® yarns. (Top left)

ELLE Style Awards 2017. From the visual theme Jungle Cabaret, up-coming Danish designer Cecilie Elizabeth Rudolph developed a 33 x 4 m “CabarELLE” runner to literally meet all the beautiful stilettos of Danish celebrity, beauty and fashion influencers gathering in the stunning event venue DR Koncerthuset. Inspired by the 1930s’ Parisian decadence, Rudolph explored her own vintage archive of feather, glitter and art books as well as the botanic garden and a zoo to study ostrich feathers, fans and banana leaves. (Middle left)

CFDA Fashion Awards 2018. Luminaries of the fashion and entertainment worlds such as Kim Kardashian and Kendall Jenner had their say on the topic when CFDA Fashion Awards by the Council of Fashion Designers of America shared the message that all bodies are good bodies. CFDA owns the Fashion Calendar and is the organiser of the Official New York Fashion Week Schedule. Hosting this particular award at the Brooklyn Museum in New York, a black and white carpet created the perfect scene for celebrities, models and fashion icons posing in front of the cameras. (Bottom left)

Versace SS19. Matching the brand’s most spectacular spring/summer styles, Versace designed an original installation that involved the construction of 2,500 square meters of Ege Carpets textile flooring. The vibrant and colourful carpet impressively spread on the catwalk at the Milan Fashion Week 2018. Transferring next season’s style in colours to the walls too, a perfectly tailored lighting design completed the unique ambience at the impressive fashion show venue. (Right)

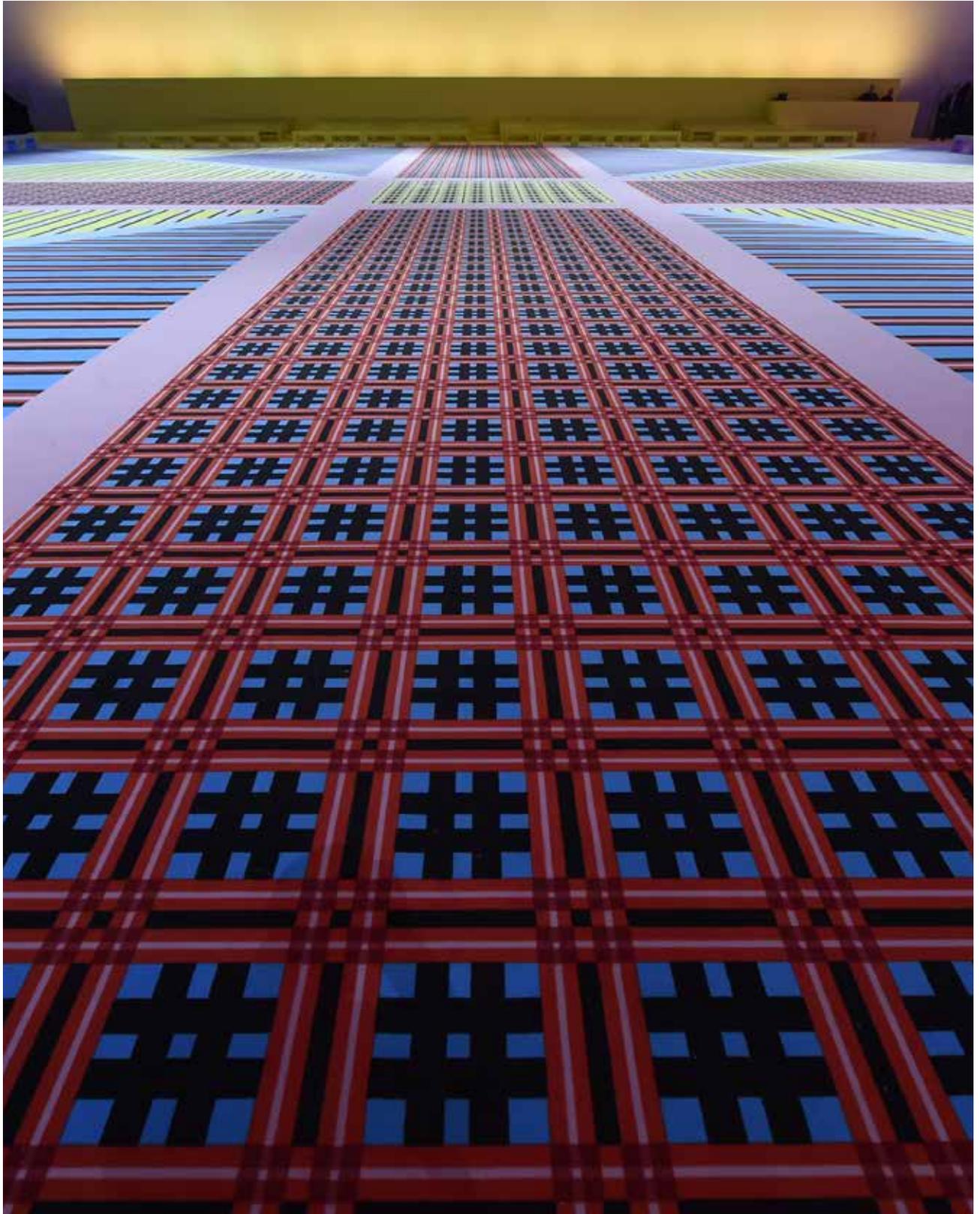


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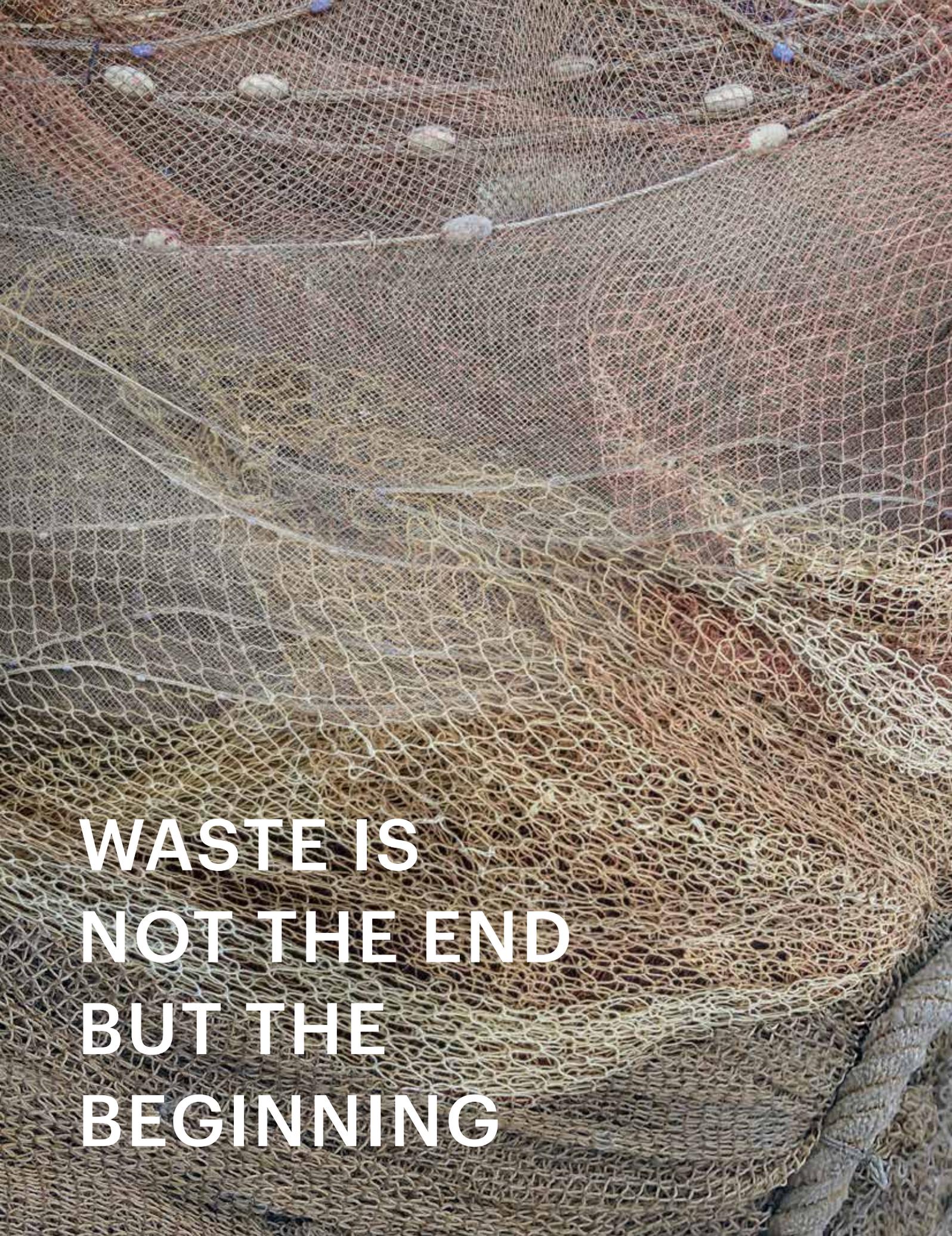


SUSTAINABILITY

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**WASTE IS
NOT THE END
BUT THE
BEGINNING**



Giulio Bonazzi, CEO of Aquafil

Sustainability is no longer the new girl in town. As climate changes, health issues and waste impacts have moved into the consciousness of most world citizens, worrying thoughts about environmental wellbeing have moved in just next door as an overwhelming challenge none of us can ignore. Having positioned itself on top of the global agenda, sustainability is here to stay.

While consumers and manufacturers are trying to cope with this extra dimension to life and business, Italian first mover, Aquafil, started a sustainable transformation many years ago. With an ambition of treating our planet better and ultimately in a completely new way, Aquafil has developed production processes and products, which bring new purpose to waste materials that would otherwise pollute the world's landfills and oceans.

Since the foundation in 1965, the production of yarns for textile floorings has made up Aquafil's core business. Today, the company counts as the leading European player in the carpet yarn sector. Representing a landmark in terms of quality and innovation, the sustainable ECONYL® yarn is one of Aquafil's strongest profiled products. This specific carpet component is based on discarded fishing nets, potentially drifting around for years while making a threat to sea life, and other industrial polyamide waste.

We were curious to learn more about the company behind the visionary yarn so well-known from many Ege Carpets collections. So, we sat down with Giulio Bonazzi, CEO at Aquafil, to talk about carpets, fashion, mindsets and big dreams.

“ECONYL® can be recycled, recreated and remoulded over and over again, which means that you can create new products and buy new products without ever having to use new resources”



You aim at acknowledging the needs of everyone within the Aquafil Group and those who help to achieve your goals, for instance employees, contractors, suppliers and the local communities in which you operate. How does Ege Carpets contribute to achieving your goals? “At Aquafil, we have always maintained an active and profitable dialogue with our stakeholders, in particular our customers. I feel convinced, that only by creating strong links to our market, carefully listening to it and adequately interpreting its needs, we can change it in the right direction and keep playing a positive role during the transformation. In this regard, Ege Carpets represents a very virtuous case. The strong and heartfelt commitment to environmental matters combined with an uncompromising promotion of sustainable and beautiful products made with ECONYL® regenerated nylon yarn has really helped our company move from a linear to a circular business model. In this way, we have made sure that materials and products are kept in valuable cycles instead of ending their lives in landfills and oceans.”

Aiming at setting new standards for the market through research and innovation, what are you trying to avoid and what are you longing to achieve? “The circular economy approach is the standard that we are trying to set in our business or even better, in the entire supply chain. The supply chain effort is an absolute must to achieve a real circular economy, because all the stakeholders involved need to act accordingly. This is the reason why, for instance, we established facilities in the States to procure the raw material,

which is the nylon waste, for our ECONYL® Regeneration System. And, at the same time we ensure the recovery of polypropylene for the injection molding industry and calcium carbonate for the road construction industry. This example shows how a waste product such as an old carpet is completely reused for different purposes and in different streams, while avoiding sending it to landfill. And, it pretty much explains in just one story that when achieving good things less good things can be avoided. To me, this is the real power of sustainability.”

This is complex stuff. What specifically do you do to realise your aim of playing a leading role in new models for sustainable development? “Go big or go home! This is the leitmotiv that always drives our way of thinking and our entire strategy. When everything started in 2011, many people, especially in my team, told me I was crazy. Today I can say that I was not crazy, but simply I did not know and probably underestimated the magnitude and the implications of implementing a process such as the ECONYL® Regeneration System, where waste is not the end but the beginning. I feel very grateful that a lot of carpet manufacturers and brands jumped on board realising that the ECONYL® brand represents a valuable solution on an industrial scale.”

With such altruistic ideas, how do you measure your success? “Today, Aquafil is considered a leader in circular economy. Our ECONYL® brand is



becoming more and more recognised in the market place and we have great expectations for the future. If, ten years ago, Aquafil would have approached a brand such as Stella McCartney to simply propose our yarn, they would have replied “thanks but no thanks” or in the best scenario, their answer would have been “hey, which other fashion or carpet manufacturer is using your yarn?” Now brands approach us on a daily basis asking to use our ECONYL® yarn in their own collections and feel proud to include labels or hang tags on each single style to show that the products are made with our ECONYL® yarn. A few years ago, this was simply unbelievable. Now it is a reality. And to me, this is a success!”

We have touched upon it and we want to know more. How does ECONYL® yarn differ from other yarns – what is the tangible benefit? “ECONYL® is a very special product. It performs and looks exactly like virgin nylon made from crude oil but has a very different story in terms of where it comes from and where it is going. This yarn is made from recovered nylon waste such as fishing nets from the oceans and aquaculture, fabric scraps from mills and carpets destined for landfill. When collected and cleaned all of this is turned into virgin quality nylon yarn for the fashion and interior industries. What makes it unique and different from every product available on the market, is that ECONYL® regenerated nylon can be recycled infinitely and this feature gives you endless possibilities in terms of creativity. It can be recycled, recreated and remoulded over and over again, which

means that you can create new products and buy new products without ever having to use new resources.”

In collaboration with Ege Carpets you have supplied beautiful runners for CFDA Fashion Awards 2018 in New York and Green Carpet Fashion Awards, Italia 2017, 2018 and 2019 in Milan. What is your motivation for making this link between clothes and carpets? “The fashion and carpet industries represent big companies that share a common strategy of developing contemporary products produced with care for the people and the environment. In general, carpets for events are very cheap and not intended to be reused or recycled. I want to change that! I want to show the world of design and lifestyle that something very impressive and beautiful can be truly sustainable as well. And, at the same time I wish to connect brands that are really at the forefront of sustainability and make them join forces to do something together.”

If you had one sustainable wish and all your dreams could come true what would you wish for? “That all companies in the world would be sustainable, not only from an environmental standpoint but from a social one as well. Now we are facing the problem that products are not developed with the end in mind. This means that many products are made from blend materials and this can make our lives miserable. So creating products with mono-material will be a great solution for the future and this is the reason why “engineering for remanufacturing” is one of the future challenges of architects and designers.”

Green Carpet Fashion Awards, Italia

Taking the glamorous red carpet phenomena to a new and more thoughtful level, expressively floral patterned carpets welcomed celebrities and sustainable fashion front-line fighters to Milan's very first Green Carpet Fashion Awards, Italia in 2017 and subsequently to the follow-up 2018 and 2019 versions of the award show too.

Comprising so much more than merely aesthetics, the green carpets counted as real-life examples of how to bring the crucial sustainability topic to the agenda of the entire textile industry during Milan Fashion Week. The high quality products distributed to the exclusive Italian market and the tailor made design approach were the strong links between Ege Carpets and the world of apparel when combining interior and fashion at these prestigious events.

The Green Carpet Fashion Awards, Italia is organised by the National Chamber of Italian Fashion in collaboration with sustainability consultancy company Eco-Age and with the support

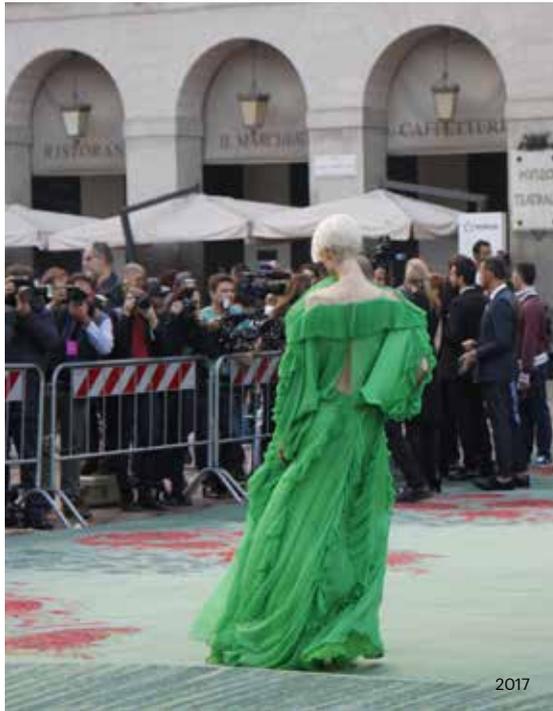
of the Ministry of Economic Development, the ICE Agency and the Municipality of Milan. To bring the remarkable carpet installations to life, sustainable ECONYL® yarn manufacturer Aquafil teamed up with Ege Carpets.

Green carpets based on a circular philosophy. Installed at the Piazza della Scala, a pedestrian central square of Milan, the green carpet created for each annual event literally connected the Teatro alla Scala opera house, the Museo Teatrale alla Scala museum and Palazzo Marino, Milan's city hall. Completely sustainable interior pieces, the green carpets were made from

regenerated nylon that nobody uses anymore, among other things waste from landfills and fishing nets abandoned at sea. Subsequently, each carpet was recovered to be partly reused and partly regenerated again.

"These green carpets represented a beautiful way to welcome the guests, but also a story of infinite regeneration that related strongly to the mission of the Green Carpet Fashion Awards, Italia. The world of fashion, with its choices and proposals, has a big impact on tomorrow's planet, so we wanted to show a new and different way in line with a sustainable future."

Giulio Bonazzi, CEO of Aquafil



Eco-Age founder Livia Firth and actor Colin Firth were among the first prominent guests to enter the stunning green carpet at the event in 2017. The 1,700 square metre textile flooring was created from 100% regenerated and infinitely regenerable ECONYL® yarn



ARKET SUSTAINABLE FASHION

Aside from a wide selection of designer carpets, the regenerated and regenerable ECONYL® yarn also makes up swimwear from ARKET, a modern-day market offering a mix of fashion, homeware and a café. Now looking good and feeling good harmoniously unite as environmentally friendly fashion pieces turn into new wardrobe favourites. Living out the philosophy that textiles should never be thrown away, ARKET, together with partner I:CO, offers a recycling program to avoid unwanted clothes

ending up in landfill while still counting as a valuable source. Most garments can be repaired or remade to give them a longer life, or they can be swapped, resold, passed on or given to charity. As a last alternative, they can be recycled or returned to the circular fashion loop. When bringing clothes, shoes and home textiles from any brand to the ARKET stores, they are guaranteed to become of new use. Depending on their condition, the items are sorted into three major categories: rewear, reuse or recycle.

Get in contact

We hope that you enjoyed the third issue of Eye on Ege. The collections are waiting for you to realise any of your interior dreams and we look forward to getting in touch.

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ege[®]

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