

DANSK WILTON
BRAND
BOOK



The Cover Story

This Brand Book is covered in our **RE:SHAPE** carpet material made from recycled carpets – carpets that were once installed on a Colorline cruise ship.

In the process of creating a possible starting point for circular use of carpet waste, we have at some points felt like modern-day explorers – on a quest into uncharted land. We know where we would like the journey to end but not necessarily the way to get there.

We may still be a long way from our zero-waste ideal, but that is no excuse for doing nothing. Every step matters if it is a step in the right direction.

With this pilot project we seek to identify a realistic and meaningful business model to recover carpet waste. Our 100% long term goal is circular recycling of all our carpets either in biological or technical cycles.

Design for disassembly

This Brand Book is designed with a 'design for disassembly' approach.

With 'design for disassembly', consideration is given to how a product can be recycled as efficiently as possible at the end of its lifespan and how components can be separated for a valuable reutilisation of resources.

For this book this means assembling the book without using glue, making it possible to recycle cover, paper, and wire separately.



ANNA



Welcome!

We welcome you to our exciting world of carpet creation.

In this brand book you will find information about and inspiration for carpets for the hospitality industry. You can also read about interior design in the context of the megatrend of sustainability and how this can be linked to creating a great guest experience.

More and more hotels, cruise ships, and interior designers want to act responsibly and make sustainable choices when building new or renovating. And we are now in the time of Generation Z - a generation with new and strong demands on companies and products when it comes to their sustainability profiles.

We interviewed a variety of prominent people from within the industry to get their perspective. Thank you so much for sharing your insights and thoughts! We hope this will further contribute to motivating and inspiring continued sustainable development within the hospitality industry worldwide.

We wish you happy reading!

Søren Sonne, CEO

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Great rooms lead to great experiences

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Sharing his insights with us is:

Amandus Samsøe Sattler

Architect, founding partner of Allmann Sattler Wappner Architekten, and President of the German Sustainable Building Council DGNB

EducateMe

As an interior designer you can be part of the solution

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Sharing her insights with us is:

Petra Ryberg

Interior designer, and Head of Design at P&O Australia

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Sustainability Director at Tillberg Design of Sweden

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Sharing her insights with us is:

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Artist

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Sharing his insights with us is:

Tal Danai

Founder and CEO of ArtLink

Our*Mission*

**We supply carpet solutions
and value to our customers
founded on quality, design
and complete solutions
adapted to the customer.**

**We do this with constant focus
on our company's environmental
and social impact and we aim for
sustainable development.**

Our carpet specialists support our customers throughout the project as a close associate and sparring partner – securing a safe and optimised work process.

We combine the skills of some of the most specialised people in the business with modern production facilities and automated processes to create quality carpets that meet the highest standards in terms of safety, comfort, and aesthetic design.

Having our production and design activities inhouse gives us maximum control over the quality we deliver and the way we influence the world around us.

...delivering
the difference.





**“ Dansk Wilton
is one of the leading
manufacturers of
custom designed
carpets for the
international
hospitality industry
- hotels and cruise
ships worldwide. ”**

Family *Behind*



THE FAMILY BEHIND THE BRAND

*Always ahead of our times
– starting in 1953*

Johannes Jensen founded Dansk Wilton in 1953. Johannes was an entrepreneur, always looking for new ways to do things - be it new technologies or new sales channels.

His spirit still lives on in the company, through employees who have worked with Johannes, and not least by virtue of his wife and daughters, who are still involved in the company.

The family continues the story

Today, the family of Johannes Jensen owns Dansk Wilton. In this way, we can continue to appreciate the benefits of a family-owned business.

Anne Marie Mau:

Anne Marie is active in the Dansk Wilton Board of Directors. She holds the position as Deputy Chairman.

Anne Marie has a Master of Arts in Architecture. She has been very involved in the architectural design of the recent building expansion.



Helle Mau Jensen:

Helle is active in the Board of Directors in the family foundation. "I wish that my husband could see Dansk Wilton today, he would be so proud".

Trine Mau:

Trine is active in the Board of Directors in the family foundation. "I am pleased to follow the positive development in Dansk Wilton".

Who & Why





Perfection is in the detail and that is why we have placed sales, product research and design development under the same roof as our production facilities.

We endorse a professional culture where passion for precision is key.



CARPET SPECIALISTS

At Dansk Wilton we are 100% dedicated to deliver innovative solutions to the hospitality market. We have a passion for carpets. The heart of our business is to offer a safe and optimized process and secure a close cooperation between designers, architects and owners. All project phases are supported by a dedicated project team, and through a vertical synergy inside Dansk Wilton. Safe delivery and competitive prices go hand in hand with innovative design and high quality.

CARPET INNOVATION

Design is where technology and art meet – and Dansk Wilton is where ideas and reality come together. Dansk Wilton is known for making impossible projects possible. Our goal is clear: we will make you succeed by giving you what no one else can. Our dedicated in-house design team helps to develop your ideas into unique solutions. The good design is not just a question of shape and color. It is a question of finding the right design solution for the area in question.

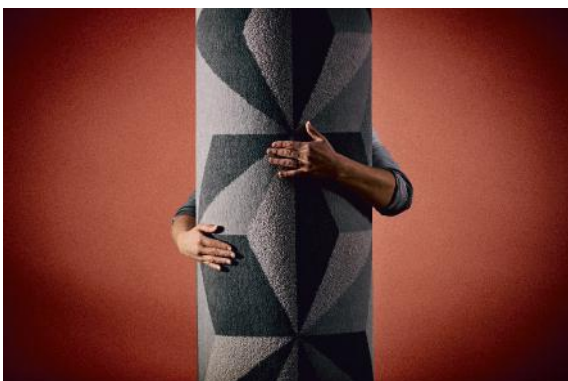


CUSTOM CRAFTMANSHIP

We believe people make the real difference between being a manufacturer of carpets and being a creator of innovative carpet solutions. By combining the skills of some of the most specialized people in the business with modern production facilities and automated processes, we create quality carpets that meet the highest standards. We are determined to use only the very best materials and techniques in our production.

A RIOT OF COLOURS

With pre-dyed yarns, multitude of colours, a unique wool blend and advanced weaving techniques we offer absolute optimum profiling opportunities. Our efficient and innovative design team helps you choose the perfect colours and create unique design solutions, which underlines your concept and the desired expression. We work together with interior designers worldwide in order to secure the most impressive carpet solutions.



STRONG CULTURAL HERITAGE

Dansk Wilton is an internationally oriented company, but we take pride in our name and cultural heritage. Danish design tradition is an inveterate part of our DNA. As a family-owned company, we have through generations developed and cherished the Danish production principles, where quality and a strong understanding of design across cultural and geographical boundaries create the essence of our solutions.



Every carpet is unique: crafted in Denmark with precision, passion, and dedication.

We believe people make the real difference between being a manufacturer of carpets and being a creator of innovative carpet solutions.

Every process is crucial to the result we create, and each employee plays a valuable role.

Here is an opportunity to meet some of our colleagues behind the scenes, in the process of delivering the difference.

1: Lena is responsible for the production of pegboard samples that support our partners in their decisions on the right carpet solution. Lena's work takes a great deal of artistry. Her careful and loving touch is critical to her excellent work.

2: Camilla is production planner for Colortec and responsible for our quality control. Her planning supports the crucial, timely delivery of our carpets. Amongst other things, our comprehensive quality control includes approval of the colours for the yarn delivery.

3: Mathias is one of our Colortec operators. Even though we have automated processes, a machine is never better than the individual operating it. Therefore, experience and an eye for detail are important.

4: Allan is one of our Axminster operators. We are proud to be the only manufacturer of Axminster carpets in Denmark and to have such experienced weavers who know their craft.

5: Carmen is part of our mending team. Before dispatch, all customer projects are subject to visual inspection by our highly skilled experts to ensure that the carpets are in perfect quality. This is one of the processes that cannot be taken over by machines. It requires a good eye for colour, a steady hand, and an understanding of the craftsmanship.

6: Lisbeth is our warehouse manager. She prepares the carpets for their first journey to the destination. Lisbeth has a great overview, ensures correct marking of the rolls, and thus supports optimised logistics for the customer.



WOLFE

A man with short blonde hair is seen from the back, working in a textile factory. He is wearing a grey t-shirt with the text "DANSK WILTON CREW" printed in white. He is standing in front of large industrial machines with many spindles of orange yarn. The background shows more of the factory interior with metal structures and hanging fabrics.

**DANSK WILTON
CREW**

Park Hyatt *Vienna*



PHOTO: Omar Besim and Park Hyatt Vienna



Luxurious Transformation

The Park Hyatt Vienna reflects an unparalleled elegance, ensuring a sophisticated and enriching experience.

As soon as you step into the beautiful lobby, the lavishness evoked by the precious, elegant materials, such as wood, mother-of-pearl and marble, decorating the interiors, walls and floors overwhelms you. The luxurious carpets, ingenious details, and impressive floral arrangements worthy of a king are captivating.

The hotel exudes history, and every single detail has been taken into consideration. The elegantly designed carpet has a warm mocha colour with floral sprays and ornamentation of gold. This exceedingly beautiful design is a re-creation of the original carpet design.

Carpet solution:

Custom designed carpet solution based on DW Axminster for public areas and DW Colortec RE:THINK for corridors.



Debra Breslau and Nedgé Louis-Jacques
Tomas Tillberg Design & Associates

Greg *Mortimer*

Greg Mortimer is designed with the revolutionary ULSTEIN X-BOW® to cross oceans more comfortably; the bow cuts through the swell so passengers feel fewer vibrations, it ensures quicker transits through sea passages and it helps reduce fuel consumption by up to 60%. Greg Mortimer is the first passenger vessels to incorporate this innovative marine technology.



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PHOTOS: Tomas Tillberg Design & Associates and Aurora Expeditions

An adventurer

Greg Mortimer is not only the founder of Aurora Expeditions – it is also the namesake of their latest expedition ship. Definitely, they are both adventurers.

Greg Mortimer, the person, is notable as one of the first two Australians to successfully climb Mount Everest. Their ascent, without supplemental oxygen, was the first via the North Face and Norton Couloir.

In 1991 Greg Mortimer founded Aurora Expeditions and since 1992 he has led over 80 expeditions to Antarctica, many on a commercial basis with Aurora Expeditions. The philosophy is to give small groups of people the opportunity to experience places that tourists only rarely get access to.

Greg Mortimer, the ship, is purpose-built for active expeditions and is designed in close consultation with expedition specialists, to ensure that every aspect of the ship's design enriches the expedition experience.

Not only is Greg Mortimer designed to create exceptional experiences, for Nédgé Louis-Jacques, Tomas Tillberg Design & Associates, designing the ship was likewise quite an experience:

"We enjoyed every part of it - from the initial concept to materials selection, carpet design, artworks etc. Everything has a meaning and something to do with the destination.

The first impression as one comes on board is to feel invited, completely taken in by the soft warm tones and beautiful art throughout the ship while still fully immersed in the outside environment where the view takes centre stage.

The interiors are modern with a feel of luxury yet very comfortable; the style of furnishings and carpet design to complement each area were primordial.

Working together with Dansk Wilton to develop all custom carpet designs for the ship in a relatively short period of time would not have been possible if it was not for their years of experience in cruise ship - along with the working relation and co-operation between our companies.", Nédgé Louis-Jacques, Tomas Tillberg Design & Associates

Carpet Solution:

Interior Design: Tomas Tillberg Design & Associates
Custom designed carpet solutions for suites, cabins, corridors and public areas based on DW Colortec
RE:THINK

Inspiration

Love Living

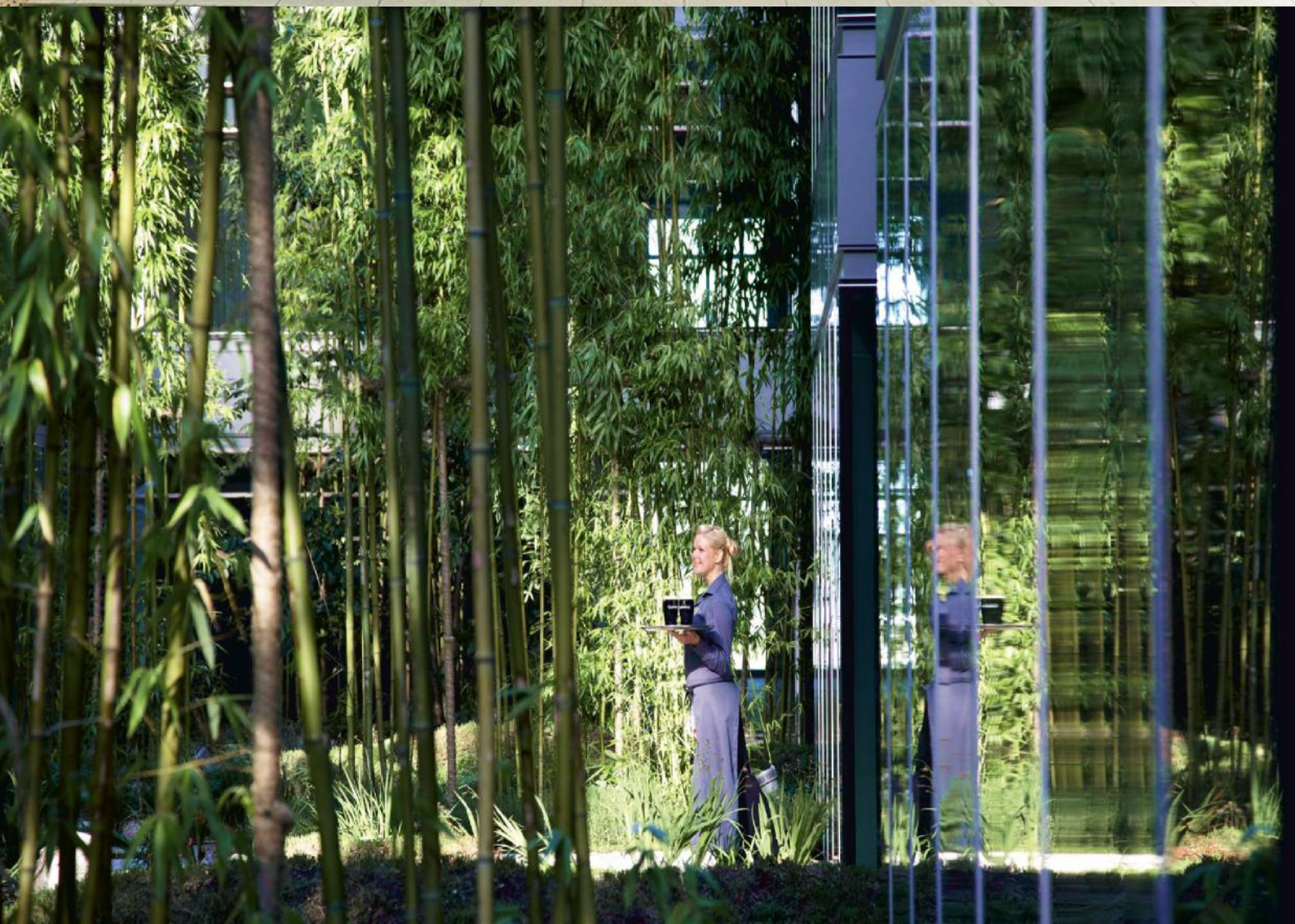
Love Living

The Biophilia (literally meaning “love of life”) design macro trend is a concept used within the building industry to increase the feeling of connectivity to the natural environment, using direct nature, indirect nature, space, and location.

Living greenery used actively as an architectural design element, emphasize the space, improve noise issues, and improve indoor climate and comfort.

Feeling comfort in the reassuring presence of living nature.









Sustainable *Building*



Amandus Samsøe Sattler

Architect, founding partner of Allmann Sattler Wappner Architekten and President of DGNB

Amandus Samsøe Sattler - background

Amandus Samsøe Sattler is an architect and one of the founders of the award-winning architecture company Allmann Sattler Wappner Architekten in Munich. The firm boasts a diverse portfolio across an extensive range of sectors and scales. In terms of hospitality, the Hotel Der Öschberghof deserves special mention.

Amandus Samsøe Sattler is President of the German Sustainable Building Council DGNB e.V., Europe's biggest network for sustainable building. As non-profit organisation the DGNB is committed to demonstrably good buildings and urban districts that are worth living in - this means building an environment around ourselves with foresight. The central aim is to promote change in the building and property market, engendering an appropriate understanding of quality as a foundation for responsible and sustainable action.

Amandus is a specialist judge and Chair for professional architectural competitions. He gives international lectures, holds workshops and he is the author of various publications.

Amandus has close links with Denmark, even part of his name, 'Samsøe', is Danish; a result of his marriage to a Danish architect.

Great rooms lead to great experiences

“You sense well-designed rooms as soon as you enter them. They give you the feeling that you are going to have a great experience there. And that is just how relevant it is. We have a perception of a room's quality, even if many people are not consciously aware of it.”

Aesthetics and sensory perception are key aspects of sustainable construction for Amandus Samsøe Sattler. But he also stresses that sustainable construction is a harmonious blend of various elements.

Architects have a tremendous responsibility in the development of sustainable construction and can have a great impact. But they need curiosity, knowledge and they often have to take the initiative.

Aesthetics: The fourth element in sustainable building

There is no clear definition of sustainable construction. It is regarded in many distinct ways and covers a wide variety of topics.

Amandus Samsøe Sattler argues that sustainable construction is the deliberate use of resources, but it is also about minimising the use of these resources in terms of CO2 consumption. People used to talk about organic architecture, but today's hot topic is more the carbon footprint.

In this case, even the materials used must be environmentally friendly. Many materials used damage the environment and are not ecologically sound.

It is generally understood that sustainable construction is a combination of ecological, economic, and social principles. But for Amandus, there is also a fourth, vitally important dimension to consider:

“I always include aesthetics because, for me, the whole thing only makes sense if we can build aesthetically. - Here, aesthetics are about people noticing them and that they also create an impact. When it comes to these aspects of sustainability, it is hugely important that the building also has a sensual appeal and perception. This is the basic principle of aesthetics.”

Taking the life-cycle into consideration is another aspect that needs to be examined and evaluated: how long a house will last and be serviceable. We are missing plenty of data on the individual products and materials here, but it is something that is a requirement now and will be in the future.

It is also essential to consider the user so that defined sustainability criteria can be fulfilled. What does the user experience in the buildings? What qualities enhance a user's stay there?

Thus, sustainable construction is not only about data and facts, it also involves sensual perception and feeling. And ultimately, sustainable construction is a

harmonious blend between a whole host of various factors that influence both buildings and people.

Mixing the numerous elements - the DJ booth:

There is no magic formula for sustainable construction: you must sync it up with the task at hand every time. With his affinity for music and his experience as a DJ, Amandus compares it to a DJ booth with an array of controls, where the DJ adjusts the sound:

“This is how it is with sustainability. You have this desk in front of you and you must see how you can adjust the knobs - you can do it for some themes but not for others. It is like mixing all the tracks. When you turn up one knob, it is great - but you have to make sure you are turning lots of them up. That is a good metaphor for the overall objective of sustainability.”

The political sphere is often tempted to find a quick fix and focus on one issue in isolation, which is what happens with energy efficiency, for example. Energy efficiency cannot stand alone. An energy-efficient house with roof-mounted photovoltaics is not sustainable if it is not also constructed using decent materials and is aesthetically-pleasing. This has little value. You must adjust all the knobs, as Amandus explains. There is still a lot to be done, in his opinion.

Sustainability is a complex matter - but that is not a bad thing. There are no straightforward answers. Understanding this is crucial because it also expresses how our world is built; the world is highly complex. From biodiversity, to resources to the whole question of CO2. The scope is extensive. As Amandus so beautifully and vividly puts it:

“It is a beautiful bouquet of a whole bunch of very different flowers.”

In other words, truly sustainable buildings are a blend of all the elements, with their vastly different weightings.

Construction is a driving force

According to Amandus Samsøe Sattler construction has the greatest influence on sustainable architecture. It accounts for 70-80% of the building's overall carbon footprint. Thus, construction is a core central aspect. A client is unlikely to be able to build in a climate-neutral way if the construction has generated too much carbon dioxide. There is no way to offset that.

The façade is another aspect. This also plays a big part. The façade is both the thermal barrier between the outside and the inside and it is also what faces the town. So, the façade does not just need to be well-designed, it needs to do something for the town, too, as Amandus explains:

“A lot of buildings are developed independently. By themselves, they are well designed but they do not really blend into the context of the town. I believe that a building's contribution to the surrounding neighbourhood is a particularly fundamental aspect.”

The third and equally important aspect is the quality of the spaces. This involves a number of elements such

as daylight and air. How much daylight fills the room? How is the quality of the air? Can the user open the window?

Materials matter for the space, too, Amandus confirms. The material should convey genuine quality, be durable and of lasting value, and have tactile surfaces that stimulate the senses. This material should form both the room's atmosphere and its internal climate optimally. In many buildings, good ventilation is ensured mechanically because the materials release toxic emissions. This is absurd.

Whilst the exterior of a building may seem to attract more attention than the interior, the interior is just as important for its use.

You sense well-designed rooms straight away

Amandus Samsøe Sattler claims that a good architect builds a house from the inside out. He envisions the functionality and the spatial qualities and then slowly composes the house from the inside before bringing it to the outside. This is how the configuration of the space also shapes the façade.

Accordingly, the relationship between interior and exterior in a sustainable building is also evident through the correlation between the two themes. This is often considered in isolation and the architect plans the construction and the shell. The interior designer creates an inner space but the two have nothing to do with each other. This lack of cohesion results in people having a less favourable experience of the inner space.

If rooms are only planned to be flexible and not for a specific function, it compromises the spatial quality the user experiences. This is often the case with new builds: everything is arranged just as it would be in a furniture shop. In old buildings, there is a much greater connection between the interior and exterior worlds, since the façades also reflect how the rooms are used. In Amandus' eyes, a better symbiosis between the inside and the outside translates into better façades and spaces:

"You sense well-designed rooms as soon as you enter them. They give you the feeling that you are going to have a great experience there."

For example, our DGNB Members' Day was held at a church site which boasted an incredibly well-designed hall, a stunning courtyard and it was all made from authentic materials. As soon as I arrived, I knew we were going to have a brilliant day there. Be it consciously or subconsciously, you notice when the materials are right, when the light and the air quality are spot on, when you can open the window and the sun is shining outside. And that is just how relevant it is. We have a perception of a room's quality, even if many people are not consciously aware of it."

Materials influence perception

For Amandus, perception is about truth. And real materials. As he says, if the interior is made from cardboard and plastic, the perceptions of the user are different than if the materials are real. Real wool carpets. Real bricks. Real floors made from concrete or wood - these create a completely different atmosphere:

"For me, a sustainable space would be a real space; a space in which the user can perceive and experience real things instead of fake materials that pretend to be something they are not."

In indoor spaces, the user experiences how aesthetically rich the furnishings are. This is achieved through the various materials, different colours and all fittings and fixtures. All furnishing elements influence each other and affect the perception.

The material selection is a major consideration in sustainable buildings. This is not just true for the atmosphere and perception of the room but is also the case if you intend to have the building certified.

Material performance is key

Material selection is an interesting aspect of DGNB certification. The material itself is not certified. What is certified is how the material performs.

For example, if you are installing some flooring, it is not what the floor is made of, it is how it performs that is important: is it durable? Is it hard-wearing? How does it affect the air quality in the space? What are its acoustic properties? What is its visual quality? Does it reflect or absorb light? The safety aspects are also assessed: How can the user clean the floor? Is it bonded? Can it be recycled? What qualities does it develop during use? And then there are the ecological aspects: Is the floor made from natural materials or plastic and non-renewable resources?

All these different aspects are assessed. The review is rather complicated, but it is also objective, and it establishes an important connection between materials and the quality of the space.

Architects need to be the conscience of the construction industry

One service component of the DGNB is a platform for materials - 'the Navigator' - where manufacturers can describe how the product is made. This allows for transparency and declaration. But ultimately, it is the architect and the client who select which materials are used in the construction.

The DGNB is aware that it is difficult to make everything absolutely perfectly. This is why the system is made up of silver, gold and platinum certificates. These indicate the degree of fulfilment towards 100% compliance. The client must be able to take responsibility for their own level of compliance. That is the key to sustainability, suggests Amandus Samsøe Sattler:

"Some say that architects are the conscience of the building industry. We architects have to ask the questions why we do not go further, why we do not do more, why we do not do better? It is the client that makes the decisions and the laws that hamper us. But we can do so much more, if only we do not give up. We have to push the manufacturers too, and ask them, what is going on with your supply chain? Is it a value creation chain or is damage being done? That is our job, to be honest. That is where we really talk about the role of the architect."

And something has been happening in the field of sustainable construction over the past few years. This can also be observed in the construction of hotels - at least on the outside.

Attitudes and values in consumer culture

In hotel construction, properties are visibly being built in a better way, even in the various low-cost chains, Amandus points out. They are making more and more of an effort to ensure that the buildings are of visible quality and radiate longevity - at least on the outside:

"When you look inside, of course, you see the opposite because everything in there is usually built very cheaply and badly. People know that they will want to replace the interior in a few years, depending on what is in fashion. People build a lot of fake things and glue everything onto chipboard and afterwards they throw them away. Things still have not changed there."

In interior design, this trend follows consumer expectations. Hotel operators are convinced that they can only be relevant if these hotels mirror the latest trends. Unless they switch everything up every few years, they lose their prominence and booking numbers go down. That is the thinking. This is because consumers think new is better than old. It is a mentality in our society. New things smell great and old things might be scratched and do not look so hot anymore. Guests always want the new thing. And of course, this is the popular approach in hotels. Hopefully, this will change with the next generation.

Sound and sustainable design

And this leads to the question of how hotels can operate more sustainably when renovating. The issue, according to Amandus Samsøe Sattler, is for hotels to use better materials that are also more sustainable and will last longer. Consequently, if renovations and modernisations are only undertaken when there is a genuine need, rather than just following the latest trend, hotels can restrict waste production patterns.

"We also like something old when it is well built. It only looks scruffy when it is poorly constructed... So, build a great design instead of the latest trend. A great design is one that lasts! We see it nowadays, too. Great design from 1950s Denmark: all the well-designed furniture, tableware, lighting - all these beautiful things that are still around today. That is design that we love to use, that we are happy about - design that stands the test of time and is sustainable."

An excellent example of this new way of thinking is an ongoing project by Amandus. He has been building a hairdresser's shops since 1987. In 30 years, there have been 4 refits in the same shop. The client wanted to celebrate their 40th anniversary with a new interior. However, Amandus realized that everything in the existing shop was still in top-notch condition. So, the plan was changed and the only thing to be modernized was how to communicate this: 'For sustainability and to protect the climate, we are preserving the shop and celebrating it for the 40th time'. The hairdresser hired an agency to help with the new messaging and nothing has been changed. Amandus did not have a revenue from this project - but this was important to him:

"We have to start with ourselves. We cannot talk about sustainability and using less resources, then do the opposite. And this is not a fairy tale, it is a true story."

Changing attitudes takes time. There are some deeply ingrained ways of thinking and habits that need to change. Meanwhile, the existing frameworks and expectations are often a burden on development.

Sustainable construction takes time - and new legislation

Amandus Samsøe Sattler points out that progress towards sustainable construction is slow. There are lighthouse projects and pilot projects as well as projects with certifications. One reason for this is that people are working against decades of development, based on industrial interests of the fossil society.

But now a short-term change is needed and building materials and construction types have a major role to play. But these new construction methods must also be approved accordingly. This is where we also need new construction legislation.

The next question will be whether it is economically feasible to build in a climate-neutral way.

Profiting from sustainable construction

When speaking with his clients, Amandus often determines that the methods used for calculating profitability do not always leave room for sustainability. This calls for a change to the calculation scheme - and many are not ready for that yet. Projects need to be depreciated over a longer period of time, then paying a higher price will pay off.

Investors have various exit strategies. These result in a variety of calculation models, the majority of which are based on short-term investment targets. As Amandus points out this influences their willingness to plan for the long-term and build sustainably:

"Very few people ever say, I am building this house and I want to keep it, use it or rent it out for 30 or even 50 years. This is why I can work with long-term financing. It means I can build in a sustainable way, too, because I am able to invest more in quality."

This mindset of making a quick buck and then disappearing really must change. Demand for sustainable construction accreditation is growing, particularly to secure investment for the future. It is a positive trend that is having an impact now and in years to come.

Phase Sustainability Today!

An incentive to rethink societal attitudes: how do we want to live? How do we want to consume? How do we want to protect our Earth? was inspired by 'Fridays for Future' and has had an immense impact on society. So many more people are now aware that something is wrong and that something needs to be changed.

But often we just do not know how to live or build differently. The next step needs to be a training initiative, says Amandus. And as President of the DGNB, as well as in his own office, this is what he wants to pursue:

**You can sense
good spaces
and they lead
to better
experiences.**

Amandus Samsøe Sattler

Architect, founding partner of Allmann Sattler
Wappner Architekten and President of DGNB

"Many more people need to be trained so that they are well versed in the subject. In the office, we have two DGNB consultants who have completed basic training on sustainability issues. Yet, we have 120 employees. Why do we not have 10 consultants? That is where we should be. I would like there to be more professionals in this field and to provide training for the staff."

Amandus is also hoping to see more initiatives that support the sustainable development. One example is the 'Phase Sustainability Today' initiative by the DGNB. The DGNB has been in conversation with architectural offices for a long while and has identified some of the issues and obstacles.

With 'Phase Sustainability Today', the architect makes a declaration that they are participating in this initiative. They are given a simple double spread that lists six issues that are important for sustainability. This is how they initiate the dialogue with the client. The intention is to establish a common goal; where is this journey headed? The leaflet acts as a conversation starter. It is not about numbers and figures. DGBN has made an enormous impact with this initiative, Amandus asserts:

"We have brought on board an awful lot of architects who had not previously been interested in the DGNB. It became clear to us that such a low-threshold service easily opened doors to the topic. This has enabled us to attract many of our colleagues. We realised that we need to start more initiatives like this. This is a way we can find new members for the association. This is important because it is together, as architects, that we can move more towards sustainable construction".

The architect has a responsibility

Architects have a significant role to play. They have a responsibility to plan sustainably and they must convince the client. That was always the case, Amandus explains,

"New and innovative concepts were always something architects had to challenge the client about and convince them of. Innovations never came from the client. They never said, 'hey, why do we not build in a sustainable way?'. Neither are these initiatives coming from the Government. Architects are the key witness. And we have to keep asking these questions of the client and of the manufacturers. That is our job!

And above all, we have got to want to do it and have fun and pleasure along the way."

Desire, fun and pleasure are important drivers to build a more sustainable future. We are also going to invest more time and energy in discovering how it can be done. And it is not about the architect not being allowed to build anymore. Architects must build - they just have to do it better!

The main thing is to keep using existing buildings, not just tear them down and build new ones. There will always be good reasons to build new and waste grey energy but if we try to find solutions and question our own expectations in terms of comfort, we can also do something positive with existing houses. Unless we humans do better with how we deal with existing buildings and how we treat nature, we will continue to

harm our environment and ultimately endanger our good life, Amandus reminds us.

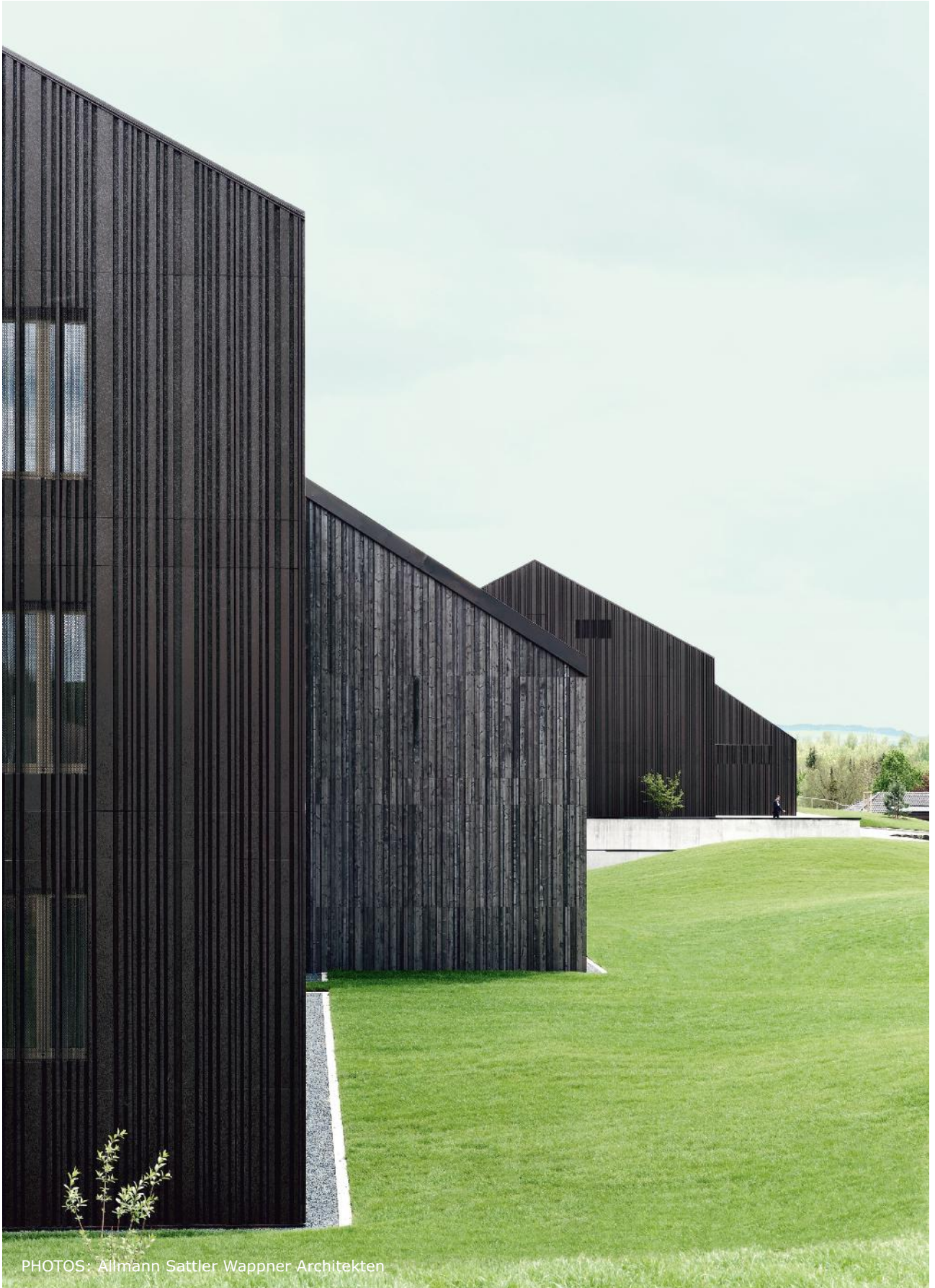
Creating better value and a better life

It can be equally important for the investor to really create something of better value. A building that is not only sustainable but also one they do not want to demolish after 30 years. - And one for which it may be easier to obtain financing in the future. Financing is increasingly aligned to sustainability criteria. Even the banks only want to finance buildings that also provide value and longevity. This can be very important for the investor.

Sustainable construction offers a better life for the users of the buildings in the future, for instance by improving the interior atmosphere. As a result, users feel more comfortable in the spaces. As Amandus explains:

"You can sense good spaces and they lead to better experiences. And we will interact better in good spaces. This is also of great value to us as human beings."

Amandus is thrilled to be part of this evolution towards sustainable building and living. He is grateful to work in an industry that needs to change - and which can change. We all just have to keep fighting for it and not give in too soon.



PHOTOS: Ailmann Sattler Wappner Architekten

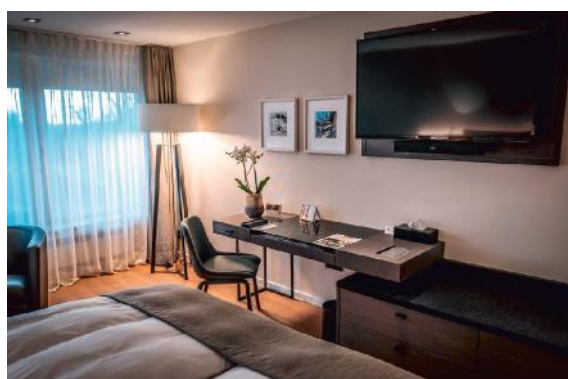
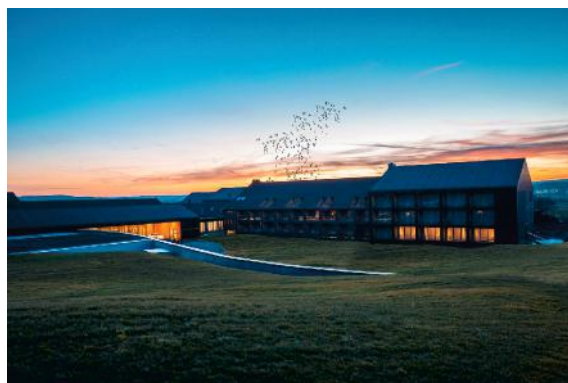
Hotel Der Öschberghof, Donaueschingen

The design for the expansion of this five-star superior golf and spa resort is grounded in a profound awareness and appreciation of the traditional architecture of the region as well as sensitive treatment of existing structures.

Allmann Sattler Wappner Architekten remodelled the resort and optimized its logistics processes during normal hotel operations.

The organizational principles of our design for the expanded Hotel Öschberghof are straightforward and easily recognizable. Referring to characteristic rural architecture of the region, the design includes solitary and grouped buildings with traditional pitched roofs. Their staggered, almost rhythmic arrangement seeks to embed the complex in its surroundings with sensitivity to the landscape and attention to scale. To that end, Allmann Sattler Wappner Architekten gutted existing buildings and added new structures that contrast in orientation and height. The design encompasses a new entrance hall, a modern conference centre, an expanded spa area and 125 newly appointed rooms.

By applying their architectural principles consistently throughout the complex, Allmann Sattler Wappner Architekten achieved a clearly configured and easy-to-understand layout. An essential feature of the design is the use of open spaces within the ensemble of buildings: structure and terrace unite to create a symbiotic whole that is clearly distinct from the surrounding landscape.



EducateMe



Petra Ryberg
Head of design, P&O Australia

Petra Ryberg - background

After completing a degree in interior design in Sweden, Petra Ryberg founded her own business, Petra Viktoria Design, a design studio specialising in hospitality interior design.

Petra started her cruise ship interior design career working with the Tillberg Design of Sweden team. Petra worked on various projects and had the chance to learn from some of the best marine designers in the industry.

Since 2016, alongside her own business, Petra Ryberg has held the position of head of design at P&O Australia, where she ensures quality across the P&O fleet in Australia.

Petra Ryberg started 'Cruise Ship Design' on Instagram seeking to promote cruise ship interiors and helping students to gain an understanding of the industry.

As an interior designer you can be part of the solution

“As an interior designer we have a lot of power in what materials we specify. Once you start educating yourself you understand the difference between materials, and I think that is where the opportunity lies.”

Petra Ryberg wants to present solutions instead of problems. She would like to make it easier for everyone to make the best choice of materials and calls for collaboration. She shares some ideas on what elements that could possibly help support interior designers in taking the sustainability agenda from awareness to action.

Her insights are inspiring to interior designers in all hospitality projects, not only the cruise industry.

Educate yourself, share your insights and raise awareness

For Petra Ryberg, taking responsibility is an opportunity. It comes down to three things: Educate yourself, share your insights and raise awareness. Educating yourself is essential, Petra believes:

“As an interior designer you have a lot of power in terms of what you specify. Unless you have the facts about what the different solutions are, it is difficult to know what the better choice is.”

Education involves asking your suppliers better questions. However, knowing what kind of questions to ask, is challenging. Sustainability is complex, but once you start to educate yourself you understand the difference between materials better.

Another important aspect is raising awareness of sustainability. One way could be to talk about it in different forums and simply show your interest. In this way you might be able to get more people on board. Raising awareness is also about sharing your knowledge gained from your learnings:

“It is in everyone’s interest to ensure that information gets out to everyone. The industry always said that we do not compete on health and safety. It would be nice if we got to the point where we said, we do not compete on health, safety OR sustainability”.

In addition, Petra would love to work alongside suppliers to encourage them and share knowledge in the industry:

“Every person you introduce to a more environmentally friendly option is a win.”

Calling for greater collaboration is also the starting point for Petra when it comes to ensuring a more sustainable product selection.

Tools to make sustainable product selection easier
Petra Ryberg would love to make a sustainable selection of materials easier.

She points out that it would be a great help if there was a classification within the marine industry. A system looking at already IMO approved products that adds a sustainability ranking. A point system that could encourage everyone to work with sustainability. Something like the land-based building certifications that defines what kind of products ensure extra credits and what to look for in products.

Such a system is unfortunately not in place. What can be initiated today is a greater cooperation between designers and suppliers, as Petra points out:

“We are nothing without our suppliers. We can really get insights and they help us to understand the different materials. And this starts with the demand from the person specifying. As a designer we need to request this information and actively make that choice. In this way we also drive the agenda.”

An intensified cooperation could also include an expert group, a forum, as Petra suggests. In such a forum, designers could ask for advice when selecting different materials and learn from each other’s experiences.

Limited experience and data – combined with the complexity of sustainability – are exactly what makes it difficult to make an informed product selection.

Certifications enhance trust

One of the challenges according to Petra Ryberg is that making the right sustainable choice feels overwhelming:

“Everyone has the best intentions of bringing up the subject of sustainability and focussing on it. I think what is lacking is how to make this concrete when specifying. We all agree it is important to have a broader picture on sustainability. But it is almost like you want to boil it down to ‘here are five steps you can do today as a designer’. So, make it more accessible and easier to digest – pass on tips for what you can do. I think that is what is lacking.”

The question is how it can be boiled down without losing important facets.

It can be difficult to recognise what makes a difference in the material selection. On top of this, in the maritime market, the choice of materials is reduced by 70-80% due to the need for IMO approval. Consequently, material selection can prove quite challenging:

“It feels like you are left with what is IMO certified, but we need to understand what the better option is in terms of sustainability.”

It is very hard to know if choosing a specific product has an effect. In one aspect it could do, but using energy or water might cancel out the benefit of using that product.

Petra points out that this is one of the strengths of the Cradle-to-Cradle certification system; it embraces many aspects of sustainability and the whole lifecycle of the product.

**“But we do not know
what we do not know.**

**We must act with
what we have today
and keep on pushing that
demand and research.”**

Petra Ryberg
Head of design, P&O Australia

A certification also brings trust into the relationship as it is a 3rd part verification and not just a marketing tool:

"Everyone wants to be sustainable and everyone says they are."

According to Petra Ryberg the danger of sustainability is that it has become such a marketing tool that people might be in it for the marketing rather than the hard work behind it. You must 'walk the talk', otherwise it can backfire.

Sustainability is complex and it is difficult to know whether you are doing the right thing. Yet it is important to embrace it:

"This pandemic is a good example of a situation where you try to do the best with the information you have at the time. We are probably going to look back in 50 years and say, 'Goodness, we used that material that is terrible for the earth'. But we do not know what we do not know. We must act with what we have today and keep on pushing that demand and research. Get people on board with understanding how important it is to push for it."

When we talk about ensuring a more sustainable product selection it is important to address the challenges regarding price.

Sustainability at any price?

Ideally, the price should not be important when we talk about taking responsibility. However, it is a fact that price is critical:

"If a sustainable product is twice the price, it is hard to justify. I hate to say it, but it is true. I want to compare apples with apples; if it offers the same durability, the same price point but it is better for the environment - of course, I will choose the one that is better for the environment."

As Petra Ryberg argues, it is about making the product available to the market. It needs to be accessible to the wider masses.

Making the product offering interesting also applies to the design expression of the product.

To have more sustainable products selected for interior design, it is important to have enough appealing solutions available. If the design is not attractive, it is difficult for an interior designer to justify the selection. As Petra puts it:

"Make the product easy to specify - gorgeous, environmentally friendly, and at a good price point."

In her final exam Petra made two hotel rooms look the same, but with one using more environmentally friendly materials, then compared the differences. Her point was not to compromise on the design expression when meeting a certain sustainability standard.

Looking at the challenges with her positive mindset, Petra underlines that every little win is a win. And every step in the right direction is good. Doing nothing is not an option.

Change your mindset and act

According to Petra Ryberg action starts with yourself. You need to take responsibility and educate yourself. There are always possibilities connected with a development, as she says. Each day can be a small win.

The trend is going in the right direction. It is a culture-related thing, a new way of thinking. Applying this to the industry requires the various stakeholders to think differently in order to achieve a sustainable mindset.

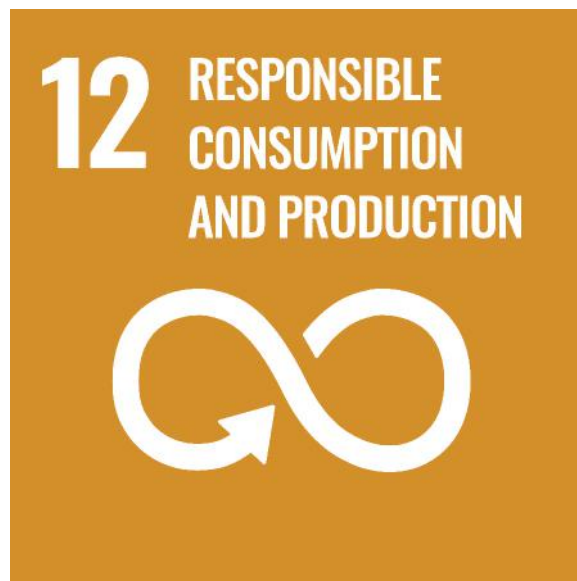
A way of supporting positive change is to present options and solutions rather than just problems. As Petra Ryberg knows by experience, designers are short on time and this makes it easier to go with what you already know. Being presented with solutions makes the job easier.

To make things happen on the sustainability agenda, the owners must make it a priority:

"If the company or client is pushing and the specifications need to meet a certain standard, it is your job to go out and find products that meet these specifications and find those suppliers. And eventually that is what is going to go into the ship. It needs to be in the culture of the owner company. Everybody wants that and we are making it happen."

It *Matters*





Responsible consumption and production

Sustainable Development Goal No. 12 aims to ensure sustainable consumption and production patterns.

Businesses and consumers can take the lead to support this goal. The responsibility for the green transition lies with us all; manufacturers, consumers, owners, operators, architects, designers, investors - together, everyone achieves more. Innovation and design solutions can both enable and inspire individuals to lead more sustainable lifestyles, reducing impacts, and improving well-being.

Our Cradle to Cradle certification and efforts within the five areas of certification support several of the 'UN Sustainable Development Goals' (SDGs). We particularly tap into SDG no. 12, 'Responsible Consumption and Production'. This is also a way in which we directly support our customers in their resource management.

As the name suggests, the SDG's are goals - Cradle to Cradle is our tool.

"Our sustainability strategy at Dansk Wilton is something that we work with every day. Our Colortec RE:THINK and Colortec ORIGIN products prove that we take our environmental responsibility seriously and we want to support the hospitality industry in their focus on increased sustainability and resource management."

Søren Sonne, CEO

Corporate *Responsibility*

Dansk Wilton and Cradle to Cradle Certified®

Dansk Wilton's sustainable business development is based on the Cradle to Cradle philosophy and certification programme.

Cradle to Cradle is a vision for a world in which consumption and production have a positive impact on the economy, the environment and on people. A world where we can benefit our planet without cutting down on consumption and welfare.

In a Cradle to Cradle world products and structures in society are designed so that all materials are healthy for their surroundings and can be included in a repeated cycle. Waste will no longer exist, and everything will either be reused as it is, or will become a resource for something completely new in healthy biological and technical cycles.

Cradle to Cradle Certified® requires continual improvement in products and processes. We are committed to go further all the time – and take the right steps. It is a journey on which we strive towards ambitions defined in the five areas of certification. With our approach and target-oriented efforts we have already come a long way. Nevertheless, we are convinced that there is always something we can do better – and we have a plan for that.

100% goals

Our efforts within sustainability are defined in various milestones on the way to achieving our 100% goals:

To have all our carpets certified at Cradle to Cradle Platinum level and to offer a worldwide established solution for the recycling of our post-consumer carpet waste.

Why look for Cradle to Cradle Certified® interior design solution?

Cradle to Cradle Certified®

- is one of the most recognised environmental certifications globally
- is a 3rd party verification of a company's efforts and hence ensures credibility
- embraces a holistic perspective on sustainability due to the five areas of certification
- means extra credits in LEED, WELL v2 and Green Star certified buildings.

Choosing a Cradle to Cradle Certified® product you can be confident that your supplier meets strict requirements within the five areas of certification and is committed to continuing to work seriously with optimisation within all categories and throughout the value chain.



**Green is a trend
Sustainability is a mindset**

Cradle*toCradle*

Our tool and guideline

Cradle to Cradle is our tool and guideline within each area of certification: material health, material reutilization, renewable energy & carbon management, water stewardship and social fairness.

In our belief, this holistic approach is what makes Cradle to Cradle the most advanced and comprehensive certification programme within social and environmental responsibility.

We have certified our entire Colortec RE:THINK and ORIGIN ranges. This means that the majority of our business is based on Cradle to Cradle Certified® carpets.

In short, our efforts can be summed up in this overview:



	Basic	Bronze	Silver	Gold	Platinum
 Material health					
• 98% of all substances used in our carpets are mapped and assessed • Our carpets are proven free of banned substances: All suppliers and sub-suppliers signed the "Banned Lists of Substances" from Cradle to Cradle • No use of fire retardants (wool is naturally flame resistant) • For Colortec ORIGIN: No use of dyestuff • Ongoing optimisation on material health • All carpets are VOC A+ / Indoor Air Comfort GOLD certified • Policy and action plan to ensure animal welfare					
 Product circularity					
• Wool is a natural and quickly renewable resource, making out 80% of our pile material • Our felt backing is made of recycled PET-bottles • Our carpets are rated as recyclable (based on the material health) • Packing material: our carpet tubes are made from recycled plastic lids and our wrapping is made of recyclable plastic					
 Clean air and climate protection					
• 100% wind energy in the internal production process of Colortec carpets, including the backing factory. The use of renewable energy in the production process of our carpets goes beyond our internal processes, as all yarns are equally produced using renewable energy • 100% compensation for remaining CO2-emissions through Offset evidence, UN Certified Emission Reductions (CERs) • Constant actions taken to reduce our CO2-emissions					
 Water and soil stewardship					
• Optimisation of product-related chemistry will also positively impact the quality of process wastewater • As we do not generate any wastewater in our internal production processes, we will be going to take maximum responsibility in our value chain for our supplier's management of their use of water					
 Social fairness					
• Production in Denmark with high standards for good working conditions • Committed to include young people with a former criminal record and refugees in our work force • B Corp self-evaluation carried out • Supply Chain Code of Conduct implemented and signed by all Tier 1 suppliers					

 Colortec RE:THINK and Colortec ORIGIN with our integrated felt backing achieves certification level Bronze.
 Colortec RE:THINK+ and Colortec ORIGIN+ with our integrated textile backing achieves certification level Silver.

Inspiration

Human Nature

Human Nature

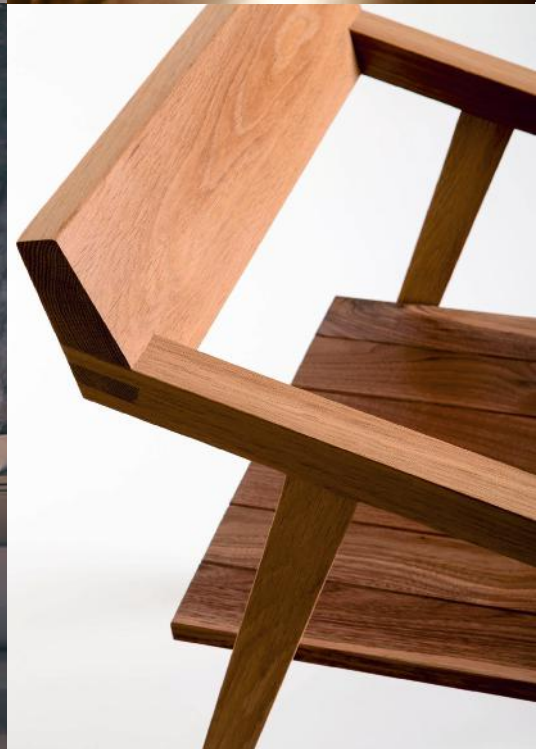
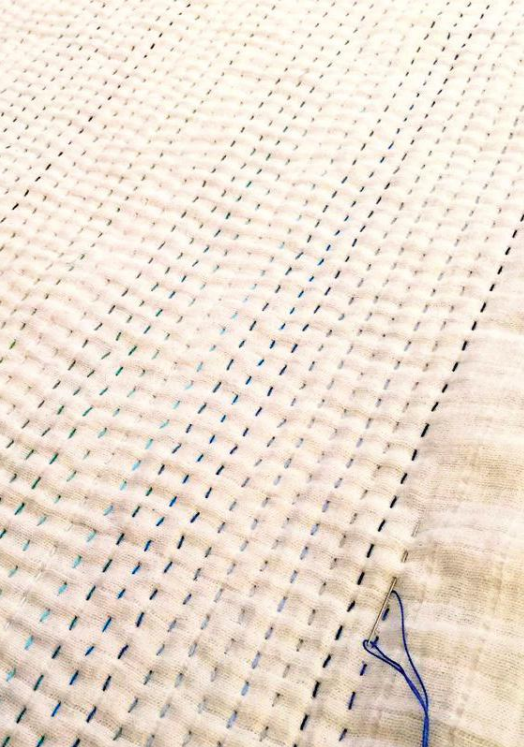
Futuristic and minimalistic inspired architecture embraces the surrounding landscape and promotes the use of wood, stone, glass, steel and cement. The surfaces are free of ornaments and visible finishes. They are valuable in their own right; in the beauty of their shape, lines and natural materials.

Honest high quality natural materials, often sustainably sourced or even organic.

Raw and refined surfaces complement each other and create interest.

Feeling comfort in calm, clean, meditative spaces.









FutureHotel



Michael Telling
Partner at Telling & Nesager

Michael Telling - background

Michael Telling has enjoyed a long and active career in the hotel industry, building up experience in operation and management both in Denmark and abroad. He has previously run some of the most renowned hotels in Denmark, including Hotel d'Angleterre, Hotel Skt. Petri and Kokkedal Slot Copenhagen. Michael Telling sits on several boards of directors and is, among others, involved in the new Steigenberger Alsik Hotel & Spa project in Sønderborg, located in the border region between Denmark and Germany.

Michael Telling is one of the most highly respected hotel consultants in Scandinavia and runs the Telling & Nesager agency together with his partner, Preben Nesager. Quality, service, and attention to detail have secured Michael Telling international recognition for his capacity to develop unique concepts and use them to launch – or relaunch – hotels to immediate success.

Finally, Michael Telling is keen to participate actively in the international debate on aspects such as the quality of the guest experience and guests' expectations on the hotel of tomorrow.

Genuine sustainability and authentic guest experience

“We are moving away from symbolic politics and towards a generation that simply will not accept suppliers who cannot ‘walk the talk’. Those players who cannot deliver genuine sustainability are in for a tough time when Generation Z becomes consumers.”

As Michael Telling sees it, the guest experience of the future is based on genuine sustainability and a higher life quality that is independent of financial status. He believes that the COVID-19 situation will make a positive contribution to this development, even though the direct consequences have paralysed the industry.

Michael shares his thoughts on the future hotel experience, viewed from a Scandinavian perspective.

Direct consequences of COVID-19

The COVID-19 pandemic and the politicians' handling of same have paralysed the hotel industry. It is uncharted territory, and this is generating a level of uncertainty and hesitancy among the population that is exacerbating the negative effects.

While it is only to be expected that a lot of hotels will fold, those with a capital contingency plan will be well placed to take over, in Michael's opinion. At the same time, the situation is opening the field to new investors. It is an extreme situation for the industry, so it is vital that the hotels learn from the prevailing conditions. Fundamentally, it is essential to be better prepared, he says. The industry needs to be prepared for the fact that it is almost certainly not the last time the World will experience something like this.

Michael Telling expects the industry to have returned to 2019 levels towards the second half of 2023. The consequences of Covid-19 hit both the *leisure* and *corporate* segments hard. That said, Michael is convinced that the *leisure* segment will find its feet again as quickly as the situation allows.

In Denmark, we are not witnessing a significant tendency to convert hotel properties. Some operators may have had such plans ready and waiting, and are exploiting the situation to make their move, but no-one is taking *such* a negative view of the industry that they are rushing to convert hotels into apartments. The reason for this is that the urge to travel is a part of our DNA:

“It is in our DNA that we need diversion and intellectual stimulation, and travelling is fundamental in this context. I cannot see this changing. What will change, however, is the way we travel,” explains Michael Telling.

In contrast, he expects that the change we have witnessed in relation to holding meetings during the

COVID-19 pandemic will result in the total volume of meetings being cut by half.

The meeting culture is set to change

The fact that we have all become highly focused on the health-related perspectives of physical meetings will inevitably have an impact on trade fairs, conferences and congresses going forward. Michael explains:

“How healthy is it actually to have 5,000 people flying in from all parts of the world to attend a congress? This is something we have become increasingly aware of, and it will take a long time before this segment of the market is restored – if it ever comes back in the same shape and form.”

A significant reduction is likewise expected in the market for small meetings held at more-or-less regular intervals. We have progressively hit upon new, digital ways to hold these meetings, and we have discovered that this approach is more efficient.

In contrast, the market for business travel, the *corporate individual* market, will recover as quickly as society allows. The emphasis at present is on compensating for conventional interaction with digital meetings, but these are clearly only substitutes until we can return to the physical meetings.

Larger market for team-building and reward travel

Michael Telling highlights a new trend that is sure to have a positive impact on the meetings market:

“We are currently witnessing a rise in reward travel and team-building events because workforces are becoming more fragmented in their physical presence. This translates into an increased need to bring employees together regularly in different settings for the purpose of creative or purely social interaction.”

Even though the hotel sector is in a tough and serious situation – or perhaps precisely because of this – it is essential to look at the opportunities the future is anticipated to hold. So, we asked Michael what he expects of the hotel experience of the future.

The guest experience of the future

When Michael Telling turns his attention to expectations for the future of the hotel industry, the key concepts he identifies are genuine sustainability, personal responsibility, life quality and authentic guest experience. These are all concepts that are interlinked, and which embrace the new Generation Z.

We are moving towards genuine sustainability

According to Michael, the conventional view of sustainability has been sacrificed on the altar of COVID-19:

“It is a matter of survival, and in that situation, we tend to forget about sustainability – even though the two may well go hand in hand. But that is an entirely human reaction. When we are afraid of losing something, our first instinct is to protect rather than start thinking about the environment.”

There are few hotels in the world today that are genuinely sustainable. While it is true that many are making an effort, the input is generally too sporadic for it to come across as an actual strategy.

The hotel industry's jumping off point for thinking in terms of sustainability has been the desire to signal sustainable credentials while saving money. But that does not alter the fact that if there is any industry that understands sustainability and its significance, it is hotel industry:

"I am noting that the industry is moving towards a different approach to a more sustainable mindset. We are shifting from a sales-based attitude towards becoming more genuine in our approach. We are becoming more confident with what sustainability is and entails. We know we are not all that far from a generation that will make this an absolute demand if they are to stay at our hotel and eat in our restaurant."

Michael expects the hotel industry to be far advanced in terms of sustainability over the coming 2–3 years. What is unique today will become the norm.

It is pleasing to note the hotels taking these steps, but Michael would still like to see authentic demand from the market.

We all have a responsibility

Up until now, sustainability has been something the large companies and public institutions have taken care to include as a requirement in their tender material. However, this commitment has not triggered the desired response in the hotel guests themselves. The general attitude has been that it is the hotel's responsibility.

This is an area where COVID-19 may help to generate greater social responsibility as a natural development, Michael reflects:

"I sense that we have developed a stronger feeling of society. At least, I hope so. Right now, there is no willingness to accept the consequences – and I think we need this."

Michael Telling states that he is more confident now about how to encourage people to take personal responsibility, not only for the environment, but also their own well-being. COVID-19 has made a positive contribution in this regard.

Increased focus on life quality

The Corona lockdown has helped underpin an increasing awareness of human life quality. More and more people are prioritising different aspects of their lives. They are placing greater emphasis on leisure time than on work, which is a sign that people are seeking improved life quality instead of purely financial gain:

"Human life quality is the big winner from the Corona situation. There are so many people who have found themselves stuck at home and said, 'we need to do something else'. We are no longer interested in shovelling the kids off to school in the morning, going to work, coming home late, making dinner, and going to bed. And then getting up and doing it all over again,

just to make money. There simply must be more to life than that. People are prioritising their lives differently, seeking out quality that has nothing to do with financial standing."

This mindset will likely also prove significant to the hotel industry, with focus on what is important when on holiday. It is sure to be a different market in the long term, where we will make different choices. The requirements from the next generation will be completely different to ours.

This means that new hotel offerings will emerge; hotels that provide something else, something new.

Tree Top and pop-up hotels

With increased focus on life quality, emphasis will inevitably be placed on authentic experiences as well. Examples of this in Denmark include overnight stays in tents in a park or "Tree Top" accommodation. For instance the Løvtag hotel, which is more-or-less fully booked until the end of 2021. The hotel does not have many units, but prices are high in relation to ordinary hotel rooms. This proves that there is a target group.

Telling & Nesager is working with an idea for a pop-up hotel that is so flexible and efficient to move that it can be placed wherever we want it. In summer, for example, it can be set up next to a river in Sweden, while in winter it can be moved to a mountainside in Norway so we can go skiing.

Focus on life quality, togetherness and nature are aspects that hotels need to consider, as Michael explains:

"In this context, hotels need to find out how they can adapt. It is not a matter of hopelessly continuing to bombard guests with this unceasing wave of impressions for them to relate to. Because this is what they experience daily. I think we will see hotels starting to achieve success by creating a true break from everyday life."

At the same time, Michael thinks it has a lot to do with involvement.

Authentic guest experiences

When Michael Telling mentions involvement, he is quick to explain that this is based on what he himself would do if he were to build a hotel:

"If I were to build a hotel today, I would build some cabins in my field. There would not be a restaurant, but there would be a kitchen. This would be a place where people could meet up, rustle up the ingredients and then prepare the meal together. The whole idea is to build the experience into the sustainable aspect and for the guests themselves to become a part of the experience."

Michael is convinced that this will become a highly popular form of overnight accommodation in the future. A few of the large chain restaurants in Copenhagen are already buying their own farms. Guests are invited out to visit them and become involved in the process, both as individuals and in groups. Everything is produced locally, and everything is organic.

Those hotels that are best equipped for the future are the ones that succeed in encompassing these more authentic guest experiences. And this is an opportunity that will typically be open to the hotels located outside the towns and cities. There will always be a market in the large towns and cities, of course, but Michael Telling predicts that it will not be the city hotels that enjoy the strongest growth.

This is an extremely exciting development, and one that allows room for entrepreneurship and grass roots initiatives in the industry.

These trends also strengthen the expectation of seeing new destinations. This is a necessity that is arising from the growing opposition to tourism that popular destinations are experiencing.

New destinations

"We are witnessing growing opposition to tourism. I can well understand why Paris, Barcelona and Venice are reacting this way. And we need to find a solution to the issue. That said, I do not think the solution is to limit tourism per se. Rather, we need to encourage tourists to start seeing other destinations as interesting. This is a completely natural development that we need to consider", says Michael Telling.

This is a development where the COVID-19 situation may prove useful, given that many destinations have found themselves off limits to tourists on account of the pandemic.

Stay-at-home holidays are still viewed as "compensation holidays", but that perception is set to change, Michael predicts. This will apply irrespective of the Corona situation, until air traffic becomes more sustainable. At some point, it is eminently possible to imagine that we will not travel any further than our electric car can carry us.

New structures – "one size fits all" is dead

The development will also entail a change to the traditional hotel structures. More, smaller hotels will arise, as well as extremely specialised offerings. This trend has been building up over the past ten years, and it is sure to become even stronger.

One example is Zoku, which works with an intensely targeted product. The hotel supplies rooms that can be converted into meeting rooms, as the target group is business travellers who hold numerous meetings. As such, Zoku is selling accommodation and meeting space in one and the same product. It is an authentic niche approach – and one that is proving highly successful, according to Michael:

"We are sure to see extremely refined target group definitions at new, much smaller hotels. And if they prove successful, the hotel is guaranteed elevated loyalty. If you crack the code to a combination of guest experience, sustainability, and pricing, you are in a really strong position."

In the same way, the market is witnessing the big brands promoting new sub-brands intended for specific target groups. This is not enough, however. The young generation wants personality and something local.

The traditional hotel room that always looks the same, no matter whether you are in Copenhagen or Dubai is on its way out:

"One size fits all" is dead, and it is not coming back. People want a bespoke guest experience," explains Michael Telling.

The trend of individuality is a perfect fit for the members of both Generation Y and the emerging Generation Z. They are individualists.

This also applies to the young people who are starting to make their way onto the labour market. The hotel industry consequently needs to adapt to the requirements of the new generations; both in terms of guest experience, and in terms of demands for future workplaces.

Employees are the core service

The coming adult generations have grown up believing that they are unique and that, to a large extent, the world around them will adapt to their needs. This is something we need to consider when recruiting. When they are looking to attract new staff, hotels have no choice but to involve this generation in a completely different way:

"We need to capture their attention where they think 'this is a really cool brand', and 'this is somewhere I like to work'. But there is no mileage in trying to force them inside using an obsolete recruiting procedure. We have a lot to learn about how to get hold of the best staff – and then hang onto them."

And this is important because the staff constitute the core service in the guest experience. In Michael's experience, more than a few hotels can get away with a relatively ordinary product – but they sweep the table because they have the right staff.

Pay attention to Generation Z

Based on the trends and tendencies outlined above, Michael Telling encourages the hotel industry to pay a lot of attention to Generation Z. Both as employees and future guests.

There can be no doubt that in-depth understanding of the target group – both now and in the future – is the alpha and omega.

"We have to try to see how we can adapt our product to this segment. We are moving away from symbolic politics and towards a generation that simply will not accept suppliers who cannot 'walk the talk'. Those players who cannot deliver genuine sustainability are in for a tough time when Generation Z becomes consumers. We have a lot of work to do, and we need to embrace the fact that when it comes to the environment, we have a major impact in the areas of energy, food waste, furnishing, etc. We simply cannot keep on defending our position here. We have to 'Walk the talk'."



PHOTOS: Lovtag / Søren Larsen

Destinations based on nature and authentic guest experience

We highlight two examples of new destinations and a new kind of guest experience: Løvtag and Pater Noster.



Find peace in the canopy

Løvtag – exclusive treetop hotel near Mariager Fjord in Denmark

Løvtag has three cabins: Et, Ro and Ly which roughly translates into One, Calm and Refuge. Each cabin is suitable for up to four people and has a private bath and a small but well-equipped kitchen. Large windows to the south and west let in lots of natural light. Inside, the cabins are both modern, comfortable and 'hyggelige'.

The cottages are built around tall, old trees that go through the entire cottage from floor to ceiling. Follow the tree to the roof terrace, you are surrounded by treetops and about nine meters above ground.

The expression is Nordic minimalism, utilising every cubic centimetre to its utmost.

An exciting gallery of people behind Løvtag

Løvtag has been created in a collaboration between Rasmus and Lasse Lybæk, Nanna Balsbyg and Sigurd Larsen.

Rasmus and Lasse Lybæk grew up on the farm "Poulsenseje", owner of the forest. Rasmus got the idea for the treetop cabins in 2012. Lasse is a forestry and landscape engineer and became part of Løvtag in 2016, ensuring that the cabins have the least possible impact on the trees and the forest.

Nanna Balsbyg has a background in sustainable tourism and destination development. She became co-owner in 2016 and handles the daily hotel operations.

Sigurd is the founder of Sigurd Larsen Design & Architecture in Berlin, working within the fields of both architecture and furniture design. Sigurd joined the project in 2016 and is responsible for the innovative architecture of the cabins.





PHOTOS: Stylt Trampoli

A home on the horizon

Pater Noster – home and life of the lighthouse master's family.

Focus on your story. This is the essence of all projects involving Stylt Trampoli. As Erik Nissen Johansen states, all their design projects start with an emotional business plan, a story.

With their own, small hotel, the lighthouse project, they want to let people experience the home and life of the lighthouse master's family. Living on the conditions of this tiny remote island, harvesting its seafood, seaweed and fish and prepare the meal together.

The lighthouse project is called "home on the horizon" and is a narrative that resonates with the travellers shifting toward meaning, purpose, and learning, so Erik Nissen Johansen, Owner, Founder and Creative Director at Stylt Trampoli AB.

Pater Noster is Sweden's most famous and spectacular lighthouse, remotely located at the tiny island Hamneskär outside Marstrand on the Swedish west coast. The extremely hazardous waters surrounding the island have been feared for centuries, and seafarers used to read "The Lord's Prayer" – "Pater Noster" in Latin - when their ships approached the dangerous reefs. The lighthouse was constructed in 1868 and given the name Pater Noster as a tribute to the sailors' prayers. Although the island was considered inhabitable, a house was built for the lighthouse master, his family, and staff. For almost 110 years, generations of lighthouse keepers lived with their families in this extreme environment, caring for the lighthouse, rescuing shipwrecked sailors, and creating a small and isolated society of its own.

Now, Stylt breathes new life into the lighthouse master's old home, creating nine guest rooms accommodating up to 18 guests, a restaurant, bar and outdoor café. The ambition is to turn Pater Noster into one of Sweden's top destinations:

"It's all there - the remote location, the fantastic nature, the extreme weather conditions, the thrilling history - and soon, great hospitality with a dash of roughness and low-key luxury," as Erik Nissen Johansen states on Stylt's website.



Softer*Cruising*



Per Eriksson
Sustainability Director,
Tillberg Design of Sweden

Per Eriksson - background

Per Eriksson has been Business Director at Tillberg Design of Sweden (TDoS) since 2015 and is a driving force behind and key advocate for the sustainability agenda in the company.

Per has a wealth of experience in architecture and design and he has founded several companies with a focus on low energy and sustainable architecture. In addition, he has worked as a Project Manager for Médecins Sans Frontières in Uganda, setting up local HIV health clinics.

Per's comprehensive background from the business world is combined with an academic experience as researcher and lecturer at Chalmers and Lund Universities.

Per is an enthusiast and optimist; with this approach he likes to find and present proposals for innovative and creative solutions that offer green and sustainable alternatives to that which is currently available. He is pleased to contribute to debates and conference sessions on sustainability in the cruise industry.

The future holds a softer, gentler cruise industry

“We want to find ways to maintain what we like with our lifestyle but with less cost for the planet. I believe that measures that we take now for economic reasons are also more sustainable in the long term. I think the cruise industry will have to do more with less.”

Per Eriksson shares with us his thoughts on delivering guest value and becoming more sustainable to accommodate future cruise guests. He challenges fundamental structures and ways of thinking in the industry as he believes they can be a barrier to innovation.

Per believes and hopes that the future holds a softer, gentler cruise industry.

Guest Value - we want to feel good

Per Eriksson sees the Covid-19 situation as an opportunity. For many years, the focus in the cruise industry has been on expansion. Slowing down provides the opportunity to reflect.

In the wake of Covid-19, Per foresees that the cruise industry needs to become more efficient; to deliver the same or improved guest experience with less effort. This is also what the industry should do in terms of sustainability:

“We want to find ways to maintain our lifestyle but with less cost for the planet. I believe that measures that we take now for economic reasons are also more sustainable in the long term. I think the cruise industry will have to do more with less. Less with respect to the weight of the ship and the amount of materials used. If we want a more efficient ship this will also affect the size of the ship and energy used. I cannot really see this sustainability challenge getting any smaller in the coming years. I do think that we do need to find ways to operate with a lighter touch.”

It is obvious to expect that it will become harder to sell cruises in the future. Per argues that, as a tourist, you want to see many destinations while enjoying the comfort of staying in the same hotel room. This is a strong selling point for the cruise industry but it does come at a price. This price is paid in greenhouse gas emissions. As the need to reduce impact on the climate grows, guests will become more aware of the impact of their choices on their individual environmental footprints.

Many ship owners are launching programmes to improve relations with local communities, supporting, for instance, social or environmental initiatives at various destinations.

Supporting local communities

Cruise operators and destinations are starting to work together to safeguard the very qualities that make the destinations notable. The friendly atmosphere, the

beautiful beaches and the clean water are assets which need to be preserved. And the cruise lines themselves can be valuable resources in this development.

An obvious place to start is by turning off generators to cut emissions when in port. All new cruise ships can do this, yet only a few ports are able to deliver the electric power needed. This is an example of how cruise operators and destinations are intrinsically co-dependent.

Hybrid ships with good battery capacity are less dependent on the destination for power. If cruise ships were to make their hotel operation more energy efficient, there may be a chance that they could be run by battery or a smaller power supply.

As a good example of giving back to the destinations, Per mentions river cruises sailing in remote areas where they do not have medical facilities:

“If the ship offers medical assistance, it would be a much more popular topic at the destination. Some cruise companies are working on that now to become more socially and environmentally sustainable. This is a way to cooperate with and be of value to the destinations.”

Being an asset to the destination could support the sustainability strategy and a better image for the cruise industry.

Another tool could be to offer energy efficient cruises. The cruise industry has a need and incentive to save energy. This may be combined with creating a unique guest experience.

Local and slow hospitality

With the Covid-19 situation there has been an interesting development: local and slow hospitality. With the implementation of travel restrictions, itineraries have become more local, avoiding border crossings. Ships are sailing shorter distances, speed is reduced and energy consumption is down. One could argue that guest experience is enhanced, since sound and vibration from the engines are reduced. Per mentions the fact that cruise lines have such slogans like ‘France is beautiful... from the sea’. In times past, the cruise industry would have cruised the world over, offering you the cruise of your life in remote destinations. Yet, with travelling having been limited, people are now discovering treasures hidden just around the corner.

This is likely to have an impact on cruise offerings, even post-COVID 19. Per is confident that when there are no travel restrictions, people will start travelling long distances again. However, there is now the chance to explore what’s on the doorstep. This could mean that instead of doing a long weekend in Barcelona, for instance, you are going to choose something a little closer to home.

Some advice from Per Eriksson is to find out more about what is in slow and domestic cruising. Maybe this could be an upsell:

“Is there any way we could sell that story to the

guests? Could that be an added value? Because, if we can, it means less vibrations, less noise, better air on the top decks and using less fuel. So, if you could sell that to your guests, it would make a world of difference. It would make it so much easier to have better performance. We only have to reduce speed and find an offer that the guest values. That would be a smart way forward. Super easy."

Even before the pandemic there was a trend toward smaller ships and this trend is likely to be even stronger in the future. Per argues that people want to see something unique. There is this sense of an exclusive experience, the top-end of hospitality. A very large cruise ship has a hard time giving you this with 4-5000 other people, all having that same 'unique' experience. If you want to bring something unique, bring value that people are ready to pay for; this is easier on a smaller ship. It also means that you are able to access smaller locations, which is welcomed.

Local and slow cruising along with smaller ships can be ways to save energy. An additional way can be to focus on hotel operations.

Optimise hotel operations

It takes a lot of energy to move a cruise ship but surprisingly, much of the fuel consumption is related to operation of the hotel. We can learn a lot from land-based hotels and resorts.

Per Eriksson argues that looking at a cruise ship as a hotel with a ship under it, would support a greater focus on the optimisation of energy consumption in hotel operations. Now, the performance of a hotel from a sustainability point of view is overshadowed by the ship's performance. The sea-based hotel should be just as good as any hotel on land.

By far, the most important element to focus on in respect to energy savings in hotel operations is ventilation. A cruise ship uses a lot of energy to keep the interior cold. According to Per, it is the simplest things that will have the greatest impact. Look at how 'passive houses' are built, for example. As he says, there are lots of things that were done following the oil crises in 1972 that still have not been implemented on cruise ships.

Per believes that looking into optimising the hotel operations would be beneficial both from a sustainable point of view and in terms of guest value:

"If a cruise ship is not moving it would be good if it could turn off the generators to have the ship silent. 30% or even more of the energy used pertains to hotel operations. The initiative for ship owners is a double win: save money and improve the brand. I think that it is a value that you feel good about yourself and your choices. That is a guest value that you can sell. There is both a saving and earning opportunity in this."

Looking at the hotel aspect of a cruise ship from a sustainable point of view means looking at cruise ship interiors.

Designing in a more sustainable way

Thinking of interior design, overall, there is no

difference between land- and sea-based hotels. The considerations are the same; you must avoid the same restricted substances and resources.

Recycling materials is a major theme in a circular economy. Although there may be technological possibilities for recycling materials, the systems to deal with it are not necessarily in place. A way to think more sustainably in refits, could be to postpone them because of environmental concerns. Right now, cosmetic refits are being postponed but this is not for ecological reasons, rather for economic ones, Per argues.

At Tillberg Design of Sweden, they seek out renewable, recycled, and certified materials. In the process, they take both ends of the life span of a design into consideration, as they are involved in both new build and refits. As designers, they specify what materials should be used when building or refitting a ship. By choosing recycled materials, they support suppliers who are investing in circularity.

Another important issue is to avoid VOC emissions. These are often caused by flame retardants; they are not only bad for the environment but also affect the indoor air quality in the hotel. On cruise ships, another important element for materials is the weight, which influences both fuel consumption and the ship's stability.

Light is an additional design parameter. By designing ships in a way that allows natural light to enter, it saves electrical light and improves the quality of that venue.

At Tillberg Design of Sweden, they are always thinking about what could be done better. Besides of looking at what suppliers can provide, they think of the interior design itself, a 2nd generation of the interiors:

"It could be an upgradable design where we only change some materials or we give it a new appearance in a simple way. It could be re-designing but keeping 80 or 90% of the materials. However, this is also something that requires the acceptance from the ship owners and that the overall design concept allows us to keep these materials."

However, this approach is complex. In a refit of a series of ships, Tillberg Design of Sweden investigated the possibility of using things from the first ship, upgrading them in some way, then using them on the next ship. However, the logistics of that is hard. Per imagines, that the solution to this could be looking at waste handling in a larger perspective and partnering up with companies that specialise in recycling and upcycling materials. The learning in this specific project was, that it can be complex to do from one project to the next.

Certainly innovation calls for new ways of thinking and new ways of working together.

Innovation calls for bold ship owners or new ways of thinking

Fundamentally, the way projects in the cruise industry are set up makes innovation difficult. As Per Eriksson explains:

"Normally, when you define a project, from the start you would set up three parameters: size, number of passengers and cost complexity based on a certain reference ship. The reference ship is really making it hard because the reference ship is history. It is not the future. So, if we want to be innovative, move towards the future and develop the industry the reference ship is counterproductive. It is that simple. We have three defining things and one of them says 'don't be bold'. We need to change this way of thinking and find another way to define a price instead of this cost complexity early in the projects if we want innovation."

Per argues, for instance, that if someone wants to build a large cruise ship powered by sails, there is not really a reference ship. This makes it difficult to agree on a price with the current approach. An investor must be quite daring with the financing of such a project. And according to Per, this does not really encourage innovation because the risk is too high.

In the land-based business, green buildings are prioritised to a higher extent. And more 'green ships' are being built. This is good for the brand and is future-proofing the investment, making the incentive great. But then come the costs. How do stakeholders define the costs of the project early on? And how do they minimise the risk? These questions make it harder. As Per puts it, "you need to have a bold shipowner to have a bold ship."

To move innovation, Per calls for a much better collaboration and working across boundaries. The challenges are complex and demands a good and open dialogue throughout the process.

With reference to innovation and collaboration, Per mentions 'Black Pearl', a sailing superyacht. This yacht has black sails, the primary source used to move the ship. The machinery is a hybrid between sails, batteries, and engines. It uses a minimum of fossil fuel and when it is sailing, the propeller turns into a generator. 'Black Pearl' is naturally not a big cruise ship. But it is not a small ship either. In conventional cargo shipping they are looking into working the same way. This development is coming. Moving things on water, by sail, is not rocket science - it has been done for thousands of years.

What Per Eriksson finds especially interesting in this project is the need for collaboration to make a totally new concept work. This is the state of the art - a benchmark for the world to see.

Innovation and collaboration are key words for architects and interior designers who, by nature, love to design and figure out new ways of doing things.

Make sustainability an intellectual, creative challenge. Sustainable thinking is much more fun if you put your motivation energy into the process, as Per Eriksson describes:

"If you are a designer, you see things all the time where you consider how this could have been done in a smarter way. The cruise industry is a rather conservative industry and sustainability is disrupting the business. You cannot look at the reference ship to

see the sustainable properties of the next generation of ships. You want the next generation, not the previous.

Therefore, you must challenge the framework. That is where I find my emotional motivation in this. It makes good sense to work towards sustainability, there is no one disputing that. But the desire to do this comes from the urge to do something that no one has done before. Having to figure out a new way to do it or a way around the problem. That is where the fun is! If someone says this cannot be done, then you really start thinking. It can't just be limiting, it has to be an intellectual, creative challenge."

The cruise industry will have to do more with less.

Per Eriksson
Sustainability Director,
Tillberg Design of Sweden

RSSC *Splendor*



"It exudes elegance, exclusivity, and lavishness. No expenses have been spared and it shows. Every detail, no matter how small, has been taken into consideration to realise the client's wishes of 'Luxury Perfected'."

Isabel Nilsson
Tillberg Design of Sweden



66





PHOTOS: Tillberg Design of Sweden and Regent Seven Seas

Luxury perfected

The interior design makes an impact: from imposing crystal chandeliers to the finest art collection and memorable tableware.

Each venue on this ship is exquisitely designed, and there is a cohesive feeling of luxury in every space. All suites offer the same exceptional standards of design and comfort.

The interior architect behind this ship is Isabel Nilsson, Tillberg Design of Sweden. In her opinion Seven Seas Splendor's interior design is one of a kind:

"It exudes elegance, exclusivity, and lavishness. No expenses have been spared and it shows. Every detail, no matter how small, has been taken into consideration to realise the client's wishes of 'Luxury Perfected'."

Isabel Nilsson explains why carpets are such an important aspect of any suite aboard a ship, Seven Seas Splendor is no exception:

"I would say that carpet is one of the pillars that supports the interior design concept and it has the power to tie the entire room together."

Therefore, it is of utmost importance that the design process runs smoothly from beginning to end,

between the interior architects and the carpet manufacturers. From the initial vision to the final product - there must be open communication, attention to detail, and a common aspiration to achieve that perfect blend of aesthetics and durability.

TDoS have a long working relationship with Dansk Wilton and have worked together on many beautiful designs over the years. We know that we can trust in the collaboration and that we can expect excellence and long-lasting quality."

Carpet Solution:

Interior Design: Tillberg Design of Sweden (TDoS)
Custom designed carpet solution based on DW Colortec RE:THINK with DW TWIST for staterooms and suites. DW Axminster carpet for deluxe suites.



PHOTOS: Quark Expeditions

Quark *Ultramarine*

A milestone in polar expeditions

Ultramarine is the newest ship in Quark Expeditions's fleet. Ultramarine is designed to go beyond the familiar in polar exploration, to discover new places, and to immerse you in the best the region has to offer.

Ultramarine offers a strong portfolio of adventure activities, spacious suites, incredible public spaces, and numerous outdoor wildlife viewing spaces.

The wide-ranging activity offerings include sea kayaking, trekking, ski trekking, heli-skiing, heli-hiking, and a host of other experiences in the great outdoors.

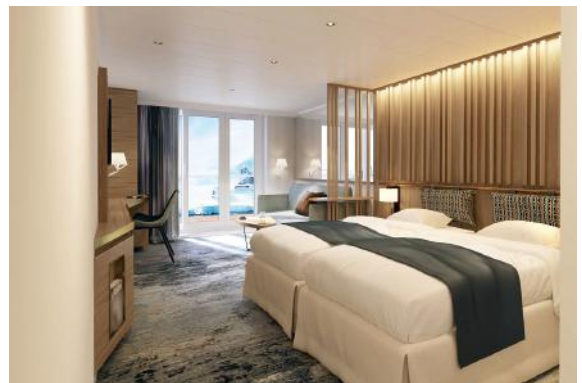
The vessel features 102 suites with generous balconies in over 60 percent of the suites. Guests can also look forward to two dining areas, four bars, a panorama lounge, lecture theatre, library, polar boutique, spa and fitness centre, sauna, and more.

Ultramarine was built by Brodosplit Shipyard.

Carpet solution:

Interior Design: Cubik³ Innenarchitekten GmbH / Quark Expeditions

Custom designed carpet solutions for cabins, corridors, suites and public areas based on DW Colortec RE:THINK and DW Colortec ORIGIN including the DW TWIST design element.



“It is always an interesting process to develop the designs that express and implement the wishes from the customer and embrace the interior design experience.”

Dansk Wilton Design.



Inspiration

Decometric

Decometric

We are finding ways to nurture our creativity, think through our senses, and feel with our heart.

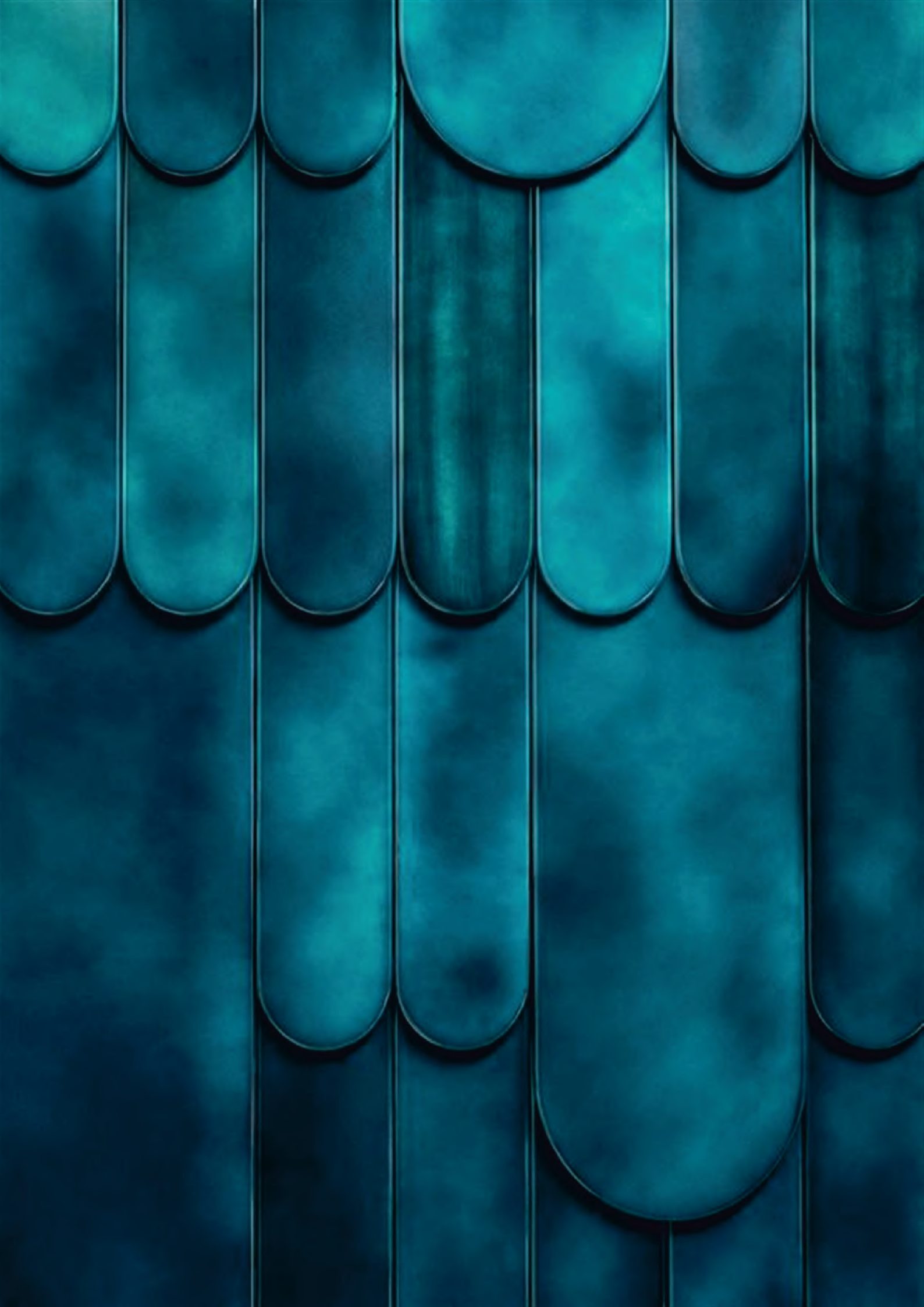
Craftspeople give our surroundings that personalised handmade touch. Often through ornamental surfaces in materials such as tiles, wallpapers and textiles.

The Decometric design macro trend is a marriage between stylish art deco ornamental inspiration and geometric purity. Often with straight or circular lines. It embraces highly finished smooth surfaces combined with handcrafted details. Surfaces that inspire our senses and invite us to touch.

Feeling comfort in tactile softness of shapes and materials.









Design*Passion*





Every carpet tells a story

All interior design projects tell a unique story that encompasses personality, creative ideas, and practical considerations.

From the retreat space in the room to the public areas such as the lobby, restaurant, bar, and lounge. The interior design is part of the personality of the venue and is important in generating a truly special guest experience.

Although carpets constitute only a single element in the interior design solution, the floor space is one of the largest, cohesive surfaces to work with - which naturally elevates its significance to the design experience as a whole. Custom-designed carpets allow the creation of expressive designs that transform the floor area into an expansive, impressive, and distinctive artwork.

Every day, our design team works hard to create unique carpet solutions, in close collaboration with designers, architects, owners and other stakeholders. Our designers have years of experience in converting ideas into unique carpet solutions.

"We find inspiration everywhere. Wherever we go, we spot the colours, textures and patterns around us. The good design is not just a question of shape and color. It is a question of finding the right design solution for the area in question."

Dansk Wilton Design Team.

You help create the best launchpad for the development of a new carpet design

There can be big differences in the work to develop various carpet designs. Some partners have only a rough idea that they want our designers to interpret, whereas others can envisage precisely the direction they want to take and the final result they want to see.

Our design team is skilled in both scenarios, but the starting point naturally differs depending on the conceptions and wishes that exist for a given project.

Important steps for creating bespoke carpets:

Reach out to us!

This is the first step in defining how we can support you. We are ready to act as a sounding board and to convert your ideas into one-of-a-kind carpet solutions. Contact us so we can work together to define the direction and the framework for your project - no matter how far you may have come with your fundamental idea.

Based on this initial dialogue, we can determine the direction we wish to take.

Define ideas and design guidelines

To launch the design process itself, we need your input: a brief description of the project, your ideas and wishes - ideally backed by a few photos, drawings, or sketches. The more visual and written information we have, the better we can transform your thoughts and ideas into a carpet design that fully lives up to your expectations.

In case the starting point is not too specific, our designers will work in the direction they envisage for the project.

Even at this early stage, it is a good idea to dip into our Colourbox and start picking the colours you would like to work with. Our Colourbox includes 220 beautiful standard colours, but when working with larger projects, we will be happy to develop colour tones designed specifically to match your wishes and other interior design elements.

If possible, our design team would like you to supply the following information and to answer the following questions at this stage of the project:

Description of the project

What design expression and atmosphere are you looking to obtain? What story are you keen to tell? Are there any existing elements you plan to retain, and which new elements will you be adding?

The setting

Which area(s) are the carpets intended for (guest rooms, corridors, hallways or public spaces)? What carpet quality do you require - here, our carpet specialists will help you select the right quality for the specific area(s).

It would be helpful to receive a floor plan, if available, and photos of the existing carpet solution (for renovations). These are intended to provide our

designers with a sense of any special conditions that need to be considered in the design development phase.

Design guideline

A briefing for our designers with a description of the intention and ideas - the more detailed it is, the better the result will match your expectations. It may be a matter of wishes regarding expression, information about other textiles/materials, and colours that need to be matched. The design guideline can involve a mood board, photos, and other visual elements.

As mentioned, it is not absolutely necessary to supply the material described above but doing so does put our design team in the best position to match any specific conceptions and wishes.

Design development

Based on your input, we develop some digital design proposals that we present as 2D and 3D visualisations to give you a sense of what form the design will take. Once you have received this initial design presentation, we can adjust and adapt it as required.

For large projects, it is often an advantage to arrange a design workshop at Dansk Wilton as a part of the design development process. Here, designers can work on design prints and samples while discussions continue back and forth in parallel.

Pegboard samples

Once the digital design prints have been approved, we can move on to producing a pegboard sample, which is a sample created to provide a sense of the design and colours. This part of the process provides a stronger decision-making basis with regard to whether adjustments need to be made to the colours and/or design before the production is initiated.

Design approval

Before we prepare the final offer and before the order can officially be placed, all the various design elements must be agreed. The final volume may depend on the final design.

Mock-up

For large projects, we recommend that we make an actual production sample of the carpet that can be placed in the relevant area for final evaluation and approval by all stakeholders.



Reach out to us



Define ideas and design guideline



Design development



Pegboard samples



Design approval

The procedure outlined here is a guideline for a design process in the development of bespoke carpets.

Every project is unique, and we always take the project in question as our starting point.

That said, we naturally apply the knowledge and skills we have built up from the numerous projects we have completed over the years.



Mock-up

Art *Around Us*

The farmland, on which it all began, has over the last 50 years developed into BIRK CENTERPARK, an urban area in which art, design, and architecture play an important and integrated role.

From the early years, the manufacturers of the Birk Area have had a heartfelt interest in art and many of Denmark's greatest artists and architects have left their marks on the area: Ingvar Cronhammar, Jørn Utzon, Carl-Henning Pedersen, Paul Gadegaard, C. Th. Sørensen, Henry Heerup and many more.

Our neighbours include three art museums, a sculpture park, a design school, prize winning landscape design and world-class architecture.

Our artwork – our signature

The ideas, the thoughts, and the passion behind an artwork are exciting and tell different stories. Art inspires to consideration and creative actions.

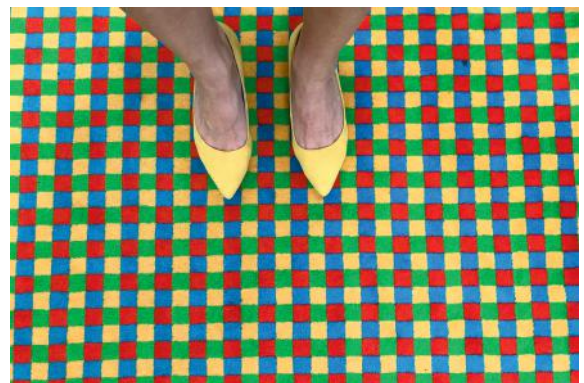
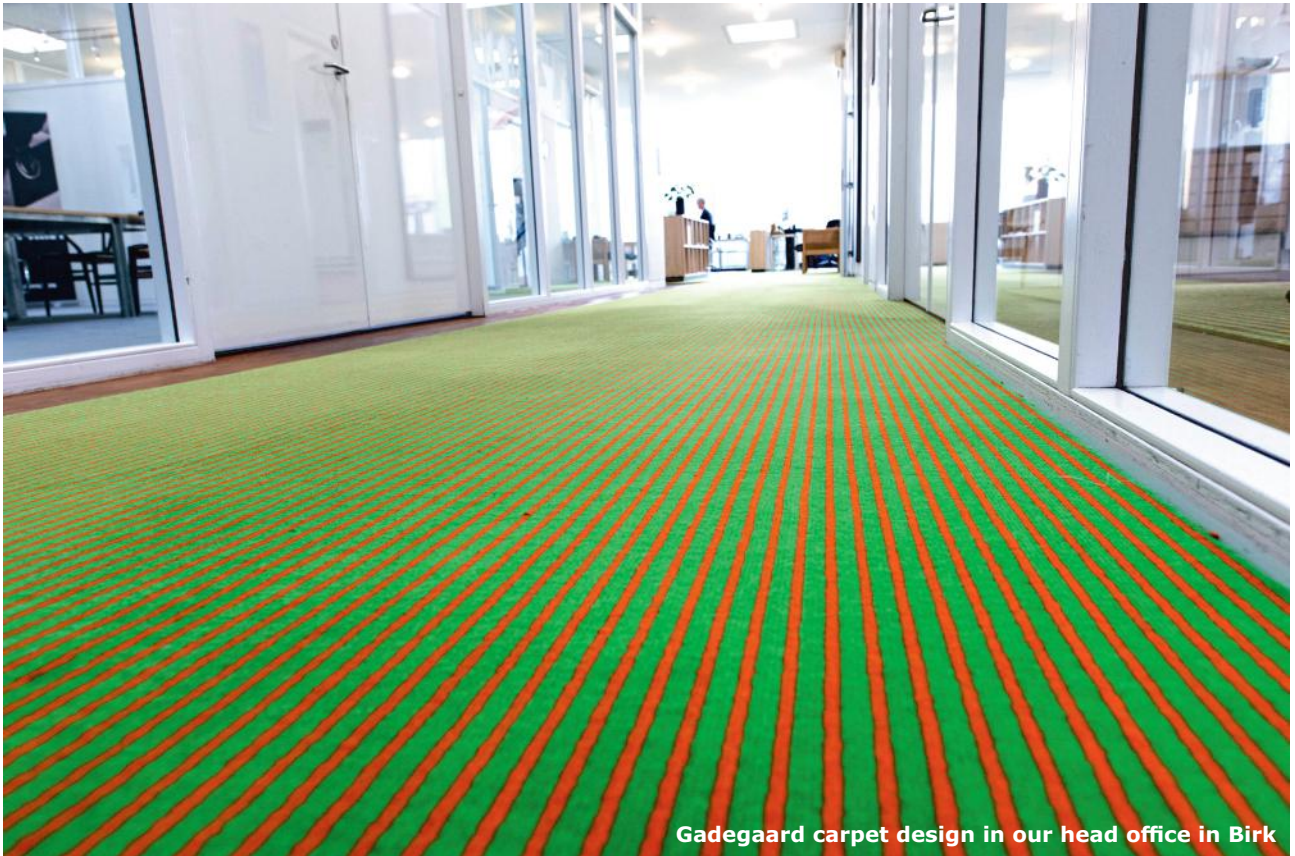
At Dansk Wilton there is a connection between art and the creation of custom designed carpets.

Great artists have an eye for detail, proportions, and colours, which are equally important in the creation of durable, high quality carpet solutions.

In the 90s, it became important to our founder Johannes Jensen to have a landmark, visible from a distance. Earlier collaborations with the Danish painter and sculptor Paul Gadegaard made it clear for Johannes Jensen that Paul Gadegaard was the right man for this job as well.

Paul Gadegaard was the creator of the design, and Johannes Jensen helped with the practical things in the process. Unfortunately, Paul Gadegaard was never able to see the final result - he died in March 1992. Nevertheless, the work continued after his death. Johannes Jensen followed the design descriptions from Paul Gadegaard and completed the sculpture in 1993.





ArtExperience



Nina K. Ekman
Artist

Nina K. Ekman - background

Norwegian visual artist, lives and works in Copenhagen, Denmark.

Although partly self-taught, Nina K. Ekman has studied art at Parsons School of Art and Design in Paris and product design at The Design Academy in the Netherlands. She also trained in copper etching and printing at Atelier Velasco & Meller in Paris. In addition to this, Nina has a master's degree in clinical psychology from the University of Geneva, and is a certified MBSR (Mindfulness-Based Stress Reduction) trainer from the University of Massachusetts.

Nina K. Ekman applies a variety of techniques including tufting, painting, collage, etching, sculpture and calligraphy. To find out more about her projects and to see selected works, visit her website (ninakekman.com).

Art creates space and debate

“Art can and should add another dimension, touch us emotionally and give rise to reflection. That is when something starts to happen inside us. It can create space, openness, and dialogue. It can result in us remembering the experience for longer.”

There is plenty of inspiration to be drawn from Nina Ekman's textile works. In the field of hotel furnishing and the guest experience, too.

Her works of art contribute as decorative elements and as voices in the debate about sustainability and the climate crisis. They shape a narrative about nature and about mankind's overconsumption of resources. Nina's aim is to provoke emotional imbalance and to stimulate a change in attitude and behaviour.

While Nina has not yet had the opportunity to create art as an element of the guest experience in hotels, she has a clear view of what art has the potential to mean in that context.

Art as a part of the guest experience

Nina K. Ekman is convinced that art has the capacity to make hotels more personal and value-based. Hotels can quickly become too 'cookie cutter', as she puts it. In Nina's opinion, even the finest design hotels often lack personality:

“It is not enough to hang a couple of decorative paintings on the wall. Art can and should add another dimension, touch us emotionally and give rise to reflection. That is when something starts to happen inside us. It can create space, openness, and dialogue. It can result in us remembering the experience for longer.”

The aspect of creating a special experience for guests is something Nina hopes and expects to see to a greater extent in the wake of COVID-19 and the climate crisis.

In fact, the climate crisis and its consequences are a theme close to her heart, and she is passionate about stimulating debate through her art.

Nina has deep insight into people and the way we think and act. She is a qualified psychologist, so speaking to and moving people comes naturally to her.

Art should affect us at an emotional level

Nina K. Ekman uses her art to stimulate and influence people emotionally. Her aim is to generate insight and a more investigative dimension that changes people's mindset:

“Art can encourage us to think about our good and bad habits, make us take a step back and think about what we 'just do' without generally wondering why. Art can give us a nudge so that we don't take anything for granted.”

Nature plays a major role in Nina's portfolio. As she herself explains, there are two levels she is looking to communicate: focus on sustainability, and a personal narrative about nature.

Nature is a victim of “consumer joy”

Nina K. Ekman's work 'Palma' tells the story of just one of the victims of the unsustainable consumption of the finite resources available to us on Earth.

The rainforests are hard hit because palm trees and the indigenous fauna are being eradicated to make space to produce animal feed, palm oil, textiles, and the like.

“Palma' is a reminder of the nature we are destroying in our hunt for the joy we think we achieve through increased consumption.”

In this way, Nina hopes that her palm tree will give rise to thoughts and ideas about lifestyle and consumption.

Through her project 'Silva' – which means 'rain forest' – Nina is looking to accord plants the attention they deserve. Here, she portrays plants in the same way as other artists portray well-known faces and celebrities. In so doing, she puts plants in their rightful place in museums and galleries:

“Without plants, we – as human beings – could not survive, so plants are receiving only a fraction of the attention they deserve.”

'Forest Bathing' is the title of another project in which Nina puts nature front and centre. In this project, she uses birch trees as a symbol of the Danish woodland and an expression of a desire to re-establish what has been felled. Nina believes that there is far too little woodland in relation to arable land, industrial facilities, towns, and cities.

Moreover, the forests of the world are vulnerable and exposed as a result of climate change.

A wake-up call

The sustainable agenda is highly significant to Nina K. Ekman, both in her art and in her everyday life:

“It has always meant a lot to me. Life is short; I have two children and I can see that we are moving in completely the wrong direction. Even though we are moving in the right direction in some areas, we are not doing enough, quickly enough.”

As Nina's husband is director at 'Green Transition Denmark', her daily life is packed with facts and figures about carbon dioxide, forests being felled and how badly resources are being wasted pretty much everywhere.

The forest fires in Sweden in 2018 gave extra impetus to Nina's art, powering an increased emphasis on re-establishing nature:

“Even though we are aware that forest fires often affect the Amazon and other places around the world, the problem was suddenly right here on our doorstep and that served as a kind of wake-up call for me.”



PHOTOS: Nina K. Ekman

Even if Nina's art tackles tough and gloomy topics, the works themselves are full of life, playfulness, and bright colours. Her art is inspiring in and of itself, and the materials and techniques she uses are likewise a source of joy.

Left-over materials – a world of opportunities

Nina K. Ekman previously worked primarily with painting, but her desire to use recycled materials and left-overs led her to experiment with textiles and the art of tufting:

"'Palma' is made of left-over materials that would otherwise have been discarded as a by-product of our rampant consumerism," explains Nina.

At the same time, the tufting technique opens the opportunity to create three-dimensional works – such as 'Palma' and 'Forest Bathing'.

Working with left-over materials frequently means encountering limitations because only certain amounts of specific qualities and colours are available. That being the case, Nina views the limitations as a driving force for creativity:

"Limitations are a good way to explore new possibilities."

This is a highly relevant point and great motivation in the context of working with sustainability and recycling.



Tufting is a type of textile weaving in which a thread is inserted into a primary base.

The technique Nina K. Ekman uses is known as "Hand Tuft".

The tufting technique is also used in carpet production, which involves tufting on machines 4–5 metres wide.

Our Colortec carpets are based on tufting technology.



ArtPower



"Guests are travelling slowly, living within the experience of the vessel or hotel and full of anticipation about the destination they will eventually discover."

"They have the time to re-visit the art as they journey and to allow it to release one story at a time."

Tal Danai
Founder and CEO, ArtLink

ArtLink - background

ArtLink was born to provide a market, a voice and a stage for artists.

ArtLink curates and provides inspirational art collections to luxury hospitality projects across the globe, uniting the finest art with the most exceptional spaces.

Founded in 1996, ArtLink partnered with the auction house Sotheby's to establish the ArtLink@Sotheby's International Young Art program. This exciting new venture sought- and succeeded- to carve a niche within the international art market for young and emerging artists. The relationships fostered during this time served as the cornerstone for ArtLink's community of diverse and talented creatives, a network of 4,000 artists in 44 countries, which continues to grow and enrich the art collections ArtLink curates.

Today, ArtLink collaborates with designers, architects, hoteliers and cruise ship brands to develop unique art concepts, art collections and site-specific installations distinctively tailored to each project. With 25 years of entrepreneurial experience in art, managing global collaboration with artists, artisans and the creative community at large, ArtLink has successfully completed over 140 hotel and cruise ship projects in 35 countries, never compromising on quality, artistic integrity, budget or schedule.

The power of art in hotel interiors

"The more aware we are to the attributes of art, the better we can harness it to our stories. The hospitality segment is all about experiences. Experiences are shared by stories. Art and crafts can make those stories richer, deeper and better connected to the cultures we visit when we travel."

Art can be a valuable part of your story and enrich the guest experience. However, it is important to understand the value of art in order to get the most out of it.

Tal Danai shares his thoughts on and experience of integrating art as part of the guest experience in hotels and on-board cruise ships. He also shares three pieces of advice on how to get started integrating art as part of the interior design.

Imagine the power of art

Many words may be spent in trying to encompass what role art play in creating a special guest experience. Tal Danai prefers to answer this question with images:

"Imagine standing inside a three-deck high sculpture of four musical harps."

Imagine wandering miles of corridors on a ship encountering hundreds of works, each is an imaginary re-visited memory created by an artist and resonating with your own life experiences."

Imagine entering a hotel with an underwater movie playing on video walls alongside you as you walk."

Imagine sleeping in a room under the smiling eyes of a Flemish maiden adapted from a historical masterpiece."

Those are just anecdotes of how art may create and enhance guest experiences.

Enhance guest experience and echo brand value

There are different approaches to incorporating art in hospitality projects. ArtLink's work involves careful research into the cultures the hotels they curate for are situated in and the destinations the ships call on. If curated and placed correctly the art collection can and should provide an immersive experience that echoes the culture around it. - And the culture envisioned by the brand, designers, and owners, inside it.

The philosophy behind ArtLink's work in hotels and on cruise ships is linked to the understanding of WHY we travel; we all travel to enrich our narratives, undergo memorable experiences, and charge our inspiration.

In their work, ArtLink try to cater to those expectations. They consider cultural sustainability a fundamental drive in working with the local creative communities, wherever they work. This allows for them to incorporate local cultures sensitively in the projects.

Tal expresses ArtLink's aim like this:

"We expect from ourselves to deliver carefully curated collections, which enhance guest experiences, echo brand values and compliment the design in a thought-provoking way."

Over time, art has become an even more important element and tool in the desire to create unforgettable experiences.

Storytelling and voices of cultures

Tal memorises, that when ArtLink entered the market, more than 20 years ago, the standard expectations from the art in hospitality projects were for it to be aesthetically pleasing, cheap and not interfere with the design. Art consultants were a rare breed in the hospitality industry and were rarely engaged to develop collections for hotels and cruise ships:

"We are proud to have been pioneers in the hospitality segment. We have introduced practices like storytelling, voices of cultures, the importance of integrating hotels into the cultural fabric of their locations, art collections for deeper guest experiences, art as part of the social media embassy of hotels and many other."

Both travellers and residents visiting a hotel for a meeting or a dinner want a memorable experience that they are often keen to document. Taking photos with key statement art pieces in a lobby, for example, supports a great experience. The generation of guests comprises social media-savvy individuals with a good eye for interesting visual objects. Every trip they make is an opportunity to create great social media content.

A number of trends are gaining ground in the hospitality industry, over and above the desire to create social media content.

In recent years ArtLink experience that more and more players see the benefits in carefully thinking and executing their art programmes, and with those benefits materialising, owners and brands alike appreciate the apparent return on investment a well-executed art program delivers.

Make your stories richer and better connected

Art is not just a visual and aesthetic experience. As Tal Danai explains, art has been a fundamental human reflective practice and communication instrument since the dawn of times. It touches and defines almost every aspect of our lives and is an excellent vehicle to share, promote and influence with ideas and emotions:

"The more aware we are to the attributes of art, the better we can harness it to our stories. The hospitality segment is all about experiences."

Experiences are shared by stories. Art and crafts can make those stories richer, deeper and better connected to the cultures we visit when we travel."



PHOTOS: ArtLink

Helpful advice on making a start

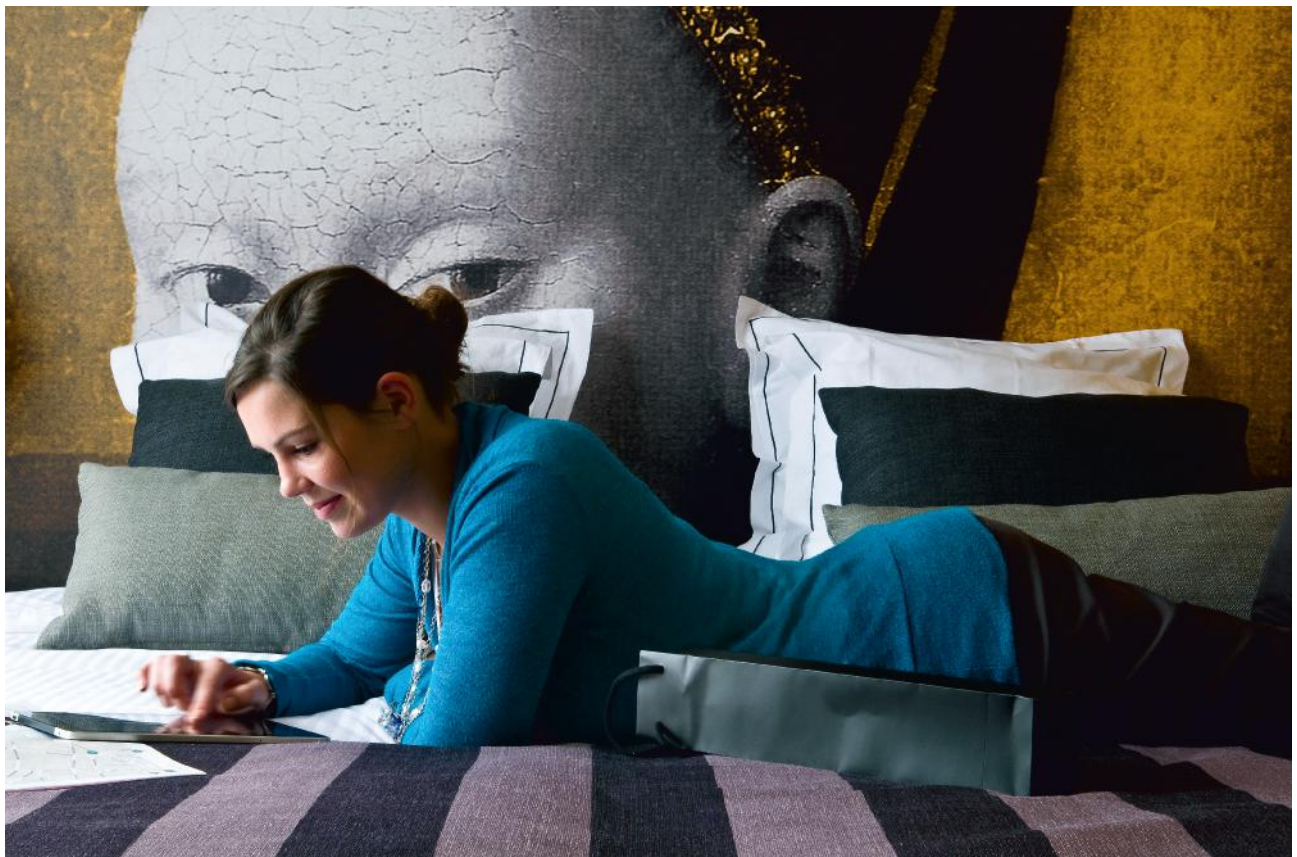
Tal Danai stresses the importance of engaging professional art consultants, with proven track record of managing projects of similar size and complexity - and this early in the project's life. Likewise, it is important to understand that they are art experts who deliver benefits that are different than those interior designers deliver.

Good advice on how to integrate art in the interior design:

"Engage art professionals who are versed at selecting and incorporating art in your project that is culturally sensitive and can give you all of the above-mentioned benefits and more. You will be spending money on your art anyway. Why settle for less than a dedicated team to get the best return on your investment?"

Make sure that the real stakeholders are part of the art process and the art professional have direct access to final decision makers. It will save time and money and will provide optimal results.

Find art professionals who would deliver a programme from concept to installation and can manage the copyrights of your collection in addition to the actual objects."





PHOTOS: Ledaal Teppevereri



Carpets for Norwegian cultural heritage - with high quality yarns from Dansk Wilton

Ledaal Teppeeveri is a family business with a proud tradition going back to 1949. Ledaal Teppeeveri is Norway's only carpet weaving company. They manufacture custom-made carpets made from natural resources and based on generations of knowledge.

Since 1993 Ledaal Teppeeveri is run by Cathrine Hærem (3rd generation) and her husband Steffen Wesnes. The 4th generation is already involved in the company.

The carpets are made in the weaving mill in Stavanger, with natural raw materials like wool, linen, and jute. The mill is open to visitors who would like to experience this special and traditional handicraft. If you visit the shop you can compose your own unique rug based on colour samples and patterns available.

A special focus area for Ledaal Teppeeveri is custom made carpets for Norwegian stave churches. Their experience in this field goes back to 1952 and Ledaal Teppeeveri is approved by the Norwegian Heritage Board for use in churches. Supplying carpets for such unique and historic architecture requires a high level

of quality and attention to materials and details.

Ledaal Teppeeveri selects surplus yarns from Dansk Wilton. It is important to Cathrine and Steffen to source the best materials so that they are able to deliver the desired high quality and durability to their customers. At Dansk Wilton we are happy that our surplus yarns are used as a valuable resource in a new value chain.

Stave churches in Norway

Elaborately carved wooden churches were once present in many parts of northwest Europe. Today, they are almost exclusively found in Norway. During the Middle Ages, immense stone cathedrals were constructed in many parts of Europe. In Norway, a similar technique was used for building in wood.

Thanks to the Vikings' interest in boat construction and home building, the technique and tradition of wood carving was further developed. The work culminated in the stave churches.

There are several types of stave churches but what they all have in common are corner-posts ("staves") and a framework of timber with wall planks standing on sills. These walls are known as stave walls, hence the name stave church.



WOOL

WOOL

Natural beauty and comfort - Because quality is the very heart of what we do, we select materials of the finest quality to ensure the best carpet quality possible.

Wool is a highly recognised fibre for use in carpets and in a blend with nylon its wear properties improve. An 80/20 blend of wool/nylon is generally acknowledged as the most suitable and durable make up of a carpet for use in heavy traffic areas, for instance in hotels, on cruise liners, ferries, in restaurants, theatres, cinemas and casinos.

We use a wool blend consisting of the finest grades of British and New Zealand wool. This combination provides the best results, both in terms of expression and strength:

With New Zealand wool's purity and whiteness, you achieve lighter, more delicate shades and high clarity of colour. British wool is naturally tough because it has developed over thousands of years to protect sheep from the harshest of conditions, making the wool especially suitable for carpet manufacturing.

A unique spiral crimp built into the wool fibre means a wool carpet will retain its look for longer because it has natural bounce-back abilities.

A wool carpet remains good-looking and provides immense softness and comfort. Wool carpets provide a sense of welcome and calm – warm, comforting, soft and luxurious.

Your benefits of wool carpets

Wool is a natural fibre and a rapidly renewable resource. Yet, no one has been able to reproduce the properties of wool synthetically.

Wool is a breathable material with the ability to absorb and release moisture, supporting a more comfortable indoor environment. Due to its superb insulation properties, wool carpets help keep the room warm in winter and cool in summer.

Wool naturally absorb and filter airborne volatile organic compounds (VOCs), unwanted toxins and odours that can cause irritation to humans. Unlike hard flooring and synthetic carpets, a wool carpet traps allergens in its pile, protecting you from breathing them in.

Healthy indoor climate

Dansk Wilton achieves the best possible VOC indoor rating.

All Axminster and Colortec carpets from Dansk Wilton have been tested and awarded the "Indoor Air Comfort GOLD"-rating for their very low VOC emission levels. Some of the common sources of negative VOC's in the indoor environments are flame retardants adhesives, caulking compounds, chemicals and other substances used in the production of carpets.

Wool is the safest carpet fibre

Wool is difficult to ignite, and it is flame retardant up to 600 °C. This is why no flame retardants are added to our carpets. Wool burns slowly and is easy to extinguish. Burns from cigarettes and sparks from a fire will cause minimal damage to a wool carpet because it will smoulder and self-extinguish.

In a major fire, wool carpets contribute much less in terms of smoke and toxic gas formations than most other materials.

Wool is a natural material and contributes positively with its many properties. We want to ensure that our use of wool does not happen at the expense of animal welfare.

In the context of our Cradle to Cradle certification, we have framed a policy reinforced by an action plan to ensure the wellbeing of the sheep.

Policy on Animal Welfare

According to the Treaty of Amsterdam and the Treaty of Lisbon all animals must be treated as sentient beings.

Dansk Wilton wishes, in close co-operation with suppliers and subcontractors, to take action and ensure the animal welfare among the sheep from which we harvest our wool, and in this way distance ourselves from any animal abuse.

The Five Freedoms

The starting point for sheep, unlike many other livestock farming, is that they are kept outdoors. Still, it is important to stress the five freedoms:

- **Freedom from hunger and thirst:**
by ready access to fresh water and a diet to maintain full health and vigour.
- **Freedom from discomfort:**
by providing an appropriate environment including shelter and comfortable resting area.
- **Freedom from pain, injury or disease:**
by prevention or rapid diagnosis and treatment
- **Freedom to express normal behaviour:**
by providing sufficient space, proper facilities, and company of the animal's own kind.
- **Freedom from fear and distress:**
by ensuring conditions and treatment, which avoid mental suffering.

Actions and mechanisms aiming to ensure adherence to this policy on animal welfare

If it becomes known that animal abuse is occurring, Dansk Wilton will immediately stop doing business with affected suppliers until the issue is resolved.

Further, Dansk Wilton requests on-site surveillance of all relevant facilities by individuals knowledgeable of animal welfare issues related to sheep-hold. The person carrying out these site visits must check that the five freedoms are addressed and enforced. Self-declarations from the farms or individuals hired by the farm are not accepted.

Pre-dyed *Yarn*





Carpets made from pre-dyed yarns

Typically, a pre-dyed carpet solution will preserve more vibrant and saturated colours over time than a printed carpet. Pre-dyed yarns ensure a high colour fastness as the colour is continual throughout the carpet fibre.

Carpet *Solutions*

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Carpet Solutions

Flooring is one of the most important interior design elements in terms of the look, feel, sound and health of the room.

The choice of flooring for a hospitality project depends on the specific requirements for design concept, acoustics, indoor air climate etc.

A hospitality project will typically involve various types of flooring in different areas of the venue.

We are carpet specialists and dedicated to carpet! We are happy to share with you the benefits of carpet in hospitality projects.

For advantages of wool carpet specifically, please find further information in the section on "Wool".

Why choose carpet for hospitality projects?

Acoustics

Carpet perform well both in terms of impact sound insulation and sound absorption. The noise reduction can be obtained both in the room with carpet, and in the room below, where noise from chairs that are moved, and footsteps are reduced. In corridors, carpet reduce the noise of footsteps and trolleys.

Safety

Hard floors can be slippery and thus a potential risk of guests and staff falling. Slipping on carpet is less likely.

Insulation

Carpet has a higher insulation effect compared to hard flooring.

Feeling - softness and comfort

Carpet offer softness and comfort underfoot. Soft textures support a relaxing and comfortable feeling.

Optic - design element

Custom designed carpets offer unlimited designs and colours, also in large scale and adapted to the space they are designed for.



PHOTO: Palace Hotel Copenhagen

Celebrity*Apex*



PHOTO: Celebrity Cruises



Open to the most beautiful scenery on earth

Celebrity ApexSM is the second ship in the Edge[®] series by Celebrity Cruises and offers luxury travel. The unique outward-facing design opens to one of the most beautiful sceneries on earth, the ocean.

Celebrity EdgeSM was the first ship in the Edge[®] series leading 'The Celebrity Revolution', a modernisation of the entire Celebrity fleet, aiming at improving the way guests experience the world and giving them the holiday they truly deserve. With its transformational design, Celebrity is ready to raise the bar on modern luxury travel.

A large and significant part of the experience for the guests aboard Celebrity EdgeSM and Celebrity ApexSM is their accommodation. Interior Architect MBE Kelly Hoppen has created several different and amazing settings for this experience. Her vision evokes the intimacy of an inviting, indulgent urban apartment that opens to the ocean. An example is the staterooms with 'Infinite Verandas', offering the possibility to open the doors completely and integrating the veranda in the room.

Celebrity EdgeSM and Celebrity ApexSM offer the unparalleled luxury of The Retreat[®]. 'The Retreat' is the exclusive sanctuary for suite-class guest only, offering access to exclusive retreat areas and services. The Magic CarpetSM is a cantilevered, floating platform that reaches heights of 13 stories above sea level. It is designed with a full bar, and space for live music performances.

Celebrity Apex was built in the shipyard Chantiers De L'Atlantique.

Carpet solution:

Interior Design: Interior Architect MBE Kelly Hoppen
Custom designed carpet solutions for suites and cabins based on DW Colortec RE:THINK.

Contract *Axminster*

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DW Axminster

Axminster is the classic luxury woven carpet solution. It offers a highly durable contract carpet and an extraordinary comfort, partly thanks to a 3-ply yarn.

Axminster carpets are manufactured in a 80/20 wool/nylon blend using pre-dyed yarn in a superior blend of New Zealand and UK virgin wool.

Our flexible range of looms, all equipped with electronic jacquard, gives unlimited design possibilities and range from 1300 g/m² to 2300 g/m² and offers the possibility to choose from 100 cm to 400 cm weaving widths. This makes it possible to optimise carpet consumption and by that to minimise installation costs.

Axminster carpets are used for areas where longevity and design flexibility are essential. The high quality is suitable for public areas like main halls, corridors, and restaurants and gives a feeling of ultimate luxury and a perfect indoor climate.

Axminster is a carpet that provides supreme underfoot luxury with high performance.





Selected *Projects*

AXMINSTER



SAPPHIRE PRINCESS, PRINCESS CRUISES



ROALD AMUNDSEN, HURTIGRUTEN



MSC MELODY, MSC CRUISES

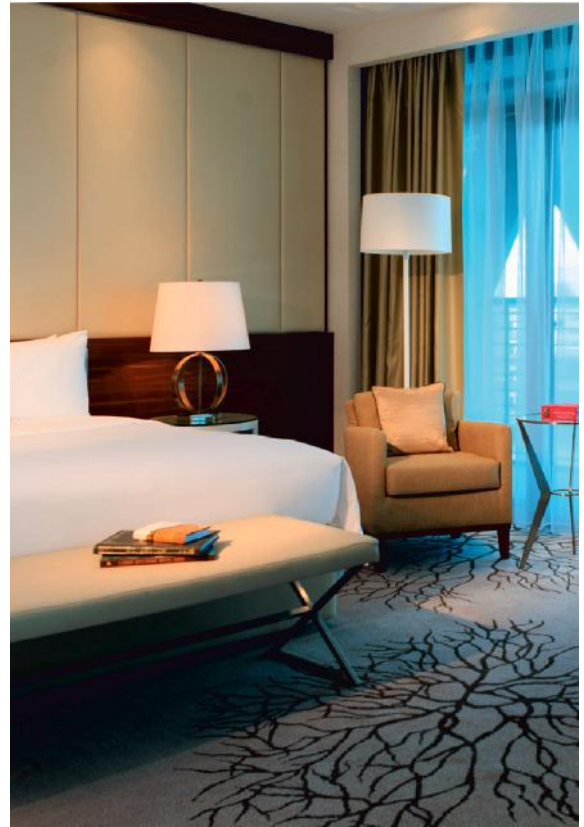
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HOTEL KÄMP, FINLAND



SILVER CLOUD, SILVERSEA CRUISES



RENAISSANCE MINSK HOTEL, BELARUS



HOTEL WALHALLA, SWITZERLAND



WIND SURF, WINDSTAR CRUISES



**Kathrin Matthiesen
and Ralf Claussen**
Partner in cm-DESIGN

Anne Engel
M.A. Interior
Architecture

AlsterSalon

Exquisite luxury in the heart of Hamburg

Hotel Atlantic Hamburg is a landmark and one of the most luxurious hotels in the city. Located on the shores of Lake Alster, the hotel has served as a calm oasis since its opening in 1909. In its own unique way, the five-star hotel unites the traditional and the modern, representing exquisite grand-hotel style with European flair.

The Alstersalon is the breakfast restaurant in the historic hotel and one of few breakfast restaurants in Hamburg with a dress code. The interior design of the Alstersalon, the 'winter garden' by the lake Alster is inspired by the local life combined with an international style. The Alster is an active and social place in Hamburg, which brings many people together with its central location in the heart of the city. This was also the aim for the Alstersalon. In a friendly,

bright, and inviting atmosphere, people from all over the world meet for breakfast and enjoy a nice start to the day. With a view of the Alster through the large windows, it is a beautiful place to begin the day for guests at Hotel Atlantic Hamburg.

It was important to the interior architects, cm-DESIGN, to create an elegant venue that is contemporary and at the same time linked to the classic building. A place enabling the guests to start the day in a warm and welcoming atmosphere, with a touch of exotic and Mediterranean flair.

The original wall structure has been retained and refurbished, and the mirrors, which give the room brightness and elegance, have been preserved as a design element. The buffet is redesigned to create a contemporary and modern look. The ceiling is new, however, based on the looks of the historical ceilings of the house. To create a holistic expression, coloured elements match the colour of the wallpaper.

Likewise, the flooring plays an important role in the interior design of the room. A new carpet design was created taking on the geometry of a classic tile pattern



PHOTOS: cm-DESIGN and Hotel Atlantic Hamburg

and bringing all colours together in a beautiful composition – creating a coherent and yet relaxed overall concept.

A quote from the leading architect on the project, Anne Engel, cm-DESIGN:

"The carpet is not just a design element; a carpet always creates a cosy and pleasant atmosphere and improves the acoustics of the room. Ultimately, the decision was made in favour of an Axminster carpet to ensure a carpet solution that can withstand the demands of the hotel and the heavy use in terms of quality and appearance.

We received an expressive pegboard sample based on the design draft. Combined with a little time pressure in this project, we decided in favour of Dansk Wilton following an internal consultation and a recommendation.

It was important to us to know that we had a committed and reliable partner at our side in this development and that we could look back on a pleasant co-operation. In addition, we knew that the

result with Dansk Wilton would allow us to meet the hotel's requirements."

Carpet Solution:
Interior Design: cm-DESIGN
Custom designed DW Axminster carpet.



Hotel *Maximilian*



PHOTOS: Omar Besim and Austrian Trend Hotels



Historical flair in modern outfit

Austria Trend Hotel Maximilian is a 4-star hotel with direct connection via the ground floor to the historical Parkhotel Schönbrunn.

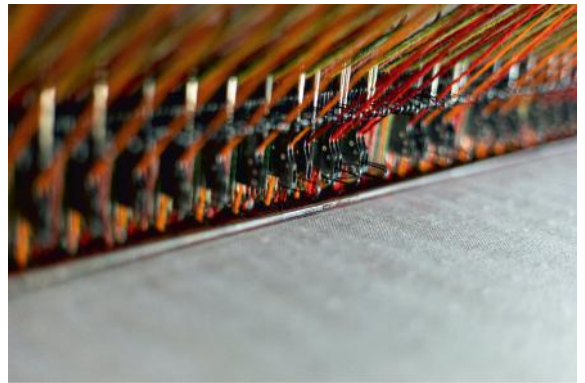
The significance of the place is not to be mistaken; Archduke Ferdinand Maximilian Joseph Maria of Austria, the second youngest brother of Kaiser Franz Joseph I, was born in the castle Schönbrunn. At that time, his guests were accommodated in the present Hotel Maximilian.

While Parkhotel Schönbrunn impresses with an opulent ambience, Hotel Maximilian inspires with a skillful mixture of tradition and modernity - the term "imperial" is completely re-interpreted. It was important for the architect to create a noticeable difference between the historic Parkhotel and the new Maximilian hotel, therefore forming a very modern and minimalistic style.

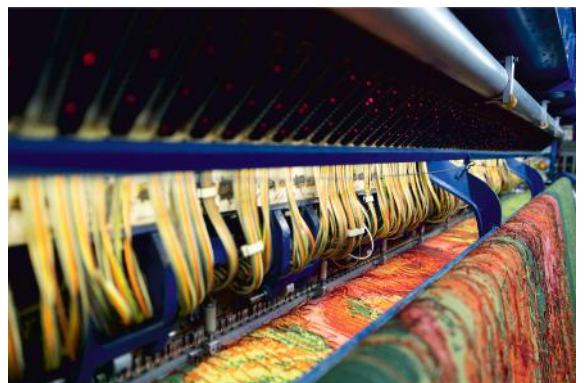
Hotel Maximilian is part of Austria Trend Hotels having 24 hotels in the portfolio - mainly 4-star-accommodations.

Carpet solution:
Interior Design: Endlos Architektur
Custom designed DW Axminster carpets for corridors.

Contract *Colortec*



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DW Colortec

Colortec carpets are manufactured with modern tufting technology. It offers a highly durable contract carpet and an extraordinary comfort.

Colortec tufted carpets are manufactured in a 80/20 wool/nylon blend using pre-dyed yarn in a superior blend of New Zealand and UK virgin wool - the same type of woollen yarns as our woven Axminster carpets. This gives the carpet a woven look and ensures great colour brilliance and clear design definition.

Colortec provides unlimited design possibilities and qualities range from 1100 g/m² to 1900 g/m². Colortec is produced in 400 or 500 cm width and is available with either an integrated textile backing or an integrated felt backing.

Colortec carpets are used for areas where longevity and design flexibility are essential. We have a wide range of qualities suitable for all areas – from hotel rooms to high traffic public areas. Dansk Wilton was the first carpet manufacturer in Europe to start production of Colortec carpet solutions.

Our complete Colortec range is Cradle to Cradle Certified® and manufactured in Denmark.

Benefit from our integrated felt backing

- great acoustic performance, high comfort, and ease of installation.

With our integrated felt backing, made of recycled PET, you can improve the acoustics in rooms, corridors, and public spaces. Additionally, the felt backing supports a high comfort.

Another measurable advantage is ease of installation, thus saving time and money in the installation process as no separate underlay is needed.

Colortec

RE:THINK



Colortec RE:THINK

Colortec RE:THINK is targeted the hospitality industry and operators that pay special attention to sustainability and responsible consumption, without compromising on aesthetics and design as an important part of the guest experience.

Colortec RE:THINK offers custom-designed carpet solutions with unlimited design possibilities and a range of 220 standard colours. Colortec is based on modern tufting technology and is produced using pre-dyed yarns in a yarn blend of 80% wool and 20% nylon and comes with either a textile backing or an integrated felt backing which optimises the handling process during installation.

Colortec RE:THINK is available with a wide range of performance characteristics, designed to be suitable for many spaces – from hotel rooms to high traffic public areas.

All Colortec RE:THINK product variations are Cradle to Cradle Certified®.

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RE:THINK

Your sustainable footprint

Thon *Hotels*



“There are two main reasons why we at Ramsøskar Interiørarkitekter prefer Dansk Wilton: The colour range fits perfectly with the expression we work with, and the competence is high when it comes to custom design. Dansk Wilton makes our creative ideas a reality. I am always happy with the result.”

Trond Ramsøskar

Leading architect behind the THON-Concept



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PHOTOS: Ramsøskar Arkitekter and THON Hotels

A colourful universe with a vibrant and joyful atmosphere

Juicy colours and a great material choice are some of the elements used to ensure a special design experience at THON Hotels. With happy guests and great ratings on Tripadvisor as a positive outcome.

Colours are consciously used to create an active and vibrant atmosphere, and as a guest you meet different impressions throughout the hotel, from reception to breakfast room. It should be a colourful, glorious, and happy experience to visit a THON Hotel. As Trond Ramsøskar, the leading architect behind the concept says about the THON-Concept:

"THON Hotels has chosen a concept that stands out. The modern business hotels are designed with clear, strong colours that spread joy and provide energy in everyday life. The hotel chain therefore appears as a breath of fresh air in the market."

The need to work with a colour scale that reinforces the THON universe is one of the reasons why Ramsøskar Interiørarkitekter prefers to collaborate with Dansk Wilton on carpet solutions:

"There are two main reasons why we at Ramsøskar Interiørarkitekter prefer Dansk Wilton: the colour

range fits perfectly with the expression we work with, and the competence is high when it comes to custom design. Dansk Wilton makes our creative ideas a reality, and I am always happy with the result.", says Trond Ramsøskar.

THON Hotels top the Sustainable Brand Index in Norway

In 2020, THON Hotels topped the list of the hotel industry's most sustainable brands in Norway's Sustainable Brand Index. THON Hotels has more than 70 hotels in Norway. The group works systematically with sustainability, among other things with waste handling and food waste, energy, ethical requirements for suppliers and an inclusive working life. All group-owned THON hotels have an environmental certification and appointed employees work continuously to reduce energy consumption and food waste in the hotels. THON Hotels is owned by the Olav Thon Foundation, which in turn contributes support for research, teaching, and socially beneficial purposes.

Carpet Solution:

Interior Design: RAMSØSKAR Interiørarkitekter
Custom designed area rugs for rooms & lobby and wall-to-wall carpets in the corridors. All based on DW Colortec RE:THINK.

Pathé *Cinemas*



Sharing the wonderful world of films

“Sharing the wonderful world of films with as many people as possible”.

This is how the Pathé brothers described their ambition in 1896 when they founded their company. At that time, the brothers successfully pioneered both film production and the development of equipment for it. Within a few years Pathé had grown into the largest manufacturer of film equipment and films worldwide.

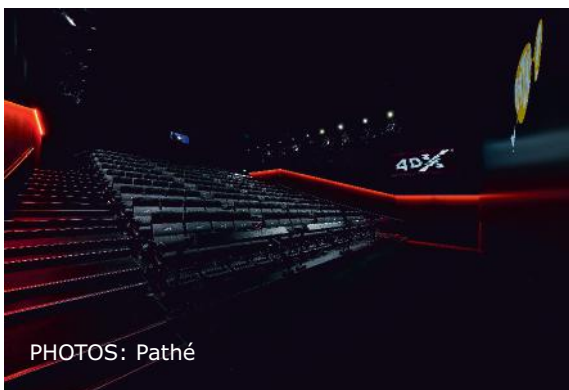
Despite their success, they later decided to specialise in showing films in cafés and at fairs. In 1906, the opening of the first real cinema followed in Paris: the Omnia Pathé. Today, Pathé is the market-leader in the Netherlands with 30 cinemas, a total of 247 screens, more than 15 million visitors per year and 1800 employees.

Pathé has delivered the cinema experience for years now, creating special and unforgettable cinema stories with and for their visitors.

Carpet Solution:

DW Colortec RE:THINK in different designs for all theatres.

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PHOTOS: Pathé



Colortec *TWIST*



The DW TWIST Story

Adding that little extra luxury to your project.

DW TWIST combines hard-twisted yarn and normal velvet yarn creating an outstanding surface and a special 3D effect. The mix of yarns creates a shimmering texture offering a luxurious carpet solution.

The extraordinary surface makes DW TWIST perfect for elegant hotel rooms and stylish suites. It has been chosen for some of the most exquisite projects around the globe, adding that little extra luxury.

With DW TWIST you can add a new design dimension to your next hospitality project.

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AIDA *nova*



“The owner’s philosophy to provide environmentally friendly cruise ships requires the use of sustainable materials as much as the industry is able to provide and regulations allow.

With this carpet from Dansk Wilton, holding a Cradle to Cradle certification, we take a big step forward fulfilling the request of using ‘green’ materials”.

Stefan Seidenfaden
Junior Partner at Partner Ship Design

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PHOTO: AIDA Cruises

Green cruising

Dansk Wilton is on board the world's first LNG powered cruise ship. AIDAnova is the first ship of the new AIDA generation. With this launch, a new era has begun.

Under the concept of "Green Cruising", AIDAnova is the first cruise ship in the world that is powered entirely by environmentally friendly liquefied natural gas (LNG). In this series, AIDAcosma will join the fleet in 2021 and a third vessel is expected to follow in 2023. Thus, AIDA Cruises has taken a major step towards emission-free cruises and a cleaner environment at sea.

Sustainability in the cruise industry is in many cases associated with technology and fuel, which are, of course, very important elements and a natural area of focus. However, at the same time sustainability is a mindset, embracing more and other elements. For instance, more sustainable interior design solutions that support the focus on creating a more sustainable business without compromising the user experience and the essential interior design of the ships.

Stefan Seidenfaden, Junior Partner at Partner Ship Design, about the interior on board AIDAnova:

"The interior design of AIDAnova reflects the nature and create an atmosphere of ease and zest of life with all its aspects.

For the guest cabins Partner Ship Design and Dansk Wilton, in close cooperation, developed a carpet design to support the intention of a beach feeling.

The owner's philosophy to provide environmentally friendly cruise ships requires the use of sustainable materials as much as the industry is able to provide and regulations allow.

Carpets represent a major volume of materials in the interior outfitting. With this product of Dansk Wilton, holding a Cradle to Cradle certification, we take a big step forward fulfilling the request of using 'green' materials".

Carpet solution:

Interior Design: PARTNER SHIP DESIGN

Custom designed carpet solutions for cabins based on DW Colortec RE:THINK including the DW TWIST design element.

Area *Rugs*



Like small works of art with a powerful impact

Dansk Wilton supplies customised area rugs that play a key role in the elegant interior design of a hotel. The rugs create atmosphere and comfort and they are an exciting way to decorate the space. The rugs serve as small works of art, and their individual uniqueness enhances the feeling of a special design experience. On top of this, area rugs do a wonderful job of buffering noise, both in public spaces and in the rooms with hard flooring.

Benefits of area rugs

There are many good reasons why it has become popular to use area rugs and hand tuft rugs from Dansk Wilton in the interior design of hotels and cruise ships:

- Tie together a room's colour scheme
- Anchor furniture. Area rugs make a room look connected and cohesive
- Beautiful "artwork". Bringing colour and graphical elements into a room, area rugs help create a dynamic gathering place
- Add warmth and comfort. Especially if you have solid-surface floors, such as hardwood, concrete or tile, you can appreciate the cosiness area rugs bring to your space
- Absorb sound. Area rugs do a wonderful job of buffering noise

Both our Axminster and Colortec ranges can be transformed into beautiful area rugs. All individual area rugs can be cut in special shapes and delivered with a selection of edge finishes to suit different look and feel.

For extra luxury you might want to select our hand tufted area rugs that are available in different materials.

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ClubMed *Cefalù*

An azure dream

Interior design aligned with the beautiful surroundings of Sicily.

The historic town of Cefalù on the island of Sicily is the site of the luxury hotel Club Med Cefalù, whose design aligns with its beautiful surroundings. Materials such as wood, stone and marble make the hotel blend in naturally with the harsh, enthralling scenic splendour of Sicily, as shades of blue on textiles and furniture accentuate the location overlooking the bright blue azure water of the Mediterranean Sea.

Like small works of art

Dansk Wilton supplied the customised rugs that play a key role in the elegant interior décor. All rooms are decorated with oval-shaped rugs of different sizes and motifs, situated like small islands in the room. The rugs serve as small works of art, and their individual

uniqueness enhances the feeling of a special design experience.

The rugs beautifully complement the colourful array of yellow, mint, pink and blue in which the rest of the hotel is furnished. Along with the rest of the interior décor, they provide an experience of a lovely design hotel with balanced, carefully selected colours and materials.

Carpet Solution:

Interior Design: Sophie Jacqmin

Custom designed area rugs for rooms based on DW Colortec RE:THINK.



Undyed *Yarn*





Carpets made from undyed yarns

By sourcing the natural undyed wool from black, brown, grey, golden and white sheep, we have created a palette of beautiful yarns, all developed by mixing the raw wool of the different colours. This results in carpets with absolutely no dyes.

Colortec *ORIGIN*



The ORIGIN Story

With our ORIGIN story you can create custom designed carpets with undyed wool in nature's own colour variations – this means carpets with absolutely no dyes.

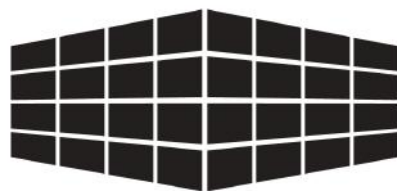
For our product line, ORIGIN Select, we have been on a journey back to our origin - our core material - the WOOL.

By sourcing the natural undyed wool from black, brown, grey, golden, and white sheep we have created a palette of beautiful yarns, all developed by mixing raw wool of the different colours.

A characteristic of the undyed wool is the natural colour variations which give the yarn a beautiful heathered look. By avoiding dyeing the wool, we let the material show its unique character.

All Colortec ORIGIN variations are Cradle to Cradle Certified®.

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materialPREIS2020

Colortec ORIGIN was presented in 'materialPREIS 2020' by 'Raumprobe' in Germany and received the recognition in the category 'Verfahren' (processes).

This prize is awarded to extraordinary and future-oriented materials, special surfaces, innovative processes, and concepts.

ORIGIN convinced the jury, based on the way we use the natural, undyed wool to create the yarns. The colour is mixed before the spinning process; it is a

very meticulous process, done by hand, to ensure the right nuances.

The integrated felt backing made from recycled PET and the Cradle to Cradle certification were also attributes appreciated by the judges.

Raumprobe is a library of materials for architects, entrepreneurs, and the like to support innovative interior, architecture, and design.



My Nguyen

Director of Interior Design & Operations
with Holland America Line & Seabourn

HAL *Zuiderdam*

Sustainability in passenger ship interiors: a new era

*Holland America Line's and Seabourn's
refurbishment strategies encompass
sustainable interior design*

In an interview in "Passenger Ship Interior & Refurbishment Review", My Nguyen, Director of Interior Design & Operations with Holland America Group, talks about the emerging trends within refurbishments of cruise ships. Sustainability is going to have a greater impact on interior design.

This is also the case for Holland America Line with My Nguyen and her team actively choosing materials with a sustainable imprint. Her team has specified Dansk Wilton's carpet solution Colortec ORIGIN for all staterooms in Holland America Line's newest ship MS Rotterdam. ORIGIN is also specified for the retrofit of the staterooms on their existing fleet, starting with the most luxurious Pinnacle Suites on board

Zuiderdam and Westerdam.

My explains how sustainability and design form a unity in the ORIGIN carpet concept:

"Not only is this product beautiful, it is totally sustainable as it is made by the natural colours of sheep's wool. This eliminates the dying process which can be harmful to the environment.

I fell in love with this natural colour palette which drew me to the ORIGIN product. There is a depth of colour and organic nature to the yarns that cannot be replicated with dyed yarns. I'm excited to see the designs come to life. The talented team at DANSK have such a sophisticated eye which makes it a pleasure to collaborate with them. The results are always fabulous. I'm sure this product will resonate with many designers", My says.

Apart from the clear message of not using any dyes for the ORIGIN carpets Dansk Wilton's sustainability effort is structured and documented by certifying all Colortec carpet solutions according to the Cradle to Cradle Certified™ product standard.



PHOTO: Holland America Line

ORIGIN

Select



ORIGIN Select

Responsible, smart and fast

Dansk Wilton has a long tradition for creating custom designed carpets supporting a great interior design experience in the hospitality industry.

ORIGIN Select is presented in a desire to make our successful ORIGIN concept available in smaller quantities and with rapid turnaround times. A great advantage for small- and medium-sized renovation projects.

With ORIGIN Select, you benefit from:

A Cradle to Cradle Certified® collection of beautiful designs, available in small quantities, and with a short turnaround time at an attractive price level.

ORIGIN Select is offered as a wall-to-wall carpet solution or as customised area rugs in different sizes and shapes.

For larger projects with a need for customised designs we offer bespoke carpet solutions based on your specific design brief.

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Macardo *B&B*



Martina Bössow is very pleased with the result:

“It is a matter of choosing high-quality and genuine materials. I am very happy with the interior design – all elements meet and create a harmonious whole, which also fits well with the architectural expression of the building's exterior.”



PHOTOS: Macardo Swiss Distillery



An award-winning single malt

The Macardo Single Malt was created with traditional handwork and over an open fire. Since 2016, it has been winning prizes at international awards. That was the spark for success and for the new world of Macardo.

The world of Macardo contains Switzerland's most sustainable distillery, the world's most innovative barrel storage, an event location, a bar, a walk-in-shop, and a bed & breakfast.

Two stills made of shiny copper and chrome steel are in a former cheese dairy. The building from 1904 is the heart of the Macardo Swiss Distillery in Strohwillen in Thurgau, Switzerland. Renovated with great attention to detail and supplemented with a spectacular new building with a remarkable architecture that reflects nature.

The couple, Martina and Andy Bössow, have not just opened a modern distillery - they have opened a whole world of experience.

Distillery, bar, shop, and hotel – a distinctive guest experience

The idea of creating a symbiosis between a distillery and a hotel experience is based on considerations for the guests.

Offering guests an insight into the production of whisky and spirits presupposes that one tastes and drinks the products. However, this obviously requires guests not to drive from there. Combined with Martina Bössow's education from a hotel management school the concept was obvious.

Macardo is not a traditional hotel. It is of course open to business travellers and others who just need a good place to stay overnight. Guests who visit to get the whole experience can book a tour of the distillery and enjoy the products in the 'Honesty Bar'; here you get the chance to live out your bartender-dream as the bar is unmanned. The place can be booked for various events, whether it is a private party or a business event.

Sustainability is an integrated part of the modern distillery and event venue. They are self-sufficient with own sources of water and electricity. Spring water flows directly into a large water tank and cold water is used to cool the boilers, whereby the water is heated, collected, and used as hot water. Solar panels ensure power for the daily operation and charging of electric cars if customers need it. Raw materials for the production are sourced locally as far as possible. These are just some of the examples of the sustainable solutions integrated.

This conscious responsibility for the surroundings is also evident in the interior design of the hotel facilities.

Interior design with reference to the distillery and nature

In Macardo Premium B&B the guests are welcomed by large, spacious rooms with a cosy and welcoming atmosphere. Large windows allow light and nature to enter the room. The choice of materials has been crucial in relation to bringing elements with reference to the distillery into the interior design, e.g. copper with reference to the stills and oak with reference to the whisky barrels. In addition, the beautiful nature and landscape surrounding the distillery has influenced the style and decor through a selection of natural materials and a colour palette based on calm, harmonious and natural shades; this reflects best practice of a biophilic design concept.

This made Colortec ORIGIN an obvious choice for the rooms as this carpet solution is based on an undyed wool blend in nature's own colour variations. Wool is a natural material and by avoiding dying the wool, the material truly shows its unique character.

Carpet Solution:

Interior Design: APPIA Contract GmbH
DW Colortec ORIGIN rugs for the apartments.



Carmen Krolo
APPIA Contract GmbH:

"I was enthusiastic about ORIGIN from the very first moment. First, the concept of creating a product without dying the material convinced me. Secondly, the different designs with their refreshing naturalness appeal to my taste. I have already used ORIGIN in several projects and both I and my customers are enthusiastic about it.

Another plus is the collaboration with the Dansk Wilton team. Starting with the consultation, to the sample service and up to the processing, everything has been very reliable and incredibly uplifting. I am looking forward to hopefully many more joint projects."

Inspiration

Waste Not

Waste Not

It is not waste until you waste it.

Architects, designers and engineers work tirelessly to find new clever and beautiful ways to repurpose the resources previously viewed as waste.

The efforts result in an ever-increasing range of high quality, high aesthetics and high ingenuity products. Products that not only represent fully-fledged alternatives to existing products but also tell a reassuring story of a better future.

Feeling comfort in knowing that each step makes a difference.









Moxy *Hotels*



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PHOTOS: Core Hospitality / Moxy Copenhagen

Delivering the difference #atthemoxy Design and sustainability

Chic and playful Moxy Hotels are occupying cities all around the world.

With their straightforward attitude and attractive prices they have established themselves in the hotel market.

One characteristic about Moxy Hotels is the colourful and playful interiors. Bright colours and graffiti are just some of the sights that will meet your eye when you enter a Moxy Hotel.

While being fun and playful, Moxy Hotels are also keen on focusing on responsible interior design. This is expressed in their choice of a Cradle to Cradle Certified® carpet solution. Sustainability plays an important role as the buildings are either LEED or BREEAM certified. With Colortec RE:THINK the Moxy hotels install custom designed carpets that contribute with extra credits in their LEED and BREEAM certifications.

At Dansk Wilton we are thrilled to be a part of Moxy's exciting journey by having supplied carpet solutions for more than 36 Moxy Hotels around Europe. We are proud to be a preferred partner in the Moxy Brand Book.

Carpet solution:

Custom designed carpet solutions for rooms and corridors based on DW Colortec RE:THINK including the DW TWIST design element.



AMAZZ

...delivering
the difference.

Contact



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