A calmer seaside villa

A modern villa that focuses on acoustics
Anders Wennström is the editor of Acoustics and lives in the small town of Slöinge, south of Falkenberg in Sweden. Anders, or Ante, as he is known, works at the agency Spiro and has a passion for finding that unexpected angle that nobody else has thought of.

Pamela Hanné

My job is my hobby. I work in photography, art and styling. My customers consist of companies and individuals, and my work ranges from advertising and fashion magazines to portraits and photo art for interior design.

Anders Sällström

The human being is usually at the centre of my photos. It’s all about composing the photos from a human perspective and the ability to get people who are not used to modelling to relax and feel natural.
New prize for sound environment

This year, the White Guide added a new prize: Sound Environment of the Year. The prize aims to highlight restaurants that serve as models with regard to acoustics that allow good conversation for everyone around the table. Restaurant life has been through a lot of changes in the last decade. Many restaurants today are open all day, operating a number of different functions with the dining area, bar, café and nightclub all on the same premises. At the same time, for a growing number of people, the restaurant has become both a workplace and a living room, which means that the demands on the sound environment are higher. Because of this, more and more hotels and restaurateurs are now investing in environments where normal conversations can be held without noise distractions.

Neurodesign in practice

The new board member at Gotessons, Isabelle Sjövall, is making her mark on the company’s operations through her special focus on neurodesign. Isabelle is one of the authors behind the book “Neurodesign”, which uses scientific studies to show how people are affected by different sensory inputs such as smells, shapes, patterns, sounds and nature. Through a number of examples, the book highlights the importance of design for our well-being at home, at work, at school and in healthcare environments. For example, did you know that auditors need low ceilings and artists need high ones, or that patients with views of nature get better more quickly? Buy the book from Gotessons or at adlibris.com.

Acoustics move into the world of art

The PhotoGallery in Halmstad is one of the largest and best-known photo galleries in Scandinavia, featuring more than 60 different photographers. Globally renowned artists mix with new up-and-coming names. Photographer Pamela Hanné’s first exhibition was held in 2018. Pamela began her career as a make-up artist and stylist. After many years in the industry, she went into photography as well. Her creative photographs are popular thanks to her art, style and curiosity. Pamela Hanné has had some of her photographs printed on sound-absorbing panels, which she sees as adding an extra dimension. The panel creates a sense of calm that becomes part of the photograph’s expression.

Beautiful arches with good acoustics

IES Halmstad (the International English School) is housed in a late 19th-century building, and this can be clearly seen in all its beautiful stairwells with arches. The hard material made from stone and plaster on the surfaces used as passageways made for an unpleasant acoustic. With a relatively simple solution, it was possible to drastically reduce the noise from pupils, teachers and visitors. The school’s history begins as early as the 1850s, when a private girls’ school was set up by two ladies by the name of Hamnerin. Lessons were given in German and French, but the level of education was relatively simple. In 1889 the school moved into a new school building designed by architect Knut Beckeman, which is still used by the English School today.

PRINT from A. M. Acoustics can be obtained in different sizes and with different frame types. Pamela Hanné is part of the Nordic Art Signature Series – a series where selected artists’ pictures are delivered printed and framed on sound absorbents from A. M. Acoustics.
Practising what we preach

When the Götesson family was building a house on the Swedish west coast, acoustics were just as important as aesthetics.
The Götesson family found the plot for their house, there was a charming little summer cottage there. The idea was to demolish it as early as the following year. But they fell in love with the old cottage, and the demolition did not begin until five years after it was bought.

“We took our time and we were in absolutely no rush to create and sketch out our dream house,” says Johan Götesson.

In Frösakull in Halland County, a hundred metres from the beach and protected by mighty sand dunes, the family’s new home is now complete. We pay them a visit along with the architect Tomas Stringdahl.

“Tomas joined the project at an early stage, as we had worked together in product design at Gotessons, which was founded by my father. Agneta and I both like Tomas’s ideas and way of working, which are manifested in areas as diverse as office lamps and exclusive villas,” says Johan Götesson.

The plot is actually a flat extension of the beach, with a sparse beach forest to the north and the sea with its evening sun in the west. The challenge was to get the house to blend in without losing the qualities inherent in the site. The plot offered both opportunities and limitations. The maximum height of the house was 1.5 storeys, and the plot’s proximity to the sea, with its wind and salt spray, placed demands on the materials that could be used.

The initial idea was a house built over one and a half storeys with a vaulted ceiling and a front that opened towards the sea.

“It was beautiful, but the flaws in the design quickly became clear. Who would want to live so close to the sea without a proper sea view? In a house hidden behind sand dunes several metres high?” asks Tomas.

This marked the start of an endeavour that shaped the entire construction.
process: working out the different lines of sight and views, both inside and outside the house. The family talks cheerfully about how strange they must have looked standing on various ladders on the plot to work out what the view would look like from different places and heights.

“We’re lucky none of our neighbours were at home to see us. We must have looked like burglars!” laughs Agneta.

Suggestion number two turned out to be just the right idea: a single-storey villa in a Spanish style with a gigantic roof terrace from which the family could take in the entire landscape and enjoy the view.

“We wanted the social areas, like the kitchen and living room, to be located centrally, and the bedrooms on the same level at either end of the house. No doorsteps, and a big wooden deck running the whole way along the side of the house,” say Agneta and Johan.

The project now entered a faster phase, and they set up a number of “rules” for what the house would feel like and what the experience of living in it would be.

It was important for all the materials to withstand the tough climate, but also to fit in with the natural surroundings. Ground concrete floors are easy
to maintain and create a comfortable surface, even for bare feet. Being made from sand, concrete provides a natural transition from the adjacent beach.

**A calm atmosphere**

Another important issue was the acoustics. Johan works in interior design, and particularly in acoustics, which was an important factor in the design. “Single-storey open-plan houses are famously challenging. On top of that, here we had hard materials like the concrete floor and glass surfaces facing west along the entire length,” he says.

The solution was a ceiling made from white-pigmented oak which is used throughout the house, not just inside but outside too, giving an interlinking visual effect. The beams scatter the sound by means of diffusion. Residual sound waves pass between the wooden laths through a black acoustic screen before getting “stuck” in the sound absorbents right at the top, which cover the entire ceiling. A beautiful and highly effective acoustic solution. Colleagues from A. M. Acoustics were also involved in the project, and improved the solution still further.

The family wanted to be able to sleep without disturbances, so the entire floor structure uses sound-insulating EcoSUND by A. M. Acoustics and high-density plaster. Overall, the reduction in sound transmission between rooms is dramatic.

“In theory we could have a party without our daughter even being able to hear it in her bedroom,” says Johan. “Or, more likely, Nova can have all her friends over and play music without us hearing anything,” adds Agneta.

The big wooden deck was designed as a long, wide bridge along the sea-facing side of the facade. It can be accessed from every room through large glass sliding doors. Together with the matching guest cottage, the house creates the effect of an enclosed courtyard warmed by the sun on windy days. The house’s projecting roof also means it feels like the wooden deck is actually inside, and even on rainy days there is no need to close the sliding doors.

**Remarkable details**

The house also includes a number of unexpected and spectacular design solutions. At the entrance, you can see the wide entrance door, which can be

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*Many small details make a big difference*

Tomas Stringdahl on brushed copper showers by Vola
The lathed ceiling, made from 4,000 metres of white-pigmented oak with an underlying acoustic screen and EcoSUND sound absorbents, represents an effective and beautiful acoustic solution. Sound absorbents by A. M. Acoustics.
openess easily thanks to the placement of the hinge, which is further in than usual by an additional third. It works like a pivot window on its side. Once in the entrance hall, Arne Jacobsen’s classic egg armchair can be seen on the left, beside a work of art by Emil Olsson painted right onto the wall by the artist himself.

Inside the living room, which is separated off by a concrete step which gives a mini-mezzanine effect, is what may be the house’s most unusual detail. The entire short side consists of a pane of glass looking into the garage that houses the family’s recreational vehicle: a Lamborghini Gallardo LP 570.

“During the design process, it became clear that Johan is strongly influenced by his work with customers in the experience industry. There needed to be a bit of showbiz, and that was a lot of fun for me as an architect,” says Tomas.

The house’s Spanish style is crowned by the roof terrace, covering a full hundred square metres, accessed via a staircase in the short side of the house. At the opening to the terrace is a small lookout corner, protected on all sides by glass and ideal for sitting in during the colder months.

Because the family is very sociable, the roof terrace fits their lifestyle well with the beach as a beautiful backdrop. To the south is the island of Tylön, and to the west and north are the beaches at Frösakull. The roof includes sitting areas and even a spa bath, all with the same amazing view.

Now that the house is finished, what are the plans for the grand opening?

“We’ve already had a few parties, but nothing really big,” say Agneta and Johan with a smile.

FACTS

TOMAS STRINGDAHL

Tomas is an architect and industrial designer based in Falkenberg. He has developed products in a range of fields, such as medical devices, light fittings and furnishings (including for GoLessons). With his background as a design engineer and a master’s degree in product development, Tomas’s origins are unusual for an architect. After 15 years as an industrial designer at Innovation Team and Etteplan, among others, today Tomas is a self-employed industrial designer and architect. Read more at stringdahldesign.se.
Gotessons was delighted to be asked to build the environments surrounding the 2018 World Team Table Tennis Championships, one of the year’s biggest sporting events in the Nordic Countries, with over 140 teams from 100 nations. It was a unique event, on which the Scandinavian design left its mark.

Jörgen Person, who has won multiple World Championship medals, was the Swedish ambassador at the championships and received praise from international colleagues. “I have met players from China, the United Kingdom and Germany this week, and they are really pleased with this year’s arrangements. The warm-up area has received particular attention thanks to the modern interior. Hopefully it won’t be long before Sweden gets the chance to host a big championship event again, given the great impression we’ve made,” says Jörgen Persson.

Gotessons decorated the award ceremony area.

Interior design for lounges

The World Championship, which was held at the Halmstad Arena, was sponsored by Gotessons, which contributed by providing interior design for seven different lounges. At previous World Championships, it was normal for the areas where players, coaches and officials would spend their time between matches to meet only the basic requirements. They were not especially remarkable spaces.

Gotessons is a supplier that is passionate about bringing more to the experience of the room. It does this by including modern, smart functions, often with a design twist. The company therefore wanted to give the World Championship spaces an extra dimension by making the lounges into trendy, sporty and relaxing environments and creating social areas where people could relax as well as recharge before the next match.

Scandinavian design made its mark on the World Cup competitions.
In addition to the seven lounges, everything from the training hall to the press box received a facelift involving everything from functional furniture to plants, lighting, curtains, etc. – all so that the players, officials and everyone else could have a better experience of the event.

**VIP areas and warm-up spaces**

Gotessons was assisted in the creation of the lounges by Bolon and Johanson Design. The VIP area included a Bolon rug, and Johanson Design’s armchairs could be found in the prize-giving area. Gotessons’ OFFICE BALLZ were very popular. These are a type of chair shaped like a ball that encourages users to sit more actively – an alternative to traditional chairs.

The warm-up area has received particular attention from the players thanks to the modern interior design, including plants, balls, comfortable bean bag loungers and small sound-absorbing “houses” for sitting in when in need of a quiet moment away from the hustle and bustle.

Sound-absorbing PRINT boards from A. M. Acoustics created a calmer environment.
Behind the scenes of the TV series

**STHLM REKVIEHM**

**WHEN KRISTINA OHLSSON’S BOOKS about** Fredrika Bergman were to be turned into a TV series, the production team wanted a set design that was as far as possible from a classic, sterile police station. This was meant to show that the special task force needed a creative working environment to succeed in its tough assignments.

It was suggested early on that the police officers should not have normal office chairs, but instead should sit more casually on transparent balls. They searched online and quickly found Gotessons’ fabric-covered Pilates balls, and realised that they could set a casual style for the whole interior.

Gotessons’ Jessica Carlstein took on the task of assisting the TV production with tips on matching furniture and interior design.

“My normal work is to help interior designers with offices, schools, hotels etc. So the most unusual part of the project for me was that we didn’t need to think about what we couldn’t see on camera,” says Jessica.

Sound and images are recorded together in Swedish film and TV production, unlike in some countries where all the sound and dialogue are recorded in the studio after filming. An unexpected side effect of all the sound-absorbing products by Gotessons and A. M. Acoustics was that they made it easier to carry out the sound recording work.

“The production team said that the sound recording was easier because the reverb time was shorter and the studio was quieter. It also meant that the actors’ voices reached us better as viewers,” concludes Jessica.
THE STORY OF THE COLT Maze Runner says something about the Marlin Cheval stables and their head trainer, Marcus Lindgren. At one year old, the horse was attacked by a fighting dog and only just escaped with his life. Few people believed that the traumatised Maze Runner would become a big race winner and millionaire when he was brought to the Marlin Cheval stables. After undergoing physical as well as mental training, however, he went from lost cause to up-and-coming star, and even won the second largest race for two-year-old horses in Sweden. A real success story.

Marlin Cheval is a modern training and racing stables operation in Halmstad, run by Marcus Lindgren with the support of an entire team of highly qualified staff in the field of harness racing. The stables’ ambition is to get the best out of every horse. That is why they have constructed a stable that is described by customers as “the Grand Hôtel for horses”. It is bright and clean, the boxes are much larger than usual and it has a fantastic atmosphere. The ceiling is 8.5 metres high!

At Marlin Cheval there is an entire staff working to provide the horses with the best possible conditions. Osteopaths Lasse Hagelskytt and Dennis Jensen work with both two-legged and four-legged clients. Patrik Nygren is an equine therapist, and Cecilia Nystöm is a horse masseuse. The team also includes farriers and, perhaps most importantly, experienced and highly skilled grooms, or assistant trainers if you prefer.

“We want to work in a modern way. I come from the humane side of things originally and I want to do preventive work and get vets in to help only when needed. I think we’re at the forefront there,” says Marcus.

Overall, the stables’ operations worked well for both humans and horses. There is always room for improvement, however. The stables’ lunch room needed an overhaul to deal with the terrible acoustics. “We couldn’t stay there before. We’d get headaches and I couldn’t hear anything if there were several people eating or resting there. Now there can be up to 15 of us at lunch, and even more on race days,” continues Marcus.

When asked how the idea of a better acoustic came up, he explains that harness racing is noisy work with all the stables’ machinery, noise from hoofs and loud winds because of the high speeds. They need a really relaxed space to get away to, says Marcus.

While we are speaking, everybody drops in. Some wipe sand from their brows before sitting for a quiet moment in the now relaxed lunch room.
In the lunch room, we can see sound absorbents by Gotessons and A. M. Acoustics. There are NIVÅ sound-absorbing panels in the corner, in RAW edition which means that the EcoSUND sound absorbing material can be seen. In the ceiling: several circular SOUND OFF in white.
In the “best-looking office in the country” contest in 2017, SEB brought home the first prize for the newly built office block in Arenastaden, Solna. The area is 72,200 square metres and was designed by Wingårdh. A. M. Acoustics delivered custom sound absorbents to the atrium and stairwells.

To solve the acoustic problems in the large atrium areas, EcoSUND sound absorbents by A. M. Acoustics were placed along the walls and staircases.
To create warmth and better acoustics in the conference rooms, curtain solutions by A. M. Acoustics were chosen along the long windows. Each conference room has its own colour scheme. This one uses blue tones with orange as an accent colour.

A map of the world, TELL-US by A. M. Acoustics, with pins in company red indicating the locations of the local offices around the world. In the background: a mini lounge for coffee or short, informal meetings.

The white stairwells have been livened up with red handrails inspired by the company’s colour scale. Sound-absorbing pictures, PRINT BIG by A. M. Acoustics, line the walls and give the staircase a calmer acoustic with shorter reverberations. An advantage of this type of print is that the pictures can be changed as needed. The sound absorbent remains in place, ready to be reused. There are now plans to provide nature sounds for the stairwell for a comfortable atmosphere. Employees from Exertis CapTech, Anna Wallsten and Mats Roosemark, worked together in the project group with interior designer Jenny Aldenborg.

The dining area can be separated off with curtains on a rail for a calmer and more intense feel. The plant wall matches the colour of the curtains and has a sound-diffusing effect. Pictured: Anna Wallsten.

Exertis CapTech’s new look

Exertis CapTech is a large distributor of technology and configuration services. The interior of the company’s newly built head office in Mölndal has now been redesigned, with the idea of transforming the hard, light surfaces into softer material for a cosier feeling. The work has also consistently been done in the company’s colours to promote identity.
HOW ACOUSTICS WORKS

Absorption
Sound absorbents stop sound waves, leading to a shorter reverberation time. Wall and ceiling solutions are often used because they can cover large areas of a room without harming the room’s character. The large areas are supplemented with locally positioned sound absorbents. These will ideally be close to the sound source, e.g. a print hung at speaking height beside a conference table. See the article on TV 2’s studio absorbents.

Reflection
Hard surfaces such as glass reflect sound. Acousticians can make use of this property, either in places such as concert venues where it is preferable to avoid electric amplification, or to reduce sound levels by stopping the sound from getting through. See tip #5 on curtains that reduce sound reflections from hard glass surfaces.

Transmission
An important part of acoustic design is sound transmission, which determines how much sound will pass through the ceilings and walls in a building. Good wall and ceiling absorbents help to reduce transmission, so that unwanted sound does not spread from room to room. See the article on the villa in Frösakull, where absorbents were specially installed to reduce transmission.
**Diffraction**

Sound waves curve round objects that are “in the way”, a physical phenomenon that sound waves share with all kinds of waves. Long sound waves curve more than short ones. For example, it is mostly the bass that can be heard outside a nightclub. Pay attention to diffraction when you want to have different zones in an office landscape where some are quieter than others, for example. Use several screens next to each other to minimise diffraction.

**Diffusion**

A diffuser scatters the sound and reflects it in different directions. When correctly placed inside the room, it improves sound quality while also reducing reverberation time. See tip #7 on furniture and plants.

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**TOOLS**

**pCon Planner**

A free 3D program to create rooms and environments that features all products from Gotessons and A. M. Acoustics. The program also has an associated AR (augmented reality) app. Using the camera on your phone/tablet, you can see what your room will “really" look like. Read more at pcon-planner.com.

**Acoustic Facts**

Create an account on the web service and describe your rooms. Add Gotessons and A. M. Acoustics products, as well as products by other suppliers, and the system will calculate the acoustic before assembly. Website: acousticfacts.com
Pedestrian traffic on the passageway between the centre and Gothia Towers can sometimes be very heavy. The Swedish Exhibition and Congress Centre host events like the Gothenburg Book Fair, Eurohorse and MyDOG. It receives hundreds of thousands of visitors, and many of them walk between the hotel and the centre. The idea to make the passageway into an experience had two main goals. Firstly, it aimed to use sound-absorbing pictures to provide a calm environment on the way to and from the centre. Secondly, it provided views that are intended to tell the history of Gothenburg through gigantic prints. To show the city in a way that would do it justice, the choice was made to use PRINT BIG by A. M. Acoustics because this solution provided a very high image quality in combination with the ability to bend the sound absorbents along the curved shape of the passageway.

Quieter passageway to the fair
The Swedish Exhibition and Congress Centre is in the centre of Gothenburg, right beside the Ullevi stadiums, Liseberg amusement park and the Museum of World Culture. The centre neighbours one of Europe’s largest hotels, with 1,200 rooms: Gothia Towers. There is a passageway running between the buildings, which visitors to the centre often found too noisy.
Designer Profile

**WORKSPACE & THE HUT**

**About Workspace**
Workspace is a multidisciplinary design agency founded in 2006. We are pioneers in design thinking and we affect how people work and their environment. Through design that supports the customer’s business, we combine the analogue and digital worlds in a single whole that generates value.

Workspace was founded to develop the working environments of the future. We introduced a new perspective on design by placing the user at the centre and allowing the room to affect the changes in the business. Our work has expanded from offices to various service environments. We create concepts for how to use the room and the customer’s processes, which improve both the user experience and how the brand is perceived.

We use room design to further the customer’s strategic goals and pace of change. We believe that modernisation is best done by looking at the business from a number of different angles and focusing on the day-to-day experience of the user. This is why Workspace has many specialists in different areas, from business development to service design. Our aim is to challenge and improve our customers’ ideas.

**The origins of THE HUT**
At Workspace, the question is constantly being asked: what do our customers really need? Often there are finished products and solutions that can be adapted to the individual project — but not always. At the start of the 2010s, the need for a better solution for spontaneous meetings was discussed. More and more open-plan offices and workplaces were built, creating the need for screened-off areas for meetings with small numbers of participants.

When The HUT was being created, research was therefore done into the idea that the workplace should facilitate short, quick and informal meetings. The traditional meeting room, which often needed to be booked in advance, makes it difficult to be spontaneous. At Workspace the view is also that we as people are afraid of the formal meeting, and so the company wanted to strike a blow for everybody’s inherent creativity.

The acoustics are a central building block in this concept. That is why The HUT was built entirely from sound absorbents to maximise speech intelligibility and create a calm environment. Workspace’s projects included many areas with a high-ceilinged atrium. Here The HUT concept made it possible to ‘lower the ceiling’.

Another requirement was mobility, as the needs of the workplaces are changing ever more quickly. Traditional separating walls hamper the ability to make changes quickly. The HUT is easy to move.

Finally, Workspace wanted to create a product that was modular, just like LEGO — an object with a basic shape that can be used on its own or be repeated to create an entire village. It was also important to be able to furnish the space with a variety of accessories and colours for a unique customer solution.

Workspace turned to a number of different manufacturers of office furniture and, when Gotessons submitted its version in record time, The HUT was born. Today the products can be obtained in a huge number of different combinations: with or without a sofa, different fabrics, lighting etc. Workspace’s vision of the need for ad-hoc meetings has turned out to be correct, which explains the status of The HUT as a design product today.
We work together

To be able to deliver a complete end-to-end service in acoustics, A. M. Acoustics works with its parent company Gotessons on many levels. We have offices and showrooms in four different locations in Sweden: Falkenberg, Stockholm, Malmö and Ulricehamn (pictured). Together, we deliver complete acoustic solutions for every type of space.
In 2015, Gotessons’ main office in Ulricehamn was voted Sweden’s third most attractive office, with Gert Wingårdh on the jury panel.
TV2

New studio in Bergen

TEXT Anders Wennerström PHOTO Pamela Hanné
Media City in Bergen is Europe’s largest media centre and the head offices of Norway’s TV 2. We visit the new studio and interview Kjetil Frugård, who has worked to achieve a harmonious meeting of workflow and technology.

IN 2017, IT HAD been five years since TV 2’s news studio had last been remodelled. Refurbishment plans were drawn up early, and a series of new requirements came to light.

The TV 2 group, which has its head office in Bergen, had grown considerably, not just with new TV channels but also by acquiring other media companies such as the technology-focused Vizrt, a company that works with TV graphics, and the camera company Electric Friends. There also emerged an idea to combine all the media businesses in Bergen into a single unit to create a cluster. In total, there are 1,200 employees working on the 45,000 square metres that form Media City Bergen, making it Europe’s largest media centre.

Construction was completed in summer 2017, and broadcasts from the centre began in November that same year. Previously, TV 2’s employees had been located in three different buildings on six floors, which had made communication between colleagues difficult. It was hard to create a culture and produce the necessary conditions for the simple solutions that arise on a day-to-day basis when people meet.

“I often hear journalists and others comment, ‘It’s so great to have so many new colleagues!’ now that they all sit together on just one and a half floors covering 7,000 square metres,” says TV 2’s Kjetil Frugård.

Lena Akselsson at Metropolis Arkitekter in Oslo is behind the planning and interior design of the office sections, and the studio itself was designed with four main areas:

1. A control room
2. A green room
3. A newscast studio
4. A production studio

To keep the background noise at just the right level in the broadcasts, the studio was equipped with black NIVÅ sound-absorbing wall panels by A. M. Acoustics. With its three-dimensional design, NIVÅ added a dramatic look that is appropriate for a news programme. The style was reinforced by black colouring in RAW edition, allowing the core material to be seen.

FACTS
TV2, BERGEN

TV 2 is a national Norwegian commercial TV station. The station, which launched in 1992, offers news, current affairs programmes, sports and entertainment. TV 2 has its head office in Bergen, but also broadcasts locally from Tromsø, Bodo, Trondheim, Ålesund, Hamar, Oslo and Stavanger.

Bergen is the home of World Heritage portside storage houses and Norway’s TV 2.
made by in-house experts thanks to TV 2’s access to the world-class media technology companies Vizrt and Electric Friends, mentioned above.

**The offices**

Around the centrally located TV studio are office spaces and meeting rooms for the 350 or so employees. A 100-metre-long red running track, a reference to the station’s sports programmes, stretches along the entire floor and acts as the company’s circulatory system. Most employees have no fixed workstation, but sit where there is a free space in the open-plan office landscape.

There are cabinets for work material and personal belongings at various points on the site, as the company works according to the “clean desk” model. There are some special functions with specific workstations, but people normally sit in different groups that fit their specialisations.

The open-plan, free-station work model also requires separate meeting rooms, which are in plentiful supply. The station has paid tribute to its most popular programmes by naming the different rooms after them. “The Farm”, “Day”, “Idol” and other rooms all lead off the “running track” and are decorated with enormous images from the programmes.

Early in the design process with Metropolis Arkitekter, it was decided that the centre should tie in with the city of Bergen, which is known for its old houses dating back to Hanseatic times and is on the UNESCO World Heritage list. This was the reason for using the stylised “cottage” The Hut, which also fit in on purely practical grounds. TV 2 needed meeting rooms that were less formal, as the entire open-plan concept was intended to generate meetings between workers. Thanks to its sound-absorbing properties, The Hut is also used for special functions: for example, video editors each sit in their own huts without being distracted by their surroundings.

The fact that open-plan offices place demands on acoustics was no surprise to the office’s design team, which meant that a long series of measures were included as early as the planning stage. The office section has a floor with soft carpeting to dampen footsteps, and the ceiling is made from conventional sound absorbents, which are very effective thanks to their size. The ceiling absorbents are supplemented by measures focusing on certain “hot spots” with particular acoustic challenges.

“To create a more dramatic style, the black sound-absorbing wall panel Nivå with a 3D effect was selected. The absorbent by A. M. Acoustics is used throughout our offices and TV studio,” says Kjetil.

For the individual workstations, a combination of sound-absorbing floor and table screens has been selected.

“The way each person prefers to sit is very personal. Some always go for a station with a table screen, while others prefer a substantial floor screen behind them serving as a separating wall,” says Kjetil.
A running track serves as the company’s circulatory system and runs the entire length of the premises, as a reminder that sports are an important part of TV 2’s programming. To reduce noise in the corridors, different types of sound absorbents are used in the form of print pictures and wall panels — here, NIVA by A. M. Acoustics in the same design as in the studio environment.
The TV studio
After five years with the same type of studio environment, TV 2 wanted a facelift. Many of the necessary skills were already in place, thanks to the knowledge available in-house or through the part-owned companies in the group.

The company wanted to use the studio more actively, with news anchors and guests able to use different screens to visualise the news rather than cutting in pre-filmed clips. The studio also needed a centrally located news desk, where we as viewers are invited to see the editorial work as it happens, at least in the background. The decision was therefore taken to do away with the classic studio environment, where no natural light or sound from the editorial office could find its way into the broadcast.

“Of course we can’t have distracting sounds in the broadcast, and the anchors’ speech needs to be clear and comprehensible. That’s why we chose to use the same type of Nivå sound absorbent both inside the studio and outside in the office area. They can be seen on the background walls and framing the different screens displaying TV graphics,” says Kjetil.

Moving the TV equipment out into the editorial environment, where there are journalists working, naturally creates a number of problems. A unique solution is the new robot cameras manufactured by Electric Friends, part of the same group of companies. A lot of work has been done to hide the camera rails, and it is even possible to walk on them. There are no loose wires; everything is encapsulated inside the robot, which can be controlled manually or programmed for the broadcast. News anchors can move freely around the studio and are followed by the camera when there are explanatory graphics shown on the screens or when an interview is being carried out.

“It’s not dangerous to be run over by a camera, but people still feel safer when they can see a red light at the top of the camera box showing which camera is broadcasting,” says Kjetil. He continues:

“Today, for example, we can show a public opinion poll on a long video wall as the presenter walks past it. The anchor can then continue to another area and use a TV screen wall to virtually enlarge part of the graphic and explain details in more depth.

The whole point of the studio is to provide a relaxed way of giving the anchor access to a series of different tools to present the news in the best possible way.”

Kjetil believes that, during the project, they have learned to map work steps and the processes behind them. For example, today we know that a larger distance is required between the project tables and the function stations. Zones also need to be added to the office in order to further concentrate meetings between employees in different specialist areas.

“For example, teams need to be able to book a zone, so we need to find a balance between so-called activity-based seating and being able to work together in effective groups,” concludes Kjetil Frugård.
The robot camera made by TV 2’s subsidiary Electric Friends moves soundlessly on its rails. Video screens near the ceiling show programmes from TV 2’s full range of programmes. All this creates a sense of authenticity – we as viewers get to be part of the news desk. Black NIVÅ sound absorbents by A. M. Acoustics on the back wall of the news studio.
when Thomas Sandström and Zlatan Ibrahimovic decided to invest in the new racket sports hall in Årstad, there was one thing they were sure of: if they were going to do it, they were going to do it right.

“It’s like a dream come true. Padel is on the rise as a sport, so it’s a huge deal for me to be able to provide a modern hall with the very best conditions for everybody from beginners to professionals to play,” said Zlatan to Expressen earlier this year.

Padel Zenter in Årsta is situated in an old refurbished warehouse, which had its advantages but also its disadvantages. The most important advantage was that there was no problem getting a high ceiling, which is the basis for the sport.

Thomas, who is a seasoned player and has seen other courts and their shortcomings, wanted to fix those shortcomings for Padel Zenter. He sums up four points that need to be absolutely top class before the work of improving the details can continue.

**THE COURTS**

Padel Zenter in Årsta has nine courts and one absolutely top-quality centre court. All the courts are approved for games at the highest international level. The courts are supplied by the company that also builds the courts for the World Padel Tour.

**HIGH CEILING**

At a full 12 metres, the ceiling height even meets the requirements for professional tournaments. There is also a sense of security for the players in knowing that lobs are not a problem, according to Thomas.

**LIGHTING**

The lighting meets the highest international standards. It has a high lux count and is designed especially for sports, with optimised light distribution and minimal glare. The lighting is also important given the high ceiling, as the balls need to stay out of the shadows even after high shots.

**ACOUSTICS**

At games in other halls, Thomas has found that noise and poor acoustics can be distracting. Padel is a sport where the rackets hit the balls hard and partners shout at each other (padel is always played in doubles), which
produces loud noise levels. In Sweden we often play indoors because of the climate, and that together with the fact that the courts are enclosed by four glass walls means that the noise is amplified further. To deal with noise reflecting against the ceiling, clamp absorbents have been used – this is a practical solution because the sound absorbents can be mounted between other installations such as existing fan systems and ceiling structures. Padel Zenter also has sound absorbents with print motifs that provide inspiration and raise brand visibility.

“The journey continues for Padel Zenter with new facilities throughout Sweden. The next opening will be in Jönköping, but more locations are also planned. We are continuing the Padel Zenter concept of building large facilities with at least eight courts, with a focus on padel,” says Thomas.

FACTS

**PADEL TENNIS**

Padel is a racket sport that can be seen as a mix of tennis and squash. Padel is one of the world’s fastest-growing sports. It is easy to learn and fun to play. For example, it is the biggest sport in Spain after football. The rules were established in the early 1970s, and the International Padel Federation was formed in 1991. World championships were then arranged in 1992.

Padel is played on a 10×20 metre court with a net in the centre, just like in tennis but smaller. Unlike in tennis, but like in squash, players also make use of the walls. Surrounding the court is a 2.5-metre-high glass wall, and above that is a 1-metre-high grille.
A NEW CALM FOR Bremnes school

THE NEWLY BUILT BREMNES lower secondary school was long overdue when it finally arrived in Bømlo municipality, having replaced a building from 1965 that was in a bad state of repair. The plans for a new lower secondary school began as early as 2000, and plans to renovate the old school and to build a new building were both discussed in the municipality before the decision was made to build a completely new school. The school was situated in an area where there was already a preschool, an upper secondary school and sports facilities. By spring 2018, the school, covering an area of 5,300 m², was ready for use by school staff and some 450 pupils. After two terms at the school, staff and pupils are very satisfied with the site. One success factor was that the school administration was an active client throughout the project and produced clear specifications, which made the project simpler and clearer for the other parties involved.

The school is built around a hub in the form of an auditorium with a social area as well as a library and dining hall. Surrounding the central part are staff rooms and classrooms, which can be reached via a lounge.

As early as the procurement stage, there were legal requirements regarding acoustics. For classrooms there is a complete standard for reverberation time, for example, which was resolved by using acoustic ceilings for every room.

LOUNGES FOR PUPILS: The shared area outside the classrooms is a place for socialising and schoolwork. The dominant style here is softer and more playful, not least in the form of small “huts” (The HUT) by Gotessons. “Our pupils find that there is something incredibly cozy about being able to crawl into a calm environment,” says headteacher Hans Arnevik. The pupils have also really taken to the chairs, fabric-covered Office Ballz from the same supplier. This is...
clear from the way they are rolled around as different social groups arise. “It’s fun to see how the children organise their own social area with the help of our playful furniture,” says Hans.

**STAFF ROOMS:** Each section has its own area of workstations for teachers, in a modern style with good chairs and height-adjustable tables. All the way along the wall are NIVÅ sound absorbents by A. M. Acoustics, which are also used as personal pinboards by the individual teachers. With their three-dimensional design, Hans finds that the absorbents provide a distinctive feel.

The interior design by Hildegunn Senneseth at Rambøll in Bergen has been a real success, according to Hans Arnevik. The softer, more textile-focused style suggested by her works very well in a school.
Louise Hoffsten and Stefan Örn during the recordings of songs for TV4’s “Så mycket bättre” (“So much better”). In the photo is a classic Gretsch (drum kit) and a Fender Rhodes stage piano MK1. Sound absorbents and interior design by Gotessons and A. M. Acoustics.
WOW! IT’S SO GOOD to be able to come to a studio that’s so relaxed, cozy and enjoyable to record in – or even just to be in. That is how Louise Hoffsten, who is currently featured on TV4’s music programme “Så mycket bättre”, describes the newly completed Argle Bargle. The studio is run by Stefan Örn and was arranged as an optimum workplace for the way music is created today. Modern music is no longer made in studios with gigantic mixers on spartan premises. Instead, there are higher demands in terms of comfortable, creative workplaces. Acoustic Magazine had the chance to talk to Louise about studios, music and how she works today.

Where do you get your inspiration from and what do you listen to today?
Sadly enough, I have to admit that it’s the same music I listened to when I was 17. I worked in a record shop that my dad owned, and we’re talking about a time when people didn’t have access to all music all the time. Led Zeppelin, blues, yes, there is a lot of music I don’t seem to be able to wear out.

How do your studio work and music writing happen nowadays?
The studio work used to be a lot more technical. In the studio there were expensive microphones and mixers that cost crazy amounts of money. I had to be really well prepared, because studio time cost so much.

Today, a lot of the work is done on computers. In theory, any teenager with the right knowledge can record music that could be a hit around the world. So there are other things that are important in the studio environment. Nowadays, songs are even written in the studio. And it’s especially important to be able to cope with being there for a long time without tiring yourself out mentally. A good acoustic is part of that, of course. I’m also married to someone who can’t cope with distracting sounds without getting mental fatigue, so I like to have a good acoustic everywhere!

I’ve even developed my own methods in the studio to help give birth to my music. I’ve had MS for a long time, so I can’t play the guitar any more. I sing and play snippets of audio the way I want it to sound for Stefan and other musicians. For singing, that has been my strength the whole time.

What does a dream studio look like?
Stefan has done an amazing job with his studio! It has such a great atmosphere, which makes me feel really comfortable. We recorded all the songs for the TV programme here, and at times there were a lot of us in the studio together. So it’s incredibly important for the studio to be a pleasant environment. There’s just one thing missing: history. I’ve recorded in famous studios in Memphis and Stockholm, like Polar Studios and Atlantis. The feeling that big artists have worked there means a lot. But Stefan is well on his way, so I’m sure it’s just a matter of time.

Do you have a favourite noise/sound?
I like that rougher rock sound, but as a singer I have to say “the human voice”. In Så mycket bättre, it was incredible hearing such different voices and what they sounded like. I’m just thinking about the sounds of Albin Lee Meldau’s and Linnea Henriksson’s voices! And the way they deal with quiet points in the music – that’s when it all changes and the contrasts really show! The voice is also the most sensitive instrument; you should know it was a nervous feeling singing other people’s songs. Think about it – playing covers when the original artist is sitting there listening!

Stefan Örn on the studio
“Argle Bargle is hidden from the world around it on Dalagatan in Stockholm. You come in through leafy courtyards and into another world – a music bubble,” says Stefan Örn.

“The studio works really well for writing songs in, because it’s snug enough to feel comfortable in. And that’s where a good studio acoustic comes in,” continues Stefan. “While the studio was being built, A. M. Acoustics helped me produce a good basic acoustic using sound absorbents in the walls and ceiling. Then we added more absorbents to control sound waves at certain frequencies.

“Something that really lifted the feel of the place was that I was able to choose the colours and shapes of many of the supplementary absorbents so that they were more visually prominent. There’s a really daring back wall with a 3D feel and matching curtains, as well as screens with a nice print motif that I can move around as needed. I also wanted to work on ergonomics, because there is a lot of sitting down involved in working with computers. And I really recommend OFFICE BALLZ by Gotessons; they strengthen the core muscles so you don’t turn into a typical couch potato technician,” concludes Stefan with a smile.

FACTS

LOUISE HOFFSTEN
Louise Hoffsten got her big breakthrough in 1993 with hit songs such as “Let the Best Man Win”, and in the same year she won the Grammy award for best female artist. This year saw the release of her twentieth album which deals with life in the shadows. In the 90s, Louise was diagnosed with MS. Today she is a role model for many people because of the way she has continued to work in spite of the condition.

FACTS

STEFAN ÖRN
Stefan Örn is one of Sweden’s most successful songwriters and producers, known for his successes in the annual Melodifestivalen music competition, where he worked with artists like Carola, Loreen and Louise Hoffsten. Stefan has also worked with Anders Bagge and made music for artists including Madonna, Janet Jackson, Céline Dion and Enrique Iglesias.
PRINT BIG
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