

hospitalitydesign

april 2022 hospitalitydesign.com

hospitalitydesign

april 2022

the hd expo issue

hd vol.44 no.3

Presenter of HD Expo, a hospitalitydesign event



come on in
the hd expo issue

hd Presenter of
expo+
conference

perspectives **hd expo preview**

By Alia Akkam, Kathryn Greene, Alissa Ponchione, and Caitlin St John



REAL TALK

From F+B to experiential design, seven HD Expo panelists share their thoughts on the evolving world of hospitality



Erik Nissen Johansen

Owner, Founder + Creative Director
Stylt Trampoli

Sweden-based, Norway-born designer Erik Nissen Johansen has been pushing the boundaries of design for more than 30 years with his firm Stylt Trampoli. A testament to the firm's creativity is Pater Noster, an 1868 lighthouse off the coast of Hamneskär, Sweden that he and his team revitalized into a nine-room hotel. Here, he shares his design philosophy and the process of transforming the remote island into a luxury destination.



Situated on the tiny island of Hamneskär, 22 miles from Gothenburg, Sweden, the nine-room Pater Noster lighthouse is accessible only by boat or helicopter

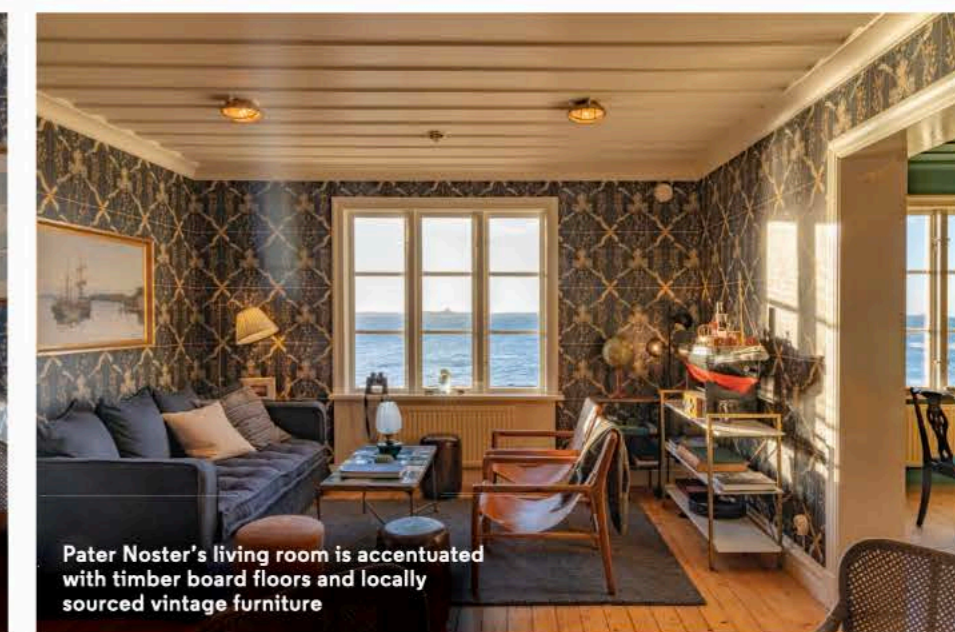
Photos courtesy of STYLIT TRAMPOLI



Guests can take in the views at Pater Noster from the outdoor bed



Custom wallpaper frames the dining room at Pater Noster, where a photograph by Christy Lee Rogers anchors the space



Pater Noster's living room is accentuated with timber board floors and locally sourced vintage furniture

Did you always have a love for design?

At school, I was the worst kid in most of the [subjects], except for drawing and sketching. I had a very inspiring drawing teacher in the seventh or eighth grade. She talked very warmly about the Italian Renaissance. That's why I decided to study art and design in Florence. I met a couple of good friends from Sweden at school, and we decided to start a studio in Sweden. We had a manifesto saying that everybody is allowed to paint on everybody's painting without anybody being allowed to get angry. It was all about collaboration and accepting that your initial idea might change and become something different.

How has Stylt Trampoli evolved over the last three decades?

When I started this company in 1991, I wanted to be good at creating experiences that I wanted to experience myself through restaurants and hotels. We sprinkled Tinker Bell's stardust on all of our projects, which was a drawback in the beginning because it made us unprofitable. We also started as an art collective and were very disorganized. We did magical stuff, but we didn't make much money, and sometimes it was difficult. It took a long time for me to have a

profitable business. We are more efficient now. We can do projects within the timeframe and budget, but we still sprinkle the same amount of stardust.

What do you love about hospitality?

My father was an engineer. He represented different companies from different parts of the world. He often had to go out [for drinks with clients] who came to Oslo, where I grew up. Sometimes he took me to the bar at the SAS Hotel in Oslo. It was the coolest skyscraper, and I was mesmerized.

You designed and are also a partner in Pater Noster, an old lighthouse in Hamneskär, Sweden. What was that transformation process like?

It's this tiny island in the big ocean with nothing around it. We have a summer house north of Gothenburg, and when I have spare time, I go fishing. (I'm a fisherman trapped in a hotel designer's body.) To get the bigger fish, you need to go far out where the lighthouse is. It was managed by the Swedish government, and we won the contract [when the lease was up]. We didn't have a huge budget. We wanted

to make it feel like the authentic home of a lighthouse master. We bought 70 percent of the furniture second-hand from the area to get the DNA right. Contemporary art mixes with black and white footage of people we met who told us, 'My father was a lighthouse master. I grew up on this island.'

When did you know you created something special?

[During the pandemic], a lot of Swedes came to visit us because [they couldn't go abroad] and thought it was exotic. And people loved it. I was there one day and thought, this sunset is the best sunset ever. I flew up with my drone, I took the picture. Two days later, it was an even better sunset, and four days after that, it was even better. I refined my album of footage, and then I started to send it out to a few people I knew, and it just exploded. Talk about a project where one image sells the whole emotional argument.

Concepts We Love: Projects Through the Editors' Lens
Tuesday, April 26th
10 a.m. to 11 a.m.
Location: HD Park