



JANUS et Cie®

BEYOND TOPIARY



Introducing Boheme by Sebastian Herkner

What was the inspiration behind Boheme?

Sebastian Herkner: Boheme was driven by the idea of having a rope for weaving with two faces in one. Normally, you have a rope with two colors woven together, but I wanted to have a rope with two faces, one dark and one light, so that it's more unique. Carolina Zhang, JANUS et Cie's Vice President of Product Design & Development, loved this idea so we worked to find a supplier who was able to produce a rope with two colors. We found a company who was doing outdoor textiles outside of Milan, and it took about six to eight months to develop.

While this was developing, we worked on the shape. I was initially inspired by the baskets in hot air balloons, and I wanted the shape of the collection to feel organic, open and inviting but also an experience like the balloons. We took the two-sided rope material and created an open weave similar to ribbon versus the usual dense versions you normally see. For this, I was inspired by the movement of seaweed at the lake as the sun filters through it in the water, and the colors of the rope were inspired by the reflection of the sunrise and sunset across the hills in the Badlands National Park in South Dakota. I added the pillows and cushions to make it feel more protective like a nest.

It was very important to me to have this connection to nature. I mixed in side tables in organic shapes like pebble stones, and some cocktail tables with overlapping table tops similar to a landscape with different plateau levels.

Where did the name Boheme come from?

SH: The name Boheme is in reference to the way of living. It's about a relaxed and spontaneous lifestyle and appreciating the moments with friends or even on your own. As I mentioned earlier, the colors of the collection were inspired by the Badlands in South Dakota, but, of course, we couldn't call the collection that even though it is actually a nice name.

How is designing for the outdoors different from designing for interior spaces?

SH: Of course, designing for the outdoors is more difficult because the circumstances are different and you have to think about elements like snow and

wind and sea salt. Plus, there are limitations with the materials that you can use, but if you have a partner like JANUS et Cie, who has decades of experience in outdoor at a high quality level, it makes it easy.

I particularly enjoyed being able to design pieces that are bigger in scale like the large lantern, for example, which is almost human-sized. When designing for the outdoors, you have the liberty to do that as the proportions are different when you are comparing a chair to a tree versus a clock or wall.

What is your design aesthetic driven by?

SH: My design aesthetic is driven by craftsmanship, not just in the traditional way, but also through new technology and innovations. I think the human aspect in making product is very important, and I like to create objects that touch all of our senses. In addition to tactility and being able to see an object, I like to think about how a product sounds or tastes or smells. Something crafted by humans, whether it's a handwoven chair or a great dinner in a restaurant, is the best way to stand out against artificial intelligence. We have to appreciate the human effort and the quality put into a product through their knowledge and time. There is too much fast furniture in the world.

What's next for you?

SH: Well, at the moment, we are already working on a family extension for the future as the feedback was so positive. We are also working on another collection. It's such a privilege to have a company working with you that you really enjoy. It makes it fun!