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In a world full of the unexpected, it comes as no surprise that we have sought ways to make sense of what surrounds us.

A uniquely manmade construct, systems find method in madness and calm amidst chaos. A quiet canvas for fragments of life, Rombe is the product of discourse on how we live with and around objects.

In the same way a compelling book leaves space for personality to unfold—Rombe invites interpretation and expression.

Reading between the lines, in this book we dismantle and rebuild Rombe to discover how its structure holds space for both sense and sentiment.

# FROM THE ROOM TO THE SHELF

Words Industrial Facility

To think about temperature in relation to &Tradition helps explain its underlying ethos. While many of the brand's creations exhibit functional clarity, a modesty in materiality and a commitment to design, these elements are but a starting point. The true essence of the production breadth seems to lie in a deeper exploration of what it means to occupy a space that is home to myriad personalities.





English mustard for the master bedroom,  
Finn Juhl House, Ordrupgaard Museum

The furniture and lighting that they produce acknowledges not only the tangible components of a room—its walls, floors, ceilings, and light—but also the intangible feelings these elements conjure. The result of these elements together is a palpable “temperature,” one that transcends mere object to evoke a natural ambiance that feels more related to an environment than a collection of items. In this sense, &Tradition offers not just objects, but a full house—a space imbued with warmth, character, and a certain elemental resonance.

This approach stands in marked contrast to the trajectory that has largely defined Industrial Facility’s work since its inception. For much of its existence, we have focused on creating projects for highly specialised, expert makers, each confined to their own singular domain—be it seating, lighting, or technology. This is not to say that these works avoid the consideration of rooms, architecture and people. On the contrary, the designs we have produced are often defined by their rational simplicity that stems from a desire to reach an equilibrium of form, function and context. The difference with &Tradition—a brand that operates across a broad spectrum of scales and functions—is that they have granted us an opportunity to explore more of what

a wholly “Industrial Facility temperature” might be. If a good architect has the ability to sculpt light with the building, then our job at hand is to sculpt temperature within it.

The title from the room to the shelf hints at the inspiration for our work with &Tradition. It can be traced to the Italian architect Ernesto Nathan Rogers’ 1952 manifesto “dal cucchiaino alla città” (roughly translated as “from the spoon to the city”). Rogers’ slogan captures his holistic approach to design, emphasising that whether it be a spoon, a chair, a lamp, or a skyscraper, design exists across all scales of our daily experience. The core message is simple yet profound: design is omnipresent, from the minute objects we interact with to the vast architectural structures that define our environment. Equal consideration must be given not only to the form, flow, light, and spatial qualities of interiors but also to the furniture, lighting, and objects that populate them. In this way, he too believed in constructing a temperature—a sensory experience that envelopes us in comfort, with character and vitality, fostering an environment that feels both nourishing and alive.

The first project to be introduced as part of our journey with &Tradition is Rombe, a shelving system with elegant synthesis of

form and purpose that attempts to enrich the temperature of a room. Composed of distinct materials—aluminium, steel, oak and walnut—Rombe marries sculptural grace with practical utility. The term “utility” is not employed here in the traditional sense of functional efficiency. Rather, it refers only to the systemic, conceptual coherence in its assembly and installation, where the complexity of its genesis dissolves into an easy spatial arrangement. The result is not merely a shelving unit, but structure as a back-drop, offering a stage for both storage, display and work, while allowing the surrounding environment, even to the point of what is behind the shelving system, to have presence.

The name Rombe helps to describe the shelving’s defining geometry—a distorted square profile, visible in the cross-section of its vertical posts. These posts are not only central to the system’s structural integrity but also serve a sculptural role, capturing light on one side while casting the other into shadow. This duality assigns the piece with a dynamic sense of presence, one that shifts with the movement of light throughout the day. Additionally, Rombe helps to carefully obscure its mechanism for supporting shelves, ensuring that no hardware disrupts its visual lightness or its smooth simplicity.

In a further pursuit of equilibrium, none of the shelves meet the wall itself; the space behind the shelves remains untouched, further preserving the integrity of a room’s interior. Indeed, each shelving bay requires only four screws to anchor the structure to the wall, an ambition put in place in the beginning, to make minimal disruption to the interior surfaces of any room. This minimised contact with the wall also lets Rombe accommodate radiators, power fittings and skirting boards.

Rombe is not merely a passive background for storage. It offers a multifaceted functionality that extends beyond traditional shelving. The system is designed to integrate working surfaces that are adaptable for both sitting and standing positions. Additionally, glass-fronted cabinets, which subtly hint at their contents, can be incorporated, enhancing the system’s versatility. Together, these elements allow Rombe to evolve in concert with the dynamic needs of people, creating a flexible environment where life, in all its variety, can be arranged with ease and grace. The development of Rombe could best be described as a pendulum that swung constantly between the technical and the sculptural. The technical side considers the language of optimisation—an essential

hallmark of any systematised product, where shelves maximise the storage of books, magazines, and periodicals. In contrast, the sculptural seeks something more elusive—an emphasis not on efficiency but on the artful presentation of personal or collected objects: lamps, audio equipment, photographs, art; things to live with and live around.

This system’s ongoing dance between the technical and the sculptural inevitably lead to compromise, as all design does—shelves may reach their span limit, and things may be tucked out of easy reach. Yet, these small concessions speak to something we all can accept, something akin to the quiet compromises found in architecture. Nooks and crannies, once seen as mere practicalities, often become the very spaces that inject things with character and life.

Even the most mathematically precise rooms often are transformed by furniture that challenges the geometry of their space. To witness the interplay between exterior, interior, and the furnishings they hold (as seen in the works of architects like Jean Prouvé and Eileen Gray for example) is to understand this as the potential for beautiful symbiosis—the effortless combination of precision and poise, encapsulating the ‘spoon to the city’ narrative.





Wall relief, Finn Juhl House, Ordrupgaard Museum

A Danish architect whose work embodies this philosophy, and one who we admire, is Finn Juhl. Active from the 1940s to the 1970s, Juhl's name faded into relative obscurity after his death, overshadowed by shifting trends. A modest figure, he built sparingly, focusing instead on interiors, furniture, and objects—a body of work distinguished by its organic transitions and intricate interplay of surfaces. If you visit Ordrupgaard, his historically preserved home just north of Copenhagen, you will witness the 'spoon to the city' philosophy in full bloom.

Approaching the house, nestled within a typical Danish forest, the white-painted structure slowly reveals itself. The site Juhl chose dips slightly below the surrounding ground, a subtle gesture that creates a gentle, flowing connection between the house and its environment. The entrance, though modest, speaks volumes—small, intimate, yet inviting. Immediately to the left lies his office, with a large window through which he could see visitors arriving, allowing him to prepare for a warm greeting. Beyond the entrance, the space opens into a larger area, its window framing the garden and the forest beyond. Here, the visitor is invited to choose their path—left or right.

To the right, small steps lead to bedrooms

and the kitchen; to the left, a lounge, a reading area, and a place of work. The lounge, one of the most photographed modern rooms in the world—perhaps second only to the Eames House living room in Los Angeles, California—is a symbol of good temperature. In each room, Juhl painted the ceilings a different colour, infusing each space with its own unique mood: crimson for the entrance, English mustard for the master bedroom, aquamarine for the guest room, wheat beige for the studies, and Yves Klein blue for the reception areas.

In the lounge, the ceiling is a soft pale yellow, with light—never from overhead fixtures—bouncing gently off the walls, floors, and tables, casting a warm glow that somehow embraces the furniture and the floor beneath. The vast rug, also a pale yellow, reflects the ceiling back upon itself, creating an atmosphere of eclectic elegance. Two large Chieftain chairs sit beside a fireplace that appears as if it swells itself from the wall into the room. At first glance, the space may seem set, composed, a room designed to be seen and not used. But in truth, it is anything but static. The furnishings and objects all have their place, but there is a sense of potential, of things in motion, of a space that breathes with

warmth—both from the fire and from the materials themselves. A vitality lingers in the play of light and shadow that dances across every surface, changing with the seasons, marking time with subtle shifts in hue and tone. It is a room that invites you to stay, to settle, and yet, to remain open to the possibility of movement.

To witness this 'temperature of the senses' in motion at Juhl's house is to reflect on our desires, comforts and aspirations. Rombe, too, attempts to evoke something of this harmony, to echo this blending of the technical and the sculptural, the functional and the poetic.

# INTRODUCING ROMBE

Finding warmth in systems







Rombe seamlessly integrates efficiency, optimisation, and congruency with beauty, intelligence, and quality. Its design philosophy acknowledges the multifaceted roles of modern shelves and how they change as people and times do.

*“Rombe speaks to the spirit of what we enjoy about &Tradition—a bridge between old and new, where furniture and how we live with it is deliberately left open to interpretation.”*

*- Kim Colin, Industrial Facility*





Pictured left and right: Rombe configuration K in Anthracite with Walnut Cabinet





Rombe IF1 in Alabaster









Pictured left and right: Rombe configuration C in Alabaster & Oak with Oak Cabinet









Pictured right and left: Rombe configuration D in Anthracite & Walnut with Walnut Cabinet and Desk



# SCULPTURAL UTILITY

Where Rombe intersects







Detail sketches



At first glance, Rombe presents itself as calm and considered—clean lines, subtle presence and a sense of ease. However, there is more at play than initially meets the eye. To repeat the well-known saying, Rombe is greater than the sum of its parts. Every component, every material, has been carefully chosen not just to look the part, but to play it. Hidden fixings, tailored finishes, intelligent proportions; together they create something that works harder than it first appears. A part of your wall, a part of your home, a part of your life.





Cleverly concealed  
within the aluminium  
support casting:  
Rombe's Hex Allen key  
stays close at hand



Rombe feet, stacked



Structural test model







Pictured left: Material study for Rombe cabinet



Pictured left and right: Form and material study for Rombe shelf





# MORE OR LESS

Sam Hecht & Kim Colin with Oli Stratford

Industrial Facility was founded in 2002 by London-based designers Sam Hecht and Kim Colin. In the intervening years, the studio has developed a reputation for products, furniture and systems that engage deeply with questions of utility and beauty, and whose forms are derived from thoughtful consideration of how we live with objects today. Here, they share the process of how Rombe came to be.







#### How did the collaboration with &Tradition begin?

**Sam:** The team at &Tradition were fans of our work and wanted to do a project with us. The right project, they thought, was shelving, because it required the tenacity of a design studio that could deal with the technical aspect, as well as, shall we say, the sculptural aspect or the peacefulness of it. We had never encountered a team with such a multi-faceted approach to what design is. They were serious about each piece, and about how each piece could live by itself, but also with other things.

**Kim:** They came to us because they felt that we understood systems from our work in the workplace, and that wasn't something they had seen applied to living spaces. There are lots of shelving systems out there, but most are highly technical because they have such strong structural requirements. They felt like it would be a huge challenge to make something that could fit the &Tradition feeling, and which could be sold as a system, but which wouldn't feel like one when lived with. We talked about designing something that wouldn't feel clinical, or wouldn't feel like something whose genesis was in the office.

**Sam:** They had a kind of attitude that most other companies would be a little

bit scared of. A personality, perhaps. That resonated with us, because it gave us an opportunity to think, "OK, well, what would an Industrial Facility personality be if it were to occupy the rooms of &Tradition?" We'd never attempted that before, because we'd only ever worked with manufacturers working in a particular category. They intrigued us.

#### Was there a specific brief for the shelves beyond those considerations?

**Sam:** We knew that the system would be wall-based, which is a massive thing in terms of structural considerations, but &Tradition were also asking slightly different questions. So, on the technical side, I remember them saying, "Sam, can it just be a couple of holes in the wall?" Well, that's not easy to do if you want a wall-based system! Then the second requirement was to make sure it looked beautiful, and the third request was to try to think about materiality. Now, those three things are just not asked for in the workplace category. The resonance of it was something that was a little bit softer – less machine-like.

Is that where the design's play with light came from? The way it has been shaped means that it casts extraordinary shadows across the wall.

**Kim:** Well, we would never make something "shapey" just for the sake of being expressive. The shape is the result of the process and it comes from working through a problem, and working out a challenge. We would never do a shape for a shape's sake.

**Sam:** In terms of Rombe's shape, we've basically squeezed a square, as it were, to the maximum possible extent to both allow the shelving to interlock, but also for it to be strong enough.

**Kim:** That shape has a natural strength to it, and also allowed us to hide a channel behind it. It did a lot of jobs, actually, as well as giving us the interaction with the light. In a very abstract way, it's a little bit of a James Turrell trick. It's pulling away from the blockiness of it – the shape of the shadows draws away from the frame, so that there's even more lightness, even more air.

**Sam:** When we installed it the first time, the sun was coming from one side, and it was like, "Wow, it really looks thin," and then we realised that half of it was hidden because of the light. The stands become this tiny sliver.

Did those considerations influence the materials you worked with? The system incorporates aluminium, steel, wood and glass, which is quite a broad palette.

**Kim:** The materials are mostly based on the jobs they have to do. So to get the correct span, the shelves had to be steel, for instance. The materials are well controlled.

**Sam:** Everything has a reason. So the extrusions are recycled aluminium because of its strength to weight ratio. It gives you a lot for your money, basically. The manufacturing process lets you produce it in different lengths, and you can integrate fixings in all directions – for brackets, shelves and adjustable feet. So you're getting an enormous amount of functionality from that single extrusion. And of course, this single extrusion is repeated. The more shelving you require, the more extrusions you will use.

In your essay, you speak about the system in terms of "temperature", which is a very deliberate choice of word. Why did you pick that word?

**Kim:** I think, as a word, it has built into it who &Tradition are: they want to make environments that have a certain warmth. They want to create spaces you want to be in.

**Sam:** It's not contrived, it's not branded,

but there's certainly a very good feeling about it. That is a quality that is particular to the Danes and it's not about luxury.

I would say that this idea of temperature goes back to the roots of Industrial Facility too – this idea that things should feel natural. An Alpine ski lodge has a different temperature feeling than that of a villa in the Mediterranean. I'm not talking about the physical temperature – that is obviously different – but all of the senses that make up temperature, which are light, shadow and material. It's about making the right choices of furniture, interior, setting and lighting, because if you try and transplant them from one to the other, it doesn't work.

#### It's about appropriateness?

**Sam:** It's about matching the temperature of the situation. That really intrigued us, because we normally design items for companies who are unable to consider the full temperature, given that they specialise in a particular type of product or area. Here, however, we had a situation where we had a 360° company that's thinking about these things holistically. We knew it wasn't going to be a situation where we would design a shelf and they would say, "That's very nice, but it's not quite going to go with our chair, or our rug." There are surprising moments





within &Tradition's range, and you also get things which represent peaks and troughs within the overall temperature. That allows someone like Industrial Facility to be a part of it, where our identity is still retained.

*Kim:* The shelving has to live with a lot of different furniture. I don't think many people have an entire room of only &Tradition pieces and that's also true of our work – it's important that we acknowledge that people have other things, and that our work has to be quiet and respectful enough to let those things have a life of their own. We don't control the temperature, but the temperature is something we participate in.

#### Is that a difficult balance to strike?

*Sam:* It is, because you are dealing with something in shelving that can potentially reach quite a big scale.

*Kim:* If you're not careful, shelving can add a thickness or a depth to a wall that wasn't there before, which can throw a room off balance. This is another reason for Rombe to have a lightness about it – to complement the architecture, not compete. There are all these things to think about in terms of architecture and the feel of the room. I would say that it's not difficult, however, because they're things we care about a lot.

*Sam:* You can have an idea, but you still have to realise the idea within the constraints you've set yourself. None of the things in Rombe were necessarily specifically briefed. It wasn't as if they asked us to design a shelving system where you don't see any connections. As designers, we are implementing our own constraints, and then we have to figure out how to execute them in a way that seems reasonable. Someone has to be able to assemble this system with very little knowledge and few tools; it needs to be somewhat affordable, because you want it to be accessible to people so that they can enjoy it for a very long time; and you need to be able to transport it easily. Those constraints also informed the project.

*Kim:* It's important because systems can get out of control easily. You make a system that's capable of anything – it can be as long as you want, as high as you want, as deep as you want. There's a risk, then, that you start to get systems creep. So we gave ourselves self-imposed limits because otherwise it can be difficult for the general public to understand and embrace it. They might need shelving, but they might not know in what way. This is a new area for &Tradition, and it was important to show restraint. Once you have a system, it's much easier



to get big than it is to get controlled. So we start with control.

**A central point of the system, and one of its constraints, is that it anchors to the wall at just four points. Why did that feel so important?**

*Kim:* It was about having respect for a room. If you have a shelf, you shouldn't feel as if you have to just push it up against the wall like a piece of furniture and cover what's behind it. Let's have some respect for the edges of the room and preserve the architecture. It's not ignoring the space and inflicting itself on it. We also didn't want the shelving to inflict damage to a wall – particularly if you are renting an apartment where there may be rules.

**In that spirit, ideas of layering and depth seem important to the project. We've been talking about temperature and the overlapping of different pieces within a space, which is what shelves are for – they display and store a huge variety of things.**

*Kim:* There was a lot of discussion about what people are putting on their shelves, and it's a continuing conversation. How are people living? And with this specific project, that meant how are we living with things? Do we want to see them all the time?



What's the difference between storage and display? The system has to be able to deal with all of these things, so the cabinet we designed has slightly obscuring glass, for instance, to give a sense that there are things behind it, but not too much.

*Sam:* These ideas also change over time. I remember in my home, growing up, we had video tapes which were stored in these leatherette-bound vacuum-formed cases, to look like an old library. It's what people did. Now people are getting back into vinyl records again, so they need space to store albums. What we have on our shelves is a kind of representation of our times. You need something that can cope with change.

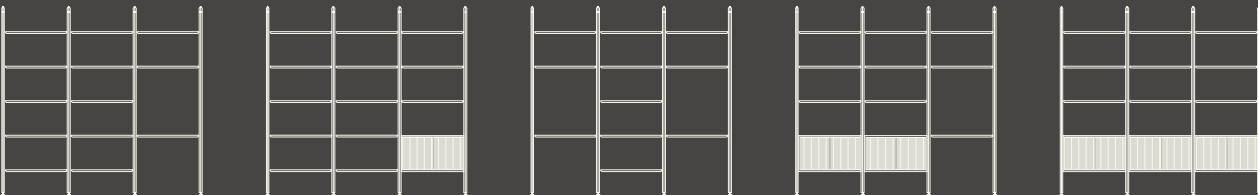
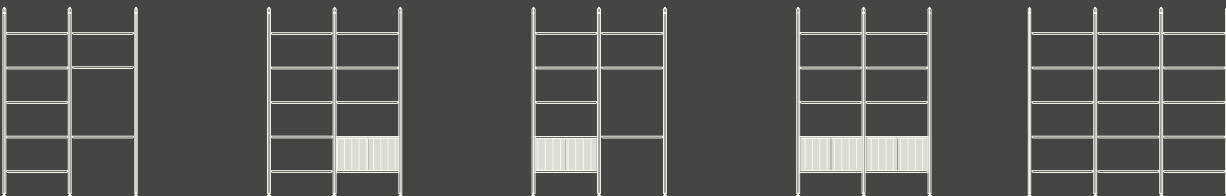
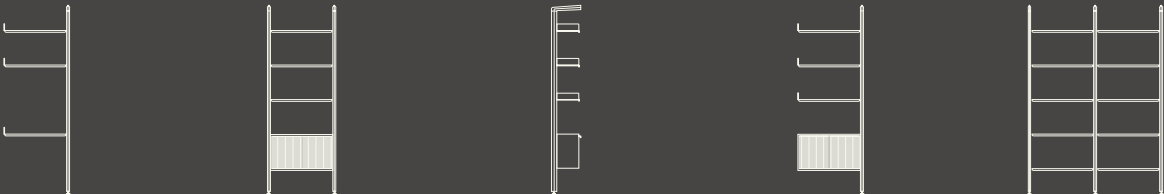
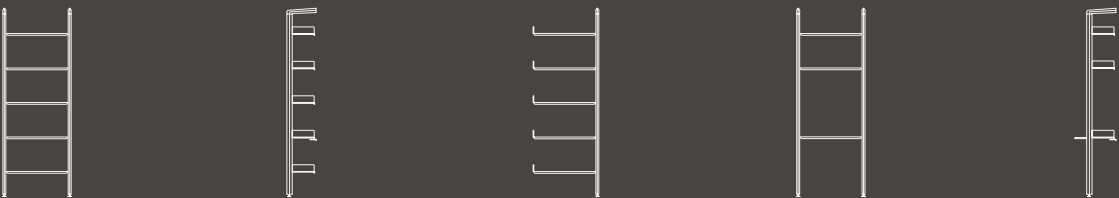
**That focus on changing cultural references, as well as the discussion of temperature, is interesting, because discussion of your work in the media has often focused on the rigour and research behind it. These more human considerations haven't been discussed to the same degree.**

*Kim:* People tend to look at the surface of things. It's very easy to judge something by its cover, and for instance, we often get called minimalists. You probably could describe some of what we do in terms of taking things away, and not being excessive or expressive, but there is also this other

side, which I hope comes through. We want there to be a kind of softness and humanity about living with things. As a designer, you don't have to be so self-expressive to achieve that.

PIECE BY PIECE

Bay and configurations overview



Fixed to the wall with just four screws, Rombe is a system of measured confidence. Anchored at minimal contact points, its attachments maintain a visual lightness, appearing almost to levitate. Adjustable feet find balance on uneven ground, while a hidden compartment keeps the Hex Allen key close, yet out of sight. Designed to grow and change, Rombe can be assembled, deconstructed, and then rebuilt again wherever life may lead.

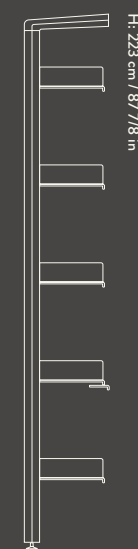


# ROMBE IF1

The heart of the system, IF1 is a classic shelving bay. While simple in structure, its design is anything but. Unlike many other systems, Rombe's shelving slots into attachment holes in the upright brackets, leaving a gap between the shelves and the wall. This thoughtful detail, which is repeated throughout the series, allows cables to run freely, enhancing functionality without compromising appearance.



W: 83 cm / 32 5/8 in



D: 36 cm / 14 1/8 in

H: 223 cm / 87 7/8 in



Anthracite &amp; Walnut



Anthracite



Alabaster &amp; Oak



Alabaster

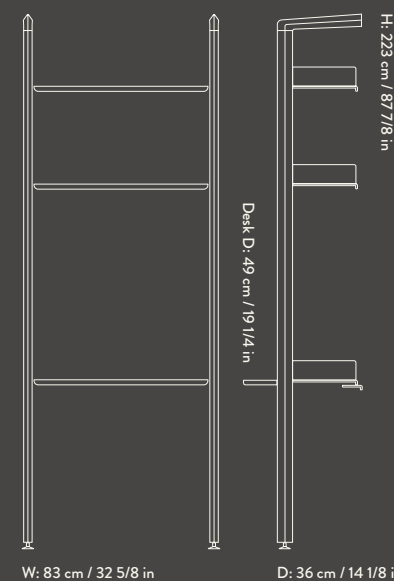
**MATERIAL**  
Water-based lacquered oak or walnut veneer, and/or powder-coated steel and aluminium.

**MAXIMUM WEIGHT CAPACITY**  
Shelf: 15 kg / 33 lbs



# ROMBE IF2

IF2 is a work or study bay with a generously sized desk and shelves for storing. The desk's considerate proportions allow it to integrate seamlessly with the surrounding room when the workday is over. Visually light in design language, flexibility and versatility meld with structural integrity.



Anthracite & Walnut with Walnut Desk



Anthracite with Walnut Desk



Alabaster & Oak with Oak Desk



Alabaster with Oak Desk

**MATERIAL**  
Water-based lacquered oak or walnut veneer, and/or powder-coated steel and aluminium.

**MAXIMUM WEIGHT CAPACITY**  
Shelf: 15 kg / 33 lbs  
Desk: 15 kg / 33 lbs

# ROMBE IF3

IF3 is a storage bay with cabinet and shelves. With a subtle reference to mid-century modern shelving innovations, the cabinet introduces another layer of tactility to the Rombe system. Sliding doors made from semi-translucent reeded glass provide an elegant way to conceal items, while a powder-coated steel shelf add-on increases storage capacity.



W: 83 cm / 32 5/8 in



D: 36 cm / 14 1/8 in

H: 223 cm / 87 7/8 in



Anthracite & Walnut with Walnut Cabinet and Shelf



Anthracite with Walnut Cabinet and Shelf



Alabaster & Oak with Oak Cabinet and Shelf



Alabaster with Oak Cabinet and Shelf

## MATERIAL

Water-based lacquered oak or walnut veneer, and/or powder-coated steel and aluminium, and reeded glass.

## MAXIMUM WEIGHT CAPACITY

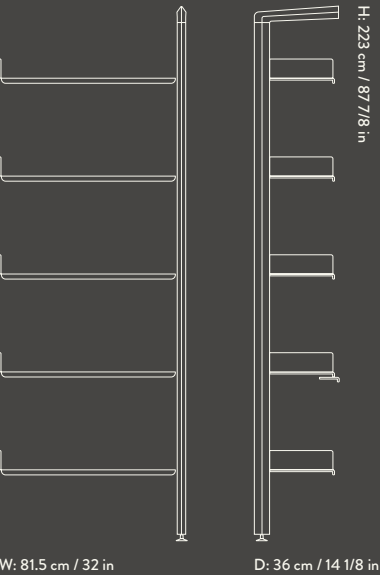
Shelf: 15 kg / 33 lbs

Cabinet top and cabinet shelf: 15 kg / 33 lbs

Cabinet bottom: 10 kg / 22 lbs

# ROMBE IF4

Add-on Bay Shelves



Anthracite & Walnut



Anthracite



Alabaster & Oak



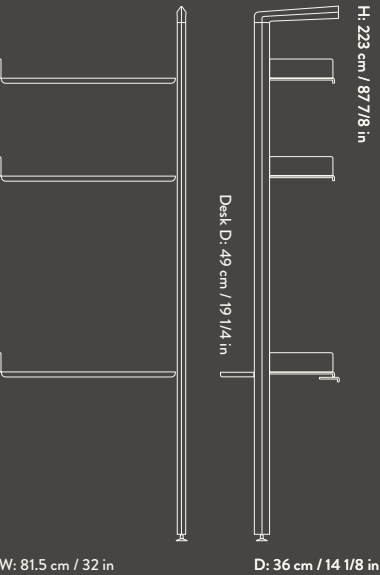
Alabaster

**MATERIAL**  
Water-based lacquered oak or walnut veneer, and/or powder-coated steel and aluminium.

**MAXIMUM WEIGHT CAPACITY**  
Shelf: 15 kg / 33 lbs

# ROMBE IF5

Add-on Bay Desk



Anthracite & Walnut with Walnut Desk



Anthracite with Walnut Desk



Alabaster & Oak with Oak Desk



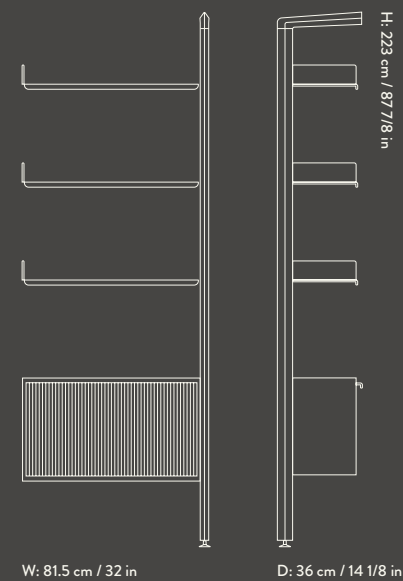
Alabaster with Oak Desk

**MATERIAL**  
Water-based lacquered oak or walnut veneer, and/or powder-coated steel and aluminium.

**MAXIMUM WEIGHT CAPACITY**  
Shelf: 15 kg / 33 lbs  
Desk: 15 kg / 33 lbs

# ROMBE IF6

Add-on Bay Cabinet



Anthracite & Walnut with Walnut Cabinet and Shelf



Anthracite with Walnut Cabinet and Shelf



Alabaster & Oak with Oak Cabinet and Shelf



Alabaster with Oak Cabinet and Shelf

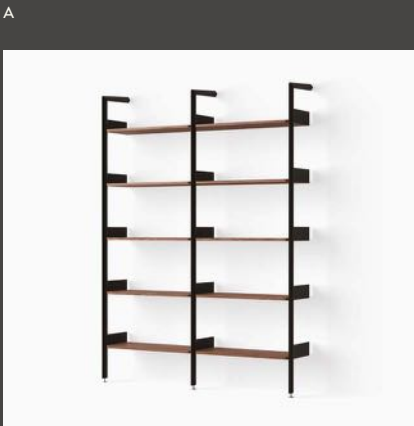
**MATERIAL**  
Water-based lacquered oak or walnut veneer, and/or powder-coated steel and aluminium, and reeded glass.

**MAXIMUM WEIGHT CAPACITY**  
Shelf: 15 kg / 33 lbs  
Cabinet top and cabinet shelf: 15 kg / 33 lbs  
Cabinet bottom: 10 kg / 22 lbs

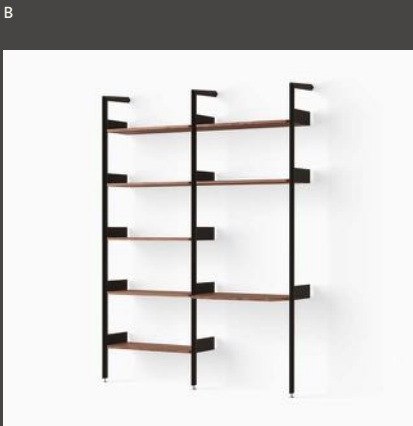


CONFIGURATIONS A-K

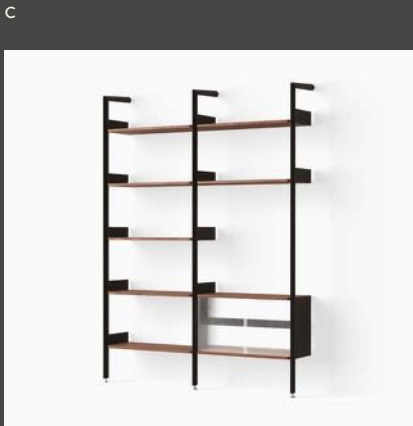
Configurations are a combination of bays and add-on bays. These help to address different needs across various spaces, combining working, storing and displaying functionalities for the perfect solution. Beyond these 11 configurations, Rombe can be further personalised and customised by adding together the individual bays in the manner of ones choosing.



W: 164.5 cm / 64 3/4 in



W: 164.5 cm / 64 3/4 in



W: 164.5 cm / 64 3/4 in



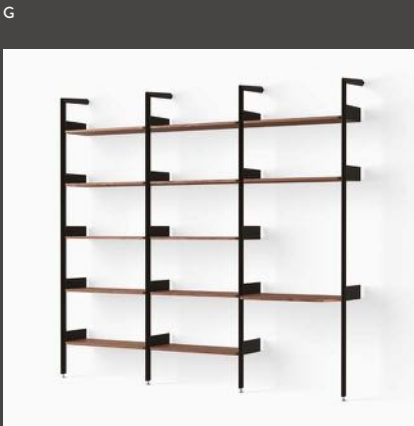
W: 164.5 cm / 64 3/4 in



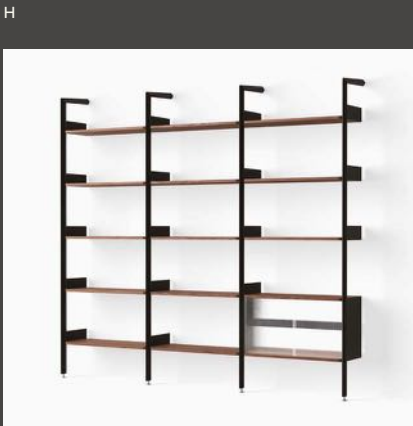
W: 164.5 cm / 64 3/4 in



W: 246 cm / 96 7/8 in



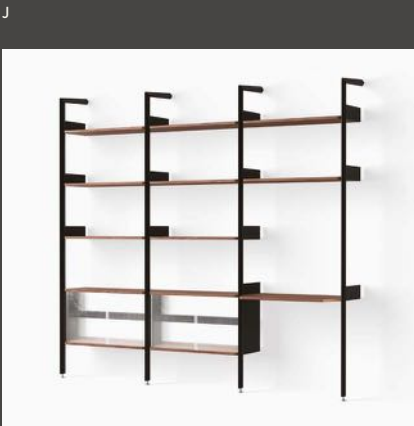
W: 246 cm / 96 7/8 in



W: 246 cm / 96 7/8 in



W: 246 cm / 96 7/8 in



W: 246 cm / 96 7/8 in



W: 246 cm / 96 7/8 in

# CREDITS

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