

STOREYS

The Worklife Issue. Created by FranklinTill for Tarkett

JOURNAL



STOREYS

The Worklife Issue. Created by FranklinTill for Tarkett

JOURNAL

FRANKLINTILL

Co-Founders: Kate Franklin & Caroline Till

Strategy Director: Julian Ellerby

Graphic Designer: Rachel Dalton

Insight Editors: Katy Shand, Amy Radcliffe

Researcher: Emily Marsh

Copy Editors: Hester Lacey, Katie Myers

TARKETT

EMEA Marketing Director Workplace:

Anette Timmer

EMEA Marketing Communications Manager Workplace:

Marjolijn Verleg

With thanks to all designers, architects, brands and photographers
who have submitted work featured in STOREYS JOURNAL

Cover image Co-working space by Susanna Kubicz. Image courtesy of Zuzanna Kubicz

Working towards the Great Indoors

Tarkett has long been committed to improving the working environment. We made it our mission a decade ago to understand how we can create the ‘Great Indoors’. The Great Indoors reflects Tarkett’s belief that indoor environments should generate the same amount of interest and excitement as the Great Outdoors, since they are vital to our health, wellbeing and quality of life. This magazine expands on the findings of our recent Great Indoors Index, taking the priorities indicated by our survey of office workers across Europe, and bringing them to life.

Tarkett’s extensive exploration of Worklife is reflected in the content of this magazine. Worklife is most commonly talked about in terms of trying to achieve balance between our professional and personal lives. But Worklife as a standalone statement feels much stronger, more positive – even liberating. It reflects the fact that everything is much more fluid now. People no longer compartmentalise their lives into neat, self-contained boxes. When we come to work, we’re still switched on to the other parts of our lives. We’re connected 24/7. Worklife evidence is all around us: communal working areas in leisure spaces, pop-up retail installations in corporate headquarters, hotels billing themselves as home-office hybrids.

Our Great Indoors initiative is all about raising awareness of a more sustainable and healthy indoor environment, creating a platform to inform and inspire the evolving Worklife conversation – and helping to create healthy and flourishing workspaces.

Tarkett is a customer-centric company. We spend a lot of time talking to architects and designers, sharing our insights, research and products with them – and we also spend a lot of time understanding their challenges, their desires and their creativity. We are also keen to understand the needs of office users. The Great Indoors Index, which surveyed 4,500 office workers across

nine countries, analyses the needs of office users, to understand the physical attributes that matter most to them. It shows that 61% still believe they are most productive ‘at work’, in a dedicated space.

In this publication, we share and celebrate the work of the creative designers and manufacturers that are responding to these needs in new, beautiful and innovative ways. These creative businesses are already creating a more human future workplace that is bringing us one step closer to the Great Indoors that we aspire to at Tarkett.

To create this publication, we worked with FranklinTill, one of the most respected and influential forces in global design innovation. The agency shares our values, and underpins all its work with expertise in sustainable design innovation. FranklinTill research and insight always provides content with context, identifying convergences in sociocultural movements and scientific and technological innovation: founded on fact, and both beautiful and inspiring.

We hope the magazine you have in your hand will be the first of many exploring these ideas. We hope it will inspire you, and nourish your creativity.

We would love your feedback.

Anette Timmer
Tarkett EMEA Marketing Director, Workplace

A future workplace designed for humans

We can all welcome the speed, efficiency and diversity of the new world of work – but, as Tarkett’s research has shown, many physical workplaces have not kept pace with the changes that are now part of our everyday lives. Workplace design must undergo a radical transformation. Business leaders and their design partners must create workplaces that not only aim to extract value from ‘human resources’ but also create value for them.

In this collaborative project, FranklinTill and Tarkett aim to support designers and architects to redress that balance, sharing our research and shining a spotlight on the innovative designers, architects, and manufacturers that are constructing this new reality. We found that they are not, as one might suspect, creating a future office that is automated, controlled by technology and artificial intelligence. Instead, the most interesting case studies we have discovered are office designs that respond to workers’ emotional, social, mental and physical needs.

There are many striking examples. Designers such as Form Us With Love are creating simple, dynamic furniture with non-prescriptive forms that afford many uses. Architects are transforming how we physically share our spaces with nature; Equipo de Arquitectura in Paraguay has brought the forest inside, incorporating two mature trees into their office design. Companies like Vitsoe and Space 10 foster innovative work cultures by embracing serendipity in their office designs, using architecture to designate space for interaction and experimentation, and enabling positive collisions between their people and teams.

Through this research we identified three vital facets to creating a more human-centred workplace. It must be: Convivial, enabling the creation of culture and community through the positive collision of people and ideas; Fluid, adapting seamlessly to the

changing needs of a workforce which is increasingly diverse in terms of gender, age, lifestyle and job; Nourishing, nurturing the mind, body and spirit of workers to promote their holistic health and happiness. These ideas are not radical in themselves – however, when considered together, we believe they can inform and inspire the aspirations and objectives of every workspace: to realise the human potential of each employee and achieve a radical impact.

Our work at FranklinTill is grounded in meticulous research that informs the creative aspect of our practice. On the macro level, we pull together the latest sociocultural, scientific and technical evidence to gain an effective overview of current movements in design thinking and practice. We then identify the designers, manufacturers, innovators and makers who are bringing these ideas to life, bringing emerging aesthetic and design directions to the fore.

Tarkett, a worldwide leader in innovative flooring and sports surface solutions, is known not only for its forward-looking research and its focus on an environmentally conscious future, but also for its generosity in sharing that research and that vision. At FranklinTill, we are similarly passionate about sharing what we learn. We have never believed in fly-by-night seasonal trends; we seek big ideas and innovations that can help drive change for a better future. We hope to inspire and inform, to help you create long-term ideas in line with future consumer behaviour and design movements.

We are proud to be associated with all of the designers, manufacturers and photographers who have contributed to this project, and we thank them all.

Julian Ellerby
Strategy Director, FranklinTill

The Changing Workplace

8 – 15

Work is changing, in every way. The spaces we work in must change too, or risk being left behind

The Fluid Workplace

52 – 85

Adapting seamlessly to increasingly diverse and changing needs

The Convivial Workplace

16 – 51

Enabling culture and community through the considered collision of people and ideas

The Nourishing Workplace

86 – 115

Nurturing mind, body and spirit, to promote holistic health and happiness

The Changing Workplace

Work is changing, in every way. The spaces
we work in must change too, or risk being left behind

Work is changing, in every way. From the global spread of mobile technology and artificial intelligence to greater diversity and the welcome march of women into the boardroom, how, where and when we work is being transformed. The spaces we work in must change too, or risk being left behind.

Cubicles, paper and telephones may have been replaced by open-plan offices, computers and smartphones, but the static environment and structure – desk, chair, fixed hours and top-down management – found in many workplaces doesn't reflect this wider evolution.

Looking for deeper connections across all elements of life, employees now want to take home a sense of meaning and purpose along with their pay cheques. Rather than simply 'doing our job' we now look to collaborate as partners with companies whose values and ethos we can share.

Workspace design that truly reflects the 21st-century world of work needs to reach the highest level of adaptability – both in the concrete sense of more multifunctional spaces, and more importantly in the abstract sense of adapting to human needs rather than expecting people to adapt to the space.

The everywhere and nowhere workplace

Technology has changed the notion of 'going to work'. In many jobs, people can work from anywhere with an internet connection, with

colleagues collaborating in real time across different neighbourhoods, cities and time zones.

Younger generations have wholeheartedly embraced anytime, anywhere working models. They are already accustomed to instability and change in many parts of their lives: housing, finance, travel, leisure. Millennials and the generations that follow them in age are 'digital natives', accustomed to an always-on lifestyle and – for better or worse – 24/7 access to email notifications and social media. These technologies are enabling a dynamic, global-local approach to the workplace and the opportunity to connect to a wider community, wherever we choose to work from.

And that might be anywhere. Dedicated co-working spaces and platforms across the world are welcoming nomadic workers; WeWork reported 54% membership growth in the nine months from May 2017. Just as we are no longer tied to a particular geographic location, we are no longer tied to a desk. 'The rules of formal work have broken down, no matter where or how you work; hotel lobbies and cafes have become the new workplaces of today,' says Edward

Barber, co-founder of industrial design company Barber & Osgerby.

When people can work from anywhere, how can office spaces be transformed to take on new forms and functions for workers?

Jobs are evolving

The very nature of the work we do is changing. The rapid advancement of technology means that routine tasks will become more automated – but at the same time, there will be a greater capacity for human creativity, innovation, empathy and problem-solving.

Workers and businesses alike must adapt quickly and become lifelong learners. Millennials were the first cohort to understand the need for continuous skills development to remain employable (93% think this way, according to a 2016 Manpower survey). Happy to disrupt and to be disrupted, they see individual jobs as stepping stones to self-improvement, rather than a final destination.

Older generations are coming on board too, as tech re-casts the long-established notion of freelancing as the 'gig economy'. While this can sometimes be seen as exploitative

'65% of children who entered primary school in 2016 will end up working in completely new job types that do not yet exist'

Karl Fisch and Scott McLeod, Shift Happens

‘Sustained exhaustion is not a badge of honour, it’s a mark of stupidity’

It Doesn't Have to be Crazy at Work, Jason Fried and David Heinemeier Hansson, founders, Basecamp management platform

when applied to low-paid ‘gigs’ such as food delivery or taxi driving, it can also enable radical flexibility. The gig economy covers the ad-hoc, the outsourced and the short-term single project, as companies turn to transient teams that are perfectly pitched for a given task, then disassemble.

The side hustle is also gaining prominence. Henley Business School finds that one in four of the UK’s adult population has a secondary job of this kind, creating fulfilment and interest as well as a lucrative sideline.

‘Flexibility is the buzzword,’ says the report – both for employers seeking an adaptable workforce and for employees who want to organise their work to suit themselves.

As tech speeds the pace of change in business, the growing requirement for agility and dynamism demands a workplace that fosters innovation as a priority, accelerating the incubation of ideas and invention.

How can workplace design support constant learning, enhancing the capability to evolve skills and continuous innovation?

The well workplace

Urban living and an always-on lifestyle bring challenges for mental and physical health. Today, we want a more holistic approach to life-work balance. A 2001 study funded by the US Environmental Protection Agency found that most people spend close to 90% of their time indoors, and the spaces where we work have a profound effect on our wellbeing. Health and wellbeing are increasingly important concerns for employees. In Europe, Tarkett found that

more than half (51%) place noise and indoor air quality as their top two priorities in workplace design – above look, layout and location.

Sedentary lifestyles, pollution and lack of variety in our environments are bad for us, and we value varied and balanced daily routines, access to nature, physical activity and sleep – all of which can be disrupted by a punishing work regime or a poorly designed workplace. Nature, in particular, is increasingly recognised as an integral part of a healthy, happy life, and some GPs in the UK are giving ‘nature prescriptions’ to patients, to treat mental illness, stress, heart disease and more.

Employers are prioritising workers’ health and wellbeing over and above basic health and safety regulations. They are realising that, like so many policies formerly seen as ‘soft’ or as optional, maintaining a healthy workforce also impacts on a healthy bottom line. Happier workers are up to 20% more productive, according to the Centre for Competitive Advantage in the Global Economy at the University of Warwick.

How can workplace design promote and support physical, mental and emotional health?

The rise of the purposeful business

The acknowledgement among brands and organisations that consumers expect values as well as value is perhaps one of the most seismic organisational changes of the past decade. In a confusing, fragmented world,

consumers, employees and citizens alike are seeking clear leadership and responsible voices. Across all generational groups, there is an increasingly urgent desire for change and action, particularly around environmental issues. The Intergovernmental Panel on Climate Change’s staggering timeframe gives us just 12 years to pull back from the brink of disaster, and intense media coverage, coupled with the informative reach of social media, means few can be unaware of the scale of the problem.

Brands that step up to the plate, to become agents for social and environmental change, reap not only economic benefits but also the loyalty of their workforce and their customers. Companies that set aside ‘business as usual’ for business with purpose are successfully balancing enhanced profit with achieving the high standards demanded in today’s economic climate. B-Corp certification is an international recognition of companies with high social and environmental standards, transparency and legal accountability. When it comes specifically to building design, Leadership in Energy and Environmental Design (LEED) is the most widely used green rating in the world, recognised across 165 countries, setting standards for saving energy and water, generating less waste and supporting human health. WELL building certification, administered by the International WELL Building Institute across 50 countries, focuses specifically on ‘buildings and communities that help people thrive.’

A number of recent surveys all reflect a widespread belief that businesses should aim to improve society, while a significant proportion of employees feel in some way disengaged at work – Tarkett’s own research shows that 48% across Europe feel unfulfilled in their work. The workplace, it seems, is crying out for purpose-driven leadership. As well benefiting wider society, a sense of purpose, strong ethics and clear values help businesses attract and retain a loyal workforce and customer base.

How can workplace design achieve coherence, connection and character that reflect a brand’s underlying purpose and values?

The diverse workforce

In an increasingly diverse world, businesses which embrace that diversity gain a wealth of experience, skills and perspectives, ultimately becoming more creative, dynamic and reflective of the societies in which they operate.

While the trajectory is positive, gender equality still has a long way to go. Flexibility is a major contributor to gender diversity in the workplace – or the lack of it. More than a third (38%) of Europeans say flexible working hours are the benefit they find most attractive, according to Tarkett’s research. Internationally noted examples such as the four-day week introduced by Perpetual Guardian in New Zealand, which achieved a 20% rise in productivity and lower staff stress levels – with no pay cut – are helping to show the way forward.

Much research also points to the benefits of international, multiracial work communities; the International Monetary Fund, for example, underlines ‘diverse talent and expertise’, adding that migrants constitute 15% to 20% of the working-age population in many advanced economies and are ‘essential to ensure the future workforce’.

Today’s workforce also encompasses a greater generational spectrum, as populations age in many developed countries and people work past traditional retirement age for financial or emotional reasons. Deloitte’s 2018 Longevity Dividend report points out the potential ‘competitive advantage’ for organisations that turn advancing worker age into an asset – adding that 80% of US businesses already consider mature employees a ‘valuable resource’.

To accommodate this diversity, workspaces need to cater to an equally diverse range of capabilities – some contradictory. The needs of young parents are not be the same as those of differently abled or older employees.

How can workplace design catalyse and motivate increasingly diverse staff teams?

The office of tomorrow – today

A number of seismic societal shifts have transformed the meaning of work as a whole. Now is the time to radically rethink what it means to design an office for the future.

Spaces must go beyond the need of corporations to extract value

from their employees in return for a sense of security and a paycheck. Instead designers must seek to meet the higher order needs of an increasingly diverse, distributed and values-driven workforce. This will enable workers to reach greater fulfilment and achieve their human potential, in an office that is at once convivial, fluid and nourishing.

‘The gender discrimination still holding too many women back, holds our world back too’

UN Women, Turning promises into action: Gender equality in the 2030 Agenda

The Convivial Workplace

Enabling culture and community through the
considered collision of people and ideas

Enabled Collision
24—33

Office as Platform
34—41

The Working Kitchen
42—51

The convivial workplace fosters cross-pollination and recognises the vital role of collaboration in creativity. An open environment allows people to move, act and share freely, encouraging encounters and interaction. Dynamic spaces promote the exploration of ideas and cultural activities which add value to the business, even if they are not obviously connected to its core function.

The ad hoc workforce

Today's gig-based and freelance workforce has changed communication in the workplace. Routine daily encounters have given way to unexpected encounters, as different faces bring new ideas and traditional hierarchies are disrupted. The design challenge lies in creating an environment that supports meaningful interactions and relationship-building beyond fleeting involvement.

This ad hoc approach is worth fostering; the National Bureau of Economic Research found that between 2005 and 2015, approximately 94% of net employment growth in the US occurred in alternative work arrangements such as temporary contracts or independent freelancing, rather than a nine-to-five at a regular desk.

New ways of working – the gig economy, short-term contracts, start-up culture – mean that spaces also have to change, responding to varied budgets, business sizes and flexible outputs. Solo workers and small companies may need to prioritise affordability – yet still require the capacity to network and exchange ideas. Start-up funding grew by 50% globally across the world between 2012 and 2017, according to Statista – which also notes that, while it was once difficult to create a business without 'a tremendous amount of capital', today innovations can occur just about anywhere. In the UK, the number of businesses grew from 3.5 million to 5.5 million between 2000 and 2017 –

Caulfield Grammar School,
Melbourne, by Studio Tate.

Inspired by a traditional village square, Studio Tate set out to create a series of informal gathering points in this heritage-listed building. The playfully textured spaces create welcoming and intimate zones to meet the ad-hoc needs of varied teams.

Photography by Sean Fennessy





Rapha headquarters,
London, by Jump Studios.

Rapha celebrates the beauty and history of cycling culture in everything it does. That passion is built into every aspect of the company's HQ, from in-house mechanics and bike storage facilities to the café that serves as a central hub for watching live races and sharing a post-ride espresso. Photography by Gareth Gardner

the majority of the newcomers employ fewer than 10 people.

The need for flexibility isn't confined to small businesses or start-ups, however. Larger companies are also affected by the new structure of the modern workforce, and also by the need to stand out and differentiate. Their working environments need to encompass an unprecedented degree of agility as they work more responsively, frequently scaling projects up and down.

Extra-curricular culture

Businesses are recognising that fostering and communicating a strong, distinctive culture attracts high-calibre employees. This is about genuine, shared interests and passions, which transcend the now clichéd incentives of an office slide or a free lunch. Extra-curricular culture enriches the workplace over and above the company's core discipline. This enrichment not only makes people want to be part of the organisation, it also helps companies stand out from the crowd.

The Fjord global design company has taken a particularly original approach in its London office, where one of the team has started a fermentation club. 'The idea was that there would be a wall of fermentation and it would be smelly and weird and messy – it would literally break the cleanliness of the space and break the notion of what it is to have a generic workspace,' the instigator recalls. The club has become a popular space where employees converge, experiment and create their own culture.

This kind of fascinating, surprising conversation starter transcends the corporate and establishes companies as thought leaders with their own unique identity. While not every organisation can accommodate a fermentation wall, activities such as cooking or crafting can also bring employees together to foster the sharing of ideas and skills. The importance of this is increasingly recognised by organisations and spatial designers alike – to the extent that what once might have been considered a sideline is now becoming as important as the company's core mission.

Corporate culture also plays its part. International design agency UsTwo, for example, is referred to as a 'fampany' – a mix of family and company – by its two founders, who cultivate an energy that encourages collaboration and friendship as well as ideas. 'We've displayed the best mates vibe the whole time and that's rippled down and been the stimulus for the culture,' says co-founder John Sinclair.

Competition for talent is fierce, and a strong, appealing work culture helps to attract and retain the best. When people ask themselves 'Why do I want to work here?' Extra-curricular culture is likely to be a key part of the answer. Think of it as the equivalent of meeting someone interesting at a party: what you are most likely to remember about them isn't a description of their latest PowerPoint presentation, but their passion for hang gliding.

The squeeze on space

Space is at a premium in cities, and the idea of one building for one business is fading fast. Rapid population growth and the increase in single living are all putting pressure on residential space, while high costs and competition for prime spots are driving up the cost of commercial property. More than half the world's population already lives in a city and two thirds will be urban dwellers by 2050, according to the UN.

The places where we live, work and spend our down time must therefore make maximum use of every square metre. Micro-apartments are meeting the need for affordable, streamlined living. However, as our living spaces get smaller, the spaces 'in between' need to respond to a multitude of needs as we seek the room to work, to be creative and to socialise. Hotels and restaurants already double as workspaces, and retail environments are merging with gyms and wellness venues.

The squeeze on space also means that we are having to reconsider the notion of 'our own space'. Multifunctional and shared space is an increasingly essential workplace solution. The number of co-working spaces worldwide doubled between 2015 and 2018, according to Statista, which predicts a further 43% growth by 2022. This sharing ethos extends to facilities and equipment too: multi-

business communities such as Makerversity, which has campuses in London and Amsterdam, allow small companies to physically share expensive machinery such as 3D printers, allowing them to become early adopters rather than waiting for new tech to become more affordable. This enables early testing of innovative tech, and hands-on experimentation – and also powers the sharing of ideas, creativity and expertise, the kind of Enabled Collision described in the following section.

CANOPY co-working spaces, San Francisco, by Yves Béhar. Catering to creatives and entrepreneurs, this members-only club includes areas for various working styles, with private glass enclosures complementing an open-plan atrium and café for more convivial activity. Designed by Yves Béhar, co-founded by Amir Mortazavi, Steve Mohebi and Yves Béhar, image courtesy of CANOPY. Photography by Joe Fletcher



Enabled Collision

By embracing elements of serendipity, contrast, and even chaos, designers are creating workplaces that physically enable people and ideas to collide and interact in new ways

These spaces break down silos and grow un-expected collaborative communities, moving away from rigid 'one layout, one purpose' design to incorporate space for social, shared and solitary time – enabling collaboration, communication and contemplation.

Wide open space

Dynamic, agile, multi-use spaces draw on openness and transparency figuratively and literally. Departments and disciplines can easily connect and people can see out – and in.

The famously successful principles of Vitsoe's world-renowned modular furniture are carried through in its UK headquarters in Royal Leamington Spa. In this flexible, multifunctional space, manufacturing areas, office space and reception are purposely conjoined. Joists, beams and columns can be reconfigured, parts can be added or removed, allowing the building to host varied activities. Different teams work alongside each other. Huge windows invite staff to look out – and

visitors to look in. The convivial mix is further enhanced by allowing a local dance-circus company to use Vitsoe's space for rehearsals. A shared lunch or a game of petanque encourages conversation rather than gazing at smartphones – all facilitated by the workplace architecture.

Breaking down silos within the workplace – for example, by making manufacturing areas visible to office staff, and encouraging teams to interact informally – not only fosters collaboration but a sense of being part of a team. When all aspects of the business are clearly visible, it reminds everyone why they come to work each day.

Stronger together

Everybody needs good neighbours and start-ups in particular can often use extra support. Bringing businesses, related or disparate, together under one roof enriches the experience for all partners.

Pfau Long Architecture's design vision for the McClintock Building in San Francisco supports



Both images

Vitsoe headquarters, Royal Leamington Spa. Designed to reflect the principles of Vitsoe designer Dieter Rams, this multifunctional space brings together manufacturing areas, office and social spaces. Reconfigurable joists, beams and columns, made from laminated beech, allow form to follow function as they flex around the needs of current and future users. Photography by Dirk Lindner



a variety of tenants. The interior of this art deco 1930s former factory is configured to create a light, airy work centre with a central atrium that acts as a hub. The flow of people across this central space encourages collaboration, communication and a genuine sense of community. The individual spaces have glazed, openable frontages reminiscent of garage doors, again encouraging human flow – whether purposeful or meandering. Production, distribution and repair spaces on the ground floor and office space above have drawn in businesses that include design, floristry and garbage services, all coming together in one complex that covers a whole city block.

It's a given that any town centre requires a healthy mix of different businesses in order to thrive. Could the same be true in microcosm for the modern work complex? A space that can bring together complementary or contrasting enterprises not only fosters collaboration but also shared investment in the working community.

Quiet contemplation

We have acknowledged the need for productive collision, but to complement this there is an equal need for privacy and quiet. Space for contemplative time must also be created.

Space10's office space, research laboratory and design studio in Copenhagen, recently redesigned by Spacon & X, hosts not only working facilities, including a fabrication laboratory and tech studio, but also exhibitions and events. However, the redesign also acknowledges employees' need for privacy and thinking time (not to mention the preparation of commercially sensitive work that may not be ready for a wide audience). The flexible, reconfigurable space allows for privacy as an essential partner to collaborative working. Space10 is Ikea's research arm, delivering design solutions that respond to major global societal changes. The company philosophy is as forward-looking as its research, and its employees' wellbeing is a key

Both images and next spread

Space10 headquarters, Copenhagen, designed in collaboration with Spacon & X. In contrast to the traditional open-plan office, Space10's HQ makes use of soft, light diffusing partitions to create space for quiet focus and privacy for prototyping, as well as for collaboration. Social spaces such as the kitchen are places for playful experiments, conversation and debate, to encourage cross-pollination and a sense of community across teams. Photography by Hampus Berndtson



‘The physical workspace ensures that a bio-engineer, a chef and an architect share a coffee or a beer, and bring different perspectives to the table’

Kevin Curran, program lead, Space10





workspace consideration. 'The physical workspace fosters personal relationships, cross-pollination and a sense of community – all of which are crucial for boosting happiness, creativity and wellbeing,' says Kevin Curran, program lead at Space10. Space10 describes its offices as a do tank rather than a think tank and Enabled Collision is key to this. 'The physical workspace ensures that a bio-engineer, a chef and an architect share a coffee or a beer, and bring different perspectives to the table,' says Curran.

Variable space

Is it an office, a space for launching new products, a presentation platform, an exhibition gallery or a pop-up store? All of the above.

Pernod Ricard's Breakthrough Innovative Group is known as BIG, which gives some indication of how wide a range of hospitality-centred functions the company expects of its Paris space. Malka Architecture rose to the challenge, drawing on mobile,

stackable 'micro architectural units', custom-made furniture, and intelligent lighting systems that can all be used to transform the space. The headquarters have three distinct functions: the think tank in the attic is designated for creativity, the do tank is a development platform, and the make tank includes a theatre space, kitchen and tasting area. Clever lighting and playing with mirrors are key to the witty, playful design – a 3D mirror system creates infinite fields of reflection. The practical side is not neglected. A three-metre floating table allows not only for tastings, but is also a hub for collaborative working.

Variable spaces provide end users with two, three, four spaces all in one. In this instance, Studio Malka's use of bespoke design elements (including MuFu, or mutant furniture, and SOP Sound-proof Open Pods for quiet working) tailored the space to the client's exacting multiple and simultaneous needs.

Both images

Pernod Ricard BIG office, Paris, by Malka Architecture. The main atrium is built from mobile, stackable 'micro architectural units' that allow the space to be transformed at will. In other areas, storage spaces and libraries are made with a modular system of upcycled scaffolding, easily assembled and dismantled to adapt to users' needs. Image courtesy of Malka Architecture 2019. Photography by Laurent Clement



Enabled Collision Design Toolkit

1

Improve innovation with greater collaboration and cross-pollination, turning non-prescriptive spaces such as atriums and corridors into hubs for informal interaction

2

Improve openness between teams with large windows, communal walkways and shared facilities that increase visibility and connection

3

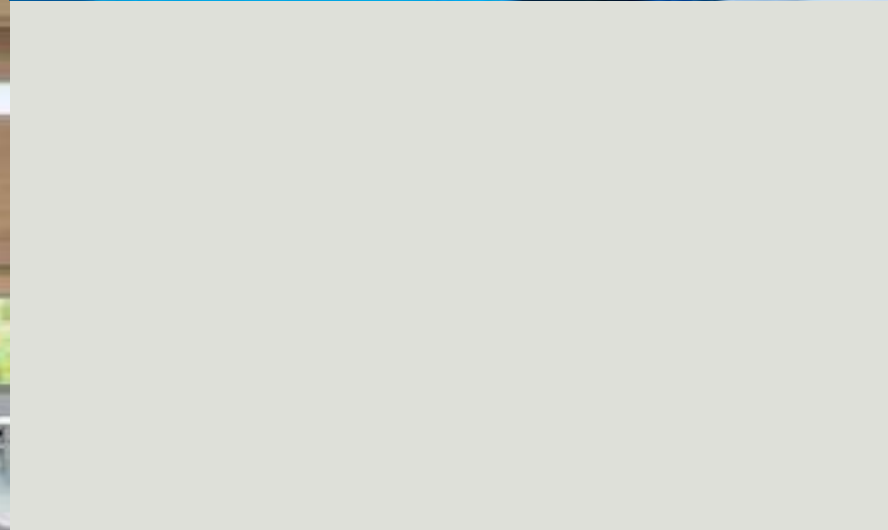
Agile businesses require protean spaces. Enable multiple uses with furniture that is reconfigurable, modular and adaptable

4

Think in systems for flooring too. Use products that enable a modular approach and adaptable zoning

5

Privacy is valued as much as collaboration – incorporate spaces for quiet contemplative time as well as shared and social



Opposite from top
Space10 headquarters,
Copenhagen, designed in
collaboration with Spacon
& X. Photography by
Hampus Berndtson

Danish Design Center,
Copenhagen, by Spacon & X.
Photography by Julie Due

Vitsø headquarters, Royal
Leamington Spa. Photography
by Dirk Lindner

Above
Danish Design Center,
Copenhagen, by Spacon & X.
Photography by Julie Due

Left
Tarkett iD Click Ultimate,
Stylish Oak Natural and
Timeless Concrete anthracite

Office as Platform

In a world where connection is all, companies large and small need to enable and nurture networks and communities through their workspaces

Both images

Testone Factory, Sheffield, by Teatum + Teatum. This redesign of a former factory puts connectivity at the core. The space centres around a timber-framed studio that acts as a platform for screenings, talks and events. Photography by Luke Hayes



A constant flow of ideas, both inwards and outwards, attracts desirable collaborators and a company with a rich cultural matrix can establish itself as a knowledge provider and a thought leader, over and above its core business. How can design enable this kind of cultural programming? The key concept is hosting. Space that can be adapted to host activities of all kinds – lectures, speaking events, exhibitions, workshops – is an invaluable resource. Such activities may appear far removed from the company's core role, but they provide an opportunity for employees across all types of businesses to connect, interact and collaborate.

Rather than forced mingling or a top-down programme, hosting provides the physical and intellectual space to build relationships and promote an organic and enriching office culture. This is not about self-promotion, but about celebrating the work of others, and about generosity in sharing inspiration and insight (as exemplified by this very publication). While the credit is indirect, it is very much a positive. There is a great thirst for knowledge and guidance

in these uncertain times, and, while we are all now familiar with FOMO (the fear of missing out), the fear of not knowing is arguably equally as potent.

A further benefit is continual activation of workplace space, which leads to a sense of dynamism and activity. While spaces can be hired out to attract additional income, the key motivation is not financial: it is much more about generating cultural capital.

A cultural core

Making a cultural dimension a key element rather than an add-on proves commitment to connectivity.

The Testone Factory in Sheffield by Teatum + Teatum was created for communications agency Peter and Paul and other young creatives who are offered affordable micro-office space – and much more besides. The redesign of the former factory is centred around a timber-framed studio that the architects envision as a 'space for speculations' – film screenings, talks, readings and other events. A public



gallery allows local artists to exhibit their work. The mix of co-working space and creativity serves the local community as well as connecting businesses. The visionary design includes a library with an outdoor terrace cantilevered over the River Don.

Putting culture at the heart of the workplace is a design challenge that 'requires an openness to new working methods and spatial organisations, but can result in possibilities for both small and big organisations,' say the co-directors of Teatum + Teatum.

Community hub

Bringing the outside community into shared spaces – café, gallery or retail – allows integration and assimilation between employees, visitors and the local community.

Brooklyn-based creative hub A/D/O (Amalgamated Drawing Office), part of BMW/MINI's innovation arm, gathers together public exhibitions, bars and restaurants under its roof – not to mention designer

residencies and the Urban-X start-up accelerator, which between them provide a regular flow of new talent. This converted industrial space, designed by nARCHITECTS, allows plenty of room not only for work-related interaction, but also for the local community to share in the creative environment. Solid partitions with large openings divide the space while encouraging free movement – a deliberate policy. A large, cross-shaped table forms a multi-faceted focal point. 'Meaningful design requires exchange and stimulation and we've built a place entirely for that purpose,' A/D/O managing director Nathan Pinsley told Dezeen.

Generous design encompasses communal facilities that are open to everyone – an auditorium, book or material library, a coffee counter or restaurant.

Destination design

A comprehensive culturally centred design can encompass so many elements that staff will hardly need to leave the office, whatever the project.

Both images, this spread
A/D/O, Brooklyn, by nARCHITECTS. Part of BMW/MINI's innovation arm, A/D/O is a platform where public and corporate come together. This converted industrial space encompasses designer residencies and the Urban-X start-up accelerator, alongside communal facilities such as an auditorium, a shop, a coffee counter and restaurants. Photography on left by Frank Oudeman; Photography on right by Matthew Carbone

Next spread, left
Quartz office, New York, by Desai Chia Architecture. The media company's quirky, intellectually playful ethos is

engrained into the design of the space. The town-hall arena with bleacher seating can be configured not only for meetings but also for parties, screenings and symposiums. Photography by Mark Craemer

Next spread, right
Sugarhouse Studios, Bermondsey London. Small-scale individual studios at Sugarhouse run by collective Assemble, provide access to workshops for metal, wood, ceramics and stone, and there are fine art and music studios on site. These varied spaces actively encourage a messy, hands-on approach to manufacturing. Image courtesy of Assemble, featuring work by Ying Chang





When Desai Chia Architecture took on the design of the Quartz offices in New York, the brief encompassed 'Quartziness' – the media company's quirky, intellectually playful ethos and wide-ranging cultural needs. The Quartz elements include a large town-hall arena with bleacher seating that can be configured not only for meetings but also for TED-style presentations, parties, film screenings and symposiums. Casual amphitheatres and 'show and tell' spaces are all supported with robust tech to enable professional-standard delivery. Alongside these very practical elements, an undulating wood-framed structure houses a coffee bar, book lounge and maker space to allow space for Friday evening cocktails, horticulture, robotics, book collecting, artisan coffee brewing and more.

Walls and rooms whose function remains loose and flexible enable cultural adaptability that can rival that of dedicated galleries, cinemas and presentation halls.

Making spaces

Workspace design that enables the sharing of facilities and equipment not only benefits individual companies but also helps keep hands-on making alive.

Innovations in 3D design software and digital fabrication tools have transformed the idea of manufacturing from something that happens in factories far away to something more accessible and affordable that could feasibly happen on your desktop. Open workshops, called Fab Labs or makerspaces, have been established in many cities to offer wide access to such tools, including 3D design software and printers, CNC and laser cutting), as well as the technical support and materials required to bring your ideas to life.

Brought into the office space, these workshop-type configurations help companies benefit from machinery and tech they might not otherwise be able to access, and allow the early adoption of cutting-edge making techniques.

Spaces designated for experimentation foster the freedom to innovate

Sugarhouse Studios in south London, run by the multi-disciplinary Assemble cooperative, provides space for artists, designers and fabricators around a core of common facilities. The small-scale individual studios at Sugarhouse can draw on space for working in metal, wood, ceramics and stone; there is also a fine art studio and a music studio on site. Flexible project and event spaces serve as platforms for the resident creatives and can also host public exhibitions, inviting the community in. The varied spaces, both dedicated and open-access, actively encourage a messy, hands-on approach to manufacturing.

Spaces designated for experimentation foster the freedom to innovate; think hardwearing, multi-purpose, easy-to-clean fixtures, floors and walls, designated as free space for drawing, pinning, pasting and building.



Office as Platform Design Toolkit

1

Position communal facilities such as amphitheatre, library or workshop at the heart of the office, to demonstrate a commitment to sharing, connection and learning

2

Invite the outside in to create a richer community. Consider spaces such as galleries, retail stores, bars or cafés that attract diverse audiences, not just employees

3

Create open workshops to allow freedom, creativity and access to tools and cutting-edge techniques

4

Designate 'messy spaces' for play and experimentation with hardwearing, multi-purpose, easy-to-clean fixtures, floors and walls



Opposite from left
Danish Design Center,
Copenhagen, by Spacon & X.
Photography by Julie Due

Space10 headquarters,
Copenhagen, designed in
collaboration with Spacon
& X. Photography by
Hampus Berndtson

Clockwise from above left
iD Square Vintage Zinc Metallic
luxury vinyl tiles by Tarkett

Quartz office, New York,
by Desai Chia Architecture.
Photography by Mark Craemer

Testone Factory, Sheffield,
by Teatum + Teatum.
Photography by Luke Hayes

The Working Kitchen

The preparation, sharing and eating of food, an important focal point in the home, is being recognised as such in the workplace too

Both images, this spread

PDG headquarters, Melbourne, by Studio Tate. The project brief specified an office 'more like a home or hotel than a typical workplace fitout.' A welcoming kitchen was included, with counters and seating built into a corner space so that light floods in on two sides and plants can flourish. Café-style tables and stools at high counters add to the informality. Photography by Peter Clarke Photography

Next spread

CANOPY co-working spaces, San Francisco, by Yves Béhar. The kitchen at CANOPY is located in a light-filled central space, making it a focal point for workers. A soft palette of pink and warm wood feels calm, while the high counter and bar stools are informal and convivial. Designed by Yves Béhar, co-founded by Amir Mortazavi, Steve Mohebi and Yves Béhar, image courtesy of CANOPY. Photography by Joe Fletcher



Sharing recipes and dishes can be a vehicle for sharing cultures and ideas, and is another example of breaking down silos through a communal, democratised act. Good nutrition is essential to physical health, and a pause in the working day enhances mental health; so companies who take even the most basic care of their employees are likely to encourage a lunchtime break. Over and above that, innovative workplaces increasingly revolve around social and convivial activities, and what could be more social and convivial than sharing food?

Artist Olafur Eliasson is passionate about food and his Berlin studio incorporates a large kitchen that prepares daily meals for his team. There is also a studio cookery book, and the roster of guests who have visited to share a dish or two includes Ai Weiwei and Meryl Streep. At London's Hato Press, the ritual of communal eating manifested in its *Studio Cookbook*, an account of various sociable lunches within different workspaces outside the studio. *WE Factory* is a work-place eating culture design studio

and consultancy founded by Veronica Fossa. It aims to 'advise, design, communicate and educate about eating culture and hospitality in the workplace, in order to help teams eat better, foster human connection, and increase the quality of life at work.'

Table talk

Creating a communal eating area where people can come together over a shared lunchtime break enables downtime as well as informal exchange.

The Melbourne headquarters of property developer PDG, designed by Studio Tate, stemmed from a brief that required an office that looked 'more like a home or hotel than a typical workplace fitout.' This is exemplified in the welcoming kitchen, where counters and seating are built into a corner space so that light floods in on two sides and plants can flourish. Café-style tables and stools at high counters add to the informality. Enough space has been allocated to allow multiple, communal use and relaxation.



In Portland, Oregon, Casework's design for a collaborative hub for the Work & Co digital agency puts a Japanese slant on the kitchen and dining space. An elegant monochrome aesthetic provides the backdrop for an area acknowledged as a key space by Work & Co partner Casey Sheehan. Because tasks are project-based and no one has a permanent desk, 'it was critical the office was modular, and offered ample spaces to gather,' says Sheehan. 'The kitchen and dining area is really special,' adds Casework founder Casey Keasler. 'It promotes balance.'

Give the kitchen a prominent space – rather than hiding it away, make it a priority for natural light, high-quality materials and create a space that everyone wants to access frequently.

The heart of the workspace

Just as a well-designed kitchen is the heart of the home, it can also be the heart of the workplace, promoting a sense of warmth and comfort

As the office kitchen takes its place as a key workplace zone, effective designs are drawing on the elements that we associate with home kitchens and their positive positioning as the informal living hub of the house. The New York offices of the Objective Subject design company, designed by GRT Architects, are colour-coded according to room; the kitchen's warm, dusty pink is more generally associated with home decor, but its functionality is very much work-oriented, with generous counters that allow space to roll out large documents as well as room for plenty of plates. Unconventionally, the kitchen is the entrance to the offices, and thus a focal point – just as it is in the home.

Pink is similarly used in the kitchen space designed by Note Design Studio for personal finance app Tink, alongside warm orange and gentle grey. Warm, tactile materials and an open layout, with the prep area adjacent to sofa seating, add to the home-like feel – as does a central position with meeting rooms and desk spaces opening off it.

The design of the office kitchen can take its cues from that of the family home – albeit with extra touches that make it practical for the workplace. A large central island or table and familiar, characterful materials such as marble, warm wood and inviting soft furnishings all offer a taste of home. Fittings such as a high counter that can double as an evening bar or space for entertaining add the extra value that would also be expected in a well-designed home.



Far left

Tink, Stockholm, by Note Design Studio. A warm palette of pink, orange and a gentle grey, tactile materials and an open layout, with the prep area adjacent to sofa seating, add to the home-like feel of this workplace kitchen. Photography by Kristoffer Fagerström of Note

Left and next spread

Work & Co, Portland, Oregon, by Casework. To create balance in the office and space for teams to gather away from projects, Casework created a generously proportioned and calming monochrome kitchen and dining space. Photography by Nicole Mason

Above

Objective Subject, New York, by GRT Architects. Dusty pink is more generally associated with home decor, but the functionality of this kitchen is work-oriented, with generous counters that allow space to roll out large documents and host meetings. Photography by Nicole Franzen



The Working Kitchen Design Toolkit

1

Eating together is a positive social act. Create a communal eating space to allow colleagues to come together in informal, unstructured ways

2

Give the kitchen a prominent and generous space – think light, bright and open, with long tables and central islands to encourage conviviality

3

Draw on the elements associated with home kitchens and employ materials that are familiar and warm

4

Consider kitchens as multifunctional spaces – a high counter can double as an evening bar or a space for meetings



Opposite from left
Tink, Stockholm, by Note Design Studio. Photography by Kristoffer Fagerström of Note

Work & Co, Portland, Oregon, by Casework. Photography by Nicole Mason

Clockwise from above left
DESSO Orchard collection, featuring 100% recyclable DESSO EcoBase™ backing

PDG headquarters, Melbourne, by Studio Tate. Photography by Peter Clarke Photography

Work & Co, Portland, Oregon, by Casework. Photography by Nicole Mason



FranklinTill
Studio Co03A, Lighthouse Studios 89a Shacklewell Lane, London, E8 2EB
franklintill.com

Tarkett B.V.
Taxandriaweg 15, 5241 PA Waalwijk
+31 416 684 100
thegreatindoors@tarkett.com
www.thegreatindoors.com

Printed by Dekkers Van Gerwen in 's-Hertogenbosch, Netherlands

The content of STOREYS JOURNAL is protected by copyright in all countries that are signatories to the Berne Convention. Nothing may be reproduced without prior consent of the publisher