

STUDIO TK

social spaces

VOL. 03

Designer's Choice



**WELCOME
A CHANGE
OF
SPACE**

04.	Havn
10.	Focus, Interrupted
14.	Interview with Busk + Hertzog
16.	Face-to-Face
18.	Clip
25.	Interview with Claesson Koivisto Rune
26.	The World of Color According to Suzanne Tick
30.	Pillows
32.	Freehand
40.	Interview with PearsonLloyd
42.	When the Partnership Fits
44.	F500 Series
50.	Clique
56.	STK Portfolio: A Color Story
66.	A Matter of Culture

Safe Harbor—

The name, Havn, comes from the Danish word “harbor,” signaling a place to dock or anchor oneself.

Pg 5—

Havn chair
Outer Back and Seat Upholstery:
Luum Heather Tech, Clear Tech
Bolster Upholstery: Digi Tweed,
Clear Tweed
Frame Finish: Truffle

Havn chair
Outer Back and Seat Upholstery:
Luum Heather Tech, Loch Tech
Bolster Upholstery: Digi Tweed,
Loch Tweed
Frame Finish: Truffle

Borough tables
Finish: Truffle

Pg 6/7—

Havn chair
Outer Back and Seat Upholstery:
Luum Heather Tech, Clear Tech
Bolster Upholstery: Digi Tweed,
Clear Tweed
Frame Finish: Truffle

Havn chair
Outer Back and Seat Upholstery:
Luum Heather Tech, Loch Tech
Bolster Upholstery: Digi Tweed,
Loch Tweed
Frame Finish: Truffle

Havn chair
Outer Back and Seat Upholstery:
Luum Pela, Clove
Bolster Upholstery: Luum Homage,
Esteem
Frame Finish: Basque
White Oak

Pg 8/9—

Havn chair
Outer Back, Bolster and Seat
Upholstery: Digi Tweed,
Rose Tweed
Frame Finish: Basque White Oak

Havn settee
Outer Back, Bolster and
Seat Upholstery: Heather Tech,
Dust Tech
Frame Finish: Basque
White Oak

Pg 12/13—

Havn chair
Outer Back and Seat Upholstery:
Luum Pela, Clove
Bolster Upholstery: Luum Homage,
Esteem
Frame Finish: Basque
White Oak

Havn settee
Outer Back, Bolster and Seat
Upholstery: Luum Homage,
Esteem
Frame Finish: Basque White Oak

Cesto Stool
Seat Upholstery: Luum Heather
Tech, Rose Tech
Base Upholstery: Luum Heather
Felt, Saffron

Cesto table
Top Surface: Basque White Oak
Base Upholstery: Luum Heather
Felt, Saffron

Hey there, Havn

A place to rest, recharge or simply reclaim your focus, the crafted lounge invites a private moment within a public space.

Designed by: **Busk + Hertzog**





In Harmony—
The wood frame and molded shell are precisely designed to achieve a harmony of proportion and form.



Cocooned—
The chair's rounded form envelops the user to minimize outside distractions, affording a sense of privacy without having to book a conference room.

Cradled in Comfort—
A molded polyurethane shell pairs with a large pillow back to create an experience that is generous in both support and comfort.



Focus, *Interrupted*

The Reality of Digital Distractions



Minutes spent working before the average employee switches tasks

We all want to feel buoyed by creative flow, that elusive sweet spot where distractions and self-criticism melt away. It's a mode for hyper-productivity and innovation, a stress zapper without the infomercial. And considering the millions of office distractions, a precious resource for today's worker.

We're at the point where work is getting done in the margins. In a meeting about next quarter's KPIs, half of the participants are hurrying to finish last-minute projects, listening just enough to respond if need be. Multitasking, once the sign of a high-achiever, now leads to piles of half-completed tasks.

A respected expert on the flow frame of mind, Mihaly Csikszentmihalyi, author of *Creativity: Flow and the Psychology of Discovery and Invention*, explains "for better or for worse, our future is now closely tied to human creativity. The result will be determined in large part by our dreams and by the struggle to make them real."

Internal emails, social media check-ins and spontaneous chats veer a person off track an average of 23 minutes per distraction.

Struggle we do. According to the study, *The Cost of Interrupted Work: More Speed and Stress*, internal emails, social media check-ins, and spontaneous chats veer a person off track an average of 23 minutes per distraction. The phrase "heads down" is thrown around a lot, though rarely practiced in full. With dozens of modes of communication, URL and IRL, keeping up feels a lot like a dog chasing its own tail: endless exercise without any sense of completion.

Your iPhone or Android is a stimulus too potent for its own good.

The biggest culprit is one of the tiniest: the smartphone. Its mere presence calls for you to pick it up. It doesn't have to be ringing, beeping, or vibrating. Researchers have found if it's in your line of sight, then it's on your mind. They cut down on everything from split-second decision making to long-term goal setting. This goes for laptops, too. Even for those who walked into a meeting laptop-free, if one is open at the table then concentration suffers for everyone.

Your iPhone or Android is a stimulus too potent for its own good. First, its location on your desk dictates easy reach. Second, it's a tool used for all of your possible personal needs and goals. Its breadth of applications endless, you could learn of a natural disaster, check-in on potentially affected friends, and donate money to the clean-up in five minutes flat. To be fair, that's an admirable use of your distraction device, but you see the point.

Its constant stream of information torpedoes working memory capacity, a limited resource for temporarily holding information available for processing. It commands your automatic attention as a frequently relevant stimulus not associated with the task at hand. In short, a cellphone becomes a decoy for what actually needs to be accomplished. Despite best intentions, everyone's cognitive abilities only stretch so far and so efficiently.

So throw your cellphone into a desk drawer for the day. Pause your inbox. Disconnect from the hive. And find a cozy spot away from colleagues, knowing all the while you and your job are better off for it.



Interruptions experienced daily at work



Envelop the senses

Option A	Option B	Option C
Configurations	Upholstery	Wood Finishes
Lounge, low back Lounge, high back Settee, low back Settee, high back	Seat Outer back Bolster	NK—Natural Oak DV—Sierra BU—Basque White Oak DY—Cocoa Brown DZ—Truffle
A—		
B—		
C—		



On Havn, Process and Letting Go of Good Ideas

VISION

WHAT WAS YOUR VISION FOR HAVN?

HERTZOG: We wanted to create a piece of furniture that created a space within the space so, whenever you sat in it, you immediately felt that you had your own sense of privacy.

BUSK: We wanted this product to be very inviting and homey, almost like creating a little nest.

HERTZOG: The furniture has to work in whatever setting it's placed. It may sound obvious, but for a lot of people, when they design a lounge sofa or chair they only design it considering the front view. But often we experience furniture from all angles, especially lounge furniture used in public settings. We see furniture from above, from behind and from the sides, so from wherever you view it, there's something to discover.

STARTING POINT

WHERE DO YOU START WHEN DESIGNING A PRODUCT LIKE HAVN?

BUSK: We don't start out with an idea and say well, this a beautiful shape. We don't do that. We always go in and ask what is the function of this piece of furniture, where is it going to be used and what kind of story do we want to tell with this product? When Stephan and I are working we brainstorm. Stephan comes up with some ideas. I come up with some ideas. And we simply discuss them. It's like a game of ping pong. Sometimes we have to throw everything away and start again, but eventually we get there.

HERTZOG: The basic shape of Havn was something that we came up with during lunch at a museum in Chicago. Using the program from the museum, we started folding paper into the back shape of the chair. That was the starting point for the concept. Then, we eventually sat down next to each other and started drawing directly on the computer. We try to put everything in perspective, at scale, trying to imagine how every part and detail of the product can be reproduced.

FOCUS

WHEN DESIGNING A PRODUCT LIKE HAVN, HOW DO YOU FIND THE SPACE TO FOCUS ON YOUR WORK?

BUSK: I can focus anywhere, it doesn't matter. I can be at the train station, I can be on an airplane, I can be at home—I don't need that kind of personal space. I go into my own little bubble. It's not a physical space I need. I go inside to a personal space within myself.

HERTZOG: When you immerse yourself in product design, it's a very consuming process. You have to think in 3D, which is quite challenging for your brain because you're imagining things in your head that don't exist yet. That's a time when I prefer to be in a homey, private, quiet setting, where I'm not disturbed. Where I can take my shoes off, and whenever I need it, can step outside with a cup of coffee and get some fresh air.

ADVICE

WHAT ADVICE WOULD YOU OFFER TO ASPIRING DESIGNERS?

HERTZOG: Kill your darlings. You shouldn't be so obsessed by an idea. If the idea doesn't work you have to come up with a new idea even though you're very attached to the old one. You can perhaps use that idea at a later point when the circumstances are different, but in the end, when you design furniture it's because you have to serve some kind of purpose.

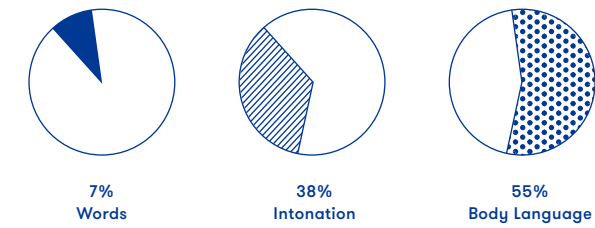


Stephan Hertzog (left), Flemming Busk (right)

NEVER
JUDGE
A CHAIR
BY ITS
COLOR

Face —to— Face

A whopping 93 percent of a message is understood through *how* you convey something, rather than what you're conveying.



Only seven percent of communication is derived from the words themselves, with 38 percent from intonation and 55 percent from facial expressions or body language.

Digital communication is a doozy for miscommunication. Without physical cues, tone is lost, emojis are misconstrued, and body language is non-existent. It's like tip-toeing across a tightrope while blindfolded—a misstep is imminent, it's only a matter of when.

When you look at the numbers, it starts to make sense. Research by UCLA psychology professor Albert Mehrabian showed only seven percent of communication is derived from the words themselves, with 38 percent from intonation and 55 percent from facial expressions or body language. A whopping 93 percent of a message is understood through how you convey something, rather than what you're conveying.

Thankfully, we evolved to solve the problem. Mirror neurons activate when we're in face-to-face contact. Our brains fire off synapses mirroring the other person's actions and syncing with their thought processes. Whenever we're communicating in person, our minds are furiously attempting to connect, to empathize. In essence, mirror neurons are a simulation of someone else's feelings.

They're also how we find our trusted tribes. Without them, workplace norms would be impossible to create. Culture, as we know it, would cease to exist. "Mirror neurons absorb culture directly," explains Patricia Greenfield, a psychologist at UCLA. "Each generation teaches the next by social sharing, imitation and observation." Building relationships and healthy bonds is, without a doubt, infinitely easier in person.

It minimizes a host of negative behaviors, like lying, which is found to be more prevalent in emails and instant messaging than face-to-face. "The Internet allows people to feel more free...to use deception, at least when meeting new people," explains Robert S. Feldman and Mattitياهو Zimblar, two researchers at the University of Massachusetts Amherst, who found that people conversing through email told five times as many lies than those face-to-face.

It's even more problematic when we know little about the person. Our not-so-trusty brains seek gaps in information, automatically filling them as a defense mechanism. These mental gymnastics breed assumptions, prejudices and discrimination. In the study, *What You Type Isn't What They Read*, the authors found "the more ambiguous the information, the more likely it is to be shaped by one's stereotypes or expectancies." And what mode of communication, other than Morse Code, is more ambiguous than email?

Despite our frenzy of technological advances, face-to-face communication still reigns supreme. Interacting in person boosts trust, compassion, and empathy far more than through digital mediums. It will take a very, very long time of tapping at screens to evolve from our ancestors who gathered together around a communal fire. Until then, let's practice looking up from our phones and begin making eye contact.

Origin Story—

Inspired by a hair clip, the chair's signature design element firmly holds the fabric in place.

Pg 19—

Clip chair
Upholstery: Luum Percept, Pulse
Base Finish: Autumn
Band Finish: Autumn

Bevy table
Top Surface: Truffle
Casting Finish: Autumn
Leg Finish: Truffle

Clique bench
Upholstery: Luum Elastic Wool, Aegean
Base Finish: Autumn

Pg 20/21—

Clip chair
Upholstery: Luum Heather Felt, Nail
Base Finish: Ebony
Band Finish: Ebony

Clip chair
Upholstery: Luum Pela, Buckwheat
Base Finish: Polished Aluminum
Band Finish: Sand

Bevy table
Top Surface: Sand
Base: Sand

Pg 22/23—

Clip chair
Upholstery: Luum Adage, Rubelite
Base Finish: Basque White Oak
Band Finish: Earth

Bevy table:
Top Finish: Basque White Oak
Casting Finish: Earth
Leg Finish: Basque White Oak

Say hi to Clip

A chair that exemplifies choice. From base and finish options to an abundance of color combinations, its expressive canvas fits every designer's needs.

Designed by: **Claesson Koivisto Rune**

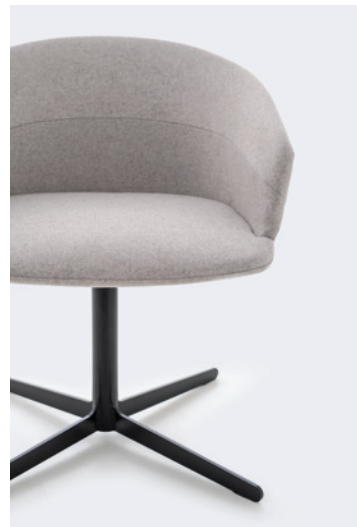




Secure Your Seating—
Whether wheeling over to a brainstorm session or settling into a board meeting, create the space you need with four base options.



Straighten Up—
The clip tightens the fabric along the back, alleviating the need for glue application.







A Designer's Dream—

With 16 powdercoating options, the clip design can be paired with textiles to create a range of analogous and high-contrast color combinations.

An Interview with Ola Rune of
Claesson Koivisto Rune—

On Clip, Curiosity, and Why Life is Too Short for Bad Restaurants

FIVE QUESTIONS WITH OLA

HOW DID YOU ARRIVE AT THE CHAIR'S SIGNATURE "CLIP" DESIGN?

We gave it the clip not only as part of its identity, but also to hold the fabric in the chair back, like a clip holding back hair. There's an angle change halfway up the back that makes it quite difficult to upholster. By having the clip to hold the fabric in place, we don't need to add zippers as you normally would on a chair like this. When we came up with the idea, we quickly saw the strength of it, because it has a very strong image from the back of the chair. That's normally how you see Clip when it rests around the table. So, the function actually becomes a very interesting feature for the chair.

HOW DOES ARCHITECTURE INFLUENCE YOUR STUDIO'S WORK?

We started as an architectural studio. A few years in we realized there were a certain number of designs we couldn't find. So, we started doing them ourselves and began to investigate what we needed in our projects. We believe that furniture gives a room character. It's not only that we want to design something elegant. Furniture has to work within the space. As a designer, I think that is quite different to always think about the space that we put our pieces in.

WITH THREE PRINCIPALS, HOW DO YOU WORK COLLECTIVELY AS A STUDIO?

One of us takes the lead throughout the whole process. And that doesn't mean that the other two are not involved with the project. It's the opposite. I'm responsible for Clip, but Mårten and Eero have been following every step that we take. Every decision we make, we do it with a mutual agreement. So even though I run the project, it doesn't mean that I'm the solitary designer. We did it together, and in addition, we remain together.

WHAT IS YOUR MOST IMPORTANT TOOL FOR DESIGNING?

I think curiosity and time are very important. You always have to be curious enough to look outside of your comfort zone. You have to be brave to do things that you don't feel comfortable with. And then there's time. If you have time you are able to be clearer about the idea you want to show in a new design. Sometimes you lose a little bit of maturity in the design if you do it quickly.

WHAT'S THE BEST PIECE OF DESIGN ADVICE YOU'VE RECEIVED?

One of Mårten and Eero's teachers at Parsons in New York said that "life is too short for bad restaurants." It means that you should be aware of everything around you; that you should think more about what you have in your home, what you eat, and what you wear. Don't take anything for granted. Just think a little bit more, and you'll be proud and happy with your life.



Mårten Claesson (left)
Eero Koivisto (center)
Ola Rune (right)

The World of Color

According to Suzanne Tick

Suzanne Tick remembers her first color memory fondly. “I was a little kid lying in the sun with my eyes shut seeing colors through my eyelids. No matter where I pointed my head, eyes open or shut, I could always see colors.”

The fascination never waned. Now the Principal of Suzanne Tick Inc. and Creative Director at Luum Textiles, she’s pushed boundaries in the textile industry for decades, experimenting with color in all of its forms, shapes, and hues. Recently she spoke with Studio TK, divulging her worldview about nature as textural inspiration, the emerging global aesthetic, and what’s next for color.

COLOR AS BALANCE

“I always think about how color performs within the structure of a space,” Suzanne says. “I prefer walls and floors to be more of a background color.” Those colors should be ambidextrous, both warm and cool tones, to easily bounce hues off of. “The energy that color brings to a space is really important. And it isn’t just color,” she explains. “It’s the finish, lead structure, and textural quality of the material.”

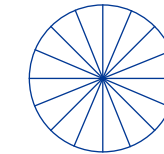
“You can’t impose a personality onto a color palette,” she adds. “When we build one out, we always tap into warm neutrals, cool neutrals and then those chameleon colors in between. That’s the art. The color formula, which is specific to the fabric, is the science.” Effective creativity finds a balance between experimentation and design principles. However, explaining that to clients who don’t understand your craft’s constraints is rarely easy.

“I talk about color formula all of the time to architectural designers. They tend to think you can throw any color in. If they find a fabric they love, then they’ll usually want to change the color. I tell them it won’t work and they ask, ‘How do you know?’ And I say because this is the formula and you need to stick to it. They’ll say, ‘Let’s just try one.’ And then the colorways come in not to their liking and they’re surprised.”

COLOR AS CONNECTION

Like many designers, she’s drawn to how analogous design is to nature. Earth is, after all, inherently stunning. “Follow nature. Nature isn’t one tone of green, it’s multiple tones of green,” she explains. “The ocean at any given time is multiple colors of blue. That’s how we create monochromatic palettes.” When combining similar shades with a deeper hue, you build visual texture.

Her emotional connection to color spurs her creativity, guiding her instincts and sharpening her artistic taste. Lately, she’s been mixing beautiful golds with blush tones. The combination conjures reverence and elegance for her, and although she’s not a drinker, she compares them to the different hues of wine. “The Pinot Grigio all the way to the Chardonnay... They come from natural sources and look so beautiful together.” Similarly, she finds the cascading waves of violet, blue, and pink from twilight bewitching. “If I had to be a color, I’d be the transition between morning and evening light. The time for meditation.”



COLOR AS TREND

“We’re approaching the year 2020 and I like to joke that it will be about perfect vision,” she riffs. “To me that means really seeing a color’s clarity and vibrancy.” But it isn’t all jokes and wordplay. Spotting upcoming color trends is a feat of astronomical market research, both internal and external.

She looks at art museums’ yearly calendars to discover which artists will be featured. She checks out runway shows, the material used for buildings in development, anything that could be a trend. She keeps her finger on the pulse of all these mediums, these artful expressions shared on a global level through social media and the Internet, so she can pick up on the collective aesthetic for the year. For better or worse, “everyone sees the same things now,” she explains.




At Suzanne Tick Inc., she meticulously keeps records of all of their color palettes, doing her best to track and predict future color trends. “We look at ourselves. We look at where we are, where we’ve come from, and then we look at what we don’t have. Then we ask ourselves: how do we push this?” In order to move forward, “We keep expanding the color palettes out. Every new theme actually works from the very original palette.”

For those aspiring designers in the color space, she advises to throw yourself into intentional experimentation, the sort of creativity that takes serious guts. “Make as many mistakes as possible. You can’t be afraid to try or to ask questions.”

As many creative problem solvers know and Suzanne can attest to: “Worthy enquiry is the most important part of living.”



Pick a color, any color

Option A	Option B	Option C
Base Styles Wood leg 4-star swivel 5-star caster Metal leg	Materials Polished aluminum Powdercoat Wood (leg only) NK—Natural Oak DV—Sierra BU—Basque White Oak DY—Cocoa Brown DZ—Truffle	Powdercoat Colors Fundamental 83—Very White 51—Granite 52—Ebony 26—Soft Gris 60—Platinum 27—Sand 28—Earth 73—Gilded Ash Fashion D2—Honey D3—Madder D4—Black Cherry D5—Autumn D6—Ocean D7—Seafoam D8—Hunter D9—Chili
A— 	B— 	C— 



From Top

Lumbar Pillow
Upholstery: Lum Digi Tweed,
Sundew Tweed

Square Pillow
Upholstery: Lum Velvet
Underground, Purple Rain

Square Pillow
Upholstery: Lum Digi Tweed,
Loch Tweed

Square Pillow
Upholstery: Lum Arc Angle,
Proteus

Hello, Pillows

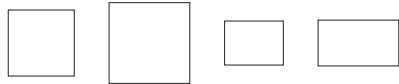
Our pillows instill the essence of home, offering comfort and support throughout the workday.

Option A

A—

Sizes

- 18" x 18" square
- 22" x 22" square
- 10.5" x 22" lumbar
- 12" x 16" lumbar



Scalloped Edges—

The designers' freehand drawing inspired the table's scalloped detail.

Pg 33/38—

Freehand side table
Top Surface: Glass, Gold
Base Finish: Gold

Freehand side table
Top Surface: Glass, Silver
Base Finish: Silver

Freehand 26" x 43" table
Top Surface: Glass, Copper
Base Finish: Copper

Freehand 29" table
Top Surface: Glass, Gold
Base Finish: Gold

Beso lounge
Upholstery: Luum Superspun,
Settee
Base Finish: Stainless Steel

Beso lounge
Upholstery: Luum Digi Tweed,
Loden Tweed
Base Finish: Stainless Steel

Dip bench
Finish: Stainless Steel

Pg 34—

Freehand side table
Top Surface: Linoleum, Iron
Base Finish: Gilded Ash

Freehand 13" x 36" table
Top Surface: Glass, Gold
Base Finish: Gold

Freehand 26" x 43" table
Top Surface: Leather, Tanned
Base Finish: Ebony

Freehand 29" table
Top Surface: Felt, Smoke
Base Finish: Granite

Freehand 29" table
Top Surface: Glass, Earth
Base Finish: Earth

Pg 36—

Freehand side table
Top Surface: Glass, Gold
Base: Gold

Freehand side table
Top Surface: Felt, Charcoal
Base: Ocean

Freehand side table
Top Surface: Linoleum, Iron
Base: Nickel

Freehand side table
Top Surface: Leather, Tanned
Base: Nickel

Freehand side table
Top Surface: Glass, Ocean
Base: Ocean

Meet Freehand

A celebration of form and materiality, the collection of occasional tables welcomes a new era of industrial craft.

Designed by: PearsonLloyd



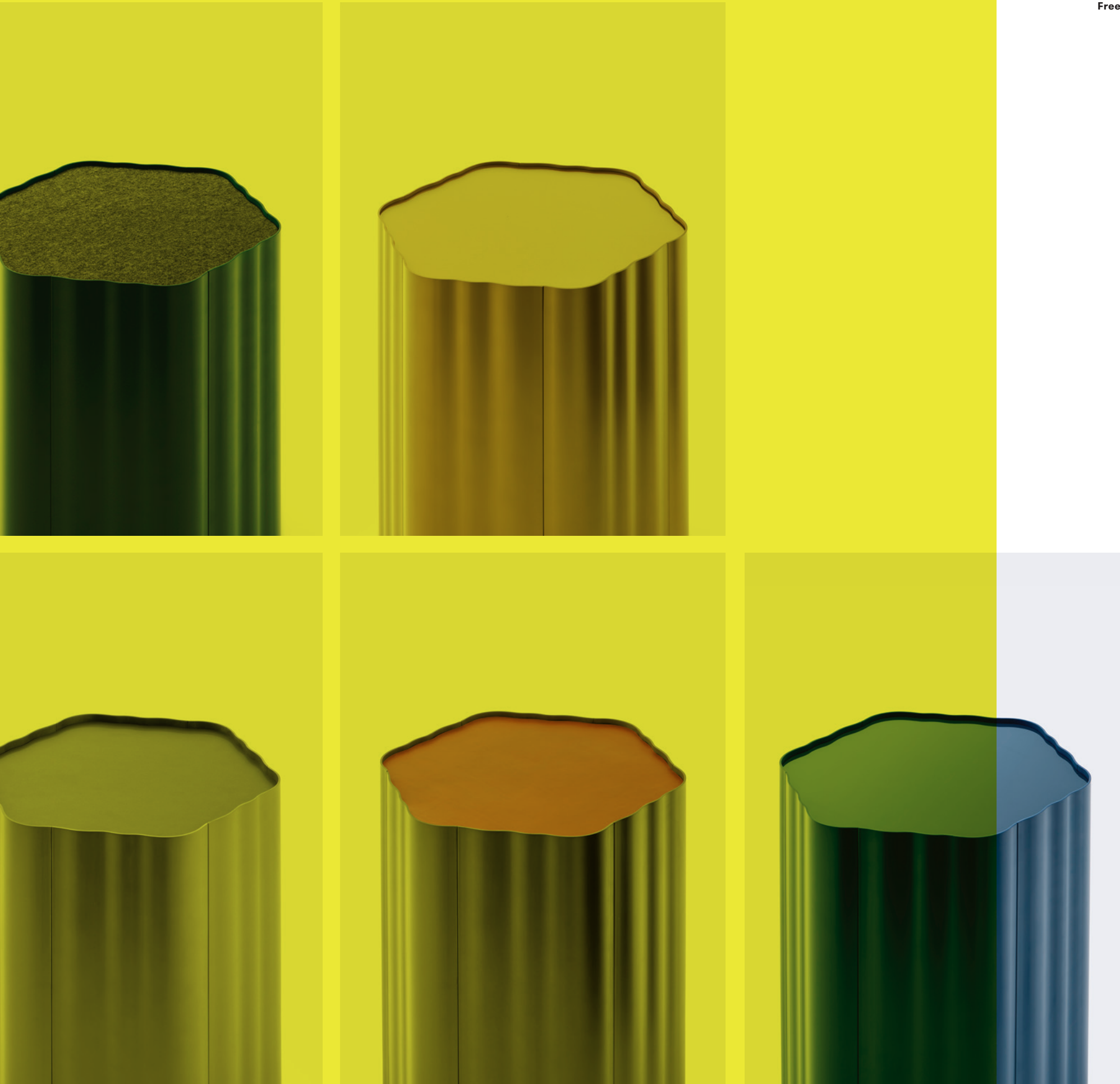


Extruded Elegance—

Multiple pieces of extruded metal are joined together with a set of internal clips to complete the table's hexagonal enclosure.

Choices, Choices—

A range of color, material, texture and height options provides near endless ways to personalize your space.



Material thinking without the -ism

Option A	Option B	Option C	Option D																		
<p>Configurations</p> <ul style="list-style-type: none"> Side table 29" Occasional table 26"×43" Occasional table 43" Occasional table 13"×36" Occasional table 	<p>Surfaces</p> <ul style="list-style-type: none"> Linoleum (5 colors) Felt (2 colors) Leather (2 colors) Back painted glass (all 21 powdercoat & metallic colors) 	<p>Powdercoat Colors</p> <table border="0"> <tr> <td>Fundamental</td> <td>Fashion</td> </tr> <tr> <td>83—Very White</td> <td>D2—Honey</td> </tr> <tr> <td>51—Granite</td> <td>D3—Madder</td> </tr> <tr> <td>52—Ebony</td> <td>D4—Black Cherry</td> </tr> <tr> <td>26—Soft Gris</td> <td>D5—Autumn</td> </tr> <tr> <td>60—Platinum</td> <td>D6—Ocean</td> </tr> <tr> <td>27—Sand</td> <td>D7—Seafoam</td> </tr> <tr> <td>28—Earth</td> <td>D8—Hunter</td> </tr> <tr> <td>73—Gilded Ash</td> <td>D9—Chili</td> </tr> </table>	Fundamental	Fashion	83—Very White	D2—Honey	51—Granite	D3—Madder	52—Ebony	D4—Black Cherry	26—Soft Gris	D5—Autumn	60—Platinum	D6—Ocean	27—Sand	D7—Seafoam	28—Earth	D8—Hunter	73—Gilded Ash	D9—Chili	<p>Metallics</p> <ul style="list-style-type: none"> L2—Gold L3—Silver L4—Copper L5—Brass L6—Nickel
Fundamental	Fashion																				
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<p>A—</p>																					
<p>B—</p>																					
<p>C—</p>																					
<p>D—</p>																					



On Freehand, Industrial Craft and Moving On From Pad and Paper



Tom Lloyd (left)
Luke Pearson (right)

THE INTERVIEW

WHAT LED TO FREEHAND'S FINAL FORM?

LLOYD: We were interested in the manipulation of materials. Particularly, we were drawn to the idea of extrusion as a technology. Usually extrusions are used in mass-produced technical products, and we were trying to figure out a way of creating a more crafted object. The final product, which is this meeting point between the hand drawn—which is a very human, instinctive thing—and the technical aspect of the extruded parts, felt very lovely—a sort of meeting point of crafted industry. And that's something that is very much a part of our studio's thinking: How do you make the most of materials, but also keep a human touch in that making process? We were also really interested in the idea of assembly. And this particular product has a wonderfully simple construction technique using plastic clips with a top surface that drops in.

WHAT MOTIVATED YOU TO INFUSE A DEGREE OF RANDOMNESS IN THE SCALLOPED DESIGN?

LLOYD: Somebody said something to me a couple years ago, and it really resonated. They were talking about a little bit of imperfection in this perfect world. And you know, everything now is mass-produced. Everything is perfectly the same as everything else. And so, there's a degree of randomness because of the way in which the hand-drawn line coincides with the next panel of hand-drawn line. It forces you to sit and question and think.

PEARSON: We often talk in the studio about how you might read a product, any object, from maybe 10, 15 feet away. As you approach it, you get one reading of the product, and then hopefully, as you get closer and closer, you start to enjoy a different aspect. We imagine that most people, when they enter a room and see this table in the corner, might not get any sense that it has this imperfection. But only when you get up close to it do you suddenly realize that it has this fluid line. And so, there's also surprise.

HOW DID MATERIALITY BECOME SUCH AN IMPORTANT PART OF FREEHAND'S IDENTITY?

LLOYD: We used to have a one-dimensional landscape in contract furniture; a very limited number of finishes. It was all about the systems culture. And that seems to have exploded into ever smaller and smaller elements where people can define, choose, and modify their settings by literally the smallest detail. Because it's so modular, it gives us this huge latitude to play with the surface finishes without any kind of drawback to the functionality of the object.

PEARSON: Rather than choosing a set of colors that might last five years, we know that the trends of interior space, just like in fashion, move so quickly. This allows you to actually respond to a customer's needs very fast. It's not about us defining what we think is right and wrong.

WHAT DESIGN TOOLS ARE CRITICAL TO YOUR WORK?

LLOYD: It's funny that you should ask. We always have a sketchbook and pencil in our hands, but we've both just moved to iPads and are experimenting with the drawing process. It's a bit like Freehand where you start to mix the quality of the hand-drawn line with a technical interface. It does begin to give you a completely—not new—but unaltered way of communicating and creating.

WHAT IS YOUR FAVORITE OBJECT THAT YOU DIDN'T DESIGN?

LLOYD: The Arco Lamp by Castiglione—I think it was the first of its kind to solve the problem in the way it did, and it's the most masterful bit of engineering, industrial production, and folly all at the same time. It's full of tiny little details that you wouldn't know unless somebody pointed them out, which is a testament to the brothers' extraordinary humor, wit, and intelligence. So, for me it embodies everything I'd like to be able to do.

PEARSON: A Fiat 126—it's just a tiny little tin box really, but it somehow reminds me of when life was a little bit simpler than what we've created for ourselves. It's just the ultimate little city car. It's got a 700cc engine, which is almost like the size of a moped. It's a reminder of a simpler life from the 1980s and it's giving me a lot of joy currently. When it's not broken down, it's fantastic.



When the Partnership Fits

“It’s the human connection that really makes a successful partnership.”

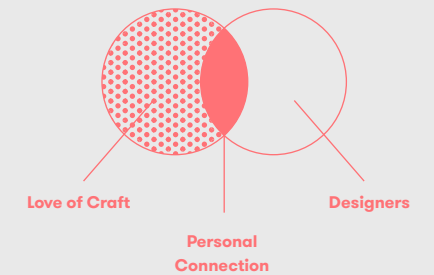
—Jay Chapman, Vice President
of Product Development at Studio TK

Imagine two expert upholsterers. One lives in America and the other in the Netherlands. Their heads are bent over the same challenging project. They swap hard-earned trade secrets, both fully in the thrall of creation. That’s the utopia Jay Chapman, Vice President of Product Development at Studio TK, describes when building a partnership with a new furniture brand. It’s a collaboration that’s played out since the founding of Studio TK, first with B&B Italia and soon followed by Alki and Artifort. But more than just establishing a manufacturing agreement, Jay says that it’s the human connection that really makes a successful partnership.

Nowhere is this more evident than with Studio TK’s partnership with Artifort and its most recent collaboration on the F500 Series by designer Geoffrey Harcourt. For Jay, to understand how two companies fit you need to look beyond furniture design. Often, it’s a matter of understanding the company you’re working with, and in particular, its culture – what motivates them, how they approach problem-solving, or how they live out their values at work.

Finding common purpose among two brands with two distinct cultures is ultimately what lies at the heart of a fruitful collaboration. Jay explains it’s a lot like a marriage: you need patience to put the work in and to build trust. “Artifort was truly caring, which made them extremely excited to explain, almost over-explain, their process. Everybody was invested in the product and understood the importance.”

At the core of the partnership is a shared affinity and love for their craft. In many ways, the design is just a by-product of a bigger story rooted in a common humanity. “It’s amazing the amount of personal connection—that has nothing to do with product—that arises from these partnerships,” Jay explains. “People across the world are entrusting their creation with you. Even if they’re doing it old school or differently than you, you still do it that way. It’s a sign of integrity and mutual respect. It’s moving, honestly.”



This shared purpose is what empowered Studio TK and Artifort to embark on a journey bringing the F500 Series stateside. Over the span of 14 months, the two companies worked tirelessly so Studio TK could replicate the lounge chair in its own facility. Regular phone calls, emails, and flights to each other’s workshops ensured that every last detail was built to specification.

“So many things had to be hashed out,” Jay explains. “Inventory of pieces and components, the price point, the space required. We took so much information from their system and put it into ours, all the while making sure we didn’t miss anything. We talked endlessly about what was and wasn’t working. The product needed to look exactly the same so that a buyer couldn’t tell where it was manufactured.”

More than just a transfer of knowledge around a single product, Jay relays that you get to learn something new about your craft that will shape you for years to come. “We would be crazy not to apply the knowledge gained from a partnership to a new product. It’s an invaluable experience.” And it’s an experience that extends in both directions. Through the exchange, partners have discovered new ways of producing their own products based on a technique they picked up while observing at Studio TK’s facilities.

As with any partnership, there is always a mutually beneficial goal for each party. On the surface, one company gets to introduce a new offering to its customers, while the other gains access to a new market to sell its product. But as Studio TK and its partners have learned throughout this process, a true partnership is so much more than external rewards. It’s a community builder, a cultural bridge, and a pathway towards personal and professional growth. Or as Jay summarizes, “It’s the relationship. That, to me, is the most amazing thing that we’ve achieved with these partnerships.”

Curl Up—

In 1967, Geoffrey Harcourt felt inspired after noticing his girlfriend sitting on furniture cross-legged. With comfort in mind, he designed a chair wide enough for the informal position.

Pg 45—

F585 chair
Upholstery: Luum Elastic Wool, Lovelace
Base Finish: Ebony

F588 chair
Upholstery: Luum Pela, Hemlock
Base Finish: Very White

F510 chair
Upholstery: Luum Interstice, Respite
Base Finish: Ocean

Pg 46/47—

F585 chair
Upholstery: Luum Elastic Wool, Lovelace
Base Finish: Ebony

Borough lounge
Upholstery: Luum Adage, Orchil

Freehand tables
Top Surface: Leather, Tanned
Base Finish: Ebony

Pg 49—

F585 chair
Upholstery: Luum Elastic Wool, Lovelace
Base Finish: Ebony

F588 chair
Upholstery: Luum Pela, Hemlock
Base Finish: Very White

F510 chair
Upholstery: Luum Interstice, Respite
Base Finish: Ocean

Ease into F500

In partnership with Artifort, the F500 Series encourages a moment to relax or recharge during a busy workday.

Designed by: Geoffrey D. Harcourt RDI for Artifort in 1967





Finish in comfort

Option A

Upholstery Style

- Fixed
- Fixed with welt
- Tufted with buttons

Option B

Upholstery (certain styles)

- Inner seat
- Outer back

Option C

Powdercoat Colors (base)

- | | |
|--------------------|-----------------|
| Fundamental | Fashion |
| 83—Very White | D2—Honey |
| 51—Granite | D3—Madder |
| 52—Ebony | D4—Black Cherry |
| 26—Soft Gris | D5—Autumn |
| 60—Platinum | D6—Ocean |
| 27—Sand | D7—Seafoam |
| 28—Earth | D8—Hunter |
| 73—Gilded Ash | D9—Chili |

A—



B—



C—



Tufted or Smooth—
Choose from traditional tufts for elevated formality or molded fabric for sleek modernity.

Serenity Achieved—
The deep recline and swivel base create a relaxed sensibility.

At Home Anywhere—

Placed along a conference room wall, as a focal point to a lounge, or as hospitality seating for guests, Clique naturally creates a communal atmosphere.

Pg 51—

Clique bench
Seat, Back and Leg Upholstery:
Luum Arc Angle, Theia

Beso chair
Upholstery: Luum Digi Tweed,
Meadow Tweed
Base Finish: Gilded Ash

Bevy table
Top Surface: Glass, Very White
Base Finish: Gilded Ash

Pg 52/53—

Clique 6-seat bench
Seat & Back Upholstery: Luum
Digi Tweed, Onyx Tweed
Leg Finish: Granite

Clique 3-seat bench
Seat, Back and Leg Upholstery:
Luum Digi Tweed, Crag Tweed

Clique 2-seat bench
Seat Upholstery: Superspun,
Bluing
Leg Finish: Polished Aluminum

Clique 7-seat bench
Seat & Back Upholstery: Luum
Adage, Canopy
Leg Finish: Hunter

Beso chair
Upholstery: Luum Elastic Woold,
Ceylon
Base Finish: Granite

Bevy table
Top Surface: Glass, Granite
Base Finish: Granite

Pg 52/53 cont.—

Cesto pouf with back
Seat and Back Upholstery: Luum
Adage, Quartzite
Base Upholstery: Luum Heather
Tech, Rose Tech

Bevy occasional table
Top Surface: Glass, Granite
Base Finish: Granite

Bevy table
Top Surface: Glass, Very White
Base Finish: Gilded Ash

Clip chair
Upholstery: Luum Percept, Pulse
Base Finish: Autumn
Band Finish: Autumn

Pg 54—

Clique 7-seat bench
Seat & Back Upholstery: Luum
Adage, Canopy
Leg Finish: Hunter

Beso chair
Upholstery: Luum Elastic Woold,
Ceylon
Base Finish: Granite

Bevy table
Top Surface: Glass, Granite
Base Finish: Granite

Cesto pouf with back
Seat and Back Upholstery: Luum
Adage, Quartzite
Base Upholstery: Luum Heather
Tech, Rose Tech

Bevy occasional table
Top Surface: Glass, Granite
Base Finish: Granite

Bevy table
Top Surface: Glass, Very White
Base Finish: Gilded Ash

Clip chair
Upholstery: Luum Percept, Pulse
Base Finish: Autumn
Band Finish: Autumn

Welcome to the Clique

Divide and conquer space with productivity in mind. This is bench seating at its most elegant.

Designed by: Mario Ruiz



Clique CMF—



Surface sophistication

Option A	Option B	Option C	Option D	
Configurations	Back Styles	Leg Options	Powdercoat Colors (aluminum legs)	
L-shape bench 5-8 seats (left or right)	Full back	Fabric	Fundamental	Fashion
Straight bench 2-4 seats	Full back with open ends	Metal loop	83—Very White	D2—Honey
	Full back with open runoff		51—Granite	D3—Madder
	No back		52—Ebony	D4—Black Cherry
			26—Soft Gris	D5—Autumn
			60—Platinum	D6—Ocean
			27—Sand	D7—Seafoam
			28—Earth	D8—Hunter
			73—Gilded Ash	D9—Chili

A & B—



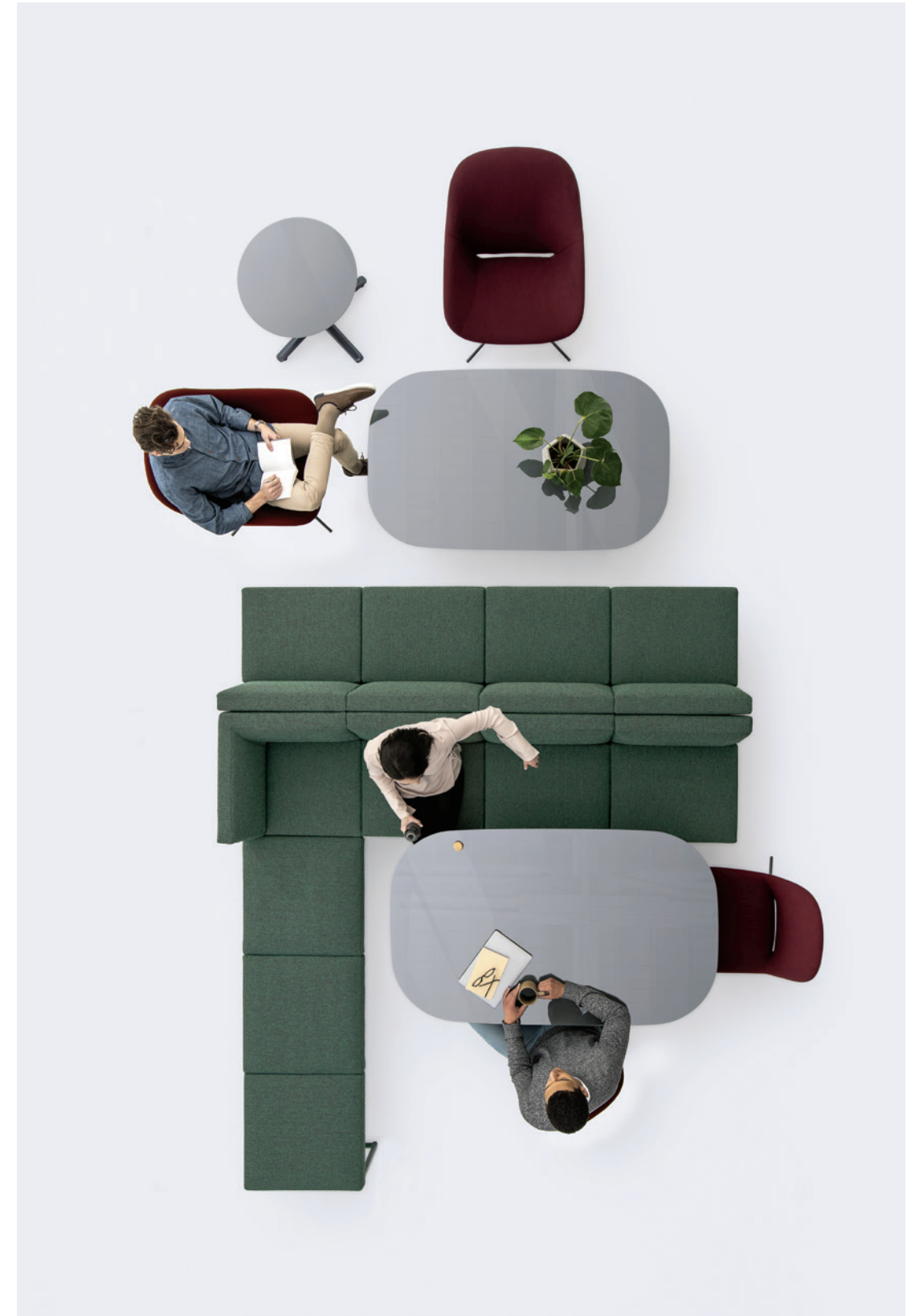
C—



D—



Back-To-Back—
Arrange multiple benches
back-to-back for
cozy sectional seating.





STK PORTFOLIO

A Color Story



Whites Pg 57—

Bevy table
Top Surface: Solid Surface, Glacier White
Casting Finish: Very White
Leg: Basque White Oak

Bevy Table Collection

Bevy occasional table
Top Surface: Solid Surface, Glacier White
Base Finish: Polished Aluminum

Bevy leg table
Top Surface: Solid Surface, Glacier White
Casting Finish: Very White
Leg: Basque White Oak

Bevy task table
Top Surface: Leather, Granite
Base Finish: Granite

Bevy work table
Top Surface: Glass, Very White
Base Finish: Polished Aluminum

Bevy cafe table
Top Surface: Glass, Very White
Base Finish: Polished Aluminum

Bevy conference table
Top Surface: Basque White Oak
Base Finish: Very White

Neutrals Pg 58/59—

Kuskoa Collection

Kuskoa chair
Upholstery: Luum Heather Felt, Noil
Base Finish: Truffle

Kuskoa stool
Upholstery: Luum Homage, Authority
Base Finish: Truffle

Kuskoa chair
Wood: Basque White Oak

Kuskoa Bi chair
Shell Finish: Sand
Base Finish: Basque White Oak

Kuskoa chair
Upholstery: Luum Homage, Dashing
Wood Finish: Basque White Oak

Lasai lounge chair
Upholstery: Luum Substance, Quartz
Wood Finish: Basque White Oak

Blacks Pg 59—

Borough lounge
Seat & Back Upholstery: Luum Digi Tweed,
Loam Tweed
Pillow Upholstery: Luum Heather Tech,
Loam Tech
Base: Truffle

Borough end table
Top Surface: Truffle
Base Finish: Truffle

Borough screen
Rattan: Dark

Cesto seating
Seat & Back Upholstery: Luum Heather Tech,
Onyx Tech
Base Upholstery: Luum Knurl, Barcode

Reds Pg 60/61—

Infinito Lounge
Outer Upholstery: Luum Fundamentals,
Banner
Inner Upholstery: Luum Ample, Radioactive

Infinito tables
Top Surface: Glass, Radioactive
Base Finish: Radioactive

Kuskoa Bi chair
Upholstery: Luum Percept, Cardinality
Base Finish: Truffle

Yellows Pg 61/62 —

Metropolitan chair
Upholstery: Luum Fortis, Nugget
Base Finish: Chrome

Infinito table
Top Surface: Natural Oak
Base Finish: Very White

Infinito sofa
Upholstery: COM

AC Executive Credenza
Wood Finish: Brushed Light Oak

Beso chair
Upholstery: Luum Digi Tweed, Sundew Tweed
Base Finish: Chrome

Infinito sofa
Outer Upholstery: Luum Homage, Esteem
Inner Upholstery: Ample Sunburst

Infinito table
Top Surface: Solid Surface, Glacier White
Base Finish: Very White

Greens Pg 63—

Pala lounge
Inner seat: COM
Outer seat: COM

Pala ottoman
Top Upholstery: COM
Base Upholstery: COM

Blues Pg 64/65

Kalm lounge
Upholstery: Heather Tech, Loch Tech
Base Finish: Stainless Steel

Dual lounge low back
Seat and Back
Upholstery: Luum Percept,
Amplitude
Base: Mesh, Silver

Dual lounge high back
Seat and Back
Upholstery: Luum Percept,
Tenet
Base: Mesh, Silver

AC Lounge chair
Upholstery: Luum, Homage Dashing
Base Finish: Bronzed Nickel





Kuskoa Collection—
Jean Louis Iratzoki, Alki
Kuskoa Bi
Iratzoki Lizaso, Alki



Lasai—
Jean Louis Iratzoki, Alki

Borough—
Christophe Pillet



Cesto—
Khodi Feiz



Kuskoa Bi—
Iratzoki Lizaso, Alki

Infito—
Toan Nguyen, Studio TK

Metropolitan—
Jeffrey Bennett, B&B Italia





Beso—
Khodi Feiz, Artifort
(left)

Infinito—
Toan Nguyen
(below)

Pala and Bevy table—
Luca Nichetto, Artifort
and Mario Ruiz
(right)





Dual lounge and Bevy tables—
Toan Nguyen and Mario Ruiz
(left and above)

AC Lounge—
Antonio Citterio, B&B Italia
(below)



A Matter of Culture

A recent study published by researchers at Duke and Columbia Universities set out to answer the following question:
Does culture matter?

After surveying 1900 CEO/CFOs across public and private enterprises, including in-depth interviews with 18 executives, the answer to the researchers' question was clear:
Culture matters a lot.



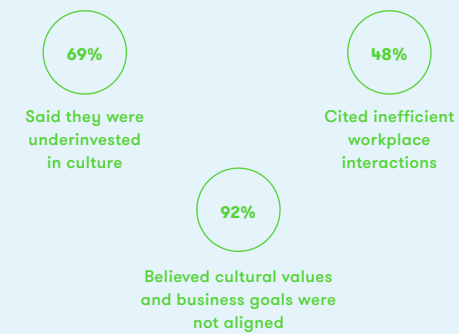
THE IMPORTANCE OF CULTURE

“When corporate culture is working at its best, it reduces dramatically the agency costs within an organization because you have an invisible hand at work inside of each of the employees that helps to guide their decisions and judgments in a way that the overall corporation would desire it to be.” —Survey Respondent



THE CAUSE OF INEFFECTIVE CULTURE

Only 16% of respondents felt their culture was where it should be. For the rest, their ineffective work culture was attributed to several reasons:



Furthermore, 85% of executives were concerned that an ineffective culture increased the chances of an employee acting unethically or illegally.

THE COST OF CULTURE CLASH

“I would definitely pay more for a company whose culture is closer. Less friction and assimilation cost, we can get it all done easier, faster, and at lower cost.” —Survey Respondent



THE EFFECTS OF STRONG CULTURE

Researchers found that when correlated to publicly available financial data, organizations with stronger cultural norms were found to experience higher profitability. Those cultural norms were also associated with higher Glassdoor ratings.

“Culture can be described as foundational. It is the most important thing because in some ways it can influence your ability to come to solutions to all the unknown problems and challenges that you will face from inception to growth.” —Survey Respondent

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