

perspectives

Global Viewpoints



Volume II



marxmoda

Global Viewpoints

Herman Miller's heritage was built on quality American made furniture, but over the years, partnerships with designers such as Ayse Birsel from Turkey, and Studio 7.5 from Germany have brought international perspectives to the product offerings.

As the Herman Miller Family of brands expands, so does the global reach. With the Elements Portfolio; DWR Contract, Geiger, Framery, Hay, Herman Miller, Naughtone, Nemschoff, Maars, and Maharam, we're proud to offer products that are designed and manufactured all over the world.

For this edition of Perspectives, we asked designers from London, Mexico and Toronto to share their views on emerging global trends and how they work with international clients to address these shifts and integrate them with their local terroir.

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LEGACY MADE MODERN

NADIA
BORRÁS
MARKOVIC
DIRECTORA DE DISEÑO DE INTERIORES
GRUPO SORDO MADALENO
MEXICO CITY, MEXICO

Tell us about yourself and what inspires you.

Passion moves everything I do. Design is what I am. It's not a job, it's a way of life. For me designing is like alchemy: it is a question of finding the harmonious manner of combining, assembling, bringing together and transforming a number of ingredients with passion and clarity in order to meet a need and trigger a sensation.

As an architect, I have structural and functional thinking which I try to blend with art, design and space poetry into timeless spaces that generate inspiring experiences and atmospheres.

I am inspired by nature, art, music, science and technology, even food, but especially by human nature. I feel we have the quest of providing people inspiring places where wellbeing is the highest goal and each one has its own personality.

What trends do you see in your local market? How are they the same or different from what you see trending globally?

I see there's a trend of using lots of local products and working with local designers and artisans.

Handmade Mexican crafts are regaining their object value. They passed through a time where those were seen just as kitsch local objects with no artistic value at all. Now it is different... many designers work now directly with communities that craft objects and textiles, some reinterpreting them in modern ways. More and more the market is searching for the true local identity, and valuing the design in it.

How do you work with global companies to combine or translate their company culture within the context of your own city?

Normally the companies have their own local standards. Many times they use them as a guide to set up the rules for the way they are going to operate in Mexico, but in the end we found they are open to the idiosyncrasy of the local people who are going to be working for the firm every day—and who will generate the means for the company to blend with our culture and sell that product or service here.

So we actually go first into deeply understanding the company's essence, and then study how to bring it into the design to become a part of the final local experience. We do this by asking them the right questions about their point of view. Definitely, rules are rules, and often they are the important part of the company operations.





What are some of the key pieces, fabrics and finishes you've selected that are quintessential to what's happening now in Mexico City, and why?

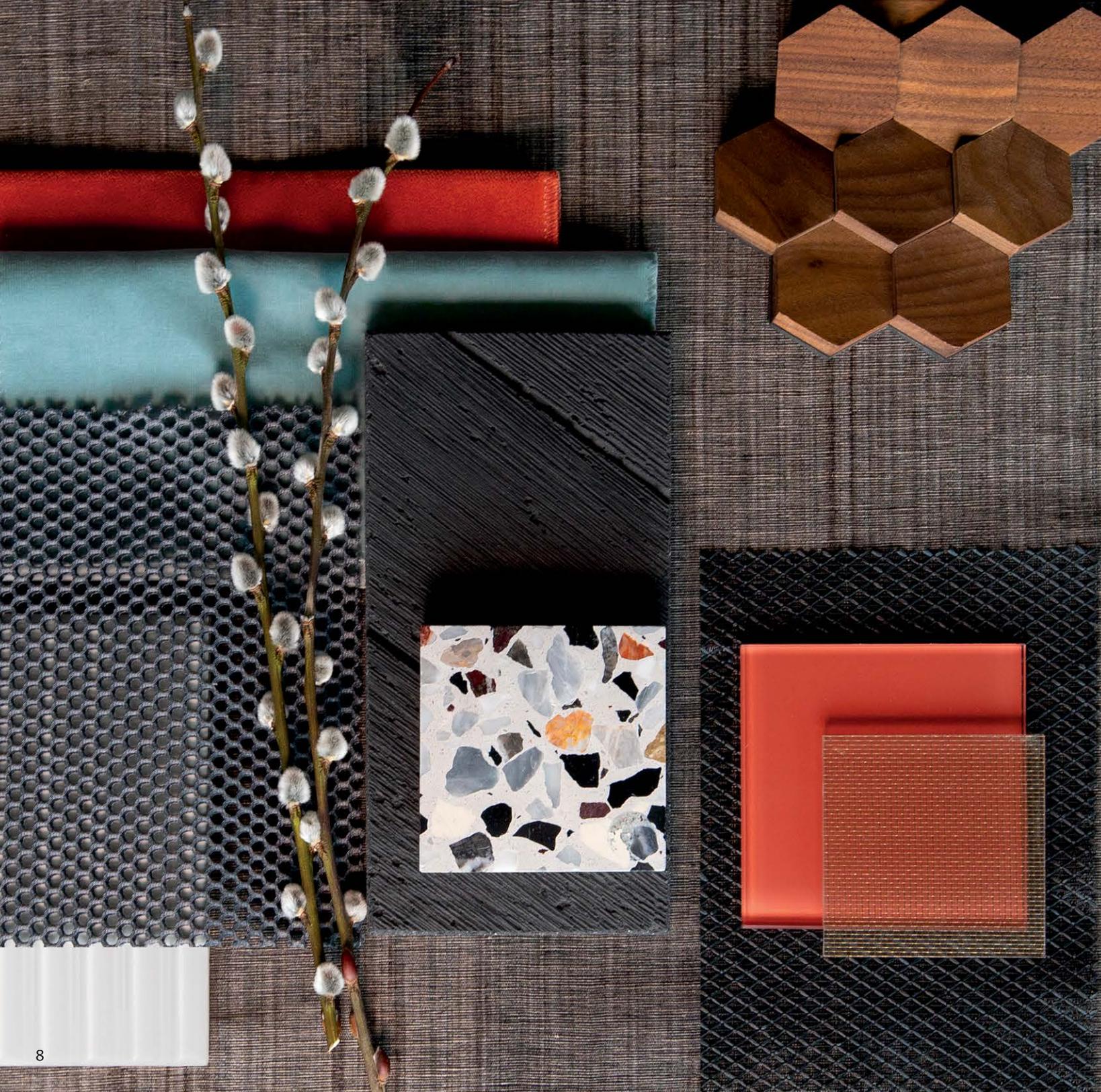
We live in a global world. Nevertheless, we don't want to lose our identity, and we can express it through color, texture and natural materials. Black clay originally from Oaxaca is one of my favorite materials that can be applied in a variety of contemporary shapes and uses. Talavera ceramics from Puebla have a huge design potential too. Handmade textiles add warm accents. And we can't forget that we live in a metropolis and we run along with the fast times the world is living, so technology and more industrial materials come along too, blended with the natural and local.

Is there a secret spot or a hidden treasure in Mexico City that speaks to your design aesthetic or inspires your design thinking?

Mexico City is a very culturally rich city. There are countless spots in places with such different moods and that vary according to the time of the day. One of my top hidden places is the Espacio Escultórico at Ciudad Universitaria UNAM (Mexico's National University). It is the perfect blend between nature and art, in a very Mexican quiet volcanic landscape. It takes you to another dimension and awakens the senses. Magic is created by the synchronized harmony of the natural and handmade elements in it.

Mood Board Materials: Custom Rattan Tile, Zenza Marron Emperador, Viro Virosurface Herringbone, Eclipse Cambra Ash, Cleaf Stratos Matrix, Wilsonart 6262419, Kettal 101 Onix, Zenza Rioca Tile, Mosai & Co Smalto Chocolate, David Pompa Rajo Tile, Custom Synthetic Woven Fabric. Products Shown These Pages: David Pompa Can Pendants, Mutina Celosía, Maharam Lucky Rug, Geiger Crosshatch Lounge Chair, Onora Colección Tzotz Hammock & Chamula Woven Cushions.





A TEXTURED AESTHETIC

Tell us about yourself and what inspires you.

I studied and worked in Melbourne, Australia prior to moving to London 15 years ago. I have experience with a variety of clients in London and Europe.

I feel very lucky to be able to work in a profession with so many opportunities to be creative and to influence the way people work and live. Forming long lasting relationships with clients and being able to create projects together is what drives me to constantly push the boundaries and challenge the norm.

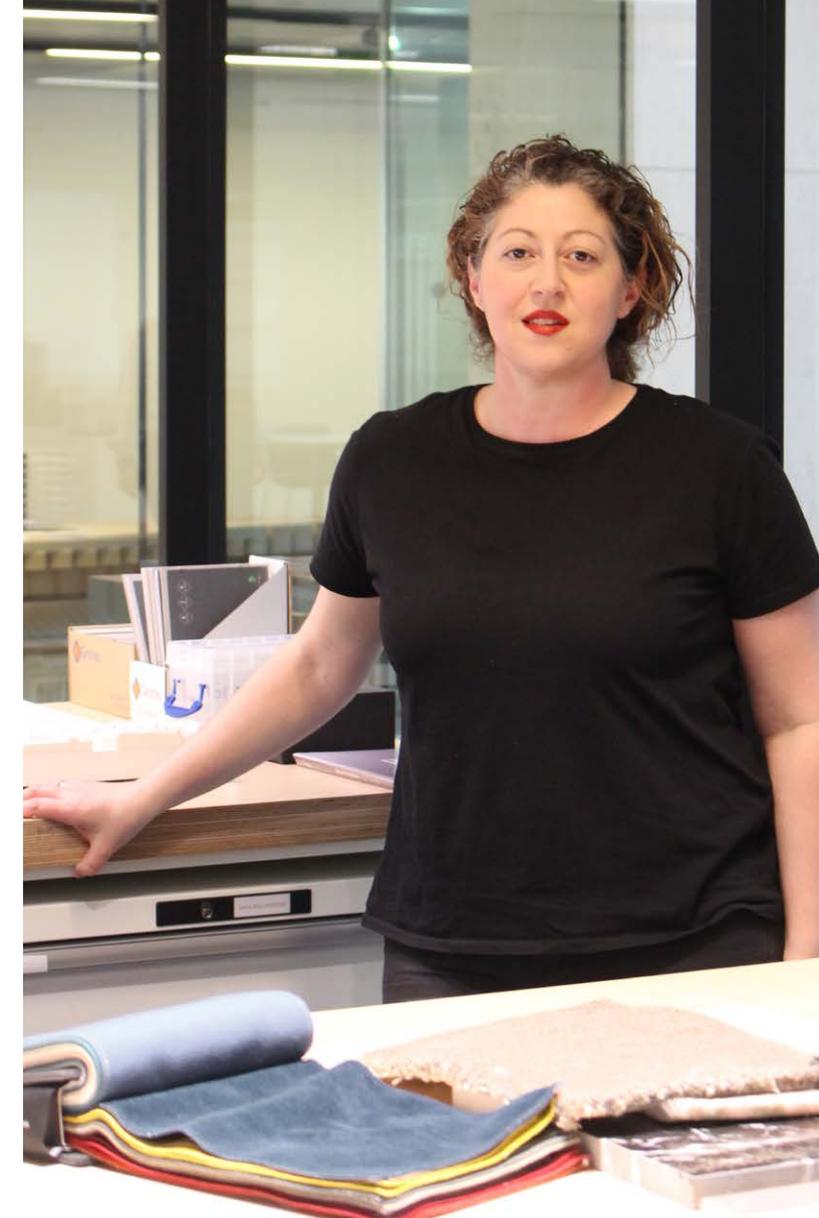
I am inspired by the world class architecture and design here in London and the design conversations I have with my colleagues. Design to me is not insular but a collaborative process. Working with talented younger designers as well as experienced mentors, we can drive ideas forward. I don't consider this a job, this is my passion.

What are some trends unique to your local market? How do they differ from global trends?

We are seeing an evolution of trends here in London, not only in the way space is used but also within the aesthetic palette. The collaborative workplace, or co-working space is infilling unused pockets of the city. The aesthetics of interiors is influenced by the calmness of Scandi design and natural materials. We are also seeing the 'Memphis' style come back with a bang. Clients are looking for non-fussy, comfortable spaces, a story or narrative is important in tying it all together. London has been considered a design leader, and we look towards Europe for inspiration but always with a twist.

How do you work with global companies to combine or translate their company culture within the context of London?

A client's corporate culture is very different from the brand. We have worked with many clients in locations throughout the UK and Europe to deliver projects that are still 'on' brand but with their own culture and identity. The culture of London is very different to that of Frankfurt, Stockholm or Madrid, and as such we draw on the local context to provide inspiration for the design. I was working with a US client in central London's SOHO, they had very strong company ethics and a culture of sustainability that they wanted to build on. We looked at how the interior of their



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space could be influenced by the architecture of the surrounding area. We brought faience tiles used extensively to the exterior of historic building inside to contextualize the space. The look and feel took on a relaxed and textured aesthetic, with recycled timber repurposed for meeting room tables and adding joinery to the staff areas. I always engage with clients to understand what is the core message, how can we embed this into the design process and have a holistic approach to the interior architecture.

What are some of the key pieces, fabrics and finishes you've selected that are quintessential to London now, and why?

London is a melting pot. We have designers from all over the world and draw on influences from everywhere. What makes London unique and authentic is that we're not afraid to push boundaries in design. I have put a palette together that illustrates this I think... soft muted colors are intersected with deep luscious velvets and natural timbers. A fleeting hint of color to enhance the scheme but with a sophisticated backdrop.

Is there a secret spot, or a hidden treasure in London that speaks to your design aesthetic? How does that inspire your design thinking?

I am always amazed when I walk along the Thames how lucky I am to live here. Looking down the river and being able to see the true mix of historic architecture and modern urban city is something that London does so well. There are many hidden spots in London, everyone that comes here has their inspiring place, mine is in amongst the calm of the long grass in Kensington Gardens. Having a moment of quiet allows the mind to meander, to problem solve, to inspire.

Mood Board Materials: Mark Alexander M578/01 Lua Gunmetal, Unknown hex tile, Creation Baumann Alu Net, Clarus Glassboards Colors CBC-501, 3form Varia Ecoresin Sandstone Fox, Domus Wig Wag Tile, Creation Baumann Atomic, Concrete LCDA Panbeton Chevrons 209, Eco Friendly Tiles, Terrazzo VTS L214, Maharam Aria o86 Languid, Designtex W Satsuma.

Products Shown These Pages: Fritz Hansen Jamie Hayon Tray, Stua Lau Table & Chairs, Maharam Arcade, Maharam Flutter, Stua Costura Sectional & Solapa Slim Table GamFratesi for Louis Poulsen Yuh Floor Lamp, Verpan Bar Boy, Muuto Tile Cushions



Geiger Bevel Sofa Group,
I Beam Table with Glass
Top, Herman Miller Eames
Lounge and Ottoman



CAITLIN TURNER

BAAID, MDesign, ARIDO, NCIDQ, LEED® GA
Principal | Director of Design, Interiors (Workplace)
HOK
Toronto, Canada

MODERN PATINA

Tell us about yourself and what inspires you.

I joined HOK as an intern in 2004 and today my role is Director of Design, Workplace Interiors. For me, design inspiration is everywhere... you just have to go through life with your eyes open and stay receptive to new experiences. What inspires me to bring my best to work every day is the knowledge that a workplace design project has a lifespan of ten to fifteen years. We all spend more time at work than we do at home, so a person's office environment has a huge impact on their day-to-day quality of life. I'm really conscious that my work as a designer shapes that experience and it's important to me that my work improves the lives it touches in some small way.

What trends do you see in your local market? How are they different from what you see globally?

Toronto has the lowest commercial real estate vacancy rate in North America, so efficient use of space is a huge design consideration for us. Clients require the most forward-thinking approaches to flexibility to meet this very real constraint – it's not just an exercise in densification for the sake of densification.

Space fusion and the merging of markets is trending everywhere, but in Toronto I think people are going a step further by incorporating best practices from sectors outside the usual Residential and Hospitality. We incorporate insights from sectors like Education to provide the most robust environments to support learning and training in the workplace. We also leverage the latest findings from Healthcare – for example, by incorporating plant life, biophilic elements and access to nature in our office design solutions.

How do you work with global companies to combine or translate their company culture within the context of Toronto?

We work with a lot of global clients, and I've found that even in the context of a big multinational, the Toronto office always holds a strong sense of "Canada proud." On a recent project for an international tech company, our team expressed this local flavor by creating a custom graphics package that merges Toronto graffiti with iconic Toronto buildings and monuments, contributing to a uniquely and distinctly Toronto look and feel for the space.





What elements you've selected are quintessential to what's happening now in Toronto, and why?

Canada is rich in natural beauty, and Toronto, known as "The City Within a Park," is no exception. My clients tend to gravitate toward the honest materiality of wood, wool, leather, cork and linen, reflecting a city-wide affinity for nature. The red "stones," taken from a beach on Toronto's lakeshore, are tumbled pieces of brick originating from a brick factory situated at the water's edge. I also love the way that antiques, especially when juxtaposed against something really sleek and modern, bring warmth to a space through the patina and character that can only be acquired through the passage of time. I've also incorporated a piece of pottery – handmade and artisanal items make a workplace environment feel softer and more welcoming in much the same way.

Is there a secret spot, or a hidden treasure in Toronto that inspires your design aesthetic?

For me, the "secret to Toronto" is to escape the downtown core and explore the small neighborhoods that make up the "patchwork quilt" of multiculturalism in Toronto. Kensington Market, High Park, Chinatown, Bloor West Village, Leslieville, the Beach, Little India – each community offers a unique experience and a new perspective.



*Mood Board Materials Previous Page:
Jan Kath Carpet 4503129 Serapi Queensbury
double sky, Canadian Wood Designs
Reclaimed Russian Oak, Pollack Fort Adams
Gold Leaf, Maharam Cobblestone, Jane
Churchill Etta Aqua, Walker Zanger
Andalucia Atlantico Fez, Maharam Steelcut
Trio 506, 436, Larsen Webster Ice Blue*

Products Shown These Pages: Ton Chips Lounge Chair, Baxter Juno Concrete Tables, Herman Miller Noguchi Rudder Table, Bla Station Bob Modular Sofa, Paris-Au-Mois-Daoût Suspension Rouge Keffieh, Lamborn Studio Cassidy Leather Brass Tab Pull

Eames Aluminum Group Lounge and Ottoman, Geiger Claw Table, Geiger I Beam Table, Noguchi Akari Floor Lamp Model UF3-DL, Herman Miller Bolster Sofa Group, Herman Miller Noguchi Table, Nelson CSS Wall System





LOUISA CREE

Interior Designer
McFarlane Latter Architects
London, England

URBAN HAVEN

Tell us about yourself and what inspires you.

I have over 20 years' experience as an interior designer and for 15 years have led the interior design team at London-based architects McFarlane Latter.

Career highlights include designing a new reception and an artists' lounge for the legendary Studio 2 at Abbey Road; as well as work for leading brands such as Studio Canal and Universal Music.

I take inspiration from the world around me, revelling equally in the design history of London and the balance gained from a woodland walk.

I have a natural curiosity and my strength lies in my ability to listen to and fully understand a project brief.

What trends do you see in your local market? How do they differ from what you see trending globally?

Design has a global language. The trends of well-being and resi-mercial are current across the world-wide design industry and prevalent in the UK. These trends allow us to bring our home environment into our workplace. Instead of themes such as "Scandinavian mid-century" or "boutique hotel eclecticism" dominating, the move is to create places that foster well-being.

We need to feel and see nature to reinforce our sense of well-being and look for products that offer texture, warmth and a connection to the natural world.

The internet provides wide access and brings the design community together, we can share the same values and trends but with products distinctive to our local community.

How do you work with global companies to incorporate their company culture within the context of London?

I have worked with a number of clients setting up in the UK, wanting to create an authentic London look, whether referencing the city and culture or connecting to the vibe of the local area. They were keen to use locally sourced products, including reclaimed scaffolding boards and up-cycled lighting instead of replicating their offices in Europe and the US.





Mood Board Materials Previous Page: Corian Cosmos Prima, Unknown Mesh, Clerkenwell Rug Studio, Skopos La Feria Fiesta, Unknown Brass Knob, Bluebell Concrete Effects, Solus Ceramics Serenity, Chemetal Brass Jellyfish, Bert and May Reclaimed Tile, Eomac Topline TLS 6/2 Douglas Fir, Unknown Metal Mesh, Skopos Boulevard Galleries

What are some of the key pieces, fabrics and finishes you've selected that are quintessential to what's happening now in London, and why?

My city's urban landscape offers an inspiring tapestry of nature, materials, finishes and textures. From the grandeur of our gilded historic buildings to the steel, concrete and glass of modern construction.

My story is based on creating a haven for my fellow worker away from the commotion of London. The modern office should offer an emotional connection to nature. Warm colors, gentle lighting and soft textures create enjoyable places to work and interact with colleagues. The Airia desk with its clean lines and cork detailing and the soft lines of the Lune Sofa help create a calm space for individual or collaborative working.

Is there a secret spot, or a hidden treasure in London that really speaks to your design aesthetic or inspires your design thinking?

Visiting the Sir John Soane's Museum is like entering a cupboard of curiosities, stimulating the senses and providing inspiration on every turn. I visit each season to see how sunlight changes and moves around the interiors and artefacts.

The Actors Church/St Paul's Church in Covent Garden by Inigo Jones offers a place to reflect. Through an archway from a busy shopping piazza you arrive in a small garden which wraps you with calm and stillness. Inside is an explosion of color, with an ornate interior and memorials of notable artists including Charlie Chaplin and Noel Coward, hinting at the church's glamorous heritage.



Products Shown These Pages: Armourcoat Leaves with Perlata, Shaw Contract Haven, Maharam Industry by Studio Job, Fritz Hansen Lune Sofa Fritz, Hansen PK62 and Pouf, Herman Miller Airia Desk, Artemide Tolomeo Lamp, Herman Miller Aeron Chair

The Elements Portfolio is most diverse selection of ancillary office and lounge furnishings in the industry—including seating, tables, storage, accessories, and more—from Herman Miller’s family of brands.

Hay Silhouette Sofa, Bella Coffee Table, Slit Table, Dapper Lounge Chair, and Moiré Kelim Rug



The Herman Miller Group is a family of individually vibrant brands, all dedicated to artful, problem-solving design. As Herman Miller has evolved over its 100-plus-year history, we've joined forces with brands that share our commitment to great design and promote the health and well-being of our customers and employees.

- hermanmiller.com
- colebrookbossonsaunders.com
- dwrcontract.com
- geigerfurniture.com
- hay.dk
- maarslivingwalls.com
- maharam.com
- naughtone.com
- nemschoff.com



Naughtone Always Rocker, Framery O, Naughtone Fiji, Pablo Lighting Bolo, Ton Leaf Bar Stool, Magis Central Table, Hay New Order Shelving, Geiger Reframe Wingback, Tacchini Daze Coffee Table, Maharam Multitone Rug, Magis Officina Armchair, Mattiazzi Chiaro Side Chair



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*Fabrics & Finishes Shown: Mark Alexander M578/03
Lua Peacock, Zimme + Rohde Infinity Plus 10660-658,
Zinc Giacometti Linen Z500/02, Romo Moonlit Pyramid
Gold K5167/03, Imera Jute Brode et Enduit LZ318,
Walker Zanger Tabarka Mediterranean-27*