

Dauphin's Dynamic Spaces

Two years ago Dauphin North America launched something new under its **Valo** brand: **Konstrux**, an “adaptive furniture solution that enables people to thrive and connect in today’s interactive environments.” What is more interesting is that Dauphin has taken this to a further place, conceptualizing the nature of these new environments, which it refers to as **Dynamic Spaces**. To us, Dynamic Spaces is a breakthrough point of view since it encourages everyone to develop a new perspective of what a workplace should be like and look like.

FULL STORY ON PAGE 3...



Salvage: Gensler's Suzanne Tick Exhibition

From her role as creative director for **Knoll Textiles** or design director of **Tandus Flooring** to her transparent designs for **Skyline Glass**, Suzanne Tick’s professional work is emblematic of the contemporary look of surfacing for commercial interiors: cool, sophisticated, and typically very flat. But, her personal weaving artwork, on display at the New York office of **Gensler** until the end of May, is a departure from the familiar designs that everyone knows.

FULL STORY ON PAGE 11...



OHNY Open Studios: Hudson Square

Currently celebrating its tenth anniversary, OHNY (openhousenewyork) has spent most of that time inspiring and educating the public about New York City’s architecture and design heritage, while enabling special access to wonders of design throughout the city. To celebrate the past decade of programs, OHNY is organizing a series of events that cover New York City’s special places, design personalities, and buildings throughout this year. “Our first openstudios took place last month in the DUMBO section of Brooklyn,” said **Renee Schacht**, Executive Director of OHNY.

FULL STORY ON PAGE 19...



Charlie Bell Teams With Teknion

Charlie Bell was president of HBF when it was purchased by **HNI**. Recently, **Kevin Stark** was named President of HBF Brand, so, we wondered “What happened to Mr. Bell?” Apparently he is doing well. He will now lead a new Teknion venture, **Teknion Studio Group, LLC**, which will develop and manufacture collaborative furniture products. That sounds like a sweet spot, for sure, and Mr. Bell has proven himself both in company leadership and sales and marketing at HBF.

FULL STORY ON PAGE 25...



CITED:

“DESIGN IS A PLAN FOR ARRANGING ELEMENTS IN SUCH A WAY AS BEST TO ACCOMPLISH A PARTICULAR PURPOSE.”

—CHARLES EAMES

events

officeinsight



MATTER BY SUZANNE TICK

Salvage: Gensler's Suzanne Tick Exhibition

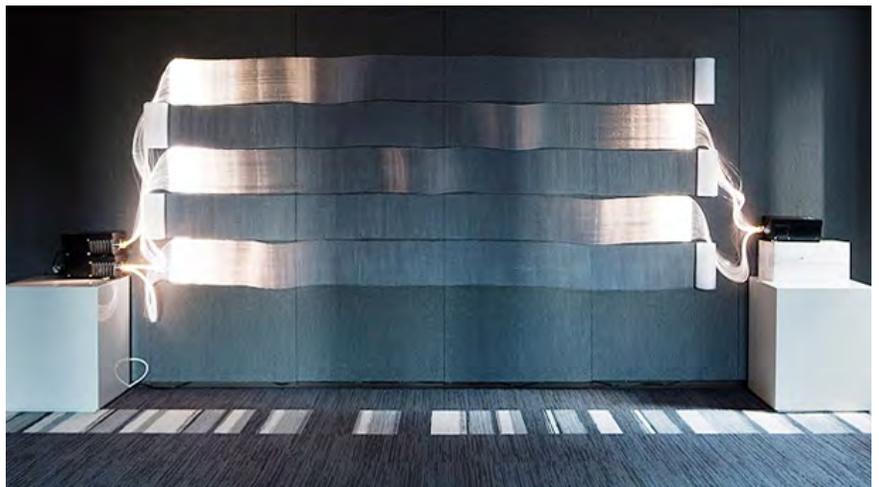
by Peter Carey

Experiencing another's creativity often provides a special insight into a private side of the artist. In most instances, it can only be an educated guess. Many working in contract design are familiar with the look and the style of designs by **Suzanne Tick**. From her role as creative director for **Knoll Textiles** or design director of **Tandus Flooring** to her transparent designs for **Skyline Glass**, Ms. Tick's professional work is emblematic of the contemporary look of surfacing for commercial interiors: cool, sophisticated, and typically very flat. But, her personal weaving artwork, on display at the New York office of **Gensler** until the end of May, is a departure from the familiar designs that everyone knows. Each work of art has her unmistakable design signature, yet much of the large scale work is bursting with dimension, texture, and, in the case of her fiber optic pieces, light itself.

"Most of my commercial work is flat because it always has to pass performance tests," she said recently in her New York studio. "The weaving structures need to be so intricate and tight, and the fibers are constructed in such a way that they are designed to pass either the hexapod test for carpeting or wyzenbeek double rub test on the fabric." What most people may not know is that for Ms. Tick, her weaving loom



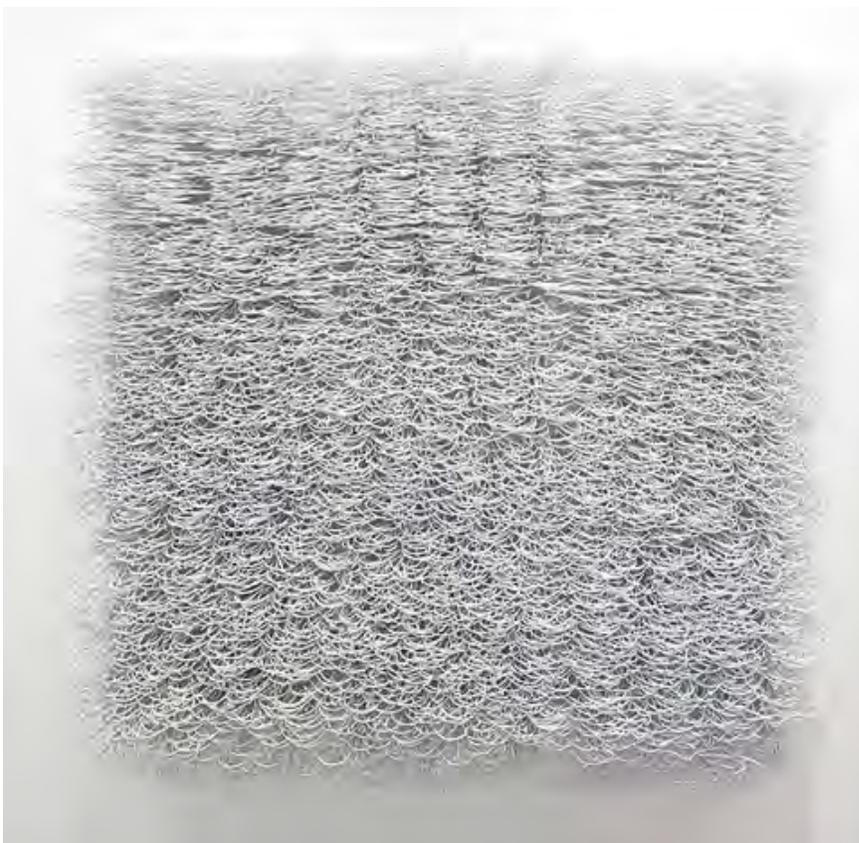
SUZANNE TICK'S ARTWORK AT GENSLER NEW YORK



THE DAYS OF AWE SCROLLS, A FIBER OPTIC WOVEN SCULPTURE

events

officeinsight



HOOKED UP (WHITE) BY SUZANNE TICK

is the soul of the design studio. “It is the DNA that we carry through all of our projects. Weaving on the loom begins the discovery of the structure of our next product every time.”

Discovery often begins at unexpected sources, and this was also true for Ms. Tick’s personal artwork. “I started collecting metal coat hangers thinking that they would look beautiful if they were woven into a textile,” she said. “It’s always kind of odd being a weaver; where is the starting point in terms of materials? Because my studio is based on fiber development and trying out new things, my basement is full of industrial spools of yarn. I just happened to have a colored sheath core fiber that I developed for Knoll in 2000. I thought that would be great to use as a warp for this piece with the hangers. I began weaving wire into the weft and just creating these beautiful structures with the pieces of coat hangers. Every other year, our studio usually sends out holiday gifts; something that we make here. We made these little strips of the metal coat hanger and wire and sent them out to our clients as gifts. The design director at **NBBJ** received one and said he wanted an entire wall of it for a project in Seattle.”

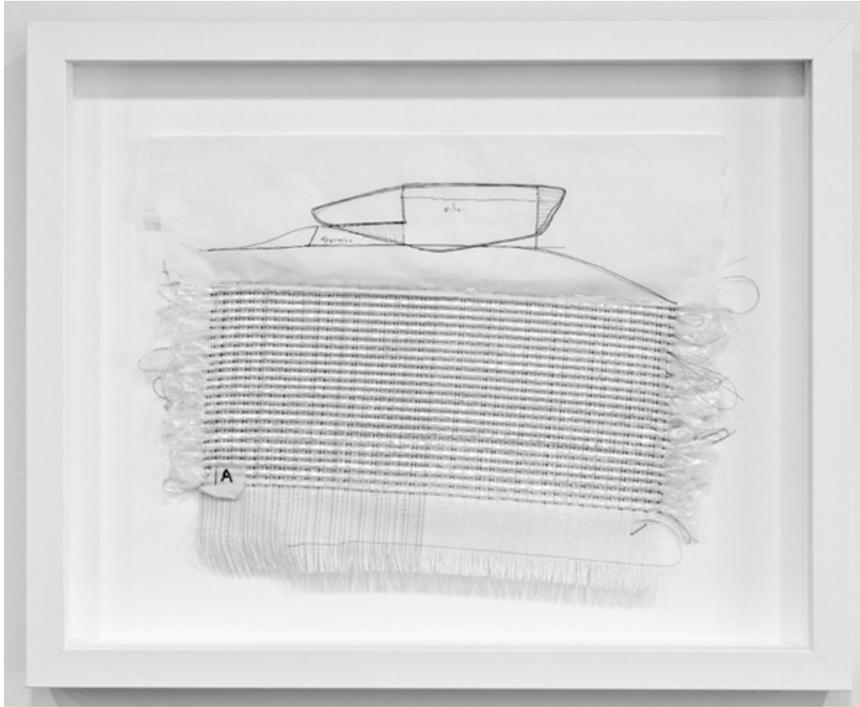
Going from a homespun project intended for friends to a commissioned work of art needs a scalable and methodical process in order to be successful. “I had already woven a strip of this material and I knew how many hangers I needed,” said Ms. Tick. “I asked the client to send me an elevation of its project in order to quote the job. I gave them line items on the cost to warp it and to weave it, as well as supplying samples. Part of my quote was for collecting 4,800 coat hangers from local dry cleaners. The design team asked if they could collect the hangers for me instead. It seemed only natural, as weaving is inherently a collective activity. After six months, the commission was approved; weaving and finishing took another six months.



THE OPENING OF GENSLER'S SUZANNE TICK EXHIBITION

events

officeinsight



MORPHOLOGY BY SUZANNE TICK

“As time passed, **Mark Morton**, design director at Gensler, came by my studio and saw what I was doing,” said Ms. Tick. “He invited me to do a show in their space. I was thrilled, but told him I would need at least a year to create enough pieces.” For Ms. Tick, much of her practice as a weaver is an interactive call and response; she is truly grateful to be working with such illustrious clients and often seeks to give back to contributors who got her where she is today.

“I said to Mark that Gensler has been so good to me over the years, specifying from Knoll, Tandus, Skyline or any of the other manufactures I work with, I would love to give something back to the firm. I asked if he would consider letting me teach a weaving class on Monday nights after work; his designers enthusiastically said ‘yes.’” Ms. Tick is no stranger to



MATTER BY SUZANNE TICK



REFUSE D.C. BY SUZANNE TICK

events

officeinsight



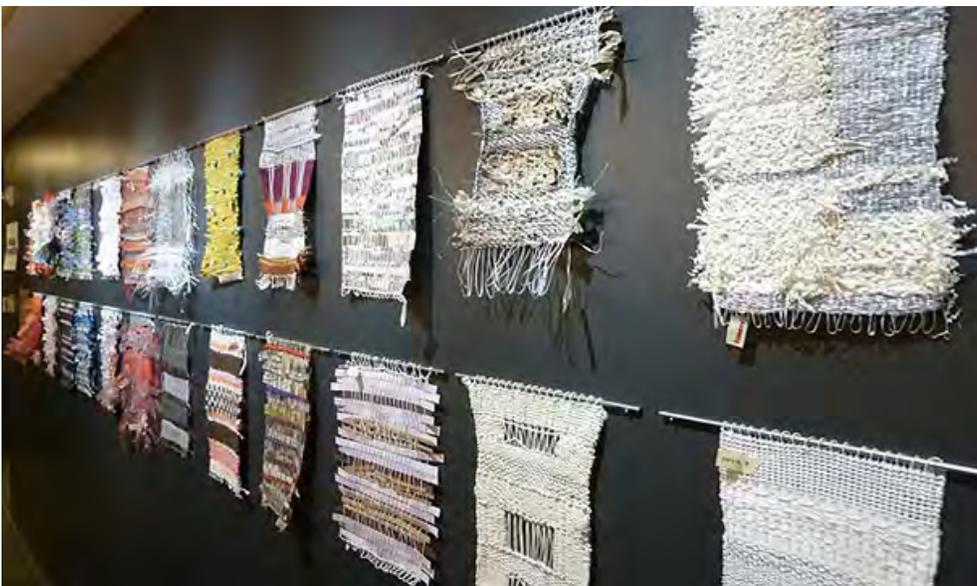
RAPUNZEL LADDER BY SUZANNE TICK



RAPUNZEL LADDER, DETAIL

teaching the weaving process. "In the past, I have invited kids from The Little Red Schoolhouse to my studio to teach them how to weave on lap looms. I've been doing this for years; lap looms create beautiful little weaving pieces that anybody can make."

The weaving class at Gensler, also done on lap looms, was intended to be a part of the exhibit from the very beginning. "The whole process was that it wouldn't just be my work in the show," she said. "It was also to be an extension of community spirit. Weaving workshops have historically been a place to congregate, ruminate and explore creativity. The weaving class at Gensler was about community, recycling; the whole premise was to work with used materials. I've been around metal and scrap and salvage all my life; my father owned a scrap metal yard when I was young and we were constantly recycling. On both our ends, we brought used materials together, and the pieces the designers made are incredibly exciting. Each week that we met, I would share different techniques and structures to impart the notion of endless possibilities."



THE RESULTS OF THE WEAVING CLASS AT GENSLER



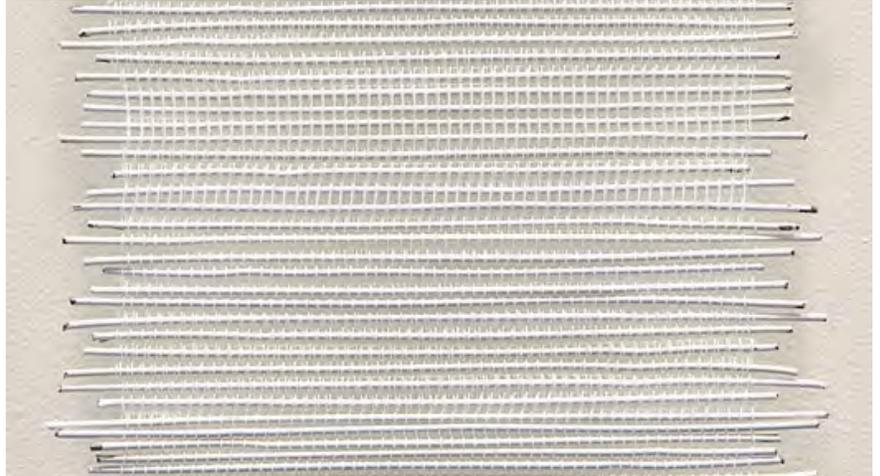
SUZANNE TICK USED A LAP LOOM TO TEACH A WEAVING WORKSHOP AT GENSLER

events

officeinsight

Soon the reality of the task of creating the twenty or thirty works of art for the Gensler exhibition began to sink in. At the same time, Ms. Tick's parents' health began to deteriorate. "I wove my family together emotionally," she said. "When I started recognizing that was what this work was about, that it had a little bit more meaning than just making pretty pieces, I started exploring my life." Around this time, her marriage began to deteriorate. "This artwork is about a moment in time, and my life. It is a total departure for me. In the early stages, I thought that it would be a story about repurposing materials. Emotionally, my father played a key role in the work at the beginning. But then I thought about the rest of story of this work outside of him. I finally arrived at the place and the theme of when love is lost. My father was gone, my son was away at college, my husband was gone; what do you do with all that energy? We are on earth to make connections and be loving people."

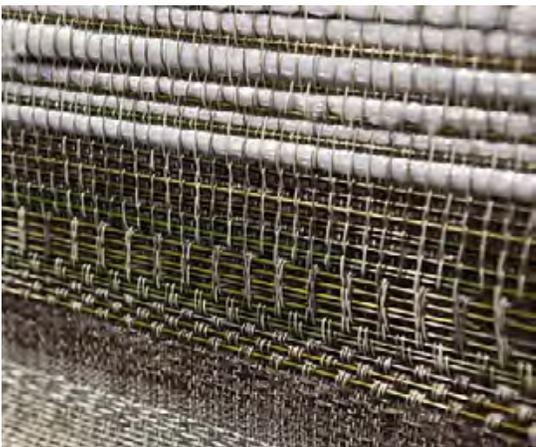
The balance in each of Ms. Tick's weavings is an exploration of the technical and organic. Industrial materials are juxtaposed against found materials; the quality of each piece is magnified by either the accumulation of material or its sparseness. "One of my pieces was shown in Basel, Swit-



A DETAIL OF THE WOVEN SCULPTURE TWO TIERS



LAP LOOM WEAVING D BY SUZANNE TICK USES DISCARDED BALLOONS AS A WEAVING MATERIAL



A DETAIL OF A WOVEN SCULPTURE BY SUZANNE TICK

events

officeinsight

zerland, and a gentleman asked me about the thinking behind my work. I said I definitely have an emotional connection with my work and I can give a brief history and why I did a work, but I don't have anything intellectual. My work will always be about what is happening now emotionally."

Creating weaving artwork has

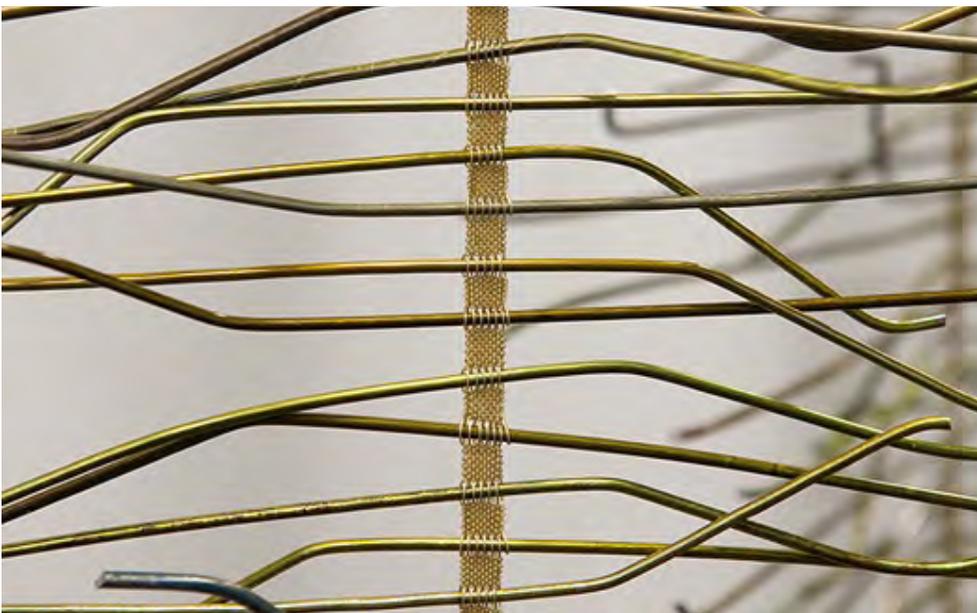
become a sort of creative regulator for Ms. Tick. "With commercial products, it is such a public audience," she said. "The pressure accumulates, because you just want to keep doing a better job on each new product, and everyone shares what they think about each new piece we create. This personal weaving allows me to step away from

that pressure."

Now that the pieces are complete and the exhibit is finally on view, Ms. Tick feels challenged to depart from her existing paradigm. "Let all this work be a moment in time; let it breathe. It will take me another couple of years to find out what the next growth is going to be on this type



UNTITLED WORK, SUZANNE TICK



A DETAIL OF THE WOVEN STRUCTURE OF COUNTERBALANCE



COUNTERBALANCE, A KINETIC WOVEN SCULPTURE BY SUZANNE TICK

events

officeinsight

of work. I'm not pushing myself, but I know that my son Gabe will be out of college by the time my next group will come out. My husband has moved out and my parents are gone. What will the new work look like?"

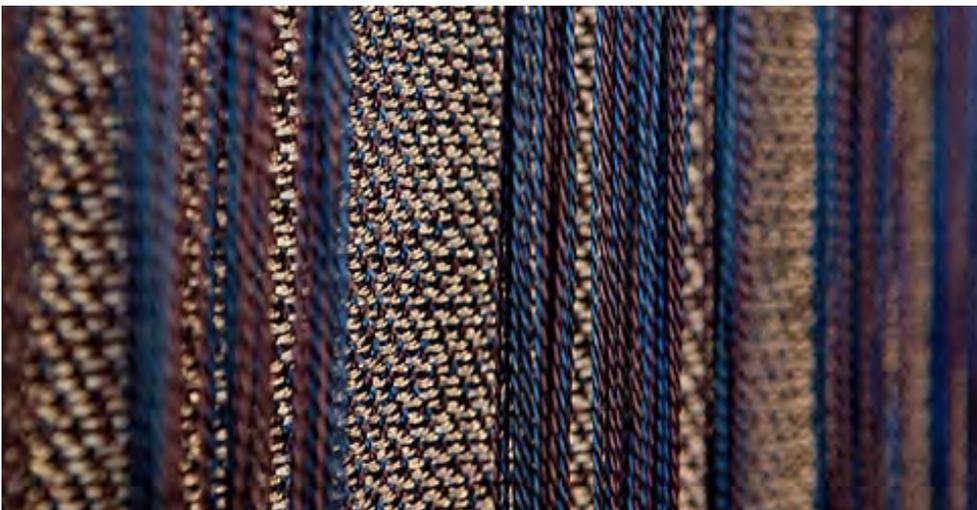
As any creative person can tell you, only part of their role is about living up to clients' expectations; the other part is about making the artist happy. For Ms. Tick, happiness comes in the form of creating connections and weaving

communities together. The exhibit on display at Gensler now illustrates that perfectly. ■

Peter Carey is president of Streamline Material Resourcing, a strategic partner for design firms and other institutions. Streamline consults on specification solutions for commercial design projects and maintains design resource libraries. he can be reached at pcarey@StreamlineMR.com or (347) 351-1000



PAPER PACKAGE AND PAPER FRINGE, TWO PIECES CURRENTLY ON DISPLAY AT GENSLER



A DETAIL OF A STAINLESS STEEL WEAVING BY SUZANNE TICK