

CITED:
 "EVERY ONCE IN
 A WHILE, A NEW
 TECHNOLOGY, AN OLD
 PROBLEM, AND A BIG
 IDEA TURN INTO AN
 INNOVATION."
 —DEAN KAMEN

07.06.20

GIVING VOICE TO THOSE WHO CREATE WORKPLACE DESIGN & FURNISHINGS

A Circular Architecture: 'Building D(emountable)' by cepezed

This week, we direct your attention to a project from the Netherlands – a modern, sustainable, *fully demountable* structure in the Dutch city of Delft. The structure, located on the site of a historic, monumental building complex, is owned by **cepezed**, an agency with expertise in the development, the design and the realization of buildings. The project is a real-life example of circular architecture and design at work.

FULL STORY ON PAGE 3...



The Design-Decision Theory

Decision-making is fundamental to work in other professions, but it means something different in design. When we design something or some place, unique influences act upon the mechanisms for our choosing from alternatives and the making of decisions. These mechanisms haven't a home in the voluminous writings on formulaic decision-making, but why? Because decision theory in design has an X-factor, and we call it *design thinking*. officeinsight contributor **Stephen Witte** dives deep into decision-making.

FULL STORY ON PAGE 913



Concurrents – Environmental Psychology: The End of Curation

A recent article in *The New York Times* ("Everyone's a Curator Now") made the case that the term "curate," in all of its various verb forms, is now problematic: "The word's overuse has left it almost devoid of meaning." Design psychologist Sally Augustin weighs in.

FULL STORY ON PAGE 20...



The Design-Decision Theory

by Stephen Witte

To design is to choose and decide. It's fundamental to work in other professions, but that's where the similarities end. In design, unique influences act upon the mechanisms for choosing from alternatives and the making of decisions.

These mechanisms haven't a home in the voluminous writings on formulaic decision-making, nor will these words likely be mistaken for a scholarly work. Why?

Because decision theory in design has an X-factor about it. It's called design thinking.

Ask **Duff Goldman**, the famed cake-making chef extraordinaire, entrepreneur of Charm City Cakes fame and celebrity judge on the Food Network's "Spring Baking Championships."

At a book signing a few years ago, he related a story about design thinking versus conventional business thinking. "Give a problem to 20 MBAs," Mr. Goldman said, "and you'll get the same solution 20 times."

Then he said, "But, give a problem

to 20 designers, and you'll get 20 different solutions with all of them workable." His proof of concept? At least one among his Baltimore team has a design degree.

To possess the degree or background is one thing. Witnessing the assortment of products from its labors is another. Individual experiences, interpretational nuances and evolving needs infiltrate the application of one's design mind to the project at hand.

Helping to explain this is **Sally Augustin**, Ph.D. She is an environmental/design psychologist, the principal of **Design with Science**, and well-known to this publication's readers for her regular columns in officeinsight.

"People with design training can respond differently to an object or an environment than people without that training," said Dr. Augustin.

An occupational hazard, yes, but why is this so? It is a difference in mentality rather than physiology.

"Everyone's biology is the same," she said. "The colors one person finds

relaxing or energizing are the same for others." Hold on: a "But" follows.

"But people with training might notice something that others wouldn't," said Dr. Augustin. In her view, design training – or design industry experience – amplifies one's sensitivities to products, spaces and environments. This training lends inevitable humanness to the design process, such as specifications.

"One tires of continuously using the same product even though it might work well for all the right reasons," said Dr. Augustin. She explained how popular and well-regarded products can experience downturns. "One starts looking around for something else because of boredom and being human," she said.

"Before long, one recognizes fewer specifications for the popular item and more for whatever is the new thing." For this reason, the market reacts enthusiastically to innovations in product, process and technique. These reactions might disguise other drivers in play.



Sandra Sampson, Vice President, Public Relations and Communications for the Color Marketing Group® and leads Simple Modern Style in Camarillo, California. Photo: courtesy of Sandra Sampson



Kent Reyling, Director, Workplace Strategies, Kimball. Photo courtesy of Kimball



Sally Augustin, Ph.D., Principal, Design with Science

The same changeable winds affect design that buffet the rest of life. Exercising their various influences are cycles of the economy, cultural shifts and even the marketing schemes of the moment. Dr. Augustin describes the decisions of trend-aware consumers. These are consumers who might replace their kitchen appliances upon hearing from an influencer that what's in there is out-of-date. If marketing compelled one's purchase of a specific color or finish, then one might be similarly compelled to replace it when marketing announces the next new thing. Or, to replace it might be dependent on what is the new model.

"Seeing some colors is energizing, while calming comes from other

colors," said Dr. Augustin. But life's events can conspire to make those feelings uncomfortable because "sensory experiences influence our moods." She adds, "Certain experiences drive people to find comfort in a different color, so people might choose a relaxing color palette if they feel over-energized in a tense moment."

And, what color communicates changes. The influences mentioned as well as one's locality, living spaces and views of the outdoors shade its messages. That applies even when the messages go out unconsciously.

"Some clients don't necessarily see color as a communicator," said **Sandra Sampson**, Vice President, Public Relations and Communications for the

Color Marketing Group®. "They can be unaware of how much influence color exerts." Ms. Sampson leads Simple Modern Style, a color and design consultancy, based in Camarillo, California.

Her dual roles as a CMG officer and a practicing professional qualify her vision into color's forecasting as well as implementation. "Color is everywhere," said Ms. Sampson. "The correct color, at the right time, for the desired market, is critical to a product's success."

Where does one begin in figuring out all of those nuances? Forget about tea leaves, tarot cards and Ouija boards. Color is a profession unto itself.

"There's so much that goes into picking the right color," said Ms.

CMG color alert 2020 Key Color | **Electrum**

NORTH AMERICA



AC/DC, Electrum is all about shifting currents in the new year!

A color suggestive of alternating currents, Electrum is the 2020+ key trend color for North America at the beginning of the new decade. The complex, green-influenced gold metallic has a chameleon quality that allows it to shift between the two hues, and take on altered energy in concert with other hues. Electrum is not a chameleon color to match the background, but one to enhance it.


Electrum represents different paths as 2020 approaches, and symbolizes the complexity of the future. It is a color of shifting trends and reversals. Its color palette will enhance everything from action/recreation to home accessories and the metallic influence of its gold will touch personal care products, electronics and graphics.

2020 is the debut of Electrum. Its hue may be complex and intriguing, but it has the ability to follow numerous paths, and is a key trend color for decades of countless possibilities.

2020 KEY COLOR CONTRIBUTORS: Judith van Vliet, Sandy Sampson, Mark Woodhouse, Samantha McCrean

CMG color alert 2020 Key Color | **Feel Real**

EUROPE



It is time to Feel Real.

Feel Real the 2020+, and new decade's key trend color for Europe, is a color for life's journeys and experiences. Think of it as a color of connection and embrace. Despite our augmented, virtual, sometimes disconnected world, at the end of the day, we need to engage with life with the color that is Feel Real.

Feel Real is an Earth inspired brown, and seemingly activates the senses of sight and touch in a way that excites sensuality, freedom and surprise. You can practically guess and smell the sweetness of this clay-like color. Whether in fashion, residential or commercial spaces, in a matte or satin finish, Feel Real offers the look to quench varied desires.

Feel Real is a color that triggers the senses, imparts a sense of place and reminds us, always, to Feel Real.

2020 KEY COLOR CONTRIBUTORS: Judith van Vliet, Sandy Sampson, Mark Woodhouse, Samantha McCrean

CMG color alert 2020 Key Color | **Seed of Life**

ASIA PACIFIC



Start the year with a Seed of Life!

Seed of Life delivers a statement of simplicity and origin that captures the best mix of the best of nature, the warm, neutral, lower-decked forward thinking color trend. The Asia Pacific Key Color for 2020+ with a sense of calm and connection amidst modern the threat of modern living.

But, Seed of Life offers the simplicity of rampant technology it is the color for going off-road for exploring, and for returning to which roots. Seed of Life is the color of JOYFUL Joy Of Missing Out. It becomes the statement all happen to solid down and take down, calming breath.

Inspired by nature, Seed of Life is timeless, yet of the age. It will shine in architectural applications, both inside and out, for both residential and commercial projects. From senior clothing to services, furnishings to recent walls, Seed of Life is there to endure with its timeless hue. It will also move into fashion and accessories. With a touch of special effects, it will shimmer with metallics, or soothe with a matte finish.

Start the year and indeed, the decade, with a tranquil hue that connects to nature and leads to better, healthier lives, starting with Seed of Life.

2020 KEY COLOR CONTRIBUTORS: Judith van Vliet, Sandy Sampson, Mark Woodhouse, Samantha McCrean

CMG color alert 2020 Key Color | **Ver-de-Verdad**

LATIN AMERICA



Ver-de-Verdad is the color for evolution in the new year.

Translating how things are seen and how they are evolving, Ver-de-Verdad, Latin America's 2020+ Key Color, is an exciting new hue for the new decade. It visually suggests a reset, and leads us view everything with a new perspective to determine exciting new actions.

Ver-de-Verdad is a key trend in color and design, and life. An expressive green color, balanced with yellow and toned with black, Ver-de-Verdad is a hue that represents an increased awareness and knowledge of nature, of construction, and everything's place on the planet.

The hue suggests healing, of journey into the forest, the primal, and the connected nature of the shared ecosystem. Ver-de-Verdad is egalitarian in use, embracing all manner of designed products and spaces. Personal items, commercial design, graphics, and art, will all play canvases for its lush hue.

Aware, informed, and ready to protect innumerable environments, Ver-de-Verdad represents the ideas, and the goals, in one hopeful hue.

2020 KEY COLOR CONTRIBUTORS: Judith van Vliet, Sandy Sampson, Mark Woodhouse, Samantha McCrean

Sampson. Color choices can't occur in a vacuum. It compares with casting a play. A professional search ensues for players whose talents and qualities ideally match parts for acting, dancing, singing, or all of the above.

Just as actors animate their parts, colors animate environments. The coverings, finishes and materials play starring roles in translating an environment's vigor into scenes that embrace the occupant's humanness. Still, opportunities come along for continuing color education.

For example, an ex-automobile industry executive marveling at the enthusiasm for treatments preserving the paint's shine on a new car. He suggested that protecting the bodywork is the paint's role, adding that the protector needn't be protected while leaving as afterthoughts how paint colors define a car's character and attract buyers. Maybe this explains his separation from the auto industry.

Considering that example, it's ironic that auto industry representatives are among the Color Marketing Group's membership of around 450 entities worldwide. Other color design professionals come from coatings, consumer goods, packaging, and many more, including the design industry. These industries recognize color forecasting as an effective marketing tool when done well.

Doing the job of forecasting involves the entire membership, committing not just to color but also its commercial applications. In materials provided for this article, CMG asserts that "higher consumer engagement" results from "designing products in colors that the product's market desires." Not only does CMG gather to create the forecasts, but they also put the forecast to use back at the office.

"Every year we hold Color Forecasting Workshops called ChromaZones®," said CMG in describing the process. "These collaborations of color design

professionals across industries provide color trend stories and colors that they are seeing in their market two or more years ahead."

What emerges from their efforts is the CMG World Color Forecast™ that consists of 64 global colors, those being what members will apply to their product lines.

COVID-19 altered CMG's workshop plans but did not cancel them. Instead, CMG took the workshops online. Each one has an expert facilitator following the format from the on-site version. They've completed 14 virtual ChromaZones® year-to-date, with two more done live in the pre-COVID-19 era. CMG steers the final collaborations from these events into the 2022+ World Color Forecast™ for November release at their International Summit,

which this year will happen virtually.

"Color continues to be the number one topic of interest" in media coverage of interior design and occupant-centered research, says the ASID's 2019 Outlook and State of Interior Design. The report cites deeper interests in color, ones that implicate neurology toward data-driven understandings of color's mental effects. Not only does this up the ante for influences attributable to color, but it makes CMG's work more relevant than ever. And on a bigger stage.

"Design is for everyone, and everyone has a certain expectation of it," said **Kent Reyling**, Director of Workplace Strategies, at **Kimball** and based at the firm's headquarters in Jasper, Indiana. Driven by globalization, design consciousness has never



Planning for interaction defines the redesigned Kimball headquarters with places to connect, unwind, recharge, and refuel. Photo courtesy of Kimball.

a&d

officeinsight

been higher.

He credits the media for some of it. One can delight in a world of design on any screen. "TV and other media broadcast the newest cool stuff and the happenings in design's hot spots." From the runways of Milan and the salons of Paris to amazing handiworks of isolated island communities, all findable online.

Finding it, whatever "it" might be, online is as doable in the contract furniture arena as anywhere else. That segment is the focus of Mr. Reyling's work since the 1980s.

More than an observer of workplace change, he's been neck-deep in it. Though not in his words, it's a chronicle of industrial Darwinism.

To begin, the reallocation of floor

space away from private offices to open plan systems furniture. From that arose open plan's tragic fashioning into cubicle farms. Then, the plowing of the farms as economic devastation right-sized workforces.

Next, lean officing's vogue during benching's microbubble. Out of bursting bubbles hatched Open Plan Reloaded, a meld of workplace and homeplace. Templates wrought of that union defined coworking spaces as the delectable fusion of reading room, meeting place and pub for pay-as-you-go officing.

Nowadays, design has a different vibrancy, a different relevance from the recent past. There's an urgency to it.

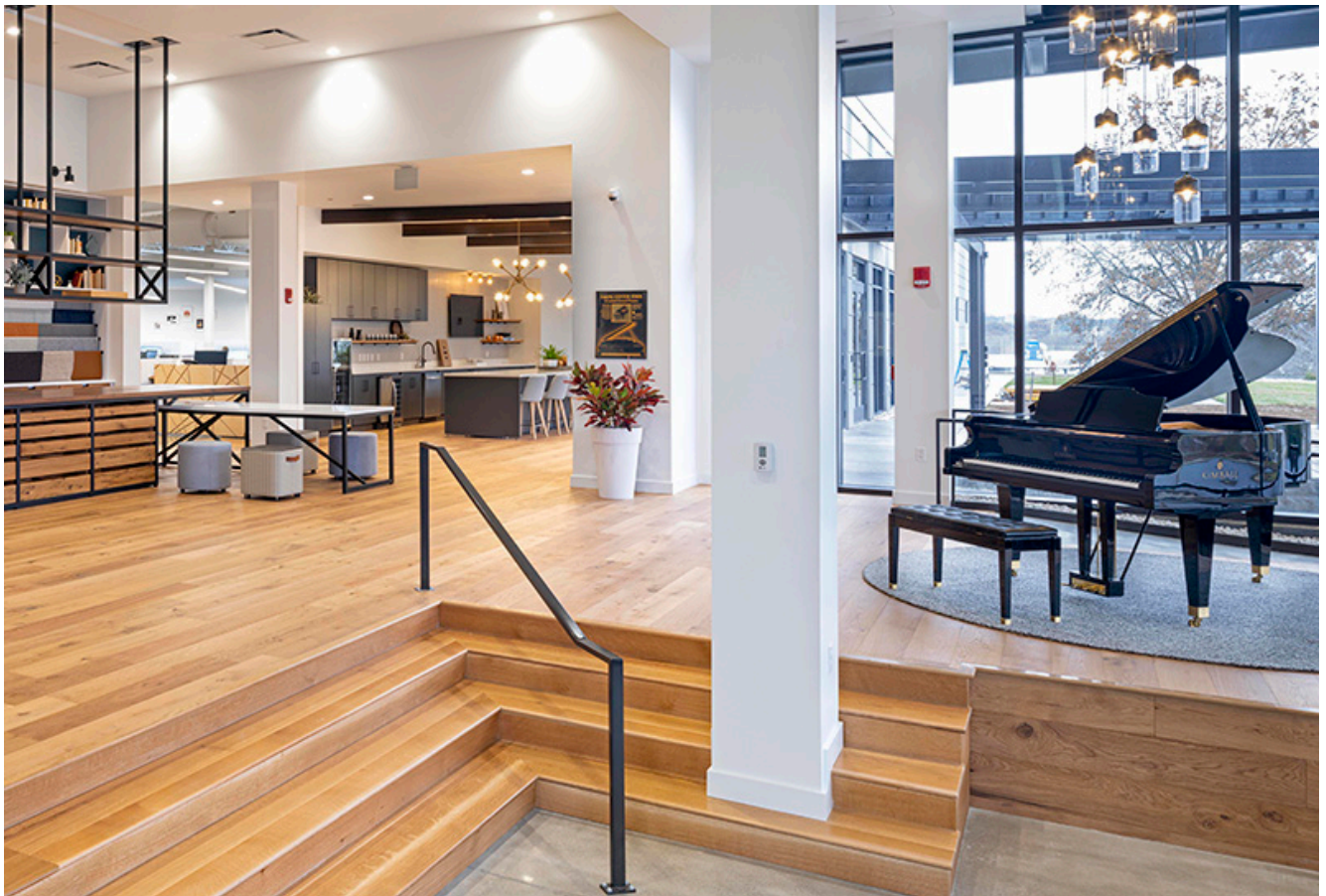
"Spaces are doing more than housing people; they are serving people,"

said Mr. Reyling. "Anymore, we're not looking just to make workers more productive or make them better processors of things."

He suggests that artificial intelligence and similar technologies are taking over routine processes.

Professor **Wilhelm Bauer** agrees. Bauer heads the **Fraunhofer Institute for Industrial Engineering** in Stuttgart, Germany. His work figures into a chapter of "The Networked Health-Relevant Factors for Office Buildings."

Birgit Fuchs, Thomas Kuk and David Wiechmann, who authored the chapter, "Adequate Office Interior Design," shared Prof. Bauer's prediction from 2017 that "routine tasks will be performed by intelligent systems in a few years."



The floorplan of Kimball's redesigned headquarters sequences distinctive spaces that support the activities of employees and visitors. The presence of the final piano built by Kimball celebrates a bygone era of company history. Photo courtesy of Kimballrecharge, and refuel. Photo courtesy of Kimball

To that, the authors added, “The human being is then mainly needed for work that requires creativity or intuition. This work requires a high level of communication and collaboration.” Unsurprisingly, they wrote about how this involves project-oriented teams whose members change over time.

From Mr. Reyling: “We’re looking for people to engage with creativity and idea generation, actions that are human-focused.” Consequently, his employer, and other manufacturers, are supplying furnishings that go beyond support for “basic functional activities.”

“The direction is activity-based design,” Mr. Reyling continued. These are “environments that are varied and available on demand to support the specific activities that need to be achieved.” He characterizes this as an approach that has taken center stage because of its focus on the wide variety of activities in today’s working world.

The furnishings need capabilities that enable these adaptations without fuss or obsolescence.

Fuchs, Kuk and Wiechmann embellished this notion in their writings. “The decisive factor is the conception of an individual furnishing solution for each company that corresponds to the tasks, processes and communication flows.”

They cite activity-based working as a driver in reassessing furniture’s role, citing what they’ve termed the “multi-room.” It’s a change-capable space ready to support whatever, whenever.

“We’ve gotten away from the thinking we’ll create a static setting to serve every purpose because that’s not the future,” said Kent Reyling. Where, in fact, does he believe this future leads?

“Furniture will become a service,” he said. “Coworking environments have made space a service, and that’s where furniture is heading.”

While furniture rentals are readily available, they are getting an update

under the Furniture-as-a-Service (FaaS) model. Among other features, it incorporates fuller transparency around the furniture’s end of usability for keeping it out of landfills.

Thinking of that sort figures into the choices and decisions that build toward a preferred design solution. There’s no formula, nor is there a right or wrong solution in design, only what’s judged best for the project. Added to the X-factor of individual experiences and interpretations, the decision theory in design will likely continue following its unique influences.

As a researcher, writer and commentator, Stephen Witte reports on what’s shaping the future for the A&D community. He’s an advocate for education in design and creative disciplines. His community activities include partnerships with museums for studies of local history, digital exhibits and public programs. Contact him at stephenmwitte@gmail.com. ■