





Equal Measure EM551™, EM552™ and EM553™ in Oldtown

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The connection between Nature and people is in our collective DNA as a company—and it is literally and figuratively woven into every square and plank of carpet we produce.

# A FOUNDATION FOR BEAUTIFUL THINKING

CHIP DEGRACE | EXECUTIVE CREATIVE DIRECTOR

Beautiful thinking. Few things are more satisfying to a designer than creating a beautiful space: one that moves the soul and inspires more beautiful thinking in the people who inhabit it.

At Interface, we talk a lot about beautiful thinking—and about the environment, sustainability and the inherent wisdom of Nature's designs. All in the context of creating a product and a planet that are good for people.

Designs inspired by Nature have been around as long as we have. What's taken shape over just the last two decades is evidence that designs that mimic Nature not only please the eye, they also change the people who inhabit them—in them people are more engaged, more collaborative, more creative. The designs promote a sense of well-being. That is powerful.

We don't distinguish between designs that are inspired by and serve the planet and designs that inspire and serve people—because they're the same. The connection between Nature and people is in our collective DNA as a company—and it is literally and figuratively woven into every square and plank of carpet we produce. And every day we go deeper into our understanding of the ways in which the natural world inspires us and the ways in which we can help restore it. And it is all driven by an empathy for people at its core.



Equal Measure EM551, EM552 and EM553 in Broad



Everywhere we go, we find a new, more authentic aesthetic, existing somewhere between made and found. One in which quality trumps quantity and less is thing off at will. When Nature is no longer regarded as a thing—rather, as an experience—then shiny and new carry less value than credible and true. The true

fine, more or less. Connectedness becomes the prime concern with proximity to the things that hold our interest coupled with the ability to switch every- nature of anything becomes fascinating and engaging.

# NEAR & FAR™ COLLECTION

Near & Far NF400™ in Driftwood and Net Effect™ B703™ in Atlantic



Near & Far NF400 and NF401™ in Walnut

Architect: IwanotoScott Architecture



Near & Far NF401 in Linen and NF400 in Mineral

Architect: IwanotoScott Architecture



Highly varied, never static or monolithic, Nature is the queen of set decoration, erecting the stage that can accommodate the most possibilities. Within built space there are individual, environmental and collective needs that must be met. A holistic design approach can connect shapes, colors and textures exponentially, providing both stimulus and respite, supporting creativity and cognitive function, from the ground under foot up.



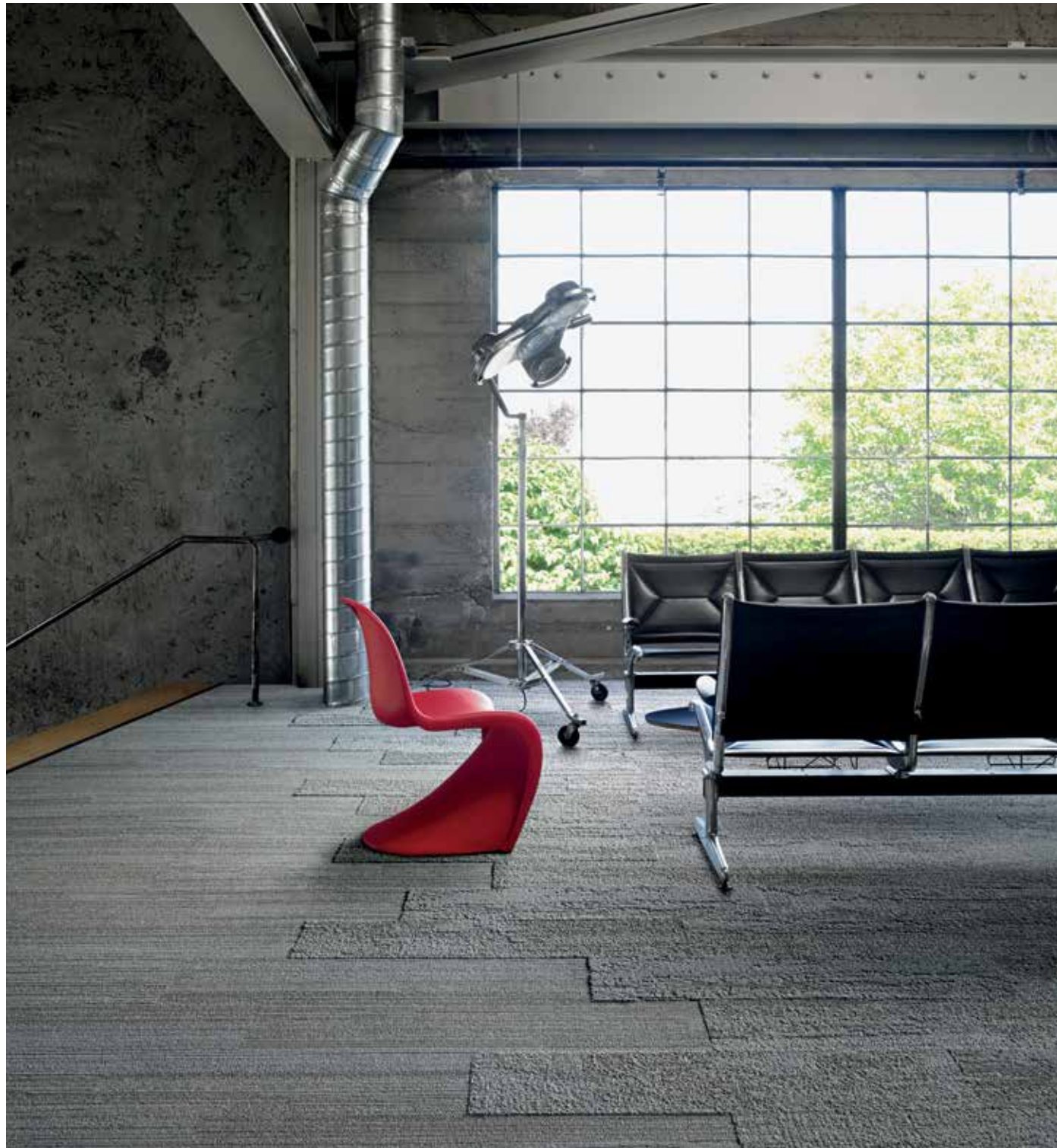
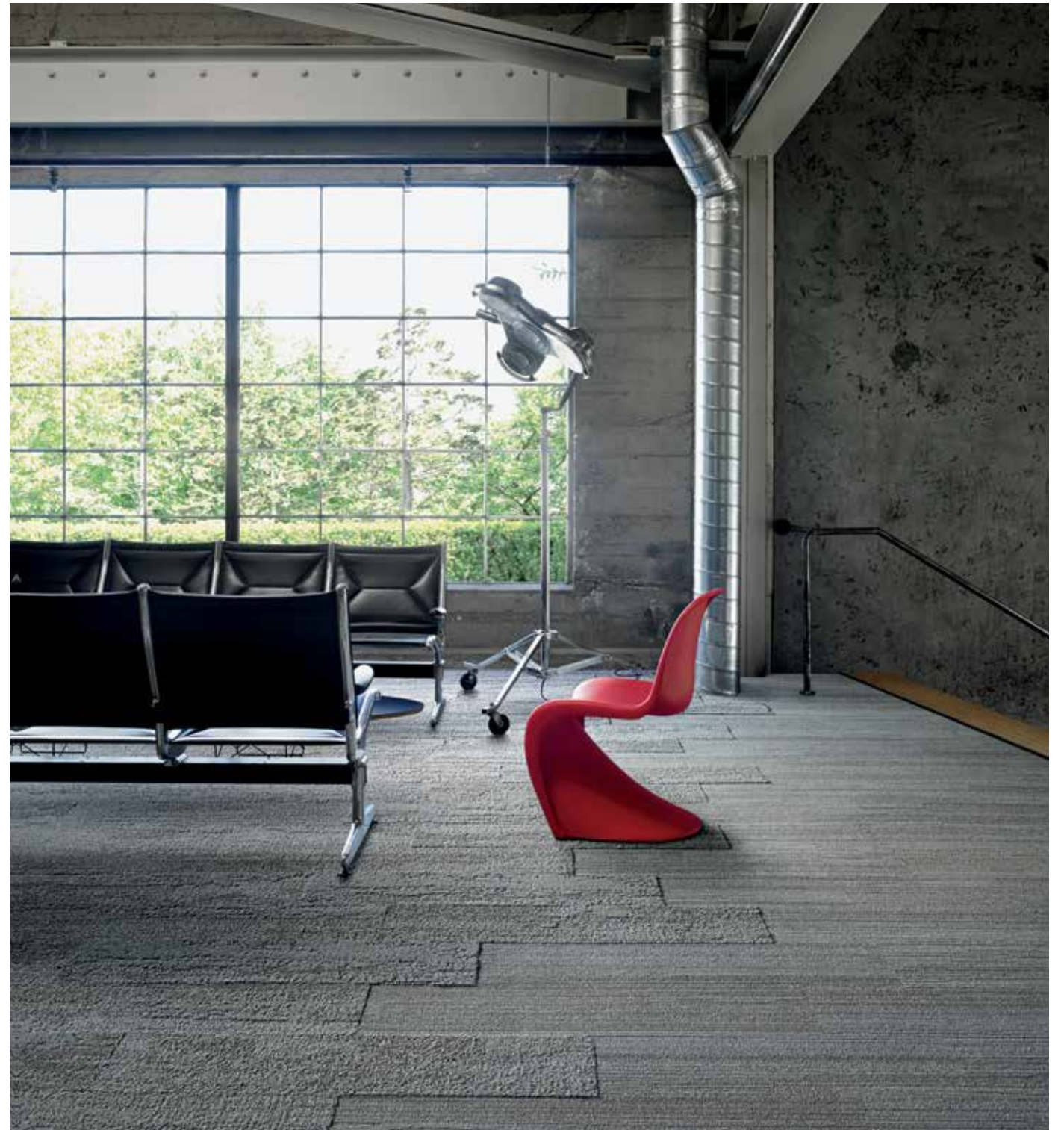
Architect: IwanotoScott Architecture

Near & Far NF400 in Linen and Felt and Human Nature™ HN810™ in Limestone



Architect: IwanotoScott Architecture

Near & Far NF401 in Wheat



Near & Far NF400 and NF401 in Felt

# NEAR & FAR™ COLLECTION TEXTURES



NF400 | FELT



NF401 | FELT



# NEAR & FAR™ COLLECTION COLORWAYS

WHEAT  
NF401

HEMP  
NF401

DRIFTWOOD  
NF401

LINEN  
NF401

FELT  
NF401

SHALE  
NF401

MINERAL  
NF401

WALNUT  
NF401





Near & Far NF400 in Driftwood



Near & Far NF400 and NF401 in Hemp



Equal Measure EM552 in Broad Ave.

# CONNECTION TO NATURE

AN INTERVIEW WITH SIR CARY COOPER

As some of the world's most forward-thinking designs seek to integrate the efficient ingenuity of some of Nature's rarer creations, the case for incorporating the most basic of natural elements – sunlight and green plants – has reemerged with renewed vigor.

The findings of a survey of 7,600 workers in 16 countries led by Sir Cary Cooper, Professor of Organizational Psychology and Health at Lancaster University and co-founder of Robertson-Cooper, make the unambiguous case for biophilia in the workplace. According to the survey, workplaces that incorporate natural elements, such as greenery and sunlight, report productivity levels 6 percent higher than those without these elements.

The productivity boost adds up to compelling numbers. According to one example in Cooper's report, while it can cost about \$1,000 to shift the position of a workstation in one office so that an employee's peripheral vision can take in the window view, the resulting 6 percent increase in the employee's call processing capacity equaled about a \$3,000 return.

Still, only 42 percent of the employees surveyed report having live plants in their offices and 47 percent report having no natural light.

"Working in an office is not where we come from," said Cooper. "Offices are intrinsically antithetical to our nature."

It's not surprising that the advantages of biophilia in the workplace don't equate exclusively to the hard measure of productivity gains. Employees in the Robertson-Cooper survey reported a 15 percent increase in creativity, along with a 15 percent higher level of well-being when working in spaces with natural elements—two measures typically associated with job satisfaction and engagement.

Perhaps most remarkable about the survey results was their consistency, said Cooper. The countries included in the survey are at varying stages of urbanization, and though some preferred greenery and others water ponds or sunlight, the longing to bring the outside inside and the corresponding boons to productivity, creativity and well-being were universal.

# BUREO

NETTING A BETTER SKATEBOARD

The whimsy of a Bureo Minnow skateboard, with the raised scales that pattern its deck and its fishtail back-end, belies the serious mission it serves. At the core of each Minnow is 30 square feet of recycled fishing net that otherwise may have found its way into the tons of plastic that litter our oceans.

Bureo founders Kevin Ahearn, Ben Kneppers and David Stover didn't set out to build a skateboard company that also happened to be sustainable. In a twist on reverse engineering, their primary impetus was to build a sustainable business. The decision to make skateboards its product came later.

"To make a sustainable business model," said Stover, "we knew we had to make a product from collected materials, and we knew there was an abundance of potential materials in the ocean."

Specifically, there are 269,000 tons of plastics in our oceans, and five to 13 million metric tons more make their way there each year. Ten percent of that is estimated to be derelict fishing gear. Kneppers had prior experience in Chile and knew the country not only had an excess of discarded nets but lacked a recycling solution for them. After establishing the means to convert nets into suitable raw materials for skateboards in the U.S., the end-to-end

manufacturing process—from recycling and repurposing through skateboard production—became based in Chile.

Results were immediate: in 2013, Bureo collected two to three tons of fishing net. In 2014, they reached seven tons—and the company expects 2015's total to be a multiple of that number.

"That part of what we're doing isn't innovative—recycling has been around for decades," said Ben. "But we can go further and create a net positive impact in our communities."

In Bureo's case, this translated to a partnership with Chilean fisherman and fishing communities. Artisanal fishermen are paid an hourly wage for time spent harvesting nets and a price by weight for nets turned in for recycling. Larger commercial fishing operations direct the money Bureo pays for their nets to foundations that serve local fishing communities.

In speaking to future entrepreneurs and other companies, Kneppers says the Bureo message is simple: "We know we can't solve these problems on our own. You are at your best when you work to improve something you feel passionate about—for us, it was our personal connection to the ocean. By working together, through these passions, we can truly address these global issues. Our goal is to catalyze this change"





“You can tell a story in an appealing, engaging way that will connect people, even if the story is a serious one. It’s okay to have fun.”

# GONE FISHING

AN AWARD-WINNING INTERFACE COLLABORATION

Let’s get together and raise a glass to the ocean.

Visitors to the Gone Fishing Bar at Belgium’s Biennale Interieur 2014 could relax and toast the Earth’s waters beneath rolling fishing nets and buoy-like lamps, resting on curved blue seats, each a small breaking wave. Created by Swedish architects Fritz Håkon Halvorsen, Marcia Harvey Isaksson and Charlotte Ryberg, the bar paid tribute to small fishing villages, while fostering a serious conversation on sustainable fishing practices.

“You can tell a story in an appealing, engaging way that will connect people,” said Ryberg, “even if the story is a serious one. It’s okay to have fun.”

The design for Gone Fishing, which incorporated Interface® products made from recycled fishing nets, was awarded first prize in the Biennale’s Space category. More than 10,000 people visited the bar over the course of the Biennale.

To the ocean’s good health: cheers!



# CASTING A WIDER NET

NET-WORKS® EXPANDS TO CAMEROON

In West Africa, 30 miles south of Cameroon’s largest city, Douala, lies the Lake Ossa Reserve—home to nine lakes and more than 20 islands, a refuge for West African manatees and other freshwater species, and now the newest Net-Works partnership.

Established in 2012, Net-Works seeks to address the global issue of discarded fishing nets while benefitting the environment, the

communities and Interface, which uses fibers created from the recycled nets in its carpet tiles. Net-Works originated in the Philippines and has so far harvested more than 136,000 pounds of net.

Like the Philippines partnership, Lake Ossa Reserve community members will earn supplemental income for collecting nets. Training is underway and net collection is slated to begin later in 2015.



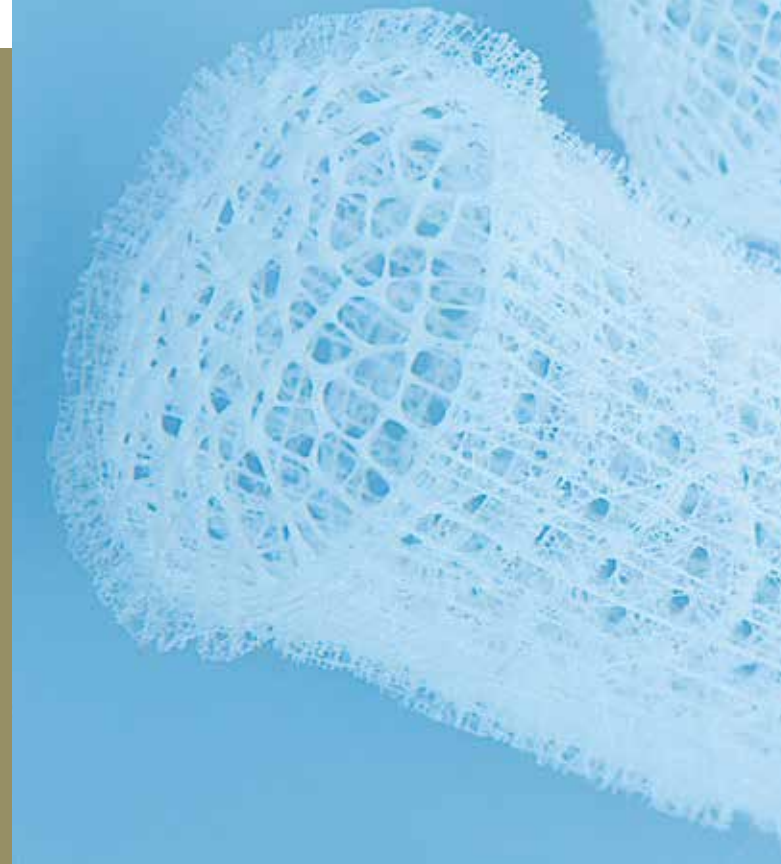
# BIOMIMICRY & THE BIOMIMETIC OFFICE BUILDING

AN INTERVIEW WITH MICHAEL PAWLYN,  
ARCHITECT & AUTHOR

In The Biomimetic Office Building, lighting takes its inspiration from the translucent four-eyed spookfish and a spindly-legged cousin of the starfish, the brittle star, both deep ocean dwellers. The building's glazed glass exterior nods to a mollusk's iridescent shell, while our own double duty spinal column is echoed in support columns that also encase the building's energy systems.

To Biomimetic Office Building designer, architect Michael Pawlyn, the natural world teems with models of brilliant design efficiency. Pawlyn's book, *Biomimicry in Architecture*, inspired and challenged architects, urban designers and product designers to look to Nature for beautiful models of resource efficiency.

It also called for them to move beyond sustainability, which Pawlyn characterized as "minimizing the negatives," primarily of resource and energy consumption, versus the regenerative model that is biomimicry. The Biomimetic Office Building is the latest project undertaken by Pawlyn and his Exploration Architecture team. The design, which uses biomimicry to rethink the workplace into a self-heated, self-cooled, self-ventilated, day-lit structure that is also a net producer of energy, will strengthen the case for biomimicry by drawing a brighter line between restorative, responsible design and cost savings. In addition to biomimicry, the project incorporates the principles of psychologist, Craig Knight, such as plants in the workplace, to address employee well-being, job satisfaction and productivity.





## “The design debate has shifted over the last 10 to 15 years from resource and energy saving to improved productivity”

“The design debate has shifted over the last 10 to 15 years from resource and energy saving to improved productivity,” said Pawlyn. While upon completion the Biomimetic Office Building promises to be one of the world’s lowest energy office buildings, energy costs are tiny compared to employee costs, such as salaries. And according to Pawlyn, design of The Biomimetic Office will maximize substantial human resource investments through gains in productivity of as much as 25 percent.

This grounded, practical cost-benefit equation, however, belies the project’s ingeniously fantastic soul. The building infrastructure, for example, is modeled on the bone structure of birds and cuttlefish. Everything about a bird must be light, strong and efficient to enable flight. While delicate, bird bones are actually far from fragile. In particular, their skulls are made from multiple layers of very thin bone. The layers lend strength without the added weight that could impede flight. Similarly, the layers that comprise cuttlefish bones vary to add reinforcement only where the animal needs it for movement, support or protection.

In bird skulls and cuttlefish bones, Pawlyn found that “complex forms that use minimal materials in exactly the right place,” is often the operating principle in Nature, and their ingenuity was incorporated into key structural components of the Biomimetic Office Building, the floor slabs and columns. Sections of the floor that will be “working hard” by taking on more of the stress of the structure and weight will need denser concentrations of concrete. Columns and floor slabs earmarked for lighter duty can be hollow, their voids used for secondary purposes, such as, housing wiring or temperature control components.

For further temperature control, the building design calls for intricate, identical shades, able to respond automatically and, if necessary, separately to changes in light the way plants such as the mimosa pudica, or sensitive plant, and Venus flytrap move in response to touch or other external stimulation. Another tropical plant variety, the epiphytic anthurium, which grows on other plants close to the rain forest floor and efficiently captures and makes use of scarce sunlight, is providing food for thought for a subsequent phase of the Biometric Office Building design.

In consultation with work space designers and psychologists, biologists and even primatologists, Pawlyn and Exploration Architecture continue to seek innovative design solutions that draw upon the billions of years of wisdom found in Nature, challenging not just our thinking about the final product or outcome, but the very process by which we arrive there.

“Don’t start with reality, start by identifying the ideal and then compromise as little as necessary to meet constraints of budget and buildability,” says Pawlyn. “If you don’t start by identifying the ideal then you’re very unlikely to find breakthrough ideas.”

# NARRATIVES™ COLLECTION

Impulsively, we seek patterns then we steep them with meaning and intention. We imagine attached history and regard them as familiar. In this way, decoration can imbue space with the stories that transform our surroundings and add significance to our experiences. Biomorphic forms and patterns, in particular, present an easy analog to the enlightening effect of natural environments. So compelled are we to put down roots for our spirit to thrive, that even a well-chosen throw pillow will do.

st/co

Narratives NS230™ in Chai







Collaboration is a multiplier. Two heads think like four. Minds meet and kick off a light show of synapses firing and leaping, energy moving in arcs, flowing in and collaboration is in evidence on the screen, the paper, the canvas, loom and floor.



and around in jetties and overflowing and compelling action. Then four hands create like eight or—when there's a serious groove—even 12, and the





Narratives NS231 in Darjeeling



Narratives NS230 and NS231 in Fennel



Work happens here. And there, too. The modern office has been deconstructed. Rules about what happens at work and when and what even constitutes work in the first place have changed. Work looks like a coffee shop or a living room or a garage. Work happens on screens, and in workshops, meeting rooms and studios. It's whatever locale gives your ideas the right space in which to move around, take form and turn into something inspired, something beautiful. That's work.



Narratives NS231 in Sesame and Urban Retreat™ UR203™ in Stone



Walk the Plank™ in Beech and Narratives NS230 in Ginseng



Narratives NS230 in Ginger

# NARRATIVES™ COLLECTION TEXTURES



NS230 | GINSENG



NS231 | GINSENG

# NARRATIVES™ COLLECTION COLORWAYS

CHAI  
NS230

WASABI  
NS230

SESAME  
NS230

OOLONG  
NS230

GINSENG  
NS230

DARJEELING  
NS230

FENNEL  
NS230

GINGER  
NS230



# THE RETURN OF SIMPLIFIED DESIGN

AN INTERVIEW WITH DAVID OAKEY, OWNER, DAVID OAKEY DESIGNS

With more than 54 percent of people in the world living in urban areas and the majority of us now spending close to 90 percent of our lives indoors, it's little wonder we long for Nature and the outdoors.

For some time, research has been pointing to the link between bringing the outdoors indoors or natural-inspired working environments and employee productivity and engagement, yet for some period of time, many high profile work spaces themselves didn't support the findings.

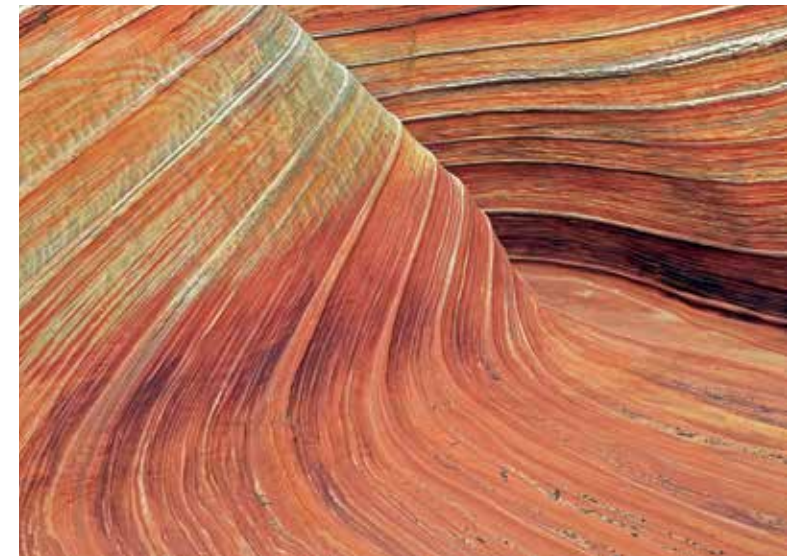
"Interiors became dominated by very bright, vibrant colors and open spaces," said David Oakey, principal of David Oakey Designs and head of product design for Interface. "There's a 'wow' factor there, which is what we thought was needed to attract and retain sought after young talent. But we went too far."

Long an advocate of biophilic design, Oakey believes what people seek and even need in their workplaces are design palettes that mimic savannah earth tones: "These are the colors people feel connected to over sustained periods of time."

But Oakey hastens to add that color is not receding from the workplace entirely—nor should it. When the impact of color is fully understood—such as the calming effect of pink and the stimulation of yellow—using it judiciously or for areas with specific purposes can create flexibility and variation in a space.

Oakey sees further momentum in the return to Nature as inspiration and connection beyond color and into form, pointing to the resurgence of two iconic chair designs as examples—Hans Wegner's Round Chair and Naoto Fukasawa's Hiroshima Chair—each with almost bare, natural wood finishes and distinctly simple curves that mimic branches or the curve of tree trunks.

As for Oakey's own work, his passion is thematically evident in three of his hallmark collections for Interface—Near & Far, inspired by the driftwood and stone of Big Sur; Equal Measure, echoing the common cobblestone seen around the world; and Narratives, with inspiration from Asian Zen design.



# EQUAL MEASURE™ COLLECTION

Walk to the park. Breathe deeply and take note: now you are thinking more clearly, the light and the air invigorate you and you feel less stress. That's because Nature provides the ideal conditions for us to be at our best. Now invite Nature inside and watch how her methods transform the way we design and build. And most importantly, witness how spaces infused with her influence light up the people who live and work within them. Bring Nature indoors and see a happier, more creative society. Let Nature be the foundation for your next project and know you've created a space for inventive, productive, beautiful-thinkers to thrive.



Human Nature HN810 in Nickel, HN830™ in Kiwi and Equal Measure EM553 in Main Blvd.





Equal Measure EM552 in Union Ave. and Main Ave. and EM553 in Oldtown Blvd.



Equal Measure EM552 in Union Ave. and Urban Retreat UR202™ in Granite



Equal Measure EM552 in Park Ave. and Human Nature HN840 in Punice



Equal Measure EM552 in Park Ave. and Human Nature HN840™ in Punice



Equal Measure EM551 and EM553 in Union



Equal Measure EM551 in Market St.

# A RAY OF HOPE

RAY C. ANDERSON FOUNDATION GLOBAL DESIGN CHALLENGE

How would Mother Nature design a company? When posed by Interface founder Ray Anderson in 1994, that question became part of the radical conversation that would reshape the company he founded. In 2016, this kind of radical thinking will guide criteria for the first-ever Ray of Hope prize in recognition of inspired biomimicry-based solutions.

“Don’t look at images of Nature,” encouraged Janine Benyus, founder of the Biomimicry Institute and a member of Interface’s Eco Dream Team. “Look at her organizing principles.”

Back in 1994, founder Ray Anderson had his “epiphany”—a sea change that would reinvent Interface, then in its 21st year. At that time, biomimicry was not yet the phenomenon it is today, but its underlying principle—looking to Nature’s design systems to solve problems—was intuitive and embraced by Ray. He challenged the company to become sustainable, but no one could know how a carpet company might accomplish it. After all, we were so dependent on petroleum for energy and inputs that we might as well have been an extension of the

oil industry. The spark for change lay in the simple question—How would Mother Nature design a carpet tile?—and the results are compelling: 50 percent of Interface materials are from bio-based or recycled sources.

By establishing the \$100,000 annual Ray of Hope prize, the Ray C. Anderson Foundation, in association with the Biomimicry Institute, will recognize students, designers or other visionaries who are developing market-ready, scalable, biomimicry-inspired solutions. The prize complements the Global Design Challenge, also sponsored by the Foundation and the Biomimicry Institute, which launched in 2015. The first two years of the Challenge are focused on solutions to improve global food security, and will progress every two years through other global challenges.

Both the Challenge and the Ray of Hope prize are designed to drive great ideas out of the lab and into the market where they can make the biggest impact.

As Ray would say, “So right, and so smart.”





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# INTERFACE TO ZERO

REACHING MISSION ZERO®  
INTERFACE EUROPE LEADS THE WAY

## *An Accelerated Route to Zero*

In 1994, Interface founder Ray Anderson announced Mission Zero, an audacious goal to eliminate any negative impact the company may have on the environment by 2020. In 2014, Interface achieved major milestones on the Mission Zero journey on two fronts: 50 percent of raw materials are from recycled and bio-based sources and 45 percent of its energy comes from renewable sources. In addition to this progress, the European business reached even more significant milestones toward our 2020 goals, including a whopping 98 percent reduction in greenhouse gas emissions.

## *100% renewable energy*

Interface Europe's Scherpenzeel manufacturing site celebrated an important first, as the first factory globally to be powered by 100 percent renewable energy, including both electricity and gas. Biogas created through fish digestion and chocolate waste is produced just 35 km from the site, upgraded to natural gas quality and put back onto the national grid. Since 1996, energy used for each square meter of carpet produced has been more than halved.

## *Virtually zero water*

By upgrading to a water recirculation system, the site uses virtually zero water in manufacturing. Since 1996, water usage has declined 93 percent in European manufacturing.

Across Interface's European manufacturing facilities, the amount of waste sent to landfills is zero.



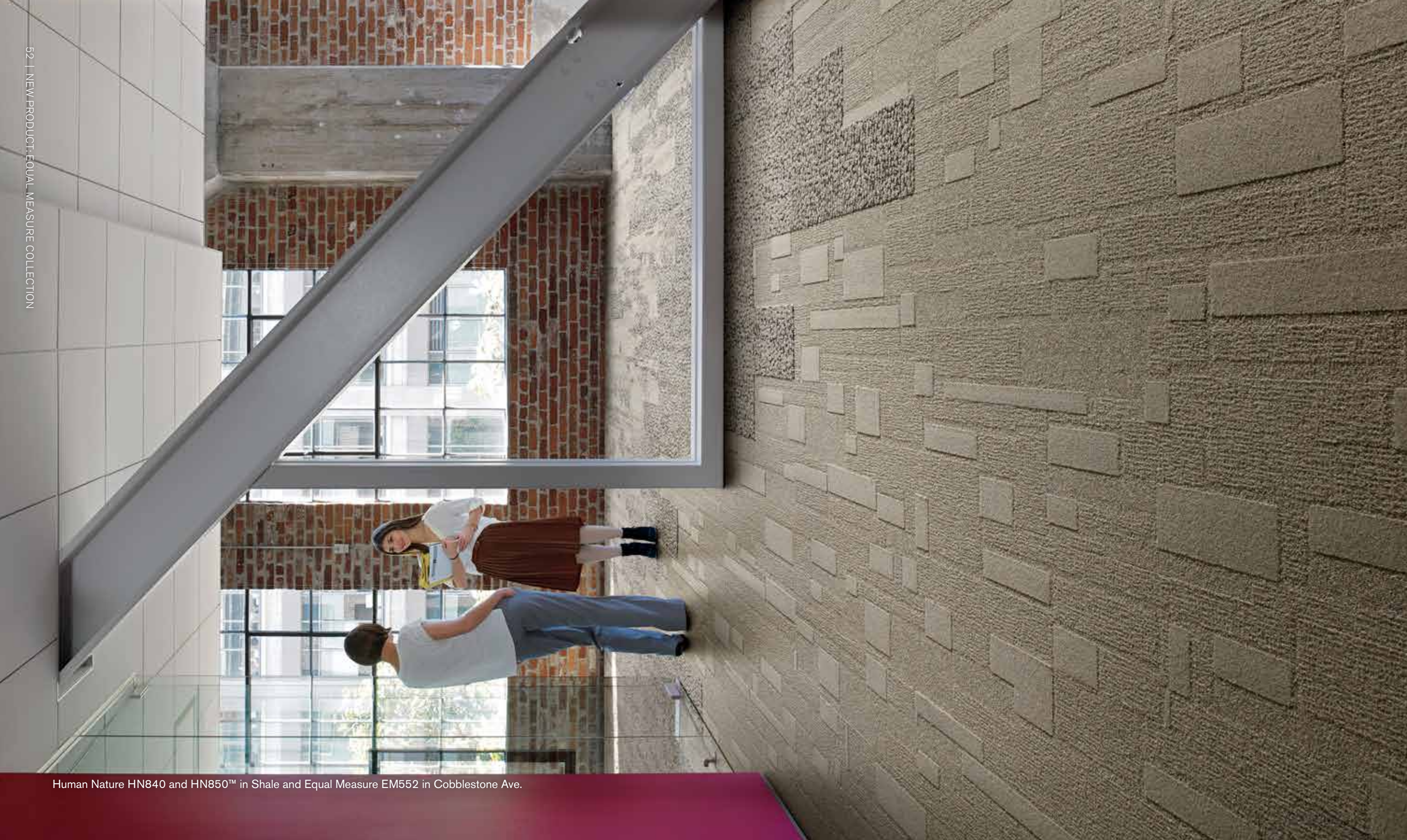
The tide shifts. The euphoria over EVERYTHING RIGHT NOW! gives way to a craving for quiet. The psychological noise and mental fatigue that immediate balance our rhythms and allow us to think. Duh. Neutral, more subdued palettes easily create areas of refuge and calm within a highly charged space and

information brings must be offset. Through the clutter, an essential truth becomes clear: what's required is a space that feels safe, providing the ease to provide the measure of quiet and introversion required to process and produce.

Equal Measure EM551 and EM552 in Hill



Equal Measure EM552 in Park Ave. and EM553 in Oldtown Blvd.



Human Nature HN840 and HN850™ in Shale and Equal Measure EM552 in Cobblestone Ave.



Equal Measure EM551, EM552 and EM553 in Park



Equal Measure EM551 in Hill St. and Net Effect B601™ and B602™ in North Sea

Equal Measure EM552 in Park Ave.



# EQUAL MEASURE™ COLLECTION TEXTURES



EM551 | HILL ST.



EM552 | HILL AVE.



EM553 | HILL BLVD.

# EQUAL MEASURE™ COLLECTION COLORWAYS

COBBLESTONE  
AVE.  
EM552

MARKET AVE.  
EM552

PARK AVE.  
EM552

OLDTOWN AVE.  
EM552

BROAD AVE.  
EM552

MAIN AVE.  
EM552

HILL AVE.  
EM552

UNION AVE.  
EM552





Let's be artists! Set the lens to panorama view and observe the possibilities. The wide open take allows us to pull visual nourishment from a broader landscape, through textural and format changes, and varied tones and hues. Perhaps the most desirable view of all is that of the savannah, a long, unobstructed view that

We depend on the potential of all things to feel motivated and enriched. Materials can be combined to enliven an open plan—defining unique spaces includes both this idea of prospect as well as places of refuge, in Equal Measure.



# A BETTER WAY

FOLLOWING NATURE'S MODEL

A better way is about the journey—our journey. Interface isn't a company of biophilia experts— we're students alongside many in the design community, all considering the ways in which Nature inspires, informs and improves what we do. We're looking to better understand how biophilia is interpreted and represented around the globe—what makes each community's take unique? What do we share?

Be a part of the growing global biophilia movement. Bring your work and ideas to **HumanSpaces.com**. Every project, every case study, every discussion moves us all further along the journey.



Equal Measure EM552 and EM553 in Main, Near & Far NF400 and NF401 in Felt and Human Nature HN810 and HN840 in Limestone



**Interface®**

A Foundation For Beautiful Thinking.

join the conversation: [beautifulthinkers.com](https://www.beautifulthinkers.com)

Walk the Plank in Beech and Narratives NS230 in Ginseng