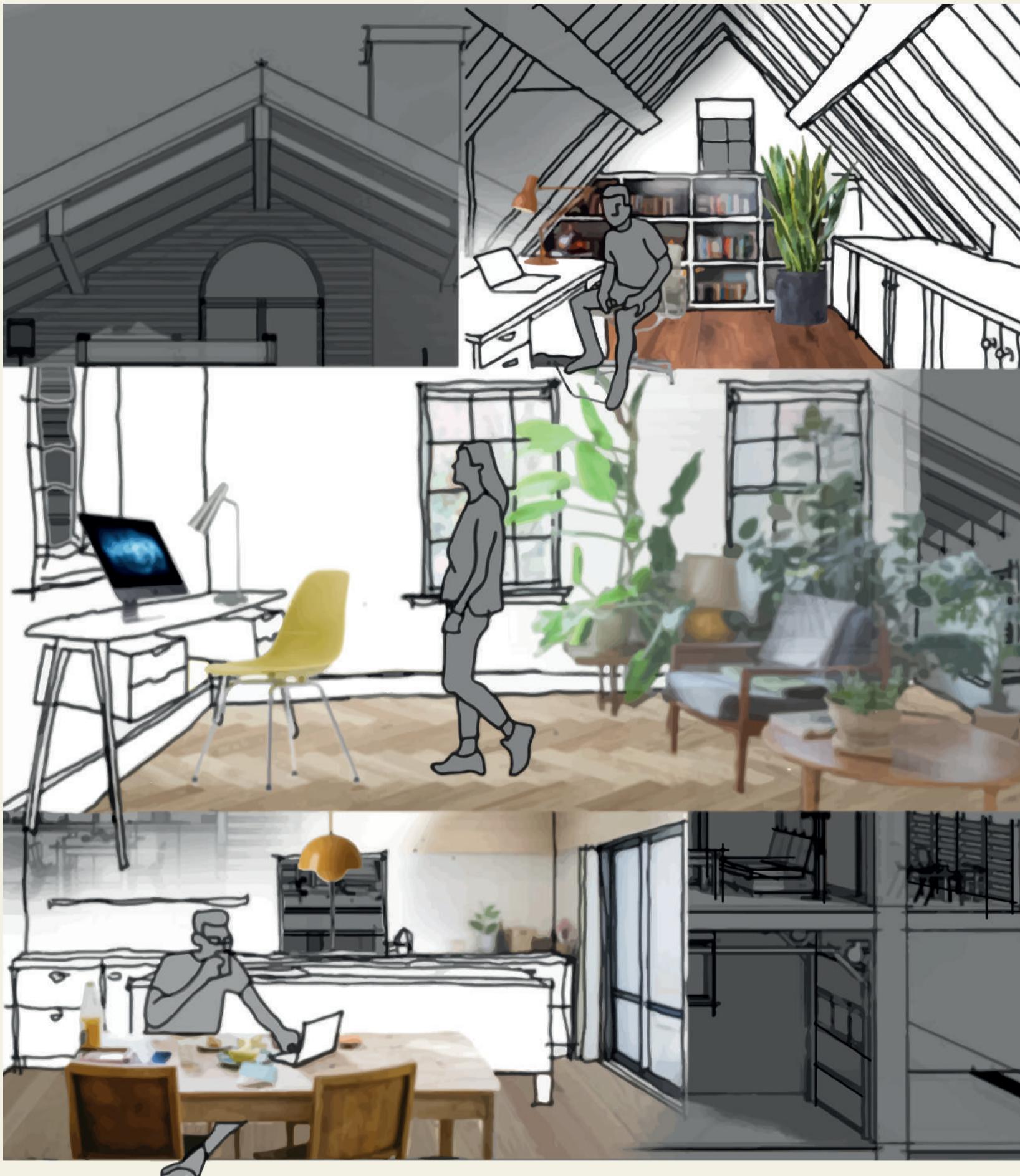


TED TODD



JOURNAL

THE GUEST EDIT

WELCOME TO THE GUEST EDIT



Hand drawn by Louise Potter

Firstly, I hope you are all keeping safe and well.

Undoubtedly the events of the past year have affected us all in unfamiliar ways. We've all had to respond and adapt to the changing landscape of daily life.

Here at Ted Todd, we have been using this time to expand both our product offering and team expertise ready for the lifting of restrictions. We are working on some exciting new projects and feel optimistic about things returning to normal.

But what will the new normal look like? What changes will stay with us long-term and how will this affect interior design going forward? Will there be new ways of thinking about our homes which will see us renovate to accommodate working from home space and are we embarking on a new era of commercial design considering social distancing?

We decided to reach out and gain insight from some of the very best industry voices in the creative design community.

I would therefore like to welcome the collaborators to our latest Journal: The Guest Edit.

► **Edwin Heathcote**, architect and design critic for The Financial Times

► **Mathilde le Villain**, founder at La Villaine, an interior design led creative studio

► **John Beckmann**, founder and creative director at Axis Mundi Design, NYC

► **Jen Bernard**, founder and managing director of Bernard Interiors

As the industry works towards opening up again, we continue to push boundaries, re-imagine the wood flooring industry and inspire our customers across the world.

Robert

Robert Walsh
Founder of Ted Todd

As always, we welcome your feedback
marketing@tedtodd.co.uk

IN CONVERSATION: EDWIN HEATHCOTE

Robert Walsh had the pleasure of talking to Edwin Heathcote. Edwin is an architect, designer and writer living in London. He has been the architect and design critic for The Financial Times since 1999.

**Eddie, thank you for joining me today, how are things with you?
How have you been during the current situation and have you found new and interesting things to write about?**

I usually travel a lot but haven't been anywhere for 6 months so I'm sitting at my desk everyday trying to write. It's a funny situation because so much of what would have gone on The Arts page just isn't there at the moment. In a way though, architecture is still important. We're all still inhabiting buildings or thinking about buildings, it's still a cultural form that exists, but it's kind of removed because I'm not seeing it, which makes it a strange way of writing about it.

Talking of writing, you are the author of 'The Meaning of Home', a book exploring our homes through history and how social contexts shape the way we live. Over the last year we've probably spent more time in our homes than ever before. Do you think that this has redefined what 'home' means to us and forced us to look at them in a new way?

It's probably allowing us to see the shortcomings of our homes but also it may well have made a lot of people rethink how they live. For a long time now, the orthodoxy has been a densification of the city. The most sustainable way to live is in a small footprint but living your life in the public sphere. So effectively this is a Continental European pattern of living, where we treat the city as an extension of our living room - whereas the British model was always more suburban.

You have a house; you have a front garden and there is a degree of separation between the public realm and a more car-centric way of living. There's also been a backward step now we're realizing that it's important to have some space for yourself, in your own house. Whether it's a balcony or a garden there's been a radical reassessment of the way we live, which might well inhibit the move towards a denser urban way of life in Anglo-Saxon cultures.

Is that being exacerbated by technology, in that it's enabling people not to have to work in cities and learning to have exactly the same impact without living an office life?

Yes. It's certainly enabled us to. On the other hand, I think it's reinforcing a spatial apartheid that we need to be very wary of.

It's a love-hate relationship we have with the office in the late modern era isn't it, there's a conviviality in the social contact but at the same time there's the commute so it's possible that at the end of this there will either be a complete destruction of office culture because people will have realised they don't need it. There could be an amplification where people want to live closer to where they work and just not have that commute which is one of the angst concurring things. I find it quite difficult to think what's going to happen to office culture.

I can imagine that after lockdown there's going to be a complete rush to get back traveling, to get back to the pub, back to restaurants.

But I can't quite imagine the same rush back to the office. Certainly, big corporations are going to be rethinking their real estate because it is clear that the way we were working might not have been the most efficient way.

Thinking about a time when we'll be able to reinhabit those kinds of spaces, do you think that social distancing is going to impact the designs of restaurants, pubs and wedding venues and do you think they are going to be changed for the substantial future?

No, I don't think they will be. There will be a hiatus when people will be more aware and existing spaces experience a nervous period where social distancing rules will be maintained. But why do people go to restaurants? They go to be with other people. If they wanted to be on their own, they'd just be sitting at home. That's the essence of urban life and you want to go with a group of other people so there's no point in socially distancing a group of six people.

There are areas that will struggle for a bit longer. Theatre is a good example where probably the audience is older and more aware of the dangers than the average pub or restaurant goer - but I think a younger generation will be desperate to get out to a club and be in contact with other human beings. I think there's a real urge for that.



Husk | Herringbone, Warehouse Collection, Ted Todd

» Climate change has been a big topic for many years now and in 2020 the world was seen to be responding like never before. I'm sure we can agree, we all need to be more aware of the impact our actions have on the planet.

What do you think we should be considering when creating a blueprint for sustainable design?

The biggest one is not to build new buildings. The worst thing you could do in design is to demolish a 10-storey concrete tower to build a 20-storey concrete tower. That's not really sustainable because all that embodied energy is going to take centuries to compensate for.

From an architectural point of view the most tangible thing we can do is look seriously at reuse. I think the housing industry has been appalling because it's a commodity business. So, what they want to do is to build identical units on Greenfield sites and that model is a hundred percent unsustainable. We have to look at what we have, and we're going to potentially have a lot of commercial buildings or offices where businesses have gone bust, and a lot of businesses will realise their footprint is too large. Should some of that commercial space be converted to residential space? Obviously, the government's looking at legislating for that. It's not ideal but if we're looking seriously at sustainability, we have to look at reuse and how we can use what we have. There is a lot of build fabric in this country, from Victorian industrial infrastructure to streets full of half empty houses. We're also quite greedy for space relative to European and continental countries or Asian cities and we use a lot of space per person and we're going to have to look at this if we want to think seriously about sustainability.

Do you think the planning system has a role to play there?

Ted Todd reclaim a lot of old woods from demolished buildings and what strikes me is there's no regulation to force somebody who is knocking a building down, to reuse those materials in the construction of a new building, even in the replacement building.

Absolutely.

SUSTAINABILITY



De-nailing old reclaimed wood, ready to be reused.

I think reuse is totally possible to do. You could easily make it part of the planning system. You would need to reuse a percentage of the demolition materials one way or another. I think that it would have a positive impact at making us all look harder at demolishing what we've already got.

It's not just legislation regulation that doesn't help, it's that it actually obstructs reuse. There is VAT applicable to restoration and conservation and no VAT to new build. Regulation and legislation need to be looked at very seriously and the house building industry needs to be looked at too because it's unsustainable at the moment in this country.

It's clear that the availability of new construction materials also plays an important role. I remember when learning history at school and it was probably the first time I heard about reclamation. Learning that the new Hampton Court Palace was built out of the bricks that were taken down from the old one struck me as being really interesting. You just couldn't go and find some more, so reusing was the most viable option. Historically it was the norm to reuse materials because new ones were not available.

That intellectual engagement with the material within the place, with the existing fabric and the history and the texture, the grain of time almost, always produces better architecture.

It's very easy to see when you go to industrial cities where they've been smashed to pieces and taken apart - when I see one chimney or a bit of cast iron or crane and I think, this might have been so fascinating. Maybe 30 years ago when they demolished it people had bad memories of it which were negative. Losing their jobs at the factory or mine, but in Germany for instance, they maintain that industrial infrastructure and make it into parks or art institutions. How fascinating the manifestations of that material culture are. Even if we could just save a few details from an old building, I think everything would be more interesting, more anchored in history and time and place.

» The benefits of natural lighting, good ventilation and the use of greenery indoors has been present in design for many years. It is more relevant today than ever, having been proven to improve health and wellbeing. Nature can undoubtedly make you feel good at home or in a shared space.

Are there any design principles that you would recommend when using nature in design?

I don't need to tell you about timbers but obviously timber has a dual capacity. While trees are growing, they're sucking carbon out of the atmosphere and then they serve a second life. However, we have to be very careful about the types of timber we're using.

We began by talking about the COVID-19 and lockdown and I think there will be an increasing appetite for tactility or materials that have a warmth to them. There's a contemporary trend for house plants that's very big at the moment. I think that's a manifestation of an alienation from the natural world. And if the model for the last 20 years has been a downtown New York and Singapore apartment which you reach by the elevator and your view is of a cityscape, I wonder whether that will change.

A great example of this is Heatherwick Studio's, EDEN project in Singapore. Their vision for this building moved away from a glass tower to consciously embrace natural materials, with tropical gardens integrated into every apartment.

Some design studios are doing this now as it helps to soften the architecture and make the rendering more interesting. If you add life and colour to contemporary architecture it counteracts the hardness of modern buildings. It might be seen as 'greenwash' but nevertheless it's a manifestation of an appetite for greenery and nature in design.

I think timber is a part of that same appetite. People want to see a grain and texture, they want something that's clearly not been made from a compound of chemicals in a factory, something that has depth to it. And of course, wood lasts and wooden floors, you can recycle them and reuse them, so they become a sort of furniture almost.

To me it's about how you feel when you're out in a park or out walking surrounded by nature. The work that we do is trying to make people feel like that when they're at home.

It is absolutely psychological but at the same time there is a human connection with the material, with the way it's crafted, the way it's made, the way it's grown, where it comes from, the way it wears and timber wears differently than other materials.

Edwin Heathcote

Architect and design critic for The Financial Times

To read more from our conversation with Edwin visit tedtodd.co.uk/blog/



NATURE IN DESIGN

EDEN, SINGAPORE

When Heatherwick Studio designed EDEN they created a bespoke building and visionary design for future residential architecture.

Organic shaped balconies filled with an abundance of tropical planting provide daylight, natural ventilation and welcomed shade to each apartment.

Inside natural materials and textures are celebrated with 180 million-year-old Jura limestone, slate tiles and handmade Woodworks parquet floors. Attention to detail is everywhere - the internal doors for example are milled with the map of Singapore's terrain echoing the exterior pattern perfectly.

This award-winning building impeccably marries the relationship between the natural environment and man-made architecture, and we were proud to be involved in such an incredible project.

Visit tedtodd.co.uk/projects/ to read our full case study

Images by Hufton + Crow courtesy of Heatherwick Studio



Quissac Herringbone, Aged Collection, Woodworks



WOOD THAT SPEAKS: JOHN BECKMANN

Hermann Hesse (German-Swiss poet, novelist and painter) called trees “**the most penetrating of preachers.**” Perhaps because trees are the oldest living things in the world. The world’s oldest known living one is a Dalarna in Sweden. It sprouted approximately 9,550 years ago during the last Ice Age. Its ancient root system began when the British Isles were still connected to Europe by a bridge of ice.

What is wood?

What causes the grain in wood?

Why do we feel that wood is a warm material?

Why does wood play such a vital role in architecture and the furniture we sit on?

Wood speaks because of its organic nature; it breathes, it moves, bends, twists, warps, expands, and contracts. Each piece of wood is unique, it changes colour over time, has a different character, pattern and even taste and scent. Much like us.

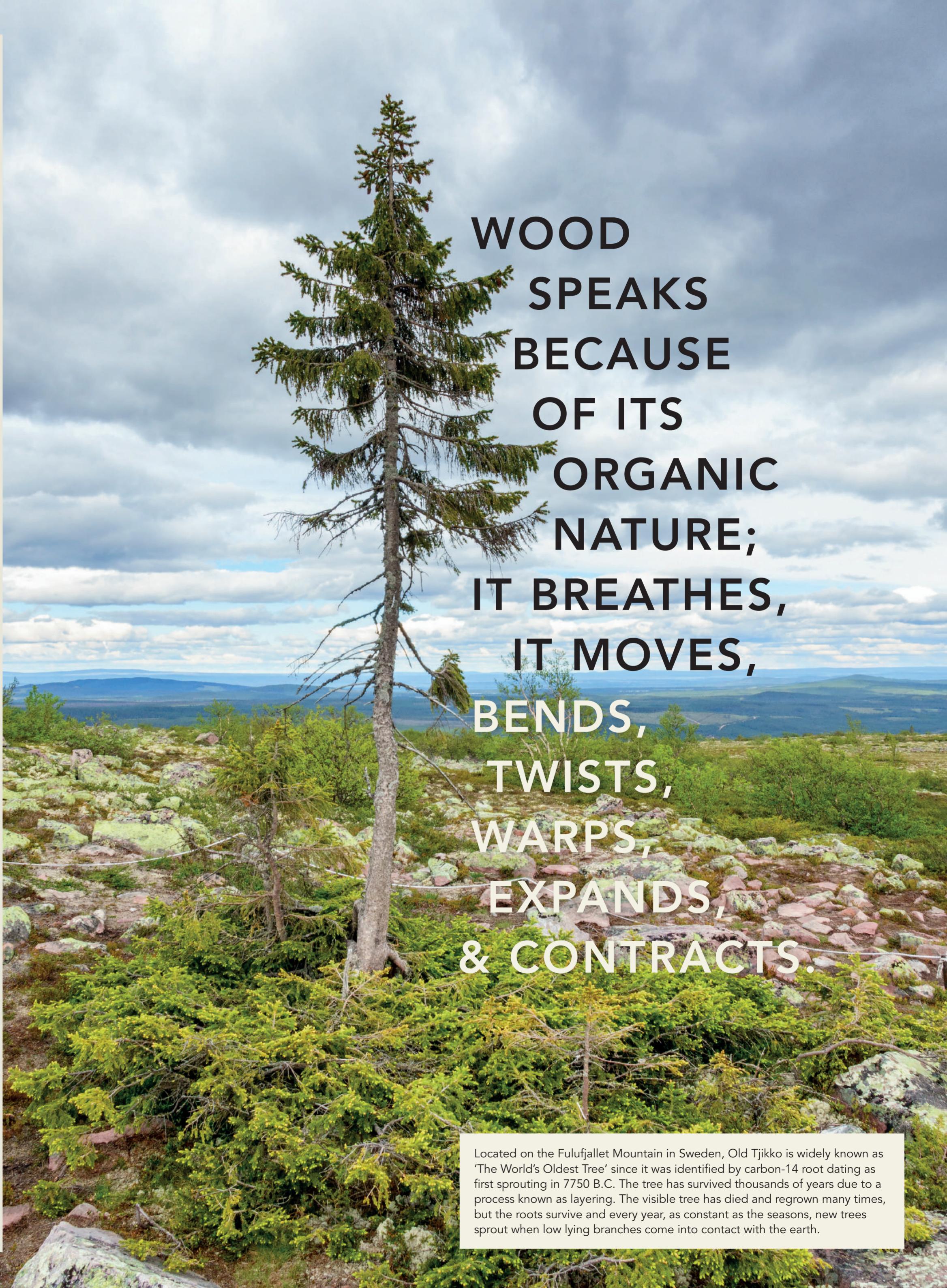
The Principles at Ted Todd understand this. Their passion and knowledge for the love of wood is self-evident. It speaks to them, and their passion speaks to me.

John Beckmann

Axis Mundi Design, NYC



*Quote credit - Hermann Hesse Wandering: Notes and Sketches 1972



WOOD
SPEAKS
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OF ITS
ORGANIC
NATURE;
IT BREATHES,
IT MOVES,
BENDS,
TWISTS,
WARPS,
EXPANDS,
& CONTRACTS.

Located on the Fulufjället Mountain in Sweden, Old Tjikko is widely known as ‘The World’s Oldest Tree’ since it was identified by carbon-14 root dating as first sprouting in 7750 B.C. The tree has survived thousands of years due to a process known as layering. The visible tree has died and regrown many times, but the roots survive and every year, as constant as the seasons, new trees sprout when low lying branches come into contact with the earth.

THE NEW REALITY OF EMOTIONAL DESIGN: MATHILDE LE VILLAIN

Artist and idealist, I approach design with pure creativity, taking a project at the root and building a unique story to create meaningful designs.

Ethics, culture and sustainability are taking the hospitality and leisure sector to a deeper level and are aspects that I value in order to enrich the well-being of end user experience and transcend through design.

Over the last year, we haven't fully managed to find a new flow; in and out of lockdown, broken habits, working from an office, working from home, dining out and eating in have all affected this. We have never been so connected to technology and disconnected to human beings. We are confused, we don't know where we are or where we are going. There's a mix of feelings between craving to go out and socialise and being scared of COVID-19 and how it could affect our family and friends. We are living with a lot of unknown questions which create doubts and can lead to anxiety.

HOW HAS THIS CHANGED THE LANDSCAPE OF DESIGN?

What formed part of our normal human nature and culture has been removed from us. We've had to adapt to live with the basics, and at the same time realise what is needed to bring more material comfort to our environments. Many of us have been decluttering our lives and rethinking our approach to health and well-being, bringing back the pleasures of life as best we can.

“
Designers have always needed to reach users on different cognitive levels, but now more than ever, they must accommodate users' needs and responses in order to make them feel safe and cared for.
”



Raw Cotton Herringbone, Warehouse Collection, Ted Todd

BUILDING TRUST THROUGH DESIGN AND OUR RESPONSIBILITY AS DESIGNERS

The key element is to predict changing needs and work with clients to develop new strategies and technologies in order to redefine spaces and update operations post COVID-19. Adapting circulation paths and keeping flexibility within layouts without negatively impacting on the energy within spaces will be fundamental.

Modular solutions could offer a cost-effective approach and help spaces adapt distancing layouts without compromising the quality of the user experience, allowing spaces to evolve with any challenges we might face in the future. Communication through wording and graphics will have to be integrated to make guests feel safe and to educate them to the new rules of the game.

“
Contactless technology will inevitably form part of design in the future, even though I secretly wish that some rebellious brands will say no and keep as much of a human connection as they can!
”



SO HOW DO WE CREATE A SEAMLESS DESIGN, NOT LETTING THE SCARS OF COVID-19 TAKE OVER THE DREAM?

Backstage interior design is not that glamorous. At the user end, it's the aesthetics that customers and clients will remember. New trends will be a response to the need of the guest, discovering, exploring, innovating, creating and being different.

Splashes of bold colours will certainly help create joyful environments and dark backgrounds will convey cosiness in more airy spaces. Mobile decorative screens will be more present and could be designed to transform spaces or be reused for a new purpose when they are no longer needed, rather than discarding them.

The use of plants in interior design is a useful tool which can be used to separate spaces in addition to cleaning the air. Delivering comfort will be indispensable and can be achieved through soft furnishings or using wider furniture to give an impression of a fuller space.

After the dull days of isolation, everybody will strive for escapism which can be expressed in different ways. Adding personal touches, telling a story or bringing some fun with crafted pieces which mark individuality will help customers to engage with the brand.

POSITIVELY THINKING FORWARD

Resilient and creative clients have already been revisiting their operation and adapting to a new way of consuming. Ultimately, customers will want to connect with a brand beyond their dining experience.



“In the middle of every difficulty lies opportunity” (Albert Einstein)

So, let's make it happen together!

Mathilde Le Villain
Founder at La Villaine, an interior design led creative studio

WHERE YOU LIVE MEANS SO MUCH...



WHATEVER YOUR AGE

The psychology of home is undeniable. A home provides security, a sense of belonging and the freedom and independence to live the life you choose. Now, more than ever, they need to meet those needs throughout our lives. It's good to know then that there are various options out there for when the time comes to 'rightsize'.

We recently caught up with Jen Bernard, founder and managing director of Bernard Interiors, the team behind Audley Villages' retirement development, Audley Nightingale Place.

With a trendy south London location adjacent to Clapham South tube station and views across the common, this new build of 94 fully-serviced luxury retirement apartments and penthouses surround their own facilities including a restaurant, bar bistro, spa, library, lounge and cinema.

With care support available if required, Audley Nightingale Place is aimed at the top end of the market. The brief for interior design practice Bernard Interiors was to create a sophisticated sanctuary in the city.

"Many of Audley's Villages are situated within the grounds of a heritage building, utilising the main house for the hospitality and leisure facilities," commented Jen Bernard, founder and managing director of Bernard Interiors.

"This allows us to draw upon the history of each building for design inspiration, which we incorporate into the timeless Audley signature style. As Audley Nightingale Place is an entirely new and urban development, inspiration has been taken from the adjacent Clapham Common, London and popular culture."

Design influences are distinctly 20th century. They include the work of fabric designer Enid Marx in the 1930s, The Savoy's legendary barman Joe Gilmore who was head barman for the American Bar from 1955 until he retired in 1976, and 1970's pop culture.

The spaces are glamorous and welcoming. There are natural finishes - timber, marble, leather and antique brass - with injections of colour in the fabrics and patterns.

One of the biggest challenges for the interior design as a whole was to create the essential Audley look and feel - as though the property has been lived in for years - to maintain Audley's strong brand identity across this completely new development.

"From London monuments and architecture to the diary of Samuel Pepys, travel and high society to the Clapham music scene, there are displays in a whole range of media including vintage postcards showing how the city looked, 3D models of underground stations and photography by Slim Aarons and Cecil Beaton. There's a lot to stimulate conversation and make these spaces more interesting to walk through."

Audley Nightingale Place has been designed for people who still enjoy the fast pace and buzz of city living. It is elegant and characterful, with superb facilities and services reflecting the best London has to offer.

Featured floors: Torelli, Ringlet & Almond

For more information or to order a free sample,
contact our specification consultants on 01925 284 493



Ringlet Chevron, Parquetry Collection, Woodworks

AS FEATURED IN



OUR NEW TED TODD BROCHURE

Showcasing the very best in our wood flooring portfolio and featuring stunning high resolution imagery, brand stories and information on our sustainability certifications, our new brochure can be downloaded or ordered by visiting tedtodd.co.uk/brochures/

Good Housekeeping:
Featuring Northbank Pine, Rare Finds Collection, Woodworks

Get the Look



House Beautiful:
Featuring Petworth Herringbone, Project Collection, Ted Todd

Tomorrow's Contract Floors:
Featuring Babington, Antique Collection, Woodworks



SOME OF OUR FAVOURITES

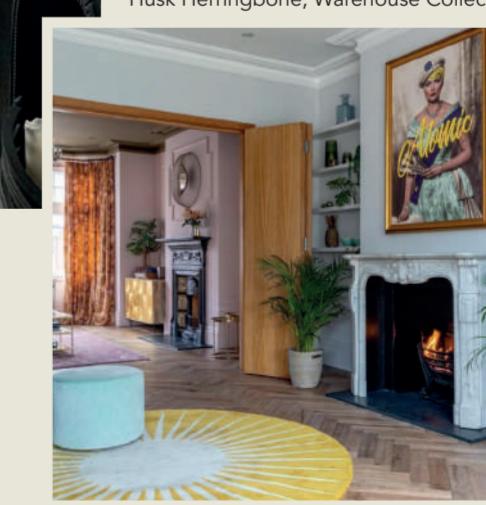


@LITTLEEDWARDIAN
Ringlet Chevron, Parquetry Collection

@LOVINGLINDEN
Stonewash Chevron, Create® Collection



@HOL_AT_HOME
Fleece Plank, Warehouse Collection



@DESIGN_AT_NINETEEN
Silverleaf Herringbone, Create® Collection

Follow us on Instagram @tedtoddfloors
and tag us in your posts #tedtodd

@EM.GURNER
Husk Herringbone, Warehouse Collection

PROJECT SHOWCASE: TOKYO PIZZA

In 2020, a new Japanese and Italian fusion inspired pizza restaurant opened its doors in Maide Vale. This unique dining experience can be enjoyed either on an outdoor patio or in a more intimate subterranean space. Wooden slats and textured walls deliver a raw but welcoming environment with an open bar that benefits from natural light. Designed by FAB Architects, the bold interior uses a dark herringbone floor from Woodworks to bring different areas of the restaurant together. Not only does this tactile space successfully combine two cultures, it also takes customers on an exploration of the brand's identity when they visit.



COMPETITION

If like us, you're looking forward to eating out again, enter our competition for your chance to win a fabulous dining voucher worth £200 which can be used at over 5,000 UK venues!

HOW TO ENTER

Visit tedtodd.co.uk/projects/tokyopizza to identify the featured floor. Follow the competition link on the page to enter.

One entry per email, competition closes 31.07.21. One random winner will be chosen from all correct entries and contacted by email.

For full Terms & Conditions visit tedtodd.co.uk/competition

Image courtesy of
Roarke Pearce @foarke

SAMPLE BOXES NOW AVAILABLE



Our new sample boxes are available for both our Ted Todd and Woodworks collections. Textures, tones, and finishes sample boxes are also available to order. Plus, if you have a specific project in mind, contact our specification consultants on **01925 284 493** to create your own bespoke version.



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