

Index

- 5 Push pull slide adjust shape & form
- 6 Storage
- 12 Standard textile offering
- 13 Let's light it up - Architectural lighting
- 18 Alea design works - Surrounding the sale
- 20 Crono Sit-to-stand - Our height adjustable tables
- 23 My inspiration, my surroundings
- 25 Focus on the project: Net.Works
- 28 Photography from the UK - Interior design + architecture
- 30 Alea projects
- 34 Walls: today's choice
- 36 Atreo
- 39 High-tech = high-touch - Being human
- 41 From Manhattan to Brooklyn
- 44 Euromobilia Central America - Passion for furniture
- 46 Environments
- 49 Six essentials to achieve more in business and in life
- 51 A global prospective



Alea's global voices



Michela Carlot



Amy Bosley



Christopher Seider



Eric Davies



Kieron Bux



Vincenzo Progida



Kay Sargent



Philip Vile



Sam Stusek



Raquel Sachser



Katherine DeMercurio



Uri Rosenstock



Jose Carlos Rivero



Dave Hartman

A special thanks to our contributors for this volume of Visioni

Editor and design

Elisa Il Grande
Communication + Marketing Department

Kieron Bux
Director Architecture + Design + Sales for North America

Website

www.aleaoffice.com

Email

marketing@aleaoffice.com

Welcome to Visioni

Visioni is a global magazine from ALEA office with a focus on global voices, news and views from around the world, a celebration of all things design.

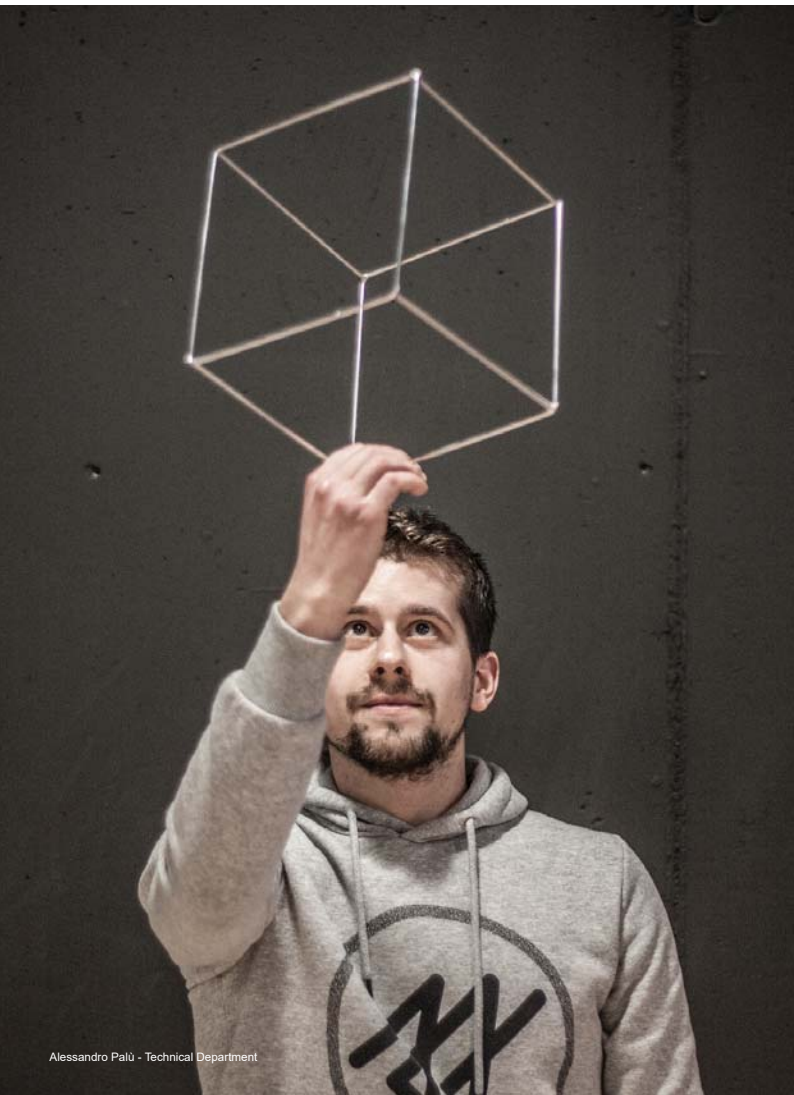
In this edition we travel to Europe, South America and North America. We explore our Italian heritage and our inspiration.

We also share some news, views and insights into the ALEA world; what's new in materials, finishes and we focus on some global projects and ALEA products.

Thank you for joining us as we tour the globe and thank you for visiting ALEA Office www.aleaoffice.com

Aldo Comelli & Rino Carlot
Founders and Owners of Alea SRL.





[push pull slide adjust
shape & form...]



#1 Built-in zamak pull #2 Wedge aluminium pull #3 Eracle architectural aluminium hollow leg #4 Ibis metal leg detail #5 Archimede polished stainless steel L-shaped leg #6 Knife veneer wrapped metal leg #7 Romolo polished slider #8 Aluminium bar pull #9 Archimede layered leg support detail #10 Crono freestanding 1 step sit-to-stand

Storage standing
get connected
hanging out
mobile



Ottanta.
Noisetto, Italian melamine - MI



Dedalo sliding door storage.
Dark oak, Italian melamine - MM
White, acrylic - BN



Titano library + console.
Modular open storage Noisetto, Italian melamine - MI
Console in Ebony Makassar, wood veneer - AK



Pedestal with 3 drawers.
Ebony silver, wood veneer - SL



Novanta.
Ebony silver, wood veneer - SL
Aluminium brill frame



Romolo.
Body: Noisetto, Italian melamine - MI
Doors: Corten, UV printing on Italian melamine panel - JR



Ottanta.
Ebony silver, wood veneer - SL



Ibis lateral hanging storage unit.
Ardesia, Italian melamine - MD



Mobile pedestal and storage.
Light oak, wood veneer - RC



Romolo.
Doors: White, Italian melamine - MN
Body: Dark oak, Italian melamine - MM



Pedestal with 3 drawers.
White, Italian melamine - MB



Archimede structural service cabinet.
Integrated storage + box file storage
Ardesia, Italian melamine - MD



Titano 2 file bookcase storage cabinet.
Body: White, Italian melamine - MN
File: Ardesia, Italian melamine - MD

Titano structural service cabinet.
Features: CPU holder, shelves, box-box separate file drawer.
Body: Noisetto, Italian melamine - MI
Sliding front: Ebony Makassar, wood veneer - AK





Archimede library.
Shelves: Dark oak, Italian melamine - MM
Structure: White, epoxy - EB
Dividers: White, Italian melamine - MN



Novanta.
Canaletto walnut, Italian melamine - MO



Romolo sliding storage.
Body: Canaletto walnut, Italian melamine - MO
Doors: White, backpainted acrylic - GW



Atlante mobile storage wardrobe.
Front: Grey oak, Italian melamine - ME



Mobile pedestal and open storage box.
Light oak, Italian melamine - MC



Dedalo.
Body: White, Italian melamine - MN
Doors: Black, backpainted acrylic - GY



Remo wardrobe.
Body: white, Italian melamine - MN
Doors: Light oak, Italian melamine - MC



Mobile pedestal box-file.
Noisette, Italian melamine - MI



Novanta.
Body: Dark oak, Italian melamine -MM
Doors: Red, acrylic -RS with anodized aluminium frame



Romolo sliding storage.
Body: Ardesia, Italian melamine - MD
Doors: Calacatta, UV printing on Italian melamine panel - JC



Dedalo sliding storage.
Body: Dark oak, Italian melamine - MM
Doors: Mocha , backpainted acrylic - GF



Ottanta.
Body: Dark oak, Italian melamine -MM
Doors: Light oak, wood veneer - RC



Titano.
Body: Noisette, Italian melamine - MI
Doors: Ebony Makassar, wood veneer - AK



Icaro shelving.
White, epoxy - EB



Novanta.
Body: White, Italian melamine - MN
Doors: Dark oak, wood veneer - RM
Satin-finish white, acrylic - BN with thick aluminium frame



Ottanta.
Body: Noisette, Italian melamine - MI
Doors: Rippled effect white, Italian melamine - MB



Ottanta.
Body: White, Italian melamine - MN
Doors: Satin-finish white and transparent red, acrylic - BN and RS. With thick aluminium frame



Odeon structural service cabinet.
double + single storage & 3 drawers
Canaletto walnut, Italian melamine - NO



Archimede bookcase with TV hutch.
Body: White, Italian melamine - MN
Structure: Noisette, epoxy - EO



Novanta.
Body: Rippled effect grey, Italian melamine - MG
Doors: White, Italian melamine - MN



Zefiro structural service unit.
1 drawer + 1 file, CPU holder, 2 shelves
Service unit: White, Italian melamine - MN
Cushion: Orange, fabric - AN



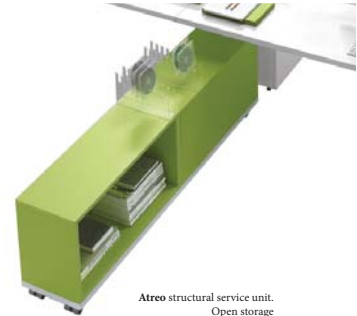
Ibis structural drawer unit.
2 drawers + 1 file
Noisette, Italian melamine - MI



Ibis structural drawer unit.
2 drawers + 1 file
Front: Grey oak, Italian melamine - ME
Side: Ardesia, Italian melamine - MD



Atreo structural service unit.
Open storage + 3 drawer pedestal
Grey oak, Italian melamine - ME
Cushion: Turtle dove, fabric - TT



Atreo structural service unit.
Open storage
Rippled effect green, Italian melamine - MV



Titano bookcase.
Structure: Ardesia, Italian melamine - MD
Doors: Ebony silver, wood veneer - SL
Indigo, leather - CD



Titano bookcase.
Structure: Ardesia, Italian melamine - MD
Doors: Orange, backpainted acrylic - GX
with slim aluminium frame



Burano Island - Venice



Standard
Textile
Offering

Let's light it up

Architectural lighting



For the past 20 years Christopher Seider has practiced lighting design from Europe to North America. Today he is a senior Vice President at the Zumtobel Group, a multi-branded global lighting company based in Austria. www.zumtobelgroup.com

It must be said that lighting designers are a strange breed. We are very much interested in the finer design and technical specifications of lighting products, and we will fight tooth and nail to get the perfect white paint finish or the tightest LED binning. An old colleague of mine would tell of how she (a passionate lighting designer) and her father (equally passionate in the flooring industry) would have to lead through any room by the ever-understanding mother/wife, with my friend rubbernecking at the ceilings and her father doing the same at the floors. An odd breed but with passionate focus.

When I walk into a space I push myself to feel first and think second. The instinct to analyze details, products and methods is strong, but the soul of a space gets lost in those details. Light has a powerful ability to impact human emotion, and much beyond - to influence our actions and reactions, to shape our habits, to drive or prohibit our productivity or our natural biological rhythms. As our understanding of these influences continues to develop we will be able to shape spaces that provide value beyond traditional design.



Architectural lighting has evolved significantly in recent years. The LED revolution has turned the industry on its head. Digitalization of building technologies more so. Today we think of lighting not only in terms of measured light levels or building code requirements, or even saving energy; today lighting is an integral part of the 'building of the future' movement that marketing campaigns have teased for generations but is now becoming reality. Lighting systems linked with smart building infrastructure can provide feedback on how a building is being used, whether more conference rooms should be allocated in your office, how customers shop in your store, how your warehouse is utilized, whether your home is safe. Lighting can be controlled by IP address or from your smart device, or it can sense and respond automatically to environmental conditions.

“Within the lighting industry we must continue to develop new technologies”



Alea availability in COM

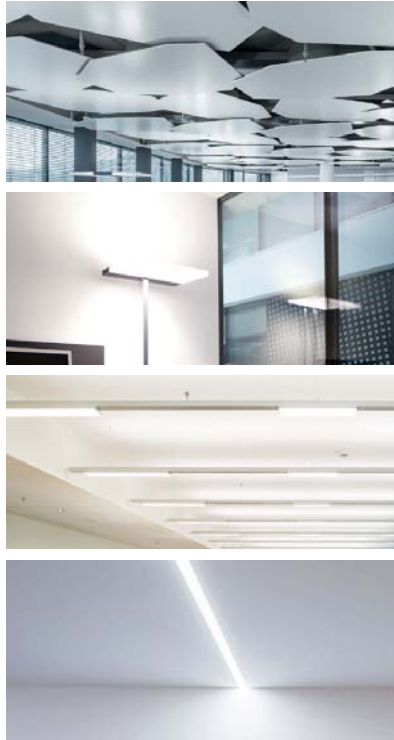


Through our focus on these developing lighting technologies we can risk losing sight of some core customer value drivers. Ultimately the customer cares about the impact of lighting, how they feel and function in their environment, rather than the specifics of the light source – they typically cannot tell what lighting technology is used, nor do they particularly care. In most applications their practical needs and desires have not changed much in recent years, and newer technologies do not always provide more perceivable value in their eyes, especially in early adoption phases.

Within the lighting industry we see the immense effort that is involved in adapting to a new technology platform, and we are inclined to externalize that effort as a differentiating value add to our customers. But when we impose our operational experiences over real market drivers and the customers' perspective then we lose touch with what truly motivates their decisions.

Customer pull is more powerful than an industry push. Within the lighting industry we must continue to develop new technologies, improve connectivity and enable new functionality. But for the greatest success and market impact any new technology must align with customer context, both the perspective of the end user and property developer and also the needs of the entire project team from architect, lighting design and engineer, through to contractor, distributor and installer. In this way we can create the customer-, market- and application- focused architectural lighting systems of the future, and that future looks bright.

For my part I am looking forward to my new role with the Zumtobel Group and helping to make all of this happen.



**SCREAM THE TRUTH TO THE WORLD
SALVATION... FREEDOM TO DESIGN
WELCOME TO AEA**



**ACCOUNTING
IS ESSENTIAL
TO ENSURE
PROPER
FUNCTIONING
A COMPANY.
WITH UP
ACCURATE
IS POSSIBLE
TO HAVE**

**THE ECONOMIC
AND**

Michela Carlot

ACCURATE

S

URE

THE

O

OF

ONLY

DATED

AND

DATA

T

THE

CONTROL OF

FINANCIAL

SITUATION

Alea design works

Surrounding the sale



Kieron Bux is the director of architecture + design and sales for North America at Alea Office. 17 years experience, with the last two being with Alea Office. www.alea-usa.com

WHY US? - It is quite obvious when you start working with ALEA that we offer something a little different, the ability to work with us directly is at a glance something special, but as you dig a little deeper you'll also understand that we are with you throughout the entire process, we never stop seeking the best solution for you.

TRUE TO OURSELVES - We are not trying to be something we are not, we know and understand what our strengths are. It's simple, do what you do best. In a world where so many are trying everything under the sun to gain your trust and win your business, ALEA simply offers great thoughtful design, which for us is about working with our clients to understand their needs. I guess you could say we are a design force, we are the "manufactures manufacture" and a strong partner for A+D.

The breakdown is we design, engineer to a fit, a finish and a price point that is quite frankly often the best deal in town. In surrounding the sale, we can deliver and that's a promise we have been adamant about since we started our business in 1973.

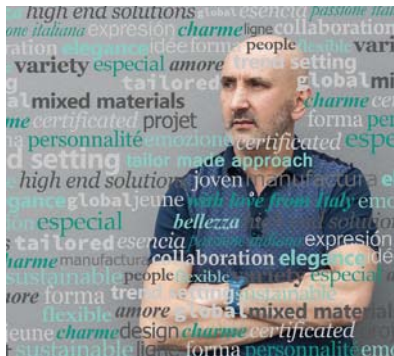
“We literally offer you a canvas to create your bigger picture ideas,,”

AT THE WORKPLACE + VISUAL COMMUNICATION - Work place strategy we feel is best left to the experts at the A+D level or to those who are truly experts in that field. You'll never see ALEA telling a designer what to do, we are simply not prescriptive in this way... Sure you might hear us talking about trend, about what's happening around the world, that's just as interesting to us quite honestly. We love to share that knowledge, it's the fun part of the conversation in many respects.

We are big on visual communication here at ALEA, this is why our website is designed the way it is. Good clear concise visuals about us, our products with a dedicated home for the real visual communication to help drive our message home. Check it out! www.aleaoffice.com

THE POWER OF DESIGN - See this is what I love about ALEA, we are a solutions driven organization. The power of design and I'm talking about really great design, current, relative, meaningful design, the kind of design that our clients dream up and the kind of design that makes a difference... benching before anyone was benching as an example... It's all held here at ALEA, it's in the way we do business actually.

The respect that we offer to the process and the people that work for us can be felt during the entire design concept phase right through to the order being placed, even then it never stops, we call this phase surrounding the sale... meaning that we are always working along side all the clients.



CLEAN CANVAS - We literally offer you a canvas to create your bigger picture ideas. It's always slightly custom, it's always complete custom, it's for sure always about price, quality, volume and the ability to deliver. We live by these rules and after 44 years it's working out very nicely.

ALEA IS - anything from high end, mid market to budget solutions, our materials are selected from the finest available with a colour and finish selection that is always current. So if you don't see something you like, we match based on volume and here is where it gets super cool, this process is always fun, it's a show stopper back at HQ when we find the dream finishes for the clients, the entire design + procurement team at ALEA gets involved.



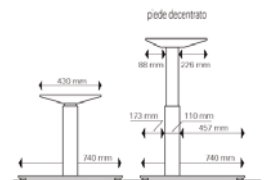
Alea Crono sit-to-stand

I was in Atlanta back in Q4 2016 when I went to visit a client. One of our products was installed 5 years prior. The colour palette and selection of materials was so on point you'd have thought it was just installed that week. ALEA really is all about a cutting edge endless design that shows time a time again to be seemingly always on point, on trend and relevant. The designer gets to create a space, we get to share in the process... I love that feeling, the feeling when the clients are getting exactly what they dreamed up, a statement piece, a living breathing work of art that is able to react to the needs of the space when asked.

STORY TELLING - Funny enough nothing has changed with human behavior, like a gathering of old and new friends talking and sharing experiences is alive a well. Part of what I do when travel and meet people is to story tell, to share the global experience.

I have the pleasure to meet so many wonderful people and share what's happening in other parts of the country or around the global for that matter, be it Paris, London or the Middle East.

I share design concepts and other visual communication tools, 70% of the time these are installation images, sometimes it's a totally fluid spec, meaning it's sort of happening in real time at the very same time I am showing the trends and concepts. I get to experience a very genuine excitement in the eyes of the viewer for what might be possible. In effect we are allowing people to dream, to get those creative juices flowing which in turn helps form the basis of the relationship.



FIT + FINISH - Price point and the ability to deliver, these are the statements that we stand by, I often say, you know, we really have the juice, we've got this, ALEA is the real deal. It happens to start with the conversation, the experience is that our clients always come back and they tell others what a difference we make, that's the ALEA experience.



Alea Atlante integrated sit-to-stand

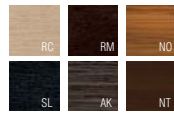
Crono Sit-to-stand

Our height adjustable
tables

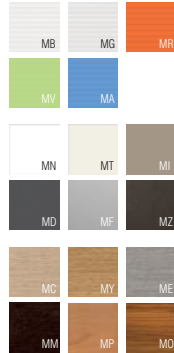
Alea sit-to-stand offer includes integrated and freestanding desks. The worksurface is available in all our standard wood veneer and Italian melamine finishes. The metal structure can be painted in the full range of our epoxy finishes.



Standard wood veneer



Standard Italian melamine



Standard epoxy



the goal of our hospitality projects is to ensure longevity for our clients. this can only be achieved by working closely with the interior designers and furniture manufacturers to focus on a classic and timeless design to ensure our clients get the best product for their budget.

Eric Davies, COO Wurzak Hotel Group & Principal WHG Supply

My inspiration, My surroundings.



Amy Bosley is an interior designer at G&T Design working on projects across a number of locations in and around London. The focus for Amy with her design practice is healthy work environments and the positive impact design has on people's lives. www.gandtlondon.com

A little about yourself and your job in G&T

I trained as an Interior Architect at Nottingham Trent University and have been working with G&T for nearly 3 years now. I have been in charge of interior design since I started and continue to work on a mixture of residential and office design projects. However our main focus going forward will be office design where we have a number of fantastic projects in the pipeline. It's going to be a very busy and exciting year ahead!



What is your inspiration?

I find that I draw my inspiration from my surroundings, I live in Peckham, in South East

London, which is still a relatively poor part of town and the environment is generally quite grey. However, the art and culture in Peckham is spectacular. Springing out from the dreary grey buildings are art, music and community projects which offer great inspiration as to what can be achieved when people come together. There is something wonderful about finding unexpected art on the streets and in the buildings in your area, and finding connections with the expressions that someone has made.



What do you like about living and working in London?

London combines my favourite things, architecture, design, history and food! It is an ever changing city, always showing something new, but still steeped in history. One of my favourite things to do is take a wander through the streets surrounding Clerkenwell, Old street and Blackfriars, there are so many hidden gardens and secret little passages. Just the other day I stumbled upon an ancient rugby field in the middle of London!

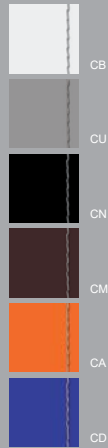
You can always rely on London for a design show, an inspiring exhibition at one of the numerous amazing museums or just walking around. I recommend that everyone take the time to do that during their busy weeks. Inspiration never seems far away, which I love.

“ I love refurbishments of factories, or any industrial buildings really ”

Standard leather options...



Tiziano Carlot - Sales Executive Alea Office



Which kind of environments do you prefer to design?

I love refurbishments of factories, or any industrial buildings really. There is something about the history of the building that just intrigues me. The sense of energy and activity of times passed crossed with the real sense that these buildings formed the heart of numerous peoples lives. I find I draw a lot of inspiration from these stories. I love using raw materials but these building give you an opportunity to inject colour and life, opening the door to new people and their lives.

“For colour and textures I thought about the great and inspiring stories inside the books that were being bound in this building for over 100 years”



Focus on the project: Net. Works

Dealer: G&T The Bindery, London
Product: Atreo
Location: London, UK



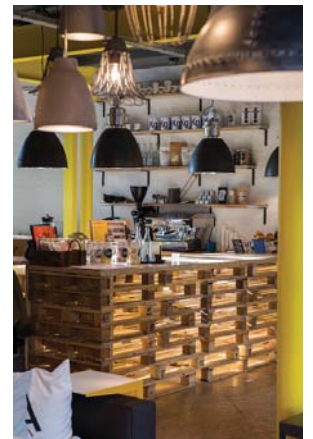
One of your recent projects has been nominated as one of the most popular offices in London for 2016, how does it sound to you?

I now work from Net.Works and it becomes easy to take it for granted, so it's always refreshing when you bring someone new into the space and see their reaction. People have responded really well to what we have done here; there is a great sense of community; the space is quite humble, relaxed and inviting, but with such a fresh and vibrant atmosphere, I think it's this combination that draws people in.

Net.Works is a young environment that expresses a contemporary concept, sharing the desk and the experiences with other people, in a dynamic workspace. Using your design, how did you elevate this ideas?

When I designed the first Net.works space over 2

years ago it was my first real stab at office design. I read a lot about human psychology. Studies on how people work and the ideas surrounding flexible working were key to the design. We wanted to create collisions, and community at work to increase creativity and productivity.



The coffee shop, SL28 became the beating heart of the building, to enable people to meet in a relaxed atmosphere but a sense of being part of an exclusive workplace. We created a variety of working stations, with various, heights, levels of comfort and lighting to suit all. This space was also designed to be an event space, where we hold fortnightly drinks parties, events for tenants, by tenants. There are also pockets of similar spaces around the building, which further encourages those in private offices to have these collisions and increases the sense of community.

“This handcrafted element has really stuck with me”

What did you like most about this project?

This was a very hands on project, when we completed the first phase I was actually involved in physically building some of the furniture and fixtures. This handcrafted element has really stuck with me, and makes it very personal for me.

How did you develop the design concept for this space?

The concept started by learning about the history and the use of the building. The building was a former book binders, so we wanted to incorporate that into the interiors. We wanted to create a

sort of library/coffee shop feel, a calm and warm environment where you can get lost in your work. As well as the research into office design, I looked into hotel design and specifically the lobbies and communal spaces in high end hotels. This helped to inform layouts and inspired different seating arrangements throughout.

For colour and textures I thought about the great and inspiring stories inside the books that were being bound in this building for over 100 years. This led to very bright palette, with a large variety of colours that will hopefully stand the test of time, like many of the books bound here. The lighting was also key in helping to define the different areas of the space and to create the cosy, warm 'library' environment.



Photography from the UK

Interior design + architecture



Over the past ten years, Philip Vile has worked with many designers, architects, artists and manufacturers. Through good visual communication his aim is to express the work in a dynamic and stimulating manner.
www.philipvile.com

for television and then the recession in the 90s along with the descent of pop music into dance, house and hip hop meant the temporary death of the pop video. Consequently I turned back to my love of photography and started shooting for young designers and artists at the start of the 90s resurgence of British design culture. This was an incredibly creative wave that had carried me to the present day, working with a range of fabulously creative artists, designers, architects and manufacturers.



Tell us how you think your profession has changed in the last 10/15 years and do you prefer analogic or digital photography?

I worked for 15 years with a variety of film cameras, largely the Sinar studio 5/4 and Linhof field 5/4 cameras. Here your decisions had to be spot on as there was no chance of changing your mind later, and certainly not the budget to do so either. At that time a very good apprenticeship for any photographer, sadly lost now. The luminous quality of a 5 by 4 transparency has not been surpassed and probably never will be, but it would be impossible to do what I now do on film. I have shot digitally for 15 years, it is a wonderful medium and offers endless avenues to give clients exactly what they need and often more than they could imagine. Both film and digital are just technologies for recording an image, there is no hierarchy just different applications, I enjoy and use both. Photoshop is an inescapable tyranny and has had the most profound effect on photography in the last

decade or so. A wonderful tool that should be used with care. For a photograph to retain its place as a record of authenticity I have to be careful not to overwork a shot. This is just a matter of judgement, not an easy one.

Which trends in office concepts are the most revolutionary in your opinion?

Revolutionary trends in office design? Fashion Fads. Everything dates and everything needs a make over. When will it end? It has seemed as though employers are keen not just to attract and hold onto employees with sumptuous soft-clad break out areas, pool tables and computer gaming terminals, but the subsidised staff canteen is now the place to hang out at lunchtime to keep them onsite and oncall all day long. The workplace is fast becoming a better place than your home, your hotel, your holidays.

The modern office is a wonderful place to be and equally wonderful to photograph.

How did your passion for photography start and how did you begin your specialization in Interior design photography and why?

At school we had a dark room which was rarely open so when we learnt to leave a window ajar we had access whenever we wanted, evenings, holidays, all night. If you've ever printed black and whites in a dark room you'll know how time flies past and how the obsession can take root. From school I went to art college and then film school in London where, strangely I barely took a photograph. Instead we made short films and documentaries and I neglected the photographic side of things. Upon leaving I worked immediately as a runner in the pop video business which was a terrific learning experience. You learn to do anything and everything at breakneck speed, I loved it. I spent time as an assistant director, art dept assistant, rigger, gaffer and all manner of jobs. Then I started working as a cameraman on other directors work and occasionally as an editor, then fairly soon I started directing myself. I directed some fairly good pop videos for a few years and directed short films and some work

What is the most difficult part of taking interiors shots and what do you look for?

As with anything, it's the amount of effort you put in that reaps rewards. The key to interior photography is to assess the possibilities of the interior you are presented with and this helps you understand the intentions and desires of the designer. Visualize the picture that you feel best expresses the attributes of the design and then where necessary move every piece of furniture until it meets with what you have in your minds eye. I always feel a picture should not be just a picture "of" something but should be a picture "about" something. So I try to express the thing that might tell us something about the function, the space, the experience and also possibly the emotions you might feel on entering the space. This, along with several hours in photoshop, manipulating colour, light and dark, composition should result in a picture that holds a viewers interest.



ALEA



Atreo



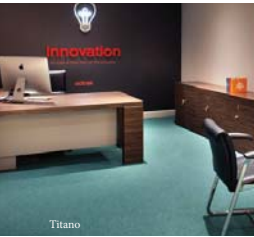
Archimede



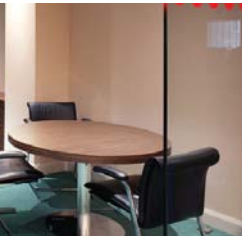
Atlante



Atreo



Titano



Alea projects

Photography by Philip Vile



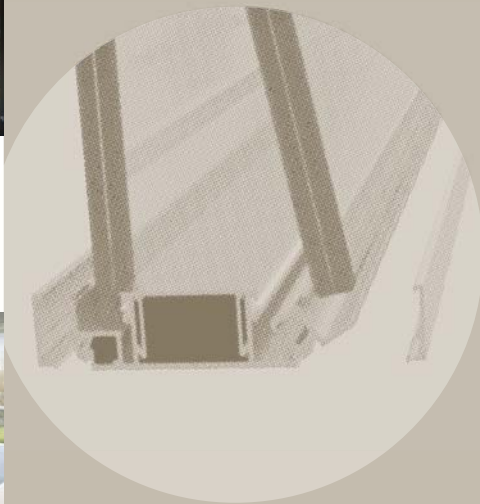
Atreo



Atreo



Atreo



Introducing the new Alea demountable wall system...





ALEA wall system A65. Design by GabrielPolloni Associati

Walls: Today's choice

and furniture) are today's must for wall. Profiles are not just aluminium bars anymore, but are coloured to highlight the environment with pure lines that enhance the interior experience. Doors are not just frames but are the emotional visual passage into different ambient spaces.

The ALEA wall system A65 is born to make a difference. It is all about the lines that enhance the space, the extreme flushness, performance and all made with state of the art technology by ALEA.

Here are just some of the product features.

- Tilting profiles for ease of glass installation,
- Exclusive mini levelling device for glass plumbing,
- Magnetic acoustic sealing gaskets,
- Specifically designed pivot hinges, fully adjustable in all directions and 130° opening,
- Flush doors,
- Acoustic glass on all doors,
- Acoustic sliding door, with sealing gaskets on all 4 sides,
- Newly engineered sliding mechanism +30% performance.

A65 fully integrates and coordinates the interior offering of Wall with our furniture. Working walls that really make the difference and all this combined with the ALEA distribution network + a dedicated Wall team means that we not only engineer, design and manufacture, but that we can deliver with the same excellence as we have done for the past 44 years.

Vincenzo Progidà, 25 yrs of experience in the wall industry managing projects, products and solutions around the world. His motto is "sell the problem you can solve not the product" and reflects his vision and ideas when thinking about what walls can do. www.aleaoffice.com



Today's choice for interior wall is not just a commodity for buildings, but rather a true challenging selection for beauty, performance and added value for the client's branded image. Walls are more and more wanted and chosen to make the difference when designing interior spaces.

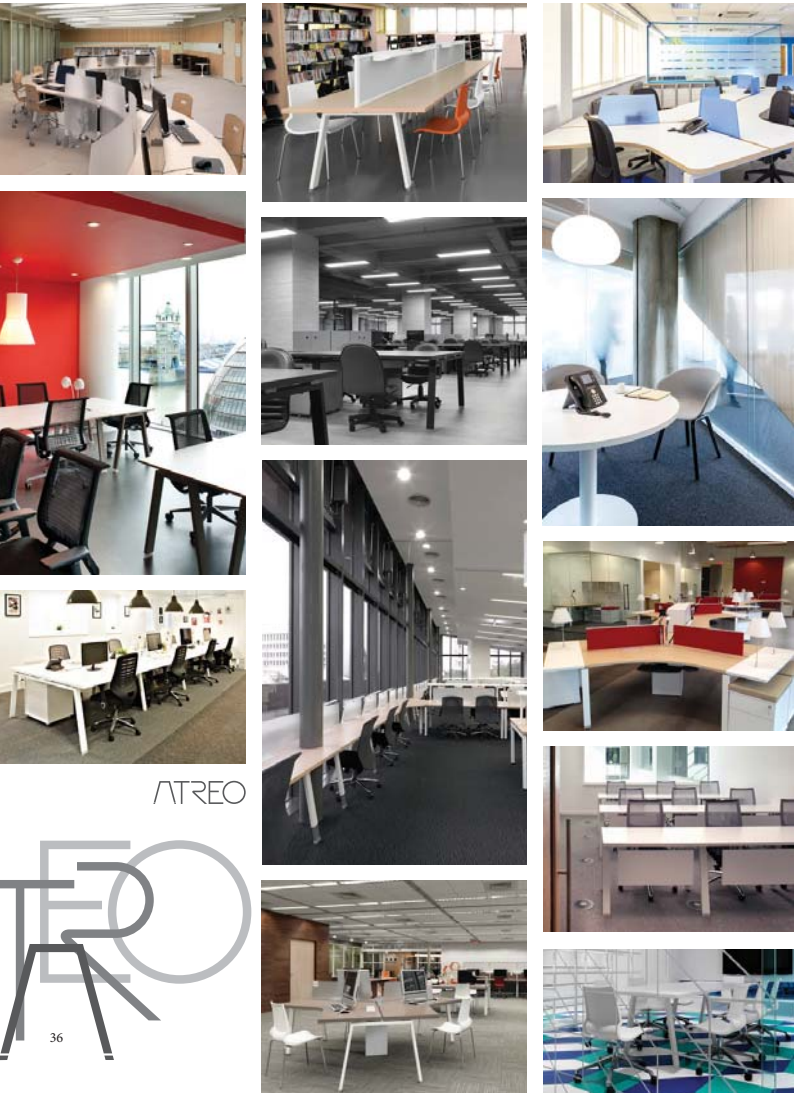
Absolute minimalism, limitless finish choices, full integration with the surrounding (ceiling, flooring



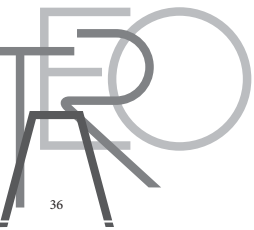
Design Lines - welcome to Alea



34 ALEA wall system A65. Design by GabrielPolloni Associati



ATREO



“ The value of good design is that it supports the creativity & innovation that is critical for an organization to be able to compete today.

We work hard to create inspiring spaces that connect people, effectively balancing privacy, collaboration and engagement that defines the new workplace,,

SAM STUSEK
 Managing Director, EVENSONBEST, Washington DC

High-tech = High-touch Being human



Kay Sargent, works with Fortune 500 companies on their global real estate strategies and designed workplaces of the future. ASID, IIDA, CID, LEED® AP Senior Principal and Director of Strategic Accounts - HOK www.hok.com

As we enter into an era of seemingly endless technology that is evolving at a rapid pace, our human instincts are kicking in, we need balance... and when things start to get out of balance, we intuitively seek to right the scales. In today's world we are highly tech-enabled, to the point that many feel we are no longer running technology, but that technology is running us. To that point, there is a growing awareness and sensitivity that the human factor is being marginalized. What is emerging to achieve the balance we need is that high tech spaces require high touch to offer relief from our techno inundated world.

To achieve the balance with tech, nature and our human essence we see an increase in introducing biophilia into spaces. Biophilia incorporates natural systems in the built environment to mitigate the negative impact of stress, engender positive cognitive and psychophysiological responses, and contribute to the wellbeing of occupants. Access to natural daylight is a welcome benefit but studies have shown that the view counts as much, if not more. People feel and perform better when they have a view of nature. Incorporating natural elements and materials into our environment, such as wood and stone, also have positive impacts on us and help us feel grounded. The inclusion of natural elements and biophilia in our furnishings can also aid in creating a positive and healthy environment.



“More and more we are seeing people seek authentic, genuine experiences and materials,”



Alea Eos reception

The need for high touch is also the driving force behind the rise of the maker movement. More and more we are seeing people seek authentic, genuine experiences and materials. This human desire is instinctual and often drives subconscious choices – be in the communities we choose to be in, the places we choose to frequent, the organic food choices we select, or the materials, furnishings and finishes we surround ourselves with. The need to be real, authentic, genuine, and in touch with nature is our way of balancing the extreme high tech world that we are living in today while preserving the essence that is dear to us all, or human being.
 High-tech = high touch.



From Manhattan to Brooklyn



Raquel Sachser, senior associate, design leader, NY office. With over a decade of experience working closely with commercial interiors clients within the legal, financial, media and hospitality industries, Raquel brings expert knowledge to the design process. www.mmoserexperience.com

to accommodate their creative, multidisciplinary work. Moving them from an adapted office that did not accurately reflect their brand nor the mission or style of their work, they choose to relocate to Industry City, a booming neighborhood in Brooklyn's Sunset Park neighborhood full of designers, makers and content creators, has been a transformative step for the business and its employees.



M Moser Architects PLLC is a world leader in creating new workspaces for global companies undergoing business and cultural transformations to create agile work environments. From start-ups to established global corporations, our diverse clients reflect the changing landscape of how we work. As companies embrace new technologies and practices within their business, we create solutions through design thinking that transform our clients' environments to be agile, healthy, sustainable and forward-looking. A few of M Moser clients include Microsoft, Google, Facebook, Stripe, Saatchi & Saatchi, Honeywell, Blackstone, Citi Bank, WSGR, BNP Paribas, and Pivotal Labs.

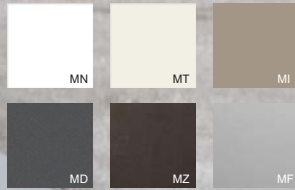
Industry City is dedicated to developing a symbiotic relationship between tenants and the wider community, by attracting and training a quality workforce of local community members to pave the way for successful careers. Located over 35 acres on the waterfront in Sunset Park, Brooklyn, the industrial complex dates back to the 1890s. This major redevelopment project is currently underway to revamping Industry City will feature a hotel, shops and a 16-building hub for tech startups and creative businesses. Prodigious chose a 15,000 square-foot space at Building 2 located at 220 36th Street, on the top (6th) floor.

Prodigious Brand Logistics, a French-based multimedia content agency under Publicis Groupe umbrella, has recently migrated from Manhattan to the innovation ecosystem of Industry City as part of the revitalization of in Sunset Park, Brooklyn.

After a successful collaboration with Publicis Groupe and Re:Sources Project Managers on Saatchi & Saatchi Manhattan offices at 375 Hudson, M Moser was retained to help bring the New York City office of Prodigious into a new space better



Italian melamine:
 standard solid colours +
 introducing a new
 concrete look MZ - MF



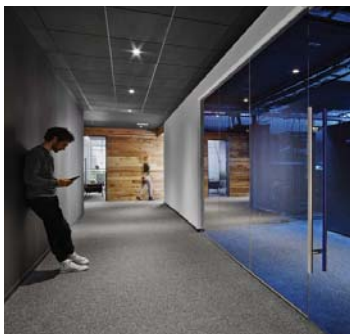


M Moser worked very closely with executives in both France and New York during the planning stage. The challenge was to design an office that had regional resonance to the American employees and felt unique to the work they were doing, while aligning with the corporate brand. To do this, the team chose colors and materials that balanced this requirement, and featured branded areas that reflect the company as a whole. Pops of color sprinkled throughout the office using light, fabrics and wall coverings, while keeping the main theme neutral and architectural. The main goal was to design the space to allow them to do their best work, display their product in a creative and visual way and have a welcoming environment for their clients. "We wanted to celebrate being in Industry City by keeping the exposed columns - with blemishes and writing on the original structure - while updating the space in ways that fit our client's modern image, states Raquel Sachser, Senior Associate and Lead Designer.

When visitors come into the office, they are greeted by coming directly off the elevator into an open communal space with a café, which is meant to both be a flexible workspace for employees, while also immediately connecting visitors to their brand. Guests can then walk between the tech rooms, with a darker and dramatic vibe, and emerge on the other side into a bright, creative studio with a sweeping view of Lower Manhattan. The contrasts between light and dark, simple and technical, create both a unique experience in the office and reflect Prodigious as makers supporting their work processes and production.

Due to the nature of Prodigious' work in multimedia content creation, there were challenges around the technical aspects to this design that M Moser creatively addressed. Industry City is made up of a series of converted lofts; so the layout has windows on three sides. However, much of the sound and video work Prodigious completes requires dark, quiet spaces. To achieve this, blackout shades serve to control the light for video rooms, which were placed within all perimeter video suites. This solved the issue for the video work, by allowing for the shades to be drawn back and the space to be used with greater flexibility. The mixing rooms are strategically placed in the middle of the floor plate to ensure total control over soundproofing during the filming and editing process. Located in the central core is the server room; whereas most offices would hide this tucked away, Prodigious is proud of their work with technology and showcases this as a feature to their employees and visitors alike. The server room is encompassed by transparent glass with colored film that creates blue light to illuminate the servers and allows passers-by to peek in.

A primary focus around Prodigious' migration from Manhattan to Brooklyn revolves around to ability to both attract and retain talent as well as further support the work/life integration (more than just balance) for their employees as part of the evolving neighborhood and building the vibrant maker-oriented community.



Industry City is comprised of hard-working, passionate and diverse tenants that are integral components of their unique ecosystem, utilizing one another's services and the resources at hand to inspire breakthroughs in business. The available spaces within Industry City offer both narrow and wide floor plates, are flooded with natural light in sizes ranging from 5,000 to over 500,000 square feet, all made

"As a Brooklyn resident, I'm overjoyed to be part of projects like Prodigious"



Katherine DeMercurio/ Associate/ Business Development
Mmoser Associates

to adapt to the tenants that reside in them. The range of businesses landing in Industry City is incredible. The tenants include outlet mall chains like Bed Bath & Beyond and Saks Off Fifth to a new Design Within Reach showroom, a West Elm "makers studio," and numerous big name office tenants, such as Time Inc. and the Brooklyn Nets.



Just a few years ago, this very same waterfront in Sunset Park appeared to be headed into its final days - the empty historic warehouses all deteriorating and the shipping industry vanished. Today, with the Brooklyn real estate land rush and development boom, places like Industry City are reshaping neglected landscapes, with inspirational visions for the future of the waterfront and nearby residential communities by luring the best and brightest to work in this transformative ecosystem and encourage much needed change and revitalization.



Euromobilia Central America

Passion for furniture



Uri Rosenstock has 25 years of industry experience, from production, to business development and sales in Central America and the Caribbean. www.euromobilia.com

Interview by Jose Carlos Rivero

A few weeks ago I had the pleasure of visiting the showroom of Euromobilia, a company that ALEA has designated as its strategic ally in Central America and the Dominican Republic. We visited Panama, Costa Rica and Dominican Republic, countries where today Euromobilia has its own offices and showrooms. We had the opportunity to talk with Uri Rosenstock, founder and General Manager of Euromobilia.



JCR: Nice to be here with you. Please tell us when Euromobilia was born and with what purpose.

URI: Grateful for the invitation to interview. Euromobilia was founded in 1987 in Costa Rica and from the beginning of the 90's has been focused on the furniture and construction business. At that time clients had to use local carpenters to

“I am proud to represent Alea since 2012, not only for its technology but also for its people and its efficiency”



Jose Carlos Rivero Alea Office Manager for Latin America
Director in Cuatro Espacio & Forma in Peru

solve their office furniture needs because there was no alternative. Euromobilia saw the opportunity, that's why we established offices in Costa Rica.

JCR: In how many countries is Euromobilia? And at what moment did you decide to go international and why?

URI: Presently we have showrooms in Costa Rica, Panama, Dominican Republic and very soon in two other countries. We became international when our clients did. They started to open new offices in Central America and the Caribbean, which initially we were serving from Costa Rica. When the business became steady we decided to open locally to provide a better service to our customers.

JCR: ALEA, what does it mean for you?

URI: We have known Alea for many years, we appreciate the quality, design and personalization when it comes to offering a special product for a particular customer. We love the service we are given, the attention to the details, the accuracy, the speed at which ALEA works. Between what we are both able to bring to the table, the A+D firms, the end-user really gets the very best in service and products.



JCR: What future do you see in each country for the office furniture business with respect to ALEA?

URI: The future is promising. Today the ground for the office furniture market is fertile. However the big difference is the presale and post-sale service, something that Euromobilia and its network with more than 1200 people together with Alea can guarantee to clients that are looking for practical solutions for their needs.

JCR: What are the main features that characterize Euromobilia?

URI: We are a company with passion for what we do, we are not just simply a company that sells furniture. We try to understand our customers and provide the best solution. In this regard we see our vision as 100% aligned with that of ALEA Office, from design thinking to our ability to deliver the very best always.

JCR: So, you have plans of opening in other countries...

URI: Yes, of course. Right now we have two managers dedicated to develop the Caribbean markets in Dominican Republic and Central America and in the coming months we will give you more surprises.

JCR: How do you see Euromobilia in the next 10 years?

URI: Every day more dynamic and competitive, adjusting to the new users and market conditions. The way people are working changes very quickly, it is not the same design job over and over. For a Millennial and that for a person 40 or 50 years ... Work styles, where people work, how people work and automation will be factors that we must all take into account. And this is why we consider ALEA as a real partner, because ALEA moves to help us to develop new products.



44 years of experience, a taste of things to come... welcome to our neighborhood

environments



Sacile arises on two islands made by the Livenza river. Many noble buildings from the Venetian period overlook it from its banks.

Sacile's nickname is **Giardino della Serenissima**, which means the Garden of the Republic of Venice (since 1420).



In Italy there is a strong tradition called Sagra. It is a fair that takes place in each village and town once a year to celebrate the **typical produce, traditions and activities** of the area.

In Sacile there is one of the most ancient Sagra's in Italy and Europe. Since 1274 the first Sunday after the 15th of August, birds are celebrated in this occasion. Its name is **Sagra dei Osei**.





Aquileia was a Roman colony established in 181 B.C. Nowadays it is one of the three most important archeological sites in Northern Italy.



Miramare is situated 7 km out of Trieste, the main city of Friuli-Venezia Giulia region. This site is famous for its castle and the surrounding **Marine Nature Reserve**, established in 1986.



During the XV century, the **Cansiglio forest** had a major function for the Republic of Venice, its trees (beech) were used to build oars and wooden pillars (Venice foundations). Now it is one of the biggest forests in the area and home of many wild animals such as foxes, deers, eagles and bears.



In August 2009, the **Dolomites** were declared a **UNESCO** World Heritage Site.

Six essentials to achieve more in business and in life



Dave Hartman is a Co-founder and Coach at myFoodChain. myFoodChain coaches small business owners, entrepreneurs, sales professionals and freelancers to achieve their goals, achieve what's most important to them, faster than they ever imagined. www.myfoodchain.com

Why do you go to work every day? Is it to:

- Grow your business
- Build your reputation
- Become great at what you do
- Make money
- Advance your career
- Support your family
- Be independent



Your reasons will be different from mine. We all have our own reasons and motivations to work as hard as we do. We all aspire to be more, to do more, to see more, to have more, and to experience more. However, most of us don't have an effective way to get all we want, because we just "make it up as we go."

If you're looking for a better way, then you might want to consider implementing these six essentials:

1. Clarify your vision, your values and your goals

Clarity is the key to achieving what we want in our lives. We must be clear about where we are going. It's critical that you clarify your vision, your values, and your goals. Why? Because they guide all of your decisions. The clearer you are about your vision of the future, about your core values, about the goals you want to accomplish, the better decisions you'll make about the actions needed to get you there.

Most of us have vaguely general ideas, which is a great start but it doesn't take advantage of one of our greatest assets, our brain. The brain is constantly looking for targets. The clearer you can be about your targets, the better the job it will do for you.

When I talk about clarifying your vision, values and goals, it's answering questions like:

- What does my vision of success look like?
- What do I want my life to look like this year?
- What do I want it to look like 3 years from now?
- What are my top 5 core values?
- How do I define each one?
- How will I know I'm there?

Clearly defining your vision and your values makes setting meaningful goals much easier.

2. Your relationships are the key

The most important factor to your success and happiness are your relationships. They are the key to life.

Your quality of life is greatly determined by the quality of your relationships. When your relationships are out of whack, your quality of life suffers, and it won't matter how much money or assets you have. When your relationships are going great, your life tends to be great.

A common mistake most of us make is spending too much time with the wrong people and not enough time with those who are most important to us, the ones who'll give us the biggest return in our time and energy.

Do you know who are the most important people to you, in business and life?



3. Spend more time thinking and planning

Thinking and planning is one thing most of us don't do nearly enough. We live in a world where everyone seems to be busy. Where we finish one project and move on to the next, without pause. Where we're not busy working on something, we feel guilty. You can't get a greater return on time invested than by thinking and planning about the most important things you want in your life.

It's how we design our future, how we figure out the right path to take as we live towards our vision and goals. When we reflect on what we've done, learn from our experiences, and make adjustments as we move forward, we save us so much time and energy.

“Spend more time thinking + planning”



4. Become an effective communicator

Most of our relationship problems, business and personal, stem from ineffective communication. Our successes with others are the result of effective communicating with each other, so we both win.

It's not just how we communicate with others. It starts with how we communicate with ourselves. We must improve how we talk to ourselves. The goals we set for ourselves, how we handle adversity, are predicated on how we communicate with ourselves.

5. Measure to manage your progress

My partner Bruce Morrow says “If you can't measure it, you can't manage it”. He's right because if you want to improve your results, you need to measure your progress. You need to figure out what's working and what's not working so you can adjust.

When we think of measuring, we usually think of numbers. However, we also measure many things based on our gut reaction, how you feel about something or someone. Pay attention to both.

6. Focus on priorities

I used to believe that life management was about time management, because your time is your life. I no longer believe that for a few reasons.

Traditional time management systems have people focused on being efficient, getting things done in less time, rather than on being effective. For me, effectiveness beats efficiency every day.

We've all made the excuse, “I don't have the time”. Last I checked, we operate under the same parameters: 24 hours a day, 7 days a week, 365 days per year. So if we decide not to take the time, it's a priority issue, not a resource issue. It's always a choice.

If you focus on your priorities, what you say are most important to you, then your time will take care of itself.

To recap, the six essentials are:

1. Your vision, values and goals
2. Your relationships
3. Thinking and planning
4. Effective Communication
5. Measure to manage
6. Priority management

You no longer have to “make it up as you go.” You now have the essentials you need to achieve anything you desire to live a truly gratifying life!



#1 **Francesca Comelli**, President North America, francesca@alea-usa.com #2 **Francesco Frara**, Sales Manager Middle East, Europe & Africa, francesco.frara@aleaoffice.com #3 **Kieron Bux**, Director Architecture + Design & Sales North America, kieron@alea-usa.com #4 **Tiziano Carlot**, Sales Executive Central/South America, Europe & Africa, tiziano.carlot@aleaoffice.com #5 **Antonello Antonei**, Sales Director Global, antonello.antonei@aleaoffice.com #6 **Vincenzo Progidà**, Director Wall Global, vincenzo.progida@aleaoffice.com #7 **David Batchelor**, Sales Manager UK, david.batchelor@aleaoffice.com #8 **Paolo Carlot**, Sales Manager Italy, paolo.carlot@aleaoffice.com #9 **Nicola Citarella**, A&D Relationship Manager UK, nicola.citarella@aleaoffice.com

100% made in Italy

GLOBAL HEADQUARTERS AND SHOWROOM : Via Col de Rust, 19 - 33070 Sarone (PN) - Italia : Tel ++39 0434 777 333 : aleaoffice.com - info@aleaoffice.com
NORTH AMERICAN HEADQUARTERS : Midtown 2, 3449 NE 1st Avenue L-32, Miami, FL 33137 - USA : Tel ++1 305 470 1200 : alea-usa.com - info@alea-usa.com
NEW YORK SHOWROOM : New York Design Center, 200 Lexington Ave Suite #1509, New York, NY 10016 - USA
ALEA UK OFFICE AND SHOWROOM : 50-54 Clerkenwell Road, London EC1M 5PS : aleaoffice.co.uk - ukoffice@aleaoffice.com



Communication + Marketing Department