Artek and the Aaltos: Creating a Modern World, On View Through September 25

The current Artek-and-Aaltos exhibition at the Bard Graduate Center Gallery in Manhattan accomplishes two rare objectives. It celebrates a crucial partnership between world-famous designers and the company that manufactured and disseminated their works worldwide. And it gives equal credit to a woman who collaborated with her husband and partner in the design of these products. The show includes some 200 works – many never before on public view.

FULL STORY ON PAGE 3...

Design & Diversity: An IIDA Industry Roundtable

Diversity can be seen through many lenses, and in order to understand the full picture, it’s critical that we examine every lens of the issue. Diversity is without question a huge part of our nation’s current conversation. Our country continues to become more diverse, and yet the fabric of many parts of our lives stubbornly remains isolated or engaged in adverse ways. IIDA dedicated its 2016 IIDA Industry Roundtable to the topic of Design and Diversity, and it couldn’t come at a better time. It’s crucial that we solve the diversity puzzle; the benefits of a more diverse community on all levels of life are too good to ignore.

FULL STORY ON PAGE 11...

Concurrents – Environmental Psychology: Security Psychology

With terrorism attacks becoming more frequent worldwide, increased attention is being focused on structure security. Even before the relatively recent discussions of secure design, cognitive scientists have been investigating psychological responses to it. This week, officeinsight contributor Sally Augustin discusses some of the highlights of those studies.

FULL STORY ON PAGE 17...
Design is a choice

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The current Artek-and-Aaltos exhibition at the Bard Graduate Center Gallery in Manhattan accomplishes two rare objectives. It celebrates a crucial partnership between world-famous designers and the company that manufactured and disseminated their works worldwide. And it gives equal credit to a woman who collaborated with her husband and partner in the design of these products.

The name Aalto is written large in the history of both architecture and furniture design. But too little attention has previously been given to the fact that most of the signature Aalto accomplishments are attributable to two Aaltos: the much better-known husband, Alvar Aalto, and his architect-wife-partner, Aino Marsio-Aalto.

Organized by the Bard gallery in collaboration with the Aalto Museum in Helsinki, the show includes some 200 works -- many never before on public view -- including sketches, working drawings, photos, and ample examples of actual furniture, lighting fixtures, and textiles. While draw-
ings and photos do a good job of documenting buildings and interiors designed by the Aaltos -- plus examples of Artek-Aalto furniture in interiors by others -- most of the signature chairs, tables, cabinets, fabrics, etc., are right there, to be examined close-up.

**Design Partners from the Outset**

Both of the Aaltos studied architecture at the Institute of Technology in Helsinki, Aino getting her diploma in 1920, Alvar in 1922. The German-derived curriculum there was distinctive (vs. the French-oriented course then dominant in the U.S.) for integrating hands-on craftsmanship and construction experience studies, as well as interior and furniture design -- into its architectural design courses.

After graduation, both moved to the central Finnish city of Jyväskylä. In 1924, Aino began working in Alvar's fledgling office, and a year later they were married. Their 1920s work was among the best of the Nordic Classical mode then prevalent throughout Scandinavia. Even then, the young firm's work included designs for furniture and lighting -- as the exhibition documents.

In 1927, the Aaltos moved their practice -- with their two young children -- to the larger, culturally significant coastal city of Turku. There, their design thinking underwent a conversion to Modernism, influenced in part by travels to Germany, France, and Holland and contact with the pioneering Swedish Modernist Sven Markelius and the Bauhaus master artist Laszlo Moholy-Nagy. In 1929, Alvar became a member of the International Congress of Modern Architecture, where he mingled with such as Walter Gropius and Le Corbusier. As the more articulate and outgoing -- and male -- partner, Alvar became the dominant representative of the firm both internationally and within Finland.
The Dry Chair adapts to the shape of its occupant thanks to the inherent flexibility of its shell. The sled based or four-legged Dry chair is light and stackable, with and without armrests. Both bases are equipped with an optional integrated linking mechanism. Now available in new colors!
As Finland modernized during the 1920s, the young firm was able to demonstrate its stylistic Modernism in several buildings, including the world-renowned Paimio Sanatorium and the municipal library at Viipuri -- both still pilgrimage points for architecture lovers and both furnished with the signature furniture the Aaltos were designing.

Undoubtedly inspired by the widely distributed bentwood furniture of Thonet and by Marcel Breuer’s early chairs supported on tubular steel, the Aaltos explored innovative techniques using Finland’s abundant hardwoods. Working with a small Turku furniture maker, the Aaltos perfected the process of wood bending and laminating seen in so many subsequent pieces. This enabled the elegantly curved-and-straight geometries seen in the Paimio armchair of 1931-32. Shown here raised off the floor and skillfully lighted, this chair is impressive as sheer sculpture, aside from its implication of superior sitting comfort. Nearby, the three-legged stools, originally designed for the Viipuri library and now seen everywhere, are succinct statements about achievement with minimal means.

Establishing Artek

In 1935, the Aaltos took part in the establishment of the Artek company. The prime mover in this major step – and long-time director of Artek – was Maire Gullichsen, a wealthy supporter of both arts and industry. The splen-
did residence they designed for her, Villa Mairea, remains one of the finest of the architects’ built works. Beside its crucial role in producing furniture, Artek was committed from its founding to designing Modern interiors, exhibiting Modern art, and “propagandizing” for Modernism in all its aspects. The pioneering art gallery that Artek once operated in Helsinki is recognized in this exhibition with an alcove displaying a Leger painting, a Calder mobile, and prints by Picasso, Gauguin, and others.

Another key part of Artek’s mission was its commitment to standardization in design and production – vs. the tendency of manufacturers to promote novelty. Products could be customized through limited choices of fabrics, but were otherwise unchangeable. Today, we can still buy examples of Artek’s
classic chairs, tables, tea carts, and sinuous folding screens, newly made but unaltered in design or fabrication.

Artek began selling its products in the United States in 1938, and by 1940 had some 20 outlets across North America. Public recognition and sales were undoubtedly enhanced by the prominent display of the company’s furniture in the Aalto-designed Finnish Pavilion, one of the most celebrated of the national exhibitions at the New York World’s Fair of 1939.

Later Years and Loss of Aino

Design and production was seriously interrupted, worldwide, during the war years 1939 through 1945, when Finland unwisely allied itself with Germany to fight aggression from Russia. After the war, Alvar Aalto served on the architecture faculty at MIT for several
years, adding greatly to the school’s distinction and undertaking the design of what became the Baker House dormitory (1948), his most ambitious and influential U.S. work.

(I had the unparalleled experience of living in Baker House through four academic years. The building was remarkable -- and remains so -- for its relationship to its riverfront setting, its unique stairways, and its uses of natural light. But my most personal and lasting recollections are of the amazingly compact but functional rooms, with their Artek lounge and desk chairs, plus built-in bed, couch, wardrobe, and bookshelves. Especially memorable -- and supportive of my studies -- was the broad cantilevered slab of the built-in desk with a drawer unit on wheels that could be tucked under it.)

Meanwhile, the longstanding partnership and marriage of Alvar and Aino was shattered by her early death in 1949. Alvar would go on to marry another architect, Elissa, who worked with him until his death in 1976. Alone, then with her, he produced numerous architectural landmarks. Among these are the Saynatsalo Town Hall (1952), the Louis Carre house in France (1958), the Kaufmann Conference Center at the Institute of International Education in New York (1965), a new campus for the Helsinki Institute of Technology (1966), the Mount Angel Abbey library in Oregon (1970), and the Finlandia concert hall in Helsinki (1971). In all of these could be seen Aalto-designed furniture, fabrics, and lighting.

Among the Aalto-designed non-furniture items seen in the show are the sinuous glass vases first produced in 1936 and still universally available, in their various sizes and colors. Also displayed here are a variety of distinctive lamps -- hanging and standing -- designed by Aalto between 1953 and 1975 and integral to many of the later Aalto interiors.

A catalogue for this show, published by Yale University Press, is scheduled to appear later in May. Edited by Nina Stritzler-Levine, curator of the show and Bard Graduate Center Gallery director, the book will include contributions from several Aalto scholars. It will be for sale at the gallery or through store.bgc.bard.edu.
Diversity can be seen through many lenses, and in order to understand the full picture, it’s critical that we examine every lens of the issue. Diversity is without question a huge part of our nation’s current conversation. Our country continues to become more diverse, and yet the fabric of many parts of our lives stubbornly remains isolated or engaged in adverse ways.

IIDA dedicated its 2016 IIDA Industry Roundtable to the topic of Design and Diversity, and it couldn’t come at a better time. It’s crucial that we solve the diversity puzzle; the benefits of a more diverse community on all levels of life are too good to ignore.

At the roundtable, 30 design industry leaders formed the inaugural IIDA Diversity Council, a group focused solely on bringing more diversity to the design industries. And the workplace is perhaps the place where diversity can make the biggest, most tangible difference. Included in the IIDA’s 2016 Industry Roundtable report, titled, “Diversity and Design: Why Gender, Equity, and Multidisciplinary Thinking are Essential to Business,” consider the following:

> A 0% to 30% increase in a company’s share of female leaders correlates to a 15% rise in profitability, according to a study released in February by the Peterson Institute for International Economics and EY (the artist formerly known as Ernst & Young).

> The Center for Talent Innovation developed a “diversity dividend” showing that publicly traded organizations with a combination of diversity traits both inherent (racial, gender, etc.) and acquired (cultural fluency, generational savvy) were 70% more likely to capture a new market, and 45% more likely to improve market share.

> Research conducted by the nonprofit Catalyst found that companies with more female board members outperform their male-dominated counterparts by 53% on return on equity, 42% on return on sales, and 66% on return on invested capital.
We Are Not As Diverse As We Think We Are

For all of the benefits of achieving a more diverse workforce, the design industry has its work cut out. The IIDA industry report gathered a few interesting statistics. According to a 2013 study conducted by Interior Design magazine, the profession is one of the least racially diverse professions, with a big gender imbalance. 69% of the 87,000 practitioners in the U.S. are women, yet female design firm leadership is only 25%. Architecture ranks as the fifth least diverse profession.

Sister-profession architecture is similarly homogeneous (and its racial makeup better documented). Per 2015 data collected by the Bureau of Labor Statistics, architects are:

- **77%** White
- **7.6%** Asian
- **5.8%** Black
- **5.7%** Hispanic
- **25.7%** Women

(To put that figure in perspective, the least racially diverse profession—law—is 81% white.)
and according to a Forbes study on diversity, the construction industry was the third-lowest scorer.

According to 2015 data collected by the Bureau of Labor Statistics, designers of all genres are 3.5% Black, 6.9% Asian, 12.3% Latino, and 54.9% women. On the other side of the coin, architecture is 77% White, 7.6% Asian, 5.8% Black, 5.7% Hispanic, and 25.7% women. Roundtable participant Gabrielle Bullock noted that less than 20% of African-American architects are female:

“There are 347 total. We just passed the 2,000 mark of African-American licensed architects.”

This means that only 17% of licensed black architects are female – a minority within a minority. Despite these numbers, the roundtable participants revealed a potentially important key to understanding the diversity problem: we think we are more diverse than we actually are. Each roundtable participant filled out a questionnaire in advance of the event to document their opinions about and experiences with workplace diversity.

“One question posed was: Design is considered one of the least diverse professions. Do you agree? Interestingly, responses indicated that many design industry insiders do not consider the field lacking in diversity.”

The roundtable report found a disparity between reality and perception about diversity in the design industry – “between hard fact and subjective impression.” And it also discovered a few potential reasons behind this disparity: we are not short in diversity of thought, diversity of skills, diversity of ages, and open-minded thinking.

“The design industry is rich in what's called cognitive diversity – meaning a variety of backgrounds, experiences, and perspectives – and populated with people who think differently,” noted the report. “And, as our organizations become more multidisciplinary, our teams are increasingly diverse with respect to expertise.”

The Many Faces of Diversity

The word diversity embodies many varied qualities, but can also be misconstrued as one big “issue” – often centering on race and gender. And diversity is a highly personal topic that everyone interprets a bit differently. But, on a concrete level, diversity traits can be divided into two camps, and it can be useful to focus on these two camps in our thinking about diversity:

> Inherent Diversity: traits we were born with, such as gender and race
> Acquired Diversity: characteristics that are shaped by our life experience, such as workstyle and worldview

“Studies reveal that organizations are at their best, operating at maximum creativity and critical thinking, when they have both types of diversity in their ranks,” noted the IIDA roundtable report. “One or the other is not good enough.”

“Complicating our pursuit of a varied staff makeup, acquired attributes can be difficult to discern accurately during a traditional interview. It may be obvious to determine a job candidate’s race or gender, but figuring out what type of thinker they are will involve a protracted interview process.”

The roundtable also shed light on the fact that we need to be as plural-
istic as the communities we serve. If we are not as diverse as the people we are creating spaces for, a gap in understanding forms, and the work will suffer accordingly.

Beyond design’s end users and clients, the design profession’s talent pipeline is also more diverse than the profession itself. A huge opportunity awaits, for design leaders who are eager to embrace the next generations of designers – from not-yet licensed architects and college students to younger generation students in K-12.

“The future of interior design will be much more colorful: Of the 10,000 students enrolled in NASAD-accredited interior design and interior architecture programs, minority percentages have in every case doubled over the last 15 years…and a recent survey of AIA associate members – the not-yet-licensed architects who represent the future of the field – identified as 36% female, 8% Hispanic, and 6% Black.

At the K-12 level, minority kids and their families don’t know enough about their career options in design and architecture fields, and the roundtable seeks to close this gap.

Why is diversity in the workplace so difficult to achieve, though? The roundtable report keys into a great insight:

“Diversity doesn’t come naturally…It may be the state of the world, but it’s not the default mode of most industries or offices. There are numerous reasons for this.”

Roundtable participants clarified the issue:

“A profession is by definition kind of the opposite of diversity: When you select something you love doing daily, that selection itself says a lot about you,” said Doug Shapiro of OFS Brands. “Inside every profession, you tend to see similar people.”

And, as Gensler’s Jim Williamson noted, design is a risk-adverse industry. “Our fees and compensation – versus the scale of specification of goods and materials – does not allow us to take risks with new ideas and design solutions. The client must not only buy into the new idea, but also assume the risk associated with implementing it and living with it long term. This goes against the grain of diverse thinking.”

The role geography plays in the diversity challenge is also significant:

“For manufacturers, location often works against diversity, too. Many are headquartered in semirural areas that are not exactly hotbeds of multiculturalism: Western Michigan; East Greenville, Pennsylvania; Muscatine, Iowa. ‘The regional cultural surroundings and ethnicity makes it hard to find candidates [in the local talent pool] to fill a mold or requirement,’ said NELSON’s Scott Hierlinger.”

A Roadmap for the Future

So how do all of these things fit together? Diversity is a difficult challenge to solve, but certainly something we must focus on to strengthen our industry. To that end, the IIDA Diversity Council outlined a strategic roadmap for the future – a way to achieve more diversity in the profession. Below, find abstract versions of the nine actions the IIDA Diversity Council hopes to set in motion:

1. **Initiate discussions about race.**
   “Smart companies deal with [race] head on,” said financier, philanthropist and TED Talker Mellody Hobson. “The subject matter can be hard, awkward, and uncomfortable. We should learn to
be comfortable being uncomfortable. Race enters every equation. If we are uncomfortable talking about it, we’ll never get to a solution.”

2. Define diversity for your organization. Every individual has his or her own definition of diversity, inclusion, and engagement. Thus, it’s vital that firms establish their own definition.

3. Create and enforce a diversity agenda. “The worst thing is to have a policy that sits in a drawer and doesn’t impact the corporate culture,” said Gabrielle Bullock, director of global diversity at Perkins+Will.

4. Make the pie bigger. If we cast the net wider, we will attract better and more diverse talent simultaneously. “Have a pool of candidates that generally reflects the population,” said Gabrielle Bullock, Perkins+Will. “I’m not saying split the pie differently; just make it a bigger pie.” Reach out to organizations and groups of people who don’t look like you, such as the National Organization of Minority Architects (NOMA), to cultivate those relationships.

5. Be inclusive. Hiring a diverse team is not enough. For diversity to succeed, all employees need to feel safe, comfortable, and encouraged by managers and colleagues alike. A generally tolerant, liberal attitude is not the same thing as deliberately going the extra mile to ensure workers of all stripes feel at home. “You can hire whomever you want, but if you don’t make them feel welcome, they’re gone,” said Jeffrey Gay, architecture and design representative at Herman Miller.

6. Go beyond the poster. Use marketing efforts to signal that you support and embrace diversity. “It’s not about pedigree or what college you went to,” said Primo Orpilla, principal at Studio O+A, of his firm’s quirky website bios. “It’s about having the right people and celebrating the collective.”

7. Look for opportunities to move the agenda forward. For companies not located in diverse communities, “Find other avenues for change,” suggested Shauna Stallworth, principal at LuHF Branded Environments. “Reach beyond what’s immediate and look forward to opportunities where you can make a change – even if it’s to invest in a coffee shop in your town. That’s where growth happens.”

8. Act locally. Support programs and initiatives in your community that serve underprivileged populations, in order to build awareness of what design is, and show that it’s in fact a viable career path.

9. Share the best practices and successes with colleagues. Organize discussions and ensure an investment in future diversity by arranging training for everyone from leadership to firm newcomers and human resources departments.

In addition to outlining the goals above, the IIDA Diversity Council crafted a Diversity Intention Statement to transform its thought-provoking discussion into a full-scale movement within the design industry. To view the full IIDA 2016 Design & Diversity Industry Roundtable report, and to read the Diversity Intention Statement, visit http://www.iida.org/content.cfm/iida-ann-industry-roundtable.

To underestimate the advantages of pursuing more diversity would be a huge oversight for any company or organization that intends to have a successful future. There is much room for improvement in diversity in every facet of the design industry. We encourage our readers to think deeply about their company or organization’s diversity strengths and weaknesses, and about how they might form new pathways to diversity. And do check out the full IIDA Design and Diversity report – it’s a great read!
SAVE THE DATE | WEDNESDAY, JULY 20, 2016 | 5:00 – 9:00PM

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Security Psychology
by Sally Augustin, Ph.D.

With terrorism attacks becoming more frequent worldwide, increased attention is being focused on structure security. Even before the relatively recent discussions of secure design, cognitive scientists have been investigating psychological responses to it. Some of the highlights of those studies are discussed below.

Grosskopf investigated responses to active and passive antiterrorism design. People visiting a county courthouse were shown images of different sorts of security features. Some pictures included clearly recognizable security features (guards and screening stations), while others portrayed concealed security features. The more visible security features made the respondents feel safer, and study participants reported they thought the likelihood of theft, battery or sexual assault to be three to six times lower in the areas with obvious safety measures.

Grosskopf reports in a 2006 paper that, “Within the context of conventional crime, such as theft, battery and sexual assault, visible security measures appeared to be well received. However, when presented with many of the same measures within the context of terrorism, the vast majority of respondents felt tense, suspicious, and fearful.” He postulates that these active antiterrorism measures may reinforce people’s feelings of vulnerability to an uncertain threat, and thus provoke negative emotions.

A frequently researched topic is people’s psychological response to security cameras. Seeing these cameras causes people to think more seriously about potential threats nearby. This can be very important when security personnel are relying on tips from the general public to ensure safety. Also, when people are aware that they’re being filmed, they’re more likely to help others, for example, to pick up dropped items. This helping behavior is most likely when people think that camera feeds are being monitored.

As designing for security becomes even more prevalent and terrorist attacks receive more attention, public response to antiterrorist measures are likely to change, which should prompt design research with user groups.


Sally Augustin, PhD, a cognitive scientist, is the editor of Research Design Connections (www.researchdesignconnections.com), a monthly subscription newsletter and free daily blog, where recent and classic research in the social, design, and physical sciences that can inform designers’ work are presented in straightforward language. Readers learn about the latest research findings immediately, before they’re available elsewhere. Sally, who is a Fellow of the American Psychological Association, is also the author of Place Advantage: Applied Psychology for Interior Architecture (Wiley, 2009) and, with Cindy Coleman, The Designer’s Guide to Doing Research: Applying Knowledge to Inform Design (Wiley, 2012). She is a principal at Design With Science (www.designwithscience.com) and can be reached at sallyaugustin@designwithscience.com.
RESEARCH-DESIGN CONNECTION

Textures and Empathy
by Sally Augustin, Ph.D.

Wang, Zhu and Handy report that textures we touch influence how empathetic we are. Their work has implications for the design of a range of spaces, such as human resources suites and the offices of charitable organizations. The researchers found “in a series of behavioral and field studies…that individuals who have experienced haptic [touch-related] roughness (vs. smoothness)...were more likely to donate to charities [than those who hadn’t touched a rough surface]...one neuroscience study [conducted by Wang, Zhu and Handy as part of this project] uses direct measures of brain activity (i.e., attention) and finds that exposure to haptic roughness enhances individuals’ attention to others’ misfortune.”

The researchers conclude that “fundraisers could incorporate a little roughness into their outreach materials, such as wrapping a clipboard with sandpaper or including certain roughly-textured materials in a direct-mail brochure.”


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MATERIAL OF THE WEEK

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This column is published in collaboration with Material ConneXion. For more information regarding the material previewed, please contact Michael LaGreca at mlagreca@materialconnexion.com. T: 212.842.2050.
**PRODUCT INTROS**

> ILEX Architectural Lighting's new Salon light draws its name from French salons of the 18th century. The Salon series flaunts an elegant A-line shape and a Solvvenian red glass that gives it an eye-catching hue. Designed as a statement-making piece for hotels, restaurants, lobbies, and more, it will be featured at the ILEX booth (3129) at the HD Expo in Las Vegas May 4-6. Read More

> Viridian Reclaimed Wood introduced Colorburst, a new line of color-infused reclaimed wood paneling. A new design twist on two of Viridian's most popular paneling offerings, Granary Plank (mix of fir and pine reclaimed from granary beams) and Route 66 truck deck (oak reclaimed from tractor-trailer truck decking), the Colorburst line adds a pop of color in the rustic nooks, crannies and holes in the boards. Deep layers of color are juxtaposed with vintage patina and wood grain. Colorburst comes in four stock options – Robin Egg Blue, Viridian Green, Haute Pink and Cascade White – with custom colors available upon special order. The paneling is milled into a 3/8” – 5/8” thickness, 5” width, and variable lengths from 2'-8’. Its hardness is 450-1360 on the Janka Scale, depending upon its source material. Viridian products are 100% FSC®-certified and can contribute points toward LEED Credits: MRC3: (Materials Reuse), MRC4 (Recycled Content), MRC5 (Regional Materials) and MRC7 (Certified Wood). Read More

> NOTEWORTHY

> Nigel Stansfield was appointed chief supply chain officer of Interface, Inc. With more than 30 years’ experience, Mr. Stansfield has held a variety of leadership roles at Interface in manufacturing, most recently with global responsibility for developing and implementing Interface's strategies in innovation, sustainability, product, and design. His extensive technological background and expertise have been critical in mapping the path to Mission Zero, the company’s goal to eliminate its negative environmental footprint by 2020. In his new role, he will provide global functional leadership to all aspects of Interface’s supply chain, from raw material purchasing to customer delivery. In addition, he will oversee capital investments globally and drive Interface’s Mission Zero® brand promise within its factories and with the company’s suppliers. Mr. Stansfield is based in Interface’s UK offices. Read More

> ASID named nine exemplary designers as 2016 Fellows. The title of Fellow is the highest distinction a member can receive from ASID and is bestowed on less than 1% of ASID membership. It is awarded to individuals who demonstrate outstanding service and contributions to the Society, the profession, and the interior design industry. The 2016 Fellows are:

- Deborah Davis, ASID – For 25 years, Ms. Davis has been a leader for the interior design profession. Her strength, persistence, talent, and intellect have made a difference for ASID at both the chapter level, with the Los Angeles chapter, as well as at the national level where she has served as chair of the National Legislative and Codes Advisory Council. In addition, she is a committed mentor and role model for students, a diligent and insightful participant with the Society’s national legislative program, and an energetic leader of the Interior Design Coalition for California.

- Fernando Diaz, ASID, CID, NEWH – Cuban-born interior designer Fernando Diaz strives for the best possible expression and solution for his clients’ lifestyles and needs, with projects ranging from small homes and offices to grand scale residences and office suites. He has received numerous awards from his peers and served on the board of directors for the ASID Los Angeles chapter, the Homeless Youth Foundation, and the Los Angeles chapter of DIFFA. In 1999, he was president of the ASID Los Angeles chapter and in 2006 received the ASID Chapter Medalist Award.

- Stephany Hollingsworth, ASID – Ms. Hollingsworth has served on the ASID National Board of Directors, the Nominating Committee, and the Chapter Support Team, as well as serving as chair of the Student Advisory Council and president of the New Mexico Chapter. She is...
a long-time member of the Advisory Council for the Santa Fe Community College interior design program and created a steering committee exploring an interior design program at the University of New Mexico. She twice testified for Sunset Review hearings, successfully maintaining the licensing law in New Mexico, and she currently serves on the CIDA Standards Committee. Her company, HVL Interiors, provides residential, hospitality, education, and corporate design.

-Ann Marie Jackson, ASID, CHID, EDAC – Currently director of Interior Design for Sherlock, Smith & Adams, Ms. Jackson is registered with the Academy of Healthcare Interior Designers. This qualification, along with her Evidence-Based Design Certification through the Center for Health Design, has helped elevate her to join a pioneering group of deeply committed designers who practice health care design. Throughout the years she has been an active member of four ASID chapters. She has served on several national committees, including the ASID STEP program, and is a former chair of the IDCEC Board. She has also served on the ASID National Board of Directors.

-Janie Jacobs, ASID, RID – Ms. Jacobs is president and co-owner of Jacobs/Schneider Interior Design, Inc., with projects including law firms, executive and medical offices, residences in the Midwest, and vacation areas across the U.S. and Mexico. As a founding member of ASID in 1975, she served in many offices of the Indiana Chapter of ASID, including president and national board representative. After completing a two-year term as midwest regional vice president and executive committee member, she worked to develop the National Marketing Program and served on the Ethics Committee. In addition, Jacobs participated in the founding/steering coalition for legislation, prior to the passage of Title Registration in Indiana.

-Alma Nugent, ASID, CID – Ms. Nugent, a New York State-certified interior designer and President of Nugent Designs, has been a pioneer in advancing the status of interior designers and the profession. She is a past president of ASID New York Metro Chapter, and she serves on the board of the Education Legacy Foundation, which provides scholarships for interior design students. She recently rejoined the board of the Interior Designers for Legislation in New York. Her community involvement has included serving on many nonprofit and civic boards and committees, and she has mentored interior design students and participated in career days at public schools promoting the profession of interior design for over 30 years.

-Jo Rabaut, ASID, RID – In starting her firm in 1989, Ms. Rabaut’s goal was to do great design work, have fun doing it and to give back to the community, which she still continues to do. She is the principal of Rabaut Design Associates, a design-driven company headquartered in Atlanta. Her firm’s work developing workplace strategies for various industries focuses on creative and branded environments, and it has expanded into the higher education arena with a focus on athletic facilities and residential living. Ms. Rabaut was recently awarded her second Southeast Contract Designer of the Year award, several Coverings Design awards, and her chapter’s Design Achievement Award. She currently serves as a member of the ASID National Board of Directors.

-Laura McDonald Stewart, ASID, RID, LEED AP – Ms. Stewart received her BS in Civil Engineering from Southern Methodist University and her MFA in Interior Design from Savannah College of Art and Design. After eight years in the commercial interior design field she founded PLINTH & CHINTZ, the interior design blog and industry resource that prepares a new generation of designers to enter the workforce. She also manages METROCON Expo & Conference, the largest not-for-profit, self-produced,
ASID also announced its 2016 Lifetime Member Awards. Part of its National Honors recognition program, ASID bestows its Lifetime Award on professional members who have maintained membership for 25 years or more while making continual and important contributions to the Society. This year’s recipients include two former ASID national board members, a member who has served as a chair and educator, and a dedicated former chapter president. All four recipients are former ASID chapter presidents, and three have served on the Society’s national board. One served as chair of the ASID National Board.

-Carl Clark, FASID, ICEC, MLS - Professor Emeritus Interior Design, Northern Arizona University, Arizona North Chapter. Mr. Clark has served ASID since it was founded in 1975. He was the California Palm Springs Inland Chapter president in 1984 and was on the Society’s national board in 1986 as regional vice president for the California region. While serving on multiple national committees and task forces, he continued his chapter involvement as a judge for multiple awards programs and interior design coalitions in California and Arizona. Inducted into the ASID College of Fellows in 1992, Carl received the ASID Medalist award in 1987.

-Jane-Page Crump, RID, ASID, president, Jane-Page Design Group, Texas Gulf Coast Chapter. An ASID medalist and former Texas Gulf Coast Chapter president, Ms. Crump has been an instrumental leader in the chapter, using her extensive financial expertise to bolster the chapter’s fundraising and budgeting efforts during a tough financial period. After becoming a member of ASID and the TGCC Chapter in 1987, she volunteered on fundraising committees, became a board member in 1991, and served as chapter president in 1993. In 1996 she joined an ASID National Task Force on Accounting and worked with Board President Michael Allen to develop an accounting program and guidelines for all ASID chapters.

-Joan “Abby” Menhenett, ASID, owner, Joan Menhenett Interior Design, California Orange County Chapter. A former ASID Medalist and an ASID member for 40 years, Ms. Menhenett has made continuous contributions to ASID in leadership, community service and education roles at the national and chapter levels. As a member of the Ohio North Chapter from 1977-1982, she served on the chapter board, contributing to its community service efforts. She brought her passion for community service to the Orange County Chapter in 1982, joining the chapter board in 1983 and serving as chapter president from 1985-86. She served on the ASID National Board from 1987-88 and has served as an educator and mentor.

-Michael Thomas, FASID, CAPS, president/principal, The DESIGN Collective Group, Palm Springs Chapter. A member since 1983, Mr. Thomas has served in top leadership roles at the chapter and national level. He served in multiple board director positions in the Florida South Chapter and became chapter president in 1999. He continued to serve the Society at the local level, coordinating fundraisers, proctoring the 2016 Lifetime Member Awards. Part of its National Honors recognition program, ASID bestows its Lifetime Award on professional members who have maintained membership for 25 years or more while making continual and important contributions to the Society. This year’s recipients include two former ASID national board members, a member who has served as a chair and educator, and a dedicated former chapter president. All four recipients are former ASID chapter presidents, and three have served on the Society’s national board. One served as chair of the ASID National Board.

-Lisa M. Tucker, PhD, ASID, FIDEC - A practicing interior designer and architect for 20 years, Dr. Tucker specializes in sustainability and historic preservation. In addition to being a licensed architect and Virginia Certified Interior Designer, she is a LEED BD+C accredited professional. She is an associate professor at Virginia Tech and teaches courses on lighting, building systems, and upper-level design studios and is the program chair and graduate program coordinator for Interior Design. She holds degrees in Architecture and Architectural History from the University of Virginia and a PhD from the University of Missouri-Columbia in Architectural Studies. She was honored by Design Intelligence as one of the Most Admired Design Educators in 2010 and has won multiple teaching awards.

The 2016 Class of Fellows will be honored at Celebration, the Society’s Annual Gala, on July 16 in Minneapolis. Read More

Photographs: ASID Lifetime Award Carl Clark, Jane Page Crump, Joan “Abby” Menhenett, Michael Thomas.
NCIDQ exam, and acting as a speaker and facilitator for numerous continuing education sessions. He transitioned to national service in 2000, serving on the Chapter Support Team and later on the Communications and Knowledge Resources Advisory Council. Elected as the chair of the ASID National Board in 2010, he is an author and well-known speaker in the design community, and was inducted into the Society’s College of Fellows in 2004.

Michael currently leads The DESIGN Collective Group in Palm Springs, CA.

>Camira celebrated its fifth Queen’s Award on Apr. 21, which was the company’s 10th anniversary as well as the Queen’s 90th birthday. The UK-based contract fabric specialists undertook an MBO from the American flooring giant Interface on Apr. 21, 2006 and have since gone on to double turnover, selling 8.7 million yards of fabric a year to 70 countries. The company’s sustained growth in overseas markets is now recognized by winning a Queen’s Award for Enterprise in International Trade. In the space of 10 years, Camira Group has expanded from 263 to more than 700 staff, increased its UK manufacturing footprint, in West Yorkshire, from two sites to five, opened a manufacturing facility in Lithuania, and opened warehousing and showrooms in both China and USA. The company’s total overseas sales grew by 50% over the past six years, now accounting for nearly 60% of Camira’s $100 million turnover, with its top five export markets now being USA, Germany, Poland, Sweden and Turkey. Between them these markets generate over $28 million turnover, supplemented by other significant overseas contributors from as far afield as Mexico, Australia, China, and New Zealand. In 2015 the company employed seven new international sales managers, in priority export markets, as well as opening new showrooms in Stockholm, Amsterdam and Shanghai.

虻IFI President Sebastiano Raneri, in his latest President’s Message, celebrated the adoption of the IFI Interiors Declaration by the city of Bayamón, Puerto Rico. Instrumental to this achievement was CODDI – the Colegio de Decoradores y Diseñadores de Interiores in Puerto Rico. Founded in 1976, and a member of IFI since 1981, CODDI was also celebrating its 40th anniversary. CODDI lobbied for Bayamón to become the first Puerto Rican city to adopt the Interiors Declaration. The adoption ceremony took place with Mayor Ramón Luis Rivera Cruz Jr. in the elegant Bayamón Museum of Art.

虻IIDA and Alessi announced the winners of the 4th annual IIDA Best Interiors of Latin America and the Caribbean Competition. This competition recognizes and celebrates interior design/architecture projects that reflect the highest level of creativity, originality, and design excellence from Latin America and the Caribbean Islands. The jury panel consisted of distinguished design professionals, including Marlene Liriano, IIDA, LEED AP ID+C, Managing Director, IA Interior Architects; Patrick O’Hare, IIDA, AIA, Principal | VP Business Development, EDG Interior Architecture + Design; and Hayes Slade, IIDA, AIA, Principal, Slade Architecture. Winners included DPZ&T – Creating for Creatives in São Paulo, Brazil, by Athié Wohnrath (pictured) and Gensler Costa Rica in San Jose, Costa Rica by Gensler Costa Rica in the Corporate Space Large category; and Red Bull, Mexico City, Mexico, by Space in the Corporate Space Small category.
The Best of Competition winner will be announced on Wednesday, May 11 during a special reception at Maison&Objet Americas in Miami, FL, where all of the competition winners will be celebrated. Read More

>Kimball Office on Apr. 28 held the grand opening for its new Boston showroom designed by Embarc Studio. Centrally located in the heart of Boston’s financial district, the 5,672 sq.ft. showroom draws inspiration from the energy of Post Office Square and the vitality of Congress Street, one of the city’s most active thoroughfares. It is the company’s ninth showroom in the U.S. Using this iconic community location as inspiration, Embarc Studio focused on using abstracted natural elements, an open floor plan and engaging materials. The showroom, adaptable for workplace trends of today and tomorrow, is linked together by a number of interior areas – work, library/think tank, café, living room, studios – all of which are anchored with a central pavilion. The pavilion, a central location where Kimball representatives can conduct informal meetings, entertainment, and educational or creative activities, is enveloped in a bold-orange color and includes the town hall and conference areas. Interior walls are interrupted by glass panels with some that lift the walls from the floor giving the pavilion a sense of lightness and others that are placed vertically to allow views through the pavilion to the perimeter windows and beyond. “From the moment we stepped onto this third floor space and discovered the perimeter window walls, we were inspired by the view and bustle of the square,” said Dartagnan Brown of Embarc Studio. “That instant discovery would guide us through the design process, and inspire our team to pull energy directly from the park through the building’s floor-to-ceiling windows and right into the space.” Read More

>Kimball Office also announced a strategic investment in ShareDesk, a global leader in agile workplace technology and on-demand workspaces. The collaboration will be focused on helping organizations optimize...
their real estate utilization, while also improving the effectiveness of the people who occupy the “smart” space. “Our exclusive furniture partnership with ShareDesk is a critical element of our smart workplace strategy”, states Wendy Murray, director of marketing for Kimball Office. “Our collaboration with ShareDesk ensures that Kimball Office will be at the forefront of the workplace transformation, which is being fueled by the rapid advancement in technology.”

Mike Wagner, President of Kimball Office commented, “as real estate costs escalate, and activity based planning de-tethers employees from assigned workstations, the interior designers and facility managers need new ways to manage these complexities. “Collaborating with thought leading partners, such as Kimball Office, allows us to reimagine the workplace experience, said Kia Rahmani, founder and CEO of ShareDesk. “By aligning the physical and digital functionality, we can transform the relationship between people and place. We are very excited to be working with Kimball Office. Together, we will provide an eco-system that can revolutionize the way companies manage and measure their workplace effectiveness.” Read More

RE-SITED

>Jim Marshall joined Landscape Forms as vice president of culture. He will oversee all day-to-day functions of the company’s People Department, including compensation and benefits, recruiting, and employee relations. In addition, he will help design and implement Individual Employee Development programs, improve corporate Employee Performance Review programs and rally team members to own and advance Landscape Forms’ culture. Prior to joining Landscape Forms, Mr. Marshall designed and carried out international Leadership Development and Training programs at MANN+HUMMEL Group; and at Humanergy, Inc. designed and delivered customized coaching, facilitation, training and tools to achieve high performance across multiple industries and types of organizations. Read More

>Chad Scales was appointed chief innovation officer at Interface, Inc. He will have overall responsibility for the company’s innovation strategy and platforms globally. In addition, he will identify and drive new sources of revenue and profit from current, new or expanded markets or new/enhanced products. Mr. Scales has more than 20 years of experience in the development, management and marketing of consumer packaged goods, as well as in the creation and innovation of major consumer brands. He has won a number of industry product, marketing and packaging awards. He joins Interface from FOCUS Brands, Inc., where he has served as senior vice president and general manager for the Consumer Packaged Goods division since 2012. Prior to joining FOCUS Brands, he was global vice president of marketing and Innovation for The Coca-Cola Company. His experience also includes a number of leadership positions at Unilever, Ogilvy & Mather Advertising and General Mills. Read More

>WallGoldfinger received a Vermont Governor’s Award for Environmental Excellence. The award, presented at the Statehouse by Deb Markowitz, secretary of the Vermont Agency of Natural Resources, honors a wood products waste diversion program started in late 2013 under former Shipping/Receiving and Maintenance Supervisor John Crowne and ongoing today under current supervisor Adam Salls. In 2014 and 2015, the program diverted more than 23,000 pounds of plywood, medium density fiberboard (MDF) and veneer scrap from the waste stream to partners around the state, including non-profit ReSOURCE, Green Mountain Drums, the Vermont Woodworking School and Atlantic Plywood. These organizations and companies in many instances upcycle the materials into student and trainee work, saving these companies or students money and in some instances earning money for the organizations from prod-
At the same time, WallGoldfinger is reducing its waste removal costs and impact on the environment. In looking at programs worthy of the Governor’s Award for Environmental Excellence, a key factor considered by the state was whether the program could be easily replicated at other businesses or organizations.

WallGoldfinger also recycles the typical papers, plastic and more; has a scrap metal recycling program; is Forest Stewardship Council® certified; is a Vermont Green Business; uses high efficiency lighting and equipment with high efficiency motors to reduce electricity use; uses non-toxic materials, such as adhesives, as often as possible; and operates out of a factory heated with biomass woodchips. Read More

**PROJECTS**

Arup completed a feasibility study for Stiftung Salle Modulable in Lucerne, Switzerland, that sets the stage for an innovative new performing arts venue. The study presents a holistic technical concept for the ground-breaking new theatre, defining design requirements in the context of a broader public sector plan to create new infrastructure for the arts community in Lucerne. It builds on earlier work where Arup assisted the Stiftung Salle Modulable to define a vision and key requirements for the project. The technical concept included in the study will serve as a basis for the architectural design process to follow, subsequent to the planned international architectural design competition.

Lucerne enjoys a global reputation as a music capital of Europe through the acclaimed Lucerne Festival, the Lucerne Symphony Orchestra and the Kultur- und Kongresszentrum Luzern facility with its internationally celebrated concert hall. This project aims to build on that reputation, adding a focus for creative and experimental dramatic performances with music, providing a platform for the Lucerne Theatre and the independent theatre companies in the area with a world-class arena to showcase their work. At the same time, the Lucerne Festival will be expanding its profile featuring creative exploration in opera and other dramatic forms with music.

The New Theatre Lucerne / Salle Modulable aspires to become a cultural focal point of the city and the home of the entire theatre community of Lucerne. Centrally located in the southern portion of Inseli, a park within walking distance of the central transportation hubs, the theatre will be convenient to other arts venues, making it a defining component of the city’s cultural infrastructure.

Arup’s performing arts team in New York lead a team that leveraged the firm’s global expertise in performances art venues, working with colleagues in Italy, Germany, and the United Kingdom. The comprehensive study, which outlines the vision, concept framework and technical concept, also analyzes the project’s feasibility with regards to site evaluation, construction cost modeling, operational requirements, and project planning recommendations for the venue. This report is a key milestone in Arup’s broader role as client advisor role in supporting the realization of this landmark project.

When realized, the New Theatre will be a transformative environment, inspired by the Salle Modulable proposal created by the late composer and conductor Pierre Boulez. A key element of the design is the flexible infrastructure that will serve as a platform for a wide range of creative performances. Movable balconies, lifts, sophisticated overhead
rigging systems, and immersive sound and video infrastructure are some of the key elements that will enable artists to explore novel, flexible forms and creative experiments in the areas of musical theatre, opera, dance, and drama. Read More

>Arup also announced that the City of Long Beach and Port of Long Beach reached financial close for the $520 million Long Beach Civic Center Project. This pioneering project in the U.S. public-private partnership (P3) market demonstrates the capabilities of the public and private sectors to develop innovative solutions. The project’s combination of public infrastructure and private mixed-use real estate development under one integrated design-build-finance-operate-maintain procurement is a first in the U.S.

Arup served as lead advisor to the City and Port of Long Beach, providing comprehensive advisory services integrating financial, commercial, real estate, design, engineering, and cost consulting. The Arup team included HOK for architecture consulting, BAE for real estate economics, and MBI Media for outreach. Sheppard Mullin provided legal advice to the owners and worked closely with Arup. Plenary Group is the lead P3 developer, sole equity provider and financial arranger for the consortium. Other consortium members include Clark Construction, Edgemoor, Johnson Controls and SOM. Allianz, in a private placement, is providing US$237 million in long-term financing. Sumitomo Mitsui Banking Corp. is providing a US$213 million loan. Long Beach would contribute US$11.8 million in cash and land valued at nearly $30 million. Plenary is contributing $21 million in equity.

“Arup has been a real force behind our success with this project, helping us move it from a hunch to reality in such a short timeframe,” said Michael Conway, director of economic and property development for the City of Long Beach. “They have shown great skill in helping the city and port navigate a very complex transaction, managing the entire process from the RFP to the end of negotiations. We picked the right advisor.”

>DIRTT was awarded a contract to build the interiors of 16 residential units for medical staff in Barrow, AK. The Arctic Slope Native Association (ASNA) is working to attract medical staff for the recently built Samuel Simmonds Memorial Hospital, and the lack of available housing options is a serious challenge. DIRTT’s pre-engineered interiors were determined to be the cost-effective solution to meet the community’s construction challenges and tight timeline, with a high-end level of fit and finish and built-in adaptability to accommodate the needs of rotating medical teams and their families.

“Our remote location means that until now we’ve had no effective approach to getting affordable and quality construction,” said Marie Carroll, CEO and president of ASNA. “We get many medical professionals excited to come experience our community and learn about a different way to deliver health care. The new hospital is a draw, but it is just a building if there is nowhere for anyone to live.” The facility is an integral part of the region, serving the communities of Atqasuk, Barrow, Kaktovik, Nuiqsut, Point Lay and Wainwright, and is the main health care support for the Prudhoe Bay oil field area.

An estimated 13% of houses in Barrow are considered overcrowded and 4% are considered severely overcrowded, versus the national combined U.S. average of 3.2%. Challenges are amplified by the community’s location north of the Arctic Circle; it is the northernmost community in the United States. Building materials are barged in only once per year, tradespeople are difficult to
find and the severe climate routinely compromises building integrity, leaving many structures uninhabitable. This equates to an average square-foot building price tag higher than anywhere else in the U.S., for even the most basic of interiors.

As a solution, DIRTT will manufacture the interiors of the 1,200 sq.ft. – 16 in total and each one unique. All units will arrive flat-packed on the one barge scheduled to depart Seattle on June 29. DIRTT has just 48 days to produce all 16 units. In the meantime, crews in Barrow can build the base building structure while the interiors are manufactured and assembled in DIRTT’s production facility in Calgary. The pre-engineered and pre-fit nature of the interiors will create minimal construction material waste.

“This method also solves our very real desire to build more sustainably,” said Ms. Carroll.

Once on site in Barrow, a crew of six (including four locals) will install the custom interiors, consisting of wall frames and tiles, plug-and-play electrical components, plumbing raceways, ceiling tiles and millwork cabinetry. Visual highlights include Corning® Willow® Glass that creates a high-end stonework look in the kitchen areas without the cost or weight of real stone. It also creates a durable and cleanable finish that doubles as a dry-erase surface.

Paragon Interior Construction, DIRTT’s distribution partner based in Anchorage, Alaska, was instrumental in making this project possible. Read More

> The HDR-designed Zayed Building for Personalized Cancer Care in Houston, TX, was named Lab of the Year by R&D Magazine. This award recognizes excellence in research laboratory design, planning, engineering and construction.

The facility was designed by HDR for the University of Texas MD Anderson Cancer Center. “Bold, inspirational ideas that elevate science were needed to reinforce MD Anderson’s efforts to dramatically and rapidly reduce mortality and suffering in 12 cancers,” notes Brian Kowlachuk, design director for HDR. “The building’s organization reinforces a different way of conducting research, creates monumental flexibility and an environment which challenges convention. The building interior reinforces the functions to accomplish this feat, while the exterior expresses hope and inspiration.”

Designed differently from other research buildings for MD Anderson, the facility embraces the trend towards translational research driving multi-disciplinary collaboration in order to accelerate taking research to treatments and ultimately, cures. Its tower is composed of four slender wings, like a pinwheel, with a gathering place for people at the center, and two office wings and two lab wings.

“The concept of two office towers and two lab towers connected via a central hub was a significant departure from previous lab designs. This horizontal integration combines with the vertical integration of a central staircase to connect teams together and we expect this feature to foster collaboration in a very different way,” described David J. Bammerlin, P.E., associate vice president of Research & Education Facilities for MD Anderson. Read More

> AJ Madison, a leading Brooklyn-based appliance retailer, has joined forces with local designers for the Micro Loft Installation at BKLYN DESIGNS May 6-8. Designed by Jeanine Hays and Bryan Mason of AphroChic, this 500 sq.ft. space at the Brooklyn Expo Center in Greenpoint will showcase innovative small space living solutions. Micro Loft will be a hub of programming and design inspiration for trade and consumer attendees. It will serve as AJ Madison’s venue to showcase its role in both the Brooklyn and national market during NYCxDESIGN, and will display a cutting-edge Bosch solution in an installation showcasing the way home appliances can
AJ Madison Showcases Micro Loft Installation at BKLYN DESIGNS

Designtex at Collective Design. Chris Wolston

 Repo chair signed by its designer Antonio Citterio, Nebula with Opalescent Glass necklace by Lara Knutson, FLOS Snoopy lamp by Achille Castiglioni and Pier Giacomo Castiglioni, and Wallace Sewell Highbury throw. Read More

>Be Original Americas will also host a talk on Friday, May 13 with Alessi President Alberto Alessi. Introduced by METROPOLIS Editor-in-Chief and Publisher Susan Szenasy, the event will begin at 10:00 a.m. at WantedDesign Brooklyn. The presentation, “My Life in Design: Alberto Alessi,” examines the particular triumphs and challenges of his illustrious career, including how to accommodate nearly 300 designers and architects under the same roof in his role as an Italian design factory manager. Seating is limited and RSVP to intern@bdeonline.biz is a must. Read More

> This year marks Designtex’s inaugural participation in Offsite at the Collective Design fair curated by Sight Unseen, May 4-8 at Skylight Clarkson Square in NYC. For its 2016 showcase, Bower x Studio Proba, Chris Wolston, Fort Makers and Only Love Is Real will debut a collection of furniture and lighting set against a backdrop of custom wallcovering developed specifically for the show in collaboration with Designtex. The site-specific murals are printed at Designtex Surface...
Imaging, a state-of-the-art facility in Portland, Maine, managed by an expert team of artists, technologists and craftspeople working together to create beautiful, engaging and one-of-a-kind environments. The Collective Design fair is a commercial and educational platform featuring thoughtfully selected works from an international roster of established and emerging galleries. Read More

> Duravit is headed to Sin City for HD Expo May 4-6, showcasing its newest launches in Booth 8079. A range of the company’s exceptional offerings for the hospitality market will debut at the show, including new vanity sizes and a standout light-framed mirror from the L-Cube series, a fresh bi-color finish in Matteo Thun’s DuraStyle collection, and the modern asymmetric ceramics of the Phoenix Design-created P3 Comforts line. Alex Bursac and Nina Griebe from Duravit USA will be available throughout HD Expo to give tours of the booth. Read More

> The Hansgrohe/Axor booth (26199) at HD Expo will feature new hospitality solutions including the Talis S and Talis E Select™ faucet collections and the latest collaborations with star architect Antonio Citterio: the stunning Axor Citterio E and Axor Universal Accessories collections. Hansgrohe+Axor will also launch its third annual Das Design Competition at the show. The program celebrates outstanding hospitality, commercial and residential projects that incorporate Hansgrohe and/or Axor products. In addition, architects and designers looking for instant gratification can enter Hansgrohe’s “Peel n’ Reveal & Grand Prize Raffle” at the booth for a chance to win prizes on the spot. On May 6, Hansgrohe will raffle off the Grand Prize, a VIP, two-night trip to the Aquademie, Hansgrohe’s training center, including spa services at the nearby Chateau Elan Spa. Read More

> ICFF 2016 Opening Night events on Saturday, May 14 at the Museum of Modern Art will include inaugural Best of NYCxDESIGN Awards. Presented by Interior Design magazine and ICFF, this global design competition celebrates outstanding achievement across major areas of design – from architecture to interiors, from products to collectibles, from craft to technology – from the more than 500 events that comprise New York City’s showcase of global design. The evening at MoMA kicks off at 6:00 p.m. with the awards presentation, followed by the “not-to-be-missed” party in the Abby Aldrich Rockefeller Sculpture Garden, presented by ICFF and Luxe Interiors + DESIGN, and sponsored by IOA. The headliner for the event is the band Rough, comprising award-winning designers and professional musicians: bassist Tom Dixon, singers Bradford Shellhammer, Billie Ray Martin and Steph Hannah, guitarists Del Marquis (formerly of the Scissors Sisters) and Eran Kendler and drummer Paul Pethick. Both events require tickets, which may be purchased by registered attendees of ICFF. Read More
>IFDA will present Cocktails Conversations Connections, a networking event on Monday, May 2 at The Lambs Club, 132 West 44th St. in NYC, 5:30 – 7:30 p.m. The Lambs Club is a New York landmark designed by Stanford White, frequented by the likes of Charlie Chaplin, Spencer Tracy, Fred Astaire and Three Barneys. Read More

>IFDA will host IFDA Selects – Out and About at BKLYN DESIGNS on Friday, May 6. BKLYN DESIGNS takes place May 6-8 at the Brooklyn Expo Center, 72 Noble Street, Greenpoint, Brooklyn. The Trade Day on May 6 begins with a VIP (Press & Trade) Preview 10:00 a.m.-1:00 p.m., and the show opens to the public 1:00-7:00 p.m. After 1 p.m., attendees are encouraged to look for all of the IFDA Selects “Best in Show” winners identified by framed award certificates. The day ends with the Metropolis Keynote 6:00-7:00 p.m. and Opening Night Party 7:00-9:00 p.m. Read More

>IFDA will also host IFDA Selects – Out & About! at the ICFF, May 14 – 17 at the Jacob K. Javits Convention Center. IFDA Selects “Best in Show” winner booths will be identified by IFDA Selects framed award certificates after 1:00 p.m. May 14 through the duration of the show. Read More

>The IIDEX Woodshop 2016 prototype design submission deadline is Jun. 17. Calling all designers, woodworkers and artisans, organizers welcome submissions for residential and commercial furnishings, fixtures, lighting and accessories for IIDEX-Canada’s only prototype exhibit. It is free to both submit and exhibit. Designs will be featured in Toronto Nov. 30-Dec. 1 at IIDEXCanada to more than 30,000 design and architecture trade professionals in one of the show’s most popular exhibits, and they will also be a part of a travelling exhibit to other events and festivals. The 2015 exhibit was featured at the Toronto Design Offsite Festival, and showcased at association and government conferences held throughout the province in 2016. Pieces from IIDEX Woodshop 2015 will be on display for sale May 18-Jun. 18 at modern furniture boutique Urban Mode, located at 145 Tecumseh St. in Toronto. Read More
Maharam Serpentine Galleries Wallpaper will return to Frieze New York May 5-8 at Randall's Island Park.

Three of the Maharam Serpentine Galleries Wallpapers will be installed at Frieze New York: Marc Camille Chaimowicz’s Pavilion and Beatriz González’s Wiwa Stories will greet visitors at the north and south entrances respectively, while John Baldessari’s (Clock/Pizza – Turquoise) will bridge El Rey and Roberta’s, two centrally located cafes.

In June, Maharam and the Serpentine Galleries will introduce new wallpapers by Beatriz González, Alex Katz, Jean Nouvel, and Raqs Media Collective. Part of the Maharam Serpentine Galleries Wallpaper collection – an uneditioned series created by esteemed artists and architects under the curatorial direction of the Serpentine’s Julia Peyton-Jones and Hans Ulrich Obrist—the four new designs follow upon the success of the inaugural offering by Ai Weiwei, John Baldessari, Marc Camille Chaimowicz, Toyo Ito, SANAA, Rosemarie Trockel, and Lawrence Weiner that debuted during Milan Design Week and launched at Frieze New York 2015. Like Maharam Digital Projects, the wallpapers reflect a range of subject matter and styles while utilizing advanced digital printing techniques for complex, high-resolution imagery in a full-color spectrum. Scale is the distinguishing feature: Maharam Serpentine Galleries Wallpapers reflect a traditional framework of modestly sized repeats and a conventional 27” width. Available by the roll at the Serpentine Galleries shop in London or by the linear yard through Maharam, the wallpapers are intended for both commercial and residential use. Durable and easy to maintain, the collection is printed with UV-resistant inks on a washable, latex-reinforced substrate.

Poppin’s NYC Showroom on Saturday, May 14 will be transformed into a gallery showcasing students’ work from the Metaproject, RIT’s annual industrial design senior studio project. The sixth iteration of the Metaproject paired 20+ industrial design students with Poppin designers for a semester-long product design competition. Some of the students’ outstanding prototypes will be produced by Poppin. The students’ concepts will also be on display at ICFF at the RIT Metaproject booth #3583. The Poppin Showroom is located at 1115 Broadway, 3rd Floor, NYC; the May 14 viewing party will take place 5:00-9:00 p.m. Read More

Think Fabricate will deliver “Design From all Angles” at BKLYN DESIGNS May 6-8. In two spaces, the Brooklyn-based design studio will display innovative furnishings – such as its fresh-for-spring Wall*nut Hexagons and new Dialogue Table and Bench – as well as host the THINK+ [TABLE] conversation series with its affiliated architecture firm Doban Architecture. Invited industry professionals and special guests will lead the dialogue, engaging BKLYN DESIGNS’ design-savvy attendees; all will be welcome to take a seat at the Dialogue Table and Benches – designed specifically with this initiative in mind – and participate. The discussion topics on the docket reflect the studio’s commitment to design solutions for better living and as well as its dedica-
tion to the Brooklyn design community. Each day of the show, a different relevant and accessible topic will be discussed over refreshments:

- **The New International Style: Brooklyn, May 6, 5:00-5:30 p.m.** A discussion about Brooklyn’s true character on a local and global scale. What does ‘Brooklyn Style’ mean to its inhabitants? What is it in the eyes of the world? And with its global influence, has it become the new ‘International Style’?

- **Transforming Concepts of Luxury and Living Space, May 7, 4:30-5:00 p.m.** A discussion about how we define luxury in Brooklyn today. With a wider range of living typologies, is efficiency a necessity or a choice?

- **Meaningful Objects, May 8, 2:00-2:30 p.m.** A discussion that gets to the heart of the question: How are objects that occupy our space chosen? How do we form connections to the objects in our lives, and which of these objects are indicative of our life and its legacy? Read More

### SUDOKU

Fill in the empty cells so that every row, column and cube contains a digit from 1-9, without duplication. (Level: Easy)
RAYMOND JAMES BRIEF 4.25.16

HNI: Productivity Drives Impressive 1Q16; Reaffirm MO2; Raising Target to $48

Analysts: Budd Bugatch, Bobby Griffin, David Vargas

>Recommendation: We are reaffirming our Outperform rating on HNI and increasing our 12-month price target to $48 following HNI Corporation’s better-than-expected 1Q16 release and modestly improved 2016 outlook. Despite a challenging macro backdrop, management delivered 1Q16 double-digit earnings growth, nicely above expectations, thereby illustrating its lean manufacturing discipline and laser-sharp focus on driving cost, operating, and productivity improvements.

While near-term revenues seem likely to remain pressured during 2Q16, we remain convinced of HNI’s positive risk/reward at current levels because of: (1) management’s lean discipline, which is underscored by its delivery of improved earnings (to a degree) despite sluggish growth; (2) HNI’s solid management team and thoughtful approaches to its business; and (3) HNI’s attractive valuation vs. its historical valuation (~20x forward earnings).

>1Q16 Earnings: As detailed in an earlier brief, HNI’s $0.31 normalized EPS (non-GAAP) beat our $0.18 estimate and the $0.17 consensus estimate. Total sales decreased 4.3% y/y to ~$501 million, beating both our ~$494 million estimate and ~$495 million consensus. Despite the y/y revenue decline, adjusted operating income grew 32.5% to $22.4 million (4.5% of sales), as normalized operating margins improved across each of HNI’s business segments (Office Furniture and Hearth).

>Impressively, the strong profitability resulted from broad-based productivity improvements across each business unit, not from short-term cost management or accelerating restructuring projects. Investments over the last few years are now delivering more product throughput with markedly less labor input, thereby resulting in more efficient operating performance.

>Significant incremental savings ahead: HNI has a legacy of driving structural cost improvements throughout its business. To that note, management is initiating another sizable restructuring program over the next three years, aimed at delivering $35-40 million annual savings by the end of 2018, with ~70% of those savings to be achieved by the end of 2017. It expects restructuring charges (cash and non-cash) of $50-60 million. Despite the sizeable cost, the annual savings from the initiative are on top of HNI’s standard 25-30% operating leverage on incremental volume. Accordingly, if the industry begins to improve in 2H16 and into 2017, revenue growth should flow through handsomely and HNI could deliver significant earnings growth.

>Estimates: For prudence, our forward adjusted EPS estimates (updated below) only reflect $25 million of the potential $35-40 million in savings.

New 2016E Non-GAAP EPS Q1 $0.31A; Q2 $0.57; Q4 $0.84; Q5 $0.89; Full Year $2.60

Industry Stock Prices

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<tr>
<th></th>
<th>4.29.16</th>
<th>4.1.16</th>
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<tr>
<td>HMiller</td>
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<tr>
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<td>Virco</td>
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<td>17,793</td>
<td>17,425</td>
<td>16,472</td>
<td>17,947</td>
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GAAP 2016E EPS Full Year $2.42  Revenues (mil.) $2,251  New 2017E Non-GAAP EPS Q1 $0.41; Q2 $0.69; Q3 $0.98; Q4 $1.04; Full Year $3.13  GAAP 2017E EPS Full Year $2.78; Revenues (mil.) $2,341

>Valuation: Our new $48 target price (up from $42) is supported by our estimate of intrinsic value, and equates to ~15.4x our 2017 adjusted EPS estimate of $3.13.

RAYMOND JAMES BRIEF 4.25.16
Knoll: Solid Start to 2016; Reaffirm Outperform; Raising Target Price to $26

Analysts: Budd Bugatch, Bobby Griffin, David Vargas

>Recommendation: We are reaffirming our Outperform rating on KNL and nudging our 12-month price target to $26 (previously $24), following Knoll’s solid start to 2016. Despite facing a sluggish industry backdrop in its largest segment, office furniture, Knoll continues to execute well, illustrated by 1Q16’s sales and EPS beat. Accordingly, our positive investment thesis remains intact. After a strong year of margin improvement in 2015, we believe Knoll’s consolidated margin will improve further over the near and intermediate term due to: (1) a reasonably “ok” office furniture environment mixed with Knoll’s specific actions to improve operating efficiency in its office furniture segment (~52% of profits in 1Q16); and (2) further diversification and penetration into the ultra-high end residential furniture segment spearheaded by Knoll’s Holly Hunt business. These issues should continue to drive improving financial metrics for earnings, cash flows, financial strength, as well as a rising dividend payout.

>1Q16 Recap: Knoll reported 1Q16 GAAP EPS of $0.36, above our $0.32 estimate and the $0.31 consensus. Sales increased 6.8% y/y to ~$285 million, versus our $278 million and the $272 million consensus estimate. Operating income beat our model by ~$0.07/share, driven by higher-than-modeled sales (~$0.01 benefit), better-than-expected gross margin (~$0.03 benefit), and a lower-than-forecast SG&A ratio (~$0.03 benefit).

>Office Furniture Segment Shines: While part of Knoll’s strategy is further diversification and penetration into the ultra-high end residential furniture segment, the company’s office furniture segment offers the greatest margin improvement opportunity. Recall, Knoll is the newest office furniture manufacturer to move towards lean manufacturing principles, and its 2015 office furniture margins were well below its industry peers. To that note, the bulk of the first-quarter operating improvement came from the North America office segment, as significant productivity improvements from prior investments, greater operating leverage from higher sales volume, and favorable commodity costs, resulted in a contribution margin of ~53%.

Office furniture operating income increased 129% year-over-year to $16.6 million (above our $10.2 million estimate), while operating margin expanded ~460 bp to 9.0%. Still in the early innings of its office furniture operational improvements, management continues to believe office furniture margins can move towards 10% on an annual basis over the next couple of years. Assuming a similar mix of business as today, and relatively stable studio and covering margins, this would drive Knoll’s consolidated margin north of 12%.

>Estimates: Despite the 1Q16 EPS beat, our 2016 adj. EPS estimate stays relatively the same, as the recent appreciation of the Canadian dollar (vs U.S. dollar) starts to become a small headwind in the back half of 2016. Recall, Knoll uniquely (compared to its direct office furniture peers) benefits from a stronger U.S dollar.

Valuation: Our $26 target price is based on our estimate of intrinsic value and equates to ~14x our 2017E adj. EPS estimate of $1.83.

BUSINESS AFFAIRS

>HNI Corp. plans to webcast its May 10 Annual Shareholders’ Meeting, to be held at 10:30 a.m. (Central) at the Allsteel headquarters building, 2210 Second Ave. in Muscatine, IA. The webcast can be accessed via a link on HNI’s website at www.hnicorp.com (under Investors – News Releases and Events). Replay of the webcast and related materials will be posted on the website following the meeting. http://investors.hnicorp.com/

>Interface, Inc.’s Board of Directors declared a regular quarterly cash dividend of $0.05 per share. It is payable May 27 to shareholders of record as of May 13. www.interfaceglobal.com/Investor-Relations.aspx

>Interface, Inc. on Apr. 27 announced its first-quarter fiscal 2016 results (dollars in thousands except EPS):

<table>
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<tr>
<th>3 Mos. Ended</th>
<th>4.3.16</th>
<th>4.5.15</th>
<th>%Ch.</th>
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</thead>
<tbody>
<tr>
<td>Net Sales</td>
<td>$222,554</td>
<td>$236,904</td>
<td>-6.1%</td>
</tr>
<tr>
<td>Gross Profit</td>
<td>$86,632</td>
<td>$85,433</td>
<td>1.4%</td>
</tr>
<tr>
<td>SG&amp;A</td>
<td>$65,605</td>
<td>$64,032</td>
<td>2.5%</td>
</tr>
<tr>
<td>Op. Inc.</td>
<td>$21,027</td>
<td>$21,400</td>
<td>-1.7%</td>
</tr>
<tr>
<td>Net Inc.</td>
<td>$12,894</td>
<td>$12,322</td>
<td>4.6%</td>
</tr>
<tr>
<td>EPS (dil)</td>
<td>$0.20</td>
<td>$0.19</td>
<td>5.3%</td>
</tr>
<tr>
<td>Orders</td>
<td>$222,100</td>
<td>$256,800</td>
<td>-13.5%</td>
</tr>
</tbody>
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With foreign currency held constant, sales in the 2016 first quarter decreased 4.5% to $226.3 million, versus $236.9 million in the prior year period. Fluctuations in currencies negatively impacted first quarter 2016 operating income by approximately $0.3 million compared with 1Q15.

“The earnings power we have created in our business drove improvements in gross profit and net income despite a 6% decline in first quarter revenue,” said Daniel T. Hendrix, chairman and CEO. “The first quarter is typically our seasonally slowest period, and last year’s first quarter contained 14 weeks versus 13 weeks this year, which impacts the year over year sales comparison. We continued our trend of gross margin expansion, up 285 basis points versus the first quarter last year, with improvements coming across all of our business units. SG&A expenses were up slightly versus the year ago period; however the revenue decline negatively skewed the figure as a percentage of sales. We trimmed spending where consistent with our strategic plan and continued to invest where we see growth opportunities. As a result of our improved operating structure, we were able to grow net income and earnings per share notwithstanding the lower sales figure.”

In the Americas, first quarter sales were down 6% year over year. The sales decrease was attributed mostly to geographical pockets of weakness in the oil and gas industry in the U.S., Western Canada and South America, as well as customer initiated project delays in the InterfaceServices business. The declines were seen in both the corporate office segment (down 5%) and non-office segments (down 9%), mostly within the government and education sectors. FLOR sales decreased 17% year over year, with volume down across all sales channels except crossover sales by the company’s commercial salesforce. Currency fluctuations negatively impacted sales in the Americas by approximately $1.5 million.

In Europe, sales were down 10% (9% in local currency), attributed to geopolitical and economic troubles that negatively impacted office renovations across the region. Among other issues, the potential Britain exit from the European Union, slowdown in the financial services sector, terror attacks, and refugee crisis each weighed heavily on European governments, economies and corresponding business and consumer confidence levels. The decline occurred across the region, with the exceptions of Germany (up 10%) and Southern Europe (up 2%). Currency fluctuations had only a small negative impact (approximately $0.8 million) on the top line results in Europe.

In the Asia-Pacific region, sales were up 3%, primarily due to strength in Southeast Asia and India, partially offset by a decline in China. Fluctuations in the Australian dollar had a $1.4 million negative impact on sales for the quarter.

Patrick C. Lynch, senior vice president and chief financial officer, commented, “The lead story for the first quarter was our continued gross margin expansion, which made up for most of the lost ground at the revenue line. The margin improvement was fueled by lower raw material costs and usage, as well as higher average selling prices. Our SG&A expenses rose $1.6 million year over year, mostly due to marketing initiatives to support our growth platforms, and the softer top line resulted in SG&A expenses climbing to 29.5% of sales. Moving forward, we will closely monitor SG&A spending in relation to demand levels, and we will cut expenses where necessary and consistent with our strategic growth plans.”

Mr. Hendrix concluded, “Operationally, our company is strong, as evidenced by our greatly expanded gross margin. Our primary focus over the next few quarters will be on increasing sales volume and controlling SG&A expenses, as we realize SG&A expenses of 29.5% of sales is not sustainable. While recent order levels have not been encouraging, we have a number of initiatives underway to accelerate growth of our top line, such as introducing additional new products, enhancing our dealer channel and driving penetration of non-office segments. We also believe there is room for further gross margin expansion through lower raw material and labor costs at our production facilities, selling price increases, product mix management and margin accretive new products. Even though we will be running up against very tough prior year sales comparisons, we continue to forecast a modest sales increase for the full year.”

Share Repurchase Program

Interface also announced that its Board of Directors amended the company’s share repurchase program to authorize the repurchase of up to $50 million of outstanding shares of common stock, commencing Apr. 27. The program has no specific expiration date. Purchases made pursuant to the program may be made in either the open market or in privately negotiated transactions from time to time, including pursuant to a 10b5-1 plan, as permitted by federal securities laws and other legal requirements. The timing, manner, price and amount of any repurchases will be determined by the company in its discretion and will be subject to economic and market conditions, stock price, applicable legal requirements and other factors.

The full text of Interface’s 1Q16 earnings release, including all tables, and an archived replay of the company’s Apr. 28 conference call, are available at www.interfaceglobal.com/Investor-Relations.aspx.

>Kimball International, Inc. announced the appointment of two new independent directors to its Board of Directors, Dr. Susan B. Frampton and Ms. Kristine L. Juster. Dr. Frampton replaces Christine M. Vujovich, who announced her retirement.
from the Board effective at close of business on Apr. 26. Kimball International Chairman and CEO Bob Schneider stated, “The appointment of Dr. Frampton and Ms. Juster will enhance the Board’s strategic skillset as the company plans for future growth. Both candidates are active presidents of businesses with strength in marketing and strategic leadership, and will broaden the capability of the board with their unique backgrounds and experiences. The formal appointments were made today during the Board’s regularly scheduled board meeting.”

Dr. Frampton has been president of Planetree, Inc., a global leader in advancing patient-centered healthcare, since 2000. She is a member of the Governance Board of the International Network of Health Promoting Hospitals and Health Services sponsored by the WHO Coordinating Center for Clinical Health Promotion in Denmark; is on the Editorial Board of the Journal of Compassionate Health Care in London; and is on the Board of Planetree, among other roles with non-profit boards, committees, and organizations focused on improving healthcare quality. Dr. Frampton’s expertise in leading organizations to be focused on patient care is expected prove invaluable to the company’s planned growth in the healthcare furniture vertical market. The Board also appointed Dr. Frampton to sit on the Compensation and Governance Committee.

Ms. Juster is president of the Global Writing Segment of Newell Rubbermaid, a leader in global writing which includes such well-known brands as Sharpie, Paper Mate, Elmer’s, Uni-ball, Dymo and X-acto, among others. Prior to taking on this role in May 2014, she was president of the Baby and Parenting Segment of Newell Rubbermaid and held other roles of increasing responsibility since joining the company in 1995. Ms. Juster brings her experience in building high growth businesses and developing high performance teams in markets closely related to Kimball’s current industries, including interior design, office industry supplies and hospitality, which will benefit the Company’s strategic growth planning. The board also appointed Ms. Juster to sit on the Audit Committee.

In other business, the Board of Directors of Kimball International, Inc. has declared a quarterly dividend of 5½ cents per share for all outstanding shares of common stock. It is payable Jul. 15 to Share Owners of record on Jun. 25. http://kimballinternational.com/press_releases.aspx

>Kimball International’s Board also approved a resolution to amend the By-laws of the company, effective at the start of business on Apr. 27. Section 1 of Article V: Directors was amended to change the number of members that the Board shall consist of from seven to eight. http://kimballinternational.com/sec_filings.aspx

> Revizto uses video game technology to simplify and shrink BIM, making it easy for anyone to use: Contractors, installers, fabricators, tradespeople, all designers, and facilities managers, too. There are two ways to learn more: Those already using Revizto can test-drive the new version 4.0, and give feedback to
Revizto has changed the way the AEC industry can collaborate. Designers can export BIM models into Revizto to create fully-rendered, immersive 3D environments that contractors and end-users can navigate with a PC or tablet, or even with virtual reality goggles. Mark-ups and issue tracking happen in realtime via the cloud.

For expert users and people familiar with Revizto, the Revizto 4.0 Beta Download site is currently available to the public, in advance of an official launch of Revizto 4.0. Interested test-drivers just head to the page to see what’s new, take the Beta for a spin, and provide feedback. Some of the new version’s updates include:

- A single app for all project sharing and management: Revizto Viewer.
- Importing of 2D Sheets directly into Revizto, even without a BIM model.
- An Export Scheduler for automatic daily or weekly exports, keeping everyone on the same page. Read More

A+ DESIGN FOR A+ TEAMS

DeskMakers’ customizable casegoods, tables, and desking offer the ultimate in office design flexibility. Manufactured and shipped from our factory in Los Angeles, California. Browse the collection at deskmakers.com or call us for a quote today.
Sales Assistant - San Francisco

**Carnegie Sales Assistant**
The Sales Assistant will be responsible for assisting with all aspects of sales operations and providing support to the Sales Representative in the Northern California Territory. This position entails assisting with various sales related tasks and providing exceptional customer service to our clients.

**Required Skills:** 1+ years experience in Textiles, Interior Design, Architecture, or related fields. Exceptional organizational, time management and customer service skills.

Please send cover letter and resume to Heather Williamson, at hwilliamson@carniegefabcrics.com

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Territory Manager - Portland OR area

**Global Furniture Group**

**Responsibilities include but not limited to:**

- Increase awareness and interest among dealers, designers and end-users of our product
- Identify/involce our company in projects that best suit our products, services and capabilities
- Must meet and exceed sales projections as outlined

**Skills & Experience:**

- 3+ years of outside sales experience in the office furniture industry or related field
- Bachelor’s degree in relevant field of study from an accredited institution
- Global offers a full benefits package including salary + commission, profit sharing/401K which may include company match, healthcare, dental, life, vision, STD/LTD and auto allowance.

For consideration, please e-mail your resume and salary history to jheinrich@globalfurnituregroup.com