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## BDNY 2022 Preview

Boutique Design New York (BDNY), November 13-14, is the leading trade show and conference for hospitality and lifestyle design. Specifiers can find the newest furnishings, fabrics, and accessories for home or office. Here's a preview of just some of what you'll find there.

FULL STORY ON PAGE 3...



## Revisiting The Ray and Charles Eames' iconic Aluminum Group

The Eames Institute of Infinite Curiosity, a nonprofit organization that showcases the work of Charles and Ray Eames, presents a new virtual exhibit, "The Ever-Evolving Eames Aluminum Group," that looks at the iconic aluminum furniture designed by the duo.

FULL STORY ON PAGE 11...



## Making Your Remote Office Work for You

Contributor and author Jan Yager details how people can optimize remote-work spaces. By thoughtfully designing or upgrading your home office, considering everything from furniture to technology, it is possible to achieve optimum results.

FULL STORY ON PAGE 17...



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"WE ARE HERE TO ADD  
WHAT WE CAN TO LIFE,  
NOT TO GET WHAT WE  
CAN FROM LIFE."  
— WILLIAM OSLER

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Designed for today's culture of virtual and in-person collaboration, Grin tables are available in a wide variety of sizes, heights, and shapes. Its solid maple leg base and metal accents offer clean lines and the ability to compose dramatic or monochromatic mixed material style.



## events

## office insight

## BDNY 2022 Preview

by Anna Zappia

Boutique Design New York (BDNY), November 13-14, is the leading trade show and conference for hospitality and lifestyle design. Specifiers can find the newest furnishings, fabrics, and accessories for home or office. Here's a preview of just some of the products you'll see there.

## &gt;Aimée Wilder (3043)

The **Analog Nights** graphic wallpaper is inspired by sound and Wilder's love of electronic music. It embodies the designer's ability to imbue graphic repeats with a pop of retro charm. An ode to audio that features technology across the decades, the pattern offers a visual feast of nostalgia. Decks, hi-fis, synthesizers, and mix tapes are playfully paired together, in colors ranging from grayscale to electric pink. [aimeewilder.com](http://aimeewilder.com)



The Analog Nights graphic wallpaper from Aimée Wilder brings retro charm to any interior.

## &gt;Arteriors (743)

The **Shay Chandelier** calls to mind a traditional Japanese paper lantern. Arteriors translates the idea here in natural raffia, with a dynamic tiered design that brings volume to the ceiling. Seemingly weightless, the fixture is detailed with an antique brass iron canopy and pipes. The finish varies on each piece, which creates a unique look, yet still complements any room. [arteriors.com](http://arteriors.com)



The Shay Chandelier from Arteriors calls to mind a traditional Japanese paper lantern.

## &gt;Astek (1711)

**Ascend** is the newest collection from Astek. Created in collaboration with designer Jill Malek, the wallcoverings reference the strength and ancient rhythm of mountain



Astek introduces the Highlands Snow wallcovering from the new Ascend collection.

## events

forms. The detailed linework and soft color transitions evoke rock formations and majestic summits. Specifiers can select from a substrate for commercial applications or a cream grasscloth for residential spaces. Each piece is developed and printed to order. [astek.com](http://astek.com)

#### >Chemetal (2147)

**Transparency** is the newest addition to Surface Mode, Chemetal's collection of metal designs on thicker aluminum. The laser-cut and powder-coated sheets are available in .062" and .09" sizes, providing a durable way to divide spaces. The line includes nine designs presented on seven colorways. From classic linear shapes to biophilic curves, each style brings a playful touch to a commercial setting. [chemetal.com](http://chemetal.com)



*Chemetal's Transparency is laser-cut and powder-coated on aluminum sheets.*

#### >Concertex (543)

The **Curio Collection** was inspired by rare and beautiful objects, yet it includes new materials made to hold memories of their own. With a focus on performance, the collection showcases innovation, including an embroidery embedded with a water-based finish and metallics inserted into the contours of an embossing. These versatile fabrics offer the exceptional design solutions Concertex is known for. [concertex.com](http://concertex.com)



*Concertex presents Piazza, a fabric from the new Curio Collection.*

#### >Duravit (1873)

Duravit presents the **Soleil by Starck** bath collection. Drawing inspiration from the sea—with its natural elements and restorative qualities—designer Philippe Starck created a compact yet elegant product range. Washbasins, toilets, and bathtubs have distinctive features like gentle curves and flowing lines, reminiscent of sand dunes. The series offers excellent options for a range of projects, each at an attractive price point. [duravit.us](http://duravit.us)



*Duravit presents a bathtub from the Soleil by Starck collection.*

#### >Durkan (621)

**Abstract Artistry** is a new carpet collection from Mohawk Group's hospitality line, developed from the work of two ArtLifting members. The platform highlights individuals who are often excluded from the art market due to housing insecurity or disabilities. While the styling and the color palettes came from the creatives, Durkan's in-house design team then integrated their own interpretations to create soft flooring styles. [mohawkgroup.com](http://mohawkgroup.com)



*Durkan's Abstract Artistry collection adds welcoming color and pattern to hospitality spaces.*



## events

## &gt;emuamericas (1428)

Designed by Sebastian Herkner, the **Twins** collection consists of two identical versions: one piece made entirely of teak, the other an interesting mix of teak and aluminum. The seats, tables, and sofas are a perfect blend of artistic vision and structural know-how. Twins also blurs the boundaries between outdoor and indoor, allowing for a variety of combinations and comfort in any environment. [emuamericas.com](http://emuamericas.com)



*The Twins collection from emuamericas features all-teak pieces and teak and aluminum mixes.*

## &gt;Ethnicraft (2565)

Ethnicraft's best-selling **N701 Sofa** is now available in a sustainable upholstery. Designed by artist Jacques Deneef, this seating option features his love of shape and deft use of material. It is covered in a deep denim blue textile made from recycled cotton, sourced from the fashion industry. The modular design of the N701 also allows for an endless number of configurations. [ethnicraft.com](http://ethnicraft.com)



*Ethnicraft's best-selling N701 Sofa is now available in a sustainable upholstery.*

## &gt;Heller (1960)

Designed by Lella and Massimo Vignelli, the iconic **Vignelli Rocker** is now back in production. The subtle architecture of its base allows the rocker to gently oscillate, and creates a soothing motion for the sitter. Made in the USA, this indoor-outdoor chair is crafted of UV material and weather-resistant nylon. It has a matte finish and is available in four colors. [hellerinc.com](http://hellerinc.com)



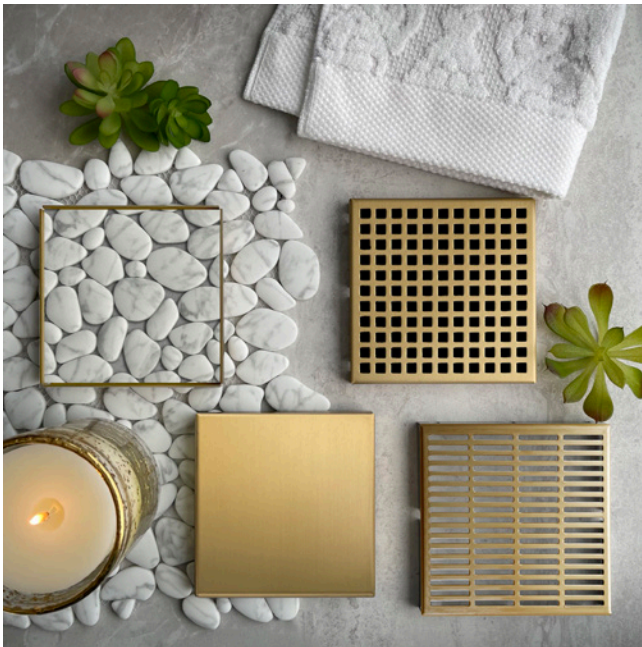
*Heller has brought the iconic Vignelli Rocker back into production.*



## events

## &gt;Infinity Drain (255)

Known for architectural and decorative shower drains of unmatched quality, Infinity Drain introduces the **Center Drain Pro-Series** line. Backed by the company's superior engineering, this new series delivers a competitive price point without sacrificing reliability. Created for all water-proofing methods, there are four styles and five finishes to choose from. The collection offers a variety of design and install possibilities for any bathroom. [infinitydrain.com](http://infinitydrain.com)



*The Center Drain Pro-Series from Infinity Drain blends style and performance.*

## &gt;Innovations in Wallcoverings (1555)

**Lido** is one of the wallcoverings in the new Botanic collection. A hand-painted mosaic pattern is transferred to a digital format for printing, blending traditional and modern media. Neutral tiles are accented with tranquil blues and earth tones to create a calming environment. The unique watercolor design is crafted of polyester yarns that are individually glued to a non-woven backing. [innovationsusa.com](http://innovationsusa.com)

## &gt;Marc Phillips (2513)

With the new **Kuba Collection**, Marc Phillips presents a modern interpretation of handwoven African textiles. He sought inspiration from the tribal textured fabrics, their intricate geometric detailing, and the unique natural materials used. The raffia cloths take on a new dimension through hand-knotting and earth tones. Phillips honors craft by weaving together high-cut piles with a low flatweave, creating lush texture. [marcphillipsrugs.com](http://marcphillipsrugs.com)



*The Lido with a mosaic pattern is one of the wallcoverings in the Botanic collection.*



*The Kuba Collection by Marc Phillips presents a modern interpretation of handwoven African textiles.*



## events

## &gt;Momentum Textiles &amp; Wallcovering (721)

**Endless Sunset** is a new hospitality indoor/outdoor textile collection from Momentum. It includes 10 patterns with sunny sophistication, featuring chenille and bouclé textures. A rainbow of colorlines is matched together in trend-forward pairings, along with landscape-inspired neutrals designed to enhance commercial interiors. The fabrics are made for real-life wear and offer exceptional performance, with superior lightfastness, pilling resistance, and bleach cleanability. [momentumtextilesandwalls.com](https://momentumtextilesandwalls.com)



*Endless Sunset is a colorful new hospitality indoor/outdoor collection.*

## &gt;nanimarquina (2128)

The **Tiles** collection draws its inspiration from the square and rectangular patterns found in the array of pavement in public spaces. These modules create an architectural pattern, enabling users to add or take away rugs while maintaining the original combination. Manufactured using the hand-loomed Dhurrie technique and 100% recycled PET produced in India, they are ideal in kitchens, bathrooms, and outdoor spaces. [nanimarquina.com](https://nanimarquina.com)



*The Tiles collection of rugs showcases square and rectangular patterns.*

## &gt;Pavilion (1537)

Pavilion introduces **Palmera**, a new collection of outdoor furniture designed by Stark Scott Studio. With a hammock as inspiration, a sculptural wireframe is coupled with a contoured cushion that enhances comfort. Seat heights and recline angles ensure an optimal user experience. Tables and chairs are scaled to strike a balance between feeling roomy and planning efficiently for contract, hospitality, and residential applications. [pavilion-furniture.com](https://pavilion-furniture.com)



*Palmera is a new collection of outdoor furniture designed by Stark Scott Studio*

## &gt;Room &amp; Board Business Interiors (2455)

Produced in partnership with the USDA Forest Service and the city of Baltimore, the **McKean Console Table** is a beautiful example of sustainability in action. The pine is reclaimed from roof decking of row houses, with some of the wood panels dating back to the 1800s. The table features push-to-open drawers and is slightly set back in a solid wood frame. [roomandboard.com](https://roomandboard.com)



*The McKean Console Table is a beautiful example of sustainability in action.*



## events

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## &gt;Shaw Contract Hospitality (1455)

The new **Soleil de Mer** collection is a collaboration with the Rockwell Group that establishes Shaw Contract Hospitality as a provider of Axminster luxury carpet. Made by expert weavers, they ensure that only the finest yarns are selected. The 80% wool and 20% nylon yarn blend accepts dye beautifully, producing warm tones and maintaining strong color retention throughout the life cycle.

[shawcontract.com](http://shawcontract.com)



*The Soleil de Mer, a collaboration with the Rockwell Group is an all-Axminster collection.*

## &gt;Tarkett Hospitality (1637)

Taking cues from luminaries in music and high fashion that have challenged and changed the world, Tarkett Hospitality's **Expression Collection** is just as eclectic. Designers can choose from Axminster woven, Digital Dye Injection (DDI), or tufted constructions, along with a variety of fiber types, textures, colors, and pile weights. The 14 available patterns can also be customized to fit specific budget and project requirements. [tarketthospitality.com](http://tarketthospitality.com)



*The Expression Collection celebrates luminaries in music and high fashion that have challenged and changed the world.*

## &gt;Wolf-Gordon (1361)

Inspired by natural elements, touch of the hand, texture, and movement, Wolf-Gordon presents the new collection, **Traces**. This series of wallcoverings reveals the characteristics of the maker and the process of creation, featuring three unique patterns: Ridgeline, Shadowcast, and Strokes. Color is introduced in a muted, harmonious manner with soft, contrasting values of neutral shades, charcoal, and several tones of blue. [wolfgordon.com](http://wolfgordon.com) ■



*Inspired by natural elements, the Traces collection from Wolf-Gordon highlights texture and movement.*

Kuvi

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*The new Eames Institute of Curiosity's latest online exhibition explores the Aluminum Chair Group. Image courtesy of Eames Institute of Infinite Curiosity, photo by Pippa Drummond*

## Revisiting The Ray and Charles Eames' iconic Aluminum Group

by officeinsight Staff

Earlier this year, the property known as the Eames Ranch, became the headquarters of the Eames Institute of Infinite Curiosity, a nonprofit that showcases how the lessons and the learnings of Charles and Ray Eames can potentially help solve challenging problems. The Institute has launched an immersive digital portal that will make the duo's process and work available to all.

After Ray and Charles passed away, the Eames family safeguarded the designers' legacy by preserving the contents of the original Eames Office at 901 Washington in Venice, California. And while the office files, films, and photographs went to the Library of Congress (which houses more than one million items about the Eames Office), and other objects went to other museums (the Vitra Design Museum, for example, owns many experimental models and prototypes), a vast majority of items have been cared for by the family and now form the basis of the Eames Collection.

Today, the Eames Institute is making this important body of work accessible to everyone.

The Eames Collection contains thousands of objects ranging from handmade prototypes and furniture components, to exhibition elements and even folk art. It contains personal ephemera and photographs from Ray and Charles as well as the tools they used to do their work (ranging from drawing implements to the 901 library). The Eames Collection offers a peek into their extraordinary partnership, their varied interests, and their process of how they designed.

Under the curatorial leadership of Ray and Charles's youngest granddaughter Lliisa Demetrios, the Eames Institute is working to fully document and preserve the Collection, while also making it publicly accessible through exhibitions and the Eames Institute of Infinite Curiosity's website.

"I learned so much living here in Petaluma with my mother 20 years ago, and got to see the wonder of people's



## products

faces when they would experience this material firsthand,” said Demetrios in an interview. “With the institute and our new website, it’s exciting to think about how many more people will get to share that experience, and for the legacy of my grandparents to evolve in surprising and delightful ways.”

The new Eames Institute of Curiosity just launched its latest exhibition, the fifth in a series, “The Ever-Evolving Eames Aluminum Group: Exploring the Iconic Office Furniture that Ray and Charles Eames Created.” Curated by Demetrios, the exhibition delves into one of the Eameses most notable designs: the Aluminum Chair Group.

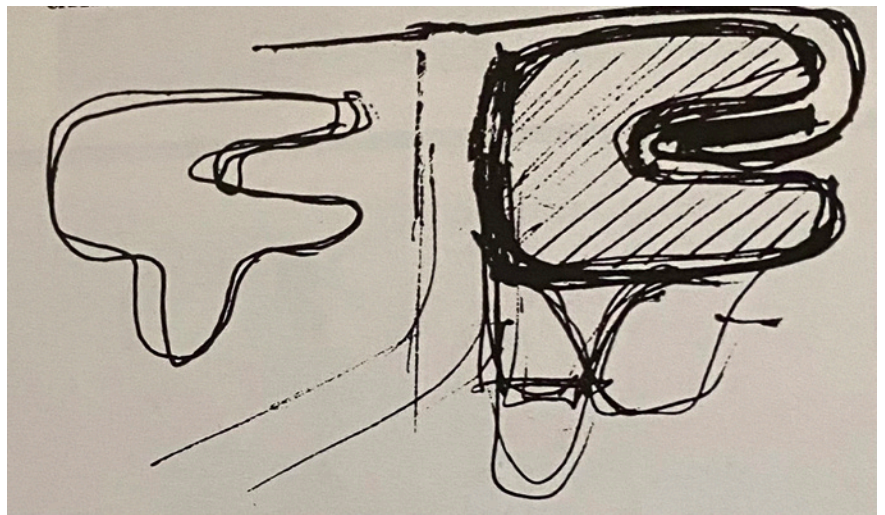
Charles Eames had already been working on furniture as part of architecture ever since he started to practice architecture in 1930. But it really wasn’t until he started to work for Eliel Saarinen, and with Eero Saarinen, that he had any idea of what a “concept” was. Eames once stated that he believed that what he and Eero did for the Museum of Modern Art’s Organic Furniture Competition in 1940 was really a

statement of concept. “We weren’t particularly concerned with the economics of the solution even though at the time we thought we were,” Charles Eames said in an interview in 1958.

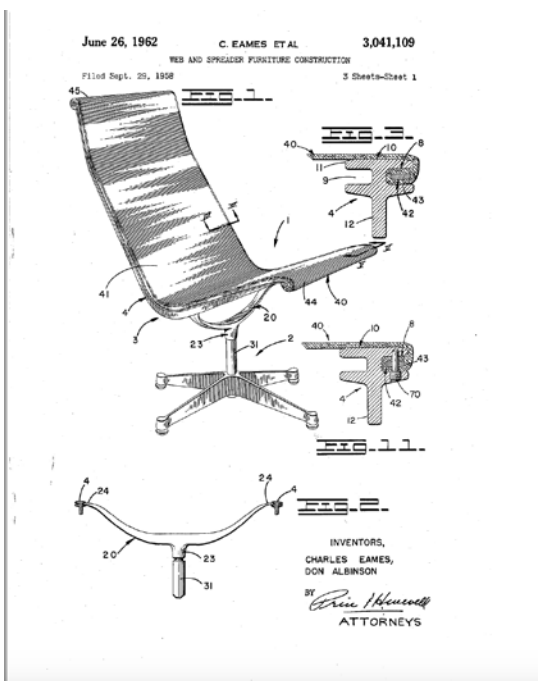
The idea for the cast aluminum chair came about when designer Alexander Girard came to visit the Eames Studio in 1957, and they were talking about furnishing the Columbus, Indiana, home of Xenia and J. Irwin Miller

designed by Eero Saarinen. “Sandro [Girard] was bemoaning the fact that there was no real quality outdoor furniture that he could get for such a place—that is the quality *he* wanted,” said Eames in an interview.

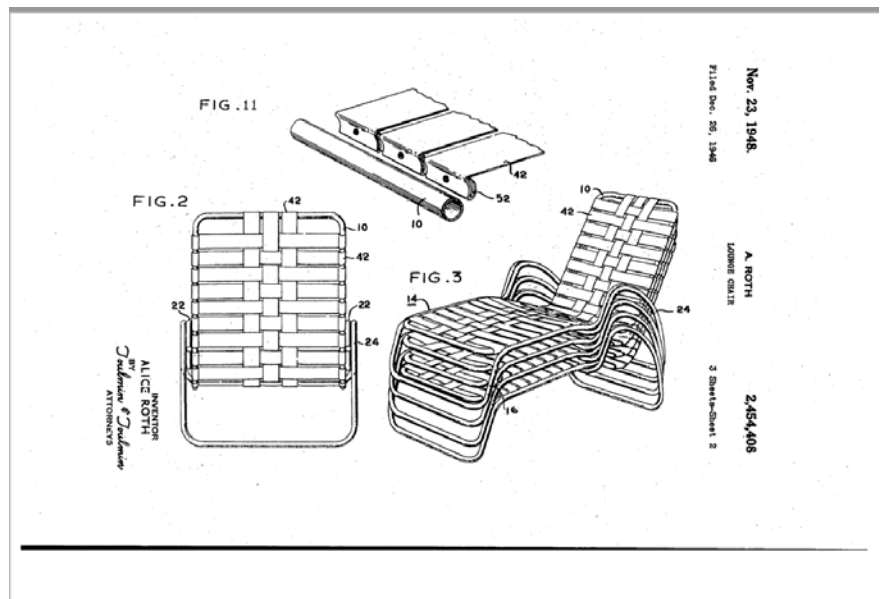
Indeed, during the 1950s, most outdoor furniture at the time was cheaply made, and often purchased at a supermarket or gas station. The Eames Studio looked at previous examples of



A Charles Eames sketch of cross-sections of a chair's side, showing the groove where fabric has been inserted. When fabric is turned around the edge, it remains in place under great tension, without stitching or glue.



Patent drawing of web and spreader furniture construction by Charles Eames and Don Albinson, 1958. Image courtesy of Google Patents.



Patent Drawing of Alice Roth's Lounge Chair for the Troy Sunshine Company, 1946.

## products



*The collection's aluminum elements were produced by sand casting, a process that Charles Eames likened to artwork and to the thrilling terror of the sublime. He claimed that with casting, "you find yourself face to face with sculpture, and it can scare the pants off of you." Image courtesy of Eames Institute of Infinite Curiosity, photo by Pippa Drummond*

modern outdoor furniture—like Larsen Lewis 1939 cantilevered rocking chair for Heywood Wakefield or Alice Roth's 1946 stacking Lounge Chair for the Troy Sunshine Company—both of which had innovative details for their time. The modern outdoor furniture that Girard and the Eameses would design were not only durable and comfortable, they would be defined by its innovative combination of aluminum and textiles.

"You start on a close human scale," said Charles Eames. "Here is a friend who has done something. He needs something for it, and you become involved. As we were trying to analyze the reasons why there was nothing available on the market to suit him,

we were of course starting to write a program for designing the object to fill this void. That's how it started."

Charles Eames went on: "Well, having the program in mind, you gradually begin to stew about it—while traveling in planes and so on. The actual idea, the idea for the chair—that is, the gimmick, the device that made it possible is something I recall drawing on the back of an envelope." That "gimmick" was a cross-sectional sketch akin to an architectural section that Charles came up with.

Aside from Ray and Charles Eames, Don Albinson, Dale Bauer, and Bob Staples were the Eames staff members most closely involved in developing the prototypes (Some later furniture bases

were designed by Peter Pearce). As the group of designers collaborated, it became evident that materials like aluminum and synthetic textiles would be durable and withstand the elements.

Girard and the Eames Office developed an innovative polyester saran plastic woven cloth fabric that was laid into the chair side members with triple-layer folds at the seat, back, and head areas—a radical innovation, and one that would be repeated countless times in the Eameses designs.

Additionally, these materials are emblematic of developments in material resources and technologies that shaped U.S. postwar design. The demands of war led to increased aluminum production, and in the



## products

same period much effort was directed towards creating plastics and synthetic textiles that could be used in place of conventional materials.

The Eameses' Indoor-Outdoor Group first launched in 1958—the debut collection included four chairs and an ottoman, with two companion tables—was swiftly renamed the Eames Aluminum Group, and subsequently transformed from leisure seating to lightweight office chairs. Together, these names allude to a significant trend of the postwar period: the increasing value placed on leisure activities—especially those that took place outdoors. In particular, the suburban backyard became an important site of entertainment and relaxation,

and thus a new frontier for modern design. As we move to a post-pandemic workplace, the idea of indoor-outdoor furniture is all the more relevant today.

Unlike many museums devoted to the work of a single designer, the aim of this Institute in opening the Eames archive to the public, is not to venerate but to debunk the notion that the Eameses were geniuses. “Ray and Charles didn’t believe in the notion of the gifted few,” Demetrios said. “They believed that you got good at what you liked to do through practice, exploration, understanding, and effort. Their genius maybe wasn’t genius after all, maybe it was just a lot of hard work and dedication.” She points out that the biggest misconception about

Ray and Charles is that people think of them as designers with a capital D. “They actually called themselves tradesmen; people came to them with a problem to solve,” she said.

Previous exhibitions from the Institute have been devoted to the lives of Charles and Ray before they joined forces, an exhibition on their plywood experiments that the studio did during the war, and “Form Follows Formulation” showcasing the couple’s quest to create a comfortable and affordable shell chair, and “Return to Sender,” an exhibition devoted to the promotional tools and communication devices by the Eameses. All the exhibitions are online. Visit [eamesinstitute.org](https://eamesinstitute.org) to experience all five virtual exhibitions. ■



Installation showing cast and carved side rails, spreaders, and an indoor-outdoor chair prototype. Image courtesy of Eames Institute of Infinite Curiosity, photo by Pippa Drummond

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## Making Your Remote Office Work for You

by Jan Yager

Remote work was previously associated with freelancers as well as consultants and the self-employed. Now, people working for companies and corporations of all sizes are working remotely anywhere from one to two or more days a week. What does this mean for those who are concerned with their office space and their productivity, as well as their satisfaction? It means that you must put effort into designing and even upgrading your home office if you want

to achieve optimum results, considering everything from furniture to technology.

### Location

The right location is key to successful remote work. If possible, create a space in your apartment or home that is dedicated to your workspace. Consider converting a previous bedroom into a home office. If all rooms are being utilized, find a place in your living room, family room, or even your kitchen where you can set up a desk and any other furniture or supplies you need for your home office. It should be in a location where there is the least traffic or noise at least during the times of day, or night, when you tend to do your work.

The type and size of your home office is not as important as having a dedicated space for yourself. Some might even want to convert part or all or part of a garage or attic space into a home office. If you think this is going to be more than just a passing phase for you, the financial and time investment it takes to create an efficient and functional home office space should be a worthwhile investment.

### Furniture

Your task chair is one of the most important pieces of furniture in your remote-work office space. It needs to be ergonomically designed so that you have maximum support for yourself. Do your research about the various chairs available to you and visit the showroom or trade show and try the chair out.

There is a lot of discussion about standing desks these days. For some, it is a great option since we have all learned that too much sitting is counterproductive and unhealthy. Some swear by their standing desk and others find it challenging to get used to anything but the traditional desk that they sit at in a typical corporate environment.

If you have the room for it, a stuffed, upholstered chair or even a larger sofa brings a comfortable, residential touch to your remote office. One of the perks of working from home is having more control over your time. Without the typical office distractions, many workers find they are getting more done, not less, in their remote office space, although isolation and feeling cut off are issues that need to be dealt with. But you can pace yourself better and reduce stress in a setting that you have designed and added personal touches to.



A proper task chair is one of the most important pieces of furniture in any home office.  
Photo courtesy of Allseating



a&amp;d

## officeinsight

**Technology and Lighting**

Technology and lightning are key concerns for your remote work office space. If you are video-conferencing to successfully work remotely (like most of us are), then you also need to think about lighting. Make sure you can turn any overhead lights shining directly on your computer away from your screen if you are video-conferencing on Zoom or Microsoft Teams. Harsh glare is an unnecessary distraction and

annoyance to those to which you are connecting.

Technology can be a friend to anyone working remotely. In addition to videoconferencing, creating, maintaining, and communicating with your database of current and previous clients and details about projects is essential. If you are using a specific system in your regular corporate office, if possible, for consistency, use the same system in your remote office space.



An upholstered chair brings comfort and a resimercial touch to a remote office.  
Photo courtesy of Felt Right.



Manage your time at home effectively by creating a schedule that is realistic and balanced.  
Photo by energetic.com, via Pexels.

**Time Management**

Finally, do not forget work-life balance even though you are working at home. One of the benefits of 9-to-5 is that it imposes an ideal structure, even if 9-to-5 is really 8-to-6. But remote work has been known to extend into the wee hours of the morning and throughout the weekend, jeopardizing that all-important partner or family time that is pivotal for a full life.

Create a schedule that is realistic and balanced. If you want to work an hour or two on the weekends, or first thing in the morning before the rest of the family is up, that is fine. Just try to avoid making it an all-day/all-night habit so that remote work, before you know it, has taken over your entire life. ■

Jan Yager, who has a Ph.D. in sociology, is the author of more than 50 award-winning books including *Work Less, Do More* and [Making Your Office Work for You](#), originally published by Doubleday and available as an audiobook narrated by Jessica Cross. For more on Jan, including selected article and book excerpts, visit her main website and sign up for her mailing list at [drjaneyager.com](http://drjaneyager.com).



Author Jan Yager. Photo courtesy of the author

## r-d connection

## RESEARCH-DESIGN CONNECTION

## Workplace Aesthetics, Job Choice Decisions

by Sally Augustin, Ph.D.

Ronda and de Gracia investigated how workplace aesthetics influence decisions to join an organization. They report that “aesthetic attributes in the workplace can be equally important in the decision-making process as non-aesthetic attributes and that aesthetic attributes deliver as much utility as



non-aesthetic attributes in driving job choice. . . . These conclusions are relevant for Human Resource (HR) managers engaged in crafting job offers, who should consider that employees may improve their assessment of a job offer as a result of superior organizational aesthetics demonstrated during the recruitment process as well as in contexts where employees would be expected to combine remote and office-based work.” ■

Lorena Ronda and Elena de Gracia. “Does Office Aesthetics Drive Job Choice? Boosting Employee Experience and Well-Being Perception Through Workplace Design.” *Employee Relations*, vol. 44, no. 5, pp. 1077-1091, <https://doi.org/10.1108/ER-06-2021-0253>

*Sally Augustin, PhD, a cognitive scientist, is the editor of Research Design Connections ([www.researchdesignconnections.com](http://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](http://www.designwithscience.com)) and can be reached at [sallyaugustin@designwithscience.com](mailto:sallyaugustin@designwithscience.com).*

## SUDOKU

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

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## PRODUCT INTROS

**>Bendheim introduced the TurnKey™ Fusion™ Light Wall, which combines uniform, integrated lighting with easy installation and a slim, space-saving design.** It builds on the success of Bendheim's TurnKey system for mechanical attachment of interior glass cladding, in which glass panels are mounted with a simple system of rails and "keys" (one-inch clips that turn like a key to lock the glass into place). The new system integrates Bendheim's new Fusion LED panels directly into the attachment system while maintaining a minimal footprint. Available in a variety of color temperatures, the Fusion LEDs are specifically designed to provide exceptionally even illumination for glass cladding. Designers also have the option of using Bendheim's new LE'Diffusion Safety Glass, specifically engineered for even dispersion of LED light. Able to accommodate panels

up to eight feet in height for floor-to-ceiling illumination, the entire TurnKey Fusion Light Wall system is UL listed. In addition to providing panels of the selected glass, Fusion LED lighting, and a complete mechanical attachment system (tracks, keys, and cover plates in any RAL color), Bendheim can provide shop drawings, wiring diagrams, engineering calculations, a portable testing unit for the light panels, and additional technical support for a true all-in-one "turnkey" solution. [Read More](#)

**>Kimball International announced additions to its portfolio for workplace, health, and education markets: -EverySpace® by Kimball,** a modular, customizable platform allowing creation of tailored spaces, was enhanced with include a new power beam option, additional storage and locker elements, new bases for storage, and expanded height adjust capabilities.



Bendheim: TurnKey™ Fusion™ Light Wall

officenewswire



Kimball International: EverySpace® by Kimball



Kimball International: Grin® Tables by National



Kimball International: Nate & Natty™ by Kimball

**-Grin® Tables by National**, designed for today's culture of virtual and in-person collaboration, are available in a wide variety of sizes, heights, and shapes. Features include a solid maple leg base and metal accents with a variety of paint options.

**-Nate & Natty™ by Kimball** was expanded to include a new single-seat lounge solution to pair with Nate & Natty's other side chairs, conference seating, and stools. Its smart scale and flared front enable engaging

postures for an active lounge space.

**-Ezzeri™ by Interwoven**, designed around patient comfort, well-being, and the enhancement of caregiver efficiency, was enhanced to now include a new wood ottoman and Solid Surface arm caps on the wood patient chair.

**-Hoopla by Etc.**, "a mixed material masterpiece" that may be used as an ottoman or a stool, is now available in more than 400 upholstery options. [Read More](#)



Kimball International: Hoopla by Etc



Kimball International: Ezzeri™ by Interwoven

## officeneWSwire



Polyvision: Accord™

**>Polyvision launched Accord™ – a frameless, mixed-media collaborative board available in the U.S. through the Steelcase Dealer Network.**

Accord™ combines the durable dry erase surface of CeramicSteel with a sound-absorbing tackboard. It comes in a wide selection of sizes and material combinations, with 15 standard configurations for customers requiring a more tackable surface area or a larger whiteboard for taking notes. The whiteboard is available in crisp Arctic White and classic White Gloss finishes, with a selection of six colors for the acoustic felt panels delivering a pop of color along with dimensionality. [Read More](#)

### NOTEWORTHY

**>Willi Candra was promoted to Chief Digital and Information Officer at Kimball International, based at the company's regional collaboration hub office in Atlanta.** This is a newly created role on the company's Executive Leadership Team and will

report directly to CEO Kristie Juster. Mr. Candra joined the company in 2020 as Vice President, IT and Digital Technologies. With more than 24 years of experience, he is a proven digital leader with expertise in building IT capabilities and platforms including SAP, global ecommerce, emerging technologies, and digital transformations. His new role will encompass leading the entire Kimball International Digital and Information Enterprise. [Read More](#)



Willi Candra

**>Page & Turnbull announced promotions of senior-level personnel and addition of new team members.** Adding to the strength of the firm's leadership team are the elevations of **Tara Ogle** to associate



## officeneWSwire



*Page & Turnbull: Top row (L-R) Tara Ogle, Christina Dikas, David Roccosalva; Bottom row (L-R) James Mallery, James McLane, Lex F. Campbell*

principal and director of the firm's Architecture Studio, and **James Mallery**, to director of Page & Turnbull's Los Angeles office. Mr. Mallery, who specializes in complex civic, corporate, adaptive reuse, and historical building projects, served as project architect for The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum that recently opened in his hometown of Riverside, CA. Ms. Ogle has an international background in education, cultural, waterfront and parks projects, leading her teams to deliver exceptional projects from San Francisco to New York, Mexico, Ireland, and South Korea. Other key promotions include **Christina Dikas**, now director of the Cultural Resources Planning Studio, and **David Roccosalva**, director of marketing and business development, who

becomes associate principal. Senior-level additions include architect **James McLane**, who joined the company as director of technology. With top-level experience in a wide range of complex projects in California and internationally, he is now based in Page & Turnbull's Los Angeles location where he oversees the firm's quality management and leads in construction administration. **Lex F. Camp-**

**bell**, a senior expert with a background of leadership in building envelope technology and preservation, joined Page & Turnbull's San Francisco office.

In addition to elevating senior staff, Page & Turnbull has expanded its team of specialized historians, architects, and designers, furthering the firm's continuing success in architecture, historic preservation, and adaptive

reuse work. New cultural resource planners round out the firm's growing Cultural Resources Planning Studio and its dominance in historic research and analysis, bringing in the architectural historians **Walker Shores**, **Sarah Kefalas**, and **Maggie Nicholson**. The architecture studio has added designers **Anna Gruen**, **Darren Sun**, and **Kyungmin Hwang** in the San Francisco office, **Carolyn Geyer** in San Jose, and in Los Angeles, **Lauren Postlmayr** and office administrator **Jesus Martinez**. Designer/project manager **Nicola Gnes** also joined the Los Angeles office. [Read More](#)

**>Polyvision expanded its global executive team with several internal promotions: -Kevin Taney** was appointed Vice President of Global Sales and Marketing. In his expanded role, he will lead the global sales team to further develop global and regional strategies designed to optimize the company's Sales, Product Development, Marketing, and Customer Service functions. He will also help to drive the company's expansion efforts into emerging markets.



*Polyvision (L-R) Kevin Taney, Kim Allen, Wout Van de Broek*

**-Wout Van de Broek** was promoted to Vice President of Global Operations. He will continue to oversee Polyvision's Belgian operations, including research and development, product management, and global product strategy and development, and will also assume responsibility for the company's U.S. operations in Okmulgee, OK and New Philadelphia, OH.

**-Kim Allen** has assumed the role of Director, Global Product and Marketing. She will direct Polyvision's global marketing initiatives, supported by a strong background in product development and marketing at both Steelcase and Polyvision.

"As we continue to work to ensure global collaboration across our organization, I look forward to the many contributions of Kevin, Wout and Kim in their expanded roles," said Polyvision CEO Kevin McCoy. "This strategic realignment will allow us to focus more effectively on our customers and their needs, while also growing our business across all of the geographic regions we serve." [Read More](#)

**>cura interiors, a new studio formed by Dallas-based architecture firm three and led by Director of Interior Design Sarah Bay, specializes in both workplace and leisure settings.** According to Bay, the new studio leverages three's decades of experience to expand its mission to create "design that lifts the human spirit." Founded on the same core principles that made the firm a nation-

ally recognized architectural practice in hospitality and senior living, cura interiors will apply three's client engagement process to interior design for commercial offices and clubhouses. Bay's design team will lead clients through a discovery process for each project, resulting in designs that take their cues from feelings and emotions the environment is intended to elicit in the end user. "This process produces transformative experiences in any kind of built environment, including leisure spaces and workplaces," she said. "Applying this kind of approach to workplace design may seem surprising to some, but the increased demand for more sustainable, design-rich and enjoyable offices and headquarters has accelerated in recent years."

Hitting the ground running, cura's first major project win is the complete renovation and redesign of the clubhouse for Pinnacle Golf Club, a residential-recreational community on Cedar Creek Lake southeast of Dallas. Other notable accomplishments for Bay with previous firms include a major headquarters

expansion in Westlake, TX for a national insurance company. [Read More](#)

**>Kimball International, Inc. was named to Forbes' 2022 list of "Best-in-State Employers" in Indiana.**

Forbes partnered with market research company Statista to conduct this independent survey of approximately 70,000 employees working for businesses with at least 500 employees. It considered every aspect of an employee's experience, including working conditions and safety, competitiveness of compensation, openness to telecommuting, potential for growth, and diversity. Employees were asked to rate their willingness to recommend their own employers to friends and family. Surveys were conducted anonymously, allowing participants to freely share their opinions. Of the thousands of companies eligible for this recognition, only a select few in each state received the award. [Read More](#)

**>Scandinavian Spaces announced new sales representation by SGA (Stites Gorman Associates).** "We are

pleased to continue to attract excellent independent representatives and are happy to announce that we are including SGA in our rep group," said Scandinavian Spaces co-owner Thomas Jonsson. "Our partnership with SGA will provide local representation in the territories of Eastern South Texas and Louisiana." [Read More](#)

## PROJECTS

**>The Office of Charles F. Blossies FAIA completed a major new showroom for repeat client Blu Dot at the foot of Potrero Hill in San Francisco.** Created by reimaging and reshaping a pair of vacant buildings at the corner of Missouri and 17th Streets, the new, neighborhood-friendly adaptation offers a simplified, soft-modern backdrop for the successful Minneapolis-based manufacturer and designer of modern furniture. The site included the former home of Arch, a beloved graphics supply company, with its footprint expanded to combine with a former auto body shop next door. Merging the two buildings, the architecture-and-engineering team at the Office of Charles F. Blossies FAIA transformed the original concrete structures into a new envelope for Blu Dot's store planners and interior designers. Blossies and Blu Dot organized the removal of superfluous bracing and internal walls to open up the interior and eliminated a partially finished false façade at the corner. The



cura interiors: Sarah Bay



team enlarged window openings to create an organized exterior rhythm and allow in more sunlight. Blossies designed a board-formed concrete parapet extension to provide a uniform horizontal cap, creating a simplified modern profile. “We also designed steel window frames popping out of the façade like oversized Tiffany windows, fashioned to echo the scale of industrial window openings found on nearby buildings,” says Blossies. The interior design, conceived

with a minimal sensibility of an art gallery, serves as an armature in which to display Blu Dot’s product line. Floors are terraced to be flush with exterior grades at different levels, finished with unvariegated wood flooring or polished concrete. Interior fixtures are integrated with structural elements resulting in a simple, crisp interior setting, with walls painted white to function as background for the pieces on display. Plinths built on the interior side of the pop-out windows allow product

displays at eye level for street side passersby. The new showroom includes 1,200sf patio and what every San Franciscan dreams of — a parking lot. Inside, the 13,000sf space was conceived to be “light, bright and airy.” Adds Blossies, “The goal of this transformation is to provide Blu Dot with an architectural expression consistent with its furniture design ethos, while at the same time ensuring that it suits the long-established industrial character of this part of the Potrero Hill district. In this way, Blu Dot ingratiate itself with its neighbors while creating a memorable, unmistakable home for the Blu Dot brand.” [Read More](#)

**>RBW, an award-winning, independent lighting design and manufacturing brand, on Oct. 31 opened the RBW Factory, its new headquarters for manufacturing and innovation.** The 100,000sf facility in Kingston, NY marks a new chapter of growth for the company in its 13th year. While RBW continues to maintain its showroom at 50 Greene St in SoHo, the expansion to a larger New York State footprint gives it the ability to employ a holistic approach to manufacturing and consolidate operations in one facility, while tapping into the tradition of innovation and creativity in Upstate New York. RBW looked to architect **Neil Logan** and Kingston-based



The Office of Charles F. Blossies FAIA. Blu Dot San Francisco - Photo credit Mariko Reed



RBW Factory

**Dutton Architecture** to re-envision the building, which was once a part of the prominent IBM campus, a major driver of the technological sector and employment in the town from the 1950s to the 1990s. The building's new design emphasizes its natural surroundings, spotlighting a connection to light and air throughout while maintaining a minimal ecological footprint by repurposing an existing structure. The space includes 16 glass skylights, energy-efficient LED lighting, daylight harvesting, dimming controls for energy efficiency, and the use of collaborative robotics. The interior of RBW Factory is outfitted with a curated assortment of pieces from notable brands Artifort, Artek, Fritz Hansen, and Knoll. Throughout the space, Logan custom-designed fabricated tables, desks, and case pieces for the conference rooms, collaborative work areas, and gathering spaces. His designs are finished in solid maple with a white Corian top to seamlessly blend into the factory's architecture. To strengthen its position as a design and manufacturing industry innovator, one of RBW's strategic initiatives is to implement a data-driven Industry 4.0 manufacturing enterprise. As part of RIT's Golisano Institute for Sustainability/Research i4.0 pilot program for New York manufacturers, RBW will be expanding their key capabilities through digital floor automation, strategy and governance, workforce learning and development, and



*Lutron Prismatic at Manchester Cathedral earlier this year*

enterprise intelligence. These i4.0 standards will attract top talent and make way for RBW to become a leader in automation and data exchange in manufacturing, including collaborative robots, cloud and cognitive computing, and creating the future of smart factories. [Read More](#)

## EVENTS

**>Coverings 2023, scheduled for Apr. 18-21 at the Orange County Convention Center in Orlando, FL, is open for event registration, special-rate hotel reservations, and award program submissions.** "From the enthusiastic feedback we have already received from tile and stone professionals around the globe, Coverings 2023 is expected to be one of the most energetic and well-attended shows in many years,"

said Jennifer Hoff, president of Taffy Event Strategies, the event management company for Coverings. Ms. Hoff and her event team are also planning a creative and diverse lineup of live demonstrations, panel discussions, active podcasts, engaging activations, and one-on-one experiences from which eventgoers can benefit and interact with peers and new contacts. The four show tenets back by popular demand – "Health & Wellness," "Sustainability," "Outdoor Spaces," and "Timeless Luxury" – will be highlighted in the Coverings Lounge and throughout the learning opportunities and exhibits. The opening event registration and hotel bookings

also includes the official call for submissions and nominations for the 2023 Coverings Installation & Design (CID) Awards and the 2023 Rock Star Awards programs. The submission deadline for both popular award programs is Dec. 16 at 11:59 p.m. EST. [Read More](#)

**>Lutron's global traveling installation, Prismatic, will be on exhibition this week during Dubai Design Week (Nov. 8-13) and later this month at Light 22 in London (Nov. 22-23).** The custom-designed, interactive, dichroic cube (made with translucent walls) illuminates spaces and structures with shimmering, iridescent light. Light and shadow from the cube

**Coverings®**  
THE GLOBAL TILE & STONE EXPERIENCE



both reflect and interact with design and architecture, creating an intricate play that not only changes when controls are adjusted, but also with the time of day, and with the interior and city scape that surrounds the piece. Guests can go inside the cube, experiencing the lighting from indoors and outside, and have the chance to operate the controls and adjust the lighting and shading, expressing a full range of settings in person and endless creativity in color – all achievable through use of tunable white lighting. The immersive pop-up installation traveled last spring and is making its way across Europe, hosting architects, lighting designers, and interior designers at locations of cultural + design significance, including The Tate Modern Art Museum in London; Manchester Cathed-

ral in Manchester, UK; The Eiffel Tower in Paris; Palacio De Los Duques Gran Meliá in Madrid; and most recently The Palazzo Serbelloni in Milan in September. PRISMATIC showcases Lutron's new Athena solution – a simple and flexible lighting and shading control solution that puts the power to personalize light in the palm of your hands. Designers enjoy the chance to “paint” with light, adjusting color temperature, intensity, and layers of light to create unique lighting scenes via the Lutron Lighting Designer App. [Read More](#)

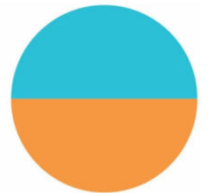
**>Winter Stations launched the 9th edition of its annual competition, now open for submissions.** The deadline for submissions is Nov. 25, 11:59pm EST, with winners to be announced early January. As with other years, all 2023 installations will be temporar-

ily constructed for six weeks and must be able to withstand the rigors of Toronto's winter weather. Installations will be unveiled on Family Day Weekend in Canada (Feb. 20) and will be available for viewing until Mar. 31. The theme chosen for the 2023 edition is Radiance. As the competition's organizers explained, “Radiance is a powerful thing to harness, as it reflects brilliance, inner security, kindness, and gratitude – but it's also unique in that it has a positive ripple effect from its origin. Radiance is beautiful in the way it spreads organically. This year we want you to celebrate your growth, inner strength, and

freedom in defining what radiance means to you.”

The Winter Stations competition was launched by RAW Architects, Ferris + Associates and Curio in 2015 to capture the imagination of local and international designers, asking them to transform the utilitarian lifeguard stations along Toronto's east-end beaches into whimsical works of public art. “We are thrilled to be back for another year, showcasing artists around the world here in Toronto. We hope this year's theme brings some energized and powerful ideas to the beach,” said Raw Design, Architect Dakota Wares-Tani. [Read More](#)

## Winter Stations



## business

## BUSINESS AFFAIRS

>Interface, Inc. on Nov. 4 announced its third-quarter fiscal 2022 results (dollars in thousands except EPS):

3 Mos. Ended	10.2.22	10.3.21	%Ch.
Net Sales	\$327,757	\$312,707	4.8%
Gross Profit	\$108,785	\$106,325	2.3%
SG&A	\$80,848	\$77,735	4.0%
Op. Inc.	\$28,042	\$24,777	13.2%
Net Inc.	\$14,065	\$10,959	28.3%
EPS (dil)	\$0.24	\$0.19	26.3%
9 Mos. Ended	10.2.22	10.3.21	%Ch.
Net Sales	\$962,364	\$860,752	11.8%
Gross Profit	\$332,290	\$311,355	6.7%
SG&A	\$240,711	\$236,867	1.6%
Op. Inc.	\$89,987	\$70,867	27.0%
Net Inc.	\$44,176	\$33,408	32.2%
EPS (dil)	\$0.75	\$0.57	31.6%

## Third Quarter Highlights:

-Net sales totaled \$327.8 million, up 4.8% year-over-year. Currency neutral net sales were up 10.9% year-over-year.

-GAAP SG&A expenses at 24.7% of net sales, down from 24.9% in Q3 2021; adjusted SG&A expenses at 24.2% of net sales, down from 24.8% in Q3 2021.

-GAAP operating income up 13.2% year-over-year; adjusted operating income up 3.5% year-over-year.

-GAAP earnings per share of \$0.24, up 26.3% year-over-year; adjusted earnings per share of \$0.30, up 3.4% year-over-year.

-Orders were down 9.7% from Q3 2021 and down 4.3% on a currency neutral basis.

"Interface had another solid quarter with currency neutral net sales growth of 10.9% and adjusted EPS of 30 cents," commented CEO **Laurel Hurd**. "Demand for our best-in-class lower carbon offerings continues across the business, with notable strength in Q3 in the office and retail sectors. In the back half, we are lapping tougher comps as we saw pent up COVID demand that was released in Q3 and Q4 of 2021. Even with currency neutral orders down 4% in Q3 this year, we enter Q4 encouraged about order rates and with a strong backlog that is up 7% since the beginning of the year. I'm proud of the entire global team for consistently controlling costs and managing our SG&A to deliver strong results.

"At Interface, everything we do, every aspect of our business, is carbon neutral. We are the first and only global flooring company to be third-party certified as a Carbon Neutral Enterprise across our entire business, products, and value chain. As we radically decarbonize every aspect of our business, our customers know they can support their own sustainability goals by specifying our products, giving us an incredible competitive advantage."

CFO **Bruce Hausmann** added that the company's "balance sheet remains strong, and we continue to navigate well in a persistent inflationary environment, mostly offsetting these challenges with pricing and productivity. Through our strong brand, differentiated product offering, and best-in-class sustainability story, we are well positioned to take share."

## Industry Stock Prices

	11.4.22	9.30.22	7.1.22	4.1.22	12.31.21	10.1.21	%frYrHi	%fr50-DayMA
MillerKnoll	20.8	15.6	26.4	34.4	38.9	39.6	-51.4%	-2.5%
HNI	28.6	26.5	34.6	37.0	42.1	38.0	-35.6%	-2.0%
Inscape	0.0	0.2	0.8	0.8	1.0	1.0	-96.9%	-83.4%
Interface	10.2	9.0	12.7	13.9	16.0	15.6	-43.3%	-1.2%
Kimball	7.2	6.3	7.8	8.5	10.2	0.9	-36.7%	3.9%
Leggett	33.4	33.2	35.2	35.5	41.2	45.5	-25.8%	-4.1%
Mohawk	90.0	91.2	129.0	124.2	182.2	179.2	-53.1%	-9.2%
Steelcase	7.8	6.5	10.7	11.8	11.7	12.8	-39.9%	-7.9%
Virco	4.1	4.3	3.9	2.9	3.0	3.5	-18.6%	-5.7%
SUM	202.2	192.8	260.9	269.1	346.2	336.1		
DJIndust	32,403	29,590	31,097	34,818	36,338	34,326	-12.3%	5.0%



## business

Third quarter 2022 adjusted net income was \$17.4 million, or \$0.30 per diluted share, versus third quarter 2021 adjusted net income of \$16.9 million, or \$0.29 per diluted share.

The company had cash on hand of \$79.4 million and total debt of \$521.5 million at the end of the third quarter 2022, compared to \$97.3 million of cash and \$518.1 million of total debt at the end of fiscal year 2021.

Fully diluted share count at the end of the third quarter of 2022 was 58.4 million shares.

### Segment Results

At the beginning of 2021, Interface expanded its financial reporting into two operating and reportable segments: 1) Americas ("AMS") and 2) Europe, Africa, Asia, and Australia (collectively "EAAA"). Segment AOI includes allocation of corporate SG&A expenses.

### NET SALES

3 Mos. Ended	10.2.22	10.3.21	%Ch.
AMS	\$194,449	\$176,770	10.0%
EAAA	\$133,308	\$135,937	-1.9%
Total	\$327,757	\$312,707	4.8%

9 Mos. Ended	10.2.22	10.3.21	%Ch.
AMS	\$557,768	\$460,402	21.1%
EAAA	\$404,596	\$400,350	1.1%
Total	\$962,364	\$860,752	11.8%

### AOI (Adj. Op. Inc.)

3 Mos. Ended	10.2.22	10.3.21	%Ch.
AMS	\$24,975	\$21,595	15.7%
EAAA	\$6,273	\$8,586	-26.9%
Total	\$31,248	\$30,181	3.5%

9 Mos. Ended	10.2.22	10.3.21	%Ch.
AMS	\$74,502	\$54,606	36.4%
EAAA	\$25,908	\$26,557	-2.4%
Total	\$100,410	\$81,163	23.7%

AMS Q3 2022 orders were down 5.7% compared to the prior year period.

Currency fluctuations negatively impacted EAAA Q3 2022 net sales by approximately \$18.5 million as compared to Q3 2021 net sales due to weakening of the Euro, Australian dollar and British pound sterling against the U.S. dollar. Excluding negative foreign currency impacts, EAAA's Q3 2022 net sales were up 11.7% year-over-year. Q3 2022 orders were down 15.1% compared to the prior year period and down 3.0% on a currency neutral basis. Order growth was negatively impacted by the Russia/Ukraine war and COVID-19 lockdowns in China.

### Outlook

The Company continues to be challenged by high inflation and a dynamic geopolitical environment. As the Company monitors this situation, it is anticipating for the full fiscal year 2022:

-Net sales of \$1.285 billion to \$1.305 billion.

-Adjusted gross profit margin of approximately 34.5%

-Adjusted SG&A expenses of approximately \$319 million.

-Adjusted Interest & Other expenses of approximately \$31 million.

-An adjusted effective tax rate of approximately 28%.

-Capital expenditures of approximately \$25 million.

-Fully diluted weighted average share count for the fourth quarter of approximately 58.4 million shares and for the full fiscal year 2022 of approximately 58.9 million shares.

The complete text of Interface's 3Q22 earnings release, including all tables, and replay of the company's Nov. 4 conference call webcast, including presentation slides, may be accessed at <https://investors.interface.com/>.

### >Kimball International, Inc. on Nov. 3 released its first-quarter fiscal 2023 results (dollars in thousands except EPS):

3 Mos. Ended	9.30.22	9.30.21	%Ch.
Net Sales	\$177,811	\$156,610	13.5%
Gross Profit	\$59,614	\$49,097	21.4%
SG&A	\$53,407	\$50,159	6.5%
Op. Inc.	\$8,997	-\$7,127	-
Net Inc.	\$6,556	-\$7,561	-
EPS (dil.)	\$0.18	-\$0.14	-

### Highlights:

-Positive Momentum Continued with Profitability More than Doubling Year-on-Year

-Workplace and Health Markets Delivered 20% Year-over-Year Revenue Growth

-Favorable Product and Geographic Mix Continue to Drive Market Share Gains

-Re-Affirms Fiscal 2023 Guidance for Revenue Growth of 15% and Adjusted EBITDA Growth of 47%, at the Midpoints

### Selected 1Q23 Financial Highlights:

-Net sales of \$177.8 million, increased 14% year-over-year

-Gross margin expanded 220 basis points to 33.5%

-Net income of \$6.6 million; Adjusted net income of \$4.8 million

-Diluted EPS of \$0.18; Adjusted diluted EPS was \$0.13

-Adjusted EBITDA of \$11.5 million, up \$6.7 million year-over-year

-Backlog of \$180.0 million

"This marks our third consecutive quarter of industry-leading performance reflecting and underlining Kimball International's differentiated market positioning and growth strategy," said CEO **Kristie Juster**. "A product portfolio aligned with the new-forming post-COVID workplace and health markets and a leadership position in faster-growing secondary markets provide proof points of our resilience and enable us to gain share. Top line growth, together with ongoing operating efficiencies, continues to drive margin improvement and robust earnings growth.

"Our first quarter results demonstrate the strategic choices that set Kimball International apart within our industry. Ancillary products, which provide the flexibility, collaboration and privacy needs of today's developing workplace and healthcare settings, accounted for 87% of our trailing twelve-month revenues and continue to see the most robust demand across all categories. Similarly, shipments to secondary markets, which have experienced employment growth and a faster return-to-office, continue to lead the way and represented 78% of trailing twelve-month shipments.

"Our **Workplace** and **Health** end markets continued to drive year-on-year sales growth and represented 89% of total first quarter revenues. First quarter order rates were slightly ahead of last year's levels and the positive momentum continued into October. We are also experiencing a pick-up in demand from the **Hospitality** vertical, another market where Kimball International is a leader, although a meaningful recovery is not expected until later this year."

Capital expenditures in the first quarter of 2023 amounted to \$5.4 million. Kimball International returned \$4.3 million to shareholders in the form of dividends and share repurchases in the first quarter of 2023.

#### Results by End Market (dollars in millions):

##### NET SALES

3 Mos. Ended	9.30.22	9.30.21	%Ch.
<b>Workplace*</b>	\$132.0	\$108.6	22%
<b>Health</b>	\$26.1	\$23.0	13%
<b>Hospitality</b>	\$19.7	\$25.0	-21%
<b>Total</b>	\$177.8	\$156.6	14%

##### ORDERS

3 Mos. Ended	9.30.22	9.30.21	%Ch.
<b>Workplace*</b>	\$126.3	\$124.7	1%
<b>Health</b>	\$29.7	\$28.9	3%
<b>Hospitality</b>	\$31.7	\$33.0	-4%
<b>Total</b>	\$187.7	\$186.6	1%

\*Workplace end market includes education, government, commercial, and financial vertical markets, plus eBusiness

#### Summary and Outlook

"First quarter results represented a strong start to fiscal 2023 and have set the stage for this to be another year of solid performance for Kimball International. Through our focused set of strategic choices, we are successfully delivering in-demand products and solutions to end markets and geographies of high growth, resiliency, and favorable return-to-office dynamics. While we are mindful of the challenging macroeconomic environment and heightened recessionary risks, we are confident in our ability to outperform the industry, and we are pleased to reaffirm our guidance for substantial revenue and EBITDA growth in fiscal 2023," Ms. Juster concluded.

FY 2023 Guidance Ranges: The company expects FY23 revenue to range from \$750 million to \$780 million, with year-over-year growth 15% at midpoint. Adjusted EBITDA is expected to range from \$48 million to \$52 million, with year-over-year growth 47% at midpoint. Both fiscal 2023 revenue and adjusted EBITDA are expected to be weighted somewhat toward the second half of the year, with the fourth quarter being the strongest. Second quarter fiscal 2023 revenue is expected to be similar to Q1 levels and adjusted EBITDA to be slightly below Q1 levels due to expected short-term inefficiencies in certain elements of the company's logistics network.

The full text of Kimball International's 1Q23 earnings release, including all tables, plus a webcast replay of the company's Nov. 3 conference call and PDF of its 1Q23 Earnings and Strategy Update may be accessed at [www.ir.kimballinternational.com](http://www.ir.kimballinternational.com).



## TECHNOLOGY

**>AIS launched its newly redesigned dealer intranet.** Dubbed 'DealerNet,' as was its predecessor, the new website offers a simpler user interface with easier navigation and an enhanced search function ensuring that tools and information are at dealers' fingertips.

Organized into four main categories on the homepage are: requests and an activity portal, communications and updates, sales tools, and additional resources. In each of these four areas, actionable items and files are organized in order of popularity, with navigation flowing from left to right. Quick links, also on the home page, provide immediate access to the most popular and newest dealer resources allowing for quick and easy access. Rounding out the home page are featured links and the AIS support team specifically assigned to each dealer as identified by their login credentials.

According to the project manager for the website redesign, **Amy Transue**, vice president of strategic resources, "Our dealers, sales teams, and designers will find this new site to be extraordinarily user friendly and simple to navigate. In fact, we had several groups of beta testers helping us to finetune the platform and its interface — ensuring the experience for our dealers is seamless and easy."

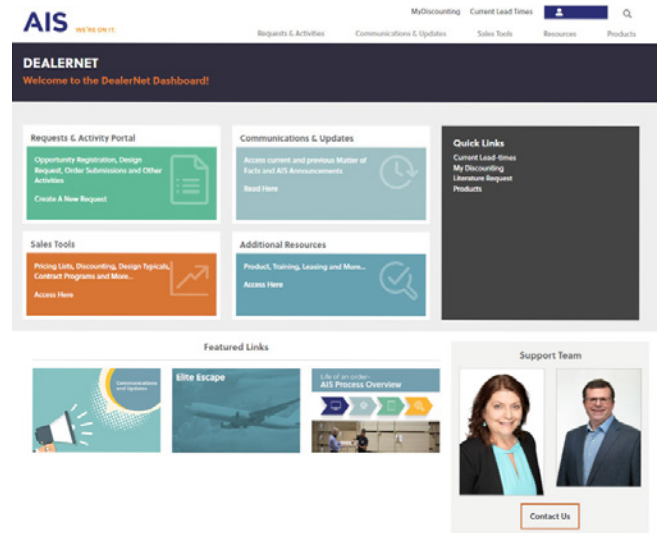
Additional benefits of the new site include hot tool buttons; dealer discounting; design typicals, product positioning, training, and announcements; and current lead times among many other sales, quoting, design, and installation tools all with an easy-to-use interface with many downloadable files.

"We know that our dealers and their teams are busy," said Ms. Transue. "In addition to valuable time-saving tools, a major focus for AIS was speed of access. This highly organized site hits the mark as access to critical tools takes three clicks or less. And, with the site optimized for use on desktop, laptop, tablet, and mobile devices, it's all available on the fly."

Another important tool that has been made more robust for dealer principals and other leaders is the integration with AIS' database of opportunities, designs, orders, specials, and more for each dealership allowing them to track order progress. A dealer performance report provides real time updates on sales and design data right from AIS' customer relationship management platform.

"AIS has made major investments at every stage of the dealer journey this year," said **Nick Haritos**, the company's president and CEO. "We are pleased to see our latest project come to fruition with the rollout of our new DealerNet. It's a tool that delivers valuable information and resources for our dealers to whom we are dedicated to providing exceptional customer service." [Read More](#)

## technology



**>IOA, a healthcare furniture manufacturer headquartered in Thomasville, NC, launched IOA for Life, a QR code tool that "helps furniture stay in use and out of the repair closet."** IOA for Life assigns a unique QR code on every product IOA manufactures – embedded with information the date of manufacture, detailed parts lists and diagrams, owner's manuals, instructional videos, and options to order replacement parts or contact the appropriate customer service representative. As of Nov. 1, all IOA Recliners, Gliders, and Sleepers ordered will feature this technology.

"We created IOA for Life to absolve a longstanding pain point in healthcare facilities," said **Fabio Delmestri**, IOA's CEO. "Too often, a high-value product is relegated to the repair closet from minor wear-and-tear. It might stay there for an extended period, or perhaps it remains there indefinitely – and usually, a lack of available basic information about how to service the product is the culprit for keeping it out of use. IOA for Life stops this cycle, putting everything needed to repair our products and get them back in service at the repair engineer's fingertips." [Read More](#)



# technology

## >Via Seating unveiled its refreshed and fully rebuilt website.

The challenges were to make the website easier to use and faster to navigate without sacrificing on delivering a captivating and quality look and feel. The company achieved this through doing a deep dive with partner and specifier feedback into each product, category, and element of its full value proposition. “This rebuild was a highly collective effort,” said **Allison Kausar**, Marketing Director of Via Seating. “Over the last couple of years as we have been navigating changes with our specifiers, we have been keeping our listening ears fully open to their feedback. We’re all facing challenges of shifting hybrid work approaches and rising prices. It

has never been more crucial to make the browsing, bidding, and quoting processes easy for our customers.”

Some of the key changes of the new viaseating.com include robust collection and product pages with drop-down quick nav menus for jumping around the single load, same page content now including Via Seating’s **Spec It** custom build and quote software, easy filter category pages, an expansive designer library & extensive supporting content on topics like the company’s quick ship program—48 hour manufacturing time on all indoor categories—the design process, and more. [Read More](#)



Via Seating launches new website