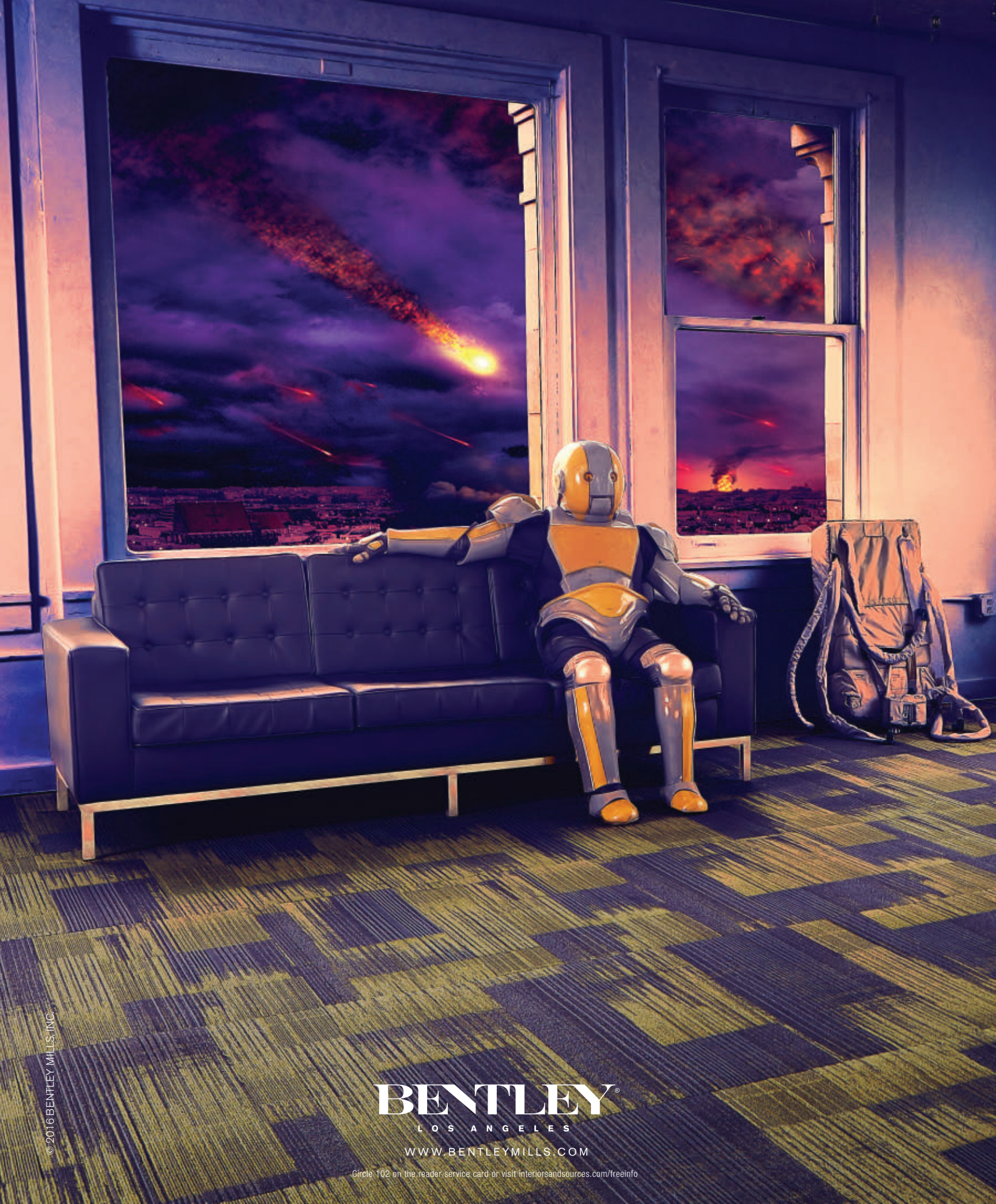


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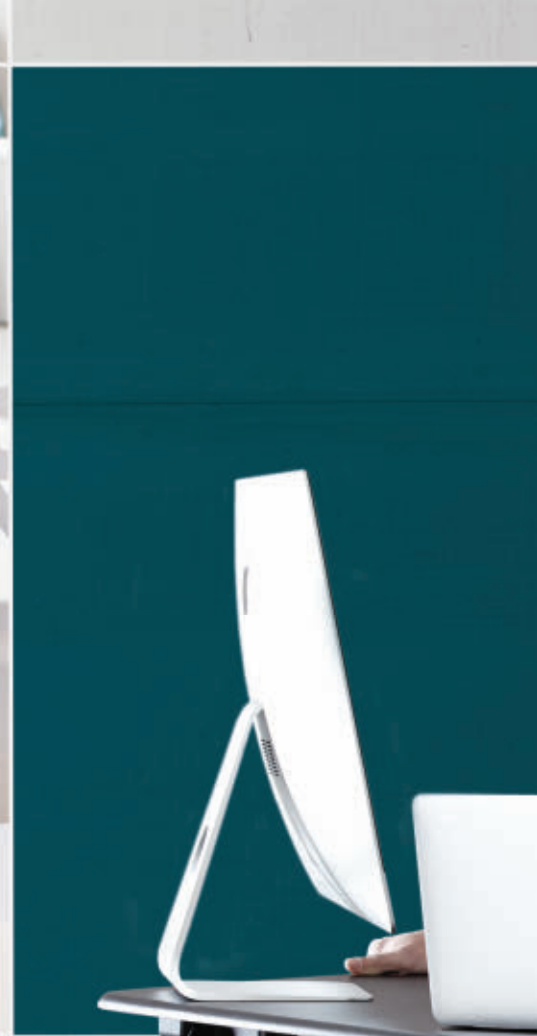
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—Charrisse Johnston, ASID, LEED AP BD+C, Associate AIA



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By David Brody



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By AnnMarie Martin



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ON THE COVER: The ZONES Collection by Teknion.

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Managing Editor Jenna Lippin with designer Stacy Garcia at a recent Durkan hospitality event in Maryland.



Editor at Large Rob Nieminen at band rehearsal, preparing to help lead the congregation in worship.



Associate Publisher Steven Sloan with Mannington's Natalie Jones at a preview tour of the company's soon-to-come Customer Engagement Center.



Deputy Editor AnnMarie Martin attends the launch of Alessi's Circus collection, designed by Marcel Wanders, held at the Circus Warehouse in Long Island City, N.Y.



i+s editor-in-chief Kadie Yale making a splash at the Koehler showroom.

THE WORLD IMPACTS—AND IS IMPACTED BY—DESIGN

At this point, it's pretty much a given that you're sick of hearing about politics. Fourteen months ago when we mulled over the 2016 editorial calendar, we thought we had the unique opportunity to discuss the broader implications of design, taking into consideration not only the ways in which things like sustainability can create an impact on the world, but also politics and lobbying. I'd say that we are design experts, not political experts, so we could not know then that this election season would turn out as it did. But then again, a lot of political experts didn't know either.

There's no denying that the political climate within the United States and around the world has been impacted monumentally by social media. The Arab Spring of 2012 was enough to prove that, but from witnessing the horrors refugees go through in real-time to your opinion of that one person on Facebook changing irrevocably (and regardless of your affiliation, we all have that one person on our friends list), the impacts of social media have never been more obvious.

One of the concerns I have as an editor of the less-social-but-still-media aspect of publishing is in analyzing the immediacy of the ways in which media is displayed. Within minutes of an event, you can find traces of it across the Internet. There is no more waiting, and the responses we read are led by feelings, rather than the calm rationale of logic, which requires more time and room to air out knee-jerk reactions.

Perhaps that is why we are hearing this election season more than ever that people "feel" something is true, and therefore it must be. But feelings don't trump (sorry) facts.

Luckily for us, publishing takes a slower pace—regardless of how it may seem during the crunch time of closing an issue. It relies (or should, at least) on facts. What are the big issues? Water conservation in California and the showrooms which are stewards of that effort (Dressing Room, p. 56). What lobbying efforts have toiled over the years to make our industry stronger? The designation of interior design as a recognized and certified skill on par with engineering and architecture (Field Notes, p. 32). What are the deeper stories interior design is telling? Sustainability and the history of Chinese immigrants working on Canadian railroads (How I Sourced It, p. 72).

In this issue, we wanted to bring every aspect of how design influences and impacts the world to the forefront because it's a field we believe in. It's more than "just picking" products and it's more than just a feeling; it's a dynamic and vibrant industry ready to take on the world. **KS**



Kadie Yale | Editor in Chief
kadie.yale@interiorsandsources.com

MISSION STATEMENT

interiors+sources® is dedicated to the advancement of the commercial interior design profession. It connects design professionals with the projects, products, firms, and associations that shape the built environment and promotes the value of design services in the creation of functional, sustainable, and aesthetically-pleasing environments. Each issue delivers relevant and timely information that equips design practitioners with the knowledge and tools necessary to reach design excellence in their own practices. Editorial ideas and contributions are welcome from all members of the design industry.

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Designers to WATCH

IIDA BOOTH DESIGNER TO BE SHOWCASED AT ORGATEC



Photography courtesy of IIDA

We here at i+s have had the honor of meeting so many wonderful and talented designers over the years, and now we'd like to return the favor. Every month we will be introducing design students and recent alumni recognized for going above and beyond.

IIDA has named the winner of its inaugural IIDA Booth Design Competition for the Orgatec Trade Fair in Cologne, Germany, which will take place Oct. 25-29. The competition jury panel included IIDA international board members and a host of industry leaders from top design firms and publications.

The 2016 Booth Design Competition at Orgatec, supported by Vitra—a Swiss company dedicated to improving the quality of homes, offices, and public spaces through the power of design—provided students the opportunity to conceptualize and transform a trade show booth at the 2016 edition of Orgatec. This year's winner, Kelsey Ballast, Student IIDA, has received an all-expense-paid trip to Orgatec, where she will have the opportunity to tour the Vitra Campus, experience the trade show, and see her design realized.

Ballast's project draws inspiration from the opportunities that IIDA presents to its members, which act as a looking glass into other areas of the industry, educational prospects, and other members' careers and connections. Using a window as a metaphor of these elements, Ballast's plan is to create a compelling and powerful custom structure of multiple industrial windows that will frame the booth.

"We are excited to have a strong presence at this year's Orgatec Trade Fair," said Cheryl S. Durst, IIDA executive vice president and CEO. "Kelsey has created an IIDA booth that showcases the association's mission of connecting the design community, and we look forward to featuring her design in the Orgatec exhibit hall."

Animal Planet's "Pet Nation Renovation" Revitalizes Animal Shelters

During Animal Planet's new two-part special, "Pet Nation Renovation," two shelters will receive complete makeovers providing animals with a more comfortable atmosphere while awaiting their new families and homes. After the renovations are complete, each shelter holds a local adoption event. Part one of the show premiered in mid-September while the second episode will air later this fall.

Hosted by animal expert and home renovation enthusiast Dave Salmoni, the Pet Nation Renovation team, which includes the animal shelter renovation experts from "Project Pawsitive," transforms two locations: Bandit's Adoption and Rescue of K-9s (BARK) in Ashland, Va., and Michigan Animal Rescue League (MARL) in Pontiac, Mich.

On the first episode, the Pet Nation Renovation team works on BARK's transformation for four weeks, with the final product including state-of-the-art kennels, an agility dog park, and cost-saving improvements. An on-site adoption event at the welcoming new facility helps dogs find new homes, with celebrity dog groomer Jorge Bendersky and animal adoption expert Jill Rappaport on hand to make sure the dogs look their best and are matched with compatible families.



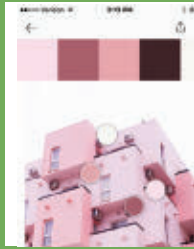
BEFORE



AFTER

Photography courtesy of Animal Planet

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As digital tools continue to help the creative process evolve, Pantone has created a wide-ranging digital workspace that brings the renowned company's vast product and service offerings to industry professionals' and end users' fingertips. Designed by full-service digital agency Rokkan with the designer in mind, the PANTONE

Studio iOS app for iPhone provides a means for accessing Pantone colors in the world around us; creating and experimenting with color in palettes; and sharing work into design software, on social media, or with peers, clients, and collaborators.

PANTONE Studio members have access to a comprehensive library of more than 10,000 standardized hues across all Pantone libraries and disciplines, from fashion to graphic colors. Each guide is laid out in a chromatically organized grid that allows users to continuously scroll over color families to find the ideal selection for the job at hand. The app also allows for the creation of individual color palettes, consisting of up to five colors, by selecting from color guides, extracting colors from photos and images, searching by color number, and interacting with the custom palettes delivered in Pantone Color Institute content. New colors released by Pantone will be automatically updated in the digital studio.

Additionally, with PANTONE Studio designers have the ability to name palettes and add geotag locations; add tags that make palettes searchable; add inspirational images to use palettes as personal mood boards; store and manage an unlimited collection of palettes; and send palettes direct to Adobe Creative Cloud.

READING ROOM



By the People: Designing a Better America

By Cynthia E. Smith, Caroline Baumann,
Darren Walker, Teddy Cruz, Fonna Forman, Mindy
Thompson Fullilove, and Theodore Jojola | \$29.95

"By the People: Designing a Better America"—the third volume in Cooper Hewitt's series on socially responsible design—explores how design is successfully challenging social inequality and poverty throughout the United States. The book explores current economic, social, and environmental issues with a concentration on underserved and marginalized communities.

"By the People" features design projects organized into six working themes: Act, Save, Share, Live, Learn, and Make. In terms of content and format, "By the People" is a manual, featuring design solutions that expand access to things that are needed for living in today's world: education, food, healthcare, and affordable housing; increase social and economic inclusion; offer improved alternative transportation options, and provide a balanced approach to land use between the built and natural environments. Cooper Hewitt curator Cynthia E. Smith conducted research that resulted in nearly 400 potential projects from 30-plus states along with indigenous nations: Lakota, Navajo, and Pueblo. Her travels brought her to urban areas that had been impacted by natural disasters, large cities, impoverished regions, post-industrial cities, and major metropolitan locations.

In meeting with local designers, organizations, and citizens, Smith's research was guided by several key questions: Where does poverty exist? What populations and communities are most affected? Why are poverty numbers increasing? Which individuals, organizations, and networks are creating innovative and systemic approaches through design? What are the local, regional, and scalable design solutions?

In addition to the illustrated project profiles, "By the People" contains essays by, and interviews with, architects and designers conceptualizing and carrying out innovative and systemic approaches developed through design.

The 256-page book will be published this month by Cooper Hewitt and distributed in the U.S. by Artbook I D.A.P. and worldwide by Thames & Hudson.

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Crossville Selects Winners of Charity Scarf Design Contest



Photograph courtesy of Crossville, Inc.

Crossville, Inc. recently chose the winners for the 2016 The Common Thread for the Cure scarf design contest, a biennial competition held in support of the nonprofit organization that provides practical support for members of the furnishings and interior design industries facing the challenges of breast cancer.

“We received lots of entries this year, so it’s really exciting to see how the voting turned out,” said Robin Rhea, Crossville’s director of brand marketing. “We appreciate how our network of distributors and the interior design and tile industry communities rallied to show their creativity in support of this great cause.”

This year’s competition included a Judges’ Choice winner, selected by a panel of interior design professionals from different regions of the U.S., as well as the People’s Choice winner determined by popular vote.

Both of the winning designs are being produced as scarves available through Crossville distributors in honor of Breast Cancer Awareness Month. The scarf competition is just one of the ways that Crossville carries out its commitment to raising awareness of breast cancer and offering help to those in the industry who are struggling with the disease. Since 2007, Crossville has donated more than \$75,000 to The Common Thread for the Cure.

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Sherwin-Williams Becomes First Paint Company to Join BIMsmith

Sherwin-Williams has partnered with the Anguleris Technologies® Building Information Modeling (BIM) platform, BIMsmith®, to become the first paint and coatings manufacturer to make its products available to architects and designers through Autodesk Revit design software.




Sherwin-Williams continues to lead by also becoming the first paint manufacturer to partner with BIMsmith.

The BIMsmith design platform allows architects and designers to build complete wall assemblies with actual products. BIMsmith gives the designer accurate outputs for each custom assembly such as three-part specifications, cut sheets, and fully annotated Revit Families.

“We are devoted supporters of continuous improvement, not only to develop breakthrough product innovations but also to create and enhance programs that bring even more value to architects, designers, and other professionals,” said Nancy Hutchinson, director of wholesale marketing, Sherwin-Williams. “We know that the world of modeling is continuously evolving. Working with BIMsmith, we are streamlining the design process by making our paint catalog easy to visualize and specify in projects, so architects and designers can develop holistic solutions and plans—leading to great outcomes in less time.”

Benjamin Glunz, CEO of Anguleris, added, “BIMsmith cuts down on the time that architects and designers used to spend searching multiple manufacturers sites and other BIM content sites for all the files and information needed to specify a project. Now they can build complete systems with the exact finishes that will be present in finished projects. The designer can select the exact Sherwin-Williams paint product that completes their design.”

The BIMsmith platform is free for architects, designers, and other industry professionals. It is cloud-based, and lets users design and virtually build wall, ceiling, and floor systems on the fly. Once a system is completed, customized files can be downloaded with a simple click. 



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IS DESIGN LACKING DIVERSITY?

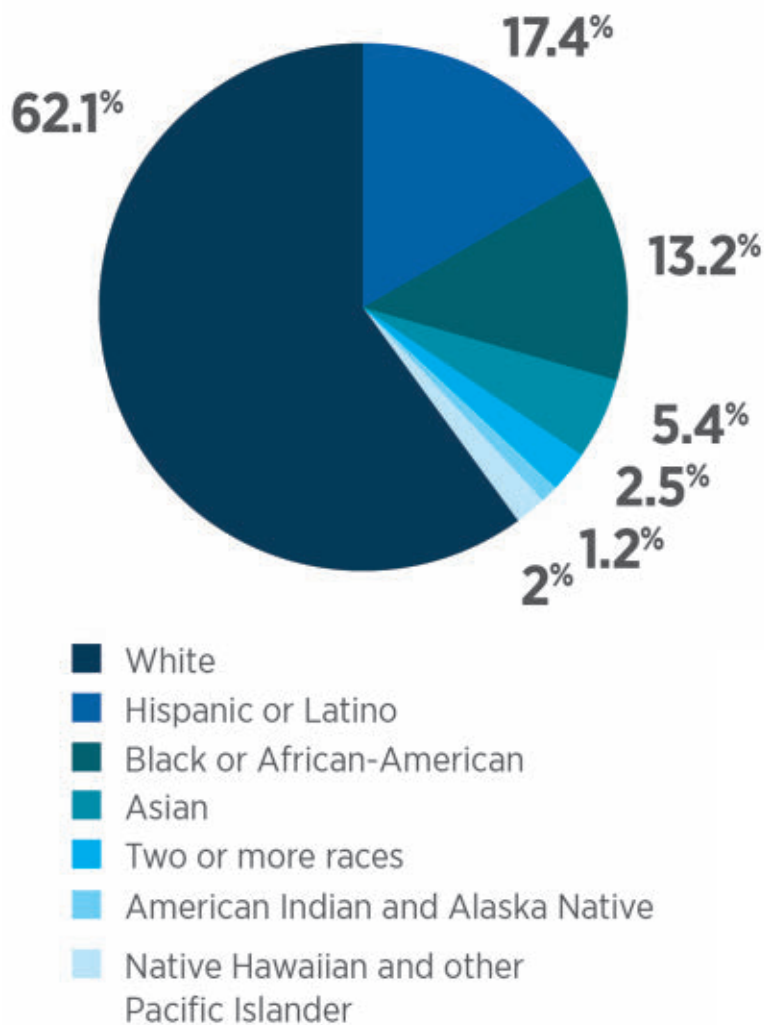
IIDA held a weekend-long summit earlier this year to discuss what diversity means and what industry leaders can do to help with inclusion.

The International Interior Design Association (IIDA) recently released its Industry Roundtable report tackling the topic of diversity and inclusion in the design industry. The report, “Diversity and Design: Why Gender, Equity, and

Multidisciplinary Thinking are Essential to Business,” summarizes the discussion of 30 design industry leaders at the 19th annual IIDA Industry Roundtable last January, and provides a strategic roadmap for the newly formed IIDA Diversity Council, chaired by Stacy Walker, Ind. IIDA, director of customer experience, Milliken.

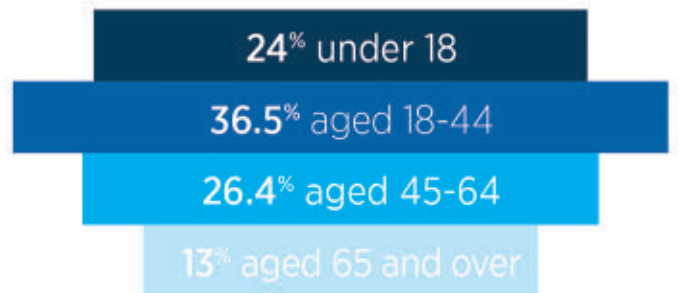
“IIDA approached the subject of diversity in the design industry by taking stock of our association,” said IIDA executive vice president and CEO Cheryl S. Durst, Hon. FIIDA, LEED AP, who moderated the Roundtable. “From chapter events to continuing education programs, to the headquarters of our partners in manufacturing to our own board of directors—





According to the report, the makeup of the design industry and individual firms should look more like this most recent U.S. census data.

THE UNITED STATES CURRENTLY SHOWS THE FOLLOWING IN GENDER AND AGE DISTRIBUTION:



diversity, or the lack thereof, was apparent. This report and the formation of the IIDA Diversity Council are the first steps of many toward a more diverse industry—in race and gender, and thought and discipline.”

Because the meaning of diversity is “highly personal,” the Roundtable made sure to discuss the various definitions of the idea and how it is addressed and conveyed in different environments and segments in the design industry. As illustrated by figures compiled in the report, diverse companies perform better in terms of monetary success in addition to problem solving and innovations. Additionally, they “are more immune to the perils of groupthink,” according to the report.

George Bandy, Jr., now vice president of sustainability for Mohawk Group, noted, “As workplaces embrace diversity, they realize benefits that help improve their companies: more varied ideas, increased international opportunities, and new perspectives.”

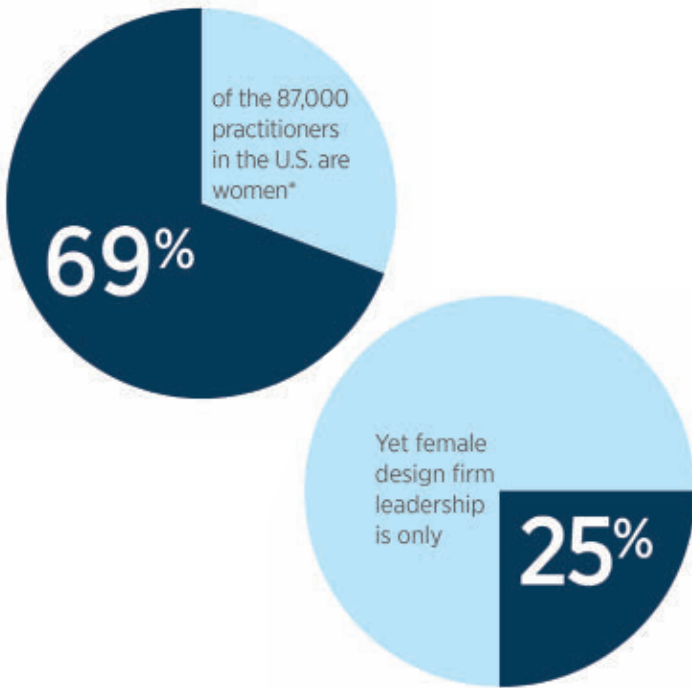
According to Roundtable participants, which included industry members, IIDA international board members, design practitioners, and others, despite the awareness of lack of diversity, many firms are not doing everything they can to alleviate the issue, particularly with racial and ethnic diversity. In addition, within higher positions in interior design firms there is significant misrepresentation of women, with only 25 percent of firm leaders being female. However, according to a 2013 industry

survey, 60 percent of the 87,000 industry practitioners in the U.S. are women. A bigger picture of the lack of diversity is reflected in the figures from a 2015 report from the Bureau of Labor Statistics: 77 percent of architects are white and 25.7 percent women.

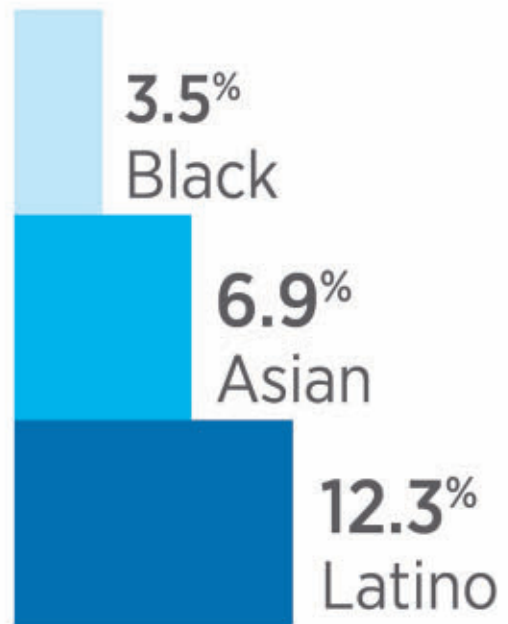
What’s interesting, however, is that when design industry members were asked if they thought their field was lacking in diversity, many initial comments reflected they did not believe so. Responses included broad objections: “I disagree with this statement [that design is considered one of the least diverse professions]. I would like to see the data backing it up,” and more personalized views: “This has not been my experience within my organization or team.”

The general sentiment is that the design community has more diversity when it comes to thought; dubbed “cognitive diversity,” this idea encompasses the mix of backgrounds, experiences, and perspectives from people who all think differently. According to a recent Fast Company article cited in the IIDA report, millennials define diversity as this idea of cognitive diversity, while baby boomers and Gen Xers think of diversity in terms of gender, race and, sometimes, age.

While the numbers show that the industry of design is, in fact, lacking diversity, the A&D world prides itself on its creativity and overall broad-minded way of thinking. “The design profession seems extremely open and inclusive and willing to embrace



DESIGNERS OF ALL GENRES ARE:



what makes individuals or groups unique,” said Alan Almsy, Ind. IIDA, director, A&D programs and marketing, Herman Miller.

With these different definitions of, opinions on, and views of diversity, the IIDA report addresses the ideas of inherent and acquired diversity traits. Inherent includes those characteristics we are born with, like gender and race; acquired traits include qualities like worldviews shaped by life experiences and varying work styles. According to a number of different studies, organizations

are at peak performance—“operating at maximum creativity and critical thinking”—when both types of diversity are present. As noted in the report, achieving inherent and acquired diversity takes some time and effort: “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.”

Some Roundtable participants got more personal and shared their experiences

▶ *continued on page 26*





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of feeling marginalized over the course of their careers in design. “We all know what it’s like to be the ‘only’ in a room: designer, female, black, disabled, etc.,” Durst said. “Part of diversity is telling our stories, sharing our full selves.”

One of the most important ideas to consider when discussing diversity in design is the wide variety of end users and clients who connect designers to those who will eventually occupy a space. According to Forbes, the top most racially diverse industries are hospitality, healthcare, transport and communications, and public administration. The most diverse industries in terms of female employment are healthcare, hospitality, education, and business/financial services. “Without diversity, design will lack the necessary input to develop products, environments, and tools for our ever-changing multicultural future,” noted Scott Dannenfeler, Ind. IIDA, commercial design lead, Formica.

To help increase diversity in the design industry going forward, the IIDA report suggests firms conduct due diligence during the recruiting process. According to recent figures, the incoming generation of talent “more closely mirrors the U.S. populace.” Minority percentages—calculating the amount of Asian, Hispanic, and black students—of the 10,000 individuals enrolled in NASAD-accredited interior design and interior architecture programs have all doubled over the last 15 years. One-third of the 21,000 students enrolled in the CIDA-certified interiors programs will graduate this year; this means 7,000 new designers will soon be on the job hunt. And, as the report reads, those “firms that don’t represent diversity will have a hard time recruiting and retaining minority talent. If we don’t collectively and concertedly pursue measures to make all ethnicities feel that there’s a place for them, there is a strong chance of attrition.”

Taking a step further in considering future generations of A&D professionals, IIDA is working with the National Association of Elementary School Guidance Counselors to help explain and expose what these careers entail. The IIDA is making an effort to inform education professionals in the K-12 levels about interior design and architecture so they can describe and suggest employment in these industries when applicable. The goal is to present unrecognized opportunities to younger students and minorities, and ultimately open up design-related careers to a more diverse pool of prospects.

“There’s a misunderstanding that design is only accessible to a privileged few,” said Edwin Beltran, IIDA, Assoc. AIA, principal and designer, NBBJ. “Because of the lack of exposure at the early educational level, many minority groups do not choose design as a professional path.”

Ultimately, it is up to every firm to engage in and implement diversity efforts. Geography and the available talent will, of course, always have an effect on the range of professionals represented at a company, but through ongoing discussion and initiatives every organization can help in taking the steps required to increase diversity in the A&D world. **is**

“We all know what it’s like to be the ‘only’ in a room: designer, female, black, disabled, etc. **Part of diversity is telling our stories, sharing our full selves.**”

—Cheryl S. Durst, IIDA executive vice president and CEO

LEAST DIVERSE PROFESSIONS:


1. Law/legal practice
2. Veterinary medicine
3. Aviation/pilots
4. Chiropractors
5. **Architecture**
6. EMT and paramedics
7. Congress and Senate

THE CONSTRUCTION INDUSTRY WAS THE THIRD-LOWEST SCORER IN A FORBES STUDY ON DIVERSITY.

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.)

 The full diversity report is available to download at ida.org.



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Healthcare FACILITIES

Clichy-Batignolles

By Atelier du Pont | Paris

Combining city planning and rejuvenation with the residents' needs to remain independent, Atelier du Pont transformed a former railway enclave in the heart of Paris into a contemporary nursing home. Completed in 2015, the 65,842-square-foot facility provides personal outdoor space to each room while maintaining a comforting intimacy within the interior. The overall design was a holistic effort, taking into consideration the location in the city, the architectural needs of the residents, and contemporary interior aesthetics, resulting in a project which responds to the challenges of urban design and an aging population.



Photography by Takuji Shimmura



Photography by Thiguel Young/Foster + Partners

Maggie's Centres

By Norman Foster | Manchester, UK

Maggie's Centres—originally conceived by Maggie Keswick Jencks—are a network of care centers for cancer patients looking for emotional and practical support which span across the United Kingdom and Hong Kong. The newest center, located in Manchester, was completed in April of this year by Foster + Partners.

Positioned a short walk from The Christie Hospital, the building utilizes sunlight and greenery in its design, creating a holistic approach between the architecture and the patients' therapies. The single-story center is lit by triangular skylights framed by timber lattice beams, bringing nature into the interior, while private gardens designed by Dan Pearson Studio line the eastern exterior wall. Traditional institutional references, such as corridors and hospital signs, were eschewed for a more residential means of wayfinding to allow patients to feel as if they've left the clinical setting.



University of Queensland Oral Health Centre

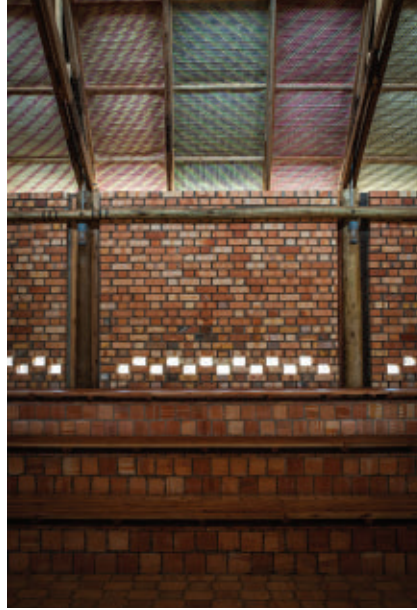
By Cox Architects

Brisbane, Queensland, Australia

Located alongside the Royal Brisbane Hospital in the University of Queensland's medical campus, the nearly 30,000-square-meter University of Queensland Oral Health Centre, designed by Cox Architecture in association with Hames Sharley, facilitates engagement with the surrounding park, drawing the organic into the institutional space. Housing an interior system of clinical simulation rooms, pre-clinical laboratories, research laboratories, and lecture rooms, the use of natural wood and glass envelope of the building wraps the traditionally sterile atmosphere in an organic form, acting as a metaphor for the discipline and craft of dentistry.



Photography by Christopher Frederick Jones



Photography by Will Bease Photography

Ross Langdon Health Education Centre

By Ross Langdon and Studio FH Architects

Mannya, Uganda

While often we think of medical centers as enclosed, technology-rich environments meant to be safe havens from the germ-laden outside world, in many places around the globe health education begins in open-air community facilities. Designed by the late architect Ross Langdon—an Australian who, along with his wife and unborn child, fell victim to the 2013 Westgate terror attacks in Nairobi—the Ross Langdon Health Education Centre in the village of Manya in Rakai, Southwestern Uganda, was envisioned as a small, basic building meant as a meeting place for the region's populous.

After Langdon's death, the project's client, Cotton On Foundation of Australia, approached the Uganda-based firm Studio FH Architects to finalize his vision, which was completed in 2016.


Made with eucalyptus poles, clay brick and tile, zinc-al roofing sheets, and a ceiling of hand-made "Mukeka" reed mats, the center's exterior is designed to filter air and light without the need for windows. The open, 2,798-square-foot center provides space for about 150 people to sit on clay tile steps, and a raised platform from which a speaker can address them.

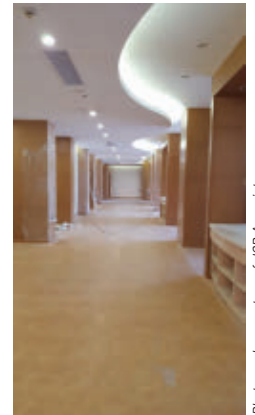


Cypress Gardens

By JSR Associates Inc. | Hangzhou, China

In 2010, JSR Associates Inc. was commissioned by China Senior Care to create a senior living facility which was to incorporate western knowledge and eastern traditions into residential healthcare. Finalized in 2016, the facility incorporates independent living with assisted living, dementia and hospice care, and rehabilitation services to allow aging in place for the residents.

Floor-to-ceiling windows allow natural light into the building, as well as views of the surrounding gardens. The interior utilizes natural woods and rounded features to provide a calming effect for inhabitants. 



Photography courtesy of JSR Associates

A vessel for modern design

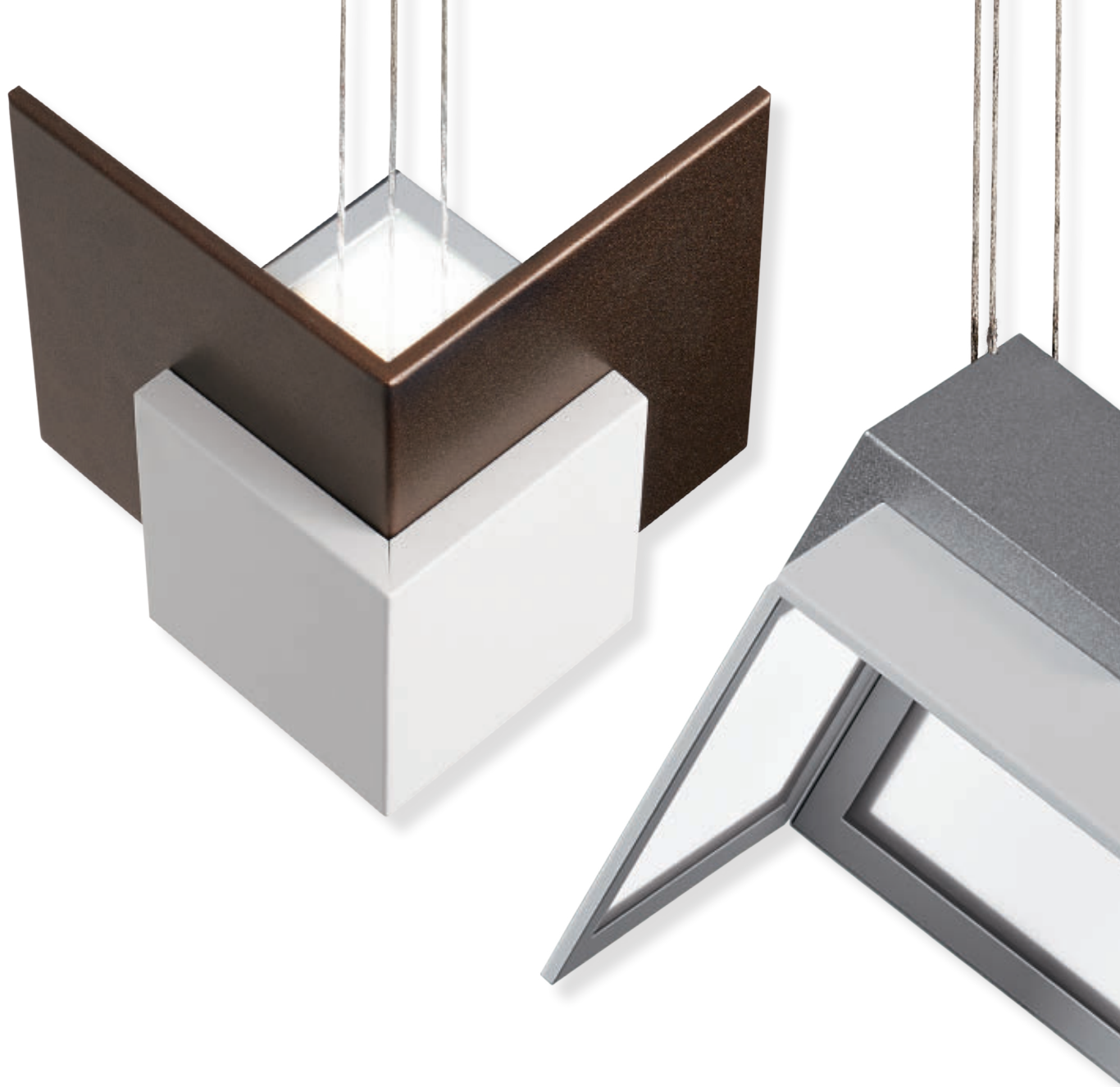
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FIGHTING THE GOOD FIGHT: WHY ADVOCACY IS IMPORTANT

Lobbying for Utah's Interior Design Law illustrates the significance of an industry's local and widespread support and regulation.



The Salt Lake City Capitol, where interior design lobbyists and local legislature meet.

The art of authentic advocacy is not something taught in school. In my experience as a lobbyist and advocate for the interior design profession I am asked a lot of questions, the most common of late always being a variation of, "How did you get the architects to testify on your behalf?" followed by, "Why is legislation important and why should I care?"

Many of the great and talented interior designers on the Iowa State Design Coalition working on legislation and professional advocacy expressed doubts in their ability to create change, but not without a desire to learn. Answering the question, "Why?" and discovering the "why" is an individual process where personal meaning develops from inquiry, investigation (data collection), action, and reflection (evaluation). The experience of working to pass Utah's Commercial Interior Design Certification law earlier this year is an illustration of why interior designers should care about legislation and professional advocacy.

BACKGROUND: UTAH'S INTERIOR DESIGN LAW

UT SB117 allows interior designers, who were prohibited from independently practicing above 3,000 square feet in commercial spaces, to do so. It formally recognizes commercial interior design as a profession. The expanded scope of practice enables qualified interior designers to practice in Occupancies B & M, removes prohibitions from bidding on state and government design work in these spaces, allows designers to claim credit and full liability for their work, maintain ownership of their designs, provides for a signature and number for permitting purposes, and designates a minimum standard for qualification as well as establishes continuing education.

WHY DOES INTERIOR DESIGN LEGISLATION MATTER?

Advocating for the interior design profession means standing up for the right

“Practice rights in the case of interior design legislation means **removing the burdensome requirements** which define a ‘licensed design professional’ as only an architect or engineer, and eliminating the requirement of their signatures to stamp and sign off on your work.

to practice independently. There are numerous ways to contribute that don't require protesting or meeting with legislators. Practice rights in the case of interior design legislation means removing the burdensome requirements which define a “licensed design professional” as only an architect or engineer, and eliminating the requirement of their signatures to stamp and sign off on your work. That is the job of the building inspector.

Advocacy also means declaring that interior designers are qualified to bid on state and federal interior design projects, meet minimum competency standards, and contribute significantly to the economic well-being of the state through professional design work. Furthermore, advocates are asserting that interior designers should be permitted the opportunity to own a controlling interest in firms and are qualified to be the primary “designer in charge” of interior design projects, to hire sub-contractors, and to assume liability. Additional areas of concern worth investigating in relation to each state's statistics are:

- Issues with access to capital
- Ownership and intellectual property
- Bidding and contracting
- Lack of diversity in governance and leadership
- Higher education institutions, achievement, and value
- Stakeholder monopolies

THE OPPORTUNITY TO DISPEL MYTHS

Becoming an advocate for the practice of interior design also offers the opportunity to dispel myths, primarily educating others on what interior designers truly do, which goes far beyond pillows and paint, of course. In regulatory arguments, this disparity is evidence of information asymmetry, demonstrable of a considerable gap between what you do in your profession and the public's understanding of it. This idea is one pillar on which legislators judge the merits of imposing regulations: Does the public know enough to make educated decisions that do not result in significant health and safety issues?



IDEAL for Utah logo button.
IDEAL stands for Interior Design
Education and Legislation.

Interior designers are trained to understand and apply national, state, and local building codes and standards; fire codes; accessibility needs of disabled and elderly persons, and other special needs groups; lighting quality and quantity standards; and acoustics and sound transmission according to IIDA. Nine times out of 10, the public, including state and federal representatives, does not perceive that interior designers are often responsible for the application of safety codes in public interior spaces.

In addition to educating the public on what interior designers do, there are many opportunities to dispel myths about what interior design legislation does and does not do. In fact, interior design legislation does not restrict business for unregulated designers. Instead these laws are created to expand opportunities in previously restricted spaces for all designers who meet the state qualifications. This

approach to legislation means that if a designer continues to practice as he or she always has, nothing is stopping lawful practice if an interior design law is passed. It is voluntary and created for those that desire to expand the choices of where they can work independently.

EDUCATING ABOUT INEQUALITIES

Significant inequities exist within the industry that are alarming regardless of your political affiliation. Developing an understanding of employment, education, and workplace issues in relation to economic and social factors on a local level provides an additional set of tools to ascribe meaning, urgency, and leverage to advocacy campaigns. Taking this extra step allows supporters to cast a wide net with their arguments. A little fact finding can result in the truth about significant inequalities that can be used to educate policy makers, potential partners, stakeholders, and the public, as well as to recruit common allies. These compelling findings include areas of pay gap and gender inequality, social stereotypes, and diversity.

Advocating for the industry is also an opportunity to promote industry values, which embrace inclusiveness, diversity, and creativity. However, the most impactful argument lies squarely in fair competition and economic freedom, and all issues are essentially tied back to economic fairness. For example, interior designers who value workplace equality have the opportunity to promote federal protections where no strong federal protections exist that “ensure that co-workers can talk about how much they make without being punished by their employer.” It is

► continued on page 35



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► continued from page 33

difficult to investigate your worth if you are being paid less than someone of equal level when you fear losing your job for inquiring. Interior designers make on average \$25,490 less per year than the architects who legally are able to take credit for interior design work in states without established interior design practice rights (U.S. Bureau of Labor Statistics, 2014).

STANDING UP FOR THE VALUES OF INTERIOR DESIGN

Just ask a group of school-age kids to informally identify female and male careers and you will find that “architects are male” and “interior designers are female.” That sentiment is exactly what is reflected in research on the two industries. It is not surprising, then, that a pay gap and overt and covert stereotypes impacting organizational policies still exist.

If policies and laws are found to be unlawful over time, it creates a sense of urgency for interior designers to advocate for fair competition, citing monopolies and anti-trust arguments to create an environment of fair competition. Furthermore, the industry should be pushing for laws which protect employees who talk about how much they make from being fired. Workplace discrimination is often so commonplace it becomes socially sanctioned as acceptable, leaving little



IDEAL coalition board member and Canter & Associates interior designer Madison Butterfield was leaping for joy when SB117 moved through committee.

field notes

hope for progress. As such, interior designers have an obligation to stand up for their values and truth by advocating for professional rights.

A professional working at an architectural firm as an interior designer may believe these disparities do not affect them in the same way as independent designers, and it is true that those at large firms are often shielded from the burden of unfair competition. But what happens when you want to branch out on your own, or you lose your job, or your firm hires new talent, or you are dissatisfied with the new projects you are assigned? What are your options for matching your salary as an independent if you choose to leave because you want more ownership of your drawings or find out that you can never be partner? What is infinitely important to the profession of interior design is that it can stand on its own and provide the rights of practice no matter where designers choose to work.

IMPACT ON THE INDUSTRY AS A WHOLE

If a designer is still wondering about the effects of these issues, or is already working under established laws that satisfy professional endeavors, he/she should consider the impact of knowledge, letters/e-mails, and advocacy as a contribution to help colleagues and peers in other states. This is an example of elevating the profession and exemplifying unity within the industry. If the collective efforts of design practitioners includes extra steps to follow the money and incorporate the history of gender socialization, gender inequities, and pay gaps into legislative and advocacy arguments, the current statistics combined with clear evidence of overlapping scope of work become satisfactory and compelling reasons to advocate for the interior design profession and a district motivation urging state legislative leaders to join the fight. [lis](#)



Amy Coombs, MSW, is the executive director of Prestige Government Relations & Consulting Group.



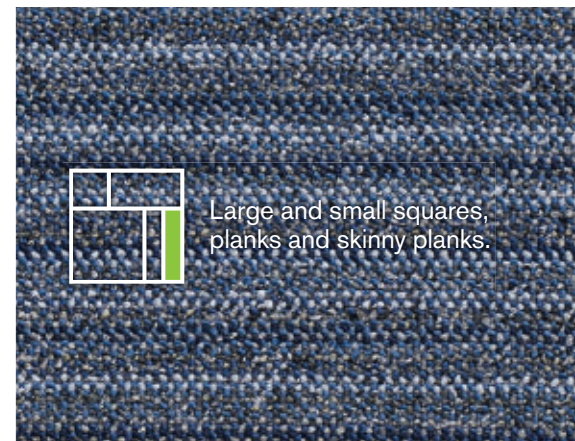
Interior designers, IDEAL members, students, interior design educators, and others attended the Utah Legislative Dinner to speak with legislators about their professions.

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REDESIGNING OUR ELECTIONS



About three months ago, I was invited by friends to spend the day at the Trump National Doral Golf Club in Miami. The enormous resort is a recent Trump acquisition, and it includes the sights we have grown accustomed to when we see Trump speaking at one of the gold-plated venues that bears his name: marble is everywhere, there are endless photos of Trump displaying his exaggerated gestures, and an abundance of shiny metal speaks loudly for a voice that may not be there in person, but shouts as you turn every corner. One of the highlights of the reception area at Doral, where guests enter to check into the hotel, is a framed photo of Trump who looks at you indignantly, daring you to challenge the décor and putative luxury that envelops what the property's website describes as "one of the most exceptional golf resorts in the world." This is, without a doubt, design, but it is autocratic design, and does not offer other voices beyond Trump's own shrill pronouncements.

Design, as the scholar Gui Bonsiepe reminds us, "is a media event." In our contemporary world, designers often articulate the need to solve deeply complicated, global conundrums, but too many designers focus their time on what Bonsiepe calls "boutiquization," the covering up of substance with surface. This sleek veneer negates the possibility of real political debate related to democracy and lures us further into a world where consumption forces

design to do little more than promote further consumption. Indeed, Trump himself is a master of this type of manipulation, constantly shifting and surprising the media in a way that garners attention by mixing consumer spectacle with the political process. These machinations are good for the corporate bottom line, for gaining votes, and perhaps for selling "Make America Great Again" hats, but they disallow any type of meaningful participation, as they act like a type of siren's song, enticing us to ignore how things, people, and communities actually function.

Think of the political rally as the manifestation of this type of designed spectacle that moves voters away from true participation. The rally, whether given by Hillary Clinton or Donald Trump, is a well-designed event replete with flags, perfectly chosen music, and adoring fans carefully situated to surround the

candidate like a worshiping mass of supplicants. This hyper-designed event becomes an acceptable and lauded form of voter participation in the United States in 2016, as the media appears to coo gently at the candidates, leaving the electorate at a loss when it comes to discerning the differences between genuine issues and mere spectacle.

What the electorate needs is less of the staged rally—less of the media-driven campaign—and more participation in the political process. We need, in other words, less show and more substance. The question is, as in any political season, will voters want to engage in a democratic process that demands real participation? And is participation possible in a system that makes the skimming of the surface a media event played on an endless loop?

Design has tried to help voters become engaged, through organizations such as

➤ *continued on page 38*



LAGUNA



HIDEOUT / OTTOMAN



MODULAR



QUATTRO

Nonprofit VOTE, but more can be done. A modified form of what is sometimes referred to as co-design would move us away from the spectacle of the election as a media event and nudge us toward a more sustainable future. After all, elections, much like design, are all about what's next. Co-design, when done well, negates the idea of one master designer—or one autocratic leader—making every decision about what “we” need. Instead, co-design asks that those constituents affected by decisions take part in the process. In the marketplace, co-design demands that consumers, or end-users, become active stakeholders in what gets made. In the context of the electoral process, co-design would mean that all voters could become more involved through questioning and suggesting ideas. Co-design, led by voters, would mean that we become less beholden to the current model where we all too often act as mindless receptacles of the well-produced election spectacle.

The electoral process should be redesigned to be more participatory, and less focused on campaigns financed by the few. It is all too clear that there is a direct link between funding a campaign and political access. This correlation privileges small numbers of voters and further disenfranchises the majority of the voting public. Supreme Court decisions, such as the 2010 Citizens United case, have only furthered the problematic correlation between money and politics. Money can now flow freely into campaigns in a way that enables the loop of the media spectacle to repeat endlessly, further removing voters from campaigns that seem

“A modified form of what is sometimes referred to as **co-design would move us away from the spectacle of the election** as a media event and nudge us toward a more sustainable future. After all, elections, much like design, are all about what's next.

to be so distant from their actual lives. This is why so many Americans felt the “Bern” so strongly in our current election cycle, as Sanders vociferously argued that money corrupts the system in terms of who has meaningful entrée into the political process. And yet, it could be argued that Sanders, like Clinton and Trump, was quite adept at using the spectacle of the political process to his own advantage, even though his well-polished image is much more beholden to a seemingly grassroots sensibility.

Besides the taint of campaign money, there is also a rising tide of political machinations that have attempted to disenfranchise segments of the population based on racial gerrymandering and spurious claims of “voter fraud” that require unfair amounts of “evidence” from the voter to cast his or her vote. This exclusion of votes, which is linked to nefarious design projects such as poll taxes and literacy tests, tied to a long history of American racism, needs to come to an end.

Let's get beyond exclusionary practices and design a form of voter participation that will foster more access through venues, such as widely held open town halls (not organized by the current party system), electronic voting, and less exclusive events where candidates could meet with and talk to their constituents regardless of the size of a check. These tactics would enfranchise more voices. American voters would feel less distant from what has become a system corrupted by money, favoritism, and other forms of privilege.

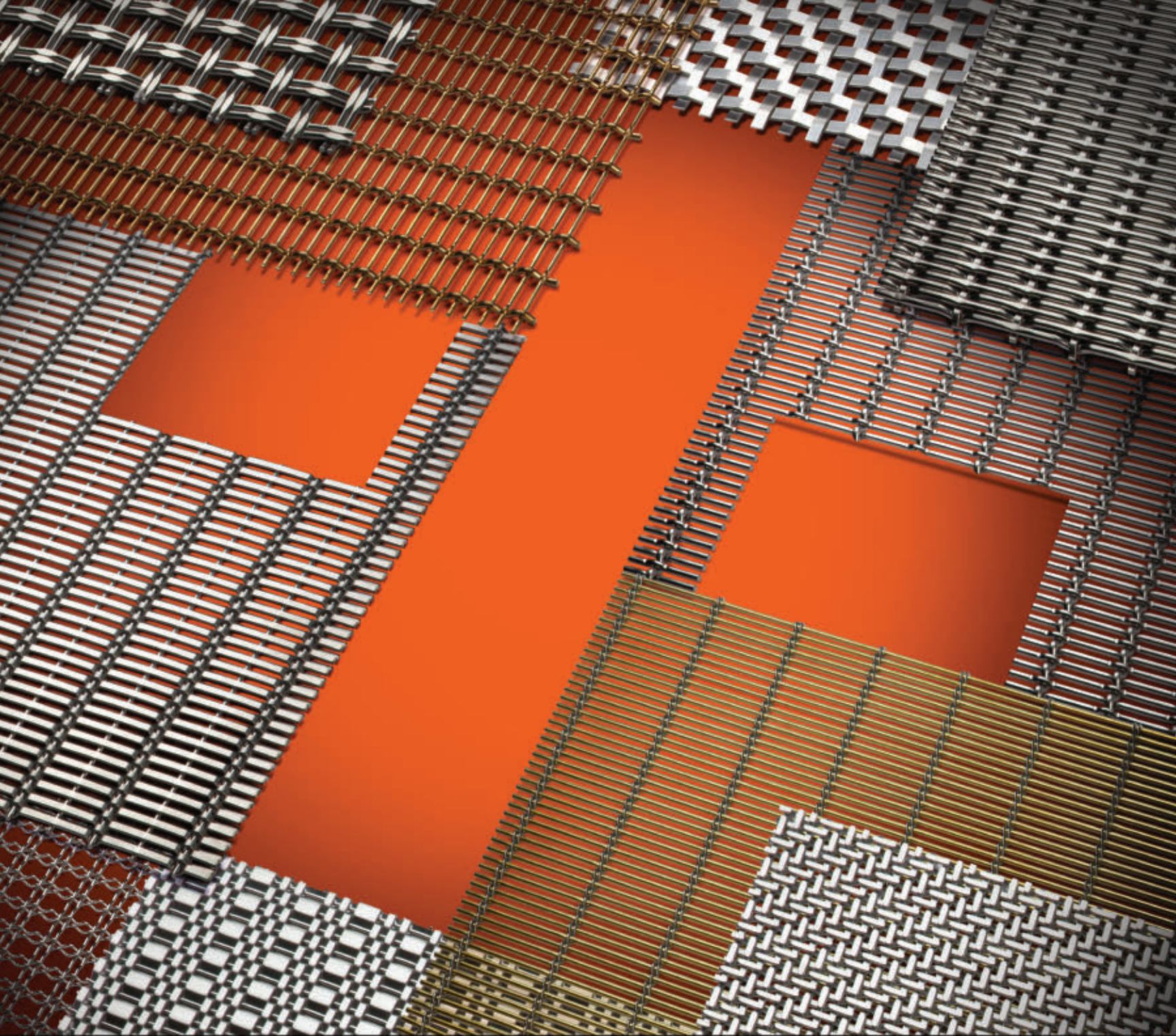
Beyond who wins in November, I see the presidential contest in 2016 as a clarion call for the way in which co-design, led by voters and not by a select few with deep pockets, could enable a new civil society, where conversations about our futures lead us beyond our current obsession with simply watching and acting like disenfranchised recipients of screen-based stimuli. We need to redesign our political process and move away from our apolitical obsession with sanctioning politics as a mere media event.

We must get beyond the autocratic model of design that defines our current election cycle's over-reliance on privileging the few at an enormous cost to the many. **is**

Photography courtesy of David Brody



David Brody teaches at Parsons School of Design. His new book, “Housekeeping by Design: Hotels and Labor,” will be published this fall by the University of Chicago Press.



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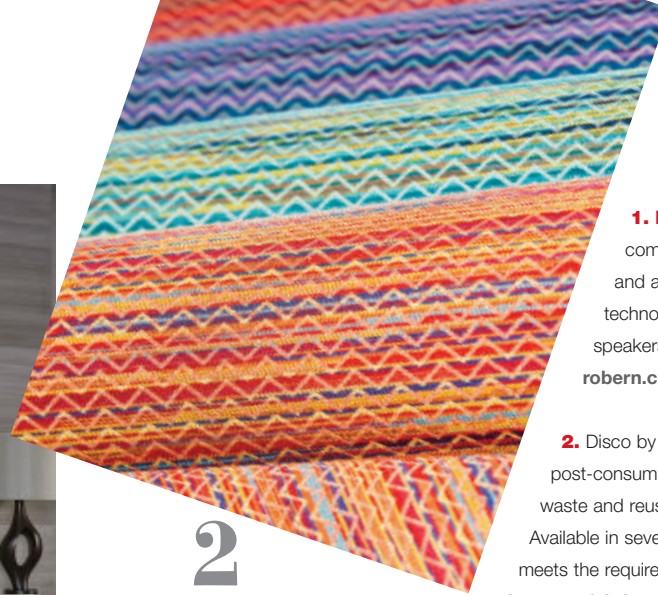
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1. Robern has launched the AiO Wall Mirror, which combines a mirror, task lighting, integrated USB ports, and audio capability. Its thin profile hides a wealth of technology, including a touch-dimming switch, invisible speakers, and Bluetooth connectivity.

robern.com



2. Disco by **BRENTANO** is manufactured from 45 percent post-consumer recycled polyester. Its mill produces no ancillary waste and reuses water and heat from manufacturing processes. Available in seven colors, Disco complies with ACT Facts Silver and meets the requirements of NSF/ANSI 336.

brentanofabrics.com



3. Salone Marcel Wanders has launched an update to his Mad Dining Chair. Exuding a playful aesthetic, the chair curves in all the right places to make a retro design statement. This 1950s-inspired aesthetic couples comfort with support to embody an elegant yet versatile seating option.

marcelwanders.com



4. The Arctic Survey collection is inspired by the movement and evolving structures of ice. Offered as 9.8-inch x 39.3-inch planks in 19 colors, an all-loop, solution-dyed construction forms three patterns of varying depths. This sustainable flooring from **Milliken** features 40-percent total recycled content.

millikencarpet.com

▶ continued on page 42

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5



5. Okamura introduces the Repiroue perching stool, which increases office health and energy. Complementing height-adjustable tables, the seats' columns tilt 360 degrees and maintain an S-curve in the spine. Repiroue is compact enough to work alongside task seating or can be used as short-term seating in touchdown areas and meeting rooms.

okamura-us.com

6. Marbled Cork is an imaginative wallcovering from **Innovations in Wallcoverings**. The 36-inch cork wallcovering undergoes a traditional gravure printing process that uses a foam roller instead of an engraved cylinder. Its 10 colorways are produced with only water-based inks and include a range of pastels.

innovationsusa.com

9



7. TACCIA SMALL by **FLOS** is a traditional table lamp that provides reflected light. Perfectly faithful to the classic 1962 model, its glass reflector is offered in reduced dimensions and new color and finish choices. The LED bulb provides 2700K using 16W and provides a CRI of 92.

usa.flos.com

8. The Phantasmagoria Collection by **Aimée Wilder** includes wallcoverings, rugs, carpet, pillows, and poufs in fantastical, oversized repeats. Prism (shown) is a bold, large-scale geometric carpet. The flooring can be customized with colors, sizes, constructions, and substrates, such as New Zealand wool, Tibetan wool, silk, and a silk-wool blend.

aimeewilder.com

9. Into the Woods: Enchanting Color is a line of upholstery fabrics from **Robert Allen**. Universally appealing and bold colors include Moss, Blue Pine, Twilight, and Blush. Whimsical and diverse designs found in the natural world such as branches, leaves, and fog bring traditional taste into a modern setting.

robertallendesign.com

6



new releases

7



8





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—Peter Scott, director of facilities and department head, Whitney Museum of American Art, New York City, NY



1

2

Windows



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phifer.com

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swfcontract.com

► *continued on page 46*

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Windows



3. Creating compelling swoops, Sail Shades by **Hunter Douglas Architectural** are free-hanging clouds that establish an aesthetic signature for atrium spaces and skylights of any dimension or height. The durable fabrics reduce glare and solar heat gain while diffusing and optimizing daylighting. hunterdouglasarchitectural.com

4. Alphacoustic from **Carnegie Fabrics** is a transparent curtain fabric with an understated architectural look and strong sound absorption. Made of 100-percent Trevira CS Polyester, the subtle rib texture achieves an NRC of 0.45 when draped flat and 0.75 when draped at 100-percent fullness. carnegiefabrics.com

5. Avila Twilight is a privacy shade collection from **Mermet USA**. Available in nine room-facing colors, this true blackout fabric is PVC-free and treated with antimicrobial protection. Its darker hues have matching street-facing colors so the exterior aesthetics are consistent with a facade's glazing. mermetusa.com

6. **Roll-A-Shade** offers a wide range of motorized options including full building automation and sun-tracking systems. Its window treatments have been specified in all areas of commercial construction including the healthcare, hospitality, education, retail, and restaurant industries. In addition to supplying product, the company assists with blueprints and design specifications, and all projects are installed by trained professionals. rollashade.com



The Artisan Collection

(from top) Geostitch, Tritik, Loara, Ombre Petal, Brayer Flower
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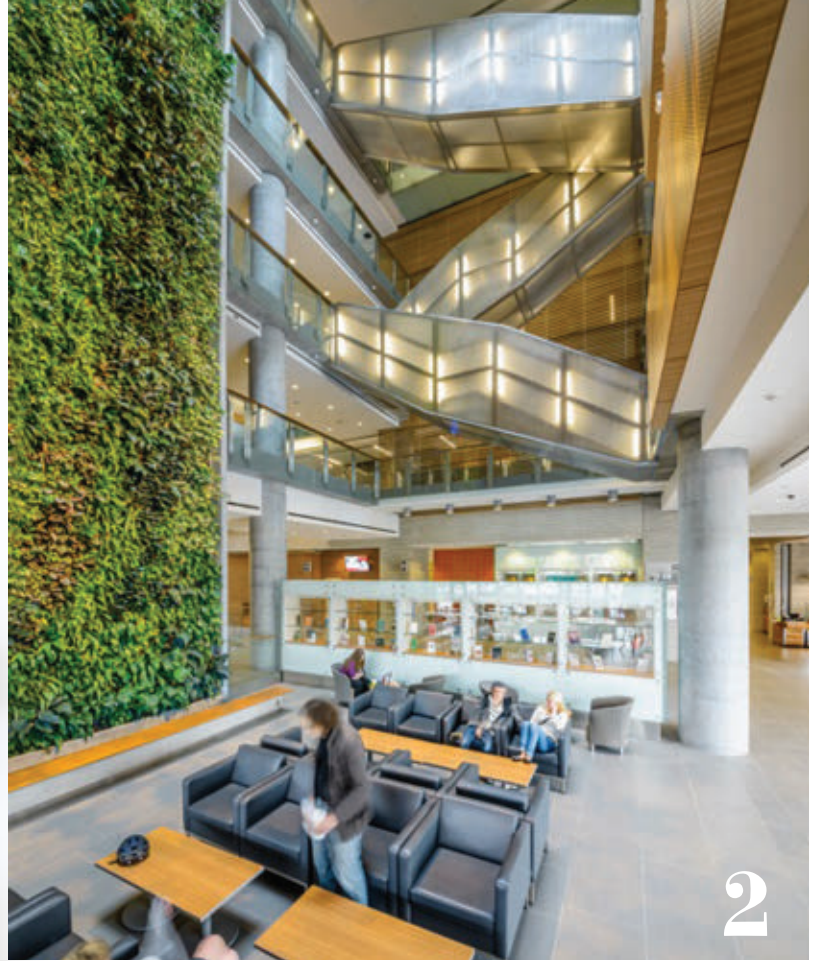
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Arc | Com



1



2



3

1. Wilkhahn introduces Printstool, a dynamic 3D-printed stool collection that can be customized and manufactured on demand. The body is made from lignin, a biodegradable and rapidly renewable plant polymer. Printstool is available in a variety of heights, designs, colors, and seat covers. The ergonomic design encourages changes in posture. wilkhahn.us

2. These large-scale vegetated walls from **Nedlaw Living Walls** address sick building syndrome by removing VOCs from the air. The product includes a hydroponic watering system that constantly circulates water and nutrients. These biofilters preserve indoor air quality while providing an attractive source of natural greenery. nedlawlivingwalls.com

3. With versatile images and 15 substrates, Surface Imaging: Portfolio from **Desigtex** is ideal for branded architectural environments. The artwork is curated from contemporary artists and photographers. Designs can be digitally printed onto wallcoverings, textiles, glass film, ceramic steel, decorative rigid panels, and magnetics. desigtex.com

► continued on page 50



Crush™ PANEL ©2015 modularArts, Inc. U.S.



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Dune™ PANEL ©2003 modularArts, Inc. U.S.



Linen™ PANEL ©2015 modularArts, Inc. U.S.

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4. Creation Living is **Gerflor USA**'s latest luxury vinyl tile collection. The line features seven embossings for a natural and textured appearance. The wood designs include modern stains such as warm grays and whites rather than honey colors that are familiar to hardwood. A hybrid look blends pashmina design with classic marble. Creation Living is available in both plank and tile options.

gerflorusa.com

5. The Petal OLED pendants by **Visa Lighting** can be used in combination for a stylish statement or hung individually. This graceful blooming bud is available in uplight or downlight models. Accent colors or effects can be integrated by controlling each OLED panel.

visalighting.com

6. Made from renewable plant-based materials, Sorona is a sustainable carpet from **DuPont**. The flooring option uses 40-percent less energy and creates 56-percent less greenhouse gas emissions than comparable products. Its durable nylon 6,6 matting ensures fibers are crush resistant and retain their shape and texture.

dupont.com

7. **MDC** has launched the Unique Effects Collection, a wood veneer wall-covering. The first pattern in the line is Sextant, a Moorish arabesque shape. Manufactured for walls, ceilings, and curved surfaces such as rounded walls and columns, the large-scale geometric style is offered in seven colorways.

www.mdcwall.com



sustainable





Kindred Collection

Mayer Fabrics introduces fresh elegance in three new privacy curtain designs. The Kindred collection features beautiful color balance, offering soothing and subtle tones as well as vibrant color options. Organic design elements help exude a sense of natural healing in three distinct patterns. Milled in America.



mayerfabrics.com

800.428.4415

Style Has Value



MAYER
FABRICS

product+ Breakdown

ZONES collection

By Teknion



As spaces change to be more communal, it is important that furniture embrace the open-office mentality that blends work with a living room feel.

In 2014, Teknion teamed up with industrial design duo Luke Pearson and Tom Lloyd to create concepts that reflect the social and technological changes at work. The result was Zones, a fresh approach to form and function, which immediately became a showstopper. This is how it all breaks down.

108°

geometry to deliver a welcoming and ergonomic setting

40

individual products

15

new seating products

3

different work heights


6

design industry awards during the first week of release

10

different material types (includes solid wood, plywood, wood veneer, laminate on plywood, plastic, plastic laminate, steel, aluminum, wool padded fabric, and upholstery)

2

leading European designers acted as the inspiration, Luke Pearson and Tom Lloyd (PearsonLloyd) 





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product+ **Exposé**

STARLIGHT By Emerging Objects



It doesn't seem that long ago when 3D printing was deemed a far-off—and costly—means of design, but now we have the technology at our finger tips. Although it can at times still seem rather Jetson-esque, 3D printing allows designers to push the boundaries of their imaginations with less waste than traditional fabrication. We sat down with the new Starlight fixture from San Francisco-based Emerging Objects to get the details on its life since it has found fame.

WHERE DID YOU GROW UP?

I grew up traveling between Earth and outer space. My mother is a star and my father is a field of corn. I take after both of my parents: I'm made of corn and formed in the shape of a star.

WHAT WAS YOUR FIRST BIG BREAK?

When I realized I could replicate myself in any color or combination of colors.

WHERE WAS THE LAST PLACE THE PAPARAZZI PHOTOGRAPHED YOU?

At the University of California Berkeley.

WHAT'S THE RUMOR MILL CHURNING OUT ABOUT YOU THESE DAYS?

I am 3D printed, which means that I'm a model for the future.

WHO ARE SOME OF YOUR IDOLS AND INFLUENCERS?

Definitely Buckminster Fuller. I am made of 20 hexagons and 12 pentagons—some people refer to me as a “buckyball.”

ASIDE FROM SUGAR, SPICE, AND EVERYTHING NICE, WHAT ELSE ARE YOU MADE OF?

I am made of bio-plastic, which is a biodegradable plastic, but don't worry: I only biodegrade under high heat in compostable conditions—not in your office. Sometimes other materials are added to my bio-plastic such as copper, coffee, or wood to create new color and material effects.

IF YOU COULD GET ONE PLASTIC SURGERY PROCEDURE WHAT WOULD IT BE?

I always want to change the color of my cord—fortunately there are many different color options available.

WHAT'S YOUR BIGGEST TURN-ON?

I'm a light, so I think it's fair to say a switch.

TURN-OFF?

That same switch!

WHO'S YOUR CURRENT BESTIE?

The star lounge. It's a 3D-printed room made of multicolor hexagons and pentagons. It has been like a big brother to me and can be custom ordered.

WHO WOULD YOU LIKE TO WORK WITH NEXT?

I represent the future of manufacturing and the future of materials. There is also no waste in my manufacturing cycle so I would like to work with someone who is technologically progressive and environmentally conscientious. Oh, and they should also like to be surrounded by beautiful objects.

WHAT'S THE WORST PART ABOUT FAME?

I'm a rising star! I can't wait to be famous. **ES**

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California Class+Conservation

Kohler is known for doing something amazing: It is able to combine subtle elegance and bathroom furnishings, elevating the status of the bathroom from kept-under-wraps to being boasted about. It's said one can tell a lot about a space from how its bathroom is designed, and that sentiment probably comes in no small part from the work Kohler has done.

Kohler's Culver City, Calif., showroom, which opened in May of this year, is one of the smallest of the company's showrooms at 2,700 square feet, Brian Goehle, AIA, NCARB, Kohler's manager of Architecture and Interior Design, told me over the phone from his Chicago location. But that footprint hasn't hindered the space. "People are impressed with how much we were able to display without it feeling cramped," he said. "It brings a curated and composed experience to the consumer."

With Goehle in the Windy City, I met with Kathy Moses, the showroom's manager, to tour the site. In our phone conversation, Goehle began by explaining the historic importance of the location, which is made evident upon arrival.

Located in the historic Holmes Bakery District—site of the bread bakery for the 1933 Olympic games—the building is rooted in the local environment, giving Goehle's team a challenge to connect Kohler's product to the significance of the region. "When my team and I start designing these signature stores, we try to keep them contextual," he said. "We tried to do that in this location by celebrating the historic aspect of the store and bringing that to the forefront." While the showroom is home to all of the glitz and glam of Kohler's line, keeping the original shell of the building, including the cement floors and cinderblock walls, ties the brand to the historic site, adding just a dash of industrial chic to the location.

Kohler's Culver City showroom provides designers and end users a wealth of possibilities—with products that are drought-conscious.

Entering the showroom, it was important to Goehle that the user be greeted by a story of design. "The journey when you walk in the front door begins with greeting you with a focal point: a working shower display," he explained. "Either your right or your left is an inspiration space. The left is what we called a suite. It's a large bath solution to show the breadth of the product range, and it's on the design trend. The consumer and user are allowed to meander through the space as it unfolds."

In the center of the space, a large screen is used to display product, concepts, and sustainability efforts, giving a digital touch to the traditionally analog behavior of bathroom furnishings.





As Goehle pointed out, the showroom is set up to be used in two primary ways: to gain inspiration in fully designed vignettes, and to pick out individual details. “Really, we’re leveraging inspiration,” he said. “You can come to the showroom and see both the idea and trend, as well as walk out with the specification. We have the SKUs, we have the pieces, and we have how it would be installed.” From faucets to toilets to wall tile, vignettes give designers and end users inspiration for their own projects, pulling in design combinations one may not otherwise have considered.





The details in the space are a stunning display of the range of Kohler's products. The working shower display sits in the center of the showroom, providing users the experience of interacting with the digital touch-screen switches, and the opportunity to see how the products work. Faucets line the right-hand wall and island which can easily be pulled up and carried around with the user. "That's probably the feature people love the most," Moses noted. "The fact that



they can pick up a fixture or two and bring it to a tub or toilet they're thinking about to see how it would look together is really useful to designers."

Leading us to a bank of sinks, Moses explained Kohler has been working with local artists to create a line of artisan bowls. These beautifully designed vessels give designers options outside of the traditional expectations of what a sink can bring to the space.


In addition to bathroom fixtures, Kohler's subsidiaries have found a home in the space as well. In a corner of the showroom, tile is on display for users to easily peruse and grab as needed to compare against other products. Sitting with Moses—the tile offerings lining the walls—she pointed out that each of the columns and samples were actually hidden storage spaces; when they are pulled out they show an even larger offering of product. Using storage allows Kohler to display the vast collection of offerings without being visually overwhelming to the user.





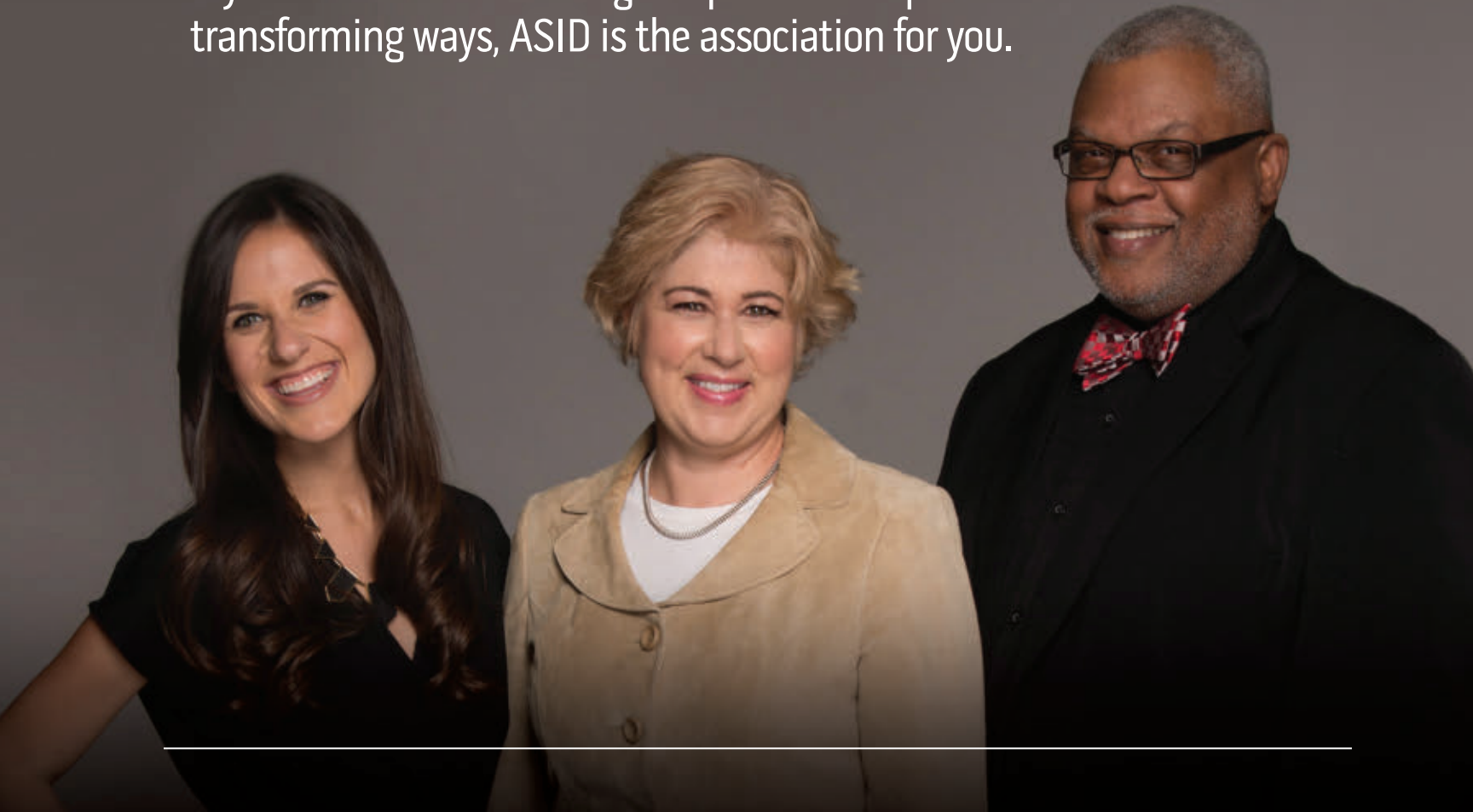
The most impressive elements

of Kohler is actually what you can't see: its sustainability, conservation, and stewardship efforts. "This store was our first LEED-certified location, so that's a huge initiative for us," Goehle explained. "And the second part of that is water conservation. All of the products are California Green certified. That means everything is a product you can buy and install in California." In the drought-ravaged state, focusing on water conservation is key.

Hidden from the space, but an important part of the Kohler story, is the company's stewardship. A Kohler employee figured out how to create a water filter using ceramic discs which purifies water of 99.8% of contaminants to create drinking water. As part of Kohler's commitment to create accessible drinking water around the world, these filters were on display at the grand opening and continue to be produced and distributed in regions around the world where clean drinking water is hard to come by. 

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CARUSO ACOUSTICS

BY FALCON



▲ In hospitality settings where both aesthetics and acoustics are important design requirements, Caruso panels add pops of color on the ceiling while keeping noise levels manageable.



▲ Caruso's core sound absorption material—melamine foam—require fewer panels than competitive products and are ASTM Class A fire rated for commercial spaces like this fitness center.



▶ Mitigating noise in quiet spaces such as this library is critical. Caruso freestanding panels not only help keep things quiet but also provide visual privacy as well.

Managing unwanted noise in commercial public spaces has become an increasingly important issue affecting the health, safety, and productivity of occupants. To mitigate these effects, Falcon recently introduced the Caruso Acoustics line, an elegant panel solution to improve acoustic performance and create visually appealing spaces.

The panels utilize melamine foam, a core sound-absorption material, and are offered in three types: wall-mounted, ceiling-hung, and freestanding. Caruso Acoustic panels can be completely customized with high-resolution digital printing to create unique artwork, or specified in 22 available colors in addition to a variety of standard fabrics and patterns.

Caruso panels can also be fitted with optional LED lighting to provide the ideal quantity and quality of light. falconproducts.com



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product+ Evolution

Creative Edge Master Shop



President of Creative Edge Master Shop, Jim Belilove, is what you would call ahead of his time.

“New technology enables new artists,” he said, and that’s exactly what he has been doing for the architectural design community for the past 28

years as a pioneer in waterjet technology and fabrication. Creative Edge Master Shop was founded in 1988 with just two prototype waterjet machines he’d purchased from a nearby start-up

company that went out of business. Today, Belilove employs approximately 30-40 people who handle 40-50 projects a month. And not only does the company offer material sourcing expertise, but its custom capabilities are endless. With one set of machinery and one set of programs for a wide variety of material options, customers enjoy an unprecedented freedom.

“I love working with the most imaginative designers,” Belilove said, as no challenge is too great for Creative Edge.

We outline the company’s process below. 



“
New technology
enables new artists.”

—Jim Belilove, president, Creative Edge Master Shop



A TEAM EFFORT

Creative Edge offers a full spectrum of front-end services, often resulting in a very collaborative effort between the project manager and designer. But whether they arrive with a full AutoCAD file in hand or a vague idea in their heads, Creative Edge can always make design dreams come true, helping to identify the best colors, materials, and dimensions to make it happen in the most cost-friendly way possible. It also creates installation kits, mapping, and labeling of each piece of a project to ensure a foolproof setup.

LIMITLESS POSSIBILITIES

Creative Edge can source and fabricate almost any type of material (except real wood and woven carpets). The list goes on and on, from all types of stone to stainless steel, aluminum, ceramics, precious stones, carpet tile, vinyls, and much more. It also offers the forms and detailing for pour-in-place terrazzo projects. It is ideal if field materials are provided so that colors and materials can be sourced uniformly and match the actual waterjet-cut piece as closely as possible.



WHERE THE MAGIC HAPPENS

Oddly enough, the waterjet cutting component is the shortest part of the entire design process, Belilove explained with a laugh. Once a design is interpreted by layout, joint, color designation, grain, etc., Creative Edge designers have to place the parts on the relevant substrate, which can be a tile, a large sheet of metal, or a slab of stone. Every color is then mapped to the piece of material to be cut. The water is pressurized over 50,000 pounds per square inch, as it's shot out of a 16th of an inch head, combined with an abrasive powder comprised of crushed garnet. The piece can always be handled by hand as the water is not hot.

WORKS OF ART

The business focuses mainly on floorcoverings, but about 10 percent is dedicated to creating walls with a serious wow factor. But whether a wall or floor, these masterpieces weave almost any material (or blend of materials) into art. Thanks to the waterjet technology, parts and forms can be created in an unprecedented manner.

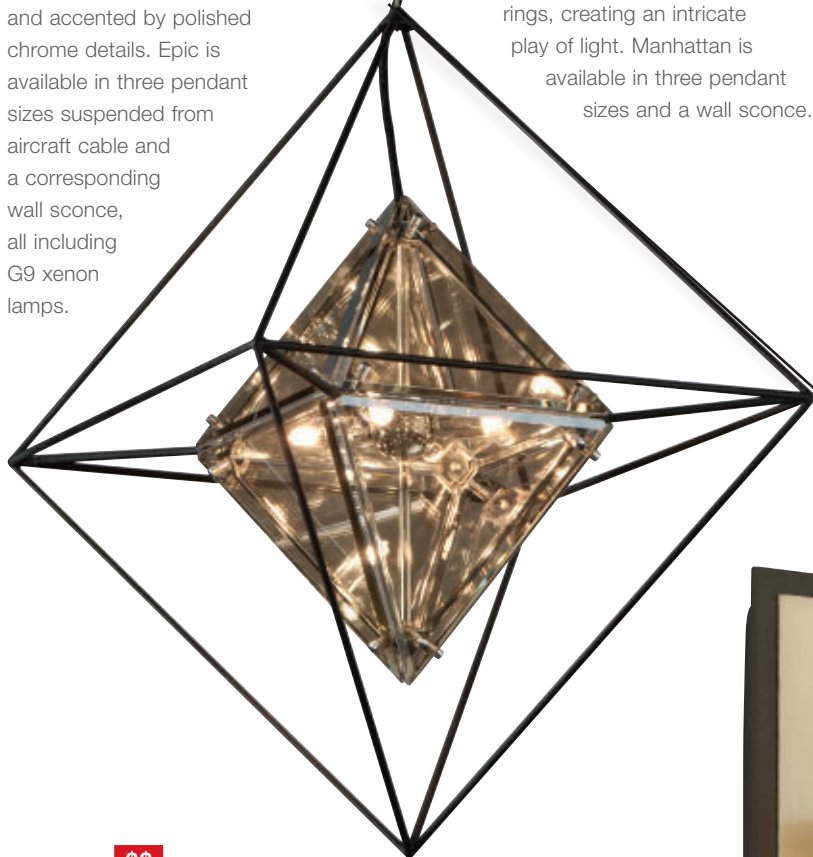
product+ Steals+Splurges

\$\$

Epic ▶

Starting at \$558

Epic's aesthetic features lights sprinkled throughout the interior, diamond-shaped, plated topaz prism, screaming glamour for the Troy brand. The exterior frame is finished in forged iron and accented by polished chrome details. Epic is available in three pendant sizes suspended from aircraft cable and a corresponding wall sconce, all including G9 xenon lamps.



\$\$\$\$

Manhattan ▶

Textured glass: \$7,990

The Manhattan LED pendant from Corbett Lighting celebrates the art deco glamour of old New York, delivering on the jewel-inspired details this brand is known for. Staggered glass tubes of different variations and sizes are held in place by satin silver leaf rings, creating an intricate play of light. Manhattan is available in three pendant sizes and a wall sconce.



Design-savvy options for any budget

\$\$

Ace ▶

Brushed brass and textured bronze: \$138

The Ace sconce from Troy Lighting features an opal globe—outlined and held by hand-worked iron in dark textured bronze—radiating from satin-brushed brass (the two materials that characterize the Troy brand). A fabric cord runs on the inside of each model, coming up and out of the globe as a unique design detail. Ace is offered in three chandeliers, one island pendant, and one wall sconce with included G9 bulbs.



Steals+

LITTMAN BRANDS LIGHTING

littmanbrands.com

Littman Brands is the epitome of the one-stop shop. Encompassing five different lighting brands—Troy Lighting, Corbett Lighting, Hudson Valley Lighting, Creative Systems Lighting, and Littman Brands Contract—it has evolved into an invaluable resource that offers not just mind-blowing custom pieces for those bigger budgets, but also highly unique accents and centerpieces that won't break the bank. Each brand has its own specialty, but one common theme runs throughout all the

Littman lines: originality. In other words, you cannot go wrong with this home-grown company that houses designers, engineers, and meticulous project managers in both a 200,000-square-foot manufacturing building in City of Industry, Calif., and a more than 261,916-square-foot facility in upstate New York. We gathered options from just a few of these brands to give you a taste of what they have to offer. 



\$\$\$\$\$

Charisma ▲

Crystal and iron: \$7,990

Featuring the shape and feel of a classic chandelier, the tiered formation of the Charisma pendant delivers on the luxury factor that is also a staple of the Corbett brand. Crystal rods are topped off with an iron border, made and finished in hand-applied gold leaf. A stainless steel frame and concave crystal center refracts light throughout the fixture. Charisma is offered in four pendant sizes as well as one flush mount and two sconces.



\$\$

Silhouette ◀

Starting at \$378

Silhouette is simply sophisticated with an airy design surrounding the globe or cylindrical diffuser in glossy opal glass hung from a black cord. It again features hand-worked iron, a staple of the Troy brand. Silhouette is offered in either gold or silver leaf and a variety of shapes.



\$\$

Abrams ◀

Starting at \$384

As a modernist take on the candelabra, the Abrams sconce from Hudson Valley Lighting is a perfect addition to this brand that incorporates many vintage design influences. Elongated candlesticks of aged brass or polished nickel are mounted into black, textured arms that contain a socket on either side. An exposed carbon filament bulb rounds out the piece. Abrams is available in a wall sconce as well as two chandelier sizes.



Splurges



Ryther Cottages

By GGLO Design





Given its stated goal of designing “distinct places where communities of people connect and thrive,” Seattle-based GGLO Design was the ideal partner to update the existing infrastructure on the Ryther Campus, a residential treatment facility for adolescent youth in need of mental health and addiction treatment. GGLO was chosen specifically for a substantial remodel of four cottages on Ryther’s main campus that serves children

from grades K-12 with intensive mental health concerns with the goal of making the facilities safer, healthier, and more inspiring for the children and staff.

The design team had to overcome an array of challenges ranging from minimal funding, anti-ligature plumbing fixtures and window treatments, color theory and behavior consequences, to heat-resistant materials and surface treatments (to deter lice and bed bugs). In spite of these hurdles, GGLO successfully created a safe, home-like atmosphere that children can thrive in—thanks in large part to the generosity and creativity of their partners, including Abbott Construction, Blockhouse Furniture, and many others.

“Finances were a huge challenge, which is why we need to give back to companies and the vendors that really helped us make this possible, because without having some materials donated at cost and without having some design work [donated] from the furniture [manufacturers] and custom casework builder, we would not have been able to do as much design work as we did,” explained Randa Morgan, ASID, IIDA, NCIDQ, LEED AP® ID+C, and interior design lead at GGLO. “Everybody came together to help face the challenge of finance.”

The design team worked closely with the Ryther staff as well to gain insight into how to make the space the most effective for the end users—the children who were the driving factor behind the design decisions for the entire project. “The people who work the closest with these kids, they were really the ones who could help us design; without their input on how these children live, we wouldn’t have been as successful,” Morgan said.

GGLO also partnered with manufacturers to develop products that were resilient and secure, but without looking like institutional furniture. “We wanted to make sure we created an environment that can’t be destroyed or taken apart, and were trying to do that in a subtle way without making it look institutional, and make it more like home,” noted Mike Moedritzer, AIA, project architect at GGLO. “That’s important, that aspect.”

The four cottages offer a home-like setting where children have their own rooms and share family-style meals with staff and peers. Also, with a K-8 school and covered play area arranged around a large, green, grassy field, their campus is uniquely suited for experiential activities like playing catch with a therapy dog, climbing a challenge wall, playing basketball with a therapist, hiking a nature trail, or planting seeds in surrounding gardens. Families visiting the campus can stay overnight in the Family Center to get ample time shadowing staff in the cottages or participating in family therapy. **bs**



CUSTOM FURNISHINGS

BLOCKHOUSE FURNITURE COMPANY, INC.

blockhouse.com

The design team at GGLO asked Blockhouse how they could leverage the manufacturer’s expertise in producing durable furniture to create something less intimidating and more intimate for kids so they feel safe and loved. Blockhouse donated design time for custom furnishings and was very flexible, delivering an end product at cost and on schedule, and met the team’s desire for a warm aesthetic.



SHEET FLOORING

MANNINGTON COMMERCIAL

mannington.com

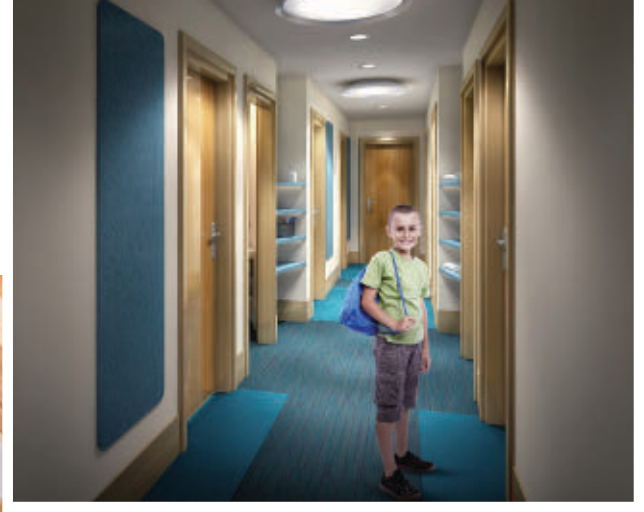
Mannington Commercial donated its Realities heterogeneous sheet flooring to the Ryther project at a reduced cost to help with the significant funding challenges.



► continued on page 70

> continued from page 69

product+ InPlacement





SHEET FLOORING

FORBO FLOORING NA

forbo.com

Marmoleum Real in Dove Blue by Forbo was made available at a reduced cost for this project as well, offering a durable yet attractive product in line with the design goals for Ryther.

GENERAL CONTRACTOR

ABBOTT CONSTRUCTION

jrabbott.com

"Abbott Construction was a big partner in the efforts with the back and forth in getting the design and the construction to fit within the budget issues," Moedritzer explained. "We met with them weekly and we went over issues of design and materials, constructability, schedule. As the general contractor, Abbot was very supportive of the mission, and they were a delight to work for; sometimes when you have a tight budget contractors are not."

PASSAGEWAY TO THE PAST

Designer Chad Falkenberg creates a modern interior that honors a Vancouver restaurant's Chinese roots.

The black fixtures and accents throughout Sai Woo pay tribute to the Chinese immigrants who came to Canada to build the Canadian Pacific Railway and, more specifically, the soot from the steam locomotives.

This spring, interior design studio Falken Reynolds Interiors unveiled its inaugural restaurant project with Sai Woo in Vancouver's Chinatown neighborhood. Chad Falkneberg, designer and principal of the firm, sought products that provided a nod to the restaurant's historical inspiration—namely both the original ground-level tenant of the 90-year-old Chin Wing Chun Society building, Sai Woo Chop Suey, which inspired the name of the dining establishment; and the Chinese immigrants who came to Canada to help build the Canadian Pacific Railway—while evoking a modern flair to reflect Chef Douglas Chang's innovative take on traditional Chinese cuisine.

In designing and constructing the ideal restaurant illustrating such themes, for the bathrooms Falkneberg chose Fantini single-control washbasin mixers and wall-mount single-control washbasin sets with matte-black finishes from the company's Mare collection. We sat down with the designer to discuss the project as a whole, influential environmental factors, and, most important, why Fantini was the best choice for Sai Woo.

WHAT LED YOU TO CHOOSE FANTINI FOR THIS PARTICULAR PROJECT? HAD YOU WORKED WITH THE COMPANY BEFORE?

We needed a black fixture for the design that made sense for a small hand-wash sink in the water closets and a wall-mounted fixture for the vanity. It needed to be sleek and modern and also have substance. The understated quality of key areas in the restaurant were key in the faucets; as touch points, they needed to feel like quality fixtures that will last. We hadn't used these Fantini fixtures before but were very familiar with the products and company because we attend the Salone del Mobile in Milan every April.

WHY BLACK FIXTURES?

It started with our reference to Vancouver's Chinatown originally being built by immigrants who first came to Canada to build the railroad that connected east to west. Black design elements reference soot from steam locomotives. The faucets help carry this feature into the water closets.

HOW DID FANTINI PRODUCT "FIT" WITH THE OTHER DESIGN ELEMENTS CHOSEN?

Again, the matte black was key—it's repeated in the bar shelving, chairs and stools, and accents throughout the space to evoke the provenance of the building and the casualness but sophistication of the dining experience.

WHILE COLOR/AESTHETICS WERE MAJOR FACTORS IN THE SELECTION OF FANTINI, DO THE PRODUCTS POSSESS SPECIFIC FUNCTIONAL FEATURES THAT DREW YOU TO THEM?

The single lever was a necessity for ease of use and we were drawn to the substantial size of the flat lever which makes it easier to grip and appears



Because of the overall design of Sai Woo, bathroom fixtures called for a sleek and modern look while also functional and durable for an understated yet key area.



more substantial and less precious. The movement is smooth and solid which subconsciously translates to the user associating it with quality.

WHAT DID YOU LEARN ABOUT AND/OR SEE FROM FANTINI PREVIOUSLY THAT MADE THE COMPANY COME TO MIND WHEN YOU WERE SPEC'ING THIS PROJECT?

Fantini visited Vancouver and gave a presentation on their products, factory, and philosophy of manufacturing. Their focus on quality and responsible manufacturing aligns with our own philosophy of specifying products that will have a lower impact on our environment.

HOW DID WATER CONSERVATION EFFORTS AFFECT THE DECISION TO USE FANTINI?

We gravitate toward quality products from forward-thinking manufacturers and expect they are doing their part to minimize long-term environmental impact. We are aware of Fantini's social conscience and that is always more attractive than manufacturers that are focused solely on reducing cost, which so often has a negative correlation with concern for the planet. We are incredibly happy with the performance and will definitely use the product again.

DID ELEMENTS OF THE RESTAURANT'S DESIGN, INCLUDING THE BATHROOM, ALIGN WITH THE BUILDING'S HISTORICAL ELEMENTS, OR DID YOU TAKE A DIFFERENT APPROACH?

While we maintained the visible structural elements of brick walls, ceiling beams, and Douglas fir floors, we juxtaposed them with new and modern elements—textured porcelain hexagon tiles inset in the floor, white oak millwork with wool back rests, Caesarstone, and brushed brass framing the pass-through to the kitchen. These were worked together to reference the menu of a modern approach to traditional Chinese food. [lis](#)



To learn more about featured products and Fantini's entire catalog, visit fantinusa.com.

By AnnMarie Martin

profile



BREAKING BARRIERS

In a current political climate consumed with talk of building “walls,” we offer a breath of fresh air in the form of Rick Fedrizzi—a man who has dedicated his career to dismantling them.

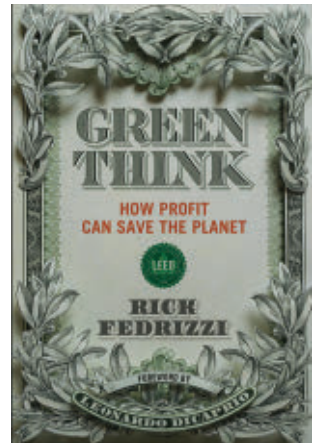
When it was announced in July that S. Richard (Rick) Fedrizzi, CEO and founding chairman of the U.S. Green Building Council (USGBC), would soon be at the helm of the International WELL Building Institute (IWBI) instead, many wondered why.

The answer was a surprisingly simple one: It was time to let the bird leave the nest. “About a year and a half ago I realized we were in a place that I had always dreamed about,” he explained. Armed with an exceptional staff and the global ascendancy of LEED into 165 countries, Fedrizzi now had no doubt that USGBC would go on to leave an indelible mark on this world well after he was gone. Furthermore, he didn’t want to miss the opportunity for such a seamless leadership transition into the more-than-capable hands of Chief Operating Officer Mahesh Ramanujam, who will officially take Fedrizzi’s spot as CEO on Nov. 4.

And with that he left the job he told his wife about 14-and-a-half years ago would only be a temporary three-month gig that had him commuting from Syracuse, N.Y., to Washington D.C.

“I made the decision quickly, and expected nothing more than to join maybe two or three corporate boards in the space of sustainability; possibly resurrect my Green Think consulting firm, or do some speaking on behalf of my book,” Fedrizzi said. But when the industry got wind of his departure, some (friendly) ghosts came knocking: those from the IWBI that he’d assisted in bringing their WELL standard to market and whom he’d connected with Green Business Certification Inc. (GBCI)—the organization that administers LEED certification and provides third-party certification for the WELL Building standard.

“They asked if I would consider coming in to work for them for a period of three to four years. I jostled that around in my head for a while. I had a month off to think about it after having foot surgery. Laying there with my foot elevated above my heart for almost four weeks made me so desperately



ABOVE + BELOW
Fedrizzi’s book, *Green Think*, is available wherever books are sold; Rick Fedrizzi.

OPPOSITE CBRE Group’s global corporate headquarters in Los Angeles was the first commercial office space to receive WELL Certification through the pilot program.

Photography courtesy of CBRE



► continued on page 76



“I want to knock down every wall. I want

interested in not going anywhere near a couch ever again that I started to take their offer a lot more seriously.”

WELL puts a hyper focus on the performance of a building's features that impact human health and wellness, but according to Fedrizzi there is actually a 25-30 credit crossover between LEED and WELL. “WELL respects biodiversity and species and climate issues and so forth while at the same time worrying about people's blood pressure, oxygen levels, their performance in the proper lighting, air quality, nutrition, and more. It brings the entire system full circle.”

So once he realized that he could continue to make a difference by applying his 25 years of knowledge in green building to that arena, the decision was yet another quick one.

But not everything has always been so simple...

In 1993, when Fedrizzi and fellow USGBC co-founder David Gottfried decided to start a not-for-profit related to constructing greener buildings, laying the groundwork was brutal. “The first seven years were really gruesome,” he said. “We worked constantly, begging people to join. We understood that we needed a conference and a rating system but didn't know what that meant and how we would get it done. But when LEED came to the market in 2000 it was as if you could see the patient come to life.” Membership started to rise, and he remembers receiving calls from the GSA as well as a New York City developer.

From then on, Fedrizzi made it his personal mission to make sure USGBC and LEED (and now IWBI and WELL) serve as great unifiers, not dividers. “It was Paul Hawken who told me years ago that one thing the environmental movement will do is circle the wagons and then shoot inward. That stuck with me. Why is it that



Destiny USA is a 1-million-square-foot-plus retail project certified LEED Gold in 2012, under Fedrizzi's tenure. Out of approximately 100 tenants, 58 stores have been certified under LEED-CI v2009, and 21 more are registered and in the pipeline for certification.

Photography by Sarah Kinslow

to unite what we can. I want to join forces.

—S. Richard (Rick) Fedrizzi, CEO and founding chairman of the U.S. Green Building Council (USGBC)

whenever we are trying to do something with good intentions, there are those that need to try to divide it and conquer it, pick winners and losers? So I made it a point to work closely with the people developing the [WELL] standard. If we become the people desperately trying to win the space for the rating system of the day then we're both going to lose."

He continued, "Why don't we use a different model here? Let's show the world you can't have a healthy building that isn't LEED certified, and you can't have the full picture of health and wellness unless you have the ability to rate the 75 credits that are not addressed in LEED relative to human health and wellness. Let's go out into the marketplace united. If the current model is we need to divide and own and build walls then I want to knock down every wall. I want to unite what we can. I want to join forces. I've been out there for the past 15 years proving it, continually

celebrating the Living Building Challenge, BREEAM from the UK, and the Green Star rating system from Australia."

Fedrizzi believes there is no time for anything else. "Our Earth is burning. When you see how many people are suffering with cancers, and watch the Zika virus moving north—these are all things caused by climate change and the ignorance of human beings to act when they've got good, solid information to act upon."

Next month, he will bring the best of what he's done for 25 years of his life to the IWBI when he officially becomes the CEO, helping it not just thrive but, more importantly, respect and advance the mission of the partner organizations that only want to leave this world a better place.

"It's been a journey," he said—but one that is certainly not finished. **is**



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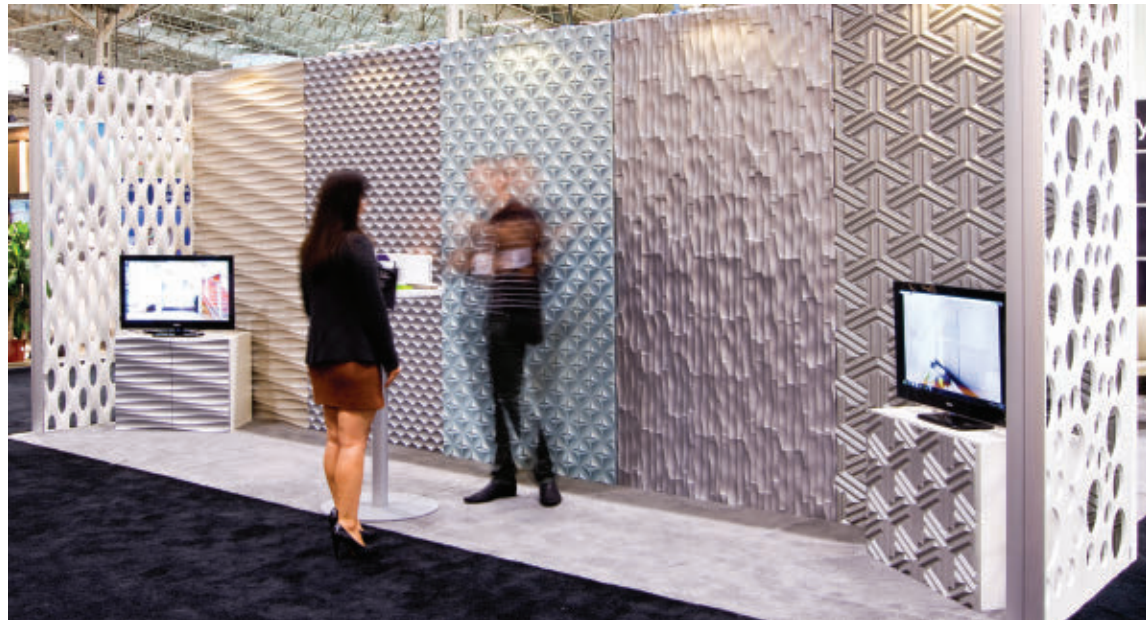
Hardwood Plywood | Particleboard

Learning Objectives

interiors+sources' Continuing Education Series articles allow design practitioners to earn continuing education unit credits through the pages of the magazine. Use the following learning objectives to focus your study while reading this issue's article. To receive one hour of continuing education credit (0.1 CEU) as approved by IDCEC, read the article and go to interiorsandsources.com/home/ceus.aspx and follow the instructions.

After reading this article, you should be able to:

- ▶ Explain how MDF differs from other composite wood panels
- ▶ List the special properties of different MDF products as they apply to project applications
- ▶ Discuss the different surfacing options for which MDF is the most appropriate substrate
- ▶ Explain the factors that make MDF "better than carbon neutral"



BETTER THAN CARBON NEUTRAL Panels for Furniture + Interiors

No other material has a lower carbon footprint, or is compatible with more surface finishes.

Medium density fiberboard (MDF) might be the perfect material for building furniture, casegoods, fixtures, and interior millwork.

It is easily machinable with common wood-working tools, accepts many types of finishes and surface treatments, makes use of wood fiber that would otherwise be considered waste, and can be engineered to meet the demands of a wide range of applications and performance requirements.

Like raw wood, MDF can be carved and sculpted into almost anything a designer can imagine. Unlike raw wood, it is much more dimensionally stable and therefore less susceptible to changes in climate or environment.

MDF is the most refined member of the composite wood family, which includes particleboard, OSB, and hardboard. By "refined" we don't mean the most sophisticated, although that case could be made based on the types of products it makes possible.

In this case, "refined" refers to the size of the basic elements within the finished panel. MDF is literally made from the most basic building block of wood, the lignocellulosic fibers that give structure to trees and all woody plants.

"Medium density fiberboard" is actually a generic term for a panel created by combining these fibers with a bonding resin system and subjecting the mix to heat and pressure, creating panels with a density between 31 and 50 pounds per cubic foot. Other additives may be added to the mix to give the finished panels specific properties.

MDF and other composite panels offer improved mechanical performance over natural wood in one very important way—dimensional stability. Wood fibers, when all aligned as they are in solid lumber, shrink and swell dramatically with changes in temperature and humidity. Composite panels reorient these fibers to offset those environmental responses.

Composite panels also drastically reduce consumption of forestlands by offering alternatives to solid lumber. Much of the wood we harvest for lumber is not suitable for building. MDF and its complementary composite panels make use of the parts of trees that can't be turned into furniture or pallets. These panels also give a second life to the pre- and post-consumer wood fiber wood from furniture, pallets, and other wood products.



ABOVE MDF is compatible with all veneers and laminate surfacing options.

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HISTORY

Developed in the early 1960s in the U.S., MDF is actually based on a hard-board product first created accidentally by William H. Mason (of Masonite fame) in 1925. He was trying to turn wood chips discarded by lumber mills into an affordable insulation product. One evening he forgot to shut down his equipment, and instead of a lightweight sheet of insulation he created a thin, very durable composite wood panel.

RAW MATERIALS

The wood fiber, or “furnish,” for MDF comes from many sources. Most commonly it is pre-consumer wood waste that would otherwise be landfilled or incinerated—forest thinnings and wood residuals from lumber, plywood, and furniture plants. Additional sources include post-consumer items like wood pallets and retired wood furniture (after impurities are removed). It should be noted that different fiber sources may require different bonding systems.

A few vertically integrated forest products companies have streamlined their sourcing of furnish for MDF and other composite panels by optimizing transfer from their other lumber, engineered wood, and panel operations.

MANUFACTURING PROCESS

The remaining material is pre-steamed, where low-pressure steam is injected to heat and soften the lignin. After pre-steaming, fibers are fed into a plug screw feeder where they are compressed to remove the water from the steaming process. Fibers are then transferred into the pressurized vessel, or digester, and finally to a refiner where the material is separated into usable fibers by two grinding discs.

Resins and a wax emulsion are applied to the fiber at the inlet pipe to the drying tube. This is also the stage where additives to enhance flame retardancy, moisture resistance, or other properties are introduced. Ratios of resin, fiber, additives, and catalysts are carefully controlled by weighing each ingredient. Single- or multiple-stage tube dryers dry and blend the fibers.

To create a panel, the dried fiber is pushed through scalping rolls to produce a thick, fluffy mat of uniform thickness.

The mechanical stability of MDF is attributable to three primary variables: physical and mechanical properties of individual wood fibers, fiber-to-fiber stress transfer, and fiber orientation. These origins of fiber properties and stress transfer can be traced to the fiber generation method wherein fiber orientation is associated with mat formation.

A continuous or “feed-through” press equipped with a steel band running over large heated drums compresses the mat at a uniform rate, or a multi-opening vertical “daylight” press that creates several panels in a single pressing operation.

Modern MDF presses are equipped with electronic controls to prevent resin pre-curing, creating MDF with the desired density and uniform strength as efficiently as possible.

As the finished board emerges from the press it is cut to panel lengths using automated saws before the MDF cools.

After cooling, the panels are sanded on both sides by large belt sanding machines using either silicon carbide abrasives, or for finer surfaces, ceramic abrasives like zirconia alumina and aluminum oxide.

QUALITY CONTROL

Most MDF plants use computerized process control to monitor each manufacturing step and to maintain product quality. Product consistency is maintained by a combination of continuous weight belts, basis weight gauges, density profile monitors, and thickness gauges. In addition, the American National Standards Institute has established product specifications for each application, as well as formaldehyde emission limits. As environmental regulations and market conditions continue to change, these standards are revised.

The standard for MDF (ANSI A208.2-2016 Medium Density Fiberboard for Interior Applications) is the most recent version of this industry standard. This standard classifies MDF by density and use (interior or exterior) and identifies four interior product grades. Specifications identified include physical and mechanical properties, dimensional tolerances, and formaldehyde emission limits. Specifications are presented in both metric and inch-pound limits.

Physical and mechanical properties of the finished product that are measured include density and specific gravity, hardness, modulus of rupture, abrasion resistance, impact strength, modulus of elasticity, and tensile strength. In addition, water absorption, thickness swelling, and internal bond strength are also measured. The American Society for Testing of Materials has developed a standard (D-1037) for testing these properties.

MDF AND SUSTAINABILITY

Few materials on earth are as perfect for their purpose as wood. Trees grow essentially by building themselves, efficiently creating their own construction materials along the way. The lignocellulose fibers that form the essence of wood create a unique combination of strength, resilience, workability, and renewability that no other material can even come close to.


The inherent properties of wood are what make MDF and other composite wood panels an environmentally positive choice for furniture, fixtures, and interiors.


A brief overview:

▶ WOOD IS ONE OF THE PLANET'S MOST EASILY RENEWED RESOURCES.

- During the past 60 years, net growing-stock growth has consistently exceeded growing-stock removals in the United States.
- In terms of percent of standing volume, removals are at the lowest level in the past 60 years and growth has also slowed.
- The volume of annual net growth is currently two-times higher than the volume of annual removals.
Source: “U.S. Forest Service Resource Facts and Historical Trends,” FS-1035, August 2014
- North American panel producers have proven themselves to be exceptional stewards of their resources.

▶ COMPOSITE WOOD PANELS MAKE USE OF WOOD FIBER LEFT OVER FROM OTHER MANUFACTURING PROCESSES.

- This material would otherwise be destined for landfills and incinerators.
- These panels are more stable than solid wood, and may be engineered for specific applications and performance characteristics: moisture resistance, fire resistance, strength, weight, machinability, etc.
- These properties ensure a longer useful life, requiring less frequent replacement.
- Composite wood panels have been shown to be “better than carbon neutral” in a recent lifecycle inventory analysis.
- The wood in composite panels acts as a carbon sink, sequestering more carbon than is expended in their production, transportation, and installation.
Source: “Cradle to Gate Life Cycle Assessment of U.S. Medium Density Fiberboard Production”; see sources section
- Rare and endangered wood species are spared by the use of decorative composite wood panels.
- High-definition printed and textured decorative surfaces offer the beauty of any wood, with better design consistency and durability.
- Carefully cut veneers maximize the decorative square footage of responsibly harvested trees. 

 For the rest of this article and its references, and exam, please visit interiorsandsources.com/home/CEUs.aspx

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THE NEW SCHOOL: MULTIDISCIPLINARY TEAMS FOR SUCCESS

Healthcare design is no longer the design of a hospital, an outpatient facility, or a long-term care setting. The future is community design—healthy, integrated, amenity rich, wellness focused, education minded, sustainable, and transportation accessible. This is healthcare design.

APPROACH

This is demonstrated through the multi-disciplinary approach that is required for a successful project—no matter if the location is urban, rural, or transforming suburbia. In a recent conversation on an Uber ride, the young man driving felt that Towson, Md., long considered a suburb of Baltimore, had come into its own as a city. I had to agree—a long-standing university is now better connected to the Main Street corridor; amenities have become available; better transportation includes bicycle paths; less dependency on the suburban mall (changed to the “Avenue” shopping concept); and better engagement with the community. There is also senior housing for different incomes as part of mixed use and generational housing, health and wellness services available, and socialization opportunities.

IMPACTING CHANGE

In evaluating research and looking at university programs, the current student population studying healthcare—whether on the medical side or the design side—is continually exposed to different disciplines. When a nursing student is part of a team that includes an architectural student and a social work student, the resulting solution is always going to be improved. For any type of healthcare project, it still comes down to understanding the care model, the operations that are taking place within a setting, all of the users of the project, and the desired outcomes. Collaboration, communication, commitment, and cooperation provide an opportunity to build community in a consensus process.

Innovation is based in multi-disciplinary team planning. Often in our work, facilitation is also key in reaching the goals of a project. The process is not linear, but ever growing and changing. It also must be realized that players change during the design process; therefore, keeping pace to see innova-

tion realized at the end of a project takes strong adherence to strategy and continually pressing to meet the goals. Mediocrity is easy—excellence needs to have strength, support, and continuity. In some of the projects that we’ve worked on in my office we have also found that one champion within a client team is not enough. This was realized when the one “culture change” and person-centered advocate left, and much of the important work and details went by the wayside. Therefore, we recommend that you have three people that share the vision—a tripod of support, all agreeing upon the desired outcomes.


NEW RESOURCES

The Facility Guidelines Institute's 2018 revision cycle for healthcare guidelines is well underway. In Fall 2016 manuscripts will be made available for public comment. However, instead of two Guidelines books, there will be three:

- ▶ Guidelines for Design and Construction of Hospitals
- ▶ Guidelines for Design and Construction of Outpatient Facilities
- ▶ Guidelines for Design and Construction of Residential Health, Care, and Support Facilities

This is significant to design professionals, providers, and regulators, as the Guidelines are adopted as licensing code in most states—either in whole or in part. With the Affordable Care Act, the future of healthcare and services is going to take place in outpatient settings. For more information on the Guidelines, go to www.facilityguidelines.org.

CONCLUSION

In recent years there have been major developments in all types of building and care technology, building and interior products, software that is utilized for designing healthcare environments, tools for evaluation of life cycle assessments, sustainability initiatives, and a host of other changes that impact the completed built environment. Multi-disciplinary teams are essential to bringing together knowledge and skill sets required to complete a successful healthcare project. 

Join Us in February



interiors+sources and nGage Events will once again host Design Connections Healthcare in Ponte Vedre Fla., from Feb. 13-15, 2017. The program will include continuing education, one-on-one meetings with manufacturers, and opportunities to network with other healthcare designers. The event has the support of IIDA, ASID, and AAHID. Design Connections will be offered at no expense to design professionals. Those interested in attending should contact Lisa Jones at ljones@ngageco.com. We look forward to seeing you there!



Jane Rohde is the founding principal of JSR Associates, Inc., located in Ellicott City, Md. She champions a global cultural shift toward de-institutionalizing senior living and healthcare facilities through person-centered principles, research and advocacy, and design of the built environment. Clientele includes non-profit and for-profit developers, government agencies, senior living and healthcare providers, and design firms. Rohde speaks internationally on senior living, aging, healthcare, evidence-based design, and sustainability. For more information or comments, please contact Rohde at jane@jsrassociates.net.



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asid MAKING POLITICS LOCAL

Legislation often affects the design community, whether we recognize it or not.

Voter fatigue ... political apathy ... election ennui. I don't know about you, but I am so tired of the endless rhetoric that I am tempted to tune out any time politics comes up.

But as a U.S. citizen who knows what a privilege it is to be able to vote, and as the new chair of the ASID Board of Directors, I realize that politics goes beyond electing a president every four years. We are surrounded by issues, many of them local, which directly impact us and our businesses. It is our responsibility to support legislation and vote for candidates who are aligned with our interests, and unify our voices with kindred spirits. ASID is on the forefront of many legislative issues that have a direct impact on our design practices, even though the connection may not be immediately apparent. Let me give you an example.

In 2009, during the depths of the U.S. recession, my firm, Steinberg, opened an office in Shanghai—our fourth



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“We can use One Voice to amplify our messaging so that everyone, including our elected officials, **understands the impact that interior design has** on the human experience.

office and the first overseas. The expansion was an immediate success, and soon we were being asked to design everything from hotels to office towers, while also developing master plans. However, in mid-2015, the Chinese economy began to falter and eventually tanked. Our Chinese clients started to make investments in California but hit a few roadblocks, including a big one called the Foreign Investment in Real Property Act (FIRPTA).

Since the 1980s, the FIRPTA has hampered investments in construction projects in the U.S. ASID realized that a revision to this law would expand commercial real estate investment across the nation—and cash-rich foreign developers would need interior designers to design their new office towers, apartments, condos, and hotels. So, ASID put its legislative weight behind efforts to revise FIRPTA. In December 2015, Congress passed the Real Estate Investment and Jobs Act, freeing up an influx of new funds to boost construction. Here at Steinberg, we are now working on six high rises and many other small projects across California, with a combined construction value of nearly \$750 million.

It's important to note that the passage of the FIRPTA revision was supported by the entire ASID community, even those who are not commercial designers. In the future, there will certainly be other issues that will not directly affect my own practice

but will be good for our entire profession, and I will be there to speak up. It's this mutual support and unity that is the core of the ASID “One Voice” initiative: small businesses and large firms, from all sectors of interior design, working as one to advance our industry and to support each other. We can use One Voice to amplify our messaging so that everyone, including our elected officials, understands the impact that interior design has on the human experience.

There are many other topics in interior design that may not appear to be political in nature but are potentially legislation related: universal design, ADA, the adoption of the new WELL standard, and incentivizing adaptive reuse and building repositioning. Paying attention to these issues means that I am localizing my politics. So, yeah, maybe you can't wait for the presidential race to be over. But please, remember that politics isn't just about the White House; politics, especially local races, can affect your house. **ks**



Charisse Johnston, ASID, LEED AP BD+C, Associate AIA, is the chair of the Board of Directors, a principal, and the firm-wide interior design practice leader at Steinberg Architects. Learn more about ASID at ASID.org.

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WORKPLACE DESIGN MATTERS

Design Leveraged study confirms the link between design and behavior.

Over the course of a lifetime, most of us will spend an average of 90,000 hours working, according to “Happiness at Work” author Jessica Pryce-Jones, which means where we work matters—a lot. Whether you’re conducting business from an office with four walls and a door, a co-working space, the comfort of your own living room, or one of the ubiquitous open-plan offices popularized by tech culture, your workplace environment is affecting everything from your productivity to your desire to collaborate with your coworkers to how much you like your job.

As designers, this is something we have understood intuitively for decades, but often we struggle to articulate the value of design with hard data and statistics. Now, a new study conducted by Brandware Research, and commissioned by the International Interior Design Association (IIDA) and the Business and Institutional Furniture Manufacturers Association (BIFMA), provides commercial interior designers with the numbers they need to showcase the difference design makes when it comes to employee satisfaction. Design Leveraged, Volume II, the second in a three-part series from IIDA and BIFMA, takes a deep dive into this research and makes the case that not only

does good design make a meaningful impact on employee satisfaction, but good design is good for the bottom line, as well.

“The results of the Brandware research make clear that beyond wages, benefits, vacations, and promotions, workplace design is strongly linked with employee retention, engagement, and productivity,” said IIDA executive vice president

The results of the Brandware research make clear that beyond wages, benefits, vacations, and promotions, **workplace design is strongly linked** with employee retention, engagement, and productivity.

—IIDA executive vice president and CEO Cheryl S. Durst, Hon. FIIDA, LEED AP

and CEO Cheryl S. Durst, Hon. FIIDA, LEED AP. “Clients want to understand the return on their workplace design investment, and in Design Leveraged we are providing the thought-provoking, statistically significant data and key case studies that will resonate with C-level executives, making this report a vital tool for firms that need to communicate the value of an office redesign.”

Just how much of a difference does design make? More than 1,200 office workers participated in Brandware’s survey, which measured their level of satisfaction with their workplace design as well as other aspects of employee satisfaction and engagement. The results showcase the stark differences between employees who are satisfied with their workplaces versus those who are not. According to the report, “At highly statistically significant levels, Brandware found that employees who are more satisfied with their personal workplace are less likely to quit, are more engaged at work, have higher job satisfaction, make better coworkers, and show more support for corporate goals.”

The data also reveals that nearly half of sampled workers are not satisfied with their workplace environments. Design Leveraged takes a closer look at

these two groups and the implications companies face when they disregard the importance of good design.

Here’s a glimpse at the disparities:

EMPLOYEE RETENTION. Brandware asked survey respondents if they agree with the following: “If I have my way, I will be working here a year from now.” Nearly half—47%—of the group that is highly satisfied with their workplace strongly agreed. Of the less-satisfied group, only 17% strongly agreed.

WORKPLACE SATISFACTION. “In general, I like working here.” Only 33% of the less-satisfied group agreed with this statement, while an astounding 80% of the highly satisfied group agreed.

A CULTURE OF PRODUCTIVITY. “My organization cares about my opinions.” More than 60% of highly workplace-satisfied subjects agreed. By comparison, only 20% of those who were less satisfied with their workplace agreed.

INNOVATION. “My organization is innovative.” Of those highly satisfied, 61% agreed compared to only 21% of the less-satisfied group.


TEAMWORK. The survey asked, “How often do you willingly give your time to others who have work-related problems?” The group that is highly satisfied said “always” 29% of the time; the less-satisfied group said “always” 13% of the time.

Designed Leveraged features eight case studies illustrating the impact of these findings—from corporate giants such as IBM and AMC Entertainment to start-ups like Harry’s and Wistia to a growing community college and one of the most respected names in healthcare, Mayo Clinic. These companies have harnessed the power of design to recruit and retain the best of the best in a competitive talent market and are sharing the best practices and lessons they’ve learned along the way. In addition, a case study featuring the Well Living Lab, a collaboration between Delos and Mayo Clinic, offers a look at the future of evidence-based design.

To demonstrate how firms and clients can put this data to use, Design Leveraged includes practical advice from IIDA and BIFMA for prioritizing budget dollars in an office redesign—from the simplest, most cost-effective changes a company can make to the most vexing employee complaints about workplaces that can be solved with smart design. Designers, this is your opportunity to make the business case that “companies that take design seriously will reap the benefits of a happier and productive workforce with lower costs of turnover.” Find the survey results, analysis, and more in Design Leveraged, Volume II.

Complimentary digital copies of Design Leveraged, Volume II, are available to IIDA members and for purchase by non-members. Printed copies are also available. For more information, visit www.iida.org.






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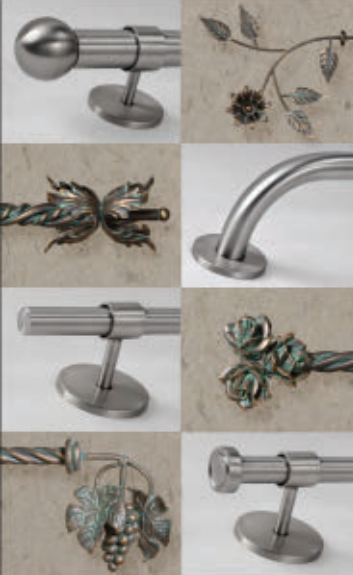
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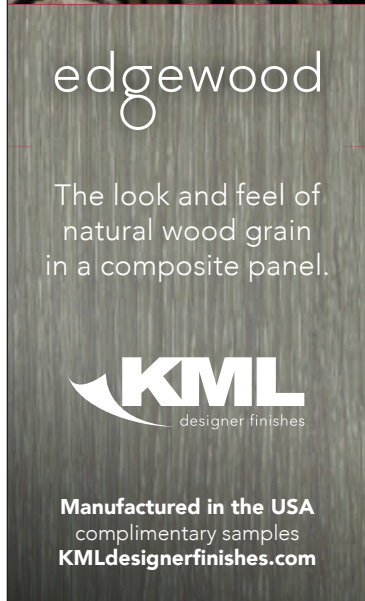



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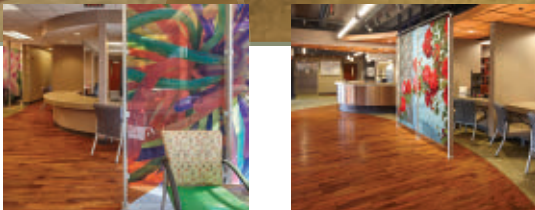
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