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How Design Can Make a Lasting Impact on Our World

INTERIORS + SOURCES

SPOTLIGHT ON PEOPLE + PLANET

November/December 2022

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8

Editor's Letter

10

Industry

A roundup of news from the A&D industry.

14

On the Map

Check out these 5 recently opened projects in The Big Apple.

16

Trends

Products can contribute to the circular economy and give back to community—here's how to make an impact with your next specifications.

18

Guest

Design professionals can accelerate the progression of inclusive design, water conservation and sustainability in the products they design, develop and specify for restrooms.

22

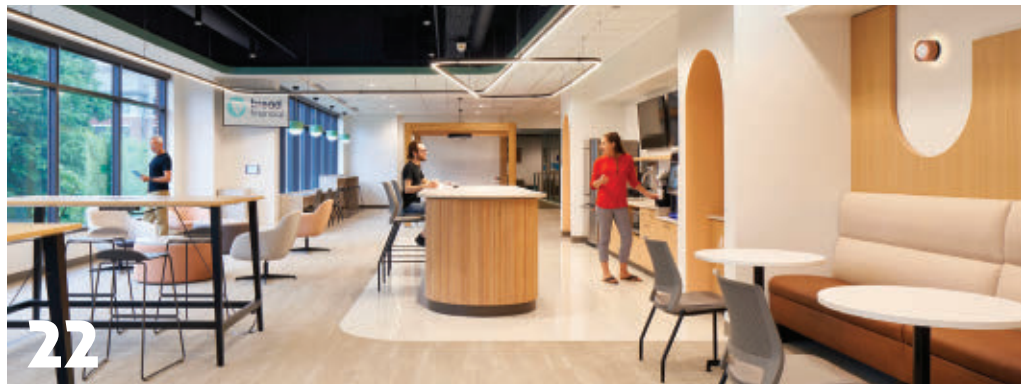
Guest

Employees are reluctant to return to the workplace, but offices can evolve holistically to better support them personally and professionally.

25

Interview

Shawnasia Black is on a mission to bring justice, equity, diversity and inclusion to the A&D industry.







28

28 FEATURE

Special Olympics Michigan partnered with Steelcase to create inclusive spaces for its new training and sports center.

32 FEATURE

The road to corporate social responsibility starts here. Here's what your firm can do to get started.

36 PROJECT

OKW Architects and Designs for Dignity team up to rebuild The Harbor into a beacon of hope to women facing homelessness in Chicago.



36



40

40 PROJECT

MBH Architects imparts a new sense of purpose to the LEED Gold-certified Bakar BioEngenuity Hub at the University of California, Berkeley.

44 SOURCES

These offerings topped the Best of 2022 list of products we've featured this year.

50 ON THE + SIDE

J+J Flooring's Helping Hands is in its sixth year of giving back to children's hospitals.



On the cover: MBH Architects transformed a vacated building into a LEED Gold-certified innovation hub at the University of California, Berkeley campus that is a 180-degree shift from its former life. Image courtesy of Bruce Damonte Photography.

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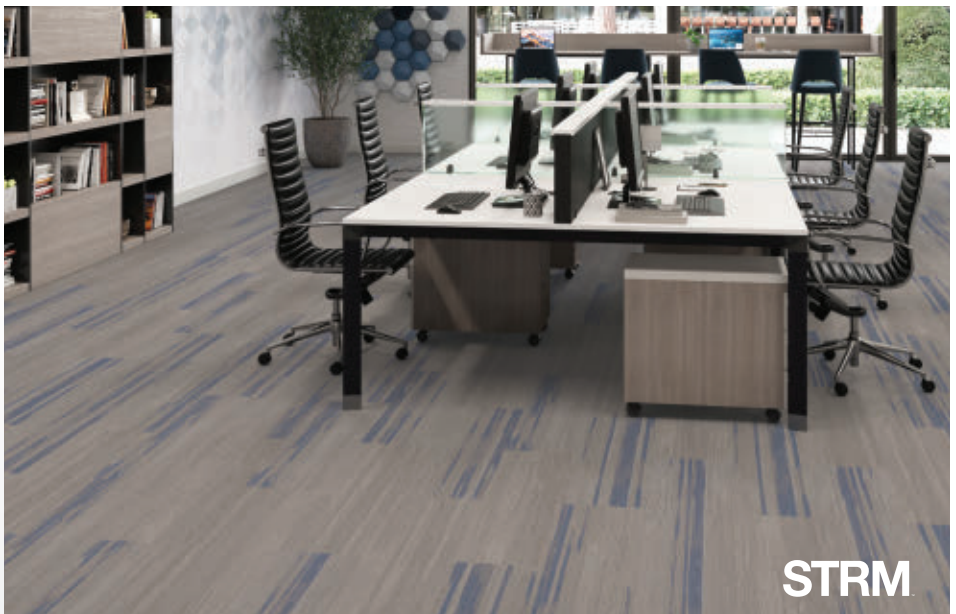


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Design with Purpose



The headline for this letter isn't just a slogan; it's an ethos statement that's deeply embedded in our DNA here at *i+s*. We hold the conviction that design has the power to positively impact people and the planet—and that's exactly what this issue is all about.

Take one of our featured projects, The Harbour (see p. 36), for example. This aging emergency homeless shelter for women in the northern suburbs of Chicago was structurally failing, energy inefficient and unable to meet the nonprofit's safety and programmatic needs. Through hundreds of hours of pro-bono design services and tens of thousands of dollars of donated furniture and furnishings, this previously rundown homeless shelter is now a beacon of hope to women facing homelessness as a product of domestic abuse conditions. And the impact isn't just felt by the occupants, but also the design team itself. "What started as just another building turned into the most personal project I've ever worked on," said Anders Rustin, senior project architect at OKW Architects. "[...] The Harbour pulls at your heartstrings because its mission is completely selfless."

Considering the needs of others—especially those with disabilities—is at the heart of inclusive design. That's the driving force behind the Special Olympics Michigan (SOMI) Unified Sports & Inclusion Center, a former high school that is being transformed into the largest Special Olympics training and sports center in the world (see p. 28). Furniture manufacturer Steelcase, along with a number of nonprofits, are working together collaboratively to create this facility that's dedicated to disability inclusion.

"The inclusive design process is a game changer. Our special needs community has, for so long, been required to adapt itself to a broader society that never fully considered us," said Jen VanSkiver, chief officer of strategic growth for SOMI. "Our environment will showcase how thoughtful spaces can unlock, highlight and spur all ability levels."

Of course, any conversation around inclusivity should also involve diversity and equity, which is still lacking in the design industry. This month, we interviewed Shawnasia Black, IIDA NY Equity Council co-chair and interior designer at Beyer Blinder Belle, who is tirelessly working to advance justice, equity, diversity and inclusion (JEDI) initiatives and who shared with us her hopes for the future of the profession (see p. 25).

Thoughtfully designed environments will be essential to bringing employees back to the workplace who have experienced stress, trauma and major life shifts over the past two years, writes Regan Donoghue, a senior principal at a global strategy, design and construction firm, Unispace, in one of our featured Guest articles (see p. 22). Her insights into four key areas of workplaces identify what changes really need to happen so that employers will not only be better positioned to entice people back into the office, but will also offer employees a space where they can become their best selves both personally and professionally.

There's so much more in this issue that speaks to the myriad of ways that designers can create meaningful impact in the world around them, from championing corporate social responsibility in their firms (see p. 32) to specifying products, materials and furnishings that contribute to the circular economy by giving back to the community at large (see p. 16). We also explore in this issue how to create more inclusive restrooms (see p. 22), the adaptive reuse of an abandoned museum at UC Berkeley that's now an innovation hub that allows scientists to foster ideas that could one day help society (see p. 40), and a flooring manufacturer that's engaging the design community during the holidays to benefit children's hospitals around the country (see p. 50).

We'd love to hear your stories of how you're leveraging the power of design to make this world a better place in addition to the amazing ones in this issue. Drop me a note at rnieminen@endeavorb2b.com and share your story of design with purpose!

A handwritten signature in black ink that reads "Robert Nieminen".

Robert Nieminen | Chief Content Director

rnieminen@endeavorb2b.com

brand promise *i+s* exists at the intersection where design meets purpose. Our goal is to connect the design community to the vast web of people, projects and products that create beauty while making a difference. We are a trusted resource for design inspiration, information and education.

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New Technology Solution Bridges Physical, Digital Workplace in the Metaverse

With the recent launch of the Metaverse

Architecture and Design Awards, designers and architects who are looking to more effectively explore the relationships between the physical and digital workplace have a new tool at their disposal.

These experiences suffered during the pandemic and the Workplace of the Future replenishes the loss of collaborative experiences.

App Promises New Level of Collaboration

Environments' metaverse program is conveniently incorporated into the company's Elevated Environments app, which gives business leaders the power to control all smart building systems and IoT products in one place. The new application creates a networked ecosystem for a business' IoT-enabled technologies, from cameras and sensors to lighting and desk-booking. Offering transformative insights to turn ROI, the application—available for both desktop and mobile use—introduces all-new levels of access and management for every business department.

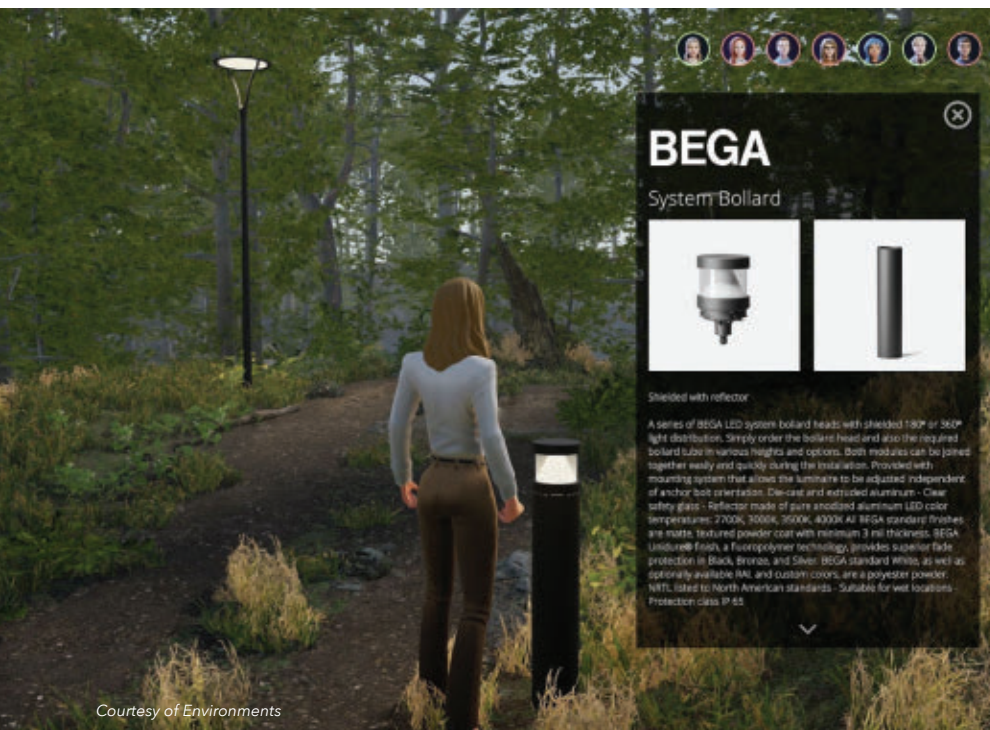
The Elevated Environments individual metaverse environments build upon the company's digital twin technology, presenting a groundbreaking new way to work and enabling users to experience workplace collaboration and brand connection from anywhere at any time. Metaverse environments present opportunities to ideate, explore, learn and work together.

"Our Workplace of the Future solution is something that we've known was necessary for so long. With all of the planning and thought put into this solution, we are defining a new way to work. Environments is building a new world and a new workforce: one that weaves rich experiences into the office to improve the very core of how we work," said Erin McDannald, CEO and co-owner of Environments.

This offering will unlock insights for business leaders. With the ability to filter, layer and compare metrics, the Workplace of the Future quickly delivers insights for agile decision-making.

The Workplace of the Future solution also enables retailers and product manufacturers to explore new brand capabilities in their digital environments through immersive e-commerce, trainings, demonstrations, and interactions that engage customers through immersive experiences.

The Elevated Environments Workplace of the Future solution, through the application and metaverse workplace, empowers leaders to make better decisions for their business and people through real-time measures, alerts, control capabilities and impactful collaboration tools.



Courtesy of Environments

Environments, a Lighting Environments company and leader in creating hybrid environments through IoT and virtual environments, recently launched the Elevated Environments Workplace of the Future, the company's approach to a world made better through connection and digitally enriched experiences.

Environments' Workplace of the Future solution creates a bridge between the physical and digital working worlds, building hybrid spaces that promote efficiency, accessibility, collaboration and spatial knowledge. Within their personal metaverse workspaces, teams have the opportunity to move through and interact with the digital workplace, engaging with users, workplace tasks and convenient building controls in real time. In this first generation of the Elevated Environments metaverse, impromptu conversation and spontaneous collaboration are some of the most important benefits.

The Effects of Wear and Tear are Real.



Courtesy of IOA

New Healthcare Furniture Tracking Program Extends Life of Products

When designers specify products for healthcare environments, they expect them to perform. Over time, however, even the best-made furniture needs maintenance—but all too often, products are taken out of use when simple repairs or refurbishment could extend their useful life.

To address this issue, healthcare furniture company **IOA** recently announced a new product technology that improves the service life of medical furniture investments. Leveraging new technology and data science, IOA for Life assigns a unique QR code on every product IOA manufactures—embedded with information that helps furniture stay in use and out of the repair closet.

All IOA recliners, gliders and sleepers ordered will feature this technology starting November 1, 2022. IOA for Life sets a new standard for industry sustainability and customer satisfaction by closing the gap between needed repairs and often missing product information. The new program is a resource-rich capability that sets IOA apart from competitors, with simple functionality for the end-user. Its product QR codes, easily accessible through any smartphone or tablet, can be scanned by the repair person, who will then have access to all relevant product information. This includes the date of manufacture, detailed parts lists and diagrams, owner's manuals, instructional videos and options to order replacement parts or contact the appropriate customer service representative.

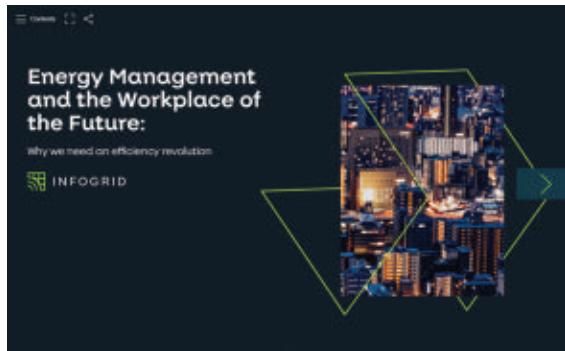
Addressing Pain Points in Healthcare

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

IOA's commitment to the healthcare furniture industry supports an overall goal of helping customers stay in compliance, decrease waste, increase sustainability and save money over the lifetime of IOA's products.

"In any healthcare facility, it's not uncommon for an expensive recliner, for example, to be permanently mothballed in a storage closet when all it might need is a new arm cap," said Matthew Delmestri, IOA's executive vice president. "That's what's so exciting about IOA for Life: Our facility partners can rest assured that a repair solution is always simple to access, and the IOA products they invest in will stand the test of time."

Report Reveals Employees' Concerns about Energy Management at Work



Courtesy of Infogrid

As energy prices continue to skyrocket, employees want their workplaces to be increasingly efficient and sustainable, and expect these buildings to be designed and operated to support these values, according to a new report. **Infogrid**, a leader in building intelligence, recently published research on employee attitudes about workplace energy efficiency, in a report entitled, *Energy Management and the Workplace of the Future*. The survey of more than 4,000 U.S. and U.K. respondents reveals that employees are highly aware and concerned about energy efficiency, costs and environmental impact. Findings show many are calling on their employers and governments to take action.

"Employees in both the U.K. and U.S. are concerned about energy efficiency in their workplaces, and its global environmental impact. They want greater energy efficiency at work, and they hold building managers and owners accountable," said Ross Sheil, senior vice president at Infogrid. "Our surveys show that employees have immediate worries about how to handle heat waves and energy shortages. Companies and landlords should acquire the right energy management technologies and partner with employees to reduce carbon footprint."

Key Findings

The report revealed a number of key insights into employees' attitudes and expectations around workplace energy consumption and sustainability:

- **Employees worry that work-at-home will cost them.** Three-quarters of respondents in the U.S. (74%) are concerned about the impact of the energy crisis on the cost of working from home. Over one-third (37%) of U.S. employees say they have increased the use of facilities away from home, as a result.
- **Heat waves keep employees in the office.** 34% say they spend more hours at work due to high temperatures, especially if they lack air conditioning at home.
- **Workplace energy efficiency matters.** A majority of employees (70%) are concerned about the energy efficiency of their workplace.
- **Employees judge their employers on carbon footprint.** 48% of US employees (and 41% in the U.K.) say their companies don't do enough to reduce their environmental impact.
- **Employees are clear who carries environmental responsibility.** Approximately one in four (28%) feel the main responsibility for cutting greenhouse emissions lies with those who manage or run the building. One in five (20%) respondents believe the government should do more through stronger policies and regulation.
- **Companies should make workplaces more energy efficient.** Over one-third of employees (36%) want their employers to invest in the right digital technologies to improve energy efficiency.

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IDEC Offers Students New Sustainability Content from Material Intelligence



"When you connect with design students, educating and inspiring them with your material samples, you have a specifier customer for life." –Rene King, associate professor of instruction at Columbia College Chicago, and president-elect, Interior Design Educator's Council (IDEC)

On average, four-year design students get only one, three credit-hour course dedicated to direct materials instruction, which is tragic, because their very first positions are often managing a design firm's materials library. Throughout their career, designers are tasked with solving problems. Student designers are learning how to ask the right questions and evaluate the needs of all their stakeholders. And they're learning how to go out into the world to source materials solutions that:



- Meet performance and market needs
- Fit the design vision
- Remain sustainable and budget-friendly

It's a tall order that engineered wood products can easily fill, but only if designers understand their benefits and know how to source them. That's why **Material Intelligence** has partnered with the **Interior Design Educators Council (IDEC)** as an official provider of live and on-demand materials and sustainability content for students. Here's what one student said after a recent presentation:

"You just totally changed how I feel about particleboard." –
Materials and Objects Testing Laboratory student, Florida State University

As part of its partnership with IDEC, Material Intelligence has curated a new section for students on its website where visitors can link to a wide breadth of free educational content and an invitation to IDEC member educators to book a sustainable materials education presentation for their classroom. For more information about classroom presentations, material guides for commercial specifiers, climate-positive resources and more, visit materialintelligence.com.



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scandinavianspaces.com

New York State of Mind

There's always something to see in the City That Never Sleeps, and with these recent openings, there's a few more stops to add on your next visit to New York. From gorgeous new showrooms to a cozy Euro-inspired eatery to a futuristic bank with a bird's eye view of the city, the following five projects are making a big impression in Manhattan.

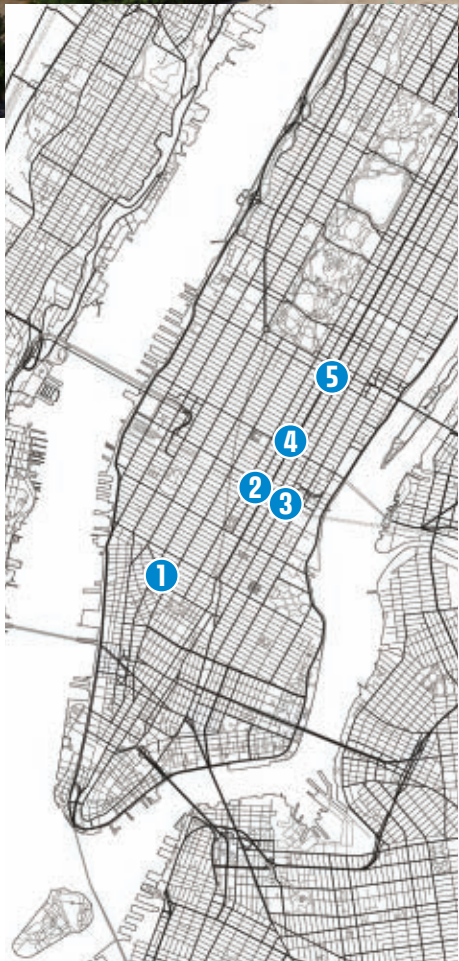
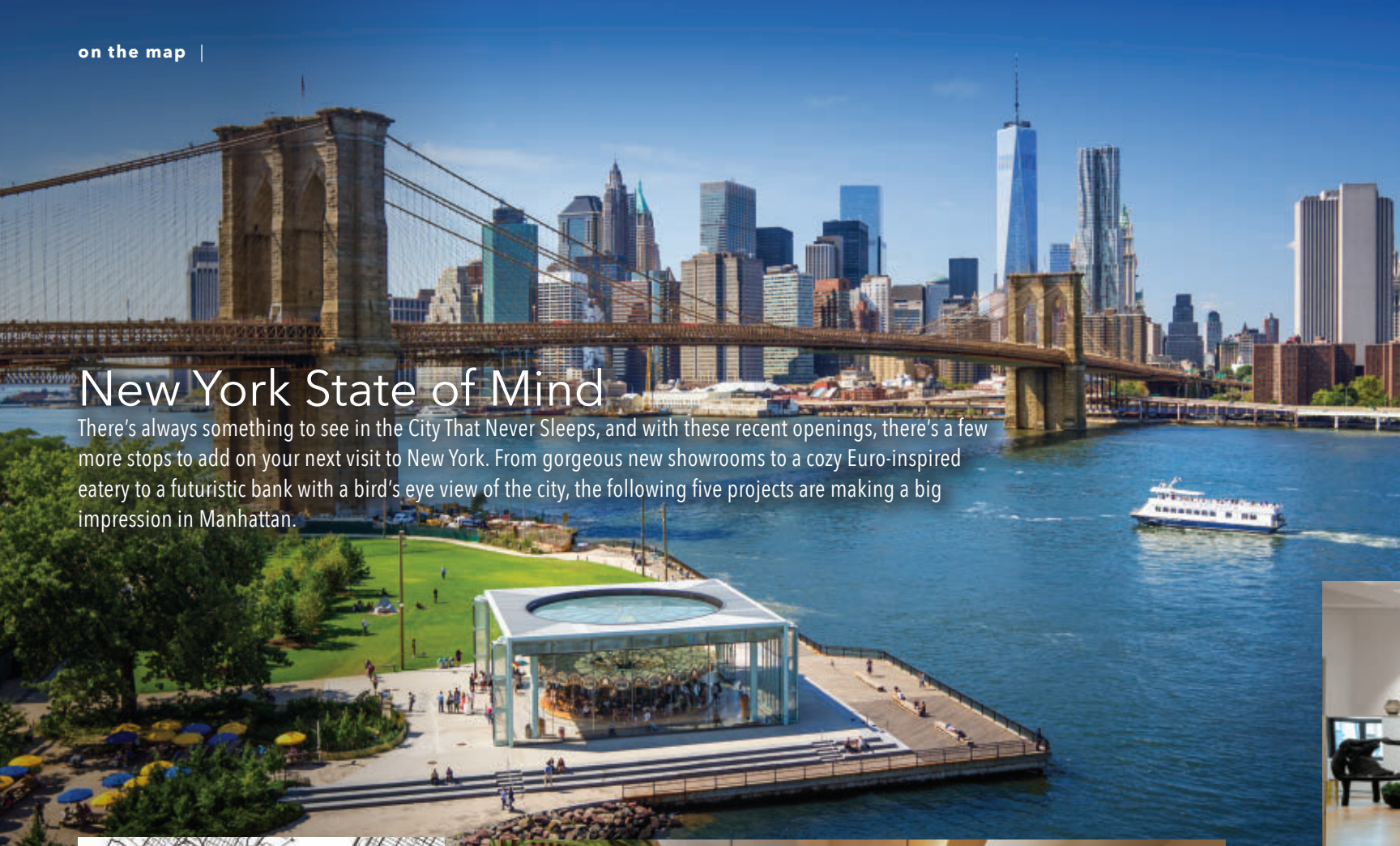


Image courtesy of Will Ellis

1 Baby Brasa | 173 7th Ave S, New York, NY 10014

This newly renovated 1,500-square-foot, 80-seat restaurant is Baby Brasa's star location. Founded in 2016 by restaurateur and television personality Franco Noriega, the design team at Wid Chapman Architects created a design heavily influenced by South American mid-century interiors. The black marble bar provides an elegant grounding point, complemented by neutral hues and the greens of tropical plants and velvet banquettes. Seating comprises midcentury wood/metal chairs, art deco olive and rust banquettes, and cane stools. Interior details include custom slatted walnut panel walls, a terrazzo floor, spare white lights with rattan light shades, and the fabric draped ceiling of the street-facing facade's glass-roofed area.

widchapman.com



Image courtesy of Brown Jordan

3



4

Image courtesy of Eric Laignel



2

Image courtesy of Chris Coe



Image courtesy of Daniele Ansider

5

2
Rottet Collection
29 W 30th St, Sixth Floor
New York, NY 10001

Hall of Fame architect and interior designer Lauren Rottet has opened a new 3,900 square-foot showroom in Manhattan to showcase her Rottet Collection of furniture. The furnishings are arranged in welcoming vignettes, decorated with Rottet's complementary accessories styled with plantings, organic forms and contemporary art. Light, reflection and visual engagement are key components in the showroom. The blurring of indoor and outdoor is also on view with an organically inspired collection of marble and basalt offerings, including angled tables, planters, a fire pit and fountain.

rottetcollection.com

3
Brown Jordan
200 Lexington Ave
New York, NY 10016

Luxury outdoor furniture brand Brown Jordan recently opened the doors to its new Manhattan flagship showroom in the New York Design Center. The 6,600-square-foot space encapsulates a new vision for the brand that celebrates its history while introducing the interior design and architecture communities to new colorways available through the showroom. Visitors will be able to experience and explore Brown Jordan's wide range of cutting-edge designs, fabrics and finishes at the inspired new location. Designed by Barbara Reimelt of The Ninety Nine Group, the showroom is a fully immersive experience that infuses imagination, creativity and the unexpected.

theninetyninegroup.com

4
DZ Bank
1 Vanderbilt Ave
New York, NY 10017

TPG Architecture designed the clean and bright workplace to promote human health, safety and wellness for DZ Bank's clients and employees. DZ Bank relocated from 100 Park Avenue to One Vanderbilt office to align its corporate culture and cooperative values with the super skyscraper's eco-friendly and futuristic architecture. Located on the 49th floor, the New York headquarters is a timeless design in one of Manhattan's hottest new commercial spaces with striking views of the Chrysler Building and Midtown from its timeless design. The large windows and 10-foot ceilings bring depth, dimension and daylight throughout the office.

tpgarchitecture.com

5
Kvadrat
475 Park Avenue
New York, NY 10022

Kvadrat's New York flagship location houses two new showrooms that explore color and texture. The 8,000-square-foot space combines two connected showrooms that together showcase Kvadrat's complete offering. The main space, focused on Kvadrat's contract offering, is designed by Jonathan Olivares, while an adjacent library-inspired area by Vincent Van Duysen Architects offers visitors the opportunity to explore Kvadrat's residential collections. The interior recalls a ship or vessel, while a square catwalk made from recyclable solid aluminum plate on the second floor outlines the space.

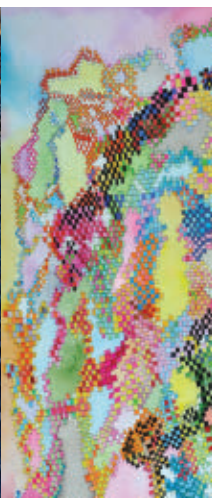
jonathanolivares.com
vincentvanduysen.com



A.

COMING FULL CIRCLE

From closed-loop manufacturing to impacting communities, these products are contributing to the circular economy.





D.

Our industry is a dedicated one. The A&D world is continually finding new and innovative ways to not just lengthen the lifecycle of products, but also to make sure that loop stays closed so pieces continue to live on well beyond their original intent. That can take many forms and different methods of paying it forward around the circle, whether it's through the innovative use of materials to lessen a product's environmental footprint, supporting ethical labor laws or giving back to the community to positively impact people's lives.

Regardless of how far-reaching a product's impact is, if it contributes to the greater good in some way, we want to celebrate the manufacturer's efforts because every small step can lead to meaningful change. Here's a roundup of products that keep the circular economy moving in their own way.

A. Maya Romanoff

Stitched Vertical is one of a number of Maya Romanoff surfacing products from which a percentage of the sales goes to DIFFA's Specify with Care program. Affiliates in this program help to make sure DIFFA has the resources to help HIV/AIDS organizations year-round. This is a hand-dyed paper embellished with tone-on-tone vertical stitching, designed by David Rockwell. It's considered the next evolution of the Maya Romanoff Weathered Walls wallcovering that uses rich dyes to create striations of color to resemble lacquered leather.

mayaromanoff.com

B. Loll Designs

Made from partially recycled HDPE plastic and stainless-steel fasteners (as all Loll Designs products are), the entire Alfresco Bar and Counter Collection of two table heights and coordinating chairs in nine colors can be recycled to become new Loll furniture. Users can replace parts if needed instead of having to replace the whole product. The fasteners used to assemble the furniture are also 100% recyclable, along with about 99% of Loll packaging. All this intentional circularity is in line with the company's overall goal of responsible environmental stewardship—production is designed to generate as little waste as possible and the company even redirects the heat generated from its CNC machines to heat its Duluth, Minnesota design/manufacturing facility during the cold winter months.

lolldesigns.com

C. nanimarquina

Re-Rug gives new life to leftover wool that may never have found one. The rugs are hand-loomed, utilizing 50% virgin wool and 50% reused wool accumulated by nanimarquina suppliers. Each uses 1kg/m² of reprocessed wool to be exact, helping to reduce

G.



not just what was unmanaged waste, but also CO₂ emissions. This also produces colors and tones that are beautifully unpredictable, as they are mostly out of the producer's control. There are both colored and black and white options as the yarn is made by hand from the recycled fiber created by manually shredding the original yarns into small pieces before being mechanically opened and transformed back into said fiber.

nanimarquina.com

D. Mohawk Group

Durkan Hospitality continues its collaboration with ArtLifting through the Abstract Artistry collection. ArtLifting gives a platform to artists struggling with housing insecurity or disabilities and this line translates the work of two in particular (Eve Hennessa and Marc, images **G** and **H** at left) into abstract carpet patterns. Featured here is one in Definity broadloom, a more sculpted option for public spaces and corridors. But the designs can also be applied to Durkan's Pattern Perfect broadloom and tile, Precision Dye Injection (PDI) tile, tufted broadloom and hand-tufted area rugs.

mohawkgroup.com

E. Signify

Signify's Lightolier 3D Printed Decorative High Bay luminaire is an integrated modular fixture with a built-in light engine. Users can maximize energy efficiency and connect the luminaire to lighting control systems for additional capabilities and savings. The luminaires are constructed with polycarbonate resin, which is 100% recyclable; they're also printed without traditional mold and cast tools to minimize waste. At the end of the luminaires' life, the resin can be shredded and reused to produce new luminaires. They are 3D printed, which shortens the manufacturing process from six to nine months to just six to eight weeks. The luminaires also have a drastically lower carbon footprint than comparable luminaires because they're made from a single material, are lightweight and have fewer and less complex components.

signify.com/en-us

F. Ethnicraft

With their hyper-focus on designing for circularity and their own vertical integration, Ethnicraft launched their Live Light program in 2020. This furniture rental service promotes the circular economy by giving subscribers access to high-quality design products at a monthly fee, maximizing the entire lifespan of a product: reuse, refurbish, recycle. The N701 sofa takes it a step further by featuring upholstery woven from recycled cotton from the fashion industry. The weaver's commitment statement also reads that they are actively involved in using sustainable resources and respecting human rights and ethical labor rules.

ethnicraft.com



E.



F.

FROM THEORETICAL TO PRACTICAL

Four best practices to advance inclusive and sustainable design in physical spaces.

Inclusive design for physical spaces is often left out of the mainstream conversation regarding diversity and inclusion initiatives. The prevailing perception and understanding of “inclusive design” lacks dimensionality and is often considered an easily achievable and universal process. However, it requires much more than a simple blanket application and involves more than checking all surface-level boxes.

Before I dive into best practices around inclusive design for physical spaces, it is important to define precisely what is meant by the term and the historical context through which it has evolved. Inclusive design is the process foundational to ensuring the built environment is accessible and accommodating to all individuals regardless of demographic. It cultivates a sense of community and in organizational contexts guides strategy, operations, core values and vision. In the 2010s, businesses recognized more profoundly the benefits of a diverse workforce and began in earnest expanding efforts to go beyond gender equality. Since then, the scope of design research has widened to include more diversity in sample sizes, leading to more comprehensive data collection. With a broader set of data, designers are now more aware of integrating inclusive design in projects and equipping spaces with appliances that meet specific requirements and standards.

Today, there is a significant opportunity to incorporate inclusive design in both existing structures and new developments. To that effect, I have outlined below four best practices and considerations for architects and designers as they look to expand function and accessibility in the products they design, develop and specify.

1. Be tactful and considerate when incorporating technology into design.

Technology plays a significant role in advancing accessibility and inclusive design. Technology is ubiquitous, and therefore should be used judiciously based on design and functionality needs; its applications, especially in the realm of inclusive design, cannot be addressed with a “one-size-fits-all” approach. The scale at which one incorporates technology should depend on the audience and environment.

For example, designers and manufacturers produced touchless products and features during the initial waves of the COVID-19 pandemic to optimize hygiene and minimize the spread of germs in public spaces, especially public restrooms. This rapid shift then exposed the contrast between consumer needs in public spaces versus private homes. Concerns over safety are not as prevalent inside the home; the integration of technology in the home is more about convenience. As such, technological implementation requires careful consideration based on a number of factors, including the environment and demographic for which one is designing.

2. Architects and designers have a critical role to play in water conservation.

Sustainability and inclusive design go hand-in-hand in today's global landscape. Governments around the world have worked with the private sector to update building codes and align green building incentives to collectively advance water conservation and sustainability goals. However, to carry out these goals, the implementation lies in the hands of the individuals designing and developing buildings.

Photo 66263205 / Building © Denbora | Dreamstime.com



Throughout a design project, designers, builders and architects have the ability to integrate water conservation into all phases from design to construction.

For instance, at LIXIL, we are developing toilets that use significantly less water. The process has involved looking at pain points in the design of the toilet and identifying ways to improve water conservation without compromising user experience and accessibility. Striking this balance may seem daunting, but it is certainly possible, and it is where the future of inclusive design is headed.

3. Consider the term “inclusive” in its broadest sense.

The term “inclusivity” is often associated with racial inclusion or gender equality. But as an architect or designer, it’s especially important to recognize that inclusion for aging populations is a major component of D&I— and is frequently overlooked.

As people grow older, they become less physically able to navigate the structures in their homes, and designers need to account for this, especially as “the number of Americans ages 65 and older is projected to nearly double from 52 million in 2018 to 95 million by 2060,” according to Population Reference Bureau. Bathtubs, for example, are an area in which designers can provide significant benefits to aging populations; widened bathtub ledges can facilitate the transition into the tub, while walk-in tubs provide much easier accessibility and prevent slippage.

4. Practice empathy and seek to understand what the user may be going through.

People typically don’t recognize the importance of empathy in inclusive design. Yet to produce something that is accessible to everyone, it requires a unique level of understanding and appreciation for people’s

guest



LIXIL's product brand American Standard offers an accessible walk-in bathtub design, providing a safe, inclusive and seamless bathing experience for those with limited mobility, without compromising on quality or luxury.

Image courtesy of LIXIL

accommodate a diverse range of users. Designers and architects should keep this trend in mind as they work to stay ahead of the design curve.

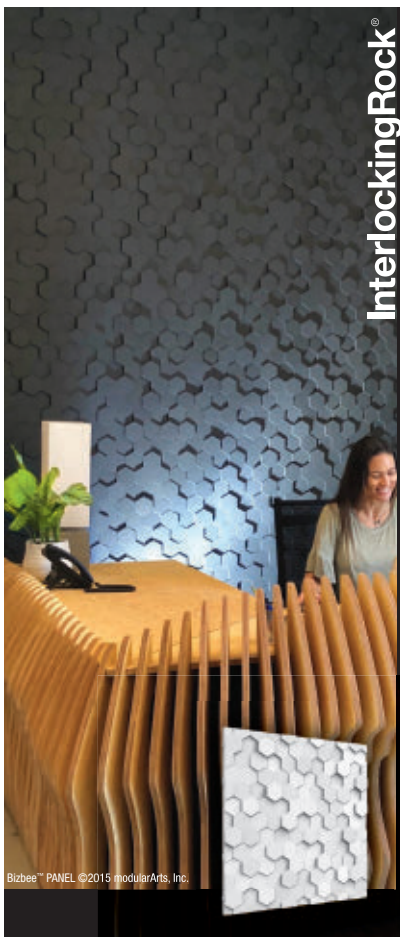
Whether it's remaining on top of trends, implementing new technologies or prioritizing sustainability, designers, builders and architects have the power to accelerate the progression

daily needs and challenges. From learning how individuals experience products, and putting oneself in others' shoes, designers can more easily identify and limit points of friction in a given design experience.

The trend of inclusive design will continue to expand and intensify. We're seeing the beginnings of a shift from status-based products toward those that are simpler and more practical. These products are still beautiful and stylish, but more user-friendly and straightforward, to

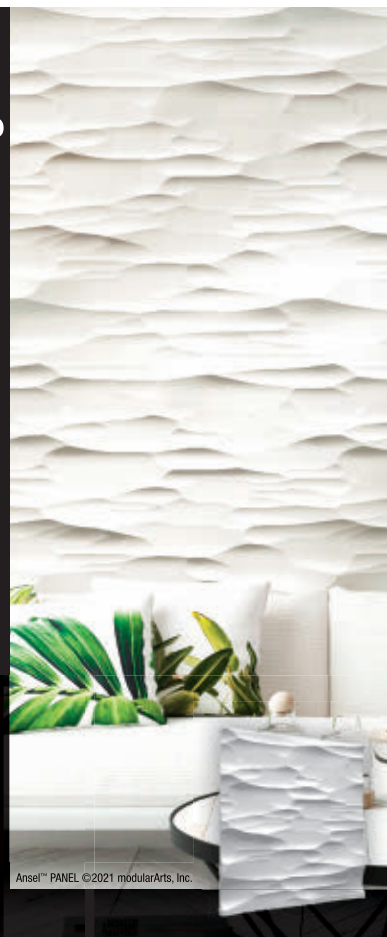
of inclusive design, water conservation and sustainability. But more importantly, the ones who view design from an empathetic, careful and critical eye are those that will stand out among others while changing the lives of so many. ■

Jean-Jacques L'Hénaff is the VP for Design at LIXIL Water Technology America.

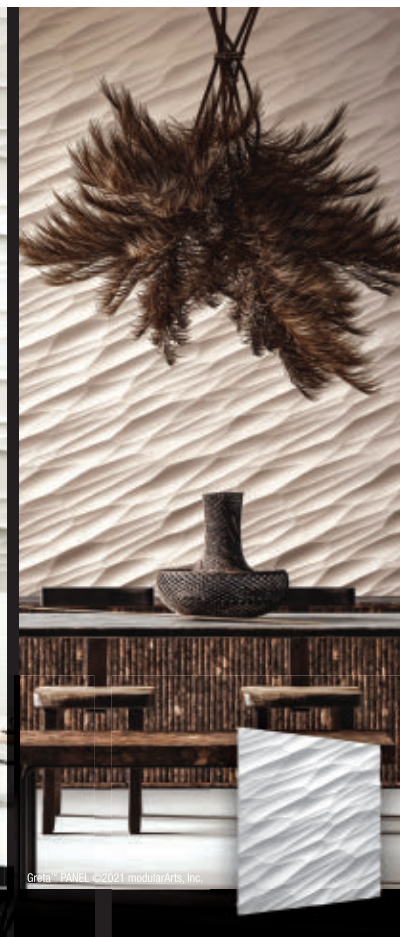


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CHANGE IS A **TWO-WAY** STREET

Four ways offices can holistically evolve to support employees to become their best selves, personally and professionally.

LEFT: Companies looking to bring people back into the office will need to create eudaimonic office spaces, which offer employees a place where they can get their work and personal lives in order to be their best selves.

BELOW: One of the top reasons why employees are returning to the office is because they miss seeing and connecting with their colleagues, so the workplace needs to support these in-person meetings in a variety of space types.

Corporate workers have been through a lot in the last two years. From fighting off a deadly virus to witnessing a wave of social injustice and living through historic levels of political turmoil, the people who left the office in March of 2020 have been irrevocably changed by their experiences. Given the trauma, stress and major life shifts they've dealt with, it's not surprising that so many employers are being met with resistance upon announcing a return to the office.

Employees did their part: they proved to their companies that they could be productive and effective working remotely through chaos, and now that they have grown through that adversity, they are looking to their employers to give them something new. After two years of figuring out new and innovative ways to work, employees are now finding it difficult to achieve their full potential in a space that is frozen in time.

But what if the workplace became a tool for helping to close the gap between what employees are currently doing and what they are capable of doing? What if the office could be used to enable workers to become their best selves—both in and out of the workplace?

Aristotle spoke of Eudaimonia (also spelled Eudaemonia), the happiness and contentment that comes with fully living up to one's potential. I believe that companies looking to bring people back into the office are going to need to create

eudaimonic office spaces, which offer employees a place where they can get their work and personal lives in order, thus becoming the best, most productive versions of themselves inside and outside of work.

To do that, we need to focus on four key areas:

Learning + Development

Companies that want to draw employees to the workplace must give them a new purpose: growing their knowledge and helping them master areas at which they are already proficient. From investing in an online education system, offering incentives like paying for graduate school or even just hosting interesting seminars from industry thought leaders, we are already seeing technology companies offering such services reaping the benefits. One major brand I've worked with tracked their attendance and found it was highest on days when a class was in session at the office.

This area is crucial to the future of our species as we come up against artificial intelligence, robots and machine learning. I have worked with enough firms in the tech sector to see that, in the next few decades, a large chunk of our white-collar jobs will be obsolete. Every company is going to need to create new departments and grow new skill sets—so we might as well start internally.



Imagination

Over the last 40 years, a company's stock price has moved from being mostly a reflection of its "book value" to now being mostly driven by "intangible value" that is not reflected in their books. Stocks are now being traded at a value based on the market's perception of a firm's future success—think Tesla!

We are in an age of workplace innovation, where it is more important than ever for companies to create spaces that spark curiosity, drive creativity and enhance employees' ability to innovate. Many companies have done just that, creating tinker spaces that enable employees take things apart, build new ideas and prototype solutions. This gives employees a chance to break outside of the redundancy of work and expand their imaginations, which is essential to driving company innovation.



Firms should consider adding quiet spaces where employees can decompress to help address mental health issues and support those who are neurodiverse.



In an age of workplace innovation, it is more important than ever for companies to create spaces that spark curiosity, drive creativity and enhance employees' ability to innovate.

Community

It has been shown through countless studies that quality relationships are the key to living a long, happy life. But currently, we are suffering from a loneliness epidemic, which was exacerbated during the pandemic quarantine. One of the top reasons I've heard from employees who have decided to return to the office is that they missed seeing and connecting with their colleagues.

Companies have been taking notice, trying fun events like farmer's markets, foam latte art classes, food truck visits, gallery showings, heritage month celebrations and special holiday parties. There have even been new considerations for supporting working parents with family picnics and monthly events like carnivals with bouncy houses and games.

I say, take it a step further! Most parents feel like they must choose between being a good parent and being a good employee. We lost 863,000 moms and 168,000 dads from the workforce during COVID

because they were unable to parent and work at the same time. What if the workplace built playgrounds for afternoon playdates? How many parents would be willing to come back to a workplace that didn't ignore the fact that they had kids but embraced it? How much longer do you think an employee would stay at a job if they not only had a friend at work, but their kids were also friends?

Health

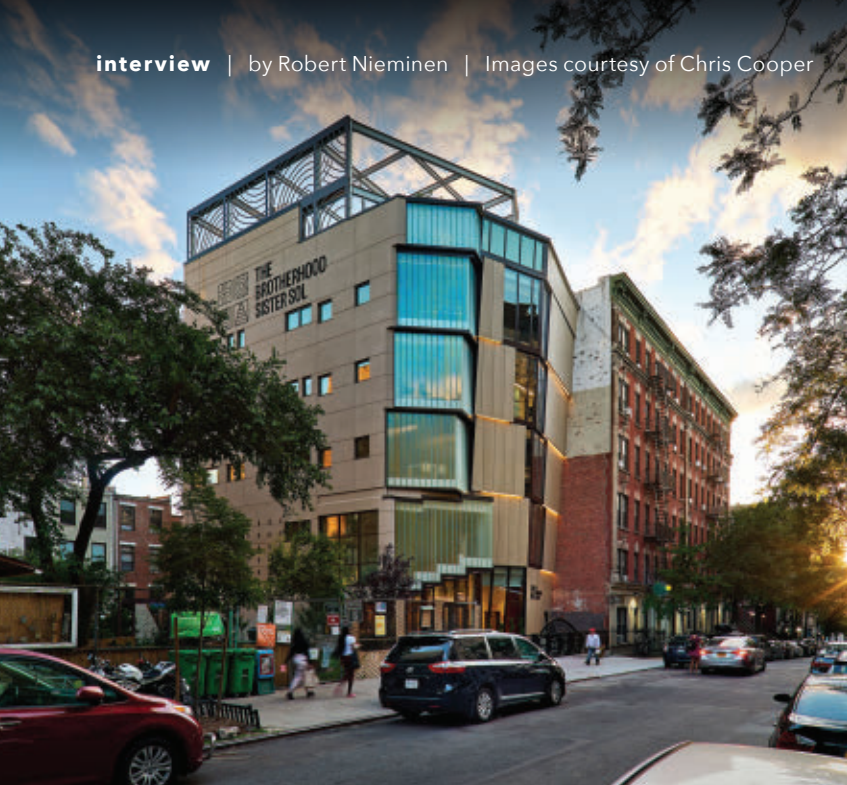
The traditional workplace can take quite the toll, not just our physical health but also our mental and emotional well-being. People are suffering from severe burnout, as evidenced by "The Great Resignation" and the concept of "quiet quitting."

But it doesn't have to be this way. Imagine a workplace where you could go and truly feel supported emotionally, financially, medically, etc. Some good ideas to promote this feeling include:

- Many firms have been adding financial advisors on site to alleviate money challenges families have faced.
- Physical health is a huge factor that has suffered since being forced to remain sitting all day on video calls. Giving employees a space where they can move around freely or adding a workout space with trainers to help motivate a healthier lifestyle.
- Mental health has been one of the biggest issues employees have suffered with, and there has not been much done about it. I believe every company should look to add therapists to their spaces.
- In considering the neurodiverse, firms should include sensory deprivation areas where people can escape from an overstimulating environment. Give employees more control in choosing the space that best fits the emotions they are feeling that day. What if you could choose an area that depicted how you wanted to interact that day? A person in need of quiet for heads-down work could retreat to a space without distraction, while someone suffering from social isolation could sit in a common area with their peers and colleagues.

Employers that take a closer look at these four key areas of their workplaces and identify what changes really need to happen, will not only be better positioned to entice people back into the office, but will also offer employees a space where they can become their best selves both personally and professionally. 📍

Regan Donoghue is a senior principal at Unispace, a global strategy, design and construction firm.



An ultramodern space for the community, the new building for Bro/Sis reuses bricks and terracotta from its former building, in an ode to Harlem's historic architecture.



The Bro/Sis space includes a variety of thoughtful elements aimed to support youth development, including a double-height play area and half-court basketball court located on the roof.

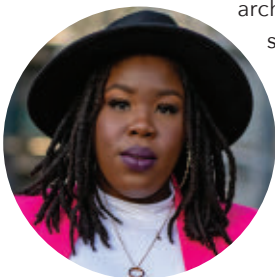
Shawnasia Black is on a mission to make a lasting impact on the A&D industry and the built environment by focusing on justice, equity, diversity and inclusion.

A Champion for Equity

The lack of diversity and equity in the design community is no secret. We at *i+s* have consistently shed light on this issue in our reporting on the industry's demographics over the years, and historic data has supported the assertion that the profession is still dominated by white males.

Progress is being made, however, as findings from the National Council of Architectural Registration Boards' *NCARB by the Numbers: 2022 Edition* indicate that there's greater diversity in the number of candidates taking and completing the NCARB exam, as well as record holders who identify as people of color. Currently, 52% of candidates taking the exam and 34% of candidates completing it are people of color, with 60% of new record holders identifying as people of color (Hispanic or Latino, 21%; Asian, 18%, Black or African American, 7%; and Another Group, 14%).

Still, "while the diversity of earlier career stages continues to grow, the makeup of the architect population is slower to shift," the report noted. "While white candidates made up 72% of individuals completing the path to licensure, approximately 83% of NCARB Certificate holders identified as white in 2021."



That means there's a lot more work to be done, but there are trailblazers like Shawnasia Black, IIDA NY Equity Council co-chair and interior designer at Beyer Blinder Belle, who are tirelessly working to advance the cause and make diversity and equity a reality for the industry. *i+s* recently caught up with Black to discuss how she became involved in justice, equity, diversity and inclusion (JEDI) initiatives and a notable example of her design work. Below is an edited version of the interview (to read it in full, visit iands.design).

i+s: How and why did you become involved in championing diversity and inclusion in the A&D industry?

SB: Much like my career path into the interior design world, my journey into JEDI (Justice, Equity, Diversity & Inclusion) work was due to someone else seeing my potential. Jennifer Graham, FIIDA, LEED AP, managing principal at Workplace at Perkins&Will, reached out to me one day and asked if I would like to be a co-chair for IIDA NY chapter's Equity Council. I had no idea what the role meant or would entail, but I've never known Jennifer to steer me wrong when it comes to "doing the work." And the more I learned about Equity Council and the JEDI work that the council is trying to do within the A&D industry, the more I knew that this was how I can make a lasting impact in the design field.



Shawnasia Black was an integral project team member for the design of Brotherhood/Sister Sol (Bro/Sis), a not-for-profit organization in West Harlem founded in 1995 to provide “comprehensive, holistic and long-term support” to children between the ages of eight and 22.



The “why” has always been easy. As a Black woman in a white, male-dominated industry, I find myself sometimes in spaces where I am the outlier. And sadly, some of those interactions have put doubt and questioning of my skill set. Until the day comes when the spaces I walk into and projects I work on start to reflect how diverse the world is (and not just in race and gender) then I will continue to champion JEDI initiatives.

For example, the project [...] I am most proud of is the new headquarters and community center for Bro/Sis, a non-profit organization, in West Harlem. The Brotherhood/Sister Sol (Bro/Sis) not-for-profit organization was founded in 1995 to provide “comprehensive, holistic and long-term support” to children between the ages of eight and 22 by providing “multi-layered support, guidance education and love to our membership, to teach them to have self-discipline and form order in their lives, and then to offer opportunities and access so that they may develop agency.”

I was the only woman onsite most days during the construction of the project and some days the men, whether they meant to or not, really made me feel the stark difference. Yet I know that this was an important project for me as it was a unique opportunity for the students that attend their programming to see a team of





The design team incorporated thoughtful elements like a greenhouse and spaces for meditation, arts, counseling, reflection, group meetings and presentations to support the client's mission.



The organization's wrap-around programming provides four to six-year rites of passage programming, after school care, school and home counseling, summer camps, job training, college preparation, employment opportunities, community organizing training, and urban gardening.

We also provide a safe space within the design industry to have difficult conversations, on topics such as microaggressions, colorism, etc. We've heard many times from our workshop attendees that "no one else in the A&D industry is having these kinds of conversations."

As a Board Member of the FIT Interior Design Advisory Board and given that FIT was so pivotal in launching my career as interior designer, it is an opportunity to help foster the careers of aspiring interior designers. The board is tasked with reviewing the interior design curriculum to ensure that the students are getting the most relevant and up-to-date education that will prepare them to succeed in the design world. I thought it was pivotal as a Black designer to bring my experience and inform the foundations of careers in design. Hopefully, I can encourage more black and brown youths to explore creative careers within our industry.

i+s: What inspires you to continue the work you're doing with affordable housing and volunteer initiatives?

SB: Growing up in the South Bronx, the term "affordable housing" was often equated to living in "the projects" and to subpar living standards. I knew from an early age that no one deserves to live in uninhabitable conditions. Everyone deserves a beautiful place to live no matter their income bracket, and the difference is very evident in New York City. Coming from this experience, I really take to heart how I design these spaces, specifically when it comes to FF&E.

As far as my volunteer initiatives, I think I have my upbringing to thank for that. My family, especially my grandmother, taught me to walk this earth with a kind heart. I think also being the oldest of my siblings, I'm always willing to help in any way that I can.

i+s: What message do you want to impart to interior designers and architects about diversity and inclusion?

SB: To all interior designers and architects looking to engage in conversations of diversity and inclusion, I say to you: please check who you are inviting to the table. The beauty of this A&D industry largely stems from the diverse teams that bring physical spaces to life. I have begun to define diversity as not solely based on physical characteristics or identity, but also one's skill sets. My work on interiors is equally as valuable as an architect's on exteriors. I have found myself in a constant position of having to validate the importance of my contributions, but then the satisfied clients and beautiful spaces I've created speak louder than my words.

Touching back to the Bro/Sis project, on this project I was able to work with the architectural team directly and design each program space to be as unique as the young people who are a part of the Bro/Sis program. I truly believe it was the blending of both design approaches, my designing from the interiors out and the architectural team designing from the exteriors inwards, created what is being hailed as "a beacon of enlightenment—a space for educating, organizing and training the field to advance social justice." When we include not only a range of identities in the design process but also the varying skill sets that exist within the A&D, we can start to build more equitable spaces. ■

Black architects and designers at work, and perhaps to be inspired to pursue A&D or see a creative career as a viable option.

i+s: Can you tell us about your roles as the Equity Council Co-Chair for IIDA NY Chapter and member of the FIT Interior Design Advisory Board? What are the goals of these organizations and in what ways are they making an impact in the industry?

SB: Equity Council was founded in 2020 to foster engagement and accountability toward meaningful change in the A&D industry. Our mission is to create a more just and equitable design industry by focusing on four key pillars in the workplace: cultures of inclusion, increased racial diversity, education and communication. Equity Council seeks to bridge that gap with the Design Industry Pledge, an agreement that outlines actionable goals. It includes an assessment tool for signers to measure their progress annually. We provide educational tools and resources to use as a starting point for firms and organizations to engage in JEDI practices within their workplace. Ultimately, Equity Council is striving to become the DEI resource for the design industry. As co-chair, along with Elsie St. Léger, IIDA, WELL AP, IIDA NY past president, we provide programming and support to the Council's outreach and JEDI agenda.

PLACE OF PRIDE

Special Olympics Michigan partnered with Steelcase to create spaces designed for a first-of-its-kind inclusion center.

Entry concept: Furniture placement holds space for people who use a wheelchair or mobility devices to be immersed with their peers. Arched seating with optional high back improves sightlines and provides a backdrop of communication (ex. sign language) and privacy, and movable lounge pieces allow for flexibility.

“The point of this building is to highlight ability,” said Jen VanSkiver, chief officer of strategic growth for Special Olympics Michigan (SOMI), which provides year-round sports training for children and adults with intellectual disabilities. She’s also a mom to Special Olympics athlete, Claudia. VanSkiver is leading a team that’s turning a former high school, piece-by-piece, into the largest Special Olympics training and sports center in the world. SOMI Unified Sports & Inclusion Center is the first of its kind for Special Olympics, using a collaborative model to bring together nine nonprofits dedicated to disability inclusion.

“Every tenant has their own space. But the collaborative magic will happen in the common areas when we bump into each other while using meeting, breakout and cafe spaces. We’re creating a centralized place where people with intellectual challenges can access all the resources they need to work, learn, play and grow their contributions to the community,” said Jen VanSkiver. Steelcase worked with SOMI, architectural firm Mathison &

Mathison, Steelcase dealer Custer and SOMI’s other partner organizations to innovatively design those community spaces.

Nothing About Us Without Us

“When we approached this project, we wanted to engage as many people as possible who will use the center’s shared spaces. We didn’t want to just design for this community. We needed to design with them,” said Kamara Sudberry, Steelcase inclusive design leader.

Claudia VanSkiver, Jen’s 22-year-old daughter and a Special Olympics basketball player, is one of the many people already taking advantage of the center. She has an undiagnosed cognitive disability, describing herself as taking more time to learn and process new information and needing help to make a plan. “I have so much to give. I see the best in everyone and believe that once they get to know me, they see the best in me too,” said Claudia VanSkiver.

Her love for basketball started in 8th grade when in her first game she found

“We’ve embraced inclusive design as a process. Inclusivity is the outcome.”

–Kamara Sudberry | Steelcase Inclusive Design Leader





Breakout spaces concept: Acoustic tiles applied to the wall help dampen sound, important for those who might get over-stimulated or struggle to isolate voices. Lounge seating serves as a landmark while chairs and personal tables can be moved as needed. Shielded spaces allow for individual privacy or small private group conversations.

herself center court with the ball in her hands in front of hundreds of raucous fans. “I assumed she was going to shut down. I wanted to rush in and save her,” Jen VanSkiver said. But then Claudia took two dribbles and made a basket. “Instead, it was like an ignition switch turned on. She has always been amiable and lovable. But sports gave her the confidence and drive to become a leader pursuing not only a passion, but a full and productive life.”

“The absolute best part about basketball is how it feels when the whole audience is cheering,” said Claudia VanSkiver. “It makes me feel powerful. I don’t think negative thoughts. Basketball makes me feel like I am the best at something. And I love helping my teammates also feel that way.”

Equity Not Equality

Showcasing diversity of ability and the pride Claudia VanSkiver found in basketball is a big part of what SOMI wants everyone to experience in the new space. Steelcase Applied Research and Consulting and the Interiors Exploration + Marketing Design Studio hosted and facilitated design discovery exercises and workshops, and conducted surveys and interviews to hear directly from people who use the space. They expanded beyond leaders and design professionals to include athletes, volunteers, guests, families, community members and more.

A project like this has never been done before. Everyone is approaching it with a humble mindset. As more people are included in the design process,

learning accelerates. While many workplace designs seek equality—giving everyone the same thing—that approach doesn’t provide an inclusive experience because people have such different experiences. Instead, designers striving for equity create curated experiences that make people feel included and provide them with accommodations they need.

“The inclusive design process is a game changer. Our special needs community has, for so long, been required to adapt itself to a broader society that never fully considered us,” said Jen VanSkiver. “Our environment will showcase how thoughtful spaces can unlock, highlight and spur all ability levels.”

The project included a wide range of perspectives, experiences and types of disabilities. The team asked each organization to identify representation from the communities they serve to participate in the process. They sent pre-read documents and images ahead of each session to give people an opportunity to consider and review. They added alt text to every image (image descriptions that are read aloud by screen readers), contracted a sign language interpreter, provided in-person and virtual sessions, and over time, built trust and relationships so people were comfortable opening up.

“Sometimes it was what people said or put in the chat that made an impact during the sessions. But sometimes it was what we observed,” said Meg Bennett, Steelcase global design principal. “Often people create workarounds and by seeing how they navigate space, we can be more inclusive by recognizing and addressing barriers that keep people from fully participating.”

“This will be a place that sets a new standard not just for Special Olympics or even the special needs community. The standard set here is for everyone, everywhere.”

—Jen VanSkiver | Special Olympics Michigan

Designing for Inclusivity Themes

Each shared space will be different and no one space or product can be labeled inclusive without understanding what intentional steps were taken toward inclusivity. There are, however, key design themes that emerged during the inclusive design process.

1. Create a place where people feel welcomed, comfortable and proud. (“We are helping all kinds of people understand our unique abilities when they visit,” said Claudia VanSkiver.)
2. Create multiple ways of signaling how to use a space. (e.g. immovable landmarks for orientation, placement consistency for things like outlets, materials to define space, and a variety of wayfinding elements)
3. Provide flexible furniture that allows for a range of activities where everyone can be included.
4. Use materials that enable better visual, acoustical and mobility conditions.

Collaboration café concept: Smaller sheltered settings provide visual and acoustic respite for those who need it. Tables with a pedestal base provide ease for approach. Acoustic forms used as a barrier can be reconfigured or removed.



Designers included additional considerations as well as they developed community concept spaces.

Acoustics + Shielding

Loud open spaces can be difficult for anyone, especially those who might need to avoid overstimulation or are hard of hearing and struggle to isolate voices. Acoustic screens and wall tiles can help absorb sound and reduce echoes.



Screens and shielding help limit visual distractions and provide backgrounds and privacy for personal conversations (verbal or sign language). Select colors and materials that provide a solid background and work well across different skin tones. Avoid washing people out so that everyone feels seen and understood.

Circular Configurations

Arrange furniture in a way that maximizes eye-to-eye contact. Find ways to “hold space” for people who use wheelchairs and mobility devices so they can feel fully immersed in the experience. Tables with pedestal bases provide ease to approach and move around the space as well.



Fixed and Flexible Furniture

Large, fixed furniture pieces can define and anchor a space which provides a consistent way to navigate the environment for blind or low vision community members. However, the weight of furniture restricts movement when change is needed. Balance between flexibility and consistency to support all needs along with the demands of the space.



Range of Seating

A range of seating heights enables everyone to share a space together. A variety of seating widths gives people choice. Also, consider density of foam and arms, as a firmer sit reduces difficulty in standing from a seated position, and arms aid in transitions from a wheelchair or mobility device, or from sitting to standing. Castors



provide more flexibility, but limit stability and one's ability to independently balance.

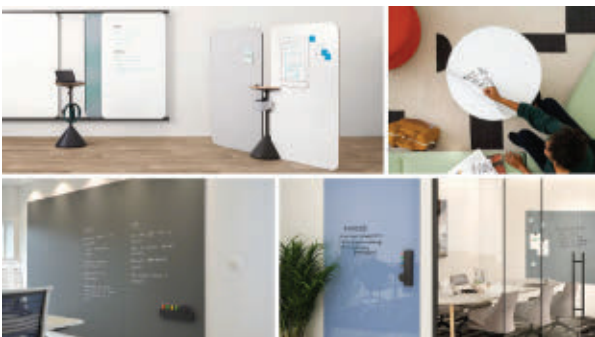
Range of Tables

Standing-height tables are typically inaccessible to people with physical and mobility concerns. However, seated-height tables can also be too low for some people who use wheelchairs or have mobility concerns. Offer tables with a range of heights and/or height-adjustable tables within the same space. Also, consider using pedestal bases to make it easier to maneuver through space and rounded shapes to keep all sides of the table accessible.



Writable Surfaces

Writable surfaces encourage community connection and provide location markers and directions to make wayfinding and navigation more accessible. Vertical marker boards are more accessible to people who use mobility devices or anyone of varied height. Boards with a darker background provide contrast for viewing and reading materials. Consider using magnetic boards so



braille magnets (which can include letters or numbers) can be used on them.

Access to Power

Consider how power is accessible in a space. Do people have to strain to grasp a cord under a table that's right out of reach? Easily reachable, integrated or mobile power solutions support more people comfortably.




Investing in People

"Space has the ability to empower people. This is about valuing human potential. Steelcase is helping us say to the world: 'There's so much potential here,'" said Jen VanSkiver. "And if we can do it here, think of what we can do for everyone."

The inclusive design process has made an impact at Steelcase too. "You can't unlearn empathy. Once you learn from someone, once they are willing to share their experience with you, that knowledge builds and has an effect on all of the work we do," said Bennett.

The impact of this project will be felt well beyond the walls of the center. Not only will it make a difference for the people who use the space and in the surrounding community, what's being learned will be able to be applied to any organization working with Steelcase or the center's non-profits moving forward.

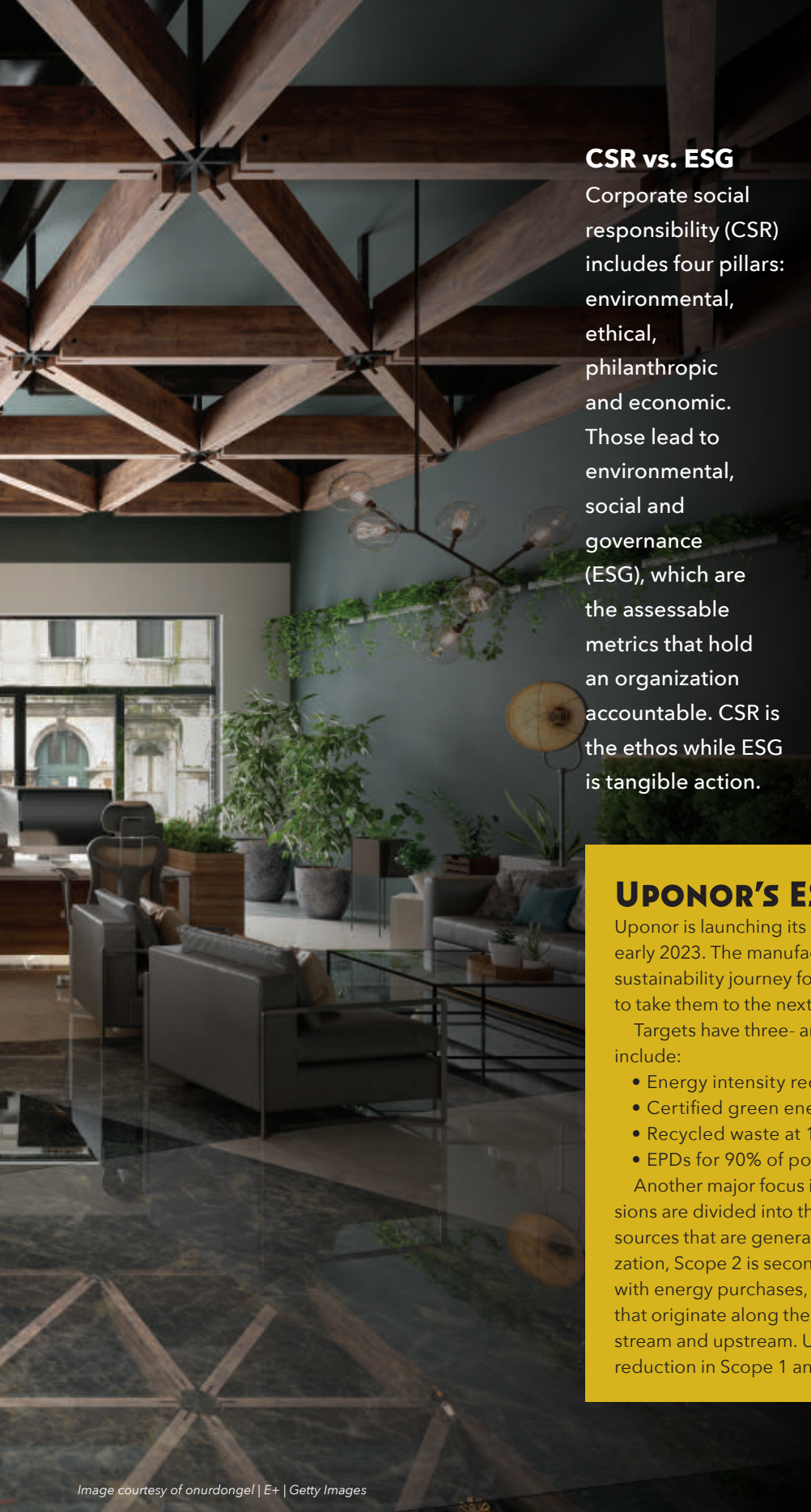
"This space is a hub for people who aren't always seen or considered because they aren't always known. When you do that, you shut yourself off as a company or institution from a whole group of people who can make a tremendous impact," said Jen VanSkiver. "We didn't know how profoundly we'd be changed through this process. We needed the expertise of people who live in built spaces to understand the things we didn't even know to ask." 

Editor's note: This article was originally published as a blog post on Steelcase's website. To read more, visit steelcase.com/research/articles.

A modern office interior featuring a long white conference table surrounded by teal chairs. In the background, there are desks with computers and a large window overlooking a city. A world map is mounted on the wall. The ceiling has exposed wooden beams and two pendant lights.

A ROADMAP FOR RESPONSIBILITY

Influencers, metrics and long-term thinking are the key to an effective corporate social responsibility strategy.



CSR vs. ESG

Corporate social responsibility (CSR) includes four pillars: environmental, ethical, philanthropic and economic. Those lead to environmental, social and governance (ESG), which are the assessable metrics that hold an organization accountable. CSR is the ethos while ESG is tangible action.

UPONOR'S ESG IN MOTION

Uponor is launching its ESG roadmap in early 2023. The manufacturer has been on a sustainability journey for decades but is using ESG to take them to the next level.

Targets have three- and five-year timelines and include:

- Energy intensity reduced by 15%
- Certified green energy at 100%
- Recycled waste at 100%
- EPDs for 90% of portfolio

Another major focus is greenhouse gas. Emissions are divided into three scopes; Scope 1 is sources that are generated directly by an organization, Scope 2 is secondary emissions associated with energy purchases, and Scope 3 covers those that originate along the supply chain, both downstream and upstream. Uponor is aiming for a 75% reduction in Scope 1 and 2 and 20% in Scope 3.

Increasingly, companies and A&D firms are feeling the pressure to not only design projects and operate buildings that are sustainable, but also to foster a corporate culture that embraces the values they espouse. If your team been tasked with implementing corporate social responsibility but doesn't know where to start, the fortunate thing is that the environmental pillar is rich in opportunities for sustainable advancements. It all starts with the right team, measurable targets and a long-term commitment to change.

Here's where your team can start.

1. The Influencers

You need the right dynamic of people to drive ESG. This is not an initiative that can be relegated to a committee. Without authority to make, fund and implement changes, ESG will stumble at the starting line.

"One challenge we see is when ESG is managed from the middle without support from leadership," explained Tommy Linstroth, CEO and founder of Green Badger, a construction sustainability and LEED documentation platform. "Another barrier is when an organization doesn't have internal expertise. Don't hesitate to bring in an outside partner."

"ESG is valuable to everyone, not just people with sustainability in their titles. It's a form of change management that requires all hands on deck," added Ingrid Mattsson, director of brand and corporate social responsibility for Uponor, a PEX plumbing manufacturer.

2. Measurable Targets

Metrics are essential to ESG. These aren't feel-good aspirations—you are establishing tangible strategies with actionable steps. Everything must be measurable.

"Many corporations have intentions of doing good things, but they need data and milestones," Mattsson cautioned. "ESG is a formalized commitment—

there's a plan, roadmap, standards and benchmarks."

"ESG can feel amorphous because it's not a rating scale with points. There's also not a standard framework because everyone's sustainability profile is different. So the best place to start is with benchmarking," clarified Linstroth. "To set any goal, you need to have a firm understanding of where you've been and where you're at."

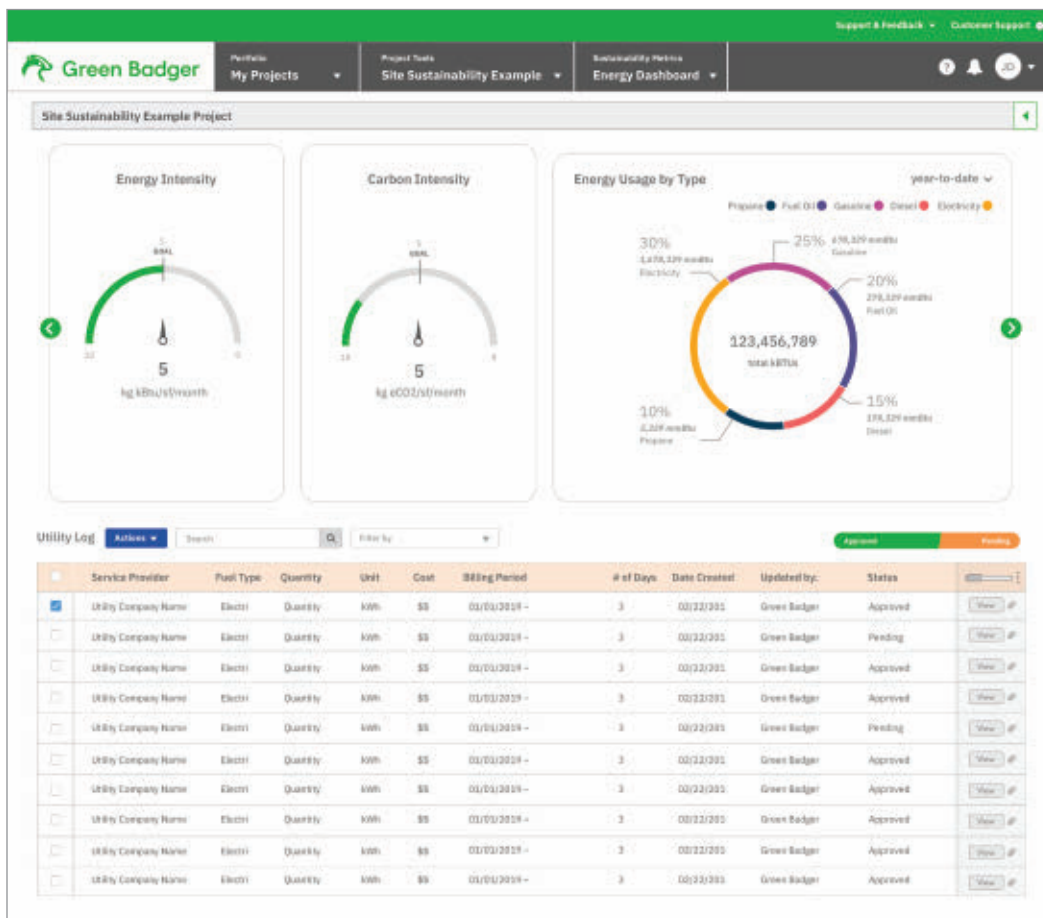
Image courtesy of onurdongel | E+ | Getty Images

HOW ESG IMPACTS A BUILDING PROJECT

High-performance buildings are one of the most effective ways to fulfill environmental targets. As with all ESG, the big picture is important to keep in focus. The upfront investment in an ecologically responsible facility is always one time, stressed Charlie Popeck, president of Green Ideas Building Science Consultants. The true cost is in operations and maintenance because those accumulate daily.

Popeck uses four criteria to create high-performance facilities that deliver lifetime ESG returns.

1. **Orientation.** Minimize solar heat gain to reduce cooling loads, such as an east-west axis or strategically locating windows.
2. **Building envelope.** Create an energy-efficient capsule that's as tight as possible, paying close attention to floors, walls and the roof.
3. **Mechanical systems.** Avoid oversizing, which wastes energy. When energy needs are reduced from the beginning through orientation and envelope, HVAC must be right-sized accordingly.
4. **Renewables.** Decreased energy loads means you'll need a smaller system, which can help lower the cost.



Tracking tools like this one from Green Badger that easily displays your ESG targets in real time can help your firm achieve and maintain its goals. Courtesy of Green Badger

Otherwise, you're shooting in the dark if you want a 10% reduction but you don't know from what baseline."

Every organization's benchmarks will be unique, though there are good fundamentals all companies can pursue. It doesn't matter whether you are aiming for low-flow toilets or renewables—any sustainable win can create a snowball effect.

"Try a 10% energy reduction," Linstroth suggested. "Though it doesn't sound world-moving, you have to start

somewhere. If you don't dip your toes in, you'll never get anywhere."

"With portfolios, measure environmental progress through percentages," advised Charlie Popeck, president of Green Ideas Building Science Consultants. "What portion uses LED lighting, has water-savings fixtures, includes reflective roofs or contains low-E glass? Even determining how many trees have been planted on development projects is a useful statistic. It's all about the numbers."

3. Forward Momentum

With quantifiable goals outlined, now it's time to put them motion. The important thing is to remember that sustainability is a journey. While there will be a number of rapid wins, some efforts may take several years to fully realize.

"ESG is not something some you start on a Monday and by Wednesday it's all accomplished. Adopt a mindset of continuous improvement," emphasized Mattsson. "There's also no shame if you have to extend a target's deadline. Some of Uponor's goals, like reducing Scope 3 greenhouse gas emissions or achieving circularity with pipe scrap, don't have off-the-shelf solutions. But that won't stop us from moving toward them."

"ESG is no different than any other long-term business strategy," Linstroth argued. "Just like launching a new product, you have to take sustainability seriously with research, development, and resource allocation. ESG is about progressively demonstrating impactful change." ■

Jennie Morton has written about the built environment since 2010.

TRANSFORM SPACE



SPATIAL PALETTE

Made of a 100% PET that can also be recycled in its entirety, Spatial Palette performs like a hard surface with the comfort of carpet. Our first collection to launch on the innovative **ReWorx**[®] platform, each 12 x 48 plank contains post-consumer recycled content from approximately 27 recycled bottles. Carbon neutral. Designed for circularity. Closing the loop from the inside out.



Empowering Lives by Design

Pro-bono design team transforms an aging homeless shelter in Chicago, changing lives in the process.



BEFORE: Housed in a nearly 100-year-old farmhouse, the current facility was structurally failing, energy inefficient and unable to meet optimal safety and programmatic needs.

Image courtesy of Designs for Dignity



If there have ever been doubts that design can have meaningful impact in people's lives, projects like The Harbour in the northern suburbs of Chicago definitely put them to rest. Designed by OKW Architects—and thanks to a successful fundraising campaign from Designs for Dignity to secure in-kind donations of furniture and furnishings—a once-dilapidated homeless shelter is now a beacon of hope to women facing homelessness as a product of domestic abuse conditions.

“What started as just another building turned into the most personal project I’ve ever worked on,” Anders Rustin, senior project architect at OKW Architects, said in a written statement. “I am elated that we have reached this critical milestone. The Harbour pulls at your heartstrings because its mission is completely selfless.

LEFT: The design turned a formerly dark, dingy living room into a large, open, light-filled space thanks to the expansive windows and skylights, with rich, deep teal accents that extend from the great room to the kitchen beyond.

BELOW: A dining table with seating for 10 to 12 fosters a sense of family and friendship between residents of The Harbour.

Images courtesy of Marcel Page

For these young women, it's not just a homeless shelter. The Harbour gives them the tools to survive and thrive.”

The Harbour serves young women experiencing homelessness to provide safety, stability and personal growth including educational and employment support, basic life skills training, financial literacy and pre-natal and parenting training.

Rebuilding from the Ground Up

The client recently conducted a capitol campaign to rebuild their emergency shelter, which serves as their organization's flagship program, providing approximately 75 young women with safe, short-term housing each year. As a nearly 100-year-old farmhouse, the current facility was structurally failing, energy inefficient and unable to meet optimal safety and programmatic needs. Rather than attempting to repair the building, the design team realized a new ground-up building would better serve the organization's clients.

“When The Harbour realized the existing shelter was not salvageable, the organization embarked upon a campaign to make improvements to the site and design a purpose-built shelter for the young women living at the





ABOVE: On-site offices for caseworkers and a private therapy room help meet client needs efficiently and give them stability in a timelier fashion.

RIGHT: A long kitchen island with custom stools provides an informal area for shared conversation and tasks that foster personal growth.

Images courtesy of Marcel Page



facility,” Jennifer Sobecki, CEO of Designs for Dignity (D4D). “Designs for Dignity served as a key partner in developing the look and feel of the shelter alongside OKW Architects and Kinzie Group. Our collaborative efforts created a safe space to call home for these young women. Hope has been restored at The Harbour—design truly empowers lives,” she added.

The entire design team worked to create a large, open light-filled space. Rich, deep teal accents ground the great room and kitchen beyond. A digital lab in the great room provides a supportive learning and research space. Two bedroom and bathroom wings provide privacy and separation for younger and older residents, which serve as calm areas to rejuvenate. On-site offices for caseworkers and a private therapy room help meet client needs efficiently and give them stability in a timelier fashion.

“When a client walks in, they know that they are valued and that they can heal and gain newfound strength and empowerment in the space,” said Ed Hanlon, project manager at D4D.

Design Solutions to Furnishing Challenges

One challenge that the design team faced centered on the request for platform beds in the resident rooms. The staff wanted “tamper-free” under-bed storage for the women, so the team had to pursue a custom millwork solution. Desk surfaces needed to have reinforced mounting brackets for long-term durability. When great room lounge furnishing re-upholstery was not cost-effective, the team pursued discounted new furnishings instead.

The architect, Anders Rustin at OKW Architects, included huge banks of windows and skylights in the great room. The open A-frame ceiling structure adds incredible volume to the public space. A dining table with seating for 10 to 12 fosters a sense of family and friendship. A long kitchen island with custom stools provides an informal area for shared conversation and tasks that foster personal growth. A large feature wall anchors the television monitor in the living area and the study area alcove at the back.

Several of the donated furniture pieces are from a healthcare vendor so they’ll serve the clients well over time, Hanlon noted. Soft, abstract artworks add a sense of calm.

A colorful feature in the great room is a heart-shaped panel with donor acknowledgements on colorful acrylic discs. “This piece lets the women know that this team in the community is completely behind them as they find their footing in this stage of their life,” Hanlon said.

“The outdoor patio space was a great opportunity to expand their programming space during warm weather months. So, we were able to rally new resources for outdoor furniture, festival lights, self-watering planters and plantings,” he added.



LEFT: A colorful feature in the great room is a heart-shaped panel with donor acknowledgements on colorful acrylic discs that lets the women know they are supported by the community.

BELOW: The outdoor patio space presented opportunity to expand programming space warm weather months, so the design team secured new resources for outdoor furniture, festival lights, self-watering planters and plantings.

Images courtesy of Marcel Page



'It Takes a Village'

Projects like The Harbour would never have been realized without dozens of in-kind donations from generous suppliers and hundreds of pro-bono hours from the project team. In total, this project included 284 pro-bono hours from team members at a value of \$35,500 in design services and \$138,765 in material donations for a total project value of \$174,265.

"Time, talent and treasure make our projects sing," Sobecki said. "Our design volunteers are the heart of our mission—curating a vision for the space and pulling pieces from inventory and leveraging their relationships to the hilt make our work possible. The team takes much care and thought into how they redeploy assets in a design driven way to create spaces that allow clients to thrive."

Hanlon added that all of D4D's projects require a community effort to execute for the greatest overall impact value for its nonprofit partners. In this case, architect Rustin and Gail Wozniak, interior designer at SBC and D4D project lead, and their staff called upon their regular resources to contribute donated or discounted products, according to Hanlon.

"If you catch the right person at the right time and if they have an open heart and open mind, they'll come through," he said. "We always encourage our contacts to share the opportunity with their management team in order to pursue a higher level of commitment to the cause."

As a result of the entire team's tireless efforts, The Harbour House project was named a finalist for this year's Roberta Feldman Architecture for Social Justice Award from AIA Chicago. The award was established in 2020 to honor excellence in a building design guided by the conviction that access to high quality architecture is not a privilege, it is a human right. Designs for Dignity was also awarded the Design for Humanity Award from the American Society of Interior Designers (ASID) this year for its body of work over 22 years to help its nonprofit partners in the Chicagoland area.

"Design impacts lives," Sobecki concluded. "It takes a village to bring our projects to completion—the design industry has the capacity to come to the table to provide resources—financial, material and talent to help Designs for Dignity execute its mission of empowering lives through design. Together, we make a difference." ■



Adaptive Innovation

MBH Architects transformed a vacated building into a LEED Gold-certified innovation hub at the University of California, Berkeley campus that is a 180-degree shift from its former life.

The story of the Bakar BioEngenuity Hub is a tale with lots of peaks and valleys, not unlike the dramatic angles and plains that make up this example of 1970 Brutalist architecture on the University of California, Berkeley campus.

“Brutalism should be a mixture of utilitarian and sculptural strength and beauty,” Ken Lidicker, studio director and senior associate for MBH Architects and lead on this project, said. “It [the Hub] is a piece of art in and of itself.” The LEED Gold-certified site relies heavily on concrete for that expression, but also includes two new plazas and a 6,600-square-foot glass-fronted addition to accommodate offices and conference rooms.

The Hub was previously the notorious Berkeley Art Museum and Pacific Film Archive, built just across the street from the main campus during a period when the university was trying to lean more towards the humanities. Come 2014, it was deemed seismically unsafe, vacated, and the museum and archive were relocated. Temporary structural improvements kept the building standing. Today, in its latest iteration as a historic restoration on the local and federal registry for historical buildings, it’s serving the community in a completely new way as an incubator for life science-based start-ups.

A Flexible, Affordable Hub for Start-ups

MBH brought to life a program that kept the building from being torn down and allows these companies to foster their ideas—many of which were brought up through the university system as research and are set to help society in some way—without any unnecessary financial burden. Users can rent any amount or type of space they need in the moment, right down to a singular shelf in a freezer. There are tissue culture rooms, laboratories, classrooms and more for a variety of scientific disciplines to mix, mingle and study together. The old film archive theater was also converted into an undergraduate study hall where hopefully students and the scientists renting at the Hub will interact. The university will test certain programs in that space to see what works best.

“You can grow and shrink your company as needed to react to where you are in your progress and development,” Lidicker explained. “It’s super flexible and makes it so you aren’t paying for anything you don’t need, which really helps with start-ups.”

The adaptive reuse of this former museum at UC Berkeley by MBH Architects into a flexible incubator for start-ups proves that sometimes the most sustainable buildings are the ones that already exist.



The former art museum and film archive is now an incubator for life science start-ups. Companies can grow their ideas—many of which started in the university system as research—without taking on an unnecessary financial burden.

A main atrium area is central to the Hub, with a circular pathway spiraling up via ramps and cantilevered landings that house the primary labs. The design team tried to stay true to this original aesthetic and avoided placing any structural elements under those. “The landings are pretty iconic and were really important to the historical fabric,” Lidicker stressed. “We wanted to keep that atrium feeling as majestic and as powerful as possible.”

The building’s layout was complicated, and one that is both acoustically and structurally delicate, thanks in large part to the amount of concrete within the space. Softer materials and acoustical paneling were used extensively to offset all the geometries and have worked well to facilitate clear communication amongst all users. And while supports needed to be visually kept out of the historically significant areas like the atrium, the team was able to cut small holes





into the building and slide brace frames in some of those cantilevered lab spaces.

“We tried to do as little damage to the building as possible,” Lidicker recalled. “Everything we did is reversible at some point if technologies change, and there’s ways to bring it back to its original pristine shape.”

Lighting the Way to the Future

Another big focus for the restoration was bringing a lot of glass that had been previously converted to fiberglass back to its original intent. The landings were also the former art galleries, so some skylights had been covered up to prevent them from inflicting any UV damage to the art.

“The skylights have incredible natural light that flows through and over all these angles and shapes, changing throughout the day. Once we opened them up, the space came back to life,” he said. “Long, linear LED light strips were placed in the skylights that shine both up and down. At night, it gives a special glow from the outside and continues to spotlight all the different plains below on the inside.”

The lighting as a program also helps promote wayfinding, with wall-washing luminaires featuring up/down lenses and linear base lighting added to both the cantilevered beams and the ramps in the atrium. Fixtures were designed to mimic the original lighting of the art museum.

The mechanical, electrical and plumbing infrastructure was also overhauled, replacing



Housing the innovation Hub in this rehabbed Brutalist structure helped prevent the demolition of the 1970s-era building. MBH Architects unveiled dramatic skylights that cast light over the building’s many angles and shapes, changing throughout the day. The light fixtures assist with wayfinding and mimic the original lighting of the art museum.

a gas-and-steam system with all electric, smaller and higher-efficiency equipment like occupancy and daylight sensors/harvesting that reduce the demand for electrical consumption. Those design decisions all helped the Hub to achieve low EUI, operational carbon neutrality and net-zero HVAC water use. The all-electric building system also will reduce carbon emissions by 50% after the year 2030.

The two new public plazas polish off the site with a welcoming atmosphere that connects the building to the city of Berkeley itself, as

well as the student body milling about and through the pathway created for better access to student housing across the street.

“There had been a fence around it [the Hub] which we took down,” Lidicker explained. “Although its function is private, we wanted to open up the building and make it public.”

The four-way connection the Hub provides between the student body, the scientific community, the surrounding Berkeley neighborhoods and society as a whole is one that will result in ground-breaking ideas that will make lives better for years to come. ■

1. SCANDINAVIAN SPACES

Creating a work of art, furniture designer Stefan Borselius has mastered his craft with Spino, the latest offering from Scandinavian Spaces. Edginess with a modern flair, the slender curved angles of Spino effortlessly balance comfort and sophistication. The system can graciously undulate across a hotel lobby with wide soft turns to become the backbone of a room. Spino also adheres to the challenges of compact spaces, with narrow corners and individual modules. Or, completely transform Spino to better suit the mod waiting room by lining the modules up straight. scandinavianspaces.com

2. CAMBRIA

Cambria, a leading producer of American-made quartz surfaces, announced the addition of three new designs to its existing palette: Inverness Frost (shown), Oakleigh and Delamere. Inspired by the forces of nature that shape a landscape, the Inverness line was introduced in 2021 with four unique designs. Inverness Frost is the latest addition and features off-white veining on a cool white canvas. Debossing throughout the veining creates a subtle contrast of textures against the smooth background. cambriausa.com

3. VERSTEEL

Versteel has added two enhancements to the already highly flexible seating collection Elly. The 10" x 14" swivel tablet arm and stainless-steel planter for the end, middle and corner linking tables answer the growing need for both ease of use and indoor greenery. Throw in some succulents or even an aloe plant to aid in air purification (and/or dry winter hands!) versteel.com

4. CARL HANSEN & SON

Celebrating the natural beauty of wood, Carl Hansen & Son's new OW58 T-Chair remains loyal to Ole Wanscher's original design. With a higher seat to accommodate a range of shapes and sizes, the OW58 T-Chair elegantly illustrates the careful process and many hours of carpentry that is required to achieve the smooth transition in every aspect of the design. The chair's most striking detail is the T-shaped backrest which merges with the tightly placed back legs, giving the chair a three-legged appearance. Despite its light expression, the T-Chair has a generous upholstered seat that provides excellent comfort. carlhansen.com/en

5. ALLSTEEL

FIT is a minimal, clean aesthetic product that utilizes hard surface laminates in several solid color and woodgrain options, with choice of integrated glass along the top edge. The main purpose is to divide space and distribute power. The power rail is a functional design element, available in all standard metal color finish options which coordinate with other products and accessories. With minimal visual disruptions, aiseways become clean and cohesive, while station interiors allow for freedom in accessories and workstyles. allsteeloffice.com

6. GREENMOOD

Greenmood brings the beauty of natural preserved plants and mosses indoors. Harvested manually in European forests, multi-tonal and textured moss is combined with metal frames to reduce noise pollution along with the undue stress it causes. All products are created without the addition of toxins or chemicals and, best of all, are completely maintenance free. Wrap columns, create custom green walls, logos and more. greenmood.be

7. INNOVATIONS

Montado gives Innovations' classic cork wallcoverings a new direction. Instead of using the widest part of the cork bark, Montado uses slices from its side. These long, narrow strips are hand-trimmed to a standard width (4 cm) and hand-placed on metallic foil. With this shift, the natural pockets in the cork show a striking horizontal nature that's accentuated with saturated surface dyes and glimpses of the metallic foil underneath. Montado is available in 12 colorways designed to complement the timeless warmth and texture of natural cork. innovationsusa.com

8. WOLF-GORDON

Introducing a dramatically enhanced product category for Wolf-Gordon, GATHER Acoustical Materials inject beautiful, color-saturated pattern design while helping to reduce noise, whether in workplace, education, hospitality or healthcare interiors. Formatted in a panel construction, GATHER is offered as a kit of parts for designers to customize. Twelve colorways in 4' x 9' panels that are 1/4" thick can be used alone or cut and combined in color block compositions. It can also be digitally printed, V-groove engraved, laser cut and folded into over twenty different high performing dimensional patterns. GATHER can also be layered to reveal contrasting color while enhancing NRC ratings. wolfgordon.com





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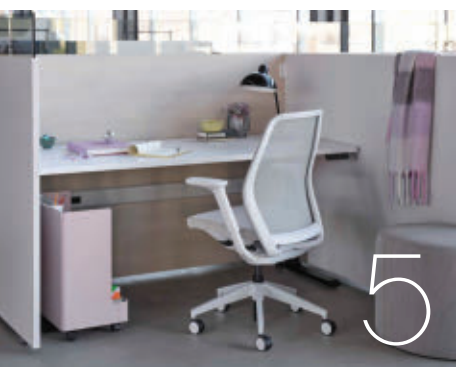
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9. YELLOW GOAT DESIGN

In Yellow Goat Design's new collection, Radiance, the lighting company created three designs that are mutable and beautiful in nature. The Crescent cluster is an ode to the positions of the moon; the Equinox (shown) changes in shape and orientation to herald the arrival of the seasons; Bijou, is a classic shape with abstract tendencies. Each of these unique designs is shown in various size, finish and form to allow the viewer to imagine the endless possibilities of the company's bespoke designs.

yellogoatdesign.com

10. WALLSAUCE

Creators of made-to-measure wallpaper murals, Wallsauce has launched its very own collection of designs. Inspired by the current trends of oversized abstracts combined with Bauhaus influences, the 12-piece collection offers statement designs for sophisticated feature walls. Available in a variety of colorways including pastel blues with baby pinks to ultra-dark tones with textures, the wallpaper murals have been strategically created by the in-house studio team at Wallsauce.

wallsauce.com/us

11. STYLEX

As much about comfort as form, Cove features a bowl-like seat that supports multiple postures. The high back provides visual and aural privacy, while the swivel base option and coordinating ottoman make it suitable for collaborative settings. Offering tremendous flexibility, Cove's additional fixed pedestal and sled base options further accommodate a variety in aesthetics and application. Bases may be powder-coated in an array of 26 VOC-free powder finishes to coordinate or contrast with the upholstery. Cove is also GREENGUARD IAQ and Level 1 certified, combining thoughtful design with innovative, green practices.

stylexseating.com

12. SUPREEN

Prioritizing material innovation, sustainability, cleanability and stain-resistant technology, Supreen marries cutting-edge woven and coated technology with a proprietary silicone blend to create a complete liquid-barrier textile, reactively repelling liquids and preventing future stains—all without compromising softness, upholstery capability or the environment. Combining this groundbreaking stain resistance with bleach cleanability and impressive breathability, Supreen exceeds industry standards when it comes to cleanliness, durability and aesthetics.

supreenfabric.com

13. ARTISTIC TILE

Channeling the daring, industrial spirit of the early 1900s, "Aviator" propels the Grand Tour collection to a higher stratus, with a nod to vintage aircraft design. This marble tile pattern mixes machine carving, inlaid metal, and hand-finishing to evoke the early days of flight, when the metal surfaces of airplanes were riveted into place with irregular sheets.

artistictile.com

14. INFINITY DRAIN

Infinity Drain's new Center Drain Pro-Series delivers a competitive price point without skimping on reliability or distinctive design to cover a wide variety of finish, style and install possibilities. The series comes in four 5" x 5" styles including LTD 5 Tile Drain, LSD 5 Solid, LQD 5 Squares and LND 5 Slotted. Each style is available in five finishes including: Satin Stainless, Polished Stainless, Oil Rubbed Bronze, Satin Bronze and Matte Black. Compatible with both traditional and liquid/fabric modern waterproofing methods.

infinitydrain.com

15. TURF

Proper acoustics is an increasingly vital element of productive work spaces as well as seamlessly functioning public and communal spaces. Freeform ceiling baffles provide that in the form of an impressive ceiling structure or even way finding feature as it boasts completely customizable curves. The baffle distance gaps can also be tailored to suit sound absorption and reverberation needs. Freeform is made of a 9 mm felt structure with 30 colors available, and is laminated with 3 mm of felt that has 12 color options.

turf.design

16. SHAW CONTRACT

The Rise collection is a story told through three "phases of discovery": patterns Perseverance, Ingenuity and Hope (shown)—a representation of the hospitality industry's struggle and triumph through the pandemic. It's based off very sculptural, bold effects, such as the kinetic lines of Hope, countered by a neutral color palette featuring a terracotta rose hue.

shawcontract.com



12



14



15



13



16



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CHIEF CONTENT DIRECTOR
Robert Nieminen
rnieminen@endeavorb2b.com

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Rulon International.....	rulonco.com	9, 49
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1. Publication Title: i+s
2. Publication Number: 007-289
3. Filing Date: 9/29/22
4. Issue of Frequency: Bi-monthly
5. Number of Issues Published Annually: 6
6. Annual Subscription Price: Free to Qualified
7. Complete Mailing Address of Known Office of Publication (Not Printer): Endeavor Business Media, LLC, 1233 Janesville Ave, Fort Atkinson, WI 53538 Contact Person: Emily Martin Telephone: 918-832-9311
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not Printer): Endeavor Business Media, LLC, 30 Burton Hills Blvd, Ste 185, Nashville, TN 37215
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor - Publisher: Jack Brannigan, 1233 Janesville Ave, Fort Atkinson, WI 53538 ; Editor: Robert Nieminen, 1233 Janesville Ave, Fort Atkinson, WI 53538; Managing Editor: .
10. Owner - Full name and complete mailing address: Endeavor Media Holdings I, LLC, 905 Tower Place, Nashville, TN 37205; Endeavor Media Holdings II, LLC, 905 Tower Place, Nashville, TN 37205; Resolute Capital partners Fund IV, LP, 20 Burton Hills Blvd, Suite 430, Nashville, TN 37215; RCP Endeavor, Inc, 20 Burton Hills Blvd, Suite 430, Nashville, TN 37215; Northcreek Mezzanine Fund II, LP, 312 Walnut Street, Suite 2310, Cincinnati, OH 45202; Invegary Holdings, LP, 44235 Hillsboro Pike, Nashville, TN 37215; Everside Fund II, LP, 155 East 44th St, Suite 2101 - 10 Grand Central, New York, NY 10017 Everside Endeavor F1 Blocker, LLC, 155 East 44th St, Suite 2101 - 10 Grand Central, New York, NY 10017; Everside Endeavor International Blocker, LLC, 155 East 44th St, Suite 2101 - 10 Grand Central, New York, NY 10017; Everside Founders Fund, LP, 155 East 44th St, Suite 2101 - 10 Grand Central, New York, NY 10017; Suncap Endeavor Blocker, LLC, 155 East 44th St, Suite 2101 - 10 Grand Central, New York, NY 10017
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities: None
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one)
The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: N/A

13. Publication Title: i+s	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
14. Issue Date for Circulation Data: September/October 2022		
15. Extent and Nature of Circulation		
a. Total Number of Copies (Net press run)	30,126	26,296
b. Legitimate Paid and/or Requested Distribution (By Mail and Outside the Mail)		
(1) Outside County Paid/Requested Mail Subscriptions stated on PS Form 3541. (Include direct written request from recipient, telemarketing and internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange copies.)	14,086	15,952
(2) In-County Paid/Requested Mail Subscriptions stated on PS Form 3541. (Include direct written request from recipient, telemarketing and internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange copies.)	0	0
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	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
c. Total Paid and/or Requested Distribution (Sum of 15b (1), (2), (3) and (4))	14,086	15,952
d. Nonrequested Distribution (By Mail and Outside the Mail)		
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e. Total Nonrequested Distribution (Sum of 15d (1), (2), (3), and (4))	15,409	10,078
f. Total Distribution (Sum of 15c and 15e)	29,495	26,030
g. Copies not Distributed	631	266
h. Total (Sum of 15f and g)	30,126	26,296
i. Percent Paid and/or Requested Circulation (15c divided by 15f times 100)	47.76%	61.28%
16. Electronic Copy Circulation		
a. Requested and Paid Electronic Copies	2,950	2,603
b. Total Requested and Paid Print Copies (Line 15c) + Requested/ Paid Electronic Copies (Line 16a)	17,036	18,555
c. Total Requested Copy Distribution (Line 15f) + Requested/Paid Electronic Copies (Line 16a)	32,445	28,633
d. Percent Paid and/or Requested Circulation (Both Print & Electronic Copies) (16b divided by 16c x 100)	52.51%	64.80%

- I certify that 50% of all my distribution copies (electronic and print) are legitimate requests or paid copies.
17. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the issue of this publication: Nov/Dec 2022
Date: 9/29/22
18. Emily Martin, Audience Development Manager

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

PS Form 3526-R, July 2014



J+J Flooring has been partnering with Helping Hands for six years, providing designers and flooring professionals the opportunity to spread holiday cheer by participating in a Christmas tree decorating challenge for local children's hospitals. Participants adorn trees based on children's selected themes which are then donated to children's hospitals across the nation.

Extending a Hand for the Holiday Season

J+J Flooring's Helping Hands continues in its sixth year of giving back to children's hospitals.



In an effort to highlight its commitment to corporate social responsibility as well as engage the design community, J+J Flooring is hosting its annual Helping Hands program again in 2022, now its sixth edition.

Helping Hands offers designers and flooring professionals the opportunity to give back to the community by participating in a holiday tree-decorating challenge for local children's hospitals. Participants adorn trees based on children's selected themes which are then donated to children's hospitals across the nation.

"Every year thousands of kids are stuck in hospitals over the holidays," said Kim Bobo, director of marketing at J+J Flooring. "We began this program six years ago with a single hospital

in Atlanta. This year we will donate hundreds of Christmas trees across six different cities. The program also engages the design community in a unique way, having participating firms competing against each other, but all for a good cause."


Engaging the Design Community for a Good Cause

This year, Helping Hands will take place in Atlanta, Birmingham, Ala., Chicago, Dallas, Houston and Nashville. The benevolent effort allows J+J Flooring to highlight its commitment to corporate social responsibility as well as engage the design community.

Winning design teams accompany local J+J Flooring representatives to the hospitals for delivery of the

trees. Designers are encouraged to incorporate toys and games in the tree decorations to be repurposed for continued use beyond the holiday season.

Overall, participating in the charitable program helps design professionals connect with and support their local communities. "Helping Hands is one more way that our firm can support Children's Healthcare of Atlanta and their mission to make kids better today and healthier tomorrow," noted program participant Jennifer Treter, managing principal of Atlanta-based design firm Hendrick. "We are grateful to bring holiday cheer to kids and families, and appreciate our partnership with both J+J and Children's Healthcare of Atlanta."

More details about Helping Hands can be found at bit.ly/3u9Ewp0. 

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