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## IIDA|NY Gets Sassy at Color Invasion 2006



Randy Fahey, Associate,  
Design Director, Gensler

On Thursday November 2nd, IIDA|NY held its 5th Annual Fall Event known as Color Invasion. The party theme focused on an edgy, in-your-face stylishness and was appropriately titled "SASSY."

The event was an enormous success with over 1,000 attendees filling the Puck Ballroom. Creative Realities Incorporated helped the Fall Event committee created the fabulous décor and techno ambiance, which was energized by music from Fire Island favorite, DJ Lina.

Despite the frivolous nature of the event, the Color Invasion party is NOT only about having a great time. This IIDA|NY fundraiser supports our Chapter's student scholarships and programs. This year we will be giving five \$5,000 scholarships to talented students in our region.

After chairing the committee for the last 4 years, **Chris Graham** of Knoll and I are ready to hand over the baton to new chairs **Lance Amato** (FX Fowle,) **Thomas Altaramirano** (IA,) and **Nina Del Percio** (HBF.) IIDA|NY is grateful to our event sponsors: Allsteel, Benjamin Moore, Creative Realities Incorporated, Dirt and Lane Office, Edelman Leather, Harter and Fixtures Furniture, Interior Design Magazine, Invista Fibers, Lutron, Shaw Contract Group, and Swanke Hayden Connell Architects.



Photo Credits: Larry Link

## Ike's Likes: A Few of My Favorite Things

Ike Cheung, Associate, HOK NY



People have been seeking my advice on restaurant recommendations long before I had this column. I am quite honored in that respect and especially like hear-

ing feedback about my suggestions. More often than not, when asked where to go, solicitors are interested in virgin places that still hold the smell of fresh paint. Frankly, these are not hard to find in this town.

Turnover rates are high; the shelf life of an establishment on average is only a few years. With proper public relations and press, restaurants can enjoy several months of in-the-moment rage. And you thought keeping track of your fabric reps is difficult!

Lately, I find myself favoring places that once endured the limelight but never lost their mojos. Like Julie Andrews singing "My Favorite Things" in the "Sound of Music", nostalgia is my culprit in identifying this list of my favorite places.

Rarely does a sequel commend the same influence as the original. Sometimes the sequel can even surpass the original; take jazz pioneer John Coltrane's remake of "My Favorite Things" and more recently the alternative rap group OutKast's rendition that took the song to another stratosphere. "Megu" the sequel has outshone its Japanese bigger brother in Tribeca. The impossible to navigate menu has been pared down to a much more manageable list of offerings. The over-the-top Vegas-like decor is edited and tailored like a fine kimono.

When out of town guests are visiting, I have these three places to rely on - they are my favorite crowd pleasers. "The Red Cat" in North Chelsea is quietly gaining legendary status from its modest beginning. It should be a permanent number on your speed dial. On the southern edge of the same neighborhood hangs "Crispo". The award winning and coronary screaming spaghetti Carbonara

has been known to break diets of firm devotion. And boy, every morsel is worth its sin. The title for best pizza can cause some serious debate in this town. Factions of certain pizza institutions like "Johns" and "Lombardi's" have loyal supporters that are divided into distinct camps. Me, I am voting independent. The cracker thin pizza at "Gonzo" can win over any unwavering skeptic. Gonzo's must-have Penne Gratin (a.k.a. mac and cheese) is a good dish to share with your new devotees.

The East Village was once the home of the bohemian life style. It is hard to justify those roots now when a four hundred square foot studio apartment is fetching two thousand dollars a month on Avenue C. The corner bodegas and familiar takeout has long been replaced by gourmet establishments. As the majority of the residents traded their tie-dyed tees with corporate uniforms, the servers at "Hearth" look like they just stepped out of a J-Crew photo shoot. But this is easily forgotten when the menu of seasonal dishes defines gastronomic sincerity. Hearth is one my favorite restaurants in this part of town. However, if the tab at Hearth limits you from being a regular, don't fret. I have two other worthwhile considerations for you but more importantly, for the financial challenged. The first is "Mercadito" which according to local press, serves the best fish tacos in town. It serves as my favorite taco place in the city. The second restaurant is my favorite ramen noodle soup joint that is the embarrassingly obvious, "Momofuku Noodle Bar".

Here are a few more favorites to add to my list: although sometimes a place is so good I selfishly hesitate to share. Just as this place was revealed to me from a good friend, I will pass on this knowledge to you: "Ushi Wakamaru" is not in any guide and stays under the radar even to some sushi connoisseurs. This is the real deal without any hype and has earned my favorite as a secret find. "Fatty Crab" may seem like an unlikely first date destination but it is my definite choice for favorite messy food,

just as long as you bring enough wet-naps for the finger-licking sauce-splattering bib-mandatory signature Fatty Crab entree.

When it comes to bars, fancy décor and elitist door policy won't matter much after ordering your first drink. My yardstick for any half-decent saloon starts with the bartender. This is the sole reason why "Clandestino" rose above the usual hipster hangouts and stands as my favorite L.E.S. bar. A bar with this talent often elicits the proclamation of "I swear I'll never drink again" or "I can't drink like I used to." No matter what stage of life you are in, a hangover remedy is universally vital. Start by wearing sunglasses, moving slowly and avoiding anything louder than a whisper. Above all, replenish the wreckage with plenty of fluids and nurture your catatonic state with nourishment. Better yet head over to "Lovely Day". Somehow the schizophrenic menu of brunch standards and Thai fare makes perfect sense for the morning after. At a place with such an optimistic name, a full recovery is guaranteed sooner than you might expect.

Back to Julie Andrews. Like she said, those were her favorite things but more precisely her chosen things. Likewise, noted above are my favorite places. And that notion separates me as a reviewer from a guy who likes to offer suggestions. While not all reviewers are indifferent, some do offer informative and beneficial advice that is established on scientific and expert speculations. I just have a problem with the reviewer who suggests fads and styles founded on thoughtless whim. Despite our training and reserved rational wisdom, we as designers sometimes fall victim to their persuasions.

The beauty and benefit of living in New York City is the diversity that exists everywhere. Consequently, why on earth would anyone follow any sort of trend? My suggestion: go out and seek your own!

# Greenbuild 2006, Denver: an Appraisal of What Numbers Can Do

Carol Crawford, NYSCID, Carol Crawford Environments, Inc.



**"We're now more numerous than rats!"** So intoned Dr. David Suzuki, in his keynote address for GreenBuild 2006 Members' Day, as 13,000 of the 6.7 billion of us humans, having overrun the planet,

swarmed into Denver and heard that the doom foretold 25 years ago was upon us. Would we listen, this time? Suzuki, zoologist and white-haired guru of environmental concerns, can be forgiven for his passionate pronouncements. He was an environmental activist and teacher long before the 1992 Earth Summit in Rio; and for 40 of his 70 years has been issuing warnings that our reckless consumerism was ruining life on this planet. We have disconnected from Nature, and the world that spawned us, even while we've become the dominant species. Would politicians or government help? No. There was only one politician Suzuki had encountered back in the '80s who warned against counting on politicians for leadership. His Name is **Al Gore**. "We have to help ourselves," Gore said. Our human swarm, like lemmings, has at last arrived at the Big Dropping-Off Place, and it's turn back or vanish from the earth.

*6.7 Billion of us on a collision course with nature...* Awesome. The shouts and warnings continued through much of this conference. Imagine 13,000 architects and designers, post-breakfast, herded out of the Colorado sunshine, through the doors of the main auditorium of Denver's Convention Center for their first full day of *serious* information-input, staring down into a dark, vast Coliseum-like space, its tiers of seats illuminated by flashes of psychedelic light emanating from wide screen images, pumped by loud rock music. The effect was... stupefying. I didn't know whether to laugh or stare in shock. The theatrical effect did its thing: everyone grew animated and energized. We were focused.

As David Suzuki had said, "The Green Building Movement is exploding."

**Rick Fedrizzi**, the CEO who helped launch the U.S. Green Building Council 5 years ago, cited some startling statistics: there are now 33,000 LEED Accredited Professionals, and 68 chapters of the USGBC in the USA. There were 6,000 registered certified LEED buildings by last November. The big aim of the USGBC, Fedrizzi said, is sustainability within a generation: by 2030. That includes the goal of 9 million certified green homes by 2010, and 1 million certified buildings by 2020. The savings of natural resources in a "green" building is said to be 30% in energy, 35% carbon footprint reduction, up to 50% water saved and 50-90% waste reduced. The prediction of a vast population explosion in the 21st century makes water and energy of prime importance; by 2050 we may need two planets to support all of us. Especially if the fishing industry collapses by 2048 as some project.

GreenBuild's seminars provided additional information about some tools being developed to arrest or reverse our negative impact on the environment and help us make sustainable choices:

#### The Pharos Project

For Green Materials Selection  
<http://www.pharosproject.net>  
The Pharos Wiki will help in the evaluation and identification of building products.

#### Healthy Building Network

[www.healthybuilding.net](http://www.healthybuilding.net)  
A great resource for information on sustainable materials and issues.

#### CSI Greenformat

[http://www.csinet.org/s\\_csi/docs/13800/13744.pdf](http://www.csinet.org/s_csi/docs/13800/13744.pdf)  
GSI Greenformat is being developed by the Construction Specification Institute to report the construction product sustainability.



Of the many seminars I attended, probably the most amazing was given by Professor Terry Collins of Carnegie-Mellon University's Institute for Green Oxidation Chemistry in Pittsburgh, concerning his research in developing Fe-TAMLs. These are versatile oxidizing catalysts made from benign natural elements that combine with hydrogen peroxide to convert pollutants into less toxic substances; cleaning dyes from plant effluent, removing sulfur compounds from fuel, and pesticides from agricultural run-off. A glimmer of hope for our earth's dwindling potable water supply. How can interior designers be part of the solution? When asked to recommend materials for a project, we can first check the nature of their dyes, fibers, backings, glues, content, chemical processes, coatings, and method of manufacture before we select them.

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# Features

## Marketing Trends for 2007 and Beyond

David Koren, CPSM, Associate Principal and Director of Marketing, Perkins Eastman



It's no secret that marketing architectural and interior design services has grown more sophisticated in recent years. The business climate and our own ambitions for our firms drive us to compete harder for work. Technology enables us (or should enable us) to do more with less, to stretch our time and resources and utilize them more efficiently. At the same time, the profession of design marketing continues to emerge, and specialists like me work with firms of all sizes (either as full-time employees or as consultants) to help them be more strategic in allocating their marketing resources and implementing their business strategies. Looking back at what it was like to market design services a few years ago or even last year, a few broad trends become apparent:

### 1. Graphic Sophistication

If a technology exists, it will be used. Desktop printing technology has evolved considerably over the last few years, both in terms of quality and speed. As we all struggle to present our firms and our work as clearly as possible, our documents will become more colorful and more graphically intensive. The downside here is that while it is cheaper and faster than ever to print a color brochure, it still takes as much time to plan and design it. The more work we do in color with complex layouts, the more resources will be spent on graphic design.

### 2. Faster and Faster

Time is money, and clients of every type recognize that the sooner they can complete their project, the sooner they can stop paying double rent, or begin to utilize their new space to make revenue. The pressure on design and

construction professionals to move faster bleeds over into the marketing process. While technology enables us to create documents more quickly, it doesn't enable us to think any more quickly. With some client types, a two-week turnaround for an RFP response used to be typical; 48 hours is more the norm these days. This focus on speed, combined with the capability to produce documents easily in full color, creates a real quandary for our industry: given a limited amount of time to respond, what should you focus on, your graphics or your message?

### 3. Differentiation and Specialization

What are you known for? Though you might like your reputation to be about quality design and a high level of service, you're probably known for the project types you specialize in. Like it or not, it's easier for your clients to think of you as "the restaurant designer" than to think of you for your contemporary style or the other intangibles or barely tangibles that define your approach and your work. Not that this is entirely irrational: if I'm a client, and I'm designing a lab or a school or a fashion retail space, I want to work with somebody who knows what they're doing. The benefit to specialization in your practice is that it is much easier to build a reputation by doing one thing very well than it is by doing many things well. The downside, of course, is that if you do something very well, you may be condemned to repeat it.

### 4. Got strategy?

With very little time to respond to opportunities, it is more important than ever to have an underlying strategy that guides you in making decisions about what opportunities to pursue and what level of resources to invest. In an article published online last year, business

consultant **David Maister** makes the case that if you aren't saying no to some opportunities, you don't have a strategy (<http://davidmaister.com/articles/4/95/>). It's vital that you make decisions about where you're trying to take your business so that you can be prepared when opportunity knocks. Consider working with a marketing consultant (or in-house marketing staff) to develop a strategic marketing plan to guide you. As the saying goes, "if you fail to plan, you plan to fail."

### 5. Integration of communications and project delivery

Marketing is obviously the front end of the design process—it's where the work comes from. But there is a role for marketing and communications not just at the beginning of the project, but at every stage of the design process. As the design team works with a client to develop a project, there are opportunities to create communication tools to enhance your marketing efforts. How can you capitalize on the design you are doing today to win additional business tomorrow? How can you capture and document the design process to tell a story to a future client, or to the press? I think that this is really the next evolution of marketing and communications in design. How can we come to think of marketing not as something that happens first, but as an ongoing process that is integrated with our projects?

*David Koren is the author of the Architect's Essentials of Marketing, published by John Wiley & Sons. He is an Associate Principal and Director of Marketing for Perkins Eastman. To contact him, email [david@koren.com](mailto:david@koren.com).*

# Esther Dunbar-Cullum Can Help You Deliver Bold and Innovative Hospitality Design

Ayana Montgomery

What is it that we love about Hospitality Design? Is it the breathtakingly grand entrances? Perhaps the decadent indulgences with color? Or could it be the chic, opulent lighting that lingers in our minds? This past fall at **Hospitality Design Magazine's Boutique Expo**, designers had two days filled with glamour and every indulgence imaginable.

The Boutique conference hosted in September at the Miami Convention Center and now approaching its third season is both a prelude to and snapshot of the annual HD Expo held in Las Vegas each May. Hundreds of vendors, manufacturers and designers gather to reveal their newest creations to the trade; with everything from the latest in high end furnishings and fixtures to the most modern in industrial kitchen and spa equipment.

We caught up with hospitality textiles designer, **Esther Dunbar-Cullum** for details on her new collection of textiles and flooring designed specifically with the hotel and spa industry in mind.

***Ayana Montgomery:** Your new Walls and Floors product line was received at the HD Expo with lots of excitement. What was the concept behind it and what about that excites you?*

**Esther Dunbar-Cullum:** Through the Walls & Floors program, designers for the first time have the opportunity to coordinate design elements and aesthetics across the two surface products that are most commonly used together. We call these "cross-media collections™" because the coordinated wallcovering designs are extensions of the same inspiration that created the carpet collections.

What's most exciting to me is that this approach requires that I think like an interior designer. It also allows the designs to be bolder

in style. Most wallcovering has been designed to be able to go with a variety of unknown products that are likely to be in a project, which has resulted in very safe colors and patterns. Our wallcoverings are designed to go with the strongest design statement in the project—the carpet that has already been specified.

The concept grew out of my involvement designing carpet, fabric and wallcoverings on custom hotel projects. Clients really appreciated the degree of design detail this coordination provided. With Walls & Floors, they will enjoy the same effect without having to spend hours poring through wallcovering books to try to distinguish between "texture A" and "texture B" or working with the mills to try to come up with a custom pattern.

***AM:** How do you think it will impact the way designers approach hospitality projects in the future and what direction do you see the future of hospitality design heading in?*

**EDC:** The impact this program can have on the way designers approach hospitality projects is significant. I hope it provides an opportunity for designers to demonstrate their talents and attention to detail in a way that doesn't tax their budgets or time (both of which are in short supply these days). It also makes pattern relevant in wallcovering again. Too many designers have resorted to painting walls because the available choices have been unexciting or the pattern has been overly bold and has limited application. Not to say that there aren't gorgeous wallcoverings out there, but we are trying to bring a new level of design to a price-point and application that hasn't been broadly addressed. Wallcovering is a terrific contributor to the overall aesthetic of most projects when the right designs are available and can work with the carpet.

***AM:** Could you share how the construction of Walls and Floors might make commercial interiors safer?*

**EDC:** The Walls & Floors Cross-Media collections are custom manufactured to color-coordinate with custom-colored carpets. Therefore it is possible to print on a range of substrates, including latex saturated paper. At the moment, however, the commercial and hospitality markets have not found an alternate substrate to vinyl that matches its durability and economy, and we anticipate that most clients will request this substrate.

***AM:** In the past 20 years you've consistently been a vanguard in the commercial, hospitality and healthcare industries. What is your philosophy and approach to design that keeps you on the cutting edge?*

**EDC:** That you consider me to have been on the cutting edge for the past twenty years is very rewarding, as I did not set out to accomplish this. My philosophy and approach to design is very basic to me. Trends, by and large, are inconsequential as they demonstrate following rather than independent thought. I like to actualize and design what I like to see, from my particular perspective. By immersing myself in the considerable technicalities each new product entails, my creativity is stimulated. I'm a designer who loves color. Designing surface pattern products is a natural outlet.

***AM:** Your concepts are both passionate and expressive; balancing a bold array of colors and geometric forms while honoring the organic shapes and rhythms found in nature. How much of who you are is imbued into your work during the creative process?*

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# Features

## It's 10:00 PM! Do You Know Where Your Fabric Samples Are? Building a Design Library, a Guide to a Balanced Resource Ecosystem

Suzanne Swift, President, Info Edge & SpecSimple.com



Think you know how big to make your resource library? You're probably not making it big enough. Somewhere during the allocation of resources, libraries

typically come out smaller than needed. Even libraries that start out big on the floor plan often fall victim to cuts due to unanticipated new hires or spatial demands of other, more "important" departments. The result is a pinched space that limits the effectiveness of your design and the productivity of your designers.

To make your design library effective, customize your resources to the needs of your firm's designers and the projects they work on. Inventory the materials you use now and those you'll want to use in the future, and then make sure your new library has enough space to hold everything you need. Adequate square footage is only the beginning. Implementing the best methods to store the materials you require and then maintaining your library properly will determine its ultimate efficacy.

While no two libraries are the same, the most successful libraries possess many of the same elements. Here are some proven solutions to common design library issues.

### Organize resources so everyone can see them

All too often, design library materials lie out of sight, tucked away in poorly labeled cabinets or baskets. Bringing your resources out into the open and placing them in clearly marked storage units enables your designers to find materials easily and your librarian to maintain them properly.

One of the best examples of materials that often go undiscovered and un-maintained is loose product literature. Loose literature—i.e. mailers and individual brochures picked up at tradeshows—are typically stored in lateral files where they do little more than collect dust. Out of sight, designers often overlook this treasure trove of small vendors and unusual products. A better solution, is to place loose literature in clearly labeled magazine holders, stored on open shelves alongside your binders.

### Purge your resources regularly

Once you've decided on the ideal square footage for your library and filled it with resources, you will need to edit regularly to maintain your optimal size. While all areas will need purging, carpet folios—in particular—seem to grow like weeds, threatening a library's ecosystem by squeezing out other finishes in their wake. Prevent carpet creep by editing out unused patterns each time a new product is introduced. If carpet has taken over your library, take heart... technology is coming to the rescue. Effective paper sampling (currently offered by Interface FLOR) allows more samples in less space.

### Know the consequences of the sample type you select

Fabric manufacturers provide a wonderful variety of samples for your library including swatch boxes, memos and fabric books. Which should you select for your library? While most designers prefer to source fabric by color and pattern, there is a downside to storing fabric memos by color: representatives won't update them! (Diving into each of 20 bins to retrieve their company's samples is too much work.) Designers must verify each fabric memo they pull to confirm it hasn't been discontinued. An alternative is to house 3" x 3" fabric samples on pegboard wings, one per manufacturer.



Storing Stone Samples

### The Stone Solution

Heavy and difficult to store, large stone samples are best stored using a slot system... one per sample and arranged by color. Slots make it easy to pull a large (12" x 12") piece for quick viewing while eliminating the smashed fingers that accompany the "pile" on an open bookshelf approach. Smaller samples can then be organized into a flat file by color. For those who prefer to view their stone samples simultaneously, layering large and small stone along a shelf (see picture) is a nice option that allows you to view similarly colored samples at the same time. If limited space or planning renders your stone storage less than ideal, be sure to place "finished/polished" sides together or use corrugated cardboard sheets as a buffer between samples to avoid scratching.

### Use your walls wisely

If your firm has the wall space, pegboards are the best way to store laminates and VCT. Pick a sample off the board and take it with you. When the peg empties, it's time to reorder. However, not everything belongs on the wall. While some firms hang chain sets, carpet fibers, vinyl cove base and stair treads, these items are best organized into flat files or bins.



Library Storage and Layout Space

### Other useful additions to your library

An effective design library contains more than just samples. Project bins, a re-filing area and new product displays are integral components of a well-run design library.

Placing project bins in your design library enables designers to store and review project materials in a well lighted area. Trays or baskets, which can easily be marked with a client's name, are the best solutions.

Re-filing samples back into the library, as soon as a designer finishes with them, is every resource librarian's dream. Having a designated place to put samples for those who don't have time to put them away however, fits the reality of a busy design library. Clearly labeled, open topped bins—one per product type—keep your re-filing area looking neat.

New products are the lifeblood of any design firm. Showroom visits, tradeshow and rep meetings all introduce designers to new trends and products but are hard to fit into a busy work schedule. Creating a special place in your library to display new materials exposes designers to new ideas each time they visit. If wall space is available, create a bulletin board filled with eye catching new designs. Lack wall space? Use a large tray to layout new product

and place it where your designers can catch a glimpse while they work. Whisk your tray away when more space is needed.

### How do I maintain my Resource Library?

All too often, design firms hire a designer and tack "maintain resource library" to the end of their job description. Because a designer's time is billable, no firm really wants their designers to spend too much time on library upkeep... and consequently they don't. Libraries maintained in this fashion are a drag on productivity as designers sift through piles of unfiled literature and samples as a last resort and dodge discontinued products at each turn.

The person you hire to maintain your resource library should have "Resource Librarian" as the first item on their job description. They should be knowledgeable about products, have established contacts with representatives in the industry and possess the vision to shape your resource library to your firm's design needs. Whether you hire a full time librarian or someone just a day or two a week will be determined by your budget. Want to eliminate the hassle of training someone for what is often a high turn over position? Consider outsourcing your librarian from a company who specializes in maintaining design libraries.

### Do I even need a Library?

While the paperless office has been forecast for almost a generation, more paper exists in offices today than at any time in the past. Those who anticipated the demise of the design library were similarly mistaken. Though CDs and websites consolidate most manufacturer information in a relatively easy to use fashion, the design library has not progressed in such a way, primarily because samples don't translate well to the web. "I enjoy the hands on experience of going through the library. Designers need to be able to know the feel of

different fabrics and finishes and to see them in different lights," says Feuerborn of Holzman Moss Architecture.

Technology however, does streamline the design process by allowing designers to access up-to-date vendor information more quickly. While there are still a few designers who use a Rolodex to keep track of information, most firms have upgraded to—at a minimum—a rudimentary data tool crafted from Outlook or database software like Filemaker. Those who want more information features (i.e. product cross referencing, on-line ordering and comprehensive green resources) can opt for a Virtual Library.

At the center of the design process is the design library that—at its best —houses everything that goes into a project, giving the designer options and information on products to specify. How big should my library be? What resources should go in it? What's the best way to store materials? How should I maintain my library? Using proven answers to these basic questions, your resource library can provide optimal support to your designers in each of their design endeavors.

*Suzanne Swift is president of Info Edge, Inc. a design library outsourcing company serving the NY tri-state area for the past 15 years and of SpecSimple.com a web portal for design product information. She runs the annual SpecSimple.com Box-a-thon, which donates design samples to New York area design students. This year's Box-a-thon, sponsored by Knoll, will be held on March 13 - 15th. For more information about design libraries, visit [www.infoedg.com](http://www.infoedg.com). To take a Virtual Library tour, visit [http://www.specsimple.com/VL\\_signup.html](http://www.specsimple.com/VL_signup.html). To learn more about the Box-a-thon visit <http://www.specsimple.com/drive/drive.html>.*

# Features

## 2007 Design Competitions

Compiled by Suzanne Swift, SpecSimple.com Where the World of Design Connects

### March

#### Corus Bausysteme GmbH

Competition: Wrap a Building: European Kalzip Student Award 2007  
Submission Deadline: March 15, 2007  
<http://www.kalzip-studentaward.com/rules.htm>

#### VM + SD

(Visual Merchandising and Store Design)  
Competition: Retail Renovation Competition  
Submission Deadline: March 19, 2007  
<http://www.designer.com/forum/index.php?showtopic=8129>

#### IIDA/Metropolis

Competition: IIDA/Metropolis 2007 Smart Environments Awards  
Submission Deadline: March 30, 2007  
<http://www.iida.org/files/sea/>

#### DesignSingapore Council

Competition: Lighttouch 2007  
Submission Deadline: March 30, 2007  
<http://www.designare.com/whatshot/07/feb/05.lighttouch.html>

### April

#### Kimball Office

Competition: Delano and Adagiato Design Challenge  
Submission Deadline: April 1, 2007  
[http://www.kimballoffice.com/products\\_net/seating/designchallenge.aspx](http://www.kimballoffice.com/products_net/seating/designchallenge.aspx)

#### IIDA

Competition: Sustainable Design Student Competition  
Submission Deadline: April 2, 2007  
<http://www.iida.org/i4a/pages/index.cfm?pageid=483>

#### Lifecycle Building Challenge

Submission Deadline: April 15, 2007  
<http://www.lifecyclebuilding.org/>

#### The Spark Design Awards

Competition: Categories include Sustainable and Public Sector Design  
Submission Deadline: April 15, 2007  
[http://www.sparkawards.com/Call\\_for\\_Entries.htm](http://www.sparkawards.com/Call_for_Entries.htm)

### May

#### The Wood Awards Entries 2007

Submission Deadline: May 20, 2007  
<http://www.turnstonecommunications.com/woodawards/entry.html>

#### Greater Helsinki Vision 2050

Submission Deadline: May 31, 2007  
<http://www.greaterhelsinkivision.fi/>

### June

#### Design 21

Competition: Shelter Me: Design a temporary emergency shelter for deployment in a natural disaster  
Submission Deadline: June 17, 2007  
[http://www.design21sdn.com/designit/designit\\_enter\\_competition.php](http://www.design21sdn.com/designit/designit_enter_competition.php)

#### Healthcare Environment Awards Competition 2007

Submission Deadline: June 25, 2007  
[http://www.contractmagazine.com/contract/images/pdf/Healthcare\\_Ad\\_07\\_HR.pdf](http://www.contractmagazine.com/contract/images/pdf/Healthcare_Ad_07_HR.pdf)

#### Red Dot Design Award: Design Concept 2007

Submission Deadline: June 25, 2007  
[http://www.red-dot.sg/concept/Concept\\_2007/main.htm](http://www.red-dot.sg/concept/Concept_2007/main.htm)

#### Thermador

Competition: Freedom Competition  
Submission Deadline: June 31, 2007  
<http://www.thermador.com/freedom/contest.cfm>

# Greenbuild 2006

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We interior designers can push to be on the design team at the outset of a project, not only at the end to "finish it off". We can become LEED APs, and play a leading role in making sustainable choices. We can push the USGBC and LEED to give a greater number of point credits for interior materials and finishes, those elements which cause the vast amount of toxic off-gassing and pollution.

Since there are so many of us, solving the problems we caused should be a piece of cake... right?

## Some Bedtime Reading

*Deceit and Denial. The Deadly Politics of Industrial Pollution*

By Gerald Markowitz and David Rosner, Berkeley: University of California Press/The Millbank Memorial Fund, 2003, 408 pp., illustrated

*Suzuki Foundation: "The Sacred Balance"* interactive website

<http://www.sacredbalance.com>

<http://www.davidsuzuki.org>

*Union of Concerned Scientists*

<http://www.ucsusa.org/>

Facts on global warming

*U.N. report on Climate Change*

<http://unfccc.int/2860.php>

*Carol Crawford teaches Color & Materials and sustainable design at Pratt Institute in the Department of Interior Design. Her firm is Carol Crawford Environments, Inc. If you have suggestions or questions concerning material choices or topics that you would like addressed in future articles on sustainable design please send them to: [carolcrawford@ccenvironments.com](mailto:carolcrawford@ccenvironments.com)*

# Innovative Hospitality Design

Continued from Page 5

**EDC:** I love color and lyricism in form, and in both I love the unexpected. My formative years were spent in Asia and West Africa, and my earliest experiences with color and form were exotic. I think this made an indelible and very valuable impact on me.

**AM:** *Many of our student and associate members just entering the design industry seem to be evenly divided between choosing a career in either the hospitality or residential markets. What should they be considering when choosing either career path?*

**EDC:** Because the nature of the hospitality and residential design disciplines are so different, students should give considerable thought to which field they will dedicate themselves. As a product designer, I have been involved in both fields, sufficient to realize that they require quite different dispositions. Commercial interior design, as far as the client is concerned, is first and foremost a business. Hotels primarily spend money to make money. Residentially, this is not normally the case. However, the common denominator is that the designers in each field are expected to deliver more than is actually possible within the budget. All students eventually learn this new dimension to creativity, which starts, ironically, with constraints.

**AM:** *Your work has always had international appeal. What are the differences in design aesthetic preferences between your clientele in Asia, Europe and the US?*

**EDC:** To the extent that my work has international appeal, I have to thank the great American hotel designers who exported their refined aesthetic around the world. I have collaborated with many designers on overseas

projects and am very proud to have worked with them as they led the way in this regard. The aesthetics in Asia, Europe and the U.S. are quite different. Indeed, it was because the custom carpet industry was dominated by European and Asian mills that my American aesthetic in my earlier years was specifically sought out by designers in Los Angeles and Dallas.

**AM:** *So with the Walls and Floors Cross Media Collections you're also giving interior designers who are creating spaces that appeal to an international market the opportunity integrate their own personal aesthetic. What new surprises are on the horizon from Dunbar & Cullum in the future? What can we expect to see in Vegas next spring?*

**EDC:** Having spent the last several years trying to provide the highest quality surface designs to the more moderately priced product ranges, we are moving our attention back to the upper priced end of the market. We will continue to fully service the Design Origins printed and C.Y.P. carpet programs with new introductions, but Dunbar & Cullum Inc. will also be making my collections available in woven Axminster carpets for the first time. Look for them to be introduced in the spring.

*Esther Dunbar-Cullum is a principal at Dunbar-Cullum Design where she and her husband customize products for residential, hospitality and healthcare clientele. She's designed exclusive textiles for Kravet, Shaw and many other manufacturers.*

# Calendar of Events

## March - May 2007

### Events and Trade Shows

#### **Prefabricated Homes in America:**

##### **The Early 20th Century Mail-Order House**

Hosted by NYSID

Date: February 1, 2007 - April 21, 2007

Location: NYSID, 170 East 70th Street, NYC

More info: <http://nysid.edu/news/exhibgallery.asp>

#### **School Buildings - The State of Affairs**

##### **Exhibition Opening**

Hosted by AIA New York Chapter Committee on Architecture for Education

Date: Thursday, February 1, 2007 -

Saturday, March 24, 2007, 6:00 PM

Location: AIANY Center for Architecture, 536 LaGuardia Place, NYC

More info: <http://www.aiany.org/centerforarchitecture>

#### **Architectural Digest Home Design Show**

Hosted by Architectural Digest Magazine

Sponsored by The New York Times

Date: March 8, 2007 - March 11, 2007

Location: Pier 94, NYC

More info: <http://www.merchandisemart.com/homedesignshow/>

#### **IIDA|NY Pioneering Design**

##### **Lecture Series - Pentagram**

Hosted by IIDA|NY Chapter

Date: Thursday, March 22, 2007

Location: The New School Tischman Auditorium, 66 West 12th Street, NYC

Speakers: Pentagram partners Paula Scher, Jim Biber, and Michael Beirut

More info: <http://www.iidany.org/>

#### **NYSID Symposium on Inclusive Design:**

##### **Understanding and Designing Accessible Residential Environments**

Hosted by NYSID

Date: Saturday, March 31, 2007 -

Sunday, April 1, 2007

Location: NYSID, 170 East 70th Street, NYC

Speaker: Patricia Moore, Dominic Marinelli, and Mary Jo Peterson

More info: <http://www.nysid.edu/news/events.asp>

#### **IIDA|NY Pioneering Design**

##### **Lecture Series - Cameron Sinclair**

Hosted by IIDA|NY Chapter

Date: Thursday, April 26 2007

Location: The New School Tischman Auditorium, 66 West 12th Street, NYC

Speaker: Cameron Sinclair, Co-Founder

of Architecture for Humanity

More info: <http://www.iidany.org/>

#### **2007 IIDA Leader's Breakfast - Sydney Pollack**

Hosted by IIDA and co-sponsored by

IIDA|NY Chapter

Date: Wednesday, May 2, 2007

Location: Pier 60 at Chelsea Piers

Speaker: Sydney Pollack

Honoree: John Lijewski, FIIDA, LEED AP

More info: <http://www.iida.org/i4a/pages/index.cfm?pageid=607>

#### **Environdesign 2007**

Hosted by Interiors & Sources Magazine

Dates: Tuesday, May 15, 2007 -

Thursday, May 17, 2007

Location: New Orleans, LA

More info: <http://www.environdesign.com/>

#### **International Contemporary Furniture Fair (ICFF)**

Hosted by GLM

Dates: Saturday, May 19, 2007 - Tuesday,

May 22, 2007, 10:00 AM - 5:00 PM

Location: Jacob K. Javits Convention

Center, NYC

More info: <http://icff.com/>

#### **IIDA|NY Pioneering Design**

##### **Lecture Series - Daniel Bolud**

Hosted by IIDA|NY Chapter

Date: Wednesday, May 23, 2007

Location: The New School Tischman

Auditorium, 66 West 12th Street, NYC

Speaker: Chef Daniel Bolud

More info: <http://www.iidany.org/>

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*All board meetings to be held at 5:30 pm on the fourth Monday of the Month. Locations TBD.*

# From the Oval Office



The economy is still thriving, the winter weather (hopefully!) has peaked, and even more good things are in the pipeline from IIDA|NY this year. With the dedication and commitment of our Board and Committee

members, we continue to provide value to our membership and the A&D community through planning, programs and networking.

The fall got off to a roaring start with the huge success of Color Invasion at the Puck Building in November. Randy Fahey, Carolynn Jennings, & the Fall Event Committee continue to outdo themselves every year. This event goes a long way towards supporting our student scholarship program, and we thank all of our sponsors and contributors for their tremendous support.

We are continuing our efforts to develop an educational pilot program to assist members of the profession in not only passing the NCIDQ Exam but also in maintaining required continuing education credits. Our goal is to launch the program this fall. In addition, we are developing a series of classes that will help our members better understand how to specify furniture and other important project components.

This year, IIDA|NY will join AIANY in an initiative to improve the quality of interior design for NYC government interiors. Following several meetings with the Mayor's office, we have established a goal of creating a design excellence program that will be similar to that of the GSA.

As well, we continue to provide ongoing support to IDLNY in its effort to pass the Interior Design Title Act for Interior Designers in New York State.

Coming up on March 22nd is the first of our 3-part Pioneer Series, which begins with a presentation by Pentagram. On May 2nd, please join us for the IIDA Leaders Breakfast at Chelsea Piers with our guest, Sydney Pollack, and our moderator, Cindy Allen, of Interior Design Magazine.

Stayed tuned for more details in the upcoming months. And, as always, we welcome your feedback and look forward to your participation.

*Barbara Zieve*



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