

boutique DESIGN

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may/june 07: The People Issue

Product Designers Discuss Inspiration

From the Ground Up: The Entrance

What Does it Mean to be Green?

The Rise of the Interior Architect

For High-End Hospitality

THE BOUTIQUE 18 TAKES OFF

Illustration: Wendy Tittel Design, Inc.

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THE BOUTIQUE 18
THE NEXT GENERATION OF
DESIGNERS TAKE FLIGHT



We all want to change the world.
Some people are just getting a head start.

THE BOUTIQUE

18

WANT TO BE A BOUTIQUE 18 IN '08?

Here are some hints:

Be a leader.

Be humble.

Absorb everything.

Take the best of all mediums.

Treat every project as if
it's your thesis

BY REBECCA GOLDBERG

INVENTING THE FUTURE

There are 18 out there among the ranks in the design world and they're changing the way that you live. So be nice to them. They're the people who may help you sleep a little better while you're on the road.

They're young, innovative, leaders. They're new school, hard-working and they're not afraid to pay their dues. And as they say, the best way to predict the future is to invent it, so we're taking a look at some of the best hospitality design innovators. After receiving entries from all over the globe, we selected our 2nd annual Boutique 18 based on the strength of their nominations. Then, we gave them five questions. In turn, they responded.

- 1 Speak to the state of the industry and how you're going to change it.
- 2 What excites you about interior design?
- 3 Who/what influences your designs?
- 4 What cities are pushing the design envelope?
- 5 What does the world (design and at-large) need more of?



Momoko Morton

4240 ARCHITECTURE, DENVER



1 Within the dynamic field of interior design, I don't assume that any one person can revolutionize the industry, but rather that we all can contribute to its evolution. It's a wonderful time to be a designer because we can demand excellence and responsibility while designing. This comes with the accessibility to, and immediate dissemination of knowledge provided by the Internet, combined with the rapid advancements of manufacturing technology. Among these innovative forces the movement toward responsible design (LEED accreditation etc.), is a theme that has been pervasive in my design process long before it became an over-zealous mantra for our industry. With these new technologies and focuses, we can design responsibly by being informed, and we can educate our clients throughout the process.

2 My design inspiration comes from living life: whether it's traveling the globe, or hunting in a flea market, absorbing the richness of noble materials and the craftsmanship in a historic resort, or appreciating the colorful vivacity of inner-city graffiti. Great design is ubiquitous. I believe, however, that it takes a curious mind and a watchful eye to appreciate the inspiration and to reveal its meaning. I apply such inspiration to my specific work both literally and figuratively, but I also rely on basic design principles as well. Applications of scale, proportion, balance, harmony, symmetry, and repetition are critical to creating a well-designed interior environment regardless of design context or concept.

3 Context has been a major influence in my designs, having done a significant portion of my work on mountain projects. These projects present many environmental challenges as well as long-standing stereotypes which have presented me with some unique challenges. I have learned that good design does not wholly "buy into" stereotypes and that within the contextual constraints the use of familiar materials is paramount, but using them in unexpected and innovative ways can make a project distinct.

4 Although we are becoming a global design community, there are a few cities that stand out: Shanghai, Tokyo, and Toronto.

5 The world needs more of: 1) serenity, 2) playfulness, 3) sparkle, 4) richness, 5) COLOR! and 6) thoughtful, innovative, uncompromising design

Montelucia Presidential Suites, Paradise Valley, AZ



1 I will always be involved in the design industry — it's my passion. I'm eager to go green on more projects since global warming is such a serious issue for hospitality, urban planning and the world.

2 I love the challenge in creating a space that has freedom of expression, and seeking out new possibilities in design. It's such a pleasure to dress up a blank space and to give it character. It's even more rewarding

3 Human behavior inspires me. To me, people essentially seek in their daily lives a psychological and physiological balance between traditional values of culture and what is new. Understanding perspectives on how design can enrich people's daily lives and achieve this balance is a very beautiful way to view design and the world. I love to travel and see different things.

4 I am always intrigued by London, New York, Paris, and Tokyo; it's very inspiring to travel to these cities. I consistently find these cities to be surprising and exhilarating. Recently I've also noticed good design coming from Antwerp, Berlin, Amsterdam, and Asia.

5 Designers should try to push green products more and stress the importance of protecting our environment. It's our duty as interior designers to educate our clients and make them aware of this devastating problem. It only takes a little bit of effort from each of us to make a huge difference for the future.

Shufei Wu

ANDI PEPPER INTERIOR DESIGN, NEW YORK

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Guestroom at the Gansevoort Miami



to see people enjoy living in that space.

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Susana Simonpietri

STUDIO GAIA, NEW YORK



1 I think this is an industry that is booming faster than any other. More and more business owners and other investors are realizing the absolute vitality of having a great designer on their side and this is opening a multitude of doors to designers who work in hospitality. It's a great time to grow and to be part of this field in general. I am not sure how I will bring change. I hope I will continue to have the luck of working with clients and colleagues who are extremely open-minded and trustworthy. If so, the possibilities are endless.

2 The possibilities. What hasn't been done. Bewildered reactions.

3 My colleagues and my boss who also happens to be my mentor. They influence and inspire me. Also, New York City and a lot of physical and emotional travels.

4 I am in love with what Spain as a whole is doing, especially Barcelona. There must be something in the water. I think there's an amazing awakening happening in all creative fields in that country and I cannot wait to see how it continues to develop.

5 I think that especially here in the United States, design is taking a turn toward the very superficial. I think we could use a bit more honesty. I wish design would take its cues from space itself, and that designers would learn to create spaces as wholes. Honesty of lines and character in a space limit the need for the decorative or superficial, and encourage a true dialogue between the viewer and the viewed; a dialogue that is uncluttered and pleasant. This is the way I expect design to move, the way I hope it will go.



Thompson Hotels' The Donovan House hotel, Washington D.C.

Gregory Okshteyn

STUDIOS GO, INC., NY



1 Current digital technologies are fundamentally restructuring standardized models that typify architectural processes; from analytical and spatial programming through design development, and finally building assembly. At my firm, Studios GO, we see these emerging processes as generative tools for design and fabrication. The ability to export and transfer complex 3D models of structural members, surface panels, details, etc. into two-dimensional AutoCAD drawings, allows for the capability for rapid prototyping and fabrication. Innovative fabrication techniques via automated manufacturing systems such as laser technology and CNC routing, coupled with logic-based digital output techniques work to satisfy tighter schedules and budgets while maintaining client's unique design needs.

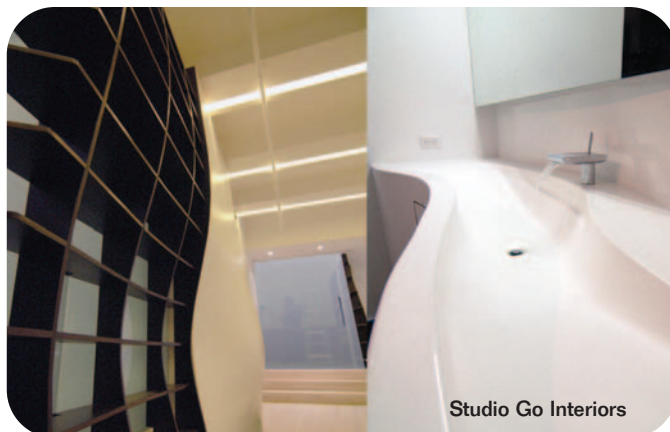
2 As traditional classification of homogenous space no longer applies in today's residential and commercial environments, new ideas of highly-flexible, more open hybrid environments are needed.

Opportunities to engage dynamic relationships within our designs yields a more layered and energetic space for life, work and play.

3 The piles of inspirational images on my desk include works by Yves Saint Laurent, James Turrell and Matthew Barney. Ricardo Villalobos is currently playing on the turntable.

4 During my last trip to Melbourne, I was very impressed with the current state of design. Young architects and designers are producing playful, yet sophisticated avant-garde work in the context of a classic European setting. Tokyo is the most populated metropolitan area on the planet. The blurred boundaries between inside and outside, public and private and high-rise and small boutique exhibits the benefits of high density.

5 Passion.



Studio Go Interiors

THE BOUTIQUE 18

Elizabeth Knapp
KNAPP INTERIORS, INC., LA

1 Our industry is very exciting right now. The approach is clean, simple, and modern with good design as a forward-thinking goal. Inexpensive remodels are not enough today. It is about how we can achieve the most design impact for the budget while satisfying travelers' needs. Our clients are educated about their competition and their market. They know what they want and it is up to us not only to fulfill their desires, but to go above and beyond. Otherwise, the client will find another designer that will. I strive to create interiors that fulfill the client's desires, while adding in something extra to make the design stand apart from others. An inviting interior with several sensational attributes and all of the comforts of home.

2 Interior design is constantly evolving. The opportunity exists to take a blank canvas and create a sensational design. Interior design gives me the creative space to understand market demands and to reach beyond them, enabling me to grow and redefine myself with every project. I can continually create breathtaking and timelessly inspired spaces to envelop the traveler, to help them escape from reality for a while by entering a soothing atmosphere of harmony.

3 Several factors influence my designs. I elicit ideas from the environment, architecture, location, landscape and habitat of the space that the project will fill. (For example, remarking the Hotel Del Coronado into the Viceroy would be a disaster.) Interiors and exteriors must blend and complement one another. I also look to fashion design because it is continually on the forefront for color and texture-trending and forecasting. Finally, I look to classic designers to draw inspiration: Elsie DeWolfe, Albert Hadley, Billy Baldwin, David Hicks, Jean Michele Frank, Christian Liagre and the Bauhaus Architects.

4 One city is too hard to select. I really feel that the continent of Europe is pushing the design envelope. Their ideas are artistic and new; they challenge current



parameters and just "go for it." They do not adhere strictly to the wants of the general public but to their own vision. European designers are not afraid of bold color or blank canvases of white. They understand and combine a mixture of good interior design with lighting, art and sculpture. I, too, find this approach invaluable to my projects.

5 Globally, we need more green and sustainable designs incorporated into everyday living. With our population growing, we require more habitable spaces. Additionally, with the impacts our lives have on the environment, we need to be aware of and protect our most valuable resources. If all designers incorporated green design into just ten percent of their projects, we would be that much further ahead.



Ivena Ong
KAY LANG & ASSOC., LA

1 I think our industry is at a very interesting and exciting point in its evolution. The design industry is flourishing. Our industry needs to make sure that style alone does not override substance. We also need to be careful we don't fall prey to fashion. We can change our industry for the better by maintaining an open mind and nurturing the next generation of designers. We can all learn from each other. We also need to be well-organized, competent and efficient in designing and



Fairmont Pacific Rim Hotel

managing all projects, in view of the fact that design schedules are always hectic and clients are continually challenging us with their requests.

2 The challenge and opportunity to create, constantly reinvent ourselves and rediscover things, makes it so interesting. We can design a room in a million ways.

3 Simplicity and cultural differences, the blending of interesting elements that creates more "universal" types of environments.

4 Milan, Madrid, Berlin and Copenhagen. They are not afraid of experimenting or making "mistakes" which is very stimulating.

5 An open mind, letting go of old paradigms and trying new ideas. And we should have an awareness of our limited resources, sustainability and how to create environments that better suit our lives and our world.



Jeanette Gardner
GRAHAM DOWNES ARCHITECTURE, SAN DIEGO

1 The current state of the industry is somewhat stagnant, with the same ideas being repeated. Although hoteliers need to stick to accepted standards and budgets, designers should be bold enough to re-examine the expected elements within a project and reinvent them. With more European influences, and the overlapping of disciplines (fashion, product and graphic design, etc.) into interior design and architecture, we should see more innovation and fresh perspectives in the future.

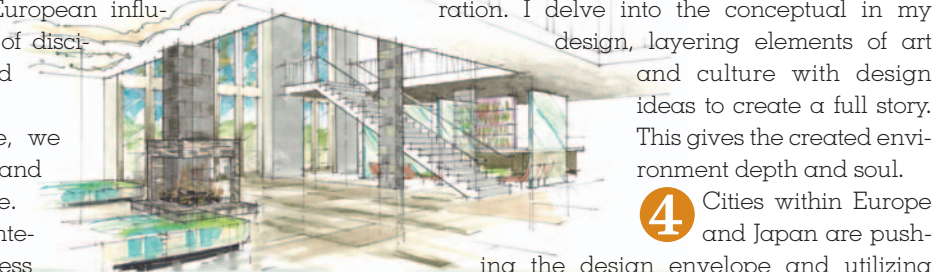
2 What excites me about interior design is the endless possibilities. No single element or space has one, straightforward solution. There is always a way to expand on the original function or traditional standards of a space and create something new and unexpected.

3 Anything and everything influences my designs. I try not to rely solely on design publications and

trade shows for the latest trends. Although these venues showcase good design and points of view, I look outside of the industry for design concepts. Instead, I absorb fine art, music, graphic design, fashion and pop culture for inspiration. I delve into the conceptual in my design, layering elements of art and culture with design ideas to create a full story. This gives the created environment depth and soul.

4 Cities within Europe and Japan are pushing the design envelope and utilizing thoughtful and rich ideas. Perhaps the countries' lengthy histories and cultures set a foundation from which they can springboard.

5 The world at large, not just the design world, needs more innovation and creative ideas.



Above: The One; Mammoth, Ca



Carmen Koller
MCCARTAN, NEW YORK

1 Currently we are at a point where the words "boutique" and "luxury" have become marketing tool expressions that everyone has latched onto. By definition, boutique means a small property that provides an enhanced level of services. The term was intended to differentiate those properties from the large chain hotels. Boutique has become a mass product now, yet it has initiated a new era challenging designers and developers to redefine what once was known under the name of "boutique hotel." I prefer to be the designer carving out a new niche and creating a new definition rather than following the herd.

2 Design and art define our visual culture. I find it both exciting and gratifying to be part of the industry that leaves a foot print. Additionally, interior design takes environment to an emotional and psychological level in creating spaces that people experience. We are consciously crafting that experience.

3 We don't design in a vacuum. Conscious or not, we create in our time and are influenced by that. I don't think I can pinpoint what influences my design, yet it is my environment. So really everything; the street that I walk down, the coffee cup I hold in the morning and the conversations I have with my friends.



4 I think we all hear that cities like Las Vegas and Dubai are pushing the envelope with their over-the-top designs. Some ideas are new and fresh, and some are simply ostentatious. Europe is pushing the envelope in a different way by being more inventive in ecologically friendly solutions to their designs and architecture.

5 The world of design, which is influenced by not only designers but also clients, operators and the end-user, needs to question status quo and think outside the box. It needs people that are willing to experiment with new concepts. Functionality is the basis for all design and aesthetics are secondary. Just because something has worked one way does not mean that there aren't new ways to achieve the same or better functionality. We need more "smartly" designed spaces and objects.



37 Wallstreet

Charles Brill
PERKINS EASTMAN (STUDIO 12), NY

1 Through my motto: The tension of 2007. I see my solutions for the next year landing in a twisted and engaging way. I want my participants to question everything.

2 Thinking about space functionally through connections.

3 My ideas influence themselves, through a series of problems, a project becomes by demanding resolution. My projects are a constant battle of refinement until the

blemishes are made flawless. Much like a hand polished silver ladle.

4 Miami.

5 An education and subsequently an appreciation of environments and their function. Economy and short term decisions of my generation are deteriorating the quality of life and the environments they live in.



Custom furniture for signature spaces by Charles Brill

Tracey Sawyer
IGLOO DESIGN GROUP, NEW YORK

1 I think that as designers, we are more aware of what surrounds us. So it is our role to educate and encourage others to be aware — whether we are talking about environmental issues, human behavior or the impact of materials and planning on people and the planet.

I think we must respect all of the people and objects that come together to create the built environment. There has to be a respect for the knowledge and expertise of each person involved. Ultimately what we do isn't about objects but rather, people.

2 What excites me about interior design is how intimately people interact with what surrounds them — how planning, objects, materials and color can immediately affect behavior, mood, interaction and energy and how subtle cues to behavior exist whether people are overtly aware of it or not. It's a privilege to have the ability to create spaces that people want to use, interact with and to see how this can profoundly affect how people feel about what they do. We have the ability to create spaces and volumes that define people, places, particular behaviors or brands.

3 Everything inspires me. It can be a particular material, or the way sunlight or lighting interacts with an object or color.

I look at objects and translate their scale or material. Sometimes it is jewelry, clothing, artwork or architecture. Often it's sculpture or installations and always nature. Different cultures, industries and building types inspire. I will explore ideas, processes, materials, people, cultures, professions, industries and behavior for inspiration. It's fascinating. Every project brings new challenges and goals and each time, you take what you know and see how it can be translated or manipulated to create solutions.

4 Definitely Dubai and Shanghai. There is interesting work coming out of Brazil as well. This is a topic that really interests me. I like to look at different cultures and climates, to compare the type and style of objects and how and why they originate from particular areas or climates. I believe it tells a very clear story of what is happening in a particular culture and place. I think it's fascinating to study design without borders; historical, geographical, or cultural; to analyze basic human states and styles of living; to study the similarities between them and to compare why certain things happen where they do. I can often

find inspiration in something that may arise out of a basic need in one location which can translate to a completely different experience in another.

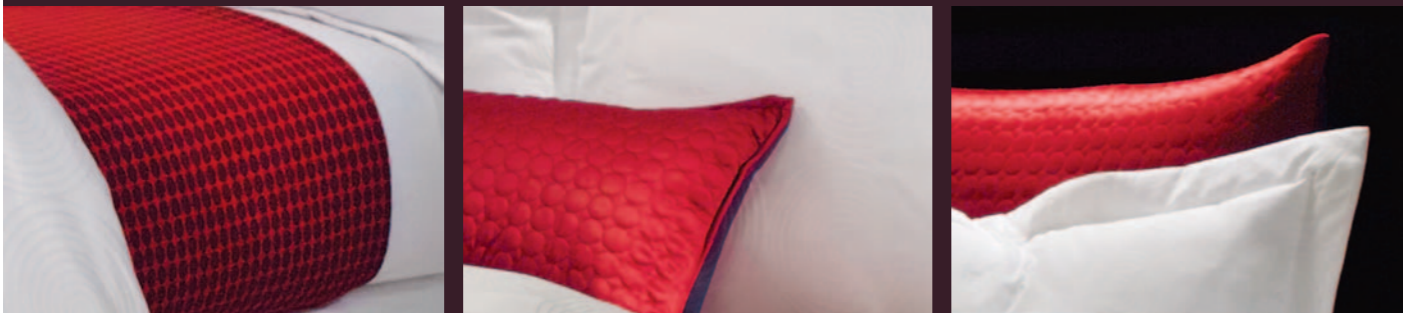
5 Compassion, understanding, and knowledge. We have an obligation to understand other cultures and behaviors that come with globalization.



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THE BOUTIQUE 18

Robert Polacek
THE PUCCINI GROUP, SAN FRANCISCO

1 With frequent e-mail, text messaging, instant messaging, conference calls, phone calls and overnight express mail, people are busier than ever communicating. However, person-to-person interaction with colleagues and clients is less than ever. People need human connection on a personal level. The demand for good design and gathering places where people can come together is more important than ever. The majority of designers work/live in larger cities. The large city becomes their home and they learn to interact with the city on a personal level. As a result, the city becomes your home, the restaurant becomes your kitchen, the hotel lobby becomes your living room and parks become your yard.

2 Design is an artistic medium for reaching people and making a statement. In my case of designing restaurants and public spaces for hotels, it is incredible to see the emotional impact that great design can have on people's



Photos: Puccini Pictures
ENO - Laguna Nigel

lives. You can also make a statement through design.

3 The beauty and intrigue of everyday life influences my design perspective. Walking down the street in different cities there are so many colors, textures, overheard conversations, styles, cultures and perspectives. When I am searching for a new concept or new ideas, I take an 'urban hike' and let the people and situations around me inspire creative thoughts. Inspiration also comes from the rich history of cultures long guided by aesthetics. One person who has been particularly influential to my creative and design perspective is Le Corbusier, the French, Swiss-born architect and writer. He was a pioneer in theoretical studies of modern design and was dedicated to providing better living conditions for the residents of crowded cities. His work in Chandigarh, India, and the city's experiment with its modern urbanism, has ushered India into a new world of planned growth. Its underlying theme of "Sun, Space and Verdure," has been a bold experiment in city planning. The moral and social commitment of the city to improve living conditions and daily life of

its inhabitants has greatly inspired me as a look toward my future in design and how I can make a difference. I have the symbol of Chandigarh tattooed on my left forearm (I'm a lefty), as a reminder that I need to continue to stay focused on what is important to my beliefs when designing.

4 Chandigarh, India, San Francisco, Amsterdam, Tokyo



5 Allowing younger, up-and-coming designers to have more of a voice to push the envelope of what can be created. The next generation is very savvy in a different way than current design pioneers. They are much more media-savvy, Internet aware and have more experiences at a younger age. I tend to always surround myself with very talented and creative thinkers. Most of my closest friends hold very creative positions in the design, fashion and music industries and are all under 40.

Siobhan Barry
ICRAVE, NEW YORK

1 These are high times for the industry in terms of the public's appetite and appreciation for design, but it is easy to succumb to "feeding the insatiable beast" — the rapidly evolving market of taste.



I'm interested in creating meaningful spaces and objects that transcend trend and fashion.

2 I'm always excited by the opportunity to create a stage on which to set a story; to engage a visitor and induce an emotional response from them, so they become a

character in the drama. **3** I love unlocking the code that is each project; the unique combination of conditions — client, site, and particular inspirations — that is never repeated.

This is the Holy Grail that keeps me going.

4 Brooklyn is thriving. It has truly become its own city, with its own community of artists, architects and designers.

5 The world desperately needs humor. It needs authenticity. It needs considerate consumption.



STK

Mika Irei BARRY DESIGN ASSOCIATES, LA



Photo by Mark Milroy and Mary McAlee

Beverly Wilshire Spa

- 1** I am pleased to say that our industry is much more conscious of the environment that we live in. There are a lot more sustainable materials on the market. Eventually, I hope that I can create something remarkable by using environmentally friendly materials with the help of future technology. This way, I can help demonstrate the potential of ecological design.
- 2** I like the fact that we as designers can change people's moods and attitudes depending on the environments

that we help create. In hospitality design, it is especially exciting to know that millions of people from all walks of life can enjoy our creations.

- 3** I am influenced by a myriad of things from the city that I live in (Los Angeles, the melting pot) from fashion, to the arts, to nature.
- 4** Milan, New York, L.A., Hong Kong
- 5** High-quality, environmentally-friendly materials that are aesthetically pleasing and cost-effective at the same time. I do feel like a hypocrite expressing the importance of sustainable and ecological design when I have not been able to fully participate in it. My dilemma is that not all of our clients want environmentally-sound design but just want something unique and brilliant. At the end of the day I become selfish because I don't want to jeopardize the design integrity. Currently, a great number of companies are developing aesthetically pleasing fabrics using post-industrial polyester. However, the texture of the fabrics tend to be rough and the pricing not necessarily affordable. When fabric manufacturers can produce high-quality fabrics with better textures that are reasonably priced, we as designers will without doubt support and ask for these sustainable materials. Interior designers are setting trends everywhere.



Erin Kendrew CHERYL ROWLEY DESIGN, BEVERLY HILLS

- 1** Just say "no" to diluted design. Designers need time to formulate and execute their designs, support to work through any obstacles and permission to explore. Part of my job is to keep the client excited about the design the whole way through the process. If the client is enthusiastic about my vision, they are more likely to defend



Kimpton guestroom, Miami

the design integrity.

- 2** Being a designer allows me to use both sides of my brain. I learn something everyday and on good days...I get to create something.
- 3** I am often influenced by contrasts in nature: form, color, and scale in juxtaposition and harmony. Nature is the perfect artist. At first glance, the placement of leaves on a branch appears to be random, but there is always a formula behind it. This balance occurs effortlessly in nature, but I have to work for it.
- 4** Cities don't push design, designers do. Innovative design happens everywhere. The office I work in has projects in many large cities — Los Angeles, St. Petersburg, Boston, Miami...but sometimes innovative design happens in the most unexpected places. The Glass Pavilion in Toledo, OH is a great example of this. The building's exterior and interior walls are constructed almost entirely of curved glass and set among 150-year-old trees.
- 5** Love.

Juliette Chisholm

CLODAGH DESIGN, NEW YORK



1 The industry is morphing in a really positive way with its 'green' direction. It's up to the designer to be more proactive in specifying environmentally conscious materials to eventually make it more affordable and industry-standard.

2 Creating an experience for your audience.

3 People interacting within the environment. Nature. Tadao Ando and John Pawson.

4 London, of course. Berlin, Sydney, Amsterdam, and Buenos Aires when it gets going.

5 It needs more young designers to break the glass ceiling!



A Tribeca Loft

Alejandra Lillo

GRAFT LAB, LOS ANGELES

1 Design in all of its nuances — be it architectural, interior, industrial, graphic or fashion — is at an extraordinary moment of consumer relevance and appreciation as the producers of commodities not only satisfy specific functional purposes but also satiate design fetishes prevalent in today's taste culture. With the advent of technological advances, design has become more challenging than ever, resolving increasingly complex spatial relationships resulting from the reconsideration of formerly accepted functional boundaries and adjacencies. Today, our work space and home — more often than not — collapse into one. In order to maintain relevance, we should truly embrace the potential of



what Grafting environments offers as a design opportunity. Multifunctional, blended, hybridized, technologically informed spaces are the future, where traditionally passive elements (wall, floor, ceiling) are charged with purpose and one environment seamlessly blends into the next. The crossing of borders between disciplines of urban design, architecture, interior design and furniture have only become separated in modern times in the beginning of the 20th century. Reality was never split into those categories before.

2 What's exciting about interior design is the experiential narrative one has the opportunity to tell. The sequencing of environments over time, conceived as a storyboard from the point of view of the consumer, has intense potential for legibility and resonance within the user. Architecture as stage set-design for the play called "life."

3 Everything in nature influences our design. Everyone we observe teaches us something about using and inhabiting spaces. Thoughtful mentors, through the paradigm of experience, help shape these lessons into something relevant...and useable.

4 Berlin, Beijing, L.A., London

5 The design world, and world in general, needs a little more fun. We need to lighten up and enjoy — to make a little more fun of ourselves and not take it all so seriously. We are, after all, designing experiences.



Unbuilt hotel in Samana, Dominican Republic

Brooke Traeger FORRESTPERKINS, WASHINGTON D.C.



1 "Design and Sustainability" are becoming household words as a result of much national attention paid to the design and environmental industry. In reaction to this, travelers are demanding elegant and innovative places that are also "green-minded." I hope to be able to challenge and provide the hospitality industry with timeless, beautiful, and environmentally-conscious designs.

2 Interior designers have the amazing ability to affect the environment and experiences of others. As a designer, my goal is to provide interiors that respond to and speak to the location, architecture and history of the building. If this is accomplished, the viewer can connect with the space, resulting in a successful design.

3 Fashion design, textile design, vintage clothing and jewelry design, as well as the natural environment, have a direct effect on my designs. Depending on the project, any combination of these factors can influence my designs.

4 New York City is constantly a fore-runner in the hospitality design industry. However, cities such as Chicago, Los Angeles, Minneapolis and Atlanta are unveiling cutting edge hospitality design.

5 I feel that the luxury hospitality industry needs to expand to more unexpected and less populous areas of the United States and the world. Many areas of the country are in need of and would respond very well to luxury, boutique restaurants, hotels and spas. As designers, it is our challenge to present design concepts to owners that will push the envelope and will set a new standard of design and luxury for the project, regardless of the location.



The Palmer House Hilton; Chicago, IL

Megan Ybarra DUNCAN & MILLER DESIGN, DALLAS



1 Hospitality design, in the past, always felt expected and rigid. The industry has transitioned into a new era of design freedom. As a designer, I will emphasize the use of this liberty to create energy from the hotel entry through the guestroom experience as opposed to the safe and expected standards.

2 For me, color is the most exciting aspect of interior design. To create an environment through the use of color, finishes and fabrics, requires perfect harmony in their combinations. It also requires a trusting client!

Bella Vita Suite from Hotel ZaZa in Houston



3 I turn to style and fashion magazines for my ideas and inspirations every month. I really look for small details in the clothing and accessories. Implementing the detail into a piece of furniture will often times create a stunning and unique piece.

4 People expect great design to come from the usual cities like L.A. and New York. I think people will be surprised to find that great design is being developed in family vacation spots like Orlando, FL and Branson, MO. Not only are the designs exceptional and incorporate 'big city' ideas, but they also appeal to a vast range of clientele.

5 Although I don't anticipate that hospitality design will ever go 100 percent green, I do think that there is more that we as designers can do to incorporate green products. There are many products on the market, and more being developed each year, that are both beautiful and durable, which use natural resources. A small change can make a big difference.

BD