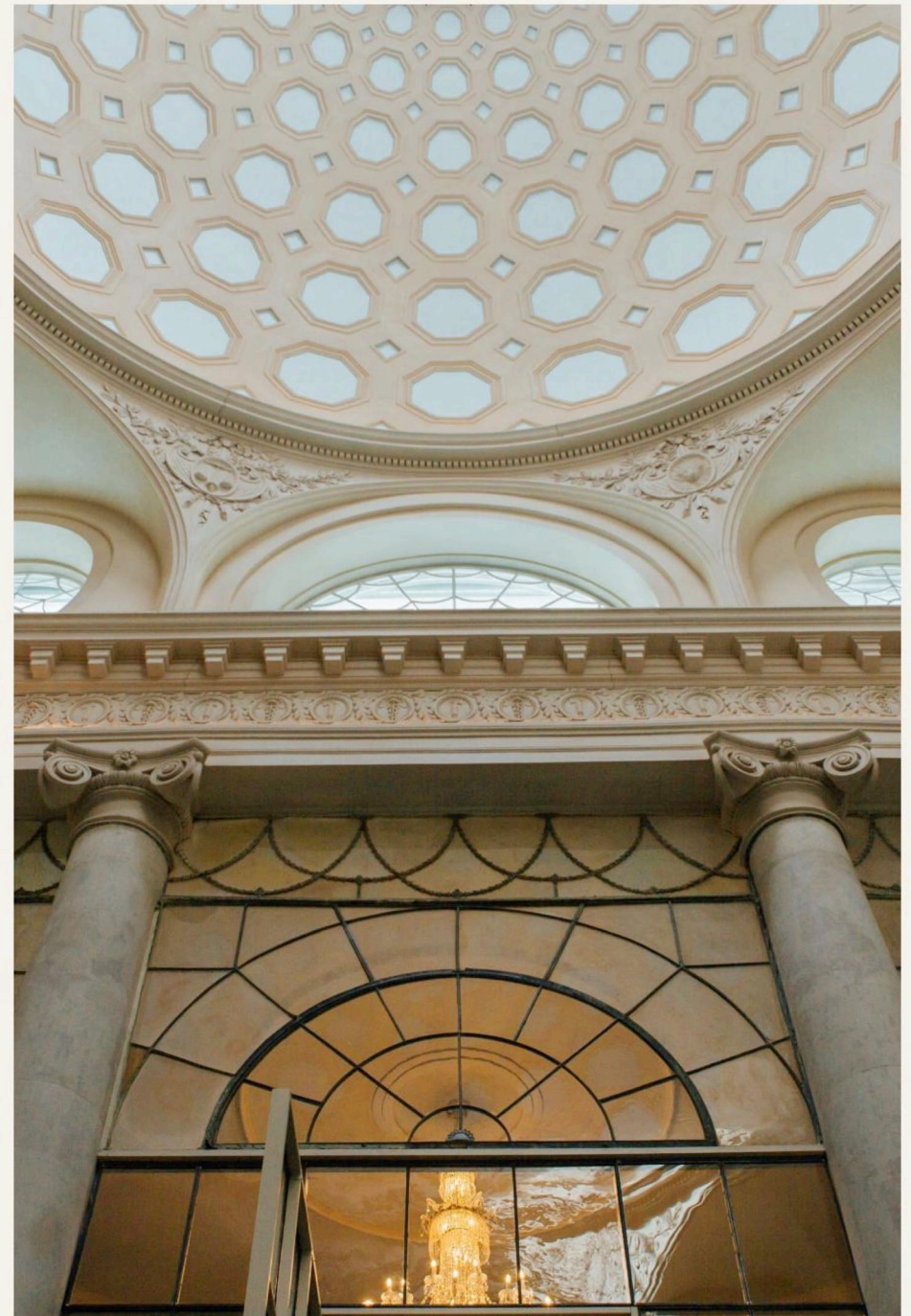


## INTRODUCTION

With the interior design landscape continually evolving, we believe it's essential to regularly give its leaders a forum to share their thoughts on both the current and future state of our industry.

eporta gathered some of the most prominent names in interior design for a stimulating round-table conversation at the beautiful Ennismore Sessions House in Clerkenwell, London. In the elegant dining room of this Palladian-style gem, we put forward the burning industry questions, ranging from millennials in the workplace to the future of design.

This report highlights the critical talking points from the day, filled with shared perspectives, bones of contention and predictions for the future. We hope the conversation continues and encourages you to share your thoughts within the design community too.



# Contributors.



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MAURIZIO PELLIZZONI



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**THE VENUE**  
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CLERKENWELL



# On millennials.

The conversation kicked off with the hot topic of 'Millennials'. A broad age bracket who will soon hold the market majority, this group not only occupy positions within the design industry but as paying clients too. Arguably millennials are ushering in a new era for interior design.

Earlier this year, Forbes magazine identified significant ways in which millennials are shaking up the workforce. To name a few: there is a higher demand for work/life balance, more transparency in business and management hierarchy, and a shift away from traditional paper trail methods to an increased need for tech, speed and efficiency. While perhaps some of these things can be seen as a step in the right direction, working with millennials also has its challenges. Melissa McCafferty, Partnerships Manager at eporta, asked the group to share their experiences of designing alongside millennials, as well as managing them in the workplace.





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They have a multitasking approach to work and social media, and an ability to jump from one thing to another.

"They have a multitasking approach to work and social media, and an ability to jump from one thing to another. It's quite a light touch approach. Part of that's to do with a lack of experience as they're still learning, but there's also potential there," offered Siobhan Kelly, Associate Director at David Collins Studio. "There is a real opportunity because we're increasingly working in a culture of specialisms and it's

important to develop a generation who have that kind of breadth of thinking and depth of knowledge, who can move between lots of different disciplines at the same time." Adding to this, Martin Goddard, Co-founder and Director of Goddard Littlefair, posed: "How many panels do you go to, and they ask 'how do you design for a millennial?' Well, let the millennial do the design!" Martin continued,

"there's no point me telling you what a millennial wants as I'm not one. We've got millennials in our office who are passionate about design, and they have talent, so we say 'You come up with it'. Our job is to guide them, to give them experience and an understanding of the clients, the market and those things that often stifle the creative process. By doing this, we get lovely stuff back, for example, beautiful

imagery, sketches, and really excited people." Siobhan agreed, "We're quite lucky in our business in that we're a big practice. Everyone is encouraged to have a voice, even the most junior members. So the creative process is very inclusive and dynamic. There is somebody who makes the decisions at the end of the day and there's a hierarchy that facilitates that, but it's a very collaborative, horizontal structure."







With this surge in new talent comes its own set of difficulties and Jo Littlefair, Co-founder and Director of Goddard Littlefair, offered up her experience of the challenges faced when working with millennials specifically, drawing to scale; “We have this struggle getting people to scale things properly. You can print something off and talk to them about what the side table is, the proportion of it, what the lamp is on top of it, how big the shade is and ask ‘do you really want it to overhang?’”. There is an education process that we’re doing all the time in the office, trying to teach those processes that might be dropped by millennials in the interest of speed.” Audrey Carden, Co-founder of Carden Cunietti, had seen this first hand too: “They don’t put all the dimensions you need on drawings. We need to see all the dimensions, and the builder does too.”

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Ultimately it's such a wide age group you can't take a broad-brush approach to designing for, or working with millennials.

Sharon Lillywhite

FOUNDER & CREATIVE DIRECTOR,  
OLIVER BURNS



In agreement with Jo, Eleanora Cunietti, Co-founder of Carden Cunietti noted: “They are much faster than me, and that’s been a bonus, but you’re right, they aren’t interested in paper documents and we need to have a paper trail in our line of work.” Interior Designer and Founder Maurizio Pellizzoni, also shared this sentiment, “Millennials don’t believe in paper, and that is a struggle. A table was made for me, but it was double the size that it should have been. The excuse was that the maker didn’t have

any paper to refer to! Millennials want to be everywhere fast, social media is so fast, and that’s how they want to work in an office.” “Ultimately it’s such a wide age group you can’t take a broad-brush approach to designing for, or working with millennials” added Sharon, “I think each client is unique and individual, and what ties all of us together in this current generation is where we are around technology. For me, this immediacy is a sense of instant gratification.”







# On the changing landscape of real estate.

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Real estate and property development are in the midst of some real change: for the first time, we see productisation, flexibility, a design-led approach, and attention to service. Serviced spaces in particular, such as co-living spaces, members clubs, and shared offices are focusing on the consumer. Authentic, engaging experiences have become a prerequisite for the millennial era and not merely a 'nice to have'. We've entered a new age of co-living property development, and expectations are on the rise.

"We're working on a development project which combines co-working, gyms, spas and play areas," shared Petra, Founder and Creative Director of Bergman & Mar. "It's an amenity-led place with extra services provided to the residents. Developers are struggling – even though it may not seem like it – they are struggling to sell at a premium. They fit these extras as part of the perks." "There have to be cool shops and restaurants, not high street brands but cool, unique ones and great food" added Eleanora. It was Kim who said what we were all thinking: "There have to be Instagrammable moments".



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Martin, who regularly works with developers, offered his insight on the value of approaching the delivery of a co-living development as a product. "What we try to say to property developers is that it's not just about design style, it's about actively going out there and researching the product because ultimately all these developers are selling a product whether it's a restaurant, an apartment, or a hotel. Will it sell? Will people turn up? Can I make money out of it? We've worked on a raft of different schemes in the UK, Europe and other places so we're coming at it, saying 'Well, OK, your product isn't right. the rooms aren't the right sizes compared with what we're doing in three other projects where they've got a similar market.' Often an in-house design team will blinker themselves into that product, and if you want to keep reproducing the same product that's fine, but eventually, that product will become stale."

In response to Martin's calls for fresh ideas, the table moved to discussing value led design. Petra began with an important observation; "Property developers are interested in seeking artisans and artists working locally. Smaller individual creatives, young makers who will lend their furniture and in return, their work is showcased. They are particularly interested in small individuals who want to change the world for the better." This is something that we've seen a lot of recently in the industry. Property developers are reacting to the demands of millennials by integrating themselves with the storytellers and craftspeople to instil a value-driven experience. It's something that interior design is witnessing more and more, along with an appeal for 'wellness' spaces as a backlash against the unrelenting wave of tech.

"It's funny with technology," ventured Martin, "we're finding a trend with clients and some of our staff that the wellbeing piece is becoming more important to understand. We've been doing some thinking on how we encourage spaces where technology can be downplayed or replaced by calmness. Ways of designing a hotel room that encourages people to close down the TV, make it disappear, creating half an hour for an alternative activity like reading a book, and that's becoming really key." "Yes, absolutely, and simplifying!" agreed Sharon Lillywhite, Founder and Creative Director of Oliver Burns, wholeheartedly. "The number of times we've heard clients say, 'Can't we just have one button, please?' There's so

much tech and people are getting overloaded. I really think the biggest change to come in the next ten years might be wellness, spirituality, and individuality. In terms of the way that the way we live our lives and the rooms we're living in, that's something we'll see, whether it's meditation rooms or communal spirituality areas, there will be a change." "That all sounds very 1960s" laughed Kim, "things do come around again. I believe everything is cyclical. As much as we appreciate technology, we will see the things we've seen before, just like record players and vinyl making a comeback."





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“Our younger Gen Z clients are much more about individuality, quirkiness, the uniqueness of their personality and translating that into their interiors,” said Sharon. “We work with a very high-profile Youtuber and his collection of art is completely different from that of millennial clients who have Damien Hirst’s. They’re collecting modern art versus the Gen Z client whose favourite thing is Game of Thrones. He’s got bespoke pieces completely dedicated to him, the family and their dog. It’s all about a reflection of their personalities rather than being about someone else’s brand, if that makes sense – it’s not conspicuous consumption.”







*Insights*

THE VENUE

ENNISMORE  
SESSIONS HOUSE,  
CLERKENWELL



# On getting paid.

Both Millennials and Gen Z are experiencing a dramatic shift towards renting over buying a property. This landslide has had a significant impact on the design market with changing client demands. "Think about how difficult it is for millennials to buy property, it's nigh on impossible." proposed Eleanora. "It's the experience of creating an interior that's changeable and slightly disposable. It's less expensive, and they aren't buying expensive classic pieces but buying something quick and fast." Audrey added, "Or they buy a nice armoire that they can take with them or art because it's transportable."

"So have people seen a drop in budgets across the board?" Aneeqa asked. "If you're taking a like-for-like comparison between a property that's owned or rented? Do you feel that the budget is lower with Millennials than Gen Z?" In answer, Eleanora commented, "They don't want to pay for the walls to be painted, the basic things." "Previous generations understood the cost of projects, which can make them harder to work with than other generations. They don't understand the cost of making curtains," added Maurizio. "Well, they want things they can take with them if they are renting," Kim suggested.







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about their budget from  
the start.

Audrey Carden

CO-FOUNDER,  
CARDEN CUNNETTI

Getting remunerated fairly for their work was a challenge held in consensus by the table, regardless of generation or client. It was also echoed in the group, that with technology comes greater access to design online, but that this isn't necessarily a good thing with clients often undervaluing the work of the designer and going direct to suppliers. "Clients always think projects cost less than they actually do," said Maurizio. Audrey commented that "Clients need to be clear with interior designers about their budget from the start. Just say 'we have £100,000' from the start." "That's one of the biggest challenges when you've delivered an amazing design" agreed Sharon. "At the end, there's an issue in terms of financials, or something has happened personally, and we hear 'we need to cut that!'"

Setting clear boundaries when delivering projects isn't always clear cut, and the group highlighted a few examples of methods they use to mitigate risk. "One thing we've learnt is to choose one stakeholder responsible for signing everything off" Petra shared. "If it's a private project where you have an individual family – three brothers, a mother, a father, everyone involved – saying 'we like it' or 'I don't like it' it's better to have one stakeholder, one brief given, one sign-off. If that's stated from the start, no one else can be invited to the party." Siobhan agreed, "What you said about briefing is very important and the process of signing off when you do need to make some changes with the design because it doesn't meet the costs. There's a time cost associated with that. With a lot of clients, sometimes their priority is the timing. You have to communicate to them that there will be a monetary cost for time." Kim agreed saying, "When there are changes we have to start again. Every element is integral to the next stage, and that's what the client doesn't understand. I think for a lot of clients, their priority is timing."

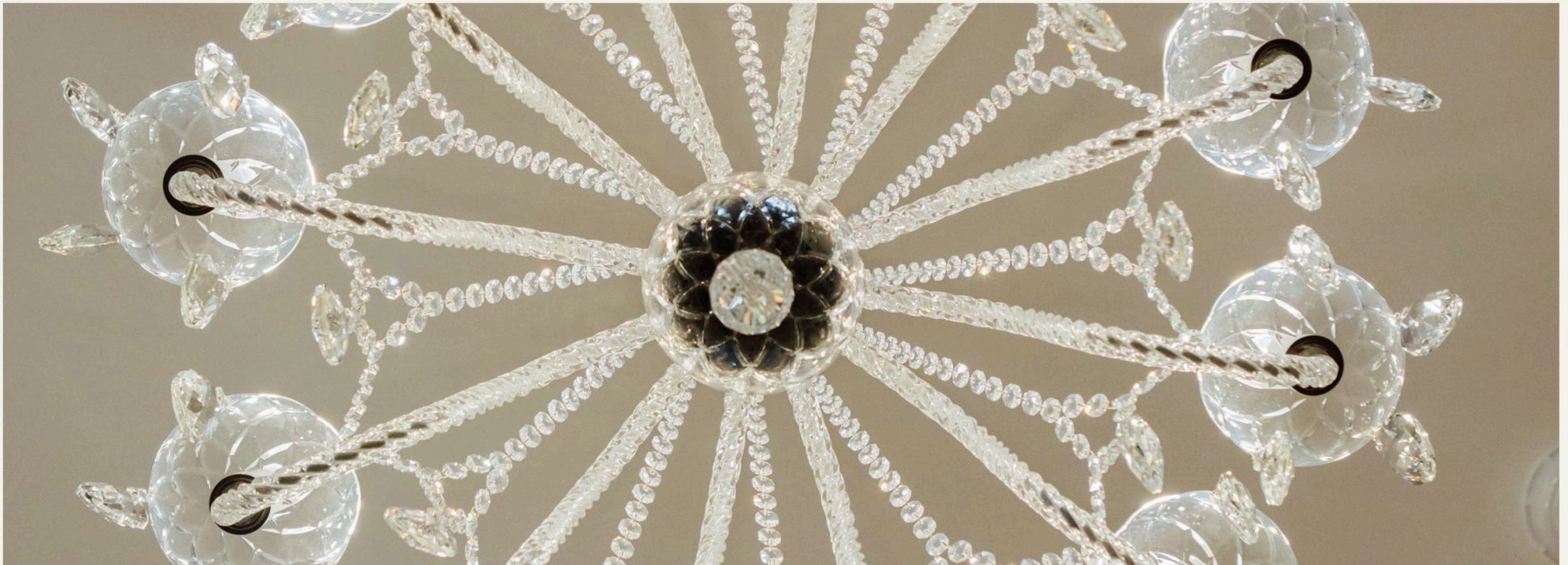


"We've started putting in our proposals that at a certain point in the process the design is frozen and that any changes after that will be charged for," said Sharon. "Sometimes you don't want to seem petty about this either. Sometimes in a situation with a client, if you're behind time, you don't feel like you want to say that there's an additional cost. It's a balance,

I think." Maurizio echoed this concern and said, "Sometimes you don't want to argue with the clients over cost as there's a risk they might walk away from a job before it's completed." Kim said that "I've got to do a realistic fee for the project, but I don't want it to be too scary. Finding a balance between setting the fee and not frightening off the client can be tricky to do."

The topic of conversation shifts on to pitching and fees. Many in the room raise difficult experiences when it comes to being paid on time. "Interior designers in the US often charge by the hour," Aneeqa raised. "It could happen here, but it depends if the industry moves in that direction. Accountants and lawyers charge an hourly rate in the UK, so why not interior designers?"

There was a consensus in the room that charging by the hour would be beneficial if the technology existed to make tracking time easier.







Siobhan mentioned, “We have a time management system, but also an app on our phones that’s very helpful. Inevitably, projects change with additional service requests, and we charge for that.” Kim acknowledged, “But we’re all passionate about what we do. That’s my problem. I want it to be the best I can deliver, and I’ve put my name to the project. I’ll go to the end of the world to deliver that perfect thing — like that very unusual piece of art wanted for the loo. And you do, that’s the thing. Tracking time wouldn’t work for me.”

# On technology.

With the advent of social media and technology becoming ever more prevalent in our daily lives, it's clearly felt by most that the traditional but essential techniques of a designer are in danger of falling by the wayside in favour of speed. "We try to get our younger team to learn a craft. Design is a craft, a skill," Martin pointed out. "When we talk to clients, they want you to get a pen out and draw. They've seen so many CGIs that they can't tell what's a photograph or a CGI any more. And actually, they say, 'Just give me a sketch'. We've started taking 3D work and working over it, and clients feel that they can interact with it,

they feel more of a connection to it, so we say to our team 'I like your imagery, it's great, and the story that goes with it is wonderful, but I do need a drawing.' And that goes for sourcing for the scheme too – there is definitely a move by people to see that it's been handmade, that there's some craft to how it's sourced and where it comes from." To nods around the room, Kim Partridge, Founder of Kim Partridge Interiors, shared her view explaining that, "Narrative is very important, as storytelling transcends the generations. There has to be an authentic experience felt through the interiors."





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The real value is in us  
knowing the secrets of the  
industry and bringing these  
to the client.

Petra Arko

FOUNDER & CREATIVE DIRECTOR,  
BERGMAN & MAR

Petra pointed out, "It's about delivering more value to the client and that value will become more important because at the moment it seems that everyone can be an interior designer and offer an interior design service. The real value is in us knowing the secrets of the industry and bringing these to the client." "I'm intrigued to see what happens with AI," Eleanora said. "We can't replace our taste and who we are. The technology helps, but if AI comes in, in 10 years, will the machines be able to do what designers do and offer the same value?"

"I don't think AI can ever replace designers," Aneeqa shared. "Anything that relies on personality or individuality can't be replaced by technology. I think that what you'll find is people come to value the skill of being able to think through the experience of a space and curate it appropriately, as well as working with a client."







*Insights*

THE FOOD

CHETTINAD STYLE  
CHICKEN KUZAMBU,  
PAPI'S PICKLES

# On tradeshows.

As the room discussed innate talent, the conversation shifted toward drawing inspiration. "Trade shows are fine, but my problem with them is that they don't change quickly enough," said Martin. "I could miss three years, go back for the fourth and see the same thing. I see a couple of new designs but nowhere near enough for me." The room recognised lack of diversity across trade shows and year-on-year similarities as a problem. Founder, Samantha Todhunter spoke about a shift in visitors wanting

a more personal experience from trade shows. "I think there is a lot of benefit in trade shows not having big halls, with generic, brightly lit beige stands. People want more intimate spaces like Maison et Objet in St Germain-des-Pres. We've got smaller events which are appealing in London too. Brompton Design District do their own thing and Clerkenwell Design Week. I always prefer these smaller venues over traipsing around big shows. I find them much more inspiring. I just get tired at the big fairs I find them very draining."







It was very clear that personal experience is incredibly valuable for both sides of the coin when it comes to design and storytelling. “Most of my clients are interested in the journey of what interior designers can bring,” shared Petra. “They love that we go to fairs, visit showrooms they wouldn’t have heard of and that we go to antique fairs. They want to see the process we go through, not just the end result. The emotional element of what we do can never be replaced.” To give her clients something a little different, Petra shared that she looks to Instagram to “find those secret gems. Everything from artists to artisan weavers and chairmakers.” It’s also a source of prospective clients for both Maurizio and Petra who said “I’ve met and connected with amazing people through Instagram by just messaging them. I post most days but do whatever feels natural, so I might take a few days off as it takes up so much time.”





*Insights*

THE VENUE

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# On social media.

Continuing on the conversation of social media, Lucy Barlow, Creative Director of Barlow & Barlow shared, "People have hired me after finding my work on Instagram." Sharon added, "One really positive thing about social media is the immediacy of being able to get your work out there, it's changed the way we do business. In terms of press, everyone wants to be published in *How to Spend It*, *The World of Interiors*, or various hard copy editorial magazines that you can flick through where you're looking at six months of exclusivity.

That's fantastic, but in the current environment with lots of uncertainty, you need to get your work out now. So the use of videos on social has been great for us. We film all of our top projects, and I do cut-downs of them to put on Instagram, which has been such a revelation! I think this has changed media; it's been so positive." A point of contention arose around whether Instagram presents a distorted view of what's achievable or realistic and if it devalues the design proposition.



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One really positive thing about social media is the immediacy of being able to get your work out there, it's changed the way we do business.

Sharon Lillywhite

FOUNDER & CREATIVE DIRECTOR,  
OLIVER BURNS



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Life isn't perfect and we need to be able to express everything. If you're not able to do that, then you feel limited.

Eleanora Cunietti

CO-FOUNDER,  
CARDEN CUNIIETTI

“Don't you find that with projects like a basement conversion which take around two years to complete, it becomes difficult to explain to people the timelines when they've just seen a polished end product on Instagram?” Asked Audrey. Maurizio concurred saying, “People don't want to wait for things to be created; Instagram is all about the perfect world. There are no negative posts because when you don't show a perfect life, people don't care.” “I don't think that's true anymore,” interjected Petra. “Honesty

and kindness is the best approach to social, and people want to see real life now, people are honest about both the positive and negative sides, they are the best posts.” “But do the clients want to see that?” Kim asked. “Does the client want to employ someone who is honest about the mistakes they've made or employ someone who seamlessly — with a wink — delivered a project?” Eleanora responded, “Life isn't perfect and we need to be able to express everything. If you're not able to do that, then you feel limited.”

Instagram has brought with it a host of opportunities for existing players to garner attention quickly, but it's also become a platform for new talent. This has brought with it a new competitive landscape.

“If you're young and up and coming, what an amazing platform to be able to launch yourself on in a relatively short time frame, and without having to go through all the blood sweat and tears,” said Sharon. “It can happen quite quickly and I think there are real benefits to that, but also there can be some downsides around not having actual experience.

You might be able to curate an amazing Instagram account and therefore get thousands or millions of followers, but this doesn't necessarily translate into a real hands-on ability to design.” Audrey gave an account of instances where she'd seen people posting images of other studios work, which is misleading to someone looking for a designer and assuming they have more experience than they do. “Someone came to me via Instagram with no interior design background which is OK,” said Kim. “They haven't been formally trained but have been courted by potential clients simply because of their Instagram feed. None of the posts are theirs, it's just a curation of beautiful imagery, their feed is quite stunning, and it shows the world that they have an eye. From their Instagram alone, they have had some lovely commissions as a designer, albeit small ones but neat and beautiful commissions that none of us would turn down.”



*Insights*

THE FOOD

SAKARAI PONGAL  
& ANJEER ICE CREAM,  
PAPI'S PICKLES



# On the political climate.

With the room in agreement that with more opportunities for new generations of designers to get a foot in the door, comes the responsibility of experienced designers to educate and mentor them. This shifted the conversation to whether Brexit will affect the supply of fresh talent.

“One thing with London is that we have great creative minds coming from all over the place and it will be a shame to lose that,” Sharon commented. “However, I do believe that London

will always be an amazing place for talent.” “I once had the opportunity to work in the UK, having started out with nothing. This may no longer be possible,” Maurizio replied. “I came here 21 years ago, couldn’t speak English but I went to school here. Now young designers will settle in places like Milan and Paris where they are free to be designers, to be creative.” Eleanora shared the concern and mentioned the impact of some new requirements from the Home Office on students wanting to study in the UK.





It's not just new talent that seems to be affected, with multiple members of the group having already seen a difference in their bottom line. "Business is suffering a lot because of this," Maurizio said. "I lost two residential jobs because of the prospect of Brexit in January. The clients said they didn't want to spend money. Fortunately, I got two others that filled the gap." Petra added, "I'm not too worried about Brexit. A new, different normality will take the place of the one Britain once had as an EU member." Countering this, Audrey commented, "There will be a lot more admin work if or when Britain leaves the EU. It will take so much longer for imports to come from countries like the US, which takes five times longer than from Europe, which is a complete headache. Especially if you have a small team, you would have to employ someone who just dealt with all the paperwork as it's so much admin. The cost of this would have to be passed on to the client, meaning that fees would rise too."

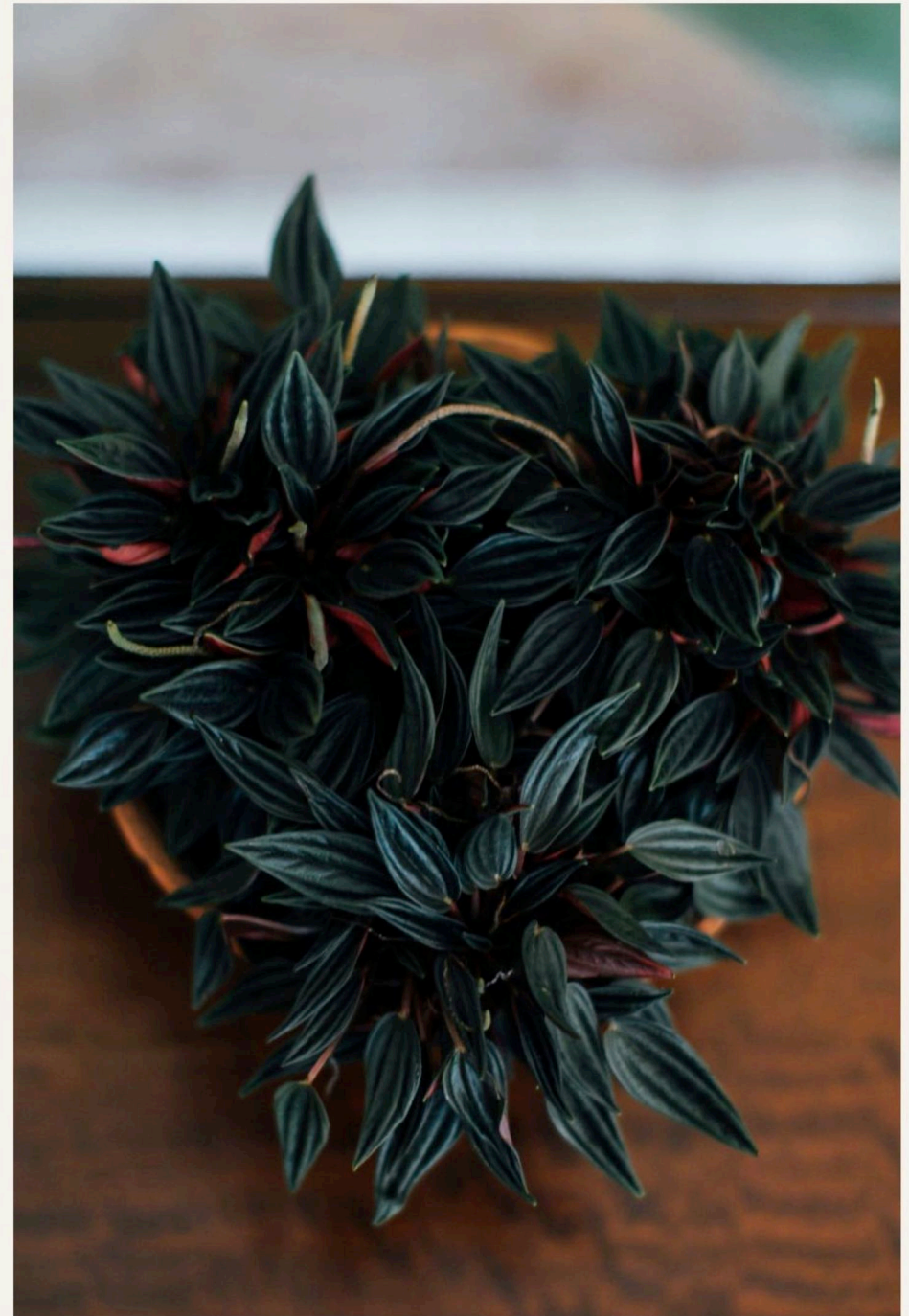




# On Sustainability

Costs and clients are a delicate balancing act as the room had discussed earlier, so what happens when you add sustainability to the mix? A hot topic with awareness thriving through the media, sustainability is incredibly important but often comes with a hefty price tag.

"Sustainability is the most important thing for Gen Z clients. Our older clients aren't so interested," Sharon stated. "If you give them the option, they will choose something that is more sustainable, but personally it's not something I'm constantly being asked for. The biggest issue we face is that we are sourcing so many products we can't analyse the value chain of every individual piece. With commercial projects, it must be super important because you need to talk about sustainability as a corporate entity. You need to be able to say what you're doing."





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We have to be able to stand in front of the client and say ‘we know what the provenance is.’ It’s essential, otherwise, we wouldn’t get the job.

Martin Goddard

CO-FOUNDER & DIRECTOR,  
GODDARD LITTLEFAIR

“More clients are asking for sustainability to be a large part of the design process,” said Jo. “It’s not just people like Hilton or AIG that I’m talking about. Smaller boutique brands are creating their own agenda and ethos for how their hotel functions as part of society, part of the community. They’re thinking about being integral within that and following that into their design philosophy. I think hotels will set up benchmarks for people to take notice of, hopefully, that will then percolate, through becoming a more prevalent issue for everyone in design.”

Martin expressed that it’s not just about sustainability, but where the product is from, who has manufactured it, and how it’s travelled there. “We’re asked to track the supply chain. That’s part of our commitment to the client when we take on a project. Take any of the materials that we’re looking at or any of the suppliers and do the relevant background research. We’re in that supply chain ourselves as we have to be able to stand in front of the client and say ‘we know what the provenance is.’ It’s essential, otherwise, we wouldn’t get the job. It’s not just paying lip

service to it.” Echoing this sentiment, Jo talked about the responsibility held by designers to consider the full journey saying, “It’s the reality that everything we use from the cladding on a wall to whatever it is, has to be repurposed where possible. Ensuring that nobody in the supply chain is in modern slavery; that everybody is paid the living wage. It’s the right way of working. I want to know it’s creation story.”

“Our concept is based around whether it’s a luxury design, beyond aesthetics,” shared Sharon. “It’s interesting that you’re tracing the supply chain. I think that’s fantastic. When you’re working at the top end of the market with private clients, one thing we won’t do is specify anything really rare, or that can be perceived as endangered which you do occasionally get asked for, and it’s an absolute no-no.”







Siobhan raised a point around people's perceptions that really hit home with the room saying that "Sustainability as a concept has suffered from being a buzzword. It's great that this is becoming more central to the design process in a genuine way — the same with community engagement in commercial projects. You're seeing developers looking at community engagement as central to their schemes. That in terms of longevity, it's not necessarily the materials it's how people change." "Our team at eporta is incredibly invested in sustainability, and it's something they talk about a lot day to day as well as looking at where our suppliers are coming from and how they operate," Aneeqa added. "We also create content around sustainability for the community, but it's something we've seen quite low engagement with. It makes me wonder if people are actually interested. I find there's a disconnect in terms of what people talk about in the industry versus what the data shows."

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I think technology  
will have a big  
part to play with  
understanding the  
provenance of the  
products that  
we specify.

Siobhan Kelly

ASSOCIATE DIRECTOR,  
DAVID COLLINS STUDIO

“People are interested in sustainability, but it's not particularly aspirational, and therefore it's part of our job, especially if you're a luxury brand, to make it more so and ingrain it in people's lives so that in 10 years they're not seen as opposing concepts,” said Sharon. Martin agreed wholeheartedly saying, “I think it's about sustainability becoming part of our DNA rather than us slapping clients around the face with it. You just do it. It can still look luxury, and recently we've been getting amazing finishes which are upcycled or recycled. Interesting reused plastics, you look at the material and you show it to a client and they say, ‘That's a silk rug’ and we say ‘No, it's plastic.’ As soon as they see it's recycled plastic for rugs they say, ‘I don't care if it's sustainable, it's really cool,’ so the DNA is there already. It can still feel luxurious to some of the residential clients who are used to having hand-knotted rugs from Tibet. We've talked about millennials but the next generation is very interested in an eco ethos, and they're seeing all this stuff. You've got to start building that into design concepts because people are beginning to make choices based on those things. If it looks great, it ticks another box, so clients don't feel like they're being cheated and getting a wall of hemp!”

It seems that suppliers are paying attention as they've been presenting some incredible new materials and finishes for the sustainable market. The challenge is now how designers translate these into their projects. As much as the digital world presents its challenges, as we saw discussed earlier, it also offers simpler ways to trace the origins of products and sourcing information on producers, which can only be a good thing. Siobhan rounded out this point of view, saying “I think technology will have a big part to play with understanding the provenance of the products that we specify. Technologies have created opportunities to have that transparency. Everything is so accessible, and we live in such a visual culture. The question now is; what is luxury? Is it experience or time?”

That is the question. We're excited to see the path new projects take, and the ingenuity designers show in tackling the balancing act placed on their shoulders in such a fast-changing world.











# About the creators.

## The venue.

ENNISMORE  
**SESSIONS**  
HOUSE

Ennismore Sessions House, is a grand Grade II\* listed building in the heart of Clerkenwell, London. Part developer, part operator, the team at Ennismore travel the globe re-imagining old buildings or breathing life into new ones. All the while, making hospitality feel local and challenging traditional methods.

## The food.

Papi's Pickles are a family-run social enterprise and served up a magnificent feast of South Indian and Sri Lankan delicacies.

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## With thanks:

Venue: Ennismore Sessions House

Food: Papi's Pickles

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