

designingways

ISSUE 300

BEDROOMS

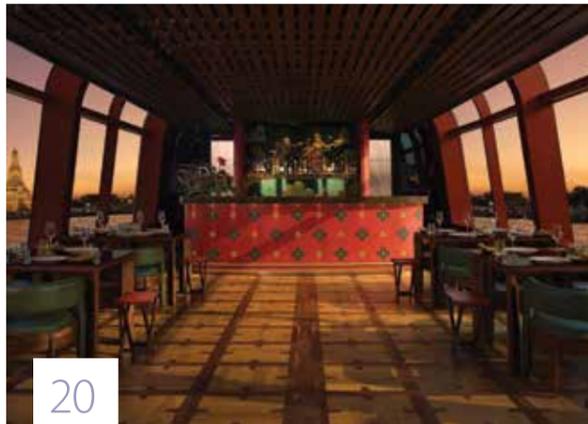
BATHROOMS

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VICTORIAN BATHROOMS

— Est. 1989 —



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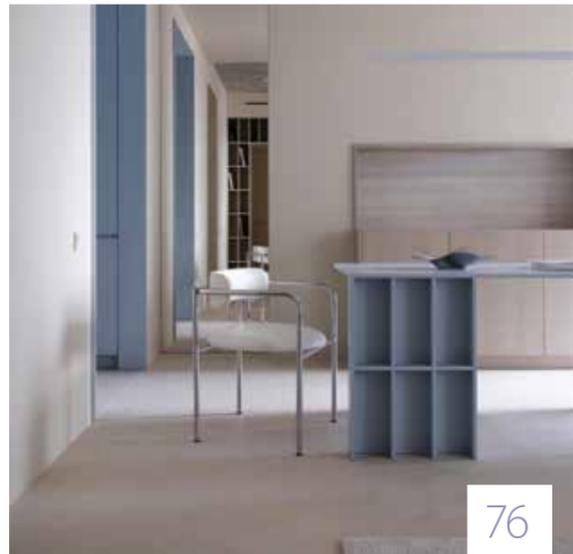
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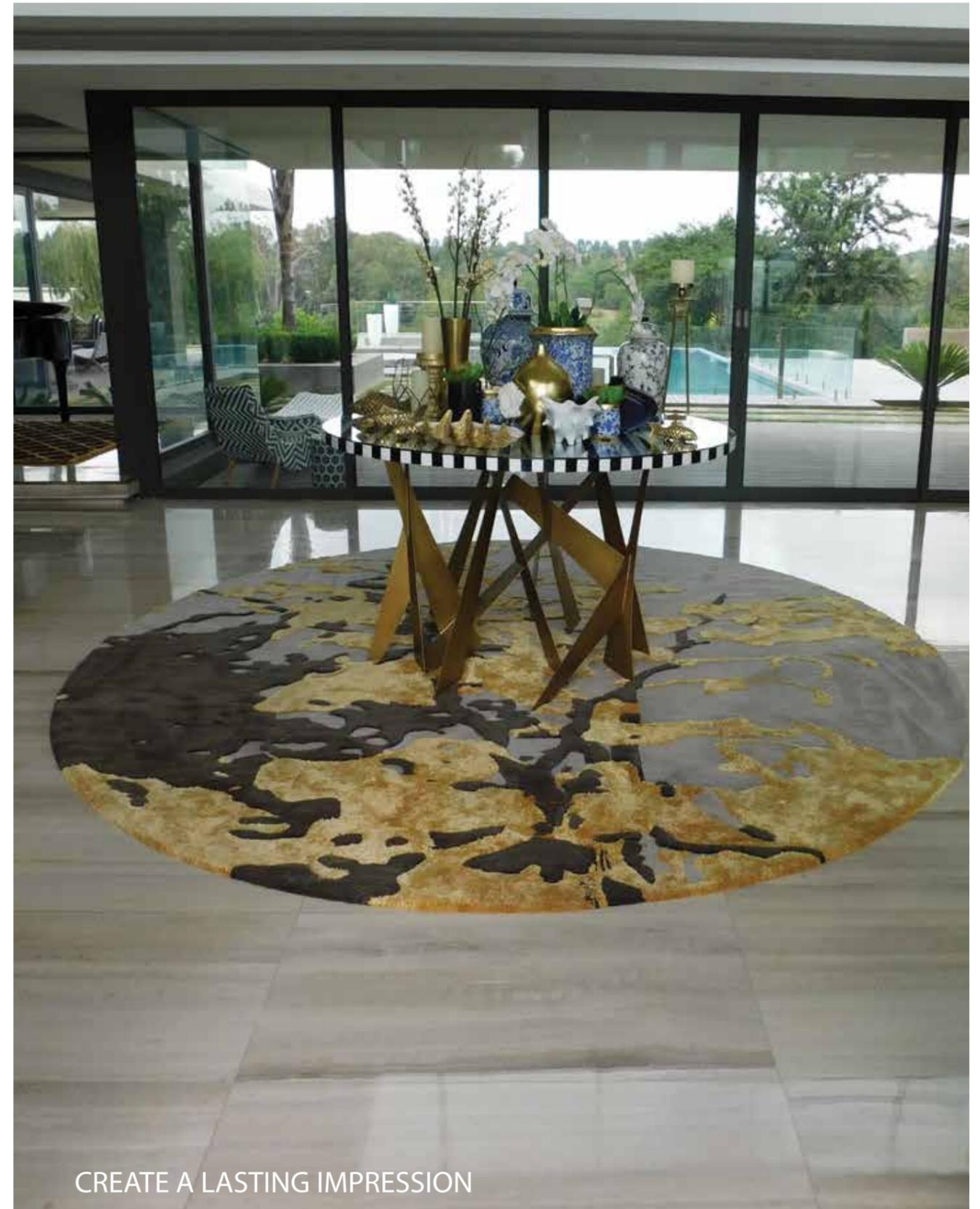
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Hotel & Hospitality Expo Africa 2026 expands to meet rising procurement demand across Africa's growing hospitality sector

Africa's hospitality sector continues to expand, with the continent's hotel development pipeline reaching 577 hotels and more than 104,000 rooms, growing 13.3% year-on-year. South Africa's hospitality market is also showing steady growth, with the sector valued at USD 11.49 billion in 2025 and projected to reach USD 12.19 billion in 2026, growing at a 6.05% CAGR through 2031.

This growth reflects continued investment in hotels, restaurants, bars and wider hospitality venues, including development projects, refurbishments and operational upgrades across the country.

Several factors are supporting this momentum, including rising international tourism, post-pandemic recovery in global travel, government incentives such as the Tourism Recovery Plan and growing demand for boutique hotels and serviced apartments. At the same time, trends such as bleisure travel, digital nomad visas and continued investment in premium local properties are contributing to increased procurement activity across hotels, restaurants, bars and food service venues.

Against this investment landscape, Hotel & Hospitality Expo Africa 2026 positions itself as a key sourcing platform, connecting suppliers and buyers across

South Africa's growing hotel and tourism economy while linking local businesses to wider regional opportunities.

Taking place from 10 to 12 June 2026 at the Cape Town International Convention Centre (CTICC), the three-day exhibition is solidifying its role as the premier procurement-led platform for South Africa's hospitality market. Built around local market needs, the expo supports practical sourcing and decision-making for new hospitality developments, refurbishments and operating venues - from hotels to restaurants, bars and food service businesses, making it indispensable for suppliers and buyers navigating the competitive landscape.

"South Africa-led procurement is the lifeblood of our hospitality sector's growth,"

said Margaret Peters, Event Director, Hotel and Hospitality Expo Africa.

"This expo is designed to support that demand by bringing buyers and suppliers together in a focused sourcing environment, and our expansion at the CTICC reflects the value the industry places on meeting face-to-face."

Cape Town's vibrant setting and the CTICC's world-class facilities provide an ideal backdrop for meaningful

industry engagement, drawing over 5,000 trade visitors and 150+ exhibitors eager to connect on real procurement opportunities.

Santam's sponsorship underscores the event's strong industry backing, with the leading insurer supporting a workshop and hosting the exclusive VIP Lounge, a space designed to facilitate high-level networking and business connections.

"Engaging with events like this helps us connect with partners in the industry and gives us an opportunity to really listen to our partners, and understand where the needs are and what is required in terms of insurance for this unique, dynamic and thriving industry,"

explains Zurina Rinquest, Business Development Manager, Santam.

The 2026 edition will once again be co-located with the Africa Food Show, reflecting the close relationship between hospitality growth and food and beverage procurement across the continent. The co-location creates a broader platform connecting hospitality operators with food and beverage suppliers, manufacturers and distributors.

Alongside the exhibition floor, attendees will have access to a programme of presentations, panel discussions and industry workshops, sponsored by Santam and Kwikot. These sessions will address key topics shaping Africa's hospitality sector and provide practical insights for professionals looking to strengthen their operations and leadership within the industry.

The event will provide an interactive platform to explore opportunities for investment and innovation, as well as keep abreast of the latest trends. It is part of dmg events' global hospitality showcase, which includes large-scale events in Dubai and Saudi Arabia.

Registration will open on 18 March 2026 for industry professionals looking to source new products, explore partnerships and gain insight into Africa's hospitality and food service industry. dw

www.thehotelshowafrica.com



M I N I M A L I S T

Celebrate the beauty of imperfection with texture at the forefront. Inspired by natural materials, this collection blends tactile finishes with geometric motifs, basket weaves, and 3D-effect designs. Handwoven embroideries and boucle yarns add depth to sheer layers, creating a soft, artisan feel. A sleek palette of muted greys, rich ambers, and hints of green completes the look—perfect for refined, modern interiors.



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Natural performance

why wool is returning to modern homes

In today's home and built environments, material selection is increasingly shaped by more than aesthetics alone. Designers, architects and furniture manufacturers are placing growing emphasis on wellness, sustainability and long-term performance. Natural fibres, particularly wool, are once again moving into focus as interiors shift toward healthier, more responsible material choices.

As a new associated member of the South African Furniture Initiative (SAFI), Gerber & Co sits at the heart of this transition, supplying locally processed wool fibre and performance-driven upholstery textiles that support both manufacturing innovation and improved interior environments.

According to Ryan Weideman, Sales & Marketing Manager at Gerber & Co, wool's relevance lies in its ability to meet modern expectations without sacrificing durability or comfort. "Wool is increasingly recognised as a high-performance material," he says. "It contributes to thermal comfort, indoor well-being and sustainability in ways that synthetic materials often cannot."

From raw fibre to interior performance

Gerber & Co operates South Africa's only industrial-scale wool scouring facility, transforming raw wool into clean, stable fibre ready for textile production. While rarely visible to the end consumer, this early-stage process plays a decisive role in the quality of finished furniture and interior products.

"Scouring removes lanolin, dust and contaminants while protecting fibre integrity," explains Weideman. "Without that step, manufacturers cannot achieve the consistency or performance required for commercial textiles."

Local processing also strengthens supply chains by allowing manufacturers access to locally prepared fibre rather than relying on imported materials.



Shorter lead times, improved quality control and closer collaboration between processor, textile producer and furniture manufacturer become possible within a local ecosystem.

Wool and the wellness-driven interior

Gerber & Co has seen growing interest from designers and specifiers seeking materials that actively contribute to healthier indoor environments. Wool's

natural structure allows it to regulate temperature and manage moisture, helping maintain comfort across changing interior conditions.

"Wool works dynamically with its environment," says Weideman. "It helps regulate warmth, absorbs excess humidity and contributes to a more balanced indoor climate."

Another increasingly valued attribute is wool's ability to absorb common airborne



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YEAR ANNIVERSARY

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pollutants, supporting improved indoor air quality over time. Unlike petroleum-based synthetics, wool is biodegradable and does not shed persistent microplastics into the environment, aligning with sustainability goals across residential and commercial developments.

“These qualities are becoming critical considerations,” Weideman notes. “Furniture and interior finishes are expected to support well-being, not just visual appeal.”

Designed for longevity, not trends

Beyond fibre processing, Gerber & Co produces upholstery textiles engineered for durability in demanding environments. Wool’s inherent resilience, fire resistance and temperature regulation make it particularly suited to hospitality, corporate and residential interiors where performance is essential.

“Gerber & Co designs with longevity in mind,” says Weideman. “Trend awareness informs colour and texture, but performance ultimately determines whether a fabric succeeds.” The result is upholstery that maintains both appearance and functionality over time, supporting the broader industry shift toward slower consumption and longer product lifecycles.

SAFI’s role in strengthening industry collaboration

For Gerber & Co, SAFI membership plays a strategic role in connecting suppliers and manufacturers across the furniture value chain. “SAFI creates a platform where manufacturers, suppliers and designers can engage meaningfully,” says Weideman. “It strengthens collaboration and reinforces the importance of local sourcing.”

Membership provides companies with access to industry insights, export readiness support, training opportunities, funding information and participation in trade missions and buyer engagements, helping businesses compete both locally and internationally. SAFI members also benefit from inclusion in a national business directory and access to tenders, skills development programmes and market intelligence designed to strengthen competitiveness.

Tracy Symons, Marketing Relationship Manager at SAFI, emphasises that this



alignment delivers tangible industry benefits. “SAFI membership enables businesses to operate as part of an integrated value chain,” she explains. “It improves visibility, encourages collaboration and positions South African manufacturing collectively within both local and international markets.”

For companies such as Gerber & Co, participation in SAFI provides access to manufacturers and specifiers actively seeking credible local partners capable of meeting global performance expectations.

A material aligned with the future

As sustainability targets tighten and wellness becomes embedded in design thinking, wool is increasingly recognised

as a material aligned with the future of interiors.

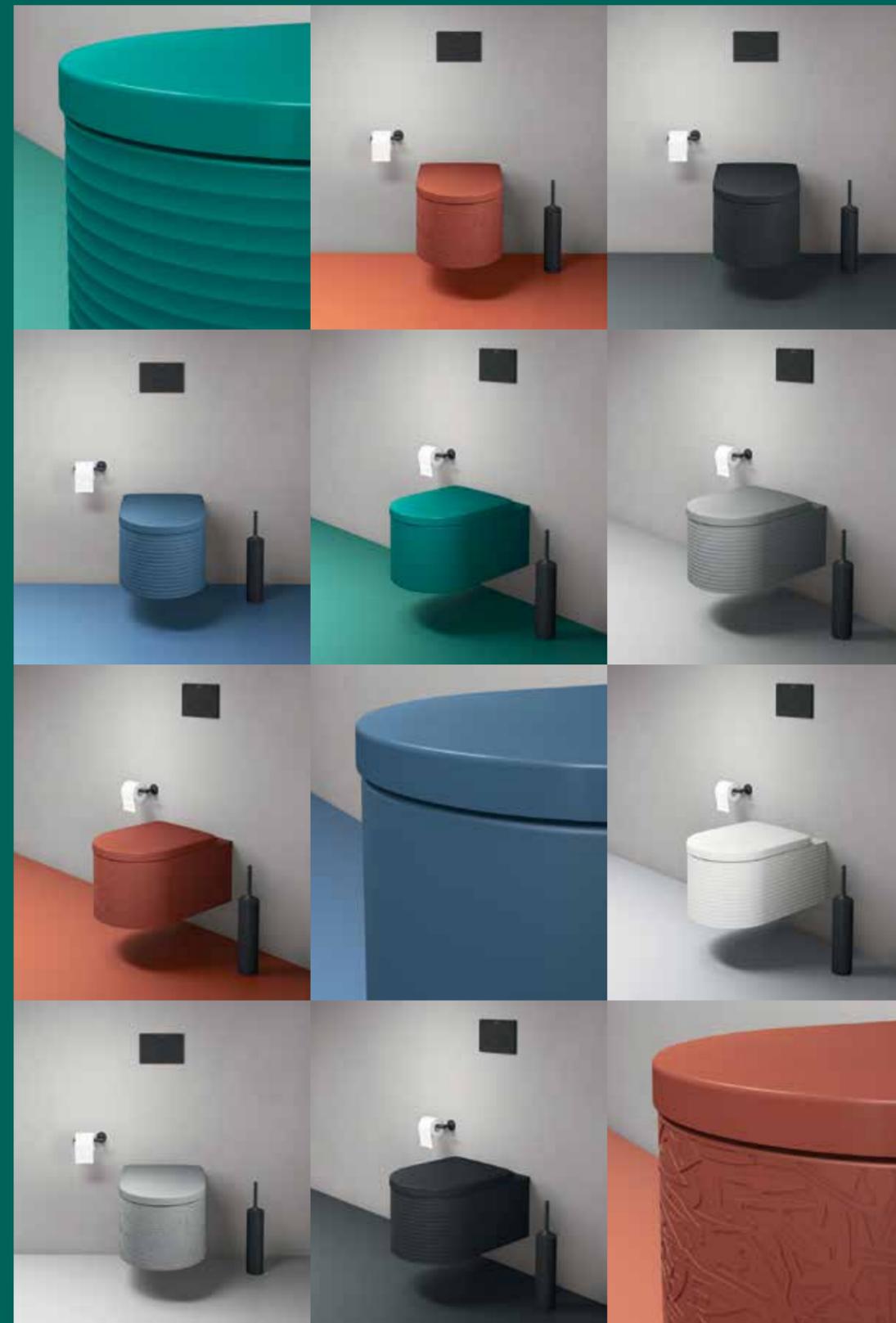
“Wool offers durability, comfort and environmental responsibility in one fibre,” says Weideman. “Combined with local processing and collaboration through SAFI, it supports a stronger and more competitive South African furniture industry.”

In an era defined by conscious material choices, wool’s renewed relevance reflects a broader shift toward interiors that prioritise performance, well-being and partnership across the built environment.

Visit SAFI’s website to find out more about the benefits of becoming a member.



www.furnitureza.org.za/members/



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Loyalty, Lessons, and the Long View

Geraldine Sew

In 2004, I walked through the doors of R&L for my 3rd year internship. It was a placement arranged by my lecturers, and I wasn't sure what to expect. The internet wasn't what it is today, so research on the company was limited. All I really knew was that R&L was well-known in the industry. What I didn't know then, was that this "temporary" placement would become my professional home for the next 20+ years, the place where I would grow not only as a designer, but as an individual.

Those early years were daunting. The profession was still very male-dominated, and as a young woman on site visits and in meetings, I felt the pressure to prove myself. What made it harder was the fact that I wasn't just a woman, I was an interior designer in an architectural practice. The building was always the star of the show, taking the big budgets and the spotlight, while interiors were sometimes dismissed as the "pretty little things."

But I always believed that interior design is more than just "decoration". It is



Geraldine Sew

the bridge between architecture and the human experience, it is how people live, work, and heal within these structures. Spatial planning, circulation, and details are what make the beautiful buildings more than functional. And when the inevitable budget cuts came (and they always did) it was often finishes and furnishings on the chopping block. The very elements that people touch and see every day are treated as optional; a ceiling or floor tile isn't just about aesthetics, it's

about durability and purpose. Beautiful AND functional surroundings can impact a person's daily work experience – it can lift moods and change one's attitude to coming to work.

Over the years, I've had the chance to work on a wide range of projects: retail stores, stadiums, hospitals, corporate offices, and distribution centres - including several award-winning projects along the way. Each type of building brings its own set of challenges, lessons, and opportunities. A stadium requires spaces that can handle crowds (and the occasional spilled beer) with efficiency and energy. A hospital demands sensitivity to well-being and functionality and precision that impacts health and safety. Retail is about experience and flow, while offices evolved to focus on flexibility and collaboration. Even distribution centres need thoughtful design. They may not have the glossy finishes, but they need to function seamlessly for the people who work in them, and if the forklifts are going to hit that wall or can't turn properly, no one's happy.

While much of my work hasn't been the "glitzy" interiors often seen in magazines, but rather focused on commercial and functional environments, I've come to appreciate that this work carries just as much value. These are the spaces people use every day, often without thinking about them - but when they don't work, everyone feels it. Good design here isn't



about show; it's about performance. It's about creating spaces that are efficient, durable, and intuitive, quietly supporting the people who rely on them.

One of the main things that I have learnt so far has been the importance of collaboration. Architects and interior designers work best when we're in conversation, not competition. The building provides the canvas, but interiors give it life. At its best, it's a teamwork between form and function, structure and space, exterior and interior all working in harmony for the people who use it. Sometimes it is about negotiating whether that "feature wall" is essential or just expensive.

Through the years, I've seen the profession evolve. When I started, interior design was often seen as an add-on. Today, it's recognised as strategic and essential. We focus on solving problems and telling the story behind the space. We design experiences as much as spaces: workplaces that spark creativity, healthcare environments that promote healing, and public spaces that bring people together. That shift has been incredible to witness - and even better to contribute to.

My own role has grown too. Staying at R&L allowed me to move from eager intern to designer, from designer to mentor, from mentor to advocate for the profession. Long-term commitment gave

me the chance to see ideas growing into realities, projects becoming landmarks, and clients transforming their spaces. It also taught me the value of perspective that only time provides.

There are rewards and perspectives that only come with time: developing a strong understanding of clients and how they work; guiding and helping younger designers because you remember exactly what it felt like to sit in their chair; walking past a building or within a space years later and recalling every late night, sketch, and discussion that brought it to life. These are the quiet rewards of staying.

People sometimes ask if being in one company for more than 20 years ever felt limiting. The truth? It hasn't. Every project has been different. Every client has taught me something new. And every collaboration has sharpened my skills. Far from standing still, staying has allowed me to grow deeper roots and, surprisingly, broader wings. Every year has deepened the trust and connections that make design work not only possible, but impactful.

Looking back, I see that the past 20 years have been about more than just "a job". They've been about resilience, loyalty, and the belief that design is not an accessory to architecture, but an essential part of it. Because at the end of the day, architecture may create the building - but interior design is what makes it human.

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www.iidprofessions.org.za



KSA update, March 2026.

February and March has been jam-packed full of amazing collaborations between the KSA and the IID. It is wonderful when two organisations, representing different sectors of the built environment, can find synergy and work together to add value to both their members.

At the end of February, the KSA Kramerville Camino and the IID Kramerville tour joined forces. This first-time event showcasing a full day of open house showrooms each hosting their own CPD talks drew over 380 industry professionals and kitchen industry experts. KSA members Blum, Easylife Kitchens Kramerville, Pascal Kitchens Specialists, Unipanel, Moremi Kitchens and Linear Concepts joined the event. Talks hosted by these members included 'Bim without the buzzwords', 'Designing tomorrow: Hiring graduated, developing interns and succession strategy', 'Preperation meets opportunity', 'Mindful lighting: Psychology, well-being, smart lighting design and cabinet illumination', 'Health and safety for the built environment', and 'Redefining the future of kitchens by blending intelligent technology and human-centred design'. Our KSA members were joined by



Kramerville Event

IID hosts Finfloor, Duravit, Cinema Architects, Planet World, Bo Concept and Roche Bobois. The event was a tremendous success with Kramerville jumping with colour and the great vibes of networking while learning.

March has seen multiple events starting with the KSA/IID Student Conversations held at the University of Johannesburg. KSA supplier members rallied to introduce the students to their range of materials and do some tolerance and application engagement. KSA's own Niale van der Merwe and our member Dipuo Phakathi from Denic Cabinets took the stage to discuss career opportunities for designers in the cabinetry space. Niale was also able to engage with students taking part in our 2026 student kitchen design project. The Student Conversations events are close to our hearts. It is so important for both the KSA and the IID to invest in the designers

of the future, ensuring these students are best prepared for their future careers and in optimising job opportunities.

We then moved on to Gqeberha / Port Elizabeth. This was the first time either KSA or IID had hosted events of this kind in the area. Understandably we had no idea what to expect and how, being new in the area, we would be received. We had hopes that our engagements would be successful enough to become permanent fixtures on both our calendars. We started out with a student engagement day at Nelson Mandela University. For the KSA this was a special day as we got to meet in person the hard-working lecturers who have supported our student kitchen design project over the years. The day pushed the students to engage. We hosted two young designers who had recently graduated to share their insights into the transition from student to employed professional. We then looked at designing with de-othering – designing spaces that embrace unseen disabilities. Next we hosted two industry professionals who showcased some of their key projects and the challenges they faced. Next we covered designing from the brain – how our brain works and how this can impact how you design and approach challenges. We ended the day with KSA National Manager Stephanie Forbes and IID MD Maria Day taking the students through why competitions and projects are so important, what value they add to you and what industry is expecting from you. We were lucky to have suppliers Interslab, PG Bison and Eva-Last join us to engage with the students about their products.

The following afternoon we hosted our first industry networking and CPD event. Despite huge challenges like a

thunderstorm and the electricity in most of the city going down we had a fantastic turnout and an event with an amazing vibe of positivity and receptiveness. We felt really welcomed by industry. We were supported by our amazing suppliers who got the most out of their limited time with the guests before the heavens opened. Our thanks go out to Interslab, Sonae Arauco, Max on Top, Rubio Monocoat, PG Bison, Ever-last and of course our venue host Blum for their support of the event. Three talks were done during the course of the event – a conversation with an architect and interior designer who work in close collaboration and how this ensured the success of the project. We focused on the importance of mutual respect and receptiveness to early involvement when it comes to any participant in the process and when we opened the discussion to the floor we got some great insights. We

then looked at Designing without De-othering, and it was interesting to have one of our architectural guests raise a concern that new SANS legislation does not cover designing for disabilities in the kitchen space or unseen disabilities. We ended with a talk on Designing with Intent. Both the KSA and IID are looking forward to being back in the area and were very grateful for the positive welcome we received.

We ended these busy few weeks with the Young Designers event. This is a niche event with limited attendance so there was a huge bustle to try and secure a spot. The event was started by the IID some years ago and they have graciously allowed the KSA to be part of its unique success. The idea behind the event is to get your design specialists to engage with one another and share their challenges, successes and questions so that they can learn and grow from one another. Once more our own Niale van der Merwe

was there with member Dipuo Phakathi, who was presenting as the funding wizard and talking to the designers about her success in accessing funding to develop and strengthen her business. Once again our supplier members were there to support and showcase – a big thank you to Grass and Pinnacle Stone.

We are looking forward to a lot more on the KSA calendar but keep an eye out for the following over the next month or two

- Celebrate April Fools (1 April 2026) with the KSA CT paddle challenge at Kelvin Grove – for more information contact Ebie on westerncape@ksa.co.za
- KSA will be visiting our members and the industry on the Garden Route the week of the 13th April – for more information contact Ebie on westerncape@ksa.co.za
- KSA and IID will be in Nelspruit on 7 May 2026 – for more information contact Niale on gauteng@ksa.co.za
- CT Young Designers event with IID and KSA on 13 May 2026 for more information contact Maria on maria@iidprofessions.org.za
- CT Student Conversations with KSA and IID on 14 May 2026 for more information contact Stephanie on capetown@ksa.co.za
- KSA Gauteng Industry showcase – 27 May 2026 – this is a biggie and one not to be missed for fantastic industry engagement, new products and suppliers, CPD talks, food trucks and a day out of the office to decompress. For more information contact Niale on gauteng@ksa.co.za

www.ksa.co.za

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PE Industry Event



PE Student Day

GP Student Day



GP Young Designers Event



Morrama Collaborates with Female-led Indian Startup Loopie to Redefine The Baby Stroller

London, United Kingdom

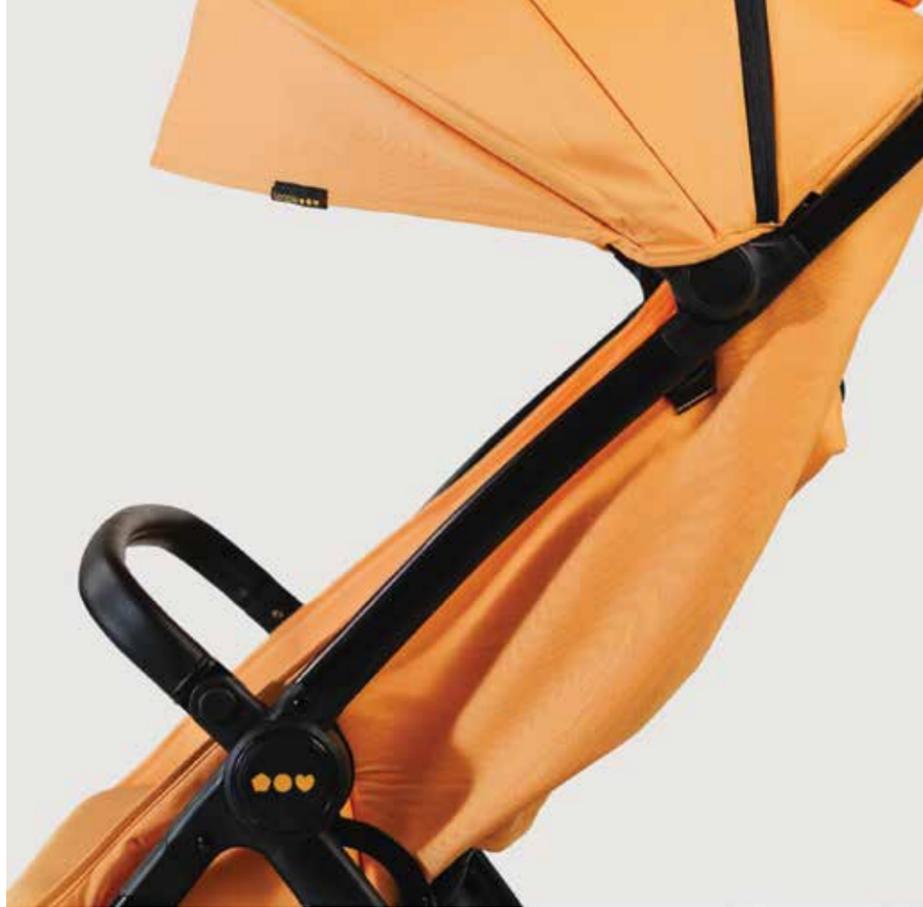
Morrama, a leading London-based industrial design and innovation consultancy, has collaborated with female-led, Indian startup Loopie to design their hero product, the Loopie Hop Stroller. The high-quality baby stroller has launched in response to an increasing gap within India's growing baby-care market, projected to reach USD 8.61 billion by 2030, for well-designed baby products that don't come with a big import fee.

Recently appearing on Shark Tank India, Loopie founder Akriti Gupta showcased her design-led approach, and the Loopie Hop, receiving two funding offers from the Sharks. Gupta turned

down the offers, unwilling to reduce her company valuation, reflecting the integrity that has been instilled in the brand since its inception.

In collaboration with Morrama, Loopie developed the Loopie Hop stroller with a focus on creating a premium and

joyful experience for parents. The design and engineering support, paired with Morrama's knowledge of the Indian market, have helped the start-up raise initial funding of \$1.6 million, establishing Loopie as a brand to watch in the Indian baby-care space.



PRODUCT DESIGN

Building a close relationship with the factory allowed Morrrama to facilitate an agile process of design, testing, and feedback that enabled a thoughtfully considered product to market in months, rather than years. A lightweight aluminium frame and 360 degree all-terrain wheels make the stroller ride effortlessly, and thoughtful details like the extendable canopy, peekaboo window, and zipped ventilation are specifically tailored to the hot Indian temperatures.

"Our collaboration with Morrrama and Jo Barnard was rooted in a shared belief that well-designed baby gear should fit seamlessly into a parent's life, not demand adjustments from it," said Akriti Gupta. "The team's deep understanding of the Indian market, which was evident to us from their previous work with Indian travel brand Mokobara, paired with thoughtful and rigorous industrial design, played a key role in shaping a stroller that feels intuitive, purposeful, and considered."

"As a female led team ourselves, it's been incredible to see Akriti's success with Loopie, especially to see the Loopie Hop (and Akriti) gain recognition on such a prominent platform like Shark



Tank, where she proudly shared the brand's design lead approach," added Jo Barnard, Founder and Creative Director of Morrrama. "We feel very proud to have a client partnership with Akriti and can't wait to see where she goes from here."

The brand detailing and colour palette was created in collaboration with Thought Over Design, with the playful Sunset Orange becoming the brand's iconic colour.

www.morrama.com





Apsara Cruise, Bar & Restaurant of The Year from World Architecture Festival Interiors

Bangkok, Thailand

In the bustling heart of Bangkok, the Chao Phraya River and its countless waterways continue to serve as vital arteries for the capital's daily commutes and cargo transport to this day. In contrast to the city's innovative skyscrapers, historical monuments - such as the Temple of Dawn, The Grand Palace, and Fort Phra Sumen - preserving three centuries of water-laced heritage stand along the riverbanks.

The riverboat now known as Apsara Cruise once journeyed the Chao Phraya River as a rice barge from the ancient Ayutthaya era, before Bangkok became the capital, transporting rice, sugar, and other trade goods between large ships and riverside warehouses.

The ambitious remaking by Studio Locomotive preserves its heritage wooden cargo hull - as a below deck for motorisation, full commercial kitchen, and guest restrooms - and resonates the shape of vernacular bamboo canopy in a new superstructure, modified for all-season restaurant service. The new configuration comprises three decks, with a total usable area of 245 square metres, including a 90-square-metre indoor dining.

Evocative elements of Thai fine arts and architecture - such as wall murals reinterpreting Buddhist legends, auspicious Prajamyam floral motifs believed to offer protection and good fortune, and historical colour palettes from glazed terracotta roof tiles on Thai temples - are reflected



COMMERCIAL INTERIOR

through fresh execution on contemporary materials, including mirror, mosaic tiles, and wooden beads.

Sharing the main dining deck are a beverage bar and a wheelhouse - disguised within a decorative green-tinted glass booth - featuring glass wall murals portraying the stories of the Rice Goddess and other mythical deities associated with agricultural abundance, redefined in modern narratives by a collage illustrator Nakrob Moonmanas.

The dining cruise was recently named Bar & Restaurant of the Year at the World Architecture Festival Interiors, marking a reflective and meaningful adaptive reuse that responds to its modern value in hospitality.

Apsara Cruise

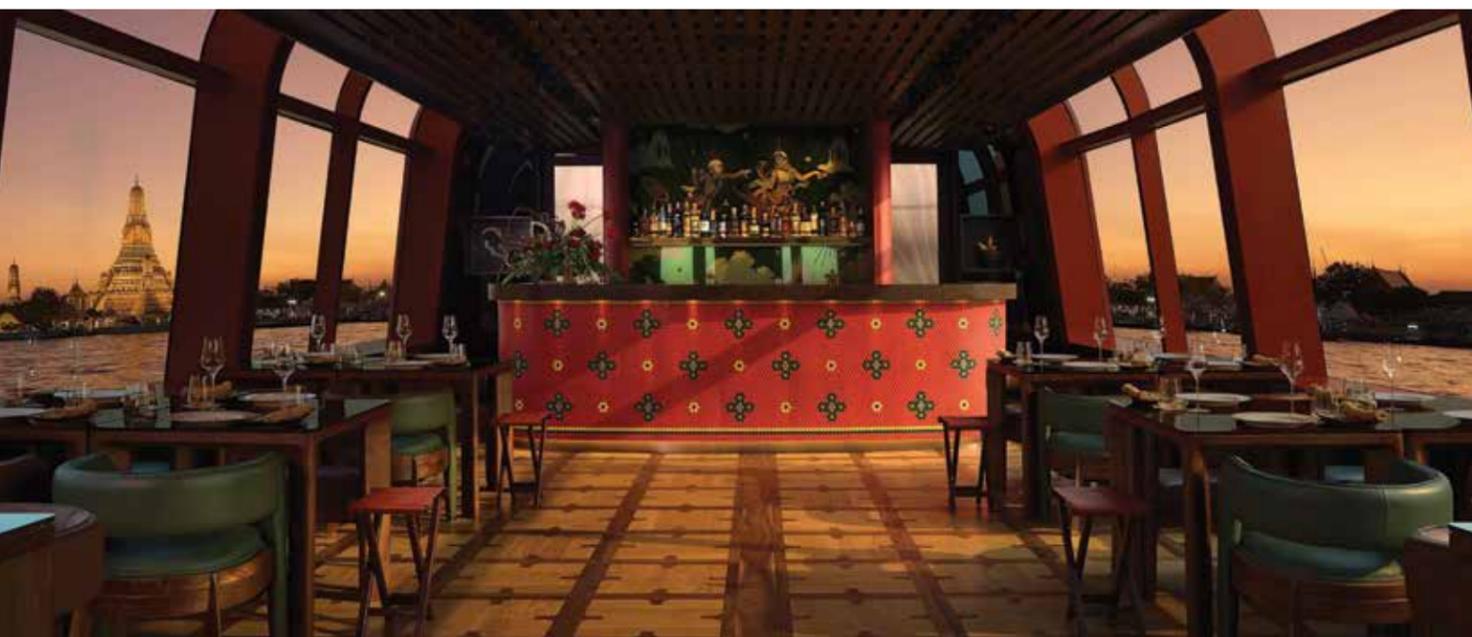
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Location:

Chao Phraya River, Bangkok, Thailand

Architect & Interior Designer:

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- <https://www.banyantree.com/thailand/bangkok>
- <https://www.instagram.com/banyantreebangkok/>
- <https://www.facebook.com/banyantreebangkok/>

Photographer:

Pichan Sujaritsatit

- <http://pichansujaritsatit.com/>
- <https://www.instagram.com/sujaritsatit>
- <https://www.facebook.com/pichan.sujaritsatit>

Naval Engineering Consultant: TAGU Offshore

- <https://www.taguthailand.com/>
- <https://www.facebook.com/taguthailand>

Lighting Design: APLD Lighting Design

- <https://www.facebook.com/ApldLightingDesign>

- https://www.instagram.com/apld_lightingdesign/

Illustrator: Nakrob Moonmanas

- <https://www.nakrobmoonmanas.com/>
- <https://www.facebook.com/nakrobmoonmanasart>
- <https://www.instagram.com/nakrob.art/>

Boat Building Contractor: STP Consultant and Agency

- <http://www.stpthailand.in.th/>
- <https://www.facebook.com/stpthailand2004>

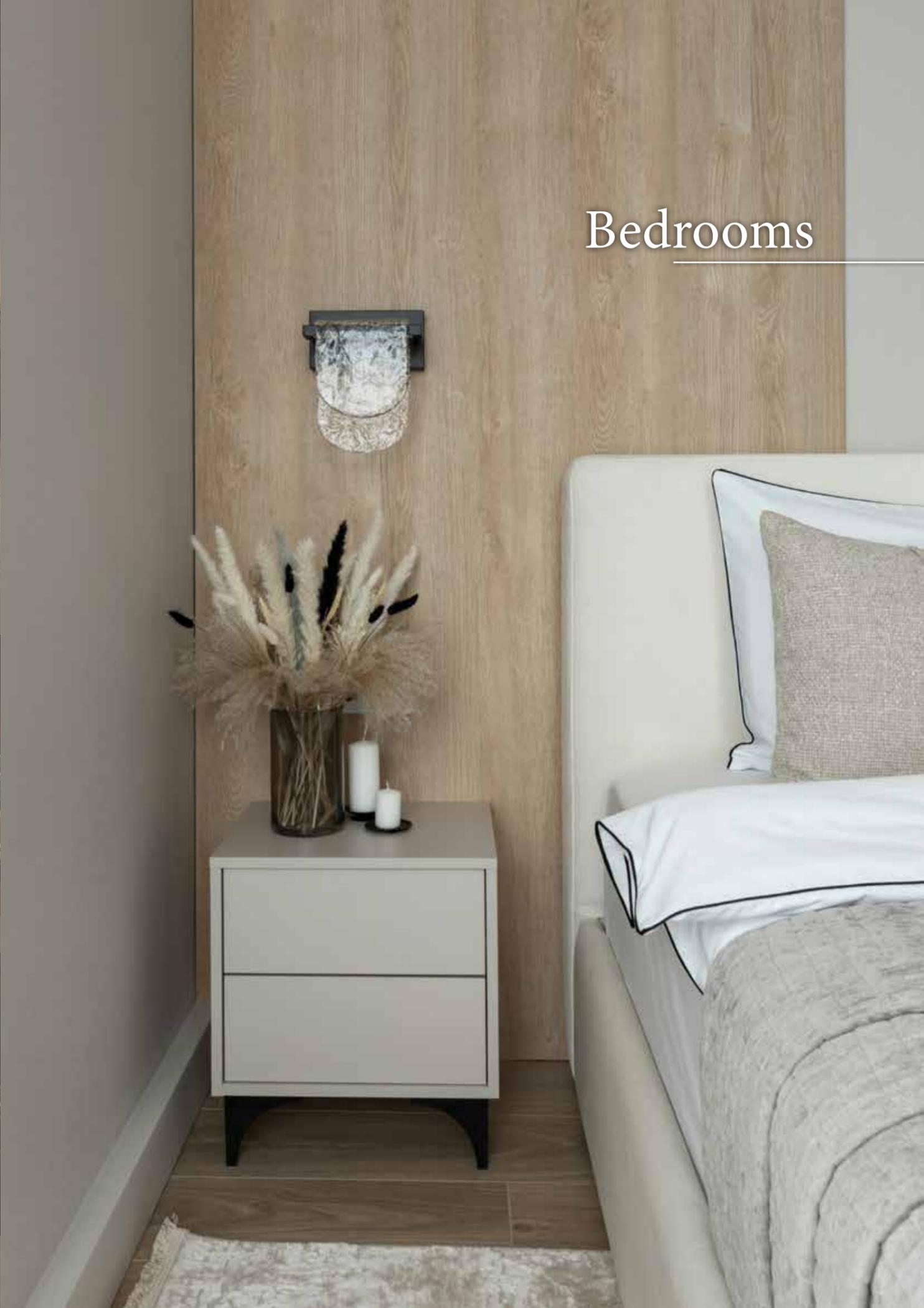
Interior Contractor: AI Decoration.1969

- <https://www.aidecoration.com/>
- <https://www.facebook.com/AIGroup>
- https://www.instagram.com/ai_decoration.1969

www.studio-locomotive.com



Bedrooms



Bedrooms

by Stienie Greyling

2026 Bedroom trends emphasise 'cocooning' and sensory comfort, moving away from all-white spaces toward moody colours like deep burgundy, warm neutrals and rich texture. Key elements include statement, oversized headboards, natural materials (rattan, wood), biophilic design, and functional, cosy and tech-integrated spaces.

A neutral bedroom will always remain popular for creating a calm and serene scheme. But for 2026, rather than cool greys or flat palettes, the new neutral bedroom is grounded in warmth and intention. Think creamy oatmeal, clay-tuned beiges, soft caramels, and chalky off-white bedroom colours that feel inviting rather than harsh.

A rust-toned cushion, warm painted dresser, or a deep headboard can bring just enough contrast to keep the scheme feeling dynamic, without disrupting the overall sense of calm.

Bedrooms aren't designed for sleep alone. As our routines slow down and screen free evenings become planned, the idea of a dedicated reading zone is gaining momentum.

Whether it is a well-lit bench, an armchair tucked into a corner, or simply a more



considered bedside setup, reading nooks carve out space for calm, uninterrupted moments. And bedroom lighting plays a crucial role in defining these zones, particularly in smaller bedrooms where space needs to work harder. Wall lights as a smart and stylish solution, are a fantastic way of creating space on a bedside table, while also delivering a functional element that is perfect for night time reading. Wall-mounted lights free up precious surface space, while their adjustable arms allow one to direct light exactly where it is needed, making them both practical and elegant.

In 2026, the headboard is no longer content with playing a supporting and comfortable role. Headboard trends for the coming year point to everything from statement prints to supersized scale,

bringing instant drama, structure, and personality to the space.

Whether they span the full width of the wall, rise toward the ceiling, or introduce sculptural curves, oversized headboards act as both furniture and headboards in one. Durable fabrics such as bouclé, wool blends, and performance velvets will dominate as homeowners look for beauty that stands up to daily use. And in many cases, one can skip wall art altogether as the headboards becomes the artwork.

Bedroom curtain trends have been quietly on the up for most of 2025, but in 2026, it's not about the window at all.

Decorative drapes are being used to soften bedrooms, add movement, and introduce a sense of intimacy that hard surfaces alone can't achieve, whether pooling elegantly at a doorway, or framing

a bed, reading corner or dressing area, curtains are becoming a powerful tool for shaping a soft and sumptuous bedroom.

While carpeting isn't typically something that is 'trending', it is a practical, warm, timeless flooring no matter the year or season, but, recently, carpeting has had a little bit of a makeover, and attention is well and truly on dramatic carpet ideas.

The carpet comeback is closely tied to colour. Earthly neutrals will continue to rise in popularity in 2026 as we see a move toward richer, more cocooning colour palettes. Shades of chocolate brown in particular are set to play a defining role, bringing depth, warmth and a quietly confident sophistication to the bedroom floors.

When used wall-to-wall, deeper carpets help create an enveloping atmosphere that feels luxurious yet grounded. Patterned

and printed carpets are also making a return, with everything from florals to animal prints catching the eye. For a softer look, a generous sized rug is an effective way to ground a scheme or zone a space. In bedrooms, a large sized rug under a bed not only elevates proportions, but delivers that comforting first step of the day.

One of the interior design trends which has been most consistently followed is the movement away from freestanding furniture to wall-to-wall, floor-to-ceiling fitted solutions.

Freestanding wardrobes typically create unused areas above and adjacent to furniture which can lead to visual clutter and limit available storage space. Fitted furniture, as it is designed specifically for the dimension of the area it occupies, fills the

entire vertical and horizontal dimensions of the space in which it is placed. The result is a visually cohesive space that immediately creates both improved organisation and a greater sense of calm.

It is vital to have the bespoke fitted furniture professionally fitted. Correctly fitted furniture provides the consumer with clean lines at the joints, correctly aligned doors and a seamless fit into the surrounding walls. This allows the fitted furniture to be perceived as being part of the architecture of the room, rather than an addition to it. The use of numerous different design elements – such as the choice of material, finish and colour is also critical to providing a bedroom design solution that is aesthetically satisfying. [dw](#)



The Heart of the Bedroom: Designing Rest with Slumberland

The bedroom has evolved into one of the most personal spaces in the home. No longer simply a place to sleep, it has become a sanctuary designed for restoration, comfort, and calm. Yet while homeowners invest time and thought into creating a beautiful bedroom, the most important element of the space often sits quietly at its centre - the bed.

A well-designed bedroom may look inviting, but it is the comfort of the mattress that ultimately defines how the space is experienced. The bed is not simply another piece of furniture; it is the foundation of rest and recovery. After long days filled with activity and responsibility, the bedroom should offer a sense of ease the moment you step inside. And that experience begins with the right mattress.

For decades, Slumberland has focused on understanding how comfort shapes the way we sleep. With roots in Oldham, England, and a heritage built on decades



of mattress craftsmanship, the brand has continually evolved while remaining committed to one simple purpose - helping people experience better rest.

Choosing the right mattress is one of the most important decisions when designing a bedroom. While décor defines the visual style of the space, the mattress ultimately determines how restorative that space truly becomes. A mattress that offers the right balance of comfort and support can transform a bedroom from simply a

beautiful room into a place where genuine recovery happens.

Modern mattress design focuses on responding intuitively to the body. Carefully layered comfort foams, thoughtfully engineered support systems, and breathable materials work together to create a sleep surface that adapts to individual sleep needs. Rather than forcing the body to adjust to the bed, the mattress is designed to respond naturally to the body's contours, helping to relieve

pressure while maintaining balanced support throughout the night.

Because comfort is deeply personal, finding the right mattress is essential. Slumberland offers a range of beds designed with different support systems and comfort levels, allowing sleepers to choose the mattress that best suits their individual sleep preferences. Whether someone prefers a firmer, more supportive feel or a softer, more cushioning comfort, the range is designed to ensure that every

sleepers can find the mattress that feels right for them.

When the mattress is right, the entire bedroom feels different. Evenings become an invitation to slow down and relax, while mornings begin with renewed energy. The bed becomes more than a focal point; it becomes the heart of the bedroom.

At Slumberland, mattress design is approached as a careful balance of comfort, support, and craftsmanship. Each layer is designed to work in harmony, ensuring

that the sleep experience feels effortless and restorative. The result is a mattress that not only complements a beautifully designed bedroom but actively enhances the quality of rest within it.

As the importance of well-being continues to influence the way we design our homes, the bedroom remains one of the most meaningful spaces we create. It is where the day begins and ends, where the body recovers, and where moments of quiet comfort are found.

Designing a beautiful bedroom is about more than selecting the right furniture or finishes. It is about creating a space that truly supports rest. And at the centre of that space - quietly delivering the comfort that makes everything else possible - is the mattress.

With its enduring commitment to comfort, thoughtful design, and craftsmanship, Slumberland continues to help transform bedrooms into spaces where rest is not only possible, but exceptional. dw

- **Address:** 20 Main Reef Rd, Industria, Johannesburg, 2093
- **Phone:** 011 309 4000

www.slumberland.co.za



Lama, the cut that opens space by Carpet Edition

Just a gesture. A precise cut that cleaves the white canvas and opens a passage into the infinite. The new Lama rug by Carpet Edition gives textile form to the lesson conveyed by Lucio Fontana in *Concetto spaziale, Attesa*, where the cut is not an end, but rather the beginning of a new dimension in space, the unknown and mysterious perspective of what lies beyond.

The designer of Lama is Margherita Fanti, who with this creation lends renewed strength, through a contemporary reinterpretation, to the most emblematic expression of Spatialism. The project becomes a declaration of intent: to shorten the distance between art and design until they converge. The cut, sharp and immediate, cuts into the "white space" of Lama and asserts itself as a revealing act. Colour emerges decisively, the material



opens to unveil hidden threads, while the surface, now traversed by that essential gesture, gains depth, transforming into a living, vibrant object.

The new hand-tufted Lama rug is made of New Zealand wool and is available in two different shapes developed through a masterful balance of contrasts.

The first proposal takes shape as a dynamic dialogue between two different cut pile heights (10 and 14 mm), and between rigour and softness, where sharp, regular angles, highlighted by a black portion, contrast with rounded profiles. The diagonal cut, finished with black linen fringes, accentuates the profound contrast between the purity of white and the dark intensity of the insert.

The same cut also appears in the round version, characterised by irregular profiles. In this model, the combination of loop and cut pile techniques, together with the two different pile heights (10 and 14 mm), amplifies the perception of depth, giving the rug a rich material dimension. dw

www.carpetedition.com



The Quiet Luxury of Craftsmanship: Inside Sealy's La Différence

In a world increasingly driven by speed and mass production, true luxury is revealed in the details we cannot rush. It's found in the precision of a stitch, the considered layering of materials, and the human hand that shapes an object meant to last. Nowhere is this philosophy more evident than in Sealy La Différence mattress range - a luxury sleep collection where craftsmanship and design converge to create something extraordinary.

La Différence, which translates to "the difference", is not a name chosen lightly. It represents a deliberate departure from the ordinary, positioning the bed as both a functional masterpiece and a tactile design element within the modern home. While its advanced internal engineering is impressive, it is the visible craftsmanship - the textures, tailoring and finish - that speaks first.

Tailoring Sleep, Stitch by Stitch

At first glance, La Différence sets itself apart with refined upholstery and couture-inspired craftsmanship. Wrapped in Sealy's exclusive Dermatemx fabric, enhanced with probiotic technology, the surface works to protect, regenerate, and gently beautify your skin throughout the night. Chosen not only for its exceptionally soft, luxurious feel but



also for its advanced performance benefits, each mattress is thoughtfully enveloped to deliver both elegance and wellbeing.

Textures that Tell a Story

Luxury is as much a sensory experience as a visual one, and La Différence embraces this philosophy fully. Beneath the tailored surface lies a considered layering of Dual Flex Hybrid Foam. This layer seamlessly fuses

the resilience of latex foam with pressure reducing properties of memory foam.

The use of wool introduces a naturally breathable and insulating element, enhancing both comfort and climate control. All this contributing to a perfect night's sleep.

The Architecture Beneath the Beauty

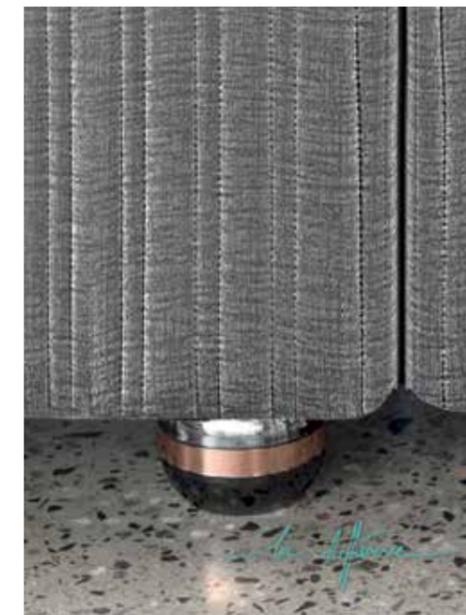
While the exterior speaks in soft tones and elegant restraint, the interior of La

Différence reveals a feat of engineered craftsmanship. Available with either DSX Dual-support or Posture Tech Pro pocket spring systems. Paired with Sealy's renowned Posturepedic Technology, these mattresses are assembled with meticulous precision to support natural spinal alignment and pressure relief. Each spring system carefully assists in support and comfort ensuring your body is aligned during sleep.

A New Definition of Luxury

Ultimately, La Différence is not about excess. It is about intention. For those who value design not only for how it looks, but for how it comforts, supports and performs. La Différence is a reminder that true luxury is never loud - it's carefully made. dw

www.sealy.co.za





Absolute Silence

Rethinking the Sound of Smart Living

Motorized window coverings have become a staple of modern interiors - convenient, elegant, and increasingly smart. But as automation finds its way into more bedrooms, nurseries, offices, and wellness spaces, one question has grown harder to ignore: why do they have to make so much noise?

At Coulisse, that question became the starting point for something bigger. In the world of motorised window coverings, "quiet" is a popular claim. But at Coulisse, the belief is that silence goes beyond numbers - it's about how a system performs in real life, and how it feels and sounds in the spaces people care most about.

The answer is Absolute Silence, not a single product, but a holistic approach to acoustic performance. In-house research showed that most sound doesn't come from the motor alone, but from vibrations traveling through brackets, tubes, and cassettes. That insight led the engineering team to rethink every detail of how a motorised blind system is built.

The result is a total-system philosophy: hardware, software, and motor behaviour all working in concert to eliminate disruptive sound at its source. Through sound camera analysis, technology that captures noise as visual data, the

team discovered that frequency matters as much as volume. High-frequency sounds, even at low decibel levels, are often sharper and more disruptive. Lower tones, by contrast, feel softer and fade naturally into the background. This led to a shift in design philosophy: tuning for perception, not just for measurements, resulting in Motionblinds motors that run up to 15 dB quieter than standard systems.

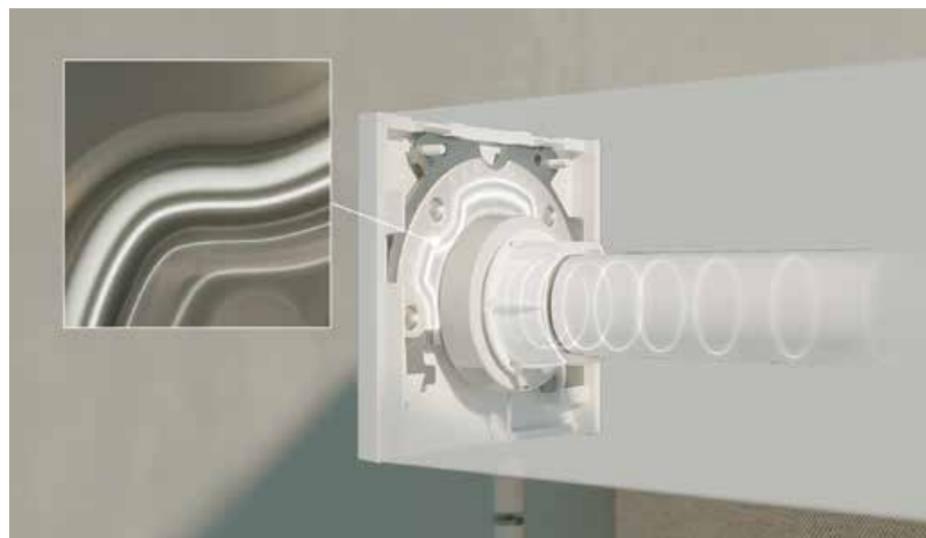
To ensure this promise holds up in practice, every motor and full system is tested in a professional-grade, dedicated acoustic test facility, under strict,

repeatable conditions, free from external interference.

The spaces that benefit most are the ones where quiet matters most: a nursery at nap time, a hotel room at dawn, a home office mid-call, a spa in the middle of a treatment. In all of these environments, even a small amount of mechanical noise can break the spell.

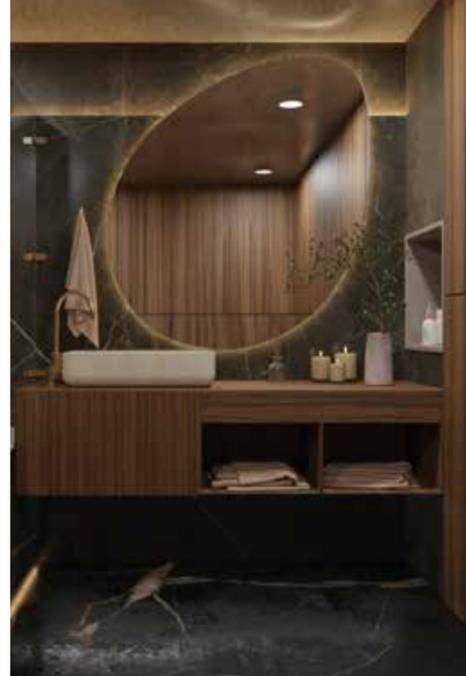
Absolute Silence is Coulisse's commitment to getting that right, not as a specification on a data sheet, but as a genuine, felt experience. dw

www.coulisse.com



Bathrooms





Bathrooms are some of the most used rooms.

by Stienie Greyling

The latest bathroom trends for 2026 focus on creating warm, spa-like sanctuaries with earthy, organic tones (brown, beige, terracotta, sage green) and elements including walk-in showers, floating vanities, smart tech, and bold, textured surfaces. Stark white is replaced by warmer, cosy, and luxurious designs.

In 2026, we will see the use of stripes and hard lines expand, with striped tile arrangements being a popular and effective choice to embrace the aesthetic in the bathroom.

A fresh and innovative approach to colourful tile design is the use of two-tone metro tiles in a vertical arrangement rather than a horizontal one. This can be done with muted or pastel shades for a softer, more relaxing look, such as pairing beige and white tiles.

Alternatively, choose deep, warm tones of bright colours such as burgundy and pink, or bright green and white for a bolder, more impactful statement.

The great thing about the introduction of a striped tile placement is that one can decide how subtle or dramatic the design can be, whether for a feature wall behind a bath or shower, the bathroom floor, or covering all walls.



Building on the spa trend will see the evolution of the wellness bathroom. This trend does not just include the fundamentals of the spa-style trend, but sees the bathroom space becoming a holistic space for mental and physical well-being. This concept emerged during Covid and has grown as people have realised that the bathroom is more than just a functional room, it is a space for relaxation, recuperation, and personal beautification. This not only means make-up and grooming, but a place for wellness activities, surroundings that elevate mood and health, and even sensual elements to enrich the experience.

Many designers are embracing mixed-metal combinations instead of matching finishes. Mixed-metal trend is gaining popularity for its versatility. It allows for flexibility in co-ordinating with other

finishes, décor, and future updates. Plumbing fixtures are often kept in timeless finishes like chrome or nickel, while more 'on trend' metals are used for hardware, light fixtures, and mirrors. The mixed-metal approach creates a curated yet relaxed feel offering a sophisticated, less rigid aesthetic.

Copper is coming back in a big way and works beautifully with neutral colours. Some of the more complicated layered metal finishes are more flexible. Alternatively, matte black, brushed gold, and satin nickel finishes add a modern, masculine touch. They pair well with many design styles by adding contrast to natural tones often captured in bathroom textiles, like shower curtains, towels and floor mats.

Sustainability is no longer a buzzword. It is the cornerstone of modern design,

and this year bathroom trends are no exception. Sustainability will also be on highlight, so choose reclaimed wood-look tiles and eco-friendly grout.

For this trend, bathrooms will feature eco-friendly materials like bamboo, reclaimed wood, natural stone, recycle glass, and reformed furniture and fittings. Not only do these materials look great, but they also help reduce the environmental footprint of new manufacturing.

The authenticity of natural stoneware is also on trend for 2026. Organic elements, such as stone sinks, like-edge wood vanities, and ceramic potting for plants will bring a touch of the outdoors inside. These design choices align with the increasing emphasis on creating environmentally conscious homes.

Behind the walls, expect water and energy-efficient fixtures, like low-flow shower heads, top-rated toilets that

conserve water, and lighting set to reduce energy consumption. As smart bathrooms become more commonplace, automated features for spas are going to complement home owners' love for savings through conservation.

Dealing with a small bathroom can be annoying. Storage space is scarce, and it can be challenging to figure out how to decorate the room and make it your own. However, it's actually for that reason that designers love to redesign small bathrooms.

No matter the budget, there are plenty of ways to make the small bathroom more liveable. Think of every possible angle for a multitude of design styles, from clever ideas for hanging shelves to investing in decorative boxes to hide bathroom toiletry, to big picture techniques such as using colour to make the space feel larger. dw



The bathroom interpreted by Lithos Design

From those who want a total look to those who enjoy experimenting with material and colour combinations, a marble bathroom becomes a choice with a strong personality. The natural qualities of the stone enhance the sensation of well-being, reinforce the connection with nature, and create a relaxing

atmosphere for those who experience these spaces.

Below is a selection of spaces dedicated to personal well-being, designed by renowned architecture and interior design studios, adorned with Lithos Design floors, wall coverings, and partitions. [dw](#)

www.lithosdesign.com

Contemporary Bathrooms

- **Product name:** Traccia (Muri di Pietra collection)
- **Company:** Lithos Design – www.lithosdesign.com
- **Product description:** A material interplay of perfect proportions defines this elegant freestanding marble partition, balanced between the strength of stone and the lightness of its intricate perforated design. The interaction between solids and voids in the stone serpentine creates a harmonious and luminous decorative pattern. In the image, the freestanding marble divider Traccia in Bianco Cotone is paired with a matching white marble pedestal.
- **Credits:** Casa Toscan – private residence Design: <https://www.grupoarquitectura.com/> Photo: Agustín Garza



Bathrooms in marble and wood

- **Product name:** Tropico (Pietre Incise collection)
- **Company:** Lithos Design – www.lithosdesign.com
- **Product description:** Tropico is a marble wall covering brimming with energy, whose decorative pattern evokes the lush, fleshy leaves of tropical forests. The design enhances the interplay of light and shadow, instinctively drawing the eye. In the image, the wood and the Pierre Bleue marble come together to create a cosy nook — an ode to well-being and nature — further evoked thanks to the three-dimensional Tropico wall covering in the shower.
- **Credits:** Hotel Jungbrunn – Der Gutzeitort, <https://www.jungbrunn.at/>



Geometries and colours

- **Product name:** Barcode Zero (Pietre Incise collection) and Allegro (Opus collection)
- **Company:** Lithos Design – www.lithosdesign.com
- **Product description:** The Barcode Zero marble wall covering creates harmonious and calibrated interplays of light, thanks to the defined lines carved into the natural stone. The flooring Allegro, also available as a wall covering, features colorful marble inlays shaped like triangles. A bathroom that plays with geometries and colours.
- **Credits:** Design: <https://isabelgomezstudio.com/>





Nostalgic bathrooms

- **Product name:** Plissé (Pietre Incise collection)
- **Company:** Lithos Design – www.lithosdesign.com
- **Product description:** The Plissé wall covering is perfect for transforming indoor stone walls into truly chic and fashionable design elements. Inspired by the pleated fabric of the same name, this three-dimensional pattern recreates the soft, delicate folds of feminine textiles with an irregular rhythm. In the image, a marble bathroom with a nostalgic and romantic design shows the three-dimensional wall covering Plissé in Grigio Tundra marble.
- **Credits:** Design: <https://www.morganmadisondesign.com/>

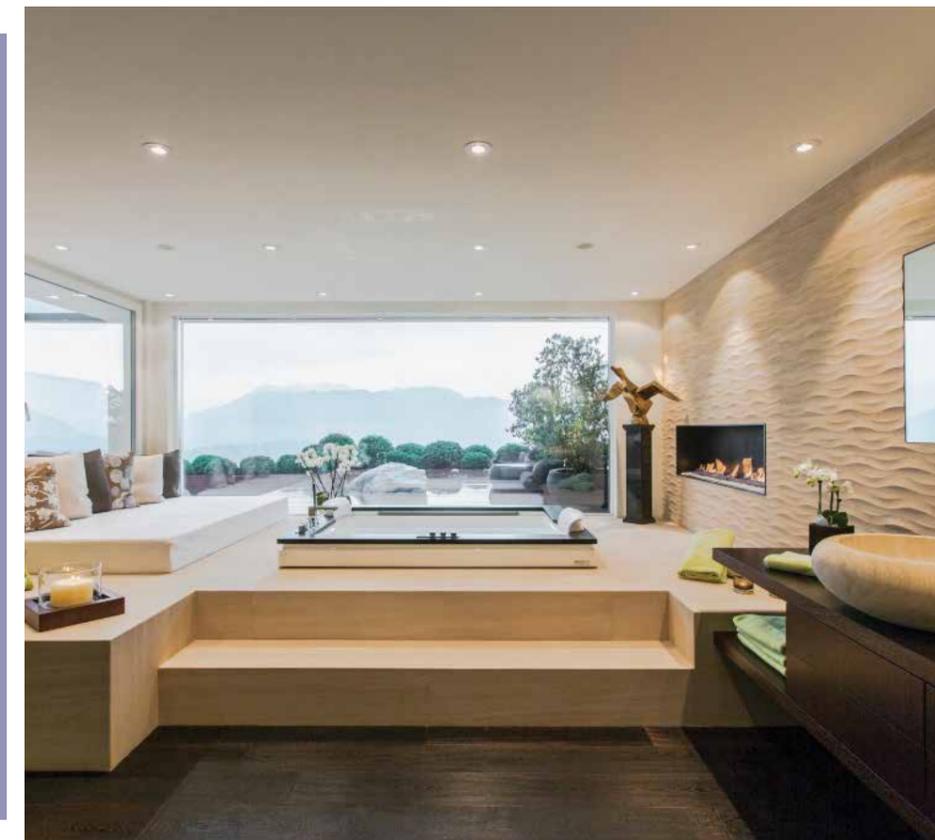


Vintage bathrooms with marble wall coverings and wallpapers

- **Product name:** Tropico (Pietre Incise collection)
- **Company:** Lithos Design – www.lithosdesign.com
- **Product description:** Tropico is a marble wall covering brimming with energy, whose decorative pattern evokes the lush, fleshy leaves of tropical forests. The design enhances the interplay of light and shadow, instinctively drawing the eye. In the image, an interesting chromatic contrast between the white marble wall and the blue wallpaper, complemented by Art Deco-inspired furnishings. Here, the Tropico marble wallcovering is paired with a floral wallpaper that echoes the three-dimensional marble pattern.
- **Credits:** Hôtel Swexan <https://hotelswexan.com/>, Interior Design: Harwood International, Architecture: Kengo Kuma Images kindly provided by Harwood International

Bathrooms with a view

- **Product name:** Fondo (Pietre Incise collection)
- **Company:** Lithos Design – www.lithosdesign.com
- **Product description:** Aquatic suggestions, the pattern created by the continuous movement of waves over sandy seabeds becomes the inspiration for the refined Fondo stone panels, capable of enhancing the beauty of natural stone. In the image, the three-dimensional Fondo marble wall covering refines the bathroom's main wall with earthy tones that blend perfectly with the entire atmosphere overlooking the lake.
- **Credits:** <https://www.stonegroup.ch/>



Lightness and harmony take shape

Duka expands the natura 4000 shower enclosure range with a new frameless version

A benchmark within the Duka product range, the natura 4000 series represents the perfect balance between essential aesthetics, construction quality, and functionality. The range enhances the transparency of the glass and the clean lines of its structure, offering extensive customisation options in both configurations and finishes.

The range is now enriched with a new, even more minimalist solution: natura 4000 frameless. A proposal that further reduces the visual impact of the shower enclosure and enhances its seamless

integration within the bathroom space. The vertical profile has been eliminated, and the glass is fixed to the wall using discreet support elements designed to leave the glass in the leading role. The result is a composition that appears even cleaner and more harmonious.

The design of the horizontal profile takes on a softer appearance, while the thickness of the magnetic profile has been reduced to achieve a more discreet presence. This refinement enhances the overall harmony and further lightens the aesthetic impact of the shower enclosure.



Another distinctive detail is the upper corner joint with an angled cut, designed to connect the components with formal precision and balance – a technical feature that becomes a defining design element.

Functionality remains at the heart of the natura 4000 concept: the side panel can be equipped with the practical towel rail Bares, available in Silver Matt, Silver High Polish, and Stainless Steel Look. Thanks to the special UV adhesive technology developed by Duka, the accessory ensures maximum stability and long-term reliability, while maintaining a clean and streamlined aesthetic.

The technology behind natura 4000 ensures high functionality even in the frameless versions: the sliding door release system now allows the glass panel to be removed even more easily and always safely, simplifying cleaning operations. The profiles, closed and linear on the inside as well, along with the handle

mounted on a slim aluminium support, further facilitate maintenance and care of the shower enclosure. Height-adjustable, ball-bearing rollers ensure smooth and precise door movement.

In addition, thanks to the innovative integrated ACS mechanism (Automatic Close & Stop), the door automatically slides into the "open" or "closed" end position.

With profiles available in a wide range of finishes, including Silver Matt, Silver High Polish, Stainless Steel Look, copper pearl, brass pearl, and black pearl, and also offered with the new bronze glass – in addition to the other glass variants – the new natura 4000 frameless version reaffirms the commitment of Duka to developing shower solutions where technology, design, and compositional flexibility coexist, enhancing the quality of contemporary living. dw

www.duka.it/en/



The Victorian Bathroom's team invited designer Natalie Bulwer to share insights into her refined approach to bathroom design and remodelling.



Lighting

Known for her restrained, nuanced aesthetic, Cape Town based designer Natalie Bulwer treats bathrooms as thoughtful extensions of the home. With a background in fine art and luxury fashion, her work reflects a sensitivity to material, proportion, and detail, where texture, light and architecture quietly shape atmosphere.

How do you begin from a blank slate?

Every bathroom must relate to the broader home. I consider the architecture first, then whether the space should stand out or integrate seamlessly.

What role do surfaces play?

I like layering textures; pairing reflective finishes with natural materials. Often, a single feature like veined marble becomes the starting point for the entire scheme.

Do you design around a statement piece?

A bold wallpaper or copper bath can anchor a room, with quieter elements allowing it to stand out.

How do you approach colour?

I'm drawn to earthy, spice tones balanced with white sanitaryware. It creates warmth while keeping the space fresh.

What about lighting?

It's essential. Decorative wall lights and illuminated mirrors add both function and atmosphere, elevating the overall design.

How do you ensure good flow?

Ergonomics matter. Shower scale, door placement, and movement through the space must be carefully planned.

What makes a bathroom feel calm?

Proportion and balance. When elements are well-scaled, the space naturally feels more restorative.

How do you maintain cohesion in the home?

There should always be a connecting thread, through materials, colour, or overall aesthetic.

How do you design for longevity?

By avoiding trends and focusing on timeless layouts. Expression can come through elements that are easy to update, like colour or styling. Simplicity often leads to a more refined result. dw

www.victorianbathrooms.co.za

Lighting will become part of the art and self-expression.

by Stienie Greyling

Lighting will no longer be merely practical; it will become part of the art and self-expression in the room.

In 2026 lighting evolves into a centrepiece of artistic expression. Expect bold, customisable sculptural fixtures – large statement pieces designed to be tailored to unique spaces. Versatile lighting concepts that adapt in shape, style, and materials that will offer unprecedented flexibility, allowing interiors to respond effortlessly to personal taste and design needs.

Designers are embracing organic curves, asymmetrical lines, unexpected negative space and monumental silhouettes. Instead of relying on traditional symmetry or predictable forms, homeowners are choosing fixtures that spark conversation or introduce sculptural tension into a room.

This shift is especially true in blown glass lighting where free-form shapes, elongated draping, oversized globes and abstract hand-worked textures create a sense of movement. Every air bubble, ripple or undulation becomes a signature of artisan craft – a visual reminder that the piece is one-of-a-kind.

After years of hyper-minimalism, luxury interiors are shifting toward warmth, depth and multi-sensory materials. Lighting is at the forefront of this movement with a strong emphasis on artisanal texture.

Consumers want pieces that feel handcrafted, not machine produced. This is where artisan lighting distinguishes itself from the mass market. Organic finishes, hammered metals, hand-shaped glass and layered patinas deliver the kind of character that high-end consumers now expect.

Large-scale fixtures for modern architectural spaces.

Luxury homes continue to trend toward soaring ceilings, expansive windows and open layouts. With this shifting lighting must grow in scale to maintain visual balance.

2026 Lighting trends will heavily favour:

- Oversized chandeliers with dramatic vertical or horizontal presence.
- Elongated multi-pendant arrays for double height spaces.
- Wide-spread linear fixtures anchoring dining tables and kitchen islands.
- Grand sculptural installations replacing traditional chandeliers in foyers.

How lighting creates the atmosphere and functionality of a kitchen.

Today's kitchens are often designed as open spaces connected to the dining or living area, creating a natural social space of the home. Alongside open layouts, the concept of a back-kitchen is gaining popularity, a secondary, hidden preparation zone that keeps the main space visually clean and representative.



Each area requires different lighting needs, which is why modern interiors rely on layered lighting: a central chandelier for general light, task lighting for work surfaces and accent lighting for ambience. A perfect solution for a back-kitchen or technical preparation zone is recessed ceiling spot lighting. Another key factor is light temperature and the ability to adjust intensity throughout the day. Morning meals preparation benefits from brighter, neutral-to-cool light that supports alertness and concentration while evening cooking or relaxing over coffee or a late afternoon cocktail

drink calls for warmer, softer light with dimming.

Latest outdoor lighting emphasises a warm, layered and automated approach, focusing on energy efficiency and atmosphere. Key trends include smart, app-controlled systems, linear LED strips for modern accounts, and versatile, stylish bollard lights. The focus is on creating cosy, safe, and curated outdoor living spaces using warm tones.

Wireless solar-powered outdoor wall lights with day/night sensors offer automated, energy-efficient illumination for security and ambience.



Rêmên's ROH Table Lamp Wins Prestigious 2025 LIT Lighting Design Award

Indonesian design brand Rêmên has received the 2025 LIT Lighting Design Award in the Decorative Accent Lamp category for its ROH Table Lamp, a piece inspired by the cultural symbolism of ancient Chinese burial coins found across Java.

While accent lamps are often characterised by bold or eye-catching forms, the ROH Table Lamp takes a more restrained approach. The design draws attention through material choice and conceptual intent, rather than overt form. At its centre is a hand-blown red glass core representing ROH, or the "unseen spirit", which serves as both the visual and symbolic focus of the piece.

The lamp reinterprets Chinese burial coins, objects historically used to guide souls to the afterlife, but now largely regarded as archaeological artefacts. By incorporating these coins into a contemporary lighting object, Rêmên explores how design can revisit and reinterpret culturally forgotten objects while maintaining the narratives embedded within them.



Named after the word ROH, meaning "the unseen spirit", the lamp adopts a lantern-like form inspired by the belief that lanterns guide spirits to the next realm. The burial coins are positioned as central design elements, reflecting the dual symbolism they carry: fortune in the afterlife and misfortune in the world of the living. Through this contrast, the design invites viewers to reconsider how meaning can shift depending on cultural and contextual perspectives.

The ROH Table Lamp also incorporates cultural sustainability through the upcycling of Chinese burial coins, preserved in their original condition, including their distinctive green patina. Minimal material treatment is used to maintain authenticity and integrity.

"The lamp is produced through local metalwork and hand-blown glass, with most components crafted by artisans, rather than mass-produced, supporting local craftsmanship and a sustainable production process," said Sylviana Putri, Rêmên's founder.

Looking ahead, Rêmên plans to expand its collections by exploring other facets of cultural heritage through contemporary design. The brand is currently developing a new collection that combines human characteristics with Indonesian local wood carving, as it continues to position storytelling and cultural continuity at the centre of its design practice.

LIT Lighting Design Award is an international programme organised by 3C Awards in Switzerland that recognises excellence in lighting design worldwide. The 2025 edition attracted more than 1,000 entries from 62 countries. Rêmên's ROH Table Lamp was selected in the Decorative Accent Lamp category, which highlights lighting works with strong visual presence and conceptual clarity.

For Rêmên, the award marks an important milestone for the young brand, which launched in February 2025 and is gaining international recognition for its design approach.

"This recognition affirms our idealism, authenticity, and creative direction on a global stage, and motivates us to keep moving forward," added Sylviana Putri.



Technical sheet

- **Product name:** Roh Table Lamp
- **Collection name:** Roh
- **Materials:** Stainless steel, Chinese burial coins, and Red hand-blown glass
- **Treatments:** Dark Charcoal Powder coating on stainless steel, and Water repellent coating on Chinese burial coins
- **Colour:** Black, Red, and Natural Green Patina

- **Dimensions:** Diameter 22 cm, Height 30 cm
- **Photographer:** Rafi Ramadani, Andre Christian, Untold Studio, Adaptasi
- **Uses:** Decorative Accent Lamp
- **Designer:** Sylviana Putri Sunario Soegondo
- **Product launch date:** 22 February 2025
- **Suggested price:** USD 3,012.89
- **Details:** Limited Items dw

www.remenobjekt.com/collections/roh



Memorial Brumadinho

Brumadinho, Brazil

Brumadinho Memorial is a space based on the ethical commitment of symbolic reparation and memory for the 272 fatal victims of the collapse of a dam at Córrego do Feijão Mine, owned by Vale S.A. mining company. The tragedy occurred on January 25, 2019, in Brumadinho (MG), affecting 26 municipalities and releasing 12 million cubic metres of mining waste mud.

The memorial consists of an entrance pavilion, a grove, outdoor living areas, pathways to a sculpture-monument, a reflecting pool, Memory and Testimony exhibition rooms, and a space dedicated to the dignified storage of the victims' corporeal segments.

Lighting was crafted to create an immersive, sensitive, and respectful atmosphere. It conveys information, brilliance, and presence, as it illuminates messages, symbols, and architecture,



LIGHTING

honouring the victims' memory: a Poem, a crystal cluster, 272 ipê flowers, 272 stars in the lake (the lost "jewels"), a sculpture that cries over concrete walls mixed with the pigment of mining waste.

It is also a tool to illuminate those who visit, reflect, feel, and are transformed by this experience. Light guides the journey, defines highlighted planes, areas of brightness, and darkness.

Memorial Brumadinho is an act of resistance against oblivion, so that brutal events like this, against humanity and the environment, will never be repeated.

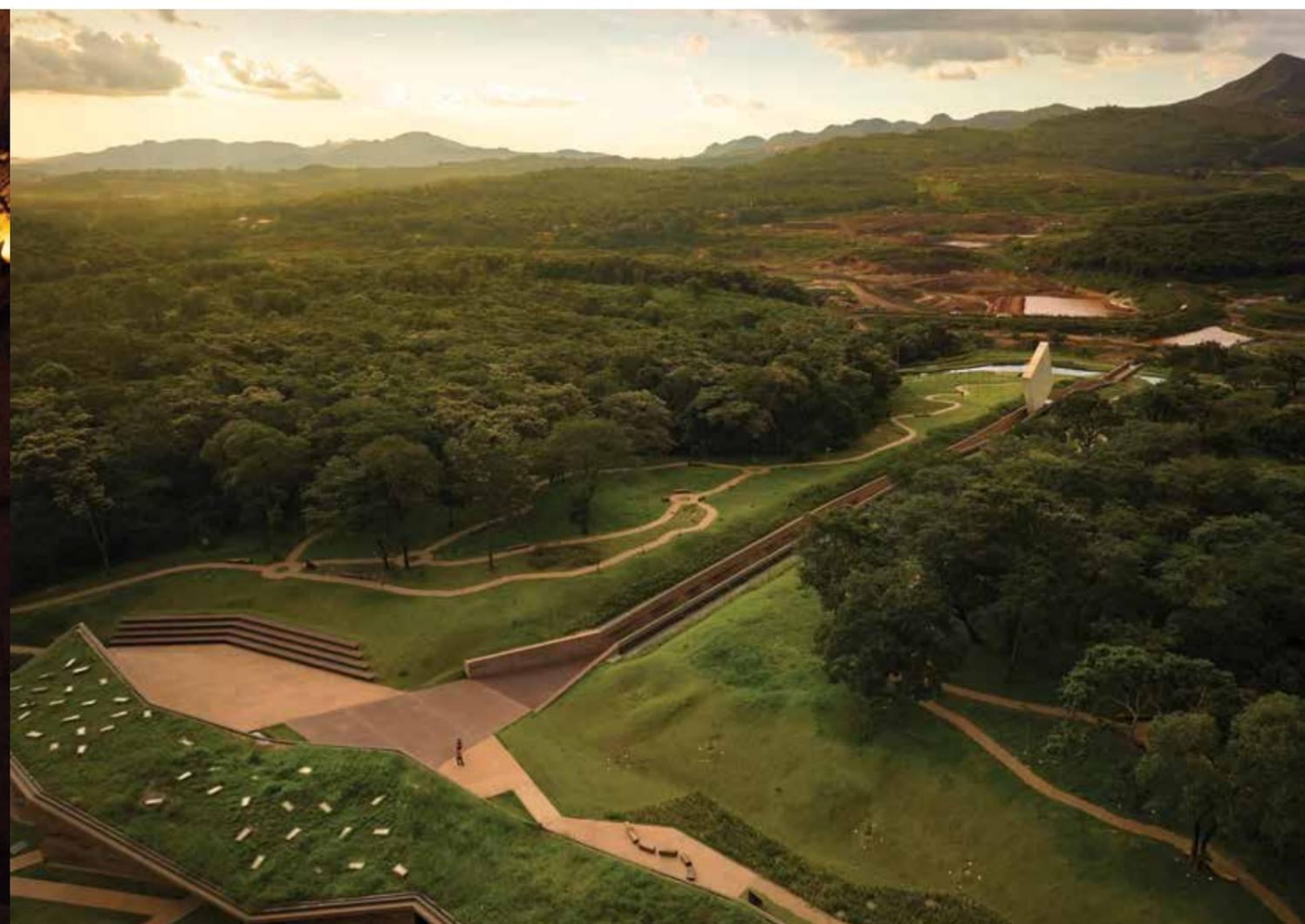
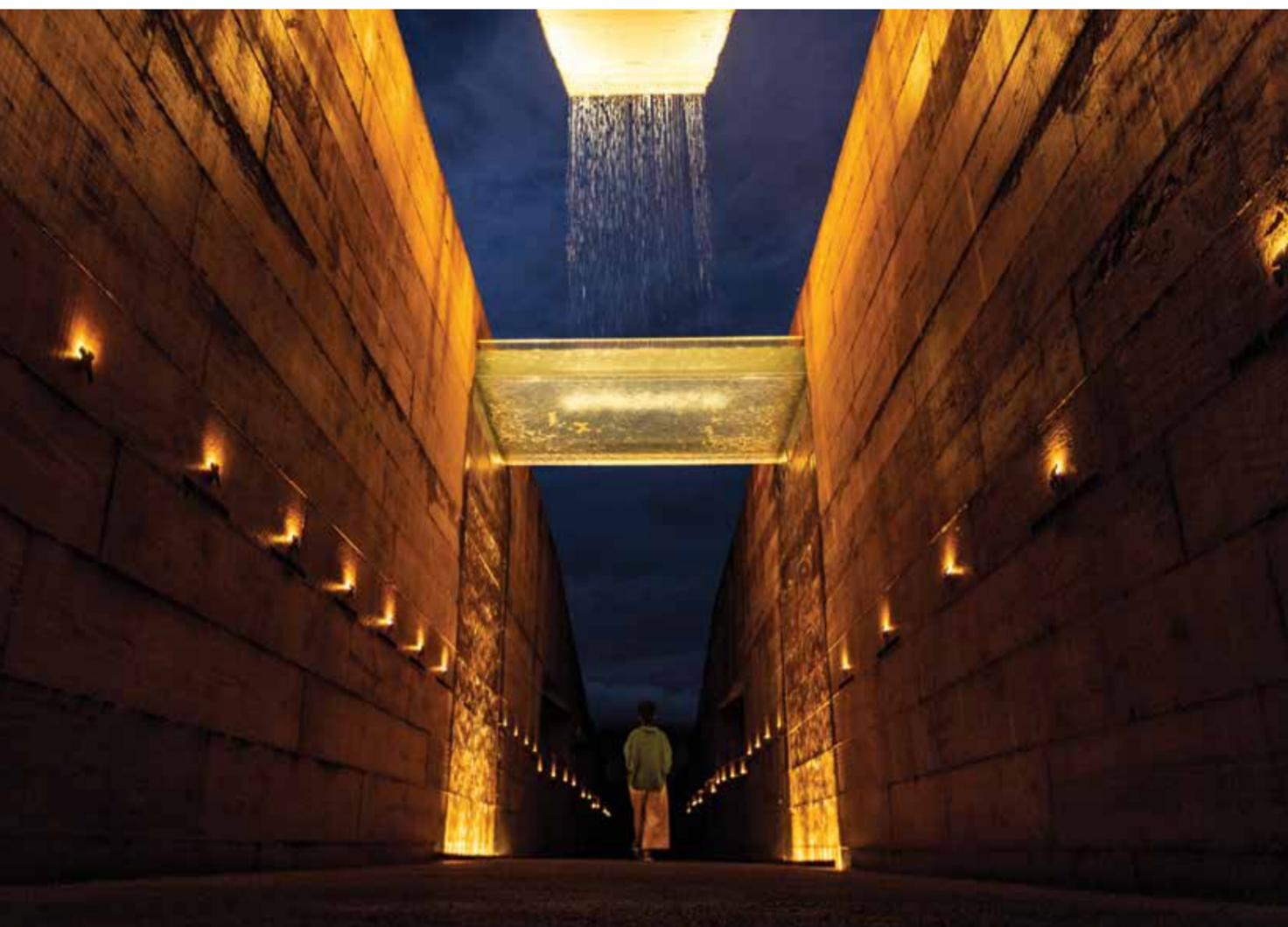
Technical sheet

- **Project:** Memorial Brumadinho
- **Location:** Brumadinho, Minas Gerais, Brazil
- **Client:** AVABRUM (Association of Families of Victims and Those Affected by the Collapse of the Córrego do Feijão Mine Dam)



- **Architects and Interior Design:** Gustavo Penna Arquiteto e Associados
- **Lighting Design:** Atiaia Lighting Design (Mariana Novaes/principal; Pedro Ferreira, Bárbara de Oliveira, Elisa Campos - collaborators)
- **Project Manager:** Olhar 360 Projetos
- **Landscape:** Medra Paisagismo
- **Signage:** Greco
- **Exhibition design project for the Memory and Testimony Spaces:** Júlia Peregrino
- **Lighting of the exhibition design for the Memory and Testimony Spaces:** Cesar de Ramires
- **Installation of quartz crystals with fiber optics:** Demian Quincke
- **Suppliers:** Arte em Cena, Fasa Fibra Ótica, Interlight, Lemca, Lightsource, Lumicenter, Luxion, O/M Light
- **Photo credit:** Leo Drumond/Nitro 

www.atiaiadesign.com.br



Meljac Expands its Range of Products for Export

Paris, France

Meljac, the French creator of luxury electrical fittings, is continuing to develop its catalogue by expanding its range of brass products for the export market to comply with regulatory standards and aesthetic tastes in different countries.

The range, aimed at architects, interior designers, and specifiers working on international projects now includes screwless sockets that are compatible with British back boxes.

This is a new addition to an already extensive series of switches and sockets suitable for use in several countries including Germany, Switzerland, the United States, the United Kingdom, and Italy.

A major innovation for the British market

Meljac is proud to unveil a screwless socket for the British market – a sleek, high-end product that is fully compatible with British technical requirements. This innovation means that Meljac can

now include British sockets in its Solaris collection, developed in collaboration with famous designer Marc Newson. Solaris is characterised by distinctive rounded brass plates with no visible screws.

This latest breakthrough also opens up possibilities for projects in Middle Eastern countries, many of which have similar electrical standards to the United Kingdom.

Meljac's expanded export range consolidates its position as the partner of choice for prestigious international projects, with products that blend compliance, innovation, and sophisticated design.

Meljac quality for international projects

Customisation and bespoke design have always been central to Meljac's range of products for export. It brings its celebrated expertise to every project and offers a choice of nearly 30 finishes on brass.

The extensive colour chart reflects Meljac's expert craftsmanship in surface treatment, a key process completed

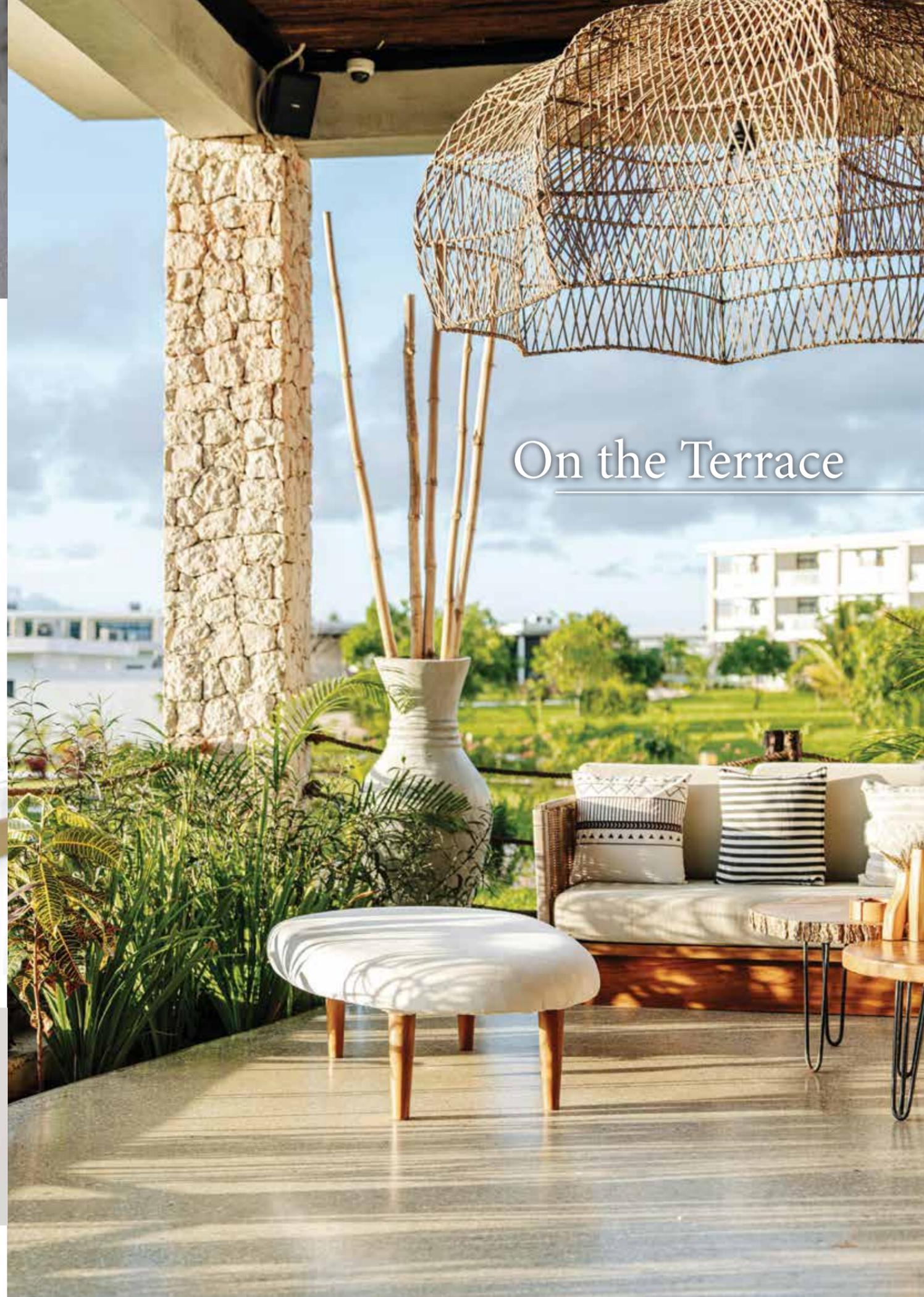


entirely in house in its own workshops. This sets the company apart, guaranteeing a consistent level of technical quality and aesthetic excellence.

- Models compatible with several French and foreign back boxes
- Other mechanisms available – RJ, USB, TV outlet, etc.
- Products can be customised with engravings, screen printing, and indicator lights
- Available in the five brass collections (Classique, Ellipse, Damier, Cannelée, and Solaris)
- Colour of the socket mechanism: black or white

Photo credit: Marc-Antoine Bulot 

www.meljac.com/en/press/



On the Terrace



Seeds: botanical charm inspires outdoor design

Ethimo and Cristina Celestino have created an eclectic collection of benches and tables for outdoor living in simplicity and harmony

The evocative and symbolic name *Seeds*, a reference to the world of gardening and traditional greenhouse and nursery furnishings, was chosen to describe a collection essential in its forms yet elegant in its details, where warm and fine materials like terracotta and natural teak come together in a sophisticated balance of textures and processes.

Like the seeds that germinate and transform into plants, the *Seeds* collection recalls the concept of growth, renewal and attunement to nature, expressing infinite possibilities for furnishing outdoor spaces. The elements that comprise it can, indeed, be combined with great versatility, adapting freely to the environment that houses them, creating fluid and organic compositions that are different every time.

The 'first' project designed by Ethimo and Cristina Celestino therefore explores the idea of modularity through a system of benches and tables notable for their stalk-like slender legs which lightly support the various surfaces. The choice to use variegated terracotta emphasises the inspiration this line draws from the evocative world of plant life. This material, with its distinctive marbled surface, fruit of skilful hand-craftsmanship, blends different clays to create a unique and one-of-a-kind effect that accentuates the element's individuality. A nod to artisanal traditions and the simplicity of the earth, highlighting the authentic nature of the entire collection.

The *Seeds* elements have a metal structure, available in the colour options



of Camouflage Green with bronze feet, Camouflage Grey with Russet Scarabea feet, and Lime Stone White with Grey Gold feet. The feet not only ensure optimal stability for the furniture but also serve as sophisticated decorative details.

The tables reinterpret the traditional aesthetics of nursery tables with a contemporary twist, and are available in two different shapes: square (83x83 H75 cm) and rectangular (83x167 H75 cm), with surfaces in terracotta, in natural teak slats or in Laminam Calce Terracotta. The tile compositions create continuous surfaces in pink or variegated terracotta with delicate white and grey marbling.

The benches are available in two heights (30 and 40cm) with surfaces made from the same materials as the tables, with the addition of metal, and can be completed with soft cushions in Ice or Darma Sage Green coloured fabric.

The collection's dynamic character is emphasised by its variety of possible configurations as well as by the functional flexibility of the seats; indeed, the benches can transform into coffee tables and the coffee tables into supporting surfaces 'inviting' nature, as elegant display stands for flowers and plants.

The *Seeds* collection reflects a new idea of harmony between design, nature, landscape architecture and flexible use of outdoor furnishing elements. Both functional and decorative, it is ideal for furnishing outdoor spaces of any style and size, from gardens to terraces, patios and city balconies, residential and otherwise.

Thanks to their practical modularity and easy combination with other furnishing elements, *Seeds* benches and tables are a perfect solution for enhancing even hospitality venues, promoting guest comfort and social interaction. dw

www.ethimo.com



Chakrajeevan Udyan: The Circle of Life Park

Ahmedabad, India

We began by listening to the site. Climate studies and sustained observation of daily use patterns made the priorities unmistakable. Women, children, and many senior citizens did not feel safe, and as a result they often avoided the park. Our goal was to turn that reality on its head and to build a landscape that these user groups would prefer, without excluding anyone else.

Three principles shaped every decision: safety, legibility, and ease of access. A continuous, gently winding pathway now threads through the park and acts as a lucid spine. This spine opens into clear programmatic rooms.

Children's areas and senior citizen zones sit within deliberate visual reach of one another, and seating pockets for caregivers, teenagers, and young adults occur at regular intervals. The central viewshed remains intentionally open so that parents and grandparents can observe play while children can easily find their families. To discourage vandalism and misuse, the plan removes blind corners, deep recesses, and hidden pockets. Edges are gentle, transitions are visible, and circulation reads naturally at a glance.

Sustainability provides the second foundation. The project reuses, regenerates, and recycles more than 30,000 square feet of materials, including concrete, tiles, MS rods, bricks, tires, and wood. These materials are recast as pathways, gazebos, trellises, edging, benches, and play structures. The result is not only tactile and durable, it also reduces environmental impact in measurable ways. The strategy avoids approximately 36 tons of CO2. For a public audience, the scale becomes clearer through equivalence: approximately 1,700 trees cultivated for ten years, roughly 150,000 kilometers of car travel avoided, electricity for around 25 Indian homes for an entire year, and nearly 81 domestic



flights not taken. These numbers translate design intent into everyday meaning, and they demonstrate that delight and responsibility can reinforce one another.

The material expression remains rooted in Indianness. Familiar local substances are celebrated rather than concealed. Discarded concrete pipes become climbable rings and shaded portals. Reclaimed MS rods form light trellises and slender frameworks. Salvaged tiles yield durable and textured paths. Reconditioned wood and repurposed tires create comfortable benches and playful inserts that encourage informal gatherings. These interventions are not decorative afterthoughts - they are the structure and surface of the park itself and they carry the story of circular regeneration into daily life.

Building this garden also became a civic lesson. Confronting vandalism and misbehaviour pressed the firm to not only design objects, but also behaviours. Sightlines, shared thresholds, and collective guardianship are embedded in the form so that the environment itself encourages good conduct. The space invites activity without inviting concealment. It feels playful without feeling permissive, and it is open without feeling exposed.



In sum, this is a public garden for dignity and delight. It is accessible, circular in spirit, and proudly local, a place where the youngest and the oldest can meet in the open and feel at home.

From the outset, sustainability was not an accessory to the design. It formed the second foundation of the project and informed every material and assembly. The environmental effect of this strategy is tangible and measurable. Reuse comparisons help communities understand that design choices have real consequences in the atmosphere, not only in the eye.

The character of the park is proudly Indian and specific to place. The firm chose to reveal rather than conceal the nature of local materials. Fired tile fades and deepens in the sun. Mild steel obtains a warm patina that is protected in critical locations with clear sealers and careful detailing. Concrete registers the grain of shuttering and the rhythm of its casting. Timber seats carry the touch of hands and the minor marks of use that come with love rather than neglect.

The craft of assembly matters here as much as the choice of material. Welds are clean and continuous. Edges at grip points are eased for comfort. Drainage channels and weep holes are present but discreet. Joints admit inspection and repair. All systems are robust, repairable, and modular because the park must withstand weather, time, and the exuberance of daily use.

The proportions of elements follow the anthropometrics of the bodies that will most frequently occupy them. Heights, reaches, footholds, and grasp points are set to promote confidence in children and ease for elders. Seating for seniors includes supportive backs and armrests that provide leverage when standing up or lowering down. Shade falls across these seats during the hotter hours, not by accident but by solar study and calibration. Surfaces are non slip without feeling rough. Path widths accommodate the passage of wheelchairs and prams with dignity and without the need to yield or apologise. Wayfinding is implicit rather than scolded into being by signage. The geometry is the guide. dw

www.hsc-designs.com



families the opportunity to continue their adventures year-round, rain or shine.

A dual mandate as lead experience designer and content producer

Mandai Wildlife Group appointed Moment Factory as lead experience designer and content producer for Curiosity Cove. Working closely with the Group's project team and wildlife experts, Moment Factory's end-to-end involvement helped shape the project's DNA to create a seamless narrative experience from start to finish. Together with architectural and engineering collaborators, Moment Factory designed the 4,600-square-metre space with storytelling woven into every detail, turning the architecture itself into an active participant in the experience.

"Curiosity Cove began with Mandai Wildlife Group's mission to spark children's curiosity and empathy for the natural world. With that vision as our guide, our experiential education team assembled a group of creatives and specialists to design an immersive environment where play and learning naturally come together,"

says Moment Factory Co-Founder and Executive Creative Director, Sakchin Bessette.

"Conceived as a permanent attraction, Curiosity Cove is a place where children of today and future generations can form lasting connections with the world around them,

Moment Factory Brings Curiosity Cove, Singapore's Largest Indoor Nature-Inspired Playscape, to Life at Mandai Wildlife Reserve

Singapore, Singapore

Moment Factory, a leading global entertainment studio, collaborated with Mandai Wildlife Group to create and produce Curiosity Cove, Singapore's largest indoor nature-inspired playscape designed for children aged three to twelve. Through a labyrinth of giant roots, climbable spider webs, immersive soundscapes, and responsive digital marshes, Curiosity Cove's multisensory experience lets children lead their own imaginative adventures through nature-themed zones, moving like wildlife and seeing the world through their eyes.

Located within the Mandai Wildlife Reserve, operated by Mandai Wildlife Group, the new attraction adds an indoor dimension to the nature and wildlife destination. Complementing its outdoor wildlife parks, including the Singapore Zoo, Night Safari, and River Wonders, it gives



fulfilling a vision closely aligned with Moment Factory's own. We're proud to have collaborated to make it a reality."

A hypernatural playscape for young children

Grounded in science and elevated by imagination, Curiosity Cove recreates natural forms for exploration at an interpretive scale: roots become architectural volumes, webs form climbable structures, and terrain transforms into sculptural landscapes. This "hypernatural" approach invites young visitors to explore ecosystems through self-directed interaction, featuring scientifically accurate models reimaged in playful colours, complemented by an immersive layer of sound and music.

The result is a journey of discovery through more than thirty immersive elements across four ecosystems: Forestlands, Grasslands, Drylands, and Wetlands. Every environment is scaled to the size and rhythms of children, encouraging climbing, crawling, and touching. In the Wetlands, for example, visitors engage with water flow and migration and learn how water connects ecosystems and supports all living things. One of the key features in this zone is the Reef Retreat, where children discover

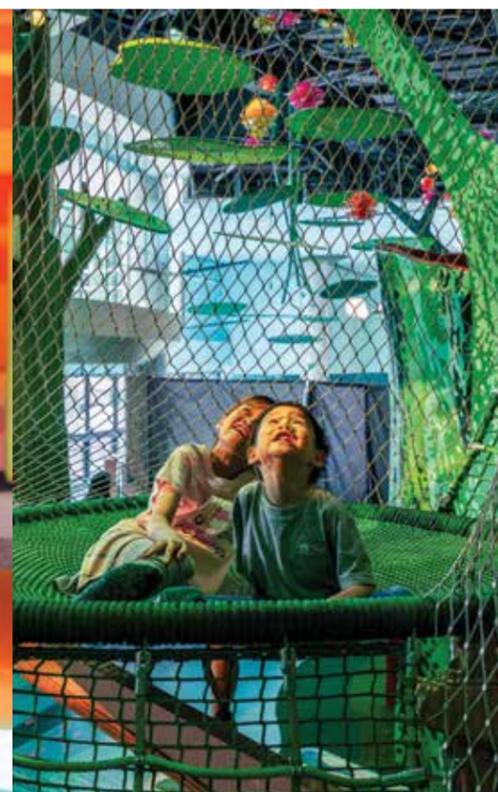
species that live deep underwater and learn about their defense mechanisms. In the Grasslands, nature comes alive with responsive technology that fuses physical scenography with digital layers. From large-scale atmospheric elements that shape the sensory experience to interactive features and tactile details, each moment is designed to surprise, inviting wonder and discovery.

To ensure maximum resonance, Moment Factory conducted user-experience testing with children from the target age group throughout the entire creative process. These insights informed the design of the space, optimising circulation to foster collaborative play and guiding the selection of textures, sensory cues, and interaction points to ensure the environment feels intuitive and inviting to young audiences.

"Phygital" integration and inclusive design

Technology, from sensors, projectors and lighting, to spatialised sound, is thoughtfully embedded into architectural elements at Curiosity Cove, creating a unified "phygital" environment where movement awakens hidden life or alters light and sound. Imagined as a truly inclusive space, the layout ensures that every child, regardless of ability or





sensitivity, finds space for adventure, quiet, and reflection. Meanwhile, varied levels of engagement allow the entire family to explore the rich, multisensory environment at their own pace.

Overseeing the entire project ecosystem, from spatial strategy and material palettes to interactive media, Moment Factory delivered a cohesive, story-driven environment where architecture and technology converge in support of experiential learning. As demand for immersive educational environments continues to grow, the studio builds on years of expertise and a series of recent innovative projects in the field, including The Perpetual Story Machine for the Milken Center for Advancing the American Dream (MCAAD), immersive experiences at the Natural History Museum Abu Dhabi, and its collaboration with Science World (SW) in Vancouver, creating spaces where learning unfolds through shared, meaningful experiences.

Technical details

- **Name of the project:** Curiosity Cove
- **Client:** Mandai Wildlife Group
- **Location:** Mandai Wildlife Reserve, Curiosity Cove, 80 Mandai Lake Rd, Singapore 729826
- **Area:** 4,600 square metres
- **Structure:** Four thematic zones with 32 multi-sensory play touchpoints
- **Audience Profile:** Families with children aged 3 to 12 years old

Special features:

- 6-metre-tall orangutan tree-bed climbing platform
- 27-metre-long giant snake belly with a net-maze tunnel
- A musical “singing tree” that responds to movements
- Two Calm Zones – dedicated quiet spaces

www.momentfactory.com/products/curiosity-cove

Between Rocks and Rollers: The Island Coastal Hotel

Zhoushan, China



Between Rocks and Rollers: The Island Coastal Hotel

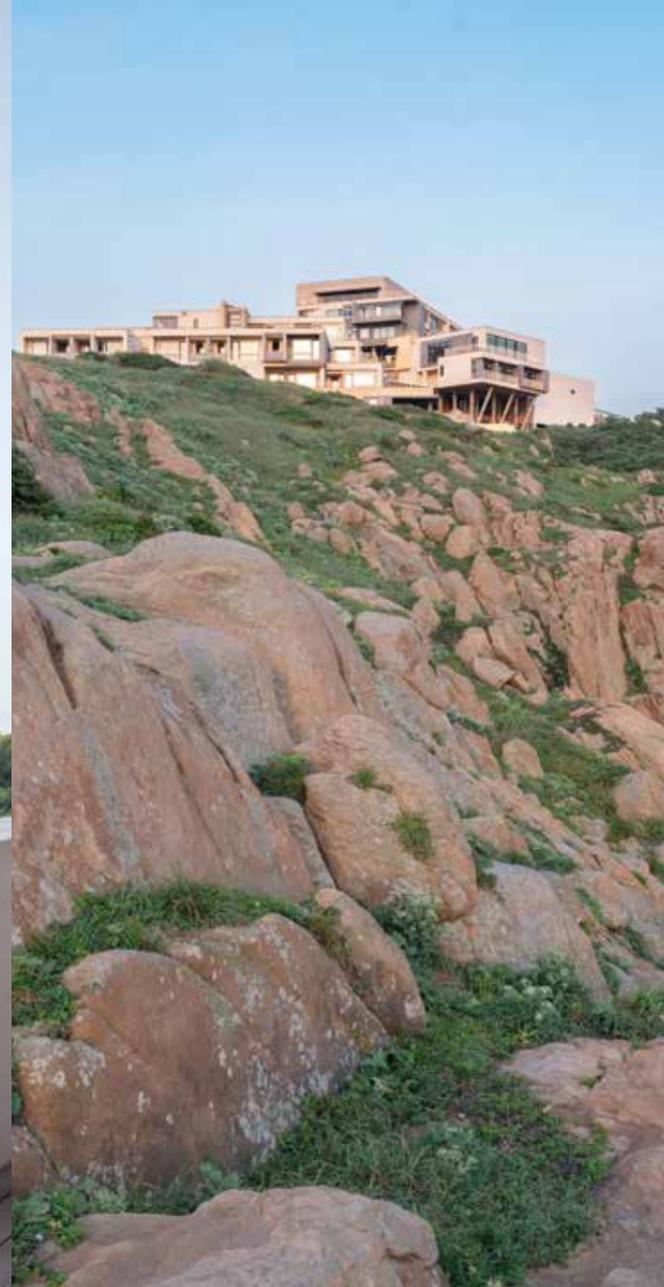
Zhoushan, China

Most Villa · Huanglong Island Lighthouse Hotel is located in the northeastern part of the Zhoushan Archipelago, in the Zhejiang Province in China, where the project faced challenges such as poor transportation and rural depopulation. The design addresses these issues by creating rich spatial and landscape experiences both inside and outside the hotel, transforming the local natural topography and traditional village spaces into a new type of island tourism hub.

Origin

Approximately five years ago, WJ STUDIO embarked on a tourism development project in Shengsi County - a remote archipelago perched on the coast in the northeastern Zhoushan Islands. The journey to Shengsi remains an expedition: two and a half hours by ferry from Zhoushan Main Island, three hours combined land/sea travel from Shanghai, four and a half hours via road and ferry connections from Hangzhou, and four hours from Ningbo via vehicle-passenger ferries. While helicopter and seaplane routes have recently been introduced, Shengsi's accessibility challenges modern travelers' efficiency-driven expectations. This geographical seclusion inherently limits its appeal to mainstream tourism - a challenge that would later define our design approach for the Huanglong Island Lighthouse Hotel.

Positioned as a national-level island scenic zone integrating marine culture with island folk traditions, Shengsi focuses on ecotourism, leisure retreats, and scientific education. Huanglong Island is located at the core development area. During the design team's initial site



exploration, the island's distinctive character proved profoundly arresting.

However, Huanglong Island is facing a significant challenge related to rural depopulation. A substantial number of young people have relocated, leading to the closure of the kindergarten and elementary school. The remaining fishermen are primarily elderly. Huanglong Island is not an isolated case. China's rapid urbanisation over the past three decades has accelerated changes in the demographic structure of rural areas. Without new industrial investment, the consequences of rural aging and declining vitality have become apparent in recent years.

The three dimensions of time

As the preliminary detailed planning work progressed, the focus of the design project became increasingly clear: how to protect and utilise the natural elements of the ocean, how to integrate the architecture into the existing fishing village settlements on the island, and how to truly allow people to "experience" Huanglong Island.

The deepest impression the design team has of Huanglong Island is also the core of the entire design project: Time. The design unfolds around the triple dimensions of time as its core concept:

Natural time: The island's landscape has formed unique topographical features under the natural laws of evolution, which are the most important foundational conditions for the design and the genius loci.

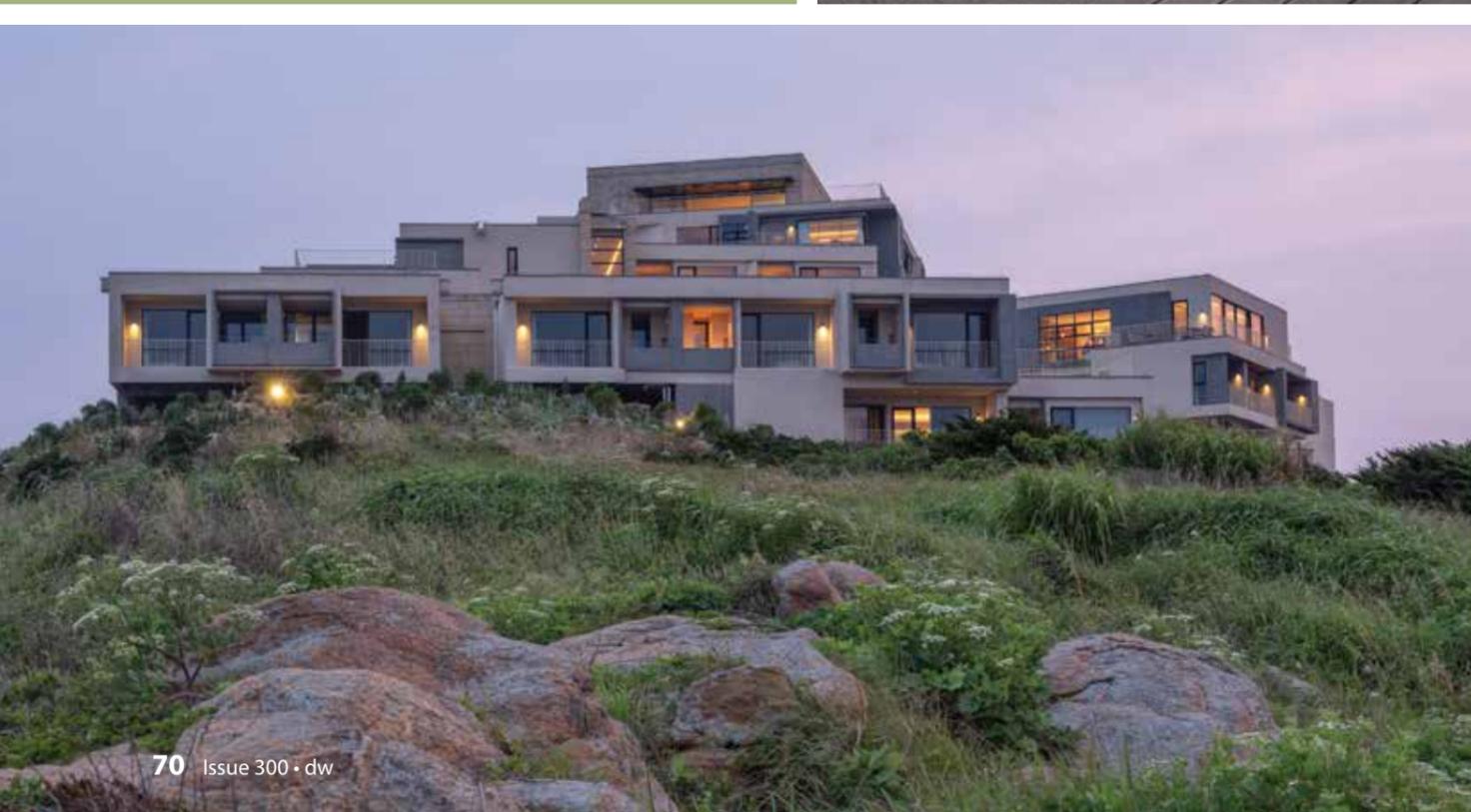
Historical time: The lifestyle and social activities of the islanders have created cultural layers, such as Huanglong Island's unique primitive residential settlements and fishing and farming culture. These human habitation behaviors have historically transformed the island's spatial structure, and the resulting cultural landscape accumulation process serves as the design's entry point.

Human time: From the first perspective and human scale, by creating a unique spatial experience for each visitor, the island gains an opportunity to attract "new" residents, thereby reconfiguring perceptions of the island fishing village in the context of contemporary population mobility.

Natural time

The outline of Huanglong Island is a typical feature of Zhejiang's coastline. Massive ridges create distinct elevation differences, with lush and dense vegetation covering nearly every inch of rock and soil. Huanglong Island is located in the North Subtropical Monsoon Marine Climate Zone, characterised by mild winters, cool summers, moderate rainfall, and strong winds throughout the year. The island lacks arbor trees, instead featuring clumps of low-lying shrubs and unique island plant species. In spring, dense sea fog often shrouds the island, creating a hazy yet captivating landscape where the sky and sea blend seamlessly into view.

During the conceptual planning phase, the design team conducted an in-depth analysis of the existing village layout, road system, and natural resources, ultimately selecting the Dongjutou Village - a promontory extending into the sea on the northeastern side of Huanglong Island - as the potential location for the hotel. The Lighthouse Hotel is situated on top of the eastern ridge, where the site's original topography exhibits complex elevation changes, with a maximum elevation difference of nearly 30 metres. The tides of the sea, the rise and fall of the sun and moon, and the seasonal changes



create a landscape where the passage of natural time, as the genius loci, generates the design strategy.

Historical time

Huanglong Island, also known as “East Sea Stone Village”, features stone houses, stone streets, and stone landscapes that are the culmination of the survival wisdom of the island’s early inhabitants in response to the rugged terrain. The dwellings are built in tiers along the mountain slopes, forming a staircase-like structure along the rock ridges. To shelter from fierce sea winds, all residential buildings radiate outward from the harbour on the southwest side of the site. A municipal concrete road has been constructed at the entrance of Dongjutou Village, but the internal village roads are simple cement walkways ranging from one and a half to three metres in width. Transportation conditions are rudimentary, and road repairs are disorganised and irregular. However, the original road system has formed a unique spatial form that harmoniously complements the village’s residential architecture.

Clearly, the village’s original roads, water, and electricity infrastructure cannot meet the construction, development, and operational requirements of a modern hotel project. The core of the initial design work was to ensure the continuity and regeneration of the site’s texture, with the focus on reconfiguring the access routes to the island.

Therefore, during the planning phase, the road system was identified as the fundamental framework of the overall settlement space and became the focal point of the design work. The design team identified several locations with excellent views and distinctive, iconic spaces, and planned a walking route guiding people from Southern Port, passing through multiple residential and village gathering spaces, gradually ascending the northeastern cliffs, and ultimately reaching the lighthouse. Within this walking route, the relationship between the three hotels and the original residential buildings was clearly defined, forming the foundation for subsequent master planning. From a historical perspective, the design work seeks to connect the future with the past through the existing landscape, ensuring that the continuity of history is preserved.

Human time

The design aims to create an immersive experience that begins upon arrival on the island, ensuring that the entire journey is rich and immersive. The hotel must offer a scenic experience, and the visual guidance and flow design become key to the entire spatial sequence.

The walking route from the port to the hotel, as the organizing framework of the spatial sequence, systematically guides visitors’ direction of movement and visual focus. At the end of the route, which also marks the beginning of the hotel’s spatial experience, visitors’ gaze is precisely directed toward the distant lighthouse.

Form: spatial translation

The overall spatial strategy for the hotel follows the spatial scale of the original village and organizes the spatial order based on the topographical elevation differences. The original dwellings on the island typically range in size from 60 to 180 square meters, with a relatively small scale. The primary building material is yellow brick and stone, which offers good structural strength. The design integrates the building as an extension of the natural topography and existing village fabric.

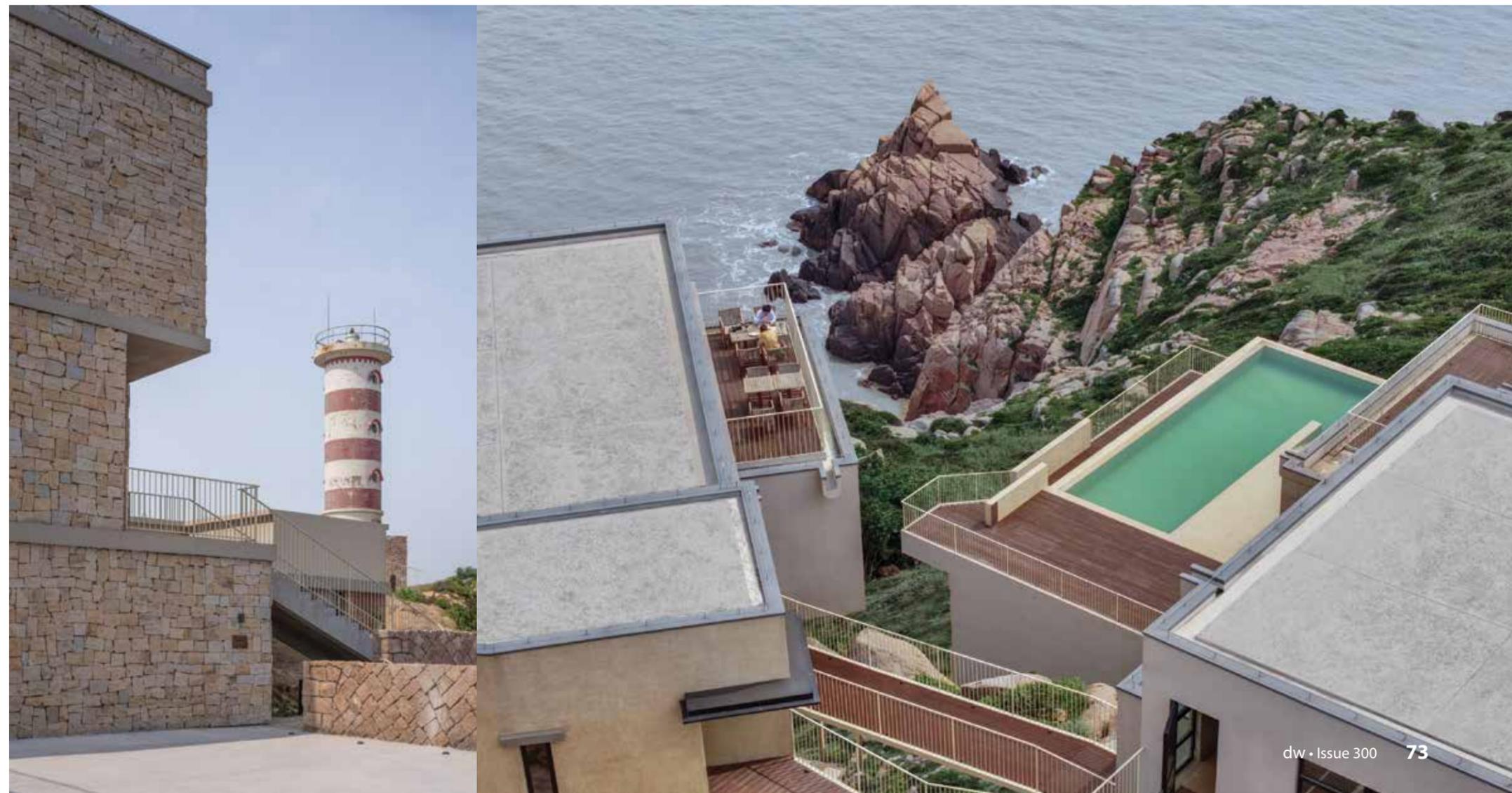


The main building is anchored between three original protected reefs. The massing and form of the building complex respond to the texture of the adjacent existing primitive residential settlements.

The volume of the modern building echoes the primitive ridge in another way. The design uses isolated foundations to suspend the solid space above the ridge, further reducing the sense of weight. The smooth bottom surface of the building and the rough, angular surface of the ridge create a distinctive grey space, adding interest to the landscape.

The building complex conforms to the steep mountain terrain, with only two relatively flat rock formations. The core area of the hotel is naturally divided into two groups, connected by an outdoor walkway that naturally descends along the mountain ridge. The design uses a sensory rhythm of “hidden-peek-open” and multiple transformations between “outdoor-indoor” and “indoor-outdoor” to represent the original experience of traveling across the island.

Block A is centered around a vast, open rock hall. The weathered, pristine reef stones are preserved at the base of the building, which acts like a “canopy” to protect them, allowing visitors to get up close to the texture of the ridge stones. The design blurs the absolute boundaries between “inside” and “outside”, making the space itself a medium that guides the viewer’s perception. When sunlight filters through the skylights onto the rugged rocks, people can experience





Technical sheet

- Project Location: Zhoushan, Zhejiang Province
- Completion Year: 2025
- Project Type: Hotel
- Building Area: 5,000 m²
- Client: Zhoushan Shengsi Lost Villa Hotel Management Co., Ltd.
- Master Planning & Architectural Design & Interior Conceptual Design: WJ STUDIO
- Principal Designer: Hu Zhile
- Design Team: Jin Yiran, Yang Xi, Liu Yu'ao, Huang Shufei
- Constructural Design: Peng Zhu
- Water Supply And Drainage Design: Wu Xu
- Electrical Design: Fang Weigang
- Heating And Ventilation Design: Zhou Jie
- Conceptual Planning: Urban Fabric
- Interior Design: SZ-Architects
- Construction Company: Shanghai Yeyouzhu Decoration Engineering Co., Ltd.
- Project Photography: Tian Fangfang, Zhang Xi
- Video Shooting: Zhang Xi, STUDIO FANG
- Video Editing: Zhang Xi

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www.wjstudio.cn

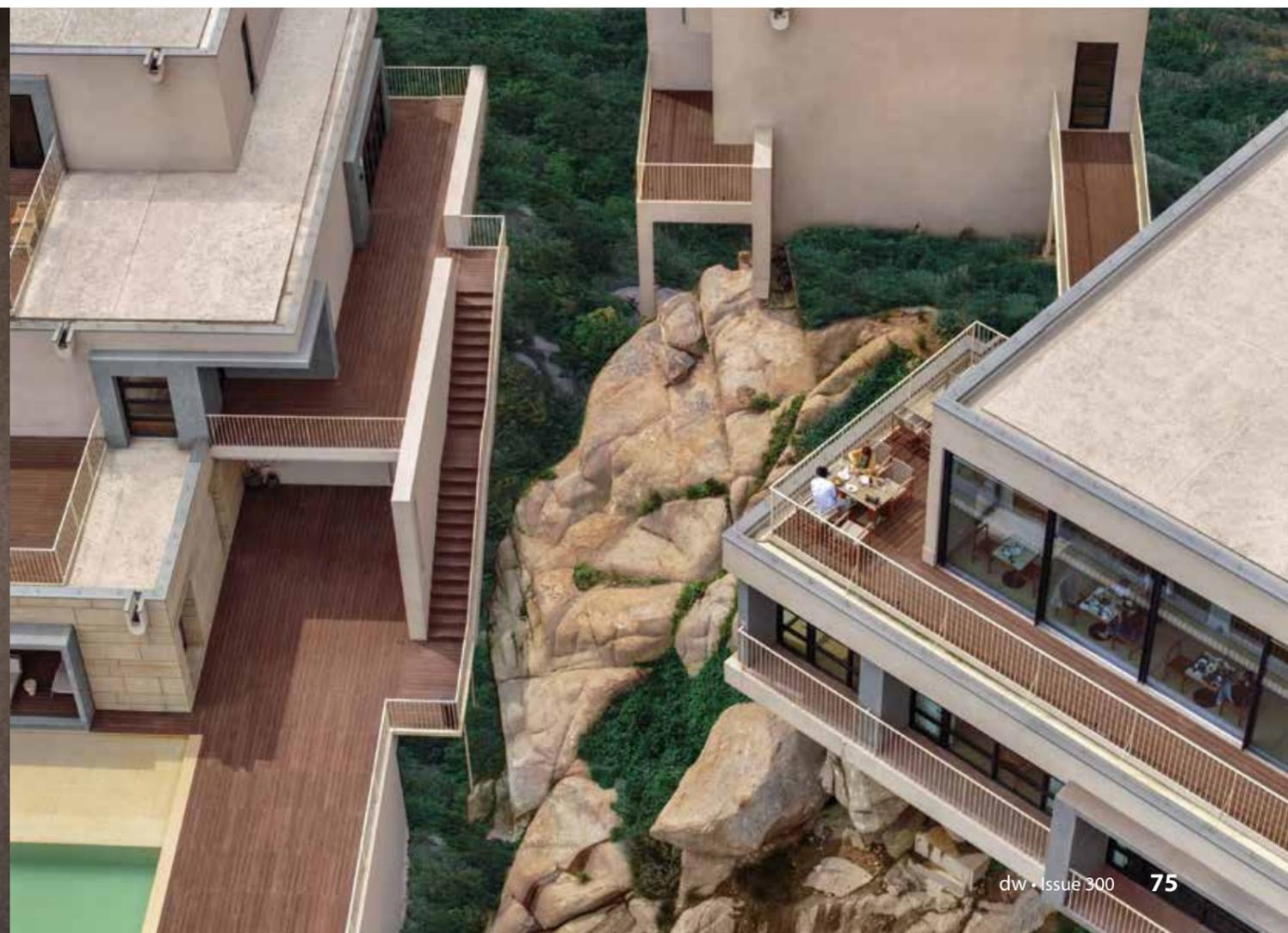
the texture of the rocks up close and feel the timeless natural creation that endures through the passage of time.

The layout of the guest room units in Block B draws inspiration from the spatial organisation patterns of existing villages in the island region. The guest rooms are composed of three relatively independent building volumes, with their spatial orientation and window design strategically responding to the differing sunrise directions in winter and summer to frame specific external landscape views.

In the design of guest room dimensions, human scale and experience once again become key to the interpretation of time. When the human gaze passes through a clean, unobstructed window, sunlight floods into the room, sea breezes blow in, and the sound of waves instantly fills the ears, completing the transformation from “indoor to outdoor”. When a person pauses before any framed view, time also pauses.

Summary

The design of Lost Villa · Huanglong Island Lighthouse Hotel serves as an opportunity to reflect on rural revitalisation. The essence of the renewal project lies in the reweaving and revitalisation of time and memory. Therefore, the intervention does not involve covering the past with steel and concrete but instead, it transforms the existing local living and production scenes into contemporary narratives that are experiential, empathetic, and sustainable, turning the crisis of island depopulation into an opportunity for a new form of island-specific ecological tourism development centred on deep experiential engagement.



Rethinking the Sky House

Moskva, Russia





Rethinking the Sky House

Moskva, Russia

Sky House was a 1958 private building by Japanese architect Kiyonori Kikutake. The building consisted of one large modular room, with movable partitions elongated through portals, the shape and function of which drove the interior designer to use them in the project.

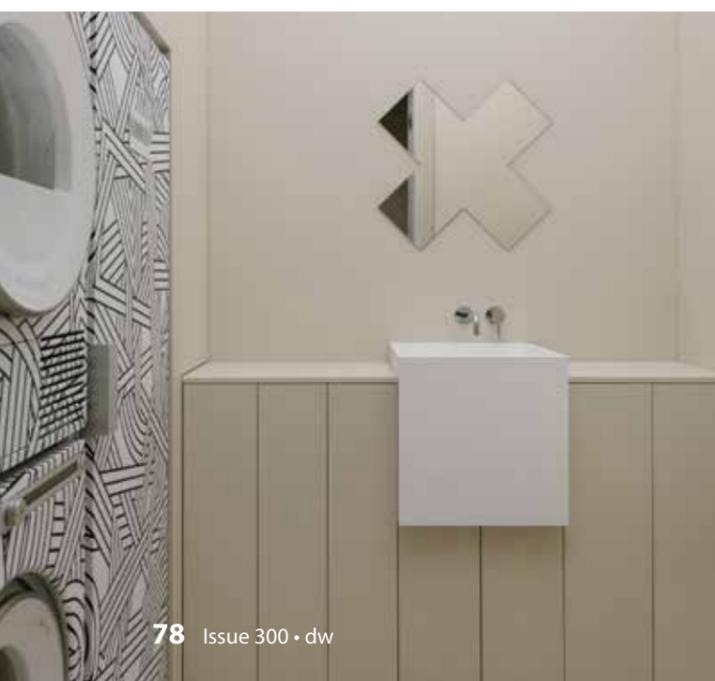
Sky House is a manifesto of metabolism in architecture, the main principle of which is the function of 'modularity', or the transformation of the building's components based on the stage and needs of the people living there. Thus, the principle of modularity was partially integrated, and the Kikutake Room, with its library, became the central connecting element of the project. Every interior element in the project - its geometry, location, and colour - was predetermined by this concept.

The sky room

The common space includes several zoning components, including a sky-blue room that transforms into the first part of the kitchen area. When the façades are opened, the space is used for quick cooking without the use of a cooking surface. When the façades are closed, the function of the room changes to a work area/office. A reflection in the mirror creates the effect of an additional window and through-passage to a new room. The same illusion is present in the area where the second part of the kitchen continues. On either side of the built-in box, there are two mirrors that reflect the library, like the circular gallery of the Sky House, not only enveloping the space from all sides, but also dividing the kitchen-living room into a private area.

A challenging client

This project was very special for the designer, as it was being designed for personal living. A designer assumes several roles when designing a space for themselves, becoming responsible for different functions of design and implementation. By conducting author's supervision,





creating a concept and project, communicating with contractors, and selecting materials, a designer can become cornered by their own decisions. However, while it may create internal contradictions, at the same time it unleashes the freedom of creative self-expression.

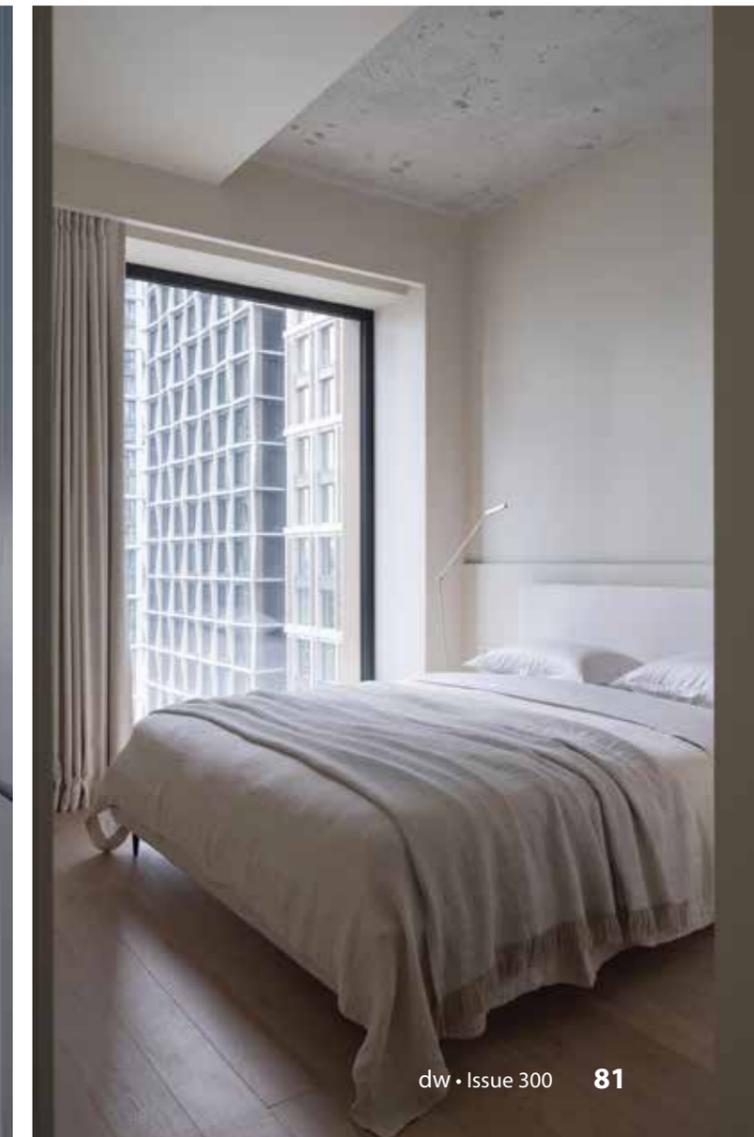
Furniture design

All of the furniture in the project, with the exception of the upholstered furniture, is designed according to the interior designer's sketches, with the most unique being the dining table, the library, and the basin in the main bathroom. Like the supports of the Sky House, the legs of the dining table firmly hold the tabletop in place, and also change depending on the observer's view. Their shape is also inspired by the through portals in the project designed by Kiyonori Kikutake.

The main bathroom basin resembles a sculptural object that transitions into a cuboid shape thanks to the seamless mirror located behind it. The guest bathroom features a limited edition of the ASKO x Maxim Kashin Architects home laundry, featuring Maxim Kashin's Suprematist pattern, with a total of 10 units produced in honour of Kazimir Malevich's first Suprematist exhibition, 0.10.

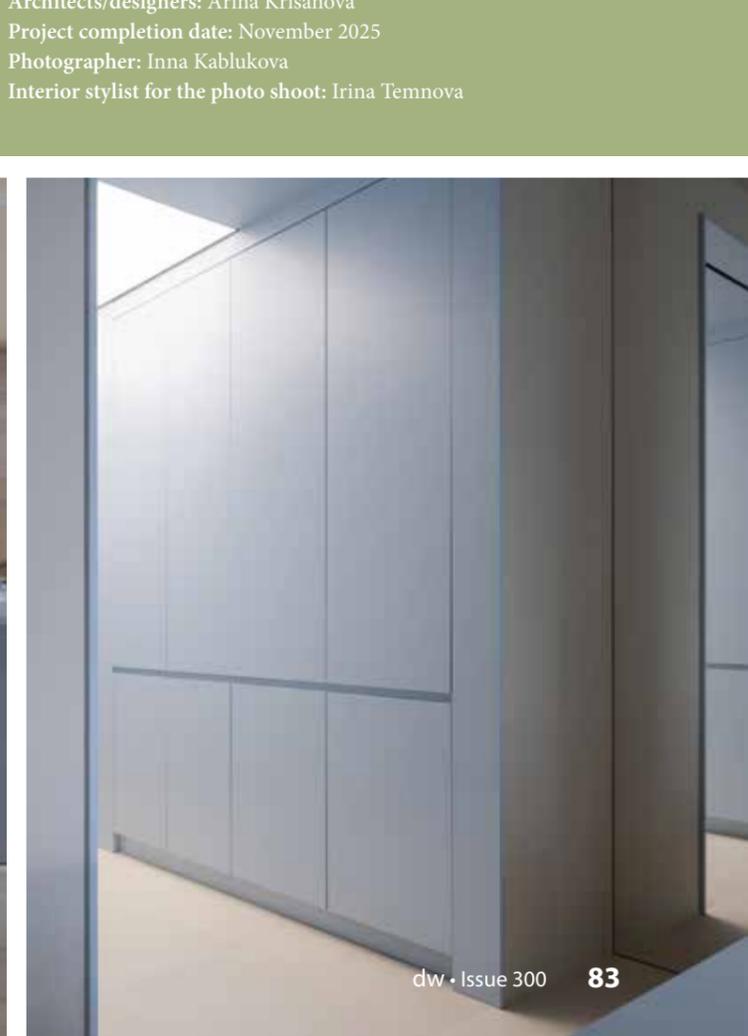
Difficulty of choice

The most difficult decision was the choice of colour for the walls. The designer made approximately 20 colourings of beige shades, which changed dramatically depending on illumination at different times of the day. The difficulty in choosing a colour was largely due to the fact that the interior is completely monochrome, with the exception of the accent sky. Here, it was important to choose a colour that, in any lighting condition, would be in harmony with the rest of the single tone objects in the project, thereby creating a sense of a single transition from a vertical plane to a horizontal one. dw





Technical sheet
 Official Project Name: Rethinking the Sky House
 Area: 72 m²
 Location: Moscow, Russia, Residential Complex Prime Park
 Architects/designers: Arina Krisanova
 Project completion date: November 2025
 Photographer: Inna Kablukova
 Interior stylist for the photo shoot: Irina Temnova



Georgian Bay Beach House

Georgian Bay, Canada





Georgian Bay Beach House

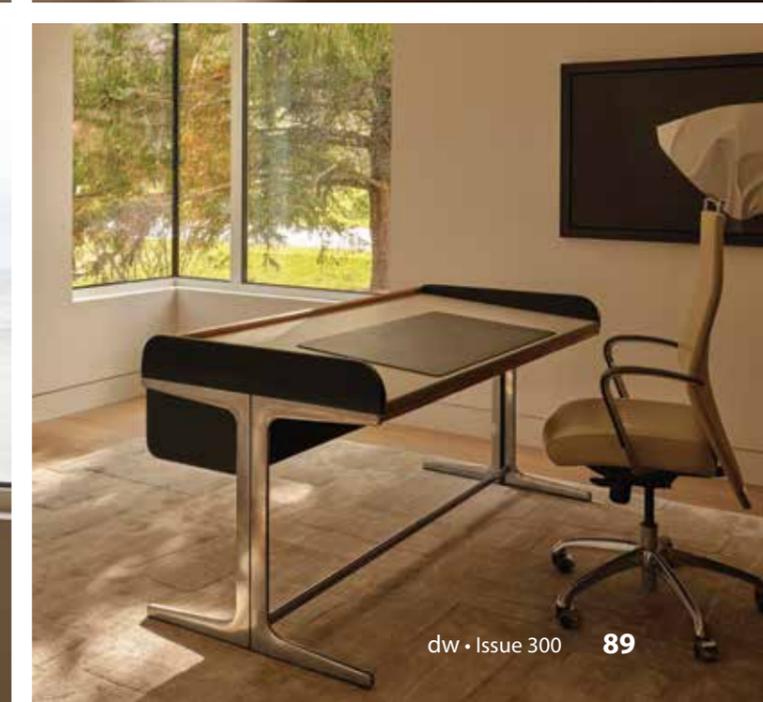
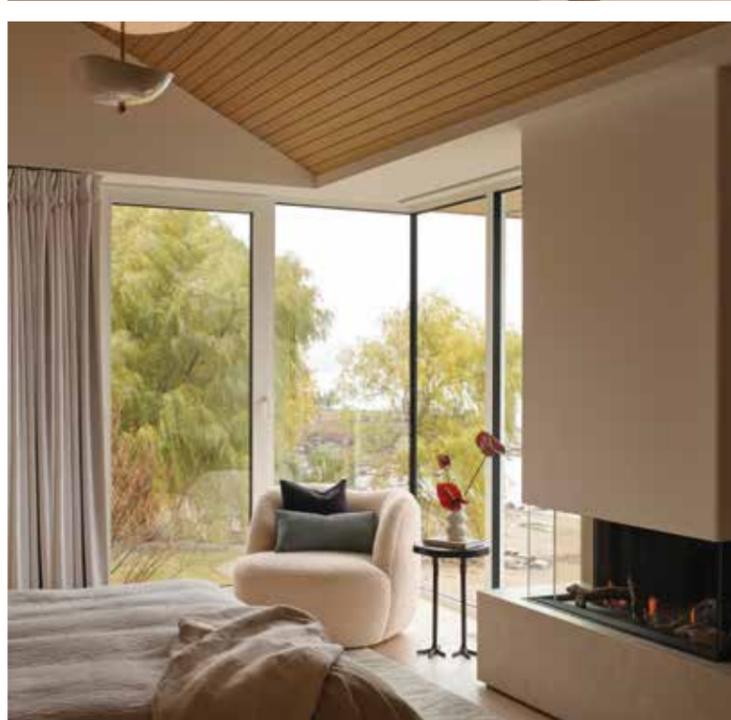
Georgian Bay, Canada

& Pierre presents House on Georgian Bay, a 3,780 sq. ft. (350 m²) year-round residence designed to replace a beloved but aging family cottage with a home intended to endure for generations. Grounded in principles of aging in place and long-term livability, the project reinterprets the traditional Georgian Bay cottage through a contemporary architectural lens.

Set along the shoreline, the home draws directly from its surroundings. Inspired by sand, water, and natural stone, the design embraces a vernacular relationship with the landscape, while introducing clarity, refinement, and material restraint. The architecture and interiors work in tandem to create a seamless dialogue between indoors and out, with expansive glazing framing views of the bay and allowing natural light to shape each space throughout the day.

A restrained material palette reinforces this connection. White oak, locally sourced limestone, plaster, and linen establish a foundation of neutral tones layered with warm accents. Muted coastal hues reflect the shoreline's shifting textures, while natural finishes introduce depth and softness. The result is a home that feels contemporary, yet timeless - calm, tactile, and deeply contextual.







Organised across three levels, the residence was conceived to support intuitive circulation and flexible living. Each area balances architectural precision with warmth, ensuring the home functions as effortlessly in daily life as it does when hosting extended family and friends. Spatial planning prioritises comfort, accessibility, and year-round performance, without compromising design integrity.

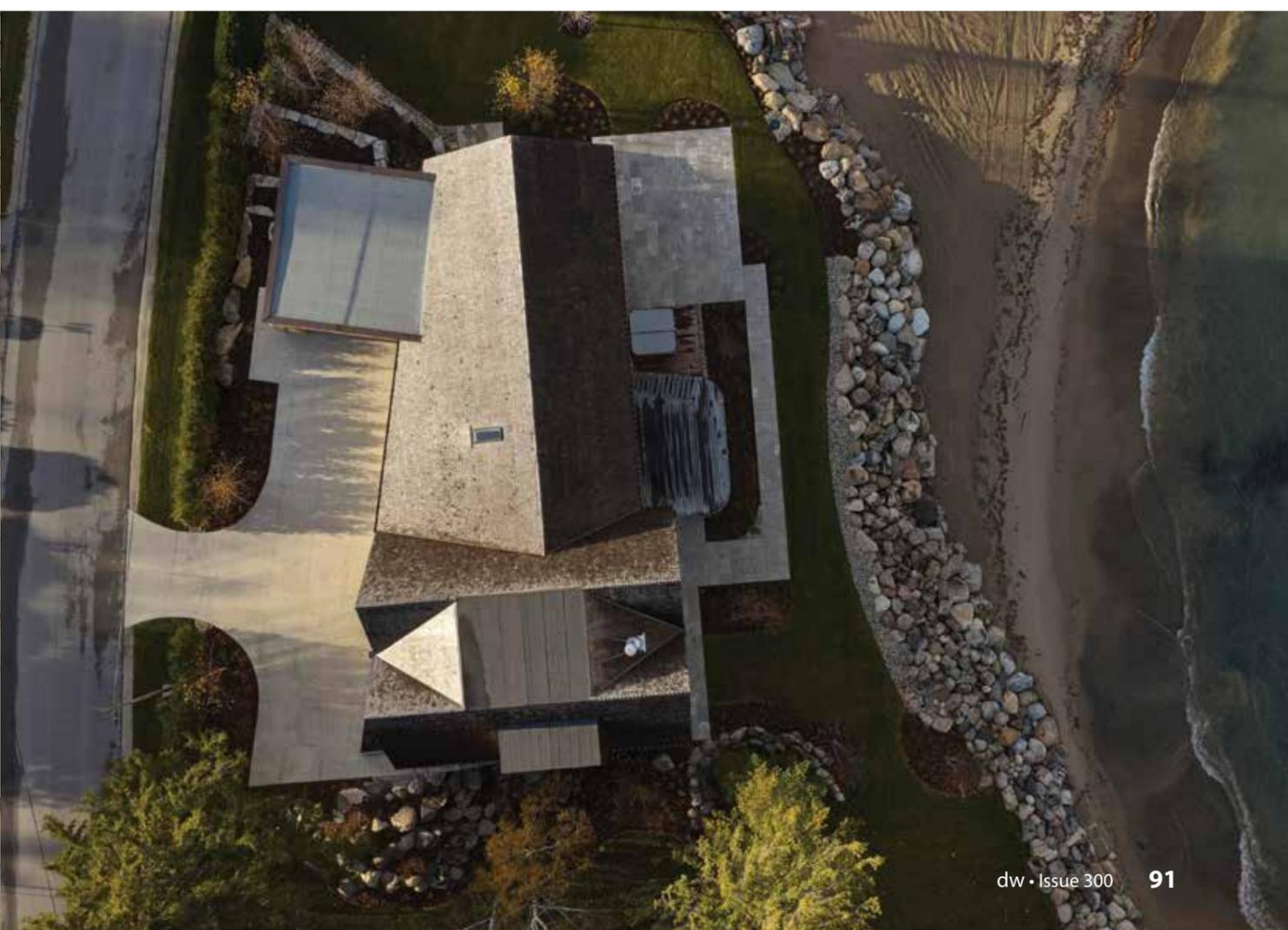
“House on Georgian Bay reflects our belief that great design should feel grounded in place,” says Andrea Pierre, Founder of &Pierre. “We wanted the home to honour the memory of the original cottage, while creating something enduring, refined, and deeply connected to its setting.” dw

Technical sheet

- Interior Design: &Pierre*
- Photography: Riley Snelling
- Architect: Don Schmitt, Gio Tassone Architects
- Builder: Valley View Construction
- Custom Lighting: Sara Woodby Hand & Concord Lighting
- Custom Millwork: Riverside Custom Cabinetry
- Client: Private
- Location: Georgian Bay, Ontario, Canada
- Design Attribution: &Pierre and Westgrove*

*Interior design completed by Andrea Pierre during her tenure as Co-Founder and Design Director at Westgrove

www.andpierre.com





TAIL OF THE DOG

Homecoming Exhibition

The Homecoming exhibition currently showing at the Standard Bank Gallery in downtown Johannesburg is interesting on several levels.

Firstly, this is an important group of pictures that has been touring South Korea for two years. It is from the Johannesburg Art Gallery collection, and the pictures range from 17th Century still life oils to contemporary Lichtenstein comics, with Impressionists and South African artists included. There has been a sigh of relief that these pictures have come back to Johannesburg, and landing in the Standard Bank Gallery, have been blessed with a very comfortable temporary home.

There has been some controversy surrounding the whole collection, as the Johannesburg Art Gallery (JAG for short) is in dire need of repairs, with leaking roofs, peeling sandstone

walls, and poor storage conditions creating a great deal of concern about the overall collection. The Friends of JAG and the Johannesburg Heritage Association have tried to persuade the Johannesburg City Council to allow them to transport the rest of the artworks to a suitable storage place in one of the Pretoria Museums, but the Council has doggedly refused, saying they must stay in Johannesburg. Other possible storage options would require a great deal of money to make them temperature controlled, secure, and up to the exacting standards good art needs to live with.

Back to the exhibition – it has been hung on brightly coloured walls, which was the trademark of JAG in the New South Africa, and a huge change from the normal polite white background walls of colonial galleries and museums. So truly back home in Africa. The titles are on

tiny transparent labels, almost self-effacing, or embarrassed. The text in each section is distinctly political and anti-colonialist. This I understand in today's South Africa, but most of the art was collected in colonial times, and there is no need for accusation.

There are some exquisite works – portraits by Irma Stern and George Pemba, landscapes by Pissarro and Sisley, sketches by Degas and Van Gogh, etchings by Andy Warhol and David Hockney, this is a feast to enjoy. Overall, I felt a sense of sadness, that these works may be in a safe place now, but that there are deep worries about getting them back to their permanent home. I hope the activists fighting for their rights win the day.

Gill Butler

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Catellani & Smith's bespoke lighting at Palazzetto Acqualunga

Palazzetto Acqualunga is a private country residence located in Volta Mantovana, an area rich in history and ancient origins, overlooking the Mincio Valley. The property stands out for its contemporary rustic architecture, where wood plays a central role: with its vibrant warmth and deep grain, it conveys the spirit of a welcoming retreat, far from the frenzy of the city.

The warm atmosphere created by the extensive use of wood embracing the interiors reaches its expressive peak in the residence's stairwell. Here, the Pòta! suspension lamp by Catellani & Smith – custom-designed specifically for the project – becomes a striking presence that distributes light evenly along the entire “vertical path,” guiding the eye and movement through the different levels of Palazzetto Acqualunga. The visual result is truly evocative: all the wooden structural elements – from the exposed beams to the handrail, from the doors to the parquet flooring – are further enhanced, amplifying the sense of warmth and material continuity.

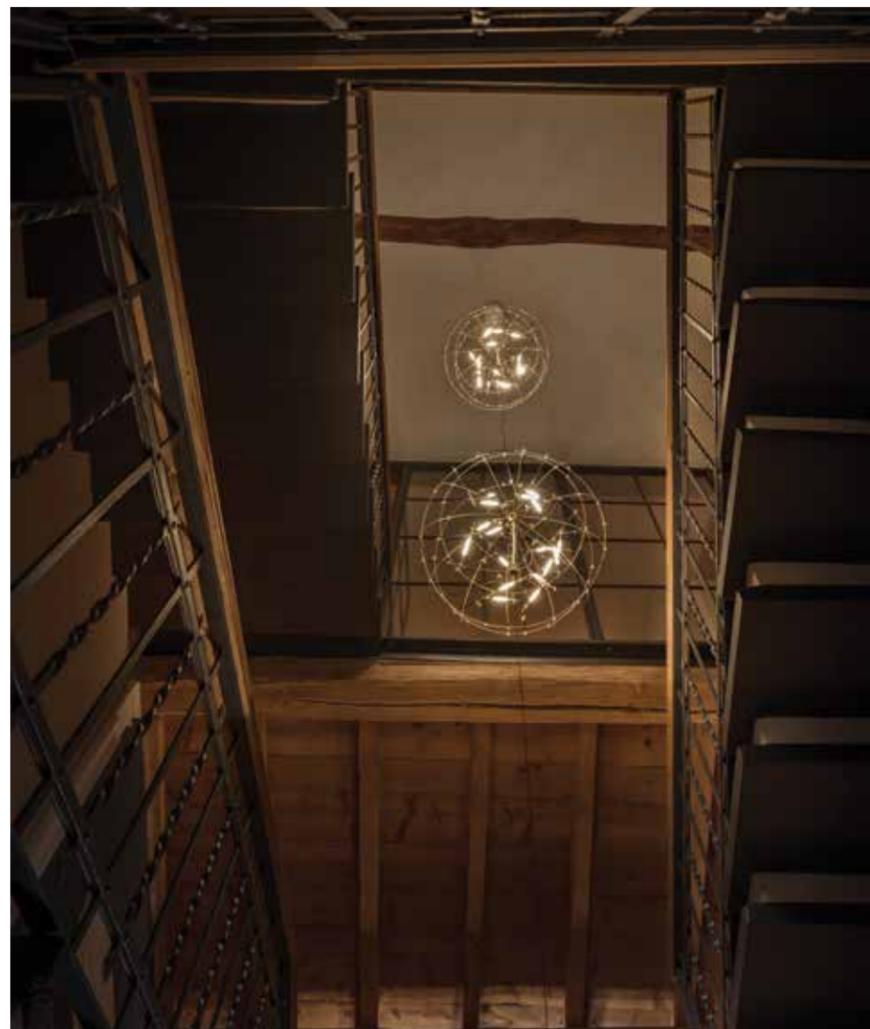
The lighting composition develops vertically, reaching a total height of 650 cm, and is articulated through two Pòta! fixtures with a diameter of 50 cm, followed by a Spotlight at the end of the configuration, projecting a concentrated beam that almost seals its formal and luminous balance. To ensure the proper installation of this custom creation, a bespoke cylindrical base was crafted to adapt to the ceiling's inclination. The voluminous brass spheroidal structure of Pòta! houses 18 handmade light units that integrate modern LED filament technology, tracing a suspended map between precision and irregularity.

This project clearly affirms the value of craftsmanship for Catellani & Smith, not only as the ability to develop solutions tailored to specific spatial needs, but also as a true creative tool capable of generating unique pieces with an exclusive identity.

Credit

- Palazzetto Acqualunga in Volta Mantovana
- Photo by Nava Rapacchietta

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