

designingways

ISSUE 305

BEDROOMS

BATHROOMS

WALLPAPER



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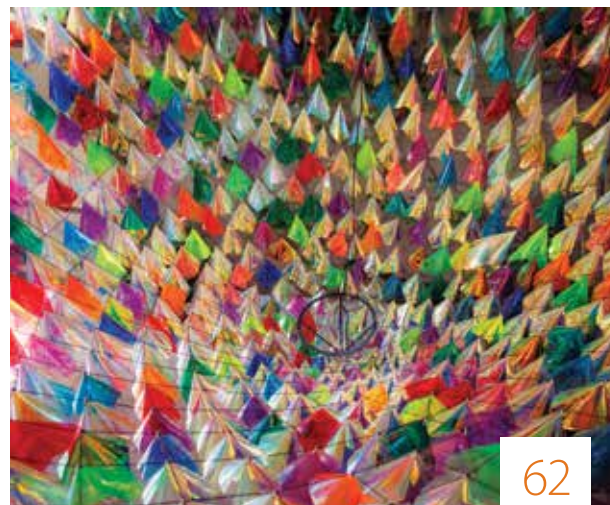
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NH Johannesburg Sandton Completes Major Upgrade of Meetings and Events Facilities

NH Johannesburg Sandton, owned by The Cavaliers Group and managed by NH Hotels & Resorts, completed the first phase of a comprehensive renovation to enhance its meetings and events offering and reinforce its position as one of Sandton's premier destinations for conferencing and business engagements.

The first phase of the renovation, which commenced in April 2026, focused on a full-scale transformation of the hotel's 800-seater Ballroom, along with its ten dedicated meeting rooms. This upgrade

introduces a contemporary design, expanded flexibility, and state-of-the-art audio-visual and conferencing event support, positioning the venue to meet the evolving requirements of corporate and MICE clients in one of Africa's most competitive commercial districts.

Maintaining Seamless Operations Throughout The Improvements

The refurbishment was carried out through a carefully managed phased approach to ensure seamless continuity of hotel operations, with minimal disruption to guests and partners. All core facilities including guestrooms, wellness amenities, and dining outlets remained fully operational throughout the project.

NH Johannesburg Sandton also continued to deliver a comprehensive meeting and events offering during the refurbishment period. A selection of alternative venues within the property remained available, featuring flexible room configurations, integrated audiovisual capabilities, bespoke catering options, and access to 350 on site parking bays. The hotel successfully accommodated corporate functions, small conference groups, and social occasions ensuring a flawless experience without compromise.

During each stage of the refurbishment, the hotel management team maintained consistent communication with all stakeholders, ensuring they are informed of the progress.

Future Ready Event Spaces Unveiled

The newly reimagined Ballroom and meeting areas have now been unveiled following the successful completion of

the refurbishment in June 2026. The transformation reflects the evolving requirements of today's event organisers, combining contemporary aesthetics, increased functionality and integrated digital infrastructure to support a wide range of corporate and social gatherings in Sandton.

Further Hotel Modernisation in the Pipeline

In addition to the completed conference facilities refurbishment, NH Johannesburg Sandton will be upgrading several key areas of the property including its 329 rooms. These enhancements form part of the hotel's broader transformation strategy and ongoing focus on continuously refining the guest experience.

While retaining their spacious design, the refreshed rooms will introduce modern interiors, superior in-room technology, and elegant finishes, aligning the accommodation offering with the high standards of the NH Hotels & Resorts brand.

"This refurbishment reflects our dedication to ensuring NH Johannesburg Sandton remains a preferred MICE venue in the region,"

said Don Jessemann, General Manager of NH Johannesburg Sandton, adding,

"It's clear that demand for high-quality, versatile event spaces continues to grow and we are adapting our offering to meet the expectations of today's organisers." Future phases in the evolution of NH Johannesburg Sandton will be revealed as the year progresses.

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Heimtextil expands Bed, Bath & Living with new 'Comfort & Connect' area

Heimtextil is expanding its product range for Bed, Bath & Living in a targeted manner: 'Comfort & Connect' is creating a new meeting place in the foyer of Hall 5.1 for high-quality bed, bath and lifestyle collections. Following on from 'Sleep & Meet', this is now the second area where Heimtextil is further refining its offering for exhibitors and buyers. The new area brings together established brands, high-profile returning exhibitors and international buyers in a central location with easy access.

Already confirmed are Auskin Europe, Essenza Home, Formesse, Hermann Biederlack, Ibenä Textilwerke, Sprügel Hometex, Stuco and Zoeppritz. Several companies are returning to Heimtextil after a lengthy break from exhibiting. "With 'Comfort & Connect', we are creating a compact offering with short distances for our target groups. The

demand confirms that, particularly in economically challenging times, the industry values an internationally oriented platform with a clear focus. Exhibitors benefit from high visibility, buyers from direct access to these suppliers – and we look forward to continuing to grow together with the industry," says Margit Herberth, Director of Heimtextil.

'Comfort & Connect' is aimed at specialist retailers – particularly bedding retailers – decision-makers from the hospitality and contract furnishing sectors, and international buyers. The range includes bed and bath textiles, decorative cushions and home accessories. Its central location in the foyer of Hall 5.1 ensures easy access to the other sections of Bed, Bath & Living in Halls 5.0 and 5.1, and Smart Bedding in Hall 4.0.

'Sleep & Meet' is back with the trade association Matratzen-Industrie e. V.

In the direct vicinity, in Hall 4.0, the spotlight is on the Smart Bedding product group. Together with the trade association Matratzen-Industrie, Heimtextil is once again presenting the 'Sleep & Meet' area. Numerous well-known brands from the mattress sector, such as Auping Germany, Bettwaren Stendebach, Dormiente, the EuroComfort Group with Badenia, Brinkhaus, Lück and Schlaraffia, f.a.n. frankenstolz with Heinrich Häussling and Centa Star, as well as Hüsler Nest, Paar Matratzenfabrik and Schwarzwald Schlafsysteme, have already confirmed their participation. This area complements the range of products and services relating to sleep comfort and sleep systems and creates further opportunities for the retail sector.

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Interview with Sandrine David Fanchette

Co-Owner – Roche Bobois South Africa & Mauritius

Tell me about yourself, your qualifications and what you did before you decided to launch your own company.

Before becoming the co-owner of Roche Bobois South Africa and Mauritius, I graduated from an MBA in USA and few year later a Bachelor of Interior Design. I spent many years in the international business environment working in textile and furniture companies, managing people and understanding what true customer excellence means. Today, leading Roche Bobois is much more than running a luxury furniture business. It is about representing one of the world's most respected French design houses while helping clients realise projects that reflect their personality, culture and aspirations.

How or when did you decide to get involved in the furniture industry?

My journey into furniture happened naturally because I have always been fascinated by architecture and design and the emotional impact that spaces have on people's lives. When I began my career in the textile industry in Madagascar, I was designing furniture pieces during the weekends to sell to sell them!

How do you set your business apart from others in your industry?

Luxury interiors today is no longer defined only by price or exclusivity. It is

defined by uniqueness, stories, creativity, service.

At Roche Bobois, every project is approached individually. We don't sell furniture - we believe in designing lifestyles.

Our clients benefit from personalised interior design advice, exceptional craftsmanship, customisation options, and collections created in collaboration with some of the world's most celebrated designers and fashion houses.

What truly differentiates us I believe is the customer experience and the quality and uniqueness of our products.

Can you tell Designing Ways readers a bit more about your products? What makes them exceptional?

Roche Bobois represents the very best of "French Art de Vivre" made in Europe. Our two new collections each year combine innovation, exceptional craftsmanship and artistic expression. Every piece is designed to be both functional and sculptural. Our well known designers and Haute Couture Maisons as Missoni and Jean Paul Gaultier offer us hundreds of amazing pieces (tables, beds, sofas....).

What makes our furniture truly exceptional is the extraordinary level of personalisation. Clients can choose from hundreds of fabrics, leathers, finishes and configurations, allowing each piece to become unique.



Fromentera in Missoni Fabrics designed by Philippe Bouix

Many of our iconic collections like Mah Jong, Speed Up, Bubble, have become international design references because they combine timeless elegance with technical innovation. Rather than following trends, we create pieces designed to last for generations.

What are the company's core values?

Creativity, innovation, craftsmanship, comfort, practicality and excellence. Always be the best in the market in this segment!

We also place importance on integrity, long-term relationships and customer experience. Luxury is not only about exceptional products - it is about how people feel throughout their journey with us.

What have been some of your biggest learning experiences in running a business?

The strongest businesses are built by empowering talented teams, encouraging creativity and creating a culture where excellence becomes a shared ambition. You also need to train your colleagues every single day!

Do you have any idea what the future trends in the furniture industry will be?

Clients increasingly want homes that reflect their personality needs rather than following temporary trends. We will continue to see greater demand for bespoke furniture, modular living solutions, artisanal craftsmanship, sustainable materials, and technology that integrates discreetly into the home. Another important trend for me is emotional design - creating interiors that promote well-being, comfort and a meaningful human connection.

How is your company addressing sustainability?

Sustainability is an essential responsibility for every brand. Roche Bobois was a pioneer in this field.

At Roche Bobois, we work closely with our manufacturing partners to improve production processes, reduce waste and develop more environmentally responsible materials. All of our new collections incorporate sustainably sourced wood, recycled materials and eco-designed manufacturing techniques. Perhaps the greatest contribution to sustainability is creating furniture that is made to last for decades rather than seasons. Timeless design is inherently sustainable.

What do you find the most interesting aspect of your business?

Without hesitation - the people and the creativity. Every client, every architect and every designer brings a different vision. No two projects are ever the same. I particularly enjoy collaborating with architects and interior designers because these conversations constantly challenge creativity and inspire new possibilities.

It is incredibly rewarding to see an empty space transformed into a home filled with emotion and personality.

Which product is your favourite of all the products that your company manufactures?

Choosing one is almost impossible because every collection tells a different story. However, if I had to select a couple of favourites, it would undoubtedly be the Mah Jong sofa for outdoor in Jean Paul Gaultier fabric, the Dolphin armchair in cognac leather and probably the Preface sofa for their comfort.



Script sofa designed by Sacha Lakic

The Mah Jong for example perfectly represents everything Roche Bobois stands for: creativity, freedom, craftsmanship and innovation. It is a true work of art.

Where do you get your inspiration from?

Travel in Africa is my greatest source of inspiration, reading décor magazines, following the world renown architects and luxury brands...

Discovering different cultures, architecture, craftsmanship and landscapes constantly broadens my perspective. I also find inspiration in art, fashion, hospitality and conversations with creative people.

What are your company's goals for the future?

Our ambition is to continue strengthening Roche Bobois' position as the leading luxury furniture brand

in Southern Africa and the Indian Ocean.

Beyond expanding our presence, we want to deepen our relationships with architects, interior designers and property developers, while continuing to offer an exceptional client experience.

How do you define success?

Success is not measured only by financial performance. Passion is seeing our clients return years later because they trust us, watching our teams grow professionally and personally, and knowing that the spaces we have helped create continue to bring joy every single day.

What are you passionate about?

I am passionate about travelling in Africa, fine cuisine and wines.

www.roche-bobois.com



Fromentera in Missoni Fabrics designed by Philippe Bouix



From Voice to Authority to Impact

At the beginning of this year, the IID Board of Directors set a direction for the next few years: **Voice. Authority. Impact.**

I have given a lot of thought lately to what that actually means, not only for the IID, but for people in businesses, our lives and the built environment.

Why do we do what we do? And how does that “why” become a voice, develop into authority and ultimately create impact?

Leadership can sometimes feel lonely.

There is an expectation that leaders should have the answers, know the direction and confidently lead the way.

But I believe there is enormous value in connecting through our stories, experiences and journeys.

When those are shared, leadership becomes less about the individual and more about what we can learn from one another.

That in itself creates Voice, Authority and Impact.

Voice begins with understanding what you stand for and why.

As designers, you spend an enormous amount of time listening to your clients, understanding not only what they want a space to look like, but how they want it to function, how they want people to experience it and ultimately what they are trying to achieve through it.

But perhaps that same thinking should turn inward too.

Do you listen as carefully to the people within your own business? Do your teams feel heard? Are you creating working environments that are functional, healthy and nurturing?

This is not about trying to become everything to everyone.

People have families, friends and lives outside of work. But the environment you create within a business matters.

As I recently heard a member of the Fox Browne Creative team say, “a healthy vibe creates a healthy tribe.” That stayed with me, because culture is something you create too.

Then comes **Authority**.

Authority is not dominance or arrogance. It is confidence in knowing who you are, understanding the value of your expertise and recognising the influence you have.

Designers have an extraordinary ability to influence more than the physical space in front of them. Through an ontological approach to design, a space can influence behaviour, relationships and ultimately culture. In many ways, you are not simply designing around an existing culture, the environments you create can help reshape it.

Perhaps leadership works in much the same way.

Leadership grounded in confidence and empathy can inspire confidence in others. And when those people begin to lead too, the result is a ripple effect where leadership is no longer held by one person but shared collectively.

And finally, **Impact**.

There is something I find incredibly powerful in the idea that collective genius outweighs the genius of an individual.

Imagine, then, the impact that can be created through a profession with a united voice, confident leadership and a mindset grounded in empathy.

Interior design already influences how people live, learn, work, shop and heal. The spaces designers create can affect wellbeing, behaviour, connection and the way people experience everyday life.

But perhaps if you have the ability to create extraordinary environments for others, what would happen if that same thinking was applied to the environments within your own businesses? Spaces and cultures where people feel heard, where they can grow, contribute, question, learn and eventually lead themselves.

For me, leadership is not simply about one person having a louder voice. It is about creating the confidence and space for more voices to emerge.

Because when individual voices become a collective voice, Voice becomes Authority, Authority creates Impact, and that impact can reach far beyond any one of us dw

www.iidprofessions.org.za

Why Being Part of the IID Matters More Than Ever

Your Voice. Our Industry. One Collective Future.

In a country rich with creative talent and diverse design perspectives, South African interior designers, decorators, and interior architects are making waves across the continent. But in a fast-changing industry, talent alone is no longer enough. To truly elevate the profession, and protect it, we need to stand together. That is where the South African Institute of the Interior Design Professions (IID) comes in.

The IID is the only professional body representing interior design, interior architecture, and interior decorating in South Africa. And being a member is not just a nice-to-have, it is essential.



KSA update, August 2026.

Why the Perfect Edge Makes All the Difference

We have found that edging is one of the components in cabinetry that gets the least attention from consumers and design professionals, and yet it has a massive impact on the final look and feel of the end product.

So, what is edging? Edging is the material applied to the exposed edges of cabinetry panels - such as doors, drawer fronts, shelves, and carcass panels. Edging protects and finishes off your cabinetry ensuring its durability, moisture resistance, aesthetics and hygiene. It is something most people give little thought to when planning their kitchen or cabinetry, but it is often one of the key issues that leads to the KSA being called out on a site inspection.

When thinking about edging, consideration needs to be given to the colour match, material, thickness, glue application and overall installation to achieve the perfect edge.

Colour matching the edging to the face of the board is essential. It may surprise you to learn that the company that manufactures and supplies the melamine or laminate board normally does not

manufacture the edging. The ideal edge ensures a seamless aesthetic, resulting in a board that appears as natural and well-finished as possible.

A properly matched woodgrain should pick up all shades and hues across the face of the board. The grain structure, colour and repetitive patterns all require careful consideration. To obtain the best finish, your cabinetmaker or kitchen company should be choosing to work with suppliers who print with high-quality inks, sophisticated printing lines and who overcoat with good quality lacquers.

Plain colour matching can also be complicated. Ensuring that the correct shades and pigments are apparent in the edge can make all the difference. When opting for a gloss or a matt, one needs to be aware that the reflective nature of the surface can have a bearing on the overall colour because of the way light reflects off the finish. This applies equally

to the board and its matched edging. The edgings base colour also has an impact. If the base colour is not compatible with the surface colour, the incomparable colour can show through if the edge is chamfered or trimmed too severely.

When it comes to disputes, we often find clients complaining that the doors are not all the same colour or that the edging is a different colour to the doors. When we inspect we often see that a) lighting is different in various parts of the kitchen and as a result bounces differently off the edging. This gives an illusion that the doors or edging are different colours but in reality they are not; b) if the edging has been trimmed at too severely then the trimmed angle or profile can present as a different colour to the rest of the edging due to the base colour coming through, making the final product look mismatched or incorrectly finished.

You do not have to have a colour matched edging. We see many manufacturers who opt to use edging in a different colour or pattern to the cabinet itself, creating a contrast or shadow line. This can be used very dramatically to make a statement piece of furniture. However, the issues mentioned above can still have an impact on how the finished product is seen.

There are various types of edging available. The two primary types of edging most used in the South African for kitchens are ABS and PVC - unless you are working with solid or veneer timber which requires its own special edging.

ABS edging is thermally stable. It will shrink less than PVC when exposed to extreme increases in temperature, steam and hot water. Edging that contracts when heated could result in the base board being exposed, allowing moisture ingress

and potential swelling. ABS is considered more environmentally friendly than PVC because it is fully recyclable, does not release harmful toxins when burned, and contains fewer hazardous chemicals in its production and disposal. This is, however, the pricier option and not all suppliers stock it.

PVC edging is normally more cost-effective than ABS. It is also more readily available with more suppliers carrying it. It is considered to have high impact resistance and is easy for colour matching. PVC is considered to be slightly less eco-friendly due to the chlorine content in the material, which can release toxic dioxins if burned, and creates a more complex recycling process.

Edging is generally available in thicknesses from 0.4mm to 2mm. Budget furniture and carcass applications may call for the more cost-effective 0.4mm thick edging. However, most quality European manufactures and some South African manufacturers are moving to carcass edging from 0.8mm to 1mm.

The Framing Effect synonymous with thicker 2mm edging requires consideration when aiming for the most aesthetically pleasing edge. A thick 2mm edge will result in a larger area of the base colour of the edging being exposed, this can result in a bland frame being apparent around an edged board and cause the mismatching colour complaint we discussed earlier. It is for this reason that many manufacturers and designers are opting for a slightly thinner 1.5mm edge, which still offers benefits of a soft radius and impact resistant properties, without ruining the aesthetic with a bland frame.

When considering gloss and matt applications, an even thinner 1.3mm edge provides the ultimate balance between

radius, impact resistance and framing effect. Specifying a 1.3mm edge in gloss and matt applications works for the best aesthetic.

The correct adhesive choice and application process impacts the finished product. A highly visible or poorly colour-matched glue line will detract from the overall appearance of even the best edge. A kitchen manufacturer will need to decide on an EVA or PUR adhesive, both of which have distinct advantages and drawbacks that can affect the overall quality of the edged board.

PUR or Polyurethane adhesives tend to result in a thinner glue line. They give a strong heat-resistant bond and have good moisture-proof characteristics. For the manufacturer this does however mean more maintenance of the machinery involved. Specialised cleaning and flushing agents are required to ensure that the moisture reactant adhesive does not cure

in the glue lines, and that the glue pots are kept in an optimal condition at all times.

EVA or Ethylene Vinyl Acetate adhesives offer a simpler solution. Less maintenance is required but film weights need to be carefully monitored to ensure that the glue line remains as unobtrusive as possible.

The right choice in glue colour also helps in achieving a seamless transition between the face of the board and the edge. Your manufacturer should ensure each job is finished with a glue colour most suited to the finish rather than stick to one colour for all jobs.

The correct set-up of the company's edge-banding machine also has an impact on the final product. A clean operating environment, sharp tooling, correct pressure settings, temperatures, clean buffing wheels and the correct cleaning agents all play a role in ensuring that the edge is applied in the best manner possible.

The application of an edge on all sides of the board is also highly recommended but is not standard practice in South Africa - particularly for carcassing and shelving.

When engaging with possible kitchen companies take the time to look at how the doors and panels in their showroom are edged. If you are a fastidious person a large, messy glue line will be a distraction to you and may well spoil the impact of the overall aesthetic. The more expensive the kitchen is, the more important a quality edge is, achieving that high end sophisticated look.

www.ksa.co.za

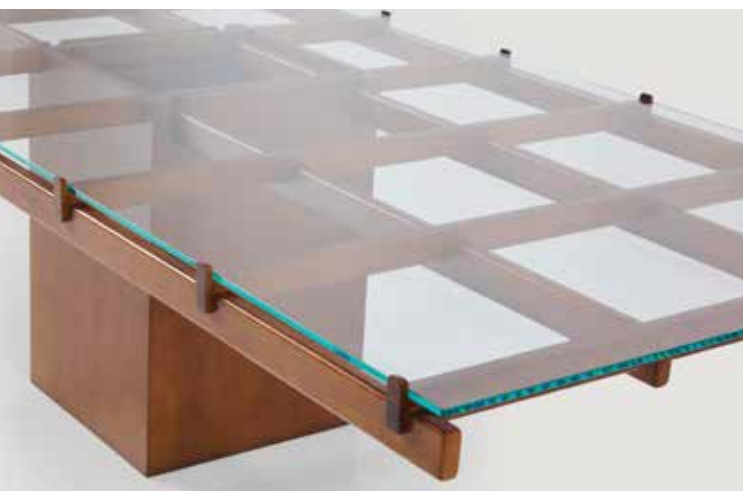


Assemblage Collection

São Paulo, Brazil

This furniture collection was conceived as a constructive exploration. Each piece questions the logics of support and span in wood, in direct dialogue with the history of major modern structures. Inspired by architectures of large spans, the cantilever, the “clear span”, the megastructure, the structural grid, the furniture line translates these figures into a domestic scale, reinventing them in a subtle play between balance and tension.

Each piece becomes a staging of gravity, a reflection on the art of building. More than a utilitarian object, it is conceived as an architectural model: a tangible reduction of a possible project, a miniature fragment of a world to come.





Thus, these pieces are not isolated objects, but rather miniature architectural essays. In their wooden materiality, they condense a constructive mindset, a structural rigour, and open the way to the imagination of future buildings.

Technical sheet

- **Date:** 2024 - 2025
- **Client:** Breton
- **Design:** Triptyque
- **Program:** Furniture collection
- **Team:** Guillaume Sibaud, Olivier Raffaëlli, Filipe Tavares, Ana Maria Palotta, Ana Laura Ribeiro, Diogo Weinchutz, Henrique Takinaga, João Vargas, Maria Izabel Feitosa, Quentin Vandelbulcke, Thiago Faria
- **Images:** Breton 

www.triptyque.com
www.breton.co





Sofia, Comfort Has a New Direction

Ethimo and Patrick Jouin have reinterpreted the director's chair archetype with a softer, more contemporary design. Comfort and precision have found a new balance.

Sofia is the new outdoor armchair that starts with a X-shaped frame, a construction principle that defines the folding chair and clearly expresses its function and identity. Even though this principle is still intact, it has been reimagined in a more continuous and defined form.

The chair's character comes from its armrests, which define a clean, recognisable line mainly when viewed from the back. The elegant glossy finish highlights the natural grain of the teak wood and brightens the chair's overall appearance, giving it warmth and depth.

Sculpted from solid pieces of wood, the teak frame is precisely shaped in its length, with rounded edges to give it a softer look. The result is a perfectly balanced example of solidity, lightness, construction precision, and sensory details. Teak can not only provide support and structure: its comfort, beauty, and artisan craftsmanship can be easily seen and felt.

The back leg extends to accompany the slant of the backrest, thus contributing to the balance of the seat. This configuration clearly demonstrates the logic on which

comfort is designed. Discreet, precise stainless steel details introduce a delicate hint of nautical design.

The chair's posture defines the feeling of well-being: the seat supports the body without forcing, while the lightly padded fabric wraps softly around the back. The same comfort and elegance typical of indoor furnishings has been transferred outdoors.

Created for outdoor use, Sofia maintains the lightness and practicality of the original model, but redefines its look to become more essential, welcoming,

and contemporary. The structure and softness of this chair have found a new sort of spontaneous equilibrium.

"A director's chair is often quite squarish and very cubic. We wanted this one to have a soft silhouette, a tilted backrest, and a longer back leg to convey greater sensuality and elegance to the archetype. A new form of comfort has emerged from these new details."

Patrick Jouin.

dw

www.ethimo.com



Plissade Wins Dezeen Awards 2025 Textile Design of the Year

Rotterdam, Netherlands

Plissade has been awarded **Textile Design of the Year** at the Dezeen Awards 2025, recognising its innovative redefinition of acoustic partitions through textile design. The project transforms a traditional textile craft into a sculptural and architectural element, proposing an alternative approach to spatial division that is both functional and material-driven.

Selected by Dezeen's international panel of judges from hundreds of entries worldwide, Plissade stood out for its distinctive aesthetic and forward-thinking use of textiles. The jury praised the project for its originality, technical execution, and relevance to contemporary design practice, highlighting its ability to push the boundaries of what textile design can be.

An all-textile room divider

Drawing on a reinterpretation of the traditional craft of textile pleating,

Plissade introduces a contemporary take on a bygone piece of furniture. Instead of relying on rigid frames or composite constructions, the project explores how structure can be generated purely through textile manipulation. Its innovative folding technique allows the textile to stand without additional support, using binder- and adhesive-free stiffening methods.

Lightweight and modular, Plissade is designed to adapt to a variety of spatial configurations. Packed with colour and defined by a strong geometric rhythm, it offers a versatile solution for spatial division in both residential and professional environments, while also contributing to acoustic comfort.

Bridging industries

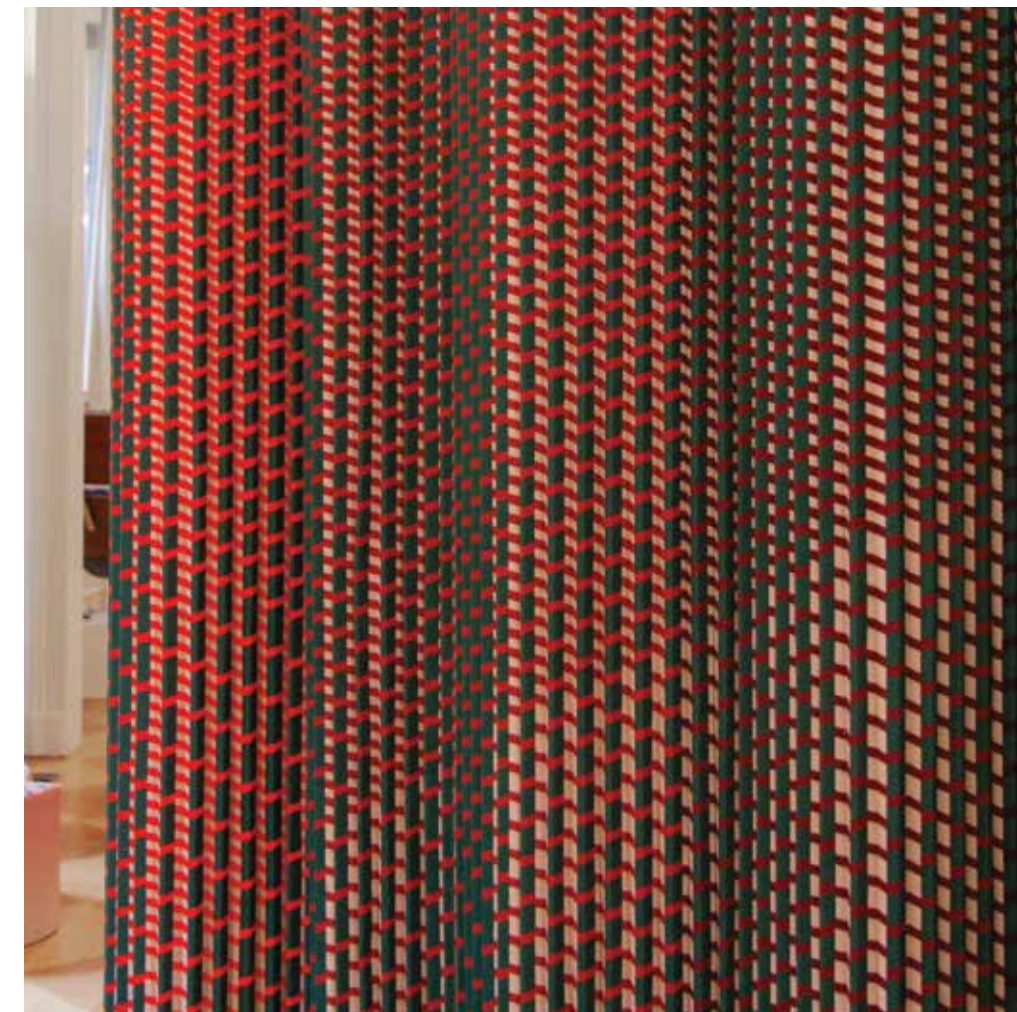
Inspired by the structural qualities garments gain through pleat folding, the studio set out to explore whether

textiles could serve as the primary structural element for acoustic partitions, without sacrificing the inherent softness, flexibility, and expressive colour of the material. This ambition informed an extensive research and prototyping phase focused on material behaviour and production methods.

Throughout development, Luis Marie prioritised local production, collaborating with manufacturers outside the interior design industry. The innovative assembly process draws on existing technologies from both the fashion and automotive upholstery sectors, where textiles are shaped and stabilised through precision and repetition. By encouraging manufacturers to reinterpret their existing machinery, the project reduced the need for new equipment and tooling, while minimising waste through more efficient production techniques.

A circular product

Acoustic solutions have gained increasing relevance in recent years, driven by the rise of open-plan offices and flexible work environments. However, most products on the market rely either on textiles glued to foam over a wooden



PRODUCT DESIGN

or metal frame, or on rigid pressed felt panels. The first approach raises significant environmental concerns, while the second limits flexibility, functionality, and colour variation.

Plissade proposes an alternative. Its structure consists of a series of hollow, diamond-shaped tubes formed by two interlocking textile layers, using what designers at Luis Marie call the “fold and friction” method. By eliminating adhesives, resins, and rigid reinforcements, the design ensures a truly circular product that can be fully disassembled and recycled at the end of its life. 

Technical sheet

- **Project name:** Plissade
- **Size:** L255×W4×H200cm / bespoke
- **Materials:** Post-consumer recycled felt, cotton
- **Project type:** Textile design, product design
- **Year:** 2024
- **Designers:** Fenna van der Klei & Patricio Nusselder
- **Location:** Rotterdam, The Netherlands

www.luismarie.com



Bedrooms



The latest bedroom trend is 'sense-scaping' and cosy minimalism.

by Stienie Greyling

Designers are shifting away from stark, sterile white boxes towards intimate, restorative sanctuaries focused on wellness, deep textures and personalisation.

Key design elements defining this aesthetic include:

- **Cocooning Colour Palettes:** Stark white and cool greys are out. Instead, decorators are using 'colour-drenching' (matching walls and ceilings) in deep, atmospheric hues like charcoal and forest green, or warm neutrals like sand, clay and caramel.
- **Sensory layering:** Rather than visual perfection, the focus is on a mix of brushed woods, textured linens and raw plaster to soften acoustics and add tactile comfort.
- **Statement Headboards:** Custom, upholstered headboards with bold prints, tailored stripes or textured weaves are the focal point.



- **Soft and Rounded Furniture:** Curved furniture, rounded headboards, and flowing curtains are dominating bedroom layouts to create a harmonious retreat.

Choosing the right colour for the bedroom is not just about following the trends, it's about creating a space that feels right every time one enters the bedroom. In 2026, bedroom colour ideas focus on well-being, personal taste and emotional comfort as much as visual style. Whether one leans toward soft, airy tones or deeper, saturated hues, the emphasis is on intentional choices. Even subtle shifts in shade can transform how a room feels, functions and supports the daily rhythm.

One of the leading directions in bedroom paint ideas for 2026 is the shift toward nature-inspired calm. Gentle greens, soft clay pinks, misty blues and pale mushroom tones are making their way into restful spaces. These shades

offer visual quiet and psychological relief from daily stimulation. They also work beautifully with natural textures like linen, cotton and unfinished wood, supporting a relaxed, grounded atmosphere.

Should one prefer something cooler, try pale eucalyptus or a greyed-oat lavender. These colours feel grown-up without being cold, especially when layered with texture fabrics and soft lighting. The key is to choose muted, breathable colours rather than anything too clean or bright. Serene bedrooms aren't sterile, they are subtle.

For those who want to move beyond soft neutrals, bolder colours are also gaining popularity, especially in accent-driven designs. Deep burgundy, navy, ochre and forest green can all create a strong identity without overpowering the room. Used with consideration, these colours bring contrast and warmth, especially when combined with light-coloured trims or neutral bedding.

The trick is in the placement. Rather than covering every wall in dark tones, many homeowners and designers are opting for partial or strategic applications, like behind the headboard or along a single architectural feature. When paired with thoughtful lighting and well-selected accessories, bold tones feel elevated rather than overwhelming.

Neutral doesn't mean bland. The most interesting colours for bedrooms in 2026 have depth and warmth, drawing on tones like sand, caramel, stone and clay. These earth shades offer more personality than basic white or beige, while still acting as a flexible base for layering décor.

They work well in both modern and traditional interiors and can easily be paired with a variety of materials – brushed metals, ceramics, rattan or darker woods. This group of colours also complements the tones found in popular bedroom furniture sets, including oak wardrobes, walnut finishes and natural linen upholstery.

A black and white bedroom continues to be one of the most impactful yet simple design choices. The contrast brings a clean, graphic edge, while allowing room for softer textures and playful décor. In 2026, we are seeing more tonal variations – off-whites, charcoal greys, and layered neutrals instead of pure extremes. These shifts make the scheme feel more liveable and less stark.

Accessories matter in monochrome rooms. Choose one or two accent materials such as brass, oak or velvet to warm up the space and prevent it from feeling too flat. Textiles also soften the sharpness: a woven throw, layered curtains or tufted bedding will add depth.

Strong going strong, the blue-and-white palette continues to symbolise ease, freshness and an unforced elegance. Sky blue, denim, muted navy or even pale indigo pair well with warm whites, rattan textures and casual linens. It's an especially good scheme for people looking

for bedroom wall colour ideas that feel clean, but not cold. Subtle striped patterns or painted panelling can add charm without overwhelming the simplicity of the palette.

Lighting plays a crucial role in how colours behave. South facing rooms can handle cooler or darker shades without feeling heavy, while North facing bedrooms benefit from warmer tones to balance the look of natural light.

In dimmer rooms, it's worth combining dark walls with lighter furniture or soft metallic accents to keep the space feeling layered but not closed in. A bold tone on the wall can still feel calm if balanced with the right textures and contrasts elsewhere.

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African Jacquard Translates African Inspiration into Contemporary Textiles

At African Jacquard, we have always believed that a good textile should be felt as much as it is seen. Since 2014, we have been designing jacquard-woven collections that bring together strong pattern, considered colour, beautiful fibres and a distinctly African point of view.

Our starting points are varied. A design might come from the distinctive patterns of African wildlife, the geometry on a traditional textile, kelp washed up along the Cape coastline or a colour combination noticed while travelling. We rarely translate those references literally. Instead, we work with scale, rhythm, colour and weave until they become something that feels entirely at home in a contemporary interior.

The construction of the textile is just as important to us as the design itself. Jacquard weaving allows us to develop pattern and texture together, giving each piece a depth and tactile quality that is integral to the design. We continuously experiment with fabric manipulation,

construction, and handle, pushing the cloth until it has a feel and character that is recognisably African Jacquard.

Material choice is naturally part of that same process. We work with carefully selected fibres and continue to explore materials that bring something different to the feel, weight and performance of a textile. Our SeaCell™ and linen blanket is a good example, combining linen with a cellulose fibre containing seaweed to create something soft, breathable and beautifully lightweight. It is this attention to fibre, weave and finish that gives the final piece its sense of luxury.

How a textile is designed and made ultimately shapes the role it plays in an interior. A bedspread can anchor a bedroom, while throws and scatter cushions add warmth, depth and character

throughout a space. We design our pieces to work together without feeling overly coordinated, allowing them to be layered and adapted to suit the character of a home, hotel or lodge.

This balance is particularly important in our hospitality work. We work with designers, hotels and lodges that want spaces to feel distinctive, while still needing textiles to perform day after day. Many of our pieces are machine-washable and tumble-dry friendly, and we can adapt colours and dimensions for individual projects.

For us, the best textiles bring together strong design, beautiful materials, a clear sense of place, and the practicality to keep earning their place in an interior for years to come.

dw

www.africanjacquard.com



Where Timeless Design Meets Restful Living

by Kiwinet mosquito nets

Beautiful interiors are built on thoughtful details and few finishing touches can transform a bedroom quite like a beautifully crafted mosquito net.

Working closely with owners, architects and designers, Kiwinet has been a pioneer in designing bespoke mosquito nets enhancing luxury safari lodges, boutique hotels and private homes with equal measures of elegance and practicality for the last three decades.

From dramatic Suspended Four-Poster to soft Frameless Freestyle designs, every Kiwinet is created to complement its surroundings while providing discreet, effective protection. Our premium netting



allows for uninterrupted airflow, creating a light, airy atmosphere that encourages restful sleep in every season.

While we're renowned for our custom-made creations, Kiwinet also offers a carefully curated Standard Range, making it easy to bring the same craftsmanship and timeless style into any home. Whether your inspiration is a tranquil

safari retreat or a refined contemporary sleep sanctuary, our mosquito nets add romance and a sense of calm that elevates any interior.

True luxury isn't just about how a space looks, it's also about how it makes you feel within that space.

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www.kiwinet.co.za



Kiwinet
mosquito nets
MADE IN SOUTH AFRICA

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+27 28 341 0209 | info@kiwinet.co.za | cell : +27 78 232 2154



Bathrooms

Meljac Celebrates the Authenticity of Brass with the 'Antique Brass NA' Finish

Luxury switch manufacturer Meljac is proud to present Antique Brass NA, a solid brass finish with an appealing patina that provides character and contrast. This finish, obtained using a manual surface treatment process in Meljac's workshop on the outskirts of Paris, creates a striking effect with alternating light and dark areas that reveal the natural depth of the material.

Meljac is an accredited Living Heritage Company known for its expertise in brass surface treatment. Its colour chart features 29 finishes, offering solutions for even the most demanding interior design projects. All Meljac products bear the prestigious "Origine France Garantie" certification.

A warm finish with authentic appeal

With its natural colour variations and soft, aged appearance, Antique Brass NA brings depth and personality to any interior. The finish works equally well

in contemporary and more traditional settings, creating a subtle dialogue with materials such as dark wood, natural stone, and marble.

The contrast between gentle matte areas and brighter highlights elevates the details of the fittings and enhances their decorative qualities. Each unique piece is a testament to Meljac's skilled craftsmanship and expertise.

Technical sheet

- Available in the Classique, Ellipse, Damier, and Solaris collections
- Can be customised with engravings and screen printing
- Compatible with casings for control panels (home automation systems, thermostats, etc.)
- Produced by hand on solid brass in the Greater Paris region
- Clean only with a soft, dry cloth

dw

www.meljac.com/en

Bathroom trends for 2026 are characterised by the resurgence of untreated natural finishes, including stone.

by Stienie Greyling

Bathroom trends for 2026 are characterised by the resurgence of untreated natural finishes, including stone.

Together with handmade and textured tiles, the look is more rustic. This gives a warmer and more organic feel. The most popular bathroom tiles for 2026 are those inspired by limestone and travertine.

In addition to adding a tactile texture, these stone-inspired tiles feature this year's trendy colour palette, and can create a striking decorative panel on bathroom walls, adding a luxurious organic feel. It can be combined with smooth matte

finish tiles in the same colour range to achieve an elegant contrast.

Cocooning is a term that describes the feeling of regeneration through the security and protection associated with home. The bathroom is a fundamental element in this concept of disconnection and refuge. Modern bathrooms in 2026 recognise the potential of decoration as an aid to our physical and mental well-being. Bathroom elements, especially those we touch, such as taps and showerheads, enhance the feeling of comfort. This year the emphasis will be not only on the silhouette, but also on the metallic

finish. Soft, tactile metallic finishes, such as brushed copper, graphite or bronze, exude warmth and add shine.

Stylish bathrooms in 2026 mark a revival of the shower experience. The enclosure is an essential part of the modern bathroom experience. It is a very different sensation, more stimulating and practical, impeccable engineering, elegant cabins are achieved. From tiled half walls to glass screens, sliding door mechanisms and water-saving shower columns, the look is sophisticated and architectural. Minimalism meets comfort and functionality in a revolutionary change for family bathroom designs.

This year, we will continue to see the lines between bathroom furniture and living room furniture blur. This trend has been around for some time and shows no signs of disappearing. Dark wood sideboards and furniture are back in fashion, but this time in the bathroom.

They are combined with marble bathroom furniture as practical storage elements. In a modern bathroom furniture this year, the style will be mainly vintage Victorian or more geometric Art Deco. We will see how the focus of the furniture is on the colour and grain of the wood. This brings an unmistakable warmth and stands out against the lighter coloured wall tiles.

As a general rule, the bathroom will continue to evolve along the lines of practicality throughout the year. That means eliminating awkward corners and joints between materials in everyday bathroom design elements. Bathroom trends include integrated basins into a seamless aesthetic. The predominant shapes are rounded, reflecting biophilic design.

The free-standing bath remains a star feature, now doubling as a sculptural element. Curved silhouettes, organic forms, and bespoke designs ensure the bath is not just functional, but a design highlight. Positioning it near a window or under a skylight maximises natural light and connects the space to the outdoors.

Showers, tubs and vanities are being designed with wellness in mind. Integrated storage for bath salts, candles or essential oils keeps the space uncluttered. Multiple functional shower panels with massage jets or digital controls are increasingly popular, combined luxury with everyday practicality.

Tiles are no longer limited to functionality, they are an opportunity to make a statement. Graphic patterns, large format tiles and 3D textures are creating visually striking feature walls. Neutral palettes dominate overall, but accent walls in deep green, navy or terracotta provide dramatic contrast and warmth.



Technology is becoming seamlessly integrated. Smart mirrors, touchless taps, and automated lighting enhance convenience and hygiene. Sustainability is also a priority, with water-saving fixtures, energy-efficient lighting, and responsibly sourced materials at the forefront. This combination of smart design and eco-consciousness defines modern bathroom luxury.

Lighting is moving beyond practicality into a design tool. Layered lighting, from recessed downlights to feature pendants and LED mirrors, creates mood and depth. Warm-toned LEDs mimic daylight and enhance natural finishes, providing a soothing, spa-like experience at any hour.

Brushed brass fixtures have been dominating kitchens and bathrooms for some time now. There will be a shift to new finishes and it's time to introduce a new tone. Still keeping with softer finishes such as a brushed effect so that it collaborates with the rest of a scheme, are nickel and stainless steel finishes.

While most silverish metals have a grey shade to them, brushed nickel emanates a slightly, gentle reflecting back light source in the room to create a spa-style atmosphere. This makes it the perfect choice for those with warm-toned bathrooms with colour palettes of beige, cream, chocolate, yellow, or even deep sapphire blue. Because brushed nickel isn't overly shining, it also resists fingerprints.

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Nova Bell

It is attention to detail that creates harmony.

Since 1988, Nova Bell, Italy, has been telling a story of passion for ceramics. The brand's porcelain stoneware was created to transform interior and exterior

spaces, offering floor and wall tiles that blend quality and design, proposing new solutions for contemporary design.

The entire Nova Bell production cycle (manufactured in Italy), is grounded in



BATHROOMS



a sustainability policy that prioritises recovery and recycling, and production of raw material use.

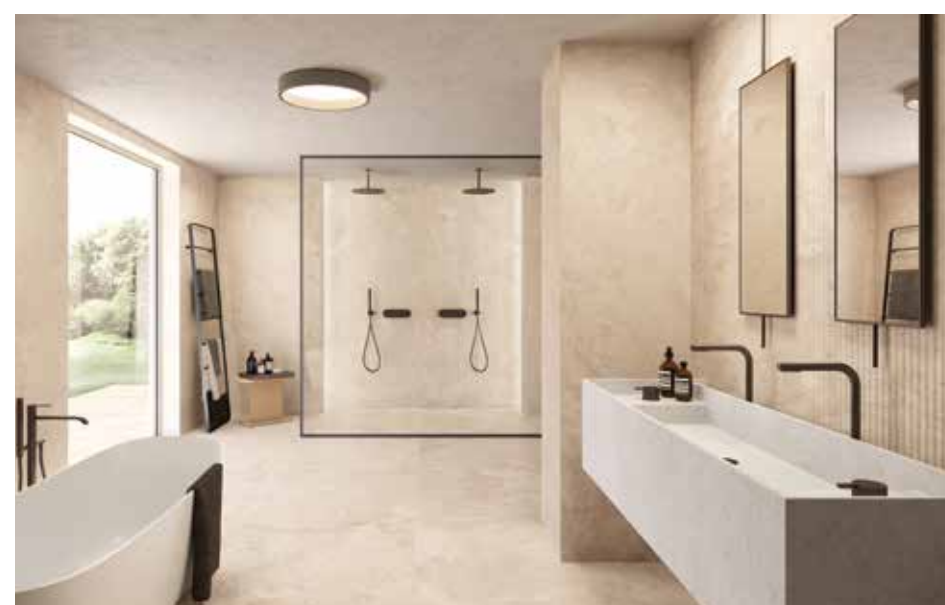
Material takes shape and becomes design. The Nova Bell Collections originate from substance: advanced, three-dimensional surfaces that interact with the space and amplify its depth.

Every detail is an act of precision:

- Textures that speak to the touch
- Balanced colours
- Proportions designed to welcome natural light
- Technology meets design sensibility
- Transforming the surfaces into architecture.

dw

www.novabell.it





Designed to Specify

Victorian Bathrooms Achieves JASWIC Certification

For architects and designers, specifying bathroomware is about more than aesthetics. Every element must perform, comply with the necessary standards and contribute to the overall design intent of a project. Recognising the increasingly technical demands of architectural specification, Victorian Bathrooms is pleased to announce that two of its signature tapware collections, Britannia and Arte, have received JASWIC certification.

The certification represents an important step forward for Victorian Bathrooms, providing architects, designers and developers with greater confidence when specifying these collections across a broader range of projects. JASWIC certification is particularly relevant to larger-scale developments and commercial applications, where compliance with recognised standards can be a prerequisite for approval and installation.

For the specifier, this means that the distinctive character of Victorian Bathrooms tapware can now be considered alongside the technical requirements of projects where certified products are required, from multi-residential developments and hospitality environments to commercial and other large-scale applications.

The Britannia Collection draws on the nostalgia and enduring appeal of classic English tapware. Its traditional detailing, familiar proportions and timeless character make it particularly suited to interiors where heritage, craftsmanship and a sense of permanence are central to the design. It is a collection rooted in the language of traditional bathroomware, yet designed to remain relevant within contemporary spaces.

The Arte Collection takes its inspiration from the design language of the 1920s, introducing stronger geometric forms and a more streamlined aesthetic. Sitting between classic and contemporary, Arte offers architects and designers a versatile alternative for interiors that call for something more refined and architectural without losing

the warmth and familiarity of traditional tapware.

Together, the collections demonstrate two distinct approaches to timeless design, one rooted in English heritage, the other shaped by the geometry and modernity of the early twentieth century.

For Victorian Bathrooms, the achievement reflects an ongoing commitment to ensuring that design excellence and technical performance can exist alongside one another. With JASWIC certification now supporting Britannia and Arte, these collections can be specified with greater assurance across a wider range of architectural applications, bringing considered design and enduring character to projects of every scale. dw

www.victorianbathrooms.co.za



Wallpaper



Define Your Walls.

Define Your Space.

With the 2026 Collection, WALL/PEPPER renews its approach to decoration, showing how every surface can be transformed into an experience to be lived: wallpaper becomes a decorative element that does not merely 'occupy' space, but interprets, enhances and narrates it, making every room unique and distinctive.

WALL PEPPER has always combined creativity and functionality, offering solutions where decoration and performance coexist. Each graphic can be produced on a wide range of materials available in their 2026 Collection catalogue.



Ficus



Lithos, SM-39-A, AMB



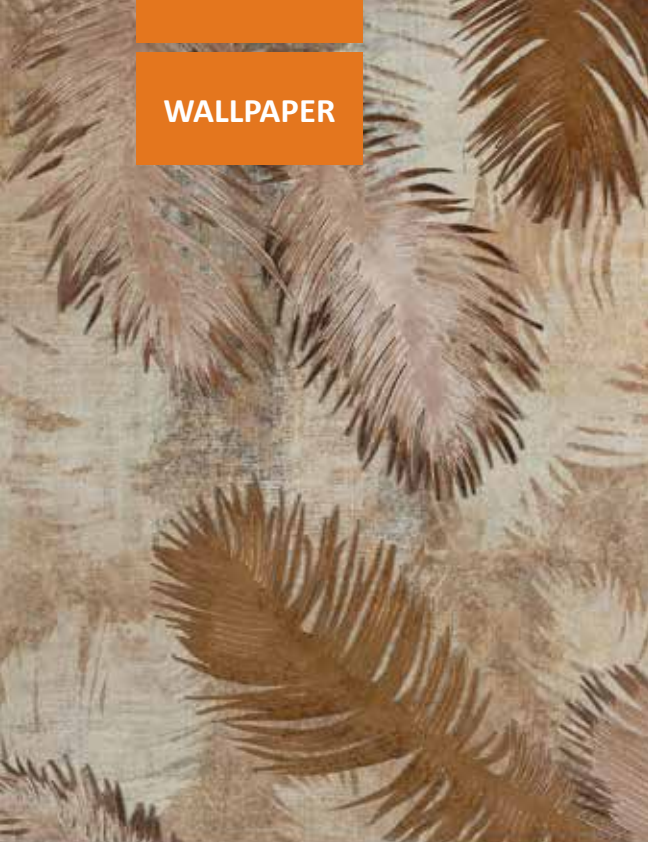
Campeggio toscano



Midori, Simona Meraviglia



Satori, Olga Burkard



Plumas, Simona Meraviglia



Shizu



Grand Bahama



River song



Asplenium, Alice Carmen Goga



Hama



Sinopia, Barbara Mancini



Ichu, GA-09-A, AMB



Olimpo



Kiniro, GA-10-A, AMB



Guyana



Liminal, Lorenzo Puglisi



Kiryu



Ippocrene, Stefano Reolon

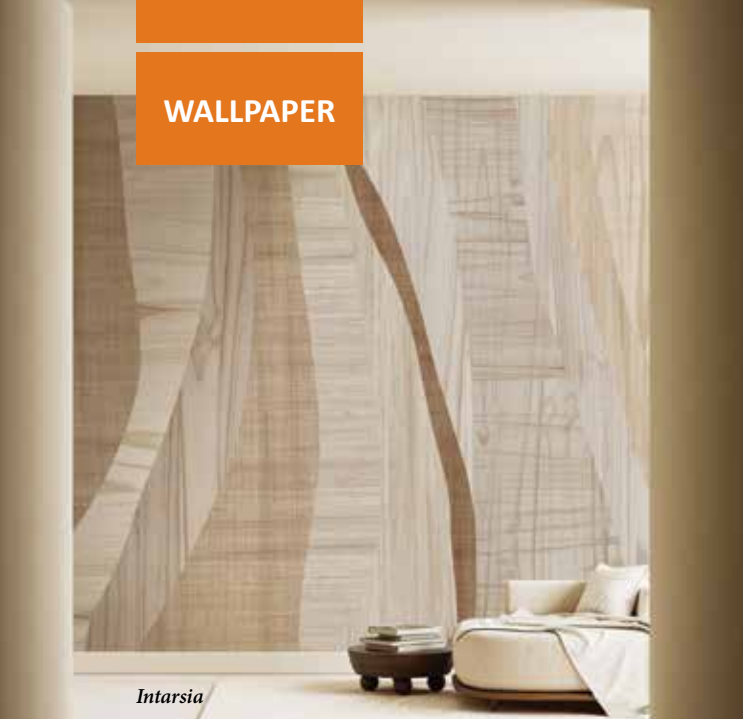


Salice, ACG-61-A, AMB



Yunhai, GA-11-A, AMB

WALLPAPER



Intarsia



Thianu, GA-08-A, AMB



Chainflow, ZPStudio



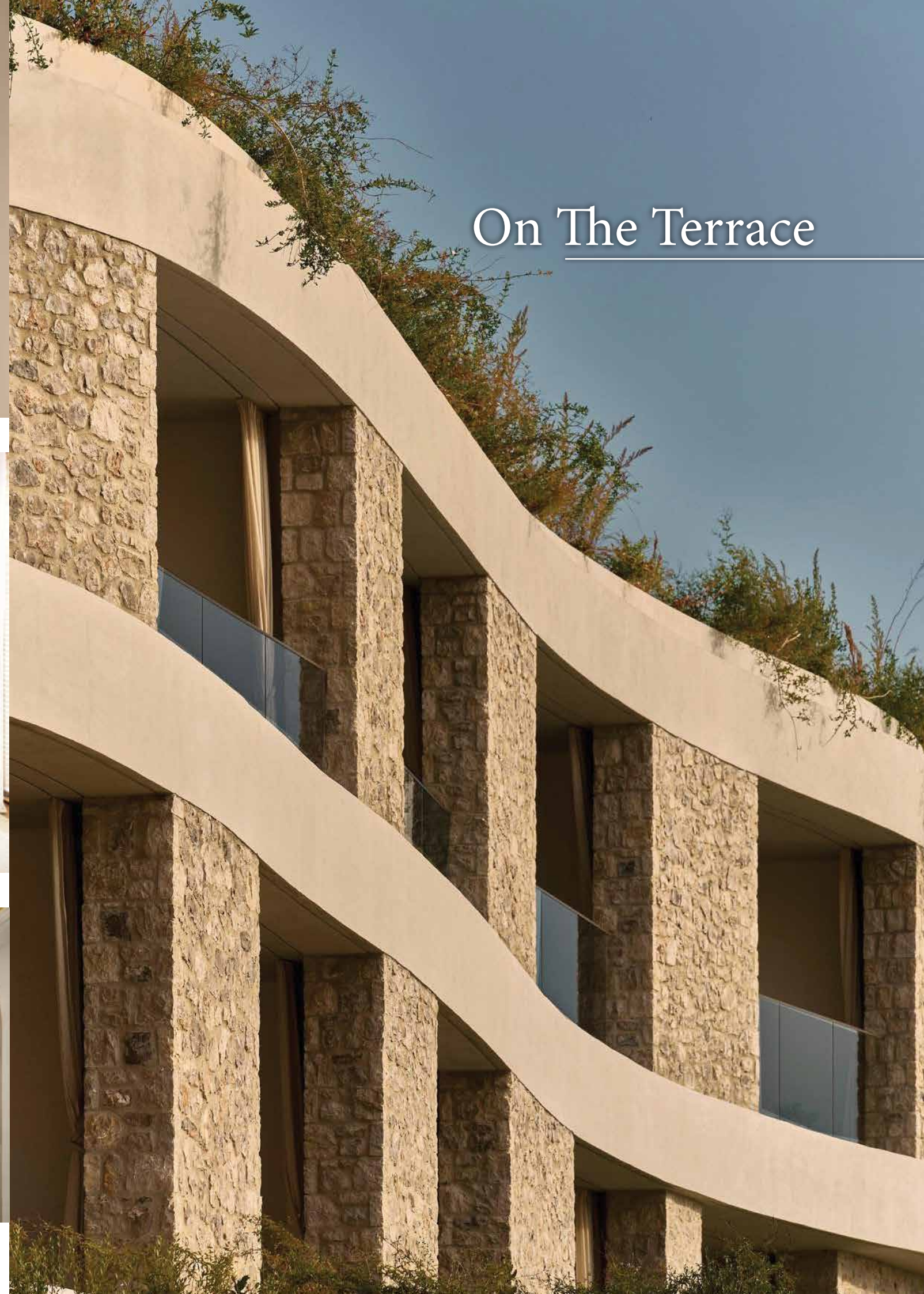
Stone forest

From eco-friendly wallpaper, soft to the touch with strong decorative impact, to sound-absorbing solutions, and water-repellent substrates, ideal for bathrooms and kitchens. The range is completed by fibreglass wallpaper for exteriors and refined pearlescent finishes. Graphics can also be customised in colour or entirely developed to bespoke designs, meeting every architectural and creative requirement, and reaffirming the brand's maximum design flexibility. 

www.wallpapergroup.com



Rococò, Francesca Gianoli



On The Terrace



Mandarin Oriental, Costa Navarino

Costa Navarino, Greece



Mandarin Oriental, Costa Navarino is a destination resort that upholds the standards of a global luxury brand while remaining deeply rooted in its context. Set above the bay of Navarino in the Peloponnese, the resort was to feel expansive yet intimate, luxurious yet grounded - offering not only amenities but a meaningful connection to land, culture, and climate.

The scope was to align a distinct design with a site of historical significance, ecological importance, and powerful natural beauty. The response was a decentralised masterplan inspired by Greek rural typologies, particularly the “mandria” - organic stone enclosures that adapted to the terrain with quiet pragmatism. The resort adopts this strategy on a new scale, placing its accommodation - including 48 earth sheltered private villas with pools - into clusters that follow the contours of the hills.

This dispersed structure enhances the guest experience in several ways. Each villa is private, autonomous, and surrounded by gardens. Interiors flow into shaded outdoor living spaces, enabling a layered spatial rhythm - interior, semi-sheltered, and fully open. The design of thresholds - wide overhangs, deep-set openings, filtered views - creates a sense of calm and refuge, while maintaining contact with the broader landscape.

From a design standpoint, the resort is both restrained and rich. Stone and terrazzo are used in tactile, understated

ways. Interior spaces reference Mediterranean textures and tones, while curated layers of international detail evoke the spirit of travel. Space planning is intuitive and guest-centric, ensuring clear orientation, comfortable scale, and meaningful views from every key. Circulation routes are open-air where possible, allowing nature to be a continuous presence.

The resort also demonstrates operational foresight. The layout supports scalable opening - clusters of rooms or villas can be brought into or out of use seasonally, optimising energy consumption. Outdoor circulation reduces the need for cooled corridors. Semi-protected spaces such as covered terraces and entry courtyards temper climate extremes, reducing mechanical loads and improving guest comfort.

Creatively, the project avoids spectacle in favour of serenity. It does not mimic history but listens to it. Traditional forms are abstracted, not replicated. The “village” aesthetic is reinterpreted through contemporary materials and construction methods, forming a unique hybrid typology.

Sustainability guided every decision. Passive strategies include planted roofs, thermal mass, and cross-ventilation. Materials were sourced locally whenever possible. Water-efficient landscaping, low-impact lighting, and energy zoning further reinforce the ecological ambition.

Mandarin Oriental Costa Navarino offers a new model of resort-making: one that privileges relationship over image, groundedness over excess.





It demonstrates that a resort can be both luxurious and low-impact, international and intimately local - a place where architecture, landscape, and guest experience meet in elegant alignment.

Project ID

- **Project name:** Mandarin Oriental Costa Navarino
- **Type:** Resort
- **Location:** Costa Navarino, Messinia, Greece
- **Year of completion:** 2023 (Soft opening), 2024 (full opening)
- **Status:** Completed
- **Floor area:** 27.000 m²
- **Owner/developer:** Temes s.A.
- **Operator:** Mandarin Oriental Hotel Group
- **Photographer:** Claus Brechenmacher & Reiner Baumann, Helen Cathcart 

www.k-studio.gr/project/bay-hotel
www.tombazis.com/en





ON THE TERRACE



Fast Presents Outdoor Stories In Copenhagen

A New Chapter At 3daysofdesign 2026



Following its début during Milano Design Week 2026, Fast's **Outdoor Stories** project continues its international journey with a new chapter presented at **3daysofdesign**, scheduled to take place in Copenhagen from **10th to 12th June 2026**.

The brand is taking part in **FRAMING**, one of the most significant design destinations of the event, hosted in the historic premises of the Odd Fellow Palace, in the Kongens Nytorv district. In keeping with its identity, Fast chose to place the installation in the palace garden, creating a direct dialogue between the building, its surroundings, and the installation itself.

Regarding the project, Marco Levrangli, the company's CEO, comments: "Copenhagen is today one of the reference points for contemporary design culture, and participating for the first time marks an important milestone in the brand's growth. The Northern European market is showing great interest in our collections, and for us, being here means strengthening this dialogue."

The exhibition presents a selection of the brand's best-known products, offering a representative overview of its design research. Among these are the square table from the **Naca** collection, featuring a porcelain stoneware top and an extruded and die-cast aluminium leg system that defines both its structure and aesthetic; the **Samba** sideboard, designed to combine storage capacity with formal balance; the **Forest** armchairs, an emblematic example of the meeting between technology and nature; and the **Zebra** lounge armchairs, distinguished by an interplay of solids and voids that creates dynamic patterns of light and shadow. The selection is complemented by a focus on the **Roè** collection, which includes armchairs, coffee tables, and a sofa with matching low tables.

Fast's presence in Copenhagen builds on what was presented during Milano Design Week, where **Outdoor Stories** took shape as a distributed narrative exploring different ways of experiencing outdoor living. The project developed through a journey connecting Fast's Milan showroom, the urban setting of Via Durini, and the terraces of the Salvioni Milano Durini showroom, creating a layered narrative across exhibition





ON THE TERRACE

spaces, the urban context, and outdoor environments.

With its presence in Copenhagen, Outdoor Stories confirms Fast's ability to adapt to different cultural and geographical contexts while maintaining a coherent and recognisable design vision. At the heart of the project remains aluminium, the material that defines the brand's identity, reinterpreted through production techniques and finishes that expand its expressive potential. Throughout this journey, the creative direction of Francesco Meda and David Lopez Quincoces guides a research-driven approach that brings design, landscape, and architecture into dialogue, shaping outdoor living as an open and dynamic system that evolves in relation to both space and the people who inhabit it.



Out and About

Maison & Objet: Launch of New Haven Wall Objects

Paris, France

To mark their second participation at Maison & Objet, Schoemig Porzellan presented the new Haven wall objects that were created out of a playful approach to the traditional technique of slipcasting porcelain. A selection of ten different wall elements allows freely composable formations, from widespread architectural installations to a few eye-catching ensembles for more intimate settings. With their softly shimmering gold plating in the centre, and a sensuous and filigree allure, they add a poetic touch to spaces.

At Maison & Objet, Schoemig Porzellan has also presented an overview of Claudia Schoemig's collections that are, as well as the wall pieces, meticulously handcrafted





in her Berlin atelier. For example, Haven is also offered as a dining bowl set, consisting of five different sizes that can be stacked into each other. Each bowl may be used on its own for food, or together to create a blossom-like sculpture.

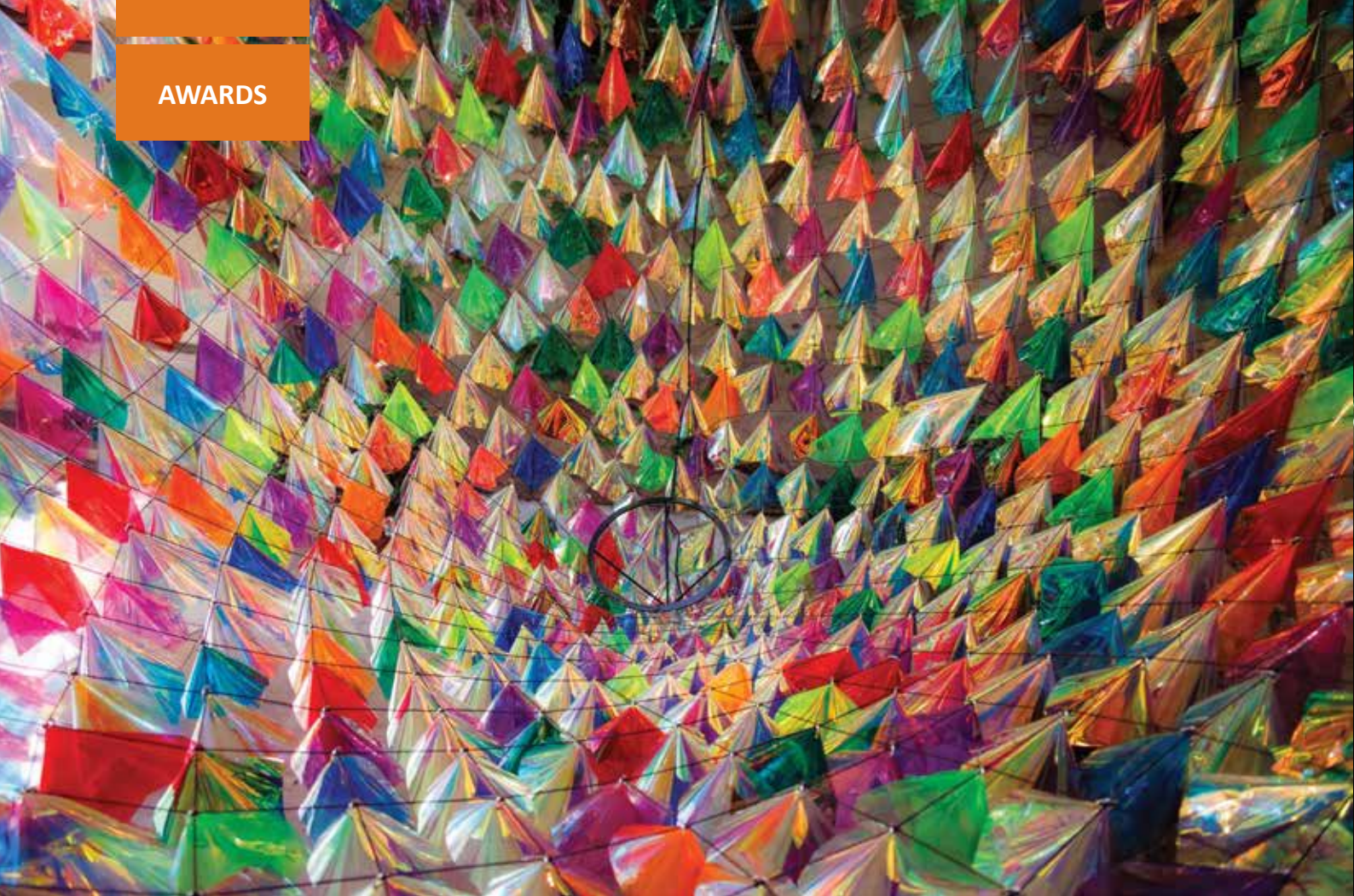
Highly appreciated by international chefs, the Silhouet tableware collection, with its elegant curves and subtle interplay of matte and glossy surfaces, serves as a sophisticated dining platform.

A fresh take on classic private dinnerware is the Graph service, featuring delicate hand-drawn lineatures that are permanently molten onto the soft, clean shapes.

Originally having mastered the difficult art of hand throwing porcelain from scratch more than two decades ago, in the Fleuve vessel collection, Claudia Schoemig has moved beyond technical perfection and gives space to the unpredictable and overflowing. Playing with the dynamics that arise on the potter's wheel, she finds grace and magic in the moment when escalation and control are flowing in balance. The fired "Fleuve" vessel remains, holding the unique memory of this extraordinary state.

Available via the onlinestore of [Schoemig Porzellan](https://www.schoemig-porzellan.de) 

www.schoemig-porzellan.de/collections



"Panache de Lumière", People's Choice Award winner of the Festival des Architectures Vives 2026

Montpellier, France



Held annually for the past 20 years, the Festival des Architectures Vives (FAV) aims to showcase the courtyards of Montpellier's private mansions located in the historic city centre. Through architectural and artistic installations, the festival invites visitors to discover this hidden heritage and explore some of the city's most remarkable yet often inaccessible spaces. Each year, an international competition is open to architects from around the world, leading to the selection of several temporary installations specifically designed for the event and exhibited for nearly a week within these historic courtyards.

To celebrate its 20th edition, held from 9 to 14 June 2026 under the theme of Transmission, the festival organisers introduced an exceptional format. Architects who had participated in previous editions, along with several special guests, were invited to mentor a team. A total of 13 teams were selected to create 13 installations of varying scales and concepts.

Ateliers A+

Founded in Montpellier in the late 1990s, Ateliers A+ was among the agencies invited to mentor a team for the

2026 edition. In September 2025, an in-house team of young professionals was assembled to take part in the competition, with an additional challenge set by the mentoring architects: to develop a proposal inspired by the notion of "panache". The team, composed of four architects, a landscape engineer and an architect/urban planner, spent several months designing a joyful, colourful and surprising temporary installation: Panache de Lumière.

Panache de Lumière

Following two days of installation, the project opened to the public on 9 June 2026 in the Cour de la Petite Loge. Hidden behind a striking red gateway at the end of a narrow street, the work revealed itself within an intimate and almost secret courtyard. Suspended above the space by a lightweight steel structure, the installation consisted of a net supporting more than 600 coloured elements. Inspired by stained-glass windows, these translucent components captured natural light, creating an ever-changing interplay of transparency, reflection and colour throughout the day. Animated by the wind, they formed a chromatic canopy in constant motion. As





visitors moved through the courtyard and perspectives shifted, colours intensified, overlapped and combined to generate an endless variety of visual compositions. The installation encouraged visitors to look upward, slow down and take time to appreciate every detail.

According to figures released by the organisers, 18,000 visitors attended the 2026 edition of the FAV. Over the course of the six-day festival, they discovered Panache de Lumière and awarded it the Public Prize through a visitor vote.

Extending the Journey

The festival officially closed on Sunday, 14 June 2026 at 7:00 p.m. Dismantled the following day, the installation has since travelled to Villeneuve-lès-Avignon, where it will be presented once again as part of the Architecture en Fête festival, held during the Month of Architecture in the Occitanie region. This new exhibition will extend the visibility of the project



within an exceptional heritage setting: the Chartreuse Notre-Dame-du-Val-de-Bénédiction, a nationally protected historic monument.

Panache de Lumière

- Montpellier, France
- Festival des Architectures Vives 2026

Team

- Eline Thibaut, architect
- Marie Felipe, architect

- Camille Le Joly, landscape engineer
- Julie Guiraud, architect & urban planner
- Valentin Bancarel, architect
- Bastien Lauras, architect

Partners

- Ateliers A+
- Sogea Sud Bâtiment

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www.ateliers-aplus.com



Fratelli Boffi for the Grand Hotel Savoia in Genoa

A project between heritage, materiality
and bespoke craftsmanship

Photo credit: ©Ahmad Alnaji - SARAB

Fratelli Boffi for the Grand Hotel Savoia in Genoa

A project between heritage, materiality and bespoke craftsmanship

Fratelli Boffi has designed a selection of furnishings for the Grand Hotel Savoia in Genoa – Curio Collection by Hilton, a historic landmark of Italian hôtellerie recently undergoing a meticulous renovation and enhancement project. Set in a context reminiscent of travel and Liguria's maritime tradition, the project develops a coherent language through surfaces, colours, and workmanship, creating distinct atmospheres through consistent material continuity.

From the first to the sixth floor, guestrooms and suites feature the Nocina C and Nocina L armchairs from the Fabula collection. Crafted from solid walnut, the seats stand out for their continuous structure that embraces the backrest with a soft, organic profile, balancing the solidity of wood with the tactile quality of textile elements. The different combinations of fabrics and eco-leathers, developed in relation to the hotel's various levels, help define ever-changing chromatic identities while maintaining a coherent visual continuity throughout the interiors.

Inside the rooms, the project also introduces a series of trunks developed according to a custom design by the client and produced in two different sizes: a 160 cm version positioned at the foot of the bed





and a 100 cm version conceived to fit within the architectural niches of the spaces. The various eco-leather combinations contribute to creating a continuous visual landscape, where decorative detail naturally interacts with function.

Next to the beds are the Mercer bedside tables from the Step Into The Wild collection. Crafted from solid wood, the pieces are distinguished by a dark bronzed brass ring, finely hand-brushed, that develops beneath the top surface, introducing a sophisticated, almost jewel-like detail within the structure. Presented in satin orange and satin light blue finishes, they engage in dialogue with a family of suspended bedside tables designed specifically for the hotel, where back-painted glass, mirrored surfaces, and lacquered structures create a balance of depth, reflections, and chromatic contrasts.

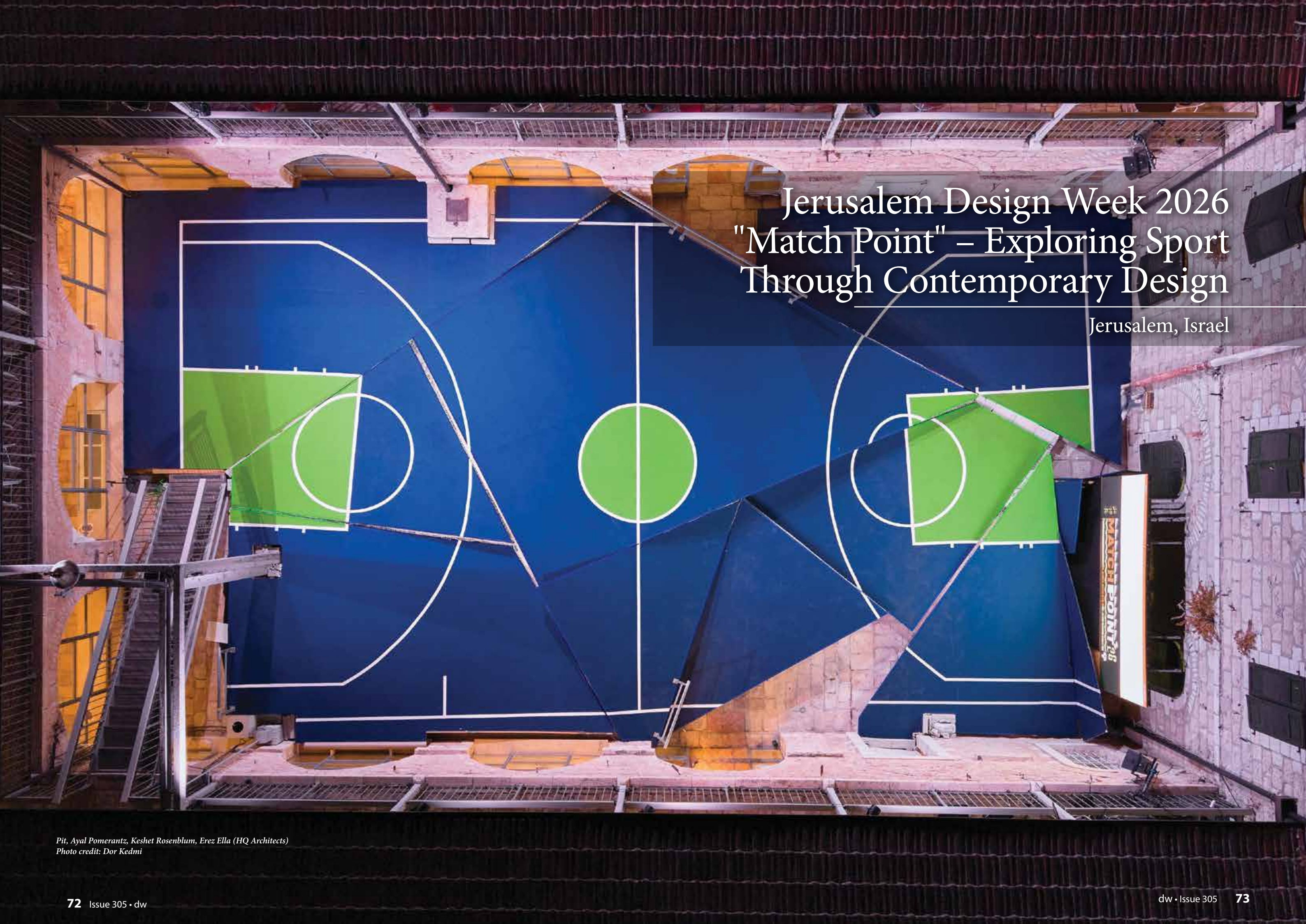
The breakfast tables in walnut-stained beech wood, available in 70 cm and 80 cm diameters, are paired with panels conceived with a dual function – writing desk and TV unit – developed specifically for the project and interpreted in different finishes and upholstery solutions according to the hotel's various levels. Here too, the variation in materials does not interrupt the overall design language, but rather expands its expressive possibilities.

The intervention continues throughout the hotel's common areas with a bookcase, a corner bench, and bistro tables designed for the TV lounge. Completing the space is the Ondina mirror from the Velvet collection, distinguished by a "ribbon-like" frame in shaped and curved wood that introduces a softer, more decorative presence within the overall composition.

Through this project, Fratelli Boffi reaffirms its ability to operate across material research, cabinet making culture, and bespoke design, developing interventions in which constructional detail becomes an integral part of the identity of the spaces and of the experience of contemporary hospitality.

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An aerial photograph of a basketball court located in a courtyard. The court has a blue floor with white lines for the three-point arc, key, and center circle. The key areas are painted green. The court is surrounded by a brick building with arched windows. A sign on the right side of the court reads "MATCH POINT 2018".

Jerusalem Design Week 2026 "Match Point" – Exploring Sport Through Contemporary Design

Jerusalem, Israel

Pit, Ayal Pomerantz, Keshet Rosenblum, Erez Ella (HQ Architects)
Photo credit: Dor Kedmi



All Eyes On You, NOIZ (Japan)
Photo credit: Dor Kedmi



Pit, Ayal Pomerantz, Keshet Rosenblum, Erez Ella (HQ Architects)
Photo credit: Dor Kedmi



JDW 2026 Poster
Photo credit: Graphic Design: The League - Koby Levy, Shmuel Apter, Adi Weintraub, Shai Blau, Eden Ishay, Achinoam Reshef, Mor Messeri | Studio Perks & Such: Adi Baron, Elad Star



Nothing but Net, Merav Ofri Vax
Photo credit: Dor Kedmi



There We Sat and Also Wept, Aner Shevah, Itsik Ruham
Photo credit: Tomer Zmora

Jerusalem Design Week 2026 "Match Point" – Exploring Sport Through Contemporary Design

Jerusalem, Israel

The fifteenth edition of Jerusalem Design Week, Israel's leading public event dedicated to contemporary design, took place from 9–16 July 2026 at the historical Hansen House in Jerusalem. This year's annual theme, Match Point, brought more than 100 designers together, creating dozens of newly commissioned exhibitions, installations and unique projects.

Time and again, we find ourselves moving between victory and defeat. Match Point examined this constant movement through the broad lens of competitive sport - an arena in which ideas of excellence, competition, belonging, discipline, power, and resilience converge.

The rise of sports as a symbolic cultural, social, and political arena positioned design as an integral component therein. Team colours, symbols, flags, fan gear and uniform shape communities, placing the individual within the collective. Alongside them exists a rich material culture of victory, manifested in trophies, medals, awards, championship ribbons and other objects that serve as a tangible and symbolic expression to achievements. Monitoring and measurement technologies transform movement and achievement into measurable data, reshaping our perception of the body - from one of observation to one of monitoring, comparison, and judgment.

JDW chief curators, Sonja Olitsky and Roni Azgad Hamburger, note: "There are a lot of works that took a critical approach and, through

the prism of competitive sport, tried to understand what it means to sustain our morale; why we have to encourage ourselves all the time; what glory is; what victory looks like; and what the significance of the [FIFA World Cup trophy] statuette is.”

Against this backdrop, the exhibition programme offered multiple perspectives on these questions: Pit, the central exhibition by HQ Architects, examined the emotional and social dynamics of the sporting arena, exploring the architecture of spectatorship, collective participation, and the psychological intensity generated by competition.

Hall of Fame reflected on ideas of victory and achievement through trophies, medals, commemorative objects, and speculative interpretations of success.

Bringing together works by international and Israeli designers, including Bina Baitel (Paris), Carla Rataus, and Ron Yosef, the articles represented subjective narratives as expressed through the act of design, bringing to light the various aspects of triumph and accomplishment. They invoke a versatile perspective on the concept of glory as it truly is, on a broad range of emotions and practices: triumph may be comical, mournful, absolute or contested, shared by a group or savoured alone.

The Matchmaker project, under the artistic direction of Itay Yaakov, continued Jerusalem Design Week’s long-running collaborative initiative by pairing Jerusalem-based designers with local football fans. Together, they compiled a contemporary situation report of material culture in Jerusalem sports, using clothes, paraphernalia, graphic design and photography.

Additional exhibitions and installations included All Eyes on You by Tokyo-based architecture studio NOIZ; works by Ortal Barel, Micky Keidar, and Merav Ofri Vax; projects developed in collaboration with



*"Where is my Olympia?"
Academy Projects, HIT Holon
Photo credit: Dor Kedmi*



*NAIL GAME - Libi Podolich
Photo credit: Libi Podolich*

Bezalel Academy of Arts and Design; works by Alexander Frukht; and many other works making their debut at Hansen House.

Alongside the exhibitions, Jerusalem Design Week hosted a public programme of lectures, conversations, performances, guided tours, screenings, workshops, and live events, inviting audiences to engage with design across disciplines and perspectives. Throughout the week, Hansen House became a meeting point for designers, researchers, artists, athletes, musicians, and visitors, extending the questions raised by the exhibitions into conversations around identity, community, competition, and culture.

Technical sheet

- **Event:** 2026 Jerusalem Design Week Team
- **General Management:** Smadar Tsook, Ran Wolf, Ran Wolf Ltd.
- **Chief Curators:** Sonja Olitsky, Roni Azgad Hamburger
- **Assistant Curators:** Anat Tina Levi, Roni Yehekel
- **Event Program – Artistic Director:** Yuval Mendelson
- **Content and Marketing:** Ofer Getz
- **Technical Administration:** Asaf Sabag
- **Office Administration:** Alma Schwebel
- **Exhibition Design:** Noam Bar
- **Graphic Design:** The League – Koby Levy, Shmuel Apter, Adi Weintraub, Shai Blau, Eden Ishay, Achinoam Reshef, Mor Messeri | Studio Perks & Such: Adi Baron, Elad Star

Jerusalem Design Week was initiated by the Ministry of Jerusalem and the Jerusalem Development Authority and is managed by Ran Wolf Ltd.

Hansen House – Center for Design, Media and Technology dw

www.jdw.co.il/en



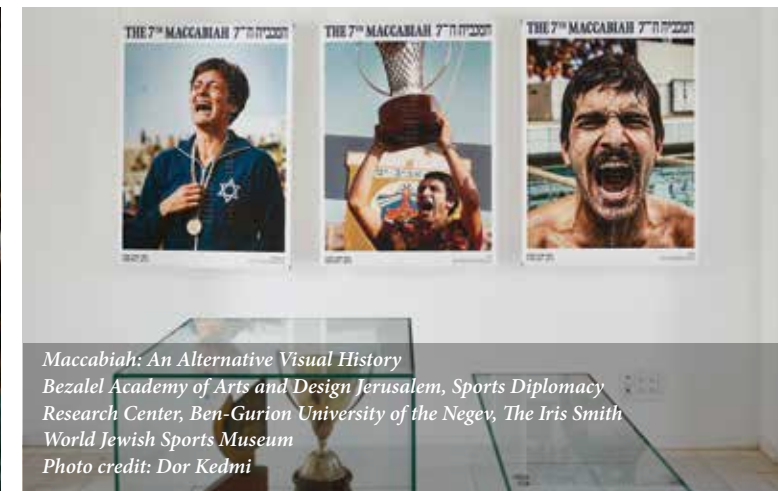
*Catharsis, Ortal Barel
Photo credit: Dor Kedmi*



*Wreath, Hodaya Ben Eliahu
Photo credit: Hodaya Ben Eliahu*



*JDW 2026 Opening Night
Photo credit: Dor Kedmi*



*Maccabiah: An Alternative Visual History
Bezalel Academy of Arts and Design Jerusalem, Sports Diplomacy
Research Center, Ben-Gurion University of the Negev, The Iris Smith
World Jewish Sports Museum
Photo credit: Dor Kedmi*



*Transparency, Alexander Frukht
Photo credit: Dor Kedmi*



*Pit, Ayal Pomerantz, Keshet Rosenblum, Erez Ella (HQ Architects)
Photo credit: Dor Kedmi*



*Home Ground, Dor Kedmi
Photo credit: Dor Kedmi*



*Home Ground, Dor Kedmi
Photo credit: Dor Kedmi*



Sporty Group

Junxion Park, Century City, Cape Town



Sporty Group



Sporty Group

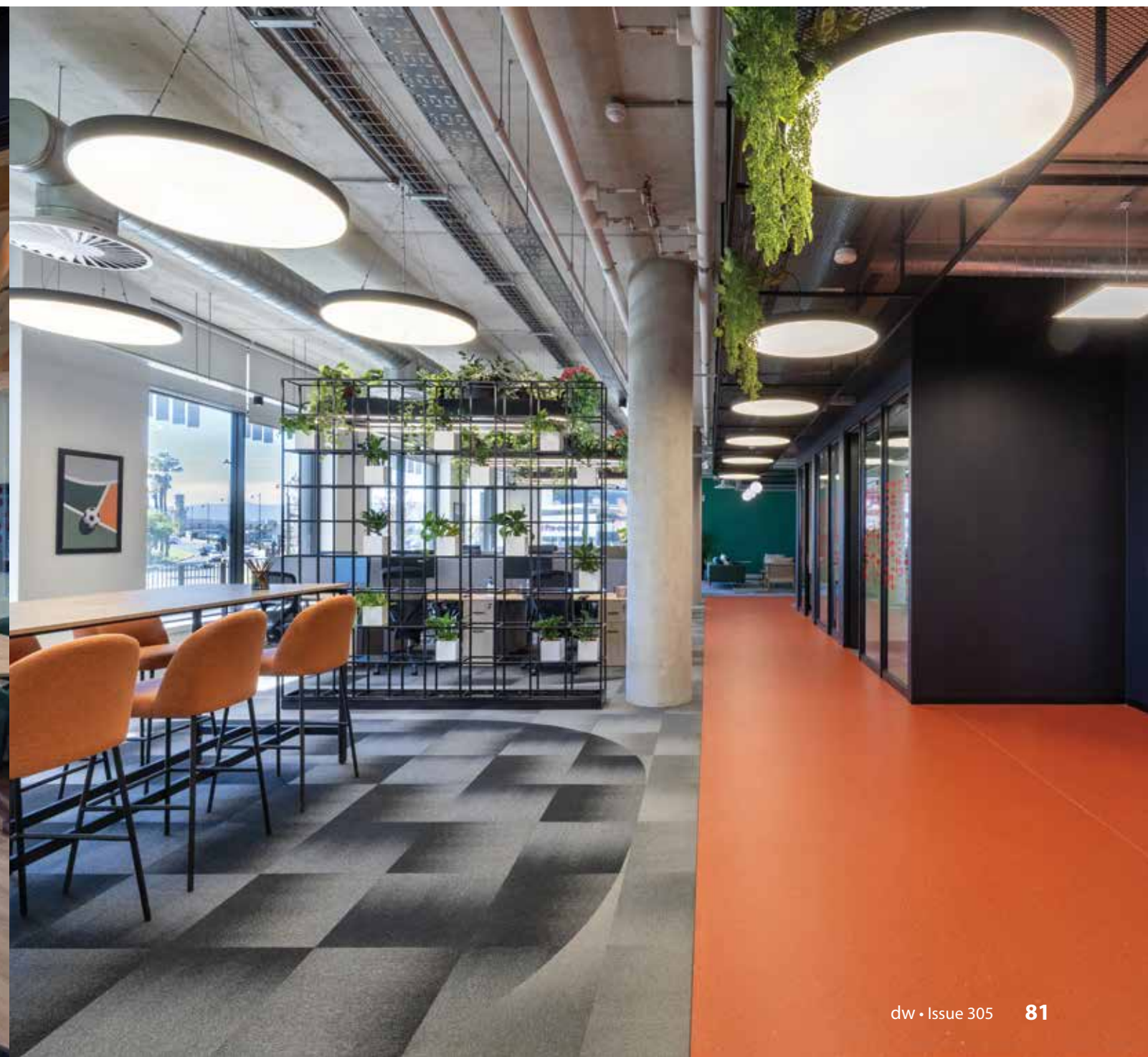
Junxion Park, Century City, Cape Town

The workplace Giant Leap created for Sporty Group reflects the brand's energy, agility, and strong team culture, while balancing it with a sense of warmth and sophistication. Rather than leaning into an overtly sporty or gym-like aesthetic, the design approach reimagines the flagship office as a refined, human-centric environment - drawing inspiration from contemporary hospitality spaces and forward-thinking tech headquarters. The result is a space that feels both dynamic and grounded, where performance and comfort coexist.

Located on the ground floor at Junxion Park, Century City in Cape Town, the space was thoughtfully designed to integrate seamlessly with the surrounding outdoor environment. The open-plan layout creates a natural flow between inside and out, allowing the landscape to become an extension of the workplace. By maximising openness, light, and connection to the exterior, the space creates a calming environment that feels expansive and uplifting, allowing staff feel less confined by four walls and more connected to the greater outdoors.

At the heart of the design is a rich, tactile material palette. Textured timber introduces warmth and authenticity, while earthy terracotta tones bring depth and a subtle nod to athletic surfaces. Calming greens and layered biophilic elements soften the space, creating moments of pause and connection to nature within a high-energy environment. Together, these elements establish a sense of "grounded energy" - a space that motivates without overwhelming.

Sport-inspired design cues are carefully integrated as accents rather than dominant features. A clay-look circulation passage subtly references athletic tracks, while timber and mesh bulkheads echo the language of sporting infrastructure. Acoustic panelling not only enhances functionality but contributes to the layered visual identity of the space. Moments of brand storytelling are woven throughout, with





curated displays of soccer jerseys and memorabilia adding personality and a playful edge, without detracting from the overall refined aesthetic. Functionally, the workspace is designed to support a diverse range of work modes and experiences. The layout includes a welcoming client-facing reception area, a variety of meeting rooms for formal and informal collaboration, and open-plan workstations accommodating a team of 30. Quiet rooms and enclosed offices provide spaces for focused work, while collaborative zones encourage interaction and idea-sharing.

Beyond the core work environment, the office also embraces social connection and downtime as key components of workplace culture. An entertainment area - complete with a bar and private dining room - creates opportunities for team gatherings and client hosting. A dedicated games zone, featuring foosball tables, a snooker table, and a large-screen TV for online gaming, introduces an element of play and relaxation, reinforcing the brand's dynamic and people-focused ethos. Ultimately, the space reflects the spirit of its people - intelligent, energetic, passionate, dynamic, and flexible - and aligns with the company's core values of innovation, technology, and user experience. It is designed not just as a place to work, but as an environment where individuals feel inspired, supported, and empowered to perform at their best.

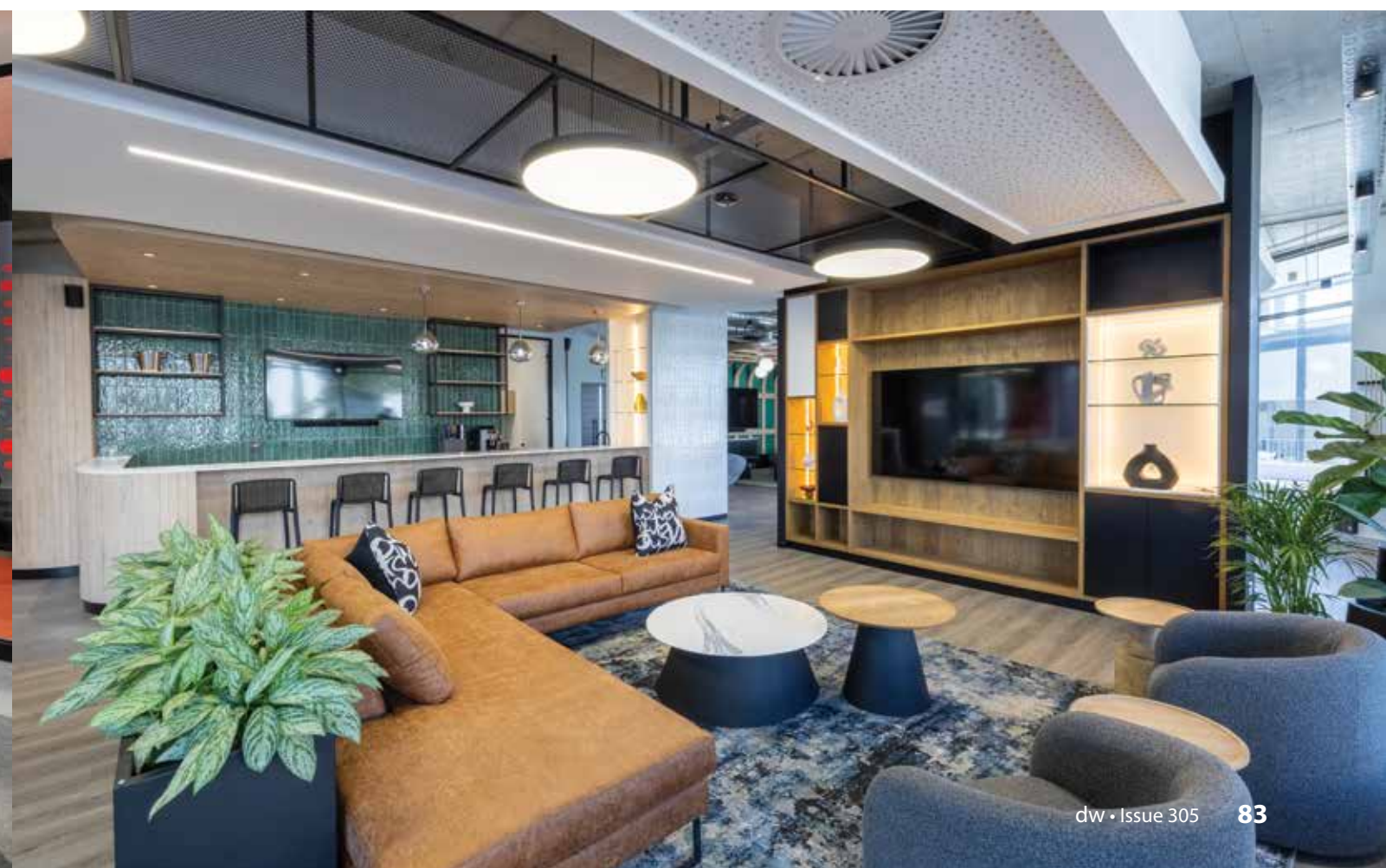
As the client puts it:

"Our goal is to become the premier employer in our industry. Cultivating an environment where employees thrive and feel valued is our top priority."

At Giant Leap, this vision is brought to life through a workspace designed to truly THRIVE.

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www.giantleap.co.za
www.sportygroup.com



designingways



TAIL OF THE DOG

Arctic Joburg

Johannesburg, normally blessed with good weather, has surprise cold snaps during the sunny winter period. It has even snowed in September, officially springtime. Just as you are letting your guard down and wearing new spring outfits – Zapp! It hits us. Temperatures in the single digits, even down to zero. The wind chill factor is phenomenal.

This month was no exception. There are days when we, lizard-like, lounging in the sun, are beguiled into a false sense of warmer days, accompanied by the trees sprouting blossoms and new green leaves, when we think winter is on its way out.

An extremely cold front came blasting in, with cloud, sleet, rain (in winter!)

and even snow. Our homes, and in fact our lives, are not designed for this affront. We rarely have double glazing; we don't have central heating. We don't even have the right clothing. Added to all this is the insult of Council ineptitude with unreliable electrical and water supplies, and we feel doomed.

For two days we were miserable, with not even a single ray of sunshine to cheer us up. Traffic doesn't cope with wet and icy road conditions, and definitely not with snow. We have learned to manage serious potholes and robot outages, but not these conditions.

We fall back onto old faithfuls – hot water bottles and bed socks, rugs

and duvets, wood fires if possible. Earmuffs, gloves and mittens are suddenly attractive accessories. We dress like the Michelin Man, with onion-like layers of outer jackets. In fact, we don't venture out of doors and sit miserably looking out at the grey lowering clouds, wondering if it will all come to an end.

A visitor to this unknown Johannesburg summed it up by saying that absolutely nothing happens here when it is this cold, and when there is a rugby match.

Gill Butler

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Directing light without limits

Linea light group presents Periskop Round

Linea Light Group expands its range of architectural and landscape lighting solutions with Periskop Round, a comprehensive collection of outdoor floodlights designed to meet the most complex demands of contemporary lighting design.

Scalable power ratings, a wide range of optics, and a joint designed for extreme orientations: Periskop Round stands as a technical benchmark for architects and lighting designers. The collection is available in five different colour finishes - White, Brilliant Grey, Black, Dark Brown, and Mattefield Green - and in a wide range of colour temperatures, from 2200K to 4000K, with RGBW and Dynamic White 2200K-5000K options.

Versatile installation options without compromise

Periskop Round is designed to adapt to any architectural or landscape setting. The collection supports wall, ground, ceiling, pole, cantilever, and tree-mounted installations, as well as versions with "tige" (stem), designed to cantilever the light fixture in projects requiring an extended position. This wide range of configurations makes Periskop Round a solution suitable for a variety of scenarios: from lighting façades and architectural spaces to landscape and urban settings.

Wide-angle rotation joint for 360° orientation

The joint is the functional heart of the system. Designed to ensure maximum

freedom of orientation, it allows for rotations on the horizontal axis and wide vertical tilts, enabling the light beam to be directed in any direction, even in the most extreme positions. Every adjustment remains stable and precise over time, making millimeter-precise light calibration possible. This flexibility translates into total control, which is essential in the most complex projects.

Complete range of optics for every application

The collection offers a wide range of optics with different beam angles: Hyper Spot, Ultra Spot, Narrow Spot, Spot, Flood, Medium Flood, Medium Wide Flood, and Wide Flood. The range is rounded out by Vertical Elliptical and Horizontal Elliptical versions. This variety allows a single system to handle a wide range of applications, from long-distance projection to grazing illumination of large surfaces. Additionally, the Honeycomb versions reduce direct glare, improve visual comfort, and ensure uniform and controlled light distribution, making them particularly suitable for public spaces and high-traffic environments.

Dedicated accessory system

Periskop Round is complemented by a system of dedicated accessories that further expands its compositional possibilities. The designer can configure each fixture according to specific needs, transforming the collection into an advanced tool to support lighting design.



The integration between the fixture body, joint, and accessories is designed to ensure aesthetic and functional consistency even in the most complex configurations.

Integration into the landscape and formal coherence

From a design perspective, Periskop Round adopts a minimalist aesthetic, where the geometry of the fixture integrates naturally into the architectural landscape. Form follows function directly: every element addresses a specific technical requirement, from beam orientation to optical management, while maintaining a clean aesthetic consistent with contemporary design. The five available finishes and the Finish Flex service - designed for projects requiring non-standard finishes - contribute to this logic of integration, allowing the fixture to harmonise with the chromatic context of the installation. 

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