

# Tatler Homes

## THE LONG VIEW

Sustainable ideas shaping homes built with foresight, innovation and lasting resilience





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MOSH  
INTERIOR

Luxury is in each detail

A man with short dark hair and a goatee, wearing a black button-down shirt, stands with his arms crossed in the foreground. He is wearing a gold watch and a ring. The background is a modern interior with a curved, metallic ceiling featuring a large circular light fixture with a mesh grille. The walls are made of vertical wood slats and have two large digital displays showing abstract blue and purple patterns. A small black sculpture of a character with large ears is on the floor in the background.

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A design house shaping how fans  
become a canvas for expression.

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Photography by **Jovian Lim**

TILE | STONE | MOSAIC | COUNTERTOP | VINYL FLOORING | WOOD | SANITARY WARE & FITTINGS



Verde Borgogna countertop  
The Top by Marazzi

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Nikki Hunt's  
DESIGN INTERVENTION

#HealthByDesign



Beyond Luxury  
Design to improve Wellbeing.

# Tatler Homes Apr-May



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## A Sequence of Discoveries

Singapore's first landed home built with structural Mass Engineered Timber (MET), this Sentosa Cove bungalow lifts a wooden pavilion above a stone plinth to reconcile the public seafront with the privacy of retreat

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Conceived as an elegant sequence of volumes in sync with the terrain, this Good Class Bungalow in Bukit Timah reveals its spaces gradually, like a story being told





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### Breathing New Life

Thoughtful nips and tucks turn a 40-year-old dwelling into a cosy, cohesive and personalised home for chef Lennard Yeong and lawyer Ann Louise Yeong



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For Pedro Almodóvar and Roche Bobois alike, color is a language, a signature, and an emotion – one that has inspired a collaboration and several exclusive designs. The iconic Bubble sofa designed by Sacha Ladic is updated in new colors created by Pedro Almodóvar, and the cushions, furniture and fabrics extend the tribute to his cinematic universe.

**Bubble Pedro Almodóvar.** Rounded 3-4 seat sofa, designed by Sacha Ladic.  
**Exclusive color created by Pedro Almodóvar.**

SINGAPORE – Marina Square - Paragon

*Pedro Almodóvar*  
**rochebobois**  
PARIS

Photographie: Le Ou...  
Illustration: Georges Vandenberghe  
Réalisation: Edward Weissen for WE-S...  
Architecture: Jean-D...  
Bano.



A central courtyard at Plinth House by Type0 Architecture occupies the heart of its nine-grid plan, functioning as a light well that distributes daylight evenly throughout the interiors

# Designed to Endure

Sustainability is often discussed in terms of technologies and metrics, yet at its heart lies something simpler: time. The homes that endure are those conceived with foresight, designed to adapt, respond to their surroundings and remain meaningful long after trends have passed. In that sense, sustainability is inherent in good design. It requires taking the long view.

We begin preparations for the Tatler Homes Design Awards 2026 (page 42), marking the programme's 10th cycle. This year's theme, Design in ConteXt, celebrates the intersection of architecture and interiors, craft and innovation, global perspectives and local identity. A refreshed jury panel brings together familiar and new voices from across the design community, alongside the nominees for our Readers' Choice categories (page 46). Cast your votes online.

In the Scene section, we curate sustainable brands and makers from across the region (page 38), while offering a preview of Milan Design Week 2026 (page 34), which unfolds at the end of the month. The Style pages feature an iconoclast of contemporary art, Olafur Eliasson (page 52), alongside insights from Tyler Wisler (page 62) and Nikki Hunt (page 56), as well as the restoration

of the historical House of Tan Yeok Nee (page 74) and three boutique hotels in Penang given new life through thoughtful design (page 76).

The Sanctuaries section features homes that explore sustainability in different contexts. Our cover story, starring the Plinth House by Type0 Architecture (page 84), is Singapore's first landed residence to use mass engineered timber as its primary structure, pairing a stone base with an elevated timber pavilion. We also visit the Stacked House by DS Architects (page 110), the home of chef Lennard Yeong (page 120), a towering residence amid India's urban fabric that offers a nod to traditional architecture (page 134) and a cinematic Indonesian home inspired by the *John Wick* universe (page 98).

I hope these pages offer fresh perspectives on how thoughtful design can endure. And as the Tatler Homes Design Awards enters its 10th chapter, I look forward to celebrating the exemplary projects that continue to shape our design landscape.



—Asih Jenie, Editor

THE COCO



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BATHROOM

# THE GUEST LIST



## RYAN REUBEN

A seasoned freelance writer and editor based in Singapore, Ryan Reuben brings over two decades of experience in the media industry. His career spans magazines and newspapers, where he honed his craft in shaping compelling narratives while upholding editorial rigour. A graduate of Queensland University of Technology, he now lends his journalistic eye to the magazine, ensuring accuracy and clarity.



## LUO JINGMEI

Luo Jingmei is a freelance writer and editor with a Master of Architecture degree from the National University of Singapore. Formerly mentored at ipli Architects, she later transitioned into publishing to explore the narrative potential of design, with writing that bridges spatial expression and cultural context. For this issue, she toured the home of self-taught chef Lennard Yeong and his wife, lawyer Ann Louise Yeong, by Monocot Studio, uncovering a residence shaped by culinary ritual, personal reinvention and thoughtful design (page 120).



## TOMMASO RIVA

Tommaso Riva is an Italian photographer specialising in architecture and interiors. His work is defined by a cinematic editorial style that focuses on light, atmosphere and the experience of space. Working closely with architects and designers, he photographs contemporary architecture with a quiet, observational approach. His work has been published internationally, including in *Architectural Digest*, *Elle Decor Italia*, *Wallpaper* and *Dezeen*. In this issue of *Tatler Homes Singapore*, he documents the dramatic interiors of a Surabaya residence by BK Studio, inspired by the fictional Continental hotel from the *John Wick* universe (page 98).

# VENTAGLIO



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# THE GUEST LIST



## MARC TAN

Photographer Marc Tan is the man behind Studio Periphery. He spent his formative years in Adelaide and Melbourne, graduating with a Bachelor of Creative Technology (Audio Engineering & Sound Production). Returning to Singapore in 2013, he pursued a career in photography, initially exploring fashion and lifestyle before transitioning into design-related visual work. With a wide range of clients from the start of his career, he now boasts a substantial portfolio spanning multiple industries. In this issue, he depicts the layered interiors of Lennard and Ann Louise Yeong's home through a series of quietly composed frames (page 120).



## HONG XINYING

Kyoto-based writer and editor Hong Xinying enjoys seeking design and decor inspiration from every conceivable source, be it nature in all its splendour or well-designed architecture, art and everyday objects. She's also always on the lookout for beautiful new dining venues for her next meal. In this issue, she writes about a curvaceous home in Singapore by Czarl Architects that brings lush nature into daily life through sweeping arches, panoramic glazing and fluid, light-filled spaces (page 128).



## FINBARR FALLON

Finbarr Fallon is a British architectural photographer, cinematographer and artist best known for his works that capture the built environment through an atmospheric lens. Trained as an architect, he established his photographic studio FFCO (Finbarr Fallon Creative Office) in Singapore in 2016 and has over a decade of experience shooting for some of the world's leading design firms and brands including Foster + Partners, Bjarke Ingels Group (BIG) and Apple. For this issue, he lensed the Stacked House by DS Architects, a Good Class Bungalow in the Swiss Club enclave composed of interlocking volumes that unfold across a shifting terrain (page 110).



BÉZIER DESIGN MARCIO KOGAN / STUDIO MK27

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**Minotti**

At Milan Design Week 2026, MoscaPartners Variations will return to Palazzo Litta with a courtyard installation examining movement, perception, and the spatial experience



IMAGE COURTESY OF MOSCAPARTNERS

# VARIATIONS



Exciting updates on  
the 10th edition of  
the Tatler Homes  
Design Awards -  
Singapore, alongside  
new products on  
the market and a  
preview of Milan  
Design Week 2026

# Tatler SOCIETY



## UPSIDE DOWN

Mutina presents Coppie di Fatto, a ceramics collection by French artist Nathalie Du Pasquier that celebrates duality, function, and form. Each pair—whether playful, spray-glazed coloured pieces or matte-black limited editions—shifts in meaning depending on its positioning. The handcrafted collection reflects Du Pasquier's postmodern vision, merging architectural patterns and graphic playfulness to create everyday objects that are both functional and artful. [mutina.it](http://mutina.it)

## INFULL BLOOM

The Dior Maison Champs de Tulipes collection reimagines a floral motif first conceived by Christian Dior for his Spring/Summer 1953 haute couture line. Here, delicate tulip petals bloom across Limoges porcelain

tableware, from plates to tea sets, finished with 24-karat gold accents. Rendered in four shades, the designs bring a refined flourish of floral poetry to the art of the table. [dior.com](http://dior.com)



# Serotonin Boosts

Little—and not so little—pick-me-ups that will lift your mood every day



## OFF TO THE RACES

Porsche and Smeg unite for a limited-edition capsule collection that marries motorsport heritage with Italian design excellence. The 917 Salzburg series, which features a striking red fridge and bean-to-cup coffee machine—each limited to 1,970 numbered

pieces—celebrates Porsche's first Le Mans victory. The collaboration extends into two additional ranges, finished in Porsche's Carrara White and Shade Green, reinterpreting the brand's signature design cues across a suite of Smeg's most beloved appliances including the FAB28 fridge, toaster, kettle and blender. [smeg.com](http://smeg.com)

## NORDIC LIGHT

Finnish design house Iittala has teamed up with fragrance and beauty brand Byredo to unveil LJUS, a limited-edition collection of glass objects that transform light and scent into everyday rituals. Handcrafted in Iittala's historical Finnish factory, the pieces capture the poetic interplay of fire and ice, clarity and warmth, while Byredo's candles and incense animate atmosphere and emotion. [byredo.com](http://byredo.com) [iittala.com](http://iittala.com)



## BE HAPPY

The Cloud 9 massage chair by Happie combines AI-powered body detection, heated jade rollers and zero-gravity recline to deliver a deeply restorative, spa-like experience. A "piano-style" massage mode mimics

alternating finger pressure along the arms to the fingertips, easing knots and stiffness. Meanwhile, the footwell of the chair measures the feet precisely, allowing airbags to cradle them securely while rollers target key reflexology points for a tailored foot massage, including the toes. [happie.sg](http://happie.sg)

## NEXT LEVEL

Jardine Schindler elevates design with a stunning new suite of contemporary elevator interiors, transforming vertical transportation into a canvas for creativity and style. Spanning four curated decor themes, the collection offers architects and designers unparalleled versatility in materials, finishes and colour palettes. From sleek laminates to glass and ceramic, every detail is crafted to harmonise with ambitious architectural visions. [group.schindler.com](http://group.schindler.com)



# Solar Legacy

Christofle's Malmaison Riviera collection  
renews an Empire classic through colour, craft  
and contemporary table rituals





**This spread, clockwise from left:** Against manicured gardens and the summer light, Malmaison Riviera elevates seafood and champagne to ceremony; Malmaison Riviera teacups and citrus-bright porcelain meet polished silver, from teapot to sugar bowl; a polished silver tray and grape cup frame Malmaison Riviera porcelain on a Mediterranean balcony

First Empire style associated with Napoleon Bonaparte. Its disciplined compositions draw from classical Greco-Roman ornaments, expressed through symmetrical arrangements of palmettes, laurel leaves and rosettes. It is this lineage that now enters a new chapter.

### IMPERIAL ORIGIN

The Malmaison collection takes its name from the Château de Malmaison, residence of Napoleon Bonaparte and his beloved empress, Joséphine. Introduced in the early 20th century, it translated the formal language of the French First

Silverware catches the light before a meal begins. The gleam of polished surfaces, the precise weight of a fork in hand, the soft chime of silver meeting porcelain at a formal table. For nearly two centuries, Christofle has lent its lustre to imperial banquets, diplomatic salons and grand residences, its mirror-bright finishes reflecting the rituals of power and refinement. In this way, the Parisian Maison has stood as both maker and witness, accompanying the rise and fall of empires while shaping the visual language of ceremonial dining.

Founded in 1830 by Charles Christofle, the House rose to prominence as a royal and imperial supplier, pioneering electroplating techniques that elevated silverware to new heights of precision and brilliance. Over two centuries, Christofle secured its place within decorative arts history through technical innovation and stylistic fluency. A defining chapter in its design history is the Malmaison collection, inspired by the French





Empire into silverware, and later porcelain that was intended for ceremonial dining.

Its defining motif is a border of alternating water leaves and palmettes, arranged in strict symmetry. The design draws from neoclassical sources, favouring proportion and order over excessive ornamentation. Gold and platinum finishes frame the composition elegantly.

Malmaison is built on structure. Each element follows a measured rhythm, giving the service a clarity that has allowed it to remain relevant for over a century. While extended into porcelain and adapted for contemporary use, its core vocabulary has remained intact. That continuity forms the basis of its longevity.

### MODERN RECALIBRATION

In 2022, the Maison revisited this heritage with an updated iteration of the collection called Malmaison Impériale. The original collection's ornamental vocabulary remained intact, yet its arrangement shifted. Palmettes moved towards the

centre of the plate, rosettes

introduced graphic rhythm, and the composition gained a more contemporary emphasis. This evolution expanded the collection's versatility. Porcelain pieces were designed to be mixed and layered, encouraging varied table compositions rather than rigid formality. The Empire references were preserved, yet their presentation felt lighter and more adaptable to modern entertaining.

Gold and platinum finishes continued to frame the collection, reinforcing its luminous quality while allowing hosts to orchestrate tables that balanced heritage and present-day sensibility. Malmaison Impériale demonstrated that legacy can be recalibrated without dilution. It prepared the ground for a more decisive transformation.

### SUN-KISSED RIVIERA

Malmaison Riviera marks the latest transformation. For the first time within the Malmaison lineage, colour assumes a central role. A deep, natural yellow animates the porcelain, casting a pleasing, summery presence across the table. The hue carries warmth

and radiance while retaining the disciplined symmetry that defines the collection.

Comprising around 15 pieces in fine porcelain, each plate features hand-drawn motifs that echo the historical palmettes and rosettes. When layered together, the pieces form a vibrant yet controlled visual composition. Serving platters, bowls, mugs, tea and coffee cups, and a cake stand extend the service from breakfast through to evening dining, while silver-plated napkin rings, knife rests and coasters create a dialogue between luminous yellow and polished metal.

Staged against the cinematic backdrop of the French Riviera, the collection proposes a relaxed yet assured art of hosting. Malmaison Riviera does not abandon Empire elegance. It reframes it through light, colour and contemporary conviviality, reaffirming Christofle's enduring authority at the table. ─

*Christofle*  
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 Tel: 6952 9388  
 christofle.com

**This spread, from left:**  
A silver champagne cooler repurposed for lemons, set against Malmaison Riviera porcelain; a silver dessert stand presents a jewel-toned jelly alongside Malmaison Riviera porcelain; the Château de la Croix des Gardes in Cannes frames the Malmaison Riviera campaign, its structural symmetry recalling classical design codes





## MOSCAPARTNERS VARIATIONS

At Palazzo Litta, Lina Ghotmeh will present *Metamorphosis in Motion*, a courtyard installation exploring transformation, movement and perception, anchoring the MoscaPartners Variations exhibition. [moscapartners.it](http://moscapartners.it)



# Milan Peeks

Early previews of the launches, installations and exhibitions arriving at Milan Design Week 2026



## LIEBHERR

Liebherr will unveil a pop-up Experience Showroom at Hotel Rosa Grand, presenting new fully integrated

refrigeration appliances and French-door models under the theme Moments to Savour. [liebherr.com](http://liebherr.com)

## VISIONNAIRE

Visionnaire will preview new pieces, including Mauro Lipparini's sculptural Bloomington armchair below, translating emotional narratives into collectible furniture. [visionnaire-home.com](http://visionnaire-home.com)



## FORNASETTI

Fornasetti will unveil a restyled Milan flagship designed with Tutto Bene, hosting a floral residency by Fjura and debuting new collections including rugs with CC-Tapis. [fornasetti.com](http://fornasetti.com)

WORDS ASIH JENIE IMAGES COURTESY OF RESPECTIVE BRANDS



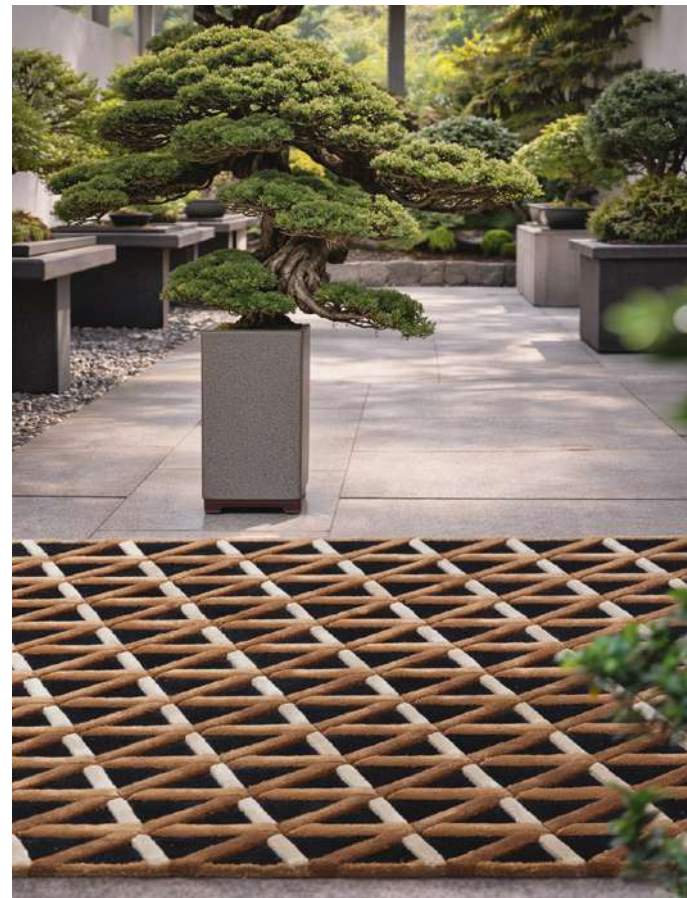
**GAGGENAU**

At Villa Necchi Campiglio, Gaggenau will present *Presence*, an architectural installation exploring space, light and material created with architectural firm 1zu33, with culinary creations by chef Tohru Nakamura. [gaggenau.com](http://gaggenau.com)



**PROTOTYPE ISLAND**

DesignSingapore Council will return to Milan Design Week with *Prototype Island*, an exhibition curated by Hunn Wai exploring Singapore as a “living prototype nation”. Presented in the Brera Design District, it will showcase speculative design ideas addressing care, technology and cultural heritage. [designsingapore.org](http://designsingapore.org)



**SALONE DEL MOBILE.MILANO**

The 64th Salone del Mobile will introduce Salone Raritas, a new curated platform showcasing rare design icons, limited editions and collectible pieces from 25 exhibitors. [salonemilano.it](http://salonemilano.it)

**JAIPUR RUGS X KENGO KUMA**

Jaipur Rugs will unveil Faces, a 16-piece rug collection with architect Kengo Kuma inspired by the layered facades of his buildings, presented at the Crespi Bonsai Museum. [jaipurrrugs.com](http://jaipurrrugs.com)



# Defying Gravity

Equal parts intelligent design and unique sleep technology, the Tempur Zero G Box elevates rest to a near-weightless experience

In Singapore's compact urban homes, where every square foot must work harder than the last, the bedroom is increasingly expected to be more than just a place to sleep in. It is a sanctuary, a reading nook, or sometimes even a late-night cinema room. With the launch of the Tempur Zero G Box, the bedroom takes on a new role: a place where technology, comfort, and thoughtful design converge.

At first glance, the Tempur Zero G Box seems unassuming. The queen-sized bed frame, finished in a calming Scandinavian brown, reflects the brand's minimalist Danish design heritage. Two headboard options, Edge and Arc, offer subtle variations in form.

36 While the former is defined by

crisp geometry, the latter embraces gentle curves. Yet, beneath this serene exterior lies a remarkably versatile piece of furniture designed with modern living in mind.

The defining feature is, of course, the bed's Zero G position—Tempur's signature innovation. With the touch of a button, the adjustable base gently raises both the head and legs, placing the body in a position that simulates a sensation of weightlessness. Inspired by the posture that astronauts adopt during launch, this carefully calibrated recline helps reduce pressure on the spine while encouraging healthy circulation throughout the body.

## GRAVITY, RESET

After hours spent hunched over

laptops, visiting dreamland via the Tempur Zero G Box feels like a reset. The gentle elevation eases pressure from the lower back and cervical spine, allowing muscles to decompress and the body to settle into a state of deep relaxation. But beyond the Zero G setting, the bed also offers a suite of intuitive lifestyle adjustments. A TV lounge position transforms the bed into the most comfortable seat in the house, while an anti-snore preset subtly tilts the head to help keep airways open. Each setting can be activated instantly through a wireless remote, allowing users to personalise their comfort with effortless precision.

But perhaps the most ingenious element of the Tempur Zero

G Box is hidden in plain sight. Designed with space-maximising homes in mind, the bed integrates a remote-controlled underbed storage system. Instead of wrestling with heavy lifting mechanisms, the entire base glides open smoothly at the press of a button, revealing generous storage space beneath.

Small details elevate the experience further. Discreet LED lighting beneath the bed casts a soft glow at night, while safety sensors ensure peace of mind for households with children or pets. The bed is engineered to pair seamlessly with any Tempur mattress, allowing sleepers to choose from a range of comfort levels and cooling technologies that suit their personal preferences.

## THE SCIENCE OF SLEEP

Such attention to detail is unsurprising for a brand whose reputation has been built on decades of sleep science. The story of Tempur begins, quite literally, in space. In the late 1960s, NASA scientists developed a groundbreaking pressure-absorbing material designed to cushion astronauts during space travel. Recognising its potential, Tempur's founders refined the technology and turned it into the world's first viscoelastic mattress foam. Today, Tempur remains the only mattress brand recognised by NASA and certified by the Space Foundation, which is a testament to its enduring commitment to innovation.

With the Tempur Zero G Box, that legacy of innovation takes on

a new dimension. It is not merely a bed frame, but an intelligent piece of furniture designed for the realities of modern living. In a city that rarely slows down, the promise of weightless relaxation each night might just be the ultimate everyday indulgence.

*Available at all Tempur boutiques and [sg.tempur.com](http://sg.tempur.com)*

**This spread, from left:** The Tempur Zero G Box integrates a remote-controlled underbed storage system that opens effortlessly; the Zero G position gently elevates the head and legs to simulate weightlessness, easing pressure on the spine



# Waste Not, Want Not

What if waste were the beginning of design rather than the end of a lifecycle? These creatives continue to prove that discarded materials can be reborn as objects of beauty and functionality

Over the years, many design studios have tried their hand at experimenting with a myriad of sustainable materials, from tried-and-true staples such as rattan and vines to unusual choices including bacteria-grown cellulose and cow dung. While tracking these trends and material developments, we've

noticed an uptick in the designers choosing to use mycelium and fungi in their works, which often have a tantalising organic feel. But that is just one material out of many. From creating objets d'art to

actual buildings, the application of sustainable materials is something that still amazes us each day, and an exciting trend we will continue to keep an eye on.

Ahead, we look at some notable furniture and home decor items currently available from a curated selection of designers.



## COWKA

Based in Indonesia, Cowka transforms cow dung into functional, eye-catching furniture. In May, the brand will launch the Bamboo lamp, a playful piece that seems to peer at whatever it lights. It joins Cowka's existing offerings, including the udder-shaped Muu pot. The brand is also collaborating with Indonesian manufacturer Silcane to create a durable composite from cow dung and plastic furniture waste, including off-cuts, fragments, and rejects.



### BELL LIVING LAB

Based in Indonesia, Bell Living Lab transforms coffee waste and other organic by-products into materials for fashion, furniture, and interiors. Collaborating with three coffee farming communities and over 60 coffee shops in Bandung, the lab processes more than 300 tonnes of coffee waste annually.

Its three materials—M-Tex, a leather-like material from fermented coffee skin; Kalpa, a board of coffee husks, grounds, and plant fibres; and C-foam, a cork-like composite—have been used in furniture such as Espresso chairs, the Mudra side table, and the Natura sideboard.



### NATURAL URBANO

Designed as a collaboration between design studio Natural Urbano and biomaterials company Polybion, Lapso is a sculptural lamp hand-crafted from five sheets of Celium, a cultivated bacterial cellulose. Each translucent piece is unique, its textures, tones and

patterns shaped by living material, making every lamp a collectible. Designed to shift with light and context, Lapso transforms illumination into a dynamic presence. Available in two colours—Natural and Humo—each lamp ships with a certificate of authenticity.



### BEWILDER

Founded by Ng Sze Kiat, Bewilder is Singapore's pioneering mycological atelier, turning organic by-products into sustainable creations including edible arrangements, jewellery, and furniture.

While focusing on lingzhi mushrooms, the team has cultivated over 40 species and aims to use more local varieties.

Recent custom pieces include two mycelium coffee tables: Invertable, which "stands on its own lingzhi feet", and Emerge, with a lingzhi supporting a crystal tabletop. The studio also creates pendant lamps, table lamps, and fungariums for owners to grow their own lingzhi at home.



## CARACARA COLLECTIVE

Caracara Collective is a Finnish experimental design studio working with biomaterials and biowaste. Its Reclaim lampshades began with discarded orange peel and pine needles, later incorporating spent tea leaves from Nari Tea Lab in Helsinki, grown by the owner's tea farmer friends across China, Japan and Korea.

The striking Lakki family of floor and pendant lighting blends fungi, traditional woodworking, and laser-cutting. Wood shavings from creating the lamp structure feed mushrooms, which grow the lampshade, ensuring nothing goes to waste.



## SOPHIA CHIN

Sophia Chin's Incinerated Ware transforms Singapore's incinerator by-products into functional ceramics. Using bottom and fly ash, which is hazardous in its raw form, she creates glazes that colour and finish dining ware, turning industrial waste into everyday objects. Originating as Chin's final-year thesis and exhibited at Emerge @ Find 2025, the project reflects on consumption, materiality, and Singapore's urban identity, showing that even waste can be reimagined with craft and care.



## GOY ARCHITECTS

Besides building beautiful homes, Goy Zhenru of Goy Architects also likes to experiment with interesting sustainable materials in her projects. One notable recent creation is a custom chair made with coffee leather, sourced from Bell Living Lab, for her client. Working with a local metal craftsman, Goy created a chair frame that can be dressed up with a fabric sleeve—coffee leather or otherwise—and easily wiped down and maintained.



## LOW CARBON INDUSTRIAL

UK-based materials company Low Carbon Industrial recently introduced Elenite, a solid surface developed from post-industrial waste and natural by-products such as walnut shell, walnut dust, and bamboo fibre. Designed for kitchens, furniture and interior applications, the durable material delivers a rich, warm matte finish while cutting embedded carbon by 29 per cent. In Singapore, Elenite is available via Panelogue.



## PANELOGUE

Homegrown design studio Panelogue specialises in natural surface materials, which includes interesting creations such as Stelapop. The material transforms textile waste into solid panels using a water-free, dye-free process, combining 70 per cent recycled fibres with a bio-based binder. Durable, recyclable, and versatile for furniture and interiors, Stelapop enables architects and designers to craft spaces where style, functionality, and sustainability coexist, proving that circular design can be both beautiful and purposeful.



## YOTHAKA

Yothaka is a Thai furniture brand founded by designer Suwan Kongkhunthian, celebrated for elevating traditional craftsmanship through contemporary design. Using materials such as *yan lipai* (a type of fern vine) and water hyacinth to create rattan weaves, its pieces blend heritage and artistry with sustainability. The brand was an early adopter of pineapple fibre, introducing its use in furniture pieces such as the Nut Bench as early as 2008. Yothaka recently launched a new collection at Maison&Objet 2026, revealing five armchairs inspired by traditional Thai forms with rattan finishes coloured with natural plant-based dyes.



H Tatler  
Homes  
DESIGN AWARDS

# DESIGN IN CONTEXT

The most compelling homes are shaped by their surroundings. Climate, culture, landscape and the rhythms of everyday life all leave their imprint on how spaces are conceived and lived in. From the orientation of a residence to the materials and textures that define its interiors, thoughtful design begins with an understanding of place.

In Singapore—a City in Nature—and across Southeast Asia, this relationship is especially pronounced. Designers must constantly negotiate density and greenery, tradition and modernity, openness and shelter from the tropical sun. Within these conditions, homes become carefully calibrated environments where architecture, interiors and landscape work together to shape comfort, atmosphere and daily rituals. Imperatively, this sensitivity also extends to sustainability, from responsible planning and material choices to thoughtful construction and designs that age gracefully and remain attuned to their environment

The theme Design in ConteXt celebrates spaces that emerge from considered dialogue with their surroundings. The emphasised X marks a point of intersection of multitudes—between architecture and interiors, craft and innovation, global perspectives and local identity. It also forms the Roman numeral X, marking the 10th cycle of the programme.

Extending this idea of context into material expression, the accompanying palette draws on the reddish tones of Singapore's earth—echoed in place names such as Tanah Merah, Bukit Merah and Red Hill, and in the weathered brick fragments uncovered at Fort Canning Hill, remnants of a 14th-century settlement that point to Singapore's early history. Together, these references anchor the visual identity in a sense of place, reinforcing *Tatler Homes Singapore's* commitment to celebrating residential design (and beyond) that is informed by the past and enduring in its impact.

## Category Partners:

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SOL Luminaire

SPACE

SPIN

surface

surface  
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TEMPUR

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SINGAPORE

# Tatler Homes

DESIGN AWARDS

## THE JURY

These illustrious design practitioners, academics and luminaries will weigh in on the selection of winners for the upcoming 2026 edition of the Tatler Homes Design Awards - Singapore.



### ANDRA MATIN

*Founder, Andramatin Architects*  
Jakarta-based architect Andra Matin is known for his climate-responsive approach to space, structure and material. His work has been recognised by the Aga Khan Award for Architecture and exhibited at the Venice Architecture Biennale.



### GABRIEL TAN

*Founder, Gabriel Tan Studio*  
Tatler Most Influential 2025 honouree and President's Design Award's Designer of the Year 2025, product designer Gabriel Tan is based between Singapore and Porto. His work reinterprets familiar archetypes with clarity and a focus on materiality.



### EUGENE CHIN

*Director of Partners, DesignSingapore Council*  
Eugene Chin champions design's role in business innovation and social good. With 16 years in government service, he has shaped workforce development and policy across the tech, creative and education sectors.



### NUR HIDAYAH ABU BAKAR

*Dean, Faculty of Design, Lasalle College of the Arts*  
A driving force behind LaSalle's acclaimed design faculty, Nur Hidayah Abu Bakar fosters diverse and inclusive design cultures. Her research explores social enterprises and community-driven design.



### PAOLO DE SIMONE

*Creative Director, Wimberly Interiors*  
With two decades in luxury hospitality design across Europe, Africa, and Asia, Paolo de Simone is a WELL AP-accredited practitioner who integrates design solutions that nurture and enhance well-being into his projects.



### TUNG CHING YEW

*President, Society of Interior Designers Singapore & Founder, SODA*  
With over 25 years of experience, Tung Ching Yew leads SODA, a spatial design firm with projects across eight countries. He also contributes to design education as an adjunct lecturer.



### TIAH NAN CHYUAN

*President, Singapore Institute of Architects & Director, Farm*  
An architect and design strategist, Tiah Nan Chyuan works across architecture, urbanism and strategic design through Farm's multidisciplinary practice. He also teaches at NUS and advocates for design and education.



### TEO SU SEAM

*Founder, Seametry Studio & Partner, LTW Designwork*  
A leading voice in luxury hospitality, Teo Su Seam has shaped iconic hotels worldwide. With over three decades of experience, she now leads Seametry Studio, continuing to evolve her design sensibility across global projects.



### AMILIA GANI

*Founder, Gani & Co*

With over 30 years of experience, Amilia Gani is known for interior design and home styling across residential and commercial projects. She has built a strong presence through media contributions, workshops and regional engagements.



### HONG KHAI SENG

*President, Design Business Chamber Singapore & Founder, Studio Dojo*

Hong Khai Seng works across branding, experience and innovation to help organisations translate design into business value. He champions growth and the global positioning of local design ecosystem.



### SABRINA LONG

*Dean, Faculty Of Art & Design, NAFA*

Sabrina Long oversees programmes across design, media, fashion and fine art at NAFA. She has shaped interdisciplinary design education and champions industry-linked learning through live projects and professional practice.



### COLIN SEAH

*Founder Director, Ministry of Design*

A two-time recipient of the President's Design Award, Colin Seah leads Ministry of Design, a homegrown award-winning studio known for its cross-disciplinary work in architecture, interiors and branding.



### KELLEY CHENG

*Director, The Press Room*

Multidisciplinary designer Kelley Cheng is the creative director of The Press Room and Studio SML, working across publishing, branding, exhibitions and spatial design. Trained as an architect, she is also an educator and design advocate.



### ERWIN VIRAY

*Special Professor, Kyoto Institute of Technology & Director, Kyoto Design Lab*

Splitting his time between Singapore and Kyoto, educator, researcher and sustainability champion Erwin Viray explores new technologies in design through research and collaboration.



### MIKE LIM

*Director, DP Design*

Interior designer Mike Lim steers DP Design's global portfolio, shaping landmark projects like Changi Airport Terminal 2. Advocating socially responsible design, he contributes to global discourse through industry panels and forums.



### HOSSEIN REZAI

*Global Design Director, Ramboll*

President's Design Award's first Designer of the Year laureate in the Engineering Design category, Hossein Rezaei has collaborated with leading architects in Singapore, building landmark structures that shape the skyline of Singapore and beyond.

# Tatler Homes

DESIGN AWARDS

## READERS' CHOICE AWARDS

Cast your votes for your favourite entries in our Readers' Choice categories; learn more about them online at [tatlerasia.com/homes](http://tatlerasia.com/homes)

### Best Showroom

Vote for the most beautiful venue that embodies its brand ethos with great finesse



*A Blue Cube Design*



*4plus8*



*Arova*



*Atelier V&A*



*Boloni*



*Coesa*



*Deluxe Systems*



*Lamitak Senoko Gallery*



*Moroso at Xtra*



*Nathan Home*



*Roche Bobois Marina Square*



*Spin Fans Immersive Lab*

## Best Bespoke Concept

Recognising design concepts tailored with clarity, intent and a deep understanding of their users



*Amber Residences by Spacebar Design*



*Bungalow @ Carmen by SCKD*



*Duchess Ave by Renostud.io*



*The Geometria by K2SD Group*



*House of Kin, in Gentle Darkness by Arche*



*Lo & Behold Office by Nice Projects*



*Meyer Blue Show Units by Sujonohun*



*Office Showroom by Authors Interior & Styling*

# Tatler Homes

DESIGN AWARDS

## Best Luxury Concept

Vote for the most beautiful home that embodies elegance, refinement and a considered sense of luxury



*Fernvale Vines by LA Design Studio*



*Haig Lane by Prestige Global Designs*



*Marine Parade by Intheory Design*



*Merryn House by Architology Interiors*



*Nassim Park Residence by Mosh Interiors*



*Tanglin Townhouse by Elliot James Interiors*



*The White House by Studio Sharne*



*Watten Estate by KGID*

# The Intelligent Layer

Sol Luminaire integrates precision lighting with intelligent control through its smart home division, Sol-T



Lighting and automation are often conceived separately, resulting in spaces that feel technically equipped, yet visually fragmented. Sol Luminaire has built its practice on avoiding that divide. Founded in 2008, the Singapore-based lighting house approaches illumination as an architectural layer, shaped through planning rather than product selection. Each project begins with Dialux simulations and on-site calibration, ensuring that glare is controlled, beam angles are intentional, and the ambience shifts naturally from task lighting to evening warmth.

Its early adoption of Chip-on-Board LED technology reflects a long-standing commitment to performance and longevity. The Mini series, engineered with low Unified Glare Rating and Dim-to-Warm capability, exemplifies this

philosophy. Lighting is composed in layers that support daily rituals without overwhelming a space.

In 2025, Sol Luminaire expanded this discipline with the launch of Sol-T, its dedicated smart home



**From top:** On display at The Lab2.1 showroom at 399 Guillemard Road, this curated wall of Sol-T fixtures control panels highlights their material and aesthetic versatility; always on hand, the Sol-T Engineer ensures intelligent systems are configured with clarity and care

division. Rather than retrofitting automation into completed interiors, Sol-T integrates intelligent control into the lighting strategy from the outset. At the centre of this ecosystem is Ltech, a mature smart-control platform that works seamlessly with Aeon Tunable White luminaires. Colour temperatures can shift from 2,700K to 6,500K across the day, aligning interior lighting with natural circadian rhythms.

Beyond illumination, Sol-T also unifies climate systems, fans and motorised curtains into coordinated scenes that respond to lifestyle rather than device categories. Partnerships with industry collaborators, such as Everyday Curtains, further strengthen integration across shading and lighting. The provided support extends beyond installation. The Sol-T Whizz Team guides clients through system configuration, while dedicated Sol-T Engineers oversee commissioning and long-term maintenance.

Through Sol-T, Sol Luminaire advances a vision of the home in which light and intelligence operate as one cohesive layer, quietly shaping how spaces are lived in and experienced.

*Sol Luminaire*  
The Lab2.1  
399 Guillemard Road  
Tel: 9106 2210  
[solluminaire.com.sg](http://solluminaire.com.sg)

The ceiling detail of the House of Tan Yeok Nee features intricately preserved and restored carvings, meticulously revived by master craftsmen from Chaozhou honouring traditional Teochew techniques

From Olafur Eliasson to Singapore's restored last Teochew mansion, glean design wisdom from top creative voices and leading brands

# Tatter

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PHOTOGRAPHY: DAREN SOB

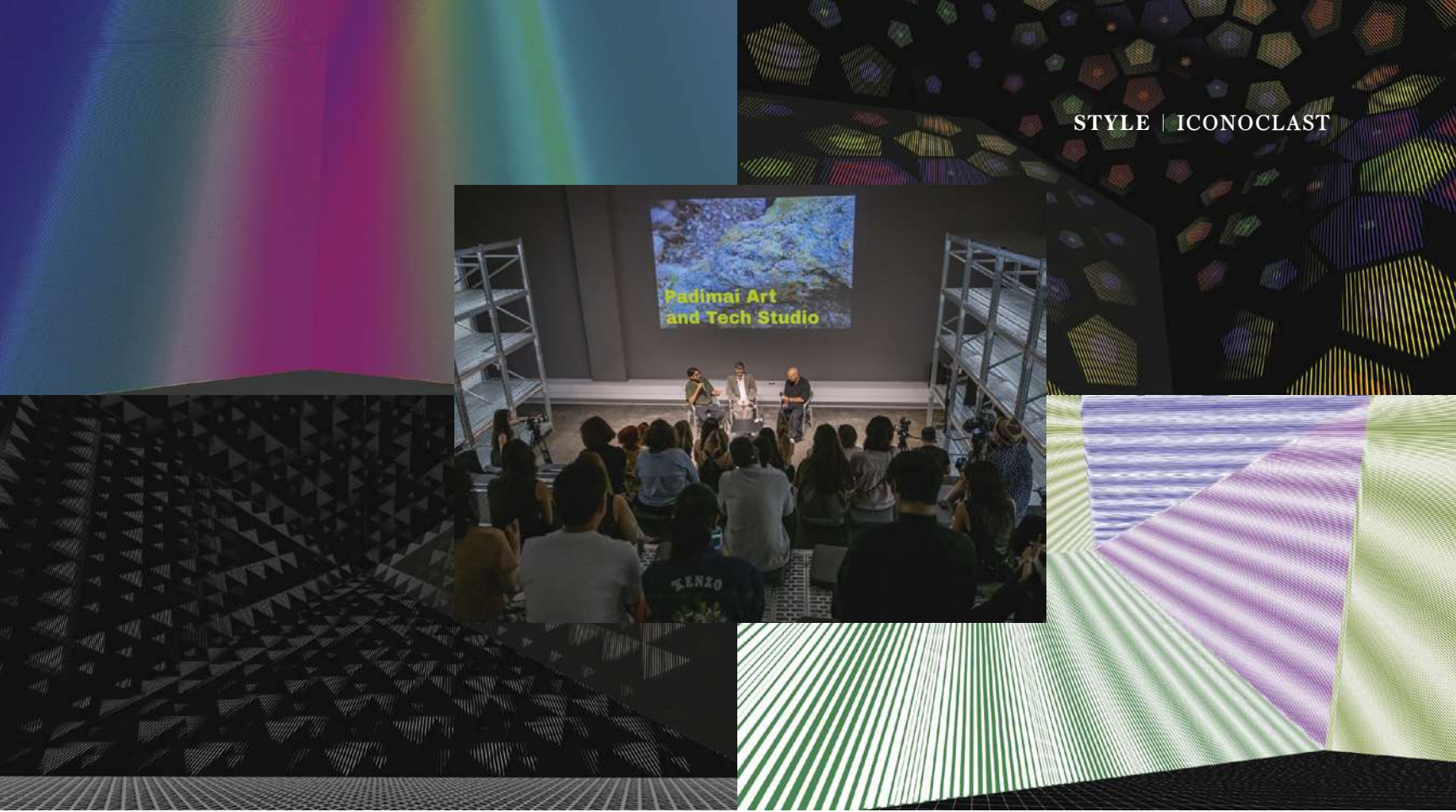


# The Luxury of Uncertainty

From luminous suns to immersive digital worlds, artist Olafur Eliasson has spent three decades reshaping how we see and how we understand what we see *By Asih Jenie*

**This page:** Olafur Eliasson at Marshall House in Reykjavik

**Opposite page, from top:** A panel discussion with Vignesh Sundaresan (left), Eliasson (centre) and Mark Rappolt (right) at the opening of the Padimai Art & Tech Studio; in the background are graphics from the VR videos; *Your view matter* at Padimai Art & Tech Studio



Olafur Eliasson's last solo exhibition in Singapore was titled *Your view matter*. The title bears several of the artist's well-known hallmarks: the placement of the audience in "Your", and a deliberate destabilisation of grammar that expresses a double meaning—that our view matters, and that our view produces the very matter of the work. Displayed at the Padimai Art & Tech Studio at Tanjong Pagar Distripark in November last year, it comprised a showcase of six VR videos and soundscapes Eliasson had produced in 2022.

The 2025 iteration at Padimai, however, introduced something new courtesy of studio founder Vignesh Sundaresan, better known as Metakovan, a crypto entrepreneur who rose to prominence after his sensational purchase of the NFT artwork *Everydays: The First 5000 Days* by Beeple at Christie's for 42,329 Ether—then worth US\$69.3 million—in 2021.

Visitors don VR headsets and move through six virtual environments structured around the five Platonic solids and a sphere, their geometric frameworks dissolving into shifting fields of

colour, light and interference as they navigate the space. Each visitor's trajectory is unique, producing a slightly different sensory encounter.

In the Padimai presentation, however, the experience carries an additional layer: visitors can choose to store their journey through the VR realm—their "view"—and revisit it later on Padimai's platform as part of an evolving archive of participant-generated data—the "matter". Over time, these individual journeys accumulate into a shared archive on Padimai's blockchain-based platform, turning each viewer's

experience into part of a growing collective record of the work.

## FORMATIVE LANDSCAPES

Eliasson's interest in perception can be traced back to his early years. Born in Copenhagen in 1967 and raised between Denmark and Iceland, Eliasson spent long stretches of childhood in the latter. As a teenager in Copenhagen he was deeply involved in breakdancing, performing with the Harlem Gun Crew before eventually enrolling at the Royal Danish Academy of Fine Arts. After graduating in 1995, he moved to Berlin, where he

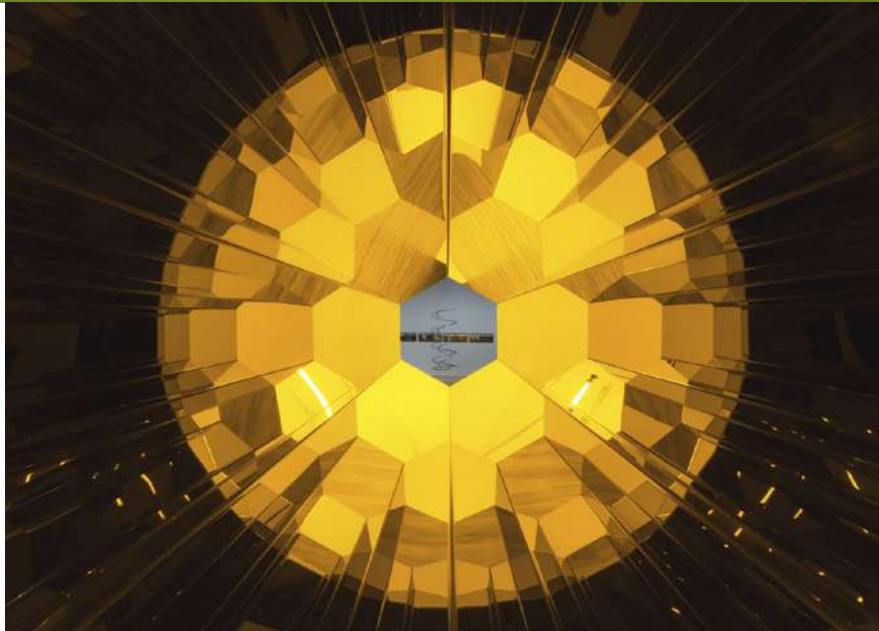


established Studio Olafur Eliasson in a vast former industrial building. Today, the studio functions almost like a laboratory or factory, bringing together architects, engineers, and programmers as well as craftspeople to realise ambitious installations.

Eliasson's trajectory into art was never entirely conventional. Over the years, he has moved fluidly across mediums—experimenting with music, film and publishing, even producing *Studio Olafur Eliasson: The Kitchen*, a cookbook based on the vegetarian meals prepared daily in his Berlin studio.

His international breakthrough came in 2003 with *The Weather Project* at Tate Modern in London. A monumental artificial sun installed in the museum's Turbine Hall transformed the industrial space into a glowing orange horizon.

54 Visitors lay on the floor beneath



the luminous disc, watching their reflections multiply in a mirrored ceiling. Simple in construction yet profound in effect, the work turned spectators into participants.

Many of Eliasson's notable works follow this same logic. One of his best-known perceptual experiments, *Room for one colour*, which he constructed in 1997 and made its way to Singapore in 2018 as part of *Minimalism: Space. Light. Object.* showcase at National Gallery Singapore, immerses visitors in a chamber illuminated by monofrequency yellow light that suppresses the full colour spectrum, rendering everything

and everyone in shades of yellow and black. The disorienting effect subtly alters how the eye registers colour, making viewers newly conscious of the mechanics of seeing.

Whether through fog, mirrors, coloured light or architectural interventions, his installations

invite audiences to become aware of their own act of seeing. "I always use the word "view" to decentralise the artist," he says. "I have made a machine. Using the machine makes the artwork." The viewer, in other words, is never a passive observer, but an essential collaborator.

## PRODUCTIVE DOUBT

It was also through Sundaresan that Eliasson found himself drawn into a new kind of dialogue. They met shortly before the pandemic in his Berlin studio. Then the two began a series of weekly conversations that stretched across the course of a year, discussing art, technology and the



**This spread, clockwise from bottom left:** The exhibits at Olafur Eliasson: *Your curious journey* solo exhibition at Museum MACAN, Jakarta in 2025-2026 include *Multiverses and futures* (2017); *Complementary colour chart* (2009); *Circumstellar resonator* (2018); *Yellow corridor* (1997); and *Multiple shadow house* (2010), all playing with colour, space and perception



infrastructures that were shaping the digital world. These exchanges would eventually lead to the presentation of *Your view matter* at Padimai.

Yet Eliasson approaches technological experimentation with a sense of restraint rather than evangelical enthusiasm. To him, uncertainty is not a weakness, but a productive condition. “I enjoy the luxury of allowing myself to be uncertain,” he says. “I think it can be a position of strength to say that I have doubts.”

This statement runs counter to the expectations often placed on artists operating on Eliasson’s scale, where confidence and clarity are frequently equated with authority. Instead, he frames doubt as a way of remaining open—to new forms of knowledge, new collaborators, and new ways of seeing. In an age defined by technological acceleration and economic certainty, the artist proposes a slower, more reflective stance.



## EXPANDING HORIZONS

Over the past three decades, Eliasson has built a body of work that ranges from intimate perceptual experiments to monumental public interventions. At the heart of these works lies a consistent proposition: that art can reshape the way people experience the world around them.

By manipulating light, atmosphere and spatial perception, Eliasson reveals the invisible systems—natural, social and technological—that shape our understanding of reality.

His explorations continue to evolve in *Your curious journey*, his major solo exhibition at Museum

MACAN—the Museum of Modern and Contemporary Art in Nusantara—in Jakarta, which runs until 12 April 2026. The exhibition brings together immersive environments that place the visitor at the centre of the experience, inviting audiences to navigate shifting landscapes of light, colour and reflection. Among the works are installations such as *Your spiral view*, where mirrored surfaces fragment and multiply the viewer’s image, and *Your uncertain shadow*, which turns one’s silhouette into shifting fields of coloured light. Along with other sensory environments, the works encourage one to move, observe and question how perception itself unfolds.

In Eliasson’s installations, the viewer is never merely a spectator, but an active participant. As he puts it: “If you stand still, nothing happens. If you move a little bit, everything happens.”

# Light and the Living Body

Sustainable for the planet—but what about us? As homes grow more energy-efficient, it is worth pausing to reconsider what modern lighting means for human biology *By Nikki Hunt*

Light is not just illumination. It is a biological instruction. We have worked hard to make our homes more sustainable: incandescent bulbs have been replaced by LEDs that last longer and reduce electricity bills, low-E glass keeps interiors cool, smart systems dim and automate. It's an environmental success story. But in optimising for efficiency, we didn't stop to ask a simple question: what does this mean for the humans living inside these spaces?

Sustainable design has focused on saving energy. It is time to ask whether it is also sustaining us? Light is not just something we see. It is energy—and it is biologically active. When fruit ripens in sunlight, that is light transforming

biology. The same principle applies to us. Our bodies read light as a signal, using it to regulate sleep, metabolism, the immune system and even our moods. And the light environment inside modern homes is very different from the one we evolved under.

## INDOOR LIGHT

When we design a room, we usually think of light in terms of brightness or mood—is it soft? Is it dramatic? Is it flattering? But what looks like simple white light is actually a blend of wavelengths.

You can see this clearly in a rainbow, when sunlight passes through rain and separates into reds, oranges, yellows, greens and blues. Each colour represents a



**This spread, clockwise from top left:** Interior designer Nikki Hunt; an exuberant, floral-themed living room by Design Intervention overlooking the waterfront and filled with natural light; a living room and study corner connected to a balcony that promotes circadian rhythms

different wavelength, a different form of energy carrying its own biological signal. Only half of the sun's energy is visible light, the rest—infrared and ultraviolet—is invisible. Together, they form the full solar spectrum.

Modern indoor lighting is different from what it once was. Older incandescent bulbs produced a broad spectrum of light, including invisible wavelengths such as infrared. Much of that energy was not useful for illumination, which is why those bulbs were considered inefficient.

LEDs were designed to solve that problem. They produce mostly visible wavelengths—the part of the spectrum our eyes can see—making them far more energy-efficient, longer-lasting, and also cooler to run. But this efficiency changed the





spectrum of the light we live with.

Researchers are beginning to understand the consequences. Studies suggest the invisible wavelengths present in natural sunlight may influence a range of biological processes, from eye health and immune signalling to metabolism and even our cardiovascular function.

The science behind it is still evolving, but one thing is becoming clear: light does more than help us see. It is a biological signal the body constantly responds to.

Our homes may be energy-efficient but biologically, they are not the same environment.

And the difference lies not only in the kind of light we live with, but in how much of it we receive.

## DIM DAYS

It is not only the composition of light that is different. It is the intensity, too. Step outside on a cloudy morning, and you may receive 10,000 lux or more. Inside

most homes, light levels typically sit somewhere between 100 and 500 lux. Our eyes adapt automatically, so a room can still appear bright. But to the body, the signal is completely different.

Modern glazing compounds the shift. Energy-efficient low-E glass, now standard in Singapore buildings, filters portions of the solar spectrum. It keeps interiors cooler and lowers energy costs, but it also weakens the biological richness of daylight before it reaches us. In short, our days have become dimmer. Our eyes may think a room is bright. Our biology knows it isn't.

## BRIGHT NIGHTS

Then, as evening arrives, we reverse the pattern. Instead of darkness, we flood ceilings with bright artificial light. Screens glow late into the night. Bedrooms rarely become truly dark. The body reads this as a blurred signal.

Human physiology evolved under a simple pattern: bright,

full-spectrum days and dark nights. Modern interiors deliver the opposite: dim days and bright evenings. A growing body of research now links disrupted light patterns with metabolic changes and mood disorders.

Late last year, the American Heart Association issued a formal scientific statement recognising circadian disruption as a contributor to cardiometabolic disease risk. But correcting this does not require complicated technology.

It begins with simple shifts: letting mornings be genuinely bright, allowing evenings to soften, switching from overhead lighting, switching to lower-level table lamps after sunset to mirror the arc of the sun. And designing bedrooms that are truly dark.

Because sustainable homes should do more than reduce energy. They should also support the people living inside. The most sustainable home is not just energy-efficient, it is one that helps us thrive.



# Beyond the Window

Born from a renovation frustration, Everyday Curtains approaches the humble fabric as a tool to elevate modern living

There is a particular moment at the end of a renovation when the scaffolding has come down and the furniture is in place, yet something still feels incomplete. Often, that “something missing” is the glaring bareness of the windows.

To Ken Lim, the founder of Everyday Curtains, the journey of clothing his windows became the catalyst for an entirely new business. While renovating his own home, he found the curtain industry sharply divided. On one end was the “cheap and cheerful” market where quality was an afterthought, while the other end was occupied by premium showrooms, where the process was unnecessarily opaque and price points felt disconnected from reality.

Considered missing in the landscape was a middle ground, one that respected proper design, daily living, and a reasonable price-to-quality ratio. Hence, from

that personal frustration emerged a brand built on a deceptively simple premise: that good design, quality materials and expert guidance should feel approachable. Curtains, after all, are not decorative add-ons. They are the final layer that determines how light enters a room, how shadows fall in the afternoon, and how a home feels at dusk.

### OUTSIDER’S PERSPECTIVE

Unlike many in the interiors trade, Lim did not begin his career in design. Rather, he came from the banking industry—a background that seems far removed from fabric and form. Yet, it was precisely this outsider’s perspective that helped shape the unique philosophy of Everyday Curtains.

Without inherited industry habits, he approached curtains through observation and experimentation. Lim quickly zeroed in on the nuances that most

overlook: the weight of a weave, the way translucency of a fabric shifts from morning to evening, and how different materials respond to artificial light.

Over time, that quiet obsession with materiality became the brand’s backbone. And, putting himself in the shoes of the consumer, Lim chose to curate a tightly edited in-house collection rather than overwhelm them with choices. Decision-making, he says, should be confident, not paralyzing.

### FROM FABRIC TO FINISH

A defining milestone for Everyday Curtains was the establishment of its own local factory and in-house installation team. By bringing production and execution under one roof, the company gained control over quality and detail. Think hem lengths, pleat structure, and track alignment—elements that can subtly elevate or undermine a

**This spread, clockwise from top left:** Non-blackout Lucent curtains filter and soften daylight as it streams in; sheer Diem day curtains maintain a sense of openness; elegant ripple fold curtains adorn this Tampines home; pleated Lucent curtains give this space a polished appearance





**This spread, clockwise from top left:**

Honeycomb blinds trap air within their structure, keeping indoor spaces cooler and minimising external noise; sleek lines on these honeycomb blinds complement the clean, geometric forms of the furniture and corridor; ripple blinds feature a wave-like design and are adjustable to control the amount of light that enters a room; Venetian blinds in this shower area help to maintain privacy; brand founder Ken Lim

finished space.

This integrated approach also strengthened relationships with Singapore’s design community. Over time, Everyday Curtains became a trusted collaborator for studios that value nuance over spectacle. Partnerships formed organically, often beginning with word-of-mouth referrals or a designer encountering the brand’s work in a completed home.

The emphasis here is on alignment rather than scale. “We tend to work with studios and designers who care deeply about how a space feels, not just how it photographs. Mutual respect, open communication, and a shared sensitivity to detail matter more to us than size or visibility,” Lim says.

## STUDY IN LIGHT

If the brand’s philosophy can be distilled into products, it is perhaps best expressed through three distinct core fabric ranges: Diem, Somn, and Lucent.

Diem is conceived for living spaces where daylight is essential. The sheer, airy weave filters light gently, maintaining privacy while

preserving a sense of openness. Somn, by contrast, is a true blackout range designed with rest in mind. Lucent sits between these two extremes. Designed for multifunctional rooms, it balances light and discretion, adapting to shifting moods across the day. “Together, these three ranges reflect how we think about light across different moments of daily life,” explains Lim.

Beyond residences, Everyday Curtains has also contributed to a range of commercial and retail spaces. Collaborations with fashion brands Benjamin Barker and Lovet centred on crafting interiors that felt aligned with each brand’s identity rather than being purely decorative. Its partnership with Sol Luminaire, across its Galerie 5 and Rooms by Sol Luminaire showrooms, required an even more delicate balance. In these spaces, curtains were not simply there to block light but to work in dialogue with it, modulating illumination without diminishing its expression.

The brand has also completed projects for companies such

as BYD and collaborated on residential homes with studios including HYLE Architects. In architecturally driven homes, the challenge is restraint: curtains must complement strong spatial gestures without overpowering them.

## REFRAMING VIEWS

In a dense urban context like Singapore, not every home opens onto sweeping vistas. To that, Everyday Curtains offers a few pearls of wisdom. The firm often approaches less-than-ideal views by shifting the focus inwards. Textured sheers or layered systems can soften what lies beyond the glass, creating depth and warmth rather than framing an unsightly scene.

For darker homes, the solution lies in diffusion rather than amplification. Carefully chosen light-toned fabrics with calibrated translucency can maximise available daylight while preserving privacy. When light is treated thoughtfully, even a dim apartment can feel composed and intentional.

As Everyday Curtains evolves, its ambitions extend beyond fabrication. The company has been



working more closely with interior designers, exploring conversations around smart-home integration and lighting synergy, and experimenting through Oddities, a small collection of pieces shaped by curiosity, unusual materials, and ideas that felt too interesting to ignore.

As Everyday Curtains move ahead, the brand continues to invest in building a thoughtful window furnishing brand while striving to help clients better understand how light, material and function shape a space. In doing so, clients

understand not just what they are buying, but why it matters to their everyday experience at home.

Underlying these plans is a consistent belief: window furnishings are not secondary elements. They are quiet contributors to how a home is experienced each day. In shaping light, they shape living itself.

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# Influencing Standards

From reality television to regional design practice, Tyler Wisler reflects on his three decades in the industry *By Engracia Ang*

Nearly 30 years in design have given Tyler Wisler a rare vantage point. Trends arrive with fanfare, fade just as fast, and occasionally return “wearing slightly better tailoring,” he jokes. *Tatler Homes Singapore* recently spoke with the Hawaii-born multihyphenate about Singapore’s design culture and how it compares to the United States.

You may have seen Wisler on HGTV’s *Design Star*, where he defended his ideas under the studio lights. Years later, he returned to television as judge and mentor on Star World’s *The Apartment*.

“That shift from competitor to evaluator felt full circle, but it also

changed how I thought about my place in the industry. At a certain point, it stops being about visibility and you begin thinking about how you guide others and contribute to the larger conversation around design,” Wisler says.

Today, his work moves fluidly between practice, media, and product development. “I’ve never felt the need to stay in a single lane, but everything I do ultimately circles back to design,” he notes. Asked if it is accurate to call him a “design influencer,” he responds wryly: “I’ve always been far more interested in influencing standards than algorithms.”

## DESIGNING BETWEEN CULTURES

Growing up between Hawaii and New York helped shape Wisler’s perspective and appreciation of culture and craftsmanship. That outlook deepened further when he shifted his practice to Singapore.

“When I first arrived, what stood out wasn’t simply the reserved culture, but the difference in how individuality is expressed. In New York, clients often want their homes to feel distinctly personal. There’s a natural appetite for differentiation and for pushing an idea further.”

Singapore, by contrast, often approaches design cautiously. “I’ve

This spread, clockwise from bottom left: The interior of Mondo, located on Amoy Street; Tyler Wisler; an organically shaped cup created in collaboration with Lavavella; Wisler’s mood board



PHOTOGRAPHY COURTESY OF TYLER WISLER



noticed a certain amount of design déjà vu in the market. There's often more comfort in choosing what already feels proven."

Rather than resist this, Wisler learned to work within it. "Neither approach is better; they're simply shaped by different contexts. Adapting doesn't mean changing my voice—it means knowing when to nudge and when to give something space. When clients explore even slightly beyond the familiar, that's always a win."

This philosophy underpins his studio, Disrupt Design. "It grew

But some of his most meaningful work happened off-camera. "I spent several years on NBC's *George to the Rescue*, transforming homes for people with ALS or creating supportive spaces for neurodivergent children. People sometimes assume design is frivolous, but when done thoughtfully, it can actually be deeply impactful."

Over time, his own philosophy has evolved. "Early in my career, I believed design needed to make a dramatic entrance. I've since learned the power of restraint. A carefully edited room often feels far more confident than one trying too hard to impress. Sometimes the strongest decision is simply knowing what not to add," he declares.

## WHAT COMES NEXT

Wisler's studio remains busy with projects across the residential, hospitality and retail sectors, both locally and across the region. "In Singapore, that includes Mondo, a gelato shop on Amoy Street, and the Yeomama Batik boutique in Raffles City," he says.

With Malaysian brand Island Life Sofa, Wisler has spent nearly five years developing furniture such as the award-winning Oahu modular sofa, with a new line also underway.

"With Lavavella, we're creating home-decor objects that celebrate materiality and craftsmanship," he adds, referring to the homegrown boutique brand specialising in handcrafted hardware.

Another collaboration with Thai kitchen manufacturer Lavaredo draws inspiration from New York's architectural contrasts, where cast-iron heritage buildings stand comfortably alongside contemporary glass towers.

"Invite me over for a glass of wine sometime and I'll happily tell you about the others," he laughs.

out of a desire to move beyond safety. Many decisions were being driven by efficiency rather than personality. Homes should reveal something about the people who inhabit them; they shouldn't simply repeat what's expected."

"Disrupt Design is about authorship and thoughtful editing. About making choices that actually mean something. And occasionally, reminding clients there's a world beyond beige."

## HUMAN CONNECTION

Wisler is also a familiar presence on stage as host of the annual Tatler Homes Design Awards, a role he will reprise for the event's 10th edition in June this year.



# The Mretty Method

Bespoke Chinese cabinetry brand Mretty brings its system-led whole-house philosophy to Singapore through design, engineering, and experience



**This spread, from left:** The Mretty Singapore showroom features a meticulously lit double-height display cabinet that anchors and frames the space; in the Mretty Singapore showroom, the material library showcases an extensive range of finishes, allowing clients to assess texture, tone and detail firsthand

Mretty was founded on the belief that cabinetry should be conceived as part of a complete spatial framework rather than treated as an afterthought. Its Chinese name, 美庭 (Měi Tíng), pairs an archaic word describing the shimmer of moving water with a reverent term for home and household, evoking fluid beauty grounded in a sense of belonging. The English name draws from the ideas of “modern, rare and aesthetic”, marking a contemporary yet considered sensibility.

Now established in Singapore, the brand has translated that philosophy into a physical presence. Its new showroom at the Luzerne Building in Bendemeer functions less as a retail outlet and more as a demonstration of how design,

production and installation can operate within a single, cohesively coordinated arrangement.

## ROOTED IN SYSTEM

To Mretty, being high-end is not defined by ornamentation or price positioning; rather, it is framed around reliability and long-term performance. In Singapore’s humid climate, cabinetry must withstand years of daily use without swelling, warping or hardware fatigue. Material stability, precise edge treatment and structural detailing have therefore become critical considerations.

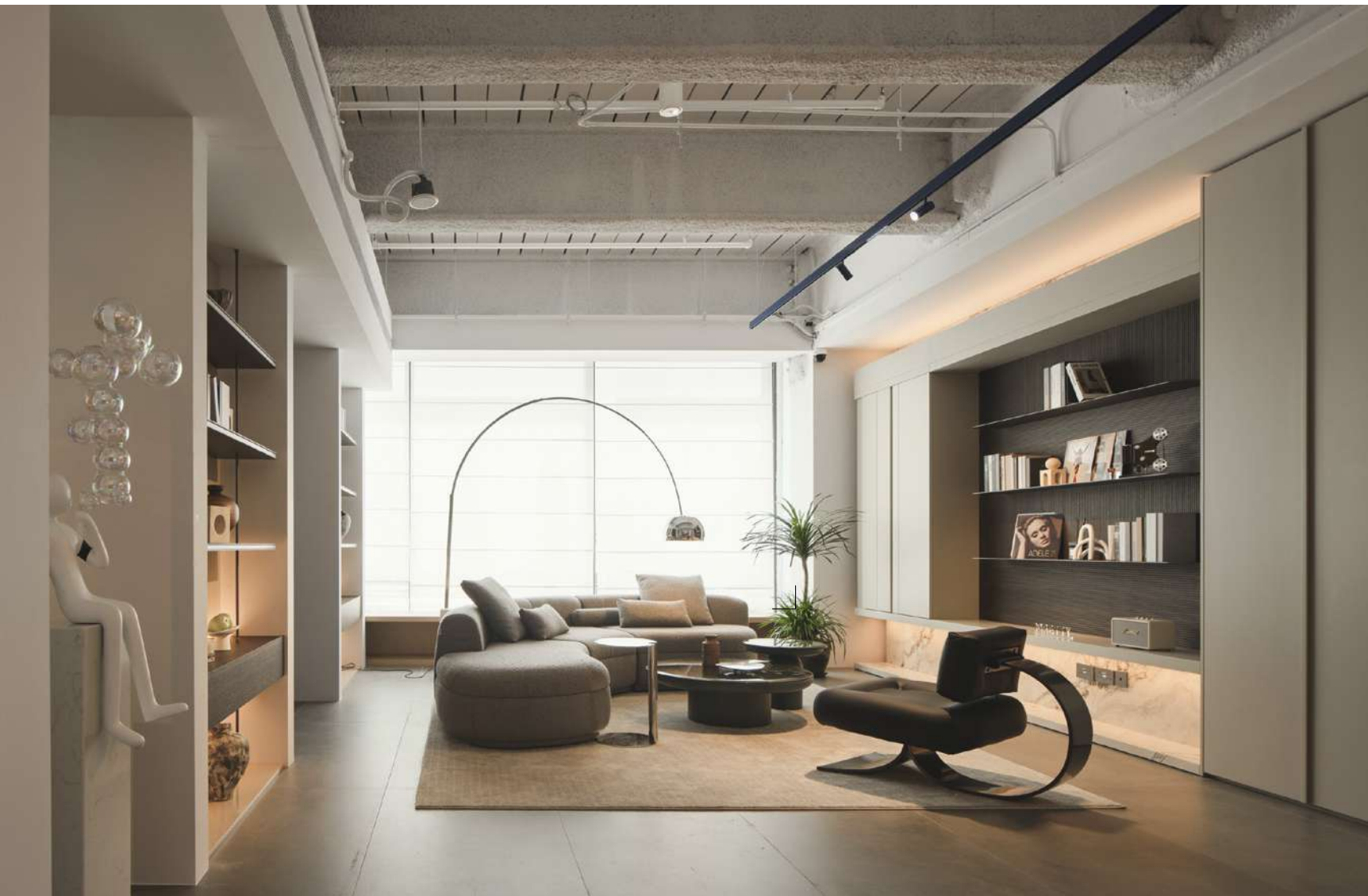
“To us, high-end is not about making something look complicated. It is about reducing uncertainty for the homeowner

and ensuring the cabinetry performs years after installation,” says Lynda Xie, deputy general manager of Mretty.

Rather than approaching each room independently, the company begins with a unified dimensional and structural framework for the entire residence. Storage planning, circulation and integrated lighting are developed within that single logic so that spaces relate to one another in a cohesive way. The aim is consistency in both function and finish over time.

## LOCAL PRECISION

Mretty’s Singapore team is organised across design, project management and technical coordination. Interior planners



oversee spatial integration, while joinery specialists focus on cabinetry detailing and execution. Client consultants and project managers guide the communication process from concept to construction, supported by a technical and supply chain unit that translates drawings into fabrication-ready specifications.

Operating in a multicultural context, the team works in both English and Mandarin. Design proposals, quotations and contractual documents can be issued in either language according to client preference. This bilingual framework is intended to ensure alignment at every stage of the process in the Singapore market.

Production follows an industrialised model. Once site measurements are completed locally, technical drawings are broken down and coded before fabrication takes place in China using CNC-controlled machinery.



Units are trial assembled in the factory prior to shipment, then installed in Singapore by trained local teams under a rigorously standardised procedure.

“A carpenter builds furniture for a room. We are designing a system for the entire home,” Xie explains.

“When everything is developed within one framework, the result is more consistent and easier to maintain.”

Quality control spans material inspection, production checks and installation review. Because design, manufacturing and installation operate within one coordinated structure, responsibility remains centralised. Mretty states that it provides a 10-year warranty for its system cabinetry in Singapore, subject to terms.

## EXPERIENCE TO EXECUTION

The Singapore showroom is arranged according to the sequence of daily life, moving from the entry and living areas to the kitchen, bedroom and wardrobe zones. Visitors are able to examine not only finished surfaces but also internal board structures, edge-banding details and hardware systems. Drawers, hinges and integrated lighting can be tested directly,



offering a tactile grasp of alignment, movement and build quality.

The space is designed for both private homeowners and design professionals. For homeowners, it provides visibility into how materials and systems are constructed before committing to renovation. For architects and interior designers, it serves as a technical reference point for collaboration.

“Renovation is not a one-time expense,” Xie notes. “It is an investment in how you live every day. We encourage clients to think in terms of long-term performance rather than short-term savings.”

By framing cabinetry as an integrated living system rather than a series of isolated elements, Mretty positions its work as both engineered and experiential. In a market where renovation decisions carry significant financial and lifestyle implications, that emphasis on durability, clarity



and accountability forms the foundation of its offering.

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**This spread, clockwise from bottom left:** A textural medley of illuminated shelving and sculpted wall panels; a softly layered living room composition highlights built-in shelving, warm lighting and restrained material palette; a spacious material library invites clients to plan alongside their designers and Mretty specialists fluent in English and Mandarin; this compact yet stylish kitchen display highlights streamlined cabinetry with integrated illumination



# Hide and Seek

Baxter CEO Paolo Bestetti on retail, colour, leather, and why sustainability begins with understanding the true value of hides *By Asih Jenie*

Every year at Milan Design Week, Paolo Bestetti does something unusual: he avoids showing his brand's best-selling products. To the CEO of the Italian furniture brand Baxter, the fair is less about reinforcing commercial success than about testing new ideas, particularly through colour and atmosphere.

During a recent visit to Singapore, Bestetti spoke with *Tatler Homes* at exclusive distributor Space Furniture's showroom where Baxter's leather sofas and armchairs sit among a curated selection of renowned international brands. The conversation ranged from evolving colour palettes to the sustainability of materials and the changing expectations of a global clientele.

## WORLDWIDE AUDIENCE

For many years, Bestetti believed Baxter's clientele was essentially the same everywhere—a global community moving between cities and cultures. "We thought it didn't matter if they were in China, America or Europe," he says.



Over time, however, the company realised that while lifestyles may be similar, the way furniture is expressed can vary from market to market. Colour reveals these nuances most clearly.

In Southeast Asia, interiors often favour calmer, more timeless palettes, while Italian homes tend to embrace stronger contrasts. "In Italy, we are more aggressive with colour," Bestetti says with a smile. "Here, the palette is more relaxed." Rather than imposing a universal presentation, Baxter works closely with regional partners who understand local preferences.

At Milan Design Week, the brand treats its presentation as a laboratory for ideas. "The goal is inspiration," Bestetti says. Each season Baxter studies new



**This spread, clockwise from bottom left:** The Baxter Aimee armchair; the Chester Moon sofa is the brand's contemporary reimagining of the classic Chesterfield sofa; Paolo Bestetti at home; the Aegates writing desk in a lacquered ochre finish

palettes—pairings such as brown with blue, or green with beige—to explore how subtle shifts in tone can reshape the atmosphere of a room.

The upcoming collections lean towards earthier hues. The challenge is to keep these tones from feeling predictable; even restrained palettes can gain energy with a small accent of brighter colour. Bestetti likens this process to “constructing” his brand.

“Every year, I add a brick to the collection,” he explains. “The new brick should speak to the ones before.” Rather than replacing earlier pieces, new designs extend the language of the brand gradually, allowing it to evolve continuously.

## ON LEATHER

In a world increasingly concerned with material origins and supply chains, leather can be a contentious subject. Yet it also sits at the heart of Baxter’s collections. “It is something that my daughter also asked me,” Bestetti says when asked about the sustainability of the material.

His answer begins with how a particular batch of leather enters the supply chain. “The leather we use is actually a by-product of the food industry,” he explains. Without this secondary use, the hides would often be discarded. “In a way, we are giving a second life to a material.”

Longevity, he argues, is just as important as sourcing. A well-made leather sofa can remain in use for decades, reducing the

need for frequent replacement. “Sustainability is also about how long something stays with you. If a product lasts 20 years, that is very different from something you replace after two,” he says

Baxter has been experimenting with alternative materials, including mushroom-derived mycelium and agave-based leathers. Yet for now, none match the durability of traditional hides yet. Only time will tell if these new leathers with eventually match animal hides in quality and longevity.

Meanwhile, the company continues to refine its production processes, working to reduce the environmental impact of tanning and dyeing while considering how pieces can eventually be disassembled and recycled.

## RETAIL REIMAGINED

Bestetti is equally interested in how furniture is experienced. In recent years, Baxter has opened flagship stores in cities including Milan, London and Shanghai, with another planned for New York. These spaces are conceived less as conventional showrooms and more as places where visitors can encounter the brand’s philosophy directly. The Milan outpost, for example, incorporates a bar and restaurant.

His idea is to separate conversation from commerce. “In many stores, the first feeling is that someone wants to sell you something,” he says. At Baxter’s flagships, some staff members focus purely on telling the story behind the collection, helping visitors imagine how pieces might work in their homes. This approach builds trust. “People relax when they realise no one is pushing them,” Bestetti says. Interestingly, the experiment has also proven commercially effective. “When we divided the two experiences, the showroom performed much better.”

The shift reflects an evolution in the furniture industry. Retail spaces are becoming less transactional and more experiential—places where creatives gather around ideas. “The important thing,” he says, “is to define what you stand for and speak clearly to your community.”



**This spread, from left:** The double-height dining space is anchored by a custom lighting installation, its floating discs animating the neutral palette and warm leather seating below; the installation is configured in a figure-eight formation, symbolising prosperity and continuity

# The Living Room Upstairs

A returning client commissions Designworx Interior Consultant to craft a three-storey bungalow with mezzanine and attic as a retirement residence designed for family gatherings, art and lasting comfort

Some relationships in design span decades. To Terri Tan, design director of Designworx Interior Consultant, this project marked a full-circle moment as the homeowner-couple were repeat clients from over two decades ago.

Over the years, Designworx Interior Consultant had designed several of their homes, including their long-time residence at The Legend condominium, as well as their son's home at Spring Grove.

This latest project marked a new chapter. A three-storey envelope-control bungalow with mezzanine and attic levels, the 8,000 sq ft new

build was conceived as a long-term home for the couple and their helper—one with open arms for their growing family, with ample space for their children and a growing number of grandchildren to gather, linger in, and return to.

“We wanted to make room for life,” says Tan. “For long lunches, laughter, and the joy of everyone coming home.” The move from condominium living to a detached bungalow was not about grandeur. It was about making room for family, hosting your nearest and dearest, and an enriched life that had naturally expanded over time.

## DESIGNED AROUND LIFE

At the top of the brief was a generous dining space that could comfortably host family gatherings and friends. Equally important was the display of their existing art collection, which includes an exceedingly rare prehistoric fossil piece—a perfectly preserved 55-million-year-old sabalite, or palm flowers in a limestone bed.

Storage, despite the increase in floor area, remained a critical concern. The home also needed to accommodate visiting relatives from overseas, bedrooms for both son and daughter, and an entertainment





room at the attic level. A warm, neutral palette was preferred throughout as an elegant backdrop for the art to breathe and remain the focal point.

Tan's storage solution was a discreet full-height cabinet that conceals utilities within seamless joinery. Beside it, a bespoke display shelf featuring Peranakan vases and *kamchungs* (lidded porcelain jars) defines the foyer, creating an inviting threshold into the home.

## RETHINKING LIVING SPACES

The original living and dining zones, while well-proportioned on plan, felt constrained when accommodating a full sofa set and an eight-seater dining table. More importantly, as the clients explained how they actually used these spaces, it became clear that the conventional zoning no longer served their lifestyle.

The response was to rethink the spatial hierarchy. Tan made a bold move by dedicating the first level entirely to dining, and relocating

the living room to the mezzanine. Elevated away from the front door's formality, the living room became the place where conversations lingered, visits felt unhurried, and hosting naturally turned informal.

From this perch, the home's statement lighting from Sans Souci's graceful Bowls collection by Katarina Lukačková can be fully appreciated. Custom-configured as an auspicious figure eight formation for prosperity, the fixture's crystalline rhythm catches light and shadow in a poetic play, reveals itself differently from each level, and reaffirms the home's celebratory spirit.

## THOUGHTFUL DETAILS

Elsewhere in the home, underutilised spaces were carefully reconsidered and treated with purpose. A deep niche beneath the stair's structural beam was transformed into discreet luggage storage. Residual M&E spaces beside the lift were concealed behind custom joinery that doubles





**This page, clockwise from top left:** A closer look at the exquisite Sans Souci lighting installation; a monochromatic tropical-themed wallpaper adds texture above the bed, contrasted by a vivid artwork set just beyond; this custom display unit showcases Peranakan ceramics and also acts as a screen; the landing doubles as a viewing gallery, anchored by a vivid abstract artwork



**Opposite page, from top:** In the dining room, a rare prehistoric fossil display provides a contemplative counterpoint to the warmth of the leather seating; a close-up of the 55-million-year-old fossil reveals the delicate imprint of prehistoric palm flowers that were preserved in limestone



as display shelving for sculptures.

In the master suite, the space flows through three connected zones: a walk-in wardrobe, a cosy lounge for television viewing, and a restful sleeping area. Concealed lighting within the headboard softly highlights the black-and-white tropical wallpaper, while bedding selections echo the tones of the artwork in the adjacent lounge.

To Tan, designing for long-time clients like these is most satisfying and meaningful. "They are no longer looking for what will impress in the years to come but what feels right, now. When comfort is not a compromise on luxury, it is its most enduring form," she reflects.

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# The Art of Preservation

Singapore's last traditional Teochew mansion reopens, celebrating craft, heritage, and mindful conservation

By Hashirin Nurin Hashimi. Photography by Darren Soh

At first glance, the House of Tan Yeok Nee stands apart on Penang Road—a walled Teochew mansion holding its ground amid the glass towers and traffic. Following its reopening last October, Singapore's last surviving traditional Teochew mansion returns to public life through an approach rooted in craft, accumulated history and a deep respect for tradition—treating heritage as a living discipline rather than a static relic.

Built between 1882 and 1885 by Teochew merchant Tan Yeok Nee, the National Monument has long resisted singular definition. Over

more than 140 years, it has moved between lives—as a family home, a refuge for orphaned girls, the Salvation Army's headquarters, a university campus and a traditional Chinese medicine hall. The most recent restoration resists the temptation to arrest the building in any one of these eras. Rather than privileging a single “original” moment, the project honours the house's layered lives, recognising history as cumulative—shaped by use, adaptation, and conservation.

## COLLECTIVE RESTORATION

That philosophy informed the year-long restoration led by DP Architects and conservation consultant Yeo Kang Shua, associate professor at the Singapore University of Technology and Design, under the stewardship of the Karim Family Foundation, which acquired the property in 2022. With a focus on cultural conservation and long-term custodianship, the foundation approached the project as a commitment to keeping a National Monument meaningfully active in public life. Archival research,





This spread, clockwise from top left: Old and new converge, with the rejuvenated mansion and modern towers as its backdrop; the red-painted entrance door to the pavilion; a look at the meticulously restored roof details; the main courtyard's carp sculpture as seen from the gallery



material analysis and historical documentation informed every decision. Where the original fabrics could be retained, they were stabilised. Where elements had been lost, reinstatement followed documented precedent rather than conjecture. The aim was architectural integrity and historical accuracy, not visual perfection.

Craft sits at the centre of this work. Teochew ceramic roof inlays, executed using the traditional *qian-ci* technique, were carefully conserved. Murals depicting

Chinese folklore and episodes from Tan Yeok Nee's life were revived with restraint. Timber carvings—balustrades, phoenix and peony motifs, and dragonfish-shaped corbels—were either restored or newly commissioned using traditional methods.

Even the carp-shaped rainwater spouts, both ornamental and functional, were preserved as working artefacts. In safeguarding material fabrics, the project also served to preserve endangered craft knowledge.

## LIVING LEGACY

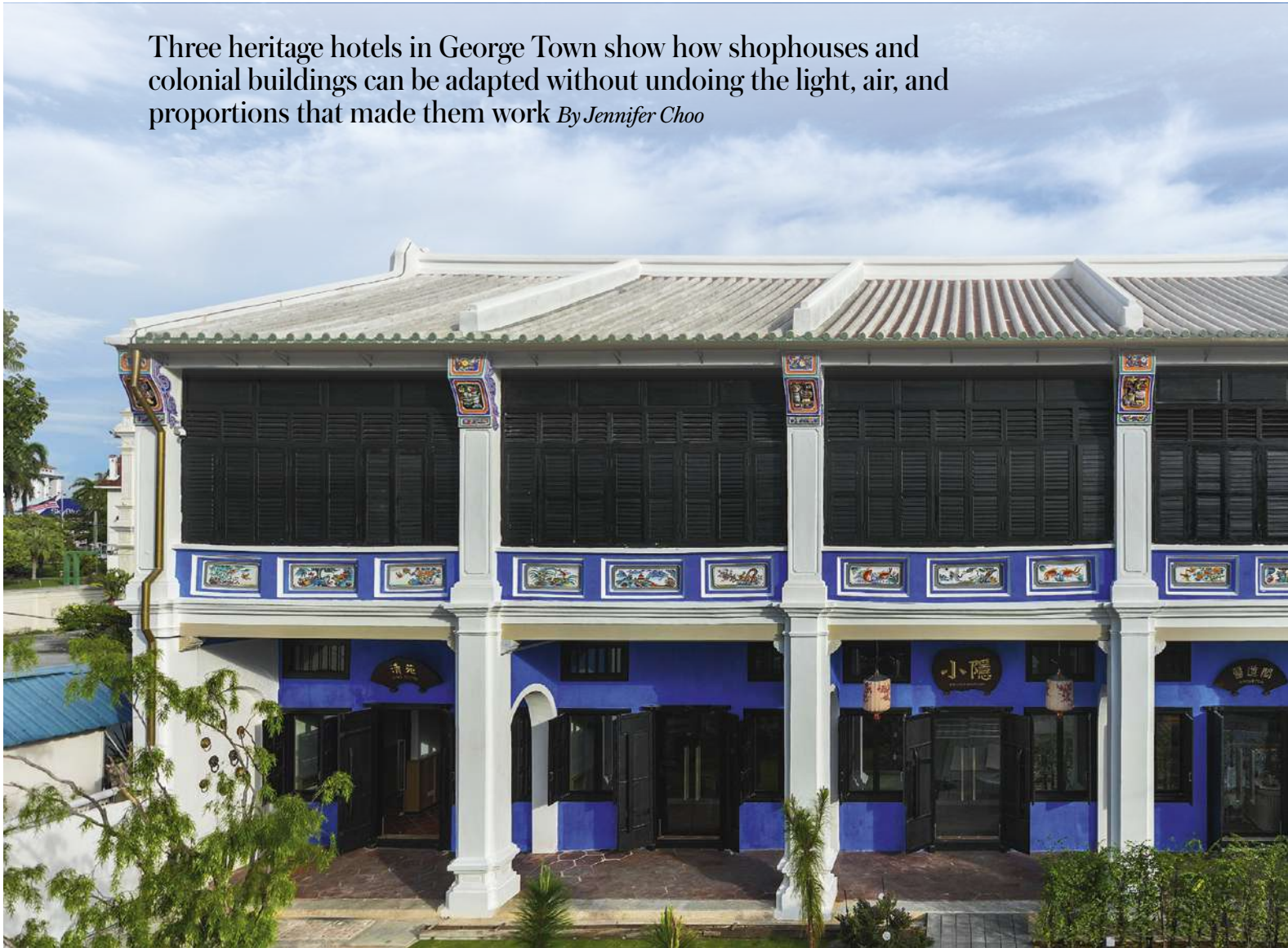
Scholarship underpins this approach. The conservation journey is formally documented in *Honourable Mansion: The Invisible Hands Behind Singapore's Last Teochew House*, authored by Yeo and published by the International Council on Monuments and Sites (Icomos) Singapore. More than a commemorative volume, the book serves as a permanent scholarly record—positioning conservation as a rigorous, accountable practice.

The house's reactivation is equally measured. A heritage gallery, artist residencies and cultural programming return the building to public life without compromising on its architectural integrity. Here, philanthropy functions as enabling infrastructure—supporting the time, expertise and long-term care that serious conservation demands.

In a city defined by reinvention, the House of Tan Yeok Nee offers a more exacting model: one where stewardship is earned through scholarship, craft and restraint, and where heritage is preserved not by freezing time, but honouring it.

# ADAPTIVE

Three heritage hotels in George Town show how shophouses and colonial buildings can be adapted without undoing the light, air, and proportions that made them work *By Jennifer Choo*



**W**hen George Town was inscribed as a UNESCO World Heritage Site in 2008, every building in the zone became subject to conservation guidelines. Compliance, however, does not guarantee understanding. For years, adaptive reuse often meant preserving facades while gutting interiors, or applying heritage aesthetics without grasping how the buildings actually worked. A handful of projects have approached the work with deliberation and

precision, treating shophouses and colonial structures as living architecture rather than historical artefacts frozen in place.

Three properties opened between 2025 and early 2026 demonstrate what this means: Argus Residence occupies five terrace houses behind the Church of the Assumption that once housed Eurasian families, Soori Penang transforms 15 shophouses that belonged to the Khoo family clan, and The Qing Suites stands across from the Blue Mansion in buildings

that had originally housed servants. Each property comes from people with deep roots in conservation work, and each finds its own balance between what to preserve, and how to adapt gracefully.

## INHERITED WISDOM

The Blue Mansion, built in the 1890s by Cheong Fatt Tze, a self-made tycoon known as the Rockefeller of the East, was restored in the late 20th century by renowned conservation architect Laurence Loh, earning UNESCO's Most

# HERITAGE



PHOTOGRAPHY COURTESY OF RESPECTIVE HOTELS

Excellent Project award in 2000. Across Leith Street from that indigo-walled landmark, five terrace houses built in 1904 once housed the servants who kept the household running. Shen Loh-Lim, managing director of Cheong Fatt Tze Hotels and Residences and Loh's son, grew up observing his father's restoration work and learning to read the feng shui logic embedded in the mansion's architecture. He has now turned those buildings into The Qing Suites, which opened at the end of 2025 with 13 rooms that

favour understated elegance over the mansion's ornate grandeur.

The central terrace remains open to the sky, a decision informed by feng shui consultation that also draws light deep into the building and allows air to move naturally. The main door aligns with the entrance to the Blue Mansion across the street, creating an energy axis that was likely part of the original architectural plan. Guests tend to slow down as they enter the courtyard, where lush landscaping softens the geometry of the space.

**This spread, from left:** The Qing Suites' restored facade features *chien nien* wall reliefs and *cai hui* decorative painting; the open-air courtyard at The Qing Suites draws daylight deep into the former servants' quarters, where arches, verdant greenery and quaint seating slow the pace of arrival



The facades required traditional *chien nien* plasterwork and *cai hui* decorative painting, techniques that brought back some of the same craftsmen who had worked on the Blue Mansion decades earlier. Inside, Loh-Lim took a different approach, emphasising proportion and light over ornamentation. High ceilings give the rooms volume, while hexagonal terracotta tiles were left in place despite their cracks, and salvaged timber floors remain wherever they still function. The clay roof tiles that once covered the houses now form the flooring in the garden courtyards.

The 13 suites range from 473 to 721 square feet. Some face the mansion directly, others open onto a rooftop garden overlooking George Town's inner streets, and several include private walled courtyards. Loh-Lim worked with local furniture makers, including Dad's Woods and Pirates Furniture Studio, as well as Penang artists, curating spaces that mix antiques with contemporary pieces and carefully considered lighting. Giovanni Santo, an Italian craftsman then working on the restoration

of Fort Cornwallis, built arches using traditional proportions. The decision mirrors Cheong Fatt Tze's own approach in the 19th century, when he imported Scottish ironwork and Stoke-on-Trent tiles for the main mansion.

Virtue TCM occupies the ground floor as the first heritage hotel spa in Southeast Asia, built around Traditional Chinese Medicine rather than adding it as an amenity later. The direction gains historical weight from the fact that Cheong Fatt Tze's father practised TCM. Treatments begin with pulse diagnosis before moving into rituals such as *gua sha*, cupping and meridian massage, while the welcome tea at check-in and the herbal bath sachets in each room follow the same principles of balance. Where the Blue Mansion announces itself through colour and decoration, the Qing Suites achieve their effect through restraint, proving that quiet spaces can hold just as much intention.

## EURASIAN ECHOES

Behind the Church of the Assumption, five terrace houses





on Argus Lane sheltered Eurasian families for more than 70 years, housing the De Souza, Scullys, Newmans and Cutters through the Japanese Occupation and the decades that followed. Built by the church in 1904 in the Arts and Crafts style, the houses remained occupied until the death of the last resident, Ann Cutter, several years ago. Chris Ong spent 12 months transforming

these church-owned properties into Argus Residence, which opened in 2025.

Ong, the founder of George Town Heritage Hotels (GTHH) and heritage conservationist behind Seven Terraces Hotel and Muntri Mews, has moved away from the Peranakan influences that define his other properties. Instead, he focuses on British colonial and

**This page, from top:** Inside the Carter House at Argus Residence, British colonial and Eurasian influences appear in details such as an Edwardian sideboard and William Morris textiles; the upper floor of the D'Souza House at Argus Residence centres on a colonial four-poster bed

**Opposite page, from top:** Virtue TCM, the ground-floor spa at The Qing Suites, is conceived as Southeast Asia's first heritage hotel spa centred on Traditional Chinese Medicine; The Qing Suites' tranquil Qing Bar is defined by its distinctive arched alcoves



Eurasian domestic traditions across 2,000 square feet of living space. Each house carries the name of one of the families who lived there. The facades now wear "Mini Copper", a breathable paint for heritage buildings, in the warm yellow once used on both the houses and the neighbouring church. White trim outlines the window frames, pilasters and decorative mouldings.

Inside, an Edwardian sideboard anchors the living area downstairs alongside Russian tea kettles and curtains in William Morris patterns. In the separate bathroom pavilion, water flows from a repurposed lion's



head door knocker into a clawfoot bathtub, while a small kitchenette accommodates guests staying longer than a few nights. Upstairs, the atmosphere centres on a four-poster colonial bed and daybeds that convert to additional sleeping spaces, allowing each house to host up to six guests.

Much of the decorative work emerged from Ong's seven-year break from hotel projects, during which his carpenter, Chew Lau Bit, created mirrors and collages from 19th-century wood carvings salvaged from demolished buildings. A writing desk by local manufacturer Hin Lim stands by the window, and a vintage record player nods to the Eurasian community's musical traditions. The houses connect via a back lane to Seven Terraces Hotel, where residents can access dining services.

## RETURNING HOME

Soo K. Chan began his architectural practice rehabilitating shophouses in Singapore in the 1990s before building SCDA Architects into an international firm with offices in Singapore, Shanghai, Manila and New York, and projects across more than 80 locations spanning Asia, Africa, Europe, Oceania and North America. His work has earned recognition from RIBA and the Singapore President's Design





**This spread, clockwise from top left:** This built-in window seat at Soori Penang reflects its architect's restrained approach, where wood, light and proportion shape the calm; its minimalist bedroom is defined by subtle textures, warm timber and layered lighting; the lounge and wine bar occupy a restored shophouse corridor, where skylights draw daylight into the long, linear space; Khoo Kongsi, one of the most elaborately adorned clan temples outside mainland China, anchors the historical compound where Soori Penang now stands; each suite features its own airwell, with the reflecting pool and lion sculptures inspired by the temple's motifs

Awards, and includes work with luxury hospitality brands Janu and Aman, as well as Soori Bali, the flagship property that established the Soori collection's design-driven approach to hospitality. Soori Penang, which opened in January 2026, returns him to the shophouses in the Khoo Kongsi compound where he grew up.

Chan remembers the sound of rainwater collecting in the courtyard's open-air well. He learned early how light travelled from front to back, and how air moved through the building's structure. The 15 shophouses once belonged to the Khoo family clan, and Chan transformed them by stripping away decades of modifications. As such, he exposed the air wells that pull daylight into back rooms, the latticed shutters that fragment afternoon glare, and the staircases that climb through tight vertical shafts.

Chan worked with wood, granite, travertine and porcelain, materials that age without announcing themselves. The one-bedroom Clan House Suites occupy 1,076 to 1,184 square feet, arranged around internal reflecting pools and light wells that recall the open-air well from his childhood. Furniture designed specifically for these proportions fills the suites, while carved stone ornamentation

borrow motifs from Khoo Kongsi, one of the most opulently adorned clan temples outside mainland China, without copying them directly. Stone fountains take their form from traditional rice grinders, and carved guardian lions appear throughout, echoing those that flank clan-house doorways across George Town.

Three-bedroom residences arriving in the second quarter of 2026 will follow the same architectural principles, offering more space without abandoning the restraint that defines the smaller suites. The work at Soori Penang brings Chan's modernist approach back to the building type where his practice began, and to the exact address where he first understood what a shophouse could be.

Each suite includes butler service, Byredo amenities and access to a wellness programme drawing from Penang's traditional healing practices. The restaurant serves hawker dishes alongside international options, while two additional dining venues facing Cannon Square will open in the hotel's second year. Cultural advisors arrange private access to Khoo Kongsi temple and walking tours through the UNESCO quarters, though the neighbourhood rewards unguided wandering just as much.



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PHOTOGRAPHY JOVIAN LIM

The oceanfront elevation of Plinth House, a Sentosa Cove bungalow by TypeO Architecture and Singapore's first landed residence to employ Mass Engineered Timber (MET), is conceived as a timber pavilion set atop a monolithic stone plinth

# QUARTERS

# A SEQUENCE OF DISCOVERIES



Singapore's first landed home built with structural Mass Engineered Timber (MET), this Sentosa Cove bungalow lifts a wooden pavilion above a stone plinth to reconcile the public seafront with the privacy of retreat *By Asih Jenie. Photography by Jovian Lim*





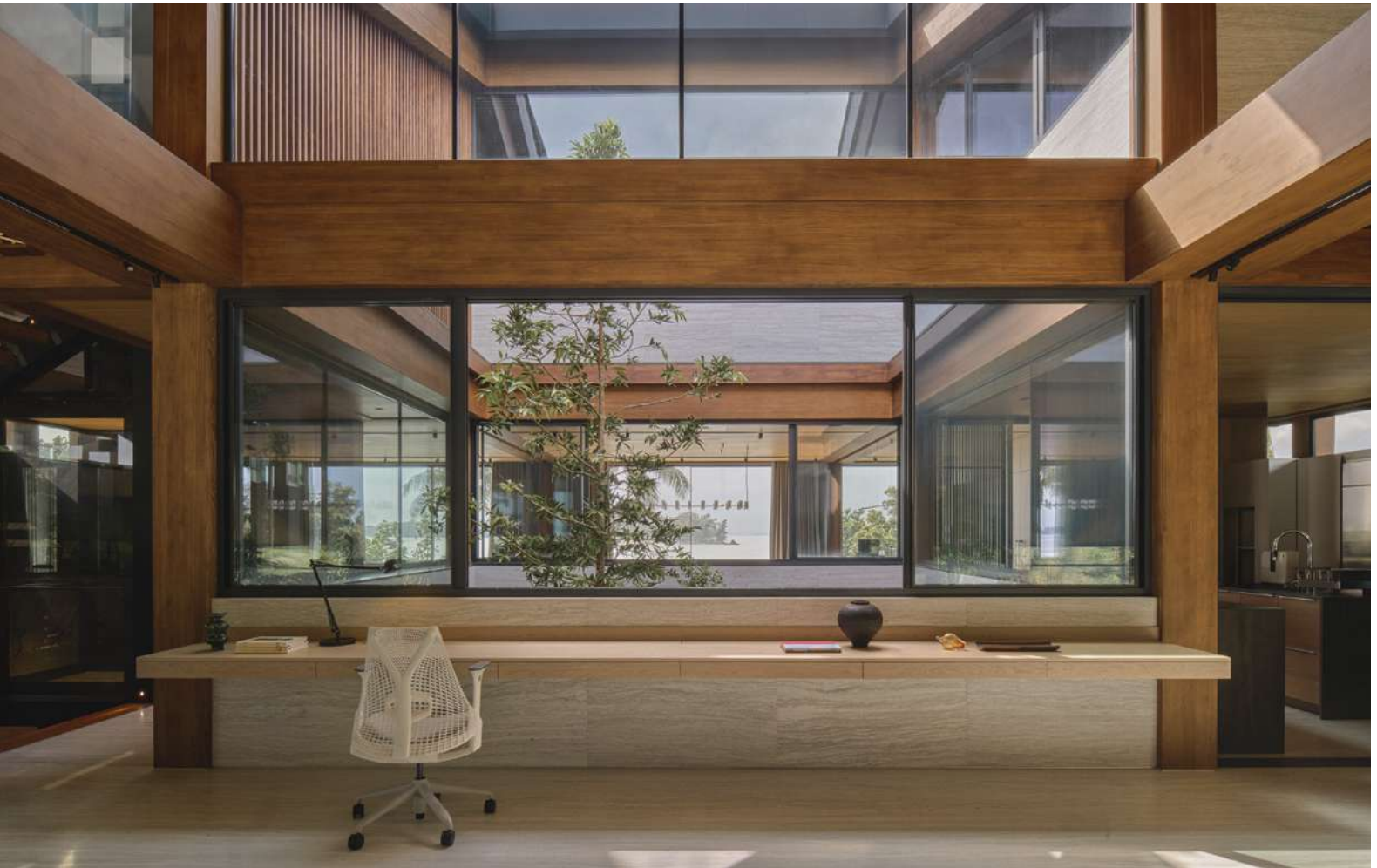
Sentosa Cove, often hailed as the pinnacle of seafront residential properties in Singapore, comes with its own set of challenges. On the flip side of blue horizons and fresh sea air are bleaching sunlight, salt-laden winds and a public boardwalk that brings the gaze of passers-by uncomfortably close to domestic life. The plot, overlooking Pulau Tekukor and St John's Island, and flanked by a green linkway, held a relatively new two-storey bungalow with an attic. Yet, despite its expansive glazing towards the sea, the house had already suffered visible deterioration from the harsh coastal climate. More critically, its openness compromised the sense of refuge the owners sought.

They therefore decided to rebuild the house anew. Engaged for the task was TypeO Architecture, led by founder Pan Yi Cheng, a returning architect for the client. "Rather than rely on screens or layered facades to address the dilemma, the architects reconsidered the fundamental organisation of the seafront house," says Pan. The solution lay in a reordering of space, recalibrating the relationship between the ground, horizon, and domestic life.

## REVERSE ORDER

The 9,820 sq ft house is organised as two distinct strata, or layers, stacked one above the other. "Typically, communal spaces occupy the ground plane, with private rooms above," Pan explains. "Here, that order is deliberately reversed." The ground floor is conceived as a stone plinth, heavy and protective, clad in textured Ceppo di Gré stone inspired by Sentosa Cove's own shoreline, where reclaimed land meets the sea in fields of rock that begin jagged and are gradually sanded smooth by seawater over time. Within this base sit the children's bedrooms, guest rooms and gym, spaces that benefit from direct access to the garden while being solidly shielded from the public gaze of the boardwalk. A basement level beneath accommodates parking and service functions, allowing the ground floor to remain dedicated to the living spaces.



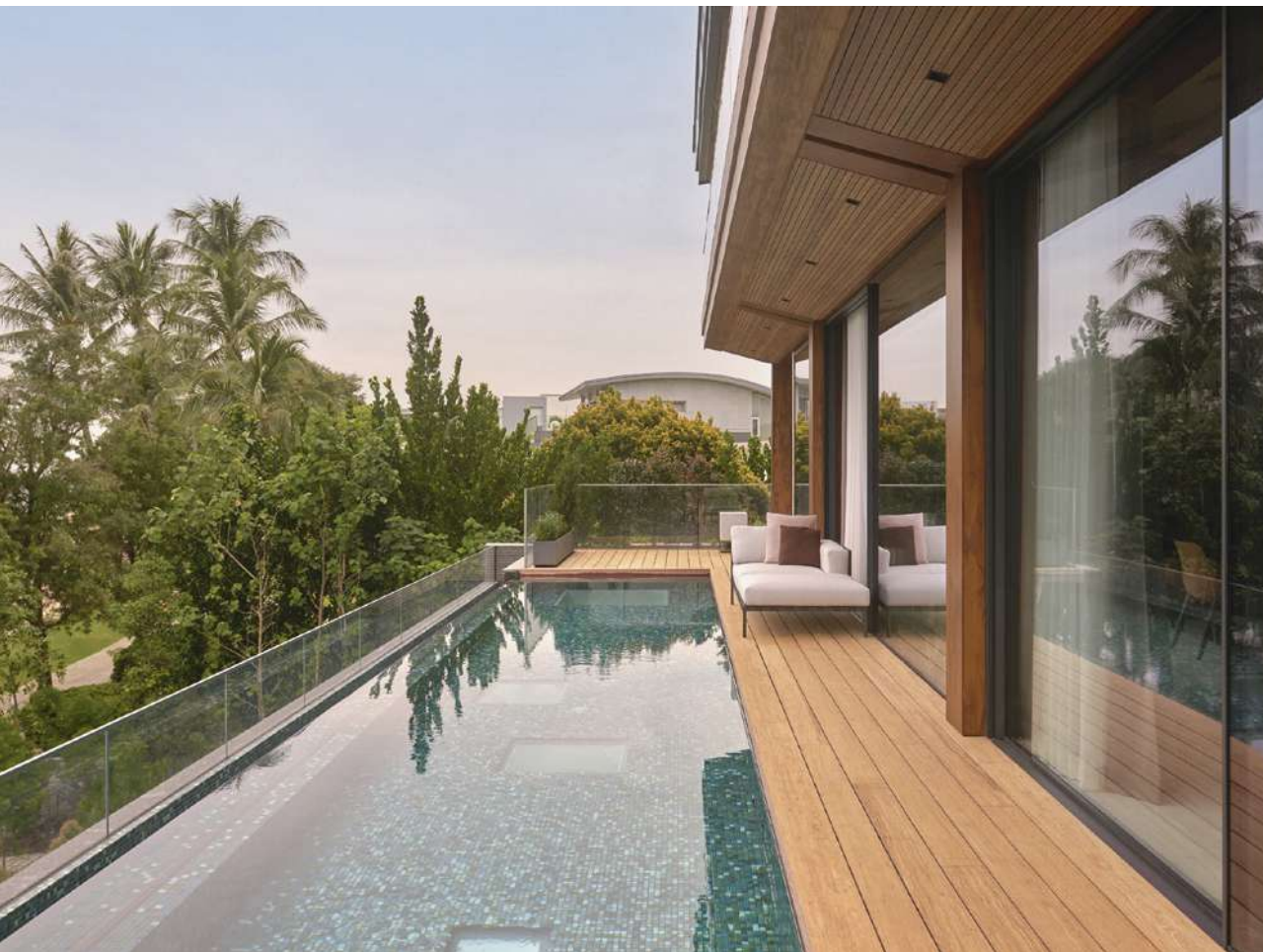


**This spread, clockwise from bottom left:**

Clerestory windows cast light across this living room; the communal level is organised on a nine-grid plan around a central courtyard, with the study and the reclaimed mahogany bench behind it flanked by seating areas; from the study area's floating desk, views extend into the courtyard where a Borneo kauri tree rises through the house; a mirror-finish Molteni&C cabinet separates the dining and living areas while maintaining the openness of the space

**Previous spread:** The family lounge beneath the five-metre cantilever of the timber pavilion





**This spread, clockwise from bottom left:** From the street, the house presents its stone plinth base, shielding the private levels from passers-by; the attic level houses a private study with views of both indoors and out; an infinity pool on the communal level extends the horizon towards the sea; a monolithic stone island is a prominent feature in the kitchen

Above this grounded base rises a lighter timber pavilion that accommodates the communal life of the house. The living room, dining area, dry and wet kitchens and family lounge occupy a single elevated plane oriented towards the horizon. An infinity-edge swimming pool stretches across the front of the pavilion, its water surface visually aligned with the sea beyond. Positioned above the bedrooms and gym below, the pool also transforms the experience of the rooms beneath. “Across the ceilings and upper walls, soft rippled patterns of light drift and shimmer throughout the day,” Pan says of the reflections created as sunlight passes through the water above. “Even within the sheltered stone plinth, the presence of water and horizon is subtly felt.”

Openness therefore moves upwards through the section of the house. Elevated above the public boardwalk, the communal level enjoys expansive sea views while maintaining



a comfortable distance from the activity below.

## PLINTH AND PAVILION

Material and structure reinforce the sectional logic of the house. The lower level is expressed as a dense mineral base, while the levels above are constructed entirely in timber. “The use of MET is both architectural and climatic in intent,” Pan says, referring to the Mass Engineered Timber

(MET) system that forms the upper storeys. Glulam—glued laminated timber—columns and beams support the cross-laminated timber panels used for the floors, walls and roof, allowing the pavilion above the plinth to read as a lighter volume resting on the stone base.

The timber structure is also adapted to the exposed coastal environment of Sentosa Cove. A large CLT (cross-laminated timber) roof spans the pavilion and projects outwards

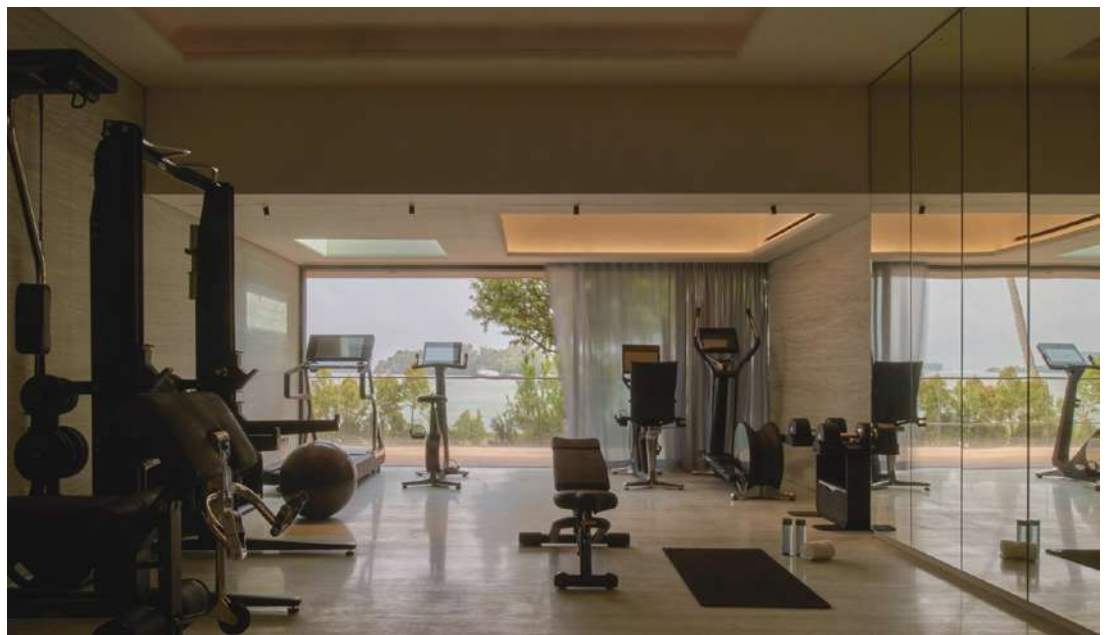
in deep overhangs of a generous five metres, providing shade from the intense sun while shielding the timber from wind-driven rain. The thickness of the CLT panels offers substantial thermal insulation, moderating heat gain and allowing the communal spaces to remain naturally ventilated for extended periods. Rather than sealing the house off from its surroundings, the pavilion opens comfortably to sea breezes and views.

Design, submission and approvals took 14 months, followed by 25 months of construction. The two timber levels above the plinth were prefabricated off site and assembled once delivered to the project, following DfMA, or Design for Manufacturing and Assembly, principles. “We were able to reduce on-site construction for the two timber storeys from an estimated six months under conventional reinforced concrete methods to about seven weeks,” Pan says. While the use of structural MET remains costly for a single landed home, Pan believes that with greater economy of scale, standardisation and mass customisation, the technology could become





**This spread, clockwise from bottom left:** The daughter's bedroom features custom carpentry that echoes rocky topography, with drawers that pull out to create seating; the son's bedroom reprises the custom carpentry in a more angular form, while clerestory windows linked to the pool above send rippling light across the room; warm timber fittings give the guest bedroom a calm and intimate atmosphere; soothing sea views ensure working out in the gym becomes a doubly rewarding endeavour



increasingly viable for residential construction beyond individual houses.

### INWARD GARDEN, OPEN HORIZON

At the centre of the plan lies an open courtyard organised within a nine-grid framework. Anchored by an *Agathis borneensis* or Borneo kauri tree, whose crown rises through the height of the building, the courtyard draws light, air and greenery deep into the stone plinth. Movement around this internal garden reveals shifting views of the tree, sky

and textured stone surfaces, creating a calm interior environment despite the activity along the waterfront outside. Materials reinforce this progression. Surfaces gradually refine as one moves inwards and upwards, from sandblasted quartzite to leather-finished Olivio Strato and more expressive marbles such as Calacatta Viola and Patagonia. The planting, conceived by landscape designer This Humid House, centres on coniferous species such as Chinese juniper, Norfolk Island pine and hoop pine, chosen for their sculptural forms and ease of



“The use of MET is both architectural and climatic in intent”





maintenance, while subtly echoing the pine and spruce timbers used as the MET structure.

As one moves upwards, the atmosphere gradually lightens, the grounded stone base giving way to the warmth of the timber pavilion above. The second level gathers the communal life of the house on a single plane, where the living room, dining area, dry and wet kitchens and family lounge unfold beneath the generous span of the roof overhang. Framed by deep eaves and the expanse of water from the infinity pool that stretches across the front of the house, these spaces open directly towards the horizon while remaining elevated above the activity along the boardwalk.

The journey concludes at the attic level, where the master suite forms a retreat above both the communal spaces and the public edge of the boardwalk. The interiors and furnishings throughout the house were curated by Type0 Architecture in collaboration with Panelogue, including a bench carved from a reclaimed African mahogany log, positioned in the family lounge as a sculptural counterpoint to the glulam structure. From this vantage point, views extend outwards to the sea while the canopy of the courtyard tree rises into sight.

“What I am most proud of is how these spatial moments unfold as a sequence of discoveries,” Pan says. “From the shaded threshold to the inward courtyard and finally to the elevated pavilion engaging the horizon, the house reveals itself gradually.”



**This spread, clockwise from bottom left:** The attic-level master bathroom overlooks the ocean and surrounding greenery; mirrored surfaces expand the sense of space and light in the walk-in wardrobe; this master bathroom wall is clad in graphic Patagonia marble; the master bedroom console conceals a retractable screen for movie nights; New American Black marble in leather finish at the opposite end of the master bathroom contrasts with the lighter marble wall

# Prints, Please

Prestige Global Designs invigorates the quiet ambience of this bachelor pad with striking tribal motifs and lively nature-inspired patterns

As introspective and placid as the general aura of this two-bedroom apartment may seem, a closer inspection would reveal interior spaces that are anything but dull. The brainchild of Prestige Global Designs, this 710 sq ft apartment in the east of Singapore blends accent patterns, comfort and functionality in a celebration of its singleton owner's unique spirit and individuality.

The interiors practice was essentially given carte blanche to



develop the design of the home, albeit with a few client preferences such as overall quality and durability, a restful main bedroom, and a versatile, inviting living area that could accommodate friends and family effortlessly when they visit.

“The bedroom was envisioned as a personal retreat where he could unwind after a long day, while the living area was to be designed for both social gatherings and intimate moments, with a stylish yet comfortable layout that encourages

**This spread, clockwise from left:** The entry corridor draws the eye forwards with a bold, leaf-inspired graphic on the wall, guiding movement towards the dining and living areas beyond; this composed vignette pairs the wall print with a graphic rug, leather upholstery and sculptural decor accents; the black-and-white rug mirrors the wall graphic, while a floating television console preserves visual lightness in the compact living room



conversation and connection,” explains Jeremy Tay, co-founder of Prestige Global Designs.

## CALL OF THE WILD

Although the apartment enjoys an abundance of natural light, its spaces take on a whole other visual quality when the diaphanous curtains are drawn shut and the lighting fixtures take over, illuminating the interior with a soft, ambient radiance that makes one instantly feel at ease on an almost primal level. The modern tribal theme and various patterns inspired by nature add life and movement.

One is greeted by the petite dining area upon entering the apartment; this moody space features a grey-tinted mirrored backdrop that grabs the eye and optically enlarges the perception of this compact zone. A plush bench seat in a rich cocoa hue, elevated with fluted details, is complemented by dining chairs crafted to resemble luxurious leather, ensuring ample seating for guests.

The dining table features a durable, marble-like sintered top that adds visual interest and is easy to maintain. Overhead hangs a large pendant lamp, which casts a shine on a rustic vase filled with a vibrant flower arrangement that cleverly resembles the delicate forms of feathered tribal headgear, adding colour and texture to this space.

## IN FULL BLOOM

The adjacent living area features a wall adorned with oversized leaf motifs, extending from the entrance and dining area to unify the common spaces and add to the tribal aesthetic. “One of the challenges we faced was creating a sense of spaciousness in a compact apartment, where multiple communal areas converge,” says Tay. “This wall feature flows from the entrance into the living area, inspiring a sense of cohesiveness and openness. The contrast of the black motifs against a white background infuses the apartment with energy.”

Incidentally, the motifs on this wallcovering also beautifully mirror



**This spread, clockwise from bottom left:** The ribbed leather banquette is contrasted by a marble-look dining table with a reflective base that amplifies light in the dining area; set against a curved upholstered headboard, a vivid toucan-themed wallcovering brings colour and movement to the bedroom; layered botanical motifs in deep indigo create a calming backdrop for work, offset by a monochrome rug that sharpens the composition; Prestige Global Designs' Jeremy Tay (left) and Michael Ong (right)





the form of the live palm tree set in one corner of the living area in a hand-carved mango-wood vase, which brings nature indoors and creates a tranquil air.

A roomy sofa with a leather-like finish offers snugness and a modern sensibility. Decorated with ethnic-print cushions and a throw in brilliant red, and standing atop a tribal-patterned rug, it is matched with an outdoor coffee table in pristine white, which acts as a counterbalancing piece that offsets the darker hues and bright colours. A tribal-inspired wall sconce with brass accents offers an exotic flourish, setting a relaxing ambience

as night falls. A white ceiling fan from Spin Fans circulates the air and caresses the palm fronds with a gentle breeze, adding to the tropical feel here.

### SPIRIT OF ADVENTURE

The client had also expressed a desire for a functional home office that is versatile enough to serve as a guest room if needed, especially because his young nephew often visits and likes doing his schoolwork beside him as he works. The designers turned one of the spare bedrooms into a comfortable office space that encourages productivity. A tropical-themed wall feature

## PRESTIGE GLOBAL DESIGNS

Founded in 2008, Prestige Global Designs specialises in bespoke, luxurious design solutions. Helmed by Michael Ong and Jeremy Tay, the firm takes pride in crafting immersive spaces, be it for a compact apartment, glamorous penthouse, landed home or designer boutique.



in soothing blue shades fosters a calm setting conducive to work and leisure, while an oval rug in black and white grounds the space and matches the combi blinds with subtle stripes.

In conceptualising the master bedroom, the designers viewed it as a “spiritual sanctuary”, says Tay. The bedhead was inspired by totems, featuring slanted details that visually mimic the graceful form of wings, and symbolise guidance and protection. A lively wallcovering with brightly coloured toucans depicted in painterly brushstrokes represents freedom and the beauty of the natural world.

Rounding off the serene vibe is a culturally inspired wall lamp that casts a pleasant glow and introduces an element of mystery, creating a cosy atmosphere and enriching the room’s spiritual essence.

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# PURE CINEMA

Named after the fictional hotel chain in the *John Wick* universe, this Surabaya home for a family of nine unfolds through cinematic interiors where, as the architect insists, white is not a colour *By Asih Jenie*

*Photography by Tommaso Riva*







**This page, clockwise from top left:** A richly layered corner beneath a sparkling crystal chandelier; green panelled walls, mirrored panels and brass chandeliers give this corridor a subtle reminiscence of Versailles' Hall of Mirrors; Parisian-style boiserie frames a pair of double doors set against the home's signature orange walls; an ornate mirror reflects the stately corridors of the house



**Opposite page, from top:** The pantry pairs deep green cabinetry with brass accents and a marble island; an elongated dining table is matched with a chandelier, russet walls and classical panelling

**Previous spread:** The living room sets the tone with orange walls, green draperies and classical mouldings, evoking an old-world salon where antiques and furniture from the Jaya Ibrahim collection create a layered sense of glamour



In one of Surabaya's most prestigious residential enclaves stands a house known simply as The Continental. Designed by BK Studio for a multigenerational family of nine, the 30,000 sq ft, four-level residence was named after the fictional luxury hotel chain in the *John Wick* cinematic universe. Each Continental hotel is designed as a sumptuously put together refuge for assassins, who must abide by certain codes of conduct on its grounds lest their membership be revoked.

The way the design concept of the home arrived at the fictional hotel's aesthetics was somewhat serendipitous and organic. It helped that the homeowner already possessed the right ingredients to translate the high concept into reality. He was not a fan of minimalism, but a devoted admirer of vintage cinema, with an extensive collection of vintage cars, analogue



cameras and vinyl records that architect Budi Kurniawan, founder of BK Studio, describes as an “old soul sensibility” – a deep appreciation for objects with history and provenance.

The existing plot of land was a blank canvas. With the client entrusting BK Studio with the architecture, interior design, lighting design and design procurement for the new-build house, it presented a golden opportunity to explore and develop a cohesive vision from the ground up.

“We were drawn to the idea of The Continental Hotel as a protected realm within a chaotic city,” shares Kurniawan. “A place where identities are acknowledged and boundaries are respected.” The concept became a framework for a private domestic world defined by mood, sequence and character.

## IN TECHNICOLOUR

If the fictional Continental hotel's rules stipulate “no blood spilled”, then Kurniawan's



tenet for the house is “white is not a colour”, which serves as the guiding principle for the interior design, where colour becomes the primary instrument shaping the atmosphere. Deep greens, textured oranges and layered textiles replace the pale minimalism often associated with contemporary luxury homes. The five locations of the Continental hotels—New York, Rome, Casablanca, Osaka and Paris—that have appeared in the cinematic universe so far all share an old-world glamour with East-meets-West elements.

Pattern appears throughout the interiors in the form of damask fabrics, Eastern motifs and structured stripes, arranged carefully so that each room carries its own personality while remaining connected to the broader narrative of the house. To Kurniawan, the decision was both aesthetic and emotional. The homeowner’s interests already pointed in this direction. “Their collections are not decorative objects,” Kurniawan says. “They are extensions of identity.”

Parisian boiserie forms the architectural backbone of many rooms, introducing order and proportion, while Eastern antiques and patterned textiles bring warmth and historical

resonance. Qing-dynasty pottery appears alongside classical and contemporary Western furniture, producing an environment that feels lived in and elevated at the same time.

Lighting plays a crucial role in this composition, sculpting surfaces and creating subtle contrasts between shadow and texture. As daylight moves across the house, colours shift and patterns emerge differently, allowing the interiors to transform throughout the day.

Kurniawan describes the process of procuring the new furniture pieces as unusually meticulous. “Every significant piece was proposed individually and discussed extensively with the owners,” he says. This extended dialogue allowed the interiors to evolve organically, reflecting the family’s personal interests and collections. Each room carries its own palette and identity while remaining connected through the architectural framework of boiserie and pattern.

## PRIVATE SANCTUARY

The house was also designed to function with the efficiency of a boutique hotel, an idea that aligns with the Continental reference at the heart of the concept.

**This spread, clockwise from top left:** Striped wallpaper, intricate mirrors and terracotta walls continue the home’s old-world aesthetic; deep teal walls frame the bed, flanked by pendants from Lasvit’s Neverending Glory series that mimic historical theatre chandeliers; dark panelling, brass-framed cabinetry and a writing desk imbue the study with a quiet sophistication; a series of doorways frames a layered view through the house; a barber chair and theatre mirror give this grooming room a cinematic flair





The spatial journey begins at the entrance of the residence, where the architecture deliberately contracts before opening up into the main living floor. From this compressed threshold, the house expands into a series of salons that were designed for gathering and entertaining, each room unfolding into the next in a delightful symphony of colour and decorative vignettes.

On the upper levels, the atmosphere gradually shifts. Semi-private family spaces sit on the intermediate levels, while the topmost floor transitions into quieter and more intimate rooms. Here, the drama of the lower levels softens. Bedrooms become retreats, designed for rest and privacy without completely disconnecting from the life of the household.

Privacy zoning, storage systems and service circulation were carefully organised to support the daily rhythms of a large family. Behind the layered interiors lies a practical structure that allows the house to operate smoothly on a daily basis.

The surrounding landscape introduces a softer counterpoint to the architecture's structure. Sculptural trees frame courtyards and terraces, filtering light into the interiors throughout the day. To Kurniawan, these elements reinforce the central idea of the project. "The house became more than a residence," he says. "It was conceived as a private sanctuary for the family, a place in which they could retreat from the external world and exist fully as themselves."





**This spread, clockwise from top left:** Gilded motifs and deep green panelling frame the bed; frosted glass-front wardrobes and gold detailing line this richly coloured dressing room; a pool terrace runs alongside the house, framed by classical architecture and manicured greenery; a deep-blue console and gilt mirror punctuate this richly detailed corridor; a writing desk stands against richly textured walls trimmed with gilded mouldings





# Sculpted Impact

Interior design firm Third Paragraph transforms a compact home into a measured composition of form, light, and texture

A home should tell the story of the people who live in it through intention, not through excess or spectacle. It should unfold gradually, punctuated by moments of awe that invite you to look closer, experience more deeply, and truly inhabit the space.

That is exactly what this 1,600 sq ft residence in Serangoon North, designed by Third Paragraph, achieves. Leading boldly by form, design principal Godric Gn ensures the home strikes a careful balance of restraint and spatial clarity, easing the owner's initial concern that its

compact footprint across multiple levels might feel constricted. The treatment on the walls and the ceilings draws the eye upwards, helping to accentuate the abode's five-metre height.

## RESTRAINED REVELATION

A study in measured composition, the living room sets the tone for the home. Linear symmetry is fully articulated, yet softened by curved architectural portals that guide the eye through the space. Cool-hued walls meet plush, neutral furniture, complemented by low-profile

tables and stools, and anchored by luxurious rugs. Personal touches, such as the owners' LV plush dolls, introduce a hint of whimsy, while sheer drapes let in just enough light to bathe this space in a calm, grounding glow.

This tonality extends to the ceiling, where layered detailing and warm recessed illumination cast a gentle radiance. A vertical feature panel with a rippled, reflective finish punctuates the space, introducing a quiet, futuristic edge. As light shifts across its surface, this subtle movement enlivens the



**This spread, clockwise from left:** Curved portals and rounded furniture soften the linear symmetry of the living room while layered lighting overhead enhances its sense of height; metallic finishes catch the shifting natural light, animating the ceiling plane that is adorned with pendants; a view of the staircase, where sculptural black balusters frame the ascent while luminous ceiling and pendant lamps cast a glow across the double-height volume

room. Sculptural pendant lights suspended along the same axis hover like weightless forms, gently reinforcing the upwards pull.

### SCULPTURAL GATHERING

The narrative flows seamlessly into the kitchen, where dark-toned shelving recedes into the walls, allowing the space to feel quietly expansive. At its centre, a monolithic stone island anchors the room, its contours commanding attention, particularly the circular sink, reminiscent of an *omakase* counter. More than a functional fixture, it is



conceived as a communal gesture: a sculptural focal point that honours the ritual of gathering, where preparation, conversation, and connection unfold naturally around a shared axis.

Beyond the communal spaces, the private quarters carry the same sculptural language and futurism, softened with classic lines and refined, luxe touches. The curves here are enveloping rather than dramatic, amplifying the sense of calm. Muted tones and tactile textures, along with carefully layered lighting, enhance depth without intrusion.

Here, luxury reveals itself gradually through the absence of visual noise, the precision of every detail, and the deep comfort of a space resolved with intention.

## CALM AND RETREAT

The ensuite bathroom elevates the mood with a subtle, hotel-like

polish that is at once immersive and restrained. Adjoining it, the walk-in wardrobe is treated as both storage and an extension of the living experience. Clean lines preserve visual calm, allowing daily rituals to unfold with ease and ensuring that functionality never disrupts the home's overarching serenity.

This residence aptly reflects Third Paragraph's ethos of gentle living. Every line, curve and surface is thoughtfully considered, shaping how the residence is seen, experienced, and lived in. In this measured balance of restraint and revelation, the space becomes both narrator and stage, quietly framing the lives within.

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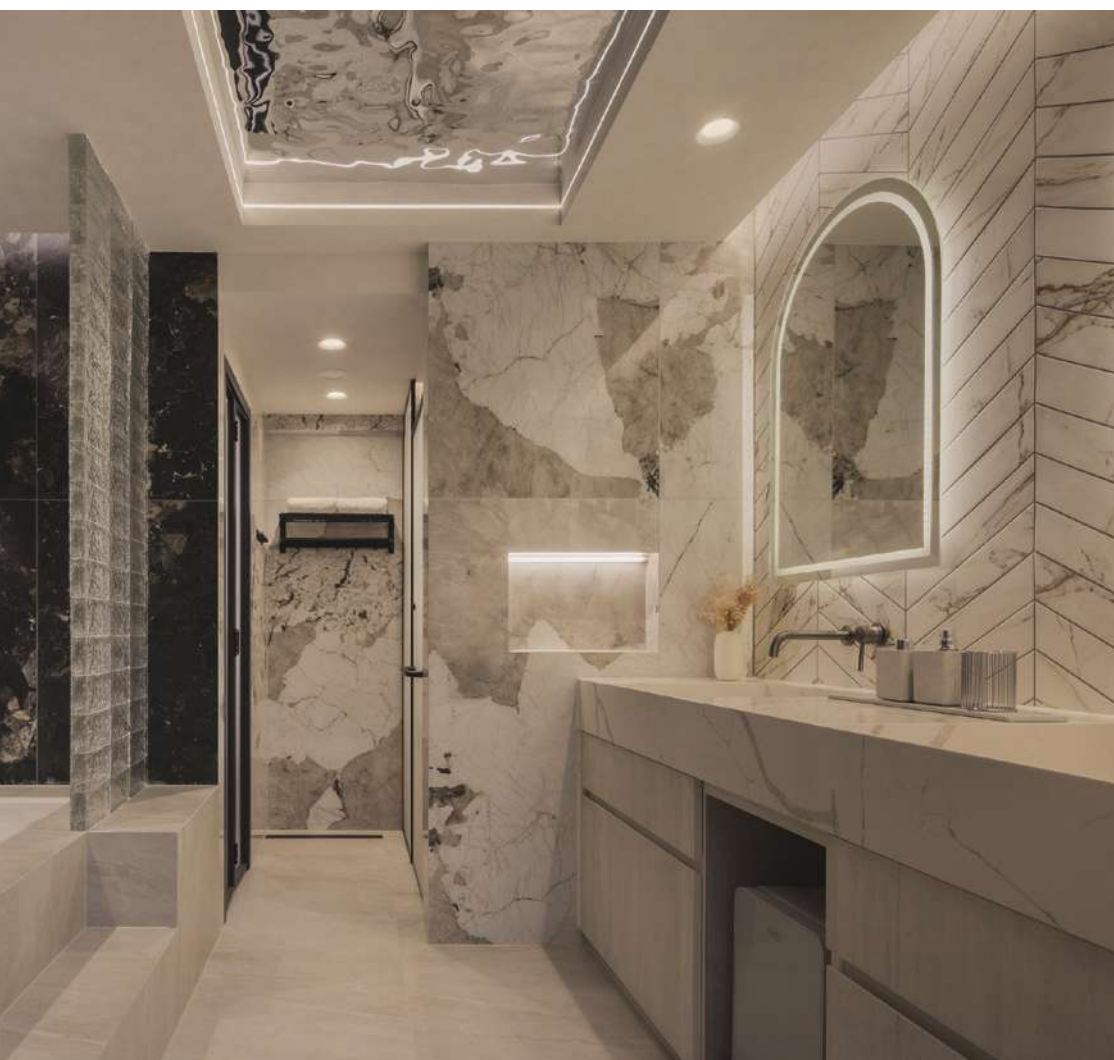
**This spread, clockwise from bottom left:** Framed by a curved portal, the kitchen is anchored by a sculptural stone island; in the dining room, a built-in display wall integrates storage with recessed niches that showcase curated objects and travel keepsakes; Third Paragraph's design principal Godric Gn; the curvy design language continues in this bedroom, where a muted palette fosters a stylish yet cosy retreat; the ensuite pairs veined stone surfaces with softly lit mirrors and layered lighting for a refined, hotel-like atmosphere





## GODRIC GN OF THIRD PARAGRAPH

Founded on the philosophy of gentle living—the belief that the most powerful spaces feel effortless—Third Paragraph balances precision with warmth and architectural clarity with comfort. Led by design principal Godric Gn, known for his refined contemporary interiors, the practice shapes bold yet deeply personal spaces anchored in each client's lifestyle. Craftsmanship is embedded in every detail, with intentional lines guiding how light enters, how spaces transition, and how daily rituals unfold. The result is interiors that are visually striking, intuitively functional, and built to endure beautifully over time.



# STEPPING UPWARDS

Conceived as an elegant sequence of volumes in sync with the terrain, this Good Class Bungalow in Bukit Timah reveals its spaces gradually, like a story being told

*By Engracia Ang. Photography by Finbarr Fallon*





**This spread, clockwise from above:** The social heart of The Stacked House is nestled in the basement, which opens up to the tennis lawn; the well-appointed entertainment hall; Arabescato Orobianco marble is used to visually demarcate the public and semi-public areas, such as the bar with a generous wine fridge and the living room

**Previous spread:** A view of the main living and dining areas, as well as the dry kitchen, located in the basement away from prying eyes

Located within the leafy calm of the Swiss Club enclave, this striking Good Class Bungalow does not reveal itself all at once. Instead, each space leads to the next in a practiced choreography, revealing a new perspective on the terrain.

Designed by DS Architects' Koh Choon Ngee and Teo Ying Feng, The Stacked House accommodates an active, multigenerational family: the owner, who works in finance, lives here with her immediate family and her in-laws. Yet, despite its scale—five ensuite bedrooms, two guest suites, a gym with an extended terrace, a massage room, entertainment areas, a swimming pool and a tennis court—the house feels composed rather than overwhelmingly sprawling.

The project resembles an interlocking composition of volumes, and the idea for the structure was born from the peculiarities of the site: a Z-shaped parcel of land marked by shifts in terrain.

## STACKING VOLUMES

From the street, the facade reads as a series of crisp rectilinear forms layered one above another. A screen wall spanning the second storey down to the basement hints at the spatial drama within, concealing a vertical void that threads the house together.





The arrival sequence begins beside the swimming pool, which is partially screened from view. Step through the main entrance, and you'll find yourself in an intimate hall that doubles as a poolside bar. One can imagine guests lingering here with a drink in hand while waiting for the others to arrive. It is both foyer and social prelude, setting the tone before the house opens itself further.

The swimming pool also happens to be one of the features DS Architects is most proud of. "While we utilised tried-and-true features, and the finesse that goes into creating a seamless structure may not be apparent visually, a lot of coordination and thought went into the process," explains Koh.

Ahead, a multi-volume space draws the eye downwards. Within it sits the staircase, framed by an outdoor landscape feature that punctures the centre of the home. The route upstairs remains hidden behind another portal, ensuring that private family areas remain out of sight unless one is invited within.

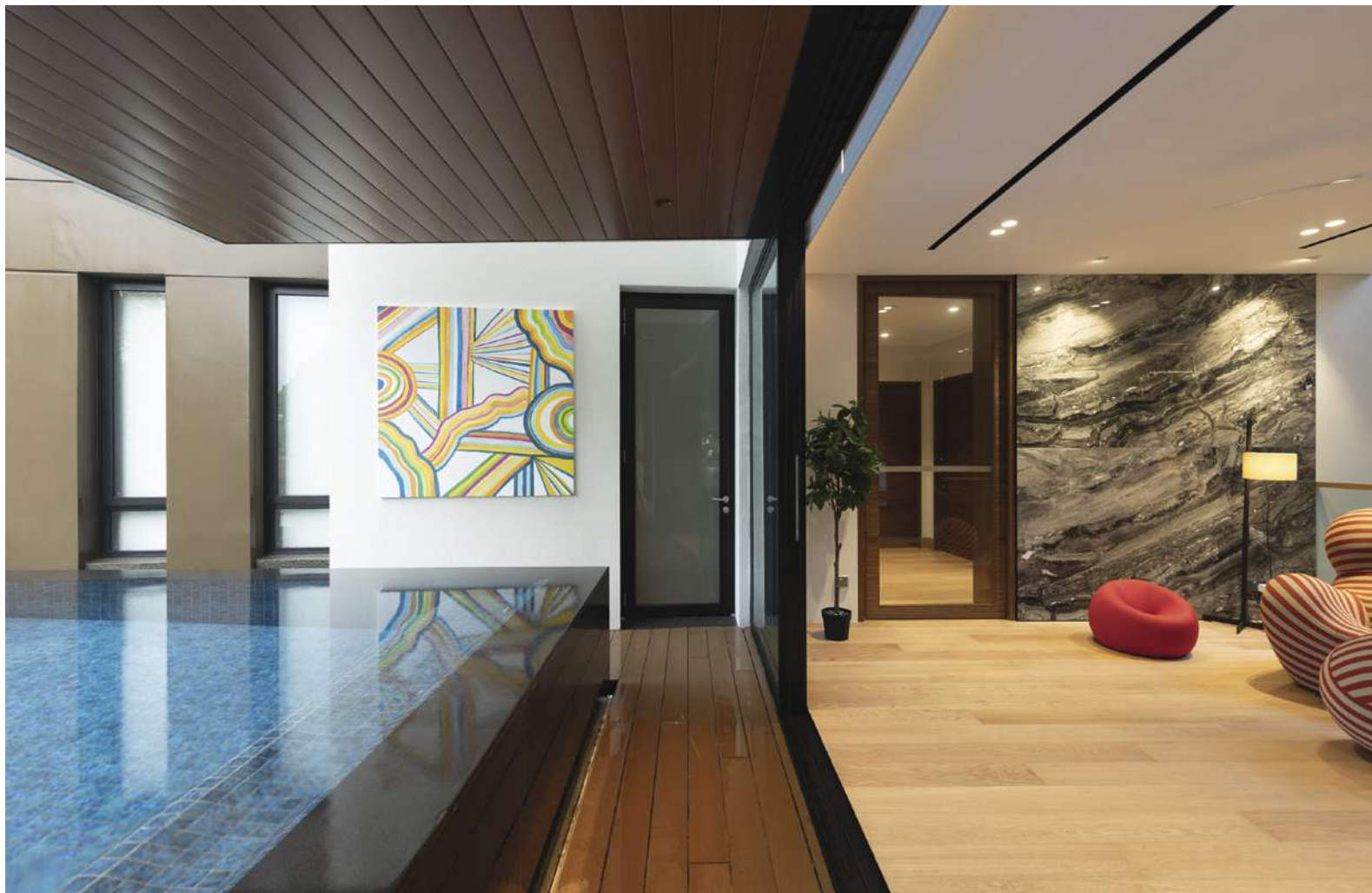
### **SUBTERRANEAN SOCIALISING**

Descending the staircase, the basement unfolds into a vast entertainment hall, its glass facade spanning the width of the building. Beyond it, the tennis lawn extends the view outwards, giving the room a sense of openness.

Here, the house finds its social heart. At one end, a bar anchors gatherings late into the evening, while at the other, a sculptural dry kitchen becomes both stage and backdrop for hosting. The working kitchen is tucked away from view, ensuring the public spaces retain their sense of calm.

Hidden around the edges are more intimate spaces, such as a guest suite and rooms for study. Despite the bustle of activity the house is designed to accommodate, moments of retreat remain plentiful thanks to careful planning.

The decision to place the social spaces in the basement may seem counterintuitive to outsiders, but the logic quickly becomes apparent. As the road at the front of the property is busy, entertaining at street level would compromise on privacy as well as tranquillity. At the rear, however, the land steps down towards a wide drainage reserve, opening up to a vista that the architects were eager to capture. By embedding the communal areas into the terrain, the house gains shelter as well as views.





**This spread, clockwise from top:** Private areas such as the bedrooms are clad in warm walnut to introduce a sense of intimacy; timber panels line the cosy holding area that doubles as a pool bar; located on the first floor, the pool welcomes guests as they enter the home



The swimming pool above plays a crucial role in this arrangement. Suspended over part of the entertainment hall, it shades the west-facing glass facade while cooling the spaces below. The entire frontage of the building is supported by only two visible columns, allowing the hall beneath to remain largely visually uninterrupted.

## PRIVATE LIFE, ABOVE

A lift beside the courtyard leads to the second storey, where the architecture grows introspective as panels of warm walnut guide the corridor towards the bedrooms.

The master suite lies at one end. Full-width glazing on both sides allow breezes to pass through, while timber panelling lends the room a refined, hotel-like calm. Along the same floor are the children's bedrooms and a landing that functions as a small hideaway or a place to pause before climbing to the attic, which is dedicated to wellness and recreation.

The gym opens, through wide sliding doors, onto an outdoor exercise terrace. At the far end, a tucked-away television room doubles as a spare guest space when needed.

Materials throughout the home subtly reinforce the architectural hierarchy. In the public and semi-public areas, dramatic slabs of Arabescato Orobico marble anchor the walls, their swirling veins lending the spaces a sense of gravitas. Upstairs, walnut panelling introduces warmth and intimacy, echoing the layered logic of the house's stacked volumes.

## LAY OF THE LAND

Despite having a built-up space of 10,000 sq ft to work with, designing a residence of this complexity required ingenuity. To DS Architects, the project represented the culmination of a longstanding relationship with the client, with this being the fourth home they have designed for her extended family.

"We incorporated the owner's aesthetic preference, refined it into a linguistically readable architectural concept, and used relevant architectural tools to complement the design as a liveable home," notes Koh.

The house took three and a half years to complete, its construction complicated by the disruptions of the pandemic and the sudden shortage of skilled craftsmen. But it is clear that the collective effort from the team paid off, and the result is a house designed not merely to be seen, but to be lived in for years to come.

# Living Design

For over two decades, Sarah Tham of Cube Associate Design has shaped homes, institutions and workplaces through context-led design that prioritises people, purpose and longevity



When Sarah Tham launched her interior design firm, Cube Associate Design, in 1998, she had two things in mind: to fully exercise her creative instincts, and for the industry to move beyond execution alone into a more thoughtful, design-led realm of creativity.

Over two decades, Tham's portfolio has spanned luxury residential homes, conservation properties and bespoke commercial spaces. She approaches each project



as a unique narrative shaped by the context of the space and the lifestyle of its inhabitants. "Good design improves quality of life and should feel timeless rather than trend-driven," she says, explaining her firm's ethos.

The intention and attention to detail has not gone unnoticed. Cube Associate Design has received significant industry recognition, including the Interior Design Excellence Awards by the Interior

Design Confederation Singapore from 2022 to 2024, the Singapore Good Design Mark Award in 2023, and recognition at the Singapore Interior Design Awards for exemplary workspace design.

Tham's personalised approach, which refrains from imposing a singular signature and allows each project to evolve its own identity organically, also earned her

recognition as one of Singapore's 30 Influential Spatial / Interior Designers for 2025 by the Society of Interior Designers Singapore.

To Tham, every project begins with listening and understanding the client's routines and values. "I believe this is one of the most important aspects of being a good designer—listening carefully and translating those insights into



**This page, from left:**  
The Swiss Club Lane residence's double-height living room opens to a lofted upper level; the staircase in the same home pairs crisp white planes with warm timber treads

**Opposite page, from top:**  
A column-free living and dining space defines the Swiss Club Lane residence, creating a light-filled interior with seamless indoor-outdoor access; Cube Associate Design founder Sarah Tham



spaces that truly support the way people live," she adds.

## HOMES THAT BREATHE

One example is a residence on Swiss Club Lane, which illustrates Tham's emphasis on spatial clarity, proportion and thoughtful detailing over decorative excess. The brief was to create a minimalist, mid-century inspired house with a lofty, open feel; a marriage of form and function. Tham responded with a less-is-more approach and a column-free concept supported by shear walls, displaying a willingness to rethink structure to achieve spatial freedom.

Another notable residential project was organised to adapt to the family's evolving lifestyle, with flexible spaces that could open for gatherings or close for privacy. It was divided into two wings linked by a glass corridor: the main residence on one side and an outhouse on the other that functions as a second living hall or a guest room with moveable walls. Built on a downhill plot along a north-west to south-east axis, natural light and views were carefully considered from the outset, befitting its name: The Serene House at the Plains.

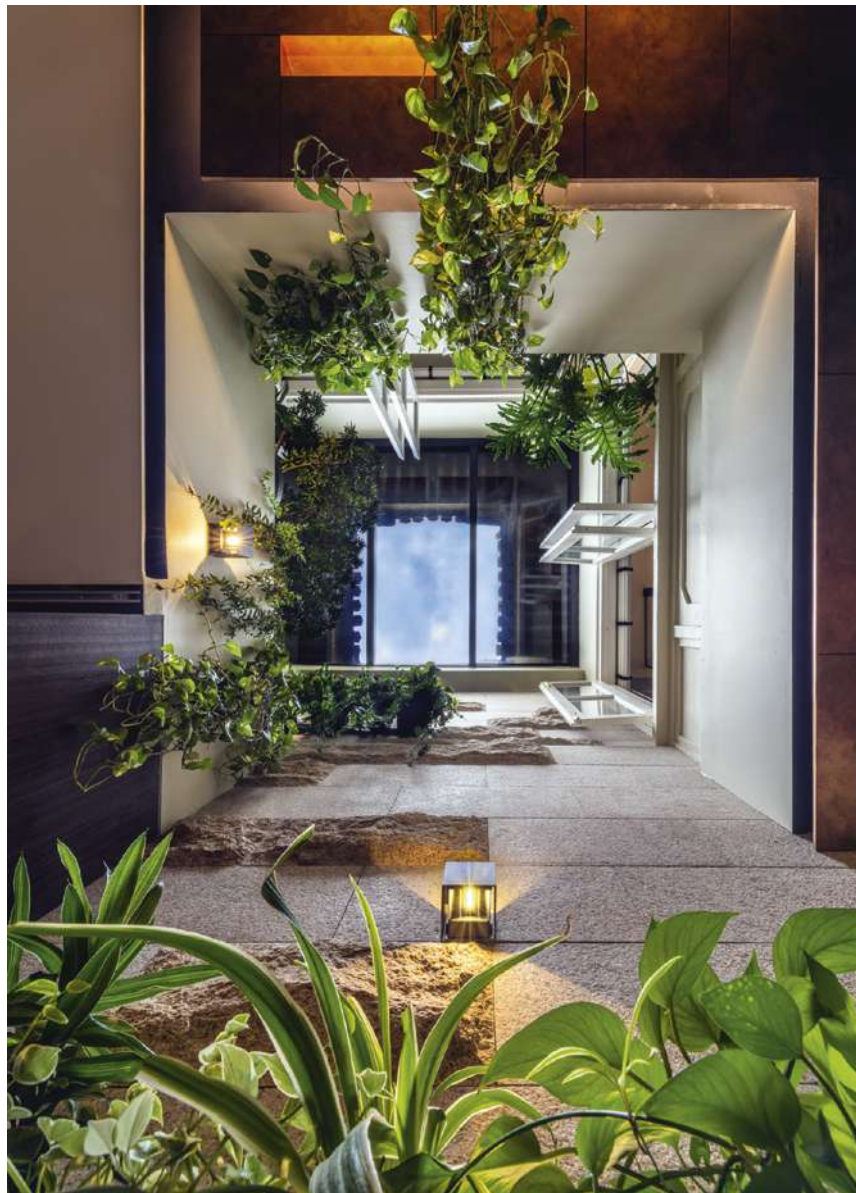


At Soleil @ Sinaran, Tham returned to the drawing board to conceive a modern sanctuary for a well-travelled client and his young family. Through continuity, rhythm and natural materiality, the resulting design masters the intricate balance between sophistication and comfort; penthouse living and the warmth of home.

One of the key considerations was to ensure the integration of technology without visual clutter, which Tham achieved by flowing timber slats across the ceilings and walls to create cohesion while concealing services. Even bold and structurally and technically demanding features, such as a circular aquarium with live corals and marine fish, and a sky lounge on the 36th floor with a golf simulator and sauna, were tastefully executed without compromising on luxury and modernity.

## PRESERVING NARRATIVES

Tham's respect for purpose, people and legacy, as well as thoughtful evolution, also extends to institutional spaces. The renewal of Bedok Methodist Church's sanctuary was guided by a vision to modernise while preserving heritage. The Cross and Light became architectural anchors





alongside their spiritual and decorative significance. Set against restored stained glass, the cross is the focal point, with lighting and ceiling elements reinforcing its geometry.

Technology and sustainability were integrated with equal care, balancing faith, function, and atmosphere. The original teak pews and restored stained glass coexist with upgraded acoustics, smart lighting, and efficient M&E systems, aided by the strategically positioned stage, AV screens and sound booth to ensure clear sightlines and a

seamless flow of the service.

## PURPOSE AND PRECISION

A similar kind of spatial planning and attention to context as well as the human experience is evident in the firm's transformation of a pre-war shophouse located on Ann Siang Hill into a contemporary, interactive workspace.

The design creates a hidden "secret garden" within the city, offering employees spaces to relax, reflect, or collaborate. Timeless comfort was the design anchor, alongside the delicate

balance of conserving historical elements while integrating modern interventions. Moveable walls, hidden doors and a deft mix of materials allow spaces to interact or be partitioned, maximising comfort while harmonising aesthetics.

The result is a workspace that feels vibrant and inspiring, one in which productivity, well-being and historical appreciation coexist naturally—signifying a bold and unconventional response to the client brief: "Don't design a workspace for robots. No boring, typical workspace."

Every project comes with its own challenges, which Tham says inspire her. "Working with constraints and transforming them into thoughtful, meaningful spaces" motivates her. It's also why she finds it hard to name a favourite project. "I become deeply invested in every project I take on, so each one feels like a favourite while I'm working on it. Each presents a new opportunity to learn and create something meaningful," she adds. "What excites me most is the process of discovery and problem-solving, so in many ways, my favourite project is always the next one."

**This page, from top:** The renewed sanctuary at Bedok Methodist Church pairs restored teak pews with a luminous timber-lined ceiling; at Soleil @ Sinaran, timber slats span the ceiling and walls to unify the dining and kitchen zones while the curved aquarium recalls the visual language of the interior

**Opposite page, from top:** In the Ann Siang Hill shophouse, a lush courtyard dining area and spiral staircase introduce a "secret garden" within the workplace; a view up the lightwell at the same project reveals the sky framed by greenery planted throughout the levels



# BREATHING NEW LIFE



Thoughtful nips and tucks turn a 40-year-old dwelling into a cosy, cohesive and personalised home for chef Lennard Yeong and lawyer Ann Louise Yeong *By Luo Jingmei. Photography by Studio Periphery*





French-based artist Jordan Tran, also known as Kean, paints luminous art, turning canvases into ombre atmospheres using acrylic. These are deeply emotive and meditative, affecting the larger environments they are placed in. There is one such tangerine-pink work in the living room of Lennard Yeong, who lives with his wife, Ann Louise Yeong.

The former plies his trade as an in-house chef for Miele Singapore, who also whets the appetites of Instagram followers with tantalising cooking videos—remaking Chef Kenichiro Nishi’s papery *kuzukiri* dessert or sharing a pasta version of mee soto ayam, for instance. Ann is a corporate lawyer whose aesthetic leanings are embodied in the house’s cohesive palette and artful elements.

“Lennard has been following Tran’s work for a while, and admires it. When we were in Paris, we went to see his pieces in person and were instantly drawn to this painting for its deep hues,” says Ann. “Its rich yet gentle colours inspired by a sunset create a very calm and relaxing feeling, while still making a striking statement in the living room.”





**This spread, clockwise from top left:** This Cassina Utrecht armchair creates a visually arresting counterpoint in the neutral-hued living room with its deep blue tone; the owners' interests are displayed throughout the house, including these Hermès home-decor pieces and books on cooking and design; carefully illuminated niches turn decorative items into artful vignettes

**Previous spread:** A painting by Jordan Tran in sunset shades takes pride of place in the living room

The painting guided the living room's muted natural tones. Grey stone and walnut timber laminate go with a rust-and-beige carpet, upon which a pair of deep-cobalt Utrecht armchairs from Cassina stand. The overall mood is serene and tasteful—a contrast to the way the house was before a six-month renovation by design studio Monocot.

## SHIFTING SPACES

Lennard's parents stayed in this 2,350 sq ft corner terrace house in the west of Singapore for 40 years, and the last renovation was almost

two decades ago. He and Ann embarked on the renovation a year after staying here. Rather than a trophy house, they desired an abode “that felt warm, comfortable, and easy to live in everyday”, says Lennard. But first, Mikael Teh of Monocot Studio had the hard work of ironing the kinks out of the house's old bones.

“Boxed-up ceilings, exposed beams and uneven ceiling heights due to concealed services meant the original house felt compressed and visually cluttered,” Teh shares. There were awkward wall kinks and split-levels on both levels of the two-storey abode.



The designer's surgical interventions improved flow, the ingress of natural light and "overall cohesiveness". He moved the helper's room and serviced areas from the centre of the house into a neat linear trajectory behind the living room. He also extended the other side of the living room facing the garden, and added full-height glass sliding doors for ample daylight and a sense of generosity.

## HEART OF THE HOME

The house sits on sloped land, with the living room at the higher rear portion. The entrance door opens to the dining room at the bottom of the plot. As the couple wanted these spaces to become the home's "social heart", the kitchen island was placed facing the dining table "so it naturally becomes a gathering point," says Teh.

"We knew from the start that we would do plenty of hosting, so we chose a table that seats 12. It's also the first thing you see when you enter the house," says Ann. Here, a large artwork by New Zealand artist Bee Doughty-Pratt reflects Ann's heritage. "Its large scale, taking up almost an entire wall, makes a bold statement without overwhelming the space," says Lennard.

The couple also chose an idiosyncratic dining pendant from Luke Lamp Co. "We wanted a real statement piece, something that would catch your eye the moment you walk through the door. We love that you can adjust its shape. This allows us to play around with its form as it adds beautiful curves and softness to the space," Lennard explains.



## UP AND DOWN

Sometimes, the couple have breakfast at the kitchen island. Smaller groups of visitors also enjoy an intimate dinner here while Lennard prepares a multi-course meal in front of them. "The dry kitchen is where he films his cooking videos, so in many ways, it's his 'office,'" Ann muses, highlighting the location of the hob on the island so Lennard can face the camera while cooking.



**This spread, clockwise from top left:** The dry kitchen is part of the home's social nexus, with visitors and relatives often gathering here for sustenance and chatter; the main entrance leads directly to the dining area, where a statement pendant from Luke Lamp Co brings curves and softness to the space with its adjustable form; chef Lennard Yeong (left), who rose to prominence as a self-taught contestant on *MasterChef Asia*, with his wife Ann Louise Yeong (right), a lawyer



“The dry kitchen is where [Lennard] films his cooking videos, so in many ways, it’s his ‘office’”

**This spread, clockwise from top left:** The master bedroom matches timber laminate for the carpentry with a fabric headboard and engineered timber floors; the powder room pairs an arched ceiling and microcement walls with a Cosentino Dekton countertop; a ceiling-mounted oblong mirror forms the centrepiece of this vanity area; Lennard's masculine study features deep shades and the iconic Cassina LC4 chaise longue by Le Corbusier, Pierre Jeanneret and Charlotte Perriand, upholstered in textural cowhide

Teh extended the staircase next to this space to fill the width of the plan. Accented with potted plants, this threshold almost feels ceremonial. "Widening and opening up the staircase improves circulation and allows light to travel between levels, helping transform what was once a dark home into a brighter and more connected living environment," the designer explains.

Rather than evening up the levels, he worked with the existing conditions, using the level shifts for the subtle demarcation of various zones. "We introduced intermediary steps to ease the transitions between spaces, so that the circulation feels more natural and intentional," Teh explains.

## COLOURS AND COMFORT

Ann took ownership of the house's colour and material palette, visiting numerous suppliers "to see the full range of options available before making any decisions". She eschewed trendy colours for neutral ones "so the spaces would feel cohesive and easy to live in over time".

A sense of understated elegance was also her goal, inspired by the precedent of her childhood home, which was adorned with "timeless materials and balanced colour palette that aged beautifully over the years". The only outlier to this was Lennard's masculine study room, featuring a cobalt-toned wall and a decidedly darker material palette. Formerly, the house was just a shell; now, it is a home conducive to family life. Says Ann: "We both enjoy spending time at home and making the most of the spaces we've created."



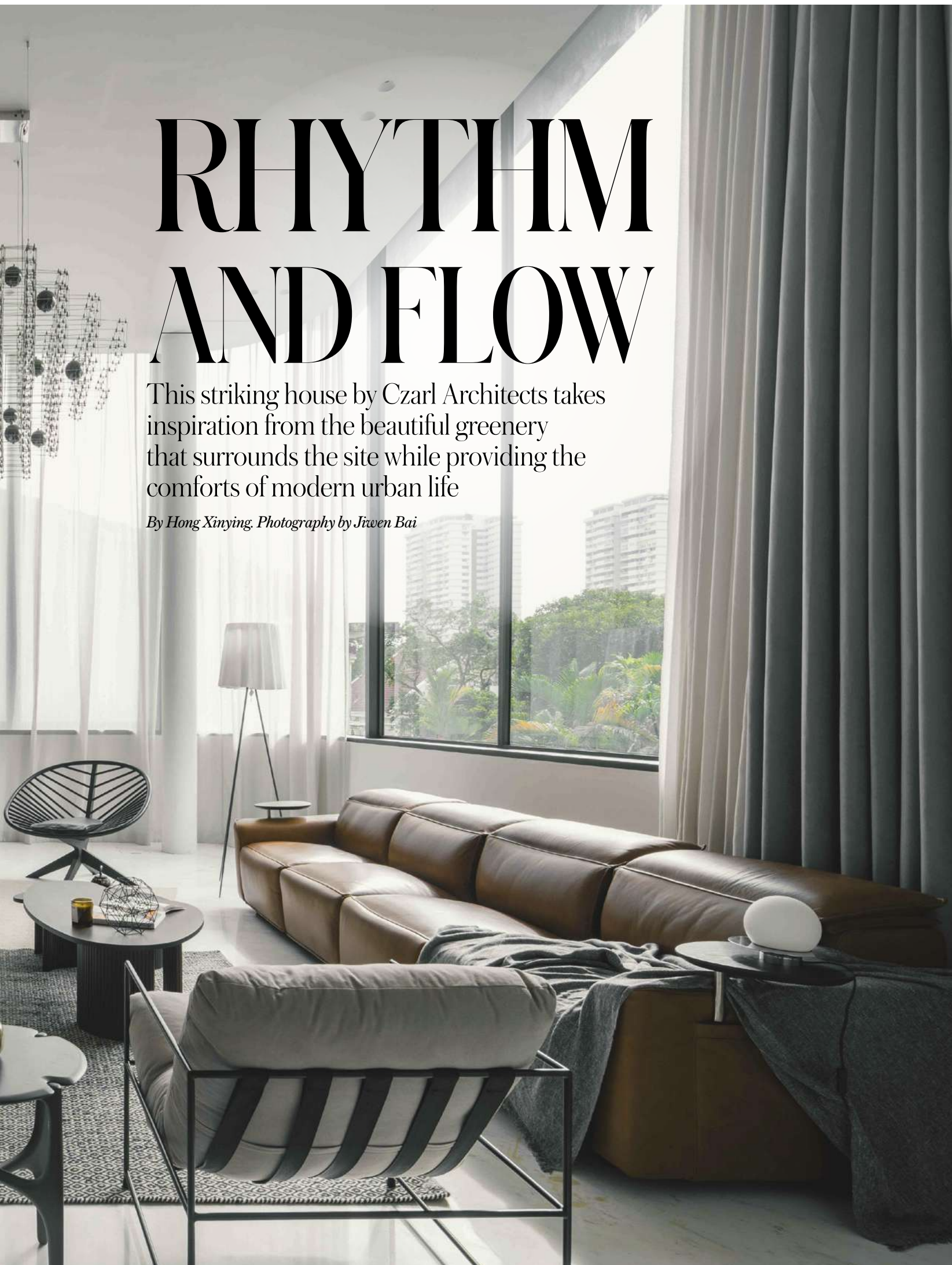




# RHYTHM AND FLOW

This striking house by Czarl Architects takes inspiration from the beautiful greenery that surrounds the site while providing the comforts of modern urban life

*By Hong Xinying. Photography by Jiwen Bai*





**This spread, clockwise**

**from above:** The tiered facade is designed to be reminiscent of tree branches, and the outdoor mural by local artist ShareD's Art features flora and fauna inspired by the Genesis creation story; full-height shelves showcase the wife's treasured collection of dolls and figurines, with a central island serving as a stage for lively vignettes featuring these collectible pieces; the vibrant emerald tones of the large-format tiles in the shower area echo those of the greenery outdoors; the jacuzzi looks out to serene vistas, with materials and textures carefully selected to convey a sense of tranquillity

**Previous spread:** The house looks out to verdant views of the nearby nature reserve

**W**ith its array of eye-catching skyscrapers and beautiful gardens, Singapore is seen as a city geared towards the future, marrying urban density with greenery to create liveable environments. This particular house by Czarl Architects has a futuristic countenance that embodies the city's forward-looking attitude and its desire to balance the beauty of nature with the comforts of urban life, not unlike how Singapore's built landscape came to be.

This house is home to a Singaporean family of four and their pet Pomsky dog, Yuzu. Situated in Singapore's leafy District 20, the site enjoys proximity to the verdant local parks and the city's largest nature reserve. As captivating as the nearby greenery can be, it does come with some everyday challenges. Insects are commonplace, and the local wildlife is known to sometimes wander into residential areas foraging for food.

"While initially captivated by the potential to seamlessly integrate nature into the site, we quickly realised the clients' concerns about insects, and the wildlife added a twist to our creative process. Amid this paradox, the homeowners' genuine desire to appreciate nature remained a driving force [in this project]," says Carl Lim, the principal architect and founder of Czarl Architects.

Lim worked on this project with design partner Anditya Dwi Saputra and senior designer Khalis Sidek; the team prioritised the lush views while conceptualising fluid, well-ventilated spaces that bask in the daylight and encourage the occupants to enjoy their proximity to nature. Adds the architect: "Our task became finding inventive ways to bring the outdoors in without inviting unwanted guests to the party."

**RISING ABOVE**

The distinctive architectural design of this abode alludes to the botanical life nearby, says the architect. "We took a cue from the organic forms and textures of the surrounding foliage, allowing them to inform the architectural language of the house. This approach led to the creation of a distinctive geometry characterised by elegant arches and subtle curves, mirroring the fluidity and grace of nature," says Lim.

Ranging from 3.5 to 5.5m in height, the curved glass panels that adorn the main areas of the house were custom-made for this project, requiring both engineering expertise and precision to achieve a harmonious effect and seamless fit with the architectural design. "This design choice allows the inhabitants to enjoy uninterrupted panoramic views of the



**This spread, clockwise from top right:** Larger figurines decorate various nooks across the home; these collectibles also bring colour and character to areas such as the basement foyer; the entertainment room features all the facilities that are needed for family film nights

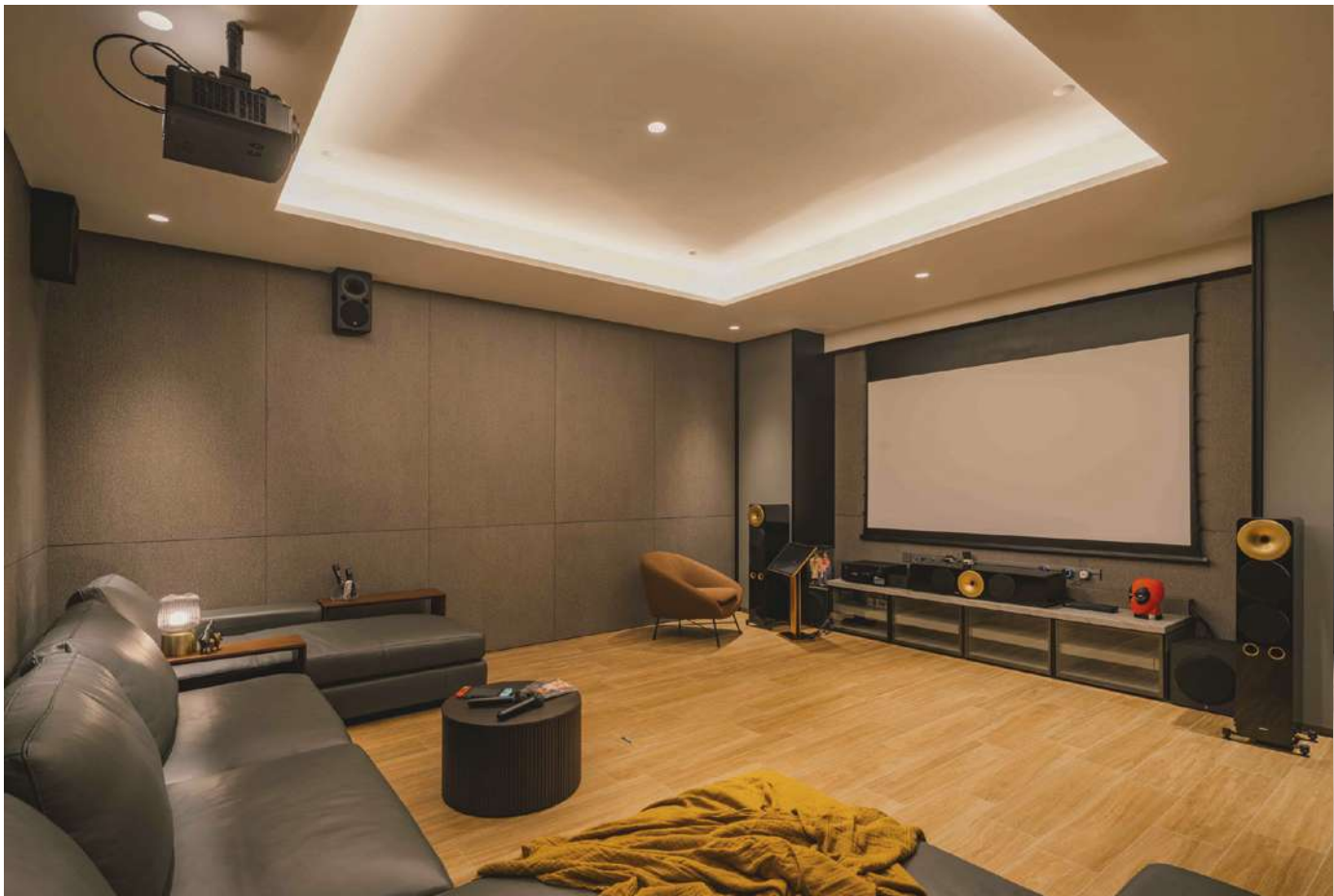
surrounding landscape, seamlessly integrating the indoors with the outdoors,” adds Lim.

Two wings connect at the centre of the house, with a series of half arches defining the unique architectural design. “This tiered expression of the arches lends the facade a sense of rhythm and movement, reminiscent of the graceful branches of a tree stretching outwards and sheltering the space beneath. The repetition of arches not only adds architectural interest, but also enhances the overall balance of the design,” explains Lim.

To access the living room, visitors traverse a narrow yet lofty semi-outdoor foyer located between the two wings of the house. “As one approaches the unassuming main door, anticipation builds. Upon entering, one is greeted by a stunning triple-volume foyer adorned with elegant spherical pendant lights, creating a grand and inviting ambience. This unexpected juxtaposition of narrowness outside and spaciousness inside leaves a lasting impression and sets the tone for the rest of the home’s aesthetic,” he shares.

### A LIVELY TABLEAU

On the ground floor, the open-plan living room connects to a dining area, kitchen, and tea room. This social zone is fully equipped with smart-home technology that offers convenient





access to the controls for the lighting, air-con and entertainment systems. A feature wall incorporates a console for the 83-inch TV while concealing a moveable door that leads to the guest room. “The living area serves as the heart of the home, blending comfort, style and functionality seamlessly,” says the architect.

The dining zone is designed to “foster a sense of warmth and conviviality”, as inspired by the family’s passion for cooking. Natural light floods the space through large windows, which offer prime views of the nature reserve. A bespoke marble-top table with an automated lazy Susan allows dishes to be easily shared while conversations occur across the table.

A small pantry next to the dining area provides easy access to tableware, linens and other culinary essentials. The sizeable kitchen is tailored to the wife’s love of cooking and baking. It incorporates sleek cabinetry from Blum, which houses the family’s many culinary tools while creating a clean-lined, minimalist look. A cold room by Ventco was specially designed to provide additional storage and optimum temperature conditions for wines, beverages and fresh produce.

The first floor also incorporates an area for the wife’s collection of Precious Thoughts figurines and Barbie dolls. This display room features a custom island with a retractable platform designed like a stage for her extensive assortment of collectible figurines.

## STUFF OF DREAMS

The house’s two primary staircases lead to the basement and the upper storeys, respectively. The curved wall that runs along the staircase landing reflects the organic architectural language of the abode, while enhancing its sense of fluidity and elegance. Timber wall panelling, backlit handrails and marble-clad steps complete their elegant look.

The entertainment and gym zones are housed in the basement, while the bedrooms and bathrooms are located on the upper floors to afford privacy and stellar views of the nearby greenery. The rooms and adjoining bathrooms were crafted to reflect their occupants’ characters and colour preferences. For instance, the daughters’ shared bathroom is designed with a youthful aesthetic to reflect their vivacious personalities. Salmon pink mosaic walls are playfully paired with pebble-washed walls to create a dynamic, textured backdrop. The curved ceiling of the shower area adds to its sense of whimsy and charm.

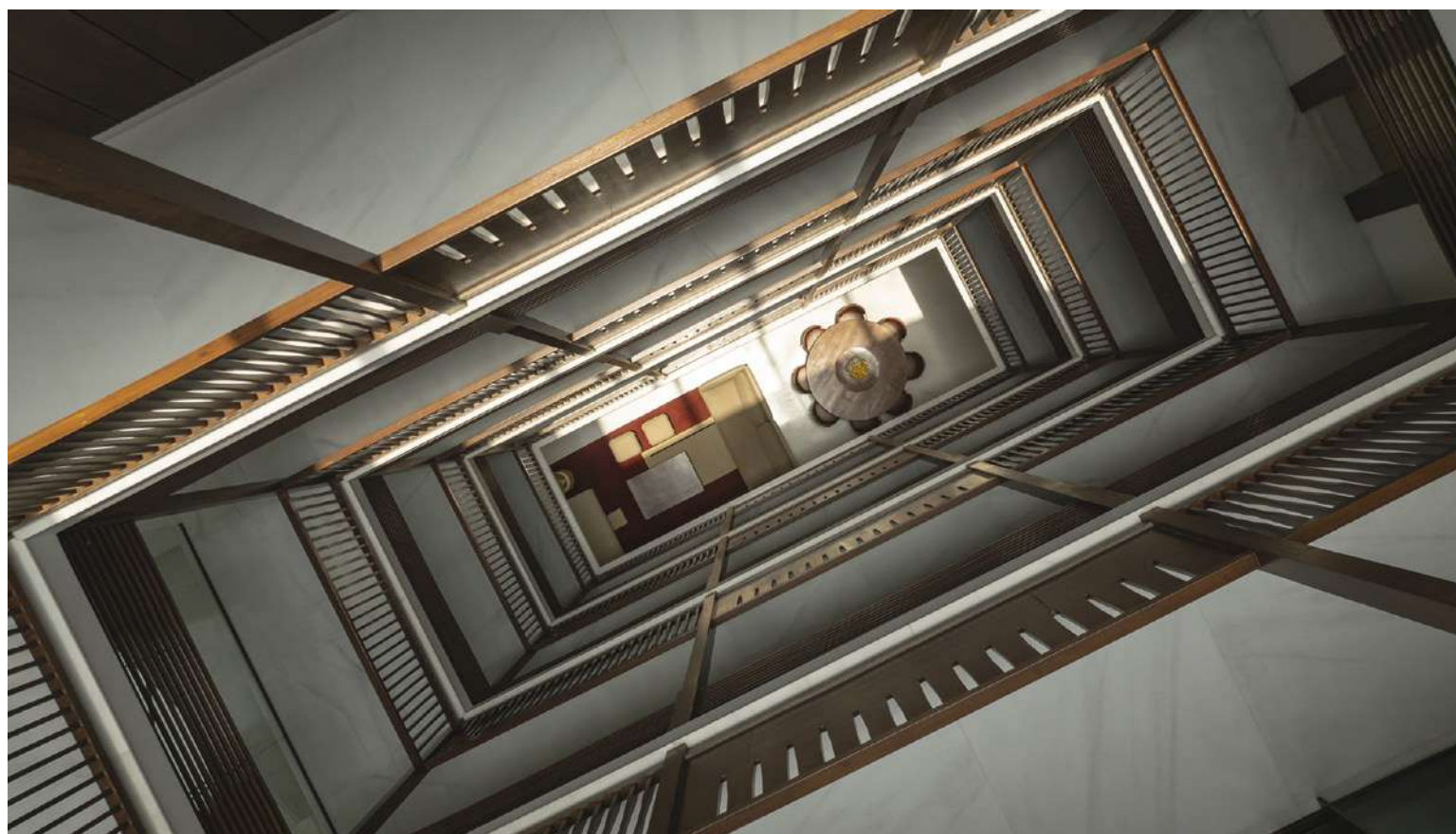
Overall, the home’s design represents the family’s way of life in a manner that effortlessly combines good looks and functionality.



# TAKING THE HEAT

In Nagpur's punishing climate, SJK Architects built a six-storey home for three generations of the Jain family, drawing on the lattice screens and courtyard houses of northern India

By Jennifer Choo. Photography by Nivedita Gupta



In Nagpur, a landlocked city in Maharashtra where summer temperatures routinely exceed 40° Celsius, the Jain family embarked on a long-term effort to build a house designed to last for generations. Completed in six years after construction began, the Light House rises six storeys on a 125 by 76 sq ft plot in a dense urban neighbourhood, and is home to three generations: a grandmother, her two sons Deepak and Girish Jain with their respective families, and a grandson whose suite occupies a floor held in reserve for a family he does not yet have.

The commission went to Mumbai-based SJK Architects, led by Shimul Javeri Kadri, whose team of seven designers spent years resolving a specific set of conditions: a tight urban site, a multigenerational programme, a climate that punishes unshaded glass, and a client family with roots in north India that

carried strong associations with the residential architecture of that region.

### CLOSE CONTEXT

Those associations were direct. The Jains held particular attachment to the *haveli*, the large courtyard house vernacular to much of western and northern India, characterised by communal gathering spaces, projecting balconies called *jharokhe*, and intricately worked stone or brick screens, known as *jaaliyan*, that filter harsh sunlight while permitting airflow. The timber-framed *wada* houses of Maharashtra offered a secondary reference point. Both traditions had evolved partly in response to the same problem the architects now faced: how to admit light without admitting the heat.

Their solution runs the full height of the building. The exterior is wrapped in operable timber lattices whose geometric patterns are

**This page:** A view straight down the home's central atrium, with the shadow cast by the skylight frame visible at the base

**Opposite page:** The Light House is an imposing structure amid its dense Nagpur neighbourhood





**This spread, clockwise from top left:** A living room with teak-panelled walls, a brass chandelier and *pichwai* artworks; a family living room with floor-to-ceiling shaded glazing and low upholstered seating; an eight-foot-deep balcony furnished as an outdoor living area, with city views beyond; the ground-floor kitchen, which opens directly to the outdoor dining area and garden

drawn from abstracted vernacular motifs. The material is accoya pine, a high-performance softwood sourced from FSC-certified forests in New Zealand. The choice was deliberate: sustainable hardwood forestry is limited in India, and teak's slow growth rate makes it a poor candidate for large-scale use. Accoya, pre-treated for moisture and termite resistance, carries a 50-year warranty for external use and functions as a modern-system window, with sliding and folding panels that can be operated individually, and fitted with mosquito mesh or glazed inserts as needed. The lattices cast shifting patterns of light and shadow across the interiors throughout the day, performing the same climatic and visual work as the *jaaliyan* they reference.

Inside, the formal counterpart to the exterior screen is the central atrium, an eight-foot-wide vertical slot that cuts through all six floors and is capped by a skylight. Its proportions were determined through a detailed study of sun angles across the seasons, calibrated to draw diffused light down to the ground-floor informal living area without introducing direct solar gain. The atrium functions as the social core of the house: sound and sightlines travel across all levels, and the





semi-private corridors that ring it on each floor are fitted with carved niches displaying curated artworks, so that each pass between bedroom and staircase involves a moment of pause rather than simple transit.

## WAY OF LIFE

The programme is distributed vertically with considerable specificity. The grandmother's suite and main kitchen occupy the ground floor, with direct access to outdoor spaces given over to dining, lounging, and a garden. Her preference to remain connected to the earth and to participate in cooking and gardening determined the arrangement. The three floors above are allocated to the older son's family, the younger son's family, and the grandson, respectively.

Each level contains two master bedrooms positioned at the southwest and southeast corners, a guest room, a formal living room, a pantry, and a shared terrace along the north elevation, overlooking a garden laid out on the site of an earlier bungalow the family had occupied. The bedrooms are set back behind eight-foot-deep balconies that serve as both a buffer against the heat and rain, and as a spatial extension. One-third of each balcony area is configured as a *jharokha*, positioned differently across levels to avoid regularity in the facade.

The fifth floor is designed as a guest and entertainment level, with living and dining areas that can accommodate gatherings of up to 20 people. The topmost floor, recessed and fully glazed within a hipped-roof structure, contains a spa, jacuzzi and gymnasium, wrapped by a planted deck with views across the city.

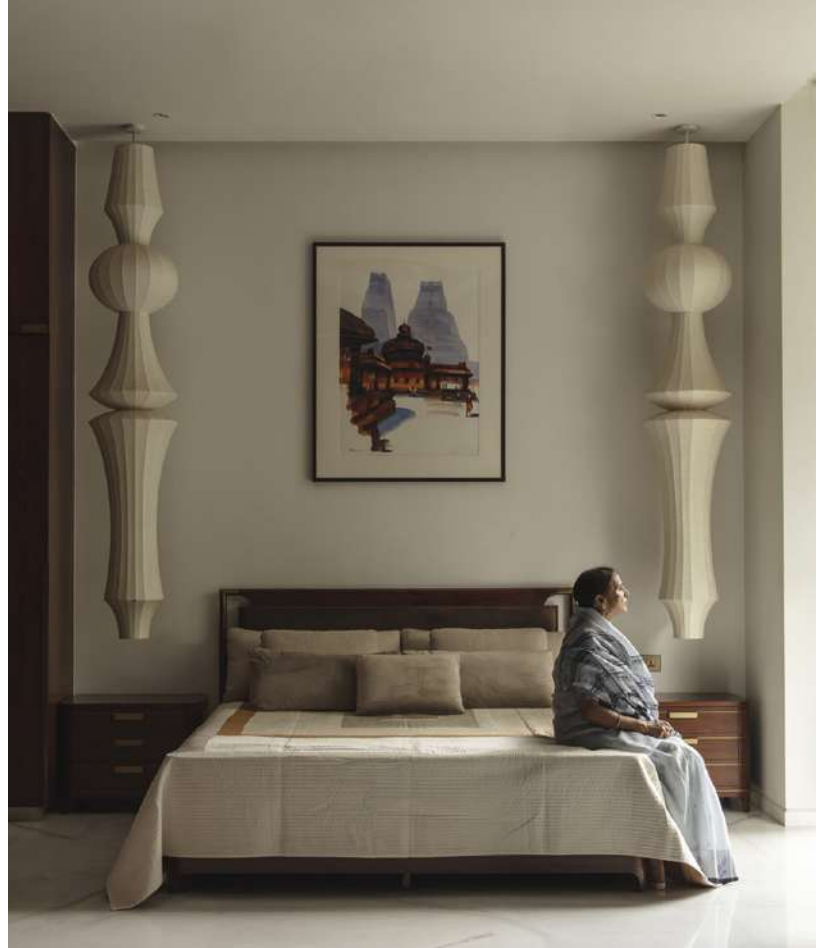
**This spread, clockwise from top left:** The grandson's suite, finished in dark tones with leather chairs and lattice-filtered light; the master bathroom with teak cabinetry, marble surfaces and a window screened by the exterior lattice; the voluminous atrium features teak railings and brise-soleil lining the corridors of each level; soft green armchairs add a touch of colour to the mainly neutral palette







“Teak appears in panelling, atrium railings and brise-soleil elements, executed by local carpenters”



**This spread, clockwise from top left:** A bedroom in neutral tones that opens out to a snug balcony shaded by lattice screens; a bedroom in the grandmother's suite, with sculptural hanging lamps flanking the bed; the material palette is warm and organic, yet sleek

rounded, contemporary silhouettes upholstered in beige and grey, except for the grandson's suite, which is finished in black. Decorative lighting is custom-made in brass and glass.

The built area totals a sprawling 20,000 sq ft. That figure alone distinguishes the Light House from most urban housing in India, or anywhere. What is less common, at that scale, is the degree to which the planning answers to particular people: the grandmother's proximity to her garden, the corridors designed for the art on their walls, and the lattices adjusted floor by floor for each family's preferences for light, air, and privacy.

## MATERIAL WORLD

The material palette runs through recycled Burma teak in a fluted surface treatment, white Esil marble, and brass. The teak appears in panelling, atrium railings and brise-soleil elements, executed by local carpenters working on-site. Bath surfaces in each suite feature CNC-carved marble bearing motifs drawn from regional saree weave patterns and stone carvings from historical structures; the same ornamental vocabulary, which moved from cloth and stonework, is translated into a polished surface underfoot.

Furniture is custom throughout, with



# STORE DIRECTORY



28

## A

**Artemest**  
artemest.com

## B

**Baxter**  
Space Furniture  
77 Bencoolen Street  
Tel: 6415 0000  
spacefurniture.com.sg

**Bell Living Lab**  
belllivinglab.com

**Bewilder**  
1003 Bukit Merah  
Central  
#03-07  
bewildersg.com

**Blum**  
150 Ubi Avenue 4  
#02-01 Ubi Biz-Hub  
Tel: 65471760  
blum.com

**Byredo**  
391 Orchard Road  
#B1-34 Ngee Ann City  
Tel: 6235 5021  
byredo.com

## C

**Caracara Collective**  
caracaracollective.com

**Carera Bathroom**  
12 Tai Seng Link,  
#03-02/03  
Tel: 6533 0455  
carerabathroom.com

**Cassina**  
W.Atelier  
211 Henderson  
Road, #01-04  
Tel: 6270 8828  
watelier.com

**Christoffle**  
290 Orchard Road  
#04-08 Paragon  
Tel: 6952 9388  
christoffle.com

**Coesa**  
81 Tagore Lane, #02-15  
Tel: 8611 6600  
bycoesa.com

**Cosentino**  
5 Straits View  
#01-16/17 Marina  
One West Tower  
Tel: 6713 9543  
cosentino.com

**Cowka**  
cowkadesign.com

## D

**Daum**  
290 Orchard Road  
#04-04/05 Paragon  
Tel: 6100 2312  
daum.com.sg

**Deluxe Systems**  
61 Ubi Avenue 1  
#02-02 UB Point  
ds.asia

**Dior Maison**  
2 Orchard Turn  
#01-22, #01-25,  
#02-12/13,  
#03-13A Ion Orchard  
dior.com

## E

**Everyday Curtains**  
24 New Industrial  
Road, #01-03  
Tel: 9738 2627  
everydaycurtains.com

## F

**Fornasetti**  
fornasetti.com

## G

**Gaggenau**  
Unserhaus  
Experience Centre  
11 Bishan Street 21  
#04-02 Bosch  
Building  
Tel: 6356 1080  
gaggenau-asia.com

**Gessi**  
165 Penang Road  
Tel: 63419024  
gessi.com

## H

**Hafary**  
161 Lavender Street  
Tel: 6250 1369  
hafary.com.sg

**Happie**  
1 Sims Lane, #01-05  
Tel: 8884 3083  
happie.sg

**Hermès**  
391 Orchard Road  
#L1-3 Takashimaya  
Tel: 6735 5228  
hermes.com

## I

**iittala**  
iittala.com

**Island Life Sofa**  
islandlifesofa.com

## J

**Jaipur Rugs**  
68A/69A Amoy Street  
Tel: 9115 3112  
jaipurrugs.com

## K

**Klopfen**  
Hafary House  
161 Lavender Street  
Tel: 6250 1369  
hafary.com.sg

**Koncept Kreation**  
33 Ubi Avenue 3  
#06-64 Vertex Tower A  
Tel: 9722 2699  
kkpl.com.sg

## L

**Lasvit**  
57A Neil Road  
Tel: 6542 9422  
lasvit.com

**Lavaredo**  
lavaredo-kitchen.com

**Lavavella**  
231 Bain Street  
#04-49 Bras  
Basah Complex  
lavavella.sg

**Liebherr**  
Liebherr Appliances  
Flagship Store  
70 Tras Street  
Tel: 6226 2549

**Low Carbon Industrial**  
Panelogue  
66 Kampong  
Bugis, Level 6  
Tel: 6755 7233  
panelogue.com

**Luke Lamp Co**  
lukelampco.com

## M

**Miele**  
167 Penang Road  
#B1-01 Winsland  
House II  
Tel: 6735 1191  
miele.sg

**Minotti**  
328 North Bridge Road  
#02-10/13 Raffles  
Arcade  
Tel: 6338 2822  
minotti.com

**Mretty Singapore**  
72 Bendemeer Road  
#01-07 Luzerne  
Building  
Tel: 8877 4657  
mretty.com

**Mutina**  
mutina.it

## N

**Natural Urbano**  
naturalurbano.com

## P

**Panelogue**  
66 Kampong  
Bugis, Level 6  
Tel: 6755 7233  
panelogue.com

**Phillip Jeffries**  
12 Kallang Avenue  
#03-23 Aperia  
Tel: 6970 0890  
phillipjeffries.com

## R

**Roche Bobois**  
6 Raffles Boulevard  
#02-11/12 Marina  
Square  
Tel: 6513 1918  
roche-bobois.com

## S

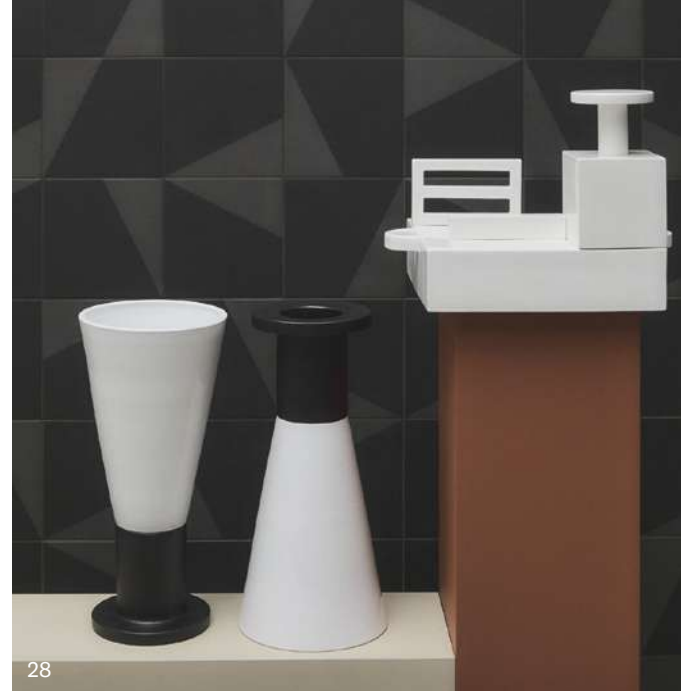
**Schindler**  
1 Kaki Bukit View  
#04-18 Techview  
Tel: 6854 7888  
group.schindler.com

**Smeg**  
5 Straits View  
#01-01 Marina  
One The Heart  
Tel: 6235 1333  
smeg.com

**Sol Luminaire**  
395 Guillemard Road  
Tel: 6612 1221  
solluminaire.com.sg

**Sophia Chin**  
Supermama  
213 Henderson  
Road, #01-01  
Tel: 9615 7473  
supermamastore.com

**Space Furniture**  
77 Bencoolen Street  
Tel: 6415 0000  
spacefurniture.com.sg



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**Spin Fans**  
Immersive Lab  
@ Bendemeer  
994 Bendemeer Road  
#05-01 B Central  
Experiential Lab  
@ T-Space  
1 Tampines  
North Drive 1  
#04-18 T-Space  
Tel: 6298 1038  
spinfans.com.sg

**Surface Project**  
Hafary Gallery  
105 Eunos Avenue 3  
Tel: 6383 5001  
surface-project.com.sg

**Surface Stone**  
Hafary Gallery  
105 Eunos Avenue 3  
Tel: 6281 7800  
surfacestone.com.sg

## T

**Tempur**  
Tempur Sleep  
Sanctuary  
1 Nassim Road, #01-03  
Tel: 6262 0898  
Tempur Experiential  
Centre  
315 Outram Road  
#08-05 Tan Boon  
Liat Building  
Tel: 6588 6308  
Tempur Sleep Arcadia  
68 Orchard Road  
#05-10 Plaza Singapura  
Tel: 6251 0148  
sg.tempur.com

**This Humid House**  
94C Jalan Senang  
Tel: 9181 7375  
humidhouse.com

## V

**Ventco**  
38 Woodlands  
Industrial Park E1  
#04-01  
Tel: 6553 0118  
ventcoengrg.com.sg

**Visionnaire**  
Marquis Furniture  
Gallery  
6 Raffles Boulevard  
#02-08/09, #02-38/39  
Marina Square  
Tel: 6383 0119  
marquis.com.sg

**V-Zug**  
2 Orchard Turn  
#02-07B Ion Orchard  
Tel: 6926 0878  
vzug.com/sg/en

## Y

**YeoMama Batik**  
252 North Bridge Road  
#03-04/05 Raffles City  
yeomamabatik.com

**Yothaka**  
yothakainternational.  
com

# THE LAST WORD

Hermès will turn its attention to metal at Milan Design Week, where craft and material take centre stage



**From left:**  
The Palladion  
d'Hermès jug  
and vase, both  
designed by  
Studio Hermès



Each year, Hermès selects a single material as the starting point for its home collection. Under the guidance of Hermès Maison artistic directors Charlotte Macaux Perelman and Alexis Fabry, the brand's annual Milan Design Week presentation transforms that material into the main character of a carefully composed scenography.

Following last year's exploration of glass, the 2026 presentation will turn its attention to metal, examining how the material can be shaped, finished and refined through Hermès' exacting craft traditions. The *Tatler Homes*

team enjoyed a preview of several pieces that will appear in the upcoming installation. Among them was the Palladion d'Hermès jug, created by Studio Hermès. Crafted from hand-hammered palladium-plated metal and paired with a Cassia wood handle, the piece highlights traditional silversmithing techniques including spinning, embossing, flame brazing, hammering and the invisible fixing of the handle. The dark wood and metal respond to each other like shadow and light.

Also part of the preview was the Palladion d'Hermès vase, whose

silhouette references the form of a horse's hoof. Made from hand-hammered palladium-plated metal, the vessel features a removable sheath combining Swift calfskin bordered with lizard leather and black horsehair fringes. The design combines metal, leather and horsehair within a single object.

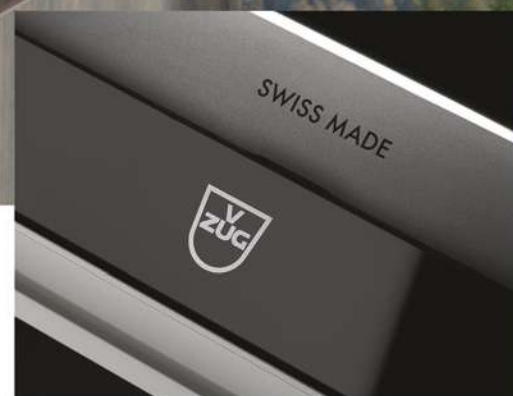
These are glimpses of what will unfold at La Pelota in late April, where Hermès will once again demonstrate how a single material can be transformed into objects of enduring beauty around which the French brand expands its exalted home universe.



# TATLER BLUEPRINT

Meet Singapore's trailblazing spatial design firms and the visionaries behind them. Discover now in our updated Designers section.





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