2027
PORTFOLIO REFLECTIONS

Some Things.

VOL. 01





+ ADDING VALUE THROUGH DESIGN

- SUBTRACTING WASTECONSCIOUSLY



Studio Something Something

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SOME THINGS.

We are a collaborative studio bringing systems-led design thinking to production line management and ethical sourcing within the design industry. Our work sits at the intersection of creativity, process, and responsibility, supporting more considered ways of making.

Our work centers around designing and producing FF&E in close collaboration with local makers, artisans, and workshops, as near to the final site as possible. This approach supports local economies, reduces environmental impact, and results in work that feels grounded in its place.

OUR GLOBAL PROJECT FOOTPRINT



AFRICA

Johannesburg, South Africa

Kampala, Uganda

Kigali, Rwanda

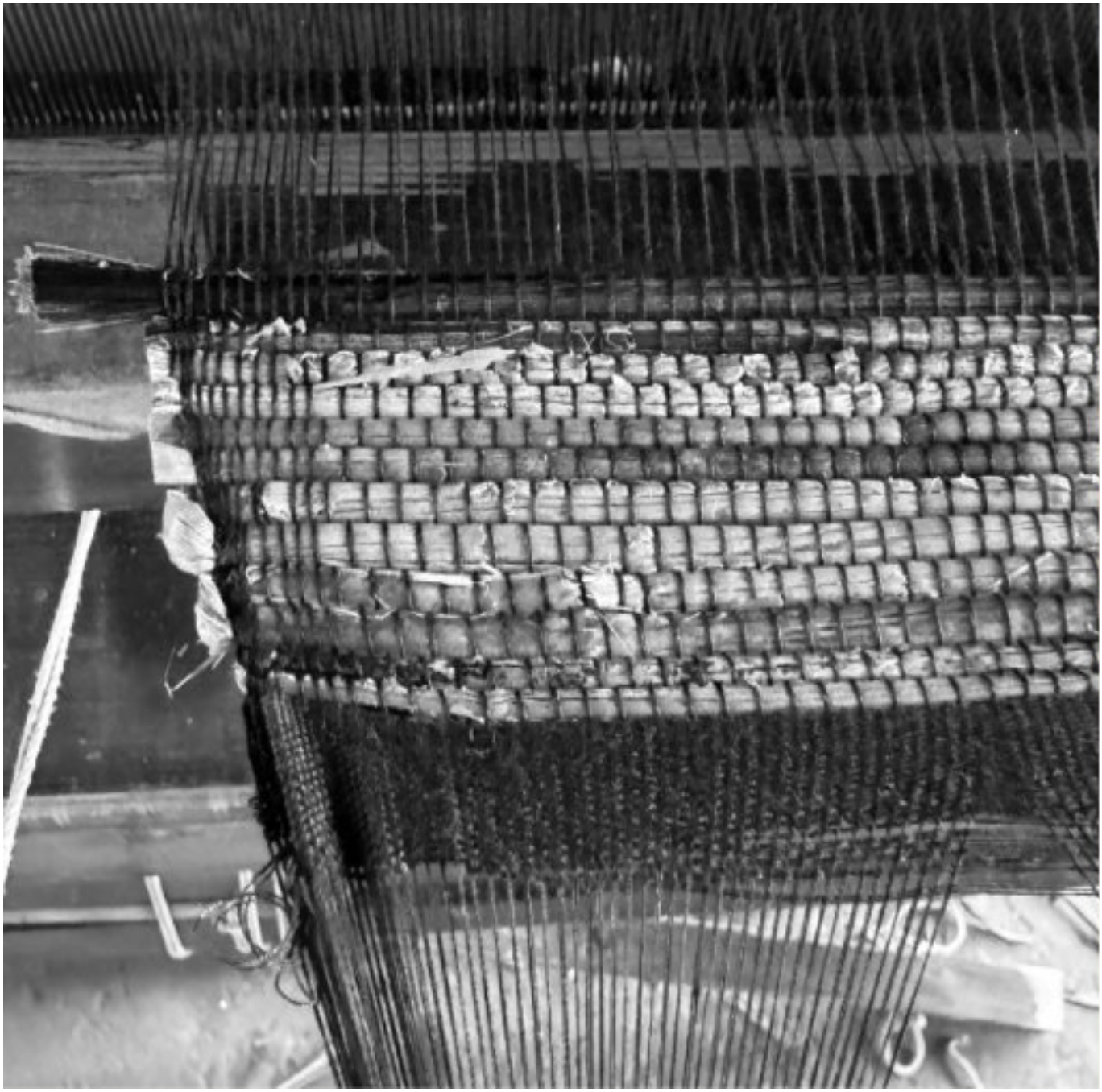
NORTH AMERICA

Washington DC

CENTRAL AMERICA

Holbox, Mexico





OUR PERSPECTIVE

Some Things exists to create meaningful connections between design, place and production.

We believe the best projects emerge from a deep understanding of their context, drawing on local knowledge, materials, makers and methods to create outcomes that feel authentic to where they belong. Rather than applying a predetermined aesthetic, we approach each project as an opportunity to uncover what is unique about its environment and translate that into thoughtful, enduring design.

Through collaboration with craftspeople, manufacturers and project teams, we seek to create lasting value for both clients and the communities that support their projects.



SOME THINGS. WE DO

+ Custom Furniture, Fittings & Equipment Design
+ Technical Detailing
+ Ethical Sourcing & Supplier Liaising
+ Sustainable Production Management
+ B.O.Q. & Costing Support





CUSTOM FURNITURE,
FITTINGS & EQUIPMENT
DESIGN





CUSTOM FURNITURE, FITTINGS & EQUIPMENT DESIGN

We design things that belong to their place. From complete turnkey interiors to bespoke furniture, millwork, lighting, homeware and the re-imagining of existing pieces, our work moves across hospitality, residential, commercial and civic spaces. Each piece begins with its environment, shaped by how it will be used, where it will live and the people who will bring it to life. Wherever possible, we design and make close to site, working with local materials, makers and craftspeople so that the value of a project reaches beyond the space itself, supporting the communities it becomes part of.



HOSPITALITY REFRESHMENT STATION

Custom FF&E Design



FUNCTIONAL HOSPITALITY FURNITURE

The refreshment station is designed as a refined in-room hospitality hub, discreetly integrating refrigerated storage, refreshments and service essentials within a crafted furniture piece. Rich timber and carved detailing give the unit a residential, bespoke character, while the stone top provides a durable surface for preparing and serving drinks. Concealed appliances and storage allow the station to remain visually calm and elegant when not in use.



HOSPITALITY FURNITURE

Designed as part of a restaurant refurbishment, this chair brings a sense of warmth, craft and character to the dining experience. Its slender timber frame is softened by a tactile upholstered seat, while the layered backrest combines natural timber, wrapped detailing and stitched leather to create interest from every angle. Familiar furniture-making techniques are reinterpreted with a contemporary hand, creating a piece that feels considered and enduring, designed not simply to fill the space, but to belong to it.





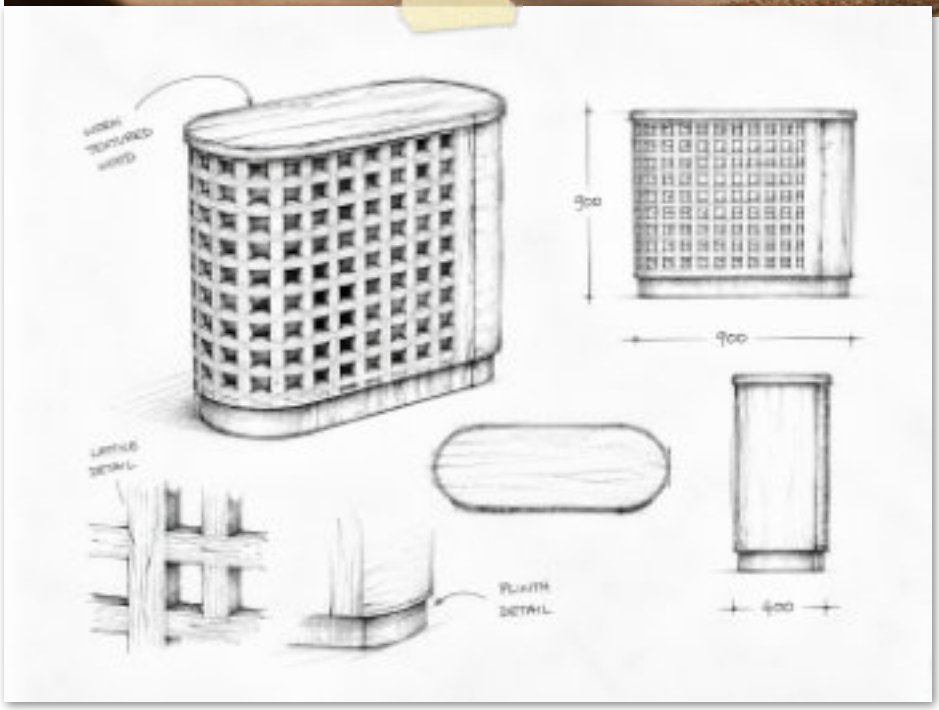








RETAIL POS
Custom FF&E Design





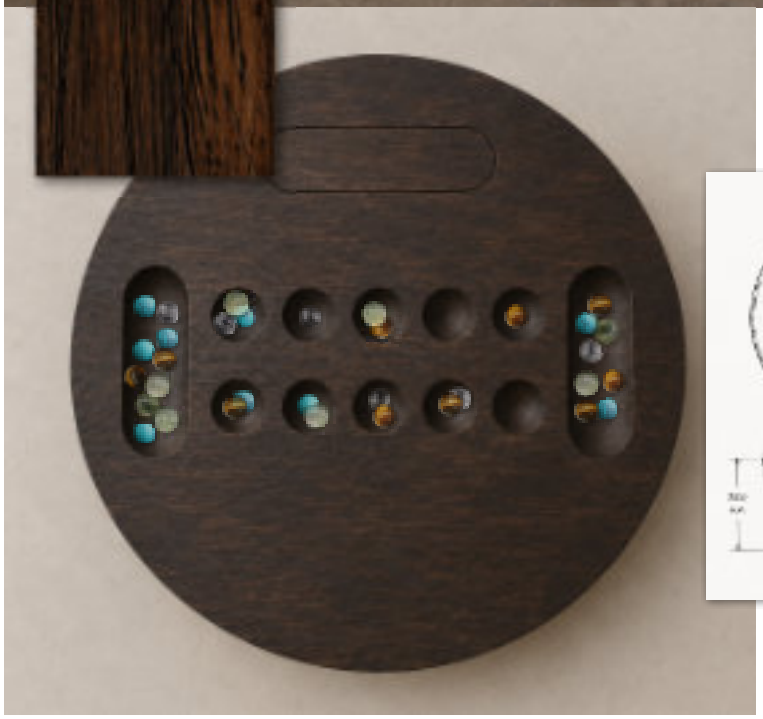
FUNCTIONAL RETAIL FURNITURE

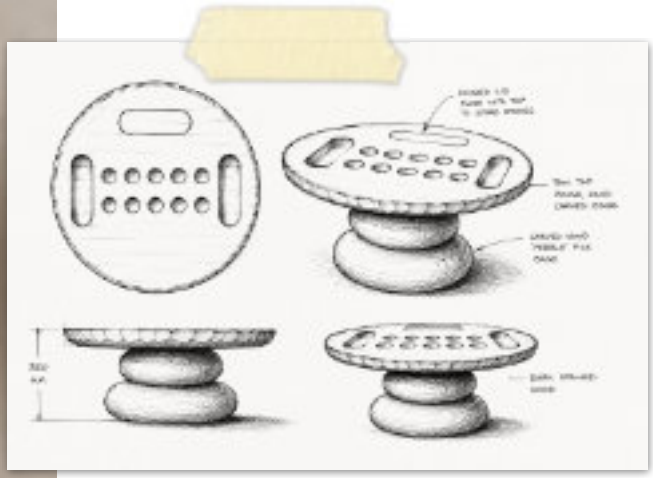
The boutique retail POS counter is designed as a functional service point that feels considered as part of the wider interior rather than purely operational. Integrated storage keeps essential retail equipment and packaging discreetly organized, while the sculptural timber form and crafted detailing give the counter a strong furniture-like presence, creating a refined and welcoming point for guest interaction.



MANCALA COFFEE TABLE

Custom FF&E Design





CONCEPTUALLY ROOTED DESIGN

Rooted in one of the world's oldest families of strategy games, the Mancala Coffee Table transforms play into a piece of furniture. Mancala has been played in many forms for centuries across Africa, with stones, seeds or shells traditionally moved between hollows carved into timber, stone or even directly into the earth. Our interpretation carries this ritual of gathering and play into the home, with the game carved directly into the tabletop. Handmade from solid timber, its sculptural form celebrates the marks of the maker, allowing the grain, carving and subtle irregularities of the hand-finished surface to become part of its character. Both functional object and invitation to connect, it is a table designed to be gathered around, played with and lived with.





EKYOTO RESTAURANT
Mbuya Kampala, Uganda



EKYOTO RESTAURANT, MBUYA KAMPALA

Mbuya is conceived as a neighborhood dining destination that celebrates the texture, craft, and social rituals of Kampala. The interior and architecture prioritizes openness, with intentionally refuged spaces, natural materials, and a connection to the urban landscape/view, balancing ease with sophistication. The restaurant becomes a calm refuge within the city - an environment that encourages lingering, gathering, and shared meals.

The furniture and fit-out for Mbuya Restaurant combine contemporary clean-lined forms with locally crafted timber, woven textures and earthy finishes, creating a warm, contextually rooted dining environment. Every built-in element and custom piece is designed for durability, comfort and atmosphere, unifying the space through material authenticity and refined detailing. Refinement layered with the beauty of the African touch.



ENTRANCE BENCH
Custom FF&E Design



DINING TABLE
Custom FF&E Design


DINING CHAIR
Custom FF&E Design





INTENTIONAL CUSTOM DESIGN AND FABRICATION

Every piece is created specifically for its place, its purpose and the people who will experience it. From a single piece of furniture to a complete collection of bespoke FF&E, we shape each detail around the story of the project, exploring material, craft, proportion and function to create something entirely its own. The result is more than custom-made; it is something that exists nowhere else, designed for one client, one space and one story.









REBERO VILLAS, KIGALI RWANDA

Custom FF&E Design & Interior Design



HOSPITALITY REFRESHMENT STATION

Custom FF&E Design



LODGE REFURB, TANZANIA

Set within a secluded corner of Tarangire National Park, Tanzania, Swala Camp by A&K Sanctuary offers an intimate safari experience deeply connected to its landscape. Twelve tented suites and elevated communal spaces sit beneath mature acacia and baobab trees, opening towards the surrounding savannah and a wildlife-rich waterhole. Natural materials, warm earthy tones, crafted details and African textiles create an understated sense of luxury that feels rooted in place, while open architecture maintains a constant dialogue between interior and wilderness. With its emphasis on thoughtful, low-impact design and a refined yet authentic material language, Swala embodies a hospitality experience where architecture, furniture, craft and landscape work together to create a distinctive sense of place.



CUSTOM FURNITURE DESIGN

Swala Camp required a refurbishment with new furniture pieces and fittings. These custom furniture pieces were designed as a part of this Swala Camp refurbishment project.



WOVEN ARMCHAIR

Custom FF&E Design







IN HOUSE RANGES

Alongside our bespoke work, Some Things develops a growing collection of in-house designed furniture, lighting and objects, shaped by the same considered approach to material, craft and longevity that defines our custom projects. Each range explores a distinct story, material language or way of making, balancing character with versatility across hospitality, residential and commercial spaces. The collection is continually evolving, with new pieces and ranges introduced as we explore new materials, collaborate with makers and respond to the changing ways spaces are lived in and used.




ASANTE SANA
Furniture Range



asante sana

/uh·**san**·tay **sa**·nuh/

A Story of Gratitude

ASANTE SANA - meaning “thank you very much” in Swahili - is a furniture collection born from a deep sense of gratitude for the experiences, teachings, and collaborations encountered while working in Kenya. This range embodies a dialogue between memory, material, and making, translating cultural richness and everyday beauty into contemporary forms.

Each piece carries the spirit of gratitude: the generosity of shared meals, the calm of wide horizons, the strength of craft passed down through hands and generations.


UMOJA CABINET





SAFARI TABLE



RAFIKI SERVER



SHUKRANI MIRROR


KIJIJI SIDE TABLE

Woven textures, carved details, and grounded forms reflect both tradition and modernity - objects designed for living, gathering, and remembering.

Asante Sana is more than furniture. It is a gesture of respect, a bridge between cultures, and a quiet reminder to sit, share, and give thanks





ZIG ZAG GWARA GWARA

Furniture Range







ZIG ZAG GWARA GWARA

/ˈgva.ra ˈgva.ra/

Known as the "saw tooth" motif, symbolizing undulating flow and the cyclical nature of life and death.
The 'Gwara Gwara' is a popular South African dance move/style. The distinguishing factor of the dance move/style is the continuous winding of one leg.





ZIG ZAG GWARA GWARA LIGHTING RANGE

The Zig Zag Gwara Gwara lighting range translates the collection's distinctive rhythmic geometry into sculptural timber lighting. The horizontal pendant extends the zig-zag form into a bold linear feature with recessed warm LED lighting, while the vertical pendants isolate the motif into smaller suspended forms that can be used individually or clustered. Together, the variations create a cohesive lighting family that balances functional illumination with a strong sculptural identity.


HANGING MIRROR



The ZIG ZAG Gwara Gwara Chair carries the range's distinctive zig-zag language into a playful yet sculptural piece of furniture. The rhythmic carved back legs extend upward to form the backrest, contrasting with the simplicity of the rounded front legs and timber seat frame. A crafted timber back detail celebrates traditional joinery while giving the chair a strong, characterful silhouette.

A generously upholstered seat introduces softness and comfort, with the bold checkerboard textile bringing pattern and energy to the natural warmth of the timber. The combination of expressive geometry, tactile upholstery and visible craftsmanship gives the chair a contemporary identity while retaining the hand-made quality that runs throughout the Gwara Gwara collection.







ZIG ZAG GWARA GWARA LIGHT COLOR

A playful evolution of our Zig Zag linear light, this colorful variation celebrates the beauty and individuality of material offcuts. Contrasting timber pieces are stained in a rich palette of colors and brought together through a variety of expressive joinery techniques, turning the construction of the piece into part of its visual language. The irregular meeting of color, grain and joint creates a bold, graphic rhythm along the length of the light, while giving otherwise overlooked material a new purpose. Each piece is inherently unique, shaped by the timber available and the way its fragments come together.



CHEVRON BOWL



WAVE BOWL



CHEVRON SPOON



WAVE SPOON



CHEVRON TRAY



WAVE TRAY



CHEVRON HARDWARE





WAVE HARDWARE

WAVE + CHEVRON HOMEWARE & HARDWARE RANGE

motif

/məʊˈtiːf/

A motif is a recurring, significant element—such as an image, sound, phrase, or design—that reinforces themes and adds depth to works of literature, art, or music. Each piece draws from repeating patterns found across cultures, reinterpreted through a lens of renewal and continuity.

Rooted in the act of repair — not as correction, but as intention. It looks back to slower, more considered ways of making, where materials are respected, processes are visible, and longevity is designed in.



± AD STUDIO



ARTHUR DLAMINI

A COLLABORATIVE PROJECT

The process of discovering oneself through love is the heartbeat of Arthur Dlamini's work as a visual artist. The lens is his talisman - which opens up a world where he captures the sacred journey of the human experience. Armed with curiosity and a unique perspective of the Divine, he navigates the domains of creating memory by exposing the authenticity of human emotion.

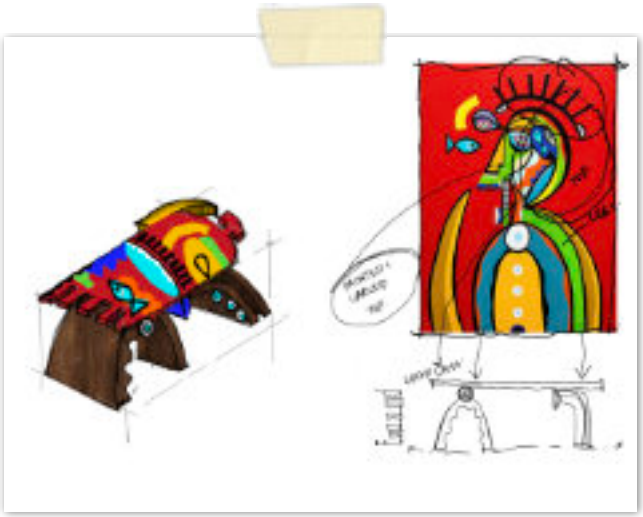
His source of inspiration comes from his soul, his connection to music and the conversations he shares with everyday people. One cannot separate the cry for collective liberation and personal freedom from an Arthur Dlamini original. In a contemporary art space that often celebrates technique over message, Dlamini has managed to challenge the standard by using the complexities of human emotion as his creative compass. Each piece brings with it a reverence for compassion, vulnerability and honouring one's divinity.

The magic of how Dlamini captures a moment comes from his appreciation of the present. Being present for him means letting go of the limitations of the past and the future, and fully surrendering to each moment as though it is the only truth to ever exist. That is the threshold of which one can enter the transcendental work of Arthur Dlamini.



IZITHUNYWA ZIKAMOYA | BENCH

Furniture Range

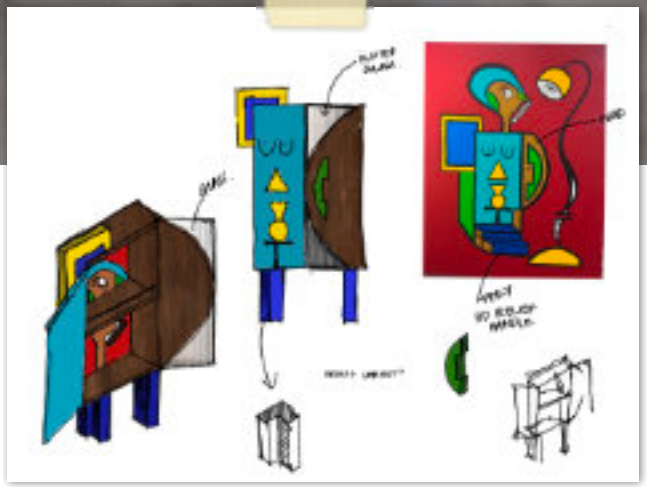




Izithunywa ZikaMoya (Messengers of the Spirit) is a meditation on spiritual communication and the unseen intelligences that accompany human consciousness throughout life. Rooted in African spiritual philosophy, the work reflects on the presence of Izithunywa Zikamoya the spiritual messengers who reveal themselves through dreams, intuition, sudden moments of clarity, symbols, and profound inner knowing. They are the silent guides that invite us into deeper relationship with ourselves, our ancestors, and the divine intelligence that permeates existence.

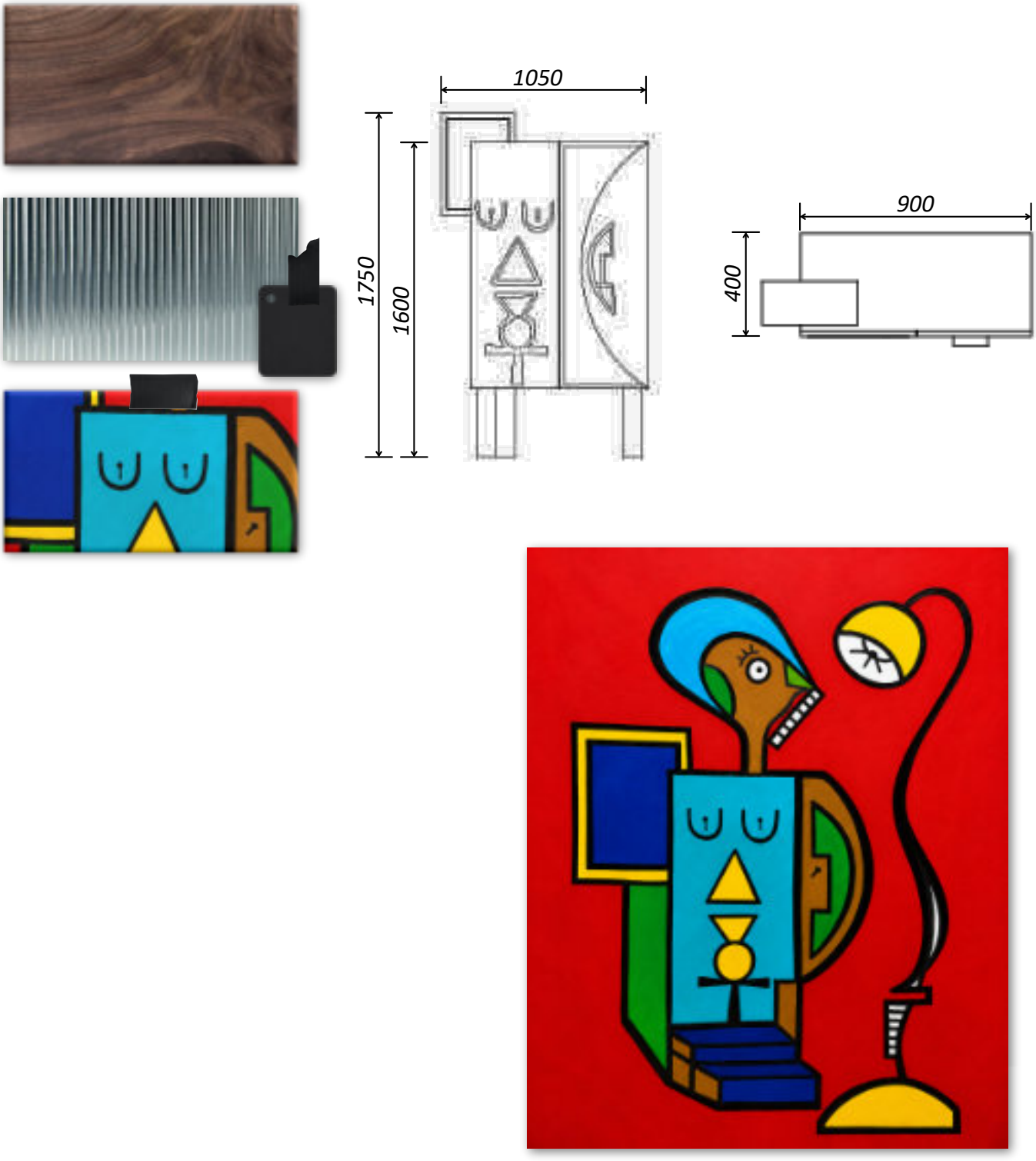
Izithunywa ZikaMoya ultimately invites viewers to recognise that the sacred inner voice is rarely loud. It often arrives as a dream, an unexpected idea, an intuitive impulse, or a quiet certainty that redirects one's path. The work is both an offering and a reminder that when we cultivate stillness, the messengers of the spirit are always speaking, guiding us toward greater alignment, purpose, and wholeness.





UNTITLED 3 | DRINKS CABINET

Furniture Range



Untitled 3 explores the body as a sacred temple a vessel through which consciousness, creation, and spiritual transformation are experienced. Rather than presenting the body as merely physical, the work positions it as a site where the visible and invisible worlds converge.

The lamp functions as a symbolic mirror of becoming. Its light illuminates the truth that what we seek externally is ultimately a reflection of what we cultivate within. Through this visual language, the work invites contemplation of identity, self-realisation, and the sacred nature of human existence.



UNTITLED 2 | SIDE TABLE

Furniture Range

Untitled 2 is a meditation on the dialogue between the human spirit and the greater cosmic order. Positioned between the Sun and Moon, the figure embodies the idea that consciousness is shaped through the harmony of complementary forces, light and shadow, action and stillness, reason and intuition. Rather than portraying duality as conflict, the work presents it as the natural condition through which wholeness is realised.

The work reflects my ongoing exploration of the body as a sacred vessel of consciousness, suggesting that enlightenment is found not by transcending our humanity but by inhabiting it fully, listening to the inner voice, recognising the symbolic language of the universe, and understanding that we are both reflections of creation and active participants within it. Through this symbolic vocabulary, Untitled 2 invites balance, expanded perception, and a deeper awareness of our place within the living cosmos.



UNTITLED 3 | LAMP

Furniture Range



IZINYEMBEZI ZELANGA | CHAIR

Furniture Range

Izinyembezi Zelanga is a meditation on creation, illumination, and the awakening of consciousness. Inspired by the cosmological narratives in Credo Mutwa's Indaba My Children, the work draws from African creation stories in which the sun is understood not merely as a celestial body, but as a living force that sustains life, transmits wisdom, and reveals the hidden dimensions of existence.

Through it's symbolic vocabulary, Izinyembezi Zelanga becomes both a personal meditation and a universal reflection on humanity's enduring search for light, knowledge, and the divine source from which all life emerges.



Untitled is a meditation on the inseparable relationship between mind, body, and spirit, three dimensions of human existence that together form a unified expression of consciousness. Rooted in African cosmology and contemplative practice, the work reflects on the understanding that we are not isolated beings, but living participants within the rhythms of the earth, the movement of water, the breath of life, and the infinite source from which all creation unfolds.

Through it's symbolic language, Untitled proposes that harmony is not the absence of difference, but the recognition that all forms, energies, and elements participate in a shared and universal intelligence. It is an invitation to contemplate the balance of all that is, where mind, body, spirit, earth, water, and breath exist not as separate realities, but as one continuous act of creation.

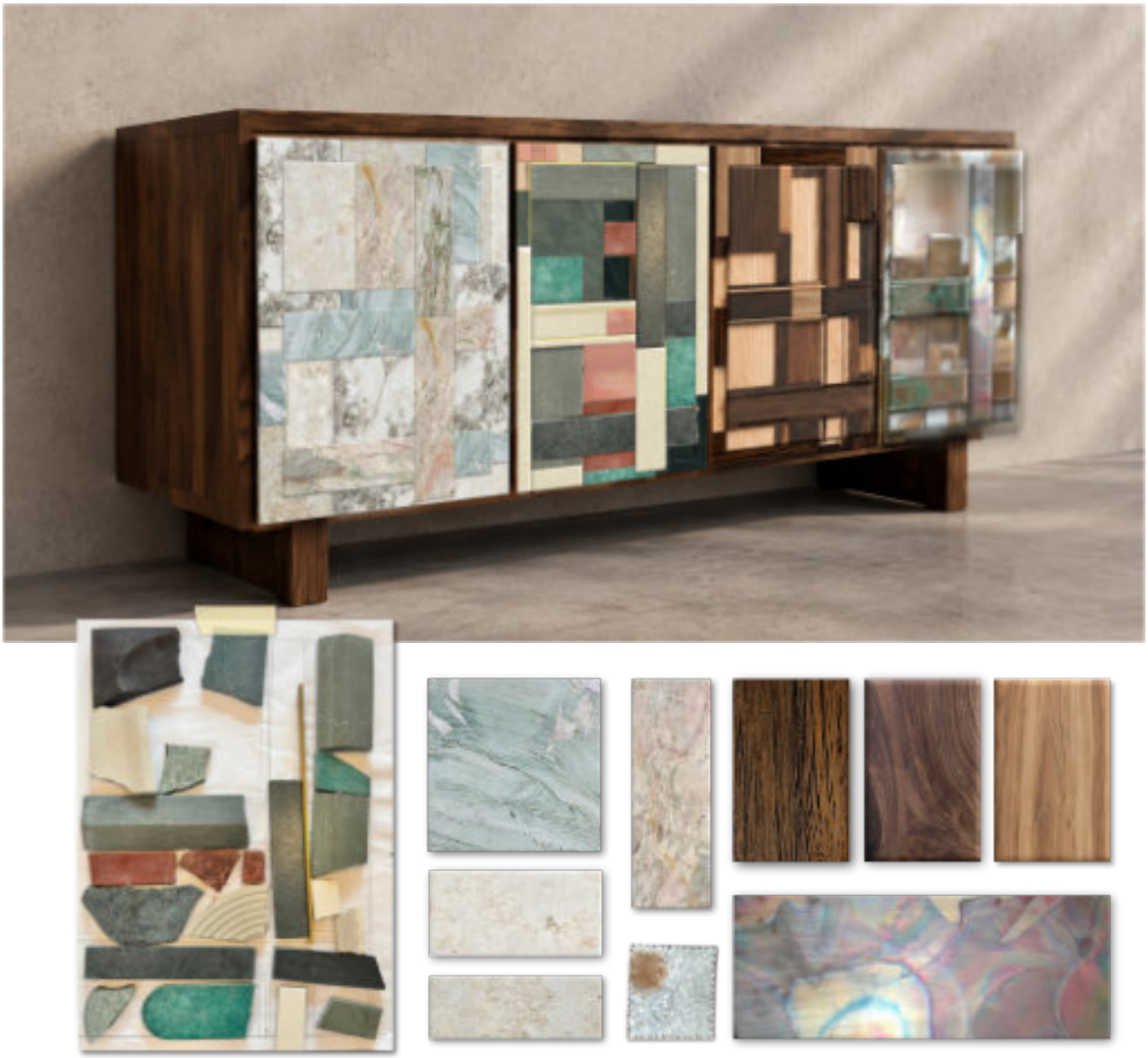




03

MATERIAL EXPLORATION

We're always looking for better and more sustainable ways to make. Our close-to-source approach means working with local materials, makers and artisans wherever we can, but we also explore materials from further afield when they offer a more responsible alternative. From renewable materials such as cork to reclaimed offcuts, waste materials and new methods of fabrication, we use experimentation as a way to find new possibilities. The aim is to create pieces that feel beautiful, impactful and considered, while being thoughtful about where materials come from, how they're made and what we leave behind.



SUSTAINABLE COLLABORATION

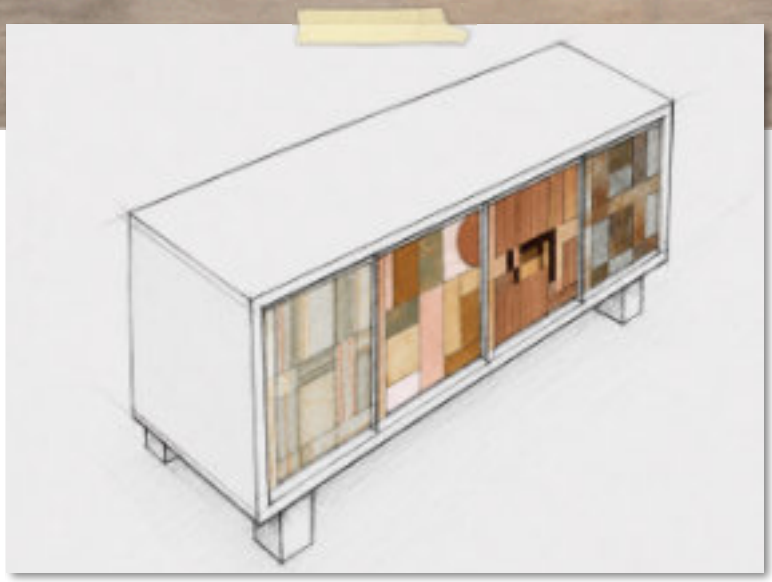
This cabinet serves as a physical manifesto for a different approach to design, production and material value.

Built around a simple timber carcass, the piece brings together four distinct door fronts crafted from wood, stone, ceramic and metal. Each material has been developed through the lens of circularity, utilising offcuts, surplus materials and production remnants that would otherwise be overlooked or discarded. Rather than concealing the origins of these fragments, the design celebrates them, allowing variations in colour, texture, pattern and form to become part of the final composition.

The cabinet explores a simple but powerful idea: waste is not dead material, it is dormant potential. Through thoughtful design and skilled craftsmanship, materials that have completed one life are given another, transformed from fragmented leftovers into refined architectural surfaces. Each door tells a different story of reuse, demonstrating how beauty, quality and innovation can emerge from what is often considered waste.

More than a storage piece, the cabinet is a conversation about value. It challenges conventional ideas of material worth and highlights the role designers, makers and manufacturers can play in creating a more responsible and resourceful future. By elevating offcuts into premium crafted elements, the piece invites us to reconsider not what materials are, but what they could become.





PATCHWORK CABINET

COLLABORATIVE DESIGN

The four cabinet doors were designed in collaboration with four different design studios, reflecting our collective studio ethos. Each studio was tasked with designing and fabricating a feature door as part of a larger server and storage unit, using material offcuts arranged according to their individual design approach. Together, the doors transform reclaimed fragments into premium architectural elements. The intention was to demonstrate that waste is not a limitation, but a valuable design resource, showing how thoughtful design, fabrication and craftsmanship can elevate discarded materials into something functional, considered and beautiful.



MATERIAL: Dried Banana and papyrus leaves

WOVEN KISORO MAT

LOCAL MATERIAL EXPERIMENTATION

Kisoro mat weaving is a deep routed craft tradition in Uganda. As a social tool, it brings women and young people together in rural communities to share stories and pass down the ancient traditions of the craft. During one of our interior projects, we explored more sustainable approaches to traditional ceiling treatments. Developed by our founder, Jade together with a Ugandan craft community, this woven banana leaf mat makes use of a natural fiber readily available close to the project site. The piece celebrates local material resources and traditional making techniques, while creating a beautifully tactile ceiling treatment that feels considered, contextual and connected to place.



MATERIAL: Bench - Cork
Upholstery - Mycelium Leather

CORK BENCH

DESIGN CHARETTE

Designed during one of our in-studio Design Charette sessions, this cork bench grew from a brief asking our designers to explore material as a catalyst for design. The idea was to consider how more sustainable materials can influence form, narrative and function, rather than simply being applied to a finished concept. These moments of collective iteration and ideation remind us why we design: to rethink, experiment and play, while continually moving our practice towards a more intentional and sustainable future.



MATERIAL: Frame - Timber
Panels - Cork

SOUND DAMPENING SCREEN

CELEBRATING RAW MATERIALS

Designed as a sculptural approach to acoustic comfort, this freestanding screen uses cork panels woven through a timber frame to help soften sound and create a sense of separation within open spaces. The natural flexibility of the cork allows the panels to gently bend around the timber supports, giving the screen its distinctive rhythm while celebrating the material rather than concealing it. Functional yet expressive, the piece explores how acoustic performance, natural materials and considered detailing can become part of the visual language of a space.

LOVE DOES

LOCALWORKS
RESEARCH · DESIGN · BUILD · SHARE

LUXURY FRONTIERS

MEKEKA DESIGNS

STUDIO IBSEN

The Delegation of the European Union

nexora group llc

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