



NICOLE SEN

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INTERIOR DESIGNER  
HIGH-END RESIDENTIAL INTERIORS  
PORTFOLIO 2026



## PROFILE

# Beyond the need for space is the *need for place*.

I design high-end residential interiors, from concept and space planning through to factory drawings, site and snagging.

When I was first asked why I wanted to study interior design, I said: because the world is running out of space, and the space that is left needs to be used with care. That is still true. What I understand now is that space is not the same thing as place.

Emotional, intentional design is the difference between a space that doesn't mean anything and a place that means something. As an interior designer, I am committed to making that decision.

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### STUDIED

#### BA Interior Design

Greenside Design Center  
2020 – 2023

### PRACTISED

#### The Kitchen Studio

Designer / Consultant  
April 2023 – February 2025

### NOW

#### Harveys Design Studio

Interior Designer  
Craighall Park, June 2026 –

### FOUNDED

#### Studio Yulan

Interior design practice  
Johannesburg, 2026 –

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# From first conversation *to the factory floor.*

At The Kitchen Studio I was responsible for the creative, technical and on-site side of bespoke cabinetry and interior projects, from client consultation through production to final installation.

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## DESIGN

Client consultations and briefs  
Space planning and cabinetry layouts  
3D renders for presentations  
Material, finish and hardware selection

## PRODUCTION

Technical and shop drawings  
Factory liaison and query resolution  
Review of production documentation

## SITE

Site measurement and assessment  
Installation visits  
Snag lists and final quality checks

## SKILLS

Hand drawing, space planning, design thinking, empathy mapping

## SOFTWARE

AutoCAD, ArtiCAD, Revit, SketchUp, Twinmotion, Illustrator, InDesign, Photoshop



## SHAHABOODIEN HOUSE

A family home, designed room by room — master suite, bathrooms, study and outdoor kitchen

01 RESIDENCE

# One material language, *room by room.*

A family home with one material language carried through every room: oak veneer, fluted timber, veined stone and black steel-framed glass, lit from within by concealed LED.

The joinery does the architectural work: full-height wardrobes with recessed pulls, a dressing table set against mirrors, a coffee niche in the passage, and a study wrapped in black stone shelving.

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Master bedroom and dresser

---

Bathrooms

---

Guest bedroom

---

Study

---

Outdoor kitchen

DESIGNED AT THE KITCHEN STUDIO, 2023 – 2025



GUEST BEDROOM



COFFEE NICHE — FLUTED TIMBER, STONE SPLASHBACK, GLAZED CABINETRY



WALK-IN WARDROBE — FULL-HEIGHT DOORS, RECESSED PULLS, GLAZED OPEN SECTION



MASTER DRESSER — MIRRORS SET INTO A STONE-CLAD WALL



MASTER BEDROOM



MASTER BATHROOM



GUEST BATHROOM



STUDY



STUDY



STUDY



STUDY



PASSAGE — FULL-HEIGHT JOINERY WITH CONCEALED LIGHTING



OUTDOOR KITCHEN — STONE SPLASHBACK, FLUTED TIMBER, BUILT-IN GRILL



PASSAGE



## VAWDA HOUSE

Kitchen, living room joinery and cloakroom

02 RESIDENCE

# A kitchen made for *long family days.*

A cream and fluted-oak kitchen built around a stone waterfall island, with ribbed bar stools, stone-lined open shelving and a continuous band of concealed light under the cabinetry.

The same palette carries into the living room joinery and the cloakroom, so the house reads as one.



ISLAND WITH BAR SEATING



KITCHEN PENINSULA AND DINING



LIVING ROOM TV UNIT — SAGE FINISH



LIVING ROOM TV UNIT — OAK FINISH



CLOAKROOM



KITCHEN — ELEVATION

#### TWO FINISHES, ONE UNIT

The living room unit is shown in two finishes, sage and oak, so the choice can be made on the image.

## KITCHENS



KALPANA — KITCHEN WITH STONE SPLASHBACK AND WATERFALL END



KALPANA — TALL UNITS AND ARCHED PASSAGE TO THE PANTRY

YOUSSEF NASSER



DISPLAY UNIT — VARIATION 1



VARIATION 2



VARIATION 3



VARIATION 4

A display and storage unit in veined stone, fluted glass and soft-close cabinetry, with the layout resolved in four variations.

PADAYACHEE — STUDY



EXPOSED BRICK, FLUTED TIMBER, BLACK STEEL SHELVING



COFFEE STATION AND STORAGE

SMALL SPACES



ECKELMANN — WINDOW SEAT AND SHELVING



JEEWA — COFFEE STATION

## HALL OF DIAMONDS

8th floor, The Towers, Sandton



KITCHEN — ISLAND, BAR SEATING AND TIMBER CABINETRY



KITCHEN — COUNTER AND SPLASHBACK

## HALL OF DIAMONDS

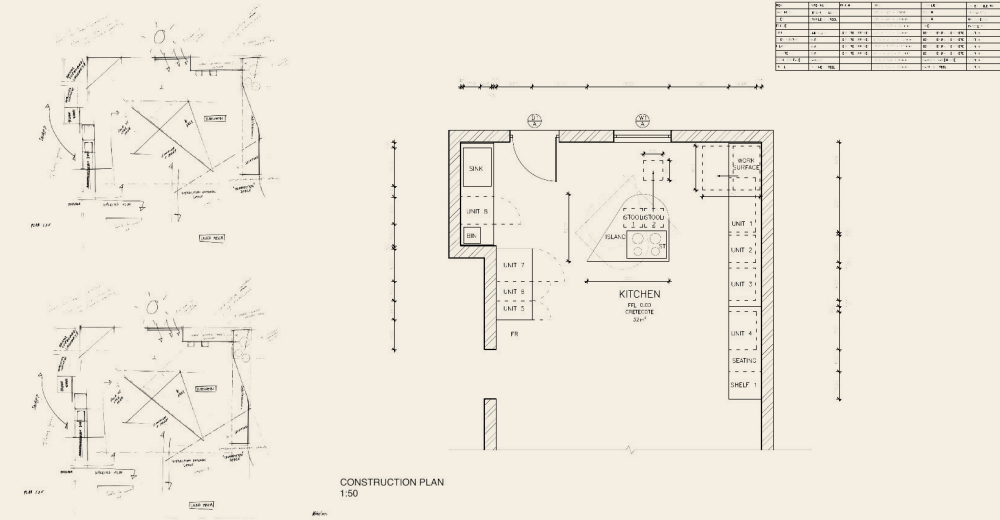
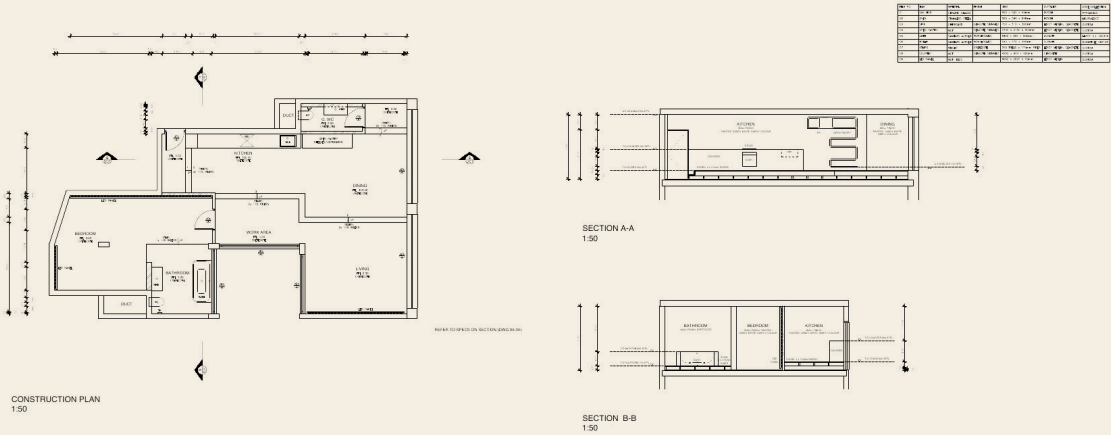
Offices



OFFICE STORAGE WALL



OFFICE FEATURE WALL WITH STONE PANEL

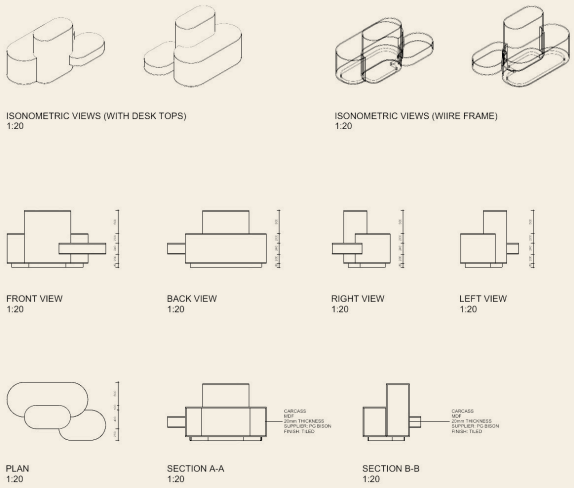


KITCHEN — CONSTRUCTION PLAN, 1:50

# Drawn *to be built*.

At The Kitchen Studio every project was documented for production: space plans and cabinetry layouts, technical and shop drawings for the factory, and a review of the production documentation before manufacture.

Site measurement, installation visits and snag lists closed the loop. The drawings below are from my studio work at Greenside Design Center, at the same scales.





## DESERT OASIS

Divining Refuge — an underground retreat in the Karoo

05 STUDIO PROJECT

# As above, *so below.*

An existing structure in the Karoo is kept intact and cut into the earth, so that something new can be realised beneath it. The building becomes a means of reflection.

The underground oasis acknowledges four elements. **Air**: the vastness of the landscape answered with sunken wells and high ceilings. **Water**: a narrow channel that wends through the interior and branches in response to the plan. **Earth**: the buried structure itself. **Fire**: ashcrete used in place of concrete, so that fire is a structural component, not a feature.



SUNKEN LOUNGE



COURTYARD



BATHING ROOM

THE ELEMENTS:  
SODIUM  
MILK  
WATER  
FIRE

WATERBURY - CLAY  
WOOD AND  
WETTED GLASS

An abstract drawing featuring a grid of thin, dark lines. The grid is composed of several horizontal and vertical lines that intersect to form a series of squares. Overlaid on this grid are several thick, black, irregular shapes that resemble ink blots or organic forms. These shapes are primarily located in the center and lower-left areas of the grid. Additionally, there are thin, wavy, light-colored lines that appear to be drawn over the grid, particularly on the right side and bottom, suggesting a sense of movement or fluidity. The overall composition is minimalist and graphic, with a focus on the interplay between the rigid grid and the organic, fluid shapes.

[illegible]

SECOND FLOOR

ENTRANCE

DINING

CONVERSATION PIT

DINING

COURTYARD

BED ROOM

BATH

STORAGE ROOM

STORAGE ROOM

BATH

The image contains six architectural sketches of a landscape design, arranged in two rows of three. The sketches are drawn in black ink on a light background.

- Top Left:** A plan view showing a large circular structure with a central sun-like symbol. A path leads from the bottom left towards the center, where a person is standing. A large, dark, rectangular area is on the right.
- Top Middle:** A cross-section showing a building with a curved roofline. A person is standing on the roof. A path leads from the bottom left towards the building, where a person is standing. A large, dark, rectangular area is on the right.
- Top Right:** A plan view showing a building with a curved roofline. A path leads from the bottom left towards the building, where a person is standing. A large, dark, rectangular area is on the right.
- Bottom Left:** A plan view showing a building with a curved roofline. A path leads from the bottom left towards the building, where a person is standing. A large, dark, rectangular area is on the right.
- Bottom Middle:** A cross-section showing a building with a curved roofline. A person is standing on the roof. A path leads from the bottom left towards the building, where a person is standing. A large, dark, rectangular area is on the right.
- Bottom Right:** A plan view showing a building with a curved roofline. A path leads from the bottom left towards the building, where a person is standing. A large, dark, rectangular area is on the right.

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## SADAG

An incubator for mental health support

06 STUDIO PROJECT

# Comfort for the people who *hold others up*.

An office for an organisation that provides mental health services. The space is an insulated one, and it is aware of how difficult the work inside it is.

Material, volume and ergonomics are used to do two things at once: to comfort the people working there, and to stimulate them.

- 
- 01 Reception
  - 02 Breakaway space and staircase
  - 03 Private meeting rooms
  - 04 Boardroom
- 



RECEPTION



BREAKAWAY SPACE AND STAIRCASE



PRIVATE MEETING ROOMS



BOARDROOM



EATING AREA



TEAM SPACES

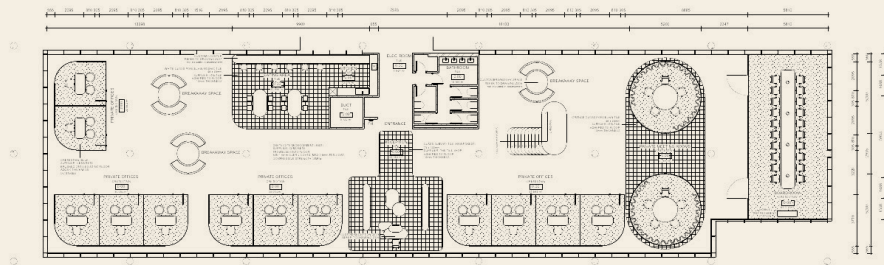


CALL CENTRE

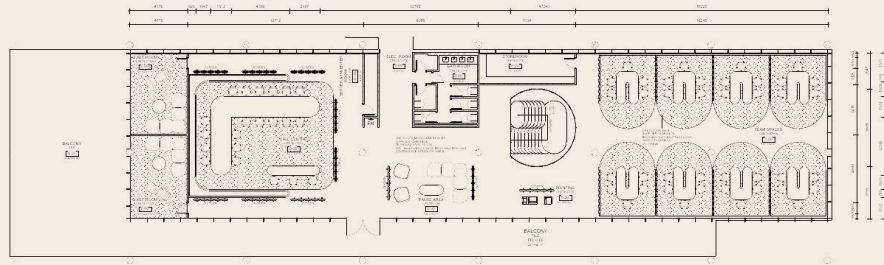


QUIET ROOM

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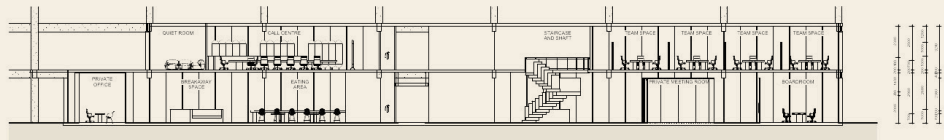


GROUND FLOOR PLAN  
1:100

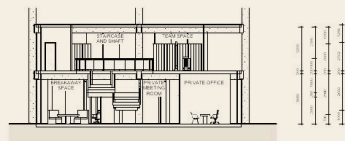


FIRST FLOOR PLAN  
1:100

NTS



SECTION A-A  
1:100



SECTION B-B  
1:100



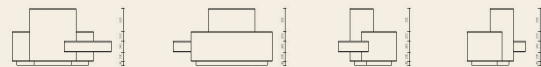
SECTION C-C  
1:100

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ISONOMETRIC VIEWS (WITH DESK TOPS)  
1:20

ISONOMETRIC VIEWS (WIIRE FRAME)  
1:20

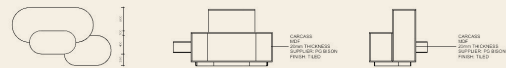


FRONT VIEW  
1:20

BACK VIEW  
1:20

RIGHT VIEW  
1:20

LEFT VIEW  
1:20



PLAN  
1:20

SECTION A-A  
1:20

SECTION B-B  
1:20

## PLANS, SECTIONS AND FURNITURE

Ground and first floor plans and sections at 1:100, with the furniture drawn at 1:20: the documentation behind the images.



## THE KITCHEN AS A CURATED SPACE

Open storage, a rotating island, and a kitchen that works like an exhibition

07 STUDIO PROJECT

# Beauty maximised. *Chaos minimised.*

Storage is asked to behave as display. The kitchen becomes a curated exhibition of personal objects, and open shelving encourages the user to own only what is necessary and beautiful.

The design centres on a rotating island: the user stays in one place while everything they need swivels toward them. Chairs slide out of the counter and work with a pull-out surface, so seating is part of the counter. It resists the idea that each part of a home belongs to one task.



SHELVING AS STRUCTURE



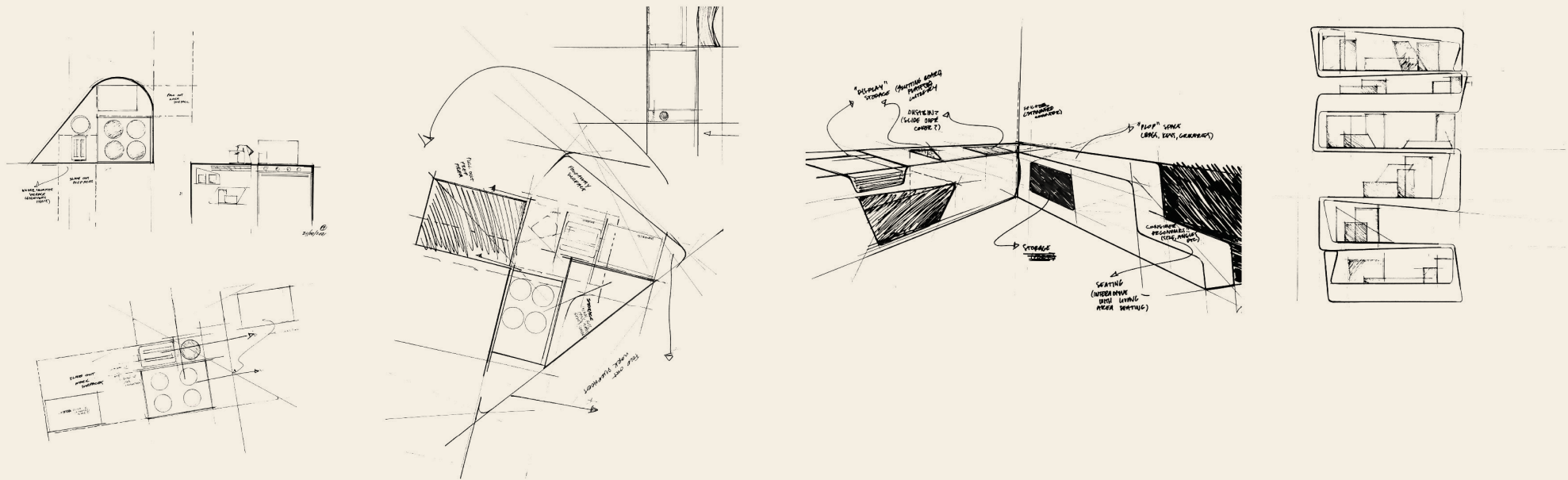
PULL-OUT STOOL AND WORK SURFACE



THE LONG COUNTER — SEATING, SHELF AND BENCH IN ONE GESTURE



SCULPTED COUNTER — OPEN SHELVING AND NICHE

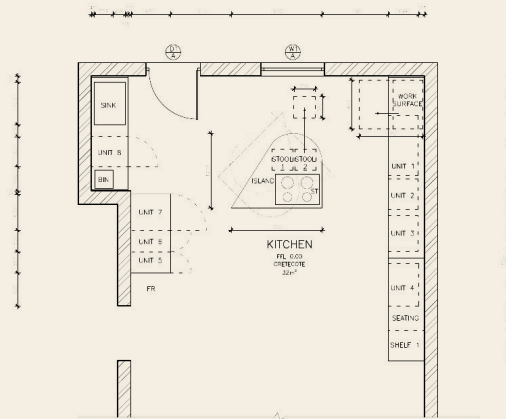


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## SKETCHES AND CONSTRUCTION PLAN

Sketches working out the sculpted counter, the island and its rotation, followed by the construction plan at 1:50.

| NO. | UNIT     | NO. | UNIT     | NO. | UNIT     |
|-----|----------|-----|----------|-----|----------|
| 1   | UNIT 1   | 2   | UNIT 2   | 3   | UNIT 3   |
| 4   | UNIT 4   | 5   | UNIT 5   | 6   | UNIT 6   |
| 7   | UNIT 7   | 8   | UNIT 8   | 9   | UNIT 9   |
| 10  | UNIT 10  | 11  | UNIT 11  | 12  | UNIT 12  |
| 13  | UNIT 13  | 14  | UNIT 14  | 15  | UNIT 15  |
| 16  | UNIT 16  | 17  | UNIT 17  | 18  | UNIT 18  |
| 19  | UNIT 19  | 20  | UNIT 20  | 21  | UNIT 21  |
| 22  | UNIT 22  | 23  | UNIT 23  | 24  | UNIT 24  |
| 25  | UNIT 25  | 26  | UNIT 26  | 27  | UNIT 27  |
| 28  | UNIT 28  | 29  | UNIT 29  | 30  | UNIT 30  |
| 31  | UNIT 31  | 32  | UNIT 32  | 33  | UNIT 33  |
| 34  | UNIT 34  | 35  | UNIT 35  | 36  | UNIT 36  |
| 37  | UNIT 37  | 38  | UNIT 38  | 39  | UNIT 39  |
| 40  | UNIT 40  | 41  | UNIT 41  | 42  | UNIT 42  |
| 43  | UNIT 43  | 44  | UNIT 44  | 45  | UNIT 45  |
| 46  | UNIT 46  | 47  | UNIT 47  | 48  | UNIT 48  |
| 49  | UNIT 49  | 50  | UNIT 50  | 51  | UNIT 51  |
| 52  | UNIT 52  | 53  | UNIT 53  | 54  | UNIT 54  |
| 55  | UNIT 55  | 56  | UNIT 56  | 57  | UNIT 57  |
| 58  | UNIT 58  | 59  | UNIT 59  | 60  | UNIT 60  |
| 61  | UNIT 61  | 62  | UNIT 62  | 63  | UNIT 63  |
| 64  | UNIT 64  | 65  | UNIT 65  | 66  | UNIT 66  |
| 67  | UNIT 67  | 68  | UNIT 68  | 69  | UNIT 69  |
| 70  | UNIT 70  | 71  | UNIT 71  | 72  | UNIT 72  |
| 73  | UNIT 73  | 74  | UNIT 74  | 75  | UNIT 75  |
| 76  | UNIT 76  | 77  | UNIT 77  | 78  | UNIT 78  |
| 79  | UNIT 79  | 80  | UNIT 80  | 81  | UNIT 81  |
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| 85  | UNIT 85  | 86  | UNIT 86  | 87  | UNIT 87  |
| 88  | UNIT 88  | 89  | UNIT 89  | 90  | UNIT 90  |
| 91  | UNIT 91  | 92  | UNIT 92  | 93  | UNIT 93  |
| 94  | UNIT 94  | 95  | UNIT 95  | 96  | UNIT 96  |
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| 100 | UNIT 100 | 101 | UNIT 101 | 102 | UNIT 102 |
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| 118 | UNIT 118 | 119 | UNIT 119 | 120 | UNIT 120 |
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| 139 | UNIT 139 | 140 | UNIT 140 | 141 | UNIT 141 |
| 142 | UNIT 142 | 143 | UNIT 143 | 144 | UNIT 144 |
| 145 | UNIT 145 | 146 | UNIT 146 | 147 | UNIT 147 |
| 148 | UNIT 148 | 149 | UNIT 149 | 150 | UNIT 150 |



CONSTRUCTION PLAN  
1:50



## RESEARCH UNIT

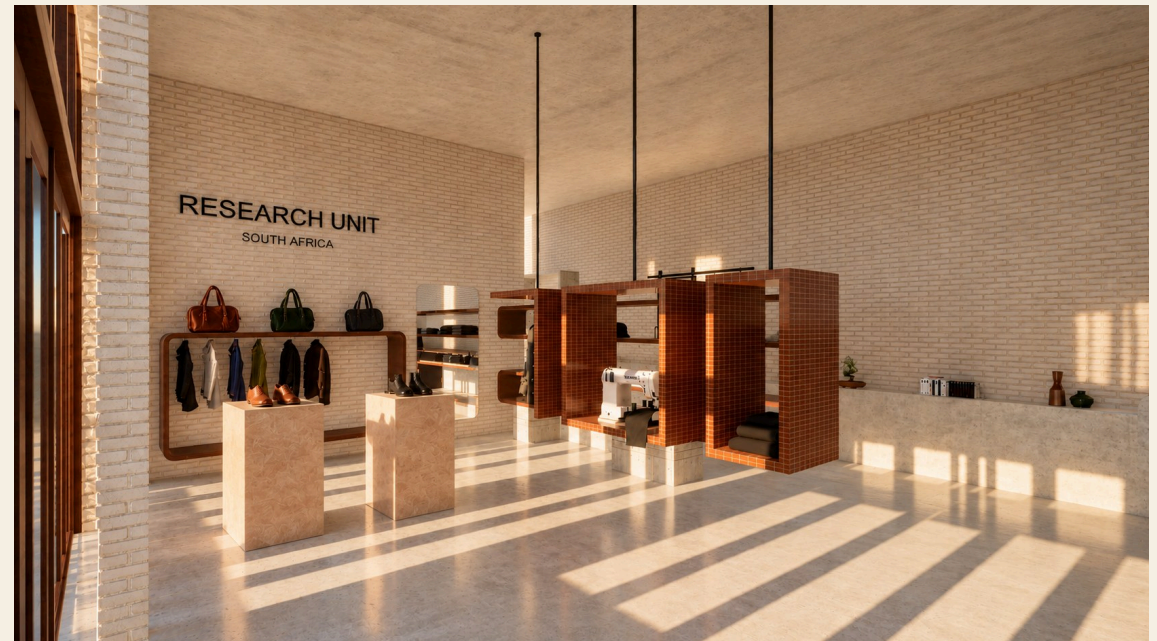
A retail exhibition about how clothing is made

08 STUDIO PROJECT

# Walk through *the making*.

Research Unit is a Cape Town slow-fashion label. It makes small-batch collections locally, sewn by women in the Cape Flats communities, and turns leftover fabric into its own packaging.

The store makes that visible. The customer is greeted at the door by raw materials, then passes a display of the making process, and ends at the finished garment. Each hanging display is one step in the life of a piece, so the clothing is read as crafted rather than mass produced.



HANGING DISPLAYS — THE MAKING PROCESS

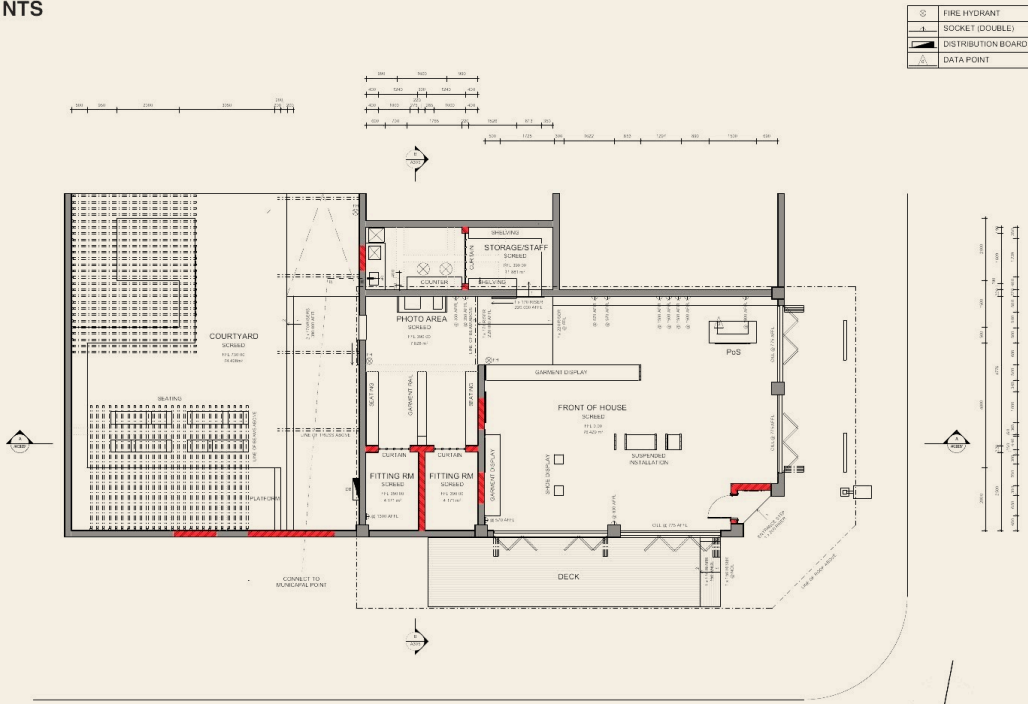


FITTING ROOMS



ENTRANCE AND DISPLAY PLINTH

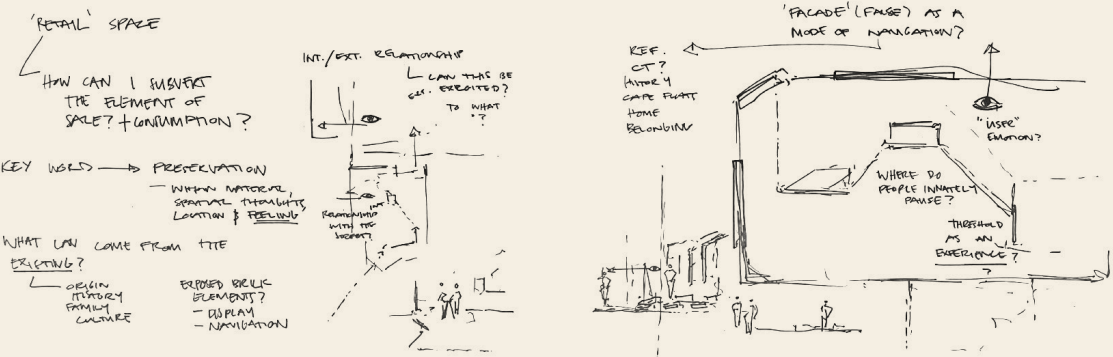
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SKETCHES AND FLOOR PLAN

Early questions about the retail space and the shopfront as “a block of information”, followed by the floor plan with electrical and drainage at 1:50.

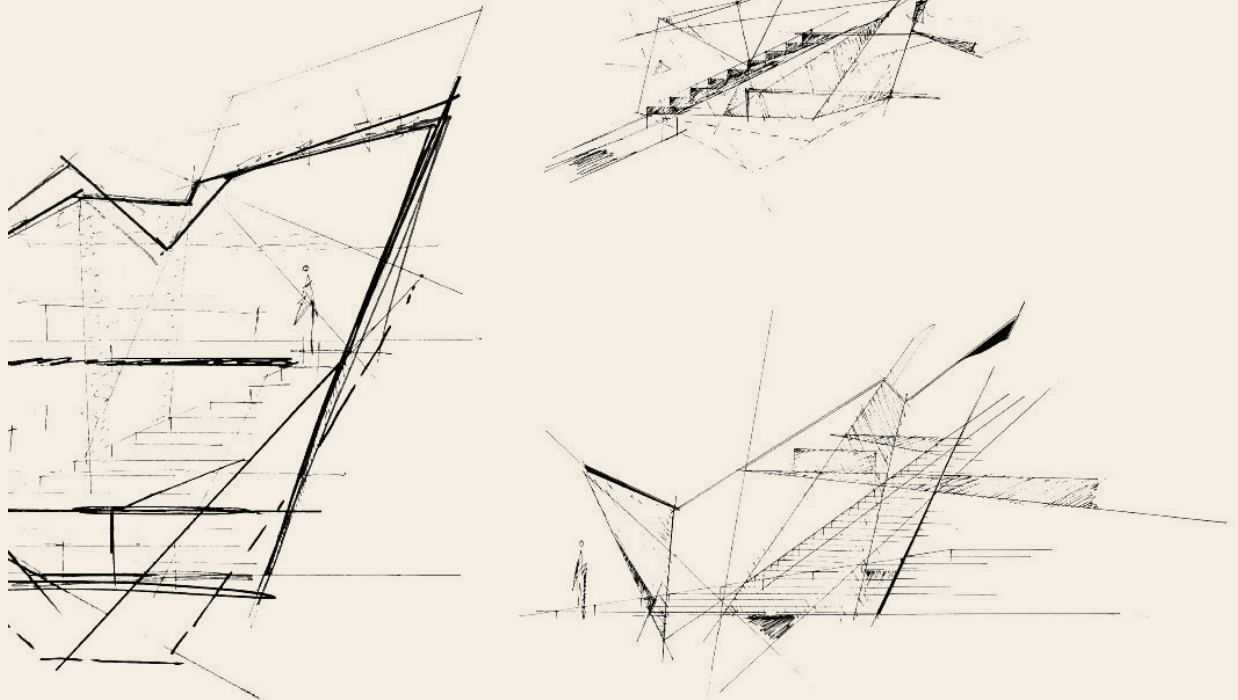
FLOOR PLAN WITH ELECTRICAL AND DRAINAGE  
1:50



# A cabin, and the idea of *solitude*.

Inspired by Es Devlin. This was my first project that required resolving a whole space. I think of it as the moment my own way of designing became apparent, to me and to others.

It looked at the idea of the cabin: solitude, separation and self-reflection. It meant empathising with the person who would live there, and designing something that could feel like home.



CONCEPT SKETCHES — CABIN

# N I C O L E   S E N

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