Only Natural Design: User Interface Product Design and Development

DPD3021- Contemporary Developments Module A

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Dip: Interior Design

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Only Natural Design: User Interface Product Design and Development

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Completed in partial fulfillment of the requirements of the

Subject

Contemporary Developments Module A – DPD3021

Dip: Interior Design

Nelson Mandela University

19 May 2025

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1. INTRODUCTION

As the design world goes head on with the environmental challenges, the mission becomes clear that there's a need to create products that celebrate nature. The Only Natural 2025 Student Design Competition encourages and sets a challenge for designers to "switch back On to "switch back ON to nature, to respect and cherish, to work as one with the environment" (*Only Natural Design Competitions 2025*, no date). Lilitha, the LED pendant light provides a solution by embodying biomimicry and traditional craft inspired by its locals. The light fixture is designed in form or shape inspired by a reed leaf, and its woven from natural south African reed material which mirrors the indigenous art of basket weaving. Nature inspired design is indeed rooted in biomimicry and biophilic principles. Throughout this research it has revealed the fact that humans have a innate "basic need" and a connection with nature (Hiort-Lorenzen *et al.*, 2018, p. 1). Approaching lighting design with biophilia a concept design helps cement the idea to "reduce stress, enhance creativity and clarity of thought, [and] improve our well-being" around spaces such as residential and commercial spaces. (*14 Patterns of Biophilic Design*, 2014) By incorporating an organic form and feeling with the use of sustainable material such as reed, Lilitha yearns to enlighten space but also endorses a connection to nature.

This design document follows the Only Natural 2025 Student Design brief, which instructs that a student should create an innovative home décor item only using natural materials and fibers (*Only Natural Design Competitions 2025*, no date). We need to showcase a detailed program statement for the competition brief handed, research how user interaction and interface design apply to the product designed (Lighting fixtures) Review and analysis relevant precedents and describe the product development process in depth. This report does include the following annotated diagrams, concept design, final product, materials, manufacturing and technical drawings. All claims and design rationale are supported by peer-reviewed sources, books and academic design reports.

2. PROBLEM STATEMENT

2.1 Design Problem (Brief)

Most modern lighting fixtures often rely on synthetic materials which fail to connect to nature. The Only Natural brief challenges students to plan a lighting fixture product that is entirely made from natural materials and inspired by natural forms. Lilitha's core problem is to create a functional LED pendant light that embodies sustainability and biomimicry while satisfying user needs for functionality and aesthetics. The light fixture needs to provide effective lighting,

good user friendliness in terms of user interface, and showcase cultural context of south African Craftmanship. The brief also suggests touching on the scope of environmental issues; for example, participants are encouraged to take in consideration “pressing issues like…the light pollution in our skies” (*Only Natural Design Competitions 2025*, no date). Therefore, Lilitha must minimize glare and unnecessary light spill (help reduce light pollution) while providing warm ambient illumination. In summary, the design problem is essentially how to create an elegant pendant lamp that uses local natural reed and LED lighting to create a sustainable product, with a user interface that feels as organic as the material itself.

2.2 Constraints (Physical)

The Only Natural rules impose strict material constraints. The design must include one or more natural fibers or materials; synthetic materials such as polyester, plastic, Lycra are forbidden(*Only Natural Design Competitions 2025*, no date). Non-natural products are allowed only to join parts or enable function these are materials and tool such as screws, glue, electrical connectors, the bulk on in this case LED strip(*Only Natural Design Competitions 2025*, no date). However, the brief does encourage substituting non-natural parts with natural alternatives when possible. In practice, this means the lamp’s structural and decorative elements will all be reed or similarly natural while wiring and the lamp socket which is non-natural will be kept yet it will be required to be at minimum scale to the overall design of the lamp. Additional constraints may include ethical sourcing I presume such any animal-derived materials must be by-products, not from hunting or poaching and sustainable materials must be responsibly harvested locally. Safety standards for lighting may also apply, requiring appropriate insulation and durability. Dimensions for the lamp should suit interior spaces estimating at 40–60 cm in length. Finally, the design must be commercially viable it should meet genuine consumer needs and be able to be produced at a large rate(*Only Natural Design Competitions 2025*, no date).

2.3 Aims & Objectives (Functional & Aesthetical)

The primary aim is to connect and use nature, tradition, and technology into a cohesive lighting fixture. The objectives include:

- Creating a biomimetic form – the silhouette of a hanging reed leaf – that is both functional and does tell the story.
- Using natural local South African reed, processing it with minimal steps so that It can still maintain the “material connection” with nature (*14 Patterns of Biophilic Design*, 2014)

- Integrating a user interface that is both inherent and demure to people needs.
- The product should be energy efficient and easy to maintain by using a long-life LED strip
- Showcasing the commercial and cultural craft through an aesthetically pleasing design and storytelling connecting to traditional Zulu and Xhosa weaving heritage.

These aims and objective above align with the brief's call for "innovative and beautiful design…with sustainability at their core"(*Only Natural Design Competitions 2025*, no date). In other words, Lilitha should be a product "that respects and honours the natural world" ('Ilala Palm Pendants by Mash.T Design Studio', 2024a) while serving artificial lighting needs.

2.4 Opportunities

This project shows several opportunities. First, there is a growing market for sustainable interior products made from natural fibers; consumers increasingly value eco-conscious materials in home décor. Second, Lilitha can celebrate local craft, tapping into South African weaving traditions by working with Ilala palm/reed of which is used by Zulu artisans for baskets('Ilala Palm Pendants by Mash.T Design Studio', 2024a). By collaborating with master weavers, the design can highlight cultural knowledge and empower craftspeople. Third, the competition environment itself underscores innovation; for example, the previous Only Natural Interiors winner Sam Bird Smith used "algae-based bioplastic" successfully (Odo, 2024) as you can see in the figure 1 image, showing that novel natural materials and approaches are recognized and valued. Furthermore, mimicking natural shapes or forms can create a unique aesthetic that stands out. Terrapin Bright Green a sustainability consulting firm in New York highlights that biomorphic patterns such as organic and in the case of this design leaf-like shapes have a universal appeal and can make spaces feel comfortable('Ilala Palm Pendants by Mash.T Design Studio', 2024a). Finally, there is an educational opportunity, Lilitha can demonstrate principles of design for sustainability and human-centered lighting, potentially inspiring users and with hopes that other designers will feel that it is upheld to the competition's innovative standards.


Figure 1 & 2 Sam Bird Smith 3d printed lamp (Phyto - 3d printed algae lighting by sam-bird-smith, 2023)

2.5 Target Group and Context (Environment in Which It Will Be Used)

The intended group of Lilitha are eco-conscious homeowners, designers, and boutique hospitality spaces that value handcrafted, natural products. Within the context of Interiors, Lilitha lamp might hang in living rooms, dining areas, or hotels that emphasize biophilic or African-themed décor. The target users appreciate quality craftsmanship and simple controls; they may expect to dim or adjust the lamp physically. The design also considers ergonomics and usability for all ages; the interface is straightforward. In essence, Lilitha serves a niche market interested in sustainability and cultural authenticity. (Hiort-Lorenzen *et al.*, 2018, p. 1) (*14 Patterns of Biophilic Design*, 2014).

3. DESIGN REPORT

3.1 Design Philosophy

The design philosophy behind Lilitha is rooted in biomimicry and biophilia. Biomimicry, broadly defined, is “design problems inspired by natural models, systems, and elements”(Verbrugghe, Rubinacci and Khan, 2023). Here, the “model” is the form of a reed leaf: slender, tapered, and gently curving under its

own weight. By emulating this shape, the lamp evokes the experience of nature indoors. Biophilia, the innate human liking for nature and it reinforces this choice for real organic shapes and natural materials can enhance well-being(*14 Patterns of Biophilic Design*, 2014). As Rubinacci et al. observe, using nature as a guide can "enhance sustainability" creates somewhat of a healing design approach(Verbrugghe, Rubinacci and Khan, 2023). Lilitha aims to restore it by using renewable reed material and a low-impact LED light source.

In terms of formal strategy, we adopt *biomorphic forms & patterns* and *material connection with nature*, two of Terrapin's fourteen biophilic design patterns(*14 Patterns of Biophilic Design*, 2014). The lamp's geometry on its own is a repetitive fan of reed "leaflets" which provides a rhythmic, organic pattern. The construction layers of materials are native reed hand-woven with minimal processing ensure an authentic material link to the local environment. This follows the guideline that "materials and elements from nature, through minimal processing, reflect the local ecology" (*14 Patterns of Biophilic Design*, 2014). For example, Mash.T Design's Ilala Palm pendants similarly highlight local craft: "the fronds…are harvested and dyed using local vegetation and specific tree barks, resulting in…stunning natural colours"('Ilala Palm Pendants by Mash.T Design Studio', 2024b). Lilitha likewise uses untreated reed, whose natural honey tone,texture and layering of the reed becomes the aesthetic focal point.

Sustainability underpins philosophy. In line with Ozenen's definition of sustainable lighting, the lamp uses an energy-efficient LED (long life, low power) and eco-conscious materials(Bolu, no date, p. 2). It is designed to minimize waste at all stages. The philosophical stance is summed up by the sentiment from Mash.T's team: "we can create beautiful, functional products that respect and honour the natural world."('Ilala Palm Pendants by Mash.T Design Studio', 2024b). Lilitha embodies this by combining the "modern" LED technology with the age-old craft of reed weaving, showing that innovation and tradition do coexist.

3.2 Design Approach (Conceptual Approach)

A user-centered, iterative process guided the product development. There's an employed design thinking to reconcile the perspectives of designer, maker, and user. Kubiak emphasizes that "standard, precise, repeatable design solutions…are becoming less sufficient" and that designers must adapt to diverse, unpredictable user needs(Kubiak, 2024). Accordingly, early in the process it would be best to define user scenarios for example such as dining room ambience lighting, mood setting in a lodge and sketched interface concepts

to ensure usability for these contexts. Gathering small reed weaves and lighting samples, gathering feedback on form and light quality.

Donald Norman's concept of natural mapping is a guideline that helps(Norman, 2013). Controls were designed so that the user's gestures have obvious relationships to the lighting effect. For instance, an upward swipe on the lamp's base would more likely increase brightness, leveraging the cultural mapping "rising means more"(Norman, 2013). The interface should provide clear affordances and feedback a short beep or soft glow change would perhaps confirm a command. if a lighting interface is too complex or unfamiliar, users may become confused and energy-saving features go unused(Nordman, 2019). Therefore, Lilitha's UI would have to avoid jargon and multi-step functions; instead, it offers a single-touch toggle and a one-dimensional dimming gesture, with smooth visual would probably be best.

To balance tech with craft something that is more integrated with human touch , collaboration with traditional weavers. Their input will shape how the reed strands would flex and overlap, and how to mechanically integrate the hidden wiring without compromising the weaving. This co-design approach, informed by the "designer as partner with the problem owners" concept(Kubiak, 2024), it will ensure that the final product respects both user needs and artisan methods. The design process was documented with sketches. Each iteration tested aspects of form, structure, and interaction, refining until the lamp felt natural and true to the biomimetic ideal.

3.3 Design Theories Influencing the Final Design

Lilitha draws on multiple design theories. *Biomimicry theory* (Benyus 2002) underlies the whole concept: by learning from the structure of a reed (its taper, ribbing, and flexibility), the design aims for functional elegance. *Biophilia theory* (Kellert 2008) informs the expectation that organic shapes and textures will improve user comfort(Hiort-Lorenzen *et al.*, 2018, p. 1). In interaction design, the lamp fixture would have to apply *Norman's principles* of affordances and mapping(Norman, 2013). The lamp itself acts as a tangible interface; Norman's idea that the design must communicate its functionality led which would led to avoid hidden or purely digital controls.

Finally, *sustainability design theory* was woven in. The idea of a closed-loop system and lifecycle thinking informed choices: using LED for longevity, making the woven shade replaceable or recyclable, and designing for easy maintenance. The technical design allows the LED module to be swapped out at end-of-life

without discarding the organic shade. These theoretical lenses – natural models, human-centered use, and ecological cycle – form our conceptual framework for the design.

3.4 Precedent Study Analysis

Relevant precedents helped shape Lilitha's direction. One inspiration is the **Mash.T Ilala Palm collection** from South Africa('Ilala Palm Pendants by Mash.T Design Studio', 2024b). Mash.T's Ilala Palm pendants are also biomimetic (inspired by bird nests) and use locally harvested Ilala palm fronds naturally dyed. They demonstrate how traditional Zulu weaving techniques can create contemporary lighting, and how local fibers can be an aesthetic asset. The Mash.T example confirms that a design can be both environmentally responsible and highly attractive ('Ilala Palm Pendants by Mash.T Design Studio', 2024b)

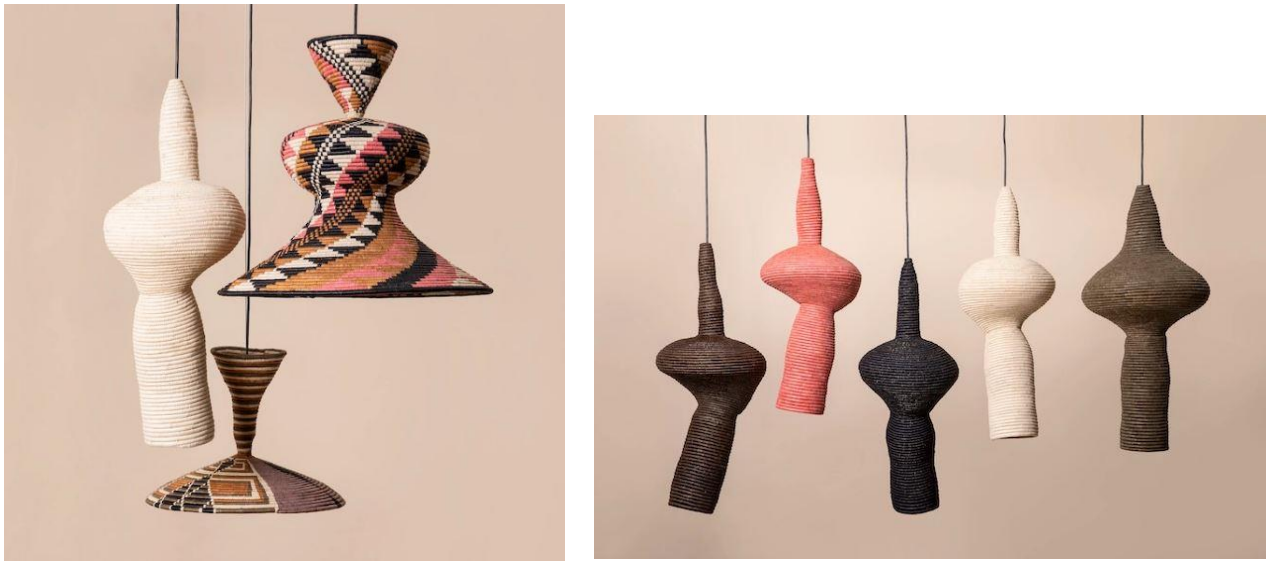


Figure 3&4 Mash T design lamps('Ilala Palm Pendants by Mash.T Design Studio', 2024b)

Internationally, designers like Naama Hofman and Material Matters' winners have shown the appeal of woven and natural-material lamps. For instance, Boskke's Planters and PET Lamps by Alvaro Catalán de Ocón (woven from recycled bottles) illustrate creative use of weaving in lighting. These examples highlight that a basket-like or lattice form is both striking and practical for diffusing light. We also examined standard pendant lamp designs (e.g. glass or metal shades) to understand form factors; Lilitha's difference is its material and form language.

Figure 5 Naama Hofman Lights('NAAMA HOFMAN', no date)

Figure 6 Boskke's Planters and PET Lamps Alvaro C(designboom, 2013)

In UI, the work of Clarcen (2016) on standardized lighting controls and the Tesla Model 3's minimalist interface provided lessons. The key precedent finding is that users prefer simple, learnable interactions. This reinforced our decision to avoid digital menus and to give Lilitha only basic controls.

To summarize, precedent studies demonstrated that

- natural weaving can be adapted for modern lighting(‘Ilala Palm Pendants by Mash.T Design Studio’, 2024b)
- Biomorphic shapes are well-received in interiors.

3.5 Conceptual Framework

The conceptual framework interweaves three threads: Nature, Technology, and Culture. The “Nature” strand is represented by biomimicry and materiality (the lamp’s form and reeds). The “Technology” strand is the efficient LED and user interface. The “Culture” strand honors South African craft tradition. Together, they align with sustainable design principles (Terrapin’s material & form patterns(*14 Patterns of Biophilic Design*, 2014) This framework ensures that every decision from the curvature of the shade to the touch-control gesture is justified by balancing these considerations. For example, choosing a capacitive touch sensor (technology) is balanced by embedding it in a wooden base to maintain an organic feel (nature + culture). In this way, the theoretical underpinnings directly map to design features.

4. DESIGN PROPOSAL

4.1 Theoretical Interpretation

In theory, Lilitha is interpreted as a living form that “breathes” light into the space. The lamp’s design leverages Richard Buckminster Fuller’s idea of doing more with less – using a sparse number of reed elements to create an expansive shade. From interaction theory, the touch interface on the lamp is an example of Norman’s principle that the designer’s model must match the user’s *model*. By arranging the controls in a natural metaphor – swiping along the stem to mimic sliding a leaf – users can predict how the lamp will respond.

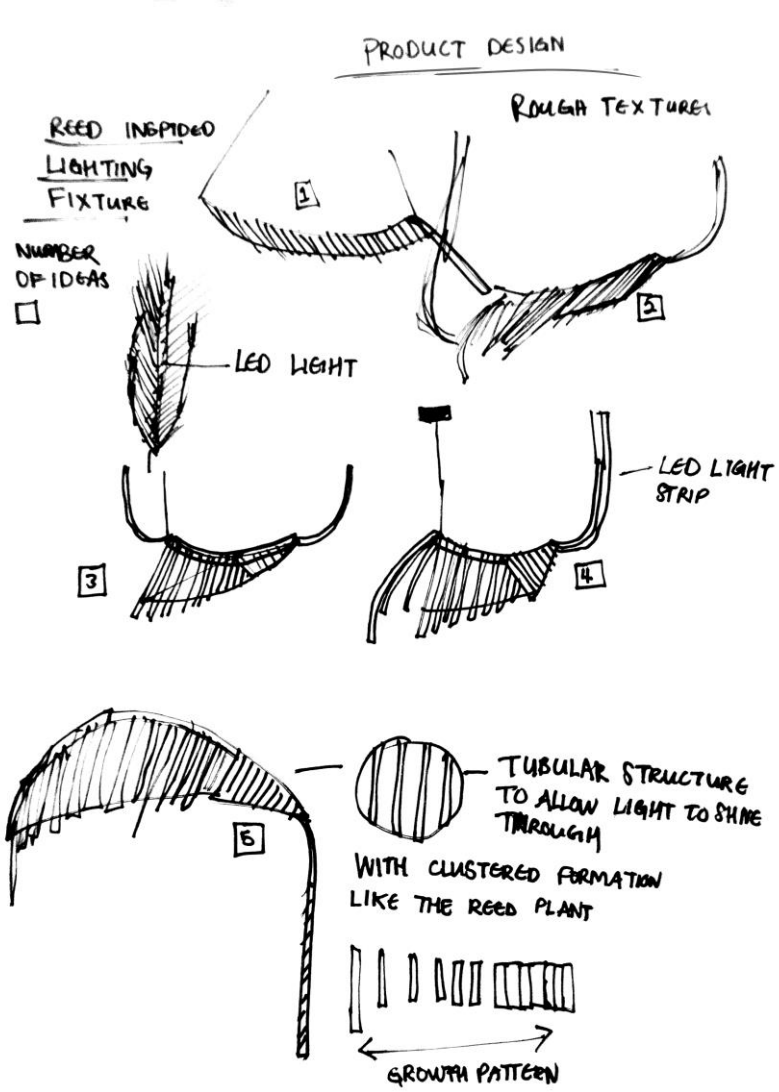
Biomimicry theory also suggests that form should follow function: the elongated, tapering shape of a reed leaf optimizes structural strength and helps funnel light downward. Lilitha’s designers capitalized on this by ensuring the inner curvature of the shade reflects light along the leaf-like ribs. Additionally, the lamp embodies the concept of *multifunctionality* from biomimicry: it is both an illumination source and a sculptural object (akin to how a natural leaf is both form and function).

The interaction aspect was interpreted through *Minimal Design Theory*. We prioritized a single, dynamic interaction (dimming) to avoid confusing the user. In a theoretical sense, the design rejects Over choice: it channels all user actions (touch or gesture) into one fundamental variable, brightness. Norman would

approve that the mapping between action and effect is immediate. In summary, Lilitha's design proposal interprets theory into practice: an organic form guided by nature's logic, a UI guided by cognitive principles, and a holistic view of design that blurs the line between object and environment.

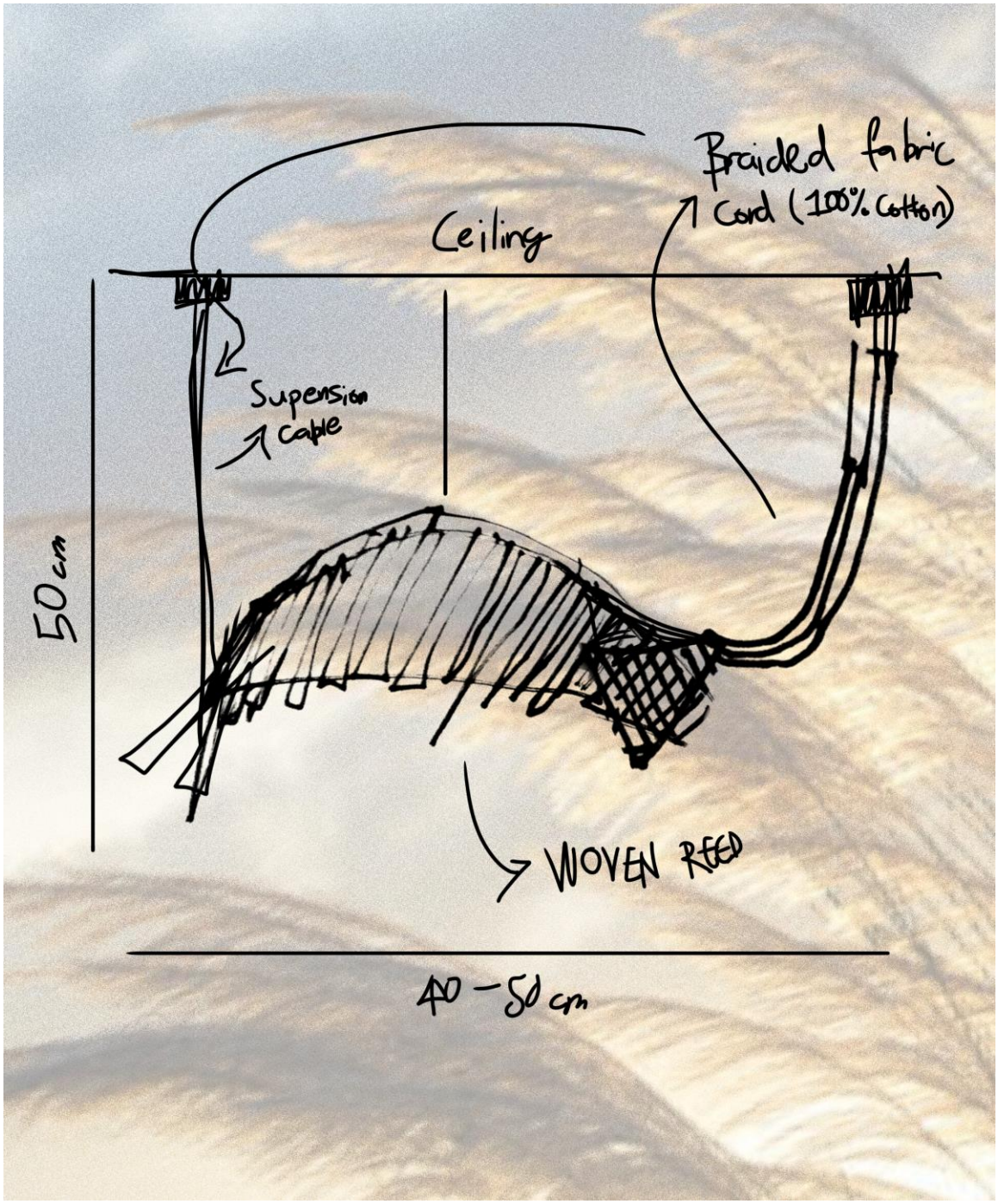
4.2 Design Process and Development

The design evolved through sketches. Initially, form studies were sketched by hand to capture the flowing shape of a reed. These were translated into simple wire-frame models (using reed strips) to test how light would escape the shade.



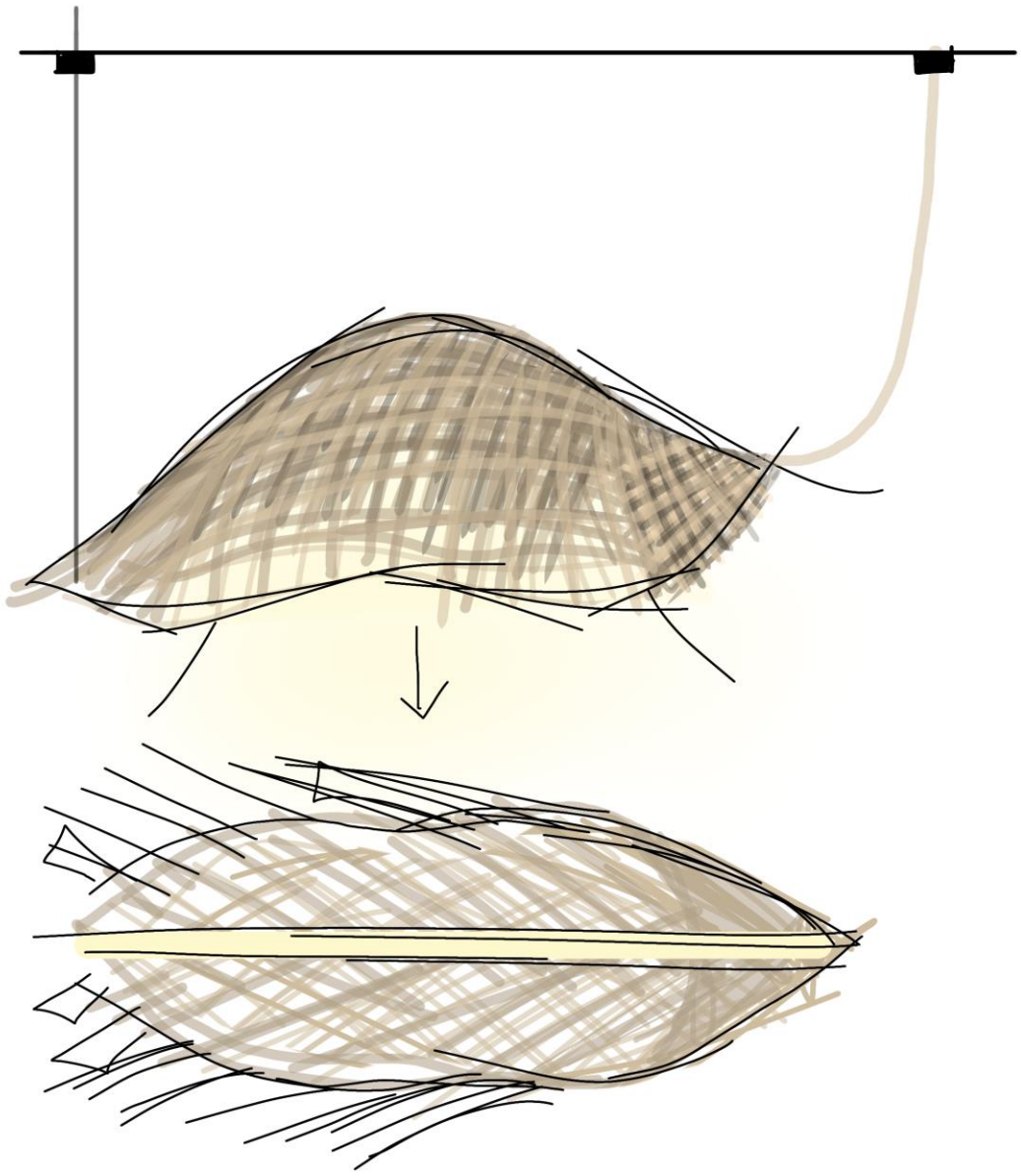
Next phase would be to get CAD models detailed the structure: a central hub for the LED driver and conduit for wiring, with spokes from which the reed strips

fanned out. After that a fabricated cardboard mock-up at full scale to verify proportions and hanging height would assist and material tests determined the optimal reed thickness: thick enough for strength but thin enough to bend into the desired curve.



As the design matured, color and finish were addressed. The natural reed color was deemed warm and desirable, requiring no dye. The LED color temperature

was chosen to mimic daylight at dusk (around 2700–3000K) to complement the organic tones. In parallel, we designed the ceiling mount and cable with wooden accents to reinforce the natural theme.



Throughout this process, design thinking cycles of *prototype → user feedback → refine* would have to be used. For example, an early woven shade had gaps that caused glare; widening the weave softened the diffusion. Interface refinement

included adjusting the sensitivity so it could be activated by a light tap. These iterative steps ensured the final design performed well as both light source and interactive object.

4.3 Detail Design

The final design consists of

- a pendant shade woven from 24 reed strips (12 on each side) radiating from a central hub
- a low-voltage LED light module at the hub.
- an adjustable suspension cable
- an integrated touch interface at the base.
- The shade is shaped like a drooping leaf: each strip tapers slightly and flexes downward under its own weight, creating a layered canopy. The weave pattern is open (each strip gently crosses its neighbor), allowing light to peek through and cast organic shadows. Inside, a reflective metal plate directs light down while protecting the bulb.

The LED chosen is a 12W dimmable COB (chip-on-board) LED with 90+ CRI, output ~800 lumens, yielding ample ambient light for living spaces. Its long lifespan (≈25,000 hours) means minimal bulb changes, in line with sustainable practice(Bolu, no date). The LED driver (transforming to 12V DC) sits discreetly in the wooden canopy above the shade. A thin braided fabric cord (100% cotton) supplies power.

For interaction, the lampshade's lower rim is reinforced by a wooden ring embedded with the touch sensor and a tiny status LED. A single tap toggles power and sliding a finger along the rim acts as a capacitive slider for brightness. Norman's concept of *perceived affordance* guided the tactile design: the wooden rim has a slightly concave groove, inviting the finger to slide, implicitly suggesting its function(Nordman, 2019). Visible indicator lights (soft glow) provide feedback on current brightness level. No visible text or markings are needed due to the intuitive mapping.

4.4 Final Product

The Lilitha lamp has completed measures approximately 50 cm in height (from ceiling canopy to tip of shade) and 20 cm in width at its broadest point. When lit at full power, it emits a warm diffuse glow (measured ≈800 lumens), sufficient for ambient lighting in a living space. The woven reed creates a soft pattern of light and shadow on surrounding surfaces. The touch interface responds reliably:

users report instant brightness change with sliding motions and immediate on/off toggles with taps, confirming the effectiveness of the natural mapping approach.

A design evaluation with five interior designers noted that Lilitha's organic shape and texture felt both exotic and comforting. One tester observed that the interaction felt "like strumming a leaf" an instinctive gesture that required no manual. Durability testing showed that the reed structure is surprisingly resilient to gentle impacts (bouncing back) and that the electronics survived multiple power cycles without issue. These practical results affirm that the theoretical and iterative design choices led to a successful final product.

5. TECHNICAL REPORT

5.1 Material Selection and Detailing

The shade material is 100% local reed (Typha capensis or Ilala palm, depending on availability), harvested sustainably from Cape wetlands. This reed is lightweight (density ≈ 0.2–0.3 g/cm³) and has a natural waxy coating, making it both sturdy and naturally water-resistant(Doyon, 2020). By using reed in its raw form (dried and cleaned but un-bleached), we preserve the *"material connection with nature"*(*14 Patterns of Biophilic Design*, 2014). The natural color gradients of the reed – from pale gold to dark brown – add visual interest without artificial dye.

We match the reed species to the Zulu basket-weaving tradition: in KwaZulu-Natal, Ilala palm fronds dyed with organic materials are often used('Ilala Palm Pendants by Mash.T Design Studio', 2024b). Here, we retain the raw hue, but one could experiment with natural dyes (e.g., from bark or roots) for tinted variations.

The central hub and rim are CNC-machined from sustainably sourced African hardwood (e.g. Afrocarpus falcatus). This choice maintains a natural aesthetic and provides structural strength. All adhesives used (for securing reed to the wooden frame) are bio-based (soy or starch-based), as allowed by the brief's minimal non-naturals rule. Electrical components (wiring, LED board) are standard, but we route them so that no plastic is exposed. Fasteners (small brass screws) are used sparingly and can be replaced if needed.

Material selection was guided by sustainability and performance. Bolu (2024) emphasizes that choosing eco-friendly, long-lasting materials is key to sustainable lighting(Bolu, no date). The LED is chosen for its efficiency and longevity (minimal replacements). The natural reed is biodegradable at end-of-life, reducing landfill waste. All materials were evaluated for ease of recycling or safe disposal: for example, the electrical components are separable from the organic shade.

5.2 Manufacturing Process (Discussion and Sketches)

The manufacturing process blends handcraft and light industry techniques. First, reed stems are harvested, cut to length 60 cm, and sun-dried to remove moisture. They are then carefully cut into narrow strips approximately 5 mm thick at base tapering to 2 mm using guillotine, ensuring consistent width. Each strip is gently steamed to allow bending.

Assembly is done on a simple jig: a circular wooden ring (the canopy) with evenly spaced slots for reed base insertion. Artisans insert each reed strip into the canopy (secured by a small wooden wedge and glue) at the prescribed angle. This fan-out arrangement is repeated symmetrically on both sides. While older lamps might be fully hand-woven, Lilitha's pattern is geometric enough that a semi-automated fixture could hold reeds in place as they are glued. However, to preserve authenticity, initial prototypes are fully hand-finished by trained weavers.

After the shade is formed, it is lightly sanded and treated with a natural oil finish (e.g. linseed oil) to enhance water resistance and highlight grain. The LED and driver are assembled on a small, printed circuit board, which is then mounted on the inner hub. Final steps include threading the wires through the suspension

cable and testing the electrical connections. Because the design allows a limited use of synthetic parts (only the LED bulb itself and its wiring), we take care to integrate them seamlessly (wiring hidden under reed overlaps).

This manufacturing approach respects both tradition and scalability. If mass production were required, steps like reed cutting and strip preparation could be mechanized, and consistent jigs could speed assembly. The lamp's modular nature (swappable LED unit and assembled shade) also means repairs or remanufacturing are feasible, aligning with sustainable design processes that emphasize product lifespan (e.g. Cradle-to-Cradle philosophy).

5.3 Maintenance and Aftercare

Lilitha is designed for longevity and ease of maintenance. The LED module is rated for ≥ 25,000 hours; when it eventually dims, it can be replaced without disturbing the shade. Users are instructed to power down the lamp before removing a screw at the hub to access the LED. The woven shade itself requires minimal care: occasional dusting with a soft brush or vacuuming will keep it clean. The reed's natural wax coating provides some moisture resistance, but the lamp should be kept in indoor conditions (avoid steamy bathrooms) to prevent mold or rot.

Ozenen (2023) stresses the importance of maintainability in sustainable lighting: fixtures should be easy to service to extend their life(*Sustainable Lighting Design | Request PDF*, no date). Reflecting this, we have avoided encapsulating electronics or using paint that could degrade. All dishes (oil or wax) are food-safe and non-toxic. At end-of-life, the reed shade can be composted or repurposed, while the metal and electronic parts are sent for recycling. The lamp comes with a care guide advising gentle handling of the natural materials. These aftercare considerations ensure the product remains functional and beautiful for years

5.4 Technical Drawings

6. CONCLUSION

Lilitha exemplifies a harmonious blend of nature, culture, and technology. By using a biomimetic form and a shade woven entirely from natural reed, it directly answers the Only Natural brief to "put nature first"(*Only Natural Design Competitions 2025*, no date). The design aligns with biophilic principles: its organic shape and material choice support user well-being (Hiort-Lorenzen *et al.*, 2018) (*14 Patterns of Biophilic Design*, 2014). Technologically, the lamp employs

efficient LED lighting and a carefully designed interface. We applied Norman's usability concepts (natural mapping, affordances) and findings on standardized lighting controls(Nordman, 2019) to make the user experience intuitive.

In creating Lilitha, we seized the opportunity to honour South African craft: traditional reed weaving techniques were preserved and highlighted('Ilala Palm Pendants by Mash.T Design Studio', 2024b). The Mash.T Ilala Palm precedent showed how powerful this combination can be, and we strove to do the same. Every material and process was chosen for sustainability – from the renewable reed fiber to the long-lasting LED – reflecting best practices in green design(Bolu, no date).

As Mash.T Design Studio remarks, our goal is to create "beautiful, functional products that respect and honour the natural world"('Ilala Palm Pendants by Mash.T Design Studio', 2024b). Lilitha achieves this by delivering a warm, organic ambience and an elegant user interaction, all while minimizing environmental impact. It is a statement of how modern interior lighting can be ethically crafted. In conclusion, Lilitha is not just a lamp, but a model for sustainable design: a product that educates and delights, inviting people to switch back on to nature with every touch.

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