

Decostyle

editorial

A new year, a new Decostyle

A new year traditionally coincides with a new Decostyle. A week later than usual, my apologies for that, but unfortunately 2026 started on a sour note for me. I broke my wrist shortly after the transition from old to new, which made writing and editing a little more difficult than before. AI voice control may sound promising, but for now I'm not as proficient with it as I am with the classic keyboard...

In this brand-new issue, we once again have a lot of interesting topics. Not least with the Dutch designer we are introducing in this edition: Remy Meijers. Meijers has been on a steep rise for years and is increasingly looking beyond his own country's borders. We set out to discover the secret of Meijers' success, which we believe has a lot to do with his way of working. This is not a man who simply integrates a few items into an interior, but who, on the contrary, looks beyond interior architecture alone. The designer seeks complementarity with other disciplines - in his case architecture and product design -, thus giving his work a multi-layered quality that you don't see very often.

Of course, we also pay attention to many other things. This includes extensive coverage of the many spring trade fairs that are on the programme in the coming weeks. All the big names are back on the scene, which means that we will certainly not be bored in the coming period.

I hope that you have had a better start to 2026 than I have. In any case, I look forward to seeing many of you again at one of the various venues in Europe. Best wishes, let's make it a successful year together.

Jan Hoffman





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Remy Meijers

“Excitement is fun, but so are peace and quiet and space”

Remy Meijers (51) can hardly be called an interior designer like any other. After completing his studies, he may have entered the professional world with a degree in interior architecture from the renowned HKU in Utrecht, where he also lives – for now, at least – but he sees his mission as much broader than simply “redesigning” interiors.

Meijers has been running his own interior design studio for 30 years. A number of themes recur regularly in his work. For example, his creations often appear minimalist, without actually being so. It is also striking how the use of materials is emphatically based on nature and how much the Dutchman focuses on the intrinsic qualities of a space. In doing so, he always seems to seek a delicate balance between tranquillity and movement.

What strikes us most is how much Remy Meijers comes across as a “homo universalis”. There is, of course, his interior architecture, but he also proves to be a gifted product designer, with a striking preference for furniture. Furthermore, he does more than just lend a hand to architecture. Over the years, he has increasingly become an involved player in that world. Not to mention the fact that he has written books and travelled the world in search of ideal surfing spots...

The complete redesign and renovation of historic buildings. The design of furniture, lighting, tableware and so many other things. Conquering waves in places that some of us have never even heard of... It seems as if you can't sit still for a moment, yet your work exudes a great sense of calm. How do you reconcile the two?

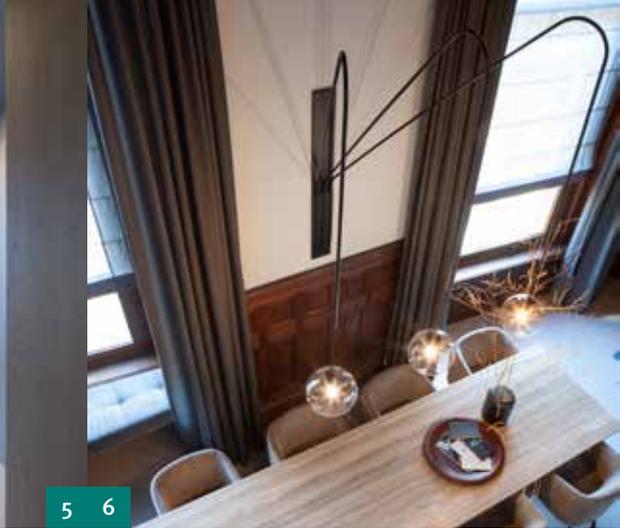
“There is a contradiction in me, I can't deny it. On the one hand, there is the ever-searching Remy, the man who lives in the heart of the city and loves hustle and bustle. On the other, there is the guy who can enjoy peace and space to the fullest. All of this is reflected in my work, which I prefer to describe as “a little minimalist with an extra layer”. I try to create tranquillity in my interiors, with clear sightlines and a clear layout, but that only works if you also have peace of mind.”

“For example, I love going to

the sea, apart from surfing. Just seeing the ocean and realising how simple life can be. Last year, I even travelled to Namibia to trek through the desert and surrender to the vast expanse of that area. Things like that make it possible to clear your head for a few weeks and lead to designs that I feel good about. That kind of peace is good, but it wouldn't be enough on its own. I can also get really absorbed in the stimuli that a city like Utrecht has to offer.”

And that ties in with your passion for architecture and product design?

“Exactly. First of all, I should clarify that I don't see interior architecture as just a bit of restyling of a space, it goes much further than that. It started 30 years ago, when I studied “Architectural Design and Furniture Design”. With that degree, you can call yourself a certified interior architect in the Netherlands, but



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you also get the opportunity to design small buildings. Without, of course, being entitled to call yourself an architect.”

I think that opportunity to also be active in architecture is fantastic, and I find that I am becoming increasingly involved in it. The bulk of my work, say 90 per cent, may consist of interior architecture, but I particularly enjoy supplementing that with complex renovations, complete with the design of custom furniture. Architectural and product design are growing, also internationally, and in recent years this has led not only to furniture manufacturers approaching me to work for them, but also to more and more requests to design entire houses. The latter is something I am particularly involved in at the moment. I am increasingly taking my first steps in real architecture and designing a villa myself. I find this extremely interesting because architecture, interior design and furniture merge together.”

Did you train as an architect? You may be active in architecture, but don’t you soon come up against precisely defined boundaries?

“No, I didn’t train formally as an architect. I work with a qualified architect who knows much more than I do, if only about the specific details of regulations or architectural details. We take on projects as equal partners and simply design the interior and exterior together. The collaboration with this man is growing, we are currently working on four villas with a total of approximately 6,000 cubic metres, which is not exactly small...”

We also need to talk about your use of materials and your clear preference for natural materials.

“I am a huge advocate of natural materials because they are timeless. They always have been and always will be. It fits in with who I am as a person, who is averse

to anything that is a trend or a tendency in architecture or interior design.”

“Natural materials also last a long time. You don’t throw away a beautiful, well-designed interior after ten years or so, and it also behaves in a wonderful way. Wood, for example, develops a beautiful patina from being touched or walked on. I am also a huge fan of all kinds of natural stone. I even go so far as to select specific stones with clients in Italy. Natural stone brings life to my interiors, which are essentially sober. Natural stone is completely different from ceramic products or plastic, which lack soul. A logical consequence is that you will see very little colour in my interiors. The colour that is there is provided by the natural materials, which create that little bit of unique intimacy. To come back to natural stone: it can work beautifully in a space. At the moment, for example, I am incorporating a particularly beautiful piece of green marble into a Swiss project. It creates a special atmosphere, without resorting to tricks for the sake of “effect”.”

The inevitable final question is, of course, what does the near future hold?

“The answer is already largely given between the lines. Where my studio is heading is that it is increasingly focused on complete projects combining architecture, interior design and product design. In addition, I am also increasingly focusing on projects abroad. For example, I have just completed some wonderful assignments in



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Italy and Ibiza, and a project in Switzerland is in its final stages. I really enjoy this direction, because it inspires me in a completely different way. You design differently for a beautiful lake in Italy than you do for the centre of Amsterdam.”

“In the longer term, I am thinking of developing more and more projects myself. By that I mean buying a piece of land, putting up a building that I have designed entirely myself and then offering it to anyone who wants it without making a single concession. I think it would be wonderful to be able to do exactly what you

have in mind 100 per cent, and it’s an interesting step forward that also gives me a reason to be somewhere else. I enjoy working hard and a lot, but sooner or later I too have to take into account that design can also be done in a different way. This is just the next step, which I am really looking forward to.”



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A Modern Tale en Dynamic Living

Which two projects best summarise your style and way of working? We also put this question to Remy Meijers and, somewhat surprisingly, he chose two projects in his own country. One, “A Modern Tale” in his home town of Utrecht, the other, “Dynamic Living”, in a small village in Brabant, near Den Bosch.

“I find A Modern Tale very representative of how I approach my profession. It also illustrates how I often work in monumental buildings,” he explains. “Here, it’s all about how you turn limitations into opportunities, whereby the volume in this case dictated that we had to embrace the authentic dark wooden ornaments and panelling.”

“For this project, I simply started by spending time in the rooms. That’s how I noticed which elements were distracting. The heavy, monumental architecture with lots of oak needed a lighter counterpart, so I introduced a kind of grey box into the space, creating an intriguing dialogue between old and new. Dark wooden elements became the protagonists in a strikingly modern story that exudes sharp colours and consistency. Transparent elements, peepholes and freestanding elements further lend the understated décor a playful look. By combining 19th-century dark wood panelling with a bold use of vibrant natural stone and a subdued colour palette, a whole new dialogue about contemporary living is created, with the existing

7 Design of a table (Image: Kasia Gatkowska) 8 A Modern Tale in its home base of Utrecht also illustrates how Meijers often works in monumental buildings (Art Direction: Marc Heidens, photography: René Gonkel and styling: Jasmijn Stegeman)

9 Dynamic Living, in a small village in Brabant, includes a large new-build villa. Here, the architect designed the villa and Remy Meijers took care of the interior



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structure as its basis. I added light grey cast floors, marble and steel elements, resulting in a palette of grey tones. Understanding a place is always where I start. There has to be something intuitively connected to a raison d'être. Big or small, every design has a reason for being there."

"Dynamic Living, on the other hand, is a large new-build villa in Sint-Oedenrode. Here, the architect designed the villa and I took care of the interior. In short, it perfectly illustrates how I like to collaborate on delivering total projects."

"The starting point: is it more difficult to create a sense of intimacy in a new-build project? This spacious home shows how

a detailed understanding of the daily behaviour and needs of the residents can lead to a surprisingly dynamic home without losing its calming, connecting quality. Each space inspires a different daily ritual, from a cup of coffee in the morning to an aperitif before dinner. Natural stone and custom-made carpentry in four different types of oak define the character of each space. The curved, white-lacquered steel staircase is a central eye-catcher. Like an abstract hinge, this staircase aims to form a tangible landmark for the entire layout of the villa. The leather covering of the staircase provides the desired warmth, which is further enhanced by the wooden slats that envelop the impressive staircase."



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Working from Portugal in the near future?

In the main article, Remy Meijers explains, among other things, how he is increasingly active abroad and how, in the longer term, he is even considering completing projects entirely himself first and then putting them up for sale, without making a single concession to the design.

It is worth noting that in October, he started building his own house in Sagres, in the Portuguese Algarve. What are the specific plans for this?

"To be honest, we don't know yet. Construction started in October, but it's now clear that we'll be facing quite a delay. It turns out that we have to reapply for the building permit, which means that we won't be able to continue until March or April 2026 at the earliest, followed by about a year and a half of construction."

"First and foremost, this seems like a nice combination of hustle and bustle and tranquillity, and it's also an ideal location near great surfing waves. The initial idea is to turn it into a kind of holiday home where I can work part of the time and find peace and space, but who says it has to stay that way? Oh well, we'll see later!" ■

10 Illustration of how Meijers likes to work in monumental buildings (Image René Gonke)

11 Carpet design Indivipro 12 Exterior view of terrace with swimming pool in Sint-Oedenrode