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ISSUE 292

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ELEMENTS OF DESIGN



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Designer - Jana & Koos

rigours of everyday wear without compromising its beauty. Its inherent resilience also makes SILKA rugs remarkably easy to clean and maintain, ensuring your investment remains a stunning centrepiece within your new interior project, be it in a residential, corporate or hospitality application.

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which often degrade under such conditions.

The unique hand-tufting process, combined with the versatility of our SILKA yarn, unlocks broad possibilities for creating truly bespoke designs. From intricate shaped designs that define space, to compelling combinations of different pile heights and textures that add depth and visual interest, you have the freedom to unleash your vision. SILKA allows you to create the ideal rug, tailored precisely to your aesthetic and functional requirements.

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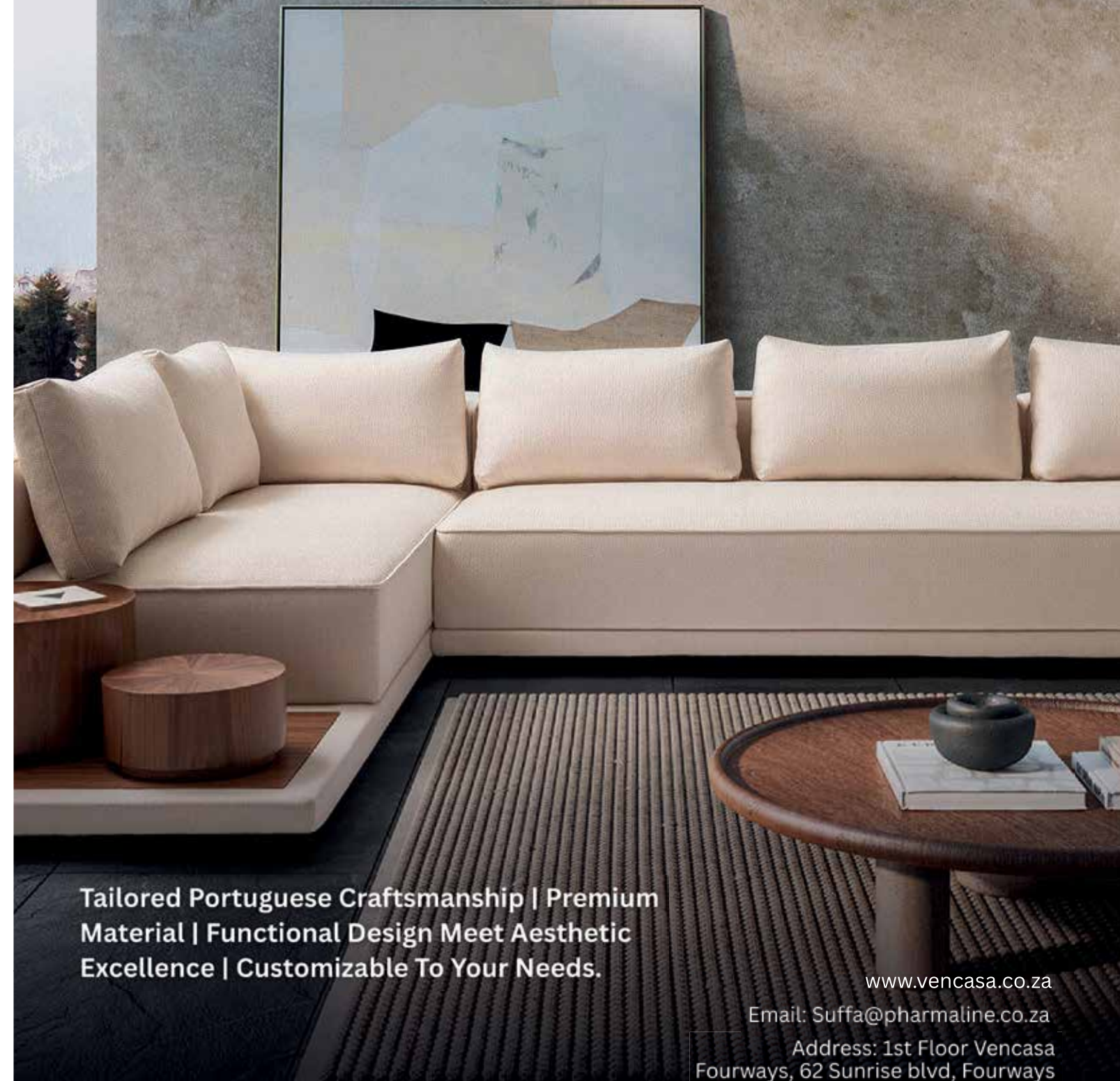


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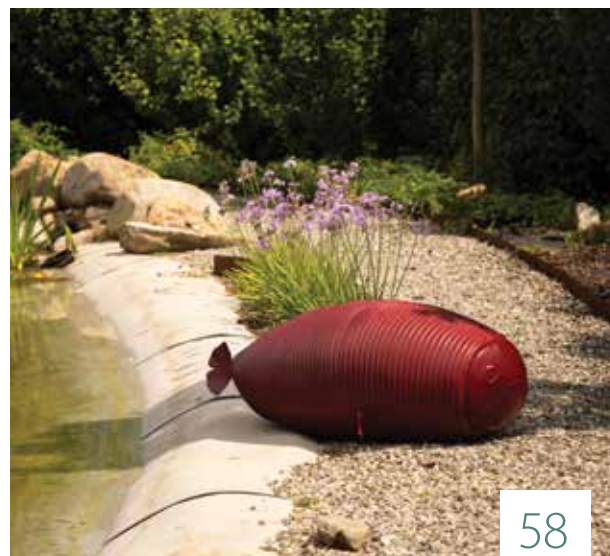
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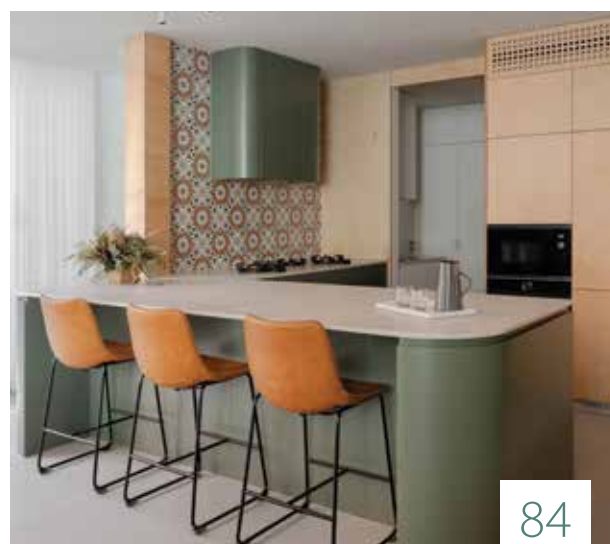
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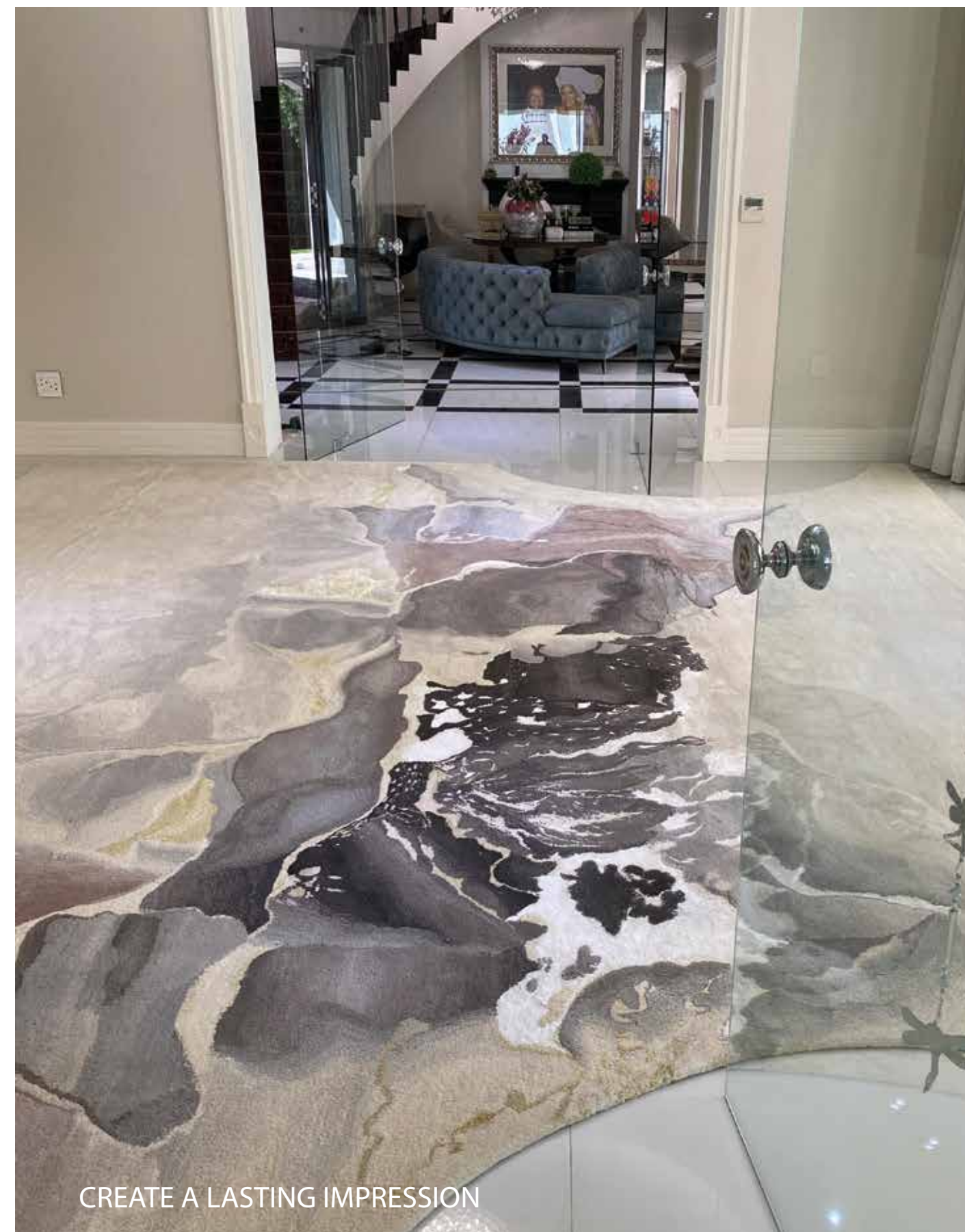
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Global design heavyweight Charles O Job headlines Africa's premier showcase with exclusive exhibition and talk

When museums permanently house your furniture designs and the world's most prestigious competitions call on your expertise as a judge, you've earned your place among design's global elite. That authority belongs to Charles O Job, the Nigerian-born, Switzerland-based architect and designer who will headline Decorex Joburg 2025, organised by RX, as its Designer of the Year.

Job's award-winning Sketch armchair sits permanently in both the Vitra Design Museum in Germany and the Denver Art Museum in the USA, recognition reserved for pieces that fundamentally advance design thinking. His breakthrough with Sketch solved one of design's most persistent challenges: how to create beautiful, functional furniture without environmental or economic compromise.

'The simple innovation in Sketch is that I use one single form and repeat it four times to form the different parts of the chair,' explains Job. 'All four parts are then simply screwed together.' The result enables flat-pack transportation, buyer assembly and individual part replacement.

This philosophy of simple innovation has revolutionised sustainable furniture manufacturing while maintaining aesthetic excellence.

Job's approach to sustainability stems from his childhood experiences in Lagos, where he developed what would become his signature philosophy. 'Sustainability is what we used to practise when, as children,

we would collect locally found materials and transform them into objects of desire,' he said. 'Now it's called upcycling. We must have been ahead of the curve!'

A lecturer in architectural design theory at the University of Applied Sciences in Bern, Switzerland, Job also serves as a jury member for various prestigious awards, where he helps determine which innovations shape the industry's future. These include the iF Design awards, one of the largest and most prestigious design competitions in the world; the D&AD (Design & Art Direction) awards, the world's most prestigious benchmark for commercial creativity; and the World Architecture Festival, the world's largest live awards event for architects and designers.

Job's recent projects include chairs designed for the Dakar Design Biennale 2025 in Senegal, where he represented Nigeria, and work created for a Paris exhibition subsequently acquired by David Adjaye's office for the new Studio Museum in Harlem, New York. At Decorex Joburg (24-27 July at the Sandton Convention Centre), visitors will experience Job's philosophy firsthand through his exhibition stand featuring large-format imagery and a selection of chairs from international exhibitions, each addressing different cultural and functional issues, and including a piece that was displayed in Dakar.

He will also give a keynote presentation, 'Body of Work', on the Future Talks

stage (Thursday 24 July, 2pm-2:45pm). Attendees can expect stories connecting childhood curiosity in Nigeria with Swiss precision, exploring how international experience shapes authentic design language.

'I'm looking forward to making meaningful industry connections,' said Job, expressing excitement about collaborating with South African creatives and producers interested in contemporary African design.

Job's talk is part of Future Talks, a comprehensive four-day programme featuring sessions on collaborative design education, 3D printing innovations, African craftsmanship, retail design and landscape architecture. Topics and speakers change daily, showcasing the full spectrum of contemporary design thinking from both established and emerging industry voices. Other speakers on the programme include Sinagugu Ngxongo of Bambizulu, Stephen Klein of Klein Concepts, Tracy Lee Lynch of Clout/SA, Bongisa Msutu of Greenside Design Center and artist Nwabisa Ntlokwana.

For the complete Future Talks schedule, which is themed 'Design Makes the Future', and to plan your visit to experience Charles O Job's work alongside hundreds of leading brands and emerging talents, download the official Decorex app brought to you by Cosentino and available for free on iOS and Android.

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WINTER GARDEN

Discover the Winter Garden Collection – a rich tapestry of moody florals and whimsical textures. Featuring printed velvet in deep, dramatic hues, the collection is layered with leaf illustrations, oversized crosshatch textures, and geometric weaves. Each design evokes immersive natural scenes in a palette of ivy, copper, and sapphire, capturing the essence of watercolour florals.



www.stuartgraham.co.za



Inspiration from the sea

WallPepper®/Group presents the new Capsule Collection

Aquatic Creatures, the extraordinary marine universe of Riccardo Capuzzo emerges on WallPepper®/Group's surfaces, bringing to life an original and exclusive wallpaper line with a perfect combination of design, surprise and technique.

Creating oneiric sceneries home to whales, turtles, tropical fish, sea horses and many other extravagant creatures, all with a great evocative strength, Aquatic Creatures is a suggestive and thrilling project, a reinterpretation of the underwater world from an unexpected, fantastical and new perspective. The illustrations by Riccardo Capuzzo generate a hyperbolic and enchanting vision of the marine environment, suggesting the importance

of knowledge and safeguard towards this fascinating ecosystem.

"Wallpaper has become today one of the most immersive supports; it's the ideal canvas where one can recreate settings which can really pull the spectators inside a marine environment. WallPepper®/Group, with its commitment for quality and innovation, that perfectly aligns with the values of my brand, enables me to bring this sort of vision in real life, offering the chance to express at best the depth and beauty of the aquatic world."

Aquatic Creatures rethinks, as an enchanted reign, different habitats and incredible forms of life from the depths of the sea. WallPepper®/Group brings this wonderful marine sceneries on its



wallpapers, transforming decoration not just into an aesthetically and technically valuable work of art, but also into an engaging narration, where reality meets imagination.

Just like all the other graphics, the Aquatic Creatures Capsule Collection can also be printed on every material from the WallPepper®/Group range, so as to be suitable for any type of surface and to bring the ocean's charm into every context and environment. dw

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Drench your space in colour

the return of maximalism

If you're over the minimalist aesthetic and Japandi style has you feeling anything but calm, then you're not as alone as that single Scandinavian chair placed carefully in the corner. Trend analysts are marking the mass return of maximalism as homeowners turn away from less is more to, well, more is more. Finally, it's cool to clutter – as long as it's done with intention.

Maximalist décor schemes have been on the rise since 2024 and the trend continues into 2025, with 'clustering' now a verb. Pinterest's trend report has predicted that messy, eclectic interiors will be an out-and-out #fav this year.

The key to it all is generosity and abundance, with beautifully curated collections of personal items on display on open shelves and walls instead of tucked away in storage. It's easy to understand why so many of us are keen to embrace a décor direction that feels like we're surrounded by a warm hug.

Unsurprisingly, gone are the stark greys and cool off-whites favoured by minimalism. Saturated colour in all its glory is the king, queen, jack and ace of achieving a maximalist look. This provides a potent backdrop for everything

else in a room and fills in any gaps with a field of colour, creating visual coherence.

'Colour can elevate a space from clean-lined to quirky just by juxtaposing layers of colour that complement or augment each other - pastel shades with brights, deep saturated tones with delicate patterns,' says South African interior designer Sarah Ord, who is celebrated for her signature use of colour in various top-level projects, ranging from the Eastern Cape all the way to Tanzania. Recently, she completed a refresh of the Cape Cadogan Boutique Hotel in Cape Town.

'I find that I respond on a visceral level to "wow" shades and designs using interesting colours – literally, my hair stands on end if I see a combination or rich colour that resonates. When I had a retail space, we painted the entire facade in Plascon Burnt Horizon R7-B1-1, a colour that took what was a grey and boring shopfront and made it shout that we had arrived! I layered it with a giant turquoise pot at the front door and a hot-pink bougainvillea. I miss going to work in that space each day,' she says.

Ord embraces colour in her personal life too, with her favourites over the years having been coral and watermelon pink,

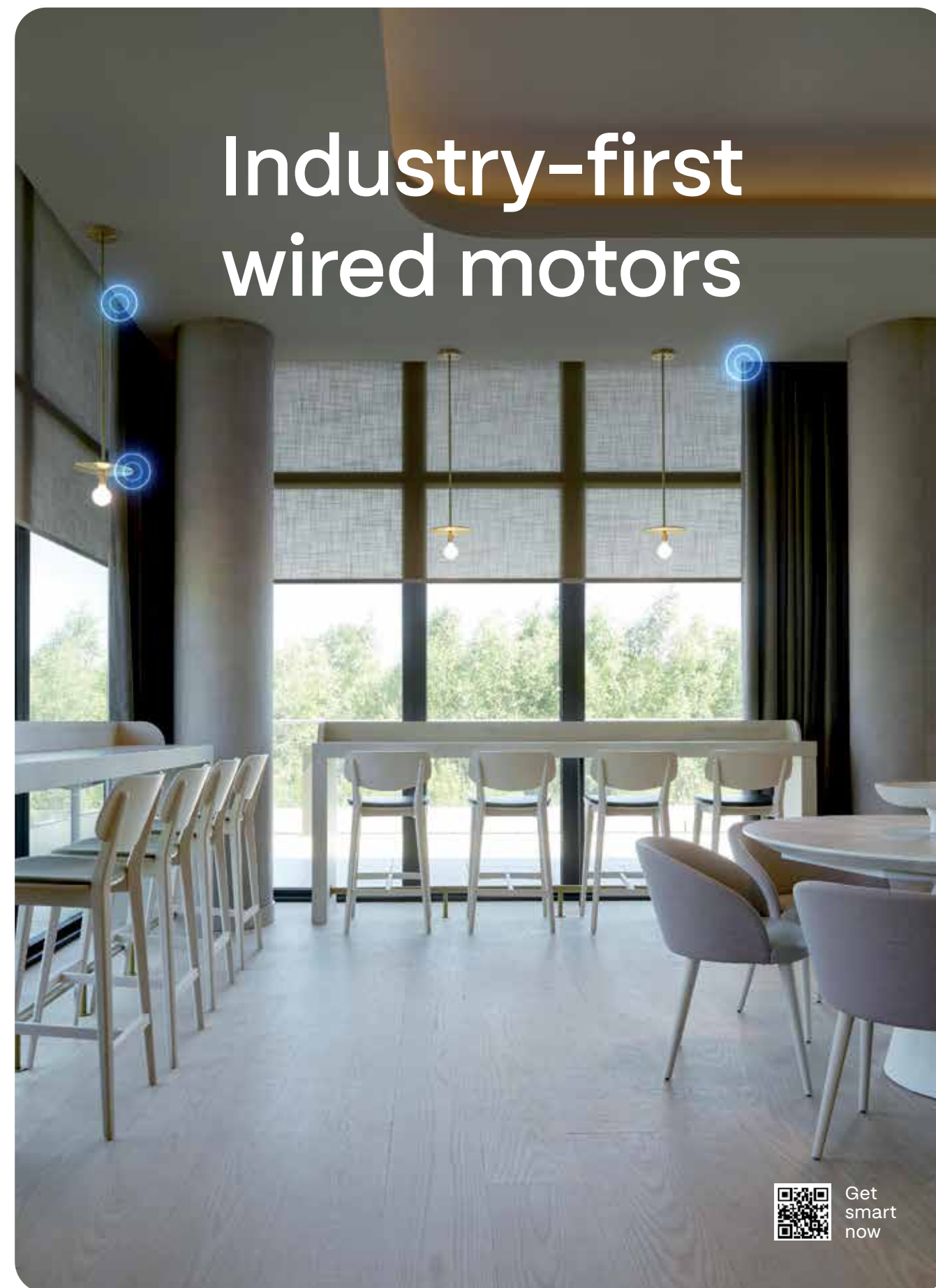


Sarah Ord



Patty Mulaazi

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TRADE WINDS

aquamarine, ruby red, ochre and sea-green. 'My front door at home was Plascon Millionaire Gold Y2-B1-1 and I plan to paint the sunroom that colour again - a nest of sunflower-yellow happiness!'

When deciding on colours, Cape Town-based décor stylist and former magazine décor editor Genneth Lyn considers 'the architectural context, decorative elements, collections, style, what the space is used for, and the overall aesthetic', then she chooses 'a colour or two referencing décor accent pieces to create a sense of cohesion in the space.'

Lyn trials these preliminary colour choices with tester pots before painting the entire room. 'It's very important to consider that paint swatches always look different to the actual colour when painted, and the end-result also depends on the substrate, the quality of light in the room and the finish of paint chosen. I live with it a bit to feel it out in the day and night, and on sunny and overcast days. It's not a quick fix, but it is extremely satisfying when the desired effect is achieved.'

According to Plascon colour expert Patty Mulauzi, maximalism is 'an unapologetic embrace of colour, pattern and texture. It's about layering the unexpected and allowing clashing hues to harmonise in surprising and beautiful



ways. Colour becomes not just an element, but the heartbeat of the space.'

Mulauzi shares her insider know-how on how to create different emotive responses using colour.

For depth and drama: Think deep teal like Plascon Headwaters G5-B1-2 or emerald green like Plascon Jungle Book G5-C1-1 on the walls. These colours serve as a sophisticated canvas, allowing vibrant accents to shine. 'I love using a deep teal as a foundation; it exudes refinement and creates a dramatic backdrop where brighter tones truly come alive.'

For energy and playfulness: Vibrant yellows like Plascon Crazy Daisy Y4-A1-1 or bold pinks like Plascon Fuschia Fizz R2-A1-1 are perfect for injecting personality; whether used on statement furniture or in art, they spark joy. 'A splash of vibrant yellow can instantly lift a room's mood,

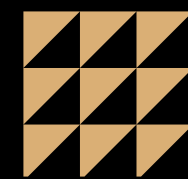
adding a playful, exuberant energy that perfectly complements a maximalist look.'

For warmth and grounding: Amid all the visual stimulation, earthy tones like Plascon Free State Earth O1-C1-2, and burnt orange, like Plascon Freckle O3-C1-2, offer balance, lending a sense of comfort and grounding to a space. 'Incorporating warm terracotta tones anchors the maximalist aesthetic, offering a touch of earthiness and welcoming warmth.'

For unexpected contrast: maximalism thrives on surprise. For a dynamic, high-impact palette, you can pair rich jewel tones, like deep blue Plascon Sapphire B7-A1-1, with accents of mustard yellow, like Plascon Tuscan Wall Y1-B1-2, or coral, like Plascon Adobe Desert R6-B1-2. 'Don't be afraid to mix contrasting jewel tones - the interplay between a bold blue and zesty yellow creates a vibrant and sophisticated visual dialogue.'

Maximalism invites us to be bold, expressive, and fearless with colour. Are your rooms ready to reach their fullest potential? dw

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Larose Guyon Celebrates a Decade of Artistry at ICFF 2025

Larose Guyon, a distinguished lighting design studio rooted in Verchères, Canada, proudly marked its 10th anniversary with an extraordinary presence at ICFF, held at the iconic Javits Center in New York City. Over the past decade, Larose Guyon has cemented its position as a trailblazer in artisanal lighting, seamlessly blending craftsmanship with poetic and organic design to create truly timeless pieces that elevate spaces and evoke emotion.

This milestone event was more than a celebration of ten years of dedication to elegance, emotion, and artisanal excellence. It served as a powerful platform to showcase the evolution of a brand deeply committed to design integrity and storytelling. Audrée Larose and Félix Guyon, founders and visionary designers of Larose Guyon, curated an immersive booth experience that redefined the traditional trade show presentation. The space was warm, intimate, and intentionally curated - an invitation for

visitors to step into Larose Guyon's poetic universe. From the choice of textures to the play of light, every element was thoughtfully crafted to spark curiosity and foster authentic connections.

At the centre of this extraordinary installation stood three of their most iconic lighting fixtures, each epitomising the timeless harmony of material and light that has become their signature. What truly set the booth apart was the live demonstration by a master artisan from their Verchères atelier - an exceptional behind-the-scenes glimpse into the meticulous craftsmanship that defines their work. Watching the artisan skillfully shape and assemble the fixtures brought an additional layer of authenticity and artistry, emphasising that every detail is handcrafted with care, purpose, and a profound respect for tradition.

The event was met with outstanding recognition, affirming Larose Guyon's reputation for excellence. They received four prestigious awards, including the highly coveted Best of Show and the ICFF Editorial Awards for Exhibit Design. Additionally, two awards from NKBA Manhattan - partner of ICFF - for Best Booth Design and Best Lighting - further celebrated their leadership, innovation, and artistic mastery within the industry.

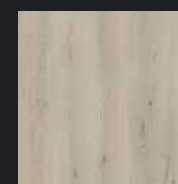
As Larose Guyon continues to push the boundaries of decorative lighting, this milestone reaffirmed their commitment to creating pieces that are not only functional, but also poetic expressions of craftsmanship — pieces that tell a story and inspire through every curve, texture, and light.

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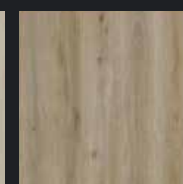
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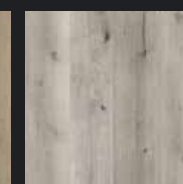
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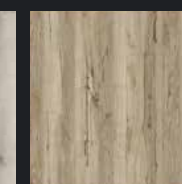
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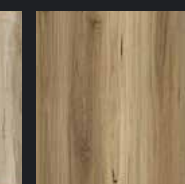
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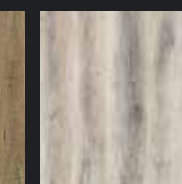
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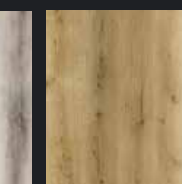
Spanish Oak



African Walnut



Smoked Oak Grey



Rustic Oak Light



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IID update,
July 2025.

ItalCham honours
Technogym's Tony
and Kevin Payne for
business excellence



in your people and keep moving forward. Working together as brothers brings its own strengths too - it keeps us grounded, accountable and focused on more than just profit. Being recognised by the Italian-South African community, where family and legacy matter deeply, makes this especially meaningful."

The Business Person of the Year award has a proud tradition of recognising exceptional leadership and innovation within the South African-Italian business community. Past recipients include Matteo Brambilla of Red Rocket (2024), Guido Giachetti of RDC Property Group (2023), Stefano Marani of Renergen (2022) and Fred Crabbia of Mining Pressure System (2018), as well as Giorgio Cavaliere (2019) and Paolo Cavaliere of Holland (2014).

The ItalCham Business Excellence Awards ceremony took place on 22 May 2025, where both Tony and Kevin were present to accept this well-deserved honour.

www.iidprofessions.org.za

Brothers Tony and Kevin Payne, the driving force behind Technogym in Southern Africa, have been named Business Persons of the Year at the recent ItalCham Business Excellence Awards 2025, in recognition of their role in expanding the brand's regional footprint, investing in skills development and driving sustainable growth in a challenging economic climate.

The accolade comes on the back of a stellar year for the business, with Technogym South Africa recording a 29% increase in new equipment sales and a remarkable 58% growth in its Key Account Club segment. Under the leadership of the Payne brothers, the company also expanded its team to 93 employees, having added 14 new hires in 2024 alone.

The award's evening is part of a long-running charity gala hosted by the Italian-South African Chamber of Trade

and Industries. Since 1999, the event has brought together over 250 business leaders to celebrate achievement and strengthen ties between the Italian and South African economies.

"Tony and Kevin Payne's success story is a testament to the power of bilateral trade partnerships and long-term vision. As the Chamber that originally introduced the brothers to Technogym Italy, we are proud to see how the connection has evolved into a thriving business that strengthens not only commercial ties between our two countries, but also drives local job creation, skills transfer and innovation,"

said Pamina Bohrer, secretary general at the Italian-South African Chamber of Trade and Industries.

The brothers' journey over the past few years has been defined by

agility and resilience. Navigating the immense disruption of COVID-19, which shuttered gyms, halted tourism and transformed the workplace, their entrepreneurial approach ensured Technogym not only survived, but thrived. Their decision to invest over a volatile period, including a new multi-million Rand head office, showroom and experience centre in Dunkeld, Johannesburg - launching later this year - speaks volumes about their long-term vision and belief in the South African health and wellness market.

"Our focus has always been on building for the future, even when conditions aren't perfect," says Kevin Payne. "This award is not just about the numbers, it's in recognition of our team, the Technogym brand and our commitment to growth with integrity."

A core part of the company's success has been its investment in people. Over the past three years, Technogym South Africa has funded over 60 staff training trips to Italy and hosted Italian experts to train more than 450 professionals across the region, strengthening the industry from the inside out.

Technogym's global legacy is equally impressive. Founded in 1983, the company is now present in over 100 countries and supports more than 70 million users daily. Known for its innovation, premium design and scientific precision, Technogym is trusted by elite organisations including Ferrari F1, Juventus, Chelsea FC and was

the official equipment supplier to the last eight Olympic Games.

The brand's latest evolution, Healthness™, represents the next frontier in wellness: a shift from fitness to proactive health prevention, powered by AI and decades of behavioural data. This forward-thinking approach aligns perfectly with the Paynes' strategy rooted in purpose, powered by science and backed by real results.

Tony Payne adds,

"Winning this award is a proud moment and a reminder of what's possible when you stay the course, invest



Why Being Part of the IID Matters More Than Ever

Your Voice. Our Industry. One Collective Future.

In a country rich with creative talent and diverse design perspectives, South African interior designers, decorators, and interior architects are making waves across the continent. But in a fast-changing industry, talent alone is no longer enough. To truly elevate the profession, and protect it, we need to stand together. That is where the

South African Institute of the Interior Design Professions (IID) comes in.

The IID is the only professional body representing interior design, interior architecture, and interior decorating in South Africa. And being a member is not just a nice-to-have, it is essential.



KSA update, July 2025.

The Importance of signing off drawings and quotes when you embark on a new kitchen

In our fast-paced lifestyles we seldom have time to read the fine print and actually work through documents. It is easier just to give a thumbs up on WhatsApp or to just urge the contractor to go ahead. But beware!!!! When it comes to a kitchen or other similar cabinetry actually working through the paperwork and signing it is vital. In the eyes of the Consumer Protection Act, understanding and signing these documents determines how you can be protected should anything go wrong.

Kitchens and cabinetry, are viewed as bespoke or special-order items. This means the law applies differently to them than to other consumer goods. Here the law expects you, as the consumer or consumer's appointed representative, to have done some homework on the goods you are instructing the company to make, as they are being made in a particular manner, in particular materials, on your instruction.

The quotation should outline in clear detail exactly what you are having made and what materials are being used (brand, type, colour, application). You need to work through this line for line – should you feel there is a lack of clarity or specific detail you need to question this and ask

for a revision. The vaguer and more generalised the quote is the more room the company has to manoeuvre and replace materials and parts with those other than what has been discussed. Ensure that all brands, models, colour are specifically referenced so that should something else

be used without your consent you can have a clear case against the company.

The terms and conditions that accompany the quote outline your relationship with the contractor – you need to be fully aware of these as they can leave you liable should things not

go smoothly on site, or you may end up unwittingly doing something that adds days, if not weeks, to your completion date. Many people believe they are protecting themselves and avoiding being held to these terms and conditions by not physically signing the contract, but this is not true. By paying the deposit and allowing work to commence, you are tacitly accepting these terms and conditions. To afford yourself better protection, rather take the time to work through the terms, clarify any you are unsure of with the contractor and then sign – this way you are fully aware of the rules that will govern your relationship, and fully aware of what action on your part might delay the progress of the job and why. This avoids any nasty surprises and gives you opportunity to question or nullify any terms you are unsure of or feel you can't accept. Just remember – if you ask to remove any terms the contractor also has the right to turn down the work as they may feel unprotected. Fairness and good communication are key if you want to negotiate terms.

When it comes to bespoke cabinetry understanding the drawings, plans and elevations is important. No one is asking for you to have a degree in architectural design, but it is very important that the final plans and designs are a true and accurate reflection of exactly what you want. Sit with the designer and ask them to take you through each image in detail. Ask questions if you are not sure. A sensible kitchen company will not proceed with work until you have signed each plan and drawing to ensure it is the right version, containing the right information. If you don't take the time to review the plans and drawings and sign them off or just allow the work to continue, you are not protected.

By signing plans that you are unsure of you are legally telling the contractor that

this is exactly what you are instructing them to make. So, if there is a mistake and the mistake is the same as what is shown on the signed plans or drawings, that is then on you, not the kitchen company. If you opt not to sign the drawings this almost makes things worse, as now neither you nor the kitchen company are protected and what ensues is a battle of he said, she said. Resolving this is time consuming and reliant on pulling emails, WhatsApp messages and arguments as to what was and was not said. This inevitably sours the relationship and makes bringing the job to a successful conclusion that much harder.

To sum things up – yes, when you select your contractor they are the experts and should advise you, but you also have a responsibility to do your homework on the materials and design suggested to ensure what you finally instruct the company to do and use if what you want. This journey is a partnership, and to protect both taking the time to work through documentation in details and to sign it is the best way to be on the same page, ensure you are informed, and ensure there is recourse should things go awry.

www.ksa.co.za



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The Kitchen Specialists
ASSOCIATION





Reception, general view

Collège Sainte-Anne's Marie Esther Pavilion

Montreal, Canada

Each summer for the past ten years, Taktik Design has been completing major renovations at Collège Sainte-Anne. The Marie-Esther Pavilion, located on the Lachine campus and named in honour of the founder of The Sisters of Sainte-Anne, is now experiencing its own revitalisation period.

In this 1980s-era building, classrooms were originally laid out around a central core, forming closed-loop hallways with little activity and no clear sense of destination. To breathe new energy into both floors, the design strategy focused on opening up several of the central zones. This shift gave way to vibrant gathering spaces for students, while large new windows in each classroom now allow natural light to flow into the heart of the building.

On the ground floor, the reception area is now a feature thanks to the removal of the enclosures. The emphasis placed on the emblematic colour of the school, the use of several Nordic wood species, and the integration of the school's animal

totem in a seated position creates an inviting environment and an enriching experience for visitors. A little further down the corridor, an alcove was added to provide a moment of respite from the busy focus of academia. Dubbed as the meditation zone, this space attracts attention thanks to its familiar cabin-like silhouette, which is highlighted by an iridescent zinc pediment whose reflective surface dances with the light in a subtle fashion, depending on the time of day and the position one stands in. This inviting environment provides the perfect setting for students needing to take a breather, to find their centre again, or to simply be embraced by a moment of peace.

On the upper level, a central space brewing with energy takes form under two skylights. The offices of the Secondary Level 1 management team have set up shop here to be in the heart of the action and to establish direct contact with their students. At the centre of this room lies an impressive array of tiered vegetation beds, resulting in a warm, natural agora space.

Each level of this structure features wood seats with cushions for added comfort, surrounded by greenery, favouring both comfortable social interactions and moments of calm. A large, green carpet on the floor of the central podium invites students to gather in this space in a free and creative fashion. The glass partitions on either side of the platform have been covered in an iridescent pellicle, creating an undulation of colours and reflections that dance according to the rhythm of the movement in the room. The subtle effect of this interplay transforms circulation into a veritable visual experience.

Work zones were also set up around tables, with benches under suspended ceilings made of felt which define the space and provide sound absorption. The furniture here brings flexibility to the area, while creating a welcoming ambiance allowing for a smooth transition between working in teams and taking a friendly pause.

Through enlarging the corridor in front of the classrooms, an impressive third

Chromatic film and colourful floor for the meeting room.





Common space on the second floor



Common space on the second floor



Collaborative workspace



Work and relaxation spaces in the corridor



Common space at the second floor, detail.



Common space on the second floor, detail.

place saw the light of day. A strategic opening in the original ceiling revealed the mechanical systems, turning the ceiling into a suspended canopy for lush greenery. This new perspective transformed the corridor into a green oasis—a space that invites a different way of working.

Several intuitive subspaces were added to the corridors to extend the learning environments. In these informal meeting areas meant for amical exchanges, as well as for exploring spontaneous work initiatives or simply enjoying a moment of contemplation, the students have been given multiple options for prioritising their creativity and well-being throughout the day.

Various murals featuring graphics of organic matter punctuate the hallways and bring forth an exciting dialogue with the architecture. The generous integration of luxurious plant life reinforces the presence of nature and softens the



Work and relaxation spaces in the corridor



Common space on the second floor

PRODUCT DESIGN

transitions between the areas of activity. These elements contribute to the laid-back atmosphere of the third spaces and complement an environment brimming with life.

Technical sheet

- **Project's official name:** Collège Sainte-Anne de Lachine_Pavillon Marie-Esther
- **Location:** Lachine
- **Project end date:** summer 2023
- **Area:** 21,625 sq. ft
- **Project manager:** Cynthia Papineau
- **Collaborators:** Nicola Tardif-Bourdages and Maxime Bompais
- **Graphic design:** Lucas Saenger
- **Taktik furniture installers:** Sebastien Leclerc and Jean-Luc Simard
- **Contractor:** JCB Construction Canada
- **Photographer:** Maxime Brouillet [dw](#)

www.taktikdesign.com



Common space on the second floor, detail.



Flooring

Work and relaxation spaces in the corridor



The most common flooring materials include wood, bamboo, tile, vinyl, linoleum and carpeting.

by Stienie Greyling

Flooring materials break down broadly into durable and resilient options, each with unique properties and uses.

- Durable options, like hardwood, tile and stone are ideal for high-traffic areas and offer long-lasting durability.
- Resilient options such as vinyl, laminate and carpet provide comfort, affordability and ease of maintenance, but may not be as durable as other options.

The choice of materials for floor covering is affected by factors such as cost, endurance, noise insulation, comfort and cleaning effort. Some types of flooring must not be installed below grade, including laminate and hardwood due to potential damage from moisture.

Hard flooring.

Hard flooring (not to be confused with 'hardwood'), is a family of flooring

materials that includes concrete or cement, ceramic tile, glass tile and natural stone products.

Ceramic tiles are clay products that are formed into thin tiles and fired. Ceramic tiles are set in beds of mortar or mastic with the joints between tiles grouted. Varieties of ceramic tiles include quarry tile, porcelain and terracotta.

Hardwood flooring.

There are two main types of hardwood flooring:

- Solid wood flooring which as the name implies consists of a one solid piece of wood, and
- Engineered wood flooring, in which a thin veneer of real wood is bonded to layers of structural plywood. Both types come in up to fifty species, with some of the popular options being oak, ash, maple and walnut.

Laminate flooring.

Laminate is another engineered product, though instead of veneer of

wood on top, it uses a photo of wood (or stone or any other material) and adds a protective plastic coating. The substrate of laminate flooring typically consists of dense fibreboard.

Stone flooring.

Like wood, stone is another timeless flooring material that almost always adds value to the home. Three types of stone are used for flooring. Sedimentary stones like travertine and limestone are formed by layers of dissolved minerals and marine organism. Igneous stone like granite is the result of extreme heat and volcanic action. Metamorphic stone like marble and slate

has changed from one state to another under extreme heat and pressure.

Vinyl flooring.

Vinyl is a type of flooring that is made out of synthetic material such as fibreglass, PVC vinyl and a plasticiser. It is especially durable because it is made from multiple layers and has a thick core to keep you comfortable when walking.

Bamboo flooring.

Bamboo is not wood, it is a grass native to China that is cut down into strips or strands, dried and machined into flooring planks. It is available in a variety of styles,

colours and finishes, and because it is a dimensionally stable flooring material, it can be floated over an underlay, used with underfloor heating and installed in areas where humidity and temperature A project that tells the story fluctuate significantly.

Carpeting.

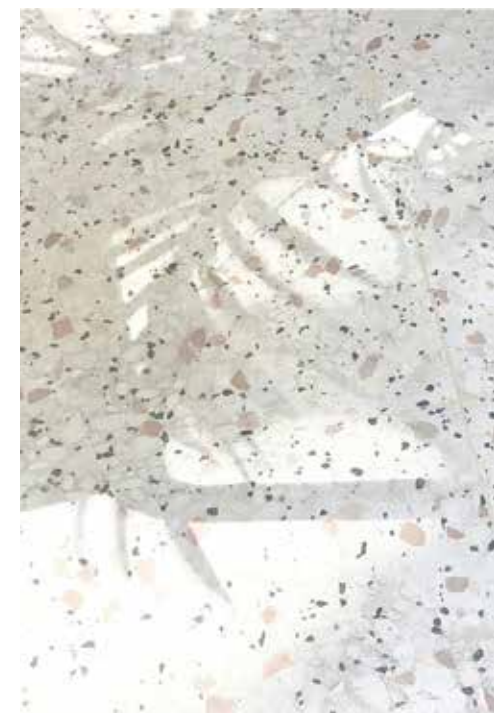
Carpet is a soft floor covering made of bound carpet fibres or stapled fibres.

Carpeting refers to wall-to-wall coverage, whereas a rug is simply used to cover a space. This type of flooring is typically used indoors and can be used in both high and low-traffic areas. The quality of a carpet is usually measured in

face weight, how many fibres there are per square inch. The higher the face weight the more plush a carpet will feel.

Carpets come in a variety of materials including wool, nylon, olefin and polyester.

There are different types of carpet like twists, which is commonly referred to as Berber. Twist carpeting is composed of multiple twist fibres set into the carpet backing. It is typically used in low-traffic areas. Another type of carpeting is looped carpets, which are composed of looped fibres set into the carpet backing. This type of carpeting is typically used in high-traffic areas as it is easy to clean. dw





Parola Collection from Carpet Edition

A dialogue between the past and the future via signs from the present

Design: Di Virgilio Veneziano



Words are invisible bridges, capable of forging deep connections which challenge time and space. They are not simple combinations of sounds or symbols, but carriers of meaning, emotion and transformation. Each and every word encapsulates an intrinsic energy, capable of evoking images, feelings and concepts. It is exactly this energy that animates the new Parola collection of rugs by Carpet Edition, designed by the creative duo of Di Virgilio Veneziano and painted by hand by the architect, artist and designer Gianni Veneziano.

The collection offers a unique interpretation of words as a catalyst for change, a mirror of the soul and a symbol of human connection. Each rug becomes an unconventional canvas, where marks and brush strokes transform into essential and powerful visual messages, uniting tradition and innovation. The selection of hemp as a material, combined with manual artistry, inaugurates a new manufacturing paradigm: sublime balance between tradition and experimentation, ancient gesture and contemporary vision.

The Parola collection is distinguished by an approach intentionally distanced from large-scale production and which is focused on sustainability. Each rug is hand painted by Gianni Veneziano at the time of sale, eliminating overproduction and favouring a more ethical and responsible production model.

Amore, Eterno and Breath are the three rugs that make up the collection, which give life to three visual poems.

Amore is the universal law on which the universe is based, an invisible thread that interconnects souls, a silent force that supersedes the visible to embrace the infinite.

Eterno is that which resonates beyond time. In many cultures, time is conceived not as a line but as a web, where past, present and future coexist and influence each other. Lastly, Breath is the rhythm that connects everything. It is the space between two beats, the moment of suspense where the world stops and reveals its essence.

Three messages for a future that, like an invisible bridge, connect the generations that conserve knowledge, emotions and values. Handing down words means preserving the language, delivering a living





memory and a priceless heritage for those to come.

The rugs are produced in hemp, an ecological and thoughtful choice: this natural fibre grows quickly and only needs a small amount of water, which makes it a more environmentally friendly choice. Hemp brings with it a guarantee of extreme durability over time, isolation from heat in the summer and cold in the winter, and delivers a rustic and natural aesthetic. dw

www.carpetedition.com



Surface Solutions



In 2025, surface solutions trends emphasize sustainability, innovative materials and technology.

by Stienie Greyling

Expect more eco-friendly materials with advanced surface treatments that improve durability and precision. Additionally, design trends are moving towards more textured surfaces and a blend of natural and digital elements.

Sustainability remains a cornerstone trend, with a focus on reducing the environmental footprint of surface solutions. Innovations in eco-friendly materials, such as solvent-free and UV-curable coatings, address VOC (Volatile Organic Compounds) emissions and hazardous waste challenges.

This year, kitchen worktop trends are leaning towards natural materials, warmer and neutral colours, and dark, moody colours. Expect to see more dramatic veining, waterfall edges, and contrasting colours. Sustainability and seamless blending or worktops with back splashes are also key trends. Timeless design is supported alongside unique style, resulting in trends that feel more exciting than in years passed.

It is time to say goodbye to plain block-colour kitchen countertops. Instead, consider them a place to introduce visual interest and a focal point in the kitchen scheme. We have witnessed a move towards bold design with dramatic veining. While the look of sought-after white and grey marbles with delicate veining such as Calacatta and Carrara are a firm favourite. We are now seeing warmer colours gain attraction too.

Eco-conscious living extends to flooring, with many homeowners now seeking sustainable options. Cork,

bamboo and engineered wood are leading the way, offer beautiful finishes with a guilt-free twist.

Goodbye grey floors because 2025 is all about warm, honey-toned woods that bring a sense of comfort and cosiness to both traditional and modern spaces. Think warm oak, subtle grains and matt finishes that feel organic and understated.

Parquet is a timeless flooring choice due to its traditional and characterful design features. Adding visual interest and sophistication to any space, it fits well with both contemporary and period properties alike. Parquet styles like herringbone, chevron and Versailles offer sophistication and visual depth.

Scale is also a big flooring trend this year. With the desire for more spacious and luxurious interiors, extra wide and long planks are increasing in popularity. They can make a room look larger, all while allowing for the full beauty of the flooring to shine and contribute to an elegant, streamlined look, reducing the number of seams and creating a clean, continuous flow.

Larger planks work beautifully in open-plan living areas, where they help unify the space, but they are also an excellent choice for smaller rooms where they add depth and prevent visual clutter.

This year walls are likely to see a trend towards more integrated and personalised designs, with a focus on seamless technology integration and customisable experiences.

Exterior wall design will focus on subtle shades that blend in with the natural surroundings. Earthen colours will be

popular and used in building materials and finishing details. Shades inspired by nature, such as deep green, sandy beige and warm copper brown will also work well with the growing trend of using natural materials in architecture.

In addition to earthen colours, one of the main trends in exterior wall design will be the combination of different materials that complement each other. Combining aluminium with wood, glass and concrete enables creating unique visual effects that fuse the natural with the contemporary. For example, aluminium curtain walls go well with wooden details, building a contrasting effect with dash of the natural look and the feel of the building. Such combinations of materials allow the creation of exterior walls that merge good aesthetic value with performance.

The use of glass and aluminium profiles helps to build large areas of glass that bring natural light into the interiors, while wood and concrete add a touch of warmth and texture, improving the thermal insulation of the building. These solutions make the exterior wall integral to the overarching architectural concept, revealing its modern look and functionality.

Façade slats as a surface solution, are an excellent choice for several situations.

Façade slats are simply narrow, flat slats installed on the exterior walls of buildings. They can be made of a variety of materials, such as: aluminium, wood and wood-plastic composites.

Façade slats are not a completely new idea, but the contemporary forms and applications differ from those of the past.

It can be said that the idea behind façade slats has been evolving over the years, as they passed from a simple practical solution to a modern architectural feature.

The idea to use slats as sun shades was derived from the French term brise-soleil, which means 'light breaker'. Interesting, brise-soleil not only reduce the heat inside, but also became a key aesthetic component of the façade, emphasising the modern and geometric style of the building.

Today, similar surface solutions are used in many modern designs, but designers opt for such lightweight materials as aluminium, composites and steel to combine the traditional function with a modern look.

dw



SURFACE SOLUTIONS

SpaghettiWall, the new wallpapers for bathroom

From textured surfaces, to metallic or mirrored finishes, to the most eclectic patterns, all the way to customisable accessories in a wide range of colour customisations, the bathroom environment offers in just a few square metres extraordinary opportunities to play with every detail and to create unique combinations, capable of indulging every idea of personal well-being. Coloured - energizing refuge based on bright nuances - or still with soft, meditative tones, marked by nature, the private space



par excellence thus becomes the ideal canvas for the application of wallpapers, in their perfect balance between technical performance and visual suggestions. There are more than 700 subjects proposed by SpaghettiWall: thanks to the very high resolution printing on Pop White - fibreglass wall support - and the Waterproof Finish treatment, they can be applied even in direct contact with flowing water, as inside a shower stall.

SpaghettiWall coatings then evolve beyond their traditional use to create not only walls and ceilings, but also the fronts of doors and bathroom cabinets, with an extraordinary 'total look' or contrasting effect. In addition, the Cleaning Finish makes daily hygiene operations easy and guarantees high performance for wallpapers, in residential and hospitality settings. From macro flowers, to minute botanical suggestions or bright geometric patterns, the brand's proposals decline the scenarios of our imagination in the bathroom, customisable in a wide range of colour variants for each graphic and in size, thanks to 'just in time' production.

dw

www.spaghettiwall.it



Decoration in a New Light

Wall/Pepper® unveils the new pearlescent finish

A name synonymous with research, quality and innovation in the world of wall decoration, Wall/Pepper® expands its range of materials with WP/Perlage, a revolutionary material that combines technical performance with refined aesthetics.


WP/Perlage is a finish distinguished by a delicate pearlescent effect, designed to interact with light and lend a touch of elegance to interior spaces. The material's unique texture creates dynamic reflections and

shifting nuances that vary depending on the viewpoint and the light source. All Wall/Pepper® catalogue designs, especially those in lighter tones, can be printed on this new material, enhancing their expressive quality with a more luminous and sophisticated appearance. Wallpapers made with WP/Perlage are therefore the ideal solution for creating spaces with a contemporary and refined atmosphere, from residential interiors to Ho.Re.Ca. environments.

WP/Perlage is produced using non-woven fabric (TNT), composed of



cellulose and coated polyester fibres, a combination that ensures not only excellent visual appeal but also optimal technical performance in terms of durability and ease of application. Printed using safe, eco-friendly, and UV-resistant pigmented inks, WP/Perlage is certified to fire resistance class C-s1, d0. It offers good mechanical strength and can be easily cleaned with a damp cloth and mild detergents.

With WP/Perlage, Wall/Pepper® reaffirms its commitment to experimentation and advanced design, continually seeking out new expressive languages paired with high-performance materials. WP/Perlage, decoration that reflects emotion. 

www.wallpeppergroup.com/en

Elements of Décor & Design





What's in and how to adapt. 1970s Revival: Nostalgia meets modernity.

by Stienie Greyling

Retro styles, particularly those influenced by the 1970s aesthetic, will become a big interior design trend this year. One can expect to see a lot of warm, earthy tones like mustard yellow, avocado green and burnt orange paired with bold geometric patterns. This strong retro trend seems to reflect a collective yearning for the comfort of a familiar past in the face of global uncertainties.

However, the resurgence of the 1970s style is far from pure replication. Instead, designers reinterpret retro aesthetics, creating interiors with a nostalgic, yet contemporary feel by mixing a nostalgic, yet contemporary feel by mixing it up with modern design elements and technology. Of course, homeowners can do the same thing. For example, if one is tired of the bland, white kitchen, inject it with character by adding colourful retro style tiles.

Maximalism is a decorative style that encourages the use of strong colours, personal objects and the layering of different design elements to create spaces that are rich in character and visual interest. Adorned with bold artwork, vibrant patterns, and mixed textures,

maximalist interiors are the celebration of individual expression. If a person wants to reflect a bold personality, maximalist is definitely a trend to explore.

Minimalism continues to be a big trend in interior design, but mainly in the special blend also known as Japandi. Simply put, Japandi is a mix of Japanese and Scandinavian aesthetics, combining the elegant simplicity of Japanese functionalism with the minimalism of modern Scandinavian design.

Just like traditional minimalism, the Japandi style resonates with societal currents promoting a modest and mindful lifestyle. But while the Japandi aesthetic stays true to the minimalism tradition of functional and decluttered interiors, the use of a soft and harmonious colour palette in neutral and earthy tones creates

spaces that always feel warm and inviting. Japandi is a timeless and safe design choice if one would like to transform a home into a haven of serenity and harmony.

Lamps and lighting are like pieces of jewellery for a home, and this year we will see the rise of statement lighting that transcends practical function to become a key element of interior design. This is the year when colourful lampshades, sculptural pendant lights and oversized chandeliers will illuminate the pages of interior design magazines across the globe.

In addition to the trend of big and bold lamps, there is also a growing interest for unique, handcrafted light fixtures, as well as for energy-efficient and sustainable LED lighting solutions.

Expect to witness a stronger appreciation for artisanal and handcrafted décor in 2025. Such pieces add a unique touch to the living room, celebrating the skill and creativity of artisans. Handwoven rugs, ceramic vases and wooden sculptures are just a few examples of items one can use to elevate décor.

From handmade ceramics to bespoke furniture, these pieces bring a sense of craftsmanship and a personal touch to home décor.

Retro styles are making a strong comeback with a modern twist. Vintage furniture, bold patterns and nostalgic décor items infuse contemporary homes with a sense of history and personality. Incorporate retro elements with a modern touch to achieve a balanced and cohesive look. By mixing old and new elements, one can easily create unique, eclectic interiors that stand out and also tell a story.

In 2025, ceilings will no longer be overlooked in interior design. From bold colours to intricate patterns and materials, the ceiling will be treated as a key design element, also known as the 'fifth wall'.

A statement chandelier or sculptural light fixture can draw attention to a beautifully designed ceiling. A bold ceiling colour, such as a deep navy or soft pink, can create a striking contrast with the rest of the room. For textured ceilings, add dimension with wooden beams,

coffered panels, or wallpapered ceilings for a more dramatic effect.

Oversized artwork and wall murals will make a big impact in 2025. These oversized pieces create a bold statement and can serve as a focal point in any room. Choose one large painting or photograph to dominate a wall, rather than multiple smaller pieces. For a truly unique space, consider commissioning a local artist to paint a custom painting or even a mural.

This year, there will be a strong emphasis on creating personalised spaces that reflect individual tastes and lifestyles. Homeowners will seek to design rooms that feel unique to them, rather than following generic design templates. [dw](#)



Seeds: botanical charm inspires outdoor design

Ethimo and Cristina Celestino have created an eclectic collection of benches and tables for outdoor living in simplicity and harmony

The evocative and symbolic name *Seeds*, a reference to the world of gardening and traditional greenhouse and nursery furnishings, was chosen to describe a collection essential in its forms yet elegant in its details, where warm and fine materials like terracotta and natural teak come together in a sophisticated balance of textures and processes.

Like the *seeds* that germinate and transform into plants, the *Seeds* collection recalls the concept of growth, renewal and attunement to nature, expressing infinite possibilities for furnishing outdoor spaces. The elements that comprise it can, indeed, be combined with great versatility, adapting freely to the environment that houses them, creating fluid and organic compositions that are different every time.

The 'first' project designed by Ethimo and Cristina Celestino therefore explores the idea of modularity through a system of benches and tables notable for their stalk-like slender legs which lightly support the various surfaces. The choice to use variegated terracotta emphasises the inspiration this line draws from the evocative world of plant life. This material, with its distinctive marbled surface, fruit of skilful hand-craftsmanship, blends different clays to create a unique and one-of-a-kind effect that accentuates the element's individuality. A nod to artisanal traditions and the simplicity of the earth, highlighting the authentic nature of the entire collection.



The *Seeds* elements have a metal structure, available in the colour options of *Camouflage Green* with bronze feet, *Camouflage Grey* with *Russet Scarabea* feet, and *Lime Stone White* with *Grey Gold* feet. The feet not only ensure optimal stability for the furniture but also serve as sophisticated decorative details.

The tables reinterpret the traditional aesthetics of nursery tables with a contemporary twist, and are available in a two different shapes: square (83x83 H75cm) and rectangular (83x167 H75cm), with surfaces in terracotta or natural teak slats. The tile compositions create continuous surfaces in pink or

variegated terracotta with delicate white and grey marbling.

The benches are available in two heights (30 and 40cm) with surfaces made from the same materials as the tables, with the addition of metal, and can be completed with soft cushions in *Ice* or *v Darma Sage Green* coloured fabric.

The collection's dynamic character is emphasised by its variety of possible configurations as well as by the functional flexibility of the seats; indeed, the benches can transform into coffee tables and the coffee tables into supporting surfaces 'inviting' nature, as elegant display stands for flowers and plants.

The *Seeds* collection reflects a new idea of harmony between design, nature, landscape architecture and flexible use of outdoor furnishing elements. Both functional and decorative, it is ideal for furnishing outdoor spaces of any style and size, from gardens to terraces, patios and city balconies, residential and otherwise. Thanks to their practical modularity and easy combination with other furnishing elements, *Seeds* benches and tables are a perfect solution for enhancing even hospitality venues, promoting guest comfort and social interaction.

dw

www.ethimo.com/en

Glass becomes a design element

Duka brings a new glow to
the bathroom with
Bronze glass

A new glow transforms the shower space with *Bronze* glass – the latest glass finish from Duka, developed to further enrich and complete the natura 4000 range. This series is known for its blend of technical innovation, comfort, and durability, defined by pure, clean lines and the strength of 6 mm tempered safety glass.


The warm tone of the new *Bronze* finish gently filters the light, adding depth and character to the shower area. Beyond its charming visual appeal, Bronze glass contributes to a soothing, welcoming ambiance. It maintains – and even enhances – the room's brightness with



a touch of elegance, making it ideal for spa-inspired bathrooms, contemporary interiors, or spaces with a more refined aesthetic.

Together with other glass finishes, a wide range of profile colours – *silver matt*, *silver high polish*, *stainless steel look*, *copper pearl*, *brass pearl* and *black pearl* – and various opening systems and installation options, natura 4000 shower enclosures offer premium-quality solutions that enable the creation of distinctive and personal spaces. The ability to pair *Bronze* glass with the pearl colours or the stainless steel look enables sophisticated combinations or expressive contrasts.

The new *Bronze* glass is also available for selected models of the libero 3000 and libero 4000 series. Once again, Duka showcases its ability to transform the shower enclosure into a fully customisable element – one that can be tailored to different wellness concepts or hospitality settings, fulfilling a variety of living needs.

With natura 4000 from Duka, every project finds its perfect expression. 

www.duka.it/en





BOTERO

Sculptural Design and
Artisan Materiality
Design: Paolo Cattelan

Cattelan Italia presents **Botero**, the new table that redefines contemporary aesthetics by enhancing its sculptural essence and artisan quality - hallmarks of the company's know-how.

Through craftsmanship and material research, **Botero** translates into a minimalist language where materiality takes centre stage, expressing the excellence of Made in Italy signed by Cattelan Italia. Designed to give shape and substance to a furnishing element of extraordinary personality, this new table speaks the universal language of matter. Inspired by the renowned artist of the same name, **Botero** stands out for its sculptural central base, a shell with soft lines that evokes the generous and sensual volumes characteristic of **Fernando Botero's** works.



Just like his celebrated figures with abundant and sinuous forms, the three-dimensionality of the material here is expressed through an unmistakable scenic presence.

From material research and masterful craftsmanship emerges an essential language, shaped by clay, imparting a primordial and tactile identity—a tribute to the plasticity of forms, reflected from the very base of the design. The result is a furnishing element capable of transforming the surrounding space with its powerful aesthetics. The solid base, skilfully crafted by artisans, ensures stability, while the tabletop, available in various finishes, adds a touch of sophisticated refinement. The selection of materials makes **Botero** a versatile piece, designed to adapt to different living space interpretations, further enhanced by a range of finishes that accentuate its character. The tabletop is available in ceramic and wood, materials chosen to strike a balance between aesthetics and performance. Ceramic enhances elegance while ensuring durability, offering a long-lasting surface. Wood conveys warmth and authenticity, recalling traditional craftsmanship.

Designed to become the focal point of the dining or living area, the new **Botero** table is the perfect meeting point between conviviality and functionality. dw

www.cattelanitalia.com



Teodora, lounge armchair

by Ethimo

Ethimo presents Teodora, the outdoor armchair designed to offer a totally relaxing outdoor experience, the perfect balance of cosy shapes, natural materials and tailoring details.

Natural teak has been specially worked to skilfully curve and create an oval silhouette that embraces the woven fibre seat, defined by a sophisticated play of rhomboid lines resulting from the distinctive weave of the Olive Green rope. A decorative detail that not only enhances the design, but lends three-dimensionality to the seat, highlighting the typical Ethimo artisan knowhow.

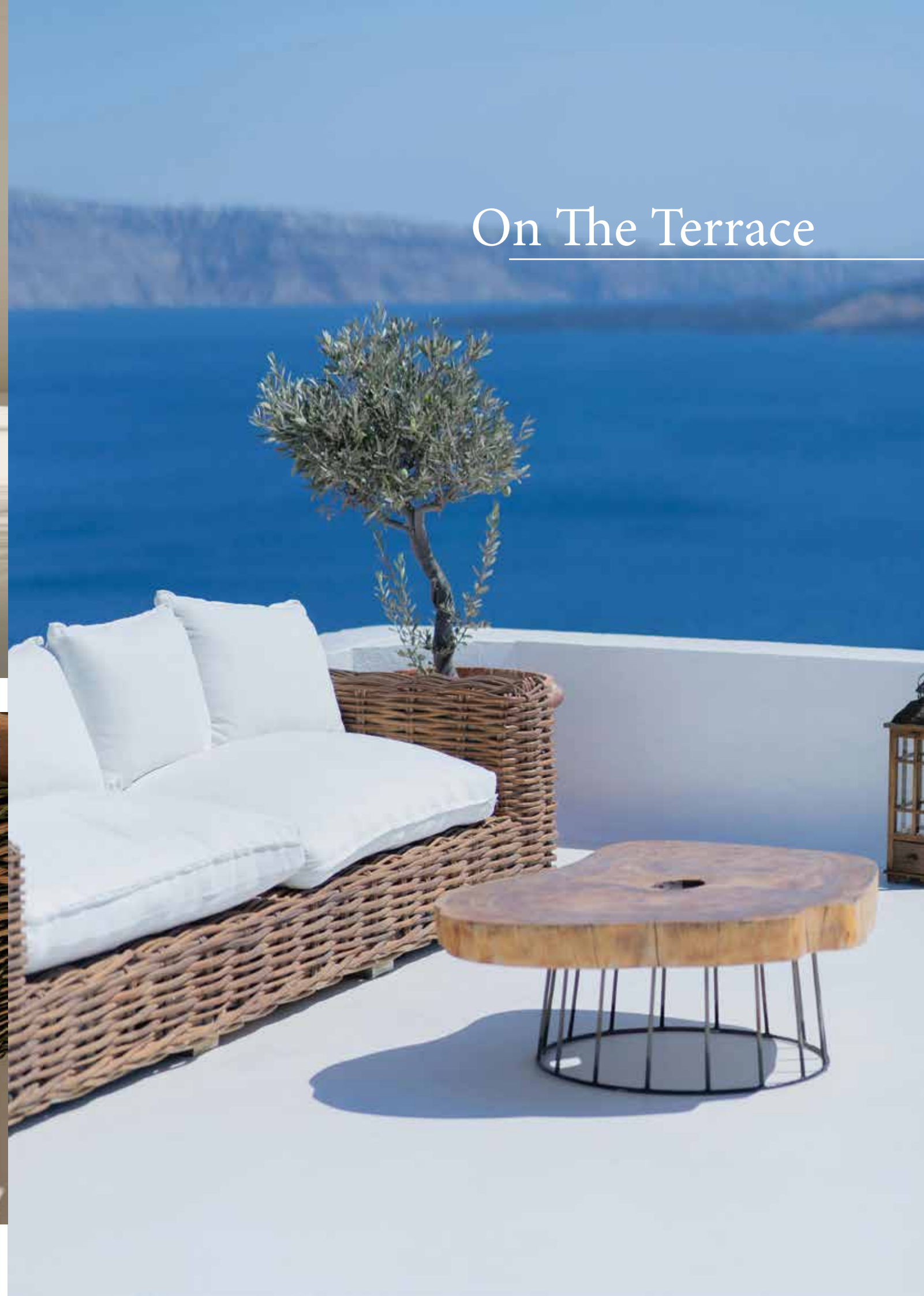
The comfort of this elegant 'shell' is ensured by soft, generous cushions in a white finish bouclé fabric, which completes the sensorial experience of a piece of furniture designed to naturally embrace and support the body while relaxing outdoors.

Ideal for lending character to both residential and contract settings, Teodora suggests an idea of beauty that goes beyond technology, for an image that is more exciting and with more appeal than typical outdoor armchairs. dw

www.ethimo.com/en



On The Terrace





Pierattelli Architettura designs Pantarhei lamp series

This project takes an innovative approach to lighting design, using natural materials that change with the seasons.

Interpreting the interaction between light, material, and time, Pierattelli Architettura designed a new series of outdoor lamps that merge with the surrounding landscape, enhancing the raw beauty of the materials in a delicate balance between aesthetics and functionality.

Claudio Pierattelli said:

"Pantarhei combines the look of terracotta or cement from the top part of a dome. These natural materials change hues with the seasons, and the refined elegance of the antiqued brass stem with its aged look tells the story of its transformation."

This collection has two different shapes: one with a doughnut-inspired dome and the other reminiscent of a delicate petal, both available in three heights.

Pantarhei's subtle yet powerful language, bridges heritage and modernity through light - an intangible yet structural element that defines and

transforms spaces. Like light, these items combine traditional craftsmanship with contemporary technology, resulting in a timeless and innovative collection.

Il Fanale Art Director Tomas Dalla Torre said:

"As Heraclitus taught, in the eternal flow of time, everything is in motion - a concept that reflects the ever-evolving nature of life. This philosophy underpins the Pantarhei collection, designed by Pierattelli Architettura for Il Fanale."

Alongside the outdoor versions, the collection includes a rechargeable table lamp, designed for indoor and outdoor use. This battery-powered model, provided exclusively in a doughnut shape, features the same materials and design philosophy as the outdoor versions, completing the collection.

Pantarhei exemplifies how light can be integrated into landscape architecture. Its optimised light distribution highlights pathways and surfaces, making it ideal for gardens, terraces, and walkways. The design subtly houses the light source, ensuring a soft, diffused illumination that blends harmoniously with its surroundings.

The natural textures of terracotta and concrete allow the lamps to merge with their environment — their imperfect surfaces echo the surrounding vegetation's organic tones.

Architect Claudio Pierattelli said: "In architecture, light is more than just a tool for visibility - it defines spaces, volumes, surfaces, and creates emotions and atmospheres. The new lamps strike a balance between tradition and modernity, rooted in centuries-old craftsmanship techniques, particularly the terracotta expertise of the historic Fornace Manetti. In this environment, rich with artisanal heritage, we have reinterpreted age-old materials through a contemporary design approach."

Pierattelli Architettura and Il Fanale's partnership is driven by ongoing research and a dialogue between aesthetics and technical innovation. The collection is the result of experimentation that respects historical craftsmanship while embracing modern design principles. Pantarhei embodies innovation, respect for materials and culture. It is an expression of how design can harmonise with the landscape, preserving its essence and embracing its evolution.

This collection embodies a sustainable vision, employing durable, low-impact materials in keeping with the industry's increasing focus on environmental quality. The lighting solutions were designed to





ensure maximum energy efficiency and visual comfort, meeting designer and end user requirements. Pierattelli Architetture explores the narrative potential of light as an architectural element guiding the eye, creating spatial hierarchies, enhancing details, and softening imperfections.

The collection preview will be on show at Salone del Mobile.Milano from 8 to 13 April 2025 - Il Fanale Stand, Pavilion 10, Stand D23.

Facts & Figures:

- Studio: Pierattelli Architetture
- Progetto: Pantarhei

dw

www.pierattelliarchitettura.it



VESTIGIA presents the exhibition Design in a Real World curated by Jonathan Bocca and hosted by Villa Marie

Curated by designer Jonathan Bocca and hosted at the magnificent Villa Marie, the exhibition Design in a Real World is the first project by VESTIGIA, a new initiative intertwining the worlds of collectible design and contemporary art. Expressing the deep links between objects, places, and people, VESTIGIA aims to create synergies and support the connection between the world of craftsmanship, Italian designers, and the Tuscan region.

Design in a Real World celebrates the connection between design and the Tuscan territory, a destination from which many of the participating designers originate, and one historically synonymous with

a rich craftsmanship legacy. As evoked by the exhibition's title, the territory – the 'real world' – is contrasted with the constructed, artificial, and often frenetic identity of the city and industrial design. The exhibition, therefore, focuses on a slower, localised, and more reflective artisanal perspective that characterises both the designers' works and life outside the populated urban centres.

Open to the public on 8 and 9 June – and by appointment until 28 September – the project showcases works that are not products, but processes. Each piece reflects the beauty of the artisanal process, the thoughtful choice of materials, and the exploration of



new techniques that combine with tradition. Through a practical approach and material experimentation, the participating designers express this vision with work that fuses creativity and masterful techniques. This year's edition features a lineup including Bunker Gallery with a project by Ilaria D'Atri, Jonathan Bocca, Cosimo Bonciani, CCONTINUA+MAMT, Finemateria, FMM Design, Pietro Franceschini, Duccio Maria Gambi, Daniele Giannetti, Costantino Gucci, Iammi, Millim Studio, Movimento Gallery, and Sara Ricciardi.

"The exhibition presents a selection of new and existing projects, chosen for their connection with the territory and their affinity with craft practices," explains Jonathan Bocca, designer and curator of the exhibition, who is also native to the Tuscan region. "Exhibited across the villa's outdoor spaces, the works embody materiality, care, and respect for this unique context."

Vanitas – Bunker Gallery: Ilaria d'Atri Vanitas is a vase collection designed by Ilaria d'Atri for Bunker Gallery, a series of hand-moulded objects recalling the forms of nature. Characterised by organic contours and natural details such as petals and leaves, these sculptures are created from pink stoneware enriched with chamotte, a ground fire clay with a rough texture that gives the work character. Vanitas is an invitation to grasp the eternal in the ephemeral, to find beauty in nature's decay.

Tradizione II, Labirinto and Camelia – Jonathan Bocca

Tradizione II is the collection by Tuscan designer Jonathan Bocca, which explores Lucca's legacy of artisanal excellence through its local resources. Paper is a material deeply rooted in the city's history, and it continues to represent a distinctive element of this heritage today. The Tradizione II collection features a





lamp and a small table sculpted by hand in paper, reflecting ancient regional production techniques.

Labirinto is one of two works created by Jonathan Bocca for the exhibition at Villa Marie. A symbolic work that links the residence to the region, Labirinto is made from antique iron wine barrel hoops found by the owners when they bought the property. The work is inspired by the famous labyrinth carved into the wall outside the Cathedral of Lucca, an enigmatic symbol designed to guide pilgrims on the Via Francigena. At the time, many cathedrals in nearby cities also had a similar symbol. A tree features at the back of the installation, made entirely of copper scraps, which were soldered together and left to oxidise naturally. Designed as an immersive object to explore, the labyrinth invites each visitor to trace their finger through it, challenging them to find the way out.

Camelia is the second installation created by Jonathan Bocca for Villa Marie. The work is a homage to the village of Vorno, where the Villa is located; an area where the delicate camellia flower is notoriously difficult to cultivate but has existed natively for centuries. The work

is a symbolic lamp, a luminous window to the garden's natural amphitheatre. Walking towards the area, visitors notice an opening in the hedge: a single camellia flower illuminates, revealing the spectacle that lies ahead.

Crisalide – Bunker Gallery: Cosimo Bonciani

The Ruggine Blu table and Liva chairs from the Crisalide collection are designed by Cosimo Bonciani for Bunker Gallery. They are born from a reflection on time and creativity, bearing witness to a constant evolution, a process in which time enriches beauty. Characterised by a sturdy central leg and a champagne-coloured glass top, the table becomes the base on which the chairs (featuring fabric upholstery in Pierre Frey's abstract floral print 'L'Orangerie') can be stacked to form a totem representing a chrysalis.

Ostraka – ccontinua + mamt

Like relics washed up by the sea, the ceramic vases and sculptural creations in ccontinua+mamt's Ostraka collection evoke distant or imaginary worlds. Modelled freehand, the ceramics reflect an intuitive and spontaneous technique.

Amphorae, bones, fragments of neo-mythological stories, and human relics: the "imperfect bodies" created by the two designers are punctuated with openings, engravings, drawings, and bas-reliefs in porcelain; swan wings are outlined in delicate pencil lines, curves of sinuous bodies, and two-headed snakes. Repeated words intertwine like a mantra inscribed on their surface, reflecting the engraved inscriptions on pot shards in ancient Greece, the ostraka.

Please Hold Up – Finemateria

Designed by Finemateria, the Please Hold Up chair was conceived from material experimentation; polyurethane foam in particular. The project stems from the desire to investigate the structural capabilities of UP 40 polyurethane foam, to create structural innovations using only the single material. The seat is therefore made entirely of polyurethane foam, with geometric and square elements that emphasise its character.

Silva and Lunae – FMM Design

The Silva lamp by FMM Design is characterised by organic shapes, tactile materials, and irregular details. Created

from metal 'trunks' that evoke the play of light and shadows filtering through the forest at sunrise, the lamp gently diffuses light through irregular openings like the nodes in a tree, creating a luminous tactile and emotional sensation.

The Lunae mirror unites elemental materials in a silently powerful composition: a vertical sheet of glass framed in mirror-polished solid brass, anchored to a base of rough Portoro marble. The natural shape of the marble is left intact on the sides, while the front is carefully polished to reveal its dramatic golden veins, a tribute to the rare beauty of this Italian stone.

Olympus and Urania – Pietro Franceschini

Olympus, the first collection of furniture designed by Pietro Franceschini, is a diverse and experimental series of pieces in which the classical and majestic stature meets a young and playful exuberance. Composed of pieces with organic and sinuous shapes, the works emphasise the encounter between fabric and metal.

The Urania chair is characterised by soft lines, enveloping curves, and captivating colours. Modularity is reinterpreted from

a fresh and natural perspective, evoking an intriguing dialogue between innocence and sensuality.

Subtraction and Inerte Grafico – Duccio Maria Gambi

The bench in Duccio Maria Gambi's Subtraction collection is inspired by the concept of subtracting material from a given form. Arranged according to precise shapes, this process transforms a single entity into a work composed of two different materials, the original material and the "new" material defined by the texture it receives from the sculpting process. The 'new' material is then enhanced by the addition of colour to define the work's two elements.

The Inerte Grafico collection features a bench made from recycled plastic, which is used as a visual feature within the cement casting process. Once the cement has hardened, the plastic is brought back to the surface through manual intervention.



The now solidified piece is sculpted by removing the surface layer of cement, using a technique like terrazzo. The plastic, therefore, becomes a chromatic detail, a randomly applied visual feature that uniquely enriches each piece.

Terra Anima and Cross – Daniele Giannetti

The Terra Anima vase collection and the Cross candelabra, designed by Daniele Giannetti, are made entirely by hand without the use of tools or

preparatory sketches. In fact, the designer is guided solely by the clay. Each sculpture finds form and texture in its unique way, emphasising the natural beauty and versatility of terracotta.

Oculus Celestia – Costantino Gucci

The Oculus Celestia mirror by Costantino Gucci is an object suspended between the earth and the sky. With a dabbled, liquid-like effect, its central surface 'moves' as though reflecting water in motion; an outer ring of glass enhances its sense of lightness, while a golden hue blends the materials and enhances its multi-sensory allure. The work recalls the poetry of the sun's glow on the water, a sensation that seems to create a visual bridge between the sky and the earth. In this balance between transparency and matter, light and reflection, Oculus Celestia becomes a symbol of connection and contemplation.

Un Pesce Fuor d'Acqua – Iammi

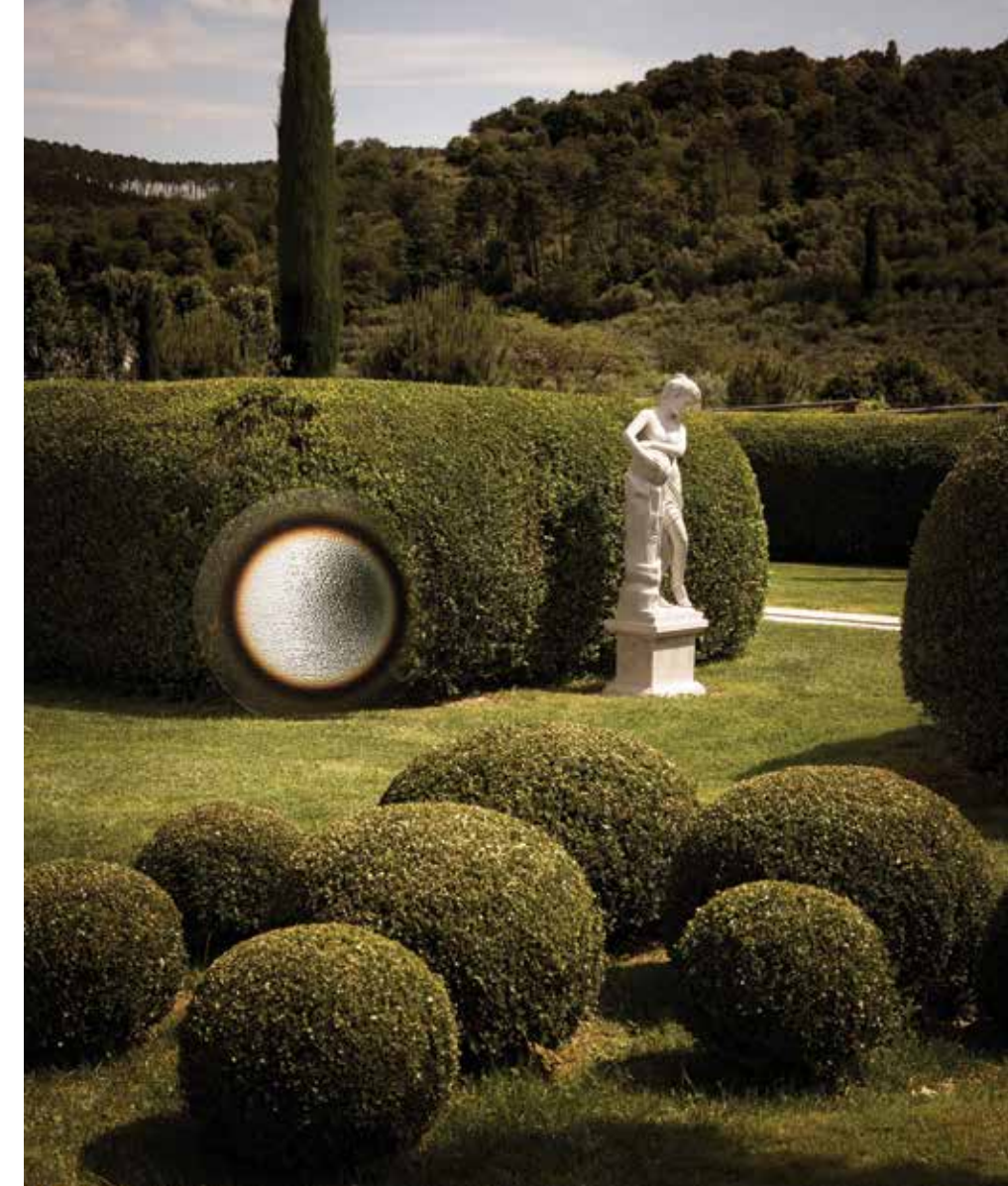
Un Pesce Fuor d'Acqua is a pouf designed by Iammi, a giant sculptural fish form with disproportionately small fins. Handcrafted from a block of upcycled foam rubber and wrapped in fine lambskin, it is defined by the upholstery's rounded edges, which are inspired by the muscular structure of fish and give the piece a bold yet refined character. An ironic contrast to its name, the pouf integrates seamlessly into any context, becoming an instant focal point as an object emphasising design innovation and craftsmanship.

Metalique – Millim Studio

The Metalique coffee table collection by Millim Studio is conceived from the tradition of hand-moulded workmanship, which becomes an instrument of narrative, transition, and transformation. The collection strips matter of its original form to discover beauty in the idea of absence. The unique pieces in the collection are the result of human labour and not entirely controlled production processes. The moulded legs appear firm and dynamic at the same time, capturing a play of light that emphasises the material's forms.

Beastly Heart Stool and LoveSeat by Elakform and table 16.51 by Neemesi – Movimento Gallery

Designed by Elakform for Movimento Gallery, the Beastly Heart stool and Loveseat chair are hand-carved from elm



wood, locally sourced from the landscape of Småland, Sweden. The seats are varnished and finished with a high-gloss lacquer. The smooth yet textured surface evokes the origin of the wood and the process of its creation.

The 16.51 table – part of a limited collection of pieces designed by Neemesi for Movimento Gallery – is made entirely of recycled materials. The table is created from travertine finished with a gloss lacquer.

Metamorfosi and Fluid Identity – Sara Ricciardi Studio

Metamorfosi is a vase collection by Sara Ricciardi Studio that explores the transformational characteristics of glass: first in raw form as an undefined nugget, and then as a smooth and tapered material after being exposed to fire. Brass acts as a binder that unites the forms, creating a dialogue between the two elements. A material evolution is represented through glass, like the metamorphosis of a butterfly.

Created by Sara Ricciardi Studio and Luca Turelli Studio, Fluid Identity is a reflective work that explores the idea of 'liquid' time, where physical identity becomes fluid. The installation is a floating face; fragile and fragmented, composed of glass plates painted with pure pigments and reflective gold leaf. Floating on the surface of a rectangular swimming pool, its elements drift apart and reassemble.

Nestled in the Tuscan countryside near the village of Vorno, Villa Marie is a historic 18th-century residence restored to its original splendour thanks to the vision and commitment of owners Marleen and Luc Van Marcke. An aspirational estate facilitating prestigious private stays, this exhibition transforms Villa Marie into an 'open-air gallery' where design engages with the territory and each work represents a dialogue with nature.

From 10 June until 28 September, you can visit the exhibition by appointment by contacting info@villamarie.it

www.villamarie.it/estate/





Musical Hotline for Strange Times

Ottawa, Canada

Award-winning Montreal-based art and design studio *Daily tous les jours*' slow communication device was created for the iconic atrium of the National Gallery in Canada's capital.

Presented from December 20th 2024 to March 30th 2025, Spaghetti Chorus transformed voice messages into music and light, intermingling along a winding, luminous thread. Following the resounding success of this first presentation, the artwork will return to the National Gallery for the winter season of 2025/2026.

How it works

Two microphones are connected by 140 continuous meters of intertwined, glowing LED tubes, suspended from the vaulted ceiling of the Scotiabank Great Hall. Visitors speak into one of the microphones and watch their voices slowly transform into music and light,

traveling in shafts of colour, while creating singular melodic moments.

Spaghetti Chorus is a new edition of *Daily tous les jours*' Hello series, which emphasises the music and harmonics of human speech through poetic messaging systems. Created for a world so often confined to the size of a screen, this series creates musical bridges between people in real life, offering an invitation to connect in person, beyond words.

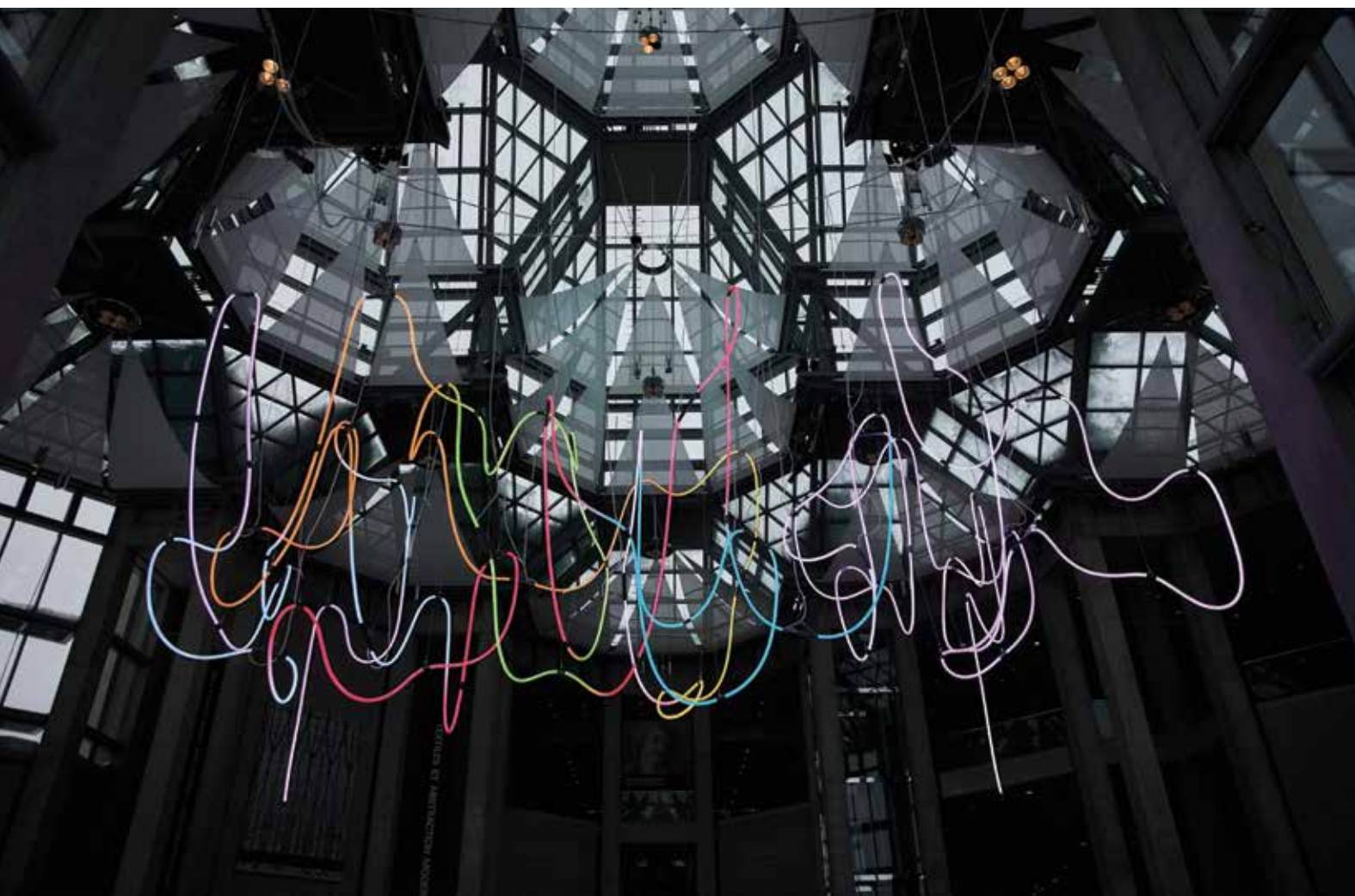
"We're very proud to offer this dazzling interactive experience adapted to our iconic Scotiabank Great Hall,"

said Jean-François Bélisle, Director and CEO, National Gallery of Canada.

"Daily tous les jours is a Canadian studio with an international reputation. Homegrown creativity has its perfect setting with the Gallery. We invite people and families to come together, and share magical moments in words, music, colour, and light."

"There is so much technology trying to connect us these days, yet we have never felt so lonely. Someone on the other side of the street might as well be on the other side of the world,"





adds Mouna Andraos, Daily tous les jours cofounder.

"We move around stuck in our heads, on our phones, socializing with images of people. Can technology help create moments for strangers to connect in the flesh? Moments strange enough for strangers to feel a sense of connection to each other?"

"There is something innate, even physical, about music that transcends age, culture, and language,"

emphasises Melissa Mongiat, Daily tous les jours cofounder.

"When music becomes a collective experience - whether you're there as a spectator or part of the performance - a kind of magic happens. Individuals become present with each other, grounded for a moment in time and place alongside a group of strangers."

Technical sheet

- Spaghetti Chorus
- National Gallery of Canada
- Ottawa, ON, Canada
- Photography: Maryn Devine 

www.dailytouslesjours.com/en/work/spaghetti-chorus



Casa Gallareta

Villa La Angostura, Argentina

Exterior view of Chalet 1936 in Verbier, Switzerland.

Casa Gallareta

Villa La Angostura, Argentina

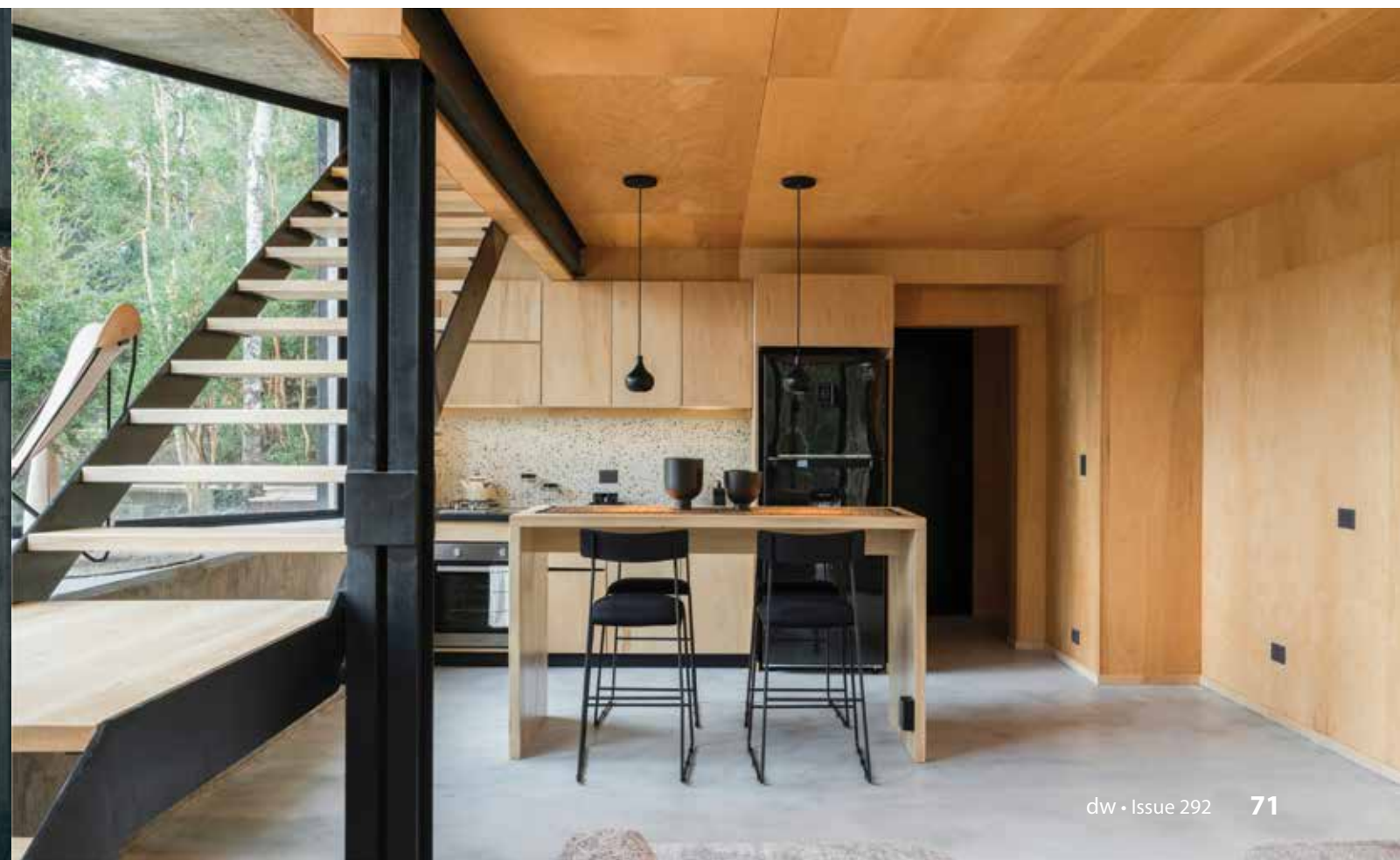
Juan Segundo Díaz Dopazo grew up in Patagonia and later moved to Buenos Aires to study architecture, where he met María Ayelén Olivieri Martínez. He had always known he would eventually return to the south. Patagonia, for him, is a truly special place - its untouched landscapes are unlike any other. What he never imagined was the opportunity to design a series of cabins for his own parents, right in the heart of an Arrayanes forest.

The project involved the creation of a boutique-scale tourist complex (250 m²) within a native forest of Coihues and Arrayanes, on steep terrain with stunning views and direct access to the shores of Lake Correntoso - an incredibly peaceful and natural setting.

Their proposal consisted of modular “landscape cabins” for two to three guests, conceived as just another element of the forest. Each cabin blends into its surroundings with a sense of controlled randomness - sharing a common architectural language, yet featuring subtle variations that give each one a unique identity.

The cabins were carefully placed in natural clearings where no trees needed to be cut down, staying true to their core objective: to create an architecture that coexists harmoniously with the forest.

Despite their compact footprint, the cabins offer a captivating spatial experience - dissolving the boundaries between the interior and the surrounding forest.





Each unit is designed as a single open space, split across half-levels and punctuated by large, strategically positioned windows. These openings extend the sense of space outward and allow the dense Myrtle canopy to provide both privacy and immersion in nature. This approach also fosters intimacy between each volume and the communal areas of the complex.

The bathrooms are spacious and comfortable. The largest cabin features a freestanding tub with panoramic views—inviting guests to enjoy a hot bath while watching the snowfall through the window.

The architects anticipated the project's logistical challenges: a narrow, sloped site densely populated with trees. To address this, they opted for dry construction atop reinforced concrete foundations, requiring precise and efficient planning.

Externally, the cabins feature a rugged, rocky morphology clad in eucalyptus wood, treated with the ancient Japanese technique Shou Sugi Ban. This method - charring the wood's surface - creates a unique texture and improves water resistance, fire retardancy, sustainability, and durability. The blackened wood serves as a backdrop that highlights the green of the trees and the white of the snow. Lapacho wood (a cinnamon-coloured hardwood reminiscent of the Arrayanes), glass, black metalwork, and exposed concrete were used as complementary materials.

Inside, a single material dominates: Guatambú wood. Light in colour and knot-free, it contrasts sharply with the dark exterior and enhances the sense of spaciousness. Used in large panels, it provided both aesthetic value and construction efficiency.



All interior furniture is crafted from the same wood, resulting in a clean, monolithic design that visually blends furniture and wall, reinforcing a minimalist and cohesive aesthetic.

Today, the architects proudly reflect on a project that has touched the hearts of all who have visited the Landscape Cabins. The work has also received international recognition through multiple nominations, awards, and publications.

Technical sheet

- Project: Casa Gallareta - Luxury Landscape Cabins
- Firm: OJA (Organic and Joyful Architecture)
- Social Network: @oja.arquitectos
- Email: oja.arquitectos@gmail.com
- Country: Argentina
- Built: Dec 2023
- Area (m²): 250m²
- Location: Villa la Angostura, Patagonia Argentina
- Programme: Minor Hotel - BnB
- Architects: Arq. Ayelen Olivieri, Arq. Juan Segundo Diaz Dopazo (OJA)
- Email: oja.arquitectos@gmail.com
- Photos: Juan Segundo Diaz Dopazo, Rocio Sossa / Abril Roffo, Nacho Ballester

dw

weareoja.wordpress.com



Suite 305 - A Fusion of Modernity and Heritage

Montreal, Canada



Living room



Kitchen Detail

Suite 305 - A Fusion of Modernity and Heritage

Montreal, Canada

As part of an ambitious renovation project, this suite, occupying the top two floors of a historic building in Montreal's Old Port, has been transformed into a space where modernity and architectural heritage harmoniously converge. The goal was to highlight the original structural elements while integrating contemporary volumes and materials. Designed to serve as a pied-à-terre for clients who have lived abroad and traveled the world, the space is intended to be brought to life with objects, furniture, and works of art in various styles, creating an environment with a unique aesthetic signature.

Between stone and wood

One of the first steps in this project was to showcase the stone walls and wooden elements that reflect the building's history. These noble materials were meticulously cleaned, repointed, and sanded to restore their textures and highlight their raw, natural character. The stone walls bring a timeless warmth that pairs perfectly with the modern elements integrated into the design, creating a striking contrast and a welcoming atmosphere.

The kitchen as a highlight of the project

At the heart of the suite, the kitchen stands out with its bold design. Conceived as the focal point of the space, it features copper cabinetry,



Guest Bathroom



Kitchen Detail



Stairs



Kitchen



Kitchen Detail



Main entrance and Stairs

whose orange tones elegantly contrast with the building's stone walls. This choice of materials creates a fascinating visual interplay, emphasising the warm hues of the copper while enhancing the overall environment. Stainless steel countertops add a touch of modernity and shine, bringing brightness and refinement to the space. The kitchen is centred around an oversized island, while the cooking counter extends lengthwise toward the window, following the pronounced angle of the stone wall. Major appliances and storage have been skillfully integrated into a long unit of white lacquered cabinetry.

The kitchen thus becomes not only a functional space, but also a true culinary art hub, where every detail has been carefully designed to leave a lasting impression.

A clean and open design

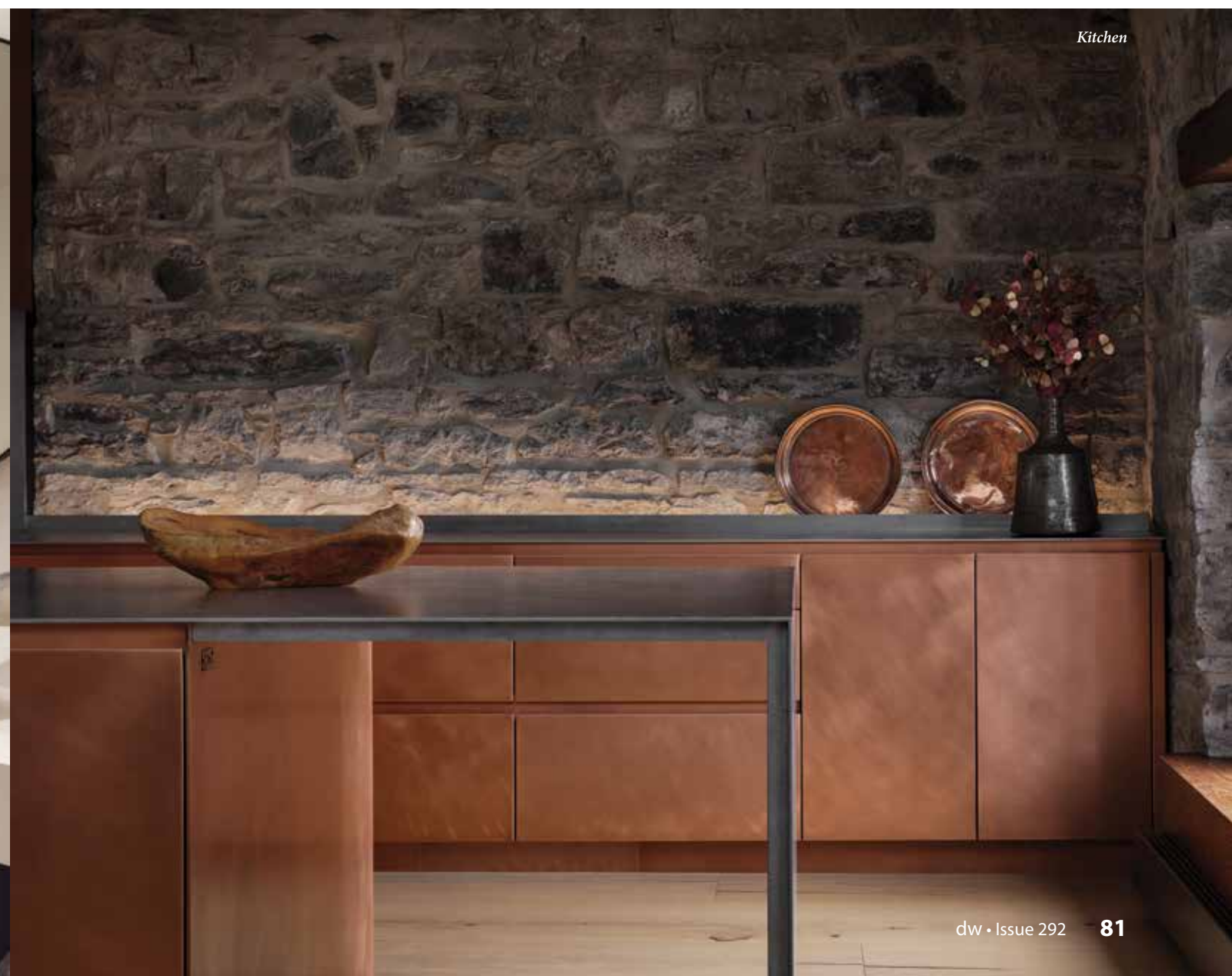
The main level of the loft was designed with an open-concept layout, promoting a seamless flow between the different living spaces. The dining, living, and office areas are subtly divided by a wall with large sliding doors and a sideboard, allowing for smooth circulation while maintaining a degree of privacy. The living area, with windows overlooking the Old Port, is a true haven of peace, bathed in natural light. The office corner is flexible and can be transformed into a guest bedroom, offering maximum versatility in the suite's layout.

Exceptional materials and elegant architecture

The floors, entirely redone and leveled, are covered with oversized oak planks measuring 24 inches wide and 16 feet long. These impressive wooden boards lend a sense of grandeur and continuity, while enhancing the elegance and warmth of the space. This choice of noble material perfectly complements the heritage character of the project, adding originality through its proportions while staying true to the spirit of the place.



Guest Bathroom



Kitchen

The staircase connecting the two levels of the loft was designed as a sculptural centrepiece. Composed of a black metal structure and wood steps stained to match, it unfurls like a ribbon, bringing a sense of lightness and fluidity to the overall design. This architectural solution, both functional and aesthetic, perfectly embodies the spirit of the project, blending contemporary design with respect for the original architecture. The elegant staircase provides access to the reimagined attic level, now dedicated to the bedrooms.

The master bedroom, complete with a walk-in closet and a spacious glass-walled bathroom, was designed to evoke the luxury of a boutique hotel suite. Located on the west side, it opens onto a small, revamped private terrace with improved light access and enhanced outdoor views.

A second suite, featuring a bathroom with double-height views overlooking the dining room, is positioned on the east side. This bathroom, with its bold geometric lines, is bathed in light through a frosted glass wall that opens onto the dining space below, creating a striking and luminous feature.

The renovation of this apartment in Montreal's Old Port perfectly demonstrates how architecture can blend heritage and modernity. Every design element, from the stone walls to the copper cabinetry, has been thoughtfully crafted to create visual harmony while honouring the building's history. Suite 305 thus becomes a true living space, where comfort, functionality, and aesthetics come together to offer its residents a unique experience.

dw



Kitchen



Master's Bathroom



Second suite bathroom

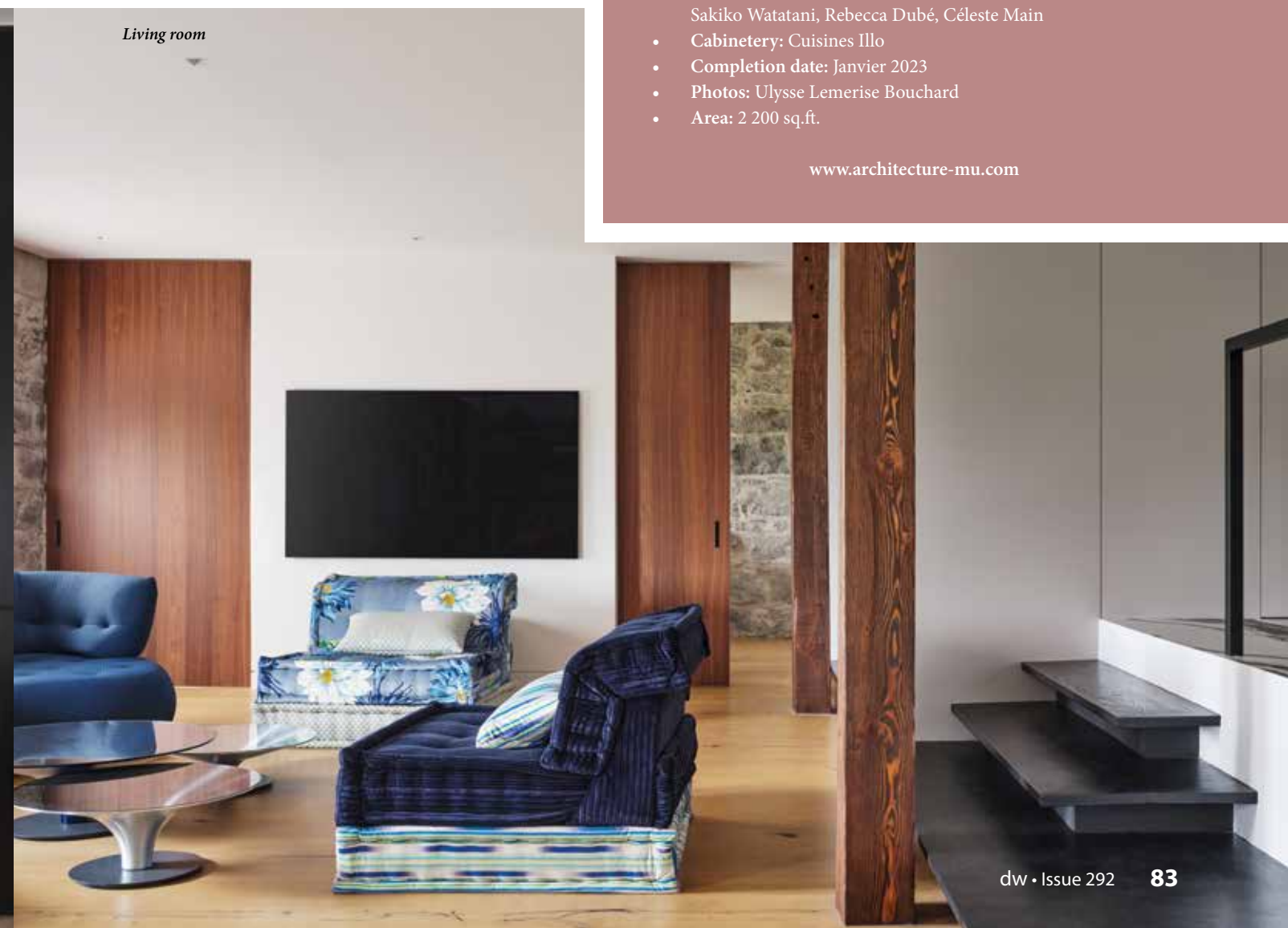
- Name of the Project: Suite 305
- Location: Montréal, Québec
- Client: N/A
- Architect/designer: MU Architecture
- Team: Jean-Sébastien Herr, Charles Côté, Michelle Bélair, Sakiko Watatani, Rebecca Dubé, Céleste Main
- Cabinetry: Cuisines Illo
- Completion date: Janvier 2023
- Photos: Ulysse Lemerise Bouchard
- Area: 2 200 sq.ft.

www.architecture-mu.com

Masters



Living room



Mahogany House: Intergenerational Home

Melbourne, Australia

Street view of the house



Pool courtyard



Kitchen



Living area

Mahogany House: Intergenerational Home

Melbourne, Australia

Mahogany House is defined by the owners' quest to create a comfortable, multi-generational home within an efficient floorplate. This house is a family abode for Vish and Gaurav Rajadhyax, who co-founded R ARCHITECTURE, an architecture and interior design practice that embodies their passion for bringing great design to suburban contexts.

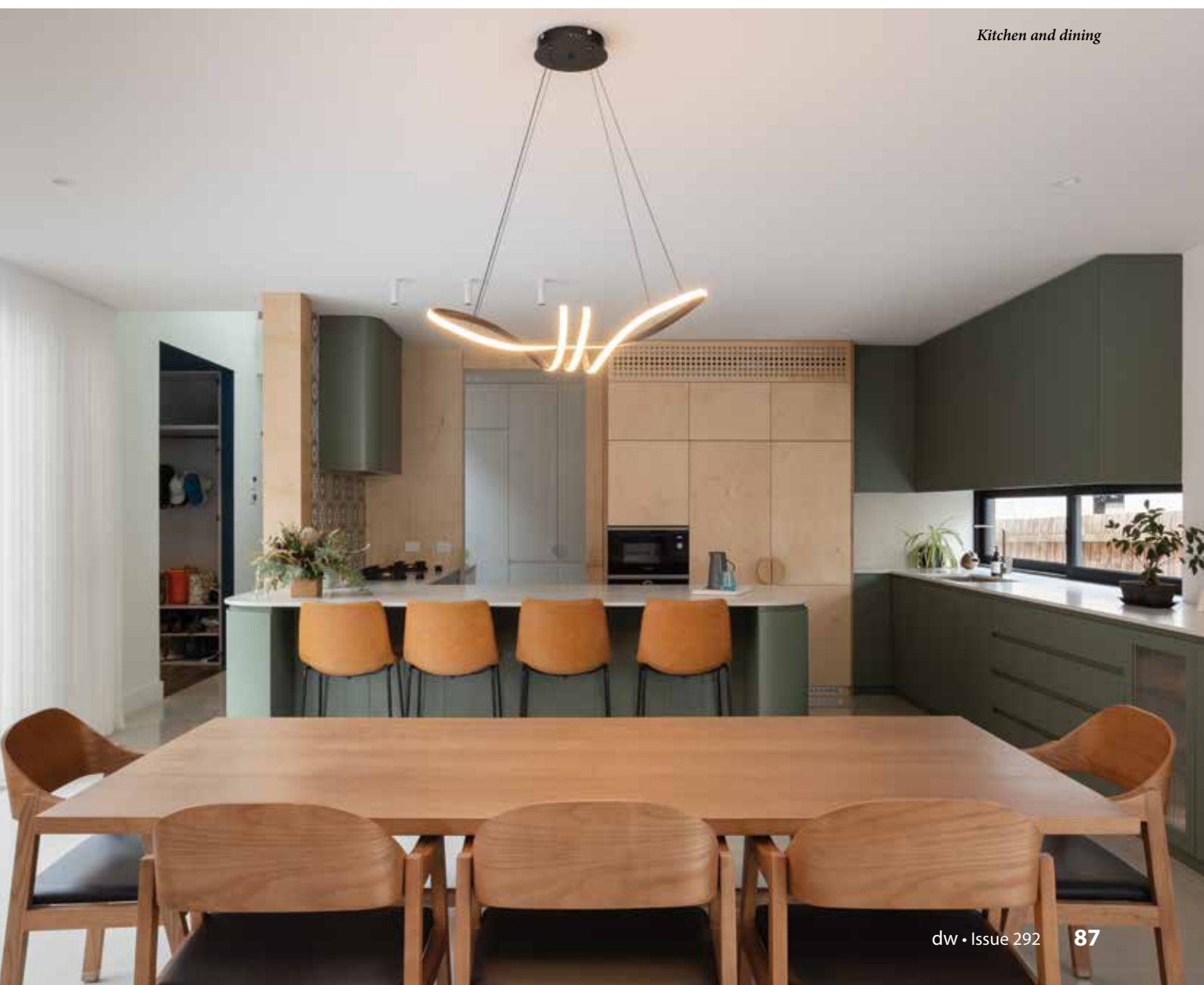
The plan for this home is curated to preserve the roots of three existing trees on the site, including a liquid amber tree and a silver birch at the front, and a magnificent mahogany tree to the rear. The spaces are oriented to maximise the visual and physical connections with the central courtyard and the mahogany tree, which has defined the central axis of the house, including the central courtyard.

The house consists of two pods separated by a focal courtyard, which features a swimming pool. A double storey main living pod sits to the west and a single storey grandparents' pod sits to the east. The two pods are connected by entry lounge, which reveals a surprise view into the central north-facing courtyard with pool.

The grandparents' pod features two bedrooms, a bathroom, and a lounge with a kitchenette, enabling them to withdraw to their own quarters as desired.



Pool courtyard



Kitchen and dining



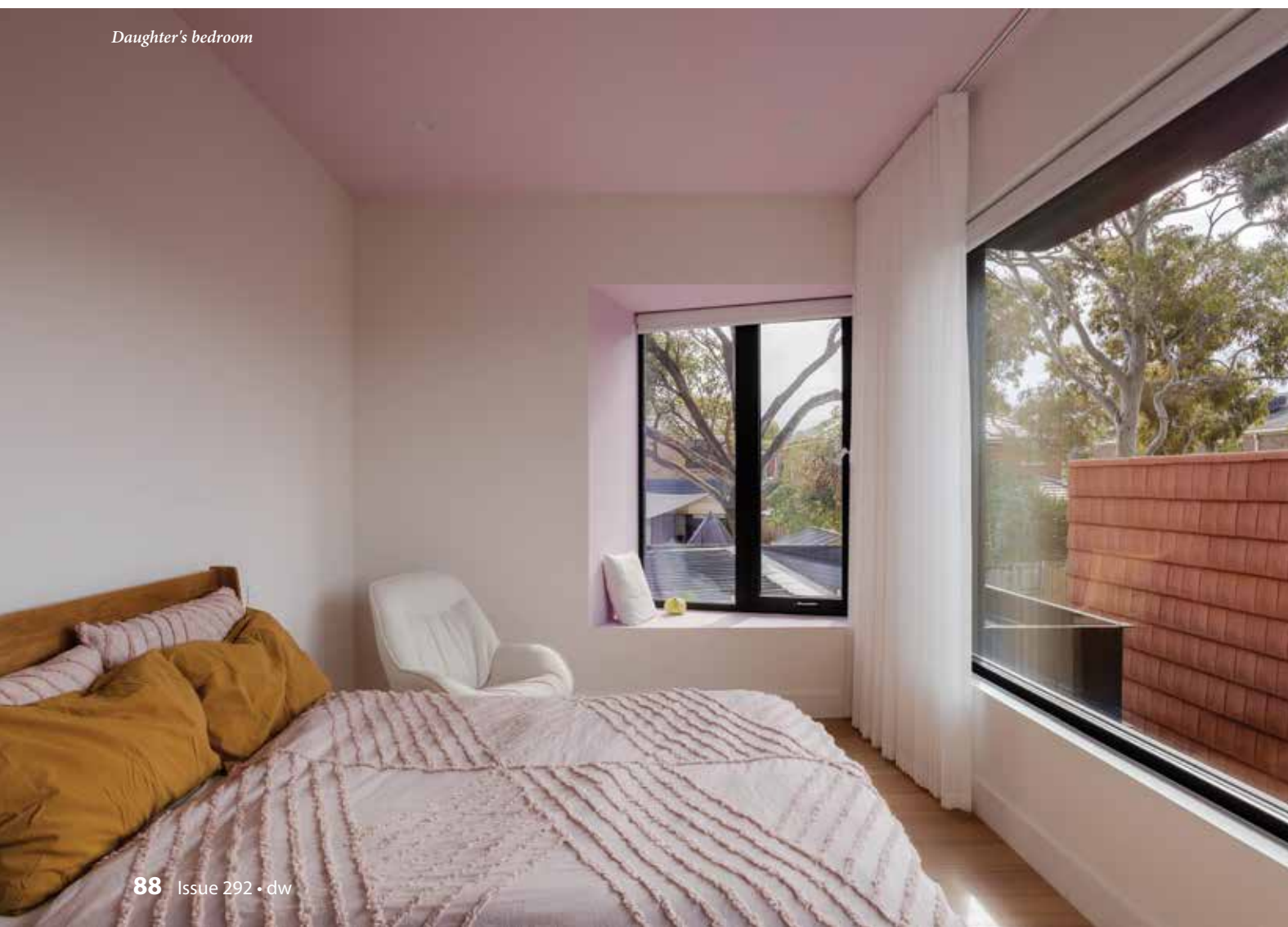
Parents' bathroom



Entry lobby



Entry lobby- welcome view of the pool



Daughter's bedroom



Rear view- Mahogany in foreground



Kitchen and Dining



Living area



Kids' bathroom

The exterior design is defined by the innovative use of locally made terracotta shingles, a material more commonly associated with roofing, but applied here as both roof and wall cladding. This unique choice complements the foliage of the site trees.

The project's commitment to sustainability is anchored by right-sizing the house; providing enough space, while avoiding wastefulness. Integral to the design are Passivhaus Design principles and the use of Structural Insulated Panels (SIPs); making the house airtight, and offering an energy-efficient and eco-conscious living environment.

The use of colour and curved features is a defining feature of this multi-generational home. The design concept prioritises biophilia, with the owners' extensive collection of indoor plants seamlessly integrated into the spaces.

Complementing the earthy terracotta shingles on the exterior are the interiors' vibrant colour tones and soft features. The green and plywood joinery evoke a natural connection, blending seamlessly with the outdoor environment. Bold accents, such as leather sofa, green cushions, and blue entry walls, add depth and energy to the space, creating a lively and inviting ambiance. Every design choice, from furniture to finishes, has been carefully curated to promote warmth, balance, and a harmonious relationship with the surrounding landscape, ensuring the home feels both vibrant and grounded.

Mahogany House is a testament to the owners' commitment to sustainability and family-centred living, with carefully considered design that reflects their family values and lifestyle. dw

Photo credit: Chris Murray

www.rarchitecture.com.au/projects/mahogany-house/



Window seat



Pool courtyard-
Mahogany tree in
the backdrop



Stair detailing



Street view of the house

Jewel City

An area at the east end of downtown Joburg, which used to be like Fort Knox, has been developed into a prime example of what can be done to repurpose industrial buildings into affordable housing, with pleasant outdoor spaces. This used to be the centre of the diamond cutting and marketing industry, and you needed your passport and a certified appointment to get in there. Gradually the tenants moved out to other centres, and so six city blocks became available for this development.

The blocks are centred along Fox Street, from the Maboneng district to the ABSA campus, and this is now an open pedestrianised space, with a level surface and no pavements, with trees and planting surrounded by bullnosed seating edges, and has been named Foxtrot. There are cube concrete seats scattered along the way, some of which have a flap on the side housing free charging points for cell phones.

Onyx is a new building, erected with one bedroom and bedsit apartments. Eleven stories high, it surrounds three sides of a lawned space, with a large screen on one side, used for Friday night movies. The building supplies the three Ws – WIFI, Water, Wattage. There is secure access, a play area for children on the ground level, good ventilation on each floor, and a laundry area on the roof, with tubs and wash lines protected by breeze blocks. Taking advantage of the city views, there are also braai facilities and tables on the rooftop.

down any vehicles crossing the area. Photographers make use of the large colourful murals as backdrops for their subjects.

In the summer months, a pavement fountain delights the children, and all through the year the young skateboard in and out of the space, gogos sit and chat on the planter edges, people use the charger points in the seating areas. The security is excellent, and the atmosphere lively and welcoming.

Apparently, there is a proposal to create a similar area further along Fox Street, and to link the two spaces. Repurposing older buildings in this way is a very positive approach to dealing with empty offices and run-down parts of the city and it is encouraging for the Johannesburg Heritage Society that not all old buildings are uncared for or demolished.

Gill Butler

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Pòta!

by Catellani & Smith

The new Pòta! family of lamps is the result of an in-depth study process that has led to the development of innovative technical solutions designed to further enhance the craftsmanship that have always been the soul of Catellani & Smith's identity.

This process is more than a mere technical exercise, and seeks to mark a return to the original philosophy and style that defined the brand's earliest creations.

The result of this research, guided by Enzo Catellani, is a new lighting unit crafted by hand, designed to imagine new shapes and compositions, in which glass

and brass are teamed with modern LED filament technology.

In the Pòta! series, light is the focal element around which slender, voluminous yet light structures take shape, and in which the lighting units are spread to create a contrasting interplay between order and disorder.

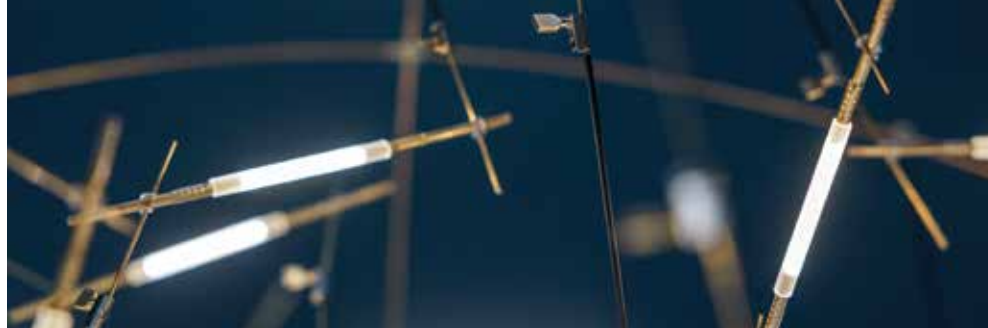
The Pòta! family of lamps is composed of four models: the Pòta! pendant lamp has a spheroidal structure, crafted in brass, and is available in two sizes - a 50 cm diameter (with 18 ELV LEDs) or 85 cm (with 36 ELV LEDs). The model comes with a white hemispherical base and a blue cable.

The pendant version with plug driver and ceiling-to-floor installation shares the same dimensions and lighting elements; the difference lies in the distinctive anvil-shaped counterweight that adds both balance and character to the entire structure.

In the Pòta! wall version, equipped with 20 ELV LEDs, slender brass rods intersect to create a dynamic geometric pattern. Available with a wall-mounted base or with a plug driver, this model can be installed individually or combined with multiple modules to create striking lighting compositions.

dw

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