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ISSUE 298

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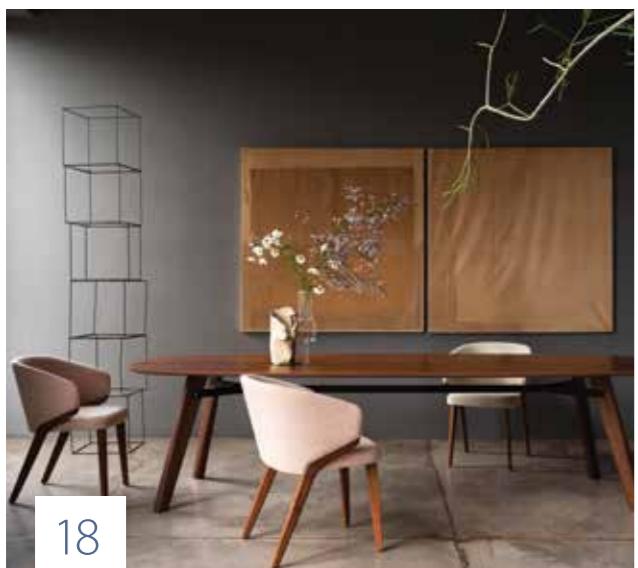


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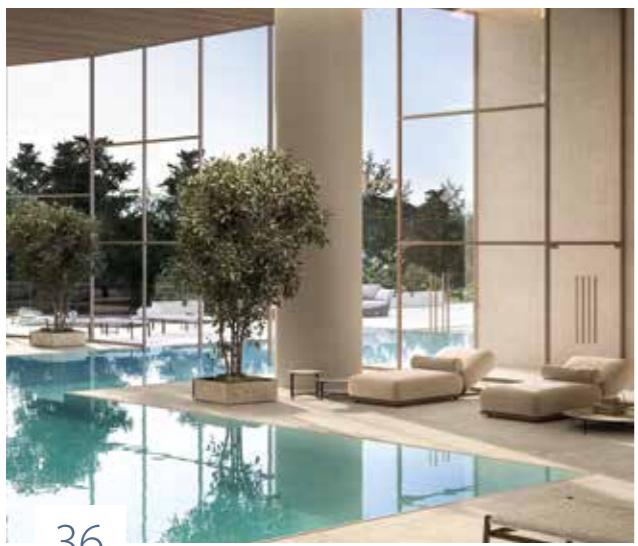
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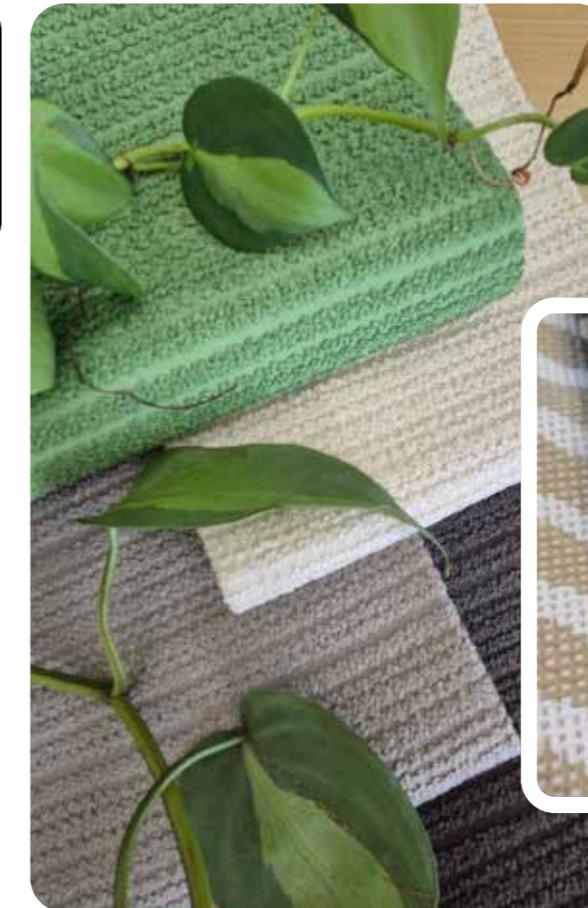


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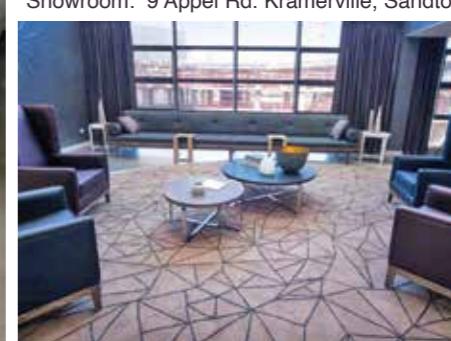
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The year South African furniture found its footing

For South African furniture manufacturers, 2025 marked a shift from survival mode to strategic repositioning. With renewed focus on export readiness, skills development and policy alignment, the industry has begun reshaping how it competes globally, supported by SAIFI's growing role behind the scenes.

For South Africa's furniture manufacturing sector, 2025 was not a year of standing still. It was a year of recalibration, resilience and real progress in an industry under pressure from imports, rising compliance demands and shifting global markets. Against this backdrop, the South African Furniture Initiative (SAIFI) has emerged as a central

force in turning industry challenges into practical opportunities for manufacturers.

Over the past year, SAIFI has shifted decisively beyond advocacy into execution. Its work has translated into export access, training pathways, compliance support and digital tools that directly affect how manufacturers operate, compete and grow.

"Manufacturers are under no illusions about how tough the operating environment is," says SAIFI CEO, Greg Boulle. "What has changed this year is that businesses are no longer simply being told to 'be resilient'. They are being given real structures to compete, through export access, skills development, compliance support and market intelligence."

Turning export ambition into market access

In 2025, SAIFI moved export growth from theory into action. This was evident in South Africa's debut participation at Index Saudi Arabia, where local manufacturers were introduced to international buyers actively seeking new supply partners. At a regional level, SAIFI also strengthened market connections through Engage Trade Africa, enabling engagement with retailers, procurement groups and e-commerce platforms.

"Our focus is not on exposure for exposure's sake," says SAIFI Marketing Relationship Manager, Tracy Symons. "It's about informed market entry. Manufacturers need to know the market before they ship product, and SAIFI's job is to replace guesswork with strategy."

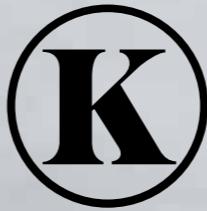
With domestic demand under pressure, access to overseas markets offers manufacturers stability, growth and protection against relying on a single economy. "Exporting isn't just about sales," Symons adds. "It's about long-term security and building a sustainable future for South African manufacturing."

Skills development that strengthens

If export access is the growth engine, skills development is the chassis. In 2025, SAIFI intensified its investment in artisan training, accreditation support and qualification alignment across the sector.

"Skills development is not a tick-box exercise – it is a commercial strategy," says Lynn Adonis, SAIFI's Qualifications Manager. "Factories with trained, competent staff produce better quality, deliver faster and waste less. That improves margins, reputation and sustainability."

Throughout the year, SAIFI expanded partnerships with technical colleges,



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universities and manufacturers, fast-tracked QCTO accreditation processes and rolled out facilitator and assessment training programmes nationwide. For many businesses, this has translated into improved audit readiness, higher training grant eligibility and structured workplace learning models.

"We are building a skilled workforce that supports production from the inside out," Adonis says. "This is not theory – it is about creating confident artisans who add real value on the factory floor."

A stronger industry starts with fair conditions

SAFI's work in 2025 extended well beyond markets and manuals. At an industry level, the organisation continues to push for fair trade conditions, proper enforcement and realistic procurement policies through the Furniture Industry Master Plan.

"Local manufacturers cannot compete against under-declared imports and uneven regulation," Boulle explains. "Our role is to ensure furniture manufacturing is treated as a strategic economic sector, not as an afterthought."



From lobbying for local procurement to highlighting irregular trade practices, SAFI's work behind the scenes has focused on restoring commercial fairness to the industry. "Manufacturing only works if the playing field is level," Boulle adds. "Advocacy still matters, but today it is about outcomes, not meetings."

Digital tools designed for real business decisions

This year also marked SAFI's formal step into digital enablement with the rollout of its new website and the development of its upcoming Export Markets Platform. "This tool will be transformational," says Symons. "For the first time, furniture manufacturers will have access to live market intelligence specific to their product categories."

The platform will provide country-level trade insights, product demand patterns and export signals, allowing manufacturers to plan international growth based on data, not guesswork. "This is not a marketing tool," Symons emphasises. "It is a planning resource. It gives businesses the information they need to make informed decisions about where to invest, what to produce and who to engage."

Why SAFI membership matters more than ever

For manufacturers considering the value of SAFI membership, 2025 has clarified its role within the industry, not only as a support structure, but as part of the formal regulatory framework governing the sector. With Furniture

Bargaining Councils now covering the entire country, registration is a legal requirement for all furniture manufacturers, and this registration automatically includes SAFI membership as part of formal industry participation.

But beyond compliance, membership now delivers tangible commercial advantages. SAFI members gain access to structured export programmes, funded trade platforms, skills and qualification support, compliance guidance, market intelligence tools and active representation at policy level – all of which directly influence a manufacturer's ability to compete, grow and remain sustainable.

"Being part of SAFI is about positioning your business properly for the next phase of manufacturing in South Africa," says Greg Boulle. "That means higher operational standards, wider market access and stronger systems that support long-term growth."

In a sector facing tightening regulation and rising global competition, SAFI membership is no longer just representation, it is protection, progression and opportunity built into one framework.

As the industry looks ahead, 2026 promises not only activity, but impact, Boulle concludes: "We look forward to the year ahead. It will test the industry, but it will also reward those who are prepared, connected and adaptive. SAFI is committed to ensuring that South African manufacturers enter 2026 with confidence and leave it stronger."

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Artificial Intelligence in focus

Heimtextil 2026 prepares global textile industry for the future with strong content programme

Artificial intelligence (AI) rapidly transforms the textile industry – from creation and production to pricing, distribution and communication. But how can AI be applied successfully, and where does it truly add value? Heimtextil addresses these questions from 13 to 16 January 2026: The comprehensive programme dedicated to the key future field AI strengthens the global industry and opens up new business opportunities as well as practical applications for design, retail, industry, architecture, interior design and contract furnishing. Highlights include the progressive Heimtextil Trends 26/27 by Alcova, the design installation by Patricia Urquiola, and the live talk with AI pioneer Tim Fu.

AI accelerates creative processes and reshapes working methods along the entire textile value chain – from design concepts and material visualisations to data migration and everyday workflows, to the implementation of new products and concepts. Heimtextil 2026 makes these developments tangible, and brings together renowned experts who demonstrate how AI is used in practice and what potential it offers the industry.

AI from stage to practice

The central knowledge hub is the Texpertise Stage in Hall 6.0. This is where Heimtextil brings together a forward-looking, business-relevant content programme and translates technological innovation into practical insights for the industry. One of the highlights is the live talk with Tim Fu: the London-based architect and AI pioneer discusses interior design in the age of AI with Simon Keane-Cowell, Editor-in-Chief of Architonic. On the first day of the fair, Anja Bisgaard Gaede (Founder, Spott trends & business apps) talks about workflows, data



integration and the textile future shaped by AI. Elisabeth Ramm (Atelier Brückner) shares insights into AI and materials in exhibition design. Using tangible examples, Martin Auerbach (Association of German Home Textiles Manufacturers) explains how AI is used in everyday work and how companies can integrate it profitably into their daily workflows. Sleep expert Markus Kamps moderates dedicated sessions on the megatrend of sleep and technology, featuring numerous guest speakers. At the Talk Spot in Hall 12.0, Architonic hosts a discussion with exhibitor Oriental Weavers on carpets between craftsmanship and global production.

Heimtextil Trends 26/27: AI impulses for design, retail and industry

How can AI-driven design processes be combined with traditional textile craftsmanship? The Heimtextil Trends 26/27 provide answers and orientation for the coming season under the motto "Craft is a verb". In the Trend Arena in Hall 6.1, the design platform Alcova presents six stylistic directions that explore how high-tech and craftsmanship interact. This interplay becomes visible in a vibrant colour palette, where "glitches", unexpected digital disruptions, and radical synthetic accents deliberately break through the natural colour spectrum. Daily talks and guided tours with experts translate the trend themes into concrete business insights.

"among-all": AI-generated design experience by Patricia Urquiola

What happens when we ourselves become part of AI-based creation? Patricia Urquiola explores this question

in her installation "among-all" (Hall 3.0). The designer combines futuristic textile elements, sustainable materials and new AI technologies. "among-all" showcases how textiles can function as transformative and intelligent materials and actively involves visitors in the spatial staging. In a live talk on 14 January 2026, the design icon discusses her visionary approach on the Texpertise Stage. Daily guided tours bring the interior design of tomorrow to life.

AI as creative partner for the contract business

With Interior.Architecture.Hospitality, Heimtextil offers decision-makers from interior design, architecture, hospitality and the contract business a customised programme. At the dedicated Talk Spot in Hall 3.1, Mauro Brigham (Founder nchham) discusses why design is never static. Helen Häkli (Freelance Architect, bdia) shows how AI is used as a creative partner in interior design. Further specialised lectures, including contributions from Corinna Kretschmar-Joehnk (JOI-Design) and Robin Hepp (Kids Studio), complement the extensive hospitality programme.

New Talents Area: perspectives of the next design generation

How is the next generation of designers engaging with AI technology? In 2026, Heimtextil offers fresh insights with the debut of the New Talents Area in Hall 6.1. The curated exhibition presents emerging design talents from around the world and enables direct exchange with international newcomers.

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New year, new rooms

Plascon explores several interior design directions set to shape South African homes in 2026

A new year often sparks a desire to reset our surroundings. But in 2026, that refresh goes deeper than aesthetics. Interior design is moving away from perfection and polish, and toward homes that feel real, layered and emotionally resonant.

Across global and local design conversations, a clear mood is emerging: in a world increasingly shaped by AI, automation and digital speed, people are craving interiors that feel human. Spaces that comfort, cocoon and inspire. Spaces shaped by texture, craft, warmth and personal expression.

As South Africa's most trusted paint authority, Plascon has been closely tracking these shifts not to dictate how homes should look, but to help homeowners translate emerging interior design trends into lived-in, meaningful spaces through colour.



'Every year brings new rhythms in the world of interiors, and 2026 is no exception,' says Leslie Frank, Head of Marketing at Plascon South Africa.

Several key interior design directions stand out for 2026.

1. Lived-in luxury: Homes with heart, history and humanity

Perfection is out. In 2026, interiors celebrate imperfection, layering and personality. Rooms are designed to feel

'collected over time' by blending vintage finds, handcrafted pieces, tactile fabrics and personal objects that tell a story.

This shift marks the evolution of 'quiet luxury' into something warmer and more expressive: still considered and curated, but never sterile. Texture becomes the new status symbol, from slubbed linen and bouclé upholstery to aged woods and hand-thrown ceramics.

Colour plays a grounding role here, supporting the atmosphere rather than dominating it. Soft neutrals, warm browns, muted blues and earthy tones help unify eclectic spaces while allowing materials and objects to shine.

2. Warm minimalism: Softer spaces that soothe and cocoon

Minimalism hasn't disappeared, it's softened. Stark whites and cool greys give way to warm, tonal palettes layered with natural materials. Think limewashed walls, warm timber, woven textiles and gently curved forms.

Bedrooms, reading corners and small retreat spaces become sanctuaries, designed around comfort and emotional well-being. Paint is used to wrap a room rather than highlight a single feature, creating calm, immersive environments that encourage rest and reflection.

This trend reflects a growing desire for homes that slow us down and spaces that feel restorative, not performative.

3. Kitchens and living spaces get gentler (and more expressive)

Once purely functional, kitchens and living areas are now treated with the same care as lounges and bedrooms. Freestanding furniture, natural wood cabinetry, tactile surfaces and layered lighting replace rigid, fitted perfection.

Paint plays a key role in softening these hardworking spaces, whether through colour-drenched cabinetry, painted ceilings or subtle tonal contrasts that add warmth and depth. Rather than stark contrasts, 2026 favours combinations that feel inviting and lived-in.

4. Texture as luxury: Craft, tactility and the 'Hand-Made' mindset

From textile wall hangings and decorative trims to sculptural furniture and artisanal tiles, texture is central to 2026 interiors. This renewed focus on craftsmanship reflects a broader cultural shift toward authenticity and the handmade.

'In a world moving rapidly toward digital and AI-first experiences, we wanted to pause and remind people that there's nothing more tactile than paint,' says Frank. 'Painting your space is a deeply



human act. It's about creating rooms that feel real, expressive and lived in.'

Colour as a tool not a rule

Rather than dictating trends, colour in 2026 acts as a flexible tool that helps homeowners express mood, memory and intention. Whether layered subtly or used boldly, paint allows spaces to evolve with the people who live in them.

'Our role at Plascon is to inspire,' says Frank. 'Paint isn't just a surface finish, it's one of the most powerful ways to redefine how a room feels, and ultimately how a home supports the life being lived inside it.'

From calm, nature-led palettes to expressive, personality-driven hues, colour helps bring each of these interior trends to life making them accessible, adaptable and uniquely personal.

A fresh year, reimagined

As 2026 begins, the message is clear: interior design is no longer about chasing perfection or trends for trend's sake. It's about creating spaces that feel grounded, expressive and human.

And sometimes, all it takes to begin that transformation is a fresh coat of paint.

If you're inspired by these interior trends, Plascon makes them easy to apply with the 2026 Colour Forecast. Comprising four colour worlds, each world features a curated range of tintable colours with colour codes, designed to support and simplify the application of 2026 interior design trends.

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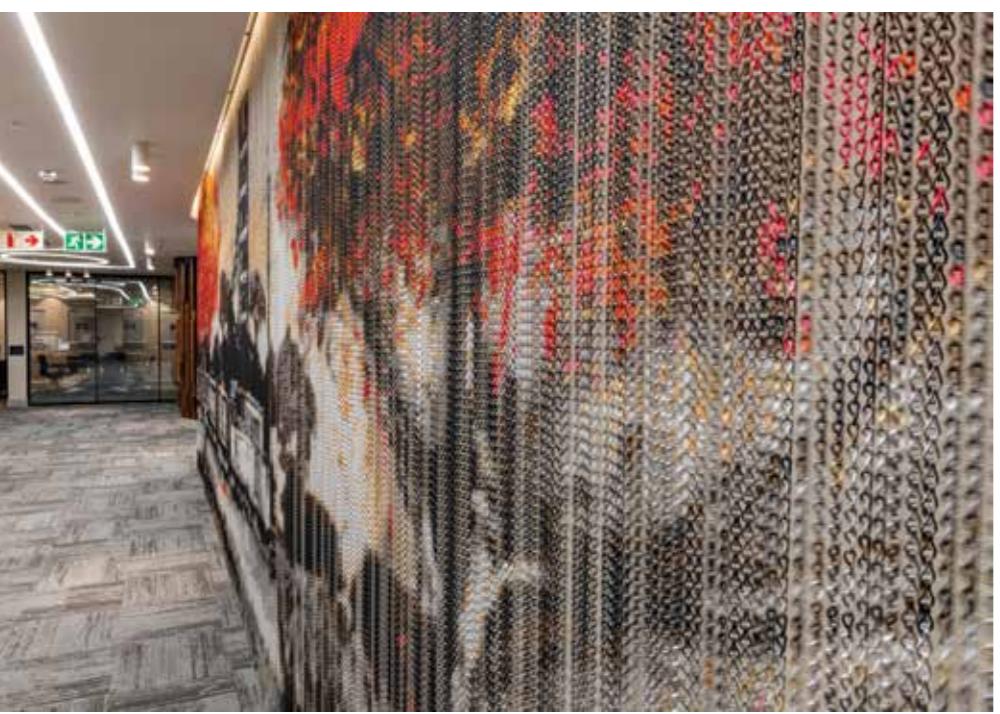
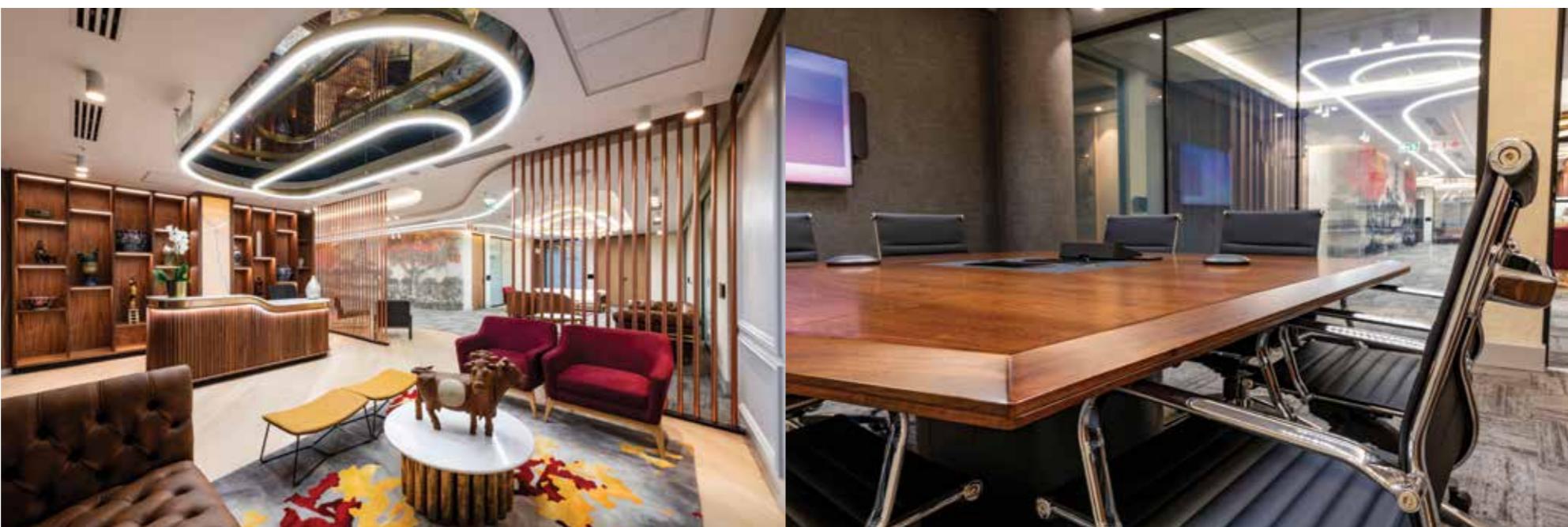
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Delivering Excellence Through Experience, Collaboration, and Solution-Driven Design

Tim Prins, Associate Director at TCRPV Architects, brings 18 years of experience in commercial office design, 12 of which have been with TCRPV Architects. Over this time, he has shaped environments that are functional, sustainable, and socially responsive. Tim has built a reputation for combining creative thinking with meticulous project management, consistently delivering high-quality interiors across commercial, retail, and hospitality sectors. His approach balances aesthetics with practical solutions, ensuring that every design decision is grounded in long-term client value.

TCRPV Architects, a South African-based design firm with over 50 years of experience and offices in Johannesburg, Durban, and Cape Town, has cultivated a reputation for professionalism, innovation, and collaboration.



The firm's core values - professionalism, credibility, quality, innovation, agility, and loyalty - guide every project, alongside a commitment to creativity and making a meaningful difference for clients and the broader environment. Tim notes, "Our goal is to deliver environments that are efficient, functional, and socially relevant, while aligning with the client's operational culture and objectives."

Central to TCRPV's success is its integrated approach. Each project is the result of careful collaboration between in-house capabilities, consultant teams, and clients. From early-stage value engineering workshops and precinct visits, to benchmarking against similar projects, the firm seeks to fully understand client needs. This method ensures that design decisions are proactive, risk-informed, and meaningful; allowing clients to take

ownership while guiding outcomes that remain relevant long after handover. Tim emphasises, "The client is the biggest asset to any project - not because they pay the fees, but because the long-term success of a project is defined by how the space is used and experienced by staff, years after completion. We must accept that we will never know our client's business as well as they do, but we can support how they want to work."

TCRPV's business model was originally founded on the traditional practice of delivering strong consultant services, a foundation that continues to define the firm's professionalism and credibility today. However, in order to remain relevant in a changing industry and to better serve evolving client needs, TCRPV has diversified into offering turnkey projects. This transition was a natural progression

for a multifaceted organisation deeply rooted in project management and accustomed to spearheading strong consultant teams. By extending its role into turnkey delivery, the firm provides clients with a more seamless construction process - particularly valuable where time is the overriding consideration. This adaptability reflects TCRPV's ability to balance tradition with innovation, while ensuring that project outcomes remain both efficient and client-centred.

It is one thing to instill confidence in the client and drive decisions from a risk mitigation perspective, but it is another skill entirely to involve clients meaningfully - to the point where they take ownership of those decisions. Tim believes that this client-focused mindset is why TCRPV maintains such strong repeat relationships, including



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clients who have worked with the firm for more than 25 years. "The mark of a true designer," he notes, "is the ability to pivot and continuously facilitate good design through strong team and client collaboration, even when decisions depart from the current design. There is no point in defending or being precious about design, when it only serves to benefit the designer."

Beyond technical expertise, Tim's leadership highlights the importance of human-centred management. TCRPV's philosophy is to cultivate teams that realise their full potential, fostering a collaborative environment that translates into cohesive project delivery. Internal collaboration, lateral reviews, and ongoing mentorship ensure design solutions are continuously refined, while client objectives are consistently met.

Tim's career exemplifies the balance between aesthetic excellence and solution-driven design. Whether managing complex projects or transforming office spaces, he applies experience, foresight, and a collaborative mindset to deliver outcomes that clients can trust and staff can thrive in. It is this philosophy - one project at a time, done right - that has cultivated long-standing client relationships, including some spanning more than 25 years.

For Tim Prins and TCRPV Architects, true design excellence is measured not by the handover day alone, but by the enduring impact of a space, the empowerment of its users, and the meaningful collaboration that shapes its creation.

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KSA update, January 2026.

The KSA's Consumer Guide was first launched in January 2012. It started off a helpful booklet to tell consumers about the KSA and what we do, inform them who our members are and give them some helpful hints and tips.

Over the years it has grown and is now called the KSA Consumer and Industry guide and is now aimed at both consumers and industry professionals. The repurposed guide is aimed at ensuring both consumers and industry professionals understand the protection that is afforded to them and their clients by using a KSA member. It is also aimed at educating on industry protocols and norms and offering helpful advice on everything from budgets to materials.

Each year the guide features work undertaken by a KSA member on the cover and each edition contains new articles. The 2026 Guide has just been released and hard copies are available from your local KSA representative or will be available from your closest KSA member shortly. We also now release the Guide in digital format. This makes it a little more accessible and is easily downloaded and archived (as we find many people like to keep each edition on file).

In the 2026 edition we wanted to showcase that KSA members are not just kitchen specialists but more cabinetry specialists. This is why we opted to showcase work other than a kitchen. The cover sports beautiful wardrobe cabinetry and a TV wall unit undertaken by KSA members Easylife Kitchens Pietermaritzburg and Totem Kitchens in Johannesburg. The guide includes an article on the pieces gracing our cover giving more information on the design and manufacturing of the pieces.

You will also be able to find interesting articles on pocket and bi-fold doors, ten reasons to work with a KSA member, Edging, the top things to consider when planning a new kitchen, getting the most from an open plan kitchen and the implications of late changes to a kitchen renovation. It also includes our checklist that we advise you work through before



GETTING THE MOST FROM AN OPEN PLAN KITCHEN

The modern kitchen has evolved over time. It has escaped the constraints of four walls and being locked behind closed doors and is, in most modern homes, an open space that is central to and connects the home.



TOP THINGS TO CONSIDER WHEN YOU ARE PLANNING A NEW KITCHEN

Planning for a new kitchen is daunting – where do you start and how do you know you have covered everything you need to consider when you are about to sign on the dotted line?

you sign off your kitchen or cabinetry work.

The 2026 Guide can be viewed or downloaded from a link on our website homepage <https://www.ksa.co.za> or you can follow the link directly https://www.ksa.co.za/ksa_consumer-guide/ksa-cg-2026/KSA_ConsumerGuide2026.html

To ensure all our helpful advice remains accessible, all articles from past Guides are PDF'd and available for reading and downloaded on our website kitchen info page <https://www.ksa.co.za/kitchen-info.php>

We hope you will take the time to read through the 2026 KSA Consumer and Industry Guide. There is a list of members at the back of the guide which is correct at the time of going to print. Please remember to always confirm membership

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KSA members do so much more than just kitchens.

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Tables, design by Bross

In the Bross table collections, wood is combined with other materials, such as marble, glass, technical surfaces, or fabric inserts, and care for detail and proportions creates a coherent interior design narrative for residential spaces, executive offices, or hospitality contexts.

The Aretha, Ademar, River, and Beleos collections outline soft shapes in interiors: circular or oval, with modelled thickness tops, customisable in a selection of materials to respond to the aesthetic matrix of different projects. Aretha, designed by Monica Armani, is a sophisticated composition of geometries and finishes. The base is a slightly flared central column consisting of two sections: a base portion - crafted in natural, stained, or lacquered ashwood or in various types of natural stone - and a portion upholstered in technical fabric, available in different shades. The top, with a 140 or 160 cm diameter, matches the structure and echoes its style, with wood or a full ceramic surface.



In the River table as well, the base element defines the design. Marco Spatti has conceived a collection with a structure formed by three vertical sections in Canaletto walnut or solid ashwood with an elliptical section, slightly inclined and joined by cross bars with a smooth section, giving rise to an interpretation of the traditional 'trestle'. The top may be circular or oval, in different sizes and textural options, including glass and marble.

The Beleos and Ademar families arise from the collaboration between Bross and Giulio Iacchetti. The defining feature of the former is still its structure, formed by two parallel metal profiles drawing a Y shape at the ends, with solid wood legs anchored to them. The Beleos and Ademar families arise from the collaboration between Bross and Giulio Iacchetti. The defining feature of the former is still its structure, formed by two parallel metal profiles drawing a Y shape at the ends, with solid wood legs anchored to them. The oval top, if chosen in the glass version, highlights the elegant frame of the base and its meticulous joint details. Ademar, on the other hand, commits its aesthetic uniqueness to the top: circular



Lion Coffee

Toronto, Canada

Lion Coffee, a neighbourhood coffee shop nestled in a side street in midtown Toronto, offers an intimate, light-filled retreat from the bustle of St. Clair Avenue West. Owned and operated by a young couple who are passionate about coffee and community, the café serves artisanal coffee, crafted drinks, and freshly prepared food made on-site.

Designed by Dubbeldam Architecture + Design, the 460 sq. ft. space embraces simplicity and natural materials, reflecting the handcrafted quality of its offerings. Warm wood, sleek stone, and finely detailed finishes create an environment that is both inviting and refined.

The layout of the space is organised into a series of linear zones, each serving a distinct function. At one end, the coffee and food prep area behind the service counter is designed for optimal workflow. On the opposite side, the customer circulation zone is connected to a small seating area, which transitions into a long bar counter positioned directly in front of a large east-facing window, offering a bright, inviting spot for people-watching.



This arrangement maximises the compact footprint, ensuring smooth customer flow. A small kitchen tucked in the back allows the owners to prepare freshly baked goods and sandwiches.

The design is anchored by the long service counter that spans the length of the space, featuring a sculptural, fluted wood front and a sleek white quartzite countertop. This counter serves as both the café's focal point and the place where customers interact with the owners and staff. Its curved end, positioned near the top of the entry stairs, guides customers toward the ordering area and directs them around a corner where they can customise their drinks without disrupting the flow of others entering the café.

Constructed with a modest budget, the design employs materials that are both practical and rich in character. Durable engineered vinyl flooring ensures ease of maintenance, while finish-grade maple plywood millwork adds warmth, giving the space a rich yet unpretentious character. Elements like the slatted wood partition at the entrance subtly define distinct areas while maintaining the space's open, airy feel. A soft green wall and light wood finishes create an uplifting atmosphere, complemented by floating shelves lined with curated coffee products and greenery that add both functionality and visual appeal.

Pendant lighting with wooden accents cast a warm, inviting glow, while large rice paper lanterns on a track add a playful textural contrast. These lanterns, along with the tables, can be adjusted to accommodate various setups for tasting events, allowing the space to easily transition from casual meetups to special gatherings.

More than just a café, Lion Coffee serves as a community hub - a place where patrons can enjoy their daily rituals, whether it's a quiet morning coffee or a shared moment with friends. dw

Technical sheet

- **Location:** Toronto, Ontario, Canada
- **Size:** 460 sq.ft. / 43 s.m.
- **Photography:** Scott Norsworthy

www.dubbeldam.ca



Shapes



Shapes

by Stienie Greyling

Shapes are the outlines of forms of objects, defined by boundaries made of lines, curves, and points, existing in 2D (flat, like squares, circles) or 3D (solid, like cubes, spheres) and classified as regular (symmetrical, equal sides/angles) or irregular/asymmetrical), with key attributes like sides, vertices, and angles describing them.

Everything in the world has a shape, from simple geometric forms to complex organic ones, making them fundamental

to understanding geometry and art. These geometric shapes appear in objects we see as credit cards, coins, finger rings, photo frames, dart boards, huts, windows, magician's wands, tall buildings, flower pots, toy trains and balloons.

Curved furniture remains a dominant and enduring interior design trend for 2025 and is projected to continue into 2026. This movement away from sharp, rigid lines and towards softer, organic silhouettes is driven by a desire for comfort, a connection to

nature (biophilic design), and a warmer, more inviting home.

Curved furniture has a positive effect on the psyche and our emotions. It is like feeling the furniture hugging you as you sit down. The softer curves somehow feel safer and reduce stress, ideal for a relaxing, wellness-inspired home.

The curved furniture trend also comes from biophilic design and our quest to be at the one with nature. Biophilic, a love of nature and all that is alive, is a new design concept which fills the human need to get closer to nature. The natural curves in nature are mimicked in the curves of these trending furniture pieces, creating an organic look. With an emphasis towards healing our environment and the environment healing us, curved furniture is becoming more appealing to those who want to bring the calming qualities of nature into their home.

Curved furniture is also incredibly versatile. It works well in large and small rooms, as it can create a striking centre piece in a large room, and provide an excellent flow and space efficiency in small spaces.

Equally, curved furniture works well in various interior styles, adding to its versatility. Whether one prefers a modern



minimalist look or an eclectic 70s vibe in a home, curved furniture can provide the perfect pieces to achieve an interior design vision.

Are curved sofas a good idea?

Curved sofas are an obvious first choice when considering curved seating and furniture. As the defining feature of a living room, adding a curved sofa to a space will create a bold style statement while creating a cosy and cocooning spot to relax and unwind. With curvaceous backs and soft edges on the arms and seats, a curved sofa beckons one to engulf oneself in utter relaxation.

Curved modular sofas.

The modular sofa grew up very much simultaneously with the curved sofa. The modular sofa was invented in 1944 and became popular in the 1970s. The two design concepts pair well together and are a great option if one is considering a curved sofa. Like the curved sofa, modular sofa designs are striking design pieces, ideal for larger rooms to create a statement or a cosy, relaxing nook in the corner of a small room.

Sofas aren't the only option for adding curves to interior seating. Curved dining room chairs can add a contemporary and sophisticated look to a dining room. From curved backs to rounded legs, find ultra-modern designs and mid-century modern staples to create a calming and inviting aura in a dining room for day-

to-day use or for guests and dinner parties.

Curved statement armchairs.

The epitome of comfort and relaxation, a curved armchair feels like a hug. An oversized design with sumptuous cushions makes an excellent statement piece in the corner of a living room or bedroom. Curved accent chairs help break up a layout with a softer effect, or it can be anchored to another piece of furniture.

Curved ottomans are also great for incorporating curve appeal into a living space. They offer practical storage and a comfortable seating option, softening the sofa setting and making seating more changeable, versatile and less formal or rigid.

Curved tables.

Not only are curved tables stylish, they are practical and space-saving. The rounded edges occupy less space and create a more fluid and dynamic dining room, encouraging movement, continuity and openness, a functional and contemporary solution for smaller spaces.

Curved or rounded tables also encourage better conversations around dinner.

For smaller-scale options, consider curved coffee tables or side tables. Angle two curved sofas toward a curved coffee table to create an alternative focal point.

Choose a angular cabinet for curved designs with rounded corners or fluid



shapes. Curved sideboards and chests of drawers are visually appealing and take up less floor space, making them more practical for smaller rooms. Choose natural wood for an organic look to embrace the natural connotations of the curved furniture trend.

Curved décor and lighting.

To enhance the calming and inviting effects of the curved furniture trend, but without committing to large pieces, start with small curved décor pieces and see how they fit in with the existing home décor. Go for bulbous lamp bases, drum shapes, curvaceous sculptural vases and curved mirrors, and incorporate them throughout the home.



Turri's living concept

Between shapes and materials: the Bow and Atelier collections

Imagine a home where the living and dining areas converse through a shared aesthetic language becomes reality with Turri.

A narrative of measured elegance and materiality, balanced between tradition and modernity, unfolds through two collections: Bow (Studio Milo) and Atelier (Matteo Nunziati). Two distinct yet complementary interpretations of the concept of modern luxury: Bow, designed by Studio Milo under the creative direction of Arianna Crosetta, and Atelier, by Matteo Nunziati, meet in this domestic story, where every element contributes to shaping a complete everyday living experience.

With Turri, each collection, while maintaining its own identity, interacts with the others: the enveloping comfort of the Bow poufs meets the elegance of the Atelier display cabinet, while the



Bow: new details of elegance

Bow designed by Studio Milo for Turri under the creative direction of Arianna Crosetta, is inspired by the curved shape of a bow, symbol of tension and balanced lightness. A pouf with a slim and elegant structure - that stands out for a design combining comfort and refinement with an upholstered part available in leather or fabric - has been created to guarantee a perfect sitting experience in the living.

The outer structure is leather-covered, and it completes the design with a feeling of visual continuity.

The core element of Bow collection is the detail of the metal pin, an element able to express precision and elegance by highlighting the distinctive character of the collection.

Beside the poufs, Bow includes a series of cylindrical glass vases

enriched by a leather covering.

Available in different heights and sizes, they relate to the same aesthetic line of the poufs, and they complete the collection with a balanced design perfectly integrated in every environment. Created to enrich the contemporary spaces, the vases feature elegant shapes, and they create a stylistic dialogue among the different elements of the collection.

Technical information:

- Pouf
- Ø 40x40h cm
- Ø 70x40h cm
- Vases
- Ø 20x9h cm
- Ø 16 x16h cm
- Ø 12 x20h cm
- Ø 10 x28h cm

materials and finishes of the various collections intertwine to express a dynamic, contemporary vision of living.

Turri thus interprets design as an open language, capable of adapting to the personality of those who inhabit the home, while always maintaining a perfect balance between elegance, functionality, and style.

In the living area, the soft lines of the Bow poufs create an intimate and sophisticated environment, where form becomes gesture, and materials such as leather and fabrics define a design that combines comfort and practicality.

Even the Bow vases stand out for their elegant shapes, creating a stylistic dialogue among the various elements of the collection.

The Atelier display cabinet stands out as a piece of furniture and becomes a focal point in the living area. A new interpreter of conviviality, it expresses Turri's craftsmanship in every detail: from carefully selected leather finishes to the distinctive touches that give character and



www.turri.it



Atelier by Matteo Nunziati: an evolution of transparency and craftsmanship

The Atelier collection designed by Matteo Nunziati for Turri continues its journey into the contemporary design world by including new elements like the standing mirror and the display cabinet, which are perfectly integrated with the already existing pieces of the collection, such as the sofa and the coffee table by keeping the link with the Italian craftsmanship tradition.

uniqueness to this product, which is no longer just a container.

Even the Atelier floor mirror, with its presence, plays with light, reflecting it and enhancing every corner of the room. The skillful combination of wood and leather, the collection's signature material, adds contemporary flair while maintaining a connection to Italian artisanal tradition.

In both collections, attention to detail, material research, and the identity of Turri's Made in Italy reflect two visions of contemporary living.

Together, Bow and Atelier explore the essence of modern luxury according to Turri: an aesthetic born from Italian savoir-faire, translated into an authentic experience. A Turri home does more than accommodate, it welcomes and tells the story of those who live within it.

The Atelier display cabinet is an expression of transparency and material through its solid structure made of Canaletto walnut wood and bronzed glass doors. It presents two shelves made of bronzed glass with metal profiles and leather details, and a chest of drawers, whose top can be created in a leather, marble, or polished lacquered wood, while the inner back of the display cabinet is made of polished lacquered wood.

This display cabinet is not only a container, but a piece of furniture able to become a core element of the living area with its elegance.

Even the Atelier standing mirror with its Canaletto walnut wood frame and leather details becomes a scenic

element. Its presence in the environment can play with the light by reflecting and enhancing every corner of the room. The expert combination of wood and leather - the distinctive material of the collection - adds a contemporary touch by keeping the link with the Italian craftsmanship tradition.

Turri's craftsmanship is expressed by every detail from the leather finishing accurately selected to the details which confer character and uniqueness to every piece. Beside the other elements of Atelier's collection, these new elements strengthen its identity by making it even more versatile and perfect for interpreting the daily living with quality.

Atelier continues with its tale where every element is designed to express the tradition of Italian know how which is reinterpreted thanks to the trends and the distinctive elements of haute couture.

Technical information:

- Vitrine 120x50x160h cm
- Mirror 75x10x200h cm

The light becomes material

Wall/Pepper® presents
Atlas Collection, the
wallpaper adorned with
Swarovski® crystals

Light and design, elegance and innovation merge in a project that transforms walls into living, precious surfaces, creating striking and unexpected settings. With Atlas Collection, Wall/Pepper® opens up a new perspective in interior decoration, offering an experience in which light takes centre stage and material becomes emotion.

Crafted with Swarovski® crystals, Atlas Collection stems from the desire to explore new dimensions of contemporary living, where reflections and gleams enhance the beauty of the surface, lending each space a unique, refined and elevated atmosphere.



Steeped in Art Deco allure, the new Wall/Pepper® designs shine under the name Atlas Collection.

The collection is produced on WP/Smooth, the most premium and refined material in the range, enriched with Swarovski® crystals.

Eco-friendly and certified, WP/Smooth is made from cellulose and textile fibres and is entirely PVC-free. Its smooth, soft-to-the-touch finish, reminiscent of fabric, creates an elegant material effect, ideal for enhancing the design of the new collection.

Asteria, Hesperos and Eos are among the designs that introduce and

anticipate the 2026 Collection: evocative contemporary reinterpretations of the Greek mythological figures from which they take their names, whose stories intertwine symbolically with those of the stars. Each design captures a moment of light, a sense of energy, an emotion suspended between imagination and material. Asteria, Hesperos and Eos embody three visions of cosmic beauty, translated into textures and reflections that evoke the rhythm of light. The new designs become surfaces with an evocative, sensory and sophisticated character, conceived to lend spaces an aura of delicate balance.

Astoria



Eos



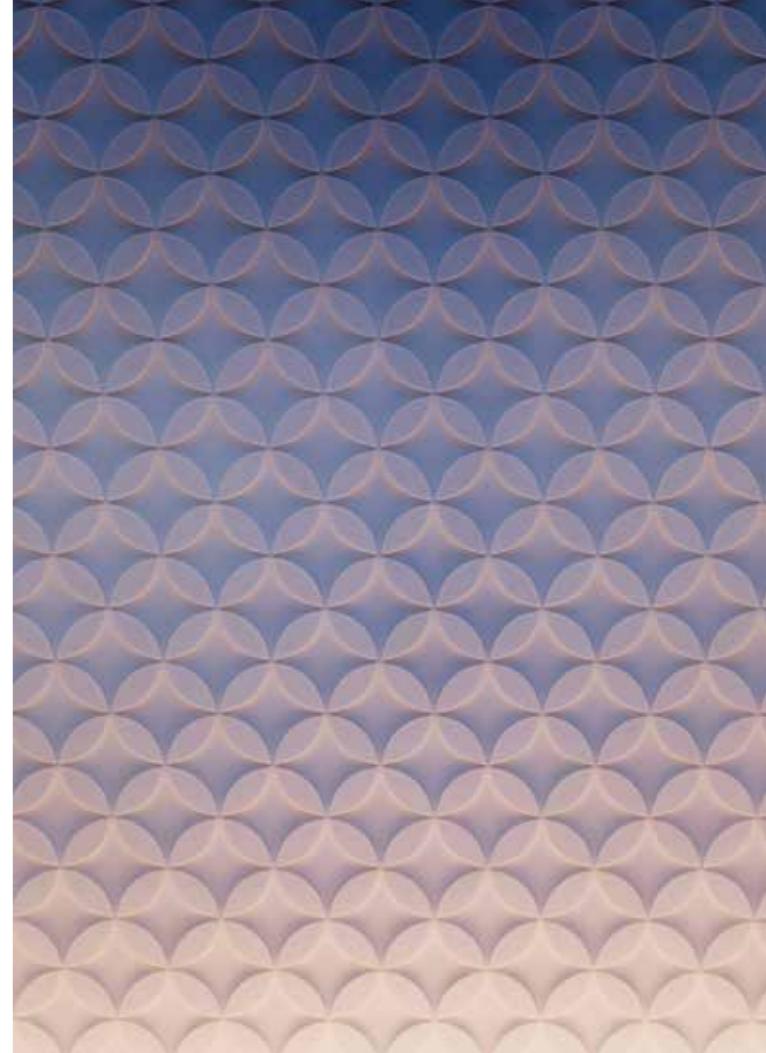
SHAPES

Long recognised as a synonym for quality and stylistic research, Wall/Pepper® continues to explore new expressive possibilities. Each project is born from the meeting of creativity, experience and craftsmanship, values that make every creation unique and instantly recognisable. Guided by the desire to transform wallpaper into a medium for stories and emotions, the company continually develops decorative solutions that dress walls and make them the true protagonists of a space.

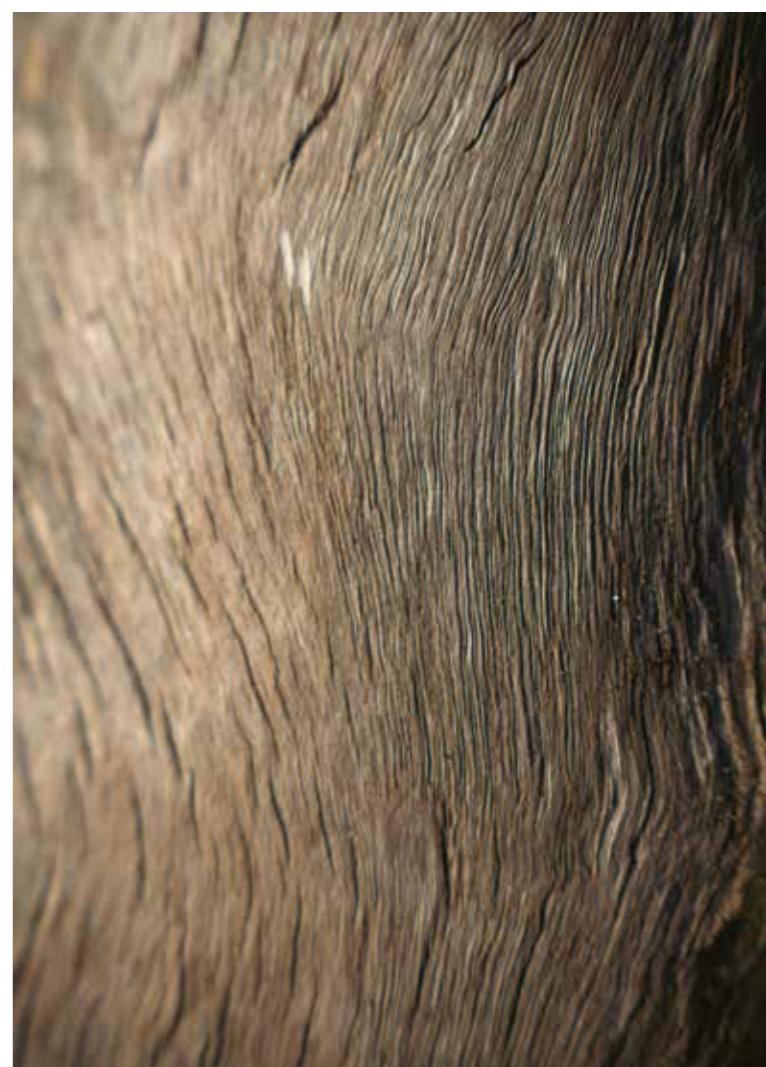
Once again, Wall/Pepper® renews its creative and visionary spirit with solutions that combine aesthetics, quality and respect for the environment, giving life to 'rooms' that inspire, welcome and move.

dw

www.wallpeppergroup.com



More Textures



More Textures

by Stenie Greyling

Across different fields, the latest trends in textures emphasise tactility, natural finishes, sustainability, and dynamic contrasts. There is a general movement away from synthetic perfection toward materials that feel human, authentic, and engaging to the senses.

Organic textures like wood (especially unpolished or reclaimed oak/walnut), natural stone (honed or matte marble), and terracotta/clay are dominant, bringing a raw, earthy feel indoors.

Lime paint and Italian (Venetian) plaster are popular for walls and ceilings, creating soft, nuanced surfaces that add depth and warmth. For furniture and décor, there is a strong demand for soft, inviting textures like velvet, bouclé, chunky knits, linen and jute. Layering these fabrics adds a sense of comfort and personality.

The technique isn't new – designers have been layering textures forever, but the application is different now. Instead of using texture as an accent, it's becoming the foundation of how rooms are built. High-pile wool rugs anchor spaces, bouclé accent chairs add warmth without weight, and velvet upholstery brings in a new sense of luxury. The contrast between smooth and rough, crisp and plush, is what creates visual depth in otherwise minimal rooms. It's the reason a simple white sofa can feel rich when dressed with a mix of linen pillows, wool throws, and a velvet lumbar (lower back) cushion.



Wool texture varies from soft and fuzzy to rough and scratchy, depending on the type of wool, fibre thickness, and fabric construction. Common textures include the soft, slightly fuzzy feel of flannel, the bumpy loops of bouclé, and the dense, smooth feel of tightly woven felt. Knitted wool textures often feature a visible pattern, such as V-shapes, cables, or other intricate designs created by the loops of yarn.

Glass texture refers to the patterns, finishes, or properties that alter glass surfaces' visual qualities, ranging from smooth and matte to deeply patterned. Common methods for creating these textures include pressing molten glass between patterned rollers or into moulds, or applying chemical or physical treatment



Materials that develop a unique patina over time, such as natural brass, are becoming popular as consumers seek authentic evolving elements in their homes.

Homeowners are interested in adding architectural weight to spaces that lack it, especially in newer constructions built during the minimalism boom. Designers are reconsidering chair rails, once dismissed as dated, with cleaner profiles and pairing them with wainscoting or applied moulding for a more layered, textured effect.

The latest carpet trends focus heavily on texture, moving flat looks to embrace plush, high-pile (Saxony, velvet) and looped (Berber) styles for cosy luxury, alongside natural textures like woven finishes that add depth, especially in earthy, multi-tonal neutrals (taupe, sage and sand). Bold patterns, from geometric to abstract, are also popular for statement areas, while sustainability, high performance fibres, and customisable options remain key.

Glass texture refers to the patterns, finishes, or properties that alter glass surfaces' visual qualities, ranging from smooth and matte to deeply patterned.

like frosting. In computer graphics glass texture is created by adjusting material properties like roughness, colour and light transmission in rendering software.

In the most basic terms, the wood texture describes how a wood feels. Given an equal amount of sanding and smooth operations, different wood will feel smoother than others. Some will still feel somewhat soft and rough (what is described as a coarse texture), while others will feel very smooth and glassy (referred to as a fine texture).

Also related to the texture itself is the uniformity of the texture. Because of the size and distribution of the pores (particularly within the early wood zone), wood can be very unevenly textured. Diffuse porous woods with small pores tend to be the most evenly textured.

Granites usually have a coarse texture (individual minerals are visible without magnification), because the magma cools slowly underground, allowing larger crystal growth. Granites are most easily characterised as light-coloured and rough - grained as a result of cooling slowly below the surface.

Granite stone is often used in buildings, bridges, paving, countertops, tile floors, stair treads and many other design elements. The word granite has been derived from the Latin word 'granum' meaning grain. dw

The ancient allure of Nomad rugs by Carpet Edition

The Nomad collection from Carpet Edition is a fascinating journey through the landscapes, traditions and imagery of Berber and Moroccan cultures. Each rug carries a piece of history within it, inspired by the symbols and rich identity of the nomadic populations.

Natural materials, ancestral motifs and handcrafted construction become the language through which the rugs take shape in a contemporary aesthetic, rooted both in the cultural memory and storytelling strength of these groups of people.

Three rugs make up the collection - Atlas, Clan and Dune, which are all produced by hand using the ancient technique of hand knotting, a priceless skill that has been handed down for generations. The entire production process of these rugs, from the carding to the final touches, involves many expert hands, each of which contributes to making each piece unique and one-of-a-kind. In this manner every rug becomes



Nomad Atlas



Nomad Clan



Nomad Dune



a testimony to the beauty of an entirely handmade product designed to last over time.

The Nomad Atlas rugs get their name from Morocco's most extensive mountain range: their abstract geometric patterns and delicate hues of Ivory, Beige, Silver, Taupe/Jeans, Tobacco, Black, Blue, Green and Gold evoke the irregular contours and deep valleys of the Atlas Mountains.

Produced in varying percentages of wool, bamboo and cotton, the Nomad Atlas rugs are available in 250x300cm or custom sized.

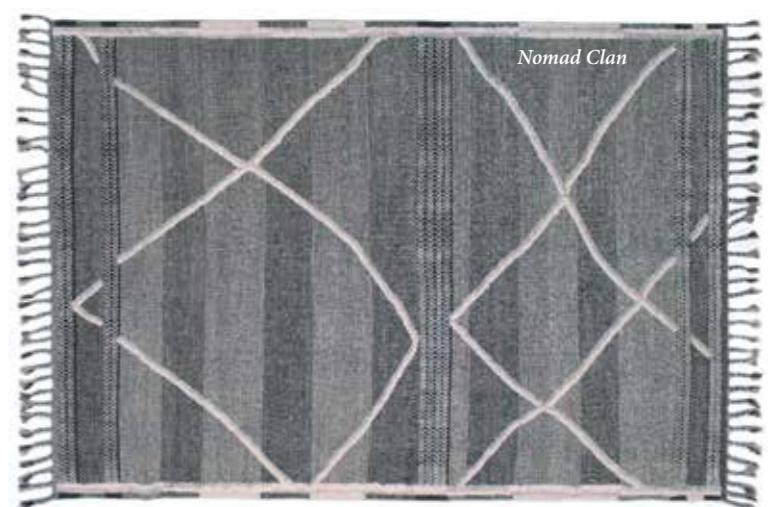
The linear, multi-height patterns of the Nomad Clan models pay homage to the rich symbolic culture of the Berber clans, translating traditional stories and beliefs into textiles to create an exquisite visual narrative. The Nomad Clan rugs are produced in New Zealand wool and cotton with fringed ends, a detail that recalls nomadic tribal clothing. Available in standard 250x300cm or custom sized,

and Ivory/Light Grey, Silver/Grey, Grey/Brown, Black/White or Blue/Grey colour combinations.

Rounding out the Nomad collection is Nomad Dune, characterised by a particularly long pile and fringed ends. The natural movement of the pile creates a soft, undulating effect, recalling sand

dunes shaped by the desert wind. Made with New Zealand wool and cotton, Nomad Dune comes in four colour variants: Natural, Night Blue, Rose/Grey and Grey/Taupe, in standard 180x240cm or custom sized.

www.carpetedition.com



Nomad Clan



Nyra: the collection of surfaces designed by Alberto Apostoli for Atlas Concorde inspired by Wellness Architecture



Nyra is a comprehensive collection that draws inspiration from stone - from its tactile presence, the visual diversity enriched with mineral inclusions and diffuse veining, and the iridescent effects revealed when light strikes the material. In this collection, designed by Alberto Apostoli for Atlas Concorde, stone is only the starting point. The surfaces also reference other materials - such as cork and textiles - reinterpreted in their most essential characteristics and expressed through a new visual language.

The result of this aesthetic research is a palette of unique shades and textures that evoke ancestral sensations of 'already lived' perceptions - familiar and reassuring - contributing to the creation of multisensory environments where visual, tactile, and emotional interactions merge into a holistic experience of well-being that permeates and defines the designed space.

"The goal of Wellness Architecture is to express a new paradigm for imagining space, with the individual at its centre."



Considered not merely in terms of the efficiency of layout and function, but above all in relation to emotion, space becomes an environment that nurtures the individual and surrounds them with beneficial sensations, conveyed through a sensory harmony emanating from the materials in a reciprocal dialogue,"

explains Alberto Apostoli.

"Nyra's strength lies in its ability to create an 'other' environment that dissolves the perceived barriers between interior and exterior, forming a seamless continuum. The result is a singular aesthetic whole composed of a new, living, and vibrant material."

Designed for hospitality, contract, and residential sectors, Nyra can be used both indoors and outdoors - for wall and floor coverings, furniture customisation, and countertops, as well as for the creation of 3D structures, decorative elements, and mosaics.



The collection is available in seven colourways - Star, Hay, Sunlight, Mist, Meteor, Charcoal, and Ambrosia - spanning full, deep, and luminous shades of white, cream, grey, and black, to visually rich conglomerates featuring material inclusions of varying sizes that provide new chromatic depth and realism.

3D Saddle and 3D Qube are the two three-dimensional proposals: the former featuring horizontal grooves, the latter a geometric texture of small, evenly sized squares enhanced with perpendicular and parallel graphic lines. Designed for wall cladding, both recall the artisanal heritage of stoneworking and play with the chiaroscuro effects generated by the 3D relief, resulting in dynamic, theatrically inspired settings.

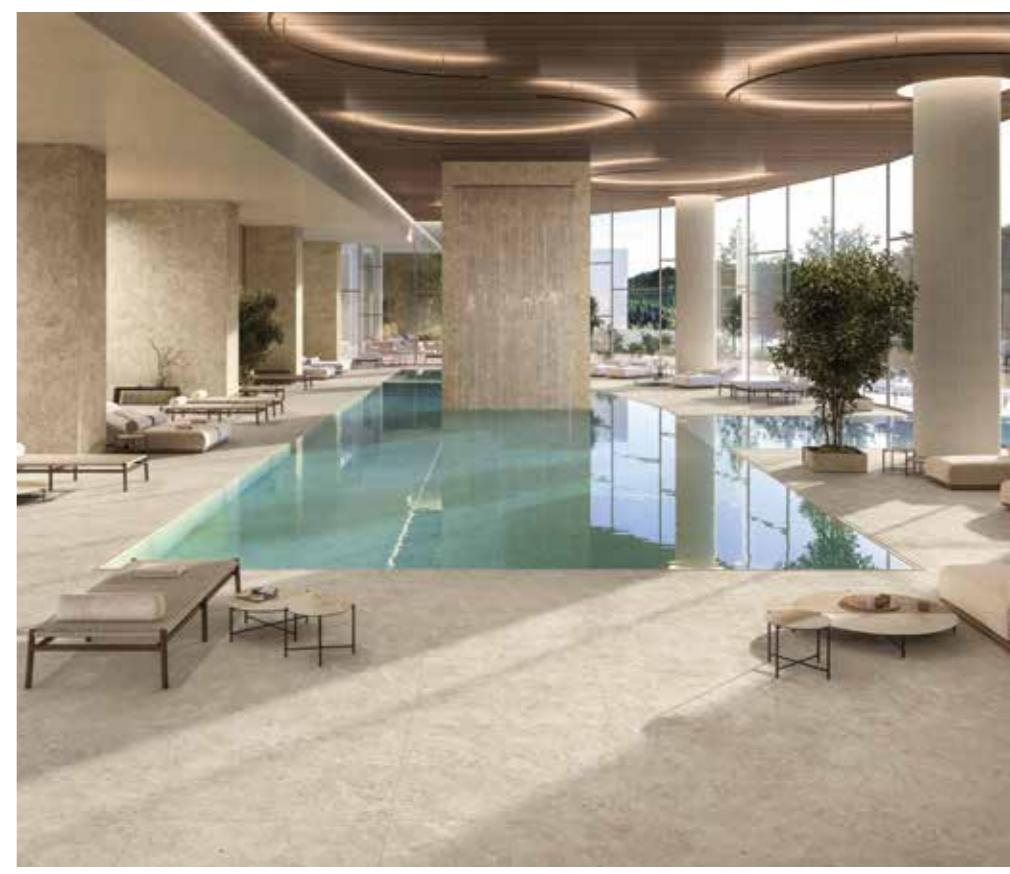
Finally, Favus and Opus are Nyra's two mosaic interpretations. The latter - also in its name - recalls the ancient Roman building technique characterised by a pattern of small square blocks set at a 45-degree angle, while the former draws inspiration from the hexagonal cells of honeycomb structures.

Nyra thus opens the door to multiple decorative expressions and design possibilities. The collection also inaugurates Nyra World, a new chapter dedicated to Atlas Concorde's latest

stone-effect ceramic surfaces. Here, the reference to natural stone is reinterpreted through the creativity of architects and designers in a variety of finishes, tones, and textures, and brought to life through

the technology and expertise of the brand - one of the leading players in the international ceramics industry. dw

www.studioapostoli.com





Ink

Casalgrande, Italy

The Iconic Design collections are authentic decorative revolutions, conceived and shaped by Refin's Laboratory in the spirit of the boldest experimentation. As protagonists of the environments they adorn, they are capable of imparting extraordinary expressive power to spaces, transforming them into stages of pure inspiration and trendiness.

Refin's pioneering approach celebrates every nuance of design, reinterpreting porcelain stoneware in forms that explore iconicity as Refin's immediately recognisable, distinctive imprint. The result is an intoxicating aesthetic: original patterns, surprising visions, and eclectic styles converge in disruptive surfaces that captivate the eye, offering a universe of possibilities for furnishing with total creativity.

Discovering an iconic design: The creative journey of Ink

The soft and uninterrupted mental flow guides the gesture naturally, freeing the style. It is an interior dimension



where fluid and meditative thought becomes rhythmic, and the hand follows a direction suggested by emotions and moods. Sensations are deposited as spontaneous marks, and the material turns into a canvas, on which small lines follow on from each other in a rhythmic texture which, however, is never the same. The wanderings of the mind translate into a lively and authentic language, made up of visual vibrations, weave, and weft.

The surface is born of the meeting between artistic gesture and design method, where ceramics take on a symbolic, conceptual, and narrative value: the uniqueness of the graphical style, made up of imperfect beauty and infinite modulations, conveys you to an intimate and profound world. The conceptual and lean aesthetics, with Zen references, are reminiscent of the weave and weft of a fabric: the result is an eclectic and refined product, rich in personality.

Awarded at Cersaie 2025 with the prestigious ADI Ceramics & Bathroom Design Award 2025, Ink represents Refin's ability to look at ceramics from a new perspective each and every time, in order to tell a story made up of research, reflection, and balance through the product itself. With its original character, which establishes dialogue between the

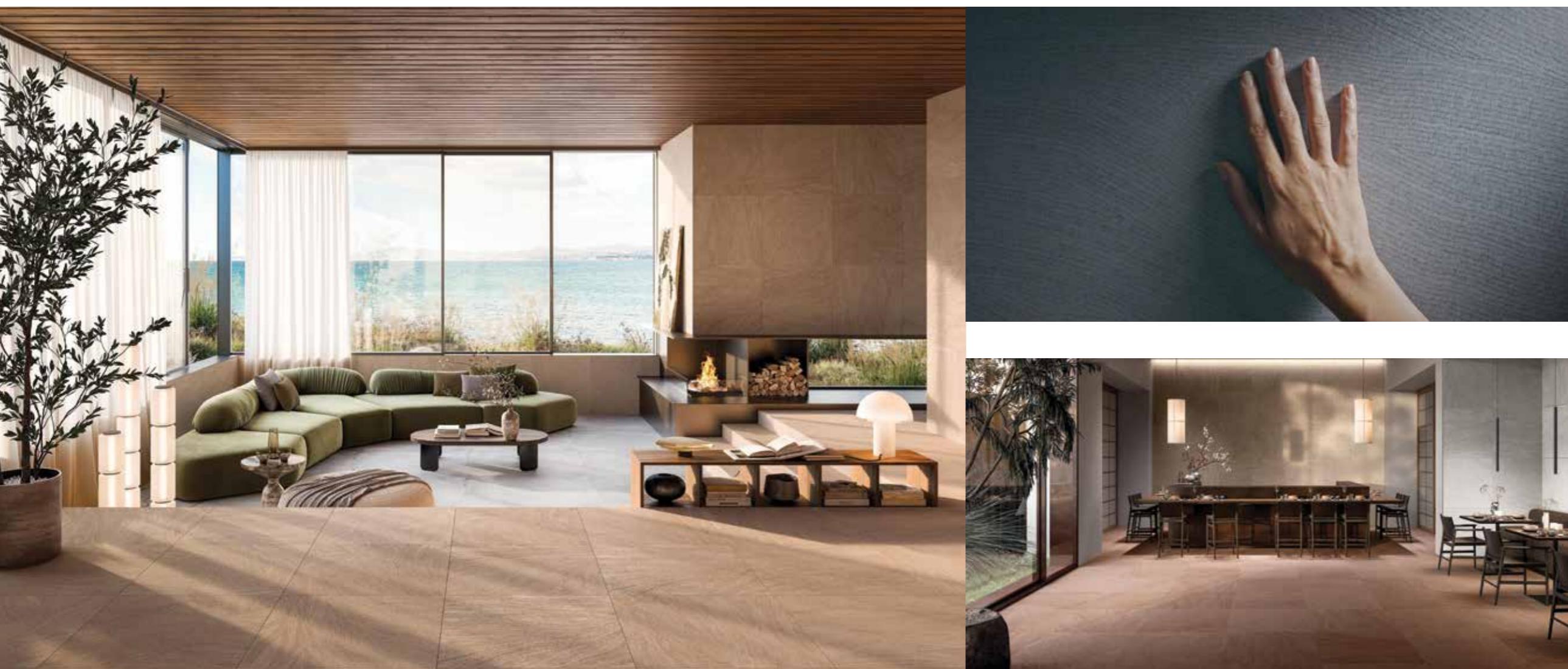
artisan nature of the hand-drawn design and the precision of Refin's industrial technology, Ink is part of the Iconic Design collections: authentic decorative revolutions which take a leading role in their installation environments and which are able to lend an extraordinary expressive power to these spaces, transforming them into inspiring, on-trend settings.

A free-hand style, instinctive and sincere, born of a train of thought and evolving into a decorative motif generated by micro-sections placed close together, giving rise to a unique and personal style. Balanced between minimalism with an Oriental nuance and a strongly graphic design language, the pattern introduces a component of rhythm, detail, and movement in its appearance, which appears sober and measured in its entirety. The result is suggestive of the effect of a living pattern, reminiscent of a delicate textile structure, which varies depending on the light and the distance of observation.

Ink highlights the particular graphic design detail and emphasises its fluid effect thanks to the 80x80 cm format, creating ever-changing patterns which alter the perception of the surface on the basis of the distance and installation.

The three neutral shades (white, grey, and black), the three warm and saturated shades (earth, powder pink, beige), and the two deep and introspective shades (blue, green) are inspired by moods and form a complete palette which highlights the emotional dimension of the collection. The lustrous texture is multisensory with great tactile depth.

Hand-drawn micro-lines, arranged in variable directions and densities, create an orderly and harmonic pattern which is both vibrant and dynamic, being the result of personal gesturality. The style emerges from a stream of consciousness, creating an authentic expression of the inner reality, translating an intimate and unrepeatable rhythm onto ceramics. The levels of visual depth change depending on the viewing distance – close, medium, or distant – modifying the perception of the pattern, which appears sharper or more compact, revealing the complexity of the composition.



The installation also influences the final effect: by changing the orientation and layout of the tiles, it is possible to create configurations that are always new and surprising.

The palette translates the complexity of the interior world into colours, with multiple conditions of the mind and depths of mood. The Pure white is comfortable and serene; the Grace grey represents elegance and courtesy; the Bold black expresses affirmation, courage and audaciousness; the Cozy beige conveys a relaxing and welcoming approach; the Blush peach color recalls intense and sweet emotions; the Earthy brown recounts an intimate connection with nature; the Quiet green creates a combined image of peace and calm; the Wavy blue describes the wave-like motion which animates the deepest thoughts. [dw](#)

Technical sheet

- **Colour variants:** Pure, Grace, Bold, Wavy, Cozy, Earthy, Blush, Quiet
- **Sizes:** 80x80cm/32"x32", thickness 9mm
- **Finishes:** matte

www.refin-ceramic-tiles.com/tile-flooring/ink/

REPUBLIC OF II BY IV

Debuts Two Tile Collections with VIÚVA LAMEGO: Colinas and Marola

REPUBLIC OF II BY IV proudly announces the launch of two new tile collections - Colinas and Marola - in collaboration with VIÚVA LAMEGO, Portugal's legendary ceramic tile manufacturer.

Representing an unprecedented collaboration, this partnership brings together the century-old VIÚVA LAMEGO and international design studio REPUBLIC OF II BY IV - uniting centuries of Portuguese ceramic artistry with a distinctly modern, sculptural sensibility. Since 1849, VIÚVA LAMEGO has preserved the craft of hand-made, kiln-fired tilemaking. With Colinas and Marola, REPUBLIC OF II BY IV offers a contemporary interpretation that honours tradition, while engaging the spirit of the present.

"Collaborating with VIÚVA LAMEGO has been an honour,"

says Keith Rushbrook, Partner, REPUBLIC OF II BY IV.

"Their heritage of craftsmanship gave us a rare opportunity to explore sculptural, dimensional surfaces through the lens of tradition. These collections are

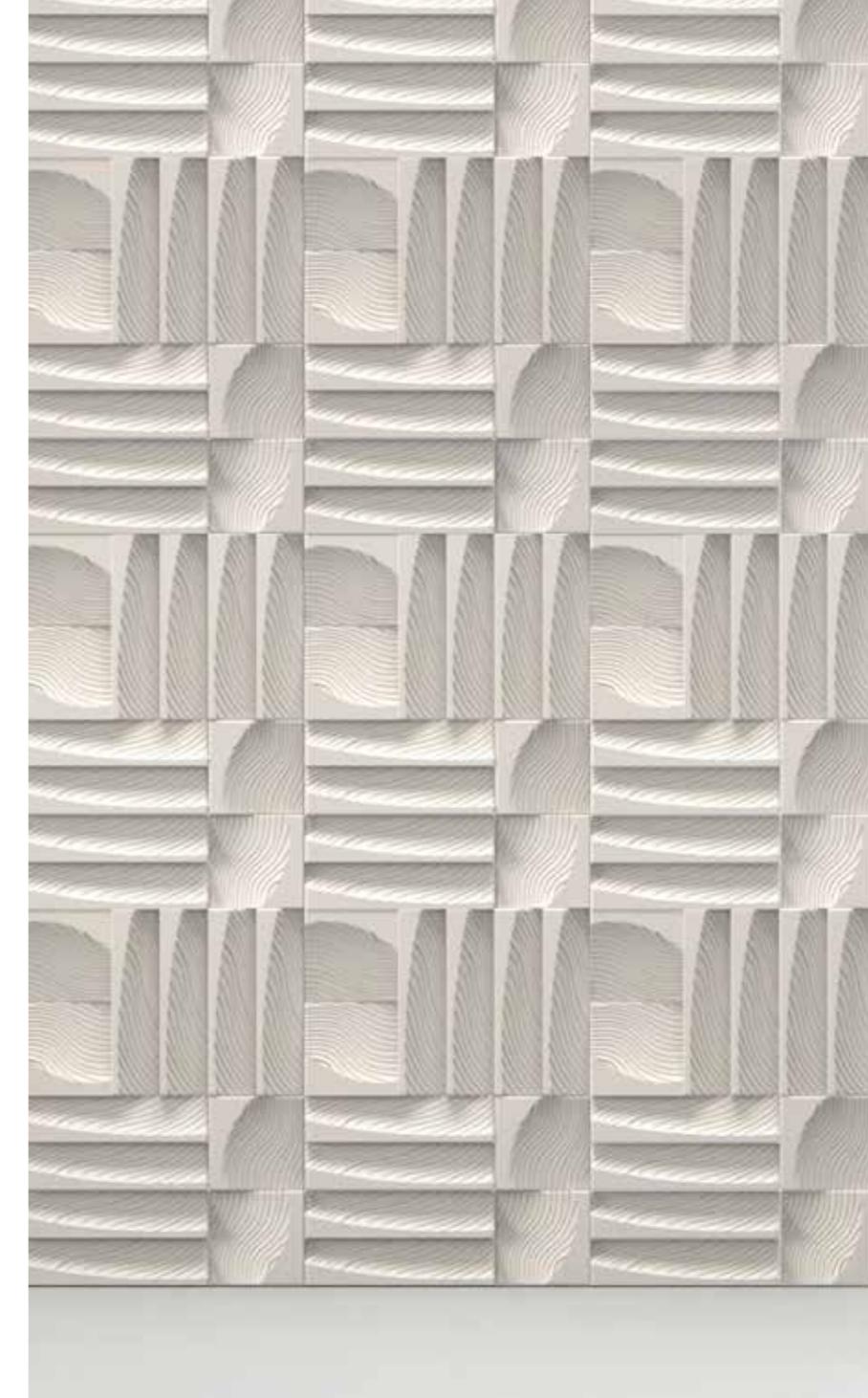


as much about form and texture as they are about legacy."

Colinas Collection

Inspired by the sculptural folds of pleated textiles, Colinas evokes the rhythmic layering of woven fabric and rolling hills. Its name - Portuguese for "small hills" - is reflected in the tiles' subtly carved forms, where vertical and horizontal striations create a layered, dimensional surface. Offered in three modular formats (10x10cm, 10x20cm, and 20x20cm), Colinas allows for endless combinations and creative compositions.

The result is a surface that feels fluid and tactile, catching light in soft gradients



and shadowed relief. Suitable for both interior and exterior applications, Colinas brings a refined textural sophistication to hospitality, retail, and residential environments alike.

Marola Collection

Named after the Portuguese word for "wave," Marola draws inspiration from the delicate lines left in sand as water recedes—each tile designed to evoke the feeling of a fossilised artifact. Its asymmetrical carvings and glaze-filled grooves create a rippling effect that comes alive in composition, forming soft, organic rhythms across large-scale surfaces.

Crafted as a modular system in two tile formats (10x10cm and 10x20cm), Marola's flowing patterns and bold simplicity make it ideal for serene architectural façades or immersive interior installations. The result is a collection that feels both contemporary and timeless, expressive yet effortlessly restrained.

Both collections are crafted in porcelain at VIÚVA LAMEGO's historic factory in Sintra, Portugal, using artisanal methods passed down through generations. Available in a palette of white, green, blue, ochre, and black, each tile reflects a balance of design precision and handcrafted imperfection—a tactile expression of both studios' shared respect for artistry and innovation.



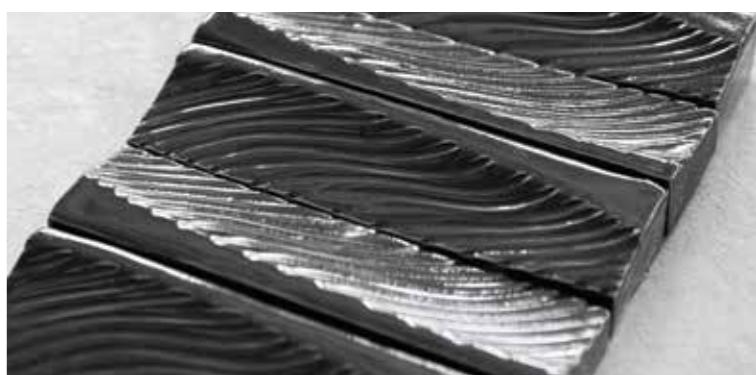
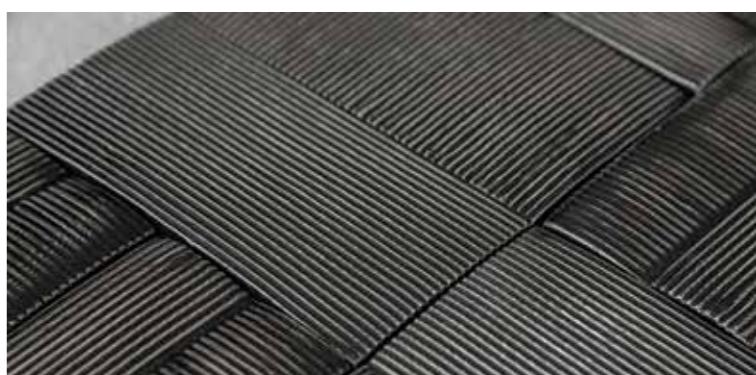
Informed by a deep respect for cultural heritage, these collections reflect REPUBLIC OF II BY IV's dedication to creating objects of lasting beauty, purpose, and meaning.

About REPUBLIC OF II BY IV

Founded by Dan Menchions and Keith Rushbrook, REPUBLIC OF II BY IV is an international industrial design studio based in Toronto, Canada, known for creating sculptural, emotionally resonant products across lighting, furniture, textiles, and surfaces. With offices in Toronto, New York, and London, the studio designs for a global audience seeking elevated, story-rich design.

Photo credit: VIUVA LAMEGO dw

www.republicofibyiv.com



Outside In

Where High Performance
Meets Effortless Style

There's a growing shift in the way we live: homes are becoming more fluid, more open, and more connected to the outdoors. The lines between "inside" and "outside" are softening - and now, the way we design can finally reflect that. Introducing Outside In, a sophisticated new outdoor collection created for spaces that demand durability without compromising on beauty.

Outside In is inspired by the natural calm and textured depth of outdoor landscapes, translated into fabrics that feel just as luxurious as indoor upholstery - but with the muscle to withstand the elements. Whether you're outfitting a sunny patio, a coastal deck, or an indoor-outdoor living room, this collection delivers high performance in every thread.

At the heart of Outside In is its exceptional durability. Engineered to thrive in challenging environments, the fabrics are UV resistant, helping colours stay rich, fresh, and vibrant season after season. No more worrying about sun-



fading or that once-perfect sofa losing its charm. These textiles are purpose-built for open spaces - and the unpredictable weather that comes with them.

Equally important is water and mildew resistance, making Outside In an ideal choice for humid climates, poolside settings, or areas prone to unexpected splashes. Moisture rolls off easily, and the fabric remains fresh and resilient no matter how often it's used. It's the kind of practicality that homeowners and designers appreciate more with every passing day.

Of course, outdoor living often includes life's little messes, so the collection is also stain-resistant and wonderfully easy to clean. From muddy paws to weekend braais, Outside In fabrics can be spot-cleaned in minutes, keeping

your space effortlessly polished. This low maintenance functionality is paired with quality craftsmanship that promises to look stunning for years.

Beyond performance, Outside In offers a beautifully curated aesthetic. Expect natural textures, organic weaves, and harmonious tones that look just as elegant indoors as they do outside. It's a collection designed for versatility - perfect for modern homes that blur boundaries and celebrate seamless living.

What sets Outside In apart is its ability to balance design with hard working technology. These fabrics are soft to the touch, comfortable to live with, and visually refined - yet strong enough to withstand sun, rain, spills, and everyday life. It's outdoor fabric that doesn't feel like outdoor fabric.

With Outside In, you can create spaces that are not only inviting and stylish but genuinely livable. Bring the comfort of the indoors outside - and the resilience of the outdoors in.

dw

www.stuartgraham.co.za



Hello Summer/ Outdoor Living



Composite decking



Large sliding doors



Hot tub



Wood accents with textured Stucco walls

Hello Summer/Outdoor Living

by Stenie Greyling

The latest outdoor living information for 2026 highlights a focus on seamless indoor-outdoor integration, sustainability, smart technology and creating multi-functional wellness retreats. Homeowners are investing in personalised, comfortable and durable exterior spaces that function as true extensions of their homes.

The lines between indoor and outdoor spaces are blurring with a focus on creating a cohesive aesthetic and functional flow. This is achieved through unified flooring materials, large sliding doors, and selecting outdoor furniture and décor that echo interior styles, making the exterior feel like an open-air room.

Eco-conscious living is necessary, not just a trend. Homeowners are opting for sustainable materials like composite decking made from recycled materials, sustainably sourced wood, solar-powered lighting, and native, water wise plants that support local wildlife.

Bringing nature in is key. Trends include using organic forms and sinuous curves in furniture, including living walls, vertical gardens, natural stone, wood accents and calming water features to enhance well-being and a connection to the natural world.

Technology is making outdoor areas more convenient and enjoyable. Innovations include app-controlled lighting and heating, automated irrigation systems, voice-controlled grills and smart plant sensors.

Outdoor dining has evolved beyond simple braais. Fully equipped outdoor kitchens with amenities like sinks, fridges, pizza ovens and dedicated preparation spaces are popular.

Gardens are being transformed into private sanctuaries with features like bomas, fire pits, decked yoga/meditation zones, hot tubs and cold plunge pools for relaxation and physical/mental well-being.



Solar-powered lighting

There is a shift towards comfortable, high-quality furniture with plush cushions and durable, weather-resistant materials like HDPE (high-density polyethylene), powder-coated metal, teak and synthetic rattan. Modular and multi-functional pieces are in demand to adapt to different needs and spaces.

Colour is no longer reserved for cushions, or potted blooms. Patio trend 2026 are splashing it over walls and everywhere else. We will see patio ideas that trade softness for saturation, with oxblood-painted alcoves or deep olive

plaster edging the layout. Clay and sage are covered now, along with the layered pigment blacks that read like cut earth. High-gloss lacquers, once exclusive to cabinetry, are sealing all kinds of surfaces, catching daylight in broad sweeps.

Natural and neutral colour palettes (earthy browns, greens, blues, warm off-whites) remain popular providing a calming backdrop. These are often complemented by bold accents in colours like burnished terracotta, daring pinks, or mustard yellow through cushions and accessories.

Graphic flooring patterns are the one way to add personalisation to outdoor design. Using geometric-shaped pavers allows designers and contractors to create a wide range of patterns and also play with light and dark tones to create contrast and visual interest. From herringbone to hexagons, there are a variety of options to choose from today in terms of paver shapes. Large formation slabs can be integrated to break up the design throughout the space.

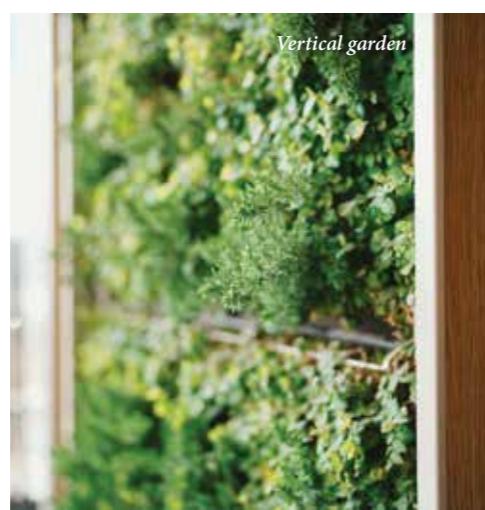
Home in urban areas or smaller developments may not have large outdoor spaces, but that doesn't mean there are

not creative outdoor options. Rooftops, terraces, balconies and other compact spaces can still be used to create a relaxing outdoor living area. For example, large-format concrete slabs can be used to create built-in benches and planters along the perimeters, adding both functionality and sleek, modern design elements. Mixing materials such as pavers and composite decking in these smaller spaces also add more visual interest. Light grey pavers with deep accents create visual elements for the outdoor floor. Dark accent like furniture, dark railing and a stone accents will make the space look sleek and modern.

A key patio trend for 2026 is looking to the past for inspiration – reinforcing historical styles in fresh, unexpected ways. For instance, elements of Spanish Revival design like textured stucco, arched openings and patterned tiles are showing up in modern patios, that have no traditional roots. We might see tiled step risers, hand-forged iron used as shade lattice and earthy colours like umber, and sea green integrated into structural forms. The goal isn't replication, but subtle references that blend historic ones into clean, contemporary outdoor spaces. **dw**



Curved Furniture



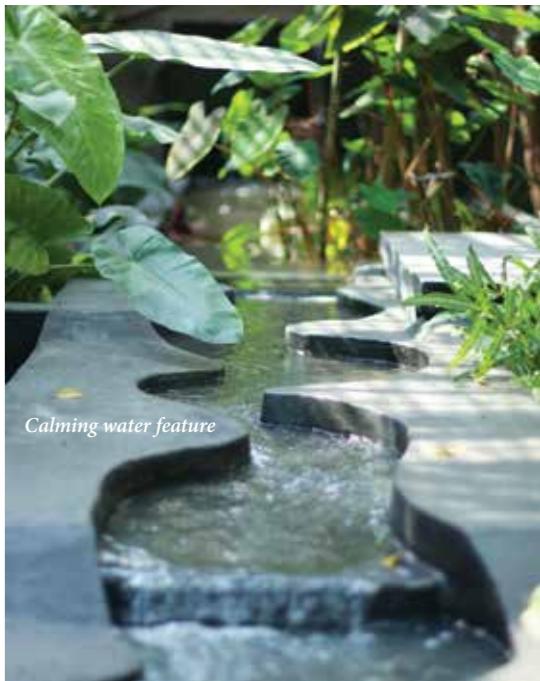
Vertical garden



Outdoor kitchen



Curved Furniture



Calming water feature



Villa Pearl

West Bay, Honduras

Designed by NG Architects, Villa Pearl is a luxurious contemporary residence located on Roatán Island, the largest of Honduras' Bay Islands in the Caribbean Sea. The project reinterprets tropical modernism through a minimalist design language, structural clarity, and a deep respect for the island's landscape and coastal ecology.

A dialogue between architecture and nature

Set on a 1,120m² sloping oceanfront plot, the villa occupies a privileged position overlooking the turquoise expanse of the Caribbean. The project was conceived as an architectural response to its site - a synthesis of protection, openness, and immersion. NG Architects approached the design as a sculptural form emerging from the topography, carefully framing panoramic views while ensuring privacy and shelter from the tropical climate. The villa is organised over three levels, adapting to the natural gradient of the



terrain to create a fluid spatial sequence that transitions seamlessly from solid ground to the infinite horizon.

Spatial flow and composition

With a total area of 630m², the house is divided into two interconnected volumes: the main residence and an independent rental suite. This configuration allows flexibility of use — offering a private retreat for the owners and a high-end hospitality experience for guests. The upper level hosts the primary living areas, including a generous open-plan living room, dining area, and kitchen, all oriented toward the sea. Full-height glazing maximises light and views, while extended terraces and balconies dissolve the boundaries between interior and exterior. The cantilevered infinity pool, positioned as an extension of the living space, blurs the distinction between built form and seascape, reinforcing the project's concept of continuity.



Material expression and structural challenges

The design process was guided by the need to withstand the harsh coastal environment. Constant exposure to salty air made steel and light metal structures unsuitable. NG Architects therefore opted for a monolithic cast-in-place concrete system, ensuring durability while enabling large spans and sculptural precision. The building's exterior is finished in smooth white paint, emphasising purity and reflecting sunlight to maintain cooler temperatures. This crisp surface contrasts with the surrounding greenery and the deep blue of the sea, enhancing the villa's serene, contemporary presence on the coastline.

Sustainability and ecology

Villa Pearl integrates sustainable strategies that minimise ecological impact, while maintaining a high level of comfort and luxury.

Solar panels generate more than 80% of the villa's electricity needs, significantly reducing energy costs and the property's carbon footprint. The zoned air-conditioning system efficiently cools only occupied spaces, preventing the waste associated with conventional systems.

Water management was also a key design focus: a 22,000-gallon rainwater collection and four-stage filtration system provides water for baths, showers, and landscape irrigation. This approach ensures independence from municipal supply and maximises the island's natural resources.

The landscaping features native, drought-resistant plant species that thrive in Roatán's tropical climate, minimising maintenance and irrigation demands, while promoting local biodiversity.

Experience and atmosphere

From the moment the entrance door opens, the visitor is greeted by a framed ocean vista that establishes the project's emotional centre. As one moves through the villa, spaces unfold gradually — from enclosed areas offering shade and intimacy, to expansive terraces that invite the sea breeze and Caribbean sunlight. This spatial choreography culminates in the infinity pool, suspended above the waterline and merging visually



with the horizon. Every architectural gesture — from ceiling height to handrail transparency — was calibrated to enhance the sense of openness and connection to nature.

Recognition and awards

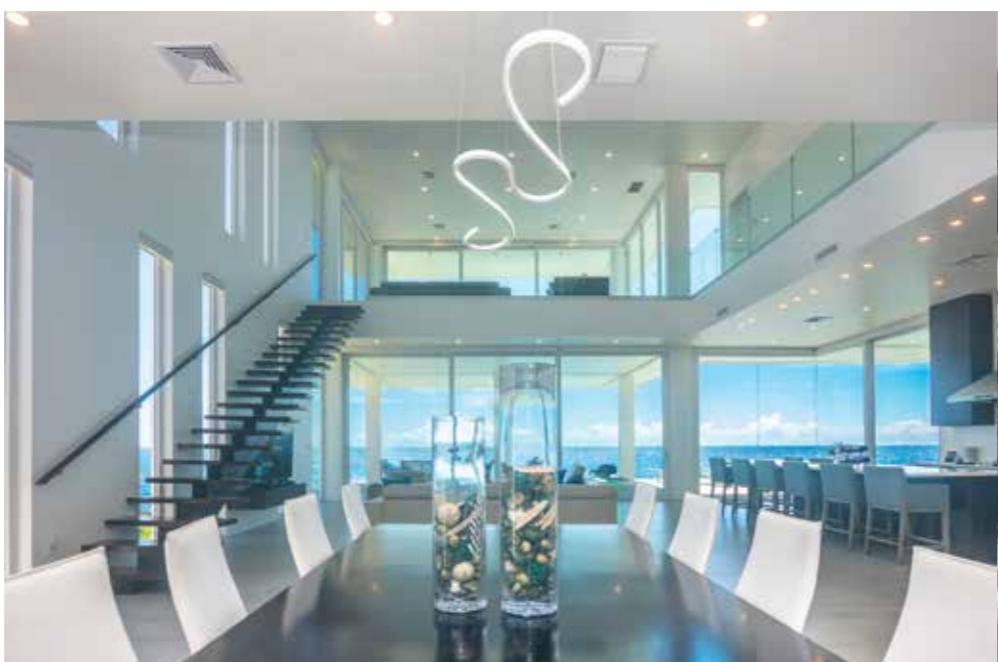
Recognised internationally for its design excellence, Villa Pearl has been honoured with several prestigious distinctions, including the Architecture Madrid Awards 2025, the BIG SEE Architecture Award, and the Future House Award, celebrating its innovation in contemporary tropical residential design.

Architect's vision

"We wanted to create a home that feels weightless, despite its solid structure — a place where architecture disappears into the landscape," explains Ignas Vengalis, founder of NG Architects. "Villa Pearl embodies the idea of balance: between strength and delicacy, privacy and openness, earth and sea." dw

Technical sheet

- Official project name – Villa Pearl in Roatan Island
- Location – Roatan Island, Bay Islands, Honduras
- Client – Private
- Architects studio – NG architects
- Architects – Ignas Vengalis, Arunas Proberkas, Javier Santome;

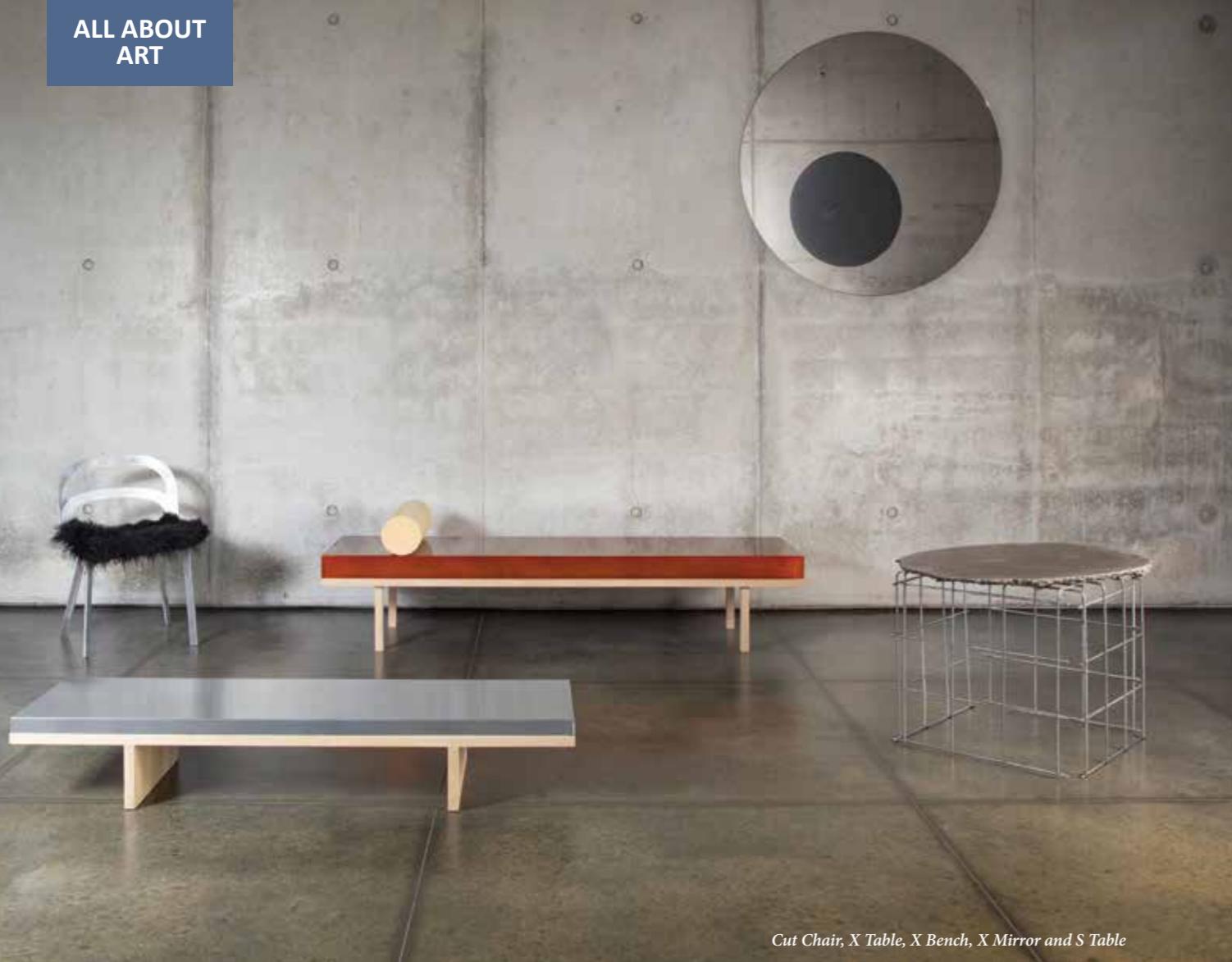


- Interior architect – Rimartus Design studio
- Project sector – private villas, vacation homes
- Area: 630m²
- Project completion date – 2023
- Photographer – Brad Ryon
- Products - Polished nickel Delta taps, Franke Granite sink, Compac Quartz countertops, Tommy Bahama Bedroom sets, Restoration Hardware Morgan Leather Bar Stools, Arhaus Outdoor couches, leather barstool, Lutron Caseta Smart lighting system, Rinnai Super High Efficiency Plus 11 tankless water heater

www.ngarchitects.eu



All About Art



Cut Chair, X Table, X Bench, X Mirror and S Table



X Mirror in the Making



X Mirror

Patrick L'hoste (pulpo CEO) and Xaver Sedelmeier (X Bench, X Table and X Mirror Designer)



Industrial Art & Alwa Square

pulpo's Dual Premiere at M&O 2026

The design powerhouse pulpo proudly unveils an limited edition collection and a refined continuation of one of its most recognisable designs at the upcoming Maison&Objet.

Industrial Art

With Industrial Art, pulpo opens a new dimension within its existing portfolio – a collection focused even more on material, its surface qualities, and the essence of what is possible within pulpo's universe. Concrete, steel, and aluminum – materials of construction are reimagined through a new raw aesthetic. Each piece is limited, crafted in small editions, and developed by contemporary designers and artists who use material as their language.

X Mirror, X Bench, and X Table by Xaver Sedelmeier

Sedelmeier embraces the unpredictability of materials. His bronze-tinted mirrors carry deep black pigment stains – spontaneous and unique. Complementing them are wooden benches and tables, covered with metal skins in chrome, copper, glossy powder coat, or hot-dip galvanised steel. They are objects balancing between function and sculpture.

K Table by Kai Linke

The classic I-beam becomes furniture. In the K Table series, Kai Linke transforms structural steel – a symbol of modern architecture – into side tables. Hot-dip galvanised, silver-grey, solid. Two heights,



X Bench and X Mirror



two proportions – pure construction turned domestic.

S Table by Samuel Treindl

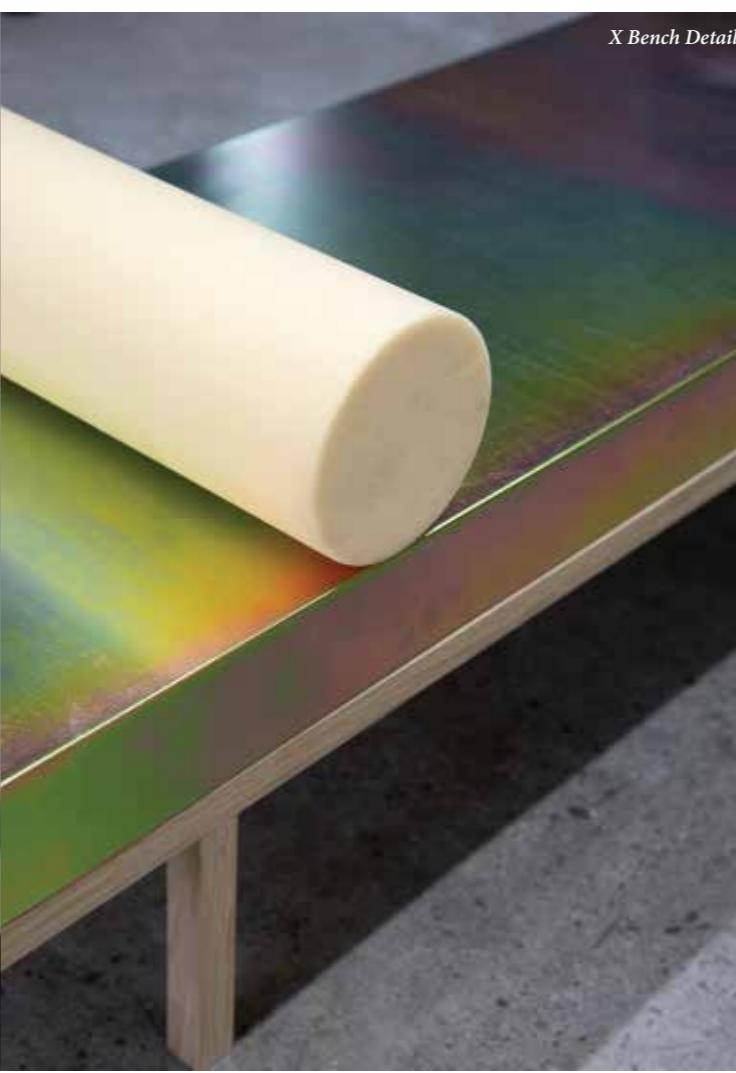
Concrete meets galvanised steel as the S Table merges building-site rawness with design precision – rough, heavy, and honest. This is a piece that exposes material instead of concealing it.

Cut Chair by Studio BrichetZiegler

The Paris-based studio creates lightness through metal. Welded and polished aluminum forms a minimal lounge chair, finished with a screwed-on leather or fabric cushion. Simple, precise, and quietly industrial.

Alwa Square by Sebastian Herkner

The successful Alwa series expands: Alwa Square translates the collection's signature hand-cast glass top into a new, square form. Each piece combines thick, solid-coloured glass with a delicate metal frame or a mouth-blown glass cylinder



- available in three sizes and various finishes. From round to square, each table is a one-of-a-kind creation – shaped by hand, marked by subtle variations, and defined by its material character.

To mark the occasion, pulpo invites you to an exclusive press reception at CØR Studio in Paris. Please RSVP.

dw

Details of the event:

- CØR Studio, 11 Rue du Petit Musc, 75004 Paris
- January 15 and 16, 2026

Technical sheet

- Industrial Art
- Collection name: Industrial Art
- Collection launch date: January 2026
- Artworks: X Mirror, X Bench, X Table, K Tables, S Table, and Cut Chair.
- Photo credit: pulpo

[pulpoproducts.presscloud.com/
digitalshowroom/#/gallery/Maison-et-
Objet-January-2026](http://pulpoproducts.presscloud.com/digitalshowroom/#/gallery/Maison-et-Objet-January-2026)

FOIL Gallery

Montreal, Canada

Located in the heart of Montreal's Mile-Ex district, Galerie FOIL is a singular destination where contemporary art engages with everyday life. The adaptive reuse project, led by Atelier L'Abri, revitalises two vacant suites within a century-old industrial building to reveal its full historical, cultural, and material value.

Founded by artists Fvckrender (Frédéric Duquette) and Baeige (Jo-Anie Charland), the hybrid space combines an art gallery and a neighbourhood café, weaving together exhibition, hospitality, and sensory experience. As a space for expression, gathering, and discovery,



FOIL (Finer Objects in Life) reflects a commitment to making art accessible, vibrant, and rooted in the community. Directly connected to the new Parc des Gorilles, the gallery contributes to the transformation of a changing neighbourhood, exemplifying how reimagining our built heritage can become a driver of creativity, preservation, and social connection.

Built in the 1910s, the building that now houses Galerie FOIL is a witness to the industrial history of the Marconi-Alexandra sector. Initially operated by Canadian Explosives Limited (CXL), it served as an ammunition factory during the First World War. The site also bears the memory of working-class labour during the Second World War, when women played a vital role in the war effort. A rare and valuable example of the area's early 20th-century industrial architecture, the building features a spectacular sawtooth roof supported by large clerestory timber trusses. This remarkable element of architecture rests on an exposed, raw concrete structure that frames the interior spaces.

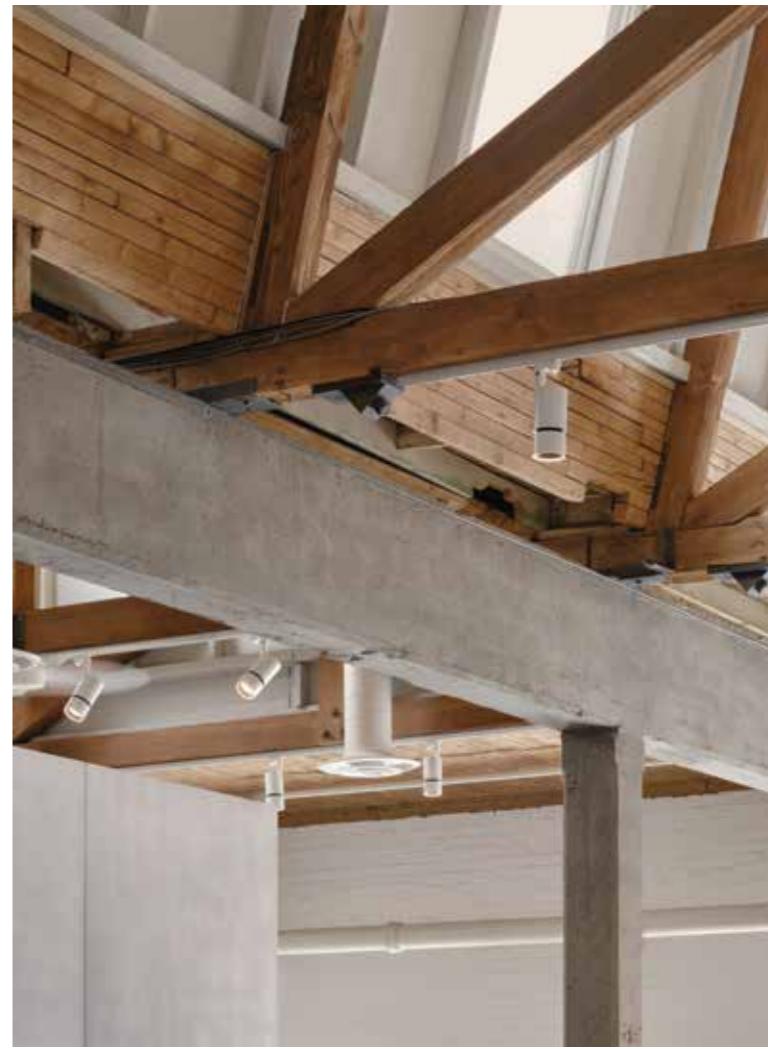
Neglected for many years, the factory faced the threat of demolition under development pressure. Its transformation began with the recent arrival of new businesses along its distinctive row of industrial suites opening onto a short dead-end section of Waverly Street,

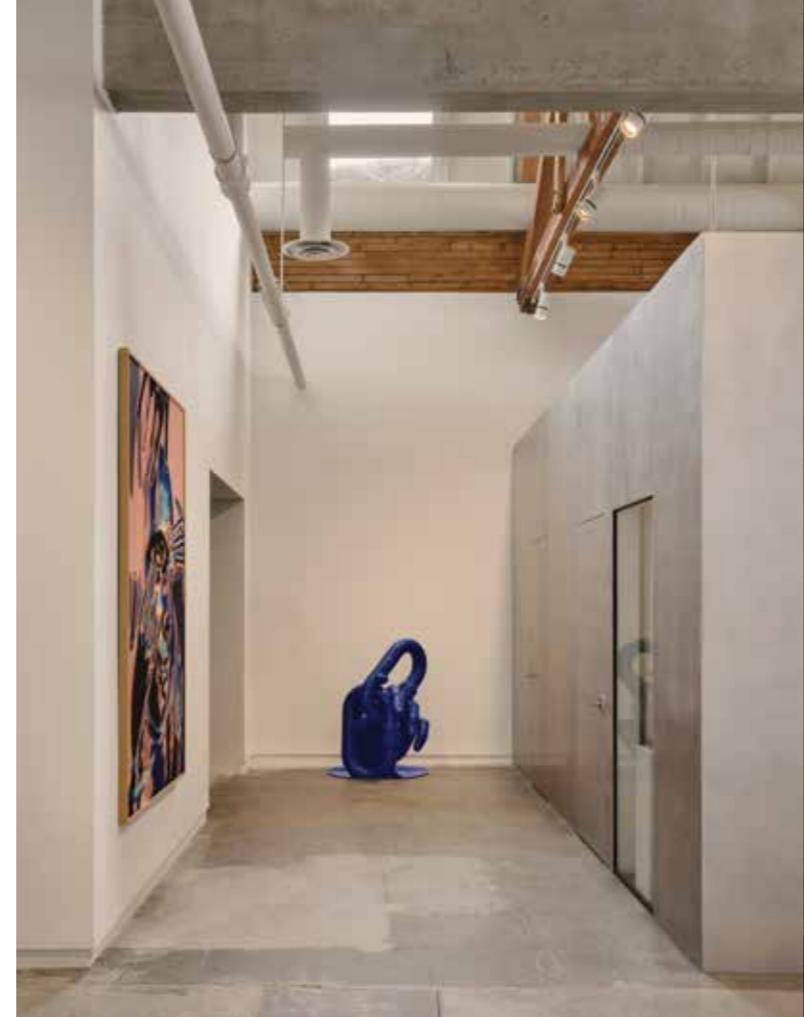


historically interrupted by the Canadian Pacific Railway line. The diagonal path once carved by the tracks gives the site a unique character and informed the layout of Parc des Gorilles, inaugurated in 2024. This public park emerged from a local grassroots movement to preserve the urban wasteland, which led the city to reclaim the area and reintroduce green space into the urban fabric. Therefore, the transformation carried out through the FOIL project becomes part of a broader effort to restore both the building and the site to an active role in the city. It pays tribute to the material and human heritage of the place by turning it into a cultural space open to the public.

The architectural intervention by Atelier L'Abri is based on a sensitive reading of the existing building. It reveals the raw character of the factory, adapts it to new uses, and respects the site's industrial legacy while projecting the gallery into a contemporary and evolving context.

The project preserves and sublimes the original structure. Once concealed under layers of paint, the building's essential material framework is revealed. The wood plank ceilings, massive timber trusses, concrete beams and columns are carefully sandblasted to recover their natural tones





and century-old textures. The concrete slab floor is cleaned and sealed, preserving and exposing the layered traces of over a hundred years of use and history to visitors. New skylights are opened in the roof to bring in natural light, reactivating the spatial potential of the sawtooth volume, which had long been obscured over time.

An abstract metal cube, brushed by hand, is inserted at the core of the space and organises the gallery's public areas, while housing its private functions without interrupting the legibility of the existing structure. The white-painted peripheral acoustic walls provide flexible exhibition surfaces and a sharp contrast with the preserved textures of the floor and ceiling. The overall approach follows principles of revalorisation, material sobriety, and contextual coherence, demonstrating how the intelligent reuse of heritage buildings can meaningfully address contemporary challenges in urban development and the sustainable transformation of former industrial sites.

At the front of the reconverted space, a luminous café opens onto Parc des Gorilles through a large glass garage door, welcoming visitors into a setting that is both raw and refined. The curved counter,

with soft minimalist lines, is finished in artisanal microcement that complements the material language of the space. At the rear, a closed projection room offers an intimate setting for audiovisual works and immersive events. The custom café furniture, produced by Montreal designer Raymond Raymond, adds a warm and sober functionalism that counterpoints to the rigour of the existing structure. The metal volume also houses a meeting room and workspace, furnished with a large table by local woodworker Essai Mobilier, and Danish Vipp chairs, articulating an aesthetic that bridges local craft and timeless design references.

More than just an exhibition space, FOIL offers a multifaceted, inclusive, and sensorial art experience. Its programming features both digital and physical works by the founding artists, Fvckrender and Baeige, and showcases a rotation of contemporary creators, including J3000, Vincent Tsang, Andrea Wilkin, Victor Mosquera, and Zoë Winters for the inaugural exhibition. A restored 1970 Porsche Targa, positioned at the centre of the space, acts as a sculptural centrepiece, blurring the lines between art, design, culture, and history. The sensory dimension is meticulously composed: a



soundscape by Olivier Lamontagne (The Holy), a custom fragrance by New York-based perfumery D.S. & Durga, locally roasted coffee by ZAB Café, and pastries by Mélilot. All come together to create a fully immersive experience.

As a space for gatherings and cultural events, FOIL also hosts launches, screenings, and festive mornings like AM:PLIFIED, monthly DJ sets with croissants in a relaxed and vibrant atmosphere. Conceived as an open, evolving platform, the gallery redefines the traditional role of art venues, positioning itself as a creative laboratory rooted in its neighbourhood, at the intersection of contemporary practice, conviviality, and artistic exploration. FOIL asserts itself, with quiet confidence, as a new voice on Montreal's cultural scene. It celebrates beauty in its purest form: a tribute to the finer objects in life. dw

Technical sheet

- Project: FOIL Gallery
- Site: Montréal, QC, Canada
- Area: 350 m²
- Client: Fvckrender, Baeige
- Architecture: Atelier L'Abri
- Team: Jade Lachapelle, Keyan Ye, Pia Hocheneder, Stefania Praf, Nicolas Lapierre, Francis Martel-Labrecque
- Contractor: Construction Modulor
- Completion: 2025
- Photography: Alex Lesage

www.labri.ca/en



Callaghan Horiuchi Marks One Year of Arvest at Ledger

Bentonville, United States



Callaghan Horiuchi Marks One Year of Arvest at Ledger

Bentonville, United States

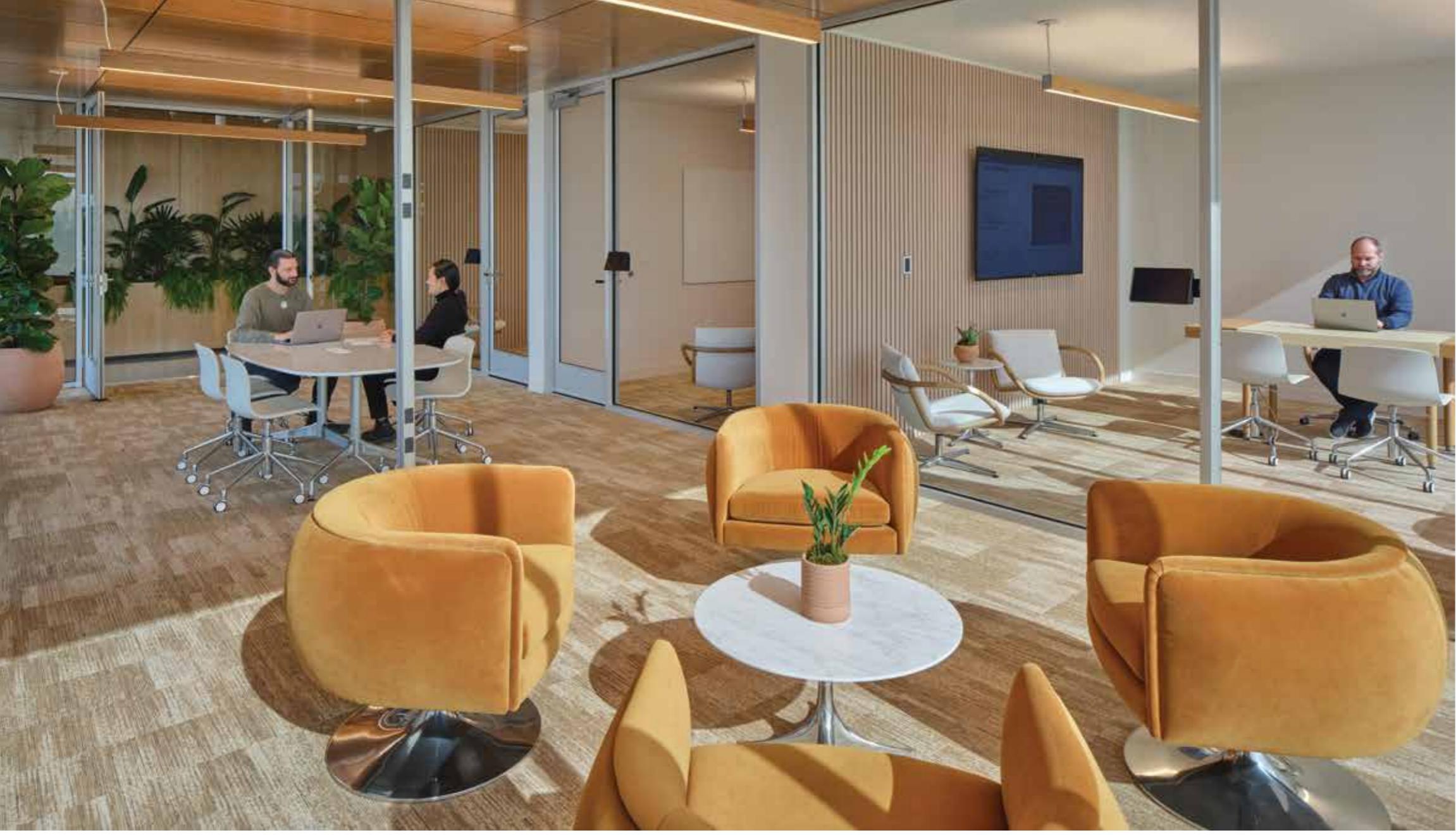
One year after opening its doors, Arvest at Ledger continues to redefine the modern workplace as a hybrid-ready, future-forward headquarters. Designed by New York-based architecture studio Callaghan Horiuchi, the project reflects Arvest's evolution from a traditional brick-and-mortar institution to a technology-driven organisation. Occupying a 40,000-square-foot floor within Ledger - a six-story mixed-use building in the heart of Downtown Bentonville - the project represents a bold reimaging of the office as a dynamic tool to attract talent, foster innovation, and build community.

"The project required the integration of multiple programmatic typologies into a cohesive and flexible design framework that could support both immediate and long-term organisational needs," said Christian Callaghan, Partner at Callaghan Horiuchi. "It integrates collaboration, focus, and restoration into a unified environment - embodying institutional culture while preparing it for the future."

From Arvest's perspective, the project marks an important step in reimaging how its associates connect, collaborate, and innovate.

"Arvest at Ledger represents more than a new workplace - it reflects how our organisation is evolving for the future," said Brad Crain, Regional Executive for Enhanced Banking Services. "This space captures the spirit of innovation, flexibility, and community that defines who we are and where we are headed as a company."



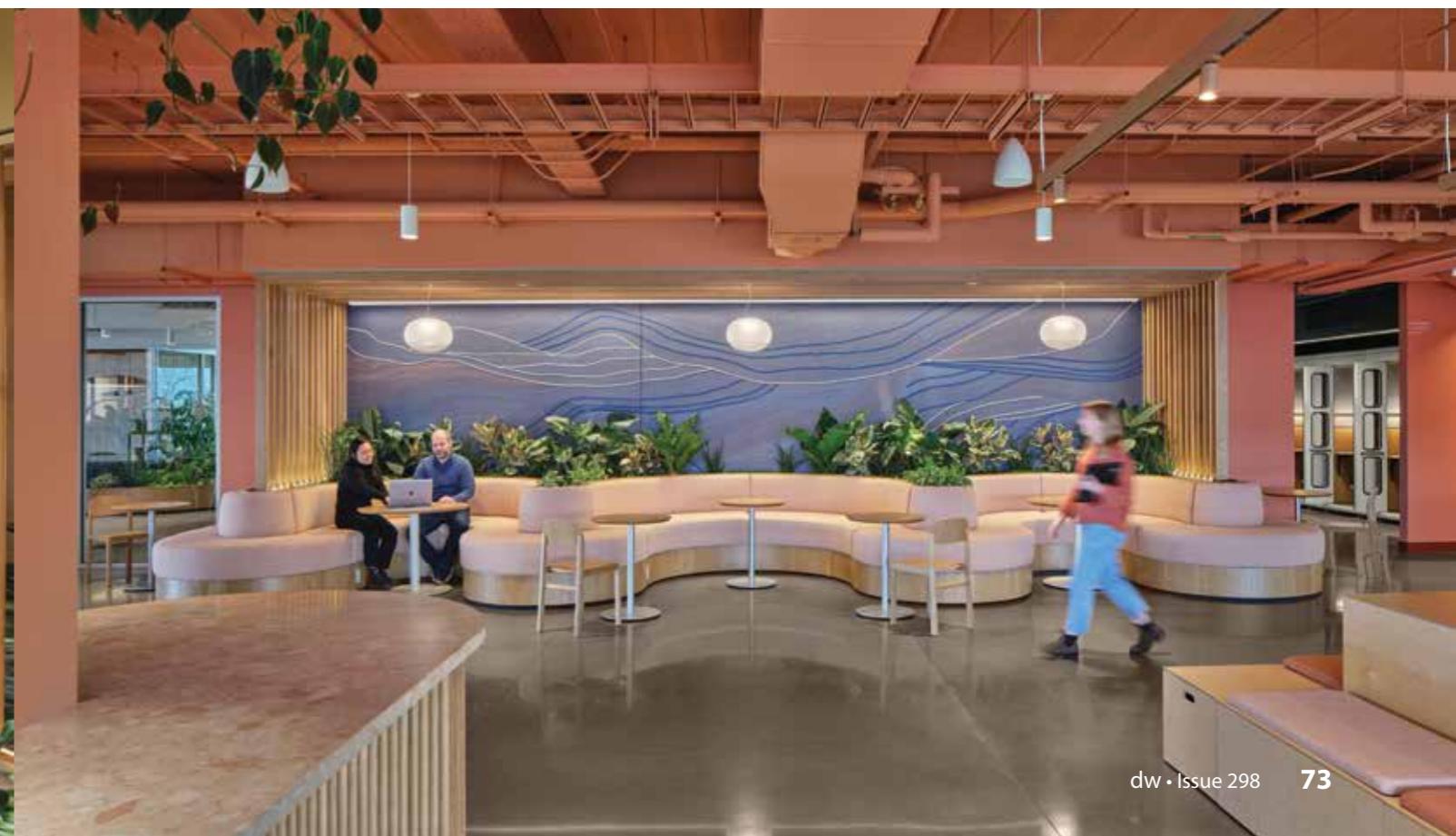
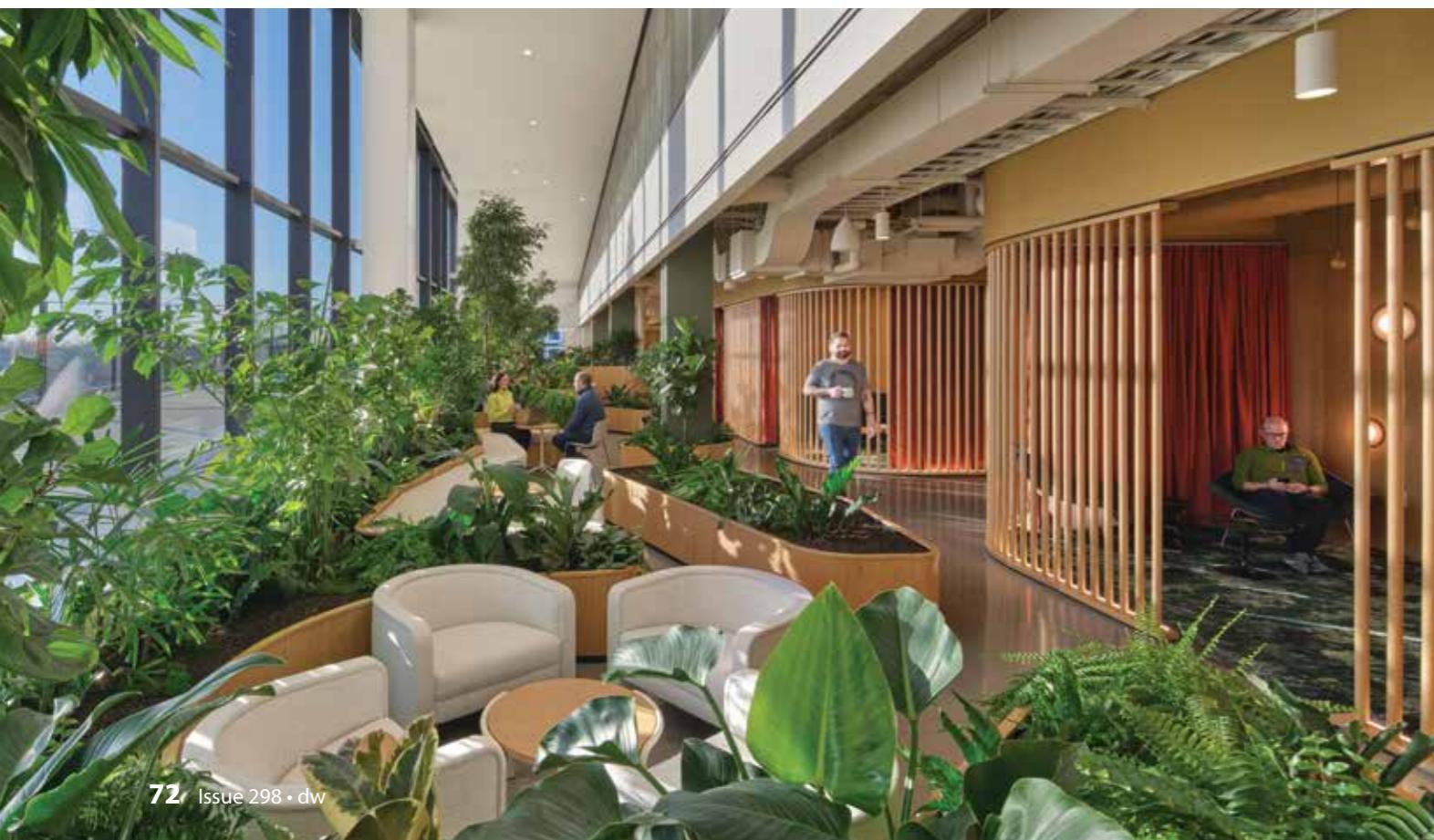


The space programming was shaped by a research-driven approach, combining leadership interviews, workflow analyses, and behavioral mapping, which informed an activity-based planning strategy that organises the workplace into five typologies: Team Homes for collaboration, Focus Spaces for quiet work, Collaboration Spaces for hybrid teamwork, Experimental Spaces for testing ideas, and Amenity Spaces for gathering and restoration. This flexible framework allows employees to move seamlessly between modes of work, choosing environments that best support their tasks as needs shift throughout the day. Technology integration - including dual displays, eye-level cameras, and interactive capture systems - ensures remote colleagues remain fully connected.

“From the start, Arvest at Ledger was designed with nature in mind,” said Haruka Horiuchi, Partner at Callaghan Horiuchi. “Biophilic environments are proven to reduce stress, improve focus, and nurture creativity. For Arvest at Ledger, these principles form the foundation for a workplace that feels alive, restorative, and connected to something beyond the building itself.”

Grounded in human-centred design, with wellness and biophilia as guiding principles, the interiors feature a wide-ranging set of strategies to support individual well-being, while rooting occupants in the greater natural landscape of Northwest Arkansas. Floor-to-ceiling windows wrap the entire floor plate, offering 360-degree access to natural light, while daylight-simulating skylights bring the qualities of outdoor light into enclosed meeting rooms. The palette of finishes reinforces this connection to nature: access flooring in natural oak and carpet tiles in organic textures, colours, and patterns create calming environments, while area rugs are cleanly manufactured with natural materials.

Along the walls, hand-drawn draperies in soft fabrics and recycled materials provide visual and acoustic privacy, while rich hues offer respite from digital screens.





A custom “flow” wallcovering with hand-sewn felt accents, inspired by the movement of water, creates a serene backdrop to built-in booths. Large-scale, digitally printed wall coverings, evoking hand-painted landscapes, bring a touch of the outdoors to spaces without daylight. Handcrafted tiles in terracotta tones reference Arkansas’s red rock terrain.

Acoustics and millwork extend this biophilic narrative. Meeting rooms lined with recycled PET felt panels reduce noise, while larger collaboration spaces feature sculptural acoustic ceilings with free-floating elements evocative of birds in flight. Countertops clad in terrazzo, custom millwork and planters made from locally sourced materials, and booths upholstered in green-certified fabrics reaffirm a commitment to sustainability.

Twelve months since its opening, Arvest at Ledger has proven itself as a workplace that transcends traditional office design - balancing flexibility and functionality with a profound sense of well-being. Employees have embraced the ability to move between spaces, the integration of nature into daily routines, and the balance between digital connectivity and in-person collaboration. dw

Technical Sheet

General Project Facts:

- **Construction Completion:** November 2024
- **Location:** Bentonville, Arkansas
- **Services Provided:** Programming, Architectural Design, Interior Design, FFE Design
- **Project Gross Area:** 40,000 gsf
- **Photo credit:** Halkin Mason Photography

www.callaghanhoriuchi.com



L'Échouage Residence

Saint-Augustin-de-Desmaures, Canada





L'Échouage Residence

Saint-Augustin-de-Desmaures, Canada

Grounding is a deliberate nautical manoeuvre that consists in allowing a vessel to rest on the seabed or along the shoreline. Dependent on the tides, it requires a precise understanding of their rhythms before guiding the bow toward land. Anchoring ensures the boat's stability, while hauling allows it to be steered back on course as the tide returns. In step with the tides...

Located on a narrow point of land along the north shore of the St. Lawrence River, the project unfolds within a singular landscape bordered by two sandy bays and scattered erratic boulders. A small summer cottage already occupied the site, set close to the water's edge. Its direct relationship with the river, reinforced by a cantilevered position above the tides and by the intimacy provided by the surrounding maple grove, represented a spatial and sensory legacy that became central to the project's development.

The initial commission called for the demolition of the existing cottage and the construction of a new residence. However, during the first site visit, the designers were captivated by both the site and the cottage itself and quickly chose to preserve the structure. The cottage's formal simplicity, its covered terrace facing the horizon, and the quality of its siting prompted a shift in strategy: to restore the existing building to retain its grandfathered rights, and to discreetly extend it through an addition connected by a bridge.





Despite the site's generous size, the buildable area is severely limited by rising water levels and by the shoreline protection setback, whose irregular boundaries structure the project's footprint. These constraints led to a fragmented composition consisting of distinct pavilions located within the permitted zone, while maintaining the cottage in its nonconforming position, hovering above the river.

Preserving the existing cottage required substantial interventions: lifting the structure to install new piles, reinforcing the floors, walls, and roof, and fully insulating the building envelope. Raising the cottage also provides improved resilience in response to fluctuations in water levels.

The architectural concept is based on a programmatic sequence of pavilions connected by a floating walkway above the setback. The original cottage houses the main living spaces, fully oriented toward the river and flooded with natural light. The east pavilion, subtly rotated to capture the morning sun, contains the primary bedroom set apart from the communal areas, while a third volume accommodates an accessory dwelling unit for the client's parents, oriented toward the western bay. This volumetric articulation enables harmonious cohabitation, while ensuring privacy for each unit.

The massing of the new pavilions draws inspiration from the articulation of the cottage's rooflines: the forms evoke both beached boat hulls and the rocks scattered across the site by the movement of the tides. The fragmentation of volumes preserves a modest, domestic scale - at ground level, the ensemble reads as a small cottage, while only an aerial view reveals the true extent of the intervention.

The placement of the volumes also generates a sequence of distinct outdoor spaces. A first courtyard marks the approach to the building and gathers the entrances to both residences. To the west, the angling of the pavilions creates a sheltered inner courtyard, open toward the river and protected from prevailing winds, which accommodates the





swimming pool. This configuration forms an intimate, sunlit outdoor room with river views, concealed from the interior spaces and ideally positioned within the regulatory setbacks.

Inside, the project unfolds as a sequence of framed views and cross-perspectives between the pavilions. Each opening reveals a different facet of the landscape, while the bridge introduces a moment of transition and surprise leading toward the original cottage. The living spaces highlight the existing wooden structure, revealed and reinterpreted through a contemporary lens, establishing a dialogue between memory and new intervention.

Materiality plays a central role in both the reading of the project and its anchoring within the site. All volumes are clad in cedar siding expressed in two tones. A darker cedar, applied to the primary exterior surfaces, evokes wood naturally weathered by time, echoing the coastal landscape and nearby riverfront structures. In contrast, a lighter, softer cedar appears within volumetric cutouts, recesses, and sheltered areas, accentuating the fragmentation of the masses and the depth of the façades. This pale cedar extends into the interior, reinforcing a sense of transparency and intentionally blurring the boundary between inside and outside, in a material continuity that draws the gaze toward the river.

dw

Technical sheet

- Site: St-Augustin-de-Desmaures, Québec
- Architects: Bourgeois / Lechasseur architectes
- Conception team: Olivier Bourgeois, Régis Lechasseur, Emmanuelle Champagne, Isabelle Auclair, Maxime Turbide, Lisa Hallé
- Contractor: Cas par Cas
- Photography: Adrien Williams

www.bourgeoislechasseur.com



Patitiri House

Antiparos, Greece





Patitiri House

Antiparos, Greece

Patitiri, which translates to "winepress" in Greek, is a historic stone building constructed between 1933 and 1936 on the shore of Antiparos, a small island in the Cyclades. People would gather here to practice the traditional wine-making process of grape stomping - stepping barefoot on grapes placed in vats to release their juices and begin fermentation. Ancient traces found in the sea reveal that people have been growing vines in this area since antiquity. Over time, through various changes in ownership, Patitiri has transformed into a beautiful beachfront getaway.

The architects' first important decision was to respect the building's idiosyncratic character and treat it as a restoration project despite its lack of an official heritage listing. The building's landmark status on the island, and its role in the collective memory of the place, guided the preservation approach. The exterior was maintained intact, and the exposed stone walls were restored and regouted where necessary. The only outdoor additions were a reclaimed marble sink on the exterior counter and a custom-designed Dionysos marble table. The formerly dark brown shutters were also painted light blue to enhance the seaside atmosphere.

For the interiors, the architects preserved existing materials, while introducing white-painted solid oak wood and Naxos marble from the neighbouring island. They approached the layout like acupuncture - making small, strategic changes for maximum impact. Their interventions focused on rearranging interior spaces, particularly the bathrooms and kitchen cabinetry, to improve functionality. The combination of natural, local materials with clean lines creates harmony between vernacular and contemporary aesthetics. This thoughtful balance of past and present extends throughout the architectural details and furnishings chosen for the summer residence.







Technical sheet

- Project Name: Patitiri
- Location: Antiparos, Cyclades, Greece
- Client: Private
- Architecture & Interiors: ARP- Architecture Research Practice
- Design team: Argyro Pouliovali, Nora Delidimou, Marilena Stavrakaki, Ellie Tsakopoulou
- Photography: Giulio Ghirardi Studio
- Construction & Management: Panayiotis Xymitiris
- Suppliers: Textures and Tiles, Delta Marbles, PAPOS
- Brands: BEGA, Zannetti Chini, SMEG, Gira Ceramic, Michael Anastasiades, Louis Polson, Artemide Lights, Jieldé, Emeco, Tolix

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TAIL OF THE DOG

Mother City vs Golden City

The summer holiday season poses problems for Joburgers going to Cape Town. It is high season, school holidays, flights are at a premium, specially travelling southwards in December and northwards in January. Accommodation in Cape Town is choc a bloc, further exacerbated by the Digital Nomads who go there to escape the cold northern hemisphere weather, pay top prices in dollars and pounds and euros. All help is booked out, not in the least interested in local hirers paying ZA Rands, all hotels are fully booked, all bed and breakfasts are full, car hire is impossible. The roads in Cape Town are more blocked than usual, it takes hours to get anywhere, even if you don't have to go over The Mountain. Beaches are packed, parking is non-existent, the weather is hot, dry and windy.

I went against my better judgement to accompany an elderly relative back to her Muizenberg home and spend a few days with her in early January. She had come to stay with my family over Christmas. She has rapidly worsening dementia, and barely copes with everyday living, although when you remind her of the past, she is lucid and charming and interesting. As a result, her life has shrunk to her diminished everyday surrounds, routine, and local friends. She kept asking me when did I arrive? What was I doing there? This all reinforced my dislike of Cape Town even further.

After a trying week, I organised transport back to the airport especially early (I had been warned of the traffic, and long check-in delays). I happily spent the extra time gained with a cup of coffee and a book, and a seat with a view of the runways and the air traffic coming and going. I

arrived back in Jozi with such a thrill, a blue sunny day, white fluffy clouds promising rain later, green trees everywhere, no wind. The Gautrain took me seamlessly into the suburbs, and a charming Uber driver delivered me back home. Whew!

The bonus of Johannesburg in the holidays is that is it empty, the few people who are there are relaxed, the traffic is manageable, the shops are easy, the parks are lovely. It is such a beautiful, pleasant city. I know there are potholes, water and electricity shortages, litter, overcrowding issues, noisy pets when their owners are away, torrential downpours and thunderstorms, but we take this in our stride.

For me there is no contest, Jozi wins hands down.

Gill Butler



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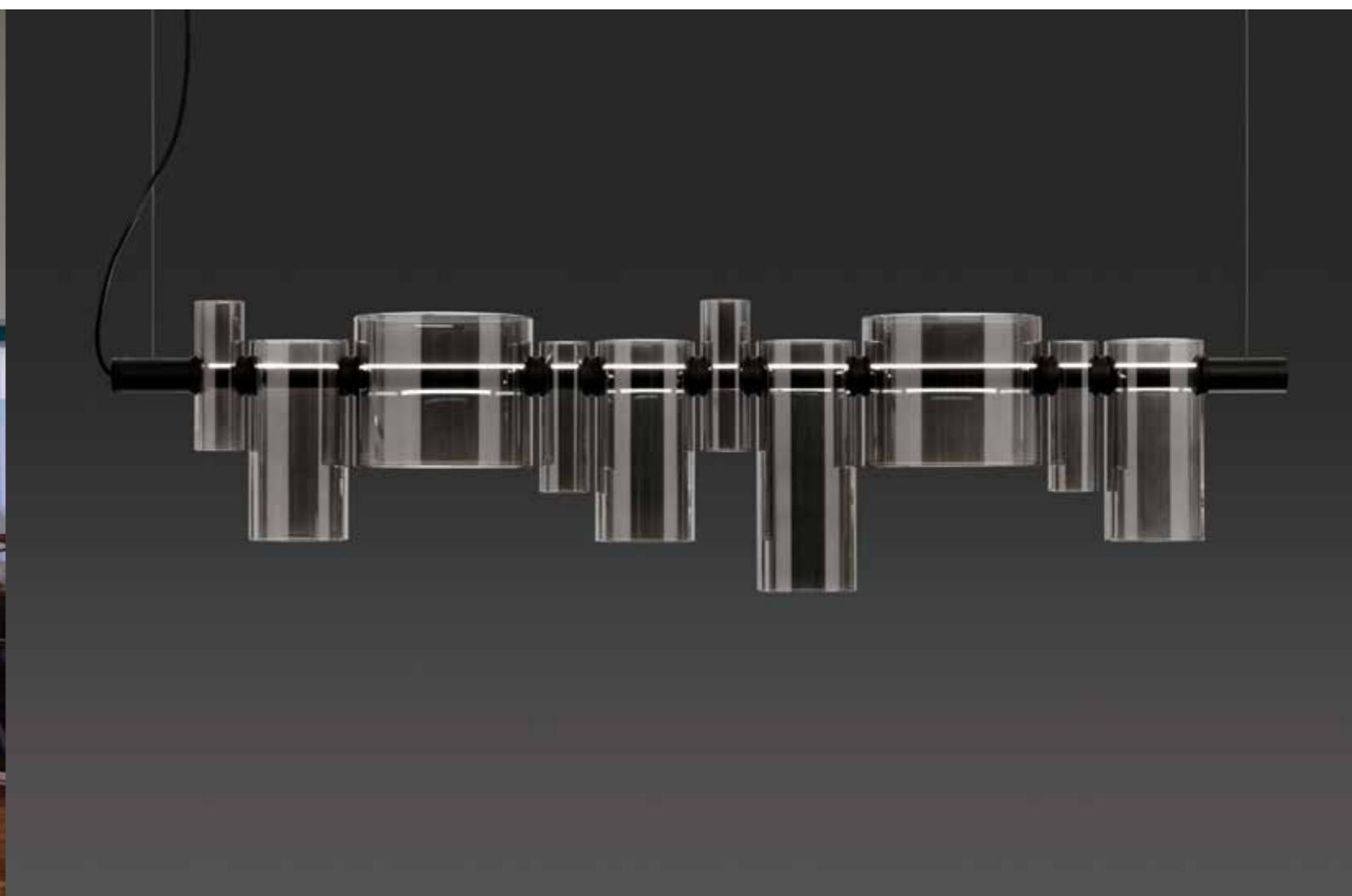
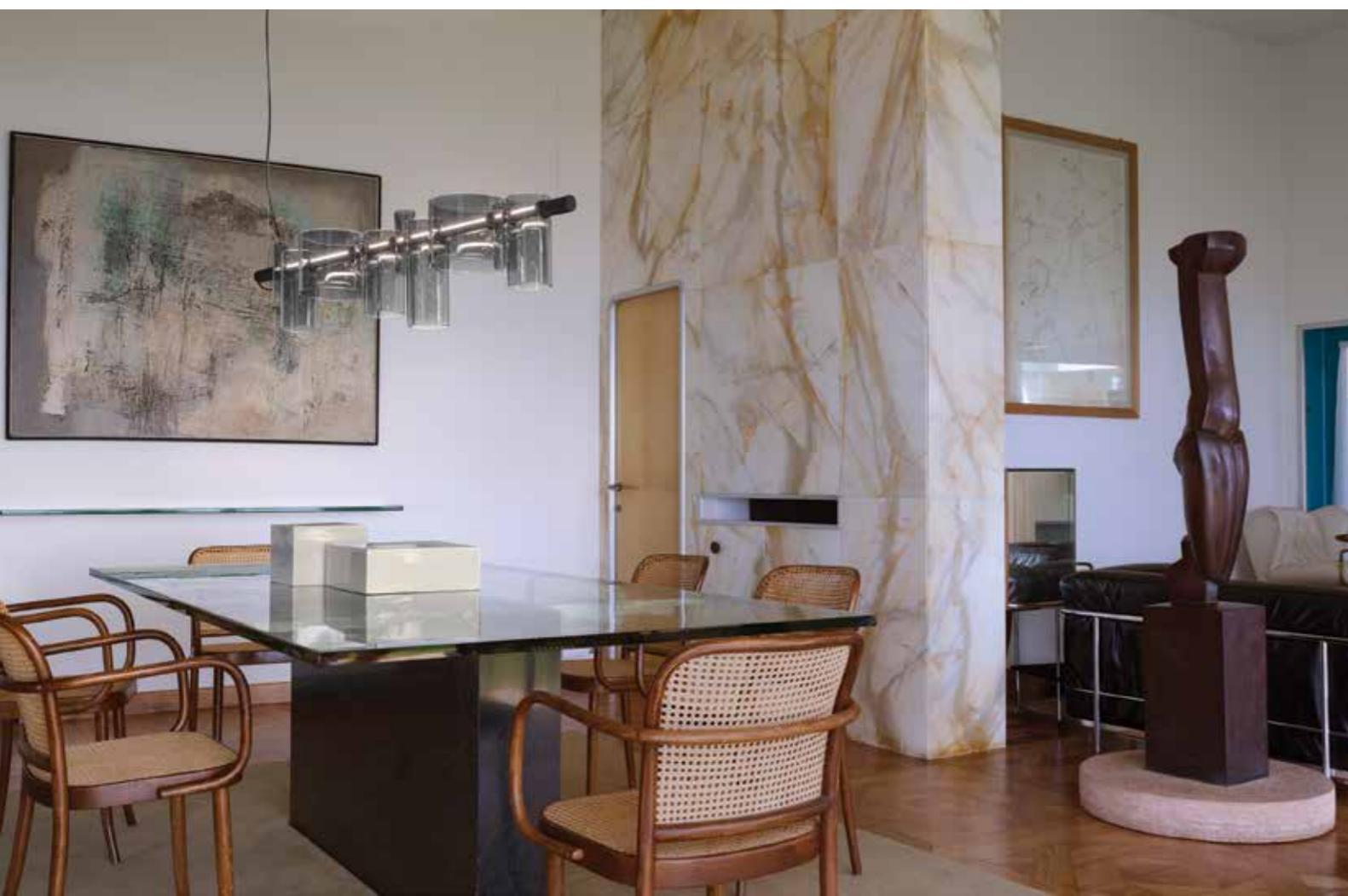
DANCING GLASS

Design Victor Vasilev

Dancing Glass embodies the elegance of a sophisticated luminaire technique, where light is transformed into poetry. In the pendant model, presented in the new glass and smoked glass finishes, the horizontal structure skilfully conceals the LED source, giving rise to unprecedented light layouts. The irregular shapes play with shadows and reflections, evoking a moving sculpture. The new variant Dancing Glass Applique, true to the playful essence of the original, is expressed in an understated design where the cylindrical element becomes unique. The use of glass gives a play of light and shadow, celebrating, as the name evokes, the dance of light.

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