

designingways

ISSUE 304

FLOORING

SURFACE SOLUTIONS

7 ELEMENTS OF DESIGN



RSA R150.00

Beautifully adaptable 3CCT Pendants by Eurolux

When designing cross-functional spaces, or areas that might be used for various purposes across time, it's useful to have the option of decorative fittings that give some flexibility. Such is the case with these new 3CCT (three colour correlating) decorative pendants from Eurolux. While the designs are diverse, from subtle swirls to edgy geometrics, each can be set to cool white, warm white or daylight.

Apart from the obvious benefit of setting the mood of the room at will, 3CCT pendants give the designer the ability to demonstrate colour differences to client in the actual room, rather than ask them to visualise the colour hues.

As far as functionality goes, this feature means these pendants are suitable for a range of applications. While warm white may suit hospitality, residential or reception areas, while neutral white may work best in offices, retail and circulation spaces. A 3CCT range allows one fitting style to maintain visual consistency while adapting the atmosphere per zone.

If the wrong CCT is specified early, it can be expensive or embarrassing to correct later, but 3CCT gives the specifier or consultant a safety net, especially on mixed-use projects where one area may need warmer light and another more neutral or cool light.

A common post-installation complaint is that the light source feels too cold or too yellow. With 3CCT, the consultant has an immediate adjustment option before it becomes a replacement issue.

Eurolux has established itself as a trusted South African lighting supplier, offering a broad selection of decorative, residential and commercial lighting solutions. With a focus on combining contemporary design with practical performance, the brand continues to provide products that support architects, interior designers and lighting professionals in creating well-considered spaces.

Choose Eurolux 3CCT fittings to reduce specification risk, minimise site errors, and give the final lighting result more control after the real space is visible.

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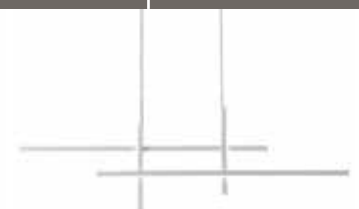
P1375



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P1373



P1372

Change the colour temperature on the fitting during or post installation.

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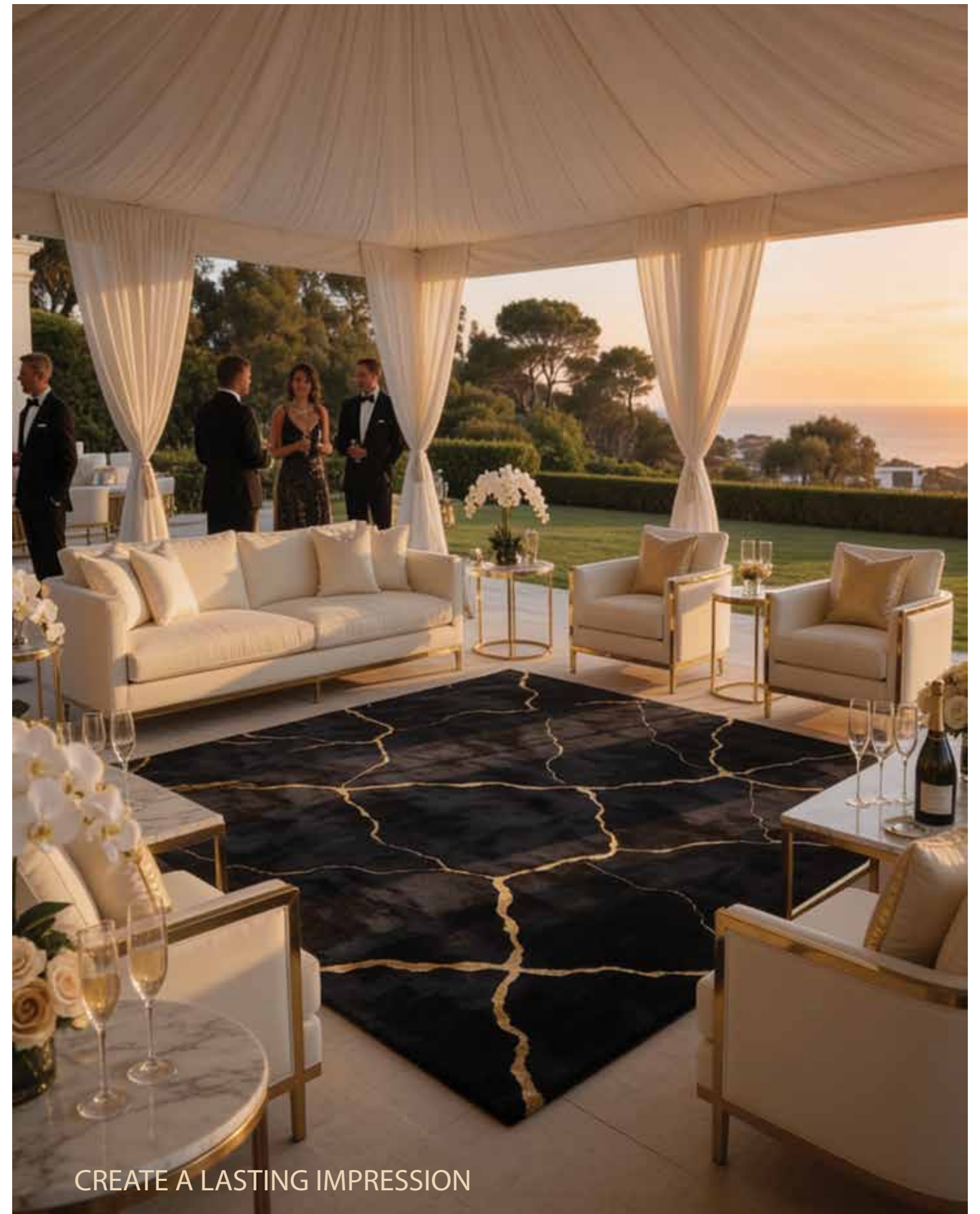


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The recipe for three decades of business success?

For ORMS, it's all about celebrating people, both on its 30th birthday and every day...

Beyond creating jobs and driving economic activity, local enterprises strengthen communities by keeping money circulating close to home, building personal customer relationships and offering services tailored to local needs. Their impact is both commercial and deeply human; yet they rarely receive the recognition afforded to multinational corporations and global brands.

For an independent business to survive, let alone thrive over several decades is no small feat. Western Cape-based photographic, printing and framing specialist ORMS, which was founded in 1996, is a success story worthy of our attention. Especially when you consider its humble beginnings. It all began in the small home garage belonging to Mike Ormrod, who had been a dedicated shutterbug since his days at school.

This early love for photography led him to become a commercial



professional, starting out in Cape Town before relocating to London to work for independent photographic retailer Wallace Heaton. It was his return to the Mother City that prompted the opening of the first ORMS store, which burgeoned into an outlet at Cavendish Square shopping centre followed by a flagship store on Roeland Street in the CBD, which is still open today.

Since then, the company has grown into one of the country's leading photographic and printing retailers, with multiple branches across Cape Town, Bellville and Somerset West, one specialist service outlet in the Cape Town CBD, a photography school and a nationwide e-commerce operation.

What it takes to last:

ORMS' longevity is particularly remarkable both in an industry that evolves so quickly, and within the greater context of the business environment itself, where most startups fail within their first few years. ORMS has spent nearly three decades adapting, expanding and building a creative hub that puts customer service and the creative community first – proof that resilience, innovation and community connection remain powerful ingredients for long-term achievement.

MD Jason Ormrod, son of founder Mike Ormrod, puts the company's success down to staying on top of significant macro trends, providing excellent customer service and even better after-sales service for quality items and professional gear, and intimately understanding what people need. 'It's about creating lifetime relationships with our clients,' he clarifies. 'Many customers tell us they bought their first camera here, developed their first roll of film with us or were introduced to

photography through ORMS. That sense of trust, familiarity and shared passion is what sets us apart and has carried the business through the years.'

According to well-known Cape Town-based photographer Dave Southwood, who has been a guest speaker at prestigious Ivy League University Yale, and whose work is in international collections and institutions such as the Finnish Museum of Photography, Christoph Merian Stiftung in Switzerland and the South African National Gallery: 'Mike always knows how to create a sense of atmosphere, from the first incarnation in Newlands until now. I've always respected his business acumen, which is coupled with a very reasonable predisposition. He has cornered the market and provided a service which has lasted this long, and grown from strength to strength, because he does have people skills, he's reasonable, and he's also generous.'

The digital revolution:

Moving with the times has been another crucial factor in ORMS' success story. The company has had the agility and foresight to transform its previously all-analogue product offering in tandem with shifts in digital technology and market demand, and ORMS continues to evolve by looking ahead to see what emerging tools will shift customers' future needs. Many of its added services and expanded product lines grew out of needs that were quickly identified when team members saw how their expertise could help bridge the gap between the now and the new. Hence the business' growth into rentals, repairs, photographic training and video education. 'With over 1 300 years of combined staff experience, we've built a culture where employees grow

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with the company and clients become part of the journey,' Jason says. Part of the beauty of this growth lies in how many staff members have been with the company upwards of 15 years, offering an unmatched level of expertise.

E-commerce:

Developing online sales was a demand-led necessity - 'in recent years we've seen a dramatic shift in the importance of online shops versus brick-and-mortar stores,' Jason admits. Yet the digital presence never deters the ORMS team from upholding the company's core values.

In fact, the reverse holds true: 'In a world increasingly driven by e-commerce and automation, personal connection has become even more important to us. We still believe in bringing people into our stores, having conversations, sharing knowledge and building relationships that last for years. Photography and creativity are deeply personal passions, and that human interaction is something you simply cannot replace online,' says Jason.

Why the customer matters:

This congeniality and care for customers is part of the ORMS DNA.



'This business was built on relationships, and we love that, and we love that on any given day you'll still see the city's top photographers walk into our showroom, many of whom have been with us since the start,' Jason says.

It's care that goes beyond mere lip service. ORMS is widely acknowledged for having launched and supported photographic training and mentorship for the creative community through the ORMS Cape Town School of Photography. ORMS hosts immersive workshops and photographic competitions - such as its annual outdoor showcase on the

Sea Point promenade - and exhibitions which offer exposure for up-and-coming local creatives. 'By building a place that encourages connection, learning, and exploration, we're able to stay close to our community and engage in ways that are honest, relevant and meaningful. Creativity belongs to everyone - and we're here to keep that door open.'

The ORMS timeline at a glance:

- 1996 - ORMS makes its debut.
- 2001 - ORMS Cape Town School of Photography opens.
- 2002 - ORMS Pro Photo Lab opens, starting the journey into professional printing.
- 2008 - Framed by ORMS opens.
- 2009 - Create & Print, ORMS' photobook department, is established.
- 2010 - ORMS Bellville opens.
- 2014 - ORMS Repairs department is established.
- 2017 - ORMS Pro Photo Lab and Framed By ORMS merge into ORMS Print Room & Framing.
- 2025 - ORMS Somerset West opens.
- 2026 - ORMS turns 30.

Speaking on the eve of ORMS' 30th birthday celebration, Jason states: 'We feel undeniably proud, but we're more focused on using this time to thank the people - our customers and our team - who helped build the business. Even as the industry has evolved, the values of honesty, integrity and putting people first have remained at the centre of everything we do.'

To experience the ORMS winning formula, visit any store or visit their website.

dw

www.ormsdirect.co.za

Saudi Arabia's Design Evolution Meets Its Industry Hub

Saudi Arabia's design and hospitality sectors are entering a defining chapter. As Vision 2030 accelerates investment across tourism, culture, entertainment and residential development, the Kingdom is reshaping not only its skyline but the way spaces are conceived, designed and experienced. From luxury resorts on the Red Sea to sporting venues, cultural destinations and mixed-use communities, the scale of opportunity has never been greater.

Reflecting this evolution, INDEX Saudi Arabia returns alongside Hotel & Hospitality Expo Saudi Arabia, creating the Kingdom's most comprehensive sourcing and networking platform for the design and hospitality industries. Taking place from 15 - 17 September 2026 at the Riyadh International Convention & Exhibition Center (RICEC), the co-located events recognize that today's projects demand seamless collaboration between designers, architects, developers, hotel operators, procurement teams and suppliers.

With one visit, professionals gain access to two complementary exhibitions spanning interior design, furniture, lighting, fit-out, finishes, hospitality technology, operating supplies, wellness, F&B solutions and guest experience innovations. Rather than visiting separate



events, visitors can source across the entire project ecosystem in one place, making it one of the most efficient ways to discover products, build partnerships and stay ahead of one of the world's fastest-growing construction and hospitality markets.

Built on heritage. Designed for tomorrow.

This year's edition is shaped by a guiding theme that feels particularly resonant: **Built on heritage. Designed for tomorrow.** It reflects a movement happening across the Kingdom - a design philosophy that honours cultural identity while embracing future-focused ambition. INDEX Saudi Arabia channels this duality throughout the show, presenting products and concepts that blend craftsmanship with modernity, tradition with technology, and local inspiration with global perspective.

A world of interiors and inspiration

Beyond product discovery, INDEX Saudi Arabia distinguishes itself through

a series of thoughtfully curated features - platforms that ignite dialogue, spotlight emerging talent and surface the ideas influencing the Kingdom's design future.

INDEX Design Talks bring together influential voices from interior design, architecture and construction sectors. These sessions offer future-focused insights and practical guidance, giving visitors a clear view of the trends and challenges shaping the year ahead.

Future Stars, in partnership with ArchiNet, returns for its third edition to celebrate emerging Saudi talent. It is a vibrant showcase of student creativity, bold concepts and fresh perspectives from the designers who will shape the Kingdom's next decade.

Design Stories offer a rare behind-the-scenes look at how concepts evolve from inspiration to real-world application. Visitors can explore material innovation, technical decision-making and the processes behind the interior solutions used across the industry today.

Trend Tours provide guided routes through new launches, emerging technologies and next generation solutions - a curated overview of what's coming next to Saudi Arabia's design landscape.

As Saudi Arabia continues its unprecedented pace of development, the projects shaping the Kingdom demand creativity, collaboration and innovation at every stage. INDEX Saudi Arabia and Hotel & Hospitality Expo Saudi Arabia bring these disciplines together in one destination, giving the industry a place to discover what's next, forge new partnerships and help define the future of design and hospitality in Saudi Arabia. dw

www.index-saudi.com



HOTEL & HOSPITALITY EXPO SAUDI ARABIA

Hotel & Hospitality Expo Saudi Arabia brings together the suppliers, buyers and decision-makers driving growth across the Kingdom's hotels, restaurants, cafés and tourism destinations. New for 2026, CoffeeZone will showcase Saudi Arabia's fast-growing coffee market, connecting coffee brands, roasteries, distributors, café operators and hospitality buyers. Featuring the Hospitality Leaders Summit, Hotel & Hospitality Awards and Barista Pro Competition, the event is where hospitality professionals come to source products, discover solutions, network and do business. Co-located with INDEX Saudi Arabia, it also provides access to a wider community of interior design and fit-out professionals under one roof.

Dates & Venue:

- 15 - 17 September 2026
- Riyadh International Convention & Exhibition Center, Saudi Arabia

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Designing learning environments for Early Childhood Development:

Insights from Lara Gardner's Master's Research

Completed at the University of Johannesburg under the supervision of Elana van der Wath and Marisca Deminey, Lara Gardner's master's dissertation explored how spatial design can support holistic childhood development in South African Early Childhood Development (ECD) centres. In this interview-style article, Gardner responds to questions posed by her supervisors and reflects on her motivation for undertaking the research, the insights she gained through the master's journey, and the practical value of her findings for designers, educators and ECD practitioners.

1. What motivated you to pursue a master's degree, and what did you gain from the experience?

My mother is a teacher, so I grew up surrounded by children and conversations about how they learn and develop. This shaped my understanding of early childhood as a foundational period in human development and reinforced the importance of thoughtfully designed learning environments.

Through my design practice, I noticed that spaces for young children were not always informed by an understanding of childhood development. My research also revealed that ECD design remains under-researched in South Africa, with limited locally grounded guidance for the design of ECD learning environments.

After completing my honours degree, a master's degree was a natural next step. It allowed me to continue learning while contributing meaningfully to ECD learning environments. The experience gave me far more than a qualification. I developed an evidence-based understanding of how physical environments can influence childhood development and learned to translate theory into practical guidance for designers and educators.

2. What was the focus of your master's research?

My research explored how spatial design can better support holistic childhood development in South African ECD learning environments. It was grounded in the understanding that spatial qualities can influence how children learn, interact

and develop.

Although South Africa has strong policy commitments to quality ECD infrastructure, a gap remains between these intentions and the realities of how many of these learning environments are designed and resourced. I investigated this through interviews with ECD experts and practitioners across three centres representing different socio-economic contexts in Gauteng, supported by spatial observations and a review of local and international precedents.

Engaging directly with experts and practitioners taught me to value lived experience alongside theory. The findings identified four key influences on ECD design: child development theory, regulatory and infrastructural requirements, sustainability, and socio-demographic context.

From these findings, I developed contextually responsive guidelines for ECD environments that are safe, developmentally appropriate, culturally responsive and adaptable to South Africa's diverse socio-economic and resource contexts. The dissertation and guidelines are available at: <https://hdl.handle.net/10210/519512>



Lara Gardner (Interior design practitioner and part-time lecturer, University of Johannesburg, larag@uj.ac.za)

Elana van der Wath (Lecturer, University of Johannesburg, elanavdw@uj.ac.za)

Marisca Deminey (Lecturer, University of Johannesburg, edeminey@uj.ac.za)

3. What practical insights from your research would be valuable to practitioners?

One of the clearest insights is that resource constraints can become catalysts for innovation. Practitioners in under-resourced centres are already developing sophisticated, culturally grounded responses that are not always reflected in existing literature about design.

The research also highlights the need for greater attention to sustainability and cultural responsiveness. Effective ECD design depends on combining theoretical

knowledge with practitioners' lived experience. As one research participant observed, children can sense when a space has been planned with them in mind, encouraging deeper engagement with their environment and learning.

Lara Gardner Biography

Lara Gardner is a Johannesburg-based interior designer, researcher and lecturer. She holds a BA and Honours degree in Interior Design from Vega Pretoria, both awarded with distinction, and completed

her master's degree in Interior Design at the University of Johannesburg with distinction. Her latest research focused on design guidelines for ECD centres. She lectures in undergraduate modules at UJ and works across residential, commercial and landscape design projects. She is passionate about sustainable, research-informed design that creates healthier, more supportive environments. 

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Why Being Part of the IID Matters More Than Ever

Your Voice. Our Industry. One Collective Future.

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

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

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



THE AFRICAN
INSTITUTE OF THE
INTERIOR DESIGN
PROFESSIONS

KSA update, July 2026.

For some time now we have been noticing that the Durban built environment has been in dire need of upliftment. Of late there have been few opportunities for the kitchen, interior design and architectural community. We made the bold decision to try and change.

Networking, inspiration, and education came together at the inaugural KSA/IID KZN Showcase, held on Wednesday, 8 July 2026. KSA, in partnership with the IID, proudly hosted a spectacular industry showcase. Blum Durban were our proud venue hosts. Industry professionals, suppliers, designers, architects, and kitchen industry partners gathered for a day dedicated to learning, innovation, collaboration, and meaningful networking.

Set against the backdrop of Durban's beautiful winter weather, the vibrant outdoor pop-up event created the perfect atmosphere for engaging conversations, discovering the latest industry innovations, and strengthening professional relationships. It was wonderful to witness the camaraderie shared among industry professionals, suppliers, exhibitors, and KSA members throughout the day.

Attendees enjoyed delicious food, refreshments, and coffee from the food trucks, keeping everyone energised as they explored the exhibitor stands and attended CPD-accredited presentations specially curated for designers and architects. The talks started with 'The

Specifications Chain - responsibilities, conflict avoidance and successful partnerships'. The panel unpacked some of the KSA's recent disputes that had arisen between industry professionals and cabinetry suppliers due to misspecification of materials and misunderstandings of manufacturing standards. They then tackled how we can best work together to ensure better communication, product knowledge and cooperation to ensure successful conclusion to projects.

The second CPD talks were called 'Good, better, best - a how-to for the cabinetry space'. Here Stephanie Forbes (KSA) and Maria Day (IID) with the help of Angela Lemmer from Easylife Kitchens in Pietermaritzburg and Hillcrest looked at using the good better best practice for tenders, quotes and specifications. We looked at how this can be done when it comes to cabinetry, and then at what is actually meant by 'best' and how to ensure your 'best' option is the one that is best for the client.

The final CPD talk was 'The Art of Beautiful Cabinetry both inside and out' where we sat with hardware experts Grass, edging experts National Edging and board experts Sonae, to look at how cabinetry design and manufacturing has evolved to facilitate the evolution of cabinetry from practical storage to elegant functional furniture.

The event provided the ideal opportunity to reconnect with familiar faces while forging valuable new industry connections.

Our exhibitors for the day included Blum, ELK PMB/Hillcrest, FIT, Grass/Sax, Greenlam, Home Concept, Max on Top, National Edging, Niemann SA, PG Bison, Rubio Monocoat, Sonae Arauco, StoneCo, Unipanel and Upper Edge. A heartfelt thank you to each of our exhibitors for your continued support and for showcasing such exceptional products and inspiring displays.

We would also like to extend our sincere appreciation to our prize sponsors: SA Décor & Design, Sonae Arauco, and PG Bison. Their generosity helped make the day even more memorable.

A special thank you goes to Blum Durban for hosting us at their outstanding premises and for their warm hospitality and help on the day. We are equally grateful to our co-hosts at the IID, our knowledgeable speakers, and every exhibitor whose contributions made the showcase such a resounding success. Our final thanks are to the over 95 built environment players that joined us as guests on the day. Their support and enthusiasm ensured the event was a great success.

Now the KSA turns its attention to our next three events:

- **18 August** – George industry networking and CPD event – for more information contact Ebbe on westerncape@ksa.co.za



- **17 September** – KSA/IID KZN student conversations event – for more information contact Stephanie on stephanie@ksa.co.za
- **7 October** – KSA CT industry showcase – for more information contact Ebbe on westerncape@ksa.co.za

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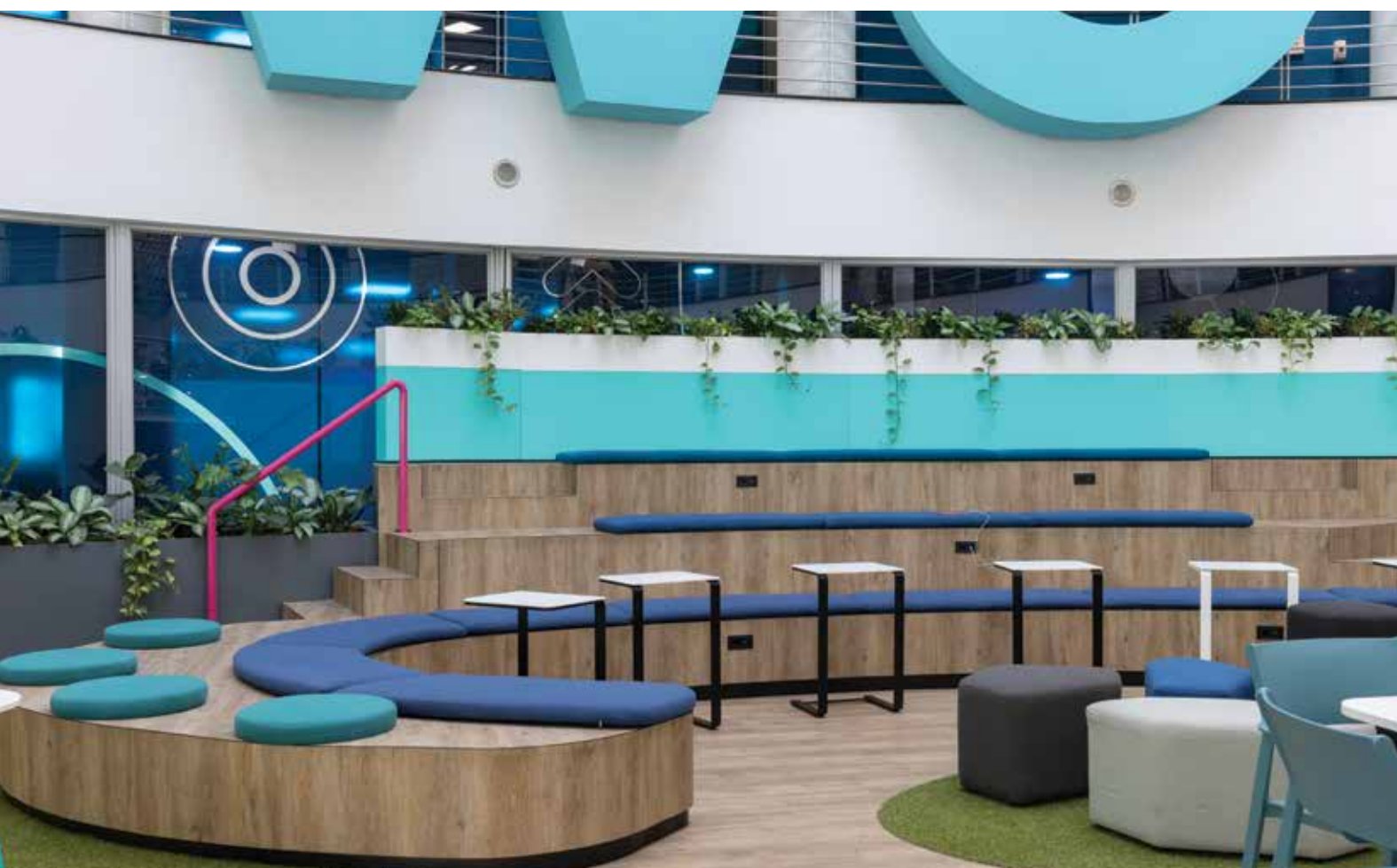
Concentrix by Giant Leap

Concentrix is a global technology and services leader focused on designing, building, and running fully integrated end-to-end solutions that help organisations perform at their best. Its work is grounded in innovation, operational excellence, and a commitment to delivering experiences that go beyond expectations. Giant Leap was appointed to deliver the refurbishment of Paramount Place, one of Concentrix's largest workplace refurbishment projects in the region, in both scale and complexity. Spanning over six floors and covering 7,825m², the project was delivered within a tight three-month programme.

The refurbishment required meticulous planning and precision, with business operations remaining fully functional throughout construction. This made coordination, phasing, and attention to detail critical to the project's success.

Drawing inspiration from the local landscape and cultural context, the design creates a space that feels both







globally aligned and locally grounded. Concentrix's brand identity is integrated throughout, helping create a consistent and immersive experience.

At the heart of the design is a strong focus on Concentrix's guiding principles, Visibility, Velocity, and Value - shaping both spatial planning and the overall user experience. The results support their culture of One Team, One Company, One Concentrix, fostering a strong sense of connection, collaboration, and shared purpose across the workplace.

A central feature of the space is the atrium, designed as a multifunctional hub that includes a reception area, canteen, coffee bar, games zone, and town hall space. The broader workspace includes dedicated campaign areas, training facilities, and a server room, all designed to support day-to-day operations and future expansion.

The result is a high-performing workplace that meets operational needs while enhancing the day-to-day experience of the teams who use the space - an environment designed to support, connect, and inspire.

Client Testimonial

"What stands out to us about Giant Leap, aside from your remarkable work on large-scale projects, is your unwavering commitment to the finer details that elevate each fit out. Your innovative approach ensures the creation of world-class spaces that inspire and bring joy to all who experience them."

dw

www.giantleap.co.za



Flooring



Material Spotlight

by Stienie Greyling

by Stienie Greyling

Flooring materials in 2026 are all about warmth, authentic textures and bold personality. Cool greys have been replaced by earthy, natural tones like honey oak, chestnut and greige. Matte finishes, intricate patterns and eco-friendly options are leading the industry.

The majority of new homes constructed today feature wood flooring in the entire home, with the exception of the main bathroom and laundry room areas where water (the enemy of wood floors) is in heavy use. Even the cloakroom can have wood flooring.

Wood floors add physical and aesthetic warmth to any room. They are also a softer choice for prolonged standing or walking and fairly durable for family traffic.

With advancements in the durability of factory-finished floors, the majority of floors installed today are prefinished with stains. Dozens of wood species and colours are available, and pre-sealing means smaller amount of toxic chemicals on site, no sanding and easier installation. For the longest lasting floor, choose a stain colour that enhances the wood



Wooden Flooring



Encaustic Tiles



Bamboo Flooring



Clork Flooring



Concrete Flooring

rather than trying to make it look like a different species of tree.

Marble and birch are good choices for floors, but darker stain colours can appear blotchy, whereas lighter stains enhance the natural features of the wood. Mahogany and cherry are naturally red-based so no amount of stain can absolutely remove their red/purple undertones.

White oak is the top choice today, rift-sawn options have a very linear pattern to them, while plain-sawn boards will feature the heart grain that oak is known for. On a larger floor, one may want more pattern and interest by using the plain-sawn, while a smaller area would look calmer using rift-sawn boards.

Marble mosaic tiles are also very popular and timeless, with more contemporary designs incorporating bars of brushed gold and/or silver as an accent. Consider using mosaic marble to create the look of an area carpet in a small bathroom.

Ceramic tiles are more affordable, but more likely to crack from impact, while porcelain is more expensive, but has a longer lifespan and improved durability.

Another popular tile option for flooring is encaustic tiles in bold designs. These tiles are still made using age-old

moulds and can be used for bold colour combinations. Scale is important in using these tiles – a small room might not be able to accommodate the pattern repeat, and in a large room, the pattern may become too busy. Used in a laundry room area, they can be perfection.

Vinyl flooring is one of the most common options on the market, as it blends durability and ease of maintenance with style and aesthetic appeal. It has multiple layers, including a wear layer for increased durability, a design layer to make it look like real wood or other materials, a core layer that provides some give and adds to comfort underfoot, and a base layer that improves water resistance.

Stone flooring is expensive, but it provides a high-end look, is extremely resistant to wear, and can last for many decades, even in high-traffic areas. Common stone options for flooring include marble, which is usually the most expensive, slate, travertine and granite. Colour options are limited, as stone is a natural material.

Stone is easy to clean and can stand up to water and moisture well, but you will need to seal the material every few years to avoid staining. Still, stone flooring is a popular option in kitchens, bathrooms



Stone Flooring



and entryways, especially because of its durability.

Other flooring types.

- **Bamboo:** One of the more sustainable options, bamboo flooring resists wear well and provides better water resistance than hardwood flooring with similar, natural appearance.
- **Cork:** Cork flooring is comfortable to walk on and is also sustainable, but it can swell and warp in the pressure of moisture and water, and it stains easily.
- **Concrete:** Concrete floors provide a modern industrial appearance. They can be affordable if you are just finishing the top of your slab foundation, but you will need ongoing sealing to prevent staining. They are very resistant to wear and tear.

What is the most durable type of flooring?

The most durable types of flooring include natural stone and tile. These resist wear from foot traffic better than all other options, they won't warp or rot if exposed to water or moisture, and they have a long lifespan that will serve you for decades. Additionally, both are relatively easy to clean.

Which flooring is best for kitchens and bathrooms?

Tile and stone flooring are the best options for kitchens and bathrooms because they won't rot or warp if they get exposed to moisture or water. However, both can be slippery when wet, so consider a textured tile or stone for better slip resistance. Luxury vinyl tile

and luxury vinyl plank floorings are also suitable options that can be less expensive, but they don't last as long.

Is vinyl flooring better than laminate?

Generally speaking, vinyl flooring is better than laminate because it's more resistant to wear, has better resistance to water, lasts longer, and provides better visual appeal. However, vinyl flooring is more expensive, so if you are on a tight budget, you may want to go with laminate instead, especially in rooms that see minimal foot traffic.

What flooring adds the most value to a home?

Experts agree that high-quality materials, like hardwood and natural stone tend to add the most value to a home. However, the value added really depends on where you are installing the flooring. Tile is more appropriate than hardwood in kitchens and bathrooms because it resists moisture and water better, so it will add more value in those areas of the home.



Marble Mosaic Tiles

Pigments Collection

Patterns

Pigments, designed by Marco Piva for Radici, is a printed collection that explores colour as a living material: layered tones, overlaps and different gestures become a language of their own, transforming pigment into a graphic trace.

Blots, veils, dots and interlacings unfold across the surface like motifs suspended between expressive freedom and ordered composition. Each design emerges from the encounter between marks and colours that blend together, giving the textile surface rhythm, depth and vibration.

The collection unfolds through five patterns, Grain, Cadence, Layer, Relief and Undertone, developed in a palette ranging from natural shades of green, beige and sand to deeper tones such as burgundy. At the core of the project lies a study of the ways pigment is applied in painting: layering, veiling, density and fading become compositional tools that transform the textile surface into an expressive field.

Colour is never flat or uniform, but takes shape through processes that recall both artistic and manual techniques, from the superimposition of brushstrokes to pointillist dispersion and material sedimentation. Each pattern interprets a different way of applying pigment, exploring the relationship between control and spontaneity, rhythm and density, surface and the depth of gesture. The result is a richly articulated decorative system in which each design, combined with a carefully curated colour palette, offers a distinct visual perception capable of engaging with space and transforming it.

Pigments - Grain

The pattern Grain is presented in four colour variations inspired by natural tones: green, beige, sand and burgundy. The design draws inspiration from the most subtle dimension of pigment itself: the grain. Small, precise and ordered elements come together across the textile surface to create an original texture. Like particles of colour settling and layering over time, these grains compose a pattern





whose perception shifts with distance and light, revealing a surface rich in unexpected nuances.

Pigments – Cadence

The Cadence pattern interprets colour as sequence. The design is based on a controlled repetition of marks that follow one another in a measured rhythm, alternating different intensities. Colours are arranged into defined fields, with rectangles laid out like a checkerboard, where colour is distributed with a rhythmic progression. The result is a surface that feels both vibrant and balanced, guiding the eye through an ordered yet lively composition, enhanced by natural tones of green, beige, sand and deep burgundy.

Pigments – Layer

Layer is a textile surface that explores layering as a generative process. Layers of colour, applied in sequence from top to bottom and from left to right, settle onto the surface, creating a sense of perspective. Light veils and denser fields coexist in a dynamic balance, resulting in an effect reminiscent of an interlacing. The pattern investigates a single hue, from beige to burgundy, passing through green and sand, and its tonal variations, from

darker to lighter shades, without the need to overlap multiple colours, enhancing chromatic richness through progressive layering.

Pigments – Relief

The Relief pattern explores the material dimension of colour, enhancing the optical effect of relief on the printed textile surface. Here, the pigment appears as if engraved and condensed into the carpet, creating contrasts between solids and voids while playing with light and shadow. The result is a rich, structured texture that suggests a sense of three-dimensionality, inviting not only a visual reading but also a tactile perception. The colour palette, spanning green, burgundy, sand and beige, comes together through a strong and tangible visual intensity.

Pigments – Undertone

Undertone explores the most subtle and delicate dimension of colour, working through refined layering and elegant tonal variations across shades of green, beige and burgundy. The pigment spreads softly across the surface, like a presence that gradually emerges, giving shape to a carpet that feels both gentle and enveloping. The pattern conveys a sense of balance, where colour acts in a quiet, refined and cohesive

way. Subtle brushstrokes are arranged with precision across the surface, as if the creative gesture followed a measured and intentional rhythm.

dw

www.radicigroup.com/en





From Milano Design Week 2026

Patrick Jouin And Listone Giordano Set The Pace With
Trame, The New Wooden Flooring For A Material In Motion



Following its success at the world première in Milan, Trame is officially unveiled: the new and eclectic wooden flooring designed by the brilliant Patrick Jouin for Listone Giordano, where movement takes centre stage.

The leading brand that has shaped the history of Italian-made parquet returns to surprise us with an original offering linked to the Natural Genius project, the collection that established parquet in the world of contemporary design thanks to the creative contribution of leading international figures in architecture and design. With Natural Genius, Listone Giordano redefines the aesthetic rules of wooden surfaces, transforming the floor into a true element of interior design, capable of combining innovation, aesthetic research and sustainability.

Trame, between perception and movement

Trame is further confirmation of this journey: this refined creation, designed by Patrick Jouin for Listone Giordano, stems from in-depth research into the visual and

tactile perception of wood. At the heart of the project lies the interplay between the solidity of the oak and the delicacy of subtle surface engravings, which evoke a sense of continuous movement. The incisions traverse the surface like a constantly evolving graphic rhythm, creating sophisticated effects of light and shadow that shift depending on the viewing angle and the ambient light intensity.

The colourways – Fior di Sale, Grigio Minerale and Cuoio – enhance and highlight the natural elegance of the oak, helping to define a sophisticated and dynamic surface. The result is a flooring that transcends the traditional concept of parquet to become a contemporary architectural texture, capable of interacting with the space in a fluid and sensory way. Long committed to enhancing wood through research, sustainability and design culture, the company has transformed parquet into an advanced surface intended for the most prestigious residential and contract projects worldwide.

A word from the designer

“The incision is not a simple decoration, but the soul of a movement impressed in time. With Trame, the wood stops being a static surface to become a vibrant fabric, where the graphic sign breaks the rigidity of the matter. It is a tight dialogue between

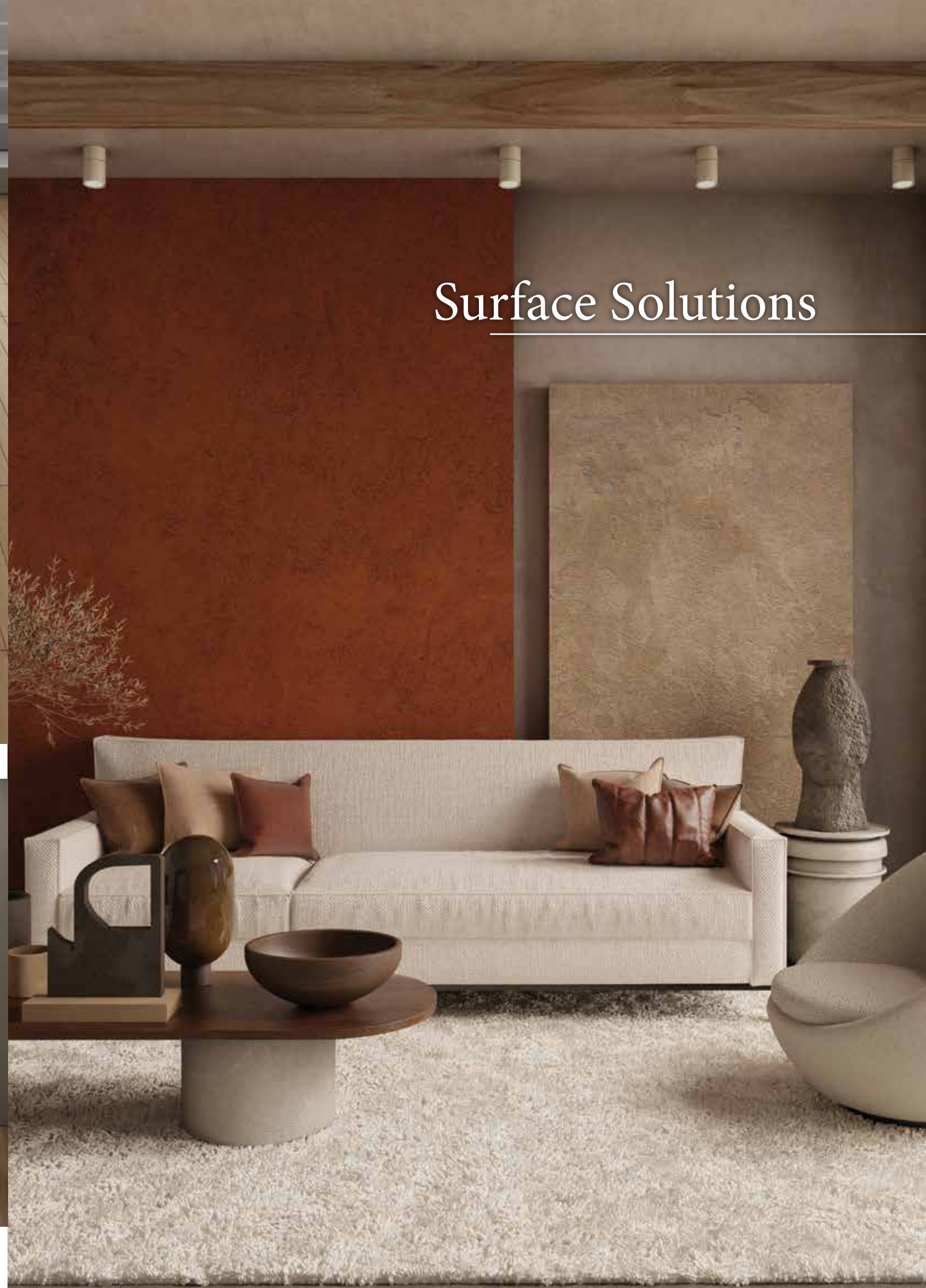
light and shadow, a geometric rhythm that transforms the floor into a fluid sensory experience, capable of returning to the space the same vibrant lightness of a work of art in the making.”

Technical details:

- **SIZES:** 14x120 cm
- **WOOD SPECIES:** Oak
- **SUPPORT:** Birch plywood
- **GRADES:** Elegant
- **COLOURS:** Fior di sale, Grigio minerale, Cuoio
- **FINISHING:** Oleonature

Patrick Jouin was born in Laon, France, and has established himself as one of the most versatile figures in international contemporary design. Trained at ENSCI-Les Ateliers in Paris, his talent lies in his ability to blend the elegance of fine craftsmanship with the most advanced industrial innovations. Founder of the Patrick Jouin iD studio and partner at the Jouin Manku agency, his work spans industrial design to luxury interiors, from the restaurants of the Eiffel Tower to furnishings for the world's leading brands. Winner of numerous international awards, his work is a ceaseless quest for balance between function and poetry, where every object and every space is designed to reveal a natural fluidity and timeless grace.

dw



Surface Solutions

Surface Solutions

by Stienie Greyling

Surface solutions refer to companies specialising in decorative and functional surfacing for interiors and exteriors, ranging from cementitious flooring to high-pressure laminates.

Surface solution trends in 2026 are pivoting toward organic warmth, artisanal craftsmanship, and performance-driven materials. There is a major shift away from sterile, hyper-polished surfaces in favour of textured details, warm neutral tones, and deep, dramatic contrasts that foster comfort and well-being.

There was a definite mood of comfort and character at this year's Surface Design Show, held 3 to 5 February, 2026, at the Business Design Centre, London, with warm colours, imperfect finishes, tactile surfaces and personalised designs all speaking to our desire to make our homes feel layered and lived-in. We want spaces that are both reassuring and expressive, and brands are responding.

The theme of this year's event was Material Evolution, an idea that embraced not just the new, but the reused and reinvented as well, and there were many examples of reworked waste materials across the show.

But, while we have become used to the idea of plastic bottles made into countertops and construction waste being turned into bricks, what felt so inspiring were the numerous examples of waste materials being reinvented in intricate and beautiful ways.

In 2026, colour is grounded and emotionally reassuring. There is a dominance of neutral tones with a softer and more organic character. Certain shades like warm beige, sand, and clay are preferred over stark whites. This

is because they create welcoming and timeless interiors. These colours work well for furniture and wall surfaces as well, they make spaces more cohesive. They also prevent materials from looking flat.

Additionally, colours such as deep greens and olive tones are also making a strong impact. They bring a sense of tranquility and connection with the outdoors. Muted blues, particularly those with grey tones, offer calmness and sophistication without overwhelming the space.

Texture is also a very important aspect of design. If colour sets the mood, texture defines the experience. In the current era tactile finishes are given more importance. This is because tactile finishes bring touch and interaction. Smooth surfaces are the main reason textiles are able to add visual depth. Another texture that is widely used is the woodgrain texture. It closely matches the imperfections of real timber. Then come matt and low-sheen finishes. These types of textures reduce glare and provide more refined aesthetics.

Patterns are also an important tool in design. Instead of dominating the entire space, a pattern creates visual rhythm by creating focal points. Minimal geometric, pattern or linear design and subtle abstract motifs are popular because they create a sense of calm. Marble-inspired patterns are also widely appreciated for their elegance. They are versatile, and if they are combined with laminates, they

provide the luxurious appearance of stone without any maintenance challenges.

Wallpaper is a highly customisable interior design solution used to cover, protect and transform interior walls. It offers built-in texture, colour and intricate patterns that are difficult to achieve with paint. Modern materials range from durable vinyl to interactive, functional finishes.

As we look to 2026 and beyond, it is clear that wallpaper is printed for its newest reinvention, defined by confidence, craft, and an established point of view. Designers are leaning into bold patterns, artisanal finishes and nuanced colour palettes that combine to create a look that feels collected, not repetitive. Like many other aspects of design in 2026, there's a renewed appreciation for a human touch, whether that takes shape as painterly murals, block print repeats, or textured surfaces that beg to be stroked the moment one walks into a room. In an era of fast furnishing and quick-ship timelines, wallpaper is the antithesis; an element that embraces the slow, the storied and the tactile.

Paint will no longer be just a finish, but a means of bringing calm, rhythm and personality to a space. Paint will be used more and more architecturally, to subtly separate functions and connect materials.

Open spaces, lofts and compact homes call for smart solutions. Colour zoning, or micro-zoning, uses colour to define functions without physical barriers.

A deep earth tone around the workspace, a warm tone-on-tone in the reading corner, and a lighter shade at the dining table create a natural layout. The result is a space that feels logical but remains visually open. Colour brings structure without dominating.

Painting the ceiling creates cohesion and depth, especially in colour-drenched interiors. A dark ceiling above light walls feels intimate and luxurious, while soft pastel shades add light and freshness. For those looking for subtlety with a twist, a paint with a slight sheen or chalky texture adds extra reflection and character.

In 2026, it's not just about colour, but also about feeling. Lime paints, material finishes and subtle textures bring softness and depth. By combining different textures, for example, a powdery wall with a smoother painted ceiling, one can create a rich, layered interior that remains calm but never becomes flat.

Shadow painting is one of the most timeless paint trends of the moment. By painting details such as alcoves, arches, panelled doors or beams 10-20% darker than the surrounding wall, a subtle relief is created. The effect is understated, refined and architectural. Perfectly suited to an interior where balance is key. dw



Lithos Design in Andorra:

The stone's materiality in
luxury retail

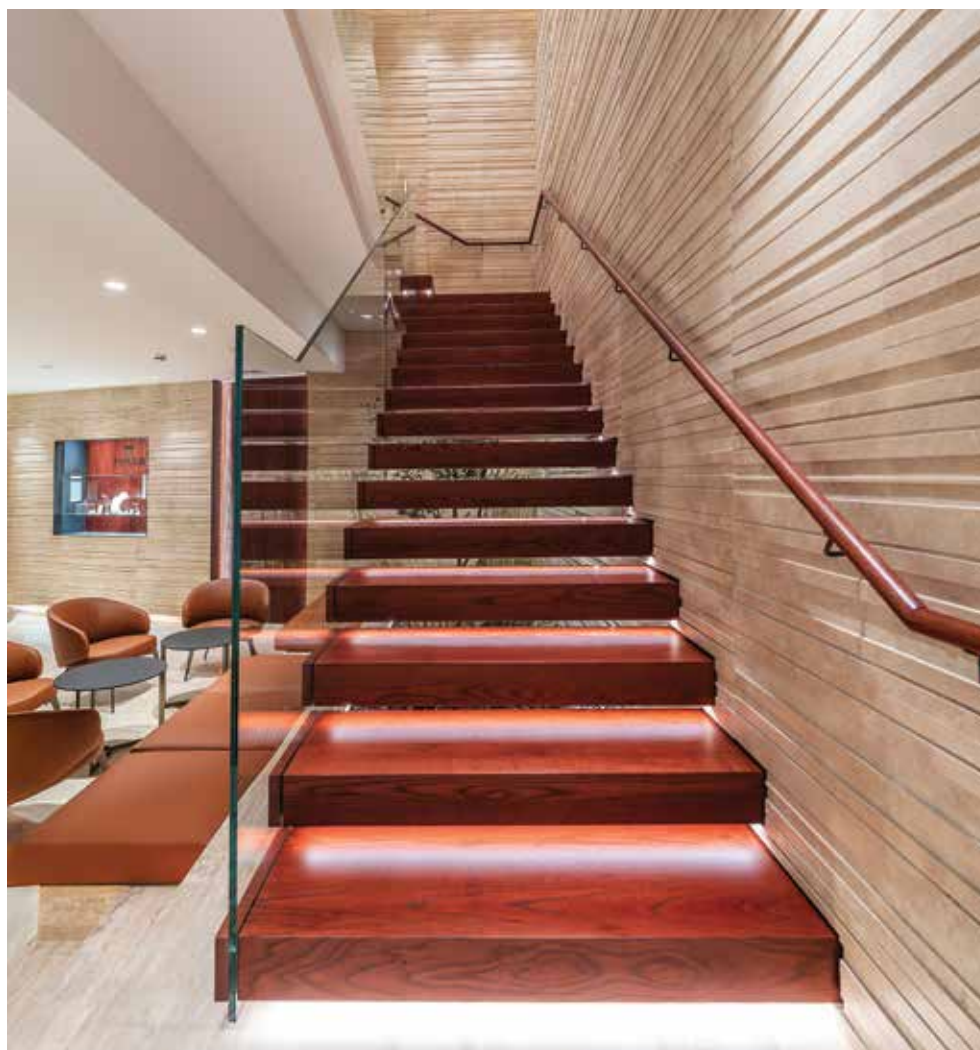
In the centre of Andorra, the jewellery boutique Pons 1845 designed by Estudio Ripollés interprets contemporary retail through a sophisticated language, in which Lithos Design's wallcovering Barcode Zero defines an elegant and deeply material atmosphere.

Founded in 1845, Pons is a long-established name in Andorran luxury retail, with an evolved visual identity expressed through a contemporary and refined aesthetic of the environment. The new boutique was born as an immersive and measured space, in which architecture and interior design define an elegant and engaging sensory experience.

Visitors are guided along a flowing path, marked by a series of distinct spaces characterised by textured surfaces and carefully crafted lighting effects. The warmth of dark wood meets the three-dimensional quality of light marble, creating a welcoming and refined atmosphere that strikes a perfect balance between heritage and modernity.

The highlight of the project is Lithos Design's Barcode Zero wallcovering, in Travertino Latino marble, laid horizontally to guide the customer's gaze





and path through the entire boutique. The linear pattern of the surface creates an elegant, measured visual rhythm, whilst the stone's engravings interact with the light to produce delicate chiaroscuro effects that enhance the depth of the spaces. The three-dimensional texture thus helps to define a sophisticated and serene space, where the material becomes an integral part of the architectural narrative.

The architect, Eduardo Ripollés, confirms: *"When I discovered Lithos Design's Barcode Zero model, I knew straight away that it was the perfect cladding for the new PONS 1845 jewellery store. The quality of the material (travertine), with its sculpted surface texture, gives the walls of this boutique the quality, elegance and exclusivity I was looking for in my design."*

LITHOS DESIGN

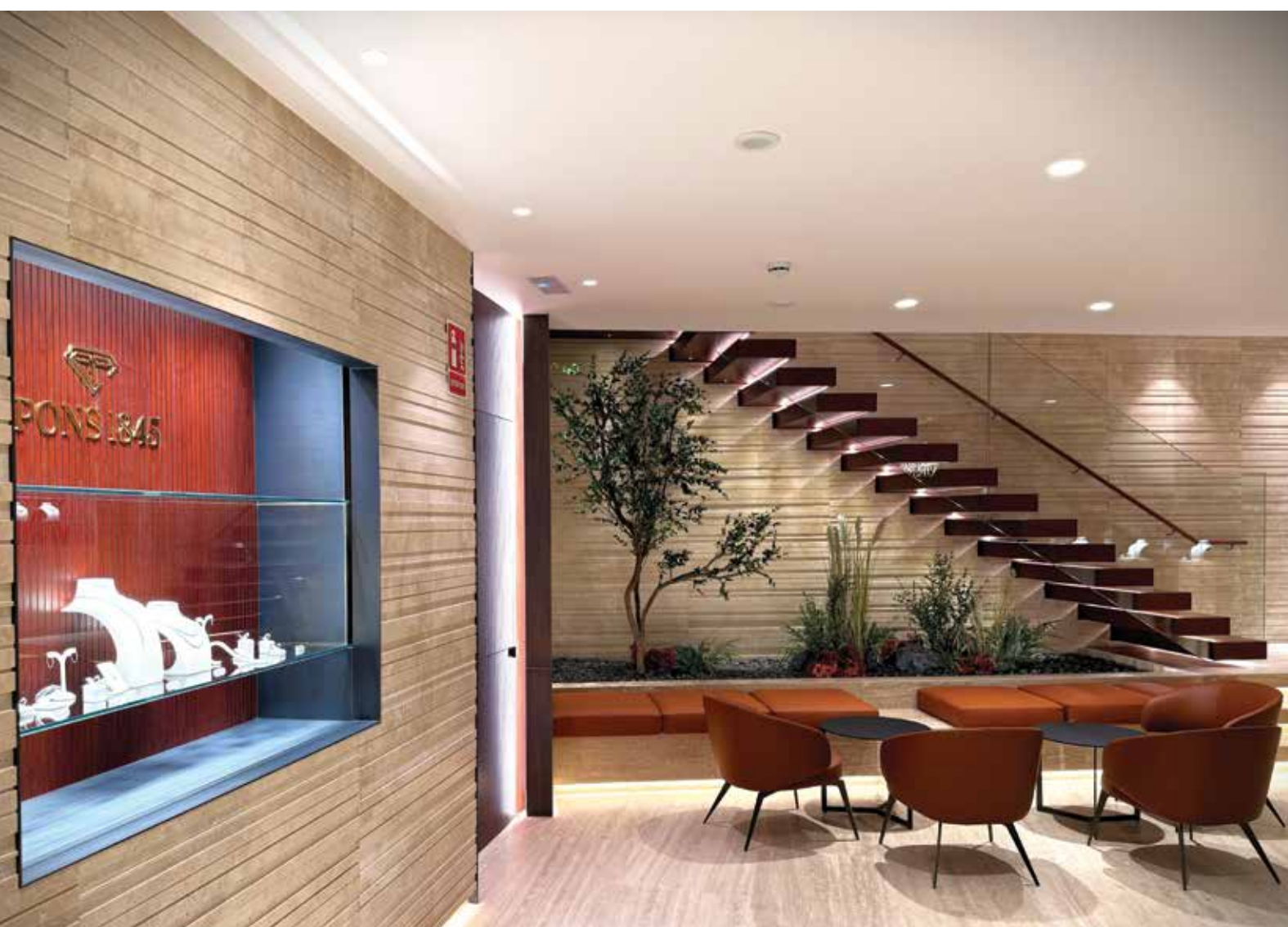
Lithos Design stands out in the international marble design panorama, creating floors, coverings, and furniture that combine cutting-edge technology with contemporary and sophisticated aesthetics.

The knowledge and deep respect for the material, the inexhaustible desire for research, and the always innovative industrial approach allow the company to reveal the sometimes hidden yet peculiar natural features of marble, offering exclusive products of outstanding charm. A true celebration of nature that is also achieved by sustainable production processes and near-zero material waste.

Lithos Design spreads its Made in Italy marble culture around the world through prestigious projects stemming from cooperation with brilliant international architecture and interior design firms. 

www.lithosdesign.com

7 Elements Of Design



7 Elements Of Interior Design

by Stienie Greyling

The seven elements of décor and design are: space, line, form, texture, colour, light and pattern. Mastering these elements allows us to create interiors that are both functional and visually harmonious, whether in an apartment or a home.

The interplay of these elements can dramatically alter a space's feel, functionality and aesthetic appeal. For example, the careful manipulation of space and light can transform a cramped room into a serene retreat, while the strategic use of colour and texture can infuse a space with warmth and vibrancy.

Think of these elements as the backbone of every well-designed apartment or home. They guide everything from how the furniture is placed, to the way natural light flows through the space, to whether that bright green velvet sofa looks chic or like a big frog parked in your living room.

Elements of Design versus Principle of Interior Design.

It is easy to confuse the two, but elements and principles of design are not the same.

Understanding the difference is key.

- Elements of Design are the building blocks. These are the physical tools to use, like space, line, shape or colour.
- Principles of Design are the rules for how to use those tools. These include balance, emphasis, harmony, rhythm and proportion.

Here's an example:

- Lines (element) can be used to guide the eye toward a fireplace.
- Emphasis (principle) makes the fireplace the focal point of the room.

In other words; elements are what to use, principles are how to use them.

By combining the 7 elements with the principles of design, one can create interiors that feel intentional, inviting and professional.

Space is the foundation of every design project. It's the canvas on which all the

other elements are built. When we talk about space in interior design, we mean the physical area inside a room – both what's filled and what's left empty.

Lines are one of the most powerful tools in interior design. They guide the eye, define shapes and create movement within a space. Thus, understanding line definition in interior design helps you control how a room feels and flows.

Lines are not just decorative; they shape how people see and move through a room. A strong line can lead the eye to a focal point, highlight architecture, or create rhythm in a design. By mastering line definition, one can turn an ordinary room into one that feels intentional and dynamic.

In interior design shapes and forms are literally everywhere. They give structure to a space and influence how we feel in it. When we talk about the elements of design shape, we mean the

two-dimensional outlines you see (e.g., circles, squares, or triangles). When we talk about form however, we mean three-dimensional objects that have depth (e.g., a sofa, vase or architectural column).

Shape defines the outlines of a room, while form adds dimension. Together they influence balance, rhythm and harmony. Moreover, they allow you to tell a story in your design – whether it's sleek and modern, soft and organic, or a balanced mix of both.

Few design elements influence emotions as strongly as colour. In fact, many designers say colour is the most powerful tool of all. This is because when you understand how we see or interpret colour, you can then know how to properly use colour in interiors, set the mood, create harmony and highlight focal points.

Colour influences mood more than any other design choice. It can make a small space feel larger, a cold room feel warmer, or a bland room feel full of life. The psychology of knowing how to use colour gives you the power to design interiors that connect with people on an emotional level.

Texture brings a room to life. For starters, it adds depth, interest and warmth. Besides, without texture, even the most colourful or well-planned space can feel flat and unfinished. In the world of interior design, texture refers to both how something feels to the touch and how it looks to the eye.

Texture affects both how a space looks and how it feels. It creates comfort, dimension, and a sense of luxury. When you layer textures, you can transform a plain room into one that feels warm, engaging, and professionally designed.

Light has the power to completely transform a space. It affects how colours appear, how textures are perceived and even how large or small a room feels. In interior design, light is both a functional necessity and a creative tool.

In small spaces bounce light with mirrors, choose reflective finishes and avoid heavy window coverings that block sunlight. In large spaces use layered lighting to prevent dark corners. Combine overhead fixtures, wall sconces and floor lamps to create warmth and balance. Good lighting doesn't just brighten a room – it ensures every element of design is seen at its best.

Finally, pattern is the element that adds rhythm, movement, and personality to a room. Furthermore, it brings energy to otherwise plain spaces and can tie together all the other design elements. Patterns appear in fabrics, wallpapers, tiles, rugs and even architectural details. They can be bold and dramatic or subtle and understated.

Pattern brings character and visual excitement to a design. It prevents a room from looking too flat or predictable. By weaving patterns into your projects, you create interior that feel unique, memorable and full of life.

Mastering each design element individually is important. The real magic happens when you combine them. Individually each element is powerful. But when combined with principles like harmony, emphasis and balance, they transform interiors into cohesive, professional-level designs that create balance, flow, and a sense of purpose in any space.





Porro Boxes, P LISSONI

ROMBY

Design GamFratesi

Geometric allure and retro-styled design are the key elements of the Romby chair by GamFratesi, with its abstract charm. The truncated cone base in solid ash wood, natural or black stained, whose flared shape, obtained through slices made with great cabinet-making skills, is connected to a soft and compact padded swivel seat covered in leather and fabric. Perfect in a dining room or in a working environment with a cosy atmosphere, as well as a stand-alone element, Romby is a cocoon armchair with impeccable proportions and workmanship, which embraces the body while leaving it free to move, enveloping it with a feeling of great lightness. A project that fits perfectly into the Porro universe, which has always been characterised by minimalist designs and great craftsmanship.



Porro ICFF INTERNI lounge by Som



Porro Romby GamFratesi



Boxes a family of storage units with drawers designed by PIERRO LISSONI in 2003.



Porro Boxes P LISSONI

7 ELEMENTS
OF DESIGN



Dimensions.

L. 49,5 x H. 54,1 x P. 80 cm.

Finishings.

Rotating base in natural or black-stained solid ash. Seat in fabric (not velvet) and leather. 

www.porro.com



Romby chairs, designed by Duo GamFratesi in 2020.



Dream in Progress



Book spine
Photo credit: Ulrich Stefan Knoll

"Dream in Progress"

The New Book About the Architecture of Travel with
Outstanding Hotels and Holiday Homes

Dream in Progress, the new book by URLAUBSARCHITEKTUR - THE curated collection of holiday architecture since 2007: A Courageous Vision for the Architecture of Travel with 16 outstanding hotels and holiday homes by both internationally acclaimed studios and emerging talents.

In a world of architecture books dominated by monochrome minimalism

and polished perfection, "Dream in Progress" chooses a different path. The new publication by URLAUBSARCHITEKTUR celebrates colour over restraint, process over perfection, and transformation over finished form. "Nice is lukewarm". This book is anything but.

Across 210 visually rich pages, "Dream in Progress" presents 16 extraordinary hotels and holiday houses across Europe

as stories of change. From the raw, cultural landmark Trevarfabrikken on Norway's Lofoten Islands, to the designed Tuscan retreat Colle ai Lecci near Siena; from the music-driven hotel The El Paso on the Canary island La Palma, founded by a former Universal Music chairman, to Fowlescombe Farm amidst the Dartmoor landscape reinventing luxury hospitality with an architectural

twist - these projects are not glossy end results, but rather living, breathing places that evolved through courage, intuition, and creative trust. Former farmhouses, industrial structures, and overlooked buildings have become vibrant retreats, proving how powerful architecture can be when it embraces experimentation. And how inspiring it is to spend your holiday there!

The book invites readers to explore intuitively: open it anywhere, follow the threads of colour, move back and forth between projects. Dream in Progress is designed as a journey - layered, tactile, and energetic. It speaks directly to architects, designers, and creatives who understand that the most exciting work often happens in the process, not just in the final image.

Ca la Carolina (ES) by Lacol & Altura Arquitectes
Photo credit: Pol Viladoms

Ca la Carolina (ES) by Lacol & Altura Arquitectes
Photo credit: Pol Viladoms



Fowlescombe Farm(UK) by Paul Glade, Harry Gugger, Ryan Cook
Photo credit: Jon Tonks



Kuća Skala (HR) by Boris Kajmak
Photo credit: Tom de Gay



Trevarefabrikken (NO) by Tuckey Design Studio
Photo credit: Andrea Gjestvang



Ebenrieder (DE) by Stephanie Thatenhorst
Photo credit: Daniel Schäfer



Ebenrieder (DE) by Stephanie Thatenhorst
Photo credit: Daniel Schäfer

Created in close collaboration with internationally renowned artist Jana Gunstheimer, the publication expands the idea of an architecture monograph. Her limited edition screen print, "Lost in Transformation", accompanies the book and is available as a signed artwork (70 × 50 cm), traditionally screen-printed in Berlin. Elements of the artwork appear on the book's cover, which is produced in eight different embossed and screen-printed versions. The exchange between the editorial team, artist, and graphic design turns the publication itself into an evolving creative project - art in progress in the truest sense.

"Dream in Progress" builds on the established book series by URLAUBSARCHITEKTUR, known for curating architecturally outstanding hotels and holiday houses. While previous editions explored typologies and destinations, this new volume focuses on transformation, courage, and optimism - themes that resonate strongly in today's architectural discourse.

Publication Details

- **Title:** Dream in Progress
- **Publisher:** URLAUBSARCHITEKTUR



Artwork by Jana Gunstheimer
Photo credit: Julian Martitz

DREAM IN PROGRESS

- **Project Lead / Creation Lead:** Britta Krämer
- **Art Direction / Graphic Editing:** Bucharchitektur / Kathrin Schmuck
- **Artwork (Cover & Selected Pages):** Jana Gunstheimer
- **Release Date:** 15.12.2025
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- **ISBN:** 978-3-9817367-9-3
- **Released in December 2025,** Dream in Progress is available via the URLAUBSARCHITEKTUR shop and international bookstores. 

www.urlaubsarchitektur.de
www.holidayarchitecture.com

1 screen print artwork - 8 different book covers
 Photo credit: Volker Warning



The El Paso (ES) by ambits
 Photo credit: Francisco Soares



Meraki Studios (GR) by Sigurd Larsen
 Photo credit: Leo Jaerisch aka ZOLEO

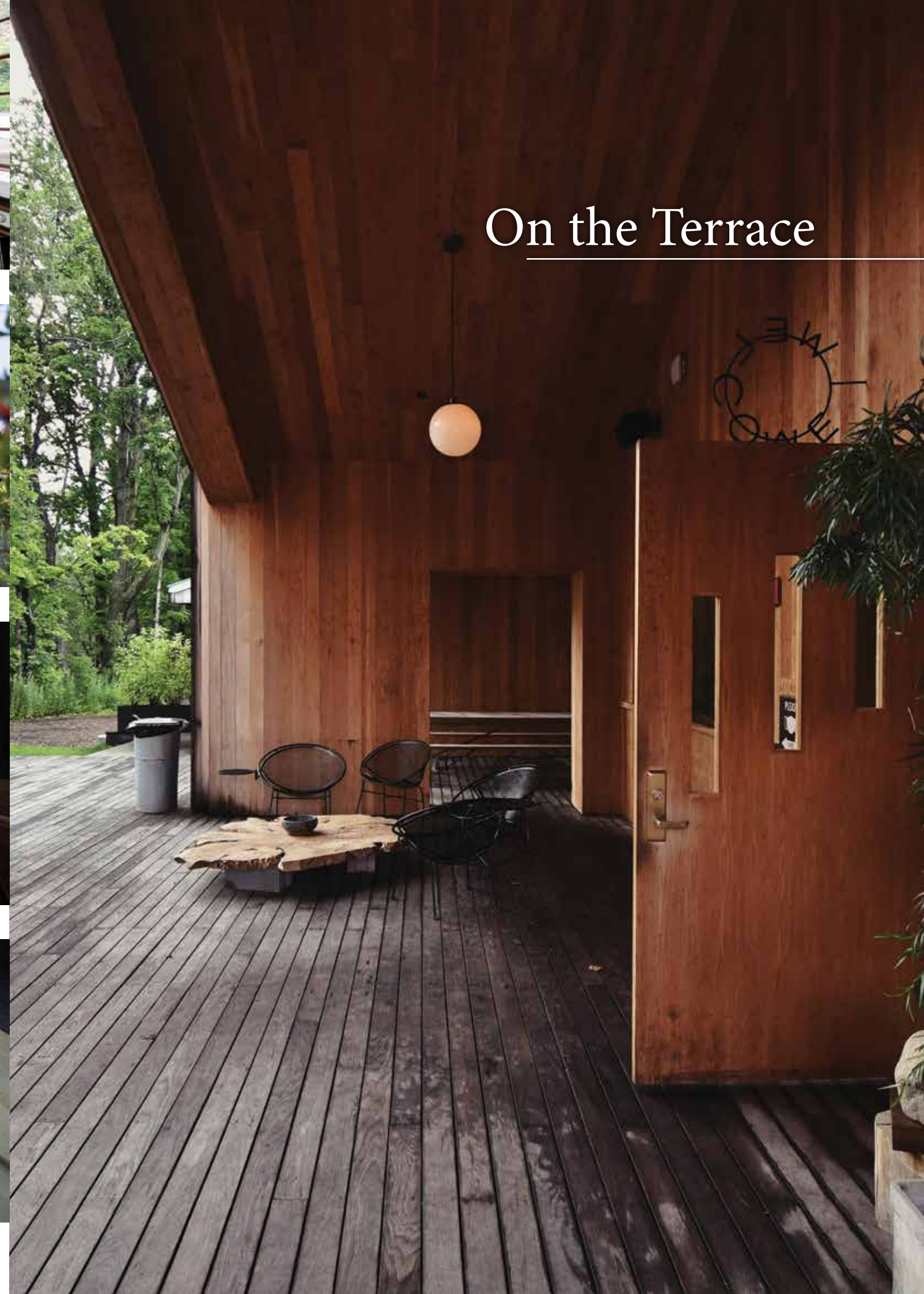


Trevarefabrikken (NO) by Tuckey Design Studio
 Photo credit: Andrea Gjestvang



Clay workshop by CLAYA at Colle ai Lecci
 Photo credit: Luis Casanova Sorolla

On the Terrace





Old-growth treescapes with heritage live oaks defined Kiawah River's master plan.
Photo credit: Joe Thomas



With its network of roads and trails, Kiawah River invites exploration on foot, or on a bicycle.
Photo credit: Joe Thomas

VITA Sets the Stage for the Creative Collaboration Behind a Unique Community

South Carolina,
United States

VITA worked with The Beach Company, one of the largest real estate firms in South Carolina, to bring to life Kiawah River - a 2,000 acre waterfront community envisioned around the concept of "life along the river", a wellness centred lifestyle in tune with an environmental focus.

Having stewarded clients' visions on more than 30 luxury communities across five continents, VITA provided visioning, land planning, master planning, design guidelines, landscape architecture, and lot diagrams for Kiawah River - setting the course for its multi-year future development.



Named after the local shorebird, The Dunlin Auberge Collection is a 72-key hotel located on the banks of the Kiawah River.
Photo credit: Joe Thomas



As part of the Kiawah River Design Guidelines created by VITA, planting objectives protect views through thoughtful landscape planning and use of appropriately scaled plants.
Photo credit: Joe Thomas

VITA Principal and Landscape Architect Jerod Costner describes Kiawah River's design as "casual, welcoming and family oriented", and anchored on the preservation of heritage live oaks - an evergreen species native to the Southeastern coast of the United States.

"The heritage live oaks are magical in their elegance and form," explains Costner, who has worked on waterfront development projects around the world. "Their preservation was our No. 1 priority, and the trees really defined the geometry of the community's master plan."

Working off a detailed tree survey plan as a starting point, the VITA team designed the layout of roadways, home sites and open space trail system.

"Our team strove to manifest a bold vision, while choreographing environmental, construction, budget, and social realities," recalls VITA founder Don Vita.

In keeping with The Beach Company's deep regard for tradition and its progressive vision, Kiawah River has 20 miles of shoreline, and much of the



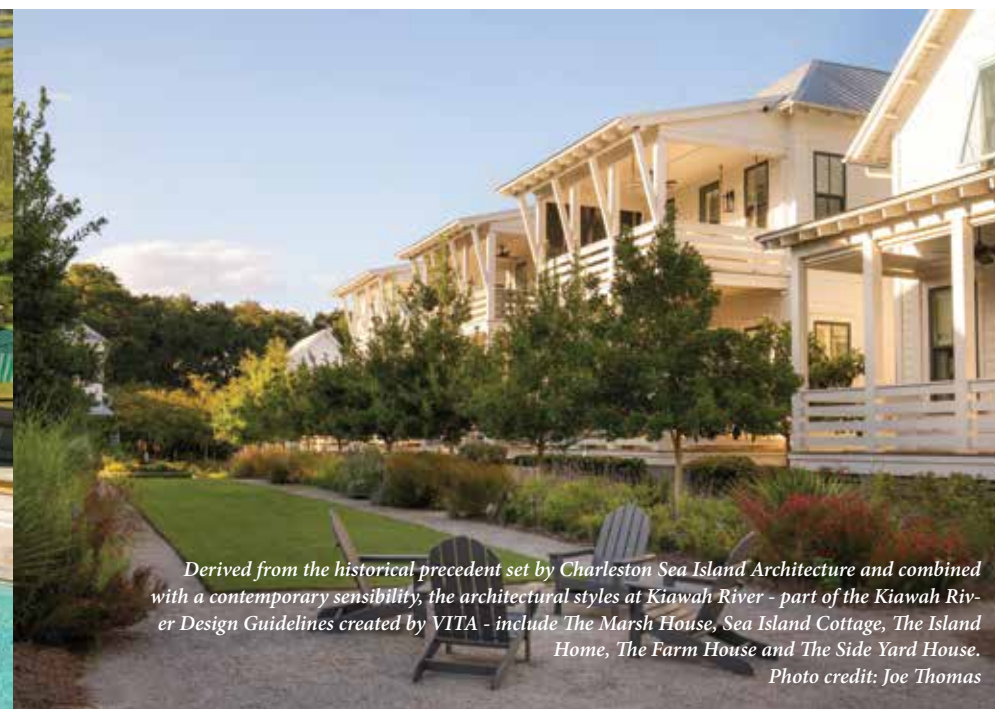
One of four parks at Kiawah River, Jack's Island Park and Jack's Pond are the centrepiece for Jack's Island Neighborhood, a gated community. Photo credit: Joe Thomas



At Kiawah River, the houses are thoughtfully sited amidst old-growth treescapes. Photo credit: Joe Thomas



Kiawah River's Spring House, which serves as the community's gathering place for health, fitness and recreation, features a junior Olympic size pool and a leisure pool (as shown). Photo credit: Joe Thomas



Derived from the historical precedent set by Charleston Sea Island Architecture and combined with a contemporary sensibility, the architectural styles at Kiawah River - part of the Kiawah River Design Guidelines created by VITA - include The Marsh House, Sea Island Cottage, The Island Home, The Farm House and The Side Yard House. Photo credit: Joe Thomas

property is designated as green space - including a working farm and 500 acres of saltwater brackish ponds - in acknowledgement of the area's natural riches and its agricultural context. Distinct neighborhoods of waterfront and village homesites with waterfront views are connected by a 20-mile network of trails and village greens, as well as shared amenities - such as gathering places for field feasts and campfires, and a planned Main Street Village with shops, anchored by The Dunlin, Auberge Collection hotel and spa.

Boldly envisioned, thoughtfully designed, and built with intention, Kiawah River is an example of a commercially successful, large scale real estate project which Costner predicts will remain culturally relevant for generations to come.

"Kiawah River is an inspired idea which will endure because it was envisioned as an integral part of people's lives," he concludes.

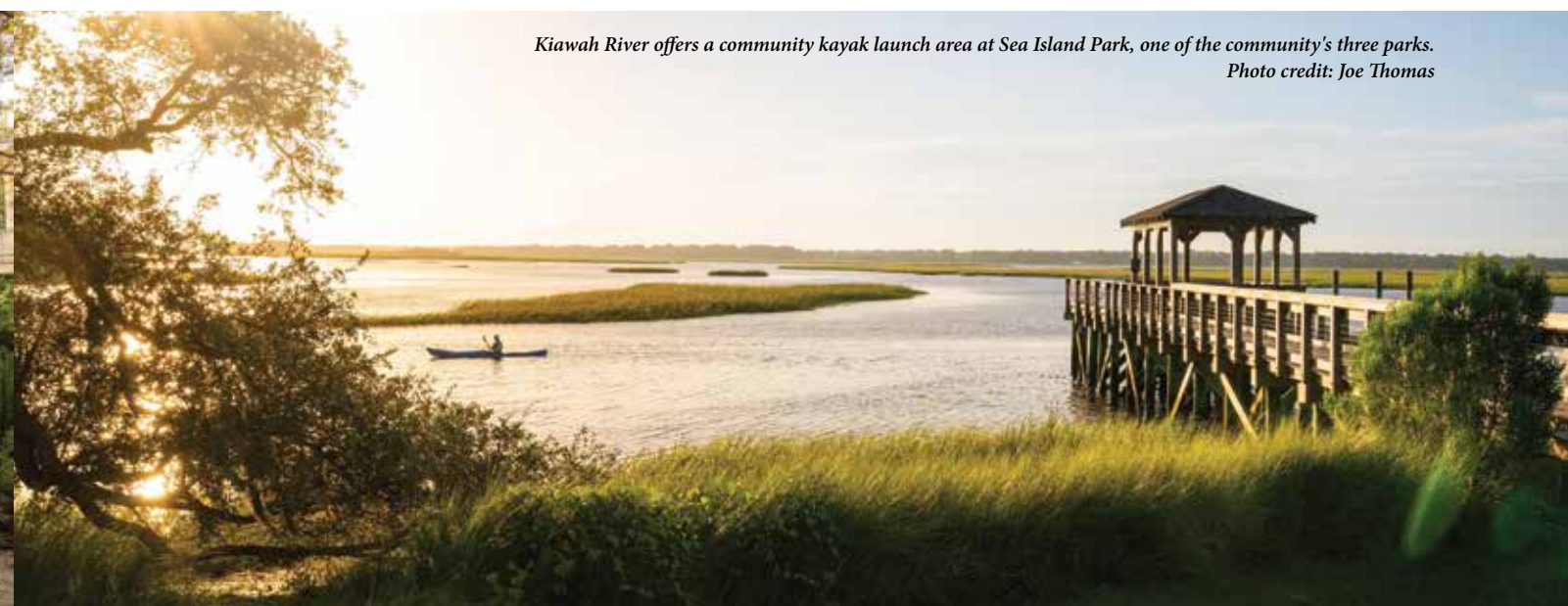
Project team: Kiawah River Community

- The Beach Company (Client)
- VITA (Land Planner and Landscape Architect)
- Backen, Gillam & Kroger Architects, Beau Clowney Architects, Starr Sanford Designs, Reggie Gibson Architects, Historical Concepts (Architects)
- Design Works Landscape Architecture (Landscape Architect of Record) 

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Kiawah River offers four parks: Old Friends Park, Sea Island Park, Jack Island Park and Oak Park (shown) with its community tables and outdoor grill. Photo credit: Joe Thomas



Kiawah River offers a community kayak launch area at Sea Island Park, one of the community's three parks. Photo credit: Joe Thomas

Aatma Manthan Museum

Nathdwara, India

Within the base of the 270-foot high statue of belief in Nathdwara, Rajasthan, India, a museum to evoke self analysis, bringing together a holistic combination of the soul (aatma), mind (mana), and body (tann), has been created in an 18,000 sq.ft space.

In keeping with the concept of the museum in terms of what needs to be portrayed, the overall space is divided into a series of rooms, each of which offers a different experience through the depiction of natural elements in immersive experiences.

The museum is entered through a large foyer, purposely designed as a fluid volume. The walls, ceiling, structural columns, reception desk, and seating benches are homogeneously finished with a thin layer of foam concrete that fluidly encapsulates all of these elements, while simultaneously absorbing sound.

This sculptural volume, enveloped in a concrete grey, calms visitors, transporting them to a tranquil state prior to entering the 18 sequential zones that have been created.

Visitors are led from this cavernous entrance to a narrow undulating corridor with images portraying the making of the museum. Next, each room is entered one by one, with different themes conveyed through audio visuals and immersive experiences.



OUT AND ABOUT

The design of this museum overcomes the challenge of working with a floor plan that is irregular in shape, with multiple structural elements, creating a sequential flow of volumes and experiences with a neutral palette throughout to enhance the audio visual and immersive experiences within.

Technical sheet

- **Project Name:** Aatma Manthan Museum
- **Location:** Nathdwara, Rajasthan.
- **Client Name:** Tatpadam Upvan
- **Site address:** 120 Feet Rd, Nathdwara, Rajasthan 313301
- **Start Date:** January 2024
- **Completion Date:** August 2024
- **Carpet Area:** 18,000 sq.ft.
- **Cost:** 9 cr.
- **Architect:** Sanjay Puri Architects
- **Lead Architect:** Sanjay Puri
- **Design Team:** Madhavi Belsare, Payal Raut, Subodh Amin



- **Consultants:** Interior design Consultant - Sanjay Puri Architects, MEP consultants: Resonance Mep consultants, Lighting consultant: Ashish Thakkar, AV consultant: Mr. Avijit Samajdar, Axis Three Dee Studios Pvt, Acoustic consultant: Sonosphere Acoustic design consulting.
- **Photo credits:** Mr. Vinay Panjwani
- **Flooring:** Flexstone
- **Paint:** Flexstone
- **Furniture:** Flexstone & White Domus
- **Hardware:** Hafele, Dorma
- **Lights:** Plus Light Tech
- **Contractors:** Interior Contractors: Sidcon Projects, Mumbai, Electrical contractor - Shivalik Industrial Engineering, Mumbai, HVAC Contractor: Imperial Systems, Ahmedabad
- **PMC:** Miraj Developers Ltd. 

www.sanjaypuriarchitects.com



AIDA Awards Winners 2026

Cotonou, Benin

The Africa International Design Awards (AIDA) is proud to announce the winners of its inaugural 2026 edition, selected by a powerhouse jury of 41 distinguished members representing 18 nationalities - an extraordinary gathering of leading designers, architects, cultural thinkers, creatives, and educators from across Africa and the diaspora.

The response to the first-ever AIDA Awards has been nothing short of remarkable. The programme received over 300 submissions from 40 countries, including 24 nations across the African continent - from Tanzania to Morocco, and from Zambia to Benin - affirming the depth, diversity, and global resonance of African-centred design today.

"When launching the first edition of the AIDA Awards, we hoped to reveal the extraordinary richness of design rooted in African experience - and what we received surpassed every expectation,"

says Astrid Hébert, Founder of the AIDA Awards.

Submissions were reviewed across four main award categories: Spatial Design, Product Design, Fashion Design, and Communication Design. The jury board assessed each entry not only on aesthetic and technical merit, but on cultural resonance, sustainability, social impact, and innovation - values that sit at the very core of AIDA Awards's mission.

Led by Bibi Seck (Founder, Birsell + Seck) as Head of Jury, the panel included voices such as Coline-Lee Toumson (Cultural & Artistic Affairs Advisor,

Republic of Benin), Lani Adeoye (Founder and Designer, Studio Lani), Selly Raby Kane (Founder and Artistic Lead, SRK), Jomo Tariku (Designer, Jomo Furniture, LLC), Titi Ogufero (CEO, Africa Design Network), and Roberta Annan (Founder, African Fashion Foundation), Saki Mafundikwaamong (Founder and Director of Zimbabwe Institute of Vigital Arts (ziva), Issa Diabaté (Managing Director, Koffi & Diabaté Group) - Juliet Kavishe (Executive Board Member, Pan Afrikan Design Institute (PADI) many others.

In the Spatial Design category, Bidi Bidi Performing Arts Centre by Felix Holland, Joshua Mutabaazi, Edson Agume, Wilson Sendikwanawa, and Allan Semakula of Localworks was awarded "Architectural Design of the Year", recognised for its community-built performing arts centre serving over 270,000 South Sudanese refugees in Yumbe District, Uganda - a landmark in low-carbon humanitarian architecture.

Pearl Jam by Nicole Moyo received the "Architectural Designer of the Year" award for a public art installation in the Miami Design District that translates Ndebele beading traditions into immersive sculptural form.

The "Emerging Architect of the Year" was awarded to François Abatan (with Sanny Axelle and Carol Gnimadi) of Africa Design School for OGOUN - Goddess of Iron and Courage, a contemporary reinterpretation of a Vodoun temple in Benin that bridges tradition and modern spatial expression.

In Product Design, Stitched, a story of our home by Tracy Lynch and Cebo Mvubu of Clout/SA, in collaboration



with the Keiskamma Art Project, earned "Product Design of the Year" - a wallpaper, fabric, and homeware collection translating the trust's signature hand-stitched embroidery into the interior design market, rooted in the coastal village of Hamburg, South Africa.

Terry Aidoo received "Product Designer of the Year" for Kabila Collection, a contemporary furniture series inspired by the spatial language of African home courtyards, produced in Italy using responsibly sourced Nigerian sapele wood.

The "Emerging Product Designer of the Year" went to Didier Stéphane Kingnide Gnonlonfoun of Beijing Institute of Technology for Sport Can, an innovative recycling device that converts plastic waste into footballs - addressing both environmental and sports access challenges across African communities.

In Fashion Design discipline, The Rowe by Charles Johnson of World Shoe, Inc. was named "Fashion Design of the Year", a sustainably manufactured footwear innovation produced at a pioneering

factory in Akosombo, Ghana, combining high-fashion sensibility with social enterprise and biodegradable EVA foam technology.

Ghizlaine Elmanjra received "Fashion Designer of the Year" for The Baazz Sneaker, a luxury fashion brand rooted in radical transparency and African craft heritage, born from a 1,200m² creative ecosystem in the old Medina of Casablanca.

In Communication Design, UE au Sénégal - Baie de Hann by David Vallier, Olivier Marchetti, and Tampidaro of Ag Partners Publicis Africa Group - commissioned by the European Union in Senegal - was awarded "Communication Design of the Year" for a bold awareness campaign addressing the ecological crisis of Hann Bay in Dakar through the work of local urban painter Tampidaro.

Tshepo Masilo earned "Communication Designer of the Year" for the BIC I Love Africa Pocket Lighter Series, transforming everyday product packaging into a cultural storytelling platform across Senegal, Côte d'Ivoire, Ghana, and Cameroon. The "Emerging Communication Designer of the Year" was awarded to Annabelle Armstrong of Greenside Design Center for Becoming a Beacon, an editorial design project mapping Nelson Mandela's life through the structural narrative of a lighthouse.

"When I was invited to serve as Jury President for the first edition of the African International Design Awards, I realised I had quietly crossed a threshold-stepping, perhaps, into the circle of elders. My grandson calls me Papi Bibi, while many young designers across the continent now call me BibiBaba," notes Bibi Seck, Head of the Jury. "It is both tender and telling!"

As I write these lines, I think of my brothers in creation-Laduma, Christian



Benimana, Issa Diabaté, Naeem Bijivi - and so many others who are shaping what can only be called a creative revolution across Africa."

"Every participant in this competition left a mark. What emerges is clear: our community of designers is not only growing, it is maturing - becoming sharper, more inventive, more rooted," he adds. "Again and again, we witness intelligent responses to our realities, born from within. We see architects committed to imagining the spaces where we will live and work-spaces that are healthy, contextual, and grounded in materials and knowledge inherited from our ancestors. And through AIDA Awards, we glimpse the next generation - those we will not only celebrate, but actively seek, support, and walk alongside."

The AIDA Awards are made possible through a growing ecosystem of exceptional jury members, sponsors, partners, and supporters who share a commitment to elevating African design on the global stage. At the heart of the initiative stands the Africa Design School, alongside with two official sponsors L'École de Design Nantes Atlantique and the African Fashion Foundation (AFF). The Awards ceremony and conferences will take place in Cotonou, Benin at the end of July 2026.



Programme partners include African Female Architects, Africa Fashion Tour, Africa Sourcing and Fashion Week (ASFW), d5mag, Design Week South Africa, Design Week Lagos, Pan Afrikan Design Institute (PADI), Scape Magazine, v2com Newswire, DEFSA, Decorex Africa, The Fashion Law Institute, and PAID Summit.

africainternationaldesignawards.com





The Urban Conga Unveils 'A Cappella'

A New Public Art Installation Celebrating Jacksonville's Enduring Musical Legacy



A Cappella is an interactive public artwork that celebrates the individuality and interconnectedness of the many musical voices that have emerged from Jacksonville, Florida, across generations. Located within the new Jacksonville Riverfront Music Garden along the St. Johns River, adjacent to the Jacksonville Symphony, the installation serves as both a tribute to the city's rich musical heritage and an invitation for visitors to become part of its ongoing story.

Situated within a musical note embedded in the landscape, the flowing form of the artwork draws inspiration from the structure of a symphony. The installation is organised into four distinct sections inspired by the four movements of a symphony, each shaped by a unique tempo, emotion, and theme. Centred on the ideas of motivation, home, love, and freedom, these movements create a sequence of experiences that collectively portray Jacksonville as a living symphony composed of many voices, perspectives, and eras. While each section offers its own atmosphere, they remain connected through a shared narrative that reflects the city's cultural identity.

Inspired by the lyricism and storytelling found throughout Jacksonville's musical history, A Cappella transforms song lyrics into an open-ended, interactive



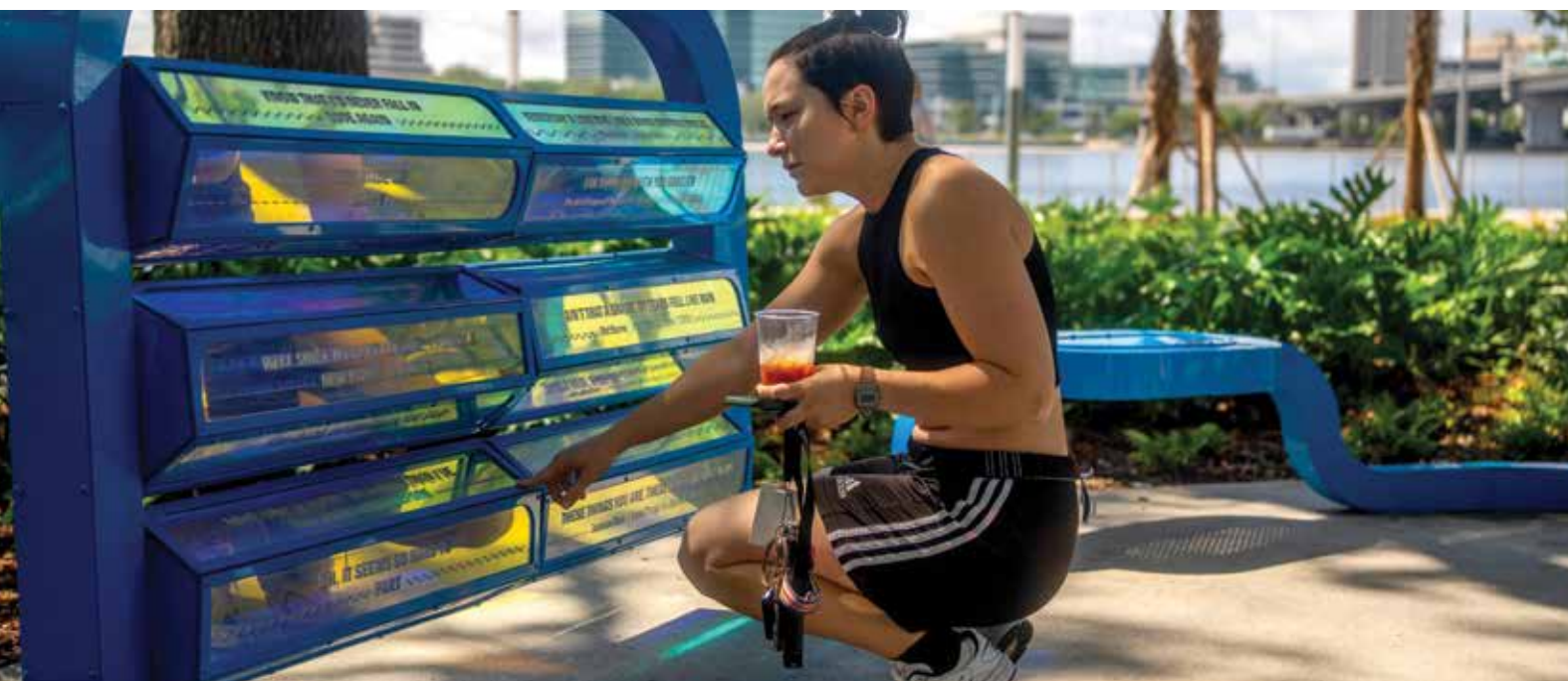
ALL ABOUT ART

experience. Visitors are invited not only to reflect on the city's musical legacy, but also to actively participate in it by creating new verses of their own.

Developed through extensive community engagement, the project draws from a collection of 84 songs by more than 60 Jacksonville artists spanning the 1920s through the 2020s. Residents helped identify songs and lyrics that resonate with the history, character, and identity of Jacksonville, resulting in a diverse collection of voices and musical styles connected by shared themes that transcend time. The work is also set up to accommodate new artists to be added over time.

Selected lyrics were deconstructed into individual words and short verses that can be rearranged and recombined into countless new compositions. Through the playful act of remixing words from different artists, genres, and decades, visitors can discover unexpected connections while creating their own lyrical expressions. The installation highlights how ideas explored in music across generations continue to resonate today, revealing both the diversity and continuity of Jacksonville's cultural landscape.

The visual design further expands upon the project's open-ended approach to play and discovery. Dichroic and reflective panels invite visitors to engage with shifting light, color, shadow, and reflections throughout the day.





Integrated seating areas encourage gathering, conversation, and observation, while a central circular bench serves as a communal focal point, explaining the relationship between the four movements of a symphony and the four sections of the artwork. Together, these elements create opportunities for learning, reflection, and shared experience.

By combining music, play, storytelling, and public participation, A Cappella creates a dynamic environment that honours Jacksonville's musical identity while empowering new voices, interpretations, and connections to emerge for generations to come.

Technical sheet:

- **Project Title:** A CAPPELLA
- **Clients:** City of Jacksonville & Jacksonville Downtown Investment Authority
- **Designer / Creator:** The Urban Conga
- **Firm leads:** Ryan Swanson & Maeghann Coleman
- **Social:** @theurbanconga
- **Year Installed:** May 2026
- **Location:** Riverfront Music Garden, 300 Water St, Jacksonville, FL 32202
- **Project Size:** 437 sq ft dw

www.theurbanconga.com





Montréal Design Week Makes a Powerful Début

Montréal, Canada



Montréal Design Week Makes a Powerful Début

Montréal, Canada

From April 28 to May 7, 2026, the inaugural edition of Montréal Design Week marked a turning point for the city, bringing a deeply rooted but little-exposed creative scene into the spotlight. Driven by Index-Design, organised by Archi-Design QC, and presented by Tafisa Canada, the initiative brought together the entire ecosystem and design enthusiasts around an ambitious, accessible, multidisciplinary, and resolutely open programme. Over ten days, Montréal was transformed into a true design capital, confirming its status as an evolving UNESCO Design City.

More than 70 participating events and venues - exhibitions, tours, installations, talks, and open studios - transformed Montréal into an island of creative gems, revealing the richness and diversity of practices in architecture, design, decoration, and interior design. Unlike other global design capitals often defined by a dominant style, Montréal stands out for its creative freedom and constant cross-disciplinary hybridity.

This first edition made visible a collective energy already deeply rooted in the city, with strong participation from both professionals and the general public.

"Canada is moving from a quieter design scene to one that is much more assertive, visible, and internationally connected," noted Arnaud Granata, President, Index-Design / Montréal Design Week. "Montréal Design Week acts as a catalyst: it helps structure this energy and position Montréal as a new global design destination."

Highlights of the inaugural edition

- The Index-Design Salon / Tradeshow, held at the Grand Quay, gathered over 70 exhibitors and welcomed more than 2,800 design professionals in a single day, within an immersive scenography designed by Humà Design + Architecture.
- Index-Design Conferences at the Montreal Museum of Fine Arts, featured leading international and local figures, including British designer Bethan Laura Wood.





- More than 70 activated venues and events across a city-wide programme, fostering connections between disciplines, audiences, and generations, while reaffirming Montréal's status as a UNESCO Design City.
- Over 130 designers, studios, collectives, makers, or organisations featured in the programme.
- Curated circuits highlighting heritage architecture (Gestion Georges Coulombe), boutiques (Royalmount), emerging practices and collectives (Design Montréal), and fine crafts (CMAQ).

A turning point for local design

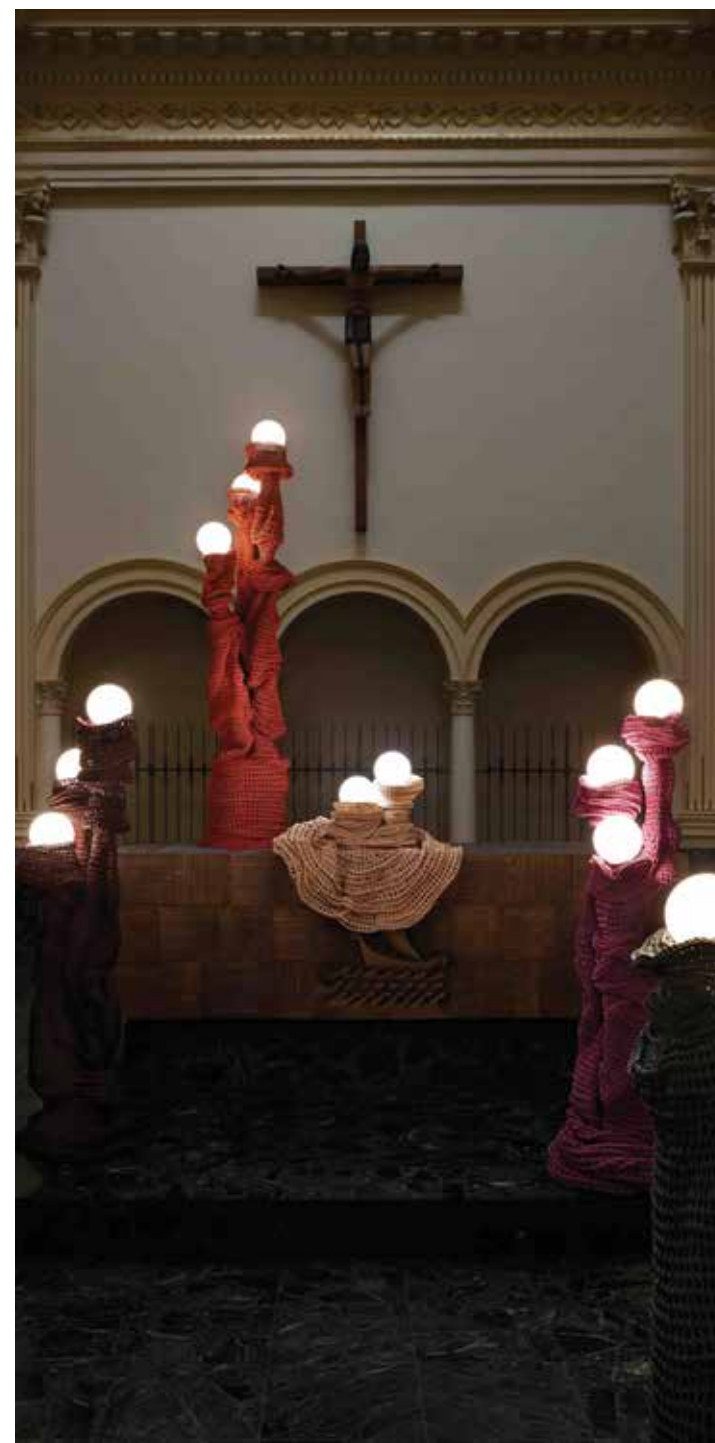
Participating venues and events overwhelmingly reported that Montréal Design Week helped position the city as a design capital, while increasing their visibility, generating new contacts and clients, and elevating the role of design in society.

With this first edition, Montréal now asserts itself as an emerging international design destination, driven by a dynamic ecosystem in full structuring. Beyond the numbers, this inaugural edition responds to a clear need: structuring a thriving and diverse creative scene.

"Montréal has always had a rich and experimental design scene, but one that remained somewhat under the radar," said Sandra Heintz, General Director, Index-Design / Montréal Design Week. "This first edition reveals what Montréal design truly represents: strong collective energy, a bold new generation, and a very free approach to design."

Montréal Design Week is now establishing itself as a structuring event destined to play a key role in the visibility of Montréal and Canadian design. It reflects the vitality of the local ecosystem and its ability to mobilise collectively to promote Quebec design locally and internationally. Driven by this enthusiasm, the team is already preparing the next edition, with the ambition of strengthening international collaborations, expanding the programme, and positioning Montréal among the leading destinations for contemporary design. dw

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University of Alberta Unveils Re-Designed University Commons

Edmonton, Canada

University of Alberta Unveils Re-Designed University Commons

Edmonton, Canada

The University of Alberta has officially unveiled University Commons, a 405,000 sq. ft. transformation of the former century-old Dentistry and Pharmacy facility. Designed by Zeidler Architecture, the transformative fit-out establishes a new campus heart, and reflects the University of Alberta's evolution as a leading institution, fully reimagined to promote a renewed sense of openness, accessibility, and inclusivity. Positioned at a key entrance to the North Campus, University Commons represents both a literal and symbolic front door, offering a dynamic space where students, faculty, and staff can gather, learn, and reflect on the evolving rhythms of campus life.

Inclusive design rooted in interdisciplinary collaboration

From the outset, University Commons was envisioned as a hub for students, faculty, and researchers to come together in a single space, guided by the understanding that the most dynamic institutions encourage and empower interdisciplinary innovation. To transform the way the space is experienced, the former faculty-specific and fragmented interiors were completely replaced with open and flexible office spaces, classrooms, and walkways.

"Students want a sticky campus. A place where they feel welcome, supported, and part of something," says Bill Flanagan, President, University of Alberta. "That's exactly what this building offers."



University Commons' conceptual foundation draws inspiration from powerful metaphors, including the tree of knowledge and the act of a shared meal. Reflecting natural forms, the building's circulation radiates from a central atrium outward toward open learning zones, collaborative spaces, and flexible teaching environments. The atrium draws in light while organising movement across multiple levels and connecting individuals to the building's full range of uses.

Extending this logic, seasonal "neighbourhoods" positioned at the building's corners offer distinct, double-height gathering areas that invite pause, conversation, and connection. Inspired by the conviviality of a shared meal, these spaces are intentionally unprogrammed, encouraging informal and non-hierarchical encounters.

"University Commons is a transformational project for the University," says James Brown, Partner, Zeidler Architecture. "Not only is it creating new and exciting opportunities to attract the best and brightest students across disciplines, but its thoughtful, nature-inspired design encourages spontaneity, allowing students to more effectively explore their relationships with themselves, each other, and the world around them."

To truly integrate University Commons into the local community fabric, the space is open not only to students and faculty, but also hosts regular events that bring people together to experience a new hub of learning and connection.

Programming for inclusivity

Eliminating institutional barriers and supporting diverse needs was a defining principle of University Commons' renovation, ensuring students have equal access to daylight, space, and opportunity. To achieve this, essential services - including the registrar, dean of students, and senior administration - were centralised alongside academic departments, open study areas, bookable meeting rooms, and collaborative project spaces.

University Commons' interiors are deliberately diverse to accommodate unique learning styles, offering modular classrooms with consistent, adaptable layouts, as well as open lounges and publicly accessible meeting rooms that dissolve the traditional boundaries between student and faculty space. The bespoke interiors employ custom material palettes, acoustic treatments, and designer furniture that promote warmth and comfort, supporting an environment that is both welcoming and adaptable for long-term use.

Quiet areas for focus and reflection are equally represented, including the Calming Room - a sensory-conscious space for mental restoration designed by a University of Alberta student through a campus-wide design competition. The goal of the student design competition was to optimise the University Commons' learning experience for engagement and creativity, empowering students to use applicable skills to solve real-world institutional challenges.

This spatial variety was carefully curated to support everything from social interaction to quiet concentration, building on University Commons' purpose as both a collective forum and a personal refuge.

Anchoring University Commons in Indigenous storytelling

Indigenous narratives are embedded throughout University Commons by Métis artist Christi Belcourt, an acclaimed storyteller with a deep respect for longstanding traditions and knowledge.



Her naturalistic works animate shared spaces throughout the Commons with storytelling and cultural recognition, drawing inspiration from the delicate intricacies of native flora to weave connections between nature and community. Through these well-intentioned accents, Belcourt's art ensures that daily encounters in the Commons are underpinned by history and identity, encouraging reflection, while fostering a deep sense of place.

Belcourt's work is held in major institutions, including the National Gallery of Canada and the Art Gallery of Ontario. She has earned national recognition, including winning a Governor General's Award for Innovation and the Ontario Premier's Arts Award, making her one of Canada's most celebrated contemporary Indigenous artists.

University Commons is Zeidler's latest renewal and adaptive reuse project for a Canadian post-secondary institution. The firm has led transformative projects, including the York University Campus-Wide Classroom Renewal, the University of Victoria ACET Research Headquarters, and the University of Toronto Faculty of Arts & Science Department of Computer Science, and was recently awarded the Convocation Hall Renovation at the University of Alberta.

Building Information Modelling (BIM) coordinated the complex fit-out, clarifying spatial relationships, aligning new systems, and enabling efficient collaboration across disciplines.

University Commons is now open, and students, faculty, and visitors are invited to experience University of Alberta's new campus.

Technical sheet

- Client: University of Alberta
- Base building architect and architect of record: GEC Architecture
- Interior architecture and design: Zeidler Architecture
- Functional Space Program in Collaboration with Noun Consulting
- Artwork: Christi Belcourt
- Photos: Adrien Williams

dw

www.zeidler.com



Origami Cars

Waves of cars with unfamiliar names have swept into the South African car market. They are manufactured in populous countries like India, China and Japan so have interesting price tags. This has considerably dented the local second-hand car market – who would buy a second-hand car when a brand new one costs less?

Their brands and names are unfamiliar but getting assimilated into our heads full of African sounds. Tata from India is easy, so is Chery from China, with its extended association with cherry blossoms from Japan. South African rugby aficionados have a soft spot for the Japanese national rugby team the Brave

Blossoms. What about Changan – Shangaan?

The initials are also pleasing. GWM – the Great Wall Motor Company now being advertised in South Africa as Go With More. And BYD – Build Your Dreams – is pertinent for anyone longing for a first car. Or by extension your first electric car – the BYD Dolphin, Seal or Sealion?

The grilles of these cars look different; they are shinier and even have lighting to emphasise their designs. You could always tell the car make by its grille in the day, but now you can do so at night. The lighting is not a new idea but is now a lot more common. The Mercedes electric

sedan has an illuminated central star and if desired can also have the star pattern all over its black grille panel.

Contemporary car shapes also have an eastern feeling, like origami, with sharp folds as opposed to the rounded aerodynamic profiles of older cars. Even the European brands are adopting the origami look, adding an aggressive visual edge to their models. In some cases, the sharp edges can help reduce turbulence by forcing the air to separate cleanly. Add to this the new matt black finish, the origami car becomes totally futuristic, scary and the stuff of Mobland movies.

Gill Butler

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Dune Modular Pendant Luminaire

Berlin, Germany

Lighting brand MOSS Objects presents the Dune collection, a modular pendant luminaire designed by Daniel Becker. Dune is built from individually formed aluminium shades that link into compositions of four to twenty units across five configurations: Curve, Cluster, Spiral, Vertical Line, and Vertical Cluster. The collection is handmade in Germany and is available worldwide for residential, hospitality, and commercial specifications.

Dune is a collection of compositions, rather than a single product. Each shade is one element in a chain, and up to twenty

shades can be linked into a single fixture. The system can therefore be scaled to a kitchen island or to a four-storey lobby without leaving the same visual language. Each shade is formed from aluminium sheet. The forming process leaves a dynamically curved geometry that catches light along its surface.

The geometry of the collection references the formation of dune landscapes, where volume is defined by continuous transition, rather than sharp edges. This logic is translated into modular aluminium segments connected at their outermost points, producing a continuous line of light that expands and contracts with the architecture.

Dune is offered in five standard finishes, handmade in Germany: Silver Anodised, Silver Polished, Gold Tone, Copper Tone, and Dark Bronze Tone.

The two silver options read as pure aluminium and reinforce the architectural character of the collection. The three tones introduce warmer, applied finishes

for residential and hospitality contexts. Custom finishes are available on request. Dune received the iF Design Award 2025.

Application of the Dune collection

The Dune collection is intended for spaces that ask for sculpture as much as illumination. Curve and Cluster are most often specified above dining tables and counters. Spiral and Vertical Cluster work in lobbies, atriums, and large hospitality volumes.

Vertical Line is designed for stair voids and double-height entries. The modular logic allows specifiers to commission non-standard chain lengths and site-specific compositions through the studio.

"Dune was developed as a complete language rather than a single product," explains Daniel Becker, founder, MOSS Objects. "Each shade is small enough to feel intimate, and the chain can grow as far as the architecture asks for. The system replaces the question of what light to specify with the question of how to compose it."

Model overview

- **Dune Curve** - The most horizontal expression of the series. A wide, flat geometry that suits spaces with lower ceiling heights, while holding a sculptural presence. Curve compositions create a calm architectural rhythm and retain the modular logic of the system.
- **Dune Spiral** - The three-dimensional expression of the series. Designed to inhabit larger volumes and ascend vertically, Spiral is intended for spaces with high ceilings. Dune Cluster brings the shades into a higher density, creating a more concentrated spatial object. The configuration holds the presence of a chandelier, while retaining the modular logic of the Dune system.
- **Dune Cluster** - Brings the shades into a higher density, creating a more concentrated spatial object. The configuration holds the presence

of a chandelier, while retaining the modular logic of the Dune system.

- **Dune Vertical Cluster** - Composed as a voluminous object suspended from a single point. Designed for spaces that require height and presence without multiple mounting positions.
- **Dune Vertical Line** - A minimal alternative to a floor lamp. Its slim geometry occupies a small footprint, allowing the light to become a sculptural vertical element within the room.

Technical sheet

- **Product:** Dune modular luminaire
- **Collection:** Dune
- **Designer:** Daniel Becker & Elisa Bakaniev
- **Materials:** Aluminium, PE (diffuser), steel (canopy)
- **Finishes:** Silver Anodised, Silver Polished, Gold Tone, Copper Tone, Dark Bronze Tone. Custom finishes available on request.

- **Configurations:** Curve, Cluster, Spiral, Vertical Line, Vertical Cluster
- **Sizes:** Dune 4, 6, 8, 10, 12, 16, 20 (number indicates quantity of shades)
- **Light source:** Integrated LED, 2700K, CRI 90+
- **Driver:** Triac, DALI or 0-10V
- **Voltage:** 220 to 240V (EU); 110 to 127V (US/CA); other markets on request
- **Lead time:** 6 to 12 weeks (standard); 10 to 14 weeks (bespoke)
- **Manufacture:** Handmade in Berlin, Germany
- **Award:** iF Design Award 2025
- **Photographer:** MOSS Objects (high-resolution images supplied with this release)
- **Uses:** Residential, hospitality, retail, public-realm, commercial 

www.mossobjects.com





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