

designingways

ISSUE 306

AT THE OFFICE

LIGHTING

HELLO SPRING



RSA R150.00



Side Retained Outdoor Blinds

Side-retained outdoor blinds represent one of the most effective solutions for creating comfortable, protected outdoor environments. By securing the fabric within purpose-designed side channels, these systems maintain fabric tension and stability while allowing the blind to be positioned at virtually any height.

Designed to help transform patios, verandas, entertainment areas and outdoor rooms into functional year-round spaces, side-retained blinds provide protection from harsh sunlight, wind, light rain and insects, while maintaining outward views and natural ventilation.

Blind Designs has expanded its System X outdoor shading range with the introduction of the Zip X, a locally manufactured side-retained blind system engineered specifically for South African conditions. Produced using advanced cutting and welding technology, the Zip X is custom made to deliver the precision and durability demanded by modern outdoor applications.

Combining the benefits of high-performance outdoor screen fabrics with a secure side-retention system, the Zip X fully encloses the opening to improve comfort, privacy and weather protection. The system is available with spring-assisted operation, gearbox control or motorisation, allowing designers and homeowners to select the most appropriate solution for their project requirements.

Slimline side channels create a clean architectural appearance while preserving sight lines. The robust structural design supports installations of up to 5.8 metres wide by 3.6 metres high without the need for intermediate posts, making it particularly well suited to larger outdoor openings.

Operation is simplified through Blind Designs' innovative central locking mechanism, discreetly concealed within the bottom rail. This design enhances aesthetics while protecting key operating components from exposure to the elements.

With System X Zip X, designers and specifiers can achieve a seamless balance of shade control, glare reduction, UV protection, privacy and outdoor comfort, supported by the quality and flexibility of custom local manufacturing.

The result is a sophisticated outdoor shading solution that extends the usability of external spaces while complementing contemporary architectural design. 

www.blinddesigns.co.za

SYSTEMX

ZIP | WIRE | CHANNEL

 **BLIND DESIGNS®**
REFLECT YOUR STYLE

MOTORISED BLINDS FOR THE SMARTEST HOUSE ON THE BLOCK

LOUVOLITE
OneTouch®
ADVANCED LIGHT CONTROL

somfy®

Motorised Blind Solutions from One Touch & Somfy

Experience the innovative, silent, quality performance of One Touch, or the unmatched reliability and smart-home excellence of Somfy.





Innovative One Touch Remotes



Rechargeable Battery & Hardwired AC Motors



Connect via Matter & Thread or Zigbee



Voice Control & Smart Home Integration

FIND A BLIND PROFESSIONAL IN YOUR AREA:

Johannesburg

Blinds All Types: 011 972 2271
Curtain & Blind Solutions: 011 465 9966
Curtain Club: 011 907 9334
Galaxy Blinds: 011 613 1496
Millennium Blinds & Shutters: 072 299 4526
Blind Time Window Innovations: 011 434 1075
R & C Trading: 011 867 3367

Pretoria

Lifestyle Blinds and Curtains: 012 653 1605
Picture Perfect Interior Solutions: 012 660 1184
Matheo Blinds & Awnings: 012 991 5767

Polokwane

Victorius Flooring and Blinds: 015 296 1823

Northern Limpopo

Newton & Strever: 064 860 3079

Gqeberha

PC Agencies: 041 581 3710

Durban and Umhlanga

Aesthetics Shutters & Blinds: 031 303 2364

Ballito

Blinds All of Them: 032 946 3614

Knysna

Milk & Honey: 044 008 5020

Bloemfontein

Ralph Blinds: 072 700 4337

Cape Town

Total Blind Designs: 021 447 9062
The Best Blind Company: 021 461 2122

Klerksdorp

Atelier Ridwaan: 018 462 8908

Namibia

Color Blinds and Interiors: +264-61-302030
Touch of Style: +264-61-245303

Botswana

Décor Waves: +267 316 4948

 **BLIND PROFESSIONAL™**
APPOINTED BY BLIND DESIGNS

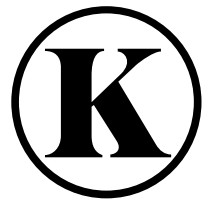
www.blinddesigns.co.za

WINDOVERT
Quality you can rely on, since 1969

www.windovert.co.za

Blind Guys®

www.blindguys.co.za



K. LIGHT®

DESIGN • SERVICE • QUALITY

presents

K. Switch Kinetic Wireless Solution

Kinetic switches are becoming one of the smartest new solutions in modern electrical installations.



White One Lever Switch

Unlike a conventional light switch that requires fixed electrical wiring between the switch and the light fitting, a kinetic wireless switch communicates wirelessly with a receiver installed in the light fittings. The remarkable part? The switch generates its own energy every time you press it. Using kinetic energy harvesting technology, the movement of pressing the switch creates enough energy to transmit a secure radio signal to the receiver. This eliminates the need for batteries, charging, Wi-Fi, Bluetooth or external power sources. The result is a beautifully simple switching solution that's both innovative and incredibly reliable.

Why Kinetic Switches are growing in popularity

- No wiring between switch and light point
- Flexible switch placement
- Perfect for difficult-to-wire spaces
- Quick and easy installation • No batteries required
- No Wi-Fi required
- Modern, sleek frameless design
- Two-Way Switch enabled
- Reduced maintenance costs • Eco-friendly



Black TwoLever Switch

How does the receiver work?

The K. Switch Receiver is compact enough to fit inside most pendant canopies, ceiling roses and suitable light fittings. Once installed and connected to the light fitting, simply pair your K. Switch and mount it wherever it's needed within operating range.

No wall chasing. No additional switch wiring. Just clean, flexible installation.

Typical operating distances include:

- Open outdoor space – Up to 150 metres (no barrier)
- Through drywall/plasterboard – Up to 25 metres
- Through concrete or glass walls – Up to 12 metres



Silver Two Lever Switch

CAPE TOWN Milnerton 021 552 4370
JOHANNESBURG Midrand 011 312 1247

Viewing Showrooms Only, K. Light Import supplies only to
Retailers and not to the public directly.

www.klight.co.za

 info@klight.co.za  [k_light_import](https://www.instagram.com/k_light_import)  [klight.co.za](https://www.facebook.com/klight.co.za)



K. LIGHT®

DESIGN • SERVICE • QUALITY



K. Light Designer Collection LED Dynasty Crystal Chandelier

CAPE TOWN Milnerton 021 552 4370
JOHANNESBURG Midrand 011 312 1247

Viewing Showrooms Only, K. Light Import supplies only to Retailers and not to the public directly.

www.klight.co.za

 info@klight.co.za  [k_light_import](https://www.instagram.com/k_light_import)  [klight.co.za](https://www.facebook.com/klight.co.za)

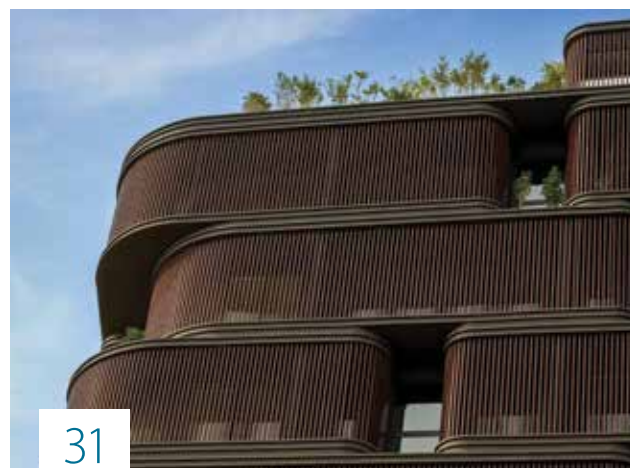
- ii BLIND DESIGNS
- 4 K. LIGHT
- 10 TRADE WINDS
Orchard + Blooms - Plascon
- 12 TRADE WINDS
Motionblinds Now Works with Homey,
Connecting Smart Motorized Window Coverings
to 850,000+ Smart Home Users Worldwide
- 14 IID
When Technology Exposes the Cracks



Blind Designs.
Welcome to The Sophisticated World of Window Dressing. Proudly designed and assembled in South Africa, our Blind Designs are distributed throughout Southern Africa – shedding light on one of the most naturally beautiful regions in the world.
www.blinddesigns.co.za



20



31

- 16 KSA
The Kitchen Specialists Association
- 18 TRADE WINDS
The Hotel Lobby Is Having Its Moment - Premier Hotels
- 20 PRODUCT DESIGN
VELLO presents the world's first electric folding bike featuring the new Bosch HubLine drive system
- 28 AT THE OFFICE
The world of work is transforming faster than ever, driven by rapid technological progress, changing social expectations and evolving demands - by Stienie Greyling
- 30 AT THE OFFICE
Storage units in the Kamos Pure and Tower Evo collections reflect the evolution of the contemporary office
- 31 AT THE OFFICE
The Primus
- 34 AT THE OFFICE
Mercis Upholstery- Stuart Graham.
- 36 LIGHTING
Lighting is a powerful tool in interior design - by Stienie Greyling
- 38 LIGHTING
Revealing Arabian Heritage Through Light



for easy
living

BRAGA

Braga by Mercis is a luxurious upholstery chenille that effortlessly combines contemporary style with everyday practicality. Engineered for exceptional performance, it boasts 100,000 Martindale rubs, flame-retardant properties, easy washability, and innovative Quick Clean technology that allows everyday stains to be removed with just water. Available in a sophisticated palette of timeless neutrals and bold statement shades, Braga is the ideal choice for creating elegant, durable interiors in both residential and commercial spaces.



40 **LIGHTING**
Exceptional Craftsmanship Arrives in Montreal

44 **HELLO SPRING**
Why Outdoor Spaces Are Becoming More
Personal, Practical and Aligned With Real Life.
- by Stienie Greyling

46 **HELLO SPRING**
Escondido Rooftop Bar

50 **HELLO SPRING**
OLEIA lounge collection

52 **ON THE TERRACE**
El Arca - Chiriqui, Panama

60 **ALL ABOUT ART**
Katrien Van Der Schueren Transforms Architecture
into Sculpture in a New Site-Specific Commission
for the Nazarian Collection

62 **ALL ABOUT ART**
KiMu Children's Art Museum Opens in Amsterdam

70 **CIVILIAN ELEVATES STUDENT EXPERIENCE
WITH ARCHITECTURALLY- INTEGRATED
INTERIORS AT BARD COLLEGE'S NORTH
CAMPUS RESIDENCE COMPLEX**
Annandale-On-Hudson, United States

76 **QUINTA DE ADORIGO WINERY**
Tabuaço, Portugal



52



70

82 **STADTFORUM, DRESDEN**
Construction of an administrative building

89 **TAIL OF THE DOG**
Kruger National Park

90 **BRIGHT IDEAS**
SAN MARCO - by Cattelan Italia

Published by Nylapix (Pty) Ltd
Editorial: editorial@designingways.com
Advertising: Stienie Greyling • 081 846 6214 • stienie@designingways.com
Contributors: Gill Butler • Stienie Greyling
Editor: Stienie Greyling
Layout: D'shane Schmidt • 082 592 4842
Subscriptions and Distribution: subscriptions@designingways.com
Accounts: accounts@designingways.com

Twelve issues of **DESIGNING WAYS** are published per year

1102 Bradfield Crescent, Dainfern Estate, 2055
Telephone +27 (0) 11 791 5995
Facsimile +27 (0) 86 678 8448
www.designingways.com

Advertisements submitted for publication must be high resolution PDF (PDF/X-1a or PDF/X4) and will be printed to European Bruma colour standards. **DESIGNING WAYS** accepts no responsibility for colour reproduction if the supplied material has been incorrectly made up.

DESIGNING WAYS reserves the right to edit, amend and/or abridge any manuscript submitted for publication.



CREATE A LASTING IMPRESSION

with Husky handcrafted rugs and carpets

Husky handmade carpets are crafted with utmost care, attention to detail and strictest quality control.

Custom made in 100% wool or bamboo silk, in any size, shape, colour and design, to complete your interior.

Showroom:
9 Appel Rd.
Kramerville,
Sandton
Tel: 011 444 3370



email: sales@husky.co.za
www.huskycarpets.com



Orchard + Blooms

A colour world rooted in abundance, growth and everyday joy

Lush, generous and full of life, Orchard + Blooms is a colour world inspired by the sensory richness of fruit markets, garden centres and flourishing outdoor spaces. It celebrates abundance in all its forms like ripened produce, layered foliage and sun-warmed petals. It's the palette that brings vitality indoors through expressive, organic colour.

One of four colour worlds within the Plascon Colour Forecast 2026, Orchard +

Blooms sits alongside Butter + Sky, Land + Sea, and Fashion + Candy. Together, the worlds form part of the overarching theme 'HAND, made', which foregrounds the human touch, natural cycles and the textures of daily life as key design influences for the year.

Orchard + Blooms is the most overtly organic of the four worlds. It draws from the colours we associate with nourishment and growth: peach and orange blossoms, olive-green leaves, deep terracottas and the rich tones of fruit at peak ripeness. The result is a palette that feels grounded yet joyful.

This speaks to a broader shift in how we want our homes to feel in 2026. As life becomes increasingly fast-paced and digitally mediated, there is a growing desire to reconnect with the rhythms of nature and the comfort of familiar, sensory experiences. Orchard + Blooms responds to this by offering colours that feel instinctive and nourishing.

The curated colours within the Orchard + Blooms world include Chocolate Delight (R6-E1-1), Hudson (26), Spanish Brocade (O2-B1-3), Swazi (R2-C1-1), Wanda (Y4-C1-1), Good Day Sunshine (O6-A1-1) and Just Terracotta (R7-C1-1). Together, they create a layered story of warmth, richness and renewal.

These colours encourage a sense of generosity and ease, echoing the feeling of gathering, sharing and living well. Used



tonally, they create grounded, enveloping environments. Paired with lighter accents, they bring a fresh, uplifting quality that feels distinctly contemporary. Orchard + Blooms lends itself to interiors where energy and connection are key, such as kitchens, dining rooms, living areas and creative spaces.

The colours are expressive without being overwhelming, earthy without feeling rustic, and vibrant without tipping into excess. They encourage layering, whether colour with colour or texture with texture, and invite homeowners to trust their intuition when building a palette that feels personal.

Like all four colour worlds in the Plascon Colour Forecast 2026, the shades in Orchard + Blooms are drawn from Plascon's existing colour library and can be tinted in your choice of Plascon coating at leading retailers nationwide. 

www.plasconcolour.co.za

Spaces that work. Literally.

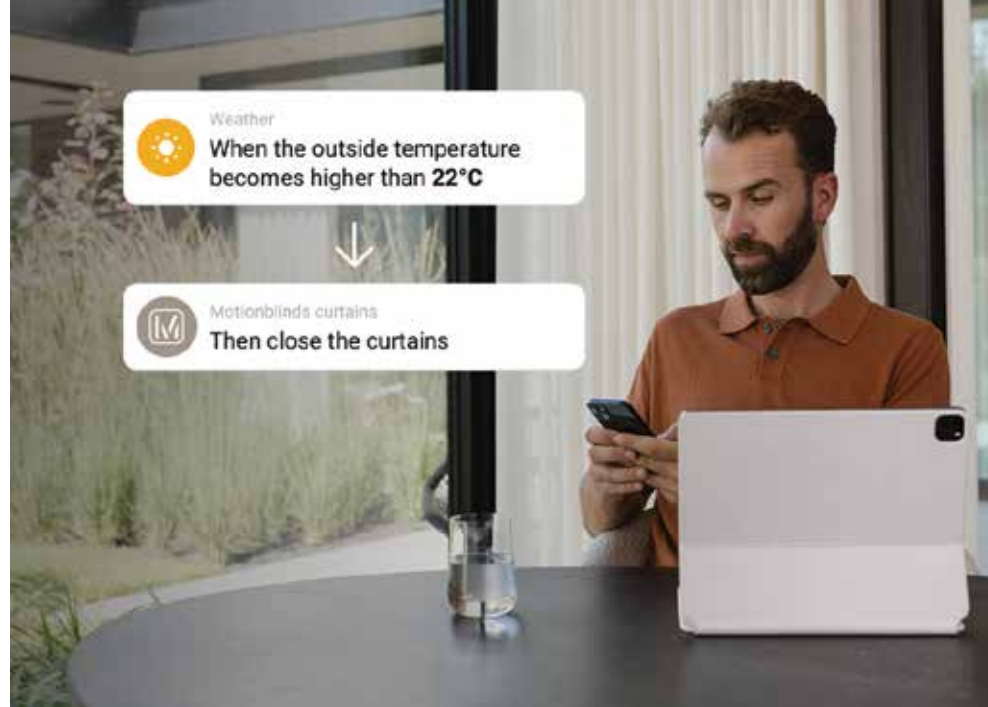


GIANTLEAP

Workspace Specialists

+27 (0) 11 880 1490 | +27 (0) 21 425 4810
info@leap.co.za | giantleap.co.za

Motionblinds Now Works with Homey, Connecting Smart Motorized Window Coverings to 850,000+ Smart Home Users Worldwide



Motionblinds motorized blinds, shades, and curtains now integrate seamlessly with Homey, one of the world's leading smart home platforms - giving users full control and automation of their window coverings alongside every other connected device in the home.

Motionblinds, the smart shading brand from Coulissee, has officially integrated with Homey, the smart home platform developed by Dutch company Athom (part of LG Electronics). Motionblinds motors can now be controlled and automated through the Homey app, alongside lights, climate,

security, and thousands of other connected devices.

With over 850,000 users worldwide, Homey is one of the most widely adopted smart home platforms globally, with a strong presence in Europe and fast-growing adoption in North America. The Homey App Store features 70,000+ compatible devices from 1,500+ brands.

The integration gives Motionblinds dealers and installers access to a large, engaged audience actively seeking compatible smart home products.

Three ways to connect

Motionblinds connects to Homey in three ways, supporting the full range of Motionblinds motors:

- **Matter over Thread:** Eve Motionblinds motors connect directly to Homey Pro and Homey Pro mini via the built-in Thread Border Router - no additional hub required. Homey Self-Hosted Server is also supported when a Thread Border Router is present on the network.
- **Matter over Wi-Fi:** All Motionblinds RF 433 MHz and Bluetooth motors connect via the Motionblinds Matter Wi-Fi Bridge. Compatible with Homey Pro, Homey Pro mini, and Homey Self-Hosted Server.
- **Local API:** Motionblinds Wi-Fi bridges connect directly to Homey via a local API, with no internet connection required for operation.

Once connected, Motionblinds motors are fully available in Homey Flows - the platform's automation engine. Motors can be assigned to zones alongside lighting, climate, and security devices, and automated based on time, temperature, presence, or any other condition in the home. Homey also supports voice control through Siri, Google Assistant, and Amazon Alexa.

Quotes

"Homey users already have their home working for them - lights that respond to presence, heating that adjusts automatically. With Motionblinds, their window coverings finally join that story. We're proud to bring professional-grade motorized shading into one of the most versatile smart home platforms out there - a powerful position for smart home users



and every dealer in our global network alike."

- Roy Ebbekink, Partner Marketing Specialist, Motionblinds

"The best smart home experiences happen when great products work better together. Motionblinds has built an impressive portfolio of smart window coverings for every home and every installation, and we're excited that every Motionblinds motor now integrates seamlessly with Homey. It's another step

towards giving our users the freedom to choose the products they love without compromise."

- Abe Haverkamp, Head of Partnerships, Homey

Availability

The Motionblinds app is available in the Homey App Store at homey.app. 

www.motionblinds.com/smart-connectivity/homey
www.coulisse.com/emea/en



Technology can strengthen your business - if everything is aligned.

People. Processes. Data. Technology.
A stronger, more resilient practice.



The opportunity is bigger than preventing failure.

When people, processes, data and technology work together, practices can take on larger projects, adopt new tools with confidence and create consistent ways of working — without losing the judgement and creativity that define great design.



When Technology Exposes the Cracks

Digital tools can strengthen a business, but only when people, processes, information and technology are aligned.

Technology is often discussed as though it automatically makes a business stronger. New software promises greater efficiency, better

collaboration, automation and access to increasingly sophisticated ways of working. Yet technology can also expose weaknesses that were already present in

an organisation. The question is therefore not simply whether a practice has the right technology, but whether its people, processes, data and technology are sufficiently aligned to support the work it wants to undertake.

This was the central theme of the IID South Africa webinar, *Do I Know Where My Business Is Vulnerable Because of Technology?*. Rather than approaching digital transformation as a software selection exercise, the discussion considered the organisation as a connected system. Technology cannot compensate indefinitely for unclear responsibilities, inconsistent processes, unreliable information or insufficient capability. In many cases, introducing more technology into that environment simply allows existing problems to happen faster, at greater scale and with greater complexity.

One useful way of exposing these vulnerabilities is to compare what a business believes happens with what

happens in practice. There may be an intended process defined by management, a described process explained by staff, an actual process that emerges under real project pressures, and an evidenced process that the organisation can prove occurred. The differences between these versions are often more revealing than the documented procedure itself. They show where people improvise, where information becomes disconnected, where approvals happen outside formal systems and where important knowledge depends on particular individuals.

These weaknesses become particularly visible when an organisation grows or pursues more complex work. A practice may successfully win a project that requires formal information management, collaboration platforms, model coordination or auditable approval processes, only to discover that owning the necessary software is very different from having an operating methodology capable of supporting it. Teams then learn unfamiliar systems while simultaneously delivering the project, procedures are created to satisfy contractual requirements rather than operational reality, and senior staff become bottlenecks because too much knowledge or authority is concentrated in too few people.

The answer is not necessarily more technology. Sometimes the intervention is training. Sometimes it is a clearer process, better data standards, stronger governance, different responsibilities or the removal of unnecessary complexity. Technology should follow an understanding of the problem rather than become the starting point for defining it.

This becomes increasingly important as technologies such as AI and automation lower the barrier to sophisticated digital capability. Access to tools will increasingly cease to be a meaningful differentiator between practices. The stronger competitive advantage will be knowing how to combine people, processes, information and technology into a reliable operating system that can adapt as tools change.

The opportunity is therefore larger than simply preventing failure. A business that understands its vulnerabilities can deliberately prepare for larger projects, adopt technology with greater confidence and create more consistent ways of working without losing the judgement and creativity on which design practices depend. The most useful question may no longer be, "What technology should we buy?" but rather, "What kind of business are we trying to become, and how can technology strengthen the way we work, deliver projects and create value?" dw

Madeleine Louw

BIM Specialist / Architecture
madeleine@bakerbaynes.com

www.iidprofessions.org.za



Technology can also expose weaknesses.

If people, processes, data or responsibilities are not aligned, new technology can make existing problems happen faster, at greater scale and with more complexity.



THE AFRICAN
INSTITUTE OF THE
INTERIOR DESIGN
PROFESSIONS

KSA update, September 2026.

The KSA hosted its much-anticipated annual Gauteng Golf Day in September, delivering a spectacularly successful day of golf, networking, and industry camaraderie. Offices, machines and site visits were temporarily swapped for golf clubs as the best of the Gauteng kitchen industry came together to celebrate its vibrant community on the greens. The dress code for the day was The KSA Masters - Classic golf competition, and a big thank you goes out to all the players that went all out



and dressed up for the day.

The event saw phenomenal member participation, underlining the immense support and tight-knit unity within the industry. The entire field was full, with 120 eager players taking to the fairways for a thrilling 4-Ball Alliance competition. The course was well sponsored with KSA members spoiling players on the holes throughout the day with drinks, snacks, samples, and gifts. Hole sponsors included - Roco, Grass, Moremi Kitchens, Kwikot, Max on Top, Pascal Kitchen Specialists, PG Bison, Boardmart, Wood@Ease, Upper Edge Products, Nukor, Whirlpool, DoorRUs, Sonae Arauco and Interslab.

Hosted at the prestigious Wingate Park Country Club, the day was blessed with flawless, warm spring weather. Players were treated to immaculate playing conditions, with the club's stunning, beautifully landscaped fairways providing a scenic backdrop for both challenging drives and friendly competition. After a successful day on the course, the generous prize sponsorship stole the show. Adding to the triumph of the day was the incredible generosity of KSA members. The evening's dinner and prize-giving

ceremony were capped off by a massive array of amazing prize sponsorships donated by industry partners.

Among the standout achievements of the day were the highly contested individual prizes: The Longest Drive winner claimed their victory thanks to the generous support of Miele, Easylife Kitchens Little Falls, and SA Decor & Design Guide. The Closest to the Pin winner took home their prize courtesy of the joint sponsorship from Valido, Gelmar, Easylife Kitchens Little Falls, and SA Decor & Design Guide.

The top 6 teams were:

- **6th - Grass** - prize sponsorship by Gelmar and SA Decor & Design Guide.
- **5th - PG Bison** - prize sponsorship by Upper Edge Products and Whirlpool
- **4th - Pascal Kitchen Specialists** - prize sponsorship by National Edging and Sonae Arauco
- **3rd - Nukor** - prize sponsorship by Max on Top, Easylife Kitchens, Interslab and Dezin a Door
- **2nd - Kwikot** - prize sponsorship by Grass and Display Wine



- **1st place** - This year the coveted trophy went to the team from Boardmart finishing with a score of 100 and taking home amazing prizes sponsored by Kwikot. Congratulations to the Boardmart team!
- **Best Dressed 4-ball** - This went to the team from Upper Edge Products with prize sponsorship from Dezin a door, Roco and SA Decor & Design Guide. They stole the show by all donning kilts on the course.
- **Longest Day** - National Edging with prize sponsorship from PG Bison and the KSA.

The KSA extends a heartfelt thank you to all the sponsors who made the day possible, the staff at Wingate Park Country Club for their world-class hospitality, and every player who contributed to the electric atmosphere. With the success of this year's tournament setting a new benchmark, the industry is already looking forward to returning to the fairways next year.

Next up as far as KSA activities goes is our KZN Student Conversations hosted with the IID, taking place on 17 September. After which we will be supporting the IID with their industry networking event. Then we are looking forward to one of our biggest events in the Western Cape - our CT industry showcase. Save the 7 October and join us at the Building Centre for another amazing day of supplier interaction, networking, informative CPD talks and our first interactive learning session. Industry professionals can earn 1.0 CPD points for joining us for the day. Then keep an eye out as there are rumours that there might be one last special event for the year in KZN so keep an eye on our socials for updates on that. Then we are also looking forward to hosting an online talk for KSA members with life coach and business loyalty expert Amanda Cromhout. Amanda will be addressing the subject 'Are you the best you for your business at the moment' and looking at how many owners and managers of smaller businesses get bogged down in the minutia of day to day business when times get tough instead of stepping back and leading their team. Invitations to this talk will be going out shortly.

www.ksa.co.za

AN EXCLUSIVE INVITATION TO THE

KSA

2026

INDUSTRY SHOWCASE

Cape Town

Join the KSA supported by the IID as we bring together the people, the brands and the businesses shaping the kitchen and cabinetry industry. Discover new products, meet new people, attend our two thought provoking talks and join our first ever interactive education session.

If your career is in the built environment you **MUST** be there.

WEDNESDAY
7 OCTOBER 2026

10:00 - 16:00

**THE BUILDING CENTRE
NORTHGATE ESTATE**

1.0 CPD points - Category I for professionals that attend the full day, both talks and the interactive learning session, and submit a completed CPD passport, or 0.1 points per talk attended. The IID is a VA of SACAP.

10.45 - The Specifications chain
12.45 - Interactive learning
15.00 - Designing with stone - understanding tolerances & parameters

RSVP by 5.10.2026 via the link provided or to westerncape@ksa.co.za





The Hotel Lobby Is Having Its Moment

Why the best hotels are becoming South Africa's new social spaces

It's 9 o'clock on a Tuesday morning. A consultant is polishing a presentation over coffee. Two entrepreneurs lean across a table debating a new venture. A couple from Germany are mapping out the Garden Route. Nearby, a conference delegate answers emails before the afternoon keynote. Only some of them are checking in.

The modern hotel lobby has quietly become one of the most fascinating public spaces in contemporary travel. Once designed simply as a place of arrival and departure, it is increasingly where people choose to work, meet, connect and pause. It reflects a broader shift in how we travel, how we work and what we now expect from hospitality.

Hybrid work accelerated the trend, but it did not create it. Business travellers have become more intentional with their time, combining meetings with leisure, extending stays and looking for spaces that feel both productive and restorative. The best hotels have responded not by reinventing themselves, but by recognising that their public spaces are as important as their guestrooms.

Coffee shops have long been the unofficial office of the mobile

professional, yet they were never designed for sustained work. Noise, limited seating and unreliable connectivity often undermine productivity. Hotel lounges, by contrast, offer comfort, dependable Wi-Fi, thoughtful design and a level of calm that encourages people to linger.

In South Africa, the evolution is especially relevant. Travellers routinely

move between cities for conferences, client meetings and events. Reliable spaces in which to prepare, collaborate or simply recharge have become part of the journey itself. A welcoming lobby or hotel lounge is no longer an amenity. It is part of the travel experience.

Design also plays an increasingly important role. Natural light, comfortable

seating, locally inspired interiors and intuitive service create environments that feel authentic rather than transactional. The most memorable hotel lobbies and lounges tell visitors something about the destination before they have even explored the city outside.

For Premier Hotels & Resorts, this changing role aligns naturally with its portfolio across South Africa. Its properties serve conference delegates, corporate travellers, leisure guests and local communities alike. Whether arriving for a meeting in Johannesburg, exploring Cape Town or attending an event in East London, guests increasingly value consistency: a place where they know they can settle in, connect and feel immediately at ease.

The most successful hotels understand that hospitality is no longer measured solely by what happens behind the guestroom door. Restaurants welcome local diners, bars become neighbourhood favourites and lobbies and lounges evolve into living rooms for the city and workspaces for the locals. The boundaries between traveller and local continue to blur, enriching the experience for both.

This evolution is part of a broader movement within global hospitality. Travellers increasingly seek experiences over transactions and meaningful moments over unnecessary extravagance. The new luxury is time, space and a genuine sense of welcome. Hotels that create these qualities earn loyalty that extends far beyond a single stay.

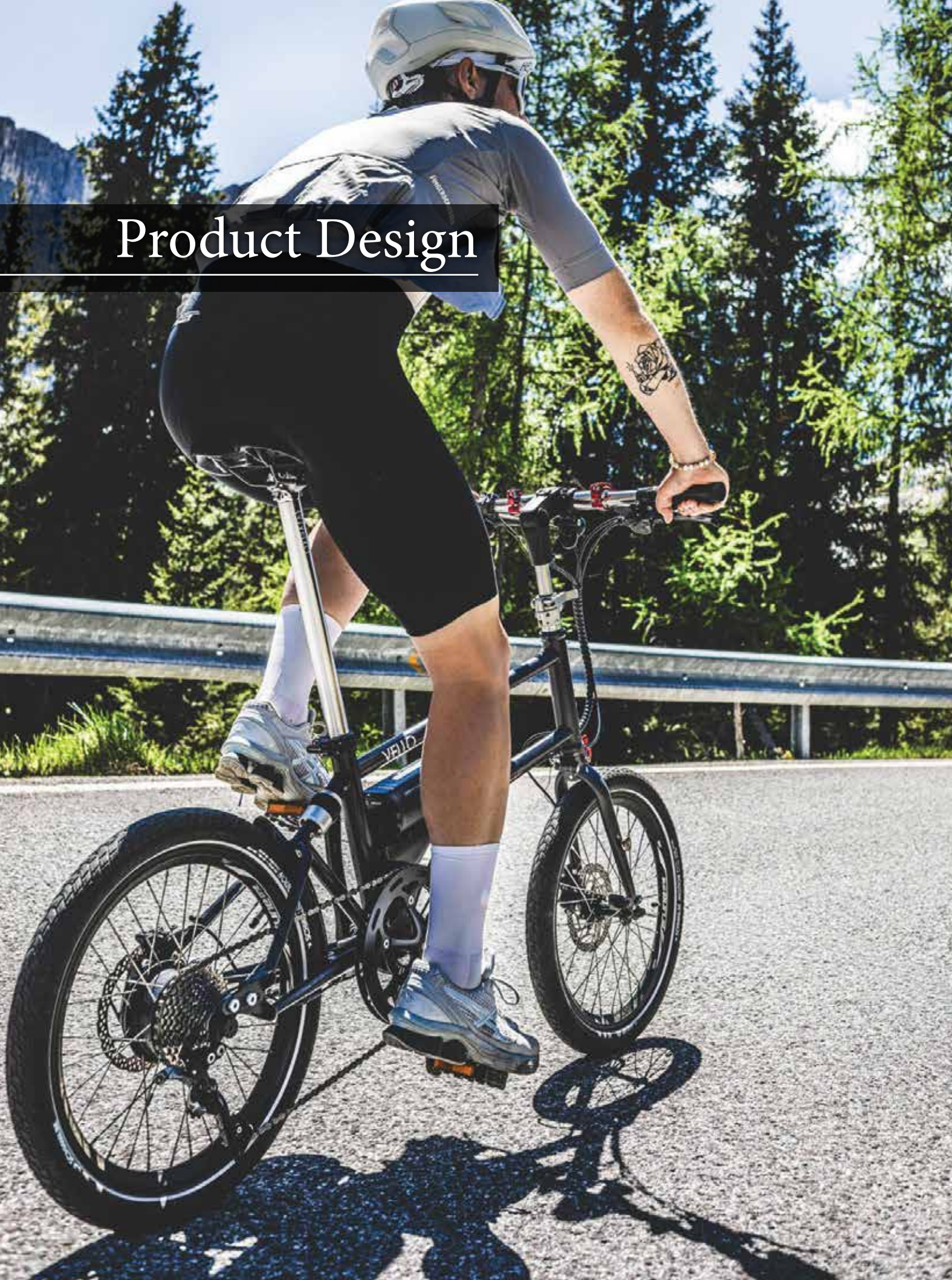
"The best hotel lobbies are no longer waiting rooms - they are becoming the living rooms of our cities."

Perhaps that is the future of hospitality. Hotels are no longer simply places where journeys pause overnight. They are places where ideas begin, relationships deepen and communities briefly intersect. In a world that often feels hurried and fragmented, the hotel lounge offers something surprisingly valuable: a place to belong, if only for an hour. That quiet transformation may prove to be one of the defining stories of modern travel. [dw](#)

www.premierhotels.co.za



Product Design



VELLO presents the
world's first electric
folding bike
featuring the new
Bosch HubLine
drive system

Vienna, Austria

Among the most compact and lightweight e-folding bikes on the market, the range combines the performance of a powerful e-bike with the versatility and convenience of a folding bike. Thanks to the new Bosch HubLine motor and specially developed intelligent sensor technology – including an integrated incline sensor – the VIA+ delivers an exceptionally smooth, natural riding experience. At the same time, energy is used with remarkable efficiency, enabling an impressive range even with a compact battery.

With the new VIA+ family, VELLO integrates the Bosch HubLine drive system into a premium electric folding bike for the first time, offering outstanding value for money. High-quality features include an integrated Supernova lighting system compliant with German StVZO regulations and hydraulic Shimano disc brakes. The result is an exceptionally lightweight, fully equipped e-bike designed for commuters, travellers, and urban explorers.







The patented VELLO diamond frame, which eliminates the need for a folding hinge in the main frame, gives the VIA+ a stable, direct, and dynamic ride feel. At the same time, it folds down in seconds for compact storage and easy transport.

The frame is made from double-buffed Columbus CroMo steel tubing. As the world's only MTB-certified folding bike, the VIA+ is built not only for everyday urban mobility but also for weekend adventures and light off-road touring.

Technical sheet HIGHLIGHTS

- Bosch HubLine motor with up to 45 Nm of torque and 400 W peak power
- Bosch eBike Flow App with navigation, theft protection, and incline-sensor support
- Removable battery with optional second battery (up to 500 Wh total capacity)
- USB-C smartphone charging
- Patented VELLO diamond frame without a folding hinge in the main frame for better riding performance (folds in seconds)
- Lifetime warranty on frame and fork, MTB-tested and with Columbus tubing
- Weight from 16.5 kg (36.4 lbs)
- Designed in Austria. Made in Europe.



PRODUCT DESIGN

TWO MODELS. ONE CONCEPT.

Introductory price from €2,990

VIA+ TOUR

- Shimano Deore 10-speed drivetrain
- Hydraulic disc brakes
- Direct and precise shifting
- Ideal for commuting, touring, and demanding routes
- Weight from 16.5 kg (36.4 lbs)

VIA+ URBAN

For riders looking for the lowest possible maintenance.

- Gates Carbon Drive belt system
- UTgear 2-speed internal gear hub
- Quiet and clean drivetrain
- Minimal maintenance requirements
- Perfect for everyday urban mobility
- Weight from 16.9 kg (37.3 lbs) 

www.vello.bike/collections/viaplus



The world of work is transforming faster than ever, driven by rapid technological progress, changing social expectations and evolving demands.

by Stienie Greyling

The role of the office is shifting again in 2026, not because hybrid working is new, but because people's expectations of what a workplace should enable have matured. Businesses aren't just using design to attract people anymore; they are seeing it as a way to build trust in the workplace. A well-designed office gives people confidence in their environments, control over how they work, and a clear understanding of what different spaces are for.

Modern office trends prioritize human-centric designs. AI-driven automation and flexible hybrid models. Workspaces have transformed into 'destination offices' that blend residential comfort with commercial durability (known as 'resimmercial'), offering employees compelling reasons to commute rather than staying home.

Office design will reach a decisive point of maturity in 2026. Offices are no longer simply static containers, but rather living ecosystems that cater to people,

reflect corporate identity, and respond to an increasingly hybrid changing, and demanding work environment.

Modern offices are no longer defined by aesthetics or space efficiency alone, but by their ability to improve physical and mental health, adapt to different uses, integrate technology naturally and generate a positive long-term impact.

This year, well-being has gone from being an aspiration to becoming the basis for office design. People's physical and mental health directly affects productivity, talent retention and the sustainability of organisations.

Offices incorporate relaxation zones, quiet zones, spaces for physical and mental recovery or areas for movement. This vision connects with office 'life-friendly' spaces approach, where design is at the service of people's true rhythms.

Natural light, materials that provide comfort, advance ergonomics and the right combination of concentration zones and collaborative spaces define the new

standard of modern office. The aim is not to work more, but to work better.

Office interior design in 2026 pays special attention to sensory experiences. Materials, textures, finishes and lighting become key tools to generate well-being, orientation and emotional balance.

Conscious experimentation with warm materials, surfaces that are pleasant to the touch and textiles that improve acoustics will be the order of the day. Adaptive lighting accompanies the different

times of the day, adjusting intensity and temperature according to the use of the space.

This combination of aesthetics, functionality and comfort reinforces the human character of modern offices, distancing them from impersonal and excessively technical environments.

Biophilia is establishing itself as one of the new trends in office interior design and décor with the greatest proven impact on well-being and productivity.

Integrated greenery, natural light, organic materials, soft shapes and nature-inspired colours help reduce stress and enhance the daily experience. Modern, stylish offices incorporate these elements in a structural, non-decorative way, reinforcing the emotional connection with the environment.

Office design as brand identity.

Office has become a strategic brand asset. Modern office interior design is no longer limited to solving functions, it communicates culture, values and purpose.

Colours, shapes, material and distribution build a coherent story that reinforces corporate identity and generates emotions. Spaces designed for the exchange of ideas, collaboration and belonging strengthen the connection between people and organisation.

Colour palettes and materials in office for 2026.

Colour palettes evolve towards earthy, natural and soft tones, combined with accents that add character and identity. Colours not longer unintentionally neutral but become a language that conveys warmth, authenticity and connection.

These colour trends reinforce the well-being, concentration and visual

coherence of the space, aligning aesthetics and functionality.

Encouraging movement.

The aim of encouraging movement is to avoid 'nesting', where employees remain in their assigned areas of the office, often creating a silo. When encouraging employees to utilise and pass through more of the office space, interactions and chance meetings with others in the office become more common.

Strategically placing different departments or teams can promote cross-disciplinary interactions and discourage people feeling isolated in one specific part of the office. When this idea of moving between zones or floors within an office building is executed properly, then you can create a diverse and interesting landscape.

By pulling people away from their designated areas or where people typically work, these workspaces become more effective and allow people to focus on that specific task. Positioning certain facilities and spaces further away than what they are used to motivate people to move through the office and improves collaboration and socialising. This ultimately helps to enhance productivity and the quality of interactions, making time in the office more purposeful.



Storage units in the Kamos Pure and Tower Evo collections reflect the evolution of the contemporary office

An office that evolves together with the people who live in it, use it and shape it every day. This is the starting point of **Newform Ufficio's** design philosophy, which identifies the **drawer unit** as one of the key components within today's new work settings.

In the **Kamos Pure** and **Tower Evo** collections, this element interprets the identity and structure of each furnishing system. While sharing the same storage function and operational value within the office environment, the drawer units differ in their formal language, material approach and relationship with space. They become distinct expressions of an evolving workplace culture: open, flexible and increasingly inclusive.

The contemporary office is no longer conceived solely as a place of individual activity. It is also a space for dialogue, exchange and collaboration; an environment where people meet, discuss shared topics and develop ideas, projects and creativity.

With **Kamos Pure**, **Newform Ufficio** proposes a new operational landscape in which flexibility and spatial organisation become essential design tools. The **drawer units** and **supporting storage elements**, available in the same finishes as the desks, help define the workspace with precision, ensuring both personal storage management and maximum practicality.

Positioned beneath the desk, the **drawer unit** contributes to the creation of an environment that favours simplicity and visual order. Its slim handles enhance the clean design of the workstation, supporting an efficient, well-organised and shared workspace conceived to encourage both individual productivity and teamwork.



The structure of **Kamos Pure** allows multiple workstations to be placed side by side, while the drawer units and supporting containers make it possible to manage and organise space in a versatile and functional way. The system adapts naturally to new layouts and different working methods, responding to the changing needs of contemporary professional environments.

Within this context, the drawer unit completes the narrative of the workplace: a qualified yet welcoming environment, designed to foster concentration, collaboration and everyday efficiency.

Newform Ufficio's design vision finds another interpretation in **Tower Evo**, the office furniture line developed in collaboration with designer **Riccardo Vincenzetti**. In this collection, the **drawer unit** becomes a central element of daily operations. Its structure is conceived as part of the constructive grammar of the entire office system.

The combination of different materials and finishes finds a concrete expression in the drawer unit, where coordinated

textures and details introduce rhythm, dynamism and visual depth. **Tower Evo** integrates seamlessly with desks and service units, becoming the operational core of a system designed to adapt to multiple configurations.

Although they belong to different formal worlds, the **drawer units** of the two collections share the same design intention: to translate the needs of today's workers into functional, coherent and well-organised spaces. These are technical elements that interact with the surrounding composition, offering different interpretations of the same function, each perfectly aligned with its own design identity.

In both solutions, the **drawer unit** is conceived not as a simple accessory, but as a strategic component of the contemporary office: an element capable of supporting everyday functionality while contributing to the transformation of modern workspaces.

dw

www.newformufficio.it/en

The Primus

Jaipur, India

The **Primus** is a nine-level, climate-responsive office building in Jaipur, India, composed of a series of capsule-shaped modules stacked vertically to create a breathable and environmentally conscious workspace.

Located adjacent to Jaipur Airport, the project was subject to a strict height restriction of 30 metres. To meet the client's requirements, the building accommodates eight offices on each floor, with unit sizes ranging from 60 sqm to 125 sqm. The structural design provides complete flexibility, allowing individual offices to be combined into larger workspaces if needed.

Each office features large sliding glass openings that connect to sheltered capsule-shaped planter spaces wrapped with vertical aluminum screens. These landscaped buffers introduce greenery into the workplace while reducing solar heat gain and mitigating noise from the adjacent arterial road and airport activity.

The project occupies a site area of 1,735.88 sqm and delivers a built-up area of 9,475 sqm. Given the development constraints and height limitations, a building footprint of 1,116 sqm was necessary, leaving no opportunity for ground-level gardens. To compensate, planter terraces encircle every floor, complemented by a landscaped rooftop garden that provides valuable outdoor spaces for occupants.





Designed as a breathable workplace, The Primus integrates passive environmental strategies to enhance occupant comfort while reducing operational energy demand. In Jaipur's harsh climate, where temperatures exceed 40°C for nearly eight months each year, the building responds directly to its context through shading, natural ventilation, and integrated greenery.

By combining flexibility, climate responsiveness, and biophilic design, The Primus creates a healthier work environment while significantly reducing its lifecycle carbon footprint, establishing a benchmark for sustainable commercial architecture in hot climatic regions.

Technical sheet

- **Lead Architect:** Sanjay Puri
- **Design Team:** Chandan Joshi, Sonali Chougule
- **Client:** Mahima Real Estate Pvt. Ltd.
- **Name:** Nikhil Madan (Director)
- **Site area:** 1,735.88m² / 18,685 sq. ft.
- **Built-up Area:** 9,475m² / 101,988 sq. ft.
- **Project Cost:** 3,278,845.20 USD / 31,00,00,000 INR.
- **Start Date:** 2023
- **Date of completion:** May 2026
- **Photo credits:** Mr. Vinay Panjwani
- **Official handles:** Instagram: sanjay_puri_architects

Consultants

- **Structure:** Vijaytech Consultants Private Ltd.
- **MEP:** P K Kalra Consultants

Suppliers

- **Facade:** Elite Window Factory for louvres, Imagination Aluminum for glass work
- **Furniture:** Pinakin Studio LLP, Sunday, Studio Palasa
- **Rugs:** Jaipur Rugs Co. Pvt. Ltd.
- **Landscape:** Greenway Landscape

Contractors

- **RCC Contractors:** Global Buildtestate Projects Pvt Ltd.
- **Civil Contractors:** Global Buildtestate Projects Pvt Ltd.
- **Interior Contractors:** Shree Vishwakarma
- **Electrical Contractor:** Atreo, Blue Star.
- **HVAC Contractor:** Tirupati Electrical Contractor. 

www.sanjaypuriarchitects.com





Mercis Upholstery

Where Comfort, Performance and Design Meet

In today's workplaces and living spaces, furniture is expected to do more than simply look good. Office chairs and sofas must withstand daily use, provide lasting comfort, and contribute to an environment that feels both professional and inviting. This is where Mercis upholstery fabrics excel, combining sophisticated design with outstanding durability to create seating solutions that perform beautifully in every setting.

Whether applied to ergonomic office chairs, collaborative workspace seating, reception areas, or contemporary residential sofas, Mercis upholstery fabrics are engineered for modern lifestyles. Designed with both aesthetics and functionality in mind, these fabrics offer a refined look while meeting the rigorous demands of high-traffic environments. Their rich textures, versatile colour palettes, and carefully considered constructions allow designers and furniture manufacturers to create

pieces that are both visually appealing and exceptionally practical.

For office environments, Mercis fabrics help transform workspaces into destinations that inspire productivity and wellbeing. Upholstered office chairs dressed in Mercis fabrics provide a polished, professional appearance while offering the durability required to withstand hours of daily use. The wide range of colours and textures enables businesses to align furniture selections with their brand identity, creating cohesive and engaging work environments.

In residential settings, Mercis upholstery elevates sofas from everyday furniture to statement pieces. Whether styled in a modern apartment, a family living room, or a boutique hospitality space, Mercis fabrics bring warmth, character, and comfort to every interior. Their soft hand-feel invites relaxation, while their robust construction ensures they retain their beauty for years to come.

What truly sets Mercis apart is the balance between luxury and performance.

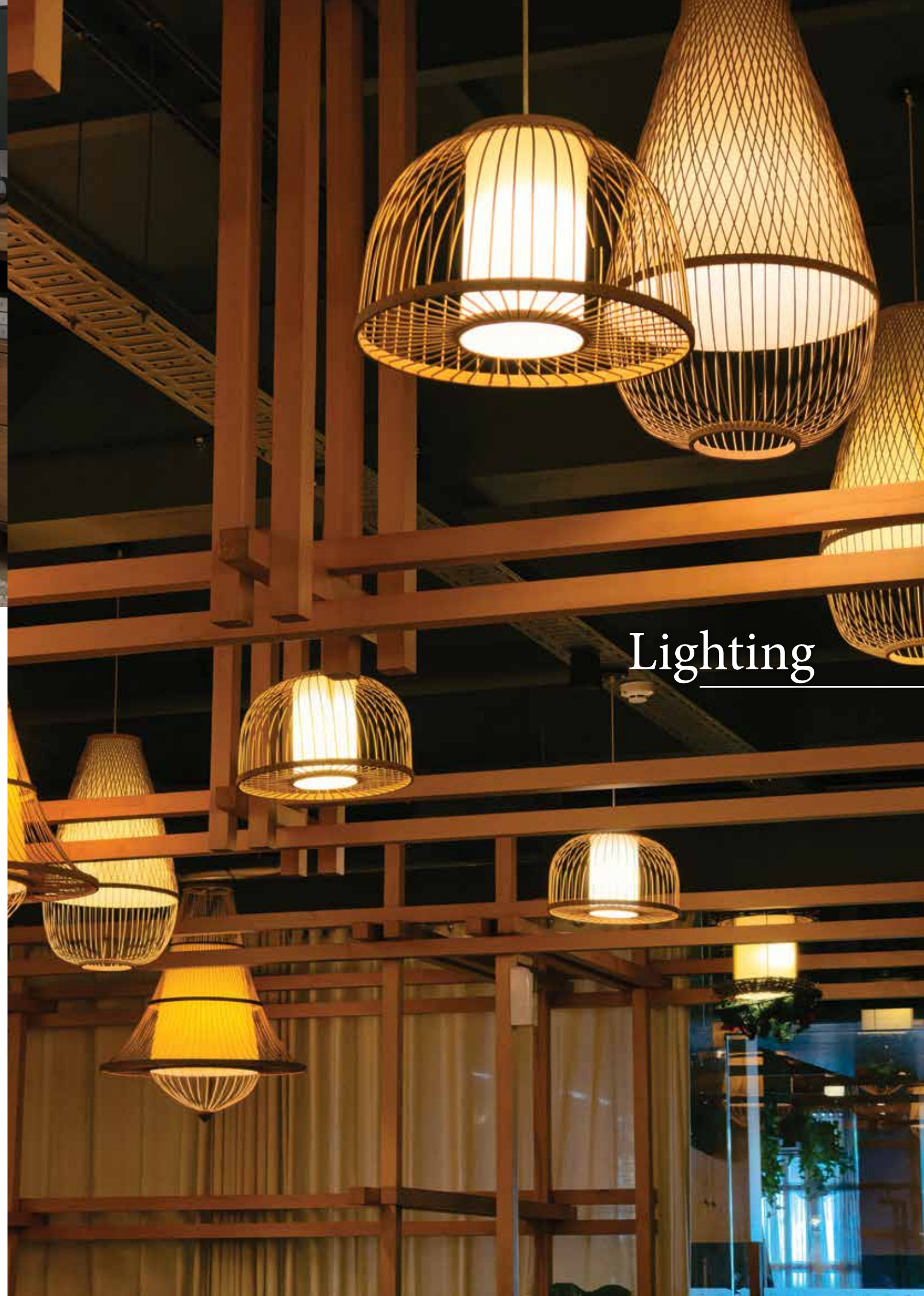
Many collections feature high Martindale rub counts, stain-resistant technologies, and easy-care properties, making them ideal for both commercial and residential applications. This commitment to quality ensures that furniture not only looks exceptional on day one but continues to perform well throughout its lifespan.

As the demand for versatile, hard-working interiors continues to grow, Mercis upholstery fabrics offer a reliable solution for designers, furniture manufacturers, and end users alike. By combining timeless style, superior comfort, and proven durability, Mercis helps create office chairs and sofas that are made to be used, enjoyed, and appreciated every day.

With Mercis upholstery, every seat becomes an opportunity to experience the perfect blend of design excellence and everyday performance. dw

www.stuartgraham.co.za

Lighting



Lighting is a powerful tool in interior design

by Stienie Greyling

Lighting is a powerful tool in interior design, shaping a space's ambiance and functionality. Thoughtful lighting can elevate mood and productivity while highlighting architectural features.

Interior lighting trends heavily emphasize moody, wellness-centred and personalized designs. Moving away from harsh, clinical spaces, the focus is on concealed light sources, rechargeable cordless lamps and sculptural artisan fixtures that evoke warmth, sustainability and emotion rhythm.

Defining lighting design.

Lighting design is an art and science that plays a pivotal role in transforming the ambiance of interior spaces.

Lighting design is the intentional use of light to enhance a space's aesthetic, functionality and atmosphere. It involves selecting and positioning various light sources to create balance, highlight key features and support the rooms intended use. Effective home lighting design considers factors such as brightness, colour temperature and distribution, no matter if in residential, commercial or public settings. By thoughtfully



incorporating natural and artificial light, designers can shape perception, influence mood and improve overall spatial experience.

- Layered lighting – combining ambient task and accent lighting – creates depth and adaptability in a space.
- Proper brightness levels ensure comfort and usability, preventing glare or insufficient visibility.
- Colour temperature lighting influences mood, with warm tones fostering relaxation and colour tones boosting focus.
- Lighting placement and control (such as dimmers or smart systems) provide flexibility.

Types of lighting and their functions.

Different types of lighting serve distinct purposes in creating a well-balanced and functional space. Knowing how these interior lighting ideas work together enables designers to craft practical and visually appealing environments:

- Ambient lighting provides illumination.
- Task lighting enhances visibility for specific activities.
- Accent lighting ideas highlight architectural details or décor.
- Decorative lighting adds visual interest.

What is Ambient Light?

Ambient lighting, which is also known as general lighting, gives a room its overall glow, ensuring that anyone inside can see and move around safely. It's the cornerstone of indoor lighting design, creating a warm and balanced environment that makes a space feel inviting and practical.

Ambient lighting sets the mood with the right level of brightness offering visibility across larger areas. It plays both decorative and practical roles, and with the right setup, it can serve as task lighting as well.

When deciding on ambient lighting for a home, think about the room's size, ceiling height, colour palette, and how

much light it receives. These key factors will help to figure out how many fixtures needed for each room and exactly where to place them for the best effect.

Types of light fixtures that provide Ambient Lighting.

Overhead fixtures, such as chandeliers and pendant lights, are classic choices for ambient lighting because they can illuminate a wide area at once. For more even lighting one would consider using ceiling-mounted options like track or recessed lighting, which help distribute light evenly across the entire room. Track lighting is particularly flexible for DIY enthusiasts who often rearrange their spaces, as it allows you to point individual lights toward whichever area of the room you wish to highlight.

It is possible to incorporate other ambient lighting options like floor lamps, wall scones, up lights and LED strips. Position these fixtures to let light bounce off of certain surfaces like walls and ceilings, creating a well-lit and inviting space.

Controlling lighting levels.

Controlling lighting levels is essential for creating adaptable and comfortable spaces. Dimmers, smart lighting controls and adjustable fixtures allow users to change brightness based on time of day, activity, or mood.

Lower mood lighting creates a cozy, relaxing atmosphere, while brighter settings boost focus and visibility. Layered different light sources and incorporating controls like motion sensors or automated timers improves convenience and energy efficiency.



Matching light with purpose.

Matching lighting to its intended purpose ensures both functionality and ambiance in a space. Bright, cool-toned lighting enhances focus in work areas; warm, dimmer lights encourage relaxation in living spaces. Kitchens and bathrooms offer benefit from task lighting that improves visibility, whereas

bedrooms and lounges require softer illumination for comfort. Accent light highlights architectural details or artwork adding depth and visual interest.

Some of the information placed in this Lighting article was taken from the MARYMOUNT UNIVERSITY, VIRGINIA, USA website. [dw](#)



Revealing Arabian Heritage Through Light

Studio Lumen's Lighting Design for Madinat Jumeirah

Set along Dubai's iconic coastline, Madinat Jumeirah is one of the city's most celebrated luxury destinations. Encompassing the boutique Mina Al Salam Hotel, the palatial Jumeirah Al Qasr, Dar Al Masyaf Villas, Souk Madinat, Six Senses Spa and extensive banqueting facilities, the resort creates an authentic Arabian experience where traditional architecture meets immersive, contemporary luxury.

Studio Lumen's lighting design enhances the timeless character of

Jumeirah Al Qasr, a landmark property inspired by the grandeur of an ancient Arabian palace and conceived as a Sheikh's summer residence. The lighting scheme was carefully developed to celebrate the architectural language of the building whilst creating a warm and inviting atmosphere that transitions effortlessly from day to night.

A restrained palette of warm-toned illumination accentuates the rich terracotta façades, textured materials and intricate architectural detailing, allowing

the building's craftsmanship to take centre stage. Rather than trying to overpower the architecture, the newly designed lighting scheme works in harmony with it, introducing depth, contrast and visual hierarchy that guide guests naturally through the resort.

The design also contributes to the wider guest experience, transforming external courtyards, walkways and arrival spaces into welcoming environments that evoke a sense of tranquillity and understated luxury. Layered lighting balances functionality with ambience, supporting wayfinding whilst reinforcing the resort's distinctive identity as a destination where heritage-inspired design and modern hospitality coexist.

The result is an elegant lighting scheme that enhances the architectural narrative of Jumeirah Al Qasr, creating memorable nighttime experiences while preserving the warmth, authenticity and sophistication that define Madinat Jumeirah.



Siddharth Mathur, Partner and CEO at Studio Lumen said,

"Through a carefully considered approach to light, we sought to enhance the architectural character of Jumeirah Al Qasr, celebrating its Arabian heritage while creating an atmosphere of warmth,

elegance and tranquillity. The lighting reveals the beauty of the architecture after dark, enriching the guest experience while allowing the building's identity to remain at the forefront."

dw

www.studiolumen.co





Exceptional Craftsmanship Arrives in Montreal

Cœur d'Artichaut Announces an Exclusive Partnership with Peralta Vidavi

Cœur d'artichaut, a leading Montreal destination for distinctive furniture and accessories, is proud to announce the arrival of the prestigious Spanish brand Peralta Vidavi to its catalogue. With more than 40 years of expertise in the artisanal design of lighting fixtures and lampshades, the brand is now available by special order for the Canadian market.

Heritage and Modernity

Built on craftsmanship passed down through generations, Peralta Vidavi stands out through its unique mastery of traditional techniques combined with contemporary innovation. Each piece is designed as a bespoke work of art, where the richness of materials and the precision of finishes come together to elevate any space.

"With Peralta Vidavi, we are offering our clients nearly unlimited creative freedom. It is the perfect meeting point between European heritage and contemporary innovation,"

says Elisheva San Nicolas, President of Cœur d'artichaut.

Sustainable and Custom Manufacturing

Entirely handcrafted in Spain using high-quality materials and developed in

close collaboration with local suppliers, the lighting collection reflects a deep commitment to ethical and sustainable production. A high-quality product ensures longevity while also offering exceptional flexibility:

- **Mastery of premium materials:** A carefully curated selection of high-end textiles and materials, ensuring lasting durability and timeless aesthetics.
- **Complete customization:** Adaptability in dimensions, materials, and colours to meet specific project requirements.

- **Distinctive signature:** Creative guidance to transform each lighting fixture into a one of a kind collector's piece.

Bridging Professionals and Design Enthusiasts

Cœur d'artichaut now serves as the strategic bridge between this Spanish artisanal expertise and the local design community, whether passionate individuals or design professionals. From transforming the atmosphere of a private residence to shaping the visual identity of commercial spaces such as hotels, restaurants, and offices,

these lighting fixtures become statement pieces in any interior environment.

Through this partnership, Cœur d'artichaut reaffirms its mission: bringing exceptional pieces to Montreal, where innovation meets the uniqueness of handcrafted design.

Technical sheet

- **Brand:** Peralta Vidavi
- **Origin:** Spain
- **Quebec/Canada Distributor:** Cœur d'artichaut
- **Product Type:** Custom lighting fixtures



LIGHTING

- **Applications:** Residential and commercial
- **Customization Options:** Colours, materials, shapes, and finishes
- **Materials:** Velvet, rattan, satin, cane (rattan weave), silk & cotton (customisable)
- **Certification:** UL certified
- **Availability:** Made to order
- **Pricing:** Custom pricing (starting at approximately CAD \$1,000)
- **Lead Time:** Approximately 6 to 8 weeks
- **Photo credit:** Peralta-vidavi 

www.coeurdartichaut.ca/pages/luminaire-peralta-vidavi



Hello Spring



Why Outdoor Spaces Are Becoming More Personal, Practical and Aligned With Real Life.

by Stienie Greyling

From morning coffee retreats to weekend gatherings, outdoor living spaces are becoming more personalized, more practical and more aligned with how people actually live.

Spring outdoor living trends prioritize seamless indoor luxury and natural environments. Key updates this season include earthy colour palettes, built-in wellness features, modular lounge furniture and seamless flow from your living room straight into the garden. With

the days getting longer and the weather warming up, spring is the perfect time to reimagine how to use an outdoor space.

Outdoor living trends for 2026 are less about decoration and more about creating environments that support real at-home activities, from spending meaningful time with family and working from home to unwinding after a long day and entertaining.

This season's outdoor living trends focus on comfort, versatility and thoughtful design that makes being outside feel effortless.

Homeowners are looking at their outdoor space as a true extension of the home rather than separate spaces. That means designing area's that are functional throughout the day, as well as across seasons.

Multifunctional outdoor living spaces.

One of the biggest shifts for 2026 is the move toward outdoor living spaces that serve multiple purposes. Instead of dedicating one area solely to dining or lounging, homeowners are blending uses to create flexible environments.

Some patio furniture trends include:

- Using a shaded structure for a quiet workspace during the day, then transform it to a dining or lounging area at night.

- Modular seating that can be rearranged for various uses, such as entertaining a group or having intimate conversations.
- Outdoor rugs and lighting that help define zones without permanently separating them.

This layered approach allows a single space to adapt easily to changing needs.

Outdoor entertainment takes centre stage.

Outdoor entertaining continues to grow, but it's becoming more intentional and comfortable. People want to host without sacrificing convenience, which has led to the rise of fully equipped, beautiful outdoor living spaces.

Popular outdoor trends include:

- Outdoor dining zones for quiet nights at home, as well as hosting.
- Flexible seating designed to accommodate both small family gatherings and larger groups.
- Integrated lighting for evening use.
- Weather friendly lounge furniture.
- Screens or media walls for movie nights and game days.

The goal is to make hosing outside feel just as natural as hosting indoors.

Nature-Inspired colours, textures and materials.

Spring 2026 is embracing palettes and materials that echo the natural world. Instead of bold, high-contrast designs, homeowners are gravitating toward calming tones and tactile finishes that feel grounded and timeless.

Trending elements when designing outdoor living spaces include:

- Warm wood tones and natural stains.
- Earthy greens, soft day lines, and sandy neutrals.
- Layered textures like woven fabrics, stone accents and matte finishes.

These choices create spaces that feel connected to the landscape rather than competing with it.

Statement structures that define the space.

In 2026, outdoor structures like pavilions, pergolas and gazebos are doing more than providing shade – they are becoming the focal point that anchors

the entire backyard design. A well-placed structure gives the space purpose, creates visual interest, and helps organize how the area is used.

These modern architectural elements:

- Establish a natural gathering place.
- Add dimension and height to flat landscapes.
- Provide comfort from sun and light weather.
- Make outdoor spaces feel intentional.

Thoughtfully integrated gazebos and other outdoor structures transform a yard into a destination to create the best outdoor living spaces.

From statement outdoor furniture that anchors the patio to smaller finishing touches like cushions, throws and clever storage each addition makes the area feel lighter, brighter, and completely welcoming. Even small updates can change the vibe, turning the outdoor living and alfresco dining spaces into places you genuinely want to spend time in – whether it's a quiet morning coffee, a long lunch, or an impromptu evening with friends. dw





Escondido Rooftop Bar

Marbella, Spain

Escondido Rooftop Bar is El Equipo Creativo's open-air destination perched atop Kimpton Los Monteros Hotel in Marbella. Conceived as part of a wider reimagining of the hotel's public spaces, Escondido has its own distinct identity - one rooted in the specific character of its location.

Organised across stepped platforms at different levels, the rooftop generates distinct zones, each with its own atmosphere. On the upper level, a bar sets the tone with seventies references, geometric patterns, and a warm terracotta palette. Below, a panoramic pool clad in retro hand-glazed ceramic tiles stretches toward open views of the Mediterranean. By day, the atmosphere is relaxed; as the light fades, the space shifts - more social, more alive.

The design draws on a specific idea of Marbella: the jet-set leisure of the 1970s, when the Costa del Sol first became synonymous with a particular kind of





effortless luxury. El Equipo Creativo used this as a creative starting point - not as nostalgia, but as a way of distilling something essential about the place: its warmth, its ease, its relationship with pleasure.

The oversized checkerboard floor - terracotta and cream ceramic tiles - gives the rooftop an immediately legible identity. Against this graphic base, the furniture introduces colour in deliberate contrasts: dusty rose loungers, mustard yellow wire chairs, deep green upholstery, striped and fringed parasols. The bar sits beneath a timber pergola that filters the evening light and frames views toward the Sierra Blanca and the sea. Throughout, Mediterranean grasses, palms, and terracotta planters blur the line between the designed space and the landscape beyond.

The result is a space that feels entirely of its place - as if Marbella itself had always had this rooftop. www.elequipocreativo.com



OLEIA lounge collection

Ethimo and Luca Nichetto are reinventing weaving in a new expression of outdoor design

OLEIA is a name that evokes Mediterranean landscapes, vibes, sunshine and olive trees, inviting us to enjoy open-air spaces in harmony with nature. Its soft lines and woven rope are conceived to welcome and embrace, encouraging a sensation of comfort and relaxation. In OLEIA, Ethimo and studio NICHETTO® have created a collection transcending lounge sets in a place where design interplays with the environment, every detail speaking of balance and well-being.

The collection draws inspiration from the olive tree, symbol of the Mediterranean, with its flexible forms and interlacing branches. The olive tree has been an enduring source of inspiration, influencing ancient civilisations in creating seats, baskets and light architecture blending materials and gestures in a perfect balance between beauty and function.

OLEIA brings this principle into the contemporary world, its essential structure featuring a rope weave that develops and 'moves' like the branches of an olive tree. Each hand-woven piece celebrates time, movement and direct contact with matter itself. The rope takes on rhythm, texture

and depth, transforming the surfaces into a dynamic and tactile element.

Lightweight yet sturdy and physical yet essential, OLEIA stands the test of time, always true to its identity. Natural light accentuates the weave, creating shadows and vibrations reminiscent of leaves dancing in the breeze.

Conceived as a complete lounge system, the collection blends nature with design and tradition with contemporary style, in a harmonious blend of forms and materials. Generous dimensions and curved lines elevate comfort to a delightful outdoor living experience, while the three-dimensional quality of the rope imbues each element with movement.

The collection includes a sofa, love seat, lounge armchair, pouf and side table with stone top, for matching solutions whose forms, proportions and details are enhanced by woven rope.

dw

www.ethimo.com/en



On The Terrace



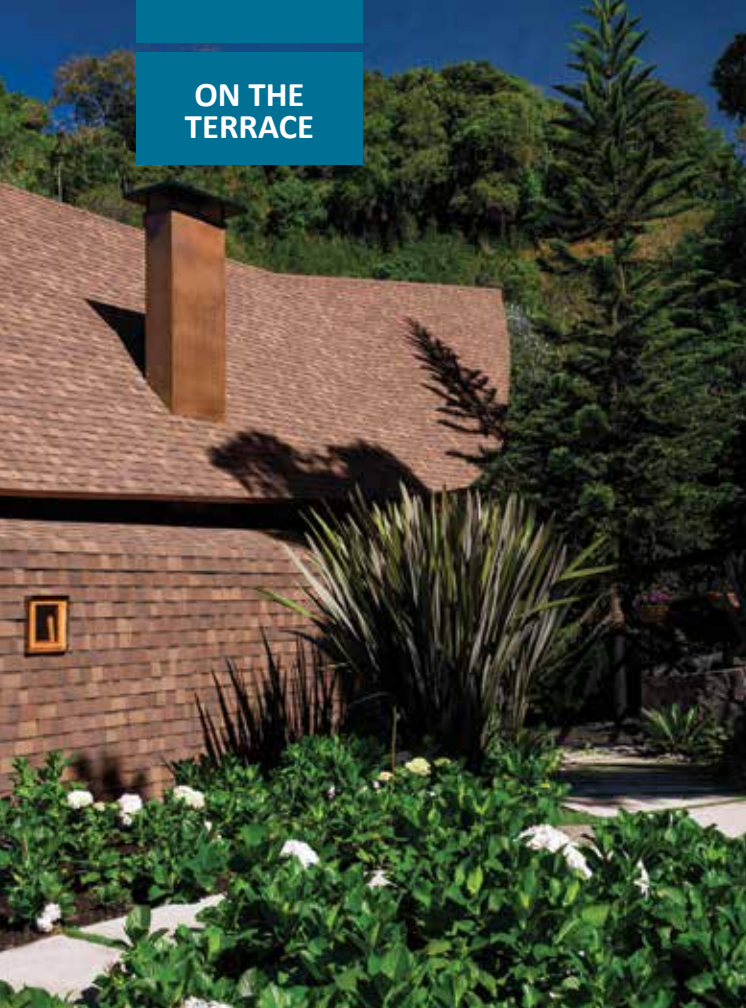
El Arca

Chiriquí, Panama

El Arca is a private residential pavilion designed by Mallol in Nueva Suiza, Chiriquí, Panama. The site is located at over 2,000 metres above sea level on the slopes of Volcán Barú, in a highland region celebrated for the production of Geisha coffee - one of the most exclusive specialty coffee varieties in the world, which thrives directly in this territory. The building was completed in close collaboration with local craftsmen Amílcar and Abdiel Rodríguez, whose technical expertise in timber construction shaped the project from structural framing to finish.

The pavilion is organised beneath a single curved roof that spans the entire lay out. This overarching structure provides continuous shelter from the frequent rain and shifting climate of the highlands, establishing a strong architectural presence within the landscape. Its profile draws inspiration from the form of a dry leaf fallen to the ground - a reference that gives the project its name (The Ark) and defines the distinct curved arc visible through the surrounding forest canopy. Living, dining, and resting areas are arranged on a single level beneath it, oriented toward the gardens, the river, and the surrounding cloud forest.





The interior volume is defined by the exposed timber structure above, which remains visible throughout, reading as both the building's skeleton and its primary surface.

All primary materials were sourced from the site and its immediate territory. The structural frame, wall cladding, floors, and exposed ceiling are constructed in cedar, a timber native to the property. The decision to harvest wood directly from the land eliminates external supply chains and ensures that the material character of the building reflects the territory it occupies. Joinery was executed entirely by hand by craftsmen from the Chiriquí highlands, whose familiarity with cedar informed every connection and surface. The exterior envelope is finished in shingle, maintaining material continuity with the timber structure while responding to a climate defined by rain, mist, and daily temperature shifts. Pathways, terraces, and ground surfaces are formed in stone extracted locally.

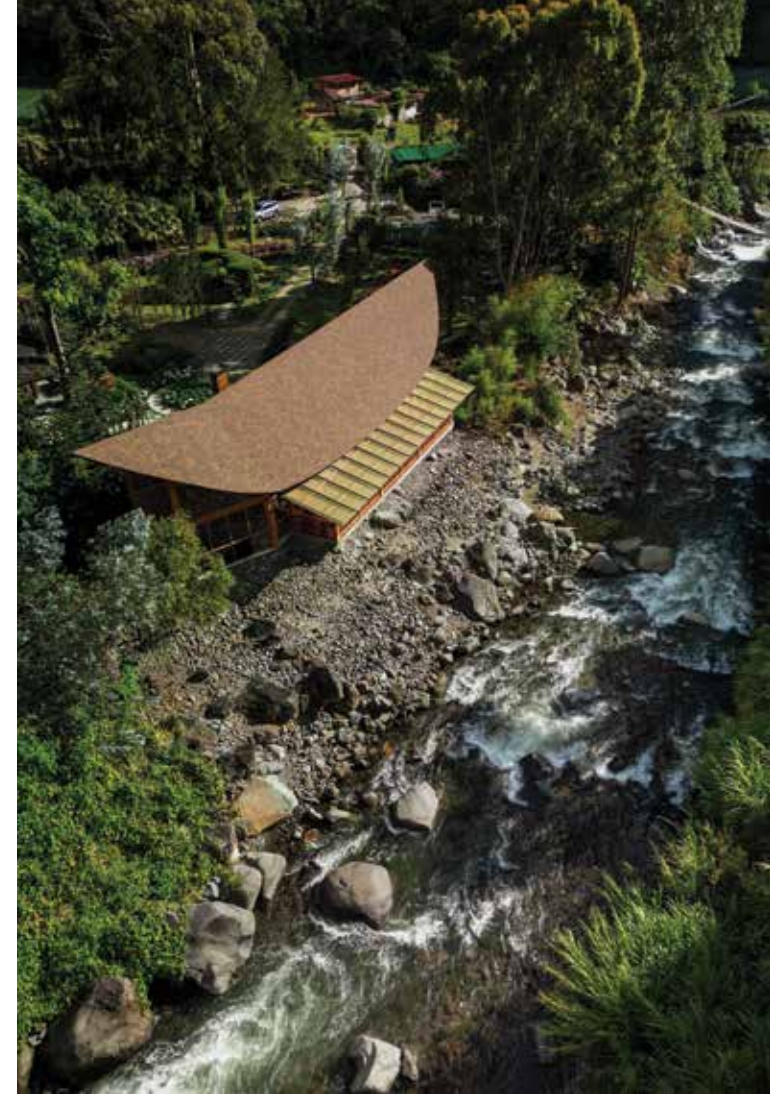
During the design process, a massive boulder discovered on-site was intentionally preserved rather than removed; instead, the pavilion was built around it. The rock now sits within an interior garden at the centre of the

ON THE TERRACE

structure, enclosed by floor-to-ceiling cedar and glass, surrounded by endemic plants, and lit from below. It remains visible from the riverside through full-height glazing. This decision shaped the organising principle of the project: rather than clearing the site to impose a predetermined layout, the building was configured to accommodate what was already there.

The exterior landscape extends this respectful approach. Cultivated gardens integrate endemic species with intentional planting across the site, creating a sequence of arrival that begins before the building is reached. A mountain river runs along the edge of the property without being redirected or enclosed. Its sound is present throughout every interior space, functioning as a continuous acoustic connection between the building and its natural context.

By sourcing cedar from the property, extracting stone locally, and employing solely craftsmen from the Chiriquí highlands, the project's construction model kept the entire supply and labour chain within the region.





This approach kept the economic activity generated by the project within the territory and ensured that the technical knowledge embedded in the building remains with the community that built it.

El Arca is now completed and in operation as a private residence. The project was photographed by Alfredo Maiquez and Pepe Calavera. [dw](#)

Technical sheet

- Official project name: El Arca
- Location: Nueva Suiza, Chiriquí, Panamá
- Client: Private
- Architects: Mallol
- Design team: Mallol
- Project completion date: 2024
- Photographers: Alfredo Maiquez and Pepe Calavera
- Carpentry and Construction Execution: Amílcar Rodríguez and Abdiel Rodríguez
- Construction area m²: 220m²

www.mallolarquitectos.com



All About Art



Katrien Van Der Schueren Transforms Architecture into Sculpture in a New Site-Specific Commission for the Nazarian Collection

Katrien Van Der Schueren expands her Future Ruins series through a monumental concrete relief sculpted directly into the architecture of a private Bel Air residence.

For Belgian-born, Los Angeles-based artist Katrien Van Der Schueren, architecture is not simply the backdrop for art, but a medium in itself. Working at the intersection of art, architecture, and material, Katrien creates immersive works that transform moments of transition into sculptural experiences. Her latest private commission reimagines an existing elevator structure, terrace, and

garden at a Bel Air residence as a unified composition shaped by movement, material, and place.

Created for the private art collection of author, philanthropist, and collector Angella Nazarian and her husband David Nazarian, the commission comprises a monumental sculptural relief integrated directly into the residence's existing elevator structure, alongside a custom



outdoor concrete table. Sculpted entirely on site in fibre-reinforced concrete and composite glass, the relief transforms a functional architectural element into a tactile landmark marking the journey between the upper terrace and garden below. The accompanying table, developed in collaboration with interior designer Pauline Moghavam and sculpted on site, carries the same material language into the landscape, creating continuity between architecture, art, and the surrounding environment.

The commission forms part of Katrien's ongoing Future Ruins series, which considers how objects and architecture accumulate meaning through material, memory, and time. Rather than creating sculpture as an object to be placed within a space, Katrien develops works that emerge from the architecture itself and become inseparable from their surroundings.

"My role isn't to impose something onto a place but to enter into a conversation with it,"

says Katrien.

"The best site-specific works feel as though they were always meant to be there."

Hand sculpted over the course of several months, the relief required an intimate understanding of both material and timing. Successive layers of concrete were applied directly to the architecture and shaped by hand during the narrow window in which the material remained workable. Once cured, the surfaces were further carved and refined to reveal their elongated forms. The process preserves evidence of the artist's hand while exploring the tension between the immediacy of making and the permanence of concrete.

Left in the natural tone of the material, the relief creates a quiet counterpoint to the lush surrounding gardens. Embedded fragments of composite glass capture and refract the changing California sunlight, appearing almost like archaeological discoveries emerging from the surface.

Designed to weather alongside the residence, the work allows light, nature, material, and time to become active collaborators in its evolution. Rather than resisting the passage of time, Future Ruins embraces it, allowing the work to accumulate history, memory, and meaning within the landscape until eventually, becoming a future ruin itself.

www.katrienvanderschueren.com

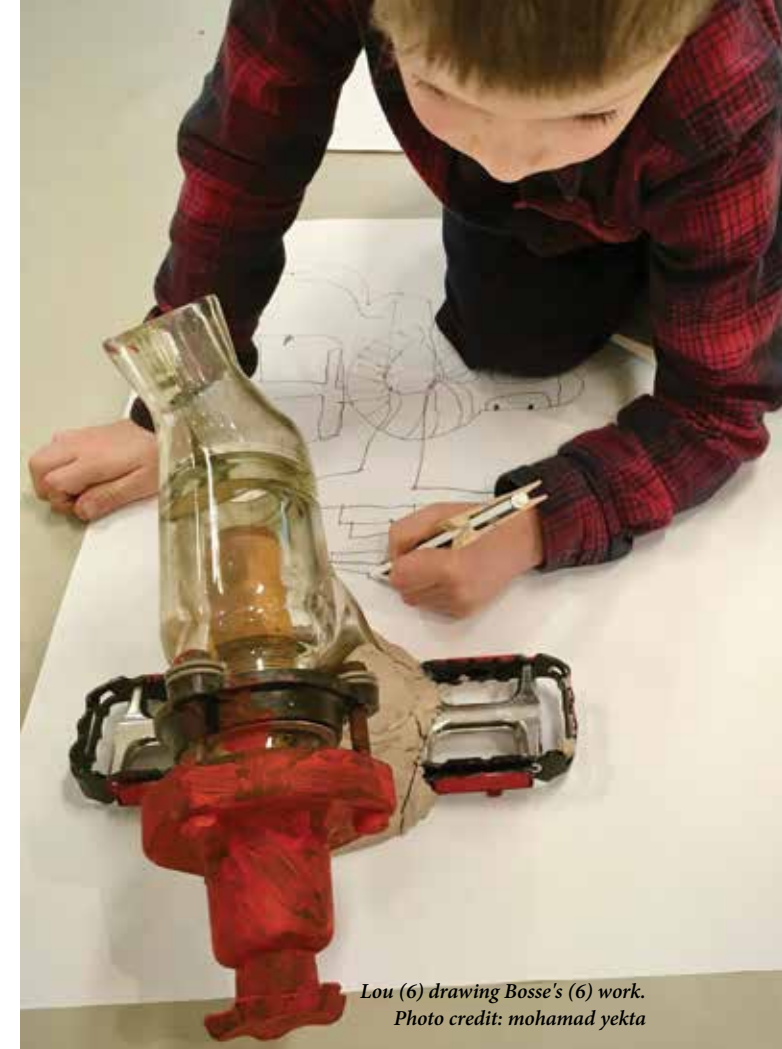




Atelier in KiMu designed to support independent work, with custom storage designed by Suzanne Huis and built by LikaPika and vintage chairs sourced from Strijk Design in Amsterdam Noord
Photo credit: Aiste Rakauskaite



Lou (6) and Mina (5) at work. KiMu Kinderkustmuseum offers children the space and conditions to explore, experiment and follow their own creative proces
Photo credit: mohamad yekta



Lou (6) drawing Bosse's (6) work.
Photo credit: mohamad yekta

KiMu Children's Art Museum Opens in Amsterdam Amsterdam, Netherlands

A distinctive new art museum for children has opened in Amsterdam. KiMu Kinderkustmuseum (KiMu Children's Art Museum) gives children the space to follow their own creative process and shows what unfolds when that process is taken seriously, grounded in a clear pedagogical approach. At KiMu, children explore, test, wander, question, fail and begin again. The museum provides the conditions and materials, without steering towards a fixed outcome.

Parallel Processes

KiMu opens with the exhibition Parallel Processes, featuring the work of nearly seventy children alongside that of renowned Dutch artists Brian Elstak, Willem Harbers and Roos van Haaften. Each artist brought their own way of working into the setup of the ateliers. Light artist Roos van Haaften provided input for the light studio, where children explore light, reflection and shadow using simple, everyday materials. Brian Elstak and Willem Harbers shaped the other studios, drawing on Elstak's practice of storytelling through image, language and collective making, and Harbers' process of material exploration, combining elements

such as stone, metal and constructed forms that evolve over time.

The exhibition shows what happens when children and artists work with similar materials, questions and strategies, without seeing each other's work before or during the process. The results develop side by side, independently of each other. The exhibition presents not only the works,

but especially the processes behind them, including sketches, experiments and intermediate steps of both the children and the three artists. At times, striking similarities appear in both process and outcome. Elements such as Elstak's robots or Harbers' cage-like structures reappear in the work and process of children who have not seen the artists' work.

Process as a starting point

The museum offers ateliers where children can work with materials, test ideas and develop their own projects. These are workspaces, not classrooms.

Tools and materials are accessible. The setup supports independent use. Children decide what they make and how they work.

Pedagogy

KiMu Kinderkustmuseum builds on years of experience in pedagogy and art education. This approach is rooted in the experience of founder Suzanne Huis, who has worked with children in atelier settings for many years. That experience forms the basis of how the museum operates and how children are guided without directing outcomes.

"Children want to know two things: am I welcome here, and can I be who I am?" says Suzanne Huis, director of KiMu. "At KiMu, the answer to both is yes. We create the conditions for them to take charge of their own creativity and to follow their own path, in the way that suits them."

Prepared environment

The design and use of the space stem from KiMu's view of humanity, in



– Edi, 7 jaar

The process of Edi (7)
Photo credit: Cees Hartman



Locker system by i29 architects, developed under their new label, Elements Amsterdam, executed in steel and felt in contrasting colours
Photo credit: Suzanne Huis

ALL ABOUT ART

which children are regarded as fully-fledged human beings with their own competencies, ideas, and desires.

KiMu's way of working aligns with this: children are never forced to accept themes, assignments, schedules, or other predetermined end results. Instead, KiMu offers them a 'prepared environment': richly set tables or floor arrangements with materials and tools that invite independent work. Everything is aimed at helping children achieve and maintain concentration, so that they can follow their own ideas and engage in a profound creative process.

For Parallel Processes, the prepared environment for the participating children was developed based on the strategies and resources of three professional creators: Brian Elstak, Willem Harbers and Roos van Haaften. However, their work was not visible anywhere in the workshops. This gave the children complete freedom to forge their own path. This led to parallel processes of research, thought, and imagination.



Emma (4) in Kimu's Atelier of Light
Photo credit: Stoika de Vreeze



Before: "Even when it was still an empty shell, there was something very inspiring about it. We wanted to keep that feeling intact, while shaping it into a museum environment that supports how children explore and create."

Photo credit: Suzanne Huis

Shaping a raw structure into a museum for children

KiMu is located in Amsterdam Noord, a rapidly developing neighbourhood across the River IJ, known for its mix of garden villages, former industrial areas and waterfront redevelopments, home to some of the city's most exciting cultural initiatives, galleries, restaurants and architecture. In the redeveloped centre of this borough, a new building was constructed with a designated museum function, now home to KiMu.

Together with WE architecten, the space was developed from an empty concrete shell into a museum environment, while deliberately retaining the raw, industrial character of the building.

"We were immediately drawn to the light and the openness of the space," says Suzanne Huis. "Even when it was still an empty shell, there was something very inspiring about it. We wanted to keep that feeling intact, while shaping it into a

museum environment that supports how children explore and create."

The layout is organised around a large central space, two storeys high, with large windows facing the water. Visitors enter through a two-storey foyer with a shop before moving into this open volume. From there, different routes and perspectives emerge.

Two wooden stairs, a triangular balcony and a suspended net, where children can lounge and relax, shape how the space is used. The balcony, almost like a crow's nest, breaks up the central volume and introduces a new perspective, while a mirror above the net catches light and brings back the reflection of the water outside.

Slender cherry wood frames and internal windows keep sightlines open between the ateliers and the main spaces, referencing a minimal Japanese aesthetic.

The palette combines soft industrial grey (RAL 7032), as found in the concrete base, with moss yellow accents.

Each child gets their own cardboard drawer, to fit in the custom wooden cabinets by LikaPika
Photo credit: Aiste Rakauskaite



KiMu's shop, offering materials that invite children to shape their own play without instructions or fixed outcomes
Photo credit: Aiste Rakauskaite



The design was developed through close collaboration. Founder Suzanne Huis defined how the spaces needed to function and designed and developed many of the interior concepts, including the ateliers and furniture. WE architecten translated this into a spatial design and added new interventions such as the stairs, balcony and net.

“It was never about creating a finished image,” says Wouter van Alebeek of WE architecten. “The space needed to invite creative use and leave room for discovery.”

Interior and spatial elements

The process led throughout. Materials were sourced along the way. Furniture was designed, adapted and built during the process, often using reused or found materials. Children were involved in making parts of the interior, making the process itself visible in the building.

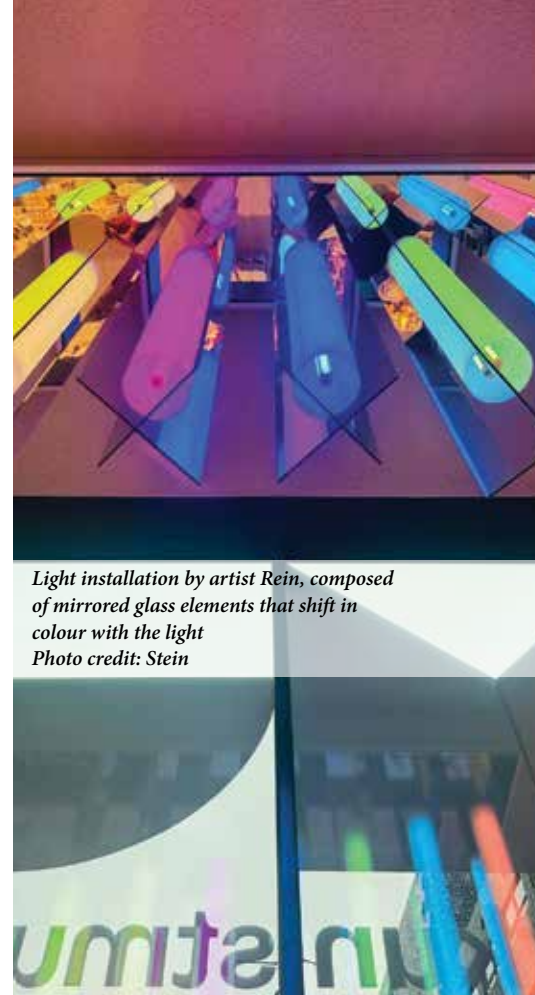
The interior combines the existing concrete structure with wood, colour

and custom-built parts, together forming a warm and restrained material palette while keeping the original character of the building visible. The stairs are finished with an extended railing that ensures safety for children while creating a continuous line along both staircases and the gallery.

In the combined foyer and shop, a single counter serves both museum and retail functions and is clad in second-hand 1930s tiles that children printed with parts of KiMu’s logo. Above it, suspended from the foyer’s ceiling, a large light installation by artist Rein is composed of mirrored glass elements that shift in colour with the light and form a monumental presence in the space.

The shop sells a variety of supplies, including OWN, KiMu’s own line of open-ended materials that invite children to shape their own play, without instructions or fixed outcomes.

The cloakroom features a locker system by i29 architects, developed under their



Light installation by artist Rein, composed of mirrored glass elements that shift in colour with the light
Photo credit: Stein



The exhibition 'Parallel Processes' shows work by children presented alongside documentation of the making process, including photographs, notes and experiments developed along the way
Photo credit: Cees Hartman

A suspended net stretched across the central space offers a place to relax and unwind, while offering views into the main hall. A mirror above reflecting light and the water outside back into the interior. Design: WE architecten, built by OneTwoTree
Photo credit: Morad Bouchakour



ALL ABOUT ART

Technical sheet

- **Client:** KiMu Kinderkustmuseum / Suzanne Huis, founder
- **Architect:** WE architecten (Wouter van Alebeek, Erik de Vries and Zofia Sosnierz)
- **Interior design:** Suzanne Huis in collaboration with WE architecten
- **Visual identity, logo and signage:** HOAX
- **Artists:** The children of KiMu (approximately 70), Brian Elstak, Roos van Haaften, Willem Harbers
- **Ateliers (exhibition setup):** Supplied and arranged by KiMu, with input from Brian Elstak, Willem Harbers and Roos van Haaften
- **Light studio:** Developed in collaboration with Stichting TOEVAL GEZOCHT
- **Light installation:** Rein
- **Carpentry:** Lika Kortmann / Likapika



At KiMu Kinderkustmuseum, accessible tools and materials support children in working independently, with the freedom to decide what they make and how they work. Here, Sam (4) works on the 'Allesmachine' (everything machine). A group project of children aged 4-5. Photo credit: Stoika de Vreeze



Atwork 'Doekie' by Bosse (6) Photo credit: Morad Bouchakour

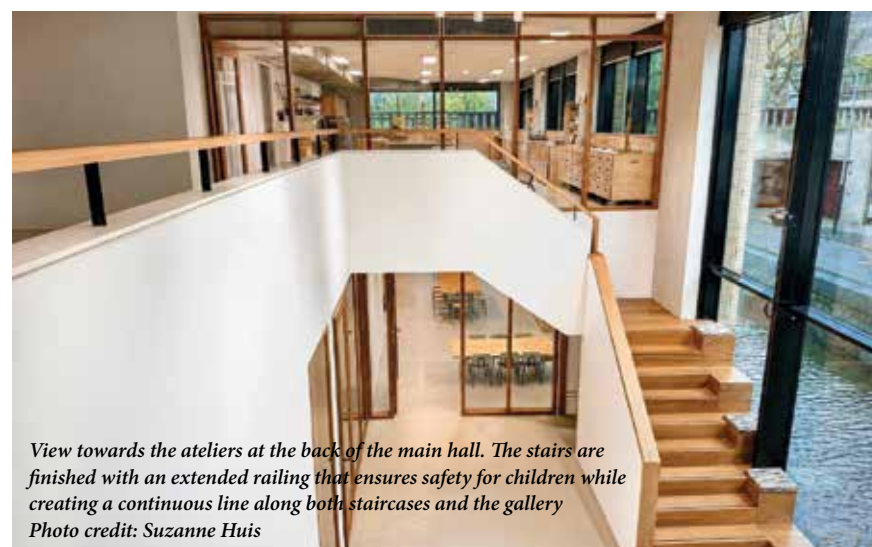
- **Lockers:** 'Elements', designed by Jeroen Dellensen for i29
- **Net structure:** Design by WE architecten, built by OneTwoTree
- **Vintage furniture:** Strijk Design and Van Dijk & Co, Amsterdam

KiMu is a new children's museum in Amsterdam Noord, where children are approached as autonomous makers. Guided by a distinct vision on arts education based on autonomy, process and imagination, KiMu develops exhibitions, studios, educational programmes and its own product line.

KiMu is for children, parents, teachers, artists, educators and everyone who wants to strengthen children in their creativity and individuality. www.kimu.nl



Founder Suzanne Huis Photo credit: Morad Bouchakour



View towards the ateliers at the back of the main hall. The stairs are finished with an extended railing that ensures safety for children while creating a continuous line along both staircases and the gallery Photo credit: Suzanne Huis



Uma (15) and Doris (13) at work in the 3D atelier, a 'prepared environment' with richly set tables or floor arrangements with materials and tools that invite independent work. Photo credit: Morad Bouchakour



Uma (15) and Doris (13) in the light studio (Lichtatelier), designed in collaboration with TOEVAL GEZOCHT, a foundation with extensive experience in setting up exhibitions on children's creative processes, including at the Stedelijk Museum Amsterdam. Photo credit: Morad Bouchakour



The counter in the shop, doubling as ticket office, is clad with hand printed tiles, featuring elements of KiMu's logo, designed by HOAX Amsterdam. Photo credit: Morad Bouchakour



KiMu Kinderkustmuseum is located in the newly redeveloped heart of Amsterdam Noord Photo credit: Aiste Rakauskaitė



CIVILIAN Elevates Student Experience with Architecturally-Integrated Interiors at Bard College's North Campus Residence Complex

Annandale-On-Hudson, United States

Photo credit: ©Ahmad Alnaji - SARAB

CIVILIAN Elevates Student Experience with Architecturally-Integrated Interiors at Bard College's North Campus Residence Complex

Annandale-On-Hudson, United States

New York City-based design studio CIVILIAN has completed the interiors for Bard College's 134,360 sf North Campus Residence Complex, working in collaboration with architecture firm KPF and project management firm DBI Projects. Located adjacent to the Fisher Center for the Performing Arts, the new complex comprises a 20,000 sf Head House building with study and student life spaces and four dormitory buildings that together accommodate over 400 students. CIVILIAN has previously collaborated with Bard College and DBI Projects on two ground-up student residences at the Berlin campus, completed in 2021.

Drawing on the legacy of student dorms designed by Modernist architects such as Marcel Breuer, Mies van der Rohe, and Le Corbusier, which are emblematic of their campuses, CIVILIAN has elevated the student experience with a cohesive interior response to KPF's architecture. Taking formal and material cues from this lineage of great dormitories, the interiors assign a creative identity to the school and underscore its commitment to design on campus.

CIVILIAN's design of the Head House embraces Bard College's spirit of innovation that has produced creative alumni including actor Blythe Danner, comedian Chevy Chase, and filmmaker Gia Coppola, among others. The ground level features archival photographs of creative exchange, capturing the energy of a democratic space that echoes the





pioneering approach to education fostered by the institution. This spirit continues in the large living rooms of the residential buildings, where students from different disciplines can meet and collaborate on creative work.

Entered from the green around which the residences are arranged, the Head House ground level features soft-seating lounge spaces and offices, and is vertically connected by a stair atrium. Contemporary, custom furniture including bespoke side tables and work tables with integrated lighting creates a warm and inviting study environment.

On the upper floor of the Head House, study carrels are set behind slatted screens adjoining a lounge space where smaller groups can work together on creative projects. The essence of this creative process is captured in archival photo frames depicting moments of collaboration and making.

The interiors for the 92 individual student apartments emphasise affordability, durability, and user experience, approaching communal living with a sense of warmth and levity. Solid whole woods and selected laminate surfaces are deployed across a range of modular furniture solutions. Bespoke lighting at different apartment levels references back to the design cues of the Modernists.

CIVILIAN worked with manufacturer Foliot to create a bespoke collection of residential pieces for the project. Dining tables with trumpet bases and solid tops paired with bespoke solid wood benches set off living areas with deep blue wool modular sofas and custom coffee tables. Student bedrooms feature bespoke laminate beds with integrated drawer storage, custom armoires, and desks.

The design response has been crafted with creative young people in mind: practical, yet tasteful and elevated in simplicity. The playful interiors contribute to Bard College's innovative living-learning atmosphere.



Technical sheet

- Architecture: KPF
- Interior Design: CIVILIAN
- Project Management: DBI Projects
- Photography: Chris Mottalini
- Head House Area: 20,000 sf
- Residence Area: 134,360 sf
- Location: Annandale-on-Hudson, New York

www.civilianprojects.com



Quinta de Adorigo Winery

Tabuaço, Portugal



Quinta de Adorigo Winery

Tabuaço, Portugal

The winery at Quinta de Adorigo is part of a family wine tourism development that also includes a hotel, which is still under construction. This quinta is located in the Alto Douro Vinhateiro, Portugal's most prestigious wine-growing area, listed by UNESCO as a World Natural and Cultural Heritage Site since 2001.

The exceptional beauty of the natural surroundings, the millennia-old human occupations, and the centuries-old tradition of wine production motivated an architectural project that honours the landscape and local culture and presents innovative and effective construction strategies for sustainability.

The horizontal curvilinear shapes of the winery and the circuits between areas mirror the zigzags of the vineyards in the surrounding hills and valleys. However, we avoided literally quoting the landscape at the expense of daily routines, circulation, and communication. On the contrary, the downward movement of the building on the terraces of the land reflects its internal mechanics, where the winemaking process takes place by gravity, a common procedure on the banks of the River Douro.

The gravitational wine production system, so characteristic of the region, is demonstrated here with its current operational capabilities. The configuration of the building is therefore a set of interwoven naves that follow the existing topographic slope, replicated on the various interior levels.

The geometry of the winery's roof interprets the vernacular gable roof structured in wood. This structure has been incorporated over and exposed in this winery, becoming a sinuous, continuous, and organic sculptural element that flows through the tangential curves of the vineyard slopes.



The winery's materials replicate the natural palette of pinkish browns, greens and greys, underlining traditional skills and crafts, but updated by modern technologies. Schist and granite were used in the exterior elements and in the interior concrete retaining walls.

The structure of the building's naves is made of laminated wood frames and CLT (Cross Laminated Timber) panels, covered with prefabricated GRC (glass-fiber reinforced concrete) cladding panels, produced in the north, less than 150 km from the winery. This benefits the northern industry and community and reflects the sustainable practice of cutting down on the long-distance transportation of materials. These prefabricated building elements also saved on-site construction costs and reduced traffic on the property.

Wooden structures have been used at the points where the building does not touch the ground to also minimise the use of concrete, which has reduced CO² emissions into the atmosphere by 40%, compared to what a building completely made of concrete would emit.

Exposed to the effects of the climate, all these materials take on beautiful shades of tone and texture that help integrate the winery into its natural surroundings and allow the building to improve its quality over time, just like a good Port wine. This building encourages an involvement with nature by framing views from inside the winery, and outside there are trails, nooks, and patios that invite introspection, contemplation, meditation, walking, and socialising.

The winery's energy optimisation implemented and combined preservation and energy production solutions, selecting the lowest energy consumption and reducing greenhouse gas emissions into the atmosphere.

The energy solutions explore the potential of architecture to take advantage of passive strategies to preserve the interior space of the wine ageing area with a temperature between 14 and 16 °C, when the outside temperature ranges between -5 °C and 45 °C from winter to summer. We achieved our goal by placing the building with the southern envelope in contact with the earth, taking advantage of its inertia, and turning the main façade to the north where there is little sunlight, even in summer.

Local electricity production solutions managed by a central system were implemented and combined to save energy and better control and monitor the energy *modus operandi*. The partially buried building takes advantage of the thermal stability of the ground, and a low-enthalpy geothermal solution produces, recovers, and stores electricity. The high initial cost of this energy programme is recovered in the short term, as it has high renewable potential, requires little maintenance, and ensures ideal hydrothermal levels for the wine industry and human comfort.

This combination of passive and active systems has significantly reduced the thermal power and energy consumption of the mechanical systems installed. For this winery with no public water supply infrastructure, solutions were created to use rainwater, obtain drinking water from artesian boreholes, and treat and recycle water for irrigation, cleaning and firefighting. To avoid wasting water, the exterior sidewalks, paths and parks are permeable, and rainwater is returned to agricultural activities.



The landscape design recovers species of native flora that add colour and perfume to the landscape, which serve as a habitat for animals that are beneficial to the vineyards, and which support activities that run parallel to wine production.

On the main façade of the winery is the entrance to a visitor centre with a reception desk and a wine store. From here you go up to a meeting room with an all-glass wall and to the wine tasting area in a spacious balconied gallery, overlooking both the wine ageing area in the central nave of the building and the vineyard and river.

These rooms have access to the outside, to the vineyards and the chapel, via a large terrace overlooking the Douro. Events are hosted here that promote the winery and the region, celebrating both the landscape and the architecture and promoting prestigious wine tourism. dw

Technical sheet

- **Name of the project:** Quinta de Adorigo Winery
- **Client:** Quinta de Adorigo
- **Typology:** Winery and Hospitality
- **Status:** Built
- **Location (City, State, Country):** Tabuaço, Alto Douro Vinhateiro, Portugal
- **Land area:** 24 hectares
- **Built area:** 1,100 m²
- **Team:** Sérgio Rebelo, La-Salete Carvalho, Tiago Carvalho, Nuno Borges, Joana Portela, Ricardo Gouveia, Lourenço Barreto, Catarina Araújo, Bruna Campos, Fátima Séneca, Tiago Martins, Mariana Pimentel, Bruna Rocha, Paulo Cunha Martins
- **Photographer:** Fernando Guerra

www.atelier-sr.com



Stadtforum, Dresden

Construction of an administrative building





Stadtforum, Dresden

Construction of an administrative building

During redevelopment of the area around the historical Ferdinandplatz in the centre of Dresden, the first prize in a design competition held for Stadtforum, the city's new administrative centre, was won by a proposal submitted by TCHOBAN VOSS Architekten and Barcode Architects. The approximately 35,000-sqm building brings together administrative services that had previously been scattered throughout the city, concentrating them in a new, centrally accessible, location. Situated opposite the historical city hall and leading in the direction of very extensive areas of greenery and transport to the east, the new building marks the edge of Dresden's old city centre. At the same time, it serves as a pilot project for further urban development on land which has been disused since 1945.

Concept

The distribution of the building's volume follows the course of the surrounding streets in a straight line stretching northeast and creates a new polygonal square to the south. The façade is horizontally divided into a base, a middle part, and a roof area, each of which has its own specific use. A vertical grid stretches over all floors of the building, creating vertical window formats that are typical of this region and grouping them in an offset pattern. On its north-west side the volume tapers to a point. Large excisions in the façades form 'windows on the city' on each of the building's three sides. A façade opening with glazing spanning two storeys marks the building's main entrance at its south side on Ferdinandplatz. A panoramic window on the first floor on the north façade has a view of the city hall opposite. The planted inner courtyard has an opening from the second to the fourth floors, making a connection with the green spaces south of the city centre.

The entire façade is impressive for its plasticity: the resulting play of shadow on the light-beige Dietfurt limestone is especially effective on the building's base and middle parts. The graphically homogeneous colouration of the material was chosen in reference to the sandstone façades of the surrounding principal buildings. On both the ground floor and the central section, the city coat of arms is depicted as a sculpted relief on natural stone lintels and window shutters. These



emphasise the variation in the façade's rhythm, signify the building's public function and are in keeping with Dresden's tradition of richly decorated façades on public buildings. Above the area of natural stone with its diagonally arranged reveal panels, the fifth and sixth floors are distinguished by an orthogonally oriented metallic façade in which alternating glazed and non-glazed panels are framed by bronze-brown coated aluminium pilaster strips. Only when looking from the front is it possible to see into the spaces inside the building. As your view of the building becomes more oblique or when you move through the urban space, these storeys merge into a continuous roof zone at precisely the height of the striking roofscape of the historical city hall opposite.

Use

The ground floor contains publicly accessible areas including a foyer with an information desk, a restaurant, the city's lost-and-found office, and rooms where citizens can receive advice. These public uses are supplemented on the first floor by exhibition spaces showing exhibits from local archaeological excavations, a model of the city, and a conference centre. The first floor also has a wood-clad central volume containing meeting rooms for office use. The public and semi-public uses of the two first floors are interwoven in a ring shape by open and spiral sets of steps, forming an informal recreation area – the 'Agora' – with additional café, lounge, and exhibition spaces. This has room for up to 1200 people.

The foyer areas with their individual bronze-coloured elements and homogeneous grey flooring pick up on the materiality of the façade and outside amenities. This space takes its character from the silver-fur slats covering the walls. Their light and cheerful appearance is boosted by the abundance of natural light and makes an exciting contrast with the dark-blue front walls, the passageways, and niches. The passage leading from the foyer to the Agora and the tip of the building contains a 100-sqm planted wall stretching the full height of this space. This has an automatic watering system.

The five office floors above are purely for business use and are organised around two green inner courtyards, which provide natural light and a pleasant working environment. A transverse supply and connection zone helps provide efficient paths and flexible-use zones for more than 1000 workplaces.

The new work world created in the Stadtforum follows the 'shared-desk principle': there are no personal workplaces. Extensive digitalisation of administration processes allows users to choose a work environment specific to the task at hand through the booking system. In addition to the standard group office areas, there are interactive zones such as work islands and chat-pods, as well as thinking spaces for concentrated working on one's own, telephone boxes for online meetings, and meeting rooms of various sizes for teamwork. Particular attention has been paid to spatial acoustics. The highly absorbent ceilings, designed to have an ideal reverberation time, and a special acoustic carpet are supplemented by a textile table absorber, enabling attainment of the highest acoustic standards. The two underground storeys contain a public garage, an area for the city's official vehicles, and a large room for employees' bicycles, as well as changing rooms and storage and technical areas.

Sustainability, security, and equipment

The building meets Germany's KfW-55 energy standard and received the BNB Silver sustainability certificate. The building's operational efficiency derives from its highly insulated envelope but also from, among other things, a special heat supply that uses the return flow of the district heating system and from a smart ventilation system for night-time cooling that makes use of parts of the building. The green roof, which incorporates 376 photovoltaic modules oriented east-west, delays the flow of rainfall into the underground infiltration trenches, benefitting microclimate and drainage. All public areas in the Stadtforum are barrier-free. A visual and tactile navigation system guides users of the building through the multi-storey space of the foyer and the Agora. All floors are barrier-free.

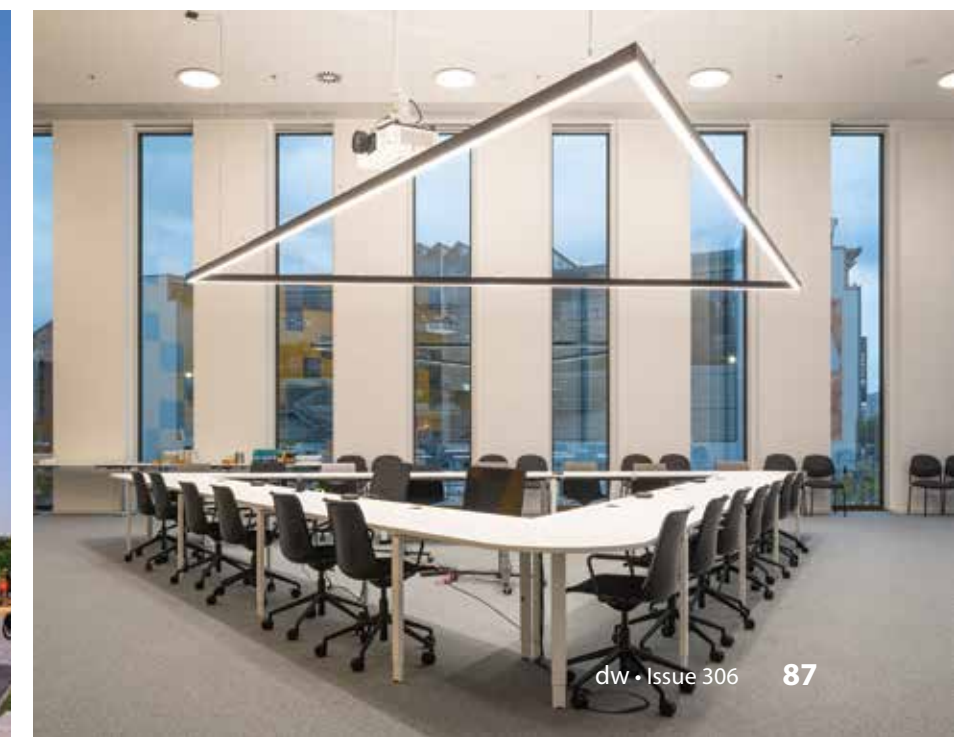
Building-security provisions include the installation of graduated security zones, access controls, and surveillance equipment, among other things, to meet specifications issued by the regional criminal investigation authority (LKA); these measures are supported by a 24-hour security service. A comprehensive sprinkler system has enabled removal of the firewalls between the units on individual floors. Some areas can be supplied with emergency power by means of a back-up generator.

- **Competition:** invited competition / dialogue process conducted in three stages as a bidding process with three participants
- **Address:** Waisenhausstrasse 14, 01069 Dresden
- **Client:** KID (Kommunale Immobilien Dresden), representing Dresden, the capital of Saxony Gross floor area: 34,917 sqm Completion: March 2025 Service stages: 2 – 5
- **Architects:** TCHOBAN VOSS Architekten Dresden in cooperation with Barcode Architects (BCA), Rotterdam
- **Associate partner and project leader at TCHOBAN VOSS Architekten:** Joerg Rudloff, Philipp Bayer TCHOBAN VOSS Architekten team: Tobias Frisch, Frank Helms, Maksymilian Macur, Simona Murro, Julia Specht, Christoph Schroeter, Laura Will
- **Landscape design:** Noack Landschaftsarchitekten, Dresden
- **Structural engineering:** Ingenieurgesellschaft Beton-Fertigteil-Bau mbH, Dresden
- **Building equipment:** Zimmermann und Becker GmbH, Leipzig
- **Fire protection:** Prof. Ruehle, Jentzsch & Partner GmbH Ingenieurgesellschaft für Bautechnik, Dresden
- **Building physics:** Werner Genest und Partner Ingenieurgesellschaft mbH, Dresden
- **Kitchen design:** Planungsbuero Bellmann, Gera
- **Photographer:** Egbert de Boer, Klemens Renner

www.tchobanvoss.de/en



Sergei Tchoban
Managing director, Berlin



designingways



Subscribe now! to the trade magazine for professionals that's read from cover to cover.

Let this be the beginning of an inspiring journey into the wonderful world of design.

To subscribe to our digital edition, email your subscription request to: subscriptions@designingways.com and

include the following details:

- Company name
- Contact person
- Contact email address.

Print copies are quoted on request.

Digital Editions can be viewed on our website

Designing Ways Digital

www.designingways.com



www.facebook.com/designingways/

TAIL OF THE DOG

Kruger National Park

The Kruger National Park is the uncontested leader of South Africa's tourism offerings. A long narrow strip of land along the country's north-eastern border, 345 kms long x 54 kms wide, it has just celebrated its 100th anniversary.

The Park belongs to its animals, birds, trees. It may be managed by humans, but we are there by invitation, and we must abide by the rules. There is no Wi-Fi, tarred roads are few, speed on these is limited to 50 kph, and less on the gravel roads. We have to stay in the designated camp areas, and once outside the camp gates, we may not get out of our cars. The animals have understood that vehicles are benign, so they are disregarded (provided they behave).

The accommodation is simple, clean and functional. The larger camps have shops with necessities, otherwise visitors self-cater. The smaller bush camps only sell firewood, water and ice. The spaces around the huts are swept clean to

keep snakes and goggas at bay. Some of the camps have opportunist food thieves – monkeys, baboons and honey badgers – baboons can even open sliding doors. The staff do not say these animals are bad, just 'naughty'.

The game there is extraordinary – huge herds of elephants, impala, buffalo, large wallowing hippos and hard-to-see rhino, antelopes of all sizes, outlandishly patterned zebras and giraffe, and nyala with their yellow football socks. Exquisite leopards and cheetahs, clownish warthogs, curious meerkats, hangdog hyenas, plus snakes, terrapins, lizards. Then there are the birds – over 500 of them, including some who migrate from as far away as Siberia. They range in size from ostriches to tiny waxbills, and it is worth stopping in a quiet place to simply watch them. Show-stoppers are the endangered Ground Hornbills, moving along at a stately pace in family groups, with their strange red wattled throats patched with brilliant blue. These birds have been demonised as

a threat to humans, but in some cultures are said to forecast rain, and seen as symbols of wealth and wisdom.

Overall is the experience of being in the bush – seemingly empty spaces varying from savannah to mountainside, with statuesque trees, flowering shrubs, grasses, rivers and shady stopping places. We are meant to slow down and listen to the dense silence (even elephants move silently), and then we start noticing the animals, lying in the shade at midday, grazing or browsing, or moving quickly out of sight. It is a place of peace and mind-calming beauty.

Once outside the Park, you realise the terrible damage done by humans – hunting, poaching, deforestation, widespread burning - all in the pursuit of civilisation and development. A visit to the Kruger National Park is a way to reset your values.

Gill Butler



www.seatsahead.co.za

Your complete office furniture solution.

011 434 0444

SHOWROOM . FACTORY . WAREHOUSE

44 Hulbert Rd, New Centre, Johannesburg

chair
express

furniko

DESK & SCREEN
DIVISION

SAN MARCO

The new ceiling lamp
designed by Cattelan Italia

In the visual language of Cattelan Italia, light is as fundamental to furniture design as it is to interior design. This concept lays the foundation for a complete, coherent, and entirely Made in Italy home.

Within this vision comes **San Marco**, which strengthens the company's lighting collection with a new ceiling lamp that combines stylistic research, design modularity, and artisanal tradition.

Within the company's concept of complete living design, light follows an evolutionary path, where **San Marco** presents itself as a cohesive system conceived to enhance domestic spaces.

Its oval coloured glass lampshades are available in kiwi and peach hues and resemble luminous shapes floating in space. This new blown glass lamp evokes, in its name, the traditional Venetian know-how that inspired its design.

Beyond its dimensions and colours, **San Marco** also stands out for its glass craftsmanship: one version features a refined gradient that fades from a solid color into transparency, while the other



reinterprets Rigadin, the traditional pattern of slim grooves typical of Murano glassmaking.

San Marco diffuses light through two light sources: the downward-facing one is practical and focused, while the one enclosed in the lampshade passes through the coloured glass, creating a soft, enveloping aura.

The strength of this lamp's design lies in its modularity: by combining lampshades of different sizes, colours, or glass craftsmanship, it opens up to a wide range of configurations. Linear compositions find their ideal placement above rectangular dining tables, while a more compact arrangement of two or three elements creates the perfect lighting solution for reading corners or relaxation

areas. In the contract and hospitality industry, **San Marco** can easily transform into artistic lighting installations, suspended from ceilings in entrances and stairways, forming artistic compositions such as spirals or waves.

At the same time, **San Marco** can have a more intimate purpose: a single oval shade can float above a **round table**, a coffee table like **Domingo** in a living room, or beside the bed, diffusing a delicate light.

Function and decoration merge into a single luminous object, where every detail contributes to preserving the Venetian glassmaking heritage, redesigned through the contemporary language of Cattelan Italia.

dw

www.cattelanitalia.com



Smart motors

All shades. All buildings.



A brand of Coulisse

 **Motionblinds**

motionblinds.com



HELLO LIGHTNESS!

COLOUR OF THE YEAR 2027 - SOULFUL SAGE™

Lighten your life with Soulful Sage™. An ethereal, soft and silvery green, Soulful Sage™ is the ideal colour to help you 'live lightly'. Associated with wise thoughts, healing herbs and flashes of inspiration, it can warm your heart, cleanse your soul and lift your spirits. It's a tone that can elevate your home in every way, bringing radiance, elegance and delight.

#ColouroftheYear2027 #Colourtrends2027 #GoGreen #ForeverGreen

AkzoNobel