designingways

ISSUE 308

SUSTAINABLE DESIGN

WALL COVERINGS

WALL DÉCOR



RSA R150.00



Tempo de Brava
Photo credit: Elephant Skin



RI Apartment
Photo credit: Romulo Fialdini



Sofitel Ipanema
Photo credit: Anastassiadis



Hotel du Cap-Eden-Roc
Photo credit: Hotel du Cap-Eden-Roc



Tempo de Brava
Photo credit: Elephant Skin



Jumby Bay Island
Photo credit: Jumby Bay Island



MD Apartment
Photo credit: Romulo Fialdini

Anastassiadis Celebrates Global Recognition as the World's Best Interior Architecture Firm

São Paulo, Brazil



Fairmont Rio de Janeiro Copacabana
Photo credit: Fairmont Rio de Janeiro Copacabana

With more than three decades of practice, Anastassiadis Arquitetos was named the best Interior Architecture firm in the world by popular vote on the Architizer platform in 2026, making it the only Brazilian office to appear on the list.

It is one of the 50 most influential Brazilian architecture firms on the national scene, listed twice among the most relevant offices in Brazil by Casa Vogue (Globo Condé Nast). Based in São Paulo, the office, led by partners Patricia Anastassiadis, Priscila Raffaini Payá, and Anne Galvão, is designed for a global clientèle. Anastassiadis' portfolio includes prestigious projects carried out in France, Antigua, Chile, Spain, Greece, Portugal, and the United States, across all scales.

There is also a consistent body of product design work, featuring the creative direction of product development for Artefacto, which brings a distinct freshness to the brand. In this field, numerous awards recognise its contemporary line. Among them are the Kyoto Global Design Awards (2025), Good Design Awards (2025, 2024, and 2022), Iconic Awards (2025), Paris Design Awards (2025), Prize Design for Modern Architecture (2025 and 2023), iF Design Awards (2025 and 2023), A' Design Awards (2024, 2019, and 2018), and the International Property Awards (2016).

Key Architectural Projects

Among the most notable projects throughout its trajectory are the Hotel du Cap-Eden-Roc in France - one of the most exclusive and historic hotels in the world since its opening in 1870, which has hosted guests such as Ernest Hemingway, Pablo Picasso, and F. Scott Fitzgerald. Anastassiadis is also responsible for the design of Patmos Aktis in Greece (Marriott network), Jumby Bay Island (Oetker Collection), both located on private islands, and Palácio Tangará (Oetker Collection).

Currently under development at the office are the designs for Hotel Nacional in Brasília, a landmark of historical importance to Brazil, and Kempinski Laje de Pedra in Rio Grande do Sul, the brand's first hotel in South America, where heads of state once signed the Mercosur treaty. In Praia Brava, Santa Catarina, the firm is designing the interiors of Tempo, a branded residences development featuring architecture by Norman Foster. In Rio de Janeiro, projects include the Four Seasons Leblon and the Sofitel Ipanema, a project that marks the return of the luxury brand to the city. Finally, in the United States, the firm is working on the St. Regis Sunny Isles Miami, part of the prestigious Marriott network.

Award-Winning Restaurants

The office is also widely recognised for its award-winning restaurant designs, some of which boast Michelin stars, such as Tangará Jean-Georges in São Paulo. As the only address of chef Jean-Georges Vongerichten in South America, it stands out for its fusion of French technique, Brazilian ingredients, and Asian influences.

At the Sofitel Ipanema in Rio de Janeiro, Anastassiadis will soon unveil the design for Lasai, by chef Rafa Costa e Silva. With two Michelin stars, the space will offer an intimate atmosphere reflecting its relationship with a tasting menu dedicated to fresh, estate-harvested vegetables. There is also Louroc at Hotel du Cap-Eden-Roc, led by chef Sébastien Broda, featuring a design centred around a haute Mediterranean menu punctuated by Provencal elements. Lastly, Marine Restô at the Fairmont Copacabana in Rio de Janeiro captures the glamorous aura of 1950s Rio, where chef Jerome Dardillac helms the Michelin-starred menu.

Technical sheet

- **Founded / Trajectory:** More than three decades of practice
- **Headquarters:** São Paulo, Brazil
- **Partners:** Patricia Anastassiadis, Priscila Raffaini Payá, Anne Galvão
- **Practice areas:** Architecture, Interior Architecture, Product Design
- **Global footprint:** Projects in Brazil, France, Antigua, Chile, Spain, Greece, Portugal, United States
- **Product design partner:** Artefacto (creative direction)

www.anastassiadis.com.br/en

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PURVEYORS OF FINE BATHROOMWARE

Vilasita launches online in November, bringing drive-to-your-door lakefront living to Zimbali Lakes

Vilasita, the latest residential offering at Zimbali Lakes on KwaZulu-Natal's North Coast, will launch online on Saturday, 7 November 2026 at 9am. This collection of 146 premium residences in the exclusive Tatali Precinct is priced from R2.95 million to R55 million. It is developed by Kuwait-listed international developer IFA Hotels & Resorts (IFAHR), which plans to bring around R1 billion a year in real estate to the market over the next five years.

Construction is scheduled to start in the first quarter of 2027, with completion planned for the end of 2028. Neil Cocker, VP of Operations at Zimbali Lakes, says the pipeline will reshape the region.

"Together with what we have already done in Zimbali Lakes, the development of Vilasita will make Zimbali Lakes the catalyst for the North Coast and set the benchmark for high-end real estate, not only in KwaZulu-Natal but across South Africa."

Drive-to-your-door lakefront living

Vilasita ranges from one-bedroom residences to expansive penthouses, including a flagship four-bedroom residence priced at R55 million. Its ramped design allows residents to drive right up to their own front door, with garages that are electric vehicle charging ready, combining the convenience of apartment ownership with the privacy of villa living. Residences have lake, garden or ocean views, and penthouses are planned with private pools and rooftop gardens. Vilasita faces a 10-hectare lake, currently under construction, which will be used for non-motorised water sports once completed next year.

The lock-up-and-go format suits owners who spend only part of the year on the North Coast. Important for savvy investors to know, residences are serviced by Zimbali Escapes and short-term rentals are permitted. A promenade links residents to Zimbali Square and the Beach Club, while the Zimbali Lakes Clubhouse is a short golf cart ride away.

Two decades of delivery in Zimbali

IFAHR has been invested in Zimbali for more than two decades and has a track record of bringing international brands to KwaZulu-Natal. More recently, it brought Ernie Els home with the province's first Ernie Els Signature Course, and Tonino Lamborghini chose Zimbali Lakes for its first residential project in Africa. Both these commitments by internationally renowned brands are testament to the confidence in IFAHR's ability to deliver quality offerings in an exquisite setting.



Neil Cocker, Vice President Operations, Zimbali Lakes

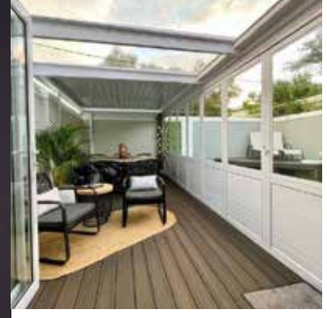
The groundwork for the next phase is already in place. Approximately R250 million has been invested in the Ernie Els Signature Course and Zimbali Lakes Clubhouse, alongside an infrastructure programme of just under R1.3 billion. Earthworks and retaining for the Ernie Els Suites, Avanti Residences and the retail centre are complete with construction starting in January 2027 and completion planned for mid-2028.

Vilasita has already attracted interest from KwaZulu-Natal, other South African provinces and international buyers. "We aren't surprised by the level of demand we are already seeing ahead of Vilasita's launch in November. It offers a rare combination of lake and sea views in the fastest-growing corridor in the country, in an environment supported by sustained investment in infrastructure, leisure and everyday convenience," states Cocker.

Launch details

Vilasita officially launches online on Saturday, 7 November 2026 at 9am. Ahead of the launch, buyers can join a free pre-launch webinar on Thursday, 29 October 2026 at 18:00. To discover the residential offering, register for the webinar and register interest ahead of the launch, visit www.vilasita.co.za dw








Rethinking Outdoor Living

The modern luxury home is no longer defined by four walls. Outdoor areas are increasingly being designed as genuine extensions of the home — places to entertain, relax, dine and enjoy throughout the year.

But creating an outdoor space that combines architectural elegance with practical climate control takes more than a conventional awning.

The Eclipse Flat Open Ceiling Louvre takes a different approach. Designed around a clean, linear ceiling aesthetic, Eclipse uses precision-extruded aluminium panels that rotate to control sunlight, ventilation and the relationship between the home and the outdoors. When closed, the panels create a sleek architectural ceiling. When opened, the roof transforms into an adjustable outdoor environment.

The result is a structure that feels less like an addition to the house and more like an integral part of its architecture.

With motorised operation, concealed drainage, robust aluminium construction, and a range of architectural finishes, Eclipse is designed for homeowners who value design, engineering, and lasting quality.

For homeowners looking to make more of their outdoor space, Eclipse offers a new way to think about outdoor living.

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The Design Show

Connecting The Industries Shaping The Future Of The Built Environment

Egypt's built environment is undergoing a period of transformation. With continued investment in residential and commercial developments, expanding hospitality projects and the evolution of modern workplaces, the demand for integrated design, furnishing and fit-out solutions is becoming increasingly sophisticated. Developers, consultants, architects and project owners are seeking more than individual products; they need reliable partners, specialised expertise and innovative solutions capable of meeting the demands of an increasingly competitive market.

It is within this evolving landscape that The Design Show (TDS Expo) 2027 returns for its 12th edition, reaffirming its position as a leading B2B meeting point for the industries shaping the future of design and built environments. Taking place from 10–12 June 2027 at the Egypt International Exhibition Center (EIEC), New Cairo, the exhibition will bring together manufacturers, suppliers, architects, interior designers, engineering consultants, developers, contractors and key project decision-makers under one platform.





Four Profiles. One Connected Industry Platform.

Workspace Solutions

Workspace Solutions brings together office furniture, workplace interiors, ergonomic products and smart office technologies, highlighting solutions that enhance functionality, productivity and the overall working experience.

Hotel Design Solutions

Hotel Design Solutions brings the sector into focus through hotel furniture, interior design, fit-out and finishing materials, lighting, FF&E and integrated smart technologies. The profile connects industry suppliers with hotel owners, operators, hospitality developers, consultants and procurement professionals seeking solutions for both new developments and renovation projects.

Fitting Solutions

Fitting Solutions showcases architectural and interior fittings, doors, flooring, wall coverings, sanitary solutions, finishing materials and painting systems.

Smart Building Solutions

Smart Building Solutions highlights building automation, smart lighting and intelligent technologies that support more connected, efficient and future-ready environments.

Creating Connections Across the Value Chain

Rather than treating design, furnishing, fit-out and building technologies as separate disciplines, TDS Expo provides a platform where their combined contribution to successful projects can be explored.

For exhibitors, this creates opportunities to present products, introduce new solutions, engage with qualified professionals and develop relationships with potential business partners and buyers. For visitors, it offers access to a broad range of suppliers, industry expertise and solutions relevant to projects across Egypt and the wider regional market.

THE DESIGN SHOW 2027

10–12 June 2027 | Egypt International Exhibition Center (EIEC), New Cairo, Egypt

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COMPANY PROFILE

LE TJATJI GROUP

Company Profile. FILM AND TELEVISION PRODUCTION COMPANY



LETJATJI GROUP – Founders Interview:

Nehemiah Tjatji & Caroline Botle Tjatji

Tell us about yourselves, your qualifications and what you did before you decided to launch your own company.

We are Nehemiah Tjatji and Caroline Botle Tjatji, the Co-Founders and Executive Producers of LETJATJI GROUP.

Our journey into the creative industry came from a shared passion for storytelling and television production. Before starting LETJATJI GROUP, we both gained valuable experience working in the television and film industry, where we developed our skills in content development, production, creative direction and project management.

Caroline built her experience in television production, while Nehemiah focused on developing original concepts, producing content and building relationships within the industry.

Those years gave us a deep understanding of both the creative and business sides of television. We eventually realised that instead of building other people's dreams, we wanted to build our own company—one that would tell authentic African stories while creating opportunities for other talented creatives.

What motivated you to start a company in this industry?

We saw an opportunity to tell authentic African stories while providing professional production services. We wanted to create a business that combined creativity, excellence and innovation while creating opportunities for talented creatives. Our vision has always been bigger than producing television - we want to build a company that leaves a lasting legacy in Africa's creative industry.

How did you decide to get involved in the industry?

Storytelling has always been something we were passionate about. Our marriage is a story on its own. Yes, our mothers were best friends and 25 years later we got married. With that said, we both understood the power of film and television has to educate, entertain and inspire. As we gained experience in the industry, we realised there was room for fresh voices and original ideas that genuinely reflected African experiences. That passion eventually inspired us to establish LETJATJI GROUP.

What advice would you give to someone considering starting a business?

Build something you genuinely believe in. Business is not easy, and passion alone isn't enough—you also need discipline, patience and consistency. Learn your industry, surround yourself with people who challenge and support you, and never stop learning. Most importantly, don't wait for perfect conditions. Start where you are and grow from there.



How do you set your business apart from others?

We believe our greatest strength is the combination of our different skills and perspectives. Caroline brings exceptional production management, organisation and operational leadership, while Nehemiah focuses on creative development, storytelling and business growth. Together, we balance creativity with execution.

We don't simply produce content—we create experiences that resonate with audiences through authentic storytelling, high production standards and genuine collaboration.

Can you tell our readers more about your services and what makes them exceptional?

LETJATJI GROUP develops and produces television programmes, documentaries, reality shows, branded content and digital media. We also provide creative consulting, production management and content development services.

What makes our work exceptional is our commitment to authenticity. Every project begins with research, understanding people and finding stories that matter. We believe African stories deserve world-class production quality without losing their cultural identity.

Every project is a legacy and this is where story meets legacy.

Who do you consider your biggest competitors?

South Africa has many exceptional production companies doing incredible work. Rather than focusing on competition, we focus on continuously improving ourselves. We believe every company has its own unique voice, and our mission is to ensure LETJATJI GROUP becomes known for authentic African storytelling delivered with excellence.

How would you describe your company culture?

Our culture is built on collaboration, creativity, integrity and respect. We encourage every member of our team to contribute ideas because we believe the best productions are built through teamwork. We work hard, celebrate creativity and always strive for excellence. That is how legacies are built.

What are your core values?

Integrity, Excellence, Innovation, Professionalism, Collaboration Purpose and Legacy.

Where do you see LETJATJI GROUP in five to ten years?

We want LETJATJI GROUP to become one of Africa's leading creative production companies, producing internationally recognised television and film while developing original intellectual property that travels globally.

We also want to mentor emerging creatives, create employment opportunities and build a lasting legacy for future generations of African storytellers.

What are your company's goals?

Our goal is to build a sustainable creative business that produces world-class African content, develops original intellectual property, creates employment opportunities and contributes meaningfully to the growth of the creative economy.

What future trends do you see in the industry?

We believe the future lies in original intellectual property, streaming platforms, artificial intelligence as a creative tool and international collaborations. Audiences are looking for authentic stories that are locally rooted but globally relevant.

How is your company addressing sustainability?

We believe sustainability starts with people. We are committed to developing young creatives, creating opportunities within the industry and building a business that contributes positively to South Africa's creative economy. We also embrace efficient production practices and digital workflows wherever possible.

What will you never compromise on?

Integrity, professionalism and quality. Our reputation is built on trust, and every project reflects who we are as a company. Those values will never be compromised.

www.letjatji.tv

IID

The Business of Creativity

From designer to design entrepreneur. Reshaping the relationship between creativity, communication, and commerce in the world of interior design.

For more than fifteen years, South African designer and entrepreneur Stefan du Toit has been building an ecosystem where creativity and business coexist. Through Dessiner Design Studio, Liquid Mesh Design, and Design Bespeak, he navigates the psychology of space, visual communication, and the systems that sustain creative businesses.

"I've always believed that creativity and structure are not opposites," he says.

"The best design work happens when clear systems and good communication support imagination."

The Evolving Role of Interior Design

Interior design has evolved. Once seen primarily as a discipline concerned with aesthetics and space planning, it has become an engine of business strategy, storytelling, and brand experience.



"Clients no longer just buy design, they buy impact," Stefan explains.

"They expect measurable outcomes: increased engagement, stronger brand presence, and emotional connection."

At Dessiner Design Studio, projects such as +27 Lounge at OR Tambo International Airport and the Balalaika Hotel in Sandton balance human experience with commercial objectives.

"Design is communication," Stefan says.

"Every proportion, texture, and light source sends a message. The question is whether that message supports the story you want the space to tell."

The same principles inform how design is presented, marketed, and sold.

Visual Strategy and the Language of Design

If Dessiner represents the tangible side of design, Liquid Mesh Design represents its language. Operating since 2009, LMD specialises in architectural and interior design communication, creating imagery, films, and interactive content that convey intent and experience before construction.

Its portfolio spans US airport environments and hospitality projects in Dubai, London, and South Africa, including collaborations with Nando's and Universal Studios.

"We help clients communicate their ideas clearly, to align stakeholders, secure funding, and move projects forward," Stefan notes.

"In that sense, visualisation becomes part of the business strategy. We help our clients sell lifestyles, aspirations, and well - being through visual storytelling."

LMD bridges design, marketing, and communication, translating creative concepts into narratives that connect with decision-makers and end users.

Building the Infrastructure for Creativity

After years confronting procurement and administrative demands, Stefan and long-time business partner Henk van Wyk decided to address them.

"We come from the art class, not the accounting class," he laughs.

"You can't have the design without the business."

The result was Bespeak, a design-led specification and procurement ecosystem connecting professionals with suppliers and manufacturers. Product discovery, project organisation, costing, and quotation workflows simplify the business behind creativity. Its tagline, Stay Creative, captures that purpose. It also supports emerging designers in navigating professional practice.

"Designers become who they are because they love creating," Stefan says.

"The admin, the procurement, the follow-ups. We built Bespeak so designers can spend more time designing. Design is more fun when the boring stuff is automated."

Design as a System of Connection

Across these ventures, a consistent philosophy emerges: creativity thrives when people, processes, and tools connect.

"Great design happens when communication flows," Stefan says.

"Between designers and suppliers, between teams and clients, between vision and execution. That's where ideas become real."

Liquid Mesh visualises, Dessiner materialises, and Bespeak mobilises, each reinforcing the other.

Today's designer must be an entrepreneur, strategist, and communicator as well as a creative.

"Interior design has matured into a form of business intelligence," Stefan says.

"Design is my language," he reflects, ***"but business is the structure that allows that language to be spoken."***

About Stefan du Toit

Stefan du Toit is co-founder and creative director of Dessiner Design Studio, Liquid Mesh Design, and Design Bespeak.

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Stefan@dessiner.co.za

www.designbespeak.com
www.dessiner.co.za
www.liquidmeshdesign.com
www.iidprofessions.org.za





KSA update, November 2026.

2026 has been a year where we have been giving focus to getting the industry in Kwa Zulu Natal active again. Patsy Govender, the KSA regional representative for the area has been making concerted efforts into putting opportunities together for the members and greater industry there to connect, network and enjoy valuable time together.

It was with this in mind that Patsy decided to revitalise an old pre-COVID event. The KSA KZN Gala Dinner. The event had always been a firm favourite with KSA members inviting valued clients for an evening of dinner and dance or using the evening as a way to thank their team for a year of hard work. The event was revitalised in style held at the Epic Functions and Conference Centre in Umhlanga Rocks, Durban with a theme of Dubai Bling. Our MC for the evening was Keri Miller who made the event not only fun but added to the sense of



ceremony. To top the event off we were able to give out several member awards at the event that had been awarded during our October awards month. The evening was a great success and one that we are sure members will want to remain on the calendar in the future.

October was awards season at the KSA with us taking the time to acknowledge our members for their hard work, participation, dedication, customer service and product quality. We would like to congratulate all our members who were acknowledged.

20 Year membership awards went to – Easylife Kitchens City Bowl, Tygervalley, Management Cape Town and Somerset West.

10 Year membership awards went to – Easylife Kitchens Northriding, Kitchen Craft, Liebherr, Just Stone Projects, Easylife Kitchens Centurion and Menlyn, Fineline Wardrobe Solutions, Martin Meyer Kitchens and blu_line,













Double 5 awards – for two five-year cycles with no disputes or site inspections were awarded to: Optima Kitchens, Sterlings Pretoria and Fourways, Built in Cupboard Centre PMB, Expert Kitchens, Southern Kitchens, Easylife Kitchens Management CT, Easylife Kitchens Somerset West and Stellenbosch, Franco & Son Woodwork, Spotlight Joinery, Easylife Kitchens Tokai, Top Living Interiors and Quantum Leap Designs.

Five Year service awards – for members who have completed a five-year cycle with no disputes or site inspections were awarded to: Leroy Merlin Boksburg, Little Falls and Greenstone, Stone Art, Just Stone Projects, Okelo Designs and Interior Fusion.

Members who had not received a dispute or site inspection during 2025 were also acknowledged with a service award.

Supplier awards – voted on by kitchen members for excellence in service and product were awarded in Gauteng – Gold award - Blum, Silver award – Grass and Bronze award – Boardmart. For KZN and the Eastern Cape the awards were given to: Gold award – Blum, Silver award – PG Bison and Bronze award – Gelmar. In the Western Cape the following awards were made: Golf award – Grass, Silver award – Granite Projects and Bronze award – Davidsons Boards.

Industry partner awards, aimed at acknowledging other organisations who we work with and who support the KSA and our industry were given to: Designing Ways, The Building Centre, Interior Placements, To Build, The IID, SA Décor and Design Guide and SAFI.

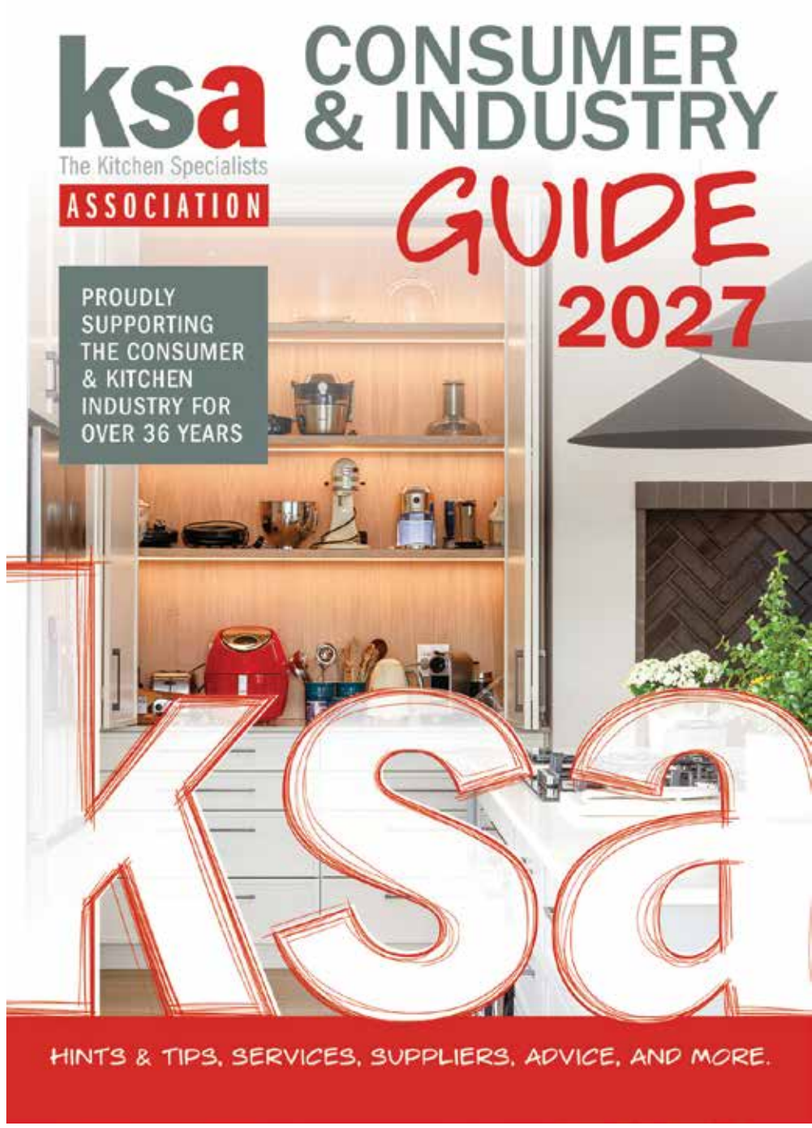
The following members were acknowledged for their participation in KSA activities and opportunities and making the most of their membership. Rubio Monocoat, Hafele, Max on Top, PG Bison, Sonae Novoboard, Upper Edge Products, National Edging, Blum, Grass, Roco Fittings, ELK PMB, Totem Kitchens, Denic Cabinets and ELK Little Falls.

We were also very proud to acknowledge the following with the KSA meritorious service award – given to individuals from within the membership who have gone above and beyond in service to the KSA and our industry – Wayne Connor, Craig Russel and Charisse Grey.

Our congratulations go out to all award recipients and we thank them for their dedication to the industry and their clients.

In closing for the month, we are very pleased to release the cover for our 2027 Industry and Consumer Guide which will feature an appliance station designed and manufactured by Joos Joiners in Cape Town. The 2027 Guide will be printed and distributed in January 2027, and the online version will be available on our website.

www.ksa.co.za











Woolworths and Thebe Magugu unveil Lineage, an exclusive collaboration celebrating the stories that connect us

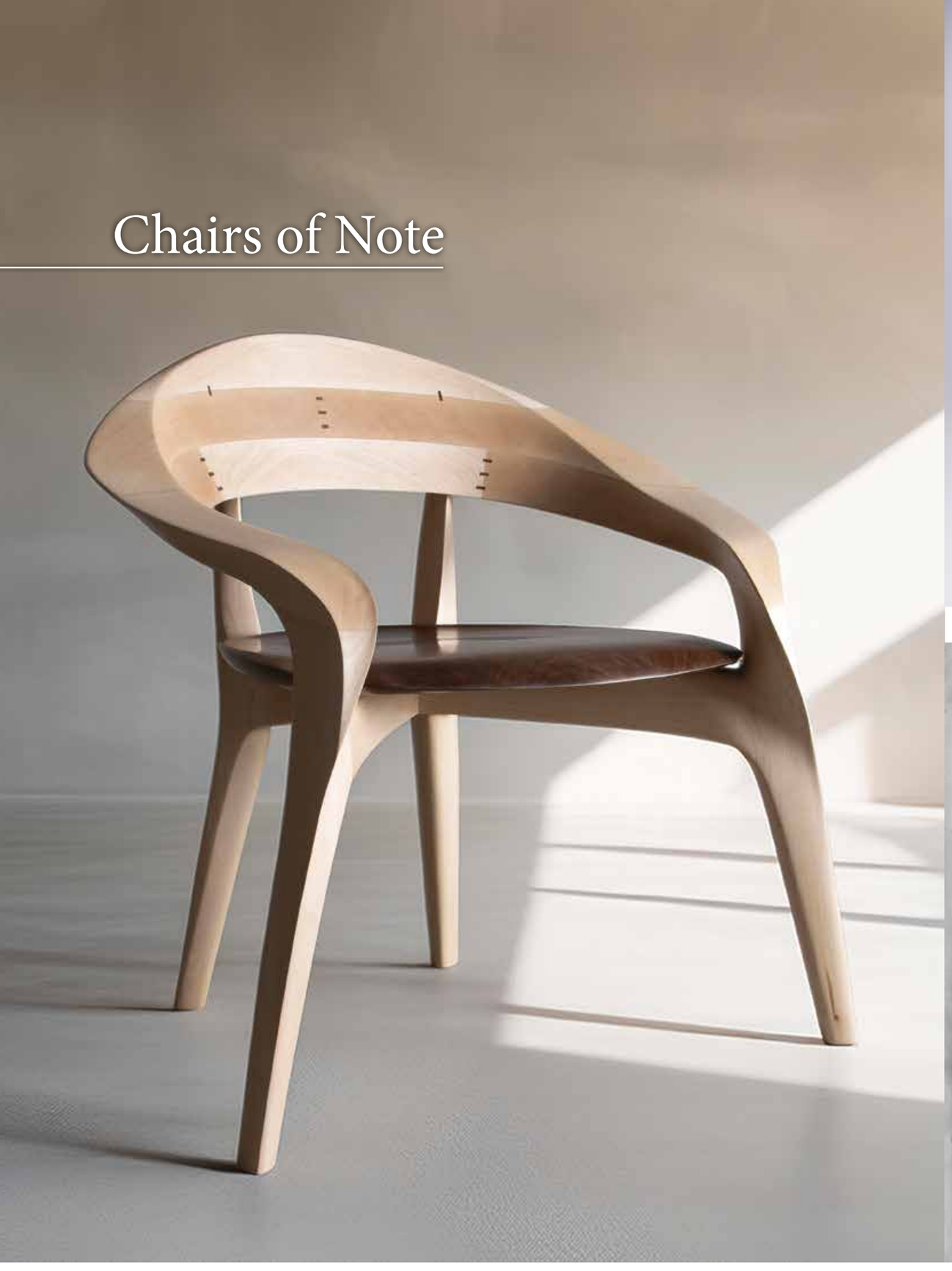
Extending beyond clothing into fragrance, the collaboration brings the world of Thebe Magugu to Woolworths in a more complete and immersive way.



It is a partnership shaped not only by a shared history, but also by a mutual belief in the power of South African creativity, thoughtful design and meaningful storytelling.

"At Woolworths, we believe the most meaningful design tells a story," says Manie Maritz, CEO of Woolworths Fashion, Beauty and Home. "Our relationship with Thebe began at an important stage in his journey, and it has been incredibly rewarding to witness the impact he has gone on to make both locally and internationally. Lineage allows us to come together again in a far more expansive way, creating a collection that celebrates South African creativity, honours our diverse heritage and brings Thebe's distinctive vision to our customers across fashion and beauty." dw

www.thebemagugu.com
www.woolworths.co.za/browse/gifting-gifts-south-africa/heritage-collection/thebe-collection







From a Shared Workshop to a Museum Collection - ORUHA, the Sculptural Chair Honoured with 10 International Design Awards, Begins Its Limited Release

Shinjuku City, Japan

ORUHA, a sculptural wooden chair awarded 10 international design honours - including LICC Best in Category and A' Design Award Gold - and selected for the Permanent Collection of the Museum of Outstanding Design (MOOD), is launching its global debut ahead of a first limited release. Originally crafted under the constraints of a rented workshop, the project is moving toward establishing a dedicated studio in Shinjuku, Tokyo, to support a structured atelier production system.













News

Despite receiving international critical acclaim and museum acquisition, ORUHA remained unavailable to the public due to production, storage, and shipping limitations within a shared rented workshop.

To address these challenges and maintain extreme hand-crafted quality, Yedit has initiated a project to establish a dedicated studio. As the first step toward building a structured studio output, Yedit has launched an official waiting list and preview channels for an international audience. This marks the transition of ORUHA from a celebrated prototype into a limited-production piece.

Design Concept

ORUHA was conceived to create a personal sense of place within shared environments. The design balances a bold sculptural form with a private, enclosing spatial experience for the user.

CHAIRS OF NOTE



Making Process

The production approach adapts structural principles inspired by film editing. In editing, fragmented scenes are arranged to construct emotional flow and rhythm. In ORUHA, this philosophy is translated into wood through proportion, visual lines, and the emotional progression experienced by the user. The final form is carved using traditional Japanese hand tools, including the kanna plane.

Technical sheet

- Sculptural silhouette that functions as both furniture and spatial object
- Designed to create a quiet sense of privacy within public environments
- Organic surfaces that respond naturally to changing light
- Hand-refined using traditional Japanese woodworking tools
- Carefully balanced proportions combining visual lightness, structural integrity, and everyday comfort dw

yedit.jp/press/oruha











Sustainable Design











Sustainable design

by Stienie Greyling

Sustainable design is the practise of creating products, environments, and services across various industries such as fashion, art, graphic design, and web design that align with the principals of ecological responsibility.

It is about crafting designs that not only minimise environmental impact, but also enhance the well-being and comfort of those who interact with them, whether it is the clothes we wear, the spaces we inhabit, or the digital experiences we enjoy.

Sustainable interior design is also the practice of creating spaces that are healthier for people and lighter on the planet without sacrificing comfort, beauty or function. It goes beyond aesthetics to consider the full lifecycle impacts of materials, furniture, finishes, lighting, energy use, and even the indoor air people breathe every day.

Innovative sustainable design.

Innovative sustainable design is no longer just a buzzword, it is a transformative philosophy that is reshaping how we create and inhabit our built environments. This approach is more critical than ever, driven by environment imperatives and the demand for aesthetic excellence.

Innovate sustainable design has emerged as a crucial framework for addressing global challenges such as climate change, resource depletion and urban congestion. Today's designers are tasked with creating spaces and products that are not only visually striking, but also minimise environmental impact. This year the design landscape is defined by a commitment to resource efficiency, lifecycle thinking and the integration of technology – all aimed at creating a more responsible and resilient built environment.

Modular and Adaptive Spaces.

Modularity is a key trend that aligns perfectly with sustainable design principles. Modular systems allow for flexibility and adaptability, enabling spaces to evolve over time without the need for complete overhauls.

- **Adaptive Furniture:** Modular furniture systems that can be reconfigured to meet different needs are gaining popularity. These designs not only extend the product's lifecycle, but also reduce waste by eliminating the need for multiple pieces.
- **Dynamic Layouts:** In architectural design, spaces that can easily be adapted for different functions to resource efficiency and user satisfaction.

Integration of Biophillic Design.

Biophillic design which emphasises the connection between people and nature, is increasingly integrated into innovative sustainable design. This approach not only improves aesthetic appeal, but also enhances well-being.

- **Natural Elements:** Incorporating elements such as living walls, natural wood and water features creates a calming and rejuvenating environment.
- **Enhanced Air Quality:** The use of indoor plants and natural ventilation systems improves air quality and contributes to a healthier indoor environment.



Smart and Connected Spaces.

Technology is a driving force and smart, connected spaces are a testament to this evolution, integrating technology with innovative sustainable design enhances both efficiency and user experience.

- **Interactive Installations:** Digital interfaces and responsive design elements create engaging, personalised experiences for users.
- **Energy Management:** Smart sensors and automated systems optimise energy use, reducing consumption and lowering environment impact.

Sustainable materials.

Across every aesthetic, home décor style, and colour palette, it is becoming increasingly clear that sustainable materials are here to stay. Textiles like organic cotton, wool and recycled fabrics are more popular for upholstery, curtains and bedding due to their low environmental footprint and are often sourced from ethical suppliers.

Using renewable and recycled materials such as reclaimed wood, bamboo flooring, recycled glass countertops and eco-friendly paints and finishes not only reduces environmental impact, but also adds unique character and charm to spaces.

Another little-known fact is that natural materials are among the most durable and easy to care for, even when compared to performance fabrics and stain–resistant textiles. Wool area rugs are some of the most easy-to-clean materials one can have in a home. dw











Radici Previews Flower Distortion

The New Textile Surface Collection Designed by Uchronia

Radici, a historic Made-in-Italy textile surfaces company, previews the Flower Distortion collection, designed by the multidisciplinary collective Uchronia. The project is part of Radici's ongoing exploration of new expressive possibilities for textile surfaces, pursued in recent years through dialogue with international studios and designers.

The collaboration with Uchronia marks a further chapter in this research, in which colour and pattern play an increasingly central role in Radici's design identity. Through dialogue with other creative practices, the company expands its vocabulary while maintaining a precise formal and conceptual coherence.

In Flower Distortion, the shape of the flower appears as an illusion, a vibration, a movement. The collection unfolds as an abstract landscape in constant transformation, where nature is not depicted but translated into a pattern of hypnotic motifs.

Uchronia's stylistic signature has always been defined by vivid colours and chromatic gradients. Drawing on the language of nature, the collective creates installations, furnishings and patterns that are always different yet instantly recognisable. In the collection designed for Radici, the stylised floral motif is distorted and inhabits space through geometry and visual suggestion: the result approaches the aesthetic of optical illusions, between graphic vortices and kaleidoscopic motifs.

"With Flower Distortion, we explored the flower as a visual system in transformation. Rather than representing nature, we extracted its underlying logic: repetition, growth, vibration. Each motif acts as an illusion : a flower that appears, disappears, deforms or sets itself in motion." says Julien Sebban, founder of Uchronia.

The collection is made up of eight patterns in several colour variations, blending into one another across a



chromatic range from red to orange, purple and green. Amid curves and organic forms, every surface becomes an immersive landscape in which the textile surface is no longer a simple backdrop, but an experience to move through.

Flower Distortion takes shape on Bloom Back, the textile flooring developed by Radici that combines aesthetics and sustainability. Made with Econyl yarn derived from industrial waste and discarded fishing nets, it features a backing developed by the company to create a single-component polyamide structure, simplifying end-of-life recycling and enabling complete regeneration. On this base, high-definition printing captures the full chromatic depth and material quality of the patterns designed by Uchronia.

The collaboration between Radici and Uchronia will take centre stage in a dedicated photographic project, conceived to tell the visual universe of Flower Distortion through images, and presented at EquipHotel, the leading international event for the hospitality and contract sectors. dw









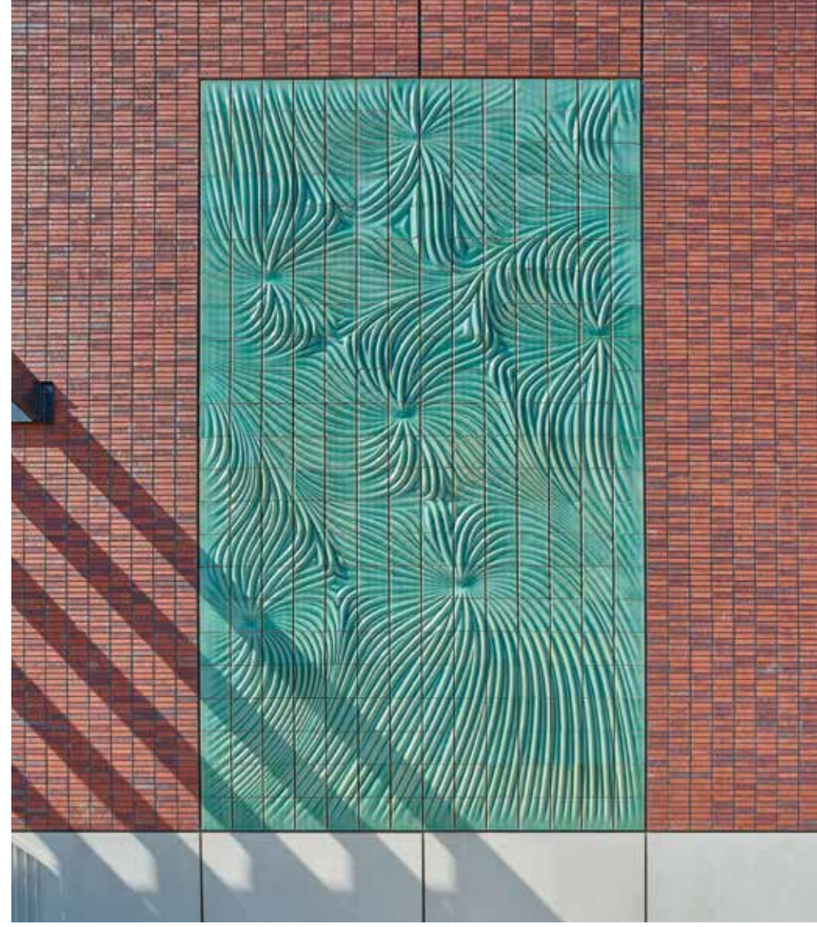
Powerwall

Beverwijk, Netherlands

The area around the Bazaar in Beverwijk is entering a new chapter. Long defined by technical infrastructure and large-scale commerce, it is set to develop into a lively new neighbourhood. To meet the area's rapidly growing electricity demand, TenneT commissioned Powerhouse Company to design a new 150 kV switchstation beside the Bazaar. Responding to this changing context, Powerhouse Company approached the building as industrial heritage of the future: essential energy infrastructure with a strong architectural presence. Integrated into its brick façade is Powerwall by Studio RAP, one of the world's largest robotically 3D-printed ceramic artworks.

Power infrastructure with a public side

The wider redevelopment of the Bazaar area will introduce housing, workspaces, public space, and a renewed connection to the waterfront. As the switchstation will form a central part of this future



neighborhood, each design element was carefully considered to soften its technical character, break down its scale, and create a more engaging and approachable presence for people passing by.

The building is organised into two complementary volumes: a taller brick volume containing the primary electrical installation and a lower metal volume housing the secondary functions. Deep brick piers give the facade rhythm and depth, while sculptural metal lamellas wrap the lower volume, visually connecting both parts into one coherent composition. Their gently undulating form casts playful patterns of shadow across the facade. Together with Studio RAP's ceramic artwork, these elements turn the switchstation into a architectural focal point that invites curiosity.





From electromagnetic fields to ceramic relief

Set into the brick façade, Studio RAP's Powerwall offers both a figurative and artistic expression of the switchstation's purpose. Inspired by the invisible electromagnetic forces at work inside the building, the artwork translates their movement into a flowing relief that lends the façade a captivating presence. Powerwall's scale and vivid appearance catch the eye of passersby from afar, while its intricate details reward a closer look.

Using computational design, Studio RAP created 322 unique 3D-printed tiles. Together, they form an 8-by-5-metre ceramic relief, making Powerwall one of the world's largest robotically 3D-printed ceramic artworks. Each tile was produced in Studio RAP's workshop using in-house robotic clay printing, resulting in subtle variations in form, texture, and depth. After firing, the tiles were finished with a translucent turquoise glaze that settles into the grooves and recessed areas, further enhancing the vibrancy of the relief as light shifts across its surface.



Infrastructure built to belong

As the energy transition moves forward, transformer stations and switchstations are becoming an integral part of the urban environment. They are not public buildings, but they do have a public presence. When these buildings are part of people's daily lives, their design calls for a more considered architectural approach. With Switchstation Beverwijk, Powerhouse Company and Studio RAP show that essential infrastructure can remain secure and highly functional, while being a thoughtful addition to its surroundings. The result is a recognisable presence in Beverwijk - designed not only for today's infrastructure, but also for tomorrow's neighbourhood. dw

www.studiorap.nl/Powerwall





The Urban Conga Unveils "Revolving Voices" at New York Public Housing in Collaboration with Local Poet Tamra Cosby

New York, United States

Located at the edge of Astoria Houses, a New York City Public Housing development, directly adjacent to the Astoria waterfront and ferry dock, Revolving Voices is a permanent public artwork and gathering space that celebrates the voices, talents, stories, and cultural histories of the Astoria Houses community.

Created by The Urban Conga in collaboration with resident poet Tamra Cosby, the installation physically represents the opportunity to share one's voice, talent, and message within the public realm.

The project was developed through a series of community engagement sessions with Artist-in-Residence Tamra Cosby as part of the From Roots to Arts: Celebrating NYCHA's Cultural Heritage programme. From Roots to Arts is an artist-in-residence programme developed by the Public Housing Community Fund and New York City Housing Authority to highlight artists within NYCHA housing communities to create art and cultivate a deeper sense of community. Through the co-design process, community members shared their memories, experiences, and visions for the space. This process informed both the physical design and the stories and imagery embedded within it, creating a permanent piece rooted in the voices of those who live there.

Taking inspiration from the form of a megaphone, an object designed to amplify and project a voice, Revolving Voices reimagines this symbol as a series of large-scale, octagonal forms that follow the curve of the surrounding performance space, gradually decreasing in size. Together, the structures create a sculptural and playable landscape that encourages people to gather, climb, sit, explore, perform, and reflect. The megaphone-like form is broken into four distinct components, each displaying perforated imagery across its outer shell. Viewed from a distance, these images depict the people, talents, and stories that make up the Astoria Houses community, from people playing to dancing to protesting. As visitors move closer, another layer of the installation is revealed. The interiors display powerful messages, stories, memories, and poetry from Cosby and other community members, etched directly into the metal panels. Visitors can sit within the structures and become physically surrounded by the voices of their community.

Each of the four components can be manually rotated by users, allowing the installation to continually change its orientation within the space. As the forms turn, they frame different views of Astoria and create new relationships between the installation, the waterfront, and the Astoria Houses community. The structures can face outward toward the water and the broader public, inviting visitors passing through the waterfront to pause, listen, and learn about the community behind them. They can also turn inward, creating spaces that feel more intimate and connected to the Astoria Houses community. This ability to rotate creates an installation that is ever-changing. The community can continually reshape how the structure sits within its environment, transforming the megaphone-like forms into portals that frame new perspectives and encourage visitors to see the neighborhood from different points of view. Revolving Voices reflects the idea that a community's story is not static, but that it continues to shift, grow, and evolve with the people who contribute to it.

Revolving Voices is designed to support both everyday moments and larger collective gatherings, acting as a public artwork, playable structure, seating area,



REVOLVING VOICES

performance space, and storytelling device. Residents might sit inside the forms for quiet reflection, gather with friends, or encounter stories and memories from their neighbors. During community events, the surrounding space can become a setting for poetry, music, performance, conversation, and shared expression. Revolving Voices creates a space for the Astoria Houses community to perform, converse, listen, and reflect. By placing the voices and creative expressions of residents at the centre of a prominent public space, the project invites both the community and the broader public to consider who gets to be heard, whose stories are represented, and how public space can become a platform for collective expression. The result is a landmark shaped by the voices, memories, and continued participation of the community.

Quotes:

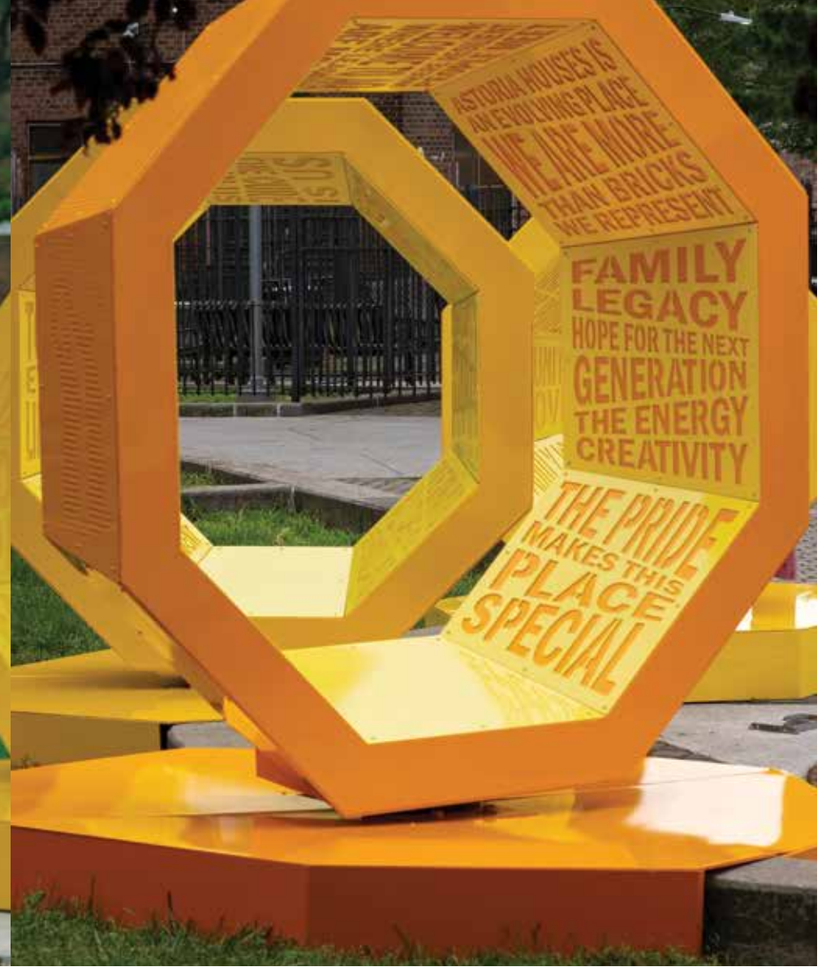
"Revolving Voices reflects the stories and lived experiences of residents living at Astoria Houses, and tells the history of the community in a fun, interactive way," said Alex Zablocki, Executive Director of the Public Housing Community Fund. *"The art, acting as megaphones calling out to the city, gives residents a voice and opportunity to welcome others in. From Roots to Arts created a unique opportunity to connect residents with local artists, allowing them to unlock their creativity and have it reflected in art and programming. This new installation brings out the best of Astoria while creating a welcoming and relaxing environment that the community can enjoy for years to come. Congratulations to Tamra, The Urban Conga, and, most importantly, the residents whose creativity and dedication helped make this project a reality."*

"Projects like Revolving Voices demonstrate the power of transforming public spaces into vibrant hubs of community pride and shared history," said NYCHA Chief Executive Officer Lisa Bova-Hiatt.

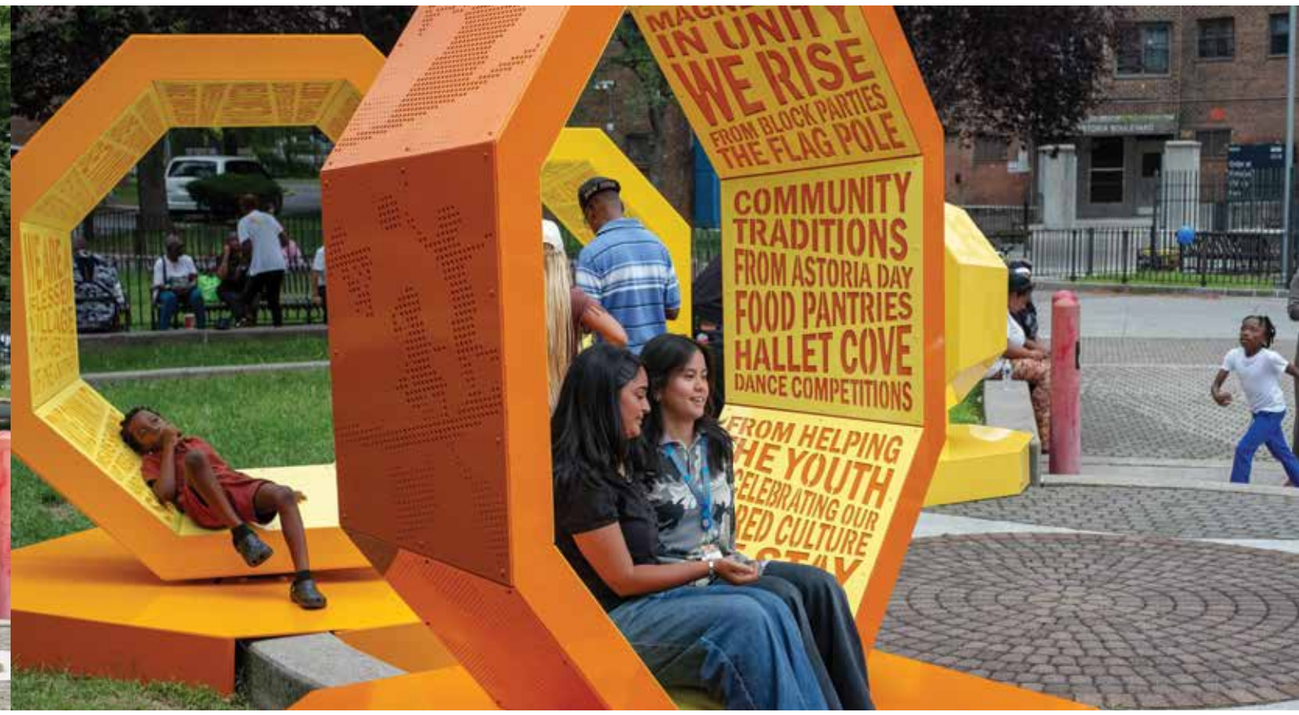
"The Connected Communities programme places residents at the heart of the design process, ensuring that the art in our developments directly reflects the people who live there. We are grateful to the Public Housing Community Fund, The Urban Conga, and the Astoria Houses residents for their partnership and shared vision."

"As an artist and a resident, creating Revolving Voices gave me the opportunity









to look at Astoria Houses not only as a place where I live, but as a place filled with history, creativity, relationships, and possibility. This piece reflects the idea that our voices may change over time, but they remain connected. What we contribute today becomes part of the story that someone else carries forward tomorrow,"
said artist Tamra Cosby.

"Revolving Voices was created to transform a once-underutilised pass-through space into a welcoming communal landmark that reflects the identity and spirit of the Astoria Houses community. By centring the voices, memories, and continued participation of residents, the work creates a place that feels rooted in the community and invites people to gather, engage, and connect,"
said Ryan Swanson, Principal of Urban Conga.

"Working alongside local poet Tamra Cosby and the Astoria Houses community shaped the work into an interaction that extends beyond the physical experience into a prompt for conversation and a reflection of the many stories and perspectives within the community,"
said Maeghann Coleman, Principal of Urban Conga.

Technical sheet

- **Project Title:** Revolving Voices
- **Clients:** New York City Housing Authority and Public Housing Community Fund
- **Lead Designer / Creator:** The Urban Conga
- **Design Collaborator / Local Poet:** Tamra Cosby
- **Firm leads:** Ryan Swanson & Maeghann Coleman
- **Initiative:** Public Housing Community Fund - From Roots to Arts Program
- **Completion Date:** August 2026
- **Social:** @theurbanconga
- **Location:** Astoria Houses: 4-25 Astoria Blvd, Astoria, NY 11102
- **Dimensions:** Approx. 140SF, Four pieces ranging 4'-8" to 7'-8" DIA. x 4'-8" to 7'-8" H
- **Materials:** Powdercoated Aluminum

www.theurbanconga.com









Wall Coverings


Glamora, Talea


Glamora, Cinnamon


Glamora, Olympe


Glamora, Per Sempre

Surfaces for Bathroom Interiors


Glamora, Hydra Collection, Kiafa

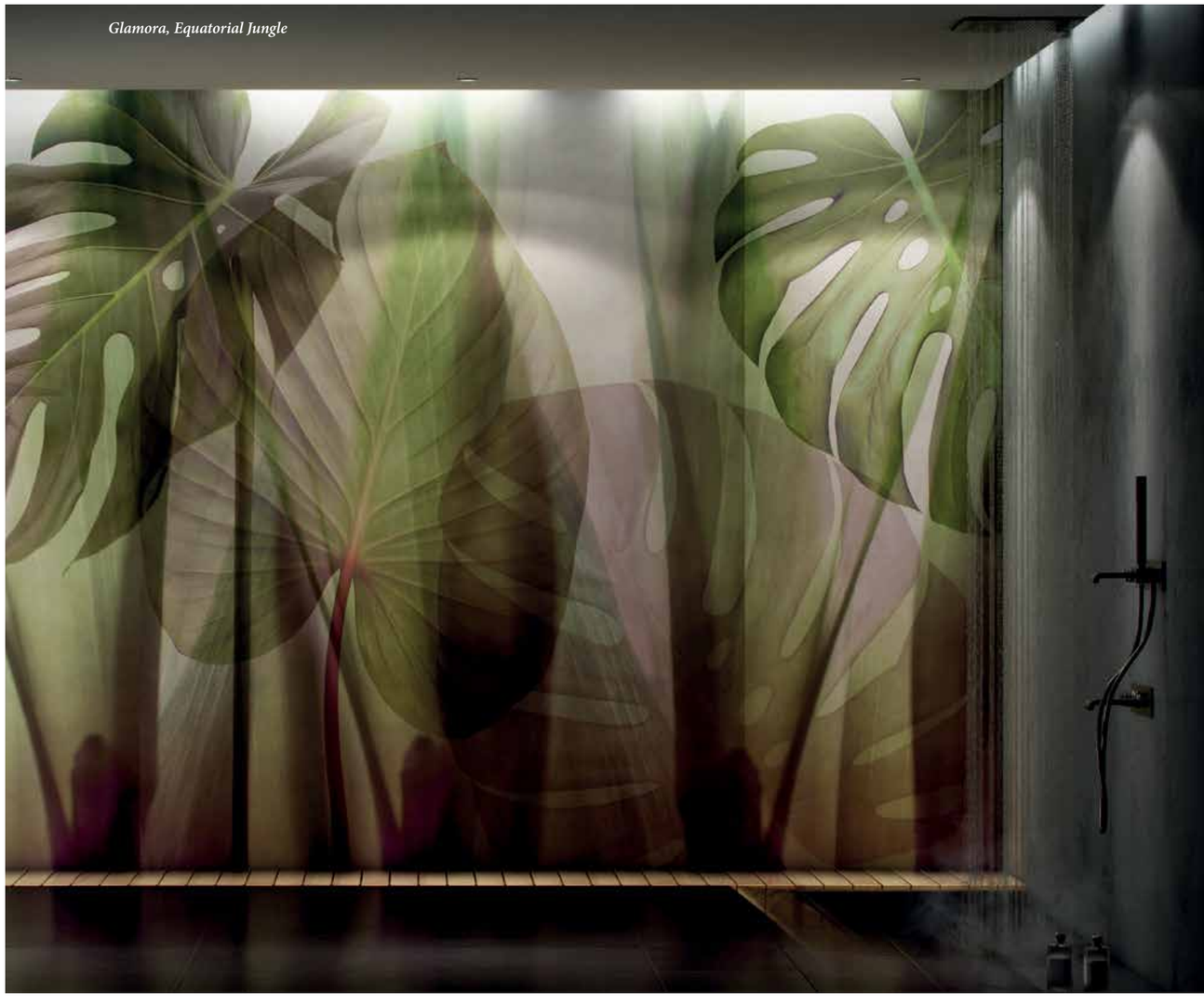
Over the years, the bathroom has evolved from a purely functional space into an important part of contemporary living. Today, it is increasingly conceived as a place of comfort and relaxation, where materials, colours and textures contribute to creating a welcoming atmosphere.

As one of the most private spaces in the home, the bathroom calls for particular attention to design. Alongside the furnishings, wall and floor coverings play a key role in defining its character. Beyond their aesthetic qualities, surfaces must also meet the practical demands of an environment exposed to water, humidity and changing temperatures.

From decorative wallcoverings to natural stone and porcelain stoneware surfaces, Glamora, Lithos Design and NovaBell Ceramiche offer different approaches to bathroom design. Their collections provide a wide range of materials, textures and finishes, opening up possibilities for interiors that reflect individual tastes and combine aesthetic appeal with everyday functionality.

Glamora – Eye-catching Wallcoverings

Glamora, a brand known for its distinctive wallcoverings, consistently delivers unique and sophisticated collections designed to elevate the atmosphere of any space with a sense of understated luxury. Their designs combine artistic flair with technical innovation, making them a standout choice for both residential, commercial and hospitality interiors.


Glamora, Equatorial Jungle

WALL COVERINGS

For bathroom applications, the company offers a particularly compelling range of solutions. For example, Glamora's AquaSkin System brings added versatility by making it possible to apply any design from their Creative Collections to bathroom walls. This advanced waterproofing technology allows for full customisation without sacrificing performance, giving designers and homeowners the freedom to create highly personal, visually immersive spaces that are also built to last.

Lithos Design – Timeless Marble Elegance

Lithos Design's wall and floor coverings, as well as dividers, are an excellent choice for bathroom projects, combining high-end aesthetics with practical benefits. Made entirely from marble, these elements are naturally water-resistant, durable, and easy to maintain - key qualities for humid environments.

What sets Lithos Design apart is their ability to transform marble into textured, three-dimensional surfaces that go beyond the conventional. Their wide range of colours and patterns allows for customised solutions that suit both minimalist and more decorative styles, adding depth and character to the space.



Lithos Design, Pietre Incise collection, Plissé



NovaBell, Fusion+porcelain-stoneware-collection-giada-petrolio-sabbia, (shower)_Glow-porcelain-stoneware-collection-silk, (wall) cloudy (floor)



Lithos Design, Cesello collection, Khadi



NovaBell, porcelain-stoneware, Atelier collection



Glamora, Hydra Collection, Palamidas



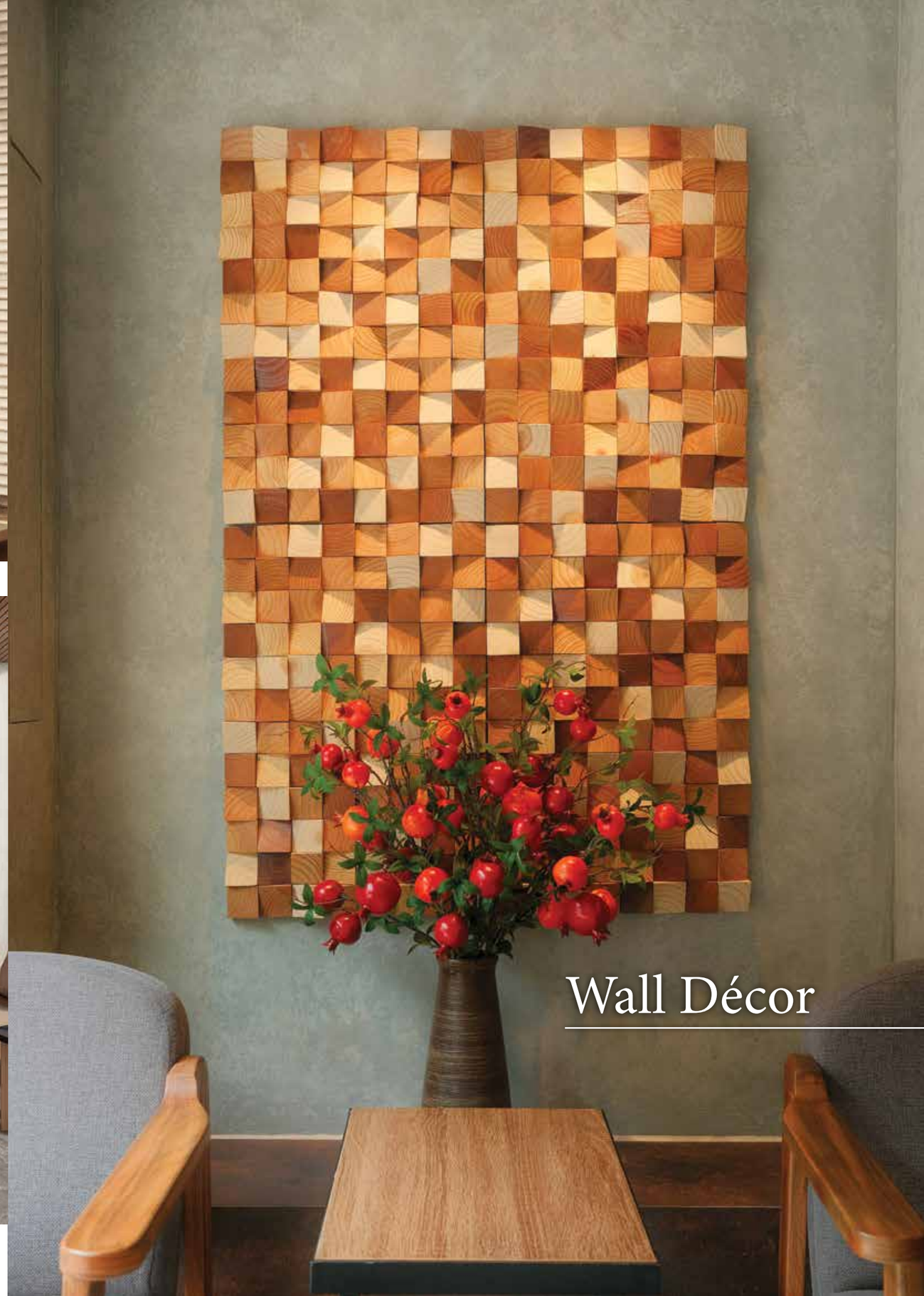
Lithos Design, Pietre Incise collection, Tropico, Hotel Jungbrunn-Juniorsuite



NovaBell, Discovery-porcelain-stoneware-sand, mosaico weave



NovaBell, Discovery-porcelain-stoneware-collection-3D-sand



Wall Décor

NovaBell, Discovery porcelain stoneware collection, graphite3D, white grey



Ideal for cladding walls, defining shower areas, or separating zones within the bathroom, these exclusive products create a refined, luxurious atmosphere while offering long-lasting performance.

NovaBell Ceramiche – Versatile Porcelain Stoneware Surfaces

Through its collections, NovaBell Ceramiche explores the full potential of porcelain stoneware surfaces for both indoor and outdoor use.

In particular, NovaBell's surfaces are an ideal choice when it comes to bathroom applications. The material is non-porous, resistant to water, stains, and chemicals, and incredibly easy to clean, making it perfect for spaces that demand both hygiene and durability. With finishes that faithfully recreate the look and feel of natural stone, the collections bring warmth and texture to bathroom interiors without compromising on performance. Whether used for floors, walls, or shower enclosures, the porcelain stoneware surfaces provide a seamless blend of elegance and comfort. NovaBell's collections can be used to clad not only floors and walls, but also washbasins, bathtubs and shower areas. dw

www.lithosdesign.com
www.glamora.it

WALL DÉCOR

Oversized statement pieces, tactile 3D textures, and earthy neutral tones are the top wall décor trends right now.

by Stienie Greyling







Paint is usually the first option people consider when thinking about wall décor ideas. It feels familiar and less permanent than most other choices. Paint-based décor changes a wall without extra work, which is why it appears across different rooms and home sizes.

Textured paint is often used when a wall feels too plain. Sponge finishes create an uneven depth and work well in a living room with simple furniture. Ombre effects are softer and usually kept subtle so they don't dominate the room. Stuccio finishes are selected when the wall itself is the focus, not the finishes.

Geometric designs such as lines, arches or blocks of colour ring structure to a wall. These designs are common in modern wall décor ideas, especially behind sofas or beds.

A contrast accent wall relies only on colour difference. Darker shades are often used behind seating areas, while lighter contrast works near windows. This approach is popular in living room wall décor ideas because it adds focus with adding objects.

Abstract Metal Wall Art.

The beauty of abstract art is that it remains open to interpretation on many levels. When used as metal wall art, an abstract décor piece can easily shine through, no matter where it is placed.

To make abstract metal wall art the focal point of your décor, opt for a piece that is large enough to sit exclusively on the living room wall. But, take care not to overwhelm the space with the décor piece. Maintain the balance between dimension and art.

Latest Wallpaper Trends.

Wallpaper in 2026 serves as the architectural foundation of a room, transforming flat walls into expressive textured, and immersive surfaces.

The top wallpaper trends are defined by large-scale statement murals, tactile natural textures and immersive botanical designs.

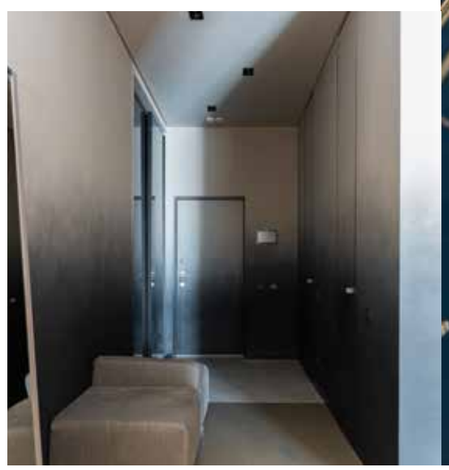
Biophilic wallpaper has evolved well beyond the pastel palm print of 2018. In 2026, it is lush, immersive and emotionally literate – rainforests rendered at scale, botanical illustrations pulled form Victorian natural history plates, meadows painted with the impressionistic restraint of a watercolour.

Art arranged on a painted wall can make a splash, but art arranged on patterned wallpaper can really make a statement. While finding the balance between dynamic and over-busy may take quite a few wallpaper samples, the end result can be stunning.

Panoramic murals were once the preserve of grand hotel lobbies and French chateaux. This year, they have definitely arrived in residential interiors. A single uninterrupted wall of a hand-painted landscape, a coastal horizon, a chinoiserie garden or an architectural cityscape does more than decorate. It changes how one experienced the room, borrowing depth from an imagined world beyond the plaster. dw









Pòta!

by Catellani & Smith selected for the ADI Design Index 2026

Pòta! by Catellani & Smith has been selected for the ADI Design Index 2026, the prestigious annual publication showcasing some of the most significant expressions of contemporary Italian design. The selection of the wall-mounted version, and its custom suspension version, marks an important mile-stone for the innovative collection, placing Pòta! on the path leading to the Compasso d'Oro, Italy's most prestigious design award and recognising its design excellence and its ability to bring together technological experimentation and artisanal craftsmanship.

The wall-mounted and custom suspension versions of Pòta! are part of the Pòta! family, which also includes the collection's spherical suspensions. Among these pendant configurations is the model featuring a plug driver and a ceiling-to-

WALL DÉCOR





floor installation, distinguished by its distinctive anvil-shaped counterweight. The project is the result of an extensive research process led by Enzo Catellani, resulting in the development of a new lighting unit, handcrafted in glass and brass and integrated with advanced LED filament technology.

At the heart of the Pòta! family is this light source itself, around which slender brass structures unfold. The lighting units are arranged according to a carefully balanced interplay of order and irregularity, creating a distinctive and dynamic composition.

In the wall-mounted and custom pendant versions, slender brass rods intersect to create an intricate geometry that brings the light into dialogue with the surrounding space. Both versions feature 20 ELV LEDs, while offering different installation solutions.

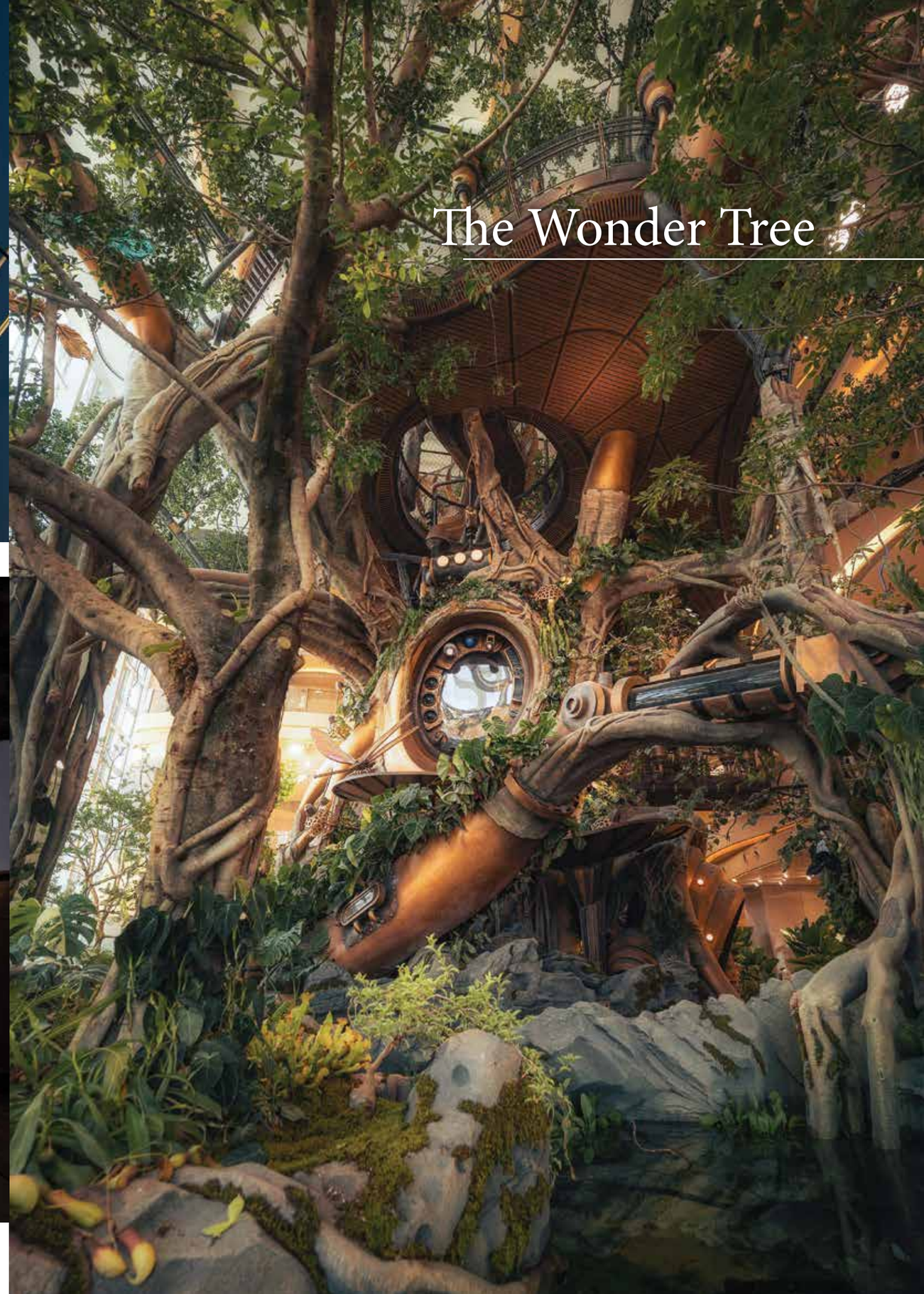
The wall-mounted model is equipped with a plug driver and can be installed individually or combined with additional modules to create bespoke lighting compositions with a strong visual presence. The custom suspension version, available on request, is suspended from steel cables fixed to the ceiling; this system enhances the lightness of the structure while emphasising its sculptural quality.

dw

www.catellanismith.com/en



The Wonder Tree



Wonder Tree:

A Massive Steampunk Magical Forest Installation in a Commercial Atrium

Chongqing, China

In the commercial atrium of THE RING · GARDEN CITY in Chongqing, XISUI Design has created a massive 20-metre-high installation, the "Wonder Tree," which spans four floors of retail space. Steampunk elements combine with a fantasy forest where more than 200 fantastical plants flourish along the mechanical "veins," forming a 4,000+ m^2 3D ecological space that enables visitors to explore in an immersive and multi-sensory manner. People can wander up and down in this fairytale-like wonderland while experiencing the awe-inspiring vitality of the symbiosis and integration between human technological development and nature.

Design Origin

The Steampunk Era originated in the wake of the First Industrial Revolution, when human labour was largely replaced by steam power and machinery. This was a period of significant productivity growth and vigorous progress in human history. Amidst rapid technological innovation, people looked toward a future of happiness with great anticipation and enthusiasm. The Wonder Tree concept is rooted in this historical period, echoing the pivotal period of human civilisational development, and embodies that idealistic, vibrant vitality surging with positivity.

For the thematic setting of the Wonder Tree, an idealised vision is presented: In this tale, the Wonder Tree acts as a living purifier, helping humanity purify regions. Meanwhile, those with technology and a sense of justice mechanise it and infuse it with power, enabling the tree to rip itself from the earth, stride globally, and purify diverse areas it visits. Can human civilisation and all things in the world coexist in a sustainable, symbiotic relationship?





Gene Storage Plan
Seed Museum

The L1 entrance of the Wonder Tree appears from the outside as a great tree hollow gateway, where metallic machinery and entwined roots merge organically. Upon entering, the interior space of the L1 is designed as the energy core of the Wonder Tree. To sustain Earth's ecology, the Wonder Tree collects and stores countless plant seeds, using its own sap energy to create a long-term preservation environment for them. Bringing this narrative to life, THE RING · GARDEN CITY has partnered offline with Chongqing Natural History Museum. Over six months, expeditions were made to Heilongjiang, Ningxia, the Greater Khingan Range, and Xishuangbanna, collecting hundreds of rare seed species. Through interactive displays, visitors are allowed to closely observe and learn about these precious life-forms.

In terms of interaction, visitors tap the touchscreen below to select the names of plant seeds from various natural origins. The display screen above then plays corresponding educational content about the chosen seed. Meanwhile, the two "Seed Storage Tanks" rotating slowly on either side will position themselves in the correct orientation, ensuring the chosen seed faces the operator. A single beam of light will precisely illuminate the selected seed.





Gene Cabin

The interior space of the second level is a scientific laboratory for cultivating seeds within enclosed canisters. Some seeds germinate and grow here, simulating the protected cultivation of fragile life under extreme external climates. Meanwhile, this floor also is the visual focal point visible from outside -"World Eye." Staircases from upper and lower levels converge here, enabling visual and bodily interactions between people inside and outside the installation through the World Eye, enhancing immersion and engagement.

Eden of Lives

The third level, nestled in the canopy, features a relatively big activity platform and planting area. Germinated seeds begin to grow in an open-air environment here. This setting reflects the idea that if human technological methods are used wisely, they can improve the shared living environment, protect ecosystems, and preserve species diversity. The current implementation of scientific models such as desert photovoltaics combined with agriculture and livestock in China to combat desertification is a real-world testament to this concept.

Earth Purification Plan
Water Purification System

The semi-mechanical tree roots extending into the water can be used for educational displays on water purification. The Wonder Tree draws polluted water through roots, first removing sediment and big particles via rotational centrifugation, then subjecting the water to mechanical filtration and constant-temperature heating to create optimal conditions for microbial purification. Subsequently, the water is purified in biological purification tanks located at the root joints. Impurity metabolites are returned to the soil as fertiliser, while purified water is aerated, sterilised, and stored in tanks at the tree base. Finally, it





integrates into the Wonder Tree's purified sap and flows out through the World Eye waterfall, returning to the ecosystem and completing the closed-loop cycle.

In terms of interaction, visitors can tap the touchscreen beneath the roots to trigger mechanical movements at different positions. For example: tapping on the image of the sludge dewatering centrifuge activates its spinning; tapping on the tower-type biological filter tank causes the internal liquid to bubble and the lights to change colour; tapping on the ozone disinfection device triggers mist spraying. This approach effectively combines science popularisation and research-based learning with engaging interaction.



Air Purification System

In the atrium space where the Wonder Tree is located, multiple sets of axial fans need to be installed on the trees to accelerate indoor air circulation. This not only facilitates air circulation but also aids in soil moisture evaporation, supporting optimal growth conditions for the indoor plants. These essential fan devices, along with plant grow lights and tree-mounted lighting, must be collectively integrated into cohesive design considerations with unified styling.

The design team has integrated multiple equipment functions into a single system within the tree structure through a comprehensive pipeline system that aligns with the Air Purification System's node configurations. The nodes of the Air Purification System feature functional modules such as air inlets, cold compression units, status indicators, and sectional exhaust valves. This extensive mechanical pipeline network not only preserves the steampunk aesthetic but also offers hidden pathways for the installation and routing of practical plumbing and electrical lines.

Mechanical Magical Creatures

Snail

A five-metre-tall giant snail features a shell inspired by industrial spiral turbines. Its foot, based on the principle of muscle wave motion, is designed as tank-like tracks. Given the shell it carries, it has been designated as a Transport Escort Officer and thus is equipped with rocket thrusters, along with an aviator-style wind visor hat, face mask, and goggles. These elements, paired with the snail's inherent association with slowness, create a striking and amusing contrast.

The mechanical snail itself is also a play installation for children. Children can ascend into its shell via a dedicated spiral staircase, look outside through a periscope, or slide down a cylindrical slide. This layout forms a secure, circular play route that is easy for guardians to supervise. The snail's head and antennae stretch out from the inner side of the Wonder Tree's main staircase, as if curiously peeking at people going up and down the stairs, creating a whimsical interaction.

Dragonfly

The mechanical dragonfly is designed as a maintenance technician that works in coordinated swarms. It carries a maintenance backpack on its back, and its goggles reference the dragonfly's unique compound eyes. The wings are made of translucent coloured material, adding a vivid touch of colour to the predominantly metallic copper-toned environment.

Loong

The Great Loong Guardian coils around the tree, guarding the Wonder Tree and other creatures inhabiting it. Functionally, the loong's body serves as the outer guardrail panels for the three-tiered sightseeing walkway. Stylistically referencing ancient loong totem murals, the loong's form is crafted through the interlocking and piecing together of panels to represent loong scales, with circular windows set in to allow children to observe the outside through the glass.

Divine Bird

The Divine Bird acts as a scout on the Wonder Tree, tasked with information relay, environmental reconnaissance, and other duties. Its appearance, modeled after the Qingluan (an azure avian creature from Eastern mythology), stands six metres tall from head to tail. This mechanical bird was redesigned and engineered by a specialised mechanical sculpture fabrication team.

The mechanical creatures on the Wonder Tree are another key component of the spatial narrative. From early conceptual design to iterative refinement of character designs, infusing them with practical functions, designers have drafted and revised countless sketches and models. The later stages of detailing and fabrication were handled by a specialised mechanical sculpture fabrication team, who further added more mechanical characters, elevating the fantastical and interactive effects of the scene to new heights.

3D Greening and Indoor Plant Supplemental Lighting

3D Planting System

The 3D planting system on the Wonder Tree needs to comprehensively meet practical requirements such as maintenance and upkeep, drip irrigation routing, and supplemental lighting. This process requires close multidisciplinary collaboration. Based on the design effects and functional needs, XISUI Design defined the specific points for planting. Shanghai Botanical Garden Green Engineering Co. provided professional consultation reports, including simulated supplemental lighting intensity for plants, ventilation system design, and drip irrigation systems. WTD GROUP was responsible for plant species selection, planting arrangement effects, and the design of water supply and drainage construction drawings.

Plant Grow Lights

The design of plant supplemental lighting, especially at a human-scale level of detail, remains a critical aspect requiring specialised design. Targeting the specific light intensity levels needed by plants in various locations such as tree fissures and flower pots, the project features an array of custom-designed grow light fixtures with unique forms.

Structural Design & Safety Signage

Structural System

The arrangement of the main structural system of the Wonder Tree installation is inseparable from the intended functional, formal, and aesthetic requirements of the design. XISUI Design engaged LuAnLu (the structural consultant) to participate in discussions from the initial design phase. The entire structural system is divided into the following components:

1. **Core Support Column:** Positioned at the centre of the tree trunk, it is hidden inside the Wonder Tree's energy core cylinder and Seed Museum.
2. **Mechanical Roots:** Several mechanical roots radiating outward from the core support column, playing a crucial role in providing auxiliary support and balance.
3. **Aerial Root System:** Modeled on the aerial roots of natural banyan trees, it supports the lateral extension of canopy branches and ensures the stable installation of mechanical creatures (such as the "Divine Bird") on the branches.
4. **Suspended Structure:** Making full use of indoor ceiling structural beams to supplementally hang certain branches, thereby reducing the ground structure's spatial footprint.

To facilitate prefabrication and echo the craftsmanship characteristics of the Steam Age, the main structure is designed with various assembly and connection nodes: massive flange plate nodes for convenient prefabrication in the factory and subsequent batch transport to the site for assembly; bifurcation joints that effectively transfer forces at branch bends and branching points; and "Gatling" nodes that realise local diameter transitions between thick and thin parts, featuring mechanical armour aesthetics and specialised functionality. The further development and construction of the steel structure in the subsequent implementation phase were completed by Shanghai Roboticplus TECH team. As one of the few domestic teams specialising in architectural intelligent construction, Roboticplus TECH showcased secure and

stable structural guarantees through the optimisation of detailed nodes, precise digital processing, and structural pre-cambering.

The entire branching system of the tree was algorithmically generated. It aligns with the natural branching logic of plants while ensuring rational spatial functional zoning and meeting integrated structural load-bearing requirements. For the small branch-leaf clusters, three different specifications were designed, with algorithmically determined placement points to balance loads for numerous cantilevered structures on the branches. The foliage material underwent multiple screening rounds to satisfy the dual requirements of visual effect and indoor fire retardancy.





Safety Protection & Handrail Systems

The railings on both sides of the aerial walkway are designed as arc-profiled outwardly protruding industrial-style metal mesh barriers. This form visually resonates with the plump, rounded organic contours of tree branches, while functionally, the outward protrusion design enables children shorter than the railing height to gain a broader viewing perspective through the mesh.

Safety Signage System

For such a massive three-dimensional participative installation set to accommodate large crowds, safety reminder signs and informational signage are essential throughout its actual operation. To prevent these necessary yet intrusive details from disrupting the immersive experience, we developed a comprehensive signage system from the perspectives of colour and form.

Pavement

The flooring underwent multiple samples to achieve a forest-floor-like appearance. The final solution is an art concrete with a custom aggregate mix closely matching the desired colour and texture.

Immersive Scenario in Commercial Spaces

The birth of the Wonder Tree connects retail spaces, giving every surrounding shop prime frontage. As a catalyst igniting local business vitality, it will also boost the commercial activity of the entire district. On an urban scale, the project resembles a carefully wrapped gift box, bringing a distinctive surprise to the city.

Friends and classmates want a one-of-a-kind place - ritualistic, Instagram-worthy - to mark every reunion. Parents taking their children out yearn for a public, inclusive space that offers a quality experience of greenery, art, beauty, and fun. These require that the design of the space itself be rooted in art and aesthetics, a space that invites exploration, encourages interaction, and cradles gentle emotions. Such a space accommodates children's exploration and parent-child play, offers young people a place to mark another milestone in their growth journey, provides adults with a temporary escape from worldly worries to unwind, and allows the elderly to encounter familiar plants, flowers, trees, and fish amid a rapidly changing city. Meanwhile, the commercial complex behind it conveys to the public its determination to create a green, high-quality environment regardless of cost. Benefiting the public while creating advantageous conditions for retailers, it also substantially enhances its own brand stature.

Behind the Design

In early 2022, XISUI Design received a design bid invitation from Hongkong Land in partnership with China Merchants Shekou: to design a massive participative installation fusing steampunk aesthetics with naturalism - the Wonder Tree - in the four-story-high commercial atrium of THE RING · GARDEN CITY in Chongqing, adjacent to Chongqing Central Park.

The overall spatial planning and landscape design were completed by WTD Design. Their scope covered from the base landscape concept to construction drawings, overall planting design, underwater-forest concept, climbing-wall concept, as well as cross-disciplinary coordination. They also defined the theme and stylistic orientation for the primary core installation in this space.

Building on this foundation, the XISUI Design team stepped in to take over and lead the comprehensive schematic design for the Wonder Tree installation. Confronted with a project demand brimming with fantastical tension and constructive ambition, the designers engaged in a rigorous three-and-a-half-year process. This included revisiting the overall form of the Wonder Tree, researching historical materials of the Steam Age, designing the natural exploration system ("Earth Purification Plan" and "Gene Storage Plan"), studying the branching growth logic and structural mechanics of the tree, creating mechanical animal figures integrated with participatory functions, coordinating with various disciplines (plumbing, electrical, lighting, and planting) on tree-mounted elements, constructing holographic models for detailed construction guidance, implementing hidden designs for detailed functional equipment and safety instruction signage, as well as drafting complete construction drawings for the Wonder Tree.

Over the four years from design to construction, the overall scheme and detailed development of the Wonder Tree have undergone multiple rounds of iterations, involving more globally renowned specialised deepening design teams, expert consultants, and experienced construction teams. Confronted with such a complex and highly customized project and the substantial real-world challenges of implementation quality,













THE WONDER TREE

the multidisciplinary team behind the scenes poured in 200% passion and professionalism. Working hand-in-hand with the client's management team, they ultimately brought to life a fantastical, unique, non-conformist, transcending standard practices, and nearly whimsical idea.

Data Sheet

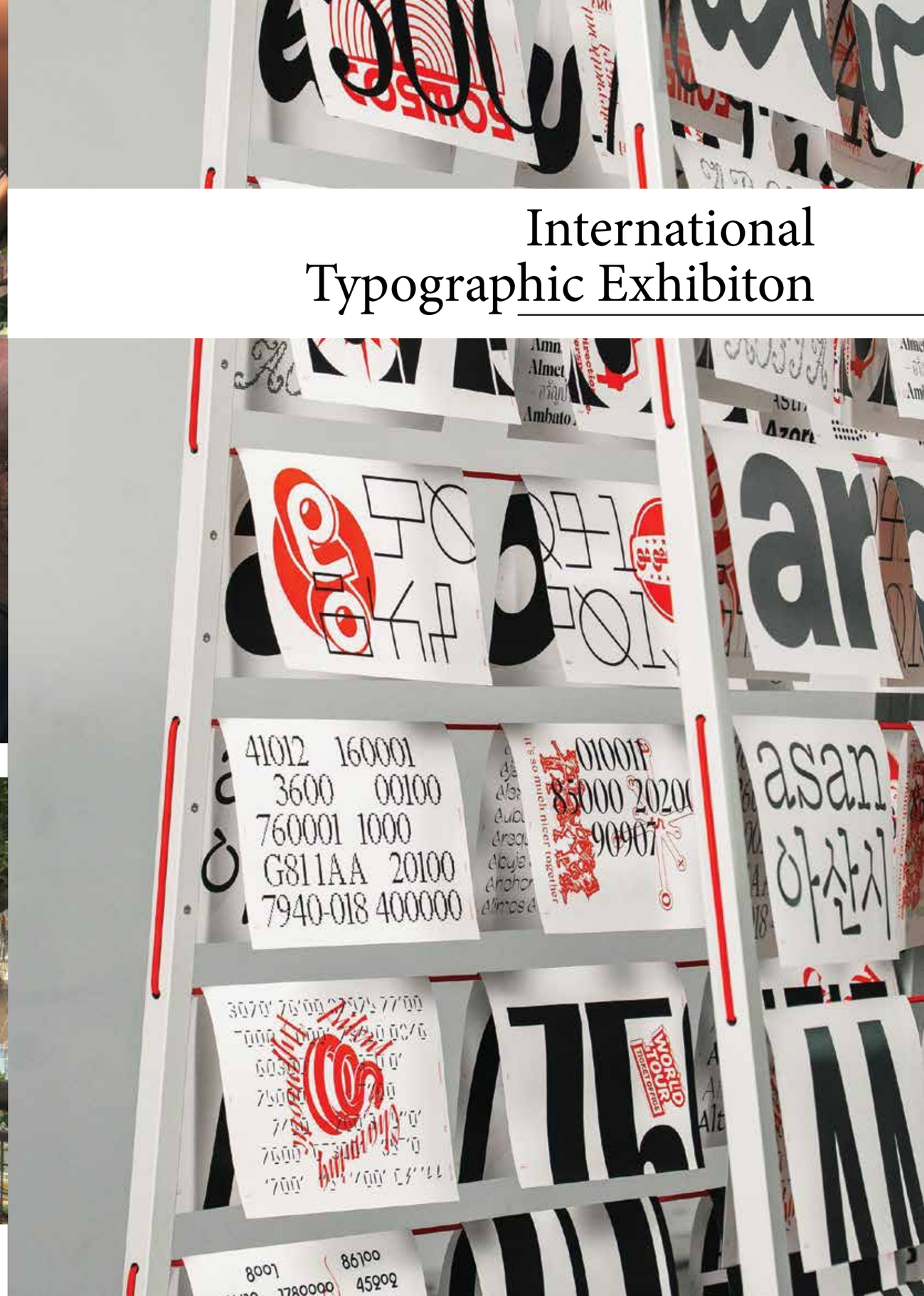
- **Project Name:** Wonder Tree: A Massive Steampunk Magical Forest Installation in a Commercial Atrium
- **Client:** Hongkong Land & China Merchants Shekou
- **Project Location:** Intersection of Gongyuan East Road and Tongmao Avenue, Chongqing – Chongqing Central Park
- **Spatial Scale:** 4,000m² Scene Space; Wonder Tree Installation Spans four Floors, Height 20.5 m
- **Completion Date:** September 26, 2025
- **Overall Wonder Tree Installation Design:** XISUI Design
- **Design Team:** Hu Yihao, Peng Yang, Li Chengxi, Cai Jiangang, Chen Wenqi, Fu Yuyu, Wei Lingmo, Zhang Xi, Liu Yihe, Zheng Mengzi, Ruan Chengxin, Chu Tiancheng, Wang Ding, Pan Yueqi, Zhang Mai, Li Zhenyang, Dai Tianjun
- **Master Planning & Landscape Design:** WTD GROUP
- **Architectural Structural Design:** Chongqing Architectural Design Institute
- **Curtain Wall Design:** PHA
- **Interior & Signage Design:** CAN
- Wonder Tree Structural Design: LuAnLu Partner Structure Consulting
- **Mechanical Sculptures Detailing & Fabrication:** Cinemorph Workshop
- Lighting Design: COPA Lighting Design
- **Plant Environment Design:** Shanghai Botanical Garden Green Engineering Co.,Ltd.
- **Ecological Tank Scaping Design:** CM Technology
- **Overall Installation Construction:** NOMURA
- **Installation Steel Structure Construction:** Roboticplus TECH
- **Landscape & Planting Implementation:** GSE
- **Ecological Tank Scaping Implementation:** Jingnei
- **Seed Collection & Supply:** Chongqing Natural History Museum
- **Photography & Videography:** Prismlmage, Chill Shine Studio, Chen Yanzhou, Hu Yihao, Cai Jiangang, Wei Lingmo dw

www.xisuidesign.com/worldtree





International Typographic Exhibiton



INTERNATIONAL TYPOGRAPHIC EXHIBITON

UQAM's Centre de design Presents "ECAL A Typographic Atlas"

Montreal, Canada

What if the letters surrounding us told a story? They are read every day without necessarily being understood. Yet a typeface can reveal an era, a culture, a language, or a way of seeing the world. Typography can also make a message more legible, assert an identity, or give personality to an object, a brand, or a space. It can also transform how a building, a publication, a poster, or a web environment is perceived. This is the familiar yet little-known world that ECAL A Typographic Atlas invites us to discover, presented in its Canadian premiere at UQAM's Centre de design from September 10 to October 4, 2026.

An exploration of the world of type design

The traveling exhibition, originating from the École cantonale d'art de Lausanne (ECAL), brings together more than 300 typefaces from its Master Type Design and Bachelor Graphic Design programmes. Initiated by Angelo Benedetto and Matthieu Cortat-Roller, both programme directors at ECAL, the exhibition will be presented at UQAM's Centre de design in an enriched format featuring a section devoted to Québec typographic creation and an immersive multilingual projection installation.

A collaboration between two schools renowned for their graphic design programmes.

Since its founding in 2016, ECAL's Master Type Design programme has welcomed hundreds of students from 27 countries. The typefaces created by these students form a visual, cultural, and linguistic atlas reflecting writing systems from around the world - alphabets, abugidas, abjads, hanzi, and kanji - inviting the public to discover the diversity of languages and the ways they are represented and written. The Master Type Design programme offers specialised training in typeface design, covering different writing systems, the technical dimensions of font production, and theoretical questions of typography.



Louise Paradis, professor in the Graphic Design and Visual Experiences programme at the Université du Québec à Montréal (UQAM)
Photo credit: Louise Paradis



ECAL A Typographic Atlas touring exhibition
Photo credit: Marvin Merkel

"This exhibition resonates in a particular way at UQAM's Centre de design. ECAL and UQAM's École de design share a common belief that good design can emerge from research and experimentation while giving us a thoughtful reflection of our environment. By bringing ECAL's work to Montréal alongside a first large-scale portrait of Québec's typographic creation, this collaboration puts practices from international and local contexts into dialogue. It also reveals to the general public something we encounter every day without necessarily seeing it: letters are truly part of our culture and our shared visual environment,"

says Patrick Evans, director of UQAM's Centre de design.

A first survey of Québec typography: More than 600 Québec projects in 15 years

For its presentation at UQAM's Centre de design, the typographical atlas is enriched with a local component developed by Louise Paradis, a professor at the École de design, in collaboration with UQAM's École de design and the 2026–2027 cohort of Collectif 1440 - a type foundry created in 2025 by École de design students. This component brings together a selection of 138 typographic creations from a diverse range of creators: students, teachers, independent designers, collectives, studios, and foundries. This selection stems from an unprecedented survey covering fifteen years of local production, documented in a publication accompanying the exhibition.

The Québec component of the exhibition also features a 360-degree immersive installation in which some thirty languages take shape through typefaces. The installation transcribes, in real time, interviews conducted with international and Québec designers, in thirty languages - including French, English, Mohawk, Atikamekw, and Inuktitut, alongside languages such as Arabic, Japanese, Korean, Gaelic Irish, Russian, Wolof, and Haitian Creole. Composed from typefaces drawn from ECAL's corpus and the Québec selection, these contributions take on particular resonance in the Québec context, marked by a plurality of languages and relationships to writing.

Visitors will discover, among others, Julia Born, a Swiss graphic designer and winner of the 2021 Swiss Grand Prix for Design (career recognition), and Fabian Harb, a Swiss graphic designer and type designer, who co-founded Dinamo with Johannes Breyer in 2013 - one of the most influential independent foundries on the contemporary international typography scene.







ECAL A Typographic Atlas touring exhibition
Photo credit: Marvin Merkel

INTERNATIONAL TYPOGRAPHIC EXHIBITON

In the absence of any existing comprehensive overview, the team led by Louise Paradis carried out one of the first systematic surveys of contemporary Québec typographic creation. At the end of this near-exhaustive process, the database included 601 projects, 138 of which were selected for the exhibition.

"This may be the main outcome of this research: taken together, the 601 projects surveyed reveal, beyond the forms themselves, an entire ecosystem of practices, career paths, collaborations, and knowledge transmission. At once omnipresent and invisible, typefaces directly influence how we communicate, acting as a kind of mediator. We hope this survey will serve as a foundation for further research,"

notes Louise Paradis, professor at UQAM's École de design and curator of the exhibition's Québec component.

A few landmarks of the Québec typography scene

Type foundries (a company or structure that designs, produces, publishes, and/or distributes typefaces):

Collectif 1440, Coppers and Brasses (founded in 2011 by Étienne Aubert Bonn and Alexandre Saumier Demers), Feedtype (founded in 2017 by Anouk Pennel and Raphaël Daudelin), and Pangram Pangram (founded in 2018 by Mathieu Desjardins).

Notable typefaces created in Québec:

- Olympic Headline, designed by Julien Hébert (studio Principal) for the identity of the International Olympic Committee;
- Ilisarniq, by Coppers and Brasses, designed for the Kativik School Board in Nunavik;
- Latitude, by Judith Poirier, a wooden letterpress typeface combining the Latin alphabet and the Inuktitut syllabary, developed with Thomassie Mangiok and the Inuit community.

École de design faculty members featured in the local component: Louise Paradis, Judith Poirier, Amandine Alessandra, and Matthias Kreutzer.

Curator profiles

Matthieu Cortat-Roller has directed ECAL's Master Type Design programme

MONTRÉAL
MATAPÉDIA
MILLE-ISLES

Photo credit: Louise Paradis and the Collectif 1440, École de design de l'UQAM

Grand-Remous
Godmanchester
Gros-Mécatina
Grosses-Roches
Grande-Vallée

Photo credit: Louise Paradis and the Collectif 1440, École de design de l'UQAM

Longue-Rive
Lac-Doucire
Les Méchins
Lac-Saguay

Photo credit: Louise Paradis and the Collectif 1440, École de design de l'UQAM



ECAL
Atlas
typographique

Plus de 300 polices de caractères créées par des étudiant·e·s du Bachelor Design Graphique et du Master Type Design de l'ECAL

Exposition itinérante : Turin, Leipzig, Paris, New York, Montréal, Londres, Los Angeles, Lausanne, Tokyo, Séoul

Avec une collaboration spéciale de l'École de design de l'UQAM avec le Collectif 1440

Centre de design – UQAM
1440, rue Sanguinet

10 septembre – 4 octobre 2026

Vernissage
9 septembre 2026
à 18 h

Entrée libre,
mercredi – dimanche,
de 12 h à 18 h

écal

UQÀM École de design Collectif 1440 Mp vzcom WILLS

Poster for the exhibition ECAL A Typographic Atlas at UQAM's Centre de design, from September 10 to October 4, 2026.
Photo credit: Graphic design : ECAL

since its creation in 2016. A designer and typographer, he co-curates ECAL A Typographic Atlas alongside Angelo Benedetto, who directs ECAL's Bachelor Graphic Design program.

Louise Paradis is a professor at UQAM's École de design and an ECAL graduate. She curates the exhibition's Québec component, developed in collaboration with Collectif 1440.

ECAL A Typographic Atlas

- **Dates:** September 10 to October 4, 2026
- **Opening:** Wednesday, September 9, 6 PM.
- **Round table:** Wednesday, September 9, 4PM.
- **Curators:** Angelo Benedetto and Matthieu Cortat-Roller (École cantonale d'art de Lausanne); Louise Paradis, Québec component (UQAM's École de design)

Address and opening hours

- UQAM's Centre de design
- 1440, rue Sanguinet, Montréal
- Berri-UQAM metro station
- Wednesday–Sunday, 12 p.m.–6 p.m.
- Free admission
- Guided group tours of the exhibitions available at any time.
- Reservations required: centre.design@uqam.ca
- Free of charge.

Activities alongside the exhibition

Round table, Wednesday, September 9th at 4PM Matthieu Cortat-Roller in conversation with Québec type designers, ahead of the opening.

Opening, Wednesday, September 9 at 6 PM Attendees can receive a free printed copy of the special publication 15 Years of Québec Typographic Creation, devoted to Québec typography (limited print run of 300 copies).

Journées de la culture. Related activities will be offered as part of the Journées de la culture. UQAM's Centre de design will open its doors on September 25, 26, and 27, from 12PM to 4PM

Acknowledgements

The opening evening is supported by the Consulate General of Switzerland in Montréal.

Exhibition partners

- UQAM's Centre de design
- UQAM's École de design
- Collectif 1440
- Consulate General of Switzerland in Montréal
- MP Repro
- V2com newswire
- Brasserie WILLS

www.centrededesign.com



ECAL A Typographic Atlas touring exhibition
Photo credit: Marvin Merkel



ECAL A Typographic Atlas touring exhibition
Photo credit: Marvin Merkel

Awards



Entrance hall with seat steps, Artwork: Daniel Mac Lloyd
Photo credit: Andres Lejona



Classroom with a view of the old school building
Photo credit: Andres Lejona



Connecting bridge between two new school buildings, street view
Photo credit: JSWD / Franco Casaecia

École Brouch: Primary School

Esch-sur-Alzette, Luxembourg

In the city of Esch-sur-Alzette, Luxembourg, the Quartier Brouch district is being restructured adjacent to an existing primary school. As part of a competition, JSWD was awarded first prize for the urban design. The proposal transforms the previous impermeable perimeter block into three distinct building ensembles, each enclosing a green courtyard. A public, car-free pathway will run between the buildings, creating an open and accessible connection through the site.



Signage Detail: Daniel Mac Lloyd
Photo credit: Andres Lejona

JSWD was also commissioned by the city of Esch to plan the refurbishment of the historic school building as well as three new replacement buildings for the primary school (École Brouch). In the final layout, four building volumes will form a nearly square courtyard. At ground level, generous openings between the buildings ensure visual permeability and allow the courtyard to remain visible and accessible from all sides. On the first floor, bridges link all building parts.

The first construction phase is now complete and in operation. It includes two new school buildings – Building C to the south and Building D to the west. While these structures relate to the historic main building (Building A), they also represent a confident contemporary interpretation of the project. The brick façades of the new buildings are coordinated with the colour tones of the existing plaster and natural stone façade.

The new construction project creates child-friendly interiors and open spaces with a welcoming atmosphere, fostering a strong sense of identification between pupils and their school.

The next construction phases will include the third replacement building and the refurbishment of the existing structure.

Plans also call for the construction of a new preschool opposite the primary school. The preschool will feature a sheltered courtyard garden where the children can play undisturbed, separate from the classroom environment.

Flexible learning landscape

The new and existing buildings can be understood as individual elements within a "school village," while functioning as a cohesive organisational unit. The design meets current requirements while remaining flexible enough to accommodate future changes. Building C, which is largely elevated, has three stories, while Building D is designed as a two-story structure. Both buildings feature flat roofs with a recessed level housing building technology and solar panels.

Glass bridges on the first floor connect the new buildings with the historic school building. The ring-shaped layout and the clear spatial sequence create intuitive orientation and wayfinding throughout the complex. Spaces for classroom



Connecting bridge between two new school Buildings, Artwork: Daniel Mac Lloyd
Photo credit: Andres Lejona



Artwork of the Stairwell: Daniel Mac Lloyd
Photo credit: Andres Lejona

instruction and for before- and after-school care are not strictly separated. Instead, they are interwoven in line with contemporary pedagogical concepts, forming a flexible learning landscape. The spatial structure allows for open, semi-open, and enclosed areas that can be adapted to changing needs without major structural interventions.

In Building C, six timber-clad seating steps are tucked beneath an open staircase with a full-height ceiling, projecting diagonally into the corner of the room to create an inviting space for sitting and relaxation.

The sports hall, partially embedded underground, is integrated into Building D. Large windows bring in natural daylight, and the hall can be subdivided as needed. A separate foyer on the ground floor provides independent access for external visitors, allowing the hall to be used outside and independent of school hours.

Adjacent to the southern side of Building D, the school campus includes a production kitchen capable of preparing up to 500 meals on site, as well as an additional 200 meals for other schools. In accordance with the client's requirements, the delivery area is positioned as far as possible from the main entrance. Kitchen



Façade detail
Photo credit: Andres Lejona



Sports hall
Photo credit: Andres Lejona

work areas are located on the ground floor, while dining areas are distributed across the upper floors of both buildings and can also serve as group spaces or meet other needs.

In the third new building, which has yet to be constructed, the entrance hall will be aligned with the ground floor level of the existing building, ensuring barrier-free access to all areas either at the same level or via an elevator. The entry and recess hall will open generously onto the courtyard and a covered outdoor area, deliberately connected to the loggia of the historic building. A stepped staircase with integrated seating links this space to the courtyard level and can serve as a small stage for classes or open-air events.

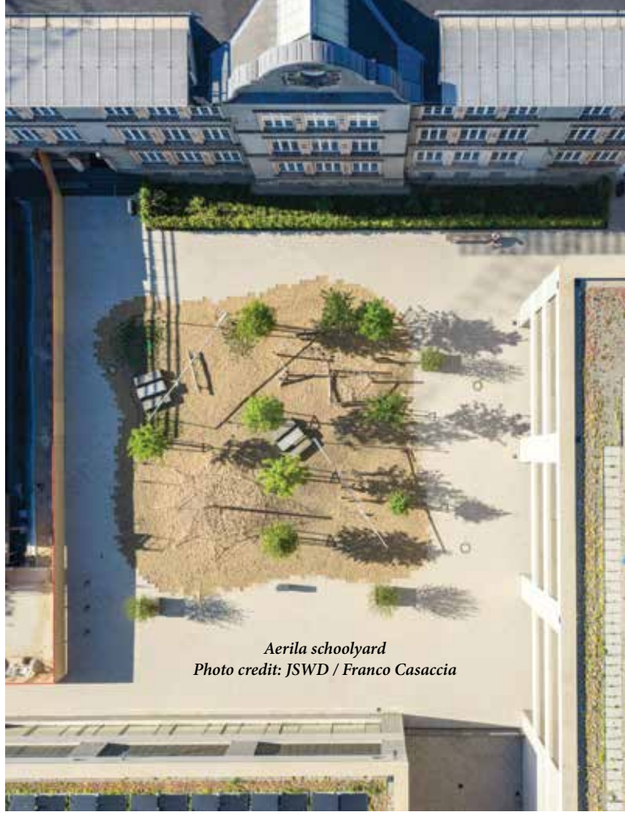
The new preschool (Building E) is designed as a separate structure, both spatially and architecturally, giving it a distinct identity suited to younger children. Outdoor play areas will be located within a quiet garden courtyard, protected from school activities. In addition, the three group rooms for children aged three to four each include south-facing patios for outdoor play. Upper-floor group rooms are also oriented to the south and may be complemented by loggias. The rooms are sized to accommodate flexible uses, including sleeping areas as well as cooking and dining spaces.



Artwork of the Stairwell: Daniel Mac Lloyd
Photo credit: Andres Lejona



Play area in front of the loggia
Photo credit: Andres Lejona



Aerila schoolyard
Photo credit: JSWD / Franco Casaccia



Playroom
Photo credit: Andres Lejona

Materiality, façade design, and artwork

The brick façades of the new buildings are coordinated with the colour tones of the existing plaster and natural stone. For reasons of quality and durability, solid facing brickwork was chosen. The window design of the new buildings reflects the proportions of the historic structure, while the masonry follows its established compositional principles. To emphasise this structure, the bricks of the parapets and the balustrades of the new buildings have been laid in a random bond and finished flush with the surface. In contrast, the masonry of the ground-floor piers and the wall sections between window openings are vertically articulated, with cross joints expressed in a relief-like manner. This interplay creates a pronounced three-dimensionality, giving the new buildings a distinctive and materially authentic character.

Externally, the window profiles are made of bronze-colored anodised aluminum. Inside, oak is used, matching other interior wood elements such as window sills, cabinetry, and fittings.

The flooring in the entrance hall, corridors, and stairwells consists of light beige terrazzo, a tone that is echoed in the rubber flooring of the classrooms.

Classroom walls are finished in white plaster, while the exposed concrete ceilings are executed to a high surface quality. Standardized acoustic performance is achieved through the use of colourful felt baffles arranged in a diamond-shaped pattern.

The soffits in the corridor areas are clad in wood. Selected solid walls and parts of the window areas there feature artistic designs in a watercolour style, predominantly in blue and orange

In the open stairwell, the motif of a kingfisher – a bird typical of the region – is incorporated into a composition of abstract elements such as blotches and droplets. This creates a dynamic and lively visual effect, conveying lightness and transparency while complementing the architecture and reinforcing a sense of identity.

Energy concept

The energy concept is designed to minimise maintenance requirements by focusing on the building's primary energy needs. These are met in part through natural ventilation of the interior spaces. To support this, a climate-adaptive window system ("Parieto system") is integrated into the façade, supplying cooled fresh air to the rooms during summer. In winter, air preheated by solar gain flows into the building through the cavity between the panes. Fans on the roof regulate the airflow.

In addition, solar panels installed on the flat roofs of the new buildings contribute to on-site energy generation.

Technical sheet

- **Project address:** 23, rue Michel Lentz, 4209 Esch-sur-Alzette, Luxembourg
- **Client:** City of Esch-sur-Alzette, Luxembourg
- **Architects:** JSWD, Cologne in cooperation with Jim Clemes Associates, Esch/Alzette
- **Artwork on the buildings:** Daniel Mac Lloyd
- **Building technology:** Betic Ingénieurs-Conseils
- **Structural engineering:** AuCARRE
- Completed in 2025/2027
- **Final GFA:** approx. 11,00m²

www.jswd.de/en/profile

Three awards deep, Clout/SA makes its boldest case yet for South African design

Johannesburg, South Africa.









Three awards deep, Clout/SA makes its boldest case yet for South African design

Johannesburg, South Africa.

From a Johannesburg boardroom to a Keiskamma tapestry, Clout/SA's case for South African design just won three times over at Africa's inaugural interior design awards.

A new meeting and conferencing space in Johannesburg, designed by Clout/SA in collaboration with Proportion Design Studio, brings together more than 20 local makers to deliver what may be the most concentrated argument yet for South Africa's place in the global design conversation.

Over the last 30 years, South Africa has been building one of the world's most distinctive design identities. Rooted in a confluence of craft traditions (beadwork, embroidery, weaving, ceramics) and shaped by designers who are equally fluent in contemporary form and cultural memory, it is an aesthetic that resists easy categorisation. It is also, increasingly, one that the world is buying.

Clout/SA, a local design platform and interior practice, has facilitated more than R225 million in South African design exports since 2021, placing over 70 000 works of design and craft across more than 25 countries. The UK is its strongest international market and the platform's latest project, the Isaac Shongwe Room, makes the case more vividly than any catalogue could.

The brief

The client, Taro Park, asked for a multi-use space capable of hosting leadership teams, government partners and a range of stakeholders. They wanted a room that could shift between meeting formats, with a catering area that could be concealed when not in use. But the deeper ambition extended beyond function: to create a room in which South African art, craft and design became the primary language of the space.

Clout/SA approached the brief through the lens it has sharpened over more than a decade of practice: designing interior spaces that enable established and emerging creatives to share culturally rooted narratives through the objects that furnish them. The technical design and implementation was delivered in collaboration with architect Tuami Zulu of Proportion Design Studio.

'We wanted anyone who entered to be blown away by the powerful, vibrant expressions of South African design and craft,' says Tracy Lynch, Executive Creative Director of Clout/SA. 'To be moved by how unique our creativity is and to understand that when South Africans join together, we are a magnificent force that has the ability to change people's perceptions of who we are as a nation.'

The Isaac Shongwe Room was among three Clout/SA projects recognised at the inaugural African Interior Design Awards (AIDA) 2026, held in Cotonou, Benin. This is the first international programme

celebrating creativity and forward-thinking design across the African continent. The Union House office redesign also received recognition in the Office Interior Design category, while their collaborative textile collection 'Stitched: A Story of Our Home', developed with the Keiskamma Art Project, was named Product of the Year in the Homeware and Decoration category.

The space

The room is divided into three zones: a central meeting circle with fully mobile furniture, three fixed perimeter seating areas, and a deli kitchen. As you enter the room, you are met with a monumental embroidered hanging by the Keiskamma Art Project titled 'The Resilience Piece'. The Keiskamma Art Project is a collective of artists and embroiderers based in a small, heritage-rich village in the Eastern Cape, called Hamburg. The work, which fills the far wall entirely, documents a rural community's experience of the Covid-19 pandemic: its disruptions, losses and response, rendered in thread by approximately 12 artists over nearly a year.

The Keiskamma Art Project has, over more than two decades, built an international reputation for textile work that functions simultaneously as community record, economic engine and art. To encounter a piece of this scale and ambition inside a conferencing space is to understand something essential about Clout/SA's design approach, which is not to decorate, but to bear witness.

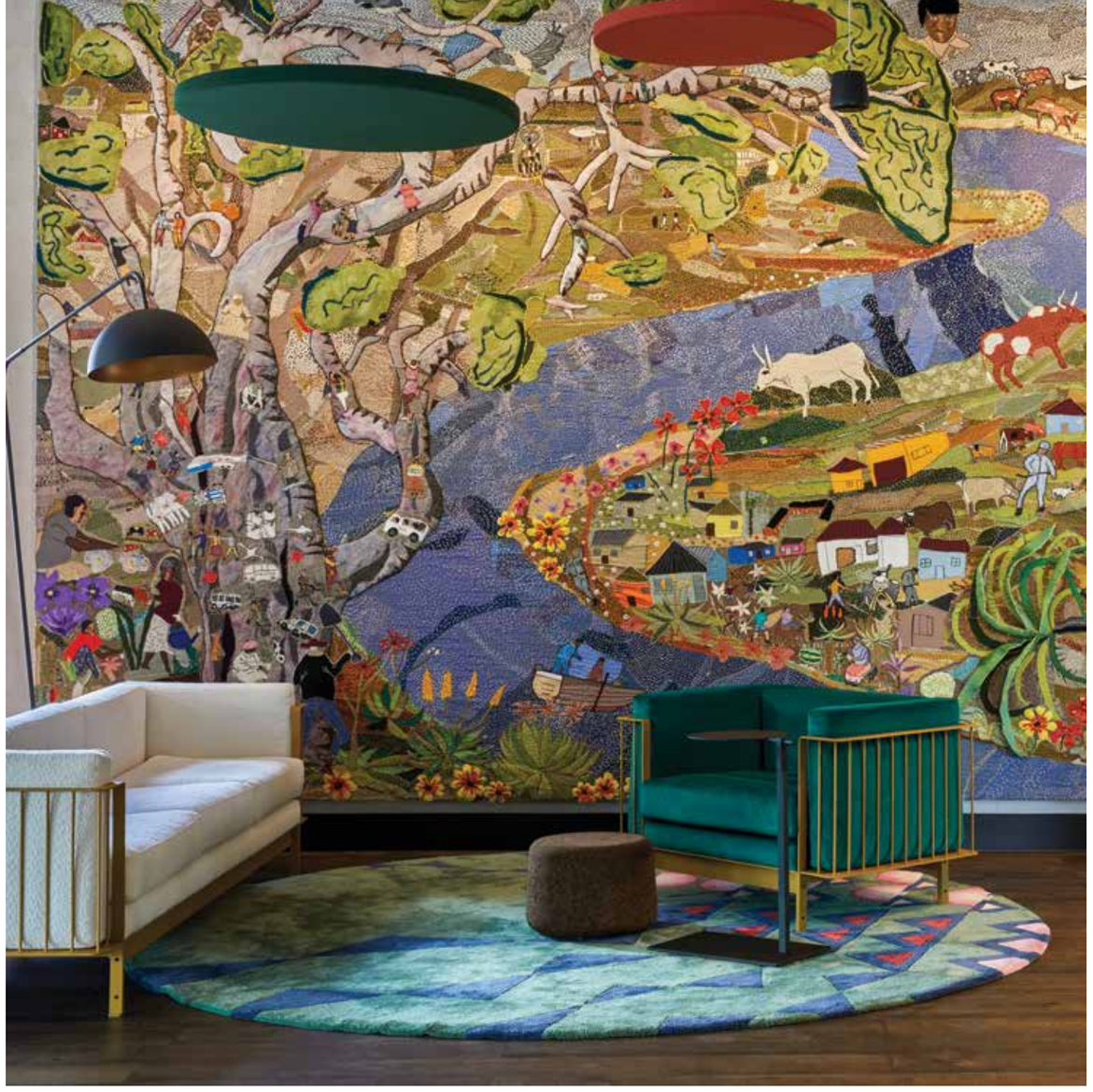
'The collaboration process helps us; it connects us with the outside world. We are quite isolated here in Hamburg in the Eastern Cape; we are not exposed to as much media or social media. Winning the AIDA award recognises us, it recognises the collaboration with Clout/SA. This helps shine a light on our projects, our community and the work we do, which will bring new partnerships and collaborations, helping us grow and evolve,' says Cebo Mvubu, Director of the Keiskamma Art Project.

Beneath the hanging, four rugs by Siyanda Mbele (one large-scale work and three patterned companions, all manufactured by Brabetz Carpets) cover the floor. Their geometric language reads differently as furniture moves and light shifts across the day.

Overhead, custom cork panels by Wiid Design wrap both the ceiling and walls. The Cape Town studio of Laurie Wiid Van Heerden has made cork one of the more recognisable material signatures in contemporary South African interiors. Here, it gives the space acoustic warmth and a captivating sculptural texture in conversation with the embroidery's profundity.

Moving toward the kitchen, the register shifts. Handmade beaded screens by Kalki Design Studio divide the catering area from the main space, their surface detail picking up the tactile language established by the Keiskamma hanging. Hand-tiled surfaces in the kitchen itself extend the studio's work, as do three servers that sit beguilingly between functional object and craft piece.

'Including pieces and elements that share South Africa's heritage and rich craft legacy was a key focus,' says Lynch. 'Unique materials were also central; beads, wool, cork, embroidery and clay were among the most exciting material expressions we selected.'



Above the meeting circle hangs a beaded linear pendant light by Mash.T Design Studio, run by designer Thabisa Mjo, whose work has been shown at Milan Design Week and forms part of the permanent collections at the Musée des Arts Décoratifs and the Centre Pompidou in Paris. Drawing the eye upward, the pendant's handcrafted surface catches the natural light differently across the day, shifting in character as the room below it reconfigures.

The platform behind the project

An independent platform since 2018, Clout/SA has become one of South Africa's most significant design exporters, with revenue growing by more than 160% in 2023 alone and more than 80% of orders now destined for international markets.

The platform represents more than 70 designer-makers on its Portal to Africa marketplace, and runs a mentorship programme it has sustained for over a decade, specifically designed to equip emerging designers with the business skills necessary to survive and scale in a commercial design economy.

'The emerging aesthetic of contemporary South African design is not a conventional process of sharing a nation's history,' Lynch has said of the platform's purpose. 'It's a creative opportunity for designers to delve deeper into aspects of identity; to resurrect and amplify the crafted poetry of our past. It's an opportunity to tell the beautiful stories we need to remember now, so that we can all see the future differently.'

The Isaac Shongwe Room, with its convergence of community embroidery, hand-beaded light, cork architecture and geometric rug-making, is that argument made physical.

CREDITS FOR IMAGES SUPPLIED:

Isaac Shongwe room:

- **Photographer:** Greg Cox
- **Stylist, Creative Director:** Tracy Lynch, Clout/SA dw

www.clout-sadesign.co.za





The Butterfly + First Baptist Church Complex

Vancouver, Canada

Butterfly hovering in the clouds
Photo credit: Ema Peter

The Butterfly + First Baptist Church Complex

Vancouver, Canada

Rising 57 storeys and spanning 605,000 square feet, The Butterfly + First Baptist Church Complex brings together an iconic residential tower, a mid-rise social housing building, and a masterfully restored and expanded Gothic Revival landmark - shaping a bold new vision for the future of vertical living in Vancouver's urban landscape.

Combining a 57-storey residential tower, a seven-storey affordable rental building, and the heritage restoration and expansion of First Baptist Church, The Butterfly and First Baptist Church Complex is designed around the idea that diverse people, programmes, and experiences can coexist and thrive together.

Design brief

- Reimagine high-rise living
- Revitalise and expand the existing First Baptist Church
- Strengthen the connection with nature within urban living
- Showcase environmental sustainability and climate resilience

Nature and neighbourhood

Vancouver's identity is inseparable from its natural setting. Framed by mountains, ocean, and forest, the city enjoys an unusually close relationship with the natural world for a major urban centre. The Butterfly was conceived as an extension of that relationship, bringing light, air, and greenery into the daily experience of high-rise living. Throughout the tower, floor-to-ceiling glazing and open, flowing interiors blur the boundary between inside and out, drawing the surrounding landscape deep into the residential experience.



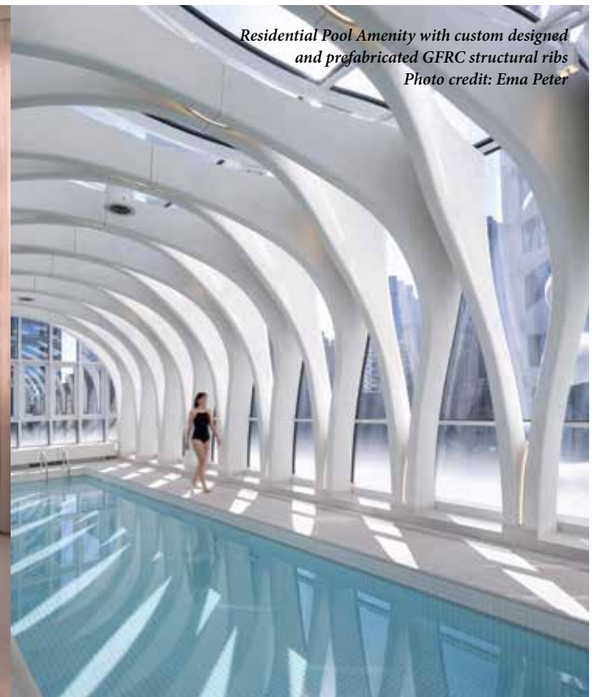
Overall Complex
Photo credit: Ema Peter



Butterfly and First Baptist Church
Photo credit: Ema Peter



Butterfly Interior
Photo credit: Living Space



Residential Pool Amenity with custom designed and prefabricated GFRC structural ribs
Photo credit: Ema Peter

At the heart of the tower, open-air sky gardens on every residential floor replace conventionally enclosed corridors. Residents leave the elevator and enter naturally ventilated communal gardens where vegetation and expansive views become part of daily life. Deciduous trees planted throughout the building create a vertical landscape that evolves with the seasons, bringing nature high above the city.

Beyond their experiential benefits, the sky gardens provide natural ventilation, cooling, and daylighting, contributing to an estimated 400,000 kWh of annual energy savings and reducing tower energy use by more than 10 per cent compared with conventional corridor designs. Energy modelling indicates a 65 per cent reduction in periods where suite temperatures exceed comfort thresholds during the warmest months of the year.

This relationship with nature extends beyond the tower through landscaped courtyards, green roofs, water features, and shared amenity spaces. A striking 50-metre lap pool, positioned to benefit from natural light and views, offers an immersive sensory experience that complements the broader emphasis on well-being and connection to the outdoors.

Community and coexistence

The Butterfly and First Baptist Church Complex brings together people and programmes that are rarely found in a single development. Market and affordable housing sit alongside childcare, counselling services, recreation facilities, community gathering spaces, meal programmes, and emergency shelter support, creating a place where different people and programmes can find common ground.

This approach responds to the reality facing many cities, including Vancouver: growing challenges around affordability, housing access, and social isolation. By layering housing, community services, and social infrastructure on a shared site, the project fosters interaction across different needs, backgrounds, and experiences.

The seven-storey rental building extends this vision through communal rooftop gardens, urban agriculture plots, outdoor kitchens, and landscaped play areas designed to encourage neighbourliness and everyday interaction. More than 25 per cent of the homes contain two or more bedrooms, supporting families, seniors, and a range of household types.

At the centre of the project is an expanded First Baptist Church campus that continues a long tradition of community outreach while providing new space for counselling, childcare, recreation, meals, shelter, and neighbourhood programs. As Revery principal Venelin Kokalov describes it, the project is "a community building, different incomes, different people, different programmes living together."

History and renewal

Completed in 1911, First Baptist Church is one of Vancouver's oldest churches and a municipally designated heritage landmark. The project preserves and expands this historic campus, ensuring its continued role as a centre for worship, outreach, culture, and community life.

The conservation programme included extensive seismic upgrading, foundation work, restoration of heritage windows and masonry,

accessibility improvements, modernisation of building systems, and rehabilitation of significant interior spaces including the Heritage Listed Sanctuary and Pinder Hall. Historic elements ranging from original timber structure and millwork to the church's Deagan chimes have been carefully preserved and restored.

Pinder Hall, which had been subdivided into two floors during a previous renovation, was restored to its original double-height volume, revealing historic timber columns, beams, and trusses while creating renewed opportunities for performances, weddings, community gatherings, and cultural programming. Throughout the church, upgrades were carefully integrated to respect heritage character while supporting contemporary use.

At first glance, The Butterfly appears to have little in common with the century-old church integrated into its base. Beneath its elegant silhouette lies a subtle homage to First Baptist: the largest cutouts of the tower's distinctive chamfered base mirror the scale of the existing bell tower in height, creating a dialogue of transformation between past and present as well as a physical connection with the light filled galleria that joins the two. This relationship between old and new reflects the project's broader ambition to preserve history while accommodating the evolving needs of the city.

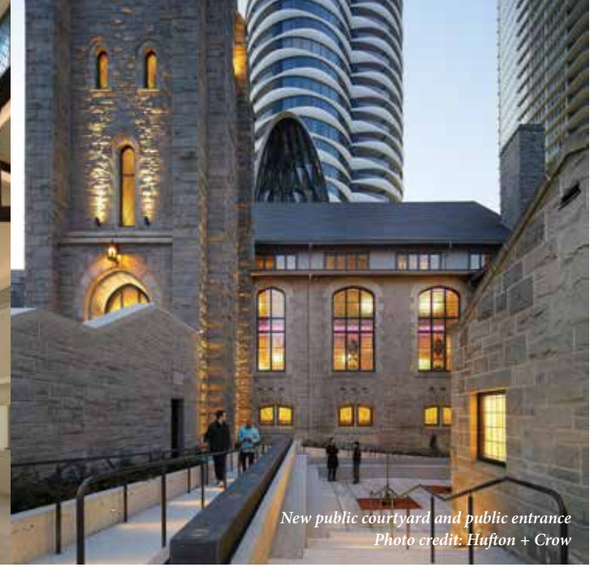
City and public life

The Butterfly extends its impact beyond its residents through investments in public space, active transportation, community amenities, and urban infrastructure. Public courtyards and gardens create new opportunities for gathering and interaction at street level, while the revitalised church courtyard transforms a previously inaccessible space into a welcoming public destination complete with landscaping, seating, a café, and universal accessibility.

The tower's base is carefully shaped to expand the public realm, creating a landscaped open space that strengthens the relationship between Burrard Street, the West End, and First Baptist Church. A transparent galleria links the church and tower while providing access to community programmes and informal gathering spaces, helping to animate the site throughout the day.



Newly restored Pinder Hall
Photo credit: Ema Peter



New public courtyard and public entrance
Photo credit: Hufton + Crow



Galleria joining Butterfly and FBC
Photo credit: Ema Peter



Galleria
Photo credit: Ema Peter

The project also supports sustainable mobility through 465 bicycle parking stalls, publicly accessible car-share vehicles, and resident bike- and vehicle-sharing programmes. By combining housing, community infrastructure, heritage preservation, and an enhanced public realm on one of Vancouver's most prominent sites, The Butterfly contributes as much to the life of the city as it does to its skyline.

Environmental Impact + Climate Resiliency

From envelope to energy systems, the complex's commitment to environmental performance is deeply embedded. Targeting LEED Gold standards, the project reduces operational carbon by 68% (up to 85% when leveraging renewable energy from the onsite district energy plant), energy use by 45%, and energy costs by 25% - surpassing City of Vancouver requirements for tall buildings and large sites. A water management strategy reduces potable water use by 50% and domestic water use by 35%, while promoting long-term resource conservation.

The tower's curved massing optimises views and daylight while minimising lateral load and urban shadow impact. A high-performance R-15 precast envelope, paired with moderate glazing ratios and four-pipe fan coil systems, supports year-round comfort with reduced demand on mechanical systems. Daylighting, natural ventilation, thermal comfort and integral shading strategies are embedded across all building zones - from the tower's breezeways to the church's reoriented courtyards.

Technical sheet

- **Name:** The Butterfly + First Baptist Church Complex
- **Location:** Vancouver, BC, Canada
- **Certifications pursued:** LEED Gold
- **Key Feature:** A mixed-use development combining a 57-storey residential tower, affordable rental housing, community services, and the restoration and expansion of a historic church.
- **Project size:** 605,000 square feet
- **Total Floors:** 57
- **Overall height:** 556 feet

dw

www.reveryarchitecture.com



Photo credit: Brett Ryan Studios



Butterfly Breezeway
Photo credit: Ema Peter

A Contemporary Family Apartment Inside a 19th-Century Italian Palazzo in Italy

Piacenza, Italy











A Contemporary Family Apartment Inside a 19th-Century Italian Palazzo in Italy

Piacenza, Italy

In the very heart of Piacenza, a palazzo that whispers stories of the nineteenth century becomes the setting for a considered interior design project. Beyond simple aesthetics, a genuine renaissance. La Casa di Babette, founded by architects Cinzia Russo and Fabio Inzani, transforms the 300 sq.m residence on the piano nobile into a modern nest. Spaces vibrating with a rich past, shaped around the needs of a young entrepreneur with three small children and a lively Labrador.

The brief was clear: a free home, uncluttered by too much furniture, capable of accommodating the children's daily life without sacrificing proportion, elegance or identity. Spaces to inhabit naturally, where play could enter domestic life without feeling like an exception. Making the home "child-friendly" thus became one of the project's most important guiding principles: a concrete thread running through the layout, the choice of furnishings, the search for durable surfaces and the creation of a balance between freedom and protection.

"The client placed complete trust in us, giving us full confidence. The ideal situation for tackling a project that was demanding on many levels: in addition to the family's needs, we were confronted with a house of decidedly classical layout to rethink in a record time of just eight weeks", recounts Cinzia Russo. A true challenge for the architect duo, in a stimulating tension between extreme creative freedom and strong objective constraints.

A Dialogue Between Eras, a Deep Respect

Structural interventions were kept few and discreet, given the extremely tight schedule, offset by a great skill in chiseling the

interiors through original furnishing solutions and meticulous attention to the smallest details. In a respectful and innovative dialogue with the past, which La Casa di Babette was keen to preserve and ennoble. Among the pre-existing elements, the most decisive were the Venetian terrazzo floors and the sumptuous living-room ceiling, decorated with two majestic 17th-century portals salvaged from an ancient church. "Once carefully restored, they became for us a powerful source of inspiration for every single choice of forms, styles and atmospheres", continues Cinzia Russo.

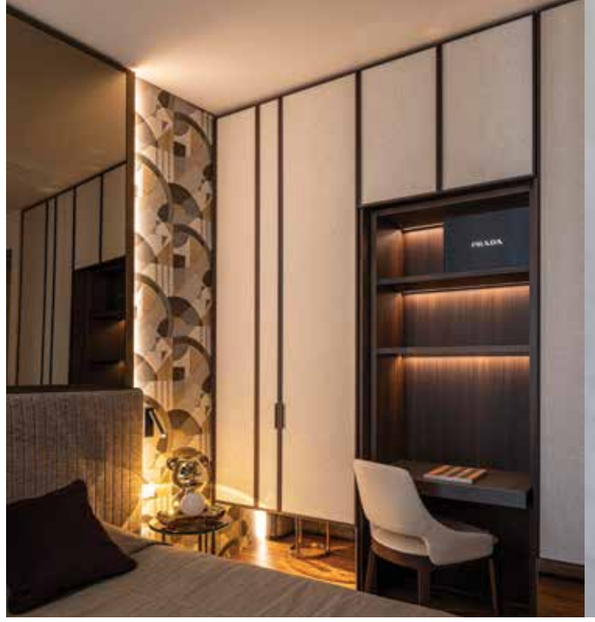
An Orchestration of Colours and Forms

From the historical heart of the house emerges the use of colour as material, as a creative matrix of the interior design. A palette that radiates from the decorations of the wooden ceiling and the chromatic alchemy of the floors. Earth tones, ochre, cream, chocolate, with touches of warm red. And more contemporary accents, such as the midnight blue that wraps, for instance, the two brothers' bedroom, enlivened by notes of vivid red and sunshine yellow in the custom-designed Berber rug. An affectionate design gesture, where functionality and poetry merge. As in the girl's bedroom, in the more romantic tones of salmon pink, enriched by the delicate arboreal motifs of the two decorated panels flanking the canopy bed. Each space has its own dominant palette according to who inhabits it, yet all are echoed throughout in a subtle harmony that pervades the entire project.

Open Spaces, Details That Move

To bring to life spaces for growing, thinking, being together, and relaxing, the shortened construction timeline required a clear decision: respect the original floor plan without intervening in the layout. The transformation therefore focused on elements that could reshape the perception of space without altering its structure. As in the living room, which finds its natural focal point in the fireplace, a pre-existing element to be interpreted and made contemporary in close dialogue with the house. Here again, the Venetian terrazzo offers the material and chromatic cue, while a fabric designed by Peter Marino sparks the formal intuition: a monolithic, sinuous onyx sculpture that captures the eye with its unique aesthetic yet is entirely free of sharp edges and child-safe.

"Selecting the stone block whose natural grain was most in harmony with the environment, and then hollowing it from the inside to lighten it, was a complex undertaking. But the effect is warm and scenographic", explains Fabio Inzani. Contributing to the sense of life and openness









is also the large sofa, reinvented as a double-faced composition that creates unexpected flexibility to welcome friends and family across multiple areas. Following its lines and integrating seamlessly is the brass and iron console designed by La Casa di Babette.

Artisanal Care, Material Harmonies

The warmth of burnished brass returns in the kitchen furniture, in warm contrast with the irregular wooden reeded paneling. The custom design of every element, from the extractor hood to the bench, composes a perfectly functional microcosm. "A compact space that we made autonomous from the dining room yet fully equipped for the needs of the young family, calibrating the proportions to the millimeter", observes Fabio Inzani. Throughout, the project moves in the footsteps of the past, drawing new maps to inhabit. As in the relaxation room where the precious coffered ceiling dialogues with the pleasingly raw materials of the furnishings, from the fabric of the large sofa to the jute rug. Equally material is the luminous artwork by Ilaria Lappano, which La Casa di Babette reinterprets as an original artist's wall piece. In the dining room, it is the two antique panels closing the alcove wardrobes that guide a search for lightness to balance and enhance them. From the chandeliers blending transparency and gold details with a delicate woven texture, to the measured design of chairs and table. Even the more traditionally conceived parts of the house are lightened and renewed, like the long corridor that gains momentum and breath through the removal of the suspended ceiling, leaving the structural tie rods exposed. And a precise and refined presence: the parchment-clad cabinet with bespoke brass sculptural handles.

The Challenge of Time, a Miracle of Design

In a record eight weeks, the rapport between the architect duo and the client was essential, marked by swift decisions and rapid execution. The greatest satisfaction? "Managing to meet the deadlines while bringing a measured and interesting contemporaneity to a noble historical context rich in memory," answers Cinzia Russo. The result is a home that meets the practical needs of a modern family while celebrating its history, offering welcoming spaces rich in personality. A place where children can grow, the Labrador can roam free, and the family can build new memories, enveloped in timeless elegance, but rooted in the life of today. dw

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TAIL OF THE DOG

Tapestry Magic

The Stephens Tapestry Studio in Midrand is without doubt a National Treasure. Founded in the 1960s by Marguerite (Mags) Stephens, it is an art studio of a very specific nature. Artists' pictures or 'cartoons' are translated and worked into giant tapestries, often as large as five metres by three metres. The cartoon is the original drawing or sketch of the desired tapestry.

The tapestries are woven in mohair or wool in specifically dyed colours, on large handlooms. Mags' mother, Coral Stephens, was internationally known for the handwoven mohair curtains, fabrics and rugs made in Piggs Peak Eswatini. It was a natural progression for Mags to do something similar, but with her own imprint. She started weaving as an extension of her Occupational Therapy training, and obviously as an offshoot of her mother's business.

The Stephens Studio tapestries are designs woven from drawings or cartoons by mostly contemporary South African artists. William Kentridge, Sam Nhlengethwa, Roberth Hodgins, Norman Catherine, Penny Siopis, Judith Mason, Walter Battiss and others have had their artworks transformed into this textile, tactile form of art. The studio transfers every detail into the tapestries, and this is when the magic happens. The cartoon is often smaller than the size of the finished tapestry, so minute scraps of information are expanded and woven into the final pieces.

The tapestries are woven on large looms, starting from the bottom and being rolled up as the work progresses towards the top, with the weavers, all women, mostly from Eswatini, sitting at floor level in front of the looms, finishing a maximum of ten centimetres per day, depending on the complexity of the designs. The colours of the wool or mohair thread have been dyed on site, and the wool or mohair is also spun on site. Small colour swatches of the threads are put onto a numbered colour chart, and then each small section of colour is numbered on the enlarged section of the overall picture that is being worked on. This section of the picture is placed behind the tapestry warp and weft threads, for the weavers to copy as they are actually weaving. This is painstaking and extremely detailed work.

The Kentridge tapestries are world famous, and several specially commissioned tapestries were exhibited recently at the Royal Academy in London. Mags was there to see them. What an accolade for the studio.

Gill Butler



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Light meets the primary colours

by Catellani & Smith

Ale (table) is a wireless, battery-operated table lamp, so it can be moved around any setting. A small cylinder links the circular base to two slender elements forming a “V” shape. These support the dome that can be rotated on a single axis, to direct the light produced by a 1.5W (220lm) LED.

The unexpected detail of a fly resting on the dome conceals the screw that attaches it to the base of the lamp. As well as in black and white, Ale (table) also comes in a lively fluo-painted version (orange, blue, yellow and magenta), and with a “colourful” finish featuring a combination of the primary colours blue, red and yellow.

The same finishes also appear on the Ale ceiling version, composed of a base with a diameter of 9 cm and a cylinder, departing from which are the two “V” shaped elements that support the dome in aluminium, which has a 9W (1400 lumen) COB LED concealed inside.

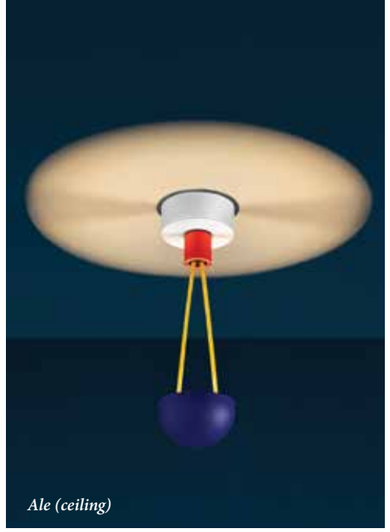
Thanks to the lens featured, part of the light emitted is concentrated in a characteristic circle of light on the ceiling.

Ale BIG is an elegant table lamp with a height of around 75 cm. The dome, with a diameter of 50 cm, is supported by two vertical elements forming a “V” shape, resting on a solid cylindrical base embellished with brass details and an engraved, glazed logo.

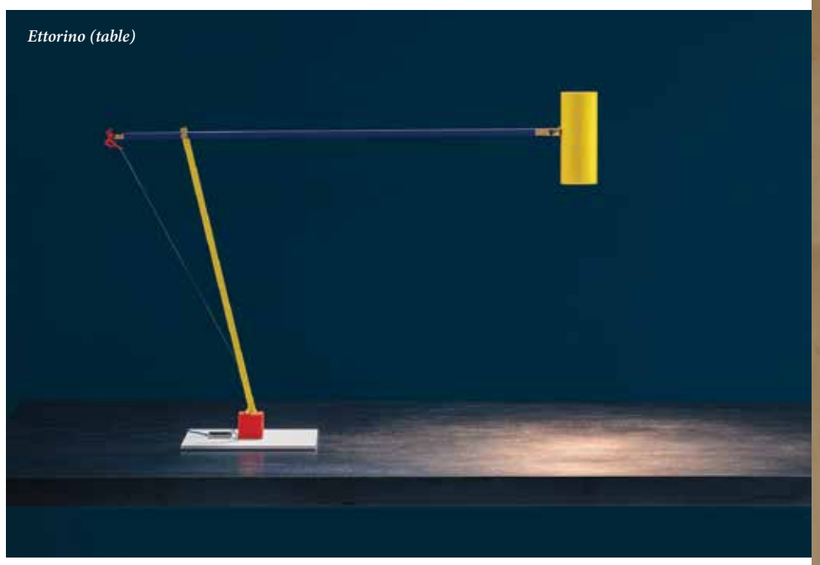
The light source, a 15W (2200 lumen) COB LED, is equipped with a lens that spreads the flow of light over an angle of 340°, guaranteeing a significant amount of light, which can be adjusted using the red button on the base.

The inside of the shade varies in appearance depending on the finish: in the “colourful” and flue versions, it is white, while the black and white finishes are covered by the distinctive gold leaf. dw

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Ale (ceiling)


Ale (table)


Ettorino (table)


Ale BIG


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