



The Future of Floristry

Newsletter

Fl

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Dear friends and colleagues,

Roads, flowers, people. We spent the last few months in Latin America – in Guatemala, Costa Rica, El Salvador, Mexico and Chile. Each stop reminded us that floral design is a universal language: it brings together local materials, cultural layers and contemporary techniques into stories that visitors take home with them.

In Guatemala, we opened the door to European "garden style", vegetative naturalness and decorative nobility; in Costa Rica, we worked with local flora and fulfilled our dream of waking up in the jungle to the sound of a tropical morning; In El Salvador, we immersed ourselves in the powerful energy of the country and sought a balance between vegetative freedom and decorative elegance. In Mexico, we strengthened the community of professionals who today set the tone for wedding architecture. And in Chile, we experienced spring, the purity of materials and the power of the country, which teaches humility.

This issue rests on three pillars: education (a travelogue overview of five countries), events (Flora Olomouc 2025) and installations (SOVA Bar, Hotel Pošta). In the technical section, I discuss the Mikado technique and add an expert view on the "garden style" based on current sources.

There is also a timeline and pre-registration for our workshop in Mallorca. I would like to thank our partners and local teams – without you, this journey would have no depth or direction.

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Róbert Bartolen

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EDUCATION

FLORA OLOMOUC

2024

21–24

EVENTS

Sova Bar, Hotel Pošta

25 – 26

INSTALLATION

• Brno, Czech Republic

Wine Show

8 November 2025

• Brno, Czech Republic **SOLD OUT**

Natural Christmas Workshop

9–10 November 2025

• Brno, Czech Republic

Business Seminar: Pricing, Marketing and
Practice for Florists

11 November 2025

• Mallorca, Cala d'Or, Spain

Mediterranean Wedding, workshop

10–11 March 2026

Workshop languages: SK, ES

We always publish the latest
information about all workshops on
our website and Instagram.

If you want to secure a place, it is
important to follow these channels
regularly.

Places often sell out quickly, so we
recommend keeping an eye on the
official website and Instagram.

Guatemala, Guatemala City Floral architecture for events and weddings

Education



We worked in three styles: European garden style, natural vegetative approach, and decorative "royal" line. Main areas: entrance arrangements, central table decorations, triumphal arches, wedding bouquets, columns, ceremonial installations, and wedding aisle. The key element was two types of garlands (OASIS Floral Products) as the supporting structure for the entire show. The palette ranged from neutral and powdery tones to accents of bold form and texture.

The quality of the greenery (*Codiaeum variegatum* – croton, *Philodendron* spp., *Asclepias* sp.) was particularly impressive. After a few weeks, I returned to the country for personal coaching of the team – working with strategy and processes showed how quickly the local scene can grow.



Costa Rica, San José

Floral architecture for events and weddings and fashion show

Education

We repeated the model from Guatemala and expanded it to include a show of wedding dresses with original bouquets. We worked with local flora: *Heliconia* spp., *Protea* spp., *Leucadendron* sp., *Leucospermum* sp., complemented by striking greenery (*Codiaeum variegatum*, *Philodendron* spp.) and the towering *Asclepias* sp. In the field, I fulfilled a personal dream – a night in the jungle. At five in the morning, there was only the sound of nature, light and layers of greenery. We also saw the national icon – the three-toed sloth (*Bradypus variegatus*). For more photos, we will attach a QR code.



El Salvador, San Salvador

Bouquets as art

Education



Programme: vegetative and decorative approach, followed by boho and garden style. On a decorative level, we worked with roses (Rosa), hydrangeas (Hydrangea), gerberas (Gerbera) and dahlias (Dahlia). Vegetative: Solidago, Asters, Limonium, Alstroemeria. In the "boho" style, we emphasised structure (Leucadendron, Alpinia – "ginger", Eucalyptus, Leucospermum). In the garden style, we used gladioli (Gladiolus), carrot plants (Ammi), anemones (Anemone), gypsophila (Gypsophila), peonies (Paeonia) and buttercups (Ranunculus). The local climate with high humidity favours epiphytes (orchids, ferns). The journey from San Salvador to Guatemala took about 8 hours by car – a good test of logistics.



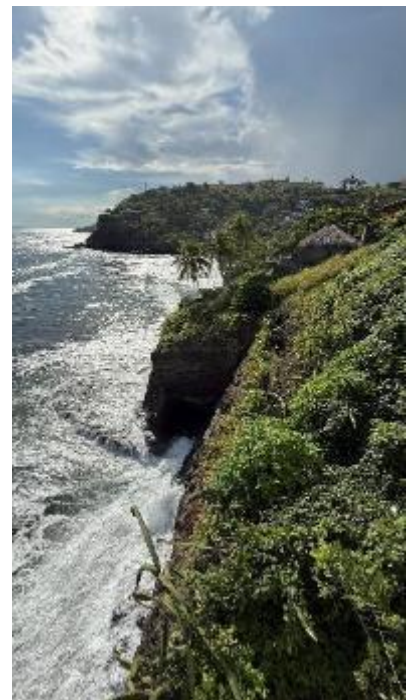
Guatemala, Antigua Guatemala

One-week personal coaching

Education



Antigua is unforgettable: colours, layers of culture and history, cuisine. Coaching for Norelys Martinez – an entrepreneur who runs one of the largest production companies in the country (roses, lisianthus – *Eustoma grandiflorum*, alstroemeria, asters, mini roses, gypsophila; eucalyptus development and the start of kalanchoe production). Together with her husband, they are growing the company and employ more than 50 people. We worked on strategy, marketing, corporate identity, AI and management. The local aesthetics – colours, fabrics, costumes, patterns – were a powerful source of inspiration for further creation.



Mexico, Mexico City, Guadalajara, Monterrey

Wedding bouquet architecture

Education



Mexico City: wedding architecture workshop (large structures, centrepieces, arches, floral columns and their transformations) — garden style is currently the most popular. Participation of strong professionals and agencies; 20 florists. Guadalajara: wedding bouquets — garden style and cascade; for many, a novelty is the "English drop", my favourite shape. 27 participants, predominantly pastel colours.

Monterrey: a similar concept, our third visit, a stable community of clients thanks to florist Rocío Vidaña (her school hosted the workshop). Excellent atmosphere, 29 participants. All three workshops were made possible thanks to our partners: top-quality flowers from Casa Floral and technology from OASIS Floral Products.



Chile, Santiago de Chile Floral architecture for events and weddings

The concept of the show was based on the Costa Rican model (production facilities: Flora Centre). Chile has a full cycle of four seasons; during our visit it was spring and the quality of garden flowers (including peonies, Paeonia) was excellent. The country is home to many succulent and xerophytic species and is also known for its first-class wines. Chile has a tradition of long-distance flights and rich tourism; seismic activity is part of everyday life and shapes the Andes and the coastline. For us, it was a lesson in humility in working with materials and time.



The long-term ban on trawling in Kosterhavet shows that targeted protection brings measurable results: benthic organisms are returning and the physical structure of the seabed is improving. Analysis of a decade of underwater records using artificial intelligence has confirmed different rates of recovery depending on depth — fastest in shallow zones, slower in middle and deeper zones, where some species have disappeared in the meantime. The results also point to the carbon dimension: undisturbed marine sediments help to retain stored carbon, while mechanical interventions can release it. The conclusions support the importance of long-term monitoring and protection, which gives the ecosystem time and space for natural regeneration.

The study used deep learning methods to process long time series of underwater images and transects across depth zones; automatic identification and quantification of selected indicator taxa was combined with metrics of substrate structural complexity. This resulted in detailed mapping of recovery trends over time and across environments, distinguishing where and at what rate community composition and seabed condition are changing.

Conclusion For *practice*:

Sustainability brings measurable effects over the long term: changes take years, not weeks, to manifest themselves. Set measures as a long-term regime and monitor them systematically — without time series, progress remains invisible. Avoid interventions that unnecessarily disrupt the environment; repeated disruption "resets" recovery. Continuity and patience are essential.

Sources used

UNIVERSITY OF GOTHENBURG. Deep learning reveals recovery in Sweden's first marine national park after bottom trawling ban. [online]. 2025 [cited 16 October 2025]. Available from: Faculty of Science, University of Gothenburg.
OBST, M.; CAMPELLO-NUNES, P.; TÖRNROOS, A.; AARNIVELO, A.; HEGER, T.; et al. Applying deep learning to quantify drivers of long-term ecological change in a Swedish marine protected area. *Ecology & Evolution*. 2025. [online] [cited 16 October 2025]. Available from: Wiley Online Library.

MIKÁDO TECHNIQUE

The Mikado technique is a sophisticated and structural approach to flower arranging, inspired by the well-known game with sticks. This technique has its origins in decorative floristry, but it brings an innovative element: it creates a technical-decorative structure that serves as both a support and a key visual element of



The aim is to achieve a visually dominant yet airy structure. Various linear materials of local and imported origin are used to create it, such as bamboo sticks, rattan, but also thin natural branches. The structure can use both dry and natural living materials, which increases its versatility.



Inspiration

MIKÁDO TECHNIQUE



The Mikado technique expands the possibilities of creation from simple commercial bouquets and wreaths, through smaller spatial arrangements, to large oversized installations of a gallery art type. It allows florists to create real sculptural works that appear dynamic and architectural, pushing floral design beyond the boundaries of traditional arranging.

GARDEN STYLE

A new and increasingly popular floristry trend is emerging in the heart of Europe – Garden Style Floristry. This style represents a return to nature, freshness and the authentic beauty of gardens. It is not just decoration, but rather an interpretation that evokes the feeling that the arrangement was just picked from a village garden.



GARDEN STYLE

The Garden Style naturally follows on from the popularity of the Boho Chic trend, from which it draws heavily. However, while Boho (often associated with Latin America and Australia in floristry) loves robust, asymmetrical shapes, earthy tones and dried elements, as well as exotic materials, Garden Style takes a different path. It originated and developed primarily in Europe, where it reflects the tradition of rural and historic gardens, focusing on fresh, full flowers and plant materials.



GARDEN STYLE

The reason for its emergence is the growing demand for sustainability and authenticity. Garden Style is therefore closely linked to seasonality. Florists largely prefer locally grown flowers and work with materials that are currently available – in spring these are bulbs, in summer garden roses and peonies, and in autumn fruits and dahlias. This makes it very suitable for florists who work with local flower farmers or growers.





Different elements and palette

The basic differences from the original Boho style lie in the absence or minimisation of dried elements (such as pampas grass) and a focus on rich greenery, which adds texture and movement to the floral arrangement. While Boho colours are often neutral and sandy, Garden Style is more flexible. It can be soft and pastel (powder pink, cream, apricot) or vivid and full (meadow colours), but it always looks natural and harmonious.

GARDEN STYLE

The cornerstone of this style is harmony and romance. It mainly uses full-flowered and fragrant flowers with multiple petals, such as garden roses (David Austin type), peonies, dahlias, ranunculus, hydrangeas and delphiniums. These flowers are often complemented by an abundance of foliage and herbs, creating the illusion of a blooming, lush garden.

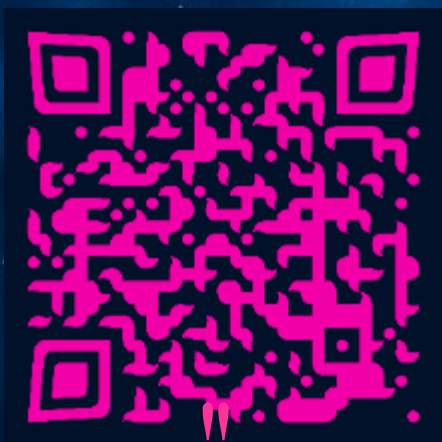


Garden Style thus brings a delicate elegance to floristic works that is close to European taste.

We will bring you this new emerging style in a new series of workshops in 2026.

11 November 2025

BUSINESS SEMINAR FOR FLORISTS IN BRNO



Pricing
Marketing and Instagram
Brand, team, technology
Artificial intelligence in practice
Practical examples
Certificate
Refreshments throughout the
day
SK and HU
Price: €250
Capacity only 5/30 places



"The seminar was very specific, targeted, and answered most of the questions florists have. I found myself in many of the model situations; it was really well structured. Congratulations. And the last AI block was a bonus for me in terms of finding information."



"A kick-start on how to plan purposefully and openly see that many things can be done right away... the seminar encouraged me that I am on the right track and that I have met a person in my life who has encouraged me and confirmed, through what he says and does, that all this makes sense."

says



What participants

WORKSHOP
by Róbert Bartolen



MEDITERÁNSKA SVADBA

CALA D'OR/ MALLORCA

10. - 11. marca 2026

V jazyku: SR / ES

FLORA
OLOMOUC 2025

Pavilion A · Parallel Flowers (24–27 April 2025)
The main spring exhibition presented floristry as a medium of contemporary art: not just decoration, but spatial storytelling that works with form, light, the rhythm of architecture and the symbolism of materials. Róbert Bartolen's curatorial concept linked floral design with a new generation of Czech glass, creating a dialogue between two "parallel worlds" in which living material meets shaped glass and creates layers of meaning in the movement of light.



The twelve scenographic "islands" were not just a series of beautiful objects; each island functioned as an autonomous scene with its own tempo, colour, composition and emphasis on the contrast between fragility and strength. The motif of islands was legible on several levels: as a metaphor for inner worlds, as a cycle of months, and as a mapping of the moods of the year. Visitors could thus "tune in" to their own trajectory — not a linear series of exhibits, but an exploration of a panorama that changed with every step and every shift in the light.

FLORA OLOMOUC 2025



The lighting design was part of the experience, not an accessory. Every hour, the pavilion was darkened and a sequence of music and light revealed the rhythm of the installation: layers of flowers lit up, the glass responded with reflections and shadows, and the colour flickered in a timing that emphasised the spatial lines. This "breath" of the exhibition led the eye from detail to whole and back again, enhancing the perception of scale.

The concept also included the world premiere of twelve new varieties — a "new generation" of material presented in Olomouc as a gesture of trust from producers and partners. The presentation of the new products in a scenographic setting was not just a product presentation; it showed how the variety changes the compositional possibilities, the scale of detail and the way we work with colour transitions and texture.



FLORA OLOMOUC 2025

Glass was curated not to "fix" the flowers, but to expand the vocabulary of space: massive, blown, cast, structured, sometimes transparent, sometimes tinted or frosted. New relationships emerged in the encounter with organic material: permeability $\times$ boundary, the gestural line of the stem $\times$ the geometry of the edge, soft tissue $\times$ hard but fragile volume. This tension gave rise to an aesthetic that is contemporary yet refined and accessible to a wide audience.

The project was distinctly community-oriented. A large team of florists and students participated in its implementation, managing not only large-scale production logistics (Pavilion A, approx. 1,600 m²), but also sensitive daily maintenance: refilling water, checking conditions, and adjusting compositions depending on the microclimate and visitor traffic. This "invisible work" is crucial: the scene must breathe throughout the exhibition, not just at the opening.



FLORA
OLOMOUC 2025

Reactions from experts and the wider public confirmed that floristry has every right to enter the gallery context. Media comments highlighted the transformation of the pavilion into a "gallery of emotions," the emphasis on scenography, and curatorial continuity. The educational aspect was also important: through clearly defined lines and colourful maps, visitors learned to read the composition, notice the scale of detail and understand why some contrasts work and others do not.



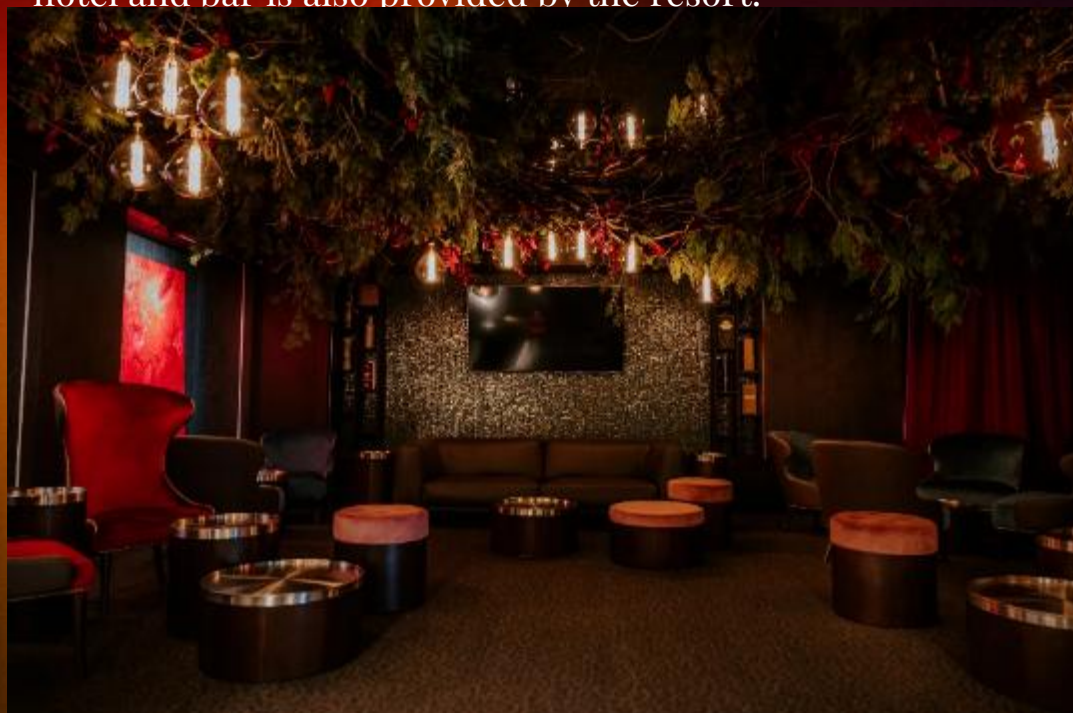
Technically demanding elements (curtains, "waterfalls", large supporting structures) were designed with safety, maintenance and material recycling after the exhibition in mind. The "second life" principle for glass and selected hardware components was part of the plan from the outset — it is an approach that we systematically reinforce in our



SOVA Bar, Hotel Pošta, Jasná



This original floral and conceptual installation was created in synergy with architect Janette Pokorná. The aim was to create a space where materials, colours and daylight scenarios interconnect to form a "living" work of art – the room changes according to the rhythm of the day and the needs of guests. Hotel Pošta (Jasná resort) emphasises the natural context of the Low Tatras; SOVA Bar brings warmth, esprit and elegance to this line, which guests perceive with all their senses. You can find more about the SOVA Bar installation in our portfolio; official information about the hotel and bar is also provided by the resort.



SOVA Bar · Hotel Pošta, Jasná

Installation



GROWTH AND REACH

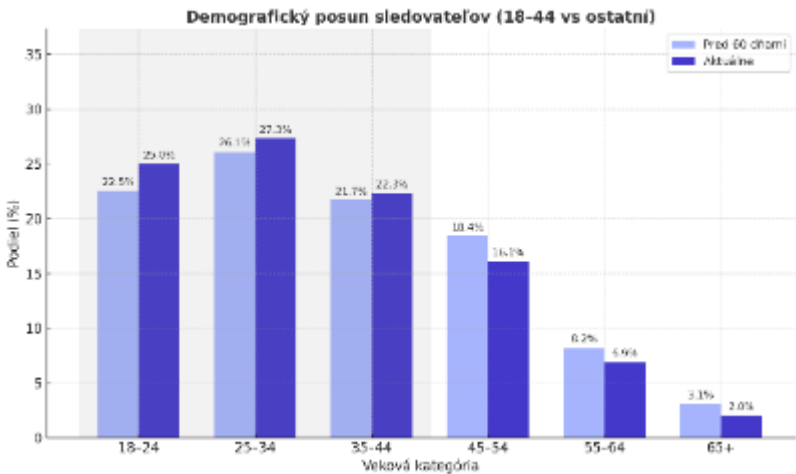
Global partnerships and values

Over the last 60 days, the Robert Bartolen brand community has grown from 76,228 to 81,800 followers, representing a growth of 7.31%. Up to 74.6% of the audience is in the 18-44 age group (25% aged 18-24, 27.3% aged 25-34, 22.3% aged 35-44), confirming that the targeting strategy is working exactly where it should.

The reach of posts is consistently in the tens of thousands of views, with the most successful reaching 86,785 views. These figures clearly show that when content is built systematically and over the long term, it delivers stable results. Just like training at the gym, there are no quick fixes, but honest work will have a long-term effect.

Our strategy confirms that long-term quality, consistency and clear focus deliver results that have real impact and value.

(graph: share of age groups 18-44 + follower growth trend)



PARTNERS AND ACKNOWLEDGEMENTS

Casa Floral — professional supplier of floristry materials.
OASIS Floral Products — cutting-edge floral design technologies and tools.

Floral Workshops — creative centre for professional training.

Casa Borell — premium event venue (ES).

Arte y Diseño de Guatemala — partner for OASIS products (GT).

Proflor S.A. — professional floristry facilities (CR).

Flora Center — production partner (CL).

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Contact

Follow us on social media using the QR codes.

Are you interested in cooperation, an exhibition or a workshop? Visit our website www.robertbartolen.com and go to the Contacts section, where you will find all the information in several languages.

Stay with us in a world where flowers turn into stories.

Thank you for creating the future of floristry with us.

WEB

#futureoffloristry
#sustainabilityoffloristry