
The Future of Floristry
Newsletter
THE
ISSUE 8
AUTUMN 2026

EDITORIAL

Dear friends and colleagues,

This issue brings together travel, education and original floral design. VIVA LA VIDA takes us through Managua, Panama City and Holambra. We look back at encounters where we shared our work with flowers with designers from different backgrounds.

MANIFESTO holds a special place for me. Fourteen individuals came together in Mexico City. Together, we explored identity, visual language and how to turn ideas into creative work. In 2027, MANIFESTO will continue in Slovakia.

Education takes many forms in our work. From the first steps in From First Bouquet to Business to developing construction techniques. The autumn MIKÁDO Master Classes in Nitra and Olomouc are now behind us. Vilnius is still ahead. With Vonekl, we are preparing our fourth Christmas show together.

We also return to Parallel Flowers at Flora Olomouc and Summer Wave for Renesancia Concept. These projects show how flowers become part of a space. In the bridal series, the scale changes: attention turns to the figure, the gesture and the details of the bouquet.

Behind every composition is the work of growers. That is why we feature Montana lisianthus, Dekker chrysanthemums and Bredefleur lilies. Choosing flowers also means taking responsibility for how we use them, a theme we explore in our articles on sustainability.

Thank you to everyone involved in these projects, and to all of you who follow them. I hope you enjoy reading and find inspiration for your own work.

Róbert Bartolen

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PARTNERS

LATIN AMERICA

A journey of creativity / August–September 2026

In August and September 2026, Róbert Bartolen combined travel with floral shows and education. We revisit his journey through Latin America through creative encounters and travel stories.



VIVA LA VIDA visited Managua, Panama City and Holambra. Mexico City hosted the first chapter of MANIFESTO.

MANIFESTO / gathering together

MANIFESTO was created in collaboration with OASIS México. The two-day programme explored creative identity and a distinctive personal style. The following travel pages approach the journey from another perspective: through flora and fauna, city colours, architecture, and the art and culture of Mexico. They offer images and observations that complement the programme of professional encounters. This travel section is followed by separate reports on the floral shows and the MANIFESTO project. Together, they reveal a journey where places, people and floral creativity meet.

ROUTE AND DESTINATIONS

Seven stops / August–September 2026

From San José via Managua and Panama City to Holambra in Brazil. The journey then continued to Mexico, with stops in Mexico City, Monterrey and Querétaro.



1 San José / Costa Rica
2 Managua / Nicaragua
3 Panama City / Panama
4 Holambra / Brazil
5 Mexico City / Mexico
6 Monterrey / Mexico
7 Querétaro / Mexico

Stop order. Lines do not show flight routes.

VIVA LA VIDA

Diary na cestách

ako vidím svet cez detaily ♡

„Nie sú to len destinácie, ale momenty, ktoré tvoria život."

LET
OBJAVUJ
ZBIERAJ
ŽI.

ITINERÁR

15–19.8. Costa Rica

20–24.8. Nicaragua

25.–28.8. Panama

29.8.–5.9. Brazília

6.9.–19.9. Mexico

Rôzne krajiny, rovnaká túžba objavovať … ♡



Amazonka: pri ústí pretečie približne 209 miliónov litrov vody za sekundu. ♡

Lety, presuny, nové obzory. Zber momentov, nie vecí.

Začiatok cesty. Niekde tam dole sa už začína nový príbeh … ♡

Oblaky, rieky, nekonečné pralesy. Cesta naprieč krajinami, ktoré ma učia, aký je svet nádherný v detailoch.

Good People Good Journeys Better Me ♡





Niekde medzi nebom a džungľou … ♡

PRESUNY
ĽUDIA
KRAJINY
CHUTE
PRÍBEHY
DETAILY
ŽIVOT ♡

Svet je krajší, keď ho zažívaš naživo. ♡

VIAC CESTOVAŤ
HLBŠIE CÍTIŤ
VĎAČNEJŠIE ŽIŤ

GOOD THINGS AROUND THE WORLD

1/4

FLORA & FAUNA

Farby, vône, život… ♡

Costa Rica / Nicaragua ♡

15 – 19.8. Costa Rica

20 – 24.8. Nicaragua

VIAC PRÍRODY MENEJ STAROSTÍ ♡

Tropické súkvetia, plody, vlhký vzduch, farby pralesa, vôňa kvetov, dotyk listov… To je život. ♡



Oncidium / tancujúca orchidea – jemná tropická kráska. ♡



Sacuanjoche (pluméria) – národný kvet Nikaraguy. ♡

Vôňa plumérie … sladká, nezabudnuteľná. Nikaragua vonia po lete. ♡



Niektoré kvety akoby tancovali vo vetre … ♡

V džungli každý zvuk niečo znamená. Tukan ohlasuje ďalší nádherný deň. ♡





Tukan – hlasný obyvateľ pralesa. ♡



Tropické plody – život v každom detaile. ♡

Divoké tvary, intenzívne farby, plody, ktoré lákajú život. Prales je dokonalý v každom detaile. ♡



PURA VIDA ♡



Tropické súkvetie – explózia života. ♡

Farby, ktoré sa nedajú opísať – musia sa zažiť. ♡





Rainbow eucalyptus – kôra vyzerá ako maľovaná. ♡

Stromy svojimi farbami rozprávajú príbehy, ktoré slovami nevystihnem. ♡



DŽUNGLA LIEČI ♡

GOOD THINGS AHEAD

Rovnaký vzduch. Iné krajiny. Ten istý úžas. ♡

Costa Rica a Nicaragua – viac než destinácie, je to stav mysle. ♡



Príroda je domov všade, kde cestujem. ♡

2/4

FARBY MIEST

Architektúra & štruktúry

Rôzne mestá, rovnaká energia ♡

Steny rozprávajú príbehy ♡

ITINERÁR
25.–28.8. Panama
29.8.–5.9. Brazília
6.9.–19.9. Mexico



Elegancia v krivkách. Točité schodisko, ktoré spája priestory aj ľudí. Panama ♡



Červenooranžová fasáda, koloniálne detaily a história na každom kroku. Mexico ♡



Modrý dom, koralové mreže a farby, ktoré okamžite zdvihnú náladu. Mexico ♡

Architektúra je tiež spôsob, ako cítiť miesto. ♡

VIAC FARIEB PROSÍM ♡

PTY
GRU
MEX ♡

Tri krajiny, tisíc odtieňov života. ♡



Ružová geometria. Moderná tvár Brazílie – odvážna, hravá, živá. ♡



Modrý dvor, voda, pokoj. Aj mestá vedia byť tiché. Brazília ♡

Farby
Tvary
Ľudia
Príbehy
To je cestovanie. ♡



Detaily, ktoré robia mesto jedinečným. ♡

GOOD PLACES GOOD PEOPLE ♡



Kaktusy ako živá línia. Sila, jednoduchosť, krása. Mexico ♡

MESTÁ
ĽUDIA
KULTÚRA
ZÁŽITKY ♡

Ulice dýchajú kreativitou. Street art, jedlo, hudba, život. ♡



Street art, mestské textúry a každodenný život. Brazília ♡

Suché krajiny, živé farby, nekonečná inšpirácia. ♡

NECH SÚ VŠADE FARBY ♡

3/4

UMENIE & KULTÚRA Mexica

Farby, ktoré rozprávajú príbehy ...

MEX
MÉXICO
MÁS VIDA
SIEMPRE



DREVO
FARBY
FANTÁZIA
TRADÍCIA
MEXICO

Alebrijes – fantázia bez hraníc. Tradičné mexické remeslo, kde sa sny menia na farebné zvieratá.



Ručné výšivky plné života. Každý vzor má svoj význam a príbeh...



Textil je dušou Mexica. Ruky, ktoré uchovávajú tradície.

Múzeum Fridy Kahlo – Casa Azul. Tradičné odevy, ktoré hovoria o identite, koreňoch a sile žien.



Sladká zastávka. Mexické chute, ktoré robia cestovanie ešte krajším.

CINNAMON
CHOCOLATE
CAFÉ
BUENOS
MOMENTOS



Tichý svedok histórie. Starobylé kamenné detaily, ktoré stále rozprávajú.



MASKY
RITUÁLY
KOMUNITA
KORENE
MEXICO

Tradičné masky – ochrana, oslava aj umenie. Každá maska ukrýva iný svet.



KRÁSA V DETAILOCH. MINULOSŤ ŽIJE STÁLE.

Múzeum Fridy Kahlo – Casa Azul. Šperky z prírodných materiálov s dávnou históriou.

MIESTA
ĽUDIA
FARBY
CHUTE
PRÍBEHY
ŽIVOT



GOOD
PEOPLE
GOOD
CULTURE
BETTER
WORLD

COLLECT
CULTURE NOT THINGS

Tu sa minulosť, prítomnosť a farby stretávajú v jednom príbehu – Mexiko.

4/4

TIMELINE

Latin America / August–September 2026

The August and September encounters took different forms. VIVA LA VIDA appeared in Nicaragua, Panama and Brazil. In Mexico, MANIFESTO followed in collaboration with OASIS México, along with strategic and personnel coaching for the company team in Monterrey.



MANIFESTO / Mexico City

MANIFESTO developed identity and a personal creative style. OASIS México coaching focused on company strategy, management and people development.

23. 8. 2026

MANAGUA

Nicaragua
VIVA LA VIDA

27. 8. 2026

PANAMA CITY

Panama
VIVA LA VIDA

1. 9. 2026

HOLAMBRA

Brazil
VIVA LA VIDA

7.–8. 9. 2026

MEXICO CITY

MANIFESTO
OASIS México × Róbert Bartolen

10.–11. 9. 2026

MONTERREY

OASIS México
Strategic and personnel coaching

AUTUMN CALENDAR

October–November 2026

Following the October MIKÁDO Master Classes in Slovakia and Czechia, the educational programme continues in Vilnius. November brings the Christmas show we are preparing with Vonekl for the fourth time.



Vonekl / official poster

In Vilnius, we will focus on large-scale floral structures, bridal bouquets and table arrangements. The two-day event will take place at Forest River Resort.

5.–6. 10. 2026

NITRA

Master Class MIKÁDO
Completed

12.–13. 10. 2026

OLOMOUC

Master Class MIKÁDO
Completed

22.–23. 10. 2026

VILNIUS

Master Class
Upcoming

7. 11. 2026

BRNO

Vonekl Christmas show
4th edition in preparation

FROM FIRST BOUQUET TO BUSINESS

Nitra, Slovakia / 13 July 2026



On 13 July, complete beginners gathered in Nitra to discover floristry from the very first hold of a stem. Led by Róbert Bartolen, the one-day workshop combined the basics of bouquet tying with work on volume, proportion and rhythm. Participants made two bouquets for different occasions: one for a mother and one for a milestone birthday. The programme also covered flower preparation, wrapping and presenting the finished work.


KYTICA

THE FIRST HOLD

Nitra, Slovakia / 13 July 2026





Holding a bouquet correctly and directing its stems formed the basis of the practical work. Participants tried their first layers and observed how texture, volume and proportion affect the final composition. A smaller bouquet for a mother was the first specific task. It brought together the hold, stem placement and flower preparation. The calm teaching pace allowed individual corrections and a gradual understanding of the technique.

YOUR OWN BOUQUET

Nitra, Slovakia / 13 July 2026





For the milestone birthday bouquet, participants worked with greater volume, proportion and the rhythm of the materials. They developed the technique from the first task in a larger composition.

ROOM TO LEARN

Nitra, Slovakia / 13 July 2026



The programme included conditioning and preparing flowers. Bouquet tying was followed by simple wrapping and ways to present the finished bouquet.

Flowers, tools, equipment and learning materials were provided. Expert guidance was complemented by lunch and refreshments during breaks. Participants used the equipment and workshop merchandise during the course and then took them home.

A SHARED BEGINNING

Nitra, Slovakia / 13 July 2026



The workshop introduced floristry to people with no previous experience and those considering a new career. Expert guidance included individual corrections and support throughout the work.

Participants received learning materials and a certificate of completion. They could develop their new skills through recreational arranging, further training or preparation for professional practice.

MASTER CLASS MIKÁDO

Nitra, Slovakia / 5–6 October 2026

The autumn Master Class in Nitra combined the MIKÁDO construction technique with Sticky Floristry and design for the autumn and winter seasons.



The two-day workshop led by Róbert Bartolen was designed for professional florists, flower shop owners and creatives wishing to develop their construction skills. Demonstrations alternated with participants' own work. The programme covered funeral and autumn floristry, Advent wreaths and Christmas decorations.

The shared foundation was ecological methods without floral foam and the use of natural supports. The focus was on structural strength, thoughtful use of materials and a seasonal portfolio suited to everyday commissions.

AUTUMN AND REMEMBRANCE

Day 1 / 5 October 2026

The first day focused on funeral and autumn floristry, botanical materials and combining MIKÁDO methods with Sticky Floristry.

Róbert Bartolen demonstrated a coffin decoration, a funeral wreath and a bouquet. The autumn section included a table decoration and a door wreath. The work used natural tension, supports and fibrous surfaces to create self-supporting connections between plant elements.



Participants made their own funeral wreath and an All Souls' Day arrangement. They used fresh, dried and preserved materials. The aim was to develop structural stability and seasonal compositions without synthetic foam, making use of natural structures.

ADVENT AND CHRISTMAS

Day 2 / 6 October 2026

The Advent and Christmas section built on the first day through work with firm natural supports and reusable structures.



Demonstrations included an Advent wreath and candle arrangement, a Christmas tree for a shop window and a door wreath. Participants made their own Advent wreath and tree. MIKÁDO defined the main structural lines, while small supporting elements of Sticky Floristry helped stabilise the individual parts.

The programme also explored turning dry remnants into decoration, using preserved structures and working with recycled natural materials. The focus was on structures that can be added to, adapted and reused in future seasonal variations.

MIKÁDO IN PRACTICE

Nitra, Slovakia / 5–6 October 2026

Two days of learning combined expert demonstrations, independent creation and a professional setting prepared for work with autumn and winter materials.

All floral materials and tools were provided. Participants took their finished pieces and tools home, together with a certificate of completion and a Robert Bartolen Merch Pack. Lunch on both days and refreshments throughout the day were also included.



The Master Class was aimed at professional florists, flower shop owners and creatives seeking to develop construction techniques and ecological methods. Its aim was to expand their seasonal portfolio and bring the techniques they learned into everyday floral practice.

MIKÁDO IN OLOMOUC

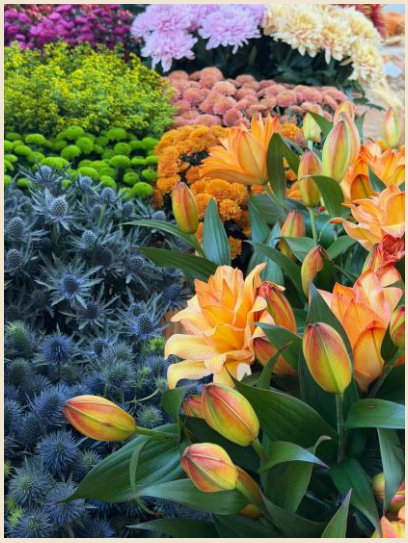
Olomouc, Czechia / 12–13 October 2026

The Orangery at the Flora Olomouc exhibition grounds hosted the autumn and winter MIKÁDO Master Class. Two days were devoted to professional floristry under the guidance of Róbert Bartolen.



The programme combined the MIKÁDO construction technique with Sticky Floristry. Demonstrations were complemented by participants' own funeral, autumn, Advent and Christmas work. The workshop addressed professional florists, flower shop owners and studios interested in ecological methods and developing their seasonal portfolios.

The central theme was design without floral foam. Emphasis was placed on strong structures, thoughtful use of natural materials and methods suited to everyday commissions.



AUTUMN AND REMEMBRANCE

Olomouc, Czechia / Day 1, 12 October 2026

The first day linked theory with autumn and funeral floristry. Attention focused on botanical materials and ways to turn them into stable compositions.

The programme included demonstrations of a coffin decoration, a funeral wreath and a bouquet. The autumn section featured a table decoration and a door wreath. Natural tension in plant elements, supports and fibrous surfaces formed the basis of self-supporting connections in MIKÁDO and Sticky Floristry.





Participants made a funeral wreath and an All Souls' Day arrangement. They used fresh, dried and preserved materials, focusing on methods without synthetic foam.

ADVENT AND CHRISTMAS

Olomouc, Czechia / Day 2, 13 October 2026

The second day focused on Advent and Christmas compositions. Firm natural supports and structures that can be reused in seasonal variations formed the foundation.



The teaching programme included an Advent wreath and candle arrangement, a Christmas tree for a shop window and a door wreath. Participants made their own Advent wreath and tree. MIKÁDO defined the main lines of the arrangement. Sticky Floristry added small supporting elements to stabilise the individual parts of the composition.

The programme included work with recycled natural materials, preserved structures and turning dry remnants into decoration. The finished structures allowed further additions and adjustments.



CRAFT IN PRACTICE

Olomouc, Czechia / 12–13 October 2026

The Master Class combined expert demonstrations with participants' own work and guidance throughout the creative process. Materials and floral tools needed for the workshop were provided.

Participants kept their finished pieces and tool sets. The programme included a certificate of completion and a Robert Bartolen Merch Pack. Those who attended both the spring and autumn stages also received a special MASTER CLASS certificate for completing the full year's training.





The autumn stage built on the earlier training. Its professional aim was to expand seasonal portfolios and develop a cost-conscious approach to materials. Structures suitable for adaptation and reuse played an important role.

CREATING TOGETHER

Olomouc, Czechia / 12–13 October 2026

Thank you to all participants for two shared days in Olomouc. The autumn MIKÁDO Master Class combined expert demonstrations with independent design for the coming season.



Funeral and autumn designs were joined by Advent wreaths and Christmas trees. Natural supports and work without floral foam formed their shared foundation. The aim was to develop methods for seasonal commissions in flower shops and studios. Nitra and Olomouc are now behind us. Our final stop in Vilnius awaits.

VILNIUS AWAITS

Vilnius, Lithuania / 22–23 October 2026

After Nitra and Olomouc, the final stop in this series awaits. Róbert Bartolen will lead a two-day workshop in Vilnius on large-scale structures and wedding floristry.



We will meet on 22–23 October 2026 at Forest River Resort. The programme combines theory and practical design. The first day will be devoted to group work on a large floral structure and ceremony design. On the second day, each participant will create a bridal bouquet and table composition.

The workshop is organised by Lithuania's Floristikos ir meno laboratorija. The programme includes demonstrations, independent work and a closing certificate presentation. Full details and the registration form are available on the organiser's website.

TWO DAYS OF CREATIVITY

Vilnius, Lithuania / 22–23 October 2026

22 OCTOBER



9:30–12:30

Theory in a digital presentation.

13:30–18:00

Group work on a large structure and ceremony design.

23 OCTOBER

9:30–10:30	Bridal bouquet demonstration.
10:30–12:30	Individual bouquet design.
13:30–14:30	Table composition demonstration.
14:30–16:30	Individual table composition.
16:30–17:00	Meeting and exchange of experience.
17:00–17:30	Certificates and closing.

Lunch break on both days: 12:30–13:30.

Price after 1 September: €890.

PROGRAMME AND REGISTRATION

bartolen.anamartprojektai.com

CHRISTMAS SHOW

Brno, Czechia / 7 November 2026

With Vonekl, we are preparing the fourth edition of our Christmas show together. On 7 November, Róbert Bartolen returns to Brno with a programme devoted to Christmas floristry.



During the afternoon, he will share his approach to festive design, current trends and sustainability. The programme focuses on floral techniques and ideas for visitors' own work. Vonekl organises the event and handles registration through Eventbrite.

REGISTER WITH THE ORGANISER

Registration is only available through Vonekl's registration link or the attached QR code. Róbert Bartolen does not handle registrations.

VIVA LA VIDA

Three cities / one story of life

VIVA LA VIDA brought Róbert Bartolen's floral show to Managua, Panama City and Holambra. Its theme was life: birth, family, love, celebrations and memories.



VIVA LA VIDA / creating on stage in Holambra

Managua
23 August 2026

Panama City
27 August 2026

Holambra
1 September 2026

The programme followed life's occasions, from the birth of a child and family relationships to engagements, weddings, anniversaries and festive dining. Each theme took its own floral form.

As the occasion changed, so did the scale of the work: from a bouquet held in the hand to the architecture of a ceremony. The final themes explored farewell, legacy and family roots. The programme linked practical floral tasks with a story that helped explain the choice of form, materials and technique.

Managua

VIVA LA VIDA / Nicaragua / 23 August 2026

The Nicaraguan stop opened the three-show VIVA LA VIDA series. In Managua, floral design unfolded in front of the audience: attention focused on materials, composition and the successive decisions that shape the finished work.



VIVA LA VIDA / Managua

The opening part of the programme explored personal relationships. A bouquet to celebrate a birth, a theme of maternal love and a tribute to a grandmother showed different reasons why people choose flowers.

These occasions were accompanied by specific technical tasks. The programme included a hand-tied spiral bouquet, a contemporary heart design and a floral accessory in the form of a bag. Each theme linked technique with what the work was intended to express.

The show presented floristry as a process that can be followed from its very first step. Composition, proportion and structure became an accessible part of the creative process. Meeting the local floral community also provided an opportunity to share working methods and experience.

Panama City

VIVA LA VIDA / Panama / 27 August 2026

In Panama City, VIVA LA VIDA continued with themes in which flowers accompany personal celebrations and shared gatherings. Wedding floristry met event design and larger compositions for a space.



VIVA LA VIDA / Panama City

Weddings held a prominent place in the programme. An engagement bouquet led into classical and avant-garde bridal design, then into the architecture of a ceremony.

Tall and low table compositions appeared side by side. Each addressed a different setting: airy volume above a table or a compact garden closer to the guests. Stability, scale and the way a floral piece becomes part of a gathering were essential.

Wedding themes were followed by anniversaries and festive dining. The programme also explored a MIKÁDO structure, a monumental bouquet and an elongated table design. Different occasions brought different demands on form and technique, united by a focus on emotion and the meaning of giving flowers.

Holambra

VIVA LA VIDA / Brazil / 1 September 2026

Holambra in Brazil was the third stop in the series. Here, VIVA LA VIDA combined nature, conceptual art and contemporary floristry. Personal emotions met spatial design and large-scale floral expression.



VIVA LA VIDA / Holambra

The project ranged from family relationships, weddings and celebrations to monumental works and funeral floristry. Flowers also served as a medium for artistic storytelling.

The closing part of VIVA LA VIDA explored respect for life, farewell and legacy. A circular composition represented the completion of life's cycle. It was followed by a tribute to a life lived and a family-tree theme combining wood, roots and flowers.

The family tree represented both our origins and our legacy to future generations. After birth, growing up, love and anniversary celebrations, the story arrived at roots and memory. Holambra completed the three stops, which connected floral technique with the meaning of life's moments.

MANIFESTO

A NEW GENERATION OF FLORAL CREATIVES

Mexico City, Mexico / 7–8 September 2026

For me, MANIFESTO fulfils one of my long-held dreams. After years of work, travel and teaching, I felt a need to create a new format in which I could share my experience differently.



Not only through floral technique, composition or materials, but on a deeper level: by finding one's own identity and developing a personal style, personality and brand.

YOUR OWN VISUAL LANGUAGE

Mexico City, Mexico / 7–8 September 2026

I believe that today, being technically skilled as a florist is no longer enough.



For floristry to progress, it needs strong individuals with the courage to offer their own perspective, think differently and gradually develop an authentic visual language.

That is what MANIFESTO is about.



YOUR OWN IDENTITY

Mexico City, Mexico / 7–8 September 2026

I do not want to create another conventional workshop or competition.



I do not want to teach people to create like me. Quite the opposite.



I want to help them understand who they are and what they themselves can bring to floristry.

14 INDIVIDUALS

Mexico City, Mexico / 7–8 September 2026

The first chapter of MANIFESTO took place in September in Mexico City, in collaboration with OASIS México. It brought together 14 different individuals, 14 stories and 14 perspectives on floristry.



Over two intensive days, we connected creativity, identity, technical knowledge, experimentation, communication and shared design. Difference was not an obstacle, but the project's most important material.

AN OPEN FUTURE

Mexico City, Mexico / 7–8 September 2026

I believe it is essential for the future of floristry that it remains open.



Open to connecting new materials, technologies, art, design and disciplines that we may not yet consider a natural part of it.

And it is the new generation of creatives who can offer perspectives that take it somewhere it has never been.

WORKING WITH MATERIALS

Mexico City, Mexico / 7–8 September 2026

Floral technique and composition remain part of MANIFESTO. Attention also turns to the decisions through which a designer expresses a personal perspective.



Material, line and scale give creatives room to find their own solutions and develop a personal style.

In the photographs, shared work meets individual solutions. Technical knowledge, experimentation and creativity come together in compositions that show different ways of thinking about the same plant material.



COMMUNICATION AND DESIGN

Mexico City, Mexico / 7–8 September 2026

Communication was also part of MANIFESTO. A personal style is connected with the ability to name one's intention and speak about one's own work.



What does the designer want to express? Why choose this approach? These questions help us think about the concept and the decisions behind its execution.



Bringing different creatives together also makes room for different perspectives. Sharing experience and creating together are central themes of this format.

VARIATIONS IN DESIGN

Mexico City, Mexico / 7–8 September 2026

The same plant material recurs in the individual compositions, but its arrangement, direction and relationship to space change.



Orange flowers and striking green leaves create different lines, volumes and rhythms. These distinct solutions can be seen directly in the finished works.



This selection of images reflects the idea behind MANIFESTO: technical knowledge should help each creative develop a personal visual language.

CREATIVITY AND ENCOUNTERS

Mexico City, Mexico / 7–8 September 2026

Behind every result is an individual and a way of thinking. In MANIFESTO, diverse perspectives became part of the shared creative process.



The final photographs capture encounters during the collaborative work. They remind us that connecting creatives, communicating and sharing experience are as much a part of this format as working with flowers.

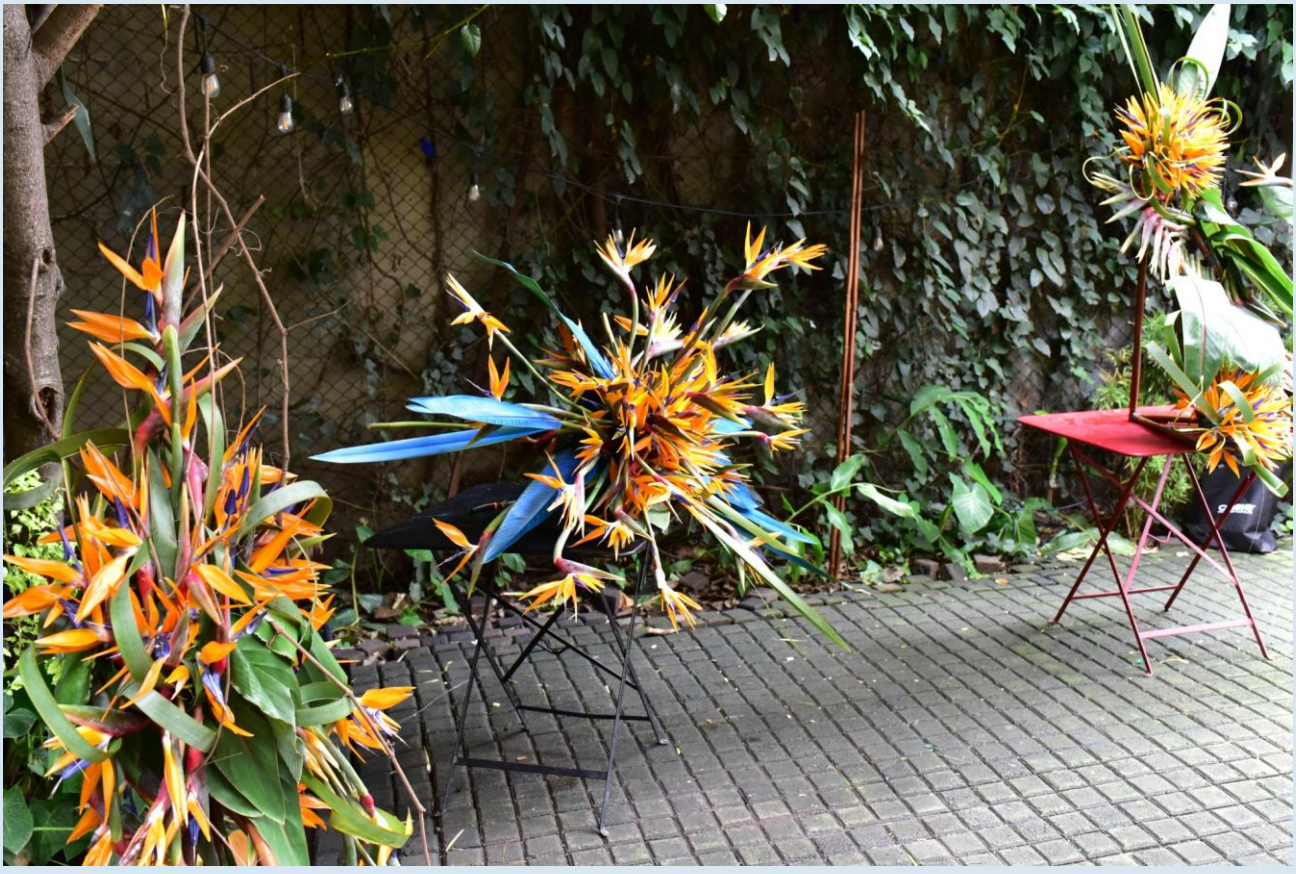


The focus remains on the creative individual: their own perspective, identity and courage to develop an authentic style.

MANIFESTO 2027

Mexico 2026 / Slovakia 2027

MANIFESTO began in Mexico. In 2027, it will continue in my native Slovakia.



And this is only the beginning.

More information coming soon.

Róbert Bartolen

PARALLEL FLOWERS

Flora Olomouc / 24–27 April 2025

Parallel Flowers was the central exhibition at the spring Flora Olomouc 2025. Róbert Bartolen led it as chief designer and curator. The project connected floristry with glass and light.



Across approximately 1,600 m², Pavilion A provided space for fresh flowers, glass objects and lighting design. Installations several metres tall rose above water. They included lilies in glass vessels and lisianthus in suspended glass drops. In its 27 April report, Novinky noted that tens of thousands of people visited the 67th spring exhibition as a whole.

The central exhibition was presented as a meeting of floral design, art and a vision of the future. In its article, Olomoucký REJ praised the impact of the main exhibition and recommended visiting it. It highlighted the combination of flowers and glass and the thoughtful use of light.

FLOWER AND SPACE

Flora Olomouc / 24–27 April 2025

The title Parallel Flowers expressed a meeting of tradition and contemporary experimentation. In his concept, Róbert Bartolen combined respect for craftsmanship with openness to new technologies.



Czech glassmaking, floral techniques and new cultivars came together in one space.

Twelve new flower cultivars made their public debut at the exhibition. Living materials were complemented by lighting, technological and audiovisual elements within the scenography. The event's visual identity already used glass to connect flowers, art and the future. It was created by graphic designer Sára Šindelářová with photographs by Anna Pleslová. The interplay between tradition and innovation thus shaped the exhibition's communication before it opened. Campaign photographs were taken as early as 2024: in July at a flower-dyeing facility in Rotterdam, and in October at the Tri kvety restaurant in Nitra, designed by Róbert.

LIGHT AND GLASS

Flora Olomouc / 24–27 April 2025

Light was one of the exhibition concept's key elements. In the central display, it worked alongside glass, living plant materials and water.



The transparency of glass lets us see both the flowers and the space behind them. Individual vessels catch the light and create reflections that complement the rhythm of the suspended arrangement. Both the flower and its surroundings shape the resulting image.



From the detail of a vessel to the overall view, the connection between a firm composition and transparent materials remains important.

FLOWERS AND PARTNERS

Flora Olomouc / 24–27 April 2025

Plant materials for the central exhibition included Qualily lilies and lisianthus from Montana Lisianthus. Each appeared in a different glass element.

Lilies were placed in glass bottles and vessels. Lisianthus filled suspended glass drops, part of the installations rising several metres above the water.





Both approaches explored the relationship between a living flower, transparent glass and space. The choice of flowers was therefore directly connected to the exhibition's artistic form.

INSTALLATION DETAIL

Flora Olomouc / 24–27 April 2025

Glass drops holding Montana Lisianthus formed part of the tall installations above the water. This close-up reveals the material repeated throughout the suspended composition.



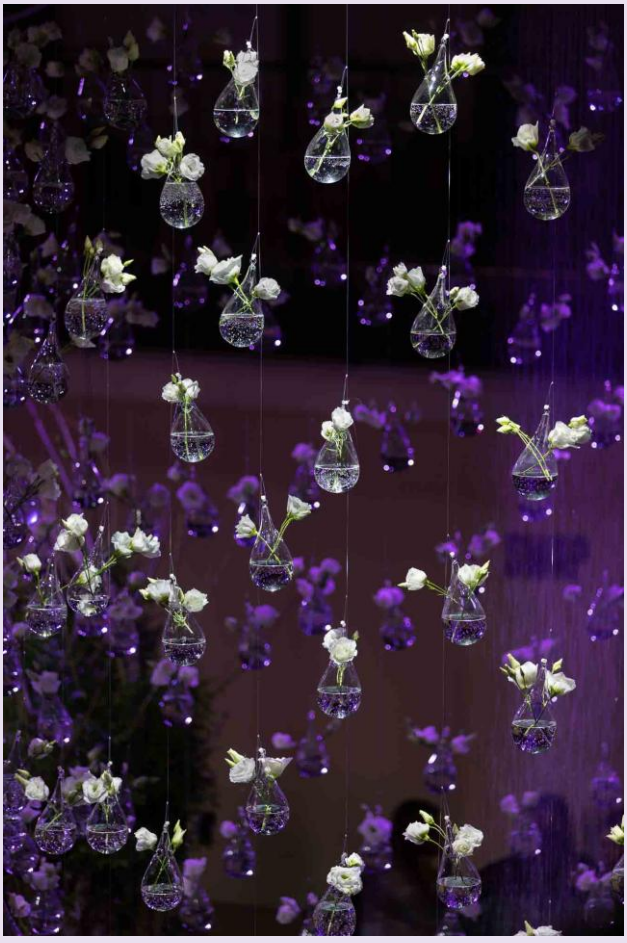
Flowers filled the individual glass drops. Their repetition drew attention both to individual stems and to the whole arrangement. Transparent vessels allowed the living material to stand out, while light added reflections. The relationship between glass and flowers also caught the attention of visitor Marta Novotná from Přerov. In the Novinky report, she praised the combination as an unusual experience.

Her observation captures one response to an exhibition that connected floristry and glass art. Olomoucký REJ also highlighted the lighting in its account of the exhibition. In the glass drops, these themes meet in a single detail: a living flower, a transparent vessel and light.

ABOVE THE WATER

Flora Olomouc / 24–27 April 2025

Installations several metres tall rose above the water. The floral elements entered into a relationship with height, depth and reflections on the surface.



The spatial composition consisted of many separate elements. Repetition created rhythm, while the transparency of glass kept views through the layers open. Water and light complemented this approach to space.



A shared artistic intention united the central exhibition: botanical materials, glass objects and scenography were to work as a single whole.

A CLOSER LOOK

Flora Olomouc / 24–27 April 2025

The exhibition can be experienced as a whole and through small details. Up close, a flower's form, its glass vessel and its relationship to the surroundings come to the fore.

A change of viewpoint reveals further layers of the composition. Transparent glass lets us see several elements at once, while repeated suspension creates a continuous spatial rhythm. Other parts of the installation remain visible between the flowers.





The link between the whole and the detail is one of the themes of Parallel Flowers. Here, floristry works at the scale of an entire pavilion and of a single flower.

CREATING THE EXHIBITION

Flora Olomouc / 24–27 April 2025

Róbert Bartolen and his team created the finished exhibition. Preparation photographs show flowers being placed in glass elements and suspended compositions taking shape.

When presenting the project, Róbert emphasised that quality floristry requires artistic sensitivity, craft skills and horticultural knowledge. Bringing these together was intended to demonstrate the discipline's professional demands. The concept therefore included several floral techniques and new methods. During installation, these ideas met specific materials: lilies, lisianthus, glass vessels and suspended elements.



The preparation photographs complement the finished display with a view of the manual work behind it. In presenting the exhibition, the organiser emphasised craftsmanship and innovation. Part of Róbert's intention was to show floristry as a developed design discipline requiring experience and specialist knowledge.

CREATIVE COLLABORATION

Flora Olomouc / 24–27 April 2025

Róbert Bartolen invited a new generation of Czech glass artists to join the project. The collaboration began with the launch campaign and continued in the exhibition itself.



The organiser named contributors including František Jungvirt, Dominika Petrtýlová, Johan Pertl and Pavlína Šváchová. Their work occupied separate bays along the sides of the central exhibition. The shared aim was to bring traditional Czech glass into contact with contemporary floristry and new cultivars. Róbert and his team created the floral compositions.

Both the launch campaign and the exhibition gave space to individual approaches from several creative disciplines. Olomoucký REJ noted the connection between a young generation of glass artists and florists. The exhibition continued Flora's tradition of bringing Czech glassmaking together with plant materials.

BEFORE THE OPENING

Flora Olomouc / 24–27 April 2025

Preparation photographs show another side of the exhibition: work with individual glass elements and flowers before the whole composition was complete.

At this stage, we can see how the spatial design is built from many smaller parts. Each joins the shared rhythm and responds to the exhibition's artistic intention.



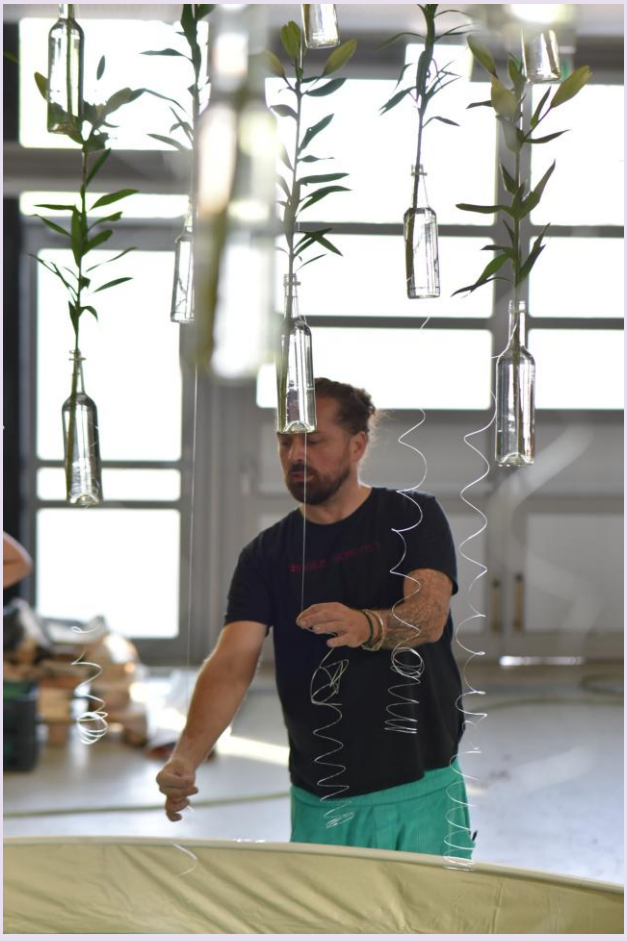


Together, preparation photographs and views of the finished installation trace the journey from hands-on work with materials to the overall image of Parallel Flowers.

FLORISTRY IN SPACE

Flora Olomouc / 24–27 April 2025

Róbert Bartolen presented Parallel Flowers as an opportunity to show the breadth of floristry as a design discipline. In the pavilion, he connected it with glass and lighting design.



An evening curator-led tour on Friday 25 April offered another view of the exhibition. Light, music and programming expanded the experience of the finished installations and placed them in a different context. After the event, Novinky also shared the view of exhibition grounds director Eva Fuglíčková. She described the central exhibition as a new concept with an unusual approach.

Parallel Flowers united floristry, glass art and lighting design. The photographs preserve views of the finished installations and the team's work. More information about the project is available on Róbert Bartolen's website.

MORE ABOUT THE PROJECT

ON A SUMMER WAVE

Renesancia Concept / Bratislava / July 2026

Róbert Bartolen created a summer window installation for Renesancia Concept Store, a perfumery in Bratislava. In July 2026, a large-scale wave made from grain became its centrepiece.



The brief combined a strong seasonal theme with the elegance of the existing space. An everyday natural material became the main artistic element in a luxury perfumery. The design drew on its own structure and on the way its individual parts combine into an overall form.

Clean execution, detail and respect for the window's architecture were essential. Summer Wave connected a natural material with the shop's identity and seasonal presentation. It continued the long-standing collaboration with Renesancia Concept Store, for which Róbert had also created earlier window and interior installations.

NATURAL MATERIALS

Renesancia Concept / Bratislava / July 2026

Grain defined the form and material character of Summer Wave. The project also used herbs from Dominik of Zlatý kvet and followed principles of sustainability.

The concept revealed the aesthetic potential of grain in an unexpected setting: the window of a luxury perfumery. Its natural structure became the basis of a large-scale object and conveyed the summer theme. The design followed principles of sustainability while emphasising craftsmanship and detail. A closer view reveals the stems and ears that form the surface of the entire wave.



Their arrangement connects fine structure with the installation's striking form. The result preserves the material's recognisable character while placing it in a new setting. Collaboration with Dominik of Zlatý kvet added herbs to this natural foundation.

WINDOW AND SPACE

Renesancia Concept / Bratislava / July 2026

Summer Wave was created for a specific window at Renesancia Concept Store. Its form responded to the character of the perfumery and the need to preserve the elegance of the existing space.



Renesancia Concept focuses on luxury perfumes, home fragrances, cosmetics and a curated selection of design. The summer installation entered a setting with its own identity, which the design needed to respect. The window's architecture was therefore a starting point. The large composition introduced a seasonal theme through grain arranged into a wave.

Attention to detail and clean execution brought the individual parts into a coherent whole. The window became a meeting point between natural materials and the perfumery's character. This relationship between design and brand underlies their joint projects. Each installation has its own theme while responding to the specific shop space.

SEASONAL COLLABORATION

Renesancia Concept / Bratislava / July 2026

Summer Wave followed earlier projects for Renesancia Concept Store. The collaboration began with a Christmas window and interior objects, then continued with further seasonal projects.



In April 2026, a window and spatial installation accompanied the presentation of the perfume brand Frédéric Malle.

Its role was to enhance the perfumery's atmosphere and presentation of fragrances while keeping the product itself at the centre. July's Summer Wave developed the collaboration through grain and herbs. The projects share a sensitivity to space, materials and Renesancia Concept's identity. A Christmas theme, a perfume brand presentation and a summer installation brought different themes to the same setting. This continuity shows how floral design becomes part of the shop's seasonal appearance. Details of Summer Wave and earlier collaborations can be found on Róbert Bartolen's website.

VIEW THE PROJECT ONLINE

SPAIN: THE RETURN

Retrospective 2023–2026 / the first two workshops

Eight workshops in four years. Róbert Bartolen's Spanish retrospective begins in Valencia and moves through bouquets and table design to a Mediterranean wedding.



Table As An Art / 2023

Floristics As An Art opened the series in Valencia in June 2023. Its 23 hours of training were created in collaboration with Jardí Botànic de la Universitat de València and OASIS. October's Table As An Art shifted the focus to table design. The Albarda Garden in Pedreguer, near Dénia, hosted the three-day workshop.

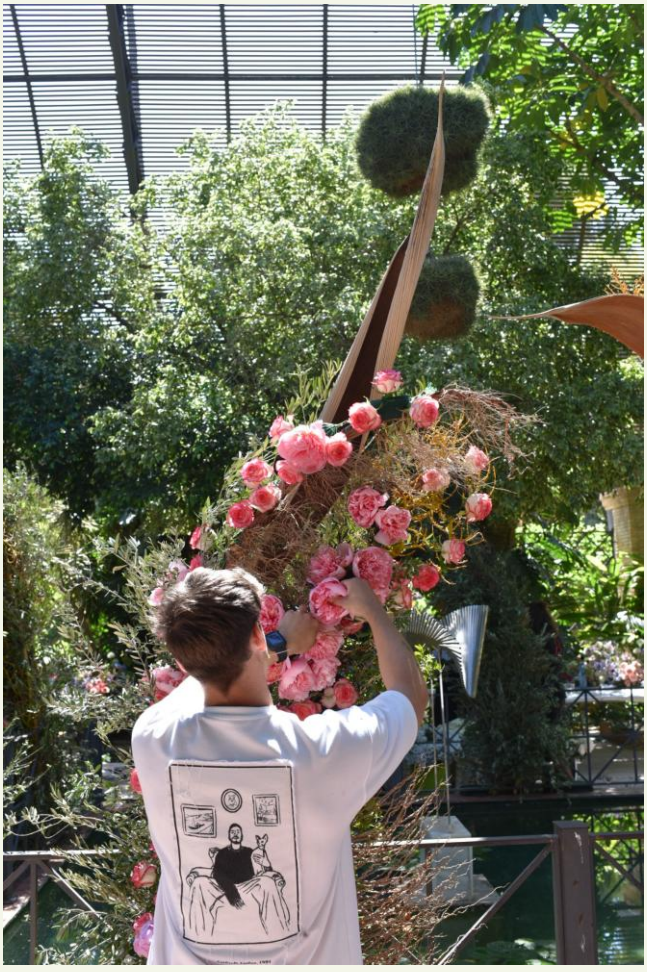
The event was supported by Verdnatura, OASIS, Clip Magazine and the garden itself. Photographs by Vlado Vojtela capture the setting and the floral work; Adam Dúbravec created the graphic design. These two encounters began a retrospective in which places and themes changed. Floristry as original creative work remained the common thread.

THE BOUQUET AS ART

Barcelona and Valencia / 2024 / three workshops

The year 2024 brought three workshops in Spain. Two February encounters focused on the bouquet as artistic expression, and the programme returned to Valencia in May.

Bouquet As An Art took place in both Barcelona and Valencia in February. Each city hosted a separate two-day workshop in collaboration with OASIS. The same theme thus reached two centres of the Spanish floral scene. The May return to Valencia was the two-day Bohemian Rainbow Tour Master Class, again supported by OASIS. Michael Vinš created the photographic and video documentation; Sova edited the video.



Bouquet As An Art / Valencia

The photograph on this page returns to the February workshop in Valencia and shows the creative process in action. Following the first two encounters in 2023, this brought the number of Spanish workshops in our retrospective to five.

CREATIVITY AND BUSINESS

Madrid, Valencia and Mallorca / 2025

Two workshops were added in 2025: Wedding Bouquet in Madrid and Ramos del Futuro in Valencia. A separate business seminar and coaching in Mallorca complemented the training.



Flordor / coaching / October 2025

January's Wedding Bouquet devoted two days to bridal bouquets. In spring, the Ramos del Futuro Master Class followed on 7–8 April in Valencia, in collaboration with Mercavalencia.

The seminar Strategies for Your Successful Business followed on 9 April. October brought three days of personnel coaching at the Flordor shop in Mallorca, shown in the photograph. The team prepared its first Christmas concept and worked on shop presentation, product flow and customer experience. Evening conversations developed strategic direction and teamwork. The seminar and coaching were separate educational activities. We do not count them among the eight workshops, but they illustrate the connection between floral design and the daily running of a shop.

BODA MEDITERRANEA

Mallorca, Cala d’Or / 10–11 March 2026

Cala d’Or hosted the eighth workshop in our Spanish retrospective. Two March days devoted to a Mediterranean wedding combined teaching in Slovak, Spanish and English.



Mediterranean wedding / Mallorca

We worked in a rented private house with a pool and garden. Local architecture, vegetation and light became part of the designs. Each morning focused on theory that informed the afternoon's work. We explored Mediterranean wedding colours, material selection and outdoor structures. Attention went to the stability of decorations in heat and wind, as well as logistics, budgets and production planning. Practical work allowed these decisions to be tested in specific compositions.

Participants worked with individual guidance and received photographs of their pieces for their portfolios. The workshop combined wedding-space design with methods they could use in real commissions.

FRUIT AND HERBS

Mallorca / Fruits Design and Herbal Wedding

Two days, two wedding concepts. Fruits Design used fruit as a floral material, while Herbal Wedding explored the scent and structure of herbs, succulents and local vegetation.

On the first day, we explored the form, colour and texture of fruit. We created a candy bar, a large wedding table and a central reception arrangement. The second day focused on a bridal bouquet, a herbal version of the large table and a ceremony arch. Ceramics by Mallorca's family brand Ca Na Mel complemented the work. Their colours helped connect the flowers with the overall table design. The experience continued beyond the worktable. Lunches were prepared in the house using local ingredients, while dinners at Porto Cari by the



Fruits Design / Mallorca

marina made room for conversation. Alongside photographs of their own work, participants took away experience with materials and structures and a certificate of completion.

WORKSHOP AND PHOTO GALLERY

THE PLASTIC FOOTPRINT

Sustainability / 01 / The flower supply chain

Flowers look natural, yet on their journey from grower to customer they may pass through several layers of packaging. Plastic sleeves, film, containers and ribbons remain long after the bouquet has reached the end of its life.

The 2024 guide Plastics, Packaging and Waste in Floriculture highlights repeated repackaging and disposable materials hidden within compositions. Floral foam is a plastic and can break down into microplastic particles. When designing, we should therefore also consider techniques that do without it.

We can begin with a simple review: separate waste for a week and note which materials we discard most often. Work with suppliers to find ways to reduce or return packaging. For each layer, ask whether it really protects the flowers and whether it is needed. Waste prevention starts when we place an order.

Source: Plastics, Packaging and Waste in Floriculture Sustainable Flowers Research Project, 2024

FIVE STEPS: THE 5Rs

Sustainability / 02 / Materials and packaging

The 5Rs help us make decisions about materials before purchase and after use. Recycling is the final step; reducing consumption and reusing come first.

Refuse / reject what is unnecessary
Reduce / use less
Reuse / use again
Repurpose / find a new use
Recycle / recycle materials

A label such as “bio” or “eco” does not, by itself, explain how to process a material. For compostable products, distinguish between home and industrial conditions. Check the manufacturer's instructions and available collection methods.
Metal pin holders and suitable mesh can be reused. For paper, check recycled content and origin, such as FSC certification. Jute or cotton offer alternatives to synthetic ribbons. Design compositions so that materials can be separated after use and durable parts returned to work.

Source: Plastics, Packaging and Waste in Floriculture
Sustainable Flowers Research Project, 2024

THE CIRCULAR STUDIO

Sustainability / 03 / Practice and the customer

A composition's life continues after an event. Vases, containers and sturdy structures can return to the studio for the next commission. Plan for dismantling them at the design stage.

Separate plant waste from wire, tape, plastic packaging and floral foam. Check green-waste collection and composting options according to local conditions. Some flowers can last longer through drying or further creative use. Disposable accessories must not contaminate the separated plant material.

Explain to customers why we choose less packaging and which parts of an arrangement they can return. Add brief instructions on separating materials to the flower-care advice. This communication can build trust and make future collaboration easier. Sustainability becomes clear when we show specific decisions and their practical meaning.

Source: Plastics, Packaging and Waste in Floriculture
Sustainable Flowers Research Project, 2024

OASIS México

Monterrey / 10–11 September 2026

The September collaboration in Monterrey took the form of two days of strategic and personnel coaching. Róbert Bartolen prepared a programme for the OASIS Productos Florales México team focused on further development and cooperation between departments.



OASIS Productos Florales México

- Company strategy
- Business and brand
- People and data
- Artificial intelligence

Company goals, priorities and management formed the programme's foundation. Product and commercial topics, marketing, brand building and customer experience followed. Coaching also covered data, performance indicators, internal knowledge and people development.

A separate theme was the use of artificial intelligence in daily company work. The programme connected it with management decisions, marketing, sales and development. The aim was to identify relationships between people, information and processes, creating a basis for the company's future direction.

WHEN A BRIDAL BOUQUET WHISPERS ART

A bridal bouquet can make as strong an impression in an image as the cut of a dress, a hand gesture or a gaze. In this photographic series featuring Róbert Bartolen's floral work, attention centres on the relationship between flowers and the female silhouette. Extended lines, fan shapes and compact compositions offer different ways to express that relationship.



In wedding floristry, it is worth considering the bouquet in relation to the whole figure. Where does its line begin? Where does it lead the eye? How much space remains between the flowers, hand and dress? These decisions determine whether a composition feels light, focused or dramatic.



FORM IN MOTION

Wedding floristry





In the photograph by the tree, a long orange-brown composition guides the eye alongside the figure. Its vertical line follows the trunk and creates a clear counterpoint to the light dress. In another image, a fan shape extends the silhouette sideways. The floral work changes the image's proportions without needing to fill the entire space.

The difference between a distant view and a detail is also revealing. From afar, we read the outline, area of colour and direction. Up close, attention shifts to the composition's structure and individual surfaces. A good photograph lets us perceive both levels: the overall expression and the crafted detail.



COLOUR AND PERSONALITY

Wedding floristry





Photography: Natália Jablonková
Florist: Róbert Bartolen
Models: Barbora Bagálová; Natália Trnková – Heriett Models
Assistant: Eva Barátová

Warm orange, brown and pink tones create different moods throughout the series. Strong colour against a light dress draws attention to the bouquet; darker clothing changes its visual weight. The same principle can guide a design for a particular bride. Flower colour should be considered alongside the fabric, the dress's proportions and the setting in which the composition will be photographed.

An original design need not mean maximum volume or the most complex form. A single clear line, repeated small elements or a carefully chosen colour combination can be compelling. What matters is that individual decisions are legible and do not compete with one another.

This series offers inspiration for considering a bridal bouquet within a wider image. For an actual wedding day, that also includes how it is held, movement and the bride's comfort. Artistic expression and practical use can complement each other: a form can be distinctive and still belong naturally to the woman carrying it.

LISIANTHUS

When a flower is more than a flower

With lisianthus, my attention goes beyond the open flower. I look at the whole stem, the leaves, branching and how the material behaves after harvest. Quality becomes clear while working with the flower and over the days as the composition continues to develop.



The plant's weight also matters to me when choosing. Together with stem strength, leaf size and vitality, it helps me assess the material as a whole. A large flower alone does not tell us how the stem will look in a composition or how it will handle.

I also look at the flowers' ability to continue opening. The material should be interesting when I take it in my hand, but still have room to develop. Buds, partly open and open flowers bring different scales and rhythms to a single stem. They can be used as different stages of one expression.



MONTANA LISIANTHUS

Growing and post-harvest care



Behind the finished flower lies the entire growing process. Variety selection, nutrition, environment, plant protection and post-harvest care come together in the material that eventually reaches the florist's worktable. That is why, when assessing lisianthus, I also consider its origin and how it was grown.



Montana Lisianthus emphasises selecting varieties with strong stems and high-quality flowers. For richer branching, it describes wider spacing and controlled lighting. Immediately after harvest, flowers are placed in water with nutrients and prepared for transport in the same conditions. Care for quality thus continues beyond the greenhouse.



Close collaboration with breeders is also reflected in the range's diversity. Alongside double flowers, Montana offers simpler forms and colours that help create different characters in a composition. For a florist, this variety offers choice: to emphasise a single flower, work with repetition or build on subtle transitions between tones.

SOIL AND ENERGY

Montana Lisianthus







Montana describes a gradual move towards more biological cultivation. It returns organic matter to the soil and adds beneficial microorganisms. Its published information explicitly states that it no longer uses fungicides.

For energy use, the company reports switching to LED lighting and using residual CO_2 piped from Rotterdam's industrial area. The carbon dioxide is used to support plant growth in the greenhouse.

Its published plans also include a geothermal project. It describes pumping warm water from a depth of around two kilometres, transferring heat to warm the greenhouses and then returning the cooled water underground.

For me, these details come together in one question: what material am I receiving, and what lies behind its quality? I then see lisianthus through its colour and form, but also through the grower's decisions. Further care and my own floral work build on those decisions.

DEKKER CHRYSANTEN

The chrysanthemum in all its diversity

A single chrysanthemum can carry the expression of an entire composition. Small branching flowers create rhythm, colour transitions and a textured surface. This diversity also invites a look at the breeder's work. Dekker Chrysanten is among the companies developing new varieties and propagating chrysanthemums for the international market.



The company's history records its first chrysanthemum bouquet in 1963. In 1980, it expanded into cutting propagation, and Dekker Breeding began in 1989. Breeding became a core part of the company's future direction.

Some results acquired a distinctive appearance and name. The green pompon Santini Yoko Ono was introduced in 1999. Madiba® followed in 2005, named in honour of Nelson Mandela. These examples show how variety development can create an identity remembered by both the trade and florists.

Dekker chrysanten
Colour your Career!



SCALE AND RHYTHM

Dekker Chrysanten







Modern breeding also uses DNA markers. According to Dekker Chrysanten, these help assess a variety's potential at an early stage, including resistance to diseases and pests. Cultivation, monitoring of traits and assessment of commercial potential follow. The company says that the latter becomes clear for a new variety after around four years.

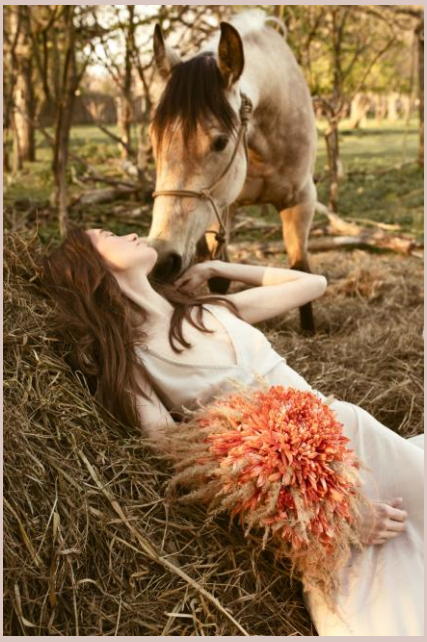
The range includes Disbud, Spray, Santini and Madiba®. Their different scales are useful in design. A larger single flower can act as a focal point, while repeated small flowers distribute colour over a wider area. Selection can therefore follow the role the chrysanthemum is intended to play in the design.

Madiba® is characterised by many small flowers. Dekker reports around 30 to 40 flowers per stem. This branching offers possibilities in single-flower bouquets and mixed arrangements. Alongside it, the company develops the ResQ and AAA Kiku Flowers brands.

RESILIENCE AND CULTIVATION

Dekker Chrysanten





When working with chrysanthemums, it is worth looking beyond colour. Density, outline and the relationship of individual flowers to empty space change the result. The same colour can feel calm in a regular repetition or dynamic when flowers sit at different heights.

Dekker Chrysanten describes plant protection as an integrated system. It prioritises biological methods and beneficial organisms, using corrective chemical treatments when necessary. More resistant varieties are intended to reduce the need for further interventions from the start of cultivation.

At Hensbroek, the company says it generates almost all the electricity it needs through combined heat and power production. Climate screens limit heat loss, while energy consumption and service life guide equipment selection.

For floristry, this development matters in the actual materials available. New varieties expand the palette of forms and colours. The chrysanthemum can remain a familiar part of everyday practice while becoming the starting point for a composition in which it plays a completely different role.

BREDEFLEUR

The lily as a starting point for design

A lily can set the direction of an entire composition. Its silhouette, flower size and arrangement along the stem bring an expression suited to both a simple arrangement and a larger design.



Dutch grower Bredefleur connects the development of its range with collaboration with florists and gradual changes in cultivation.

Bredefleur operates in Luttelgeest and Moerkapelle. Its approach is based on innovation, connection and inspiration. Collaboration with breeders helps expand its range and identify traits that matter during cultivation and subsequent work with the flowers.

In selecting varieties, the company emphasises bulb vitality and health, resistance and the plant's ability to cope with changing conditions. The finished flower is therefore part of a wider decision process. Development also considers how a variety can be grown reliably over the long term.



ROOM FOR THE FLOWER

Bredefleur



In the currently published collection, varieties such as Apricot Fudge, Dark Secret and Original Love belong to the LA group, while Bowl of Beauty, Dalian, Lasting Love, Zambesi and Zelmira belong to OT. Selected varieties are also offered under the Supra label. When planning a particular design, it is worth checking the chosen cultivar's availability, as some of the range is limited.

A lily's outline can be a useful starting point. Should the flower be a focal point or recur throughout the composition? Will the stem remain visible and help set the direction, or recede into the background? These choices help determine the vessel's scale and how to arrange the other materials.

Strong colour contrast highlights a single flower. Related shades draw attention to form and surface structure. A lily can therefore feel focused and calm in one design and create strong movement in another. The starting point is the specific material and the space the designer gives it.

Bredefleur also supports contact with florists through its Bredefleur Friends platform. The grower presents lilies in the context of original creative work and different ways of using them.

GROWING LILIES

Bredefleur



For plant protection, Bredefleur describes using pests' natural enemies, regular crop inspections and monitoring with sticky traps. Observations guide adjustments according to greenhouse conditions. The company identifies fully biological cultivation as a goal for its future development.



According to company information, reusing rainwater in a closed circuit is another part of the system. For energy management, Bredefleur reports solar panels, LED lighting and insulating screens. Its article on plant protection also describes geothermal heating at the Luttelgeest site.

This allows sustainability to be discussed through specific measures, their scope and further development. For florists, it provides useful context when choosing materials and speaking with customers. The finished composition gains information about where its flowers come from and how they are grown.

PARTNERS

Thank you for your collaboration.



































The Future of Floristry

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