

## Spice up your life

Add flavour to your dining space with tactile materials, a splash of colour and a large dose of style.

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## Design Formula



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Zanotta's *June* chair

**W**ood is an essential component of any conversation about dining design trends. It's still designers' number one choice of material, remaining popular for the reassuringly mundane reason that it stands the test of time, both aesthetically and practically.

That's not to say that designers aren't bringing other materials to the mix. Some of these complement the wood; others strike a stunning contrast. All, if applied with skill and consideration, enhance the grain, allowing it to sing.

Even die-hard wood brands are getting in on the act, boosting their designs with a dab of glass here, a dash of metal there. The smallest of touches has the power to transform the look and feel of a design. Alki's new *Kea* table is an excellent case in point: the addition of wrought iron lends an industrial vibe to what would otherwise be a simple oak table.

Some manufacturers are taking a bolder approach. Casamania has juxtaposed a slatted teak top with a coloured aluminium frame to lend interest to the clean, simple lines of its *Alplus* table, while Poltrona Frau steals the spotlight with its *Mesa* table by Lella & Massimo Vignelli, which comprises a wood veneer top coupled with a conical-shaped base clad in leather.

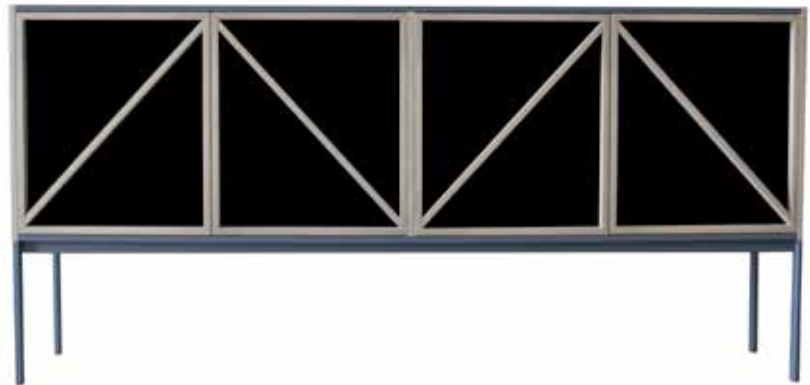
Elsewhere, designer David Dolcini has opted for a more traditional pairing for his *Circe* dining table for Porada: a solid cabaletta walnut base and tempered glass top. Calligaris lent it a new spin. The wooden table top of *Volo* appears to hover in the air, thanks to its base, which is formed of two clear glass elements.

When it comes to mixing materials, thinking outside the box is essential. Mogg has nailed it with its *Cementino* dining table by Uto Balmoral, which features patterned or plain cement tiles inserted into the solid elm wood table top. Also turning heads is *Aquário*, partly because it is the Campana brothers' debut design for BC Barcelona, but mostly because it's a beautiful lesson in contrasts. "We love creating hybrids using distinct materials, one warm and the other cold," explain the brothers of their wood and coloured glass design.



Zanotta has updated Piero Bottoni's *Fenice* table



Umberto Asnago's *Rondo* sideboard for Porada*Kramer* by e-ggs for MiniformJean-Marie Massaud's *Lloyd* buffet for Poltrona Frau

## NOW YOU SEE IT, NOW YOU DON'T

A healthy combination of open and closed storage is proving popular in the kitchen, and the same applies to dining room furniture. Marcel Wanders' *Theca* collection for Poliform is a prime example, as is Jean-Marie Massaud's *Lloyd* buffet for Poltrona Frau. This features a series of panels made of thin vertical wooden rods that sit on invisible horizontal rails and can be moved as desired, allowing glimpses of the contents without fully revealing them.

Umberto Asnago has taken a slightly different approach with his *Rondo* sideboard for Porada, which is made from canaletta walnut with decorative inserts in natural maple and a base in brushed bronzed brass. Comprising two cupboards

and two drawers, it also includes a small bar area at one end that's covered by a curved smoked-glass door. The contents are still visible, but only just.

Smoked glass is a recurring theme in furniture design. A favourite of ours is Miniform's *Kramer* by Italian design studio e-ggs, which features an LED inside the sideboard that peeps through the soft smoke-grey glass doors.

Transparent glass is popular too. *Collector*, a set of glass storage units and sideboards by British design duo Barber & Osgerby for Glas Italia, is an excellent example. Looking for a compromise? *Glance* by Matteo Nunziati for Lema blends oak and glass.



The elements of *Kin Long* by Zeitraum can be stacked one on top of the other or placed in a row



*Gallery* by Gabriele and Oscar Buratti for Porro



Giuseppe Viganò's *Doppler* sideboard for Bonaldo

## SUPPORT ACTS

Dining tables often sit in open-plan settings, so it makes perfect sense that supporting dining pieces are also suitable for multi-purpose living spaces. However, we ask much of these pieces: they must be transitional, effortlessly bridging the gap between the kitchen and the living-dining area, and they must be able to serve multiple uses. Oh, and they must be stylish too.

*Gallery*, a cabinet by Gabriele and Oscar Buratti for Porro, ticks all these boxes. Its doors open to reveal a series of shelves, drawers and cubby holes: it's the perfect storage space for everything from silverware to glasses and prized whisky. *Gallery* looks good too, and is available in two different sizes and a wide range of finishes.

Transitional furniture by its very nature can't conform to a one-size-fits-all

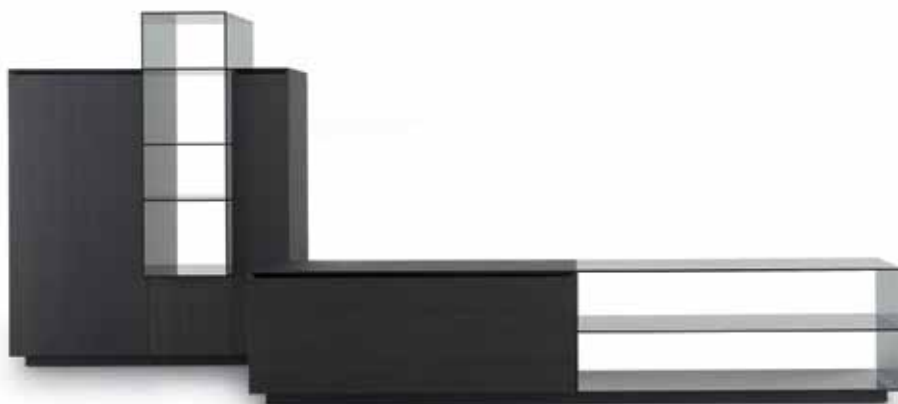
model. Each room brings its own set of challenges, and dining furniture must be able to adapt.

With its huge range of possible combinations, *Kin Long* is the most versatile of Zeitraum's new range of cupboards. Whether used as a standalone piece, stacked one on top of the other or placed in a row, *Kin Long* adapts to suit pretty much every situation, growing with you and your changing needs.

*Gallery* and *Kin Long* both offer a lesson in understated design, but this isn't always the case when it comes to on-trend dining furniture. An extreme example is Giuseppe Viganò's *Doppler* sideboard for Bonaldo, which looks as though it is made up of overlapping surfaces in brightly coloured graphic patterns. In fact, it's a single surface.



Wireframe bar cabinet by Baxter



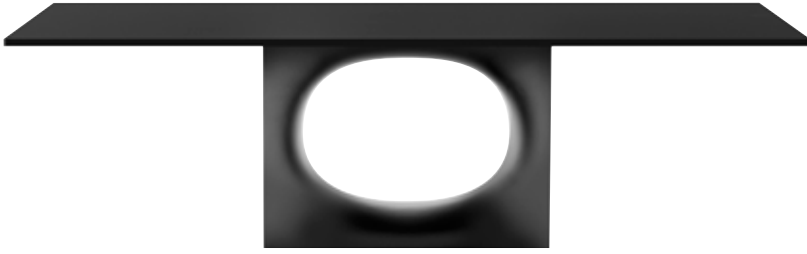
Marcel Wanders' *Theca* collection for Poliform



Giorgetti has introduced a new version of its *Moore* sideboard



The *Foster 520* armchair by Walter Knoll



*Hole* is a collaboration between Italian manufacturer Kristalia and Japanese designer Kensaku Oshiro



Desalto's new version of *Clay* by Marc Krusin



Poltrona Frau's *Mesa* table by Lella & Massimo Vignelli



David Dolcini's *Circe* dining table for Porada

## THE ART OF INDIVIDUALITY

At this point, you might think that there's no connection between the many trends that manufacturers are presenting, given that their looks range from simple to sculptural and future-forward. But in fact, designers are responding to a wider trend: the desire for individuality.

Increasingly, we want pieces that stand out from the crowd; after all, no dining room should look like the next. Manufacturers are letting designers' personal creativity shine; a stance that's proving a resounding success.

A brilliant example of this is *Hole*, the result of a collaboration between Italian manufacturer Kristalia and Japanese designer Kensaku Oshiro. Living up to its namesake, the table features a rectangular block base with an oval hole in the middle. The base – which is available in various finishes – supports a thin laminate or thicker solid wood top. "I deliberately worked on the contrast between extremely rigorous, clear-cut lines and soft, sinuous and organic lines, such as those of the base support," says Oshiro.

Desalto has also stepped into the spotlight with two new versions of *Clay*,

which was designed by Marc Krusin and debuted at Salone del Mobile 2015. It's admirable that Desalto is so committed to evolving *Clay*'s aesthetic. After all, it's already scooped the Iconic Design Award 2015, Good Design Award 2016 and the Red Dot Award in the Product Design category 2016, so it isn't exactly in need of a reboot. For Salone del Mobile 2016, however, *Clay* was presented in a new oval version and in two new finishes, including Tuff stone.

Aesthetically speaking, *Hole* and *Clay* are very different tables, but they're united by cutting-edge manufacturing processes. The same is true of Zanotta; the brand claims to have utilised the most advanced technologies to resurrect Piero Bottoni's *Fenice* table, first constructed in reinforced concrete in 1936 and firmly anchored to the floor of Bottoni's dining room. Despite the villa being bombed during World War II, the table – the heart of the house – is still in place, testament to how certain designs can literally defy the passing of time. Fast forward 50 years and Zanotta has reproduced the surface texture of the original design in lighter-weight polymer composite and resin cement.



Belfakto's Chorum dining table



Patricia Urquiola- designed Asterias for Molteni &amp; C



The Alplus table by Casamania



Kikibio by Riva is inspired by origami

## SUPPORT ACT

Sometimes, the secret to standing out from the crowd is to challenge convention. German brand Belfakto has achieved this by rethinking the shape of the humble table leg. Straight lines are yesteryear, the company told **id** when we dropped by its stand at Imm Cologne earlier this year. The future? The elaborately interlocking legs of *Yago* and *Chorum*, both of which are inspired by the idea of movement.

There are plenty of other sources of inspiration for the table leg. For Spanish designer Patricia Urquiola, a cactus that grows in the mountainous regions of Mexico was the starting point for the base of *Asterias*, her new table for Molteni & C. For Frag, it was the legs of an artist's easel, resulting in a family of tables called *Atelier*. Riva looked to the ancient art of origami to inspire *Kikibio*, which features a top made of solid walnut supported by steel sheet legs with visible folded welds that are bent like origami.

Bonaldo was more playful in its approach. There are no prizes for guessing what inspired its new *Hulahoop* table, which focuses on a frame made of metallic rings that overlap each other. This results in a graphic pattern that appears to change when viewed from a different angle.

Breaking with convention is something of a habit at Bonaldo, whose *Mass* table by Alain Gilles also challenges the traditional archetype. The inspiration for its base is two-fold: it recalls the crinolines worn by high-society women of the 19th Century and the wire-frames used by current-day architects and designers for their 3D designs.

A challenge to convention does not always mean creating something new. Many manufacturers are updating past designs to reshape the present. For example, Cassina turned to its extensive archives to find a design that appeals to today's desire to be different.

It didn't have to delve far: Piero Lissoni's *Boboli* table of 2007 proved to be the perfect candidate. The original features twisted strips of metal that form the table's base. The upgraded collection is extensive: think five sizes, three shapes, four base finishes and five top finishes, creating a total of 100 combinations. Alongside the existing chrome version, new base finishes include painted matt black, chromed dark gold and gunmetal aluminium. The bases can be matched with a variety of table tops, including two new wood finishes.





Coaster + Bowl from Dubailove



Carlo Moretti glasses available from Selva ME



Candle holder by De Vecchi. Available from Apartment 51



Tableware from Bernardaud. Available from Tanagra

The *Diva* chair by Roberto Lazzeroni for Poltrona FrauFront designed the *Draped* chair for PorroMichal Riabic's new *Moon* chair for TonKnoll's *Krusin* collection

## SEAT SUCCESS

When it comes to seating, comfort is always going to be key, and designers are opting for a form-follows-function approach here. Michal Riabic neatly captures this in his *Moon* chair for Ton. As he puts it: "It's an unobtrusive design for which I have put great emphasis on ergonomics from the very beginning of the development process, thereby providing exceptional seating comfort."

Another top pick from Salone del Mobile is Knoll's *Krusin* collection, a family of chairs "that are silently attuned to the surrounding space".

The majority of chairs launched were new designs, but a handful were updates that were significant given their rich history. Take the *Coco* chair by Italian manufacturer Matteograssi. This was taken out of production in 2013 but resurrected by Walter Knoll in 2016 as the *Saddle* chair. The thick leather cover moulds to the curves and folds of the steel understructure for what we can confirm is first-class seating comfort.

Then there is the *Diva* chair, designed by Roberto Lazzeroni for Poltrona Frau. An evolution of the *Vittoria* chair – currently celebrating its 20th anniversary – *Diva* is a timeless product in its own right. Note the curled top on the backrest (a nod to the classics) that's offset by the clean modern lines of the frame and the wooden legs.


Of course, understated design can be translated in any number of ways. For Promemoria, it's all about the rich mix of materials: its *Vespertine* dining chair comprises a black-stained beech frame coupled with a leather seat and backrest. For Swedish studio Front, simplicity centres around a feminine vibe, captured by its *Draped* chair for Porro.

Elsewhere, there is a distinctly Nordic look to a large number of dining chair designs. A favourite of ours is Zanotta's *June* chair, which boasts a distinctive fusion of natural elegance and function. The material of choice is wood, in varying degrees of thickness for the backrest, with the seat covered in fabric or leather.

"The greatest challenge was attaching the backrest to the removable padding without using visible screws," says designer Frank Rettenbacher. "After intensive consultation with the technical team, we arrived at a concealed attachment that sees the backrest 'floating' above the seat."

Over at MisuraEmme, it was a case of blending a classic style with a contemporary mood to create the *Cleò* chair, which comprises a solid oak base that supports an upholstered seat and backrest. Elsewhere, Miniform has updated its *Claretta* chair by Florian Schmid. His inspiration? The bistros in Paris during the post-impressionist years.

The best expression of dining simplicity is to be found at Magis, which launched the Bouroullec brothers' *Officina* collection in 2015. This year the collection has been expanded to include a chair that echoes the forged iron structure of the tables, combined with shells in a range of different materials. The beauty of this collection lies in its subtle differences: the raw material features slight imperfections, giving each piece its own character.

*Officina* fits neatly with the continuing trend for rustic elegance, a look that's summed up by pieces made from traditional materials, shaped in traditional forms but given a 21st-Century twist. 



The Bouroullec brothers' *Officina* collection for Magis



MisuraEmme's *Cleò* chair



The *Coco* chair by Italian manufacturer Matteograssi has been resurrected by Walter Knoll

## DESIGN SOURCES

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Hulahoop table by Bonaldo