

# AD Solutions

Creative tabletops at the Art of Dining • A Piero Lissoni-designed UAE retreat • Contemporary Peruvian at COYA





## Solutions *tablescaping*

### *Ziad Raphael Nassar for AD Middle East*

For wedding designer Ziad Raphael Nassar, the location of the penthouse in the District S complex—under a starry Beirut sky, overlooking the Mediterranean—was the starting point for the design. Every element was a bespoke creation for the AD Middle East table, from the stunning, floating blue-crystal chandelier that spanned the length of the black lacquered table to the chairs upholstered in blue velvet. The moody hued table scape captured the dark mystique and romance of a night in Beirut. “The night, the sea and the stars were all present in one way or another on my table. The invitation to our world is an ephemeral journey into glamour meant to strike you with its meant to strike with its eloquent simplicity and create everlasting memories,” added Nassar.

*A Lalique vase filled with blue roses takes centre stage, perfectly matched with black Lalique candles and crystal tableware and glassware from St Louis. Nassar also used an infinity mirror from Opera Gallery to complete the tablescape*





The monumental chandeliers with handmade crystals were designed by Boutros' close friend Hervé van der Straeten for **Saint Louis**. Zeinaty helped execute the woodwork in the ceiling and table designs. All the decorative elements were courtesy of table sponsor **Fedco**. The Moustique chairs are by **Nest**



## Ramy Boutros for Fedco

Shakespeare's comedy, *A Midsummer Night's Dream*, was the inspiration for Ramy Boutros' table—a magical space, full of drama and fantasy. Boutros wanted to whisk away his guests into a fairytale set in an enchanted forest, lit with monumental crystal chandeliers, which he calls the “stars of the evening”.

Every detail in the tablescape, from the sculptural ceiling to the Daum crystal animal figurines, spoke to this whimsical wonderland. “I saw the Art of Dining as a chance to get creative, step outside of the ordinary and create something different. My purpose was to translate the fairy kingdom into architecture, the way I would've imagined it,” he says. “Personally, I'm a very conservative individual. However, beneath this façade lies an undiscovered world of fantasies and passion. A whimsical world I dive into for inspiration to create, design and play.”







The table surface is a composite resin by **Corian**, sculptured and manufactured by **LUSH – Nicolas Mousalli** **Manufacture**. Lighting fixtures by **Delta Light** were provided by the **Lumiere Group**. On the table, **Bernardaud** tableware and cutlery were provided by **Manasseh Beirut**. The **Moooi** chairs were provided by **Le Cercle** and the **Gardeco** accessories came from **Le Cercle**



### *Dori Hitti for Cadillac*

#### *Impex Lebanon*

Architect and designer Dori Hitti is also an athlete; and it's the sport of running, setting goals and aiming for them which inspired his minimalistic design. As this was a collaboration with Cadillac, Hitti was inspired by the logo of the luxurious brand and its sharp angularity. The standout feature of this purist scheme is the solid table surface. Hitti wanted a non-porous, non-toxic ecological material, that was resistible and modular and plumped for a solid surface resin by Corian. "Having studied in Italy and being a frequent traveller to many countries, has helped me become more creative and minimalistic," he says. "My work is focused on volumetric and architectural interiors and designs."



## *Claude Missir*

Insects—the most diversified species within the animal kingdom, inspired Claude Missir's furniture designs for Nilufar, featured in his table setting. Known to deliver a supplement of soul and ingenuity to his projects, Missir's tablescapes epitomised his simple yet sophisticated style. The setting mixed the timeless class of white dinnerware with artistic centrepieces and comfortable furniture. Inspired by the natural realm, Missir's furniture designs blend environment, stimuli and geometry, with an ode to Modernist design and creativity. In his 'Butterfly' table, two tables in diverse configurations converge to bring together large numbers of people. The patterns and reflective scales, suggestive of a butterfly's wing, are portrayed through three differing tones and material finishes. In the 'Dragonfly' dining chair, the elongated and slender wooden form is given an iridescent metallic sheen. The 'Folds' wall unit and console replicates the flexibility and fragility of paper, reinterpreted in metal. "My designs reflect my personality," Missir says. "I am a very reserved and simple person who loves beautiful things in life."

*The 'Butterfly' dining table teamed with the 'Dragonfly' steel and the 'Folds' wall unit, a modular composition of panels and lighting in brass—all designed by Claude Missir for Nilufar. The centrepieces are ceramic sculptures by the Danish artist Steen Ipsen, set off with china and glassware from Haviland*





Dining chairs from **Cork Living Beirut** and **Gabriel and Guillaume**. On the table, **Christofle** cutlery, **Bernardaud** plates by **Jeff Koons** and **Baccarat** glasses, all from **Manasseh Beirut**. Accessories include **Baccarat** candle holders and **Lalique** vases from **Fedco**. The ceiling light is designed by **Vick Vanlian**, graffiti on the walls by **Eps**, carpet by **Iwan Maktabi**. Ceiling art from **Opera Gallery**, Beirut

## *Vick Vanlian*

His signature love of colour and pop art came to the fore in Vick Vanlian's design. "I am always inspired by the past, live in popular culture and I'm mesmerised by the future," says the Lebanese architect, interior and furniture designer. Vanlian describes his unique, irreverent style as retro pop future—a world where pop art, design classics and natural elements collide to produce creative tension. Mixing and matching diverse elements with aplomb, Vanlian's design intent was to get his guests "to enter his pop universe of fantasy and dreams, expecting the unexpected."



The four leaflike shape logs of natural wood joined together to form a clover were crafted by **Yew Furniture**. Copper metal chairs from **Passion Design**. The black and white chevron and pink mirror screens in the background are **Sahar Minkara** designs and the eclectic, colourful glassware was picked from the Tripoli flea market



## *Sahar Minkara*

Nostalgia, loss and a yearning for the past of her beloved hometown of Tripoli—Sahar Minkara's table sought to capture a myriad of emotions. Spring in Tripoli would be fragrant with orange trees, now decimated thanks to modern urban planning. "Tripoli has changed dramatically in the past 10 years," she says. "I felt a paradise lost." The Lebanese artist Marwan Sahmarani created plates for the table, themed on his interpretation of paradise—loving couples, animals, trees, birth, fruits and self-portraits painted in intense colours. As a designer, Minkara is a nonconformist; on the wall is her sculpture *Bullet Birds*, created from bullets found at conflict sites in Tripoli.

The scores of melted candles puddling wax on the tables was an intentional mess she says, to reflect her nonchalant attitude towards order and rules.





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### *María Group*

The María Group's subversive yet poetic approach involved deconstructing the "art of dining". "The tablecloth seemed to us one of the defining elements of this experience, one that highlights the importance of a dining event. We decided to merge its materiality with that of the table," says Michèle María, who leads the studio along with her brother Georges. The organic slab of wood was covered in a thin layer of white plaster, with moulded candles rising from the table. Overhead, a suspended light fixture comprising three circular coloured light filters and a mirror was designed to absorb and reflect the light from the candles, the white table top, and the space around. "This play in visual optics was conceived to enhance and highlight the abstraction of the white table, drawing colours and shadows across its surface," says María. "We think of ourselves primarily as designers of space, interested in exploring light, material, textures and forms as a common language through which we address the questions intrinsic to the practice of architecture and design."

Each element of the installation by the María Group was produced in collaboration with local artisans and suppliers. The wooden table crafted by **Yew Wood Design** was topped with a thin layer of plaster on site. The lighting fixture was produced by local artisans in collaboration with **Maurice Asso and Hilights**. Floral arrangement by **The Flowerist**





Tableware and centrepiece were sourced from Alya Tannous, the owner of **Interiors**, and specialists in handblown glass

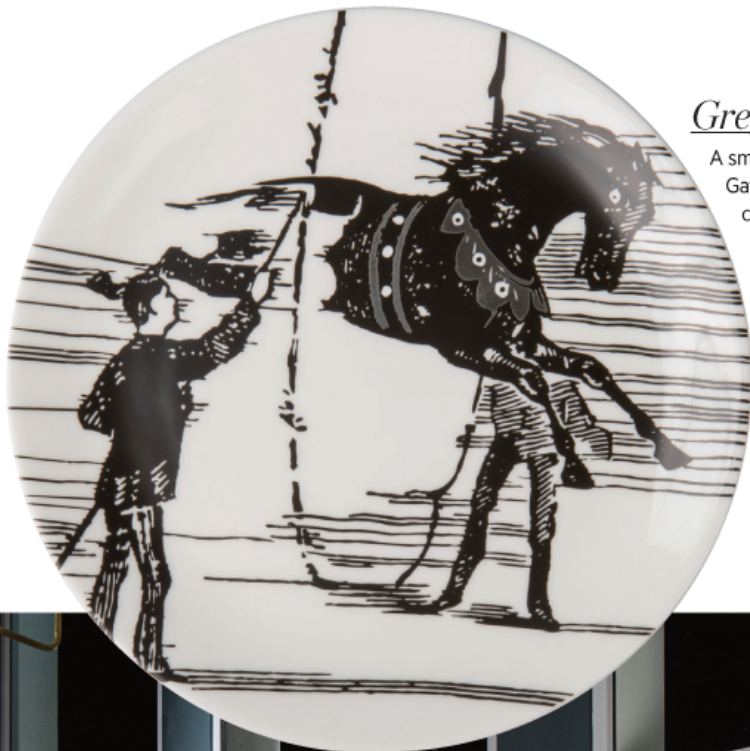


## *Wissam Yafawi*

“Be bold, be adventurous and create an unforgettable experience was our brief,” says Wissam Yafawi. The result was a tablescape that celebrated the purity of lines, while subtracting the superfluous, using a monochromatic palette. Yafawi says his approach was all about drawing a line while connecting the dots—in this case, it was conversation lines between the guests grouped around the table, so they could get to know each other better. “We concentrated on the basics and went back to black.”







### Gregory Gatslerelia

A smorgasbord of personal and political artifacts, Gregory Gatslerelia's table sought to make a statement on the role of culture as a unifying force in an increasingly fragmented world. Gatslerelia has a "militant resolve to always advocate for culture", articulated through a table that was a fantasy space, a Cabinet of Curiosities, as he calls it. Featured on the table were books, design objects and artwork from the designer's personal collections, placed to provoke conversations and reflection. From the works of designers and artists such as Ettore Sottsass, Parvina Curie and Jeff Koons, to the painting *I am God, I am connected to you wherever you are* by the artist Atsushi Kaga, the eclectic ensemble was used to illustrate the power of culture to forge connections.



*Created exclusively for this event, the tableware collection by **Nimerology** I'm off to join the circus brightens the table setting. On the floor is the Ikat Design Tibetan Weave carpet by **Iwan Maktabi**. The table also featured three Gatslerelia creations, large kinetic light sculptures named **Sajra** and chairs from the **SMO Gallery** exhibition 13chairs, Intervention by 13 Artists around a Chair*





Nour Al Nimer, who created the bespoke I'm off to join the circus collection for AD Art of Dining in Beirut, enjoys working with different themes, textures and colours, mixing traditional and classical elements with more modern ones

## *Nimerology by Nour Al Nimer*

Coulrophobia, the fear of clowns, got in the way of Nour Al Nimer's enjoyment of the circus. That was until she read *The Night Circus*, a book by Erin Moregenstern that transported her to a fantastical world full of illusion and enchantment. "It made me wonder about all the magic, sounds and colours that come along with the circus, touching all your senses and ultimately bringing happiness," she says. It became the inspiration for her collection, I'm off to join the circus. She began exploring different patterns, illustrations and optical illusions and looked at vintage posters and prints for inspiration. "My collections are always personal and connected to my memories. I am inspired by my travels and discovering new cultures. Ultimately, I have a love for "l'art de la table", which was transmitted to me by my mother's elegantly dressed tables."