



Connected Spaces
Collection 2020



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At MENU, we believe in *Connected Spaces*. Spaces that unite our worlds through design and make our transitions from one place to another seamless, interesting and enjoyable. In our rapidly changing landscape, the distinctions between home and work have blurred. The concept of *Connected Spaces* reflects this exciting shift, highlighting our opportunities to create humancentric, multi-functional environments that serve our needs. Workplaces that make us feel right at home; homes with all the comforts and refinements of boutique hotels; cafés, shops, restaurants and hotels that feel curated to our desires and aspirations. *Connected Spaces* is a testimony to the future of design. By connecting the dots between home, work and hospitality, we can redefine how we use space – and, ultimately, how we connect to one another. Designing ideal spaces is a journey. There is no roadmap. But on the following pages, you will find a few of MENU’s ideas for giving spaces meaning and creating a sense of belonging.

Androgyne Dining Table, Dark Stained Oak / Kunis Breccia, by Danielle Siggerud



THE DESIGNERS SHAPING MODERN SPACES

Today, MENU's designs can be found around the globe. To make sure our portfolio continues to anticipate needs and offer useful, beautiful solutions, we partner with contemporary talents in our native Scandinavia and around the world. At the same time, our collection is growing to include more legacy designers: masters whose work has stood the test of time and serves as a reminder of what it means to be a modern classic.



OUR DESIGN – YOUR LOOK

For our experiences of spaces to be fulfilling and memorable, every touch point needs to engage the senses thoughtfully. Our responses to colour and texture are instant and intuitive, so it is essential to consider these responses when selecting new furniture. MENU's upholstery programme offers endless options for customising our collection to create the ideal look and feel for your space. You will find more than 100 fabrics and leathers and are even able to select your own upholstery if you wish. It is your world, after all.



DESIGN MADE FOR REAL LIFE

We believe in modern design built to last. Each piece is produced with the assumption that it will get plenty of use, whether in a busy family room or a high-traffic workplace canteen. Regardless of whether you are a contract buyer or a private customer, this translates into certainty that your chosen design has been tested to meet your most demanding use scenarios. Certain materials will develop a particular finish over time, transforming to reveal a new dimension of intriguing effects. This emotional durability helps to create a deeper bond between you and our products.



MENU AT THE AUDO

MENU's showroom is located at The Audo, a unique concept that masterfully unites co-working and event facilities, a café, restaurant and retail area, as well as an exclusive residence in a single, community-building universe. The Audo features an inspiring mix of original features and thoughtful new accompaniments from an eclectic mix of premium brands – not least MENU's comprehensive range of furniture, lighting and accessories which are put to their truest test together with a curated selection of products from global brands. Abbreviated from the *Latin Ab Uno Disce Omnes*, meaning *from one, learn all*, The Audo reflects MENU's founding philosophy of collaborative spirit. Redefining how we use design, space and, ultimately, how we connect to one another, this creative destination is a hub for powerful ideas, beautiful design and inspiration.



Find inspiration for shaping the *connected spaces* that define your world on the following pages.

Hashira Pendant, Cluster, Large, by Norm Architects
Androgyne Dining Table, Natural Oak, by Danielle Siggerud
Co Chair w/ Armrest, Black Steel / Natural Oak / Colline 118,
by Norm Architects & Els Van Hoorebeeck
New Norm Dinnerware, Dark Glazed, by Norm Architects





Duca Candleholder, Polished Brass, by Krøyer-Sætter-Lassen
 Eave Dining Sofa, Black Steel / Moss 022, by Norm Architects
 Harbour Column Dining Table, Star Base, Black Steel/Kunis Breccia,
 by Norm Architects

Androgyne Lounge Table, by Danielle Siggerud
 Reverse Table Lamp, by Aleksandar Lazic
 Knitting Chair, Dark Stained Oak / Royal Nubuck Off White 30252, by Ib Kofod-Larsen
 Tailor Sofa, Dark Stained Oak / Dakar 0311, by Rui Alves
 Gravel Rug, Ivory, by Nina Bruun



Androgyne Dining Table, Ø120, Dark Stained Oak / Kunis Breccia, by Danielle Siggerud
Hashira Floor Lamp, by Norm Architects
Afteroom Dining Chair Plus, Wood Base, Natural Oak, by Afteroom
New Norm Dinnerware, Dark Glazed, by Norm Architects



Androgyne Lounge Table, by Danielle Siggerud



Hashira Pendant, Large, by Norm Architects
Duca Candleholder, Bronzed Brass,
by Krøyer-Sætter-Lassen
Échasse Bowl, Large, Smoke Glass / Brushed Brass,
by Theresa Rand





Androgyne Lounge Table, by Danielle Siggerud

Peek Table Lamp, Black, by Jonas Wagell
 Afteroom Dining Chair Plus, Wood Base, Dark Stained Oak, by Afteroom
 Rail Desk, Natural Oak, by Keijji Ashizawa
 Gravel Rug, Ivory, by Nina Bruun





Nimbus Mirror Circle, Ø60, Polished Brass,
by Krøyer-Sætter-Lassen
Cast Sconce Wall Lamp, by Tom Chung & Jordan Murphy



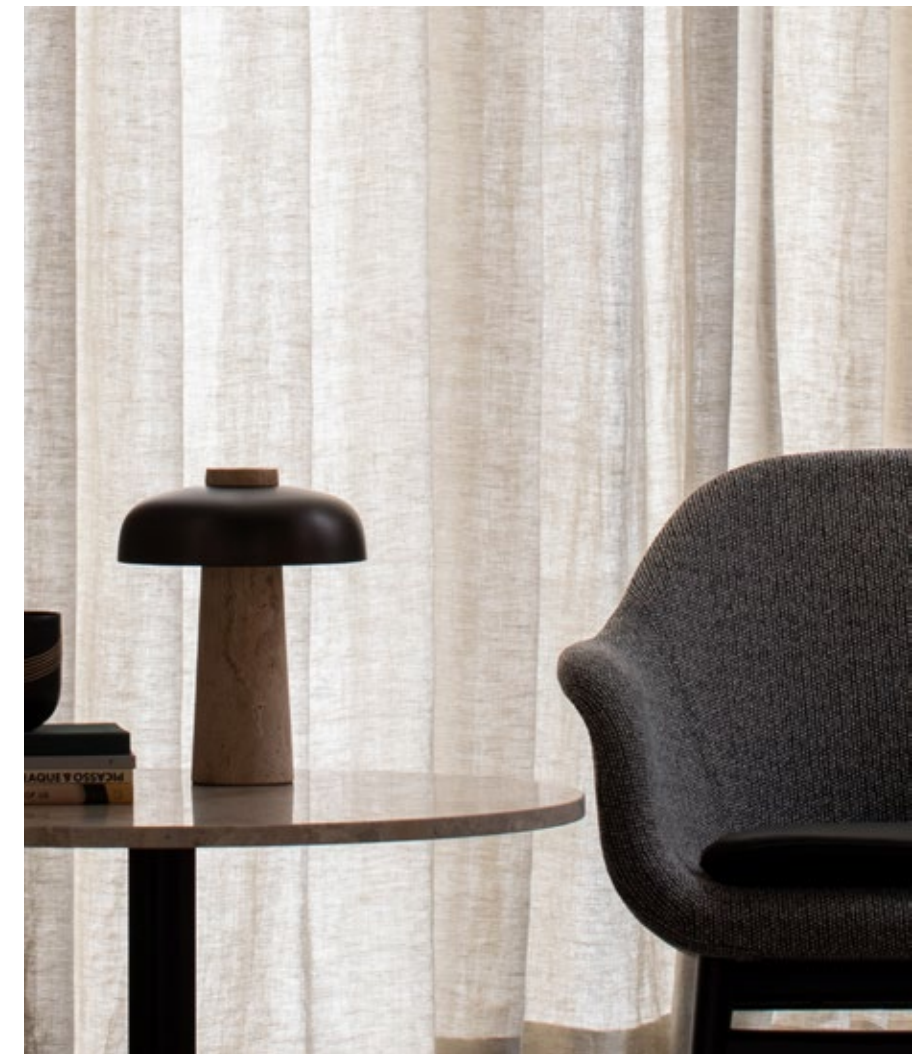
Nimbus Mirror Rectangular, Polished Brass,
by Krøyer-Sætter-Lassen



Plinth Tall, Carrara Marble, by Norm Architects
Hashira Table Lamp, by Norm Architects



Hashira Pendant, Cluster, Large, by Norm Architects
 Hashira Pendant, Small, by Norm Architects
 Hashira Table Lamp, by Norm Architects
 Column Table Lamp, by Norm Architects
 Monument Magazine Holder, by Dubokk
 Gravel Rug, Ivory, by Nina Bruun
 Aer Vase, 49, by Gabriel Tan
 Harbour Column Dining Table, Ø80, Black Steel / Estremoz Marble, by Norm Architects
 Plinth Cubic, Nero Marquina Marble, by Norm Architects
 Knitting Chair, Dark Stained Oak / Dakar 0311, by Ib Kofod-Larsen
 Harbour Dining Chair, Black Steel / Sand 20298, by Norm Architects
 Harbour Dining Chair, Star Base w/ Swivel, Black Steel / Dakar 0863, by Norm Architects
 Eave Modular Sofa, Safire 012, by Norm Architects



Harbour Column Lounge Table w/ Star Base, Black Steel / Estremoz Marble, by Norm Architects
 Harbour Lounge Chair, Black Oak / Savanna 152 / Shade 20296, by Norm Architects
 Reverse Table Lamp, by Aleksandar Lazic



Harbour Column Lounge Table w/ Star Base, Black Steel/Kunis Breccia,
by Norm Architects
Cyclades Vase, Large, Sand, by Nick Ross
Co Lounge Chair, Black Steel/Dark Stained Oak/Maple 222,
by Norm Architects & Els Van Hoorebeek



Hashira Pendant, Large, by Norm Architects
Hashira Table Lamp, by Norm Architects
Androgyne Dining Table, Dark Stained Oak
Androgyne Dining Table, Dark Stained Oak, by Danielle Siggerud
Duca Candleholder, Bronzed Brass, by Krøyer-Sætter-Lassen
Cyclades Vase, Large, Black, by Nick Ross
Échasse Bowl, Large, Smoke Glass / Brushed Brass, by Theresa Rand
New Norm Dinnerware, Dark Glazed, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun
Harbour Side Dining Chair, Dark Stained Oak / Dakar 0842, by Norm Architects
Harbour Dining Chair, Dark Stained Oak / Grisaille Col. 4 Marcassin,
by Norm Architects

1.

Furniture

*The Pieces For Living
And Connecting Spaces*

GREAT SPACES ARE MORE THAN THE SUM OF THEIR PARTS; MORE THAN JUST FUNCTIONAL, CONVENIENT AND BEAUTIFUL. THEY HOST THE DAILY MOMENTS THAT DEFINE OUR STORIES AND CONTAIN THEM INDEFINITELY, FEEDING OUR MEMORIES, OUR EYES AND OUR MOST BASIC NEEDS. THE TABLE WHERE WE GATHER WITH FRIENDS FOR DINNER, THE STOOL WE PULL UP TO THE BAR BEFORE A DATE, THE BEDSIDE TABLE THAT HOLDS THE CAPTIVATING READ OF THE MOMENT: THIS IS THE FURNITURE THAT MAKES INTERACTION WITH OUR SPACES MEANINGFUL.

As the backdrop to our lives, these objects create a sense of belonging and comfort, making a space feel lived in, welcoming and complete. Furniture that is functional, minimalist and beautiful brings a sense of calm and joy to our gathering points – a feeling we crave in this modern world and a feeling that great design can nurture in every setting. Furniture informs us of a room’s purpose, yet can also push the boundaries of what we can experience in a given space or moment: the stackable Co Chair Collection brings a rare elegance and lightness – not to mention comfort and versatility – to a seating category typically more focused on function than form. The Tearoom Collection beckons us to bask in a bit of luxury, elevating relaxation with a surprisingly sculptural, modern and tactile form. The multi-functional Harbour Collection creates a unified, complete dining or office setup, in multiple shapes and at numerous heights to suit the way we live and work. We believe that all spaces of human interaction – whether residential or commercial – are important and should feel like home. They should give you options for living the way you choose, while inspiring you to explore new ways to infuse a touch of magic into the everyday.





The Harbour Collection

BY NORM ARCHITECTS

CLEAN LINES. TACTILE MATERIALS. SUPREME COMFORT. OUR HARBOUR COLLECTION WAS CONCEIVED WITH ALL OF THESE IN MIND. WHEN A DESIGN CONCEPT IS BOILED DOWN TO THE ESSENTIALS OF COMFORT, UTILITY AND AESTHETICS, IT BECOMES FOUNDATIONAL. FROM THIS FOUNDATION, IT SHAPE-SHIFTS ENDLESSLY, ADAPTING ITS FORM AND FUNCTION TO VARIOUS NEEDS – WHILE REMAINING TRUE TO ITS IDENTITY. SUCH IS THE STORY OF THE EVOLUTION OF THE HARBOUR COLLECTION. THE RESULT IS AN INFINITELY VERSATILE AND ACCOMMODATING COLLECTION OF CHAIRS AND TABLES FOR MODERN SPACES.

Striking the perfect balance between geometric and organic shapes, the contoured curves of the collection’s seating offers maximum support, enveloping the body in its slender shell. Offering the type of sitting experience that energises you in the morning, helps you plug in during the day and invites you to unwind in the evening, the Harbour Chair effortlessly conforms to any setting, becoming instantly at home in a kitchen or office, private dining room or bustling café – and making sure you feel the same. Likewise, the Harbour Lounge Chair is offered with a solid wood base and moulded foam shell for superior seating comfort.

The tables in the collection continue the elegant minimalism and ergonomic, comfort-driven experience. Simple, yet sophisticated tabletops in a range of natural materials including marble, linoleum and oak veneer are perched on clover-shaped column bases with a flat steel base or star-shaped bases that give the modern design a classic, exclusive feel. The Harbour Column Table, available with both round and rectangular tabletops and in four heights, has demonstrated an exceptional ability to meet every functional demand, while also pleasing the senses with its balanced, slim silhouette and smooth, rich texture.

MENU offers a range of Harbour designs for expedited delivery in our Quick Ship programme.

Androgyne Dining Table, Natural Oak / Kunis Breccia, by Danielle Siggerud
Harbour Dining Chair, Star Base w/ Swivel,
Polished Aluminium / Dakar 0250, by Norm Architects



Harbour Side Dining Chair, Black Oak / Ritz Brun 8569,
by Norm Architects



Harbour Dining Chair, Natural Oak / Dakar 0311,
by Norm Architects



Harbour Dining Chair, Black Steel / Dakar 0311, by Norm Architects
Snaregade Dining Table, Oval, Black Steel / Charcoal Linoleum, by Norm Architects
Plinth Tall, Grey Kendzo Marble, by Norm Architects
Échasse Bowl, Small, Smoke Glass / Brushed Brass, by Theresa Rand

Stackable Glass, by Norm Architects
Bottle Carafe, 1 L, Smoke / Brass, by Norm Architects
Cyclades Vase, Large, Sand, by Nick Ross
New Norm Dinnerware, Dark Glazed, by Norm Architects



Harbour Dining Chair, Star Base w/ Casters, Black Steel / Black, by Norm Architects
Circular Lamp, Black, by Studio WM
Snaregade Dining Table, Rectangular, Black Steel / Charcoal Linoleum, by Norm Architects



Circular Lamp, Brushed Bronze, by Studio WM
Harbour Dining Chair, Star Base w/ Casters, Polished Aluminium / Hallingdal 65, 270, by Norm Architects
Snaregade Dining Table, Black Steel / Charcoal Linoleum, by Norm Architects

Harbour Dining Chair

BY NORM ARCHITECTS

Designed with a continuous, enveloping shell, this dining chair is available with textile or leather upholstery or a bare shell and set on either a powder coated steel or solid oak base. The shell has sculpted armrests with gently curved sides that retain the sense of being cradled and supported while inviting complete freedom of movement. Each base can be paired with a bare shell seat, available in six colours, or upholstered with a selection of exclusive fabrics. MENU’s Upholstery Programme is priced in four textile categories and four leather categories. Prices vary according to the selected combination.

Harbour Dining Chair, Dark Stained Oak / Icon Textile, by Norm Architects
Harbour Dining Chair, Black Steel / City Velvet CA7832/078, by Norm Architects

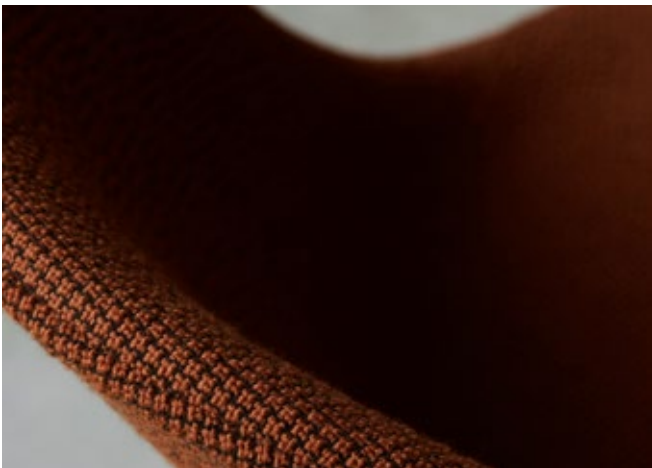


Harbour Side Dining Chair

BY NORM ARCHITECTS

With its slender, compact shell, this side chair version fits into more spaces and under more tables than ever before. Each base can be paired with a bare shell seat, available in six colours, or upholstered with a selection of exclusive fabrics. MENU’s Upholstery Programme is priced in four textile categories and four leather categories. Prices vary according to the selected combination.

Harbour Dining Chair, Black Steel / Colline 568, by Norm Architects
Harbour Side Dining Chair, Dark Stained Oak / Dakar 0311, by Norm Architects



Harbour Dining Chair, Star Base

BY NORM ARCHITECTS

The supportive Harbour Chair shell seat is given unparalleled freedom of movement thanks to a four-pronged star base that lets you spin as required. The star base is available with either swivel, swivel with return or casters in two different finishes: polished aluminium or black powder coated steel and aluminium. Each base can be paired with a bare shell, available in six colours, or upholstered with a selection of exclusive fabrics. MENU’s Upholstery Programme is priced in four textile categories and four leather categories. Prices vary according to the selected combination.

Harbour Dining Chair, Star Base w/ Casters, Polished Aluminium / Hallingdal 65, 270, by Norm Architects
Harbour Dining Chair, Star Base w/ Swivel, Polished Aluminium / Sand 20298, by Norm Architects



Harbour Side Dining Chair, Star Base

BY NORM ARCHITECTS

The Harbour Chair with a star base is also available without the design’s characteristic armrests. The slender shell replaces the need for armrests with gently curved sides that retain the sense of being cradled and supported, while inviting complete freedom of movement. The four-pronged star base is available with either swivel, swivel with return or casters in two different finishes: polished aluminium or black powder coated steel and aluminium. Each base can be paired with a bare shell seat, available in six colours, or upholstered with a selection of exclusive fabrics and leathers. MENU’s Upholstery Programme is priced in four textile categories and four leather categories. Prices vary according to the selected combination.

Snaregade Dining Table, Rectangular, Black Steel / Charcoal Linoleum, by Norm Architects
Bottle Carafe, 1 L, Clear/Brass, by Norm Architects
Stackable Glass, by Norm Architects
Harbour Side Dining Chair, Star Base w/ Casters, Polished Aluminium / Colline 568, by Norm Architects



Harbour Dining Chair, Light Grey Steel / Hallingdal 65-0270, by Norm Architects
Harbour Side Dining Chair, Black Steel / Khaki, by Norm Architects
Harbour Dining Chair, Star Base w/ Swivel, Polished Aluminium / Sand 20298, by Norm Architects

Harbour Dining Chair, Natural Oak / LC1 Col. 003 CUOIO, by Norm Architects
Harbour Dining Chair, Star Base w/ Casters, Polished Aluminium / Hallingdal 65-0270, by Norm Architects
Harbour Side Dining Chair, Dark Stained Oak / Remix 2, 233, by Norm Architects



Harbour Counter/Bar Chair

BY NORM ARCHITECTS

An invitation to pull right up to a countertop bar, the Harbour Counter and Bar versions are designed in two different heights and with the collection’s characteristic shell seat with armrests that support the body. The shell is available in six colours as well as upholstered with a selection of exclusive textile and leathers. The slender and sculptural geometric base is designed with a comfortable footring to support the feet and ensure comfort – even when sitting for long periods. The base is available in black or light grey powder coated steel. Prices vary according to the selected combination.

Column Table Lamp, by Norm Architects
Stackable Glass, by Norm Architects
Harbour Counter Chair, Black Steel / LC1, Col. 1 Bianco, by Norm Architects
Harbour Column Bar Table, Ø80, Black Steel / Estremoz Marble, by Norm Architects



Harbour Side Counter/Bar Chair

BY NORM ARCHITECTS

With its slender, compact shell, this side chair version with sleek counter- and bar-height base options lets you tailor its height to match a surface. The curved shell is supportive while inviting complete freedom of movement, fitting into more spaces and under more countertops than ever before. The shell seat is available in six colours as well as upholstered with a selection of exclusive textile and leathers. The slender and sculptural geometric base is designed with a comfortable footring to support the feet and ensure comfort – even when sitting for long periods. The base is available in black or light grey powder coated steel. Prices vary according to the selected combination.

Harbour Side Bar Chair, Black Steel / Burned Red, by Norm Architects
Harbour Column Bar Table, Black Steel / Black Painted Oak, by Norm Architects
Plinth Tall, Grey Kendzo Marble, by Norm Architects
Troll Vase, Amber, by Anderssen & Voll
Bank Pendant, Black / Smoke, by Norm Architects



Column Table Lamp, by Norm Architects
Stackable Glass, by Norm Architects
Harbour Counter Chair, Black Steel / LC1, Col. 1 Bianco, by Norm Architects
Harbour Column Bar Table, Ø80, Black Steel / Estremoz Marble, by Norm Architects



Harbour Lounge Chair, Natural Oak / Savanna 222 / Nuance Light Grey, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun



A SCULPTURAL PIECE WITH A MINIMALIST EXPRESSION, THE SOLID, YET LIGHTWEIGHT CONSTRUCTION OF THE HARBOUR LOUNGE RETAINS ALL THE HALLMARKS OF THE COLLECTION WITH THE ADDITION OF LAID-BACK COMFORT.

Harbour Lounge Chair, Natural Oak / Savanna 222 / Nuance Light Grey,
by Norm Architects
Gravel Rug, Ivory, by Nina Bruun



Harbour Lounge

BY NORM ARCHITECTS

The low-pitched, solid wood base features rounded legs and subtle joinery details, and the generous moulded foam shell has a wide back, angled for comfort and support. The collection’s characteristic curved armrests and a luxuriously oversized seat with a corresponding cushion complete the design. The wooden base is offered in natural oak, dark stained oak or black oak and walnut, and its embracing shell is available upholstered in a range of tactile, yet durable textiles and leathers in contemporary colourways. Prices vary according to the selected combination.

Harbour Lounge Chair, Black Oak/Savanna 152/Shade 20296,
by Norm Architects
Gravel Rug, Ivory, by Nina Bruun





Harbour Lounge Chair, Black Oak / Savanna 152 / Shade 20296,
by Norm Architects

Harbour Lounge Chair, Natural Oak / Savanna 222 / Nuance Light Grey,
by Norm Architects
Zet Storing System, 2x4, Black Steel / Black Painted Oak Veneer, by Kaschkasch
Gravel Rug, Ivory, by Nina Bruun





Harbour Column Lounge Table (NEW)

BY NORM ARCHITECTS

Offering a practical element for a pile of magazines, a mug of coffee or a decorative vase, the Harbour Lounge Table conveys a sense of bold elegance thanks to its perfectly balanced mix of natural materials. The star-shaped pedestal is crafted from black powder coated steel and aluminium, and the tabletop is offered in a range of natural materials – kunis breccia stone, white marble, black oak and linoleum – and maximises surface space with its round shape.

Knitting Chair, Dark Stained Oak/Dakar 0311, by Ib Kofod-Larsen
Hashira Table Lamp, by Norm Architects
Harbour Column Lounge Table w/ Star Base, Black Steel / Kunis Breccia
by Norm Architects
Harbour Lounge Chair, Black Oak / Savanna 152 / Shade 20296,
by Norm Architects

Harbour Column Lounge Table w/ Star Base, Black Steel / Kunis Breccia,
by Norm Architects



Harbour Column Lounge Table w/ Star Base, Black Steel/Kunis Breccia,
by Norm Architects
Harbour Lounge Chair, Black Oak/Savanna 152/Shade 20296, by Norm
Architects



Harbour Column Table (NEW)

BY NORM ARCHITECTS

Building on the clean, light and versatile design of our Harbour chairs, this elegant dining table is available in two shapes, round or rectangular, in varying sizes and heights. The clover-shaped column base is crafted in powder coated steel and aluminium, and tabletop options in a range of natural materials – linoleum, kunis breccia stone, estremoze marble and oak veneer – give it a classic and exclusive feel. The versatile design lets you mix and match bases and tabletops to create your ideal pairing.

Harbour Column Dining Table, Ø105, Black Steel / Estremoze Marble, by Norm Architects
Tearoom Club Chair, City Velvet CA7832/062, by Nick Ross



Harbour Column Bar Table, Black Steel / Charcoal Linoleum, by Norm Architects
Harbour Counter Chair, Black Steel / LC1, Col. 1 Bianco, by Norm Architects



Harbour Dining Table, Star Base, Black Steel/Estremoze Marble, by Norm Architects
Harbour Dining Side Chair, Black Steel/Dakar 0842, by Norm Architects
Harbour Dining Chair, Star Base w/ Casters, Black Steel/Dakar 0863, by Norm Architects



Harbour Column Table, Star Base (NEW)

BY NORM ARCHITECTS

The star-shaped base of our Harbour Collection brings a new, lighter expression to the classic Harbour Column Table. The four-pronged design, matching our Harbour chair with a star base, is crafted in powder coated steel and aluminium, ensuring that the table has a firm footing as well as providing more legroom for anyone seated at the table. Versioned in bar, counter, dining and sofa heights, the table can be customised as required – whether for dinner or a meeting – with the addition of the collection’s tabletop.

Harbour Column Bar Table, Star Base, Black Steel / Estremoze Marble, by Norm Architects
Afteroom Bar Stool, Black Steel / Sand 20298, by Afteroom





Duca Candleholder, Polished Brass, by Krøyer-Sætter-Lassen
Eave Dining, Black Steel / Moss 022, by Norm Architects
Stackable Glass, by Norm Architects

Walker Ceiling / Wall Lamp, Opal, by Søren Rose Studio
Harbour Column Dining Table, Star Base, Black Steel / Estremoz Marble, by Norm Architects
Harbour Side Dining Chair, Black Oak/Dakar 0842, by Norm Architects

TR Pendant, Shiny Opal, by Tim Rundle
Harbour Column Dining Table, Star Base, Black Steel/Estremoz Marble, by Norm Architects
Harbour Dining Chair, Black Steel / Remix 233, by Norm Architects
Harbour Dining Chair, Black Steel / Colline 2, 228, by Norm Architects
Harbour Dining Chair, Black Steel / Haakon 2, 2374, by Norm Architects
New Norm Cutlery, by Norm Architects
New Norm Dinnerware, White, by Norm Architects
Stackable Glass, by Norm Architects
Column Table Lamp, by Norm Architects



Harbour Column Dining Table, Ø105, Black Steel / Estremoz Marble, by Norm Architects
Tearoom Club Chair, City Velvet CA7832/062, by Nick Ross
Column Table Lamp, by Norm Architects
Échasse Bowl, Small, Smoke Glass / Brushed Brass, by Theresa Rand





Co Chair, Black Steel / Black Oak / Icon 246,
by Norm Architects & Els Van Hoorebeeck
Co Chair w/ Armrest, Black Steel / Black Oak / Icon 246,
by Norm Architects & Els Van Hoorebeeck

The Co Chair Collection

BY NORM ARCHITECTS AND ELS VAN HOOREBEECK

TOGETHER, MUTUALLY, IN COMMON. THE WORDS THAT DEFINE THE PREFIX ‘CO’ ARE AT THE HEART OF OUR CO CHAIR COLLECTION. CONCEIVED IN COLLABORATION WITH NORM ARCHITECTS AND ELS VAN HOOREBEECK FROM THE OFFICE GROUP, THE MULTIFUNCTIONAL CHAIRS ADAPT TO A WIDE RANGE OF NEEDS AND INTERIOR STYLES. THEY ADDRESS THE SPATIAL AND DESIGN CHALLENGES COMMON TO BOTH PRIVATE AND PUBLIC ENVIRONMENTS, MAKING THEM AS APPEALING IN HOMES AS IN SHARED AREAS SUCH AS CONFERENCE HALLS, BOARDROOMS AND CO-WORKING SPACES.

Watch the film of the inspiring story behind the Co Chair Collection at www.menuspace.com

Drawing on The Office Group’s extensive knowledge of workplace needs, our Co Chair Collection pairs a lightweight, sleek profile with great seating comfort – and the option to stack up to ten chairs in a compact tower. Visually, the contoured form and warm materials of the design bring Norm Architects’ signature, humancentric minimalism to residential and hospitality applications. The versatility of the design is the result of a thoughtful construction and a wide array of materials. With two base options, three veneer finishes and numerous upholstery options to choose from, the collection is easy to customise to the desired expression and experience.

The Co Chair is distinguished by its wide veneer back, the proportions of which allow freedom of movement and provide maximum comfort. Comfort also informed the design of the backrest, which is positioned and angled for exceptional support. The Co Chair’s slender, yet robust steel base defines the intriguing geometric silhouette – and delivers high durability. Optional veneer armrests lend additional dimension, serving both as extra comfort and to suspend the chair off the floor for easy cleaning. Combining steel, woodworking and upholstery skills and unexpected comfort to create an iconic chair that fits seamlessly into any setting, the collection proves that comfort does not have to come at the cost of beauty.

MENU offers a range of Co Chair designs for expedited delivery in our Quick Ship programme.



Co Chair w/ Armrest, Black Steel / Black Oak / Icon 246,
by Norm Architects & Els Van Hoorebeeck



Co Chair w/ Armrest, Black Steel / Black Oak / Icon 246,
by Norm Architects & Els Van Hoorebeeck



Co Chair w/ Armrest, Black Steel / Black Oak / Icon 246,
by Norm Architects & Els Van Hoorebeeck



Co Chair w/ Armrest, Black Steel / Black Oak / Icon 246,
by Norm Architects & Els Van Hoorebeeck



Dancing Pendant, by Iskos-Berlin
Snaregade Dining Table, Rectangular, Black Steel / Mushroom Linoleum, by Norm Architects
Co Chair w/ Armrest, Black Steel / Natural Oak / Colline 118, by Norm Architects & Els Van Hoorebeeck
Co Chair, Black Steel / Dark Stained Oak, by Norm Architects & Els Van Hoorebeeck

Co Chair

BY NORM ARCHITECTS AND ELS VAN HOOREBEECK

Set on a black powder coated steel or polished chrome base, the seat and backrest of the Co Chair Dining are made from form-pressed veneer available in three finishes: natural oak, dark stained oak and black oak. The seat is versioned bare for a minimalist look or lightly padded and upholstered in textile or leather. The design is stackable up to ten chairs, depending on upholstery. Prices vary according to the selected combination.



Co Chair w/ Armrest, Black Steel / Natural Oak,
by Norm Architects & Els Van Hoorebeeck
Co Chair, Black Steel / Black Oak / Ritz 2201 Terra,
by Norm Architects & Els Van Hoorebeeck
Co Chair, Black Steel / Black Oak / Maple 542,
by Norm Architects & Els Van Hoorebeeck
Co Chair, Black Steel / Dark Stained Oak / Maple 222,
by Norm Architects & Els Van Hoorebeeck

Co Chair w/ Armrest, Chrome Steel / Natural Oak / Dakar 0250,
by Norm Architects & Els Van Hoorebeeck

Duca Candleholder, Bronzed Brass, by Krøyer-Sætter-Lassen
Duca Candleholder, Polished Brass, by Krøyer-Sætter-Lassen
JWDA Floor Lamp, Carrara Marble / Bronzed Brass, by Jonas Wagell
Co Chair, Black Steel / Dark Stained Oak / Dakar 0842,
by Norm Architects & Els Van Hoorebeeck





Co Chair Lounge

BY NORM ARCHITECTS AND ELS VAN HOOREBEECK

Co Lounge Chair, Black Steel / Black Oak / Dakar 0842,
by Norm Architects & Els Van Hoorebeeck
Eave Modular Sofa, City Velvet CA7832 031, by Norm Architects
Septembre Coffee Table, Black Ash / Grey Marble, by Theresa Rand
JWDA Floor Lamp, Travertine / Brushed Brass, by Jonas Wagell
Duca Candleholder, Polished Brass, by Krøyer-Sætter-Lassen
Gravel Rug, Ivory, by Nina Bruun

Purposefully re-spacing the original Co Chair's different components to create a lighter, more laid-back look, the comfortable lounge design features a form-pressed wood veneer backrest, angled for comfort. The curved armrests and upholstered seat support and embrace the body. Set on a slender – yet strong – powder coated steel base, providing a stable and sleek foundation on which to stand, the fully customisable chair is available with an upholstered seat in a range of textile and leather options. Prices vary according to the selected combination.

Co Lounge Chair, Black Steel / Black Oak / Dakar 0842,
by Norm Architects & Els Van Hoorebeeck
Gravel Rug, Ivory, by Nina Bruun



Co Lounge Chair, Black Steel/Natural Oak/Dakar 0250,
by Norm Architects & Els Van Hoorebeeck
Gravel Rug, Ivory, by Nina Bruun





The Afterroom Collection

BY AFTERROOM

AFTERROOM, THE STOCKHOLM-BASED TAIWANESE DESIGN STUDIO, WAS TASKED WITH CREATING ICONIC FURNITURE DESIGNS THAT WERE BOTH MINIMALIST AND COMFORTABLE WITH A SILHOUETTE THAT WAS BOTH SLEEK AND INSTANTLY RECOGNISABLE. DEFINED BY THIS 'LESS IS MORE' AESTHETIC, MENU'S AFTERROOM COLLECTION PROFILES HONEST MATERIALS IN AN ELEGANT COLLECTION OF FURNITURE WITH LASTING APPEAL.

A study of the unity between functionalism and minimalism, the Afterroom Collection looks to the simple, geometric lines of the Bauhaus design movement to create furniture and interior objects pared back to their purest forms. The Afterroom Dining Chair was MENU's first foray into the world of chair design. Given our Scandinavian heritage in iconic chair design, we knew from the start that this chair needed to be special. Stripped of all superfluous details to reveal a chair in its most simplistic form, the chair pays homage to Bauhaus and functionalism with a design that combines minimalistic clean lines with high quality materials and craftsmanship, without compromising comfort. The addition of a plywood version creates a new expression in the now classic series.

Since they were reinterpreted into multiple iterations, the collection's chairs and bench reveal only the most essential elements of their design. Tubular powder coated steel legs and a characteristic backrest that extends upwards from beneath the chair seat to support the body are crafted using some of the same techniques used in Bauhaus modernism – steel bending, die casting and welding. The uncompromising designs with a silhouette that is both sleek and instantly recognisable are available in multiple iterations, each representing the utmost in comfort and style and in fully customisable versions to suit any space and style.

MENU offers a range of Afterroom designs for expedited delivery in our Quick Ship programme.

Afterroom Dining Chair Plus, Black Steel / City Velvet CA7832 031, by Afterroom
Snaregade Dining Table, Rectangular, Black Steel / Charcoal Linoleum,
by Norm Architects
Stackable Glass, Norm Architects
TR Bulb Suspension Frame, Brushed Brass / Matte Opal, by Tim Rundle



Column Table Lamp, by Norm Architects
 Harbour Column Dining Table, Black Steel / Estremoz Marble, by Norm Architects
 Afteroom Dining Chair Plus, Black Steel / Ritz Col 4512, by Afteroom



Column Table Lamp, by Norm Architects
 Harbour Column Dining Table, Black Steel / Estremoz Marble, by Norm Architects
 Afteroom Dining Chair Plus, Black Steel / Dark Stained Oak / Sand 20298, by Afteroom
 Afteroom Counter Chair Plus, Black Steel / Sand 20298, by Afteroom

Afteroom Dining Chair

BY AFTEROOM

With a silhouette that is both sleek and instantly recognisable, the Afteroom Dining Chair has a small oblong backrest that extends from a bent back rod on the tubular powder coated steel base. Available in luxurious upholstery fabrics in a range of beautiful textures and colours, the chair is both timeless and elegant in its expression. Prices vary according to the selected combination.

Afteroom Dining Chair, Black Steel / Black Painted Plywood / Dakar 0197, by Afteroom

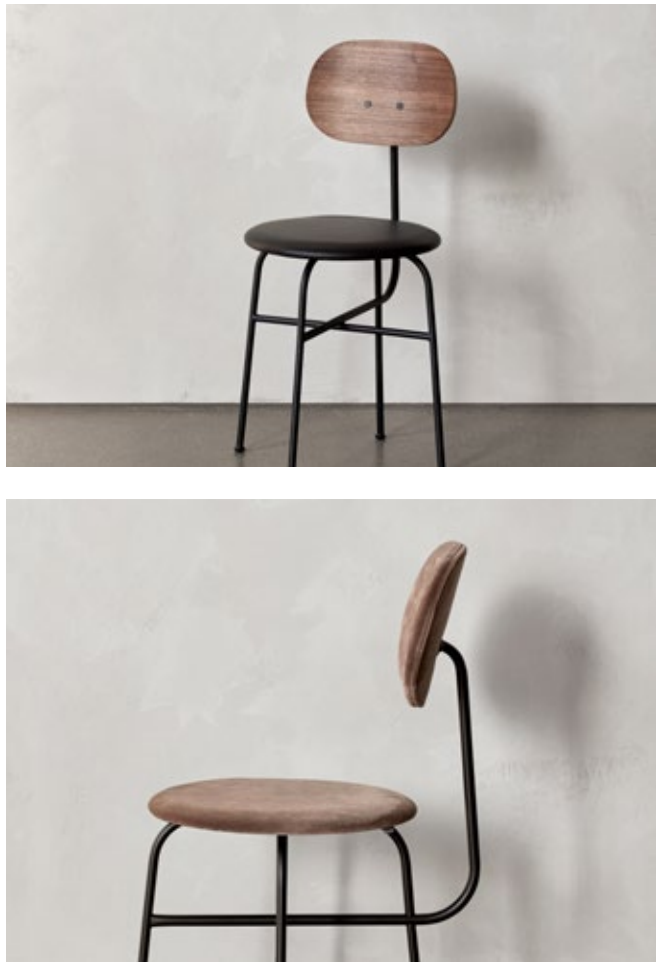


Afteroom Dining Chair Plus

BY AFTEROOM

The Afteroom Chair is elevated to another level with the Afteroom Dining Plus. Like the original design, there is a reduction to essentials and stripping back of unnecessary components. This chair features a luxurious upholstered seat and wider backrest, available in walnut or upholstered, set on a tubular powder coated steel frame. The result is a blissfully simple chair which embodies minimalism in style with maximum comfort.

Afteroom Dining Chair Plus, Black Steel / Dark Stained Oak / Dakar 0842, by Afteroom
Afteroom Dining Chair Plus, Black Steel / Royal Nubuck Cinnamon 30275, by Afteroom



Afteroom Counter/Bar Chair

BY AFTEROOM

Set on four elongated tubular steel legs tethered with a circular footrest, the chair's characteristic backrest extends upwards from beneath the seat to support the body. Crafted using some of the same techniques used in Bauhaus modernism – steel bending, die casting and welding – the uncompromising design is available in two heights, counter and bar, with the option of plywood or upholstery textiles for additional comfort and a luxurious finish. The slender frame is offered in black powder coated steel. Prices vary according to the selected combination.

Afteroom Bar Chair, Black Steel / Black Painted Plywood / Dunes 21003, by Afteroom



Afteroom Counter/Bar Chair Plus

BY AFTEROOM

The sophisticated silhouette of the counter and bar chairs has a wide backrest for the ultimate in sitting comfort, available in textile or leather upholstery or walnut veneer. Set on four elongated tubular powder coated steel legs tethered with a circular footrest, the characteristic frame is rendered in two heights – Counter and Bar – and in black. The gently padded seat is available in multiple upholstery finishes, including leather.

Snaregade Dining Table, Rectangular, Light Grey Steel / Mushroom Linoleum, by Norm Architects
Afteroom Dining Chair Plus, Black Steel / Gaja C2C 61115, by Afteroom
Afteroom Counter Chair Plus, Black Steel / Ritz Brun 8469, by Afteroom





Afteroom Dining Chair Plus, Wood Base (NEW)

BY AFTEROOM

Afteroom Dining Chair Plus, Wood Base, Black Ash / Moss 014, by Afteroom
 Afteroom Dining Chair Plus, Wood Base, Dark Stained Oak / Moss 022, by Afteroom
 Androgyne Dining Table, Natural Oak, by Danielle Siggerud
 Socket Occasional Lamp, by Norm Architects
 Column Table Lamp, by Norm Architects

Continuing the streamlined simplicity of the Afteroom collection, this sleek, simple and elegant chair is crafted in plywood, a material that exemplifies the innovative manufacturing advancements of the 20th century. Thin sheets of veneer are glued in layers with grains running in opposite directions to create a material that is both incredibly strong and exceedingly lightweight. The gently curved form is rendered in natural oak as well as dark stained oak or black ash which enhance the natural beauty of the grain and lend appealing warmth to the design. The soft silhouette makes it easily adapt to a range of spaces where its versatility, flexibility and strength make it the ideal choice as an everyday object of beauty and function. Prices vary according to the selected combination.

Afteroom Dining Chair Plus, Wood Base, Dark Stained Oak, by Afteroom



Afteroom Dining Chair Plus, Wood Base, Black Ash / Moss 014, by Afteroom
 Androgyne Dining Table, Natural Oak, by Afteroom



Afteroom Stool

BY AFTEROOM

With characteristic clean lines and a sturdy base crafted in tubular black powder coated steel tethered with cross bars, the Afteroom Stool is available with a painted plywood seat or with luxurious upholstery fabrics in a range of beautiful textures and colours. The stool comes in three heights – stool, counter stool and bar stool – making it easy to slide up against a bar or use as small-space or additional seating. In keeping with the original Afteroom chair design, this stool is sure to be embraced by those looking to enhance the seating in their commercial or residential spaces. Prices vary according to the selected combination.

Afteroom Stool, Black Steel / Dakar 0311, by Afteroom
Afteroom Dining Chair Plus, Black Steel / Dark Stained Oak / Shade Dark Brown, by Afteroom



Afteroom Counter/Bar Stool

BY AFTEROOM

The Afteroom Counter/Bar Stool is rendered in black powder coated steel and finished with a plywood seat, available painted black or upholstered with a range of textiles or leather. The stool is available in two heights – Counter and Bar – making it easy to slide up against a bar or keep in the home as small-space or additional seating. The four elongated tubular steel legs are tethered with a circular footrest. Prices vary according to selected combination.

Afteroom Counter Stool, Black Steel / Black Painted Plywood, by Afteroom
Afteroom Bar Stool, Black Steel / Black Painted Plywood, by Afteroom
Afteroom Stool, Black Steel / Dakar 0311, by Afteroom



Afteroom Lounge

BY AFTEROOM

An innately comfortable chair, the Afteroom Lounge is designed with a generous angled backrest and perfectly pitched seat, lightly padded for support. Set on a base crafted from solid tubular steel rods that ensure strength and stability, the deceptively lightweight design is easy to move around, and the open curve of the embracing armrests lends added lightness to the chair. Upholstered in premium aniline leather, the Lounge Chair will age beautifully over time, adding further character to the timeless piece.

Afteroom Lounge Chair, Black Steel / Dunes 21003, by Afteroom



Afteroom Bench

BY AFTEROOM

The Afteroom Bench is an evolution of MENU’s celebrated Afteroom Chair and a lasting tribute to the sleek lines, quality craftsmanship and marriage of function and form seen in Bauhaus modernism. By reducing the amount of material to a minimum, the visual appearance of the bench is enhanced to a maximum. Set on a slender, powder coated steel base, the oblong seat is gently padded for comfort and upholstered in either black or cognac leather. A small, circular black marble tabletop extends from the side of design as an elegant platform for small objects.

Afteroom Bench, Black Steel / Dunes 21003 / Nero Marquina Marble, by Afteroom



DESIGNER PROFILE

Afterroom





Partners in life as well as design, Hung-Ming Chen and Chen-Yen Wei relocated from their native Taiwan to Sweden in 2006, where Hung-Ming studied design at Konstfack in Stockholm. Their adventure turned out to be more permanent than first planned, and the couple have since settled in the Swedish capital where they have established Afterroom, their award-winning design studio, which marries Hung-Ming’s tech-savvy background as an industrial designer working with 3D software with Chen-Yen’s intuitive and creative approach to aesthetics.

When did you first become interested in design? Hung-Ming: “My high school major was electrical engineering, but it didn’t take me too long to realise that I wasn’t cut out for it and quickly needed to find another profession before it was too late. Luckily, I discovered industrial design.” Chen-Yen: “I was a business college student with no passion for the subject, but really enjoyed fashion. After graduating, I took a sabbatical. During that time, I realised that being a designer was the hidden dream I’d been wishing for.”

Which aspects of your background and upbringing have shaped your design principles and philosophy? Hung-Ming: “I grew up in an industrial area where my parents ran a small factory. When I was little, I was fascinated by how things were made so I guess that environment influenced me a lot.” Chen-Yen: “As a child I often travelled with my family, which I believe is a really natural way to open a child’s eyes to the world. Although I grew up in a crowded city, my parents tried their best to put us in contact with nature. Since then, I’ve had an appreciation of beauty. I think my creative influences mostly come from nature and companionship with my parents.”

How would you describe your design aesthetic? Elegant, thoughtful simplicity.

Tell us a bit about your design process. Hung-Ming: “We start by discussing ideas, and I sketch them out and make 3D models. Chen-Yen takes charge of the overarching appearance, proportion and colours and selects which projects we bring to life. I’ve worked as an industrial and interior designer for such a long time and know how to operate CAD software and navigate the mass production process. However, I easily get blinded, so Chen-Yen takes on the responsibility for the aesthetics.”



How long does it take to design a product? Once we've got ideas, we'd start to sketch them out and make 3D models. If a design is viable, we'll make a full-scale prototype to try it out in real life. The whole process usually takes more than a year.

Where do you get your ideas from? We visit the Konstfack library quite often. There are lots of different kinds of books we use for reference; not design books per se. Sometimes a great idea can come from a picture or a painting. Our daughter also influences our work. Since having her, we've sadly come to realise that we won't be around forever. But if we do our job as designers well, she'll see and experience our creations long after we're gone. In a way, it feels like we'll still be with her. Being parents has given us so much inspiration and makes us consider the human relationship between time and objects. Both of us love timeless things. The notion of placing memories, emotions and thoughtful simplicity in an object is really romantic.



What is Afteroom's raison d'être? The main idea behind Afteroom is to be an advocate of the traces of time. All our designs share the spirit of this thought. We simply want to create objects people won't get tired of and will want to keep for generations to come.

What is the most challenging aspect of your practice? Compromise.

What makes it all worthwhile? Working at our own independent design studio allows us to research the subjects we're most interested in. Often, if we dig deep enough, we can always find a new direction to try something unexpected.

What do you want people to take away from your designs? We hope our designs are recognised for their sophisticated simplicity combined with functional elegance and that people will use our designs as practical, elegant objects that are a graceful accompaniment to life.

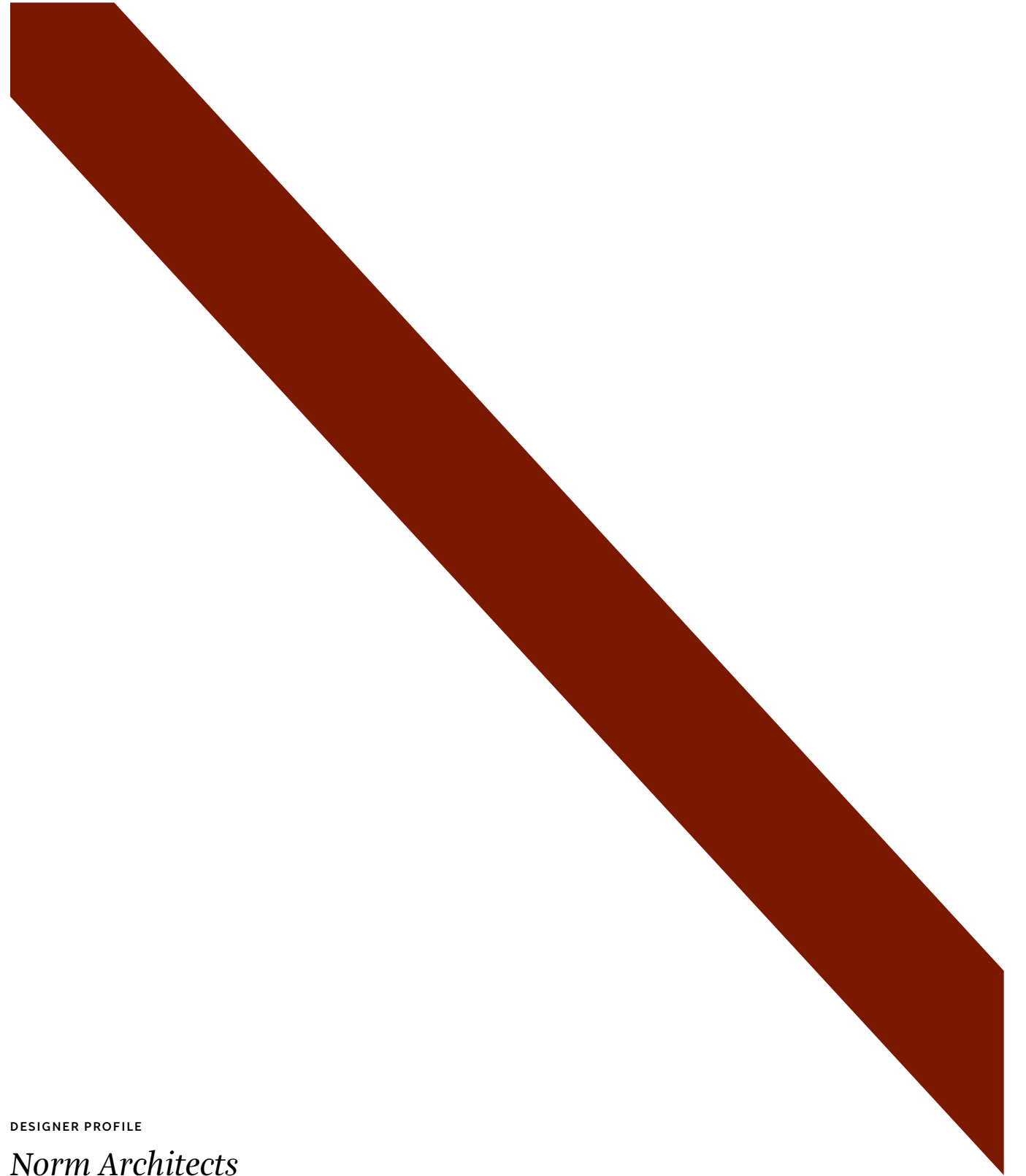
The main idea behind Afteroom is to be an advocate of the traces of time.





DESIGNER PROFILE

Norm Architects



To Norm Architects, great design is about meeting real needs. Jonas Bjerre-Poulsen and Kasper Rønn founded the multidisciplinary studio in 2008 and were later joined by partner Frederik Werner. In their work with residential architecture, commercial interiors, industrial design, photography, graphics and art direction, it seems there is little the award-winning Copenhagen-based studio cannot do. And they are serious about their oeuvre. Their deep-rooted passion for simple and serene aesthetics – a look that has coined the term ‘soft minimalism’ – is exemplified by the products they have created for MENU. The latest is Hashira, a fusion of Scandinavian sensibilities and Eastern traditions that culminate in a collection of lamps.

Spaces and objects should first and foremost serve the needs of their user. It is hardly a revolutionary thought, but one that remains at the core of Norm Architects’ practice. Putting function before artistic expression, their humancentric philosophy goes against the zeitgeist for trend-driven style to uphold the traditions of design and thoughtfully improve upon existing objects to match modern needs.

“It’s about finding the very essence of form through a soft, warm and textural design language, and asking the question, ‘What makes the framework for a good life?’” Jonas

Bjerre-Poulsen explains. “We try to address humancentric design to create products that engage all the human senses and help to create a certain atmosphere for its users.” It is these senses that are awakened in the latest design from Norm Architects, created in collaboration with MENU. Inspired by visits to traditional Japanese Washi papermakers, Norm Architects looked to the traditional Japanese rice paper lantern to create modern, space-defining column lamps that fill rooms with cosy, ambient light.

“Some of the most challenging aspects of our work concern finding the right balance between simplicity and timelessness on the one hand and character and iconicity on the other. To create something that blends in, yet stands out at the same time,” says Kasper Rønn. The Hashira Collection solves this age-old conundrum by striking the perfect balance between aesthetics and proportion and simplicity and character. “Like its Danish counterpart, Japanese design is unpretentious and comforting. It doesn’t pretend to be something it’s not and is straightforward in its function, design and use of materials – without compromising on aesthetics. This innate simplicity and timelessness are, we believe, key to creating relevant products that last.”

Drawing on the two nations’ tradition for pared-back, yet inviting interiors in natural materials and neutral colours, the graceful lines of Hashira reference a rational design

It is often the simple or the pared-back that is the most striking.



Photo: Ruben Hughes

language that embodies simple beauty in form rather than through superfluous ornamentation. Easy on the eye, the relatable shape, materials and use of the lamps create a timelessness that transcends trends and generations. “In many Scandinavian and Japanese designs, there are always details that take the product beyond the simple to give it something extra. This is something we work with intensely, always trying to keep the products as simple as possible, but still making them interesting,” notes Kasper. “We try to reach a point where there is nothing more to add and nothing else to take away,” Jonas adds.

This reductive perfectionism has long been the goal of both Norm Architects and MENU, because eschewing the superfluous means accentuating the essential aspects of a given design.

In Hashira’s case it finds its form in the column-shaped shade in textural linen and the simple wooden structure. “All too often people think of design in terms of added grandness. But it is often the simple or the pared back that is the most striking. In our work, we aim to create a sense of calm through geometric purity, natural simplicity and humble authenticity. We want to arrive at maximum expressiveness with the minimum of expression.” Hashira achieves this well by evoking the best piece of design advice Norm Architects have received: keep it simple.

DESIGNER PROFILE

Nick Ross



From the Highlands of Scotland to the headland of the Swedish capital, designer Nick Ross works from his studio in Stockholm where he considers how historical events and interpretations alter our present-day perceptions of objects. Here, he shares his thoughts on his work and the desire to bridge the gap between the past and the present, as well as what great design means to him.

When did you become interested in design? I’ve been interested in the act of creation since I was a child, but design is really something I fell into. I wanted to be an architect at first, but felt it was too dry for me.

Which aspects of your background and upbringing have shaped your design principles and philosophy? My grandfather collected Danish mid-century furniture and was a big history buff. Looking back, I learned a lot from him.

Describe your personal interior style. Eclectic minimalism or refined chaos.

Where do you get your ideas from? I still struggle to put this into words, but over time you do gather a collection of forms and references that you are fascinated by and can go back to for inspiration. You begin to notice how certain ideas from projects and collections evolve and transform into new ideas, shapes and expressions.

Who or what has been most influential to your work? I think in general I’ve been lucky in the sense that I’ve met some really great people who have helped me along the way.





Nick Ross has a master's degree in Interior Architecture and Furniture Design from Konstfack, Stockholm. One to watch, he was awarded the Architectural Digest Emerging Designer Award 2015 and Young Swedish Design Award 2013.



Are there other creative fields that inform your work? Right now, I'm really into dystopian science fiction. But I would say film in general.

What does your work address?
I like to think my work speaks to our need for meaning in the objects around us. I think that storytelling is such an important human trait, and adding this into objects can give them added value in some way. If I'm honest, I think that objects that exist for purely functional reasons are rather banal.

How would you describe your aesthetic? An archaic expression in a contemporary context.

What is the most challenging aspect of your practice? Never being able to leave work at work. My mind is constantly processing ideas.

And what is the most satisfying?
When an idea finally works out.

What is great design?
Rare.

How do you want your design legacy to read? Integrity is very important to me. I like to stay away from easy options or something that exists purely for monetary reasons.

What are your favourite objects that you did not design? Anything by Scott Burton. He had such an amazing sense of form, scale and materiality.

What is the best piece of design advice you have been given?
It's all about context.

What are your ambitions for the future? To keep moving forward.

Storytelling is such an important human trait. Adding this into objects can give them added value.





The Tearoom Collection

BY NICK ROSS

A STUDY IN MINIMALIST LUXURY, OUR TEAROOM COLLECTION OFFERS INDULGENT RETREATS AND MOOD-LIFTING COMFORT FOR A MULTITUDE OF SETTINGS, FROM EXCLUSIVE HOTELS, CLUBS AND LOUNGES TO PRIVATE HOMES. DEMONSTRATING THE VAST POTENTIAL OF WORKING WITH SIMPLE, GEOMETRIC FORMS, THE COLLECTION'S CLUB AND LOUNGE CHAIRS AND SOFA EACH PAIR THE LUXURIOUS FEEL OF FULL UPHOLSTERY WITH A CLEAN SILHOUETTE – AND ARE AS APPEALING TO THE TOUCH AS THEY ARE EASY ON THE EYE.

The inspiration for the Tearoom Collection came from Charles Rennie Mackintosh's Willow Chair, created between 1902 and 1904 for the Willow Tea Rooms in Glasgow. While creating the clean silhouettes, designer Nick Ross took exceptional care to imbue every inch of each design with mood-lifting comfort. Lines curve gently to ensure that the furniture's contours complement our own and beneath the upholstery, a wood and foam construction creates the ideal pairing of sturdiness and lush comfort. What is a lounge design, after all, if it does not deliver on the experience you imagine when you get drawn into its sculptural form from afar?

Inviting relaxation and comfortably accommodating multiple guests, the chair, lounge and sofa bring a leisure experience in a multitude of settings, from exclusive hotels, clubs and lounges to private homes. Timeless in its expression and execution, the Tearoom Collection is well-suited to both period and contemporary environments, radiating elegant, yet strict femininity. Their embracing forms, while alluring, stop short of being overly casual. As such, the furniture maintains a clear visual connection to the sculptural 1904 Willow Chair that originally sparked the designer's imagination.

Tearoom Lounge Chair, Deco Avorio T14035 001, by Nick Ross
Échasse Vase, Medium, Smoke Glass / Brushed Brass, by Theresa Rand
Troll Vase, Amber, by Anderssen & Voll
Échasse Hurricane, Smoke Glass / Brushed Brass, by Theresa Rand
Harbour Column Lounge Table w/ Star Base, by Norm Architects



Circular Lamp, Black, by Studio WM
 Harbour Column Dining Table, Ø80, Black Steel / Estremoz Marble, by Norm Architects
 Tearoom Lounge Chair, Dedar Schwartzwald, by Nick Ross
 Gravel Rug, Ivory, by Nina Bruun

Tearoom Club Chair, Savanna 202, by Nick Ross
 Cast Sconce Wall Lamp, by Thomas Chung & Jordan Murphy



Tearoom Club Chair, Savanna 202, by Nick Ross





Tearoom Lounge Chair, Dedar Alexander 137 Dorure, by Nick Ross



Knitting Chair, Dark Stained Oak / Colline 118, by Ib Kofod-Larsen
Tearoom Sofa, Savanna 202, by Nick Ross
Plinth Low, Calacatta Viola Marble, by Norm Architects
Column Table Lamp, by Norm Architects

Tearoom Club Chair

BY NICK ROSS

Timeless in its expression and execution, the embracing form of the Tearoom Club Chair features a wood and foam construction with a black MDF base and comes fully upholstered in a number of textile options, with prices varying depending on the choice.

Tearoom Club Chair, City Velvet CA7832/062, by Nick Ross
Column Table Lamp, by Norm Architects
Échasse Vase, Large, Smoke Glass / Brushed Brass, by Theresa Rand
Harbour Column Dining Table w/ Star Base, Black Steel/Estremoz Marble, by Norm Architects



Tearoom Lounge Chair

BY NICK ROSS

Inviting relaxation thanks to its wider, lower seat, the Tearoom Lounge Chair is timeless in its expression, making it well-suited to both period and contemporary spaces. Set on a black MDF base and constructed from wood and foam for stability and comfort, it comes fully upholstered in a range of textile options to suit any style.

Tearoom Lounge Chair, Deco Avorio T14035 001, by Nick Ross
Échasse Vase, Medium, Smoke Glass / Brushed Brass, by Theresa Rand
Troll Vase, Amber, by Anderssen & Voll
Échasse Hurricane, Smoke Glass / Brushed Brass, by Theresa Rand
Harbour Column Lounge Table w/ Star Base, by Norm Architects



Tearoom Sofa

BY NICK ROSS

Comfortably accommodating multiple guests, the spacious Tearoom Sofa is defined by its curved, minimalist silhouette. Every inch of the object is imbued with mood-lifting comfort – from the black MDF base to the stable wood and foam base – and every design element curves gently to ensure that the furniture’s contours complement our own. The sculptural silhouette works in any space, as a standalone design in a home or placed back to back in multiples in a hotel lobby. The Tearoom Sofa comes fully upholstered in a range of textiles. Prices vary according to selected fabric.

Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
Tearoom Club Chair, Tiger Mountain 003, by Nick Ross
Plinth Low, Calacatta Viola Marble, by Norm Architects
Tearoom Sofa, Hot Madison CH1249/092, by Nick Ross
Gravel Rug, Ivory, by Nina Bruun





Knitting Chair

BY IB KOFOD-LARSEN

THE KNITTING CHAIR BY IB KOFOD-LARSEN FIRST LAUNCHED AS A LIMITED EDITION IN 1951 AND MADE A TRIUMPHANT RETURN TO THE WORLD OF MODERN DANISH DESIGN UNDER MENU’S CONCEPT OF ‘MODERNISM REIMAGINED’. NOW AVAILABLE IN A RANGE OF CONTEMPORARY UPHOLSTERY TEXTILES, THE DISTINCTIVE CHAIR HAS BEEN REIMAGINED FOR A NEW GENERATION – STILL WITH ALL THE HALLMARKS OF ITS TIMELESS, CLASSIC DESIGN. THE CHAIR’S PROPORTIONS AND UNPARALLELED QUALITY MAKE IT A NATURAL CHOICE IN CONTEMPORARY INTERIORS. METICULOUSLY HANDCRAFTED BY SKILLED ARTISANS IN SWEDEN USING A COMBINATION OF HANDMADE TECHNIQUES AND THE LATEST IN TECHNOLOGY, THE KNITTING CHAIR WITH ITS CLEAN, SCULPTURAL LINES AND HIGH-END, NATURAL MATERIALS IS UNFORGETTABLE.

Designed by Ib Kofod-Larsen in 1951 and re-launched by MENU in 2018, the Knitting Chair has been reworked in new upholstery fabrics, bringing with it the opportunity to customise the classic design to suit modern sensibilities. Defined by an exposed, triangular construction, a gently curved seat and back ideally pitched for relaxation and distinctive cut-outs for resting the elbows when reading (or, of course, knitting), the Knitting Chair affirmed Kofod-Larsen’s reputation as a master of proportion and unexpected, sculptural form. It was put into production – but only as a limited edition. Since then, the sophisticated, inventive design has become an increasingly valuable and sought-after collector’s item.

Since its re-launch, bringing the distinctive chair to a new generation of design connoisseurs, its enveloping comfort has been synonymous with inventive design. Beautiful from every angle, the lounge chair is easy to fit into any room layout. Despite the chair’s enveloping comfort, it has a relatively small footprint, making it a match for both compact and more spacious interiors. The newspapers and knitting needles of Kofod-Larsen’s day may have partially given way to smartphones and tablets – but rest assured: the designer’s clever armrests accommodate our modern unwinding just fine, too. Conceived nearly 70 years ago, this is the sort of design that reminds us of what it means to be a classic.

Knitting Chair, Dark Stained Oak / Colline 118, by Ib Kofod-Larsen
JWDA Floor Lamp, Carrara Marble / Bronzed Brass, by Jonas Wagell



Knitting Chair, Dark Stained Oak / Dakar 0311, by Ib Kofod-Larsen

Knitting Chair, Dark Stained Oak / Dakar 0311, by Ib Kofod-Larsen
 Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
 Hubert Pendant, Ø45, Ivory / Bronzed Brass, by Søren Rose Studio



Knitting Chair

BY IB KOFOD-LARSEN

The Knitting Chair is beautiful from every angle, making it easy to place anywhere in a room. And, given the chair’s enveloping comfort, it has a relatively small footprint, making it a match for both compact and more spacious interiors. The design also stands out on comfort – the result of Kofod-Larsen’s constant care to ensure ideal angles and lumbar support. The clean, sculptural lines – achieved today in collaboration with skilled craftspeople in Sweden – and the high-end, natural materials make the Knitting Chair an unforgettable piece of Danish design. The solid oak base, available in natural or dark stained, is CNC-milled and treated with a wax-oiled finish. The seat and backrest are made from form-pressed plywood, and the upholstery is sewn by hand. Available in luxurious upholstery fabrics in a range of beautiful textures and colours.



Designer Ib Kofod-Larsen

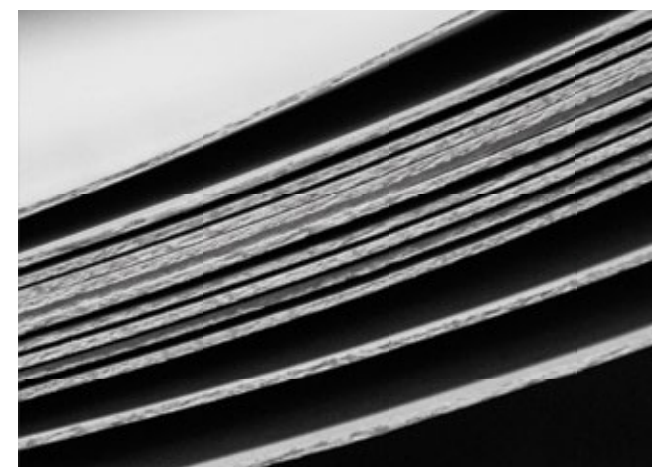
Knitting Chair, Dark Stained Oak/Colline 118, by Ib Kofod-Larsen

JWDA Floor Lamp, Carrara Marble/Bronzed Brass, by Jonas Wagell
Gravel Rug, Ivory, by Nina Bruun
Knitting Chair, Dark Stained Oak/Colline 118, by Ib Kofod-Larsen
Synnes Chair, Natural Oak, by Falke Svaton
Échasse Vase, Small, Smoke Glass/Brushed Brass, by Theresa Rand
Snaregade Dining Table, Ø138, Black Steel/Black Oak, by Norm Architects
Bottle Carafe, 1L, Clear/Brass, by Norm Architects





The Knitting Chair is produced in Sweden by experienced craftspeople. Each piece is meticulously built combining handmade techniques and the latest in technology.



The solid oak base, available in natural or dark stained, is CNC-milled and treated with a wax-oiled finish. The seat and backrest are made from form-pressed plywood, and the upholstery is sewn by hand.

Synnes Chair

BY FALKE SVATUN

The Synnes Dining Chair is a modern take on the traditional wooden dining chair. Uniquely crafted by pinning a sheet of bent ash or oak wood veneer to the seat with dowels in order to craft the backrest, the procedure creates a structurally strong backrest, while maintaining a light visual expression. It is also available with an upholstered seat that provides a touch of softness without sacrificing its visual authenticity. The seat is available in luxurious upholstery fabrics in a range of beautiful textures and colours. Prices vary according to the selected combination.

Synnes Chair, Natural Oak / Dakar 0250, by Falke Svatun
Synnes Chair, Black Ash, by Falke Svatun



Synnes Chair, Natural Oak, by Falke Svatun
Snaregade Dining Table, Ø138, Black Steel / Black Oak, by Norm Architects
New Norm Dinnerware, Dark Glazed, by Norm Architects
Échasse Bowl, Large, Smoke Glass / Brushed Brass, by Theresa Rand
Échasse Vase, Small, Smoke Glass / Brushed Brass, by Theresa Rand
Gravel Rug, Ivory, by Nina Bruun

Synnes Chair, Black Ash / Dakar 0842, by Falke Svatun





WM String Chair

BY BY STUDIO WM

WM String Lounge Chair, White Steel, by Studio WM

Deceptively simple, the airy and delicate appearance of String Chair belies the obsessive attention to detail applied in its design by Studio WM, Rotterdam-based duo Wendy Legro and Maarten Collignon. Versatile and durable, use WM String Dining or Lounge Chair – designed in dining and lounge versions – inside or outdoors. The lattice seat design is crafted from slender black or white powder coated steel tubes and features corresponding inverted backrests, designed for comfort. An upholstered cushion brings additional sitting comfort to the lightweight design.

WM String Lounge Chair, White Steel / Dark Grey, by Studio WM



WM String Dining Chair, Black Steel, by WM Studio
WM String Dining Chair, White Steel, by WM Studio





The Snaregade Collection

BY NORM ARCHITECTS

AN ELEGANT COLLECTION OF MINIMALIST TABLES WITH A STRONG GEOMETRIC PRESENCE, SNAREGADE IS SLEEK ENOUGH TO ELEVATE ANY SPACE WITH ITS AESTHETICS AND DURABLE ENOUGH FOR BOTH COMMERCIAL AND PRIVATE USE. THE SLENDER SILHOUETTE ENHANCES THE ELEGANCE OF THE BEAUTIFUL DESIGNS.

The Snaregade Table was originally built for the home of MENU founder Bjarne Hansen to answer the question: what does the founder of a furniture company need in his dining room? He needed a table that was efficient in its use of space, visually light and, of course, sophisticated. It was so well-received that it has been in production ever since. MENU brings personality and intimacy to every piece, and the Snaregade Collection showcases the best of that as it feels customised for every setting.

The linoleum, solid natural oak, soap-treated and wood veneer tops are both visually and materially appealing, with a heartiness that makes them an easy choice for families with young children or for a restaurant setting. The slender silhouette of the tabletops, detailed with chamfered edges, adds to the sophistication and minimalism.

Our Snaregade Collection tables have become a central gathering point in homes, offices, restaurants, hotels and other style-savvy interiors around the globe. Bar and counter versions join the existing Snaregade shapes, sizes and tabletop options to create a multi-functional family of tables that is truly all-purpose.

Snaregade Dining Table, Ø120, Black Steel / Mushroom Linoleum, by Norm Architects

Snaregade Dining Table

BY NORM ARCHITECTS

This slim table comes in a rectangular, oval or circular tabletop version with geometric, minimalist base in black or light grey powder coated steel. A dining or conference table that is useful in a home, office or other space that requires a good deal of seating. It comes with the option of a slimmed-down linoleum top or painted oak veneer tabletop, beautifully exposing the grain and structure of the wood. Each tabletop has gently chamfered edges for an elegant finish.



Snaregade Dining Table, Rectangular, Black Steel / Charcoal Linoleum, by Norm Architects
Co Chair, Black Steel / Natural Oak / Maple 542, by Norm Architects & Els Van Hoorebeeck

Snaregade Dining Table, Rectangular, Light Grey Steel / Light Grey Oak, by Norm Architects
Cyclades Vase, Small, Sand, by Nick Ross
New Norm Bowl, Dark Glazed, by Norm Architects
JWDA Table Lamp, Bronzed Brass, by Jonas Wagell
Harbour Dining Chair, Light Grey Steel / Kvadrat Tokyo 952, by Norm Architects



Rail Desk (NEW)
BY KEIJI ASHIZAWA

Looking to the world of architecture and his background in steelworking when creating the Rail Desk, Japanese designer Keiji Ashizawa explored the way in which we use space and the way in which design elements can be adapted to serve different functions. The neat, precision-made piece in natural or stained oak conveys a sense of serene practicality. With multiple functions – as a desk, counter or shelf to store books, hung at any height you choose – it lends itself to almost any setting and fits neatly into living areas as well as bedrooms where space is at a premium. The minimalist steel bracket is inspired by the handrail of a staircase and the wooden platform provides a tactile contrast.

Rail Desk, Natural Oak, by Keiji Ashizawa
Rail Desk, Dark Stained Oak, by Keiji Ashizawa

Rail Desk, Natural Oak, by Keiji Ashizawa
Rail Desk, Dark Stained Oak, by Keiji Ashizawa
Afteroom Dining Chair Plus, Wood Base, Dark Stained Oak, by Afteroom
Afteroom Dining Chair Plus, Wood Base, Natural Oak, by Afteroom



Rail Desk, Dark Stained Oak, by Keiji Ashizawa
Co Chair, Black Steel / Dark Stained Oak / Dakar 0842,
by Norm Architects & Els Van Hoorebeeck

Designer Keiji Ashizawa





Plinth Cubic, Calacatta Viola Marble, by Norm Architects
Plinth Tall, Calacatta Viola Marble, by Norm Architects
Plinth Low, Calacatta Viola Marble, by Norm Architects

The Plinth Collection

BY NORM ARCHITECTS

A TRIBUTE TO THE BEAUTY OF MARBLE, MENU’S PLINTH COLLECTION IS EQUAL PARTS BEAUTIFUL AND TIMELESS. THE MARBLE PLINTH IS A SCULPTURAL PIECE IN ITS OWN RIGHT, AS WELL AS A SOPHISTICATED PLATFORM FOR WHATEVER OBJECTS REST UPON IT. THE HONED MARBLE CARRIES AN AIR OF SOPHISTICATION AND ELEGANCE TO ELEVATE ANY SPACE. PLINTH COMES IN CUBIC, TALL, AND LOW VERSIONS IN A RANGE OF COLOURS: BLACK, WHITE, BROWN-GREY AND ROSE.

Watch the film of the inspiring story behind the Plinth Collection at www.menuspace.com

The plinth has long been a much mused-over object. In collaboration with MENU, Norm Architects set out to rethink its uses and to reveal the natural beauty of marble. The result is a collection of multifunctional podiums for the home, office or showroom. Handcrafted in Portugal, each piece of marble is carefully selected and shaped into three perfectly aligned forms: a low rectangular version ideal as a statement-making coffee table; a cube perfect as a bedside or side table; and a traditional plinth on which favourite objects can be displayed. The sharp, clean silhouette of each plinth stands in striking contrast to the unique veining of the natural, light-reflecting marble. The result is podiums that are consistent in shape and quality while unique in marbling pattern.

The heaviness of the Plinth marble stands in contrast to the honed surface; light bounces off the angles and falls across the tops, producing a spotlight-effect in any space. Though the lines of the podiums are sharp and clean, the naturalness of the marble is at the forefront of its visual identity, creating an intriguing contrast within each piece. From a side table in a private home to a place to display a vase of flowers in a restaurant, Plinth podiums provide an unparalleled surface.



Plinth Cubic, Grey Kendzo Marble, by Norm Architects
Plinth Tall, Grey Kendzo Marble, by Norm Architects
Plinth Low, Grey Kendzo Marble, by Norm Architects

Knitting Chair, Dark Stained Oak / Dakar 0311, by Ib Kofod-Larsen
Offset Sofa, 3-Seater, Colline 228, by Norm Architects
TR Bulb Table / Wall Lamp, Grey Marble / Matte Opal Bulb, by Tim Rundle
Échasse Vase, Small, Clear / Bronzed Brass, by Theresa Rand

Plinth

BY NORM ARCHITECTS

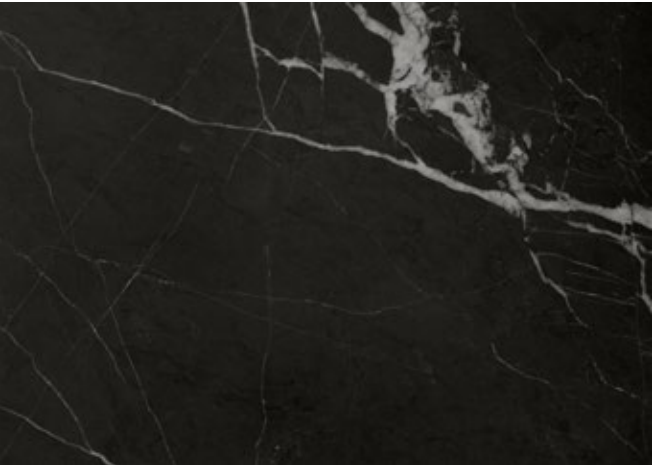
When Norm Architects was tasked with rethinking the uses of the traditional plinth they looked to the natural beauty of marble, revealing its unique beauty on a series of podiums in three different shapes – low, tall and cubic – and in four striking marble colours: Nero Marquina (black), Carrara (white), Kendzo (brown-grey) and Calacatta Viola (rose). The clean lines of the geometric shapes – perfect as standalone sculptural statements or to display objects – are offset with the light-reflecting beauty of the natural stone.

Plinth Cubic, Grey Kendzo Marble, by Norm Architects
Échasse Vase, Small, by Clear/Bronzed Brass, by Theresa Rand
Tailor Sofa, Dark Stained Oak/Dakar 0311, by Rui Alves

Column Table Lamp, by Norm Architects
Plinth Tall, Calacatta Viola Marble, by Norm Architects
Plinth Low, Calacatta Viola Marble, by Norm Architects
Offset Sofa, 3-Seater, Savanna 202, by Norm Architects

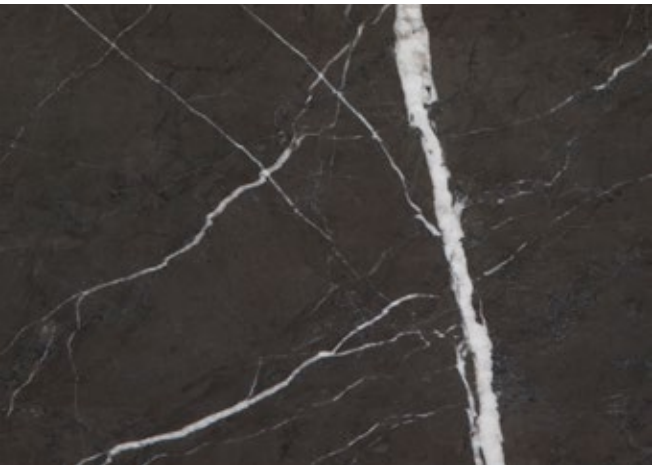


Socket Occasional Lamp, by Norm Architects
Plinth Tall, Grey Kendzo Marble, by Norm Architects



NERO MARQUINA (BLACK MARBLE)

Taking its name from Markina, in the Basque Country in northern Spain where it is extracted from quarries, Nero Marquina is a natural stone marble with distinctive white veining. The compact, fine grain marble displays colour variations according to the intensity of its black hue, which spans genuine black to dark grey, and the presence of calcite and fossils which create irregular white veins in varying concentrations. It is found in several varieties: with few veins, with some veins, and with many veins.



GREY KENDZO (BROWN-GREY MARBLE)

Sourced from Iran, a country rich in natural stone, Grey Kendzo is defined by its ‘muddy’ charcoal grey base colour and striking white veining throughout. The structure of this stone profiles multiple veins and micro-cracks that form indiscriminate spots visible upon closer inspection. Such natural inclusions are characteristic of Grey Kendzo and should not be considered defects.



CARRARA (WHITE MARBLE)

Quarried in the city of Carrara, in the northernmost tip of Tuscany, Carrara marble is one of the most common types of light-coloured marble used in architecture, sculpture and interior design. The decorative material is characteristically homogenous: found in multiple shades of gleaming white and grey, it features linear, thin and feathery smoke grey veins and shining grains, which both run through the stone in multifarious and irregular patterns.



CALACATTA VIOLA (ROSE MARBLE)

An off-white marble with striking purple hues, Calacatta Viola has intriguing thick and flowing veins that create mosaic-like patterns on its surface. Honed or polished, every piece has its own personality and the striking natural inclusions create a sense of dimension on objects crafted from this bold and beautiful Italian stone.

A Story Cut



From Stone





A favoured medium of the Greeks and Romans in both architecture and art, marble has come to symbolise elegance and sophistication. The Plinth builds upon and subtly subverts that essence, using marble instead as a means to showcase other items, as well as standing as a sculptural item on its own. The Plinth is the result of what's been cut away, revealing a core of quality and beauty.

No piece of marble is alike; that's because the detailing of each naturally occurring rock is created over time by nature, rendered in limestone or dolomite. The dashes of colour you see are called veins and they are most often made of silt, sand, clay, iron oxides or chert grains found within the original stone. While they may be called impurities in production jargon, it is these splashes of colour and texture that make marble so special.

All Plinth marble is handcrafted in a small factory in Portugal. Each piece of carefully selected marble is assembled by hand to ensure that the sides line up perfectly. The result is podiums that are consistent in shape and quality while unique in marbling pattern. The black marble, Nero Marquina, comes from the north of Spain, while the white marble, known as Carrara, as well as Calacatta Viola – off-white with striking purple veins – come from Italy. Brown grey marble, called Grey Kendzo, is from Iran. All share a low refraction index, so they allow light to penetrate a few millimetres into the surface before refracting, giving the Plinth its aura of vitality. By utilising simple shapes and the highest possible quality control, MENU allows the marble to speak for itself.

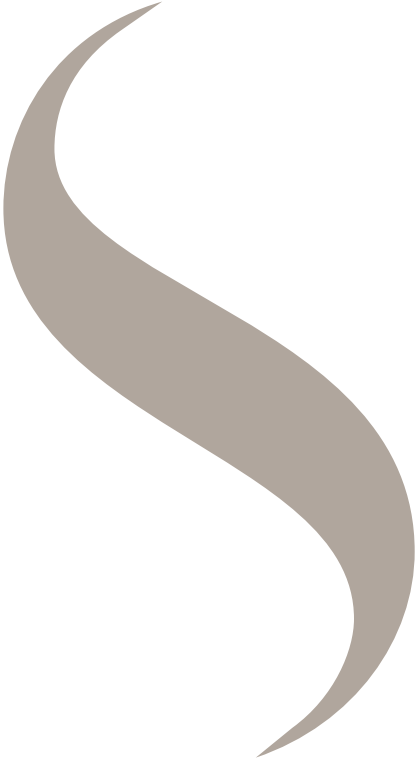


Each piece of carefully selected marble is assembled by hand to ensure that the sides line up perfectly.



DESIGNER PROFILE

Danielle Siggerud





A sense of timelessness and tenderness inform the practice of Copenhagen-based Norwegian designer and architect Danielle Siggerud. The Androgyne Side Table marked her first foray into product design, and the collection is now being expanded with the addition of a statement dining table and sofa table with the same characteristic lines and natural materials of its predecessor – conveying MENU’s commitment to making beautiful objects in natural materials for everyday use with a simple, yet refined design language.

Contrasting natural materials, textures and colours inspire Danielle Siggerud’s work.

Describe your practice. To me, architecture and design are about eliminating excess to focus on essential forms. It’s about rigorous attention to detail and carefully selecting the right materials for the design we’re making which affords human interaction.

What inspired you to create the table? The Androgyne Side Table was originally developed as a modern and versatile table for Menu Space, MENU’s former showroom café. I wanted to create a design with a simple silhouette characterised by the pure use of materials with a clear, refined silhouette that contrasted a solid line with a soft line. It balances both masculine and feminine strengths and, like its name suggests, is androgynous, which is the symbol of a whole and the definition of original harmony in Greek mythology. The new tables are a development of the original design and retain the same simple silhouette while introducing a new, natural materials, shapes and functions for daily settings.

The original Androgyne table is crafted in steel. What made you select wood and marble for the new tables? The Androgyne collection has always been about honouring perfectly executed joinery and celebrating natural materials. The use of rich, warm oak on the dining table makes it easy to pair with any interior style, and the wood will age gracefully over time. Likewise, kunis breccia adds a new dimension to the collection on the sofa table. Its refined, solid expression is offset with the blend of different stones in warm tones. The table’s flexible shape makes it a versatile piece of furniture in any space, as a lounge table or bench for books or decorations. It is about creating personal spaces dependent on the context, place and function it will be a part of.

What kind of spaces do you see the collection in? It makes a simple statement about its versatility and multiple functions, which lends a timeless quality to the design. It equally complements both modern and antique, timeworn furniture, objects or spaces. I've always been attracted to contrasts and how different textures, materials or shapes collide as each fragment appears stronger as an individual, yet becoming whole together. I can see the dining table in a home space, as a natural gathering point that allows people to come together in different ways.

What do you want people to take away from the collection? I hope they'll notice how versatile it is and how it can be arranged with almost anything in an interior space and will stand the test of time. It's always exciting to launch a new product. It signals the beginning of a new chapter for a design to evolve and grow with day-to-day living.



Architecture and design are about eliminating excess to focus on essential forms.

Androgyne Side Table, Black Steel/Nero Marquina Marble, by Danielle Siggerud





The Androgyne Collection

BY DANIELLE SIGGERUD

DISTINGUISHED BY ITS PLAYFUL, YET ELEGANT SILHOUETTE, ANDROGYNE WAS FIRST DESIGNED AS A SIDE TABLE FOR THE CAFÉ IN OUR FORMER SHOWROOM, BUT QUICKLY WENT INTO PRODUCTION FOR A LARGER AUDIENCE. THE INVENTION OF THE COPENHAGEN-BASED NORWEGIAN ARCHITECT AND DESIGNER DANIELLE SIGGERUD, ITS BLEND OF THE MASCULINE AND FEMININE – TRUE ANDROGYNY – IS WHAT LENDS THE COLLECTION ITS NAME.

Androgyne’s proportions and mixed materials afford a sense of harmony. The essence of the tables is their duality; elegant, yet powerful; masculine, yet feminine. Useful for everything from small restaurant spaces and private dining rooms to exhibition spaces, their sculptural forms add an artistic silhouette to any room.

The collection has been expanded to include a lounge table and dining table. A celebration of natural materials and honouring the age-old tradition of furniture craftsmanship, the shine of honed marble against matte powder coated steel results in a versatile visual identity that is both modernist and industrial. The use of rich, warm oak on the collection’s dining table makes an elegant and intriguing pairing with both classic and contemporary interiors, aging gracefully over time. The introduction of kunis breccia stone, an artistic blend of different stones in warm tones, creates subtle texture and adds a new dimension to the collection with its refined, solid expression.

Androgyne Dining Table, Natural Oak / Kunis Breccia, by Danielle Siggerud
Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
Androgyne Lounge Table, by Danielle Siggerud

Androgyne Lounge Table (NEW)

BY DANIELLE SIGGERUD

A monumental design crafted from kunis breccia stone, marked by characteristic veins and mineral fragments in warm hues, the Androgyne Lounge Table continues the simple silhouette of the collection while introducing natural materials and a shape and function made for everyday settings. The versatile design makes it possible to use as both a lounge table or bench for piles of books or statement decorations.

Aer vase, 49, by Gabriel Tan
Androgyne Lounge Table, by Danielle Siggerud
Gravel Rug, Ivory, by Nina Bruun
Tearoom Lounge Chair, Dedar Alexander 137 Dorure, by Nick Ross

Androgyne Lounge Table, by Danielle Siggerud



Androgyne Lounge Table, by Danielle Siggerud



Androgyne Dining Table (NEW)

BY DANIELLE SIGGERUD

Like a magnificent monument, the Androgyne Dining Table pairs natural materials to striking effect. Evolving the collection further, the bold, confident take on a dining table amplifies the silhouette of the collection’s side table to grander proportions. A table not for the faint of heart, it makes a characterful accent in any space – from a domestic dining room to a restaurant or other gathering point. Natural or dark stained oak and kunis breccia stone tabletop, the latter of which is available only in Ø120, and base options create bold combinations, complementary or contrasting in texture and finish.



Androgyne Dining Table, Dark Stained Oak, by Danielle Siggerud
Harbour Dining Chair, Dark Stained Oak / Grisaille Col. 4 Marccasin, by Norm Architects

Androgyne Dining Table, Natural Oak, by Danielle Siggerud

Androgyne Dining Table, Dark Stained Oak / Kunis Breccia, by Danielle Siggerud
Harbour Side Dining Chair, Dark Stained Oak / Dakar 0842, by Norm Architects

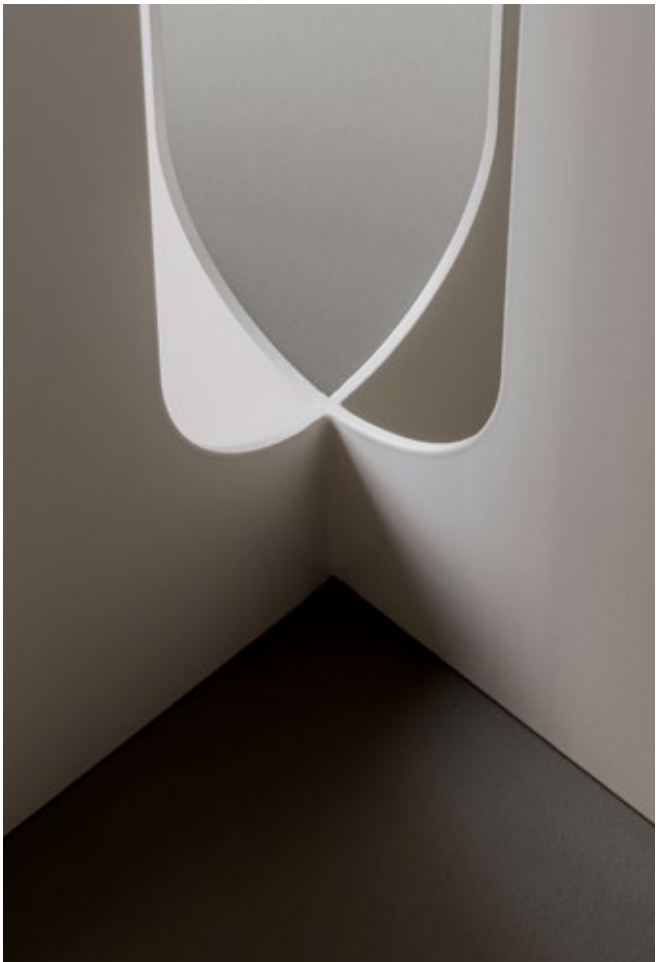


Androgyne Side Table, Black Steel / Nero Marquina Marble, by Danielle Siggerud
Harbour Dining Chair, Black Steel / Dakar 0311, by Norm Architects
New Norm Dinnerware, Dark Glazed, by Norm Architects



Androgyne Side Table

BY DANIELLE SIGGERUD



The perfectly proportioned table comprises a sturdy powder coated steel base on which a rounded marble tabletop is balanced. The table’s refined marble top, which barely hangs over the legs to create an overall sense of balance, and contrasting wide, flat legs – laser-cut for precision – make it an easy fit for a range of décor styles. Both base and top are available separately and in ivory or black powder coated steel and white or black marble respectively for total customisation.

Androgyne Side Table, Black Steel/Nero Marquina Marble, by Danielle Siggerud

Androgyne Side Table, Ivory Steel/Crystal Rose Marble, by Danielle Siggerud



Eave Modular Sofa

BY NORM ARCHITECTS

Inspired by architecture, Eave Modular Sofa takes its name from ‘eaves’ – the lower edges of a roof that meet or overhang a wall. The sofa’s distinctive detail is its internal ‘eaves’ – curved upholstered armrests that lend the furniture its expressive character. A perfect blend of style and comfort, Eave is a generous sofa that will encourage owners to relax. The seating angle is also ideal for offices or public spaces, enabling the user to sit actively engaging with work. Eave is available in two sizes and comes fully upholstered in textile only, with prices varying depending on the textile you select. Discover your own configuration to suit your space.

Eave Modular Sofa, Safire 0012, by Norm Architects
 Hashira Pendant, Cluster, Large, by Norm Architects
 Hashira Floor Lamp, by Norm Architects
 Knitting Chair, Dark Stained Oak / Dakar 0311, by Ib Kofod-Larsen
 Tearoom Lounge Chair, Deco Avario T14035 001, by Nick Ross
 Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
 Plinth Low, Grey Kendzo Marble, by Norm Architects
 Gravel Rug, Ivory, by Nina Bruun
 Duca Candleholders, Polished Brass, by Krøyer-Sætter-Lassen

Eave Modular Sofa, Safire 0012, by Norm Architects



Eave Pouf, Schwarzwald Col.1 Verdure, by Norm Architects
 Eave Modular Sofa, Middle, City Velvet CA7832/031, by Norm Architects
 Eave Modular Sofa, Corner, City Velvet CA7832/031, by Norm Architects
 Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
 Gravel Rug, Ivory, by Nina Bruun
 Nimbus Mirror, Ø110, Polished Brass, by Krøyer-Sætter-Lassen
 Échasse Vase, Medium, Smoke Glass / Brushed Brass, by Theresa Rand



Eave Dining Sofa (NEW)

BY NORM ARCHITECTS

Designed to meet the needs of contract and residential design, the Eave Dining Sofa blurs the lines between the private and the public, bringing its homely aesthetic to new territories. Functionality is wrapped in clean lines and soft minimalism to create a welcoming fusion of sofa and bench. Set on slender metal legs for a light expression and allowing easy access to the floor for cleaning, the design comes in a range of sizes well suited for use in restaurants and hotels, but also for the home as a substitute for a bench or traditional dining chairs. As no two spaces are the same, we also offer bespoke solutions that accommodate individual requirements for length, as well as upholstery textile. Mastering the fine balance between creating a design that fits seamlessly into a space while retaining a sense of character that makes it stand out, Eave Dining Sofa is a lasting piece of design crafted to the highest standards. With unlimited opportunities to extend the configuration, all you need to do is lean back.

Eave Dining Sofa, Black Steel / Moss 022, by Norm Architects
Eave Dining Sofa, Black Steel / Hot Madison Reloaded CH1249/233, by Norm Architects

Eave Dining Sofa, Black Steel / Moss 022, by Norm Architects
Hashira Table Lamp, by Norm Architects
Androgyne Lounge Table, by Danielle Siggerud



Eave Dining Sofa, Black Steel / Moss 022, by Norm Architects
Walker Ceiling / Wall Lamp, Opal, by Søren Rose Studio
Aer Vase, 33, by Gabriel Tan
Duca Candleholder, Bronzed Brass, by Krøyer-Sætter-Lassen

New Norm Dinnerware, Dark Glazed, by Norm Architects
New Norm Cutlery, by Norm Architects
Harbour Column Dining Table, Black Steel / Estremoz Marble, by Norm Architects
Harbour Side Dining Chair, Dark Stained Oak / Dakar 0842, by Norm Architects

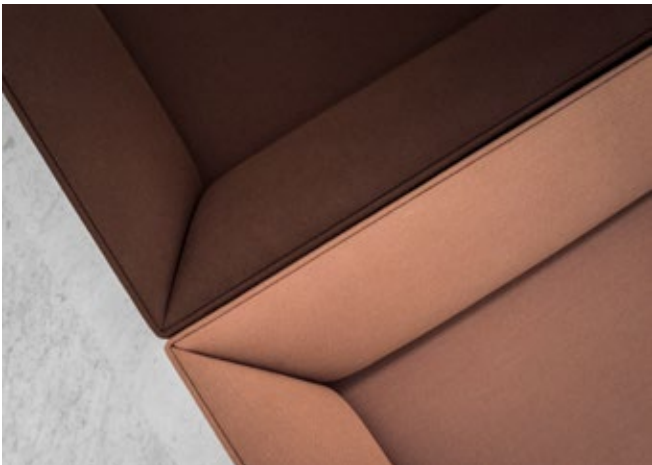


Godot Sofa

BY ISKOS-BERLIN

Godot is a comfortable and generous sofa comprising one-, two- and three-seater sofas. The inner ‘spaces’ of the sofa are designed in sizes allowing for a comfortable seating position without limiting the freedom of movement and the ability to stretch your legs. The exterior vertical and rectangular surfaces allow for easy and natural placement of the sofas along and close to walls, as well as positioned centrally in the room; and, likewise, the feasibility of placing the items of furniture side by side as well as back to back.

Set on slender black powder coated steel legs and with foam for structure and comfort, the minimalist, vertical silhouette provides cushioned comfort thanks to inwardly arched upholstery and cold foam filling. It comes fully upholstered in a range of textiles. Prices vary according to selected fabric.



Godot Sofa, 2-seater, Steelcut 2/365, by Iskos-Berlin
Godot Sofa, 3-seater, Gaja C2C/6111, by Iskos-Berlin
Androgyne Side Table, Ivory / Crystal Rose Marble, by Danielle Siggerud
Stackable Glasses, by Norm Architects
Godot Sofa, 1-seater, Hallingdal 130, by Iskos-Berlin



Godot Sofa, 2-seater, Hot Madison Reloaded CHI1249/076, by Iskos-Berlin
Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
Column Table Lamp, by Norm Architects
Stackable Glass, by Norm Architects
Bottle Carafe, 1 L, Clear / Brass, by Norm Architects
Bank Pendant, Black / Smoke, by Norm Architects

Column Table Lamp, by Norm Architects
Plinth Tall, Calacatta Viola Marble, by Norm Architects
Plinth Low, Calacatta Viola Marble, by Norm Architects
Offset Sofa, 3-Seater, Savanna 202, by Norm Architects



Offset Sofa

BY NORM ARCHITECTS

A contemporary sofa – understated, yet statement-making – Offset is the result of research into balance to create a sofa as simply as possible while embracing a set of paradoxes: making it substantial, yet delicate in appearance, architectural, yet inviting and homey. The designers experimented with offsetting – playing with proportions, narrow armrests versus a thick generous seat, supported by four stubby legs. The clean lines of the boxy shape are inspired by minimalist art, gently softened for a welcoming expression and maximised for comfort. Offset is available in one-, two- and three-seater versions fully upholstered in textile only, with prices varying depending on the textile selected.



Offset 1-seater Sofa, Colline 348, by Norm Architects
NoNo Table, Black Anodized Aluminium / Brown Powder Coated Steel / Beige Silk
Printed Glass, by Note Design Studio & Norm Architects

Gravel Rug, Ivory, by Nina Bruun
Offset, 3-Seater, Savanna 202, by Norm Architects

Tailor Sofa

BY RUI ALVES

After fondly recalling memories of his grandfather’s favourite tailor shop, Portuguese designer Rui Alves returned to the past to find inspiration for crafting Tailor. The idea was to celebrate the sofa in all its forms with a structured, yet light shape and a sturdy wooden base, designed for daily use. The solid wood frame – in natural or dark stained oak – and its foam-shell-covered upholstery are formed with an impressive attention to detail, as wooden joints carefully outline the round shape of the sofa, giving the piece a handmade look and feel. As past and present blend in perfect synergy, the award-winning Tailor Sofa is to be cherished for many years to come; its appreciation for the past serving as a gentle reminder of the skills and expertise with which it has been crafted, as both are passed on from generation to generation. Tailor Sofa comes fully upholstered in a range of fabrics in varying prices.



Tailor Sofa, Dark stained Oak / Dakar 0311, by Rui Alves

Tailor Sofa, Dark stained Oak / Dakar 0311, by Rui Alves
NoNo Table, Black Anodised Aluminium / Brown Powder Coated Steel / Beige Silk
Printed Glass, by Note Design Studio & Norm Architects
Plinth Cubic, Grey Kendzo Marble, by Norm Architects
Échasse Vase, small, Clear / Bronzed Brass. by Theresa Rand

Tailor Sofa, Natural Oak, Maple 222, by Rui Alves
Gravel Rug, Ivory, by Nina Bruun





Zet Storing System

BY KASCHKASCH

A SMART, MODULAR SHELVING SYSTEM WITH AN AIRY AND MINIMALIST FEEL, ZET INVITES US TO EXPERIMENT WITH PHYSICAL FORM AND VISUAL EXPRESSION TO CREATE THE RIGHT FIT FOR OUR NEEDS. WHILE ITS POSSIBILITIES ARE MANY, THE PHILOSOPHY BEHIND ZET IS ONE: EVERY ASPECT OF THE CONCEPT – FROM ITS GEOMETRY TO ITS MATERIALS – HAS BEEN CAREFULLY CONSIDERED TO DELIVER FREEDOM AND SIMPLICITY.

No matter how we use our spaces or what we place on our shelves, we share a desire for that delicate balance of order, convenience and style. Modern offices, libraries, living rooms, retail shops, cafés: there are few environments that do not benefit from a thoughtfully designed landing spot for the essential objects that define them. Whether it is books, magazines, artwork, a unique vase or conversation-sparking memorabilia, our belongings deserve a tailored platform that puts them in the spotlight.

Produced in materials selected for beauty and endurance, the entire Zet Storing System is based on just two components: wooden U-shaped shelves and a metal frame construction defined by diagonal Z-struts – hence the system’s name.

Zet Storing System, 1x2 Black Painted Oak Veneer / Black Powder Coated Steel, by Kaschkasch
Cyclades Vase, Small, Sand, by Nick Ross
Cyclades Vase, Large, Black, by Nick Ross



Gravel Rug

BY NINA BRUUN

Looking to nature and its endless offerings, the Gravel Rug represents the values that make a space homely: warm, welcoming and comfortable. The rug is crafted with care from natural wool fibres using an unexpected weaving technique that brings depth and complexity to the design. Up close its soft loops – alternating in size – evoke the feeling of walking on a pebbled beach, but from far away the surface of the rug appears to ripple like a cornfield swaying with the wind. Available in two sizes and colourways, the tactile surface is achieved using a technique in which tonal wool yarns of varying sizes are looped into tufts. The natural material softens the overall expression of the rug which works in any context – from private homes to public spaces.



Gravel Rug, Ivory, by Nina Bruun
Gravel Rug, Grey, by Nina Bruun

Designer Nina Bruun

Eave Pouf, Schwarzwald Col.1 Verdure, by Norm Architects
Eave Modular Sofa, Middle, City Velvet CA7832/031, by Norm Architects
Eave Modular Sofa, Corner, City Velvet CA7832/031, by Norm Architects
Septembre Coffee Table, Black Ash / Grey Marble, by Theresa Rand

Duca Candleholder, Polished Brass, by Krøyer-Sætter-Lassen
JWDA Floor Lamp, Travertine / Brushed Brass, by Jonas Wagell
Co Lounge Chair, Dakar 0842,Black Oak, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun





Nimbus Mirror

BY KRØYER-SÆTTER-LASSEN

LOOKING AT THE WAY IN WHICH A PICTURE OR A PAINTING IS FRAMED, THE COPENHAGEN-BASED DESIGN STUDIO KRØYER-SÆTTER-LASSEN INVESTIGATED HOW AN ENTIRE FRAME COULD SURROUND A MIRROR WITHOUT DETRACTING FROM THE BEAUTY AND REFLECTION OF THE GLASS.

The result is Nimbus, a refreshingly simple mirror in bronzed or polished brass and light-reflecting glass, which defines a space with its soothing and sophisticated shape.

Mirrors are not purely functional: since ancient times, they have reflected the style of a period – framed by ornate Baroque flourishes or Gothic arches or the simple lines of the Bauhaus movement. Nimbus brings the fundamentals of the mirror into the modern age, yet with a mythological twist, referenced in its name: in Greek mythology Nimbus was a shining cloud or corona that often surrounded a deity on Earth.

Nimbus Mirror, Rectangular, Bronzed Brass, by Krøyer-Sætter-Lassen
Harbour Lounge Chair, Natural Oak / Savanna 222 / Nuance Light Grey,
by Norm Architects
Monument Magazine Holder, by Dubokk
Gravel Rug, Ivory, by Nina Bruun

Nimbus Mirror Circle (NEW)

BY KRØYER-SÆTTER-LASSEN

By investigating the way in which a frame can surround a painting without detracting from the beauty of the artwork, the Copenhagen-based design studio Krøyer-Sætter-Lassen have created Nimbus, a decorative mirror encircled with a polished or bronzed brass frame. Encompassed by a halo-like bronzed brass ring, held in place by decorative screws, the circular Nimbus Mirror adds to the sense of light and space in a room. Available in two sizes.

Nimbus Mirror, Ø110, Bronzed Brass, by Krøyer-Sætter-Lassen
Offset Sofa, 3-seater, Savanna 202, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun
Duca Candleholders, Polished Brass, by Krøyer-Sætter-Lassen



Nimbus Mirror, Ø60, Polished Brass, by Krøyer-Sætter-Lassen
Nimbus Mirror, Ø60, Bronzed Brass, by Krøyer-Sætter-Lassen
Nimbus Mirror, Ø110, Polished Brass, by Krøyer-Sætter-Lassen
Nimbus Mirror, Rectangular, Bronzed Brass, by Krøyer-Sætter-Lassen
Gravel Rug, Ivory, by Nina Bruun
Androgyne Lounge Table, by Danielle Siggerud
Reverse Lamp, by Aleksandar Lazic



Nimbus Mirror Rectangular (NEW)

BY KRØYER-SÆTTER-LASSEN

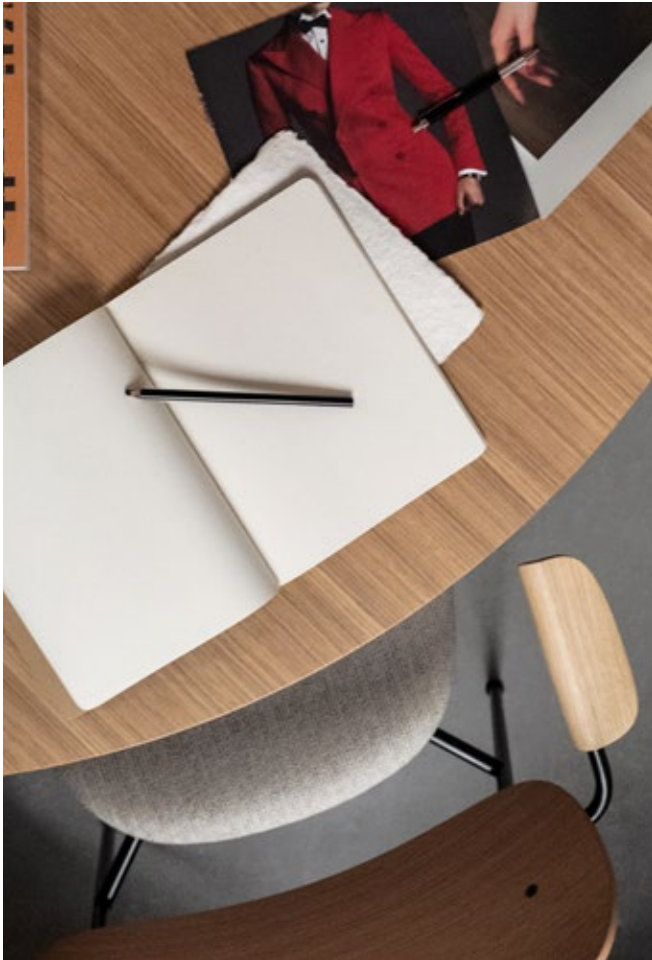
More than just a looking glass, the rectangular Nimbus Mirror with a halo-like frame is a space-defining addition to private and commercial spaces alike. Crafted in polished or bronzed brass, the perfectly symmetrical design adds visual intrigue to a space – whether filling a vacant wall or as a standalone centrepiece of an interior. Surrounded by a bronzed or brushed brass frame, held in place with decorative screws, the long, rectangular shape provides a full-figure reflection.

Nimbus Mirror, Rectangular, Polished Brass, by Krøyer-Sætter-Lassen
Échasse Vase, Large, Smoke Glass/Brushed Brass, by Theresa Rand
Eave Modular Sofa, Savanna 222, by Norm Architects



Make It Your Own

AT MENU, YOU CAN CREATE BESPOKE SOLUTIONS TO SUIT YOUR NEEDS. BY SELECTING THE DESIRED UPHOLSTERY, SHAPE, BASE, TABLETOP, FINISH AND MORE, OUR PRODUCTS COME TO LIFE IN PERSONAL WAYS. IN ADDITION TO STANDARD COMBINATIONS, YOU CAN CHOOSE FROM ONE OF FOUR PRODUCT CATEGORIES: STOCK ITEMS, QUICK SHIP (QS), RECOMMENDED COMBINATIONS (RC), SPEC AND AND COM ARE TAILORED TO MAKE SURE YOU HAVE THE RIGHT ITEM AT THE RIGHT TIME, FROM ITEMS ALWAYS IN STOCK AND PREDEFINED FAST TRACK COMBINATIONS TO BESPOKE SOLUTIONS.



Co Chair w/ Armrest, Natural Oak / Savanna 202,
by Norm Architects & Els Van Hoorebeeck
Androgyne Dining Table, Natural Oak, by Danielle Siggerud



2.

Lighting

Light That Always Feels Natural

BECAUSE OF OUR LONG NORDIC WINTERS, THE REGION HAS FOUND A WAY TO CREATE LIGHT THAT FEELS NATURAL IN SPACES BOTH PUBLIC AND PRIVATE. THERE IS NOTHING QUITE LIKE A WARMLY LIT INTERIOR TO MAKE US FEEL WELCOME AND CARED FOR – AND THAT IS PRECISELY THE AMBIENCE THAT MENU LIGHTING AIMS TO BRING TO YOU, WHEREVER YOU ARE. AS ANY GOOD PHOTOGRAPHER OR INTERIOR DESIGNER WILL TELL YOU, THE RIGHT LIGHTING IS ESSENTIAL TO BRINGING A SPACE TO LIFE.

While the light might not be the first thing we notice when we enter a room, it not only contributes to our experience of a space; it defines it. It not only guides our sight; it creates ambience. MENU's lighting comes in a wide variety of shapes and sizes. The continued focus on clean lines and quality materials allows the pieces to enhance – and in many cases transform – any setting, from hotel lobbies to private living rooms. Our collection combines modern good looks and excellent illumination with several designs incorporating technical advancements that are changing the way we interact with our luminaires. The TR Collection brings a sculptural and futuristic beam of light to spaces that call for quiet, yet powerful illumination. It can be suspended as a single horizontal line or in dynamic, mobile-like groups. The Circular Lamp, soft and organic as it may appear, is also tech-savvy, featuring an integrated light sensor and E3 Smart Lighting System with the MENU Lighting App for controlling light intensity and colour temperature. The compact Column Table Lamp meets a different need, offering portable ambience. The Manhattan-inspired Bank Pendant brings a light-diffusing 1920s form into the modern era, its pairing of mouth-blown glass and aluminium hardware radiating warmth, if not a bit of nostalgia. Whether you are seeking to create a cosy nook, integrate effective task lighting, or lend great ambience to an entire room, our inventive light forms offer something for every space, need and mood.





Hashira Collection

BY NORM ARCHITECTS

VISITS TO TRADITIONAL JAPANESE WASHI PAPERMAKERS INSPIRED NORM ARCHITECTS TO CREATE THE HASHIRA COLLECTION. A FUSION OF EAST AND WEST, TRADITION AND MODERNITY, AND A PERFECT BALANCE OF AESTHETICS AND PROPORTION AND SIMPLICITY AND CHARACTER, HASHIRA IS EQUALLY SUITED TO PRIVATE HOMES AS IT IS TO RESTAURANTS, HOTELS AND OFFICE SPACES.

The Hashira Collection is a modern, Nordic take on the traditional Japanese rice paper lantern. Taking its name from the Japanese word for column or pillar, the textile lamps fill a space with cosy, ambient light and, true to the nature of the lantern that inspired the collection's creation, the slender structure is visible through the shade, lending the glowing column a graphic expression. The lamp is offered in table, floor and pendant iterations, and the subdued silhouette and versatile nature of its design make it ideal in a private home – placed on the floor, atop a console or suspended from the ceiling – as well as in a professional setting, alone or in clusters. The translucent textile shade not only acts as a diffuser, projecting the light in multiple directions while creating a cosy, glare-free ambience, it also adds palpable appeal that enhances the softness of an interior – acoustically as well as tactilely.

Hashira Pendant, Cluster, Large, by Norm Architects
Knitting Chair, Dark Stained Oak / Dakar 0311, by Ib Kofod-Larsen
Eave Modular Sofa, Safire 0012, by Norm Architects
Tearoom Lounge Chair, Deco Avorio T14035 001, by Nick Ross
Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
Plinth Low, Grey Kendzo Marble, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun
Duca Candleholders, Polished Brass, by Krøyer-Sætter-Lassen



Hashira Floor Lamp, by Norm Architects
Androgyne Lounge Table, by Danielle Siggerud



Hashira Pendant, Cluster, Large, by Norm Architects
Androgyne Dining Table, Dark Stained Oak / Kunis Breccia, by Danielle Siggerud
Afteroom Dining Chair Plus, Wood Base, Natural Oak, by Afteroom

Hashira Floor Lamp

(NEW)

BY NORM ARCHITECTS

Rising majestically from the floor, the cylindrical silhouette of the Hashira Floor Lamp iteration is combined with elements of western textile lamp shades to lend the design a familiar feel. It is set on an ash base that underpins the minimalist expression.

Hashira Floor Lamp, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun
Harbour Lounge Chair, Natural Oak / Savanna 222 / Nuance Light Grey, by Norm Architects



Hashira Table Lamp

(NEW)

BY NORM ARCHITECTS

Shaped from the basic geometric form in architecture, the slender cylindrical table lamp takes its cues from the translucent fabric of Japanese lanterns and window blinds to softly diffuse the light in multiple directions. It is set on an ash base that underpins the minimalist expression.

Hashira Table Lamp, by Norm Architects
Harbour Column Lounge Table, Star Base, Black Steel / Kunis Breccia, by Norm Architects



Hashira Pendant, Cluster, Large, by Norm Architects
Androgyne Dining Table, Natural Oak, by Danielle Siggerud
Co Chair w/ Armrest, Black Steel / Natural Oak / Colline 118, by Norm Architects & Els Van Hoorebeeck
New Norm Dinnerware, Dark Glazed, by Norm Architects



Hashira Pendant,
Small and Large Cluster (NEW)
BY NORM ARCHITECTS

A trio of pendants suspended from a black textile cord create the collection’s cluster light, bringing the same sense of understated luxury and calm to interior spaces as the other designs in the collection. Available in two sizes – small and large – it lends itself beautiful to any setting thanks to its minimalist expression and natural materials. In a hotel lobby, office reception or home dining room, it brings the perfect combination tradition and modernity.

Hashira Pendant, Cluster, Large, by Norm Architects
Hashira Pendant, Cluster, Small, by Norm Architects



Hashira Pendant,
Small and Large (NEW)
BY NORM ARCHITECTS

The collection’s pendant light is created with the same column-like shape as the floor and table lamp, carefully covered with translucent textile that reveals the graphic structure within and suspended from the ceiling by a textile cord. Spreading ambient light in a room, it makes a purposeful pendant above a dining table, in a reception area or hotel bedroom.

Hashira Pendant, Small, by Norm Architects
Hashira Pendant, Large, by Norm Architects



The Hashira Collection takes its cues from traditional Japanese lanterns and window blinds, seen here on Norm Architects' field trip to Japan.





The JWDA Collection

BY JONAS WAGELL

CAREFULLY COMPOSED OF CONTRASTING MATERIALS TO CREATE DESIGNS THAT ARE BOTH RAW AND DELICATE, OUR JWDA COLLECTION PROFILES SILHOUETTES THAT EXPRESS WARMTH AND FRIENDLINESS, EMBODIED BY HONEST MATERIALS AND ENNOBLED BY THE REFINEMENT OF THE DESIGN.

Inspired by traditional oil lamps, the collection’s lighting is a lesson in refinement and a study in geometry. An elliptical opal glass shade, a slender metal stem and a gently rounded base fitted with a dimmer switch come together to create simplified organic shapes that are timeless additions to modern spaces.

The JWDA Collection brings warmth and a poetic profile to any room, whether it be a private or commercial space. At once modern and timeless, combining a celebration of raw materials with tech-infused functionality, the designs are the kind of sculptural pieces that turn heads and bring new life to a room.

JWDA Floor Lamp, Travertine / Brushed Brass, by Jonas Wagell
Eave Modular Sofa, Middle, City Velvet CA7832 / 031, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun



JWDA Table Lamp, Carrara Marble, by Jonas Wagell



JWDA Table Lamp, Bronzed Brass, by Jonas Wagell



JWDA Table Lamp, Bronzed Brass, by Jonas Wagell

JWDA Floor Lamp

BY JONAS WAGELL

The JWDA Floor Lamp takes the expression of the collections' table lamp to elegant new heights. Pared back to its purest form, the lamp is a study in the contrasts of natural materials: set on a substantial travertine or carrara marble base, rounded at the edges for a soft expression, the elegant tubular metal stem – made from solid or bronzed brass – holds an elliptical opal glass shade that emits a soft, ambient light. A brass dimmer switch lets you control the brightness of the bulb – for reading or relaxing, or simply to create ambience in a room. Conveying a sense of familiarity and warmth, the JWDA Floor Lamp illuminates any setting with bold elegance.

JWDA Floor Lamp, Travertine / Brushed Brass, by Jonas Wagell
JWDA Floor Lamp, Carrara Marble / Bronzed Brass, by Jonas Wagell
Harbour Lounge Chair, Natural Oak, Savanna-222, Nuance Light Grey, by Norm Architects



JWDA Floor Lamp, Travertine / Brushed Brass, by Jonas Wagell



JWDA Table Lamp

BY JONAS WAGELL

The honest materials of concrete, glass, marble, steel and brass are transformed into a lamp of beauty. Both rough and delicate, the JWDA Lamp fits perfectly into any style of interior, ready to adorn a bedside table, desk or coffee table. A functional design for everyday use, the instant classic is a sculptural piece that brings ambient illumination to a room. The rounded glass shade is balanced against a solid base to create an intriguing silhouette and a dimmer switch allows its users to select the kind of ambience to be created in a room – a lively living room, a sophisticated office or a quiet focal point in a hallway. A pared-back light with a bold personality, it is available in multiple configurations making it a timeless addition to any space.

JWDA Table Lamp, Polished Brass, by Jonas Wagell
JWDA Table Lamp, Bronzed Brass, by Jonas Wagell



JWDA Pendant

BY JONAS WAGELL

This minimalist pendant light continues the collection's contrast of rough and refined; its brushed steel or polished brass socket is offset by the opal glass shade, dimmable to the required light level. Unusually for a pendant lamp it features a dimmer switch on its socket, a practical function that makes this an ideal pendant to hang above a dining table or office desk.

JWDA Pendant, Polished Brass, by Jonas Wagell





DESIGNER PROFILE

Jonas Wagell



*Great design is simplistic, friendly
and timeless – and, of course, beautiful.*



Multi-award-winning architect and designer Jonas Wagell describes himself as a form-focused aesthete with a mind made for order and an inclination for hard work – a narrative highlighted by his streamlined designs, decades-long dedication to his practice and multiple accolades.

His interest in design started at secondary school where he sketched houses in art class, “unwittingly playing architect,” as he puts it. However, it was not the images of beautiful buildings, but rather the sections of each building that showed the functions of the house – garages, hidden staircases and rooftop pools – that excited him. From here, he studied graphics and print and worked with communication for several years before going on to study interior architecture and furniture design in his native Sweden, as well as at the prestigious Parsons School of Design in New York City.

“Ever since [studying graphics], I’ve been fascinated by typography and graphic design and believe there’s a correlation in terms of simplicity and clarity between my design and mode of expression today,” he says.

Jonas Wagell sketches the shape of the JWDA Table Lamp.



Wagell's work is distinguished by this graphic simplicity, where form and proportion come before innovative materials or technical solutions – exemplified by his JWDA lamps for MENU, a collection of sophisticated lighting in carefully composed and contrasting natural materials that express warmth and friendliness. His earlier designs are often considered playful – although he prefers to call them “friendly” – and, over time, his work has developed to express a more mature and timeless aesthetic, though still rooted in the same approach towards an appreciation for reduced forms, refined proportions and a warm character.

“I would like to say I’m a minimalist. However, that’s not quite true. I love beautiful things and objects too much. Simplicity is a better word. I’m a tidy person and a brilliant organiser of things, which is also reflected in my work as an architect where lines, grids and surfaces play a significant role.”

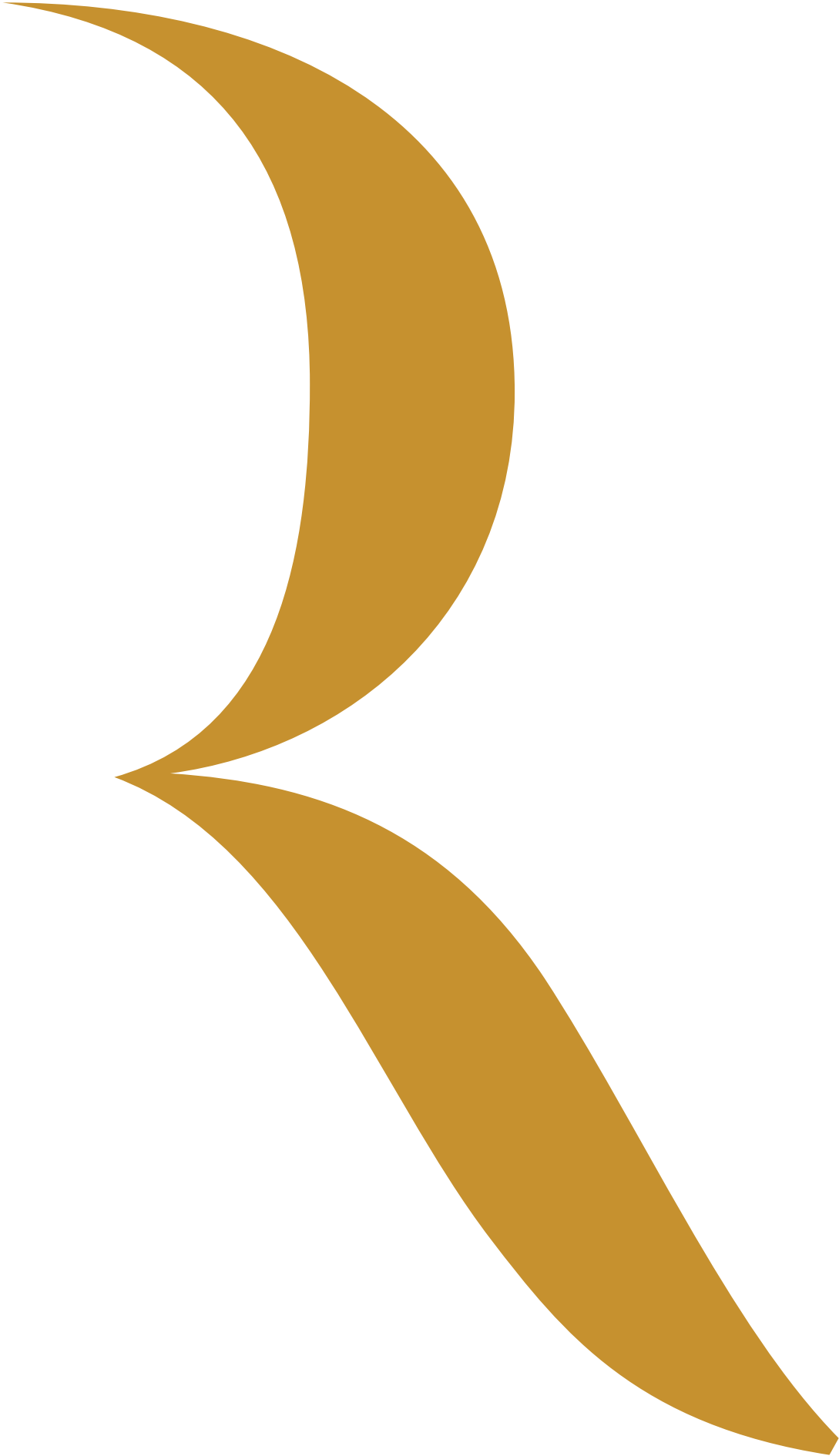
Designing is a long process according to Wagell, but on occasion an idea can come quickly:

“There’s always a thinking, reflecting, analysing phase that happens before, though, and sometimes even in a different project or context. When an idea or concept has been established, this is where the design development work begins – a collaborative process which will distinguish a great product from a good product.”

Jonas Wagell examining samples of the JWDA Lamp in his Stockholm-based studio.



Tim Rundle



New Zealand-born industrial designer Tim Rundle works from his eponymous East London studio, creating prototypes in his workshop until he finds the exact solution he seeks. Looking to classic Danish designers like Poul Kjærholm for inspiration, Rundle transforms technical ideas into simplified and useful everyday objects.

Tim Rundle never knows when inspiration will strike. “An idea will often form from a simple observation or noticing a problem, and I’ll keep it at the back of my mind for some time before acting upon it,” he says. “Once I start, though, my process involves a lot of hands-on making and prototyping to understand how an object affects a space.”

The inspiration for the TR Bulb he designed for MENU in 2017 came from the untethered way we live today; moving often, sometimes multiple times in a single year. “I wanted to create a high-quality, technically sophisticated lamp that was, in essence, a light bulb,” Rundle explains.

Following the success of the original TR Bulb, MENU partnered with Rundle to diversify the range of offerings in the TR Collection. “When a light has such a simple form, subtle differences can create a distinctly different character – the shiny version offers a more classical feeling to the design.” Drawing on traditional Scandinavian design principles and capturing the zeitgeist, the TR Bulb fits perfectly into both MENU’s and Tim Rundle’s aesthetics.



Tim Rundle looked to the untethered way we live today when creating the TR Bulb.



Inspired by contemporary designers like Jasper Morrison, brothers Ronan and Erwan Bouroullec and Norm Architects, as well as traditional Danish designers like Poul Kjærholm, Rundle describes his work as a pursuit to “improve the manufactured environment through elegant, technically refined solutions.” Transforming the simple and functional into a beautiful design object strikes at the heart of MENU’s mission to produce timeless, yet contemporary interior design that simplifies and beautifies any space.

“I think the principles behind Scandinavian design feel quite natural for a New Zealander. From a respect for real materials and crafts to a kind of pragmatism and a healthy disdain for ostentation, I think there are a lot of parallels between the design sensibilities of both places,” he says.

“Scandinavian design resonates with a general feeling about what people want to surround themselves with in the form of understated elegance, simplicity and quality. I think it’s a shame when Scandinavian design gets applied at a purely visual level, when there is so much meaning behind the aesthetic. It would be great if people started to adopt some Scandinavian social values along with the aesthetic ones.”

I wanted to create a high-quality, technically sophisticated lamp that was, in essence, a light bulb.

Tim Rundle at his studio in Hackney, London.





TR Bulb Suspension Frame, Black, Matte Opal Bulb,
by Tim Rundle



TR Bulb Table / Wall Lamp, Brushed Brass / Shiny Opal, D1W, by Tim Rundle
TR Bulb Pendant, Brushed Brass / Shiny Opal, D1W, by Tim Rundle
TR Bulb Table Lamp, Brushed Brass / Shiny Opal, D1W, by Tim Rundle



TR Collection

BY TIM RUNDLE STUDIO

WE LIVE INCREASINGLY NOMADIC LIVES, MOVING HOMES AND WORKPLACES WITH A NEW LEVEL OF UNTETHERED EASE. SO WHY DO THE OBJECTS WE SURROUND OURSELVES WITH NOT DO THE SAME? THE TR BULB DESIGN STEMMED FROM THIS VERY QUESTION. BRIDGING TECHNICAL SOPHISTICATION AND MODERN AESTHETICS, DESIGNER TIM RUNDLE STEPPED AWAY FROM THE LIGHTING PLAYBOOK TO REIMAGINE THE POTENTIAL OF THE LED LIGHT BULB.

Watch the film of the inspiring story behind the TR Collection at www.menuspace.com

With simplicity as his guide, designer Tim Rundle combined form and function in a single, multi-functional object. The power of the resulting TR Bulb lies in its flexibility: it looks stylish in any setting and formation. It is both easy to move around and easy to install. To become an elegant globe light, the TR Bulb requires nothing more than an E27 socket.

MENU’s first collaboration with London-based Rundle, the TR Bulb emphasises longevity as much as utility and appearance. Long-lasting LED technology pairs with a robust construction, with an aluminium core structure drawing heat away from the LED so the bulb can run at its optimum temperature. With opal glass with either a matte or shiny finish, the TR Bulb is dimmable and available individually or with MENU’s specially designed range of accessory fittings. Pure in their geometry, the fittings are crafted from thin black powder coated steel or brass tubes and grey marble discs, instantly transforming TR Bulbs into wall and ceiling lights, table lamps or linear chandeliers.

TR Bulb

BY TIM RUNDLE STUDIO

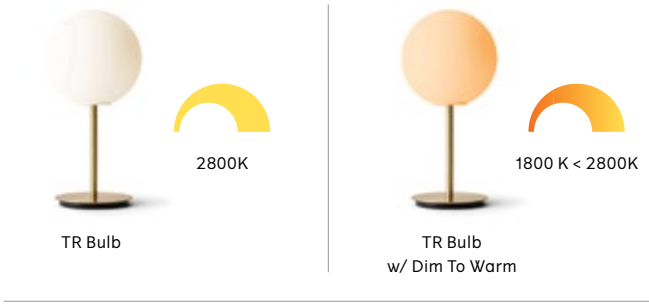
Providing a clever solution to modern needs, the TR Bulb is inspired by our nomadic lifestyles: the opal glass LED bulb is fully portable, designed to be taken from space to space, and installed by simply screwing it into a pendant socket. Emitting an ambient glare-free glow and offered with or without a dim-to-warm function, it can be used alone or in combination with the corresponding fixtures – pendant light, table lamp, suspension frame, wall lamp and ceiling lamp – all of which are designed to be equally portable, wired, hung or plugged in, as required. The TR bulb comes in opal glass with a shiny or matte finish.

TR Bulb fits all E27 sockets



DIM-TO-WARM

The effect known as dim-to-warm lowers the colour temperature of an LEB bulb when dimmed. The lower the brightness, the warmer (more orange) the colour to create a more natural ambience reminiscent of the sky at sunset. Dimming does not alter the colour temperature, but rather simply lowers the light level. TR Bulb is offered in both versions.



TR Bulb Pendant, Shiny Opal, by Tim Rundle
Échasse Bowl, Small, Smoke Glass / Brushed Brass, by Theresa Rand
Afteroom Counter Stool, Black Steel / Colline 118, by Afteroom
Stackable glass, by Norm Architects
Wine Breather Deluxe, Clear / Steel, by Norm Architects



TR Bulb Suspension Frame

BY TIM RUNDLE STUDIO

The sleek, graphic lines of the horizontal ceiling suspension frame fitting for the TR Bulb perfectly offset the collection's opal bulb. Available in black powder coated steel or brushed brass, the design holds four bulbs and is easily suspended from a ceiling to illuminate the desired space; above a kitchen countertop or desk or in a dark hallway where space is at a premium.



TR Bulb Suspension Frame, Brushed Brass / Matte Opal, by Tim Rundle
Harbour Side Dining Chair, Star Base w/ Casters, Polished Aluminium, Colline 568, by Norm Architects
Snaregade Dining Table, Rectangular, Black Steel / Charcoal Linoleum, by Norm Architects

TR Bulb, Suspension Frame, Brushed Brass / Matte Opal, by Tim Rundle



TR Bulb Pendant

BY TIM RUNDLE STUDIO

Cast in black powder coated steel or brass, the simple, yet sophisticated pendant fitting for the TR Bulb is an elegant and timeless addition to any space. Fitted with a black textile cord adjustable to the desired height, the pendant can be suspended alone or in clusters when additional light is required.

TR Bulb Pendant, Brushed Brass /Shinny Opal, by Tim Rundle



TR Bulb Table Lamp

BY TIM RUNDLE STUDIO

Set on a circular grey marble or brass base, the collection’s table lamp features a black powder coated steel stem that holds the TR Bulb as a glowing orb. Elegant and timeless in its expression, the minimalist design is created to blend seamlessly into any space – as ambient illumination in a corner or a room or to light up a work area. The lamp comes complete with a dimmer switch on the cord, allowing you to create the perfect illumination.

TR Bulb Table Lamp w/ Dim to Warm, Grey Marble / Shiny Opal, by Tim Rundle



TR Bulb Table/Wall Lamp

BY TIM RUNDLE STUDIO

Created with multifunction in mind, the collection’s Table/Wall iteration is set on a circular grey marble or brass base fitted with a textile cord that holds a dimmer switch, enabling you to adjust the light source to suit your needs. Equally at home on a table or a wall, the timelessly elegant design attaches to a wall with concealed screws that underpin the minimalist expression.

TR Bulb Table / Wall Lamp, Grey Marble / Shiny Opal, by Tim Rundle



TR Bulb Ceiling/Wall Lamp

BY TIM RUNDLE STUDIO

Versioned as a ceiling/wall light, this TR Bulb accessory attaches seamlessly to a wall or ceiling to provide ambient illumination where needed. The base is made from black powder coated steel or brass.

TR Bulb, Ceiling / Wall Lamp, Brushed Brass / Shinny Opal, by Tim Rundle



Reverse Table Lamp (NEW)

BY ALEKSANDAR LAZIC

IN HIS SEARCH FOR SIMPLE AND CLEVER SOLUTIONS IN ANY GIVEN SPACE, ALEKSANDER LAZIC, THE YOUNG DANISH DESIGNER, LOOKED TO ITALIAN MARBLE TABLES FROM THE 1970S AND THE UNDERSTATED, BUT EVER-PRESENT BEAUTY OF NATURAL MATERIALS WHEN CREATING THE REVERSE TABLE LAMP.

Inspired by the play on structure created by geometric constraints, the conical travertine base – left raw to let the light highlight its natural imperfections – and bronzed aluminium shade of Reverse define the lamp’s perfectly balanced expression. The light diffuses evenly across the unworked stone, raw in its expression, from its curved shade to reveal shadows and an intriguing colour play that appear to stem from the base itself. At precisely the point at which the shade and base meet sits a dimmer switch for adjusting the light intensity. Fitted with a dim-to-warm LED light source, the Reverse Table Lamp casts warm light on a bedside table or subdued light on a cabinet surface, making it an elegant and characterful solution to a multitude of lighting needs.

Reverse Table Lamp, by Aleksandar Lazic
Plinth Cubic, Nero Marquina Marble, by Norm Architects



Reverse Table Lamp, by Aleksandar Lazic



Reverse Table Lamp, by Aleksandar Lazic
Harbour Column Lounge Table, Star Base, Kunis Breccia, by Norm Architects





Tribeca Collection

BY SØREN ROSE STUDIO

INSPIRED BY THE INDUSTRIAL GLAMOUR OF RAPIDLY CHANGING 1930S MANHATTAN, DESIGNER SØREN ROSE DEVELOPED THE BOLD AND TIMELESS TRIBECA COLLECTION.

Rose experimented with beautiful old Art Deco lamps and reusable parts, rearranging and mixing them together to create an elegant, retro-chic array of lamps, pendants and chandeliers. Drawing on its minimalist Scandinavian roots and impressions of American industrialism, each retro chic lamp combines elegant details with a decidedly engineered aesthetic. The name of the series derives from the acronym for the district in Lower Manhattan that forms the triangle below Canal Street.

The Tribeca Collection is offered in a range of shapes, materials and finishes to suit every interior. From warm, tactile brass on dramatic chandelier designs to sleek and modern powder coated steel on functional desk lamps, each design marries the form, function and space-enhancing warmth that is at the heart of MENU. The elongated arms of the Tribeca designs expand into space in a manner both sculptural and pragmatic, demonstrating how simple an ideal lighting solution can be.

Harrison Chandelier, Brushed Brass, by Søren Rose Studio
Staple Wall Lamp, Brass, by Søren Rose Studio
Snaregade Dining Table, Oval, Black Steel / Charcoal Linoleum, by Norm Architects
Harbour Dining Chair, Steel Base, Black / Remix 233, by Norm Architects

Hubert Pendant

BY SØREN ROSE STUDIO

The functional shade, simple lines and warming brass interior of the Hubert Pendant create a light that is at once unobtrusive and beautiful, pared down to emphasise the materials and the quality of the light. Available in two sizes – Ø24 and Ø45 – and with a black or ivory shade in powder coated steel with brushed or bronzed brass, the minimalist silhouette lends itself to any number of settings, from a domestic kitchen to a public cafe. The Ø45 pendant takes on a lighter feel thanks to a larger, shallower frame. The light is suspended from a cord fitted with an elongated socket that acts as a decorative feature in itself.

Hubert Pendant, Ø45, Ivory / Bronzed Brass, by Søren Rose Studio
Hubert Pendant, Ø24, Black / Bronzed Brass, by Søren Rose Studio
Hubert Pendant, Ø24, Ivory / Bronzed Brass, by Søren Rose Studio



Hubert Suspension Frame

BY SØREN ROSE STUDIO

Designed with three lamp shades attached to a slender powder coated steel rod, giving it an industrial feel while maintaining a sleek and minimalist aesthetic, this efficient suspension light is suitable for commercial spaces as well as homes, lending an air of drama above a dining room table or kitchen island. The design is available in black and ivory.

Hubert Suspension Frame, Ivory / Bronzed Brass, by Søren Rose Studio
Afteroom Counter Stool, Black / Colline 118, by Afteroom Studio
New Norm Dinnerware, Dark Glazed, by Norm Architects
New Norm Cutlery, by Norm Architects
Water Bottle, 0,5 L, Clear Glass / Brass, by Norm Architects
Stackable Glasses, by Norm Architects



Chambers Chandelier

BY SØREN ROSE STUDIO

Fusing a minimalist Scandinavian aesthetic with industrial design sensibilities from the American Art Deco movement of the 1930s, the Chambers Chandelier is shaped five protracting arms that each hold a decorative light bulb to illuminate spaces with the perfect combination of old and new. It is available in two sizes – Ø96 and Ø76 – and in brass or black powder coated steel. The lamp is suspended from the ceiling by a black textile cord.

Chambers Chandelier, Brushed Brass, by Søren Rose Studio
Chambers Chandelier, Black, by Søren Rose Studio



Leonard Chandelier

BY SØREN ROSE STUDIO

This chandelier reimagines the elements of vintage lamps for modern sensibilities. A compact version of Leonard, the series’ Chambers Chandelier, is perfect for rooms where space is at a premium. Available in brass or black powder coated steel, the five-armed design lights up rooms with refined ambience. The lamp is suspended from the ceiling by a black textile cord.

Leonard Chandelier, Brushed Brass, by Søren Rose Studio



Harrison Chandelier

BY SØREN ROSE STUDIO

Reworking the chandelier for modern sensibilities, Harrison is an eye-catching suspension lamp, crafted in brass or black powder coated steel. Shaped from five individual arms, the design feels classic, yet infinitely new. The bare bulbs underscore the industrial aesthetic that distinguishes the Tribeca Collection. The lamp is suspended from the ceiling by a black textile cord.

Harrison Chandelier, Brushed Brass, by Søren Rose Studio



Franklin Chandelier

BY SØREN ROSE STUDIO

A smaller version of Harrison, the Franklin Chandelier started life as a jigsaw of vintage lamps and reusable parts that were carefully reassembled to create an entirely new form. The four extended arms, available in brass or black powder coated steel, hold decorative bulbs that underpin the industrial feel of the design. The lamp is suspended from the ceiling by a black textile cord.

Franklin Chandelier, Brushed Brass, by Søren Rose Studio



Staple Lamp

BY SØREN ROSE STUDIO

This wall-mounted lamp provides a fresh take on iconic, industrial lighting design. The sleek lamp, offered in powder coated steel or brass, attaches easily to a wall with decorative screws and the textile cord is fitted with a dimmer switch that lets you control the light – from cosy, ambient illumination to bright task lightning.

Staple Wall Lamp, Brass, by Søren Rose Studio



Warren Wall Pendant

BY SØREN ROSE STUDIO

The sleek, graphic lines of the Warren Lamp reference early mid-20th-century design classics, pared-back to their purest forms. Cast in brass or powder coated steel, the gently curved, adjustable arm holds a single bulb to illuminate spaces and surfaces with poise and purpose. Swing it over a surface for instant illumination.

Warren Wall Lamp, Brass, by Søren Rose Studio



Hudson Ceiling/Wall Lamp

BY SØREN ROSE STUDIO

The graphic expression of Hudson, named after the river that surrounds New York’s Lower Manhattan district, stands out for its flexibility and sculptural beauty. The slender arm is adjustable to the perfect angle and the timeless, graphic expression pairs well with any interior style. Attach it to a wall or ceiling to illuminate a space with its elegant beauty.

Hudson Ceiling/Wall Lamp, Black/Brass, by Søren Rose Studio



Duane Pendant

BY SØREN ROSE STUDIO

Referencing vintage photo lamps, Duane is a small ceiling-mounted lamp that makes a bold impression. Cast in brass with a blackened upper shade and a reflective inner, its industrial roots are apparent in the rounded, open design. Suspend alone or in clusters to create illumination that has personality as well as purpose.

Duane Pendant, Black / Brushed Brass, by Søren Rose Studio



Walker Ceiling/Wall Lamp (NEW)

BY SØREN ROSE STUDIO

A true modern classic, our Walker Lamp is versioned in two harmonising designs. One is shaped from polished brass detailed with a black-painted brass shade that punctuates any space to perfection. The light is directed up to a 90-degree angle thanks to the adjustable arm and the lamp can be attached to a wall or ceiling. The second features a luminous opal glass bulb shade that rests on the same characteristic brass mount, designed in an upward facing position to cast the light 360 degrees.



Walker Ceiling/Wall Lamp, Opal/Bronzed Brass, by Søren Rose Studio
Walker Ceiling/Wall Lamp, Black/Brass, by Søren Rose Studio

Walker Ceiling/Wall Lamp, Opal/Bronzed Brass, by Søren Rose Studio



Column Table Lamp, by Norm Architects
Harbour Column Bar Table, Black Steel / Estremoz Marble, by Norm Architects
Stackable Glass, by Norm Architects
Harbour Bar Chair, Black Steel/LC1, Col. 1 Bianco, by Norm Architects



Column Table Lamp

BY NORM ARCHITECTS

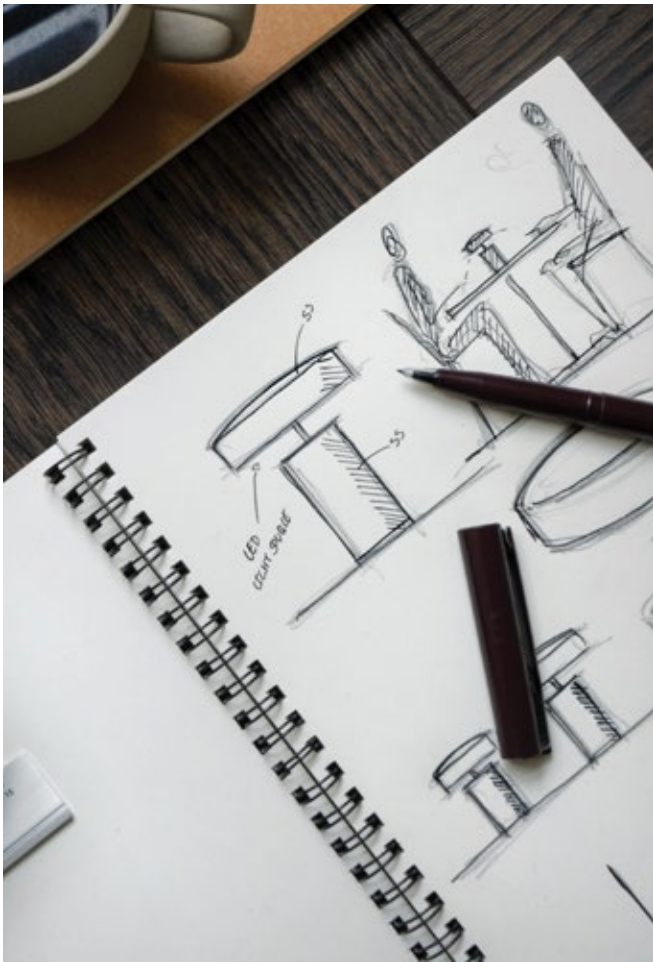
OUR COLUMN TABLE LAMP IS A DESIGN THAT EMBODIES FREEDOM: FREEDOM OF FORM IN ITS BOLD, CYLINDRICAL ELEMENTS; FREEDOM OF LIGHT IN ITS DIMMABLE LED BULB; AND FREEDOM OF MOVEMENT AS THE CORDLESS, RECHARGEABLE DESIGN CAN GO WHEREVER YOU DO, ILLUMINATING SPACES WITH ITS SOFT, DIFFUSED LIGHT.

Crafted with careful consideration for function and beauty and perfectly attuned to your everyday needs, the Column Table Lamp is inspired by the bollards used to secure vessels to a jetty. It combines technology and mood-setting style in a striking mushroom shape with modern edge and a natural feel. The cylindrical anodised aluminium light with a bronze finish is fully portable thanks to its cordless design that charges via a USB socket.

The Column Table Lamp’s warm, comfortable light makes any space more inviting and fits into every design scheme – from the classic to the ultra-minimalist. The LED lightbulb produces soft, diffused light with three settings.

Place the Column Table Lamp throughout the office to bring a warm, relaxed ambience to counteract the usual fast pace. Set it down on the lounge table or on the terrace as you enjoy post-dinner conversation or drinks. Use it in the lobbies of hotels or restaurants to draw people in – and swap out the standard table candles with something sturdier and more conversation-worthy. Lightweight and durable, with a beautiful finish, it is a design you will want to try out in all your favourite spots.

Column Table Lamp, Bronze Anodised Aluminium, by Norm Architects
Plinth Tall, White Cerrera Marble, by Norm Architects



Carrie LED Lamp, Brushed Brass, by Norm Architects
Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
Stackable Glass, by Norm Architects



Carrie LED Lamp

BY NORM ARCHITECTS

OUR CARRIE LAMP EMBODIES WHAT MAKES SCANDINAVIAN DESIGN GREAT: MINIMALISM, INNOVATION, LOVE OF LIGHT AND THE INDEFINABLE ‘HYGGE’. THE PORTABILITY AND DIFFUSE GLOW MAKE IT USEFUL FOR BOTH INDOOR AND OUTDOOR LIGHTING.

Designed as a portable, lightweight lamp, the Carrie LED Lamp is unique for its multiple uses and mutability. With a sleek, functional handle and a warm orb of light nestled gently in a basket-like base, the lamp is useful almost anywhere; even on the go, as it is cordless and comes with a USB charger. Move it from your office to your bedside table, to your evening picnic in the park and in your bicycle basket as you ride home. The cosy light created by this special piece of lighting brings comfort and sophistication wherever you are.

The portable LED lamp comes in black, white, burned red, olive green and brushed brass. It offers a low, warm light in three settings perfect for creating a cosy ambience. Fully charged, it will stay on for ten hours.

Carrie LED Lamp, Black, by Norm Architects
Carrie LED Lamp, White, by Norm Architects
Plinth Low, Grey Kendzo Marble, by Norm Architects



Carrie LED Lamp, Brushed Brass, by Norm Architects



Bank Pendant

BY NORM ARCHITECTS

Purposeful and versatile, the Bank Pendant accommodates any E27 bulb, allowing you to create the desired ambience with soft, glare-free light. A special fitting featuring a wire makes it easy to ensure that the shade always hangs evenly. Like its 1920s predecessors, the Bank Pendant finds itself at home in historic landmarks, bistros, offices and other public spaces – and proves just as adept at lending ambience to private homes.

The indoor, semi-circular pendant is crafted from opal or smoked mouth-blown glass and black powder coated aluminium fittings. The opaque glass gently diffuses 360-degree light from any E27 bulb, creating ambience and providing excellent task lighting. The pairing of opaque glass and fine metal lends the product enduring quality, tactility and longevity.

Bank Pendant, Black / Smoke, by Norm Architects
Bank Pendant, Black / Opal, by Norm Architects



Bank Pendant, Black / Opal, by Norm Architects
Snaregade Dining Table, Oval, Black Steel / Natural Oak, by Norm Architects
Harbour Side Dining Chair, Black Steel / Olive by Norm Architects
Harbour Side Dining Chair, Black Steel / Remix 233, by Norm Architects
Cyclades Vase, Large, Sand, by Nick Ross



Circular Lamp

BY STUDIO VM

Clean, modern lines lend the Circular Lamp architectural versatility and open up endless decorating possibilities. The indoor pendant was conceived to meet our constantly changing lighting needs. To do so, it comes with the MENU Lighting App, making it easier than ever to adjust both the light intensity and colour temperature to best suit the time of day, the season, or the desired ambience.

Smart technology hidden in a soft, organic form that appears anything but technical: this is the beautiful contrast that defines our Circular Lamp. The sophisticated reflector uniformly distributes diffused, comfortable light that does double duty as both task lighting and general, mood-setting room illumination. Imagine switching the mood in the office from work to happy hour or shifting gears from well-lit cooking to intimate entertaining in the home kitchen – all with just a few taps on your phone or tablet, from anywhere you happen to be. It is that simple.

The Circular Lamp is available in anodised or powder coated aluminium, in either brushed bronze or black, both with a textile cord that gently flows into the shade, bringing focus to its elegant shape. Although the lamp is quite large, its slender, refined profile makes it suitable for spaces big and small. Hang it solo or in multiples, staggered or in neat rows, in one finish or both: it is easy to define areas and create playful visual effects with various installations.

Using the MENU Lighting App, you can control light intensity and colour temperature of the pendant. You can also add multiple fixtures to the same system, making it easy to control one or many lamps with the swipe of a finger. If the lamp is installed without the app, it defaults to a medium temperature and intensity for everyday work and life.

The MENU Lighting App is available for both Apple and Android devices. Download from Apple App Store or Google Play Store by searching MENU Lighting. The application is free to download.



Circular Lamp, Black, by Studio WM
Circular Lamp, Brushed Bronze, by Studio WM

Task Pendant

BY GRY HOLMSKOV

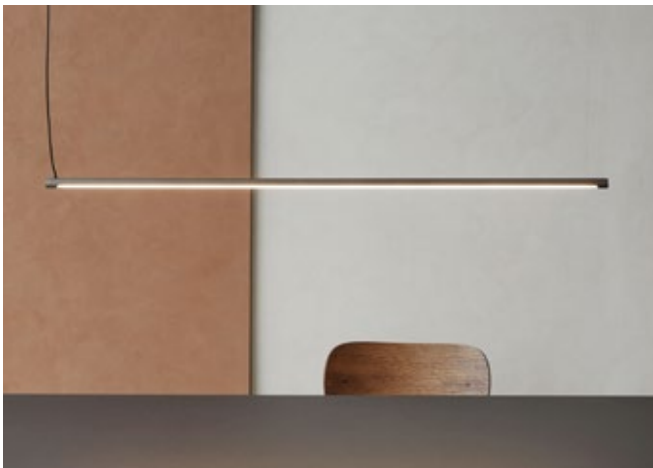
Striking a harmonious balance between function and aesthetics, the pure, linear form of our Task Pendant not only catches the eye, but also serves a key purpose: to spread light in a way ideal for countless applications, giving rise to new, flexible ways of illuminating diverse spaces.

Lightweight, yet strong in its construction, the Task Pendant emits directed, adaptable, downward, wide-angle light via an elegant LED bulb that can fully illuminate a conference table. It is suspended from almost invisible wire, creating the illusion of hanging freely in mid-air. Both in its pared-down form and soft, pleasant light, the design makes a statement without ever becoming obtrusive. This balance makes the Task Pendant an essential, welcome part of the décor above conference tables, bar areas, lobbies, lounges, counters and other spaces enhanced by glare-free illumination and designed for human movement and interaction.

The minimalist design works beautifully on its own and can be installed in multiples in infinite arrangements, creating continuous rows or sculptural, randomised displays of light. Clustered and installed at various heights and angles, the pendants create a graphic, dynamic setting ideal for hallways, stairwells and other spaces with high ceilings.

The light intensity and colour temperature of the pendant can be adjusted with the MENU Lighting App, making it easier than ever to create the best illumination for the time of day, season, or desired ambience. You can also add multiple fixtures to the same system, making it easy to control one or many lamps with the swipe of a finger. If the lamp is installed without the app, it defaults to a medium temperature and intensity for everyday work and life.

The MENU Lighting App is available for both Apple and Android devices. Download from Apple App Store or Google Play Store by searching MENU Lighting. The application is free to download.



Task Pendant, by Gry Holmskov
Co Chair, Black Steel / Dark Stained Oak / Dakar 0842,
by Norm Architects & Els Van Hoorebeeck
Snaregade Dining Table, Black Steel/Charcoal Linoleum, by Norm Architects

Task Pendant, by Gry Holmskov
Co Chair w/ Armrest, Black Steel / Natural Oak,
by Norm Architects & Els Van Hoorebeeck

Cast Pendants

BY TOM CHUNG & JORDAN MURPHY

The Cast Pendant takes its inspiration from functional cast metal objects and the graphic qualities of traditional plumb weights, hanging from a line used by masons and carpenters in Ancient Egypt. Rendered in four different shapes, numbered accordingly, Shape 1 is small and triangular in form, while Shape 2 has a rounded expression. Shape 3 is elongated, and Shape 4 holds two pendants, rounded and triangular, suspended from a bar. Versatile and naturally assimilating into the décor of any room or forming a sculptural installation by hanging one lamp on its own or clustering several into a striking installation, the Cast Pendant embodies MENU’s philosophy of soft minimalism and quiet tactility.



Cast Pendant, Shape 3, by Tom Chung & Jordan Murphy

Cast Pendant, Shape 4, by Tom Chung & Jordan Murphy
Cast Pendant, Shape 3, by Tom Chung & Jordan Murphy

Cast Sconce Wall Lamp

BY TOM CHUNG & JORDAN MURPHY

With a presence that rivals its functionality, the compact Cast Sconce Wall Lamp unites triangular, linear and round elements into a sophisticated geometric silhouette that contributes to the ambience of a room both when the lamp is on and off. Continuing the graphic expression of the collection, it also incorporates new components to establish a distinct identity: while it beautifully complements the Cast Pendants, the wall lamp also hangs comfortably on its own, bringing soft, glare-free light to living spaces, hotel rooms or passage areas. The thoughtfully designed brushed brass vertical bar and mounting plate create an engaging form that naturally assimilates into the design of any space.



Cast Sconce Wall Lamp, by Tom Chung & Jordan Murphy

Cast Sconce Wall Lamp, by Tom Chung & Jordan Murphy
Androgyne Side Table, Ivory Steel / Crystal Rose Marble, by Danielle Siggerud
Gravel Rug, Ivory, by Nina Bruun
Stackable Glass, by Norm Architects

Peek Floor Lamp

BY JONAS WAGELL

Designed as an antidote to overbearing lamps, the Peek Floor Lamp was conceived literally to ‘peek’ over a sofa or armchair. Expressing personality and encouraging intuitive engagement, it is made up of only three components: the lamp has a heavy base with a long, slender stem and a shade which gracefully peeks over the back of a sofa or armchair. The base comes with a concave feature creating a small storage space for small items. The tip of the stem, as well as being a design feature, doubles up as a functional dimmer.

Peek Floor Lamp, Black, by Jonas Wagell
Gravel Rug, Ivory, by Nina Bruun
Godot Sofa, Hot Madison Reloaded, 249/076 by Iskos-Berlin



Peek Table Lamp

BY JONAS WAGELL

Our Peek lamps are simplistic, humble and somewhat quirky in their form. Shaped for function, they are imbued with personality and are easy to understand. In essence, the lamps consist of just three parts; base, stem and shade – pared back to their purest forms to create an iconic expression. The proportions have shrunk for the Table Lamp. Described as a lamp with personality, it is quirky, yet utterly practical and designed with a hollow in the top of the base for useful items such as earplugs or jewellery. The tip of the stem functions as a dimmer. Use the lamp as a reading light, on a desk or as the last thing you see before you close your eyes at night.

Peek Table Lamp, Black, by Jonas Wagell
Peek Table Lamp, White, by Jonas Wagell



Phare LED Lamp

BY STANISLAW CZARNOCKI

Designed for apartment no. 50 at Le Corbusier’s Cité Radieuse in Marseille, the aesthetic of the Phare Lamp was centred on the idea of being a versatile everyday companion; one that could correspond to the style of the landmark and enhance the daily comfort of its inhabitant. The cordless, portable table lamp has a geometrical design that combines a spherical diffuser with a diagonal metal base. The built-in LED unit is powered by a rechargeable battery, providing a smooth light that diffuses through the opaque shade. A daily companion that can be freely placed, hung or taken outside as long as conditions are dry, the simple graphic composition of Phare will suit any work, home or hospitality interior – whether standing or hanging.

Phare LED Lamp, Black, by Stanislaw Czarnocki
Phare LED Lamp, Light Grey, by Stanislaw Czarnocki
Plinth Tall, Grey Kendzo Marble, by Norm Architects



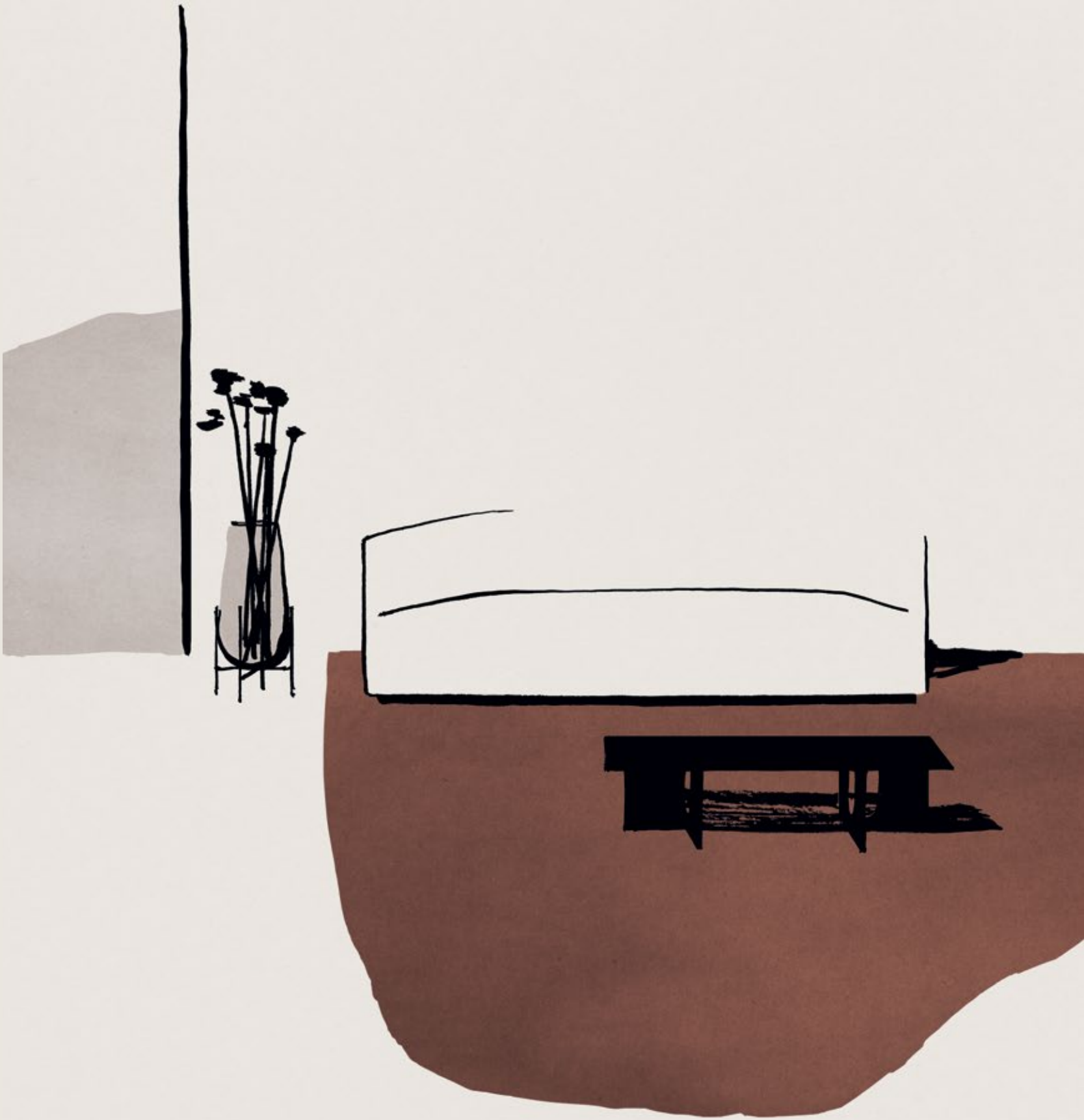
3.

Accessories

*The Small Details That
Make A Big Impact*

SMALL DETAILS MAKE A SPACE FEEL COMPLETE. ELEGANT, WHIMSICAL AND ORIGINAL. A THOUGHTFULLY-CURATED COLLECTION OF ACCESSORIES SPEAKS VOLUMES ABOUT HOW A SPACE SHOULD FUNCTION AND FEEL – AND POSITIVELY IMPACT THE EXPERIENCE OF THE PEOPLE WHO OCCUPY IT.

A few well-placed, beautiful items – whether functional or decorative – bring a room to life, giving it meaning and character. MENU’s accessories emphasise the importance of attention to detail. Chic, high-quality waste bins, toothbrush holders and soap dispensers, for instance, have the power to transform a bathroom. A sculptural, wall-mounted candleholder that doubles as a miniature vase turns a bare wall into an artistic focal point. The small amount of additional effort has an outsize effect; those using the space feel more refined as they revel in the understated luxury. Items like the Échasse Vase and Duca Candleholder do not just add to a room; they elevate it by providing something unexpected and poetic. Sometimes, it is the smallest investment that generates the biggest return.



Aer Vase

BY GABRIEL TAN

Bringing new perspective to traditional vases, Aer’s rippled silhouette is perfect for admiring from afar or exploring up close. Designed for MENU by Gabriel Tan, Aer brings together innate appreciation of simplicity, sculptural beauty and functionality. Following an extensive period of research and design to realise his vision, attempting to capture a form of beauty not often encountered in daily life, Tan has created an object of both attractiveness and function.

The tactile surface of the rippled glass vase, offered in two sizes, is made in a precision process whereby molten glass is mouth-blown into a double cavity tool that reveals the complex three-dimensional shape. The finished design displays different visual characteristics depending on the viewing angle. Allowing for the arrangement of flowers and branches in two bunches instead of one within the same vessel, Aer becomes more than simply a vase: it is a sculptural object, even without flowers. When placed close to natural light – on a windowsill or tabletop – it takes on an ethereal feel, where reflections and refractions of light bring the design and the surface on which it stands to life.



Gabriel Tan

Aer Vase, 49, by Gabriel Tan
Aer Vase, 33, by Gabriel Tan
Zet Storing System, 2x4 Black Painted Oak Veneer /
Black Powder Coated Steel, by Kaschkasch
Nimbus Mirror, Polished Brass, by Krøyer-Sætter-Lassen

Aer Vase, 33, by Gabriel Tan
Androgyne Coffee Table, Kunis Breccia, by Danielle Siggerud



Bottle Grinders

BY NORM ARCHITECTS

The Bottle Grinders are not typical salt and pepper grinders. The form, shaped more like a bottle, cleverly tricks the user into engaging with the design in a playful and experimental way – and the powerful ceramic mill encourages even further experimentation as it makes light work of grinding a wide range of spices. Bottle Grinders are easy to operate, fill and clean, and the upright design ensures surfaces remain free from unwanted residue. Available in a range of colours and finishes, including brushed and bronzed brass, these versatile kitchen accessories come fitted with a walnut, beech or steel lid depending on the colour and finish selected.

Watch the film of the inspiring story behind the Bottle Grinders at www.menuspace.com

Bottle Grinder, Bronzed Brass / Walnut Lid, by Norm Architects



Bottle Grinder, Brushed Brass / Walnut Lid, by Norm Architects



Bottle Grinder, Bronzed Brass / Walnut Lid, by Norm Architects
New Norm Dinnerware, Dark Glazed, by Norm Architects
Cyclades Vase, Small, Sand, by Nick Ross



Bottle Grinders, Nudes, Blues, Ash / Carbon, Walnut Lid, by Norm Architects

Bottle Grinders, Brushed Brass, by Norm Architects
Stackable Glass, by Norm Architects
Eave Dining Sofa, Moss 022, by Norm Architects



POV Circle Series

BY NOTE DESIGN STUDIO

‘POV’ IS AN ABBREVIATION OF ‘POINT OF VIEW’ – OUR POV RANGE WITH ITS WALL-MOUNTED CANDLEHOLDER DESIGNS REFERENCES A CHANGE IN APPEARANCE, SETTING OR STORY, DEPENDING ON THE WAY WE SEE THINGS. WITH A RANGE OF SHAPES AND MATERIALS TO CHOOSE FROM, EACH OFFERS THE PERFECT WALL-MOUNTED SPARK OF LIGHT FOR ANY SPACE.

POV Circle Tealight Candleholder – A holder for a tealight, the POV Tealight Candleholder proves that everyday objects can be beautiful as well as functional. Offered in small and large versions, its expression changes with the viewing angle to cast graphic shadows on the wall. Made from brushed solid brass or black powder coated steel, it looks equally beautiful hung alone or in clusters.

POV Circle Candleholder – A clever, lightweight and playful design, the POV Circle Candleholder is available in small and large versions and shifting in expression depending on the angle from which it is viewed, it appears as a one-dimensional drawing or floating graphic lines. Offered in brushed solid brass or black powder coated steel, it is a decorative way of bringing ambient lighting into a space.

POV Circle Vase/Candleholder – Almost identical in design to the POV Circle Candleholder, a small vessel for holding a single stem or cluster of small blooms transforms the design into a wall-mounted vase. The shape-shifting object is offered in brushed solid brass or black powder coated steel and is a decorative way of bringing ambient lighting into a space.

POV Circle Candleholder, Small, Black, by Note Design Studio
POV Circle Tealight Candleholder, Black, by Note Design Studio



POV Circle Candleholder, Small, Black, by Note Design Studio
POV Circle Tealight Candleholder, Black, by Note Design Studio



POV Wall

BY NOTE DESIGN STUDIO

Make your way around the POV Candleholder and you notice that your point of view alters the appearance of the design. From some angles, it seems like a flat drawing. From others, the graphic lines appear to float in mid-air. Shadows and shapes change constantly, making it a fun object to interact with. The hexagonal shape of the POV Wall Candleholder creates graphic patterns on a wall, whether hung alone or in groups that create artistic shadows. Available in either black or white powder coated steel, it is centred with a vessel for tealight candles.

POV Wall, White, by Note Design Studio



POV Oval Series

BY NOTE DESIGN STUDIO

Replicating the shape of an eye, the oval POV Candleholder draws the gaze to its centre. Here, a practical candleholder for a tealight or candlestick punctuates the graphic shape. Serving as a decorative element as well as a functional piece of design, POV attaches easily to the wall where it creates subtle illumination or serves as a vessel for holding small branches or blooms. While one candleholder produces a minimalist silhouette, multiples hung in formation create an artistic mosaic. The wall-mounted design is offered in brushed solid brass and black powder coated steel.

POV Oval Candleholder, Brushed Brass, by Note Design Studio





Tearoom Lounge Chair, Dedar Alexander 137 Dorure, by Nick Ross
Plinth Cubic, Nero Marquina Marble, by Norm Architects
Échasse Vase, Medium, Smoke Glass / Brushed Brass, by Theresa Rand

The Échasse Collection

BY THERESA RAND

REIMAGINING THE CLASSIC ELEGANCE OF FAMILIAR GLASS VESSELS, THE ÉCHASSE COLLECTION TRANSFORMS THESE DECORATIVE ESSENTIALS INTO SPACE-DEFINING WORKS OF ART.

Watch the film of the inspiring story behind the Échasse Collection at www.menuspace.com

Their expression ethereal, their design elevated in every sense, the collection’s vase, bowl and hurricane invite infinite experimentation. They can be displayed alone or together to enliven modern spaces with equal parts daring and grace.

Theresa Rand’s playful concept beautifully interprets the word ‘échasse’, French for ‘stilt’. The slender supporting legs delicately suspend the mouth-blown glass shapes, creating a sense of lightness while ensuring stability. Each Échasse shape is handcrafted and therefore unique, and the distinctive colour gradients of the glass lend the design depth and contrast. The masterful balance of geometry and materials of this range earned it the coveted Wallpaper* Design Award in 2018.



Échasse Vase, Small, Smoke Glass / Brushed Brass, by Theresa Rand
Échasse Bowl, Small, Smoke Glass / Brushed Brass, by Theresa Rand
Échasse Vase, Medium, Smoke Glass / Brushed Brass, by Theresa Rand
Échasse Vase, Large, Smoke Glass / Brushed Brass, by Theresa Rand
Échasse Bowl, Large, Smoke Glass / Brushed Brass, by Theresa Rand



Échasse Vase

BY THERESA RAND

The Échasse Vase, the first piece in the now iconic series, takes its inspiration from laboratory test tubes. The drop-shaped form is as elegant when holding flowers on a reception desk, living room floor or nightstand as it is when left empty. In the smoked glass version, available in three sizes, the unique colour gradients of the glass lend the design depth and contrast against the clean lines of the brushed brass legs. The smallest vase is also available with clear glass and bronzed brass legs – a classic pairing to complement any interior palette, in a size ideal for more compact spaces.

Échasse Vase, Small, Clear / Bronzed Brass, by Theresa Rand

Échasse Vase, Medium, Smoke Glass / Brushed Brass, by Theresa Rand



Échasse Bowl

BY THERESA RAND

The Échasse Bowl, available in two sizes in smoked glass and brushed brass, offers a modern take on the traditional serving bowl worthy of taking centre stage. Deep and spacious, the design turns fruit, flowers and decorative objects into an eye-catching presentation – and acts as a sculptural focal point when standing unfilled on a table, countertop, dresser or shelf.

Échasse Bowl, Small, Smoke Glass / Brushed Brass, by Theresa Rand



Échasse Hurricane

BY THERESA RAND

Completing the poetic trilogy of enchanting forms, the Échasse Hurricane has a clever, orbital shape designed as a sanctuary for tealight candles, preventing breezes from extinguishing these captivating, round drops of light. In this role, Hurricane becomes the ultimate amplification of hygge. By virtue of its inventive shape, the design invites us to explore, imagine and curate our own unique display piece for the way we live. The mouth-blown glass is available in opal glass with bronzed brass legs, and smoked glass with brushed brass legs.

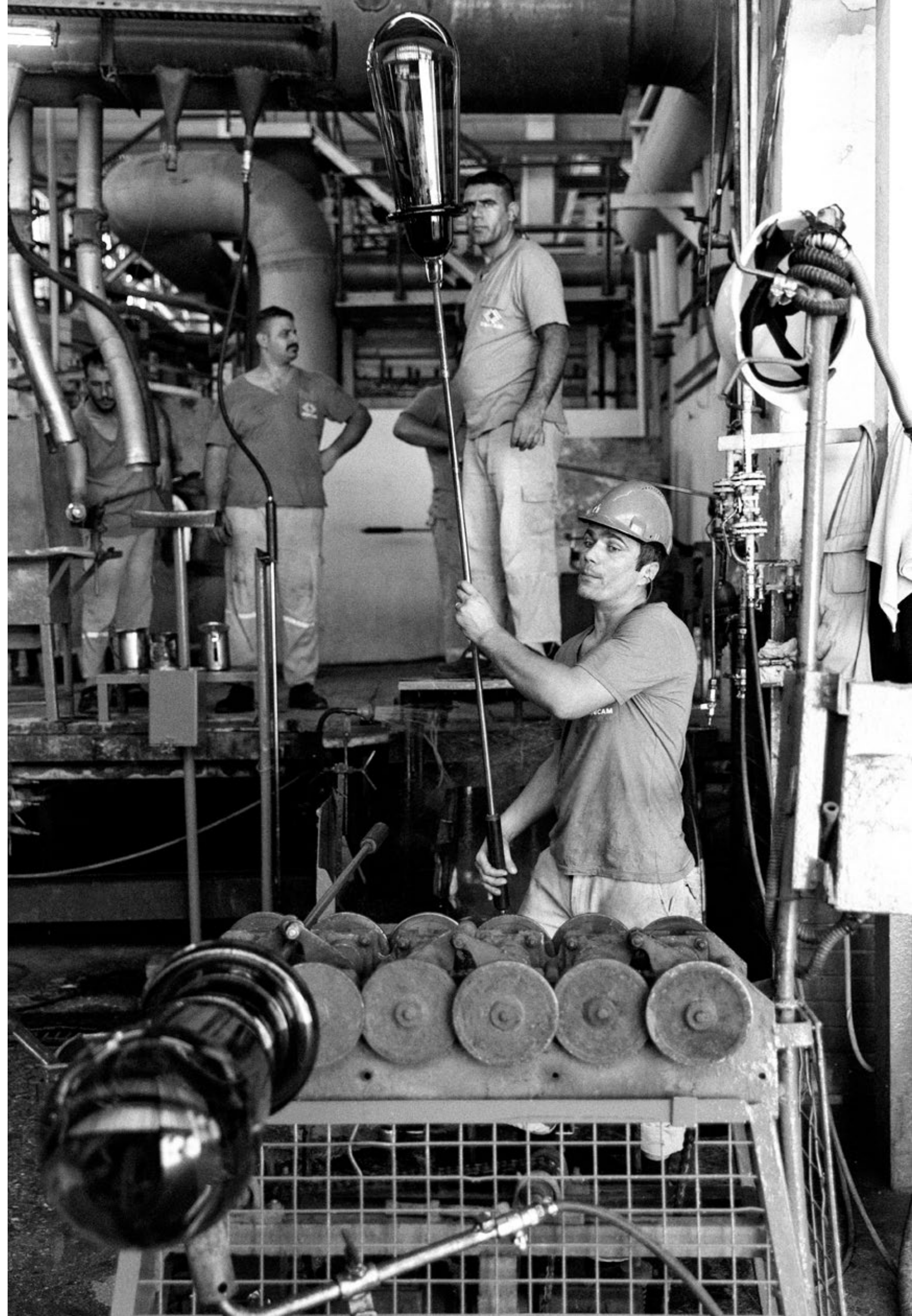
Échasse Hurricane, Opal Glass / Bronzed Brass, by Theresa Rand
Échasse Hurricane, Smoke Glass / Brushed Brass, by Theresa Rand
Plinth Tall, Brown Grey Kendzo Marble, by Norm Architects
Plinth Tall, Carrara Marble, by Norm Architects



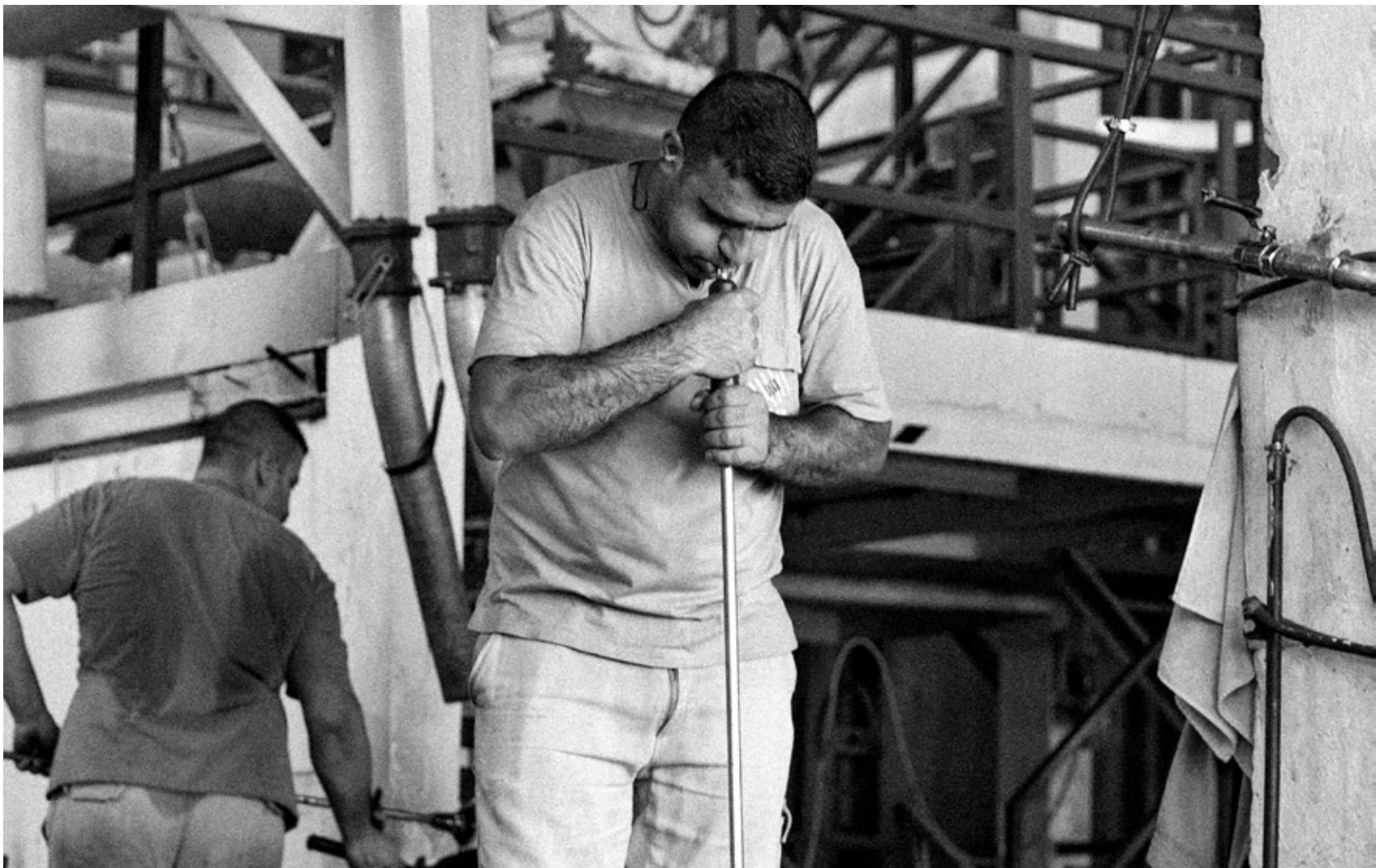
Uplifting

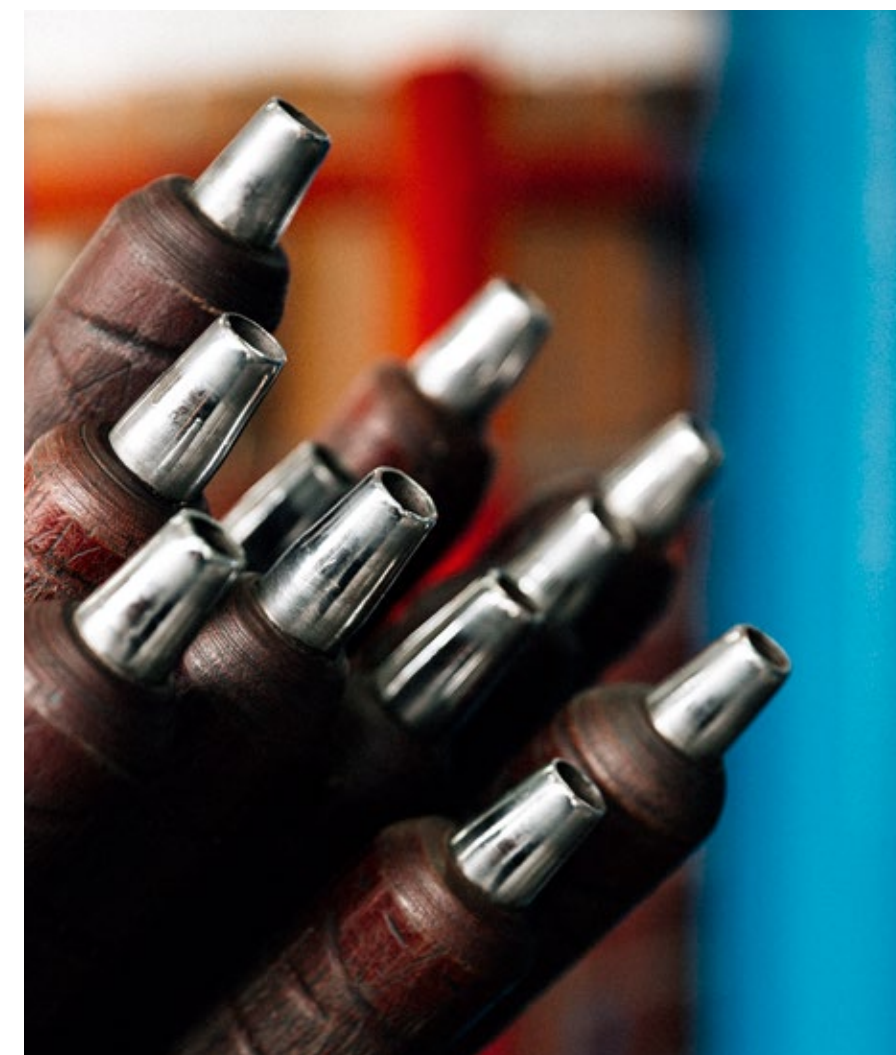


Glass



In a hot and humid, labour-intensive process, skilled glassmakers create our Échasse vases by hand. The glass-blowing artisans inflate molten glass into bubbles that are shaped into the characteristic elongated form of the decorative objects.







Steady puffs in the blowpipe create a starter bubble that will later become a unique Échasse vase.

DESIGNER PROFILE

Krøyer-Sætter-Lassen



Mads Sætter-Lassen and Emil Krøyer met in 2010 while studying Fine Arts at the Royal Danish Academy of Fine Arts, School of Design. The pair quickly became friends, but it was not until the final year of their studies that they began to create projects together. Today, the talented design duo run the eponymous design studio Krøyer-Sætter-Lassen where their appreciation for great materials and honest, functional design plays out in their products.



A dream of making the world a little bit more beautiful unites Mads Sætter-Lassen's and Emil Krøyer's work – creating a table where good friends gather, a sofa on which a first kiss is shared, or a lamp passed down through generations. This is the essence of what great design has to offer.

Bringing their own unique strengths to their practice, their greatest designs come from a fusion of their talents.

“We definitely function best as a team. And it's a little bit like a marriage. If we can look at the finished product without determining who created what, that's when our products become the strongest.”

In the beginning of the design process, they are often driven by a fascination – for a topic, a work of art, a material, an object – that kickstarts their process.

“We don't always agree from the get-go, but through research, analysis and a healthy discussion about our observations, we end up expanding each other's definition of what good design is.”



*We always try to keep honesty in our design.
We don't want to hide anything, and we look to
make features of functional elements.*

They do agree, however, that great design is honest: “We always try to keep honesty in our design. We don’t want to hide anything, and we look to make features of functional elements such as screws or frames. We want our products to tell their own story in a clear and concise way. If a lamp has a dimmer function, it needs to be clear to the user that if you turn it, the light will dim.”

Influenced by the people they meet and the things they experience,



Krøyer-Sætter-Lassen approach each project with an open mind, looking beyond design when creating products and determining their success by how each piece is perceived.

“We find satisfaction in many parts of the design process, from working out the idea to the final prototype. But seeing people interact with the final design is always exciting – to see if they understand what we’re trying to express. This is where we find out whether our design is successful or not.”





Duca Candleholder, Bronzed Brass, by Krøyer-Sætter-Lassen
Gravel Rug, Ivory, by Nina Bruun
Plinth Low, Calacatta Viola Marble, by Norm Architects
Offset, 3-Seater, Savanna 202, by Norm Architects

Duca Candleholder (NEW)

BY KRØYER-SÆTTER-LASSEN

DISCOVERING A SIMPLE MECHANICAL DETAIL USED TO EXTEND THE HEIGHT OF OBJECTS WHILE WORKING WITH A BLACKSMITH, THE DANISH DESIGN STUDIO KRØYER-SÆTTER-LASSEN PUT THE SMALL, YET SIGNIFICANT DETAIL TO WORK AS A KEY ELEMENT OF THE DUCA CANDLEHOLDER.

Taking its name from the Latin word for ‘extend’, the Duca Candleholder does exactly that: by loosening the screw on its slender stem, the height of the design can be adjusted as the candle burns. Cast in brass, with a polished or bronzed finish, and entwined with rattan around its lower half, the simple, yet impactful design brings a sense of intimacy and warmth to its surroundings.

Duca Candleholder, Polished Brass, by Krøyer-Sætter-Lassen



Duca Candleholder, Bronzed Brass, by Krøyer-Sætter-Lassen



Wine Breather & Wine Breather Deluxe

BY NORM ARCHITECTS

For those who love a glass of red wine, the Wine Breather is the perfect object. The clever design allows you to aerate your wine with ten times the amount of oxygen in just two minutes. Run the wine into the breather then back into the bottle for the full effect. Then use the breather itself as a carafe, which includes a brass or steel stopper for further storage. The Wine Breather is available in smoke as well as clear glass, and the award-winning Wine Breather Deluxe lets you press the decanter onto the top of an opened bottle of wine and flip it over so that the wine pours in. Wine can be served directly from the elegant carafe or tipped upside down again and served from the original wine bottle. It comes with the option of a gold-tone or steel stopper for further storage.

Wine Breather Deluxe, Clear / Steel, by Norm Architects
Wine Breather, Smoke / Gold, by Norm Architects



Stackable Glass

BY NORM ARCHITECTS

So special you will want to use them every day, our mouth-blown glasses in three sizes work for daytime, evening, guests and solo evenings curled up in front of the fire with a whisky. Their slender shape – each perfectly unique – makes them a pleasure to hold and drink from. As their name suggests, the glasses are also stackable, making them incredibly practical.

Snaregade Dining Table, Ø138, Light Grey Steel / Mushroom Linoleum, by Norm Architects
Bottle Carafe, 1 L, Smoke Glass / Brass, by Norm Architects
Stackable Glass, by Norm Architects
New Norm Dinnerware, Dark Glazed, by Norm Architects
New Norm Cutlery, by Norm Architects



Bottle Carafe

BY NORM ARCHITECTS

A tall, slim carafe that can be used for any liquid, this mouth-blown glass bottle carafe comes with a brass or steel lid. Use it for freshly made juice at breakfast or fruit-infused water during a meeting. The bottle is available in smoked as well as clear glass.

Bottle Carafe, Smoke / Brass, by Norm Architects



Water Bottle

BY NORM ARCHITECTS

Everyone needs water, so why not make your water bottle beautiful? The short, mouth-blown glass carafe is available in smoked as well as clear glass and can be kept on a desk as a reminder to hydrate or on a restaurant table for guests to fill their own glasses.

Water Bottle, Smoke / Brass, by Norm Architects



Darkly Mirror

BY NICK ROSS

Darkly Mirror is an exploration of the history of man’s relationship with the reflected image. Some historians believe that the earliest mirrors may have been small ceramic bowls filled with water used during the late Stone Age. The fact that no specific evidence exists to support this theory fascinates designer Nick Ross, whose Darkly Mirror for MENU takes inspiration from these ceramic bowls and is a modern object which questions its possible past and its relation to the self. Available in brushed brass for a classic look, it is versioned in three different sizes.



Darkly Mirror, Large, by Nick Ross
Darkly Mirror, Medium, by Nick Ross

Pepe Marble Mirror

BY STUDIOPEPE

The classic standing mirror gets a functionalist update with Pepe. An elegant study of functionality overlapping with aesthetics, the Pepe is rendered as a standing mirror as well as a wall-mounted option that makes it perfect for small rooms and spaces where you do not want items to be movable, such as restaurant cloakrooms or hotel rooms. One side of the mirror offers regular reflection, while the other shows magnification of 300% – a perfect mirror for self-grooming. The colour combinations of black, white or brown marble with brushed brass offer a sophisticated contrast; one that emphasises the texture and heft of the materials. This is a mirror that, while utilitarian, adds a certain refinement to the room through its simple form and beautiful craftsmanship.



Pepe Marble Mirror, Brass / Carrara Marble, by Studiopepe
Socket Occasional Lamp, by Norm Architects
Afteroom Stool, Black Steel / Shade Leather Sand 20298, by Afteroom

Pepe Marble Mirror, Wall, Brown Wood Grain Marble / Brushed Brass, by Studiopepe
Pepe Marble Mirror, Wall, Nero Marquina Marble / Brushed Brass, by Studiopepe
Pepe Marble Mirror, Wall, Carrara Marble / Brushed Brass, by Studiopepe



The Bath Collection

BY NORM ARCHITECTS

LIGHT, UNIFORM LINES AND ROUNDED BASES UNIFY THE OBJECTS IN OUR BATH COLLECTION AND ADD BEAUTIFUL FOCAL POINTS TO SOME OF OUR MOST-USED SPACES. WITH PURPOSEFUL, METICULOUSLY EXECUTED DETAILS, THE OBJECTS ARE AT ONCE REFINED AND USER-FRIENDLY. VISUALLY BOLD AND ADAPTABLE. DEEPLY THOUGHT THROUGH AND DELIGHTFULLY SIMPLE. THE BATH COLLECTION IS A PROMISE TO LEND EVERY ASPECT OF THE BATH IMPORTANCE, MAKING ORDINARY EXPERIENCES FEEL A LOT LESS EVERYDAY.

Pedal Bin, 7 L, Black, by Norm Architects

In creating the Bath Collection, Norm Architects set out to transform the bathroom into a blissful place of respite where we can relax and refresh. As the collection has expanded to meet new demands and offer new functional and aesthetic possibilities, it has stayed true to its core ethos of soft, functional minimalism. Today, there is little this series cannot help us with as we go about our day.

Fulfilling every requirement in the bathroom space in both public and private environments, many of the series' designs, such as the mirrors and bins, also serve us outside the bathroom, in offices, kitchens, living areas and beyond. The full line-up now includes bins in an array of sizes, multiple mirror designs, a shower tray, a towel bar, a toilet roll holder, a shower wiper and a towel ladder. The Bath Collection also offers a toothbrush holder, a soap pump and a toilet brush – all three available in both freestanding and wall-mounted versions.

A minimalist, humancentric sensibility shines through each accessory, with the designs responding to real-life needs while maintaining a sophisticated, modern expression. Graceful, uniform lines and rounded bases unify the pieces and add beautiful focal points to some of our most-used spaces. With purposeful, meticulously executed details, the Bath Collection elements are at once refined and user-friendly. Visually bold and adaptable. Deeply thought through and delightfully simple. The series is made of powder coated steel with a matte black or white finish for an elegant, tactile and easy-to-clean exterior.

Pedal Bin

BY NORM ARCHITECTS

A well-conceived design whose thoughtful simplicity has made it a favourite in spaces both public and private, the MENU Pedal Bin is an essential part of the MENU Bath Collection. The bin, available in black or white, ties into the collection’s common visual thread of clean lines and rounded edges: a quintessential expression of Norm Architects’ ability to bring softness to modern minimalism.

The lid of the Pedal Bin opens and closes smoothly and silently with a quick push of the pedal and features a lock system that is hidden inside the bin. Modern materials – including the powder coated steel body and solar-brushed stainless steel lid – combine aesthetics, endurance and tactility. The removable plastic liner is easy to clean. The Pedal Bin collection comprises the following sizes to match any need: 4 litres, 7 litres, 11 litres, 20 litres and 30 litres. All are available in black and white to match any space. While the design is part of our Bath Collection, it can also be used in bedrooms, kitchens, offices or any other corner.

Pedal Bin, 30 L, White, by Norm Architects



Toilet Brush

BY NORM ARCHITECTS

Thanks to a low centre of gravity, this Toilet Brush stands firmly on the floor. The brushed steel handle provides a comfortable grip, and the brush head can be replaced as needed, while the interior plastic holder can easily be taken out and cleaned. Available in black or white as well as a wall-mounted version.

Toilet Brush, Black, by Norm Architects
Toilet Brush, Wall, White, by Norm Architects



Toothbrush Holder

BY NORM ARCHITECTS

Norm Architects’ minimalist, human-centred sensibility shines through in the collection’s toothbrush holder. Responding to real-life needs while maintaining a sophisticated, modern expression, the stylish, easy-to-clean container features a smart inner sieve at the bottom to let water drain away so toothbrushes can dry. Available in standalone and wall-mounted versions in black or white.

Toothbrush Holder, Wall, White, by Norm Architects



Soap Pump

BY NORM ARCHITECTS

A stylish, simple and practical soap dispenser that is easy to clean, easy to use, and easy to refill when empty. Just tip the dispenser forward to refill. A touch of the brushed steel lid dispenses the soap. Available in standalone and wall-mounted versions in black or white.

Soap Pump, Black, by Norm Architects
Toothbrush Holder, Black, by Norm Architects



Towel Bar

BY NORM ARCHITECTS

The Towel Bar is designed to complement any space, with simple, strong lines and gently rounded edges. The illusion of a suspended band brings an intriguing graphic style to bathroom walls, while the matte surface adds tactility. Both the bracket and bar come in black or white powder coated aluminium.

Towel Bar, Black, by Norm Architects



Toilet Roll Holder

BY NORM ARCHITECTS

The Toilet Roll Holder shares the visual identity of the Towel Bar, adding a geometric and sophisticated aesthetic to the bathroom space. The holder is shaped to make roll-changing a breeze – and to ensure the roll does not slip off. As with the Towel Bar, both the bracket and bar of the Toilet Roll Holder are available in black or white powder coated aluminium.

Toilet Roll Holder, Black, by Norm Architects



Shower Tray

BY NORM ARCHITECTS

The most elegant solution we have seen for keeping soap, razors and bath products of all kinds where you need them. Because it can also be mounted outside the shower, the tray creates the perfect (and hygienic) landing pad for, say, your phone. Available in black or white, it comes in two versions: one with marble in the powder coated aluminium tray; the other with just the tray, complete with drainage holes. Both versions feature raised edges to prevent objects from slipping to the floor.

Shower Tray, Black, by Norm Architects



Towel Ladder

BY NORM ARCHITECTS

An informal and flexible piece of oak and steel furniture made for storing towels and accessories in the bathroom, clothes in the bedroom or scarves and coats in the hallway, our Towel Ladder in powder coated steel and ash is easy to move around the house. It can be attached to a wall with the leather strap.

Towel Ladder, Black, by Norm Architects



Wiper

BY NORM ARCHITECTS

Easy to grip and use, removing excess water from surfaces, the wiper holds up beautifully thanks to a full and seamless coat of silicone. In addition to being a clean, graphic visual element, the top cord makes it easy to hang in the shower or on a hook for convenience.

Soap Pump, Black, by Norm Architects
Toothbrush Holder, Black, by Norm Architects
Wiper, Black, by Norm Architects

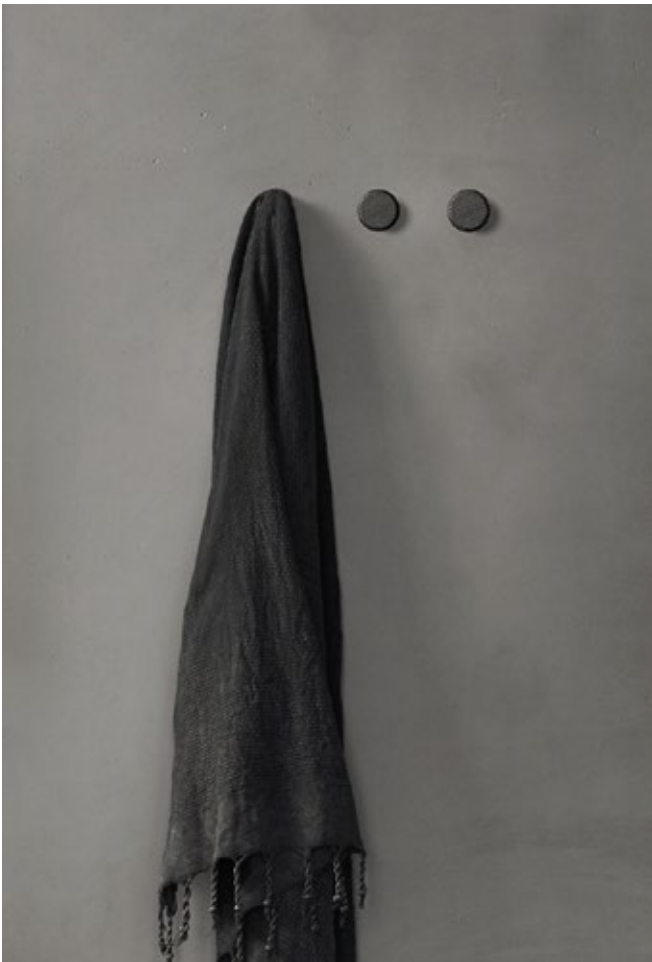


Knobs

BY NORM ARCHITECTS

Small but perfectly formed, our round towel hooks are crafted from a range of versatile and durable materials, in black and white powder coated steel, and attach to a surface with a concealed screw to preserve their minimalist expression.

Knobs, Black, by Norm Architects



Norm Mirror

BY NOTE DESIGN STUDIO

Profiling beautiful design objects with simple aesthetics, powerful looks and fine details, the Norm Mirror in oval and rectangular shapes is designed to hang on a wall or lean against it to visually expand the space – whether a bathroom, bedroom, hallway or dressing room.

Norm Mirror, Floor, Black, by Norm Architects



Norm Mirror Rectangular

BY NOTE DESIGN STUDIO

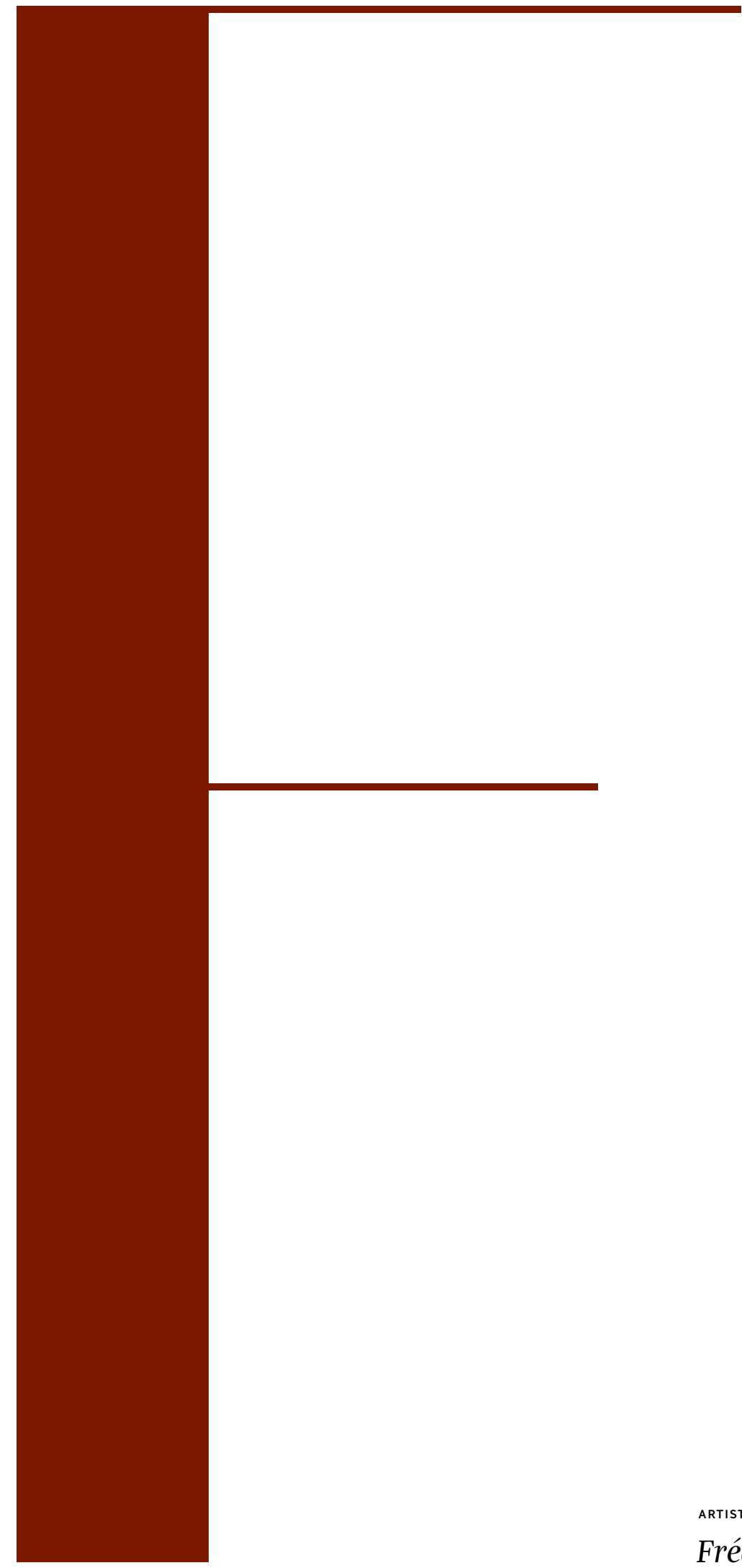
The look and feel of the compact, vanity-style Bath Mirror makes it an elegant addition in an entryway or bedroom as well as a bathroom, whether mounted on the wall or placed atop a dresser or counter. It comes in black and white and is generously sized to give you the perspective you need while visually expanding your space.

Norm Mirror, Rectangular, Black, by Norm Architects
Soap Pump, Black, by Norm Architects
Toothbrush Holder, Black, by Norm Architects
Pedal Bin, 7 L, Black, by Norm Architects
Cast Sconce Wall Lamp, by Tom Chung & Jordan Murphy



4.

Addendum



ARTIST PROFILE
Frédéric Forest

Paris-based designer and draughtsman Frédéric Forest grew up in Annecy where he spent his childhood skiing and snowboarding in the French Alps. An avid sketcher, he always knew he wanted to create and found his calling in product design. After a spell working on projects for Cartier leather goods, at the Adidas Advanced Design Studio in Italy and for international luxury brands, he opened Forest & Giaconia with his partner Clémentine Giaconia. Their eponymous design studio focuses on furniture and interior design – and it is from here that Forest’s art has taken on a larger role.

Frédéric Forest always knew he wanted to create. The designer and illustrator does exactly that from his studio in Paris.

Since sharing his design work and drawings on his Instagram account a few years ago, his drawings, in particular, have garnered a global following – and have been given new life as tattoos on the bodies of fans around the world. Portraying life in all its simplicity and complexity, his artworks display a personal quality: faceless bodies are open to interpretation and focus on an attitude, a pose, a moment or a gesture rather than a specific individual. Balancing his background in industrial design with his artistic expression, Frédéric Forest has created the drawings in this brand book, building rooms and universes with MENU’s designs and capturing the essence of our brand in his sketched snapshots of connected spaces.





Did you draw a lot as a child?
What were the first drawings you remember creating? Like everyone else, I started drawing before writing. I was addicted to it; putting onto paper what I had going on in my mind. I haven't stopped there – and I love that. It's a viral emotion. My first drawings were images of skiing, BMX bikes and cars. I never sought to be a professional draughtsman. Instagram, clients and art collectors have marked a new chapter in my life and my drawings have evolved from here.

Which aspects of your background and upbringing in the French Alps have shaped your artwork today?
After endless hours, weeks and years of reading and working with images, my eyes and my hands focus on what they reveal to me, what I see, and what I want to see. Strangely enough, I feel very much like a photographer – only with a pen or a brush.

How has your style evolved over time? Style has its own way; it's a constant and long journey with a lot of work. And some days you see something that was there since the beginning, but you didn't see or understand until now. Style evolves slowly, step by step. Good things take time. Four years ago, design was my main business focus and I needed to go back to drawings. So, at the end of day, when everyone was sleeping in the house, my smartphone was turned off, no e-mails – I was just drawing. I didn't use colours because I can't see them very well. I did it simply with a black pen, fine or calligraphic, depending on my mood, and without any precise subject or expectation. I would just draw while thinking about something else. My hand is a filter with its own sensibility.



I have to control it and let it flow, dance, follow its own way. It's all about control: the encounter between control and uncontrollable, as Richard Avedon said.

Your medium merges illustration with design. How do you describe it? Do you see yourself as an artist or a designer? My favourite role is not having a specific one. My artwork is about drawing. My main focus is design – even though this is less and less the case. Each field provides a new way of looking at the other one, and this nurtures each aspect for me. Because they are all so very different: drawing stops on the paper, but paper is just the beginning of a design. Drawing is always part of being a designer. It is the first word – the starting point – which then develops into several sentences and eventually becomes the answers we were looking for. Then it turns into something else: from modelling to the final tangible product.

Drawing is a solitary act. Tell us a little more about your method. I have no rituals and work to music or in silence, day or night; summer or winter. I can be alone or in the company of others. I'm really focused on lines and shapes. I don't use any gum and I am always prepared for the unexpected. In some ways, I draw like I ski or skateboard: I try to catch the perfect line. It rarely happens on the first attempt, but by repeating again and again, it suddenly takes form and expresses all that I was looking for. It takes time to find the essence. When I'm drawing, I'm unequivocally alone; like skiing or surfing, it all has to come from me. Regardless of the project or end idea, I need to trust myself to go with it and to let it all flow naturally.

What inspires you? Inspiration is the result of random moments

running through my head and taking in everything I see. These moments can be anything: a smell, a sound, someone I pass in the street, a piece of fabric, its detail... My influences are boundless; in photography, surfing, fashion, skateboarding, gastronomy, snowboarding, music, travel, typography, skiing, dance, poetry, colour and light. They enable me to express new feelings and suggest new stories, whatever the scale of the project.

How long does it take to draw a given artwork? Drawing doesn't take a long time. It's the brainstorming and preparation that takes time. Finding the right pose, the perfect light, the most important aspect of the image that I have in mind and the perfect tool. What then appears on the paper is an entirely different phase of the process.

What do you want people to take away from your work? Positivity. If my drawings can help someone in one way or another, I am delighted. It's no longer about art, but about power, strength and an appeasement for something good and important. Creation delivers an uncommon answer.

Many of your drawing are organic in form and focus on the female body. How is your creation of architectural drawings that have straight, precise lines different? I grew up in a very feminine family, with a mother, sisters, aunts and grandmothers. I draw women the way they are, not how I would like them to be. I do draw men, but women have always been my main inspiration: their attitude, their gestures, their poses, their shapes; from images in magazines or from seeing them walking in the street. To me, architecture is also based around a body, with its own shape, curves or lines, light and shadows.

Good things take time.

5.

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