

# home stories



**vitra.**

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# The Original is by Vitra

It all began in 1953: Willi Fehlbaum, the founder of Vitra, discovered chairs designed by Charles and Ray Eames on a trip to the USA and decided to become a furniture manufacturer. He met the designer couple in person a short time later and developed a lasting friendship that has shaped our company ever since. Vitra maintains a close relationship with its designers – whom we refer to as authors – and the result of these collaborations is always an original.

Invest in an original, for it will always retain its worth. An imitation will never be anything but a copy, a stolen idea. Appreciate the differences –

not just the quality but also the sensory and emotional appeal of the authentic product. An original is a lifelong companion and may well outlive you to be gratefully received by the next generation. But that's a story for the future. And unlike copies, the high quality of Vitra products allows us to offer a 10-year guarantee on a growing number of items. This applies to all qualifying products purchased from a certified Vitra dealer or [vitra.com](http://vitra.com) from 1 September 2020 and registered within three months.

For further details, see [www.vitra.com/warranty](http://www.vitra.com/warranty)

# LES MEUBLES DES ATELIERS JEAN PROUVÉ

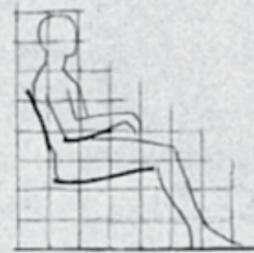


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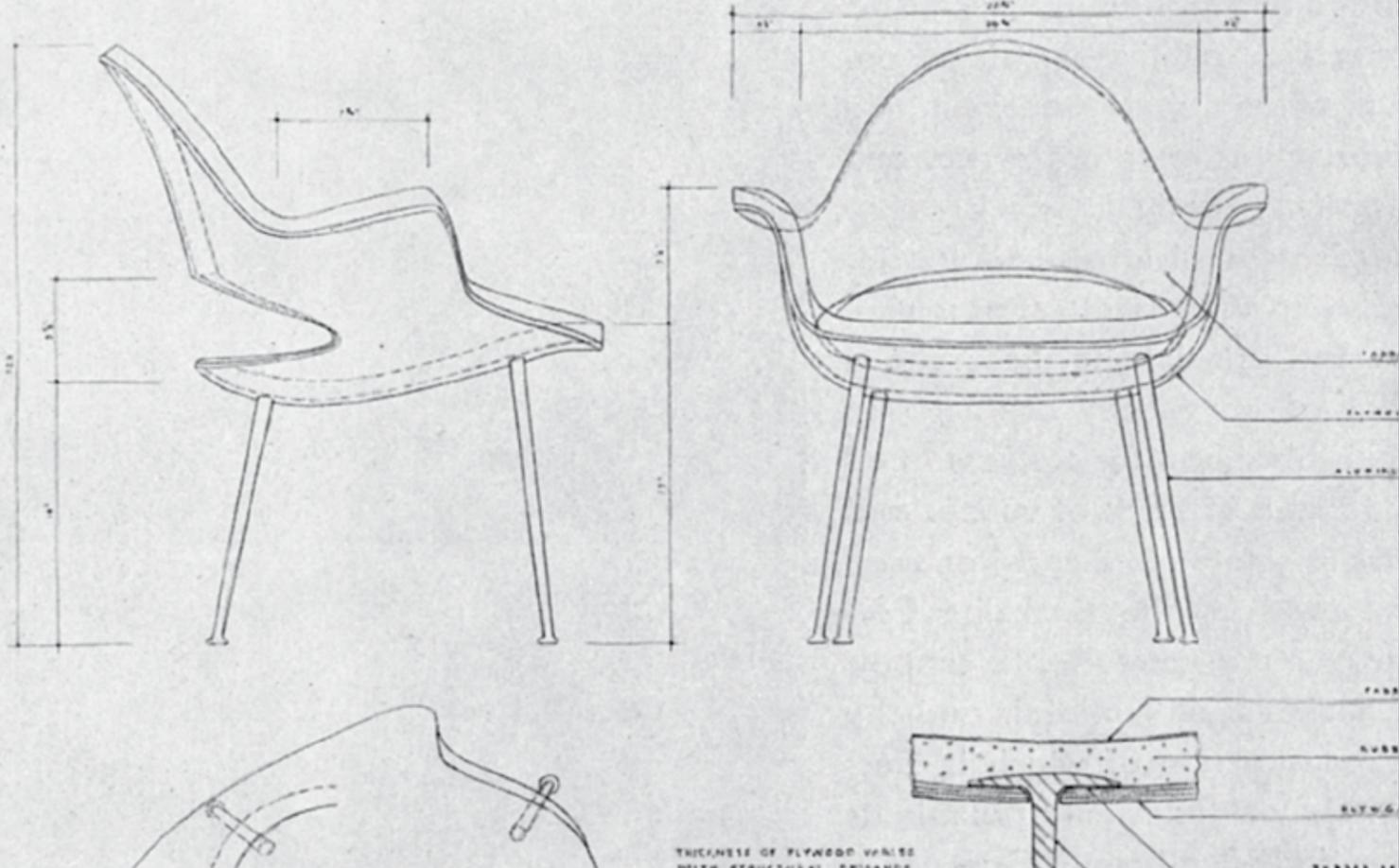


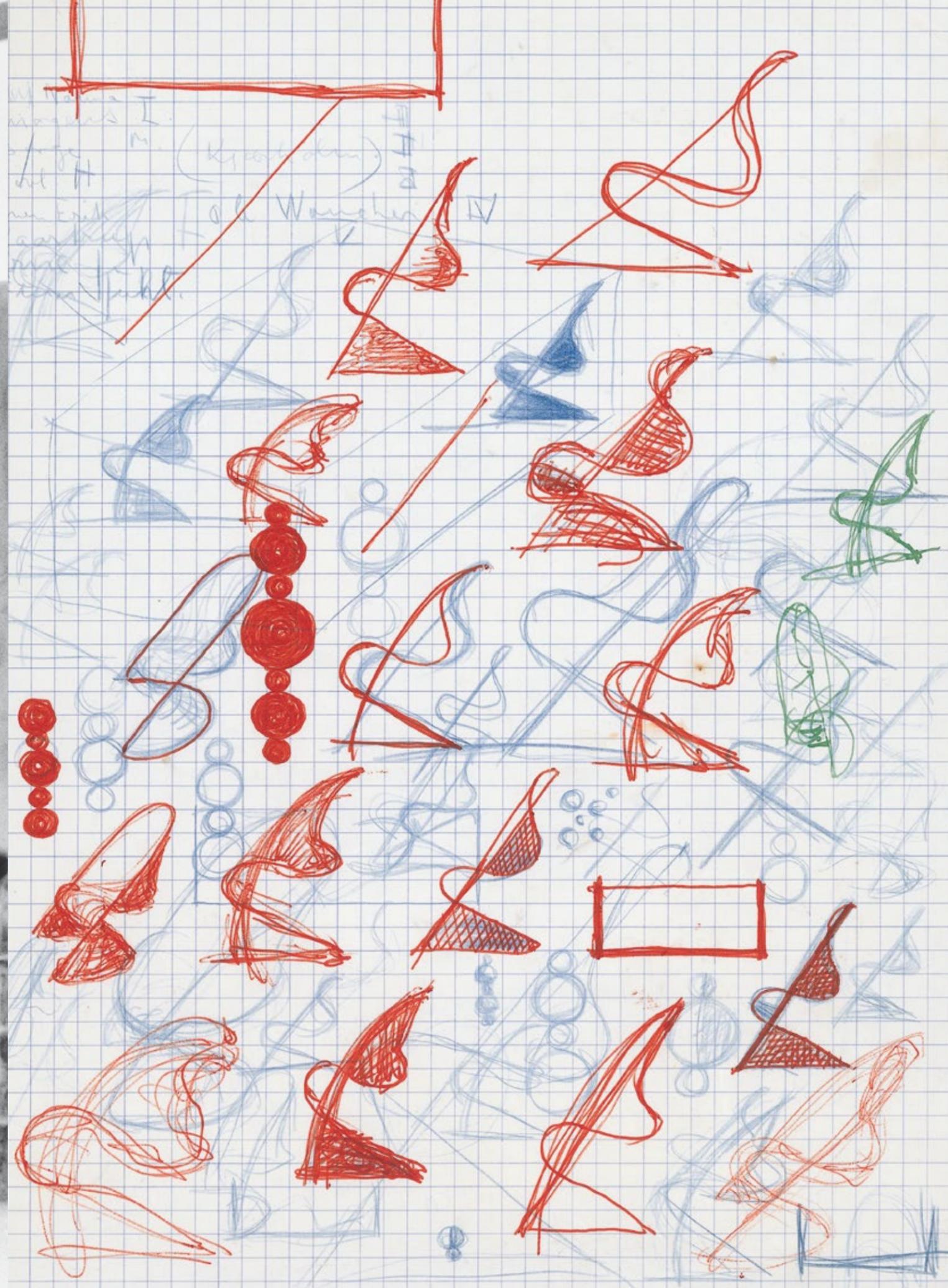
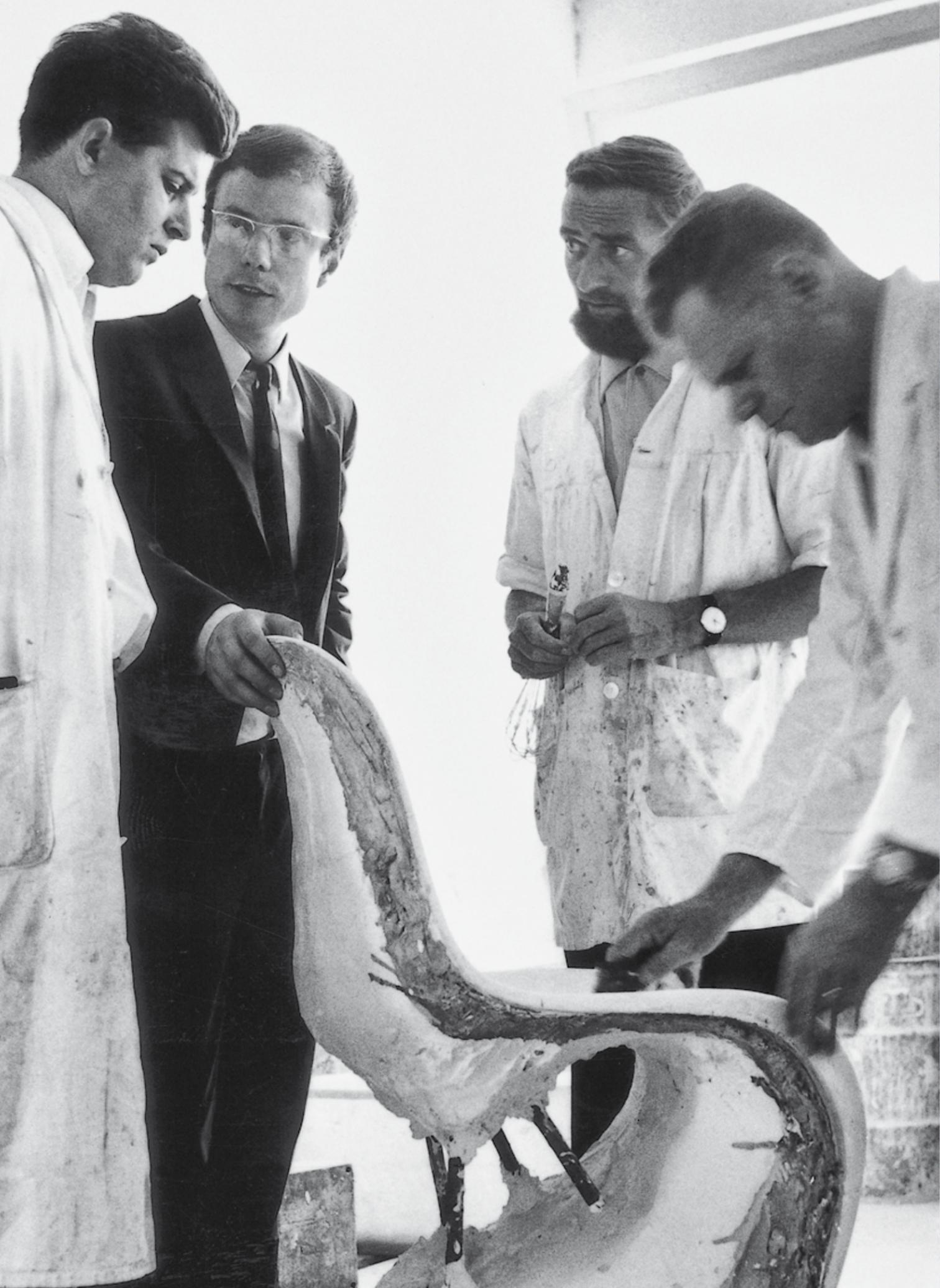


A.350



CONVERSATION









# Grand Relax Antonio Citterio 2019



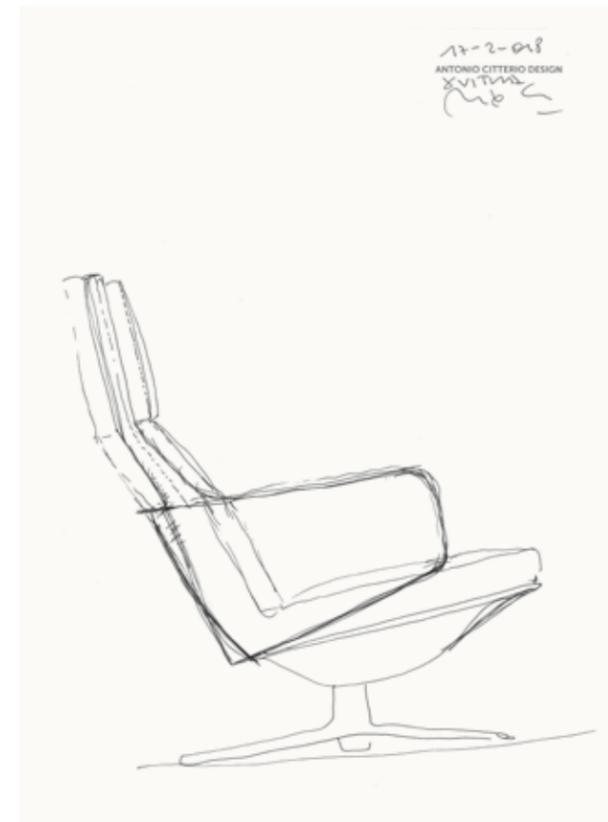
(1) Grand Relax & Ottoman · Leather Premium, 97 cognac / Leather Forte (deco), 01 cognac (dark) · Antonio Citterio, 2019  
(2) Suita Daybed · Dumet, 03 beige/grey · Antonio Citterio, 2010 (3) Plate Table 410 x 410 mm · Marble · Jasper Morrison, 2004

Grand Relax  
Antonio Citterio, 2019

## Seating at its softest



- 1 Drawing by Antonio Citterio.
- 2 The lower half of the outer backrest shell is covered with embossed split leather, forming a type of shield that enfolds the user, while defining the contours of the lounge chair.



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The trick is in the cushions. Super-soft and loose, they line the seat and the back of the chair, hugging the contours of the body. Slide into the Grand Relax armchair, tilt back the generously proportioned shell seat and put your feet up on an ottoman. Then settle down to some serious relaxation. The starting point of the chair's design was the

material: Antonio Citterio's ambition was to use the intrinsic properties of leather to achieve maximum ease. Then he took the comfort up a notch by installing a hidden mechanism that can be minutely adjusted to suit the physique of each user.

# Grand Repos Antonio Citterio 2011



(1) Grand Repos & Ottoman - Cosy 2 cross stitch, 01 pebble grey - Antonio Citterio, 2011 - € 4.970,00 (2) Plate Table 710 x 1130 - Marble - Jasper Morrison, 2004 (3) Metal Wall Relief Sun - Alexander Girard, 1966



Drawing by Antonio Citterio.

With the Charles and Ray Eames Lounge Chair as a precedent, the experienced Italian designer Antonio Citterio felt under some pressure when he and Vitra embarked on the design of a new upholstered armchair. After an intense process, he arrived at the Repos and

Grand Repos, twin designs that communicate the essence of ease. Thanks to a hidden mechanism, the chairs permit a level of comfort that allows them to by-pass comparison with the Eames's mid-century modern classic and create a category of their own.

## A modern classic with hidden technology



(1) Repos · Leather Premium, 73 clay · Antonio Citterio, 2011 (2) Plate Table 410 x 410 mm · Marble · Jasper Morrison, 2004 (3) Wooden Doll No. 4 / Wooden Doll No. 22 · Alexander Girard, 1952

HAL Lounge Chair  
Jasper Morrison  
2021



(1) HAL Lounge Chair & Ottoman, with loose seat cushion · Dumet, 02 beige melange · Jasper Morrison, 2021  
Cork Family: (2) Model B (3) Model C (4) Model E · Jasper Morrison, 2004



HAL Lounge Chair  
Jasper Morrison, 2021

## Timeless comfort



1

- 1 The chair's finer details.  
The soft padding ensures a high level of comfort.
- 2 Jasper Morrison.



2

Creations by Jasper Morrison are not characterised by a strikingly new or fashionable design, but instead represent the update and refinery of a familiar typology – as demonstrated with the HAL Lounge Chair, which is Morrison's reinterpretation of the upholstered four-legged armchair with a high backrest. Despite its compact dimensions, the lounge chair is exceptionally comfortable. It comes with soft loose

seat and neck cushions or, if preferred, with an integrated seat cushion. Thanks to its understated aesthetic, the HAL Lounge Chair is extremely versatile, suited to use at home or in public spaces, and can stand alone, in pairs or in groups. The HAL Lounge Chair can be paired with the HAL Ottoman, which will allow users to enjoy its full comfort with their feet up.

(1) HAL Lounge Chair & Ottoman, with loose seat cushion · Cosy 2, 19 chestnut · Jasper Morrison, 2021  
(2) Cork Family, Model C · Jasper Morrison, 2004

# Citizen Konstantin Grcic 2020

The Citizen armchair combines an unconventional design with a new way of sitting: the seat is suspended on three cables, enabling a pleasant swinging movement and a unique dynamic experience for the sitter. Citizen is characterised by its tubular steel frame, which defines the structure and shape of the chair. While the seat and backrest are upholstered, the metal structural elements remain visible. This gives Citizen an unpretentious look with a sporty flair. Citizen is available with a high or low backrest, and the upholstery covers can be selected from a range of materials.



Drawing by Konstantin Grcic.



# Cité Jean Prouvé 1930



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(1) Cité · Mello, 02 pearl · Jean Prouvé, 1930

- 1 A Cité from the collection of the Vitra Design Museum, Weil am Rhein, Germany.
- 2 Jean Prouvé in the living room of his house in Nancy, France.



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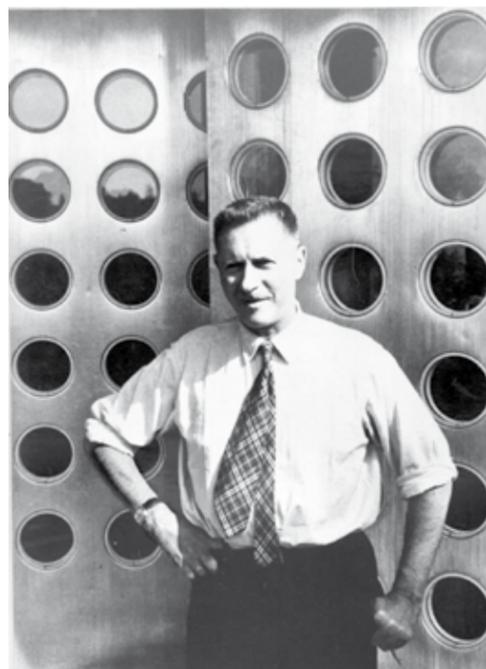
2

The Vitra Design Museum's 2006 exhibition 'Jean Prouvé – the Poetics of the Technical Object' was revelatory. Among the pieces on view was Cité, an armchair that demonstrates the essence of the designer's philosophy that, 'Furniture is like houses, you have to construct it.' The Cité was originally developed in 1930 in response

to a competition to furnish the student residences of the Cité University in Nancy. The design is extremely comfortable, yet completely free of extraneous elements. Now considered an early Prouvé masterpiece, it is the perfect expression of the designer who called himself a 'man of the factory.'

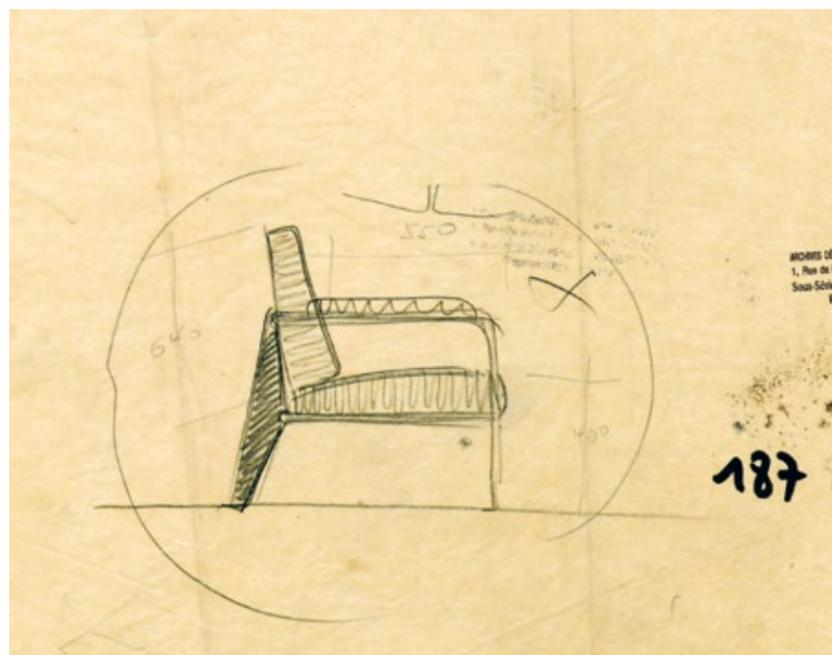
**Fauteuil de Salon**  
**Jean Prouvé, 1939**

Fauteuil de Salon joins simple planes into a unified architectural object with a comfortable seat surface and backrest. Rediscovered in the archives of the French engineer Jean Prouvé, the armchair has been updated in a contemporary colour palette. With oiled, solid wood armrests and the designer's characteristic structural aesthetic, the Fauteuil de Salon can be ideally combined with other pieces in the Prouvé Collection.



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- 1 Jean Prouvé.
- 2 Original drawing of the Fauteuil de Salon from the Archives Départementales de Meurthe-et-Moselle, Nancy, France.



(1) Fauteuil de Salon - Twill, 07 black - Jean Prouvé, 1939 (2) Tabouret Solvay - 70 natural solid oak, oiled - Jean Prouvé, 1941 (3) Eames House Bird - walnut

Slow Chair  
Ronan & Erwan Bouroullec, 2006



## Sofas / Coffee and Side Tables

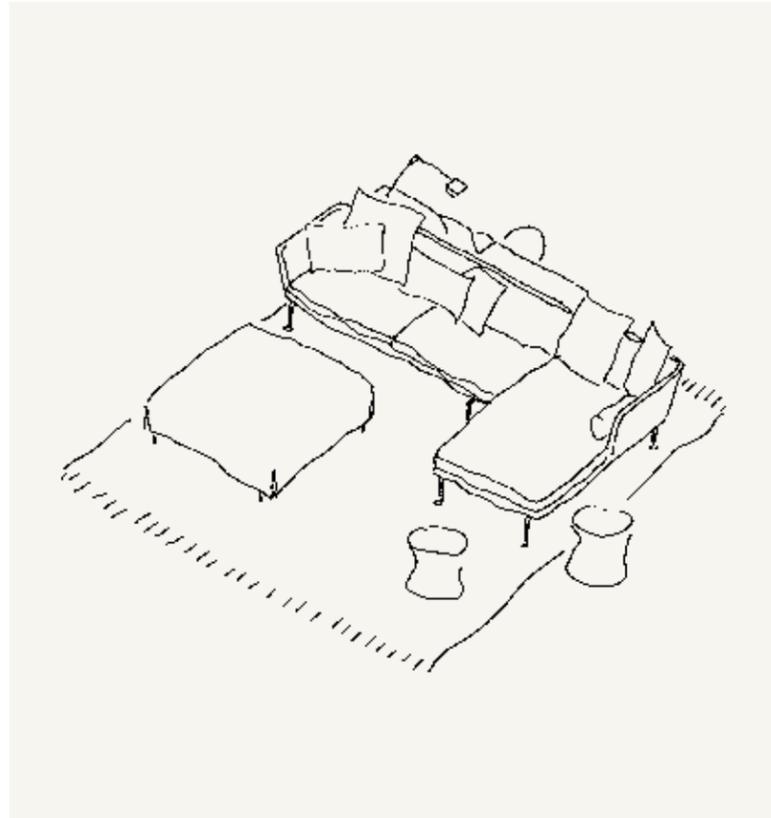
- 34 Suita
- 40 Grand Sofà
- 44 Polder Sofa
- 48 Soft Modular Sofa
- 54 Vlinder Sofa
- 58 Mariposa Sofa
- 62 Coffee and Side Tables

Suita  
Antonio Citterio  
2010/2019



(1) Suita 3-Seater, pointed cushions · Corsaro, 05 stone melange · Antonio Citterio, 2010/2019 (2) Suita Chaise Longue, pointed cushions · Corsaro, 05 stone melange · Antonio Citterio, 2010/2019 (3) Plate Table · Marble · Jasper Morrison, 2004 (4) Grand Relax · Leather Premium, 97 cognac · Antonio Citterio, 2019

## Elegant lightness in countless combinations



Drawing by Antonio Citterio.

Antonio Citterio is known for his systematic approach to structure, construction and materials. Because nowhere does this have a greater impact than with sofas, he is the undisputed master in this field and has shaped contemporary living with his ideas. The large Suita sofa family, which he developed with Vitra, is an expression of this expertise. Suita comprises various pieces of furniture that can be used individually or combined to form small and large sofa constellations.

The classic-looking base, on which the slender body seems to float, lends each configuration a light-footed elegance.

With the individual elements, the various upholstery and cushion finishes, the optional headboards and shelves that can be attached at the rear, as well as a wide range of fabrics, leather and colours, Suita offers a huge selection of individual design options. When do you start planning?





**Suita**  
**Antonio Citterio, 2010/2019**



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Left-hand page: (1) Suita 2-Seater open, pointed cushions with Chaise Longue small · Olimpo, 11 atlantic · Antonio Citterio, 2010  
 (2) Plate Table · 70 natural solid oak, oiled · Jasper Morrison, 2004 This page: (1) Suita 2-Seater Classic · Antonio Citterio, 2010  
 (2) Suita 2-Seater open, tufted with Chaise Longue large · Antonio Citterio, 2010  
 (3) Suita Ottoman tufted · Antonio Citterio, 2010 (4) Suita 3-Seater, pointed cushions · Antonio Citterio, 2010

# Grand Sofà Antonio Citterio 2017



(1) Grand Sofà 3½-Seater - open right with Chaise Longue left, tufted · Corsaro, 06 sand melange · Antonio Citterio, 2017  
(2) Grand Sofà Bench · Corsaro, 06 sand melange · Antonio Citterio, 2017 (3) Sofa Tray · Antonio Citterio, 2017 (4) Cité · Mello, 05 papyrus · Jean Prouvé, 1930 (5) Cork Family, Model C · Jasper Morrison, 2004 (6) Tabouret Solvay · 70 natural solid oak, oiled · Jean Prouvé, 1941  
(7) Plate Table 410 x 410 mm · Marble · Jasper Morrison, 2004 (8) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950

# Contemporary design at ease



Drawing by Antonio Citterio.

Antonio Citterio has an instinct for elegance and Vitra has an appetite for quality and precision. Working together on the Grand Sofà, they have created seating that is generously inviting yet still appears lightweight and elegant. It is comfort at its most contemporary. The emphasis of the Grand Sofà is on the horizontal.

With variable length backrests that can run either partway or all the way along the seat, it has the look of a landscape. The various combinations and arrangements of the design's many elements generate an expansive, topographic quality.



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- (1) Grand Sofà 3 1/2-Seater - full backrest, tufted · Antonio Citterio, 2017
- (2) Grand Sofà 3 1/2-Seater - open left and Grand Sofà 3 1/2-Seater - open right, tufted · Antonio Citterio, 2017
- (3) Grand Sofà 3-Seater - open right, tufted · Antonio Citterio, 2017
- (4) Grand Sofà 3-Seater - full backrest with Chaise Longue right, tufted · Antonio Citterio, 2017

Polder Sofa  
Hella Jongerius  
2005/2015



Polder Sofa / Polder Compact  
Hella Jongerius, 2005/2015

## A subtle interplay of colours and textures

- 1 Hella Jongerius.
- 2 Jongerius has been the Art Director for colours and materials at Vitra for many years and developed the Vitra Colour & Material Library.



1



2

Dutch designer Hella Jongerius named her sofa 'Polder', its colour composition inspired by the low-lying flatlands in Holland that were reclaimed by the sea. The sofa is covered in a combination of fabrics and colours, which may appear disconcerting at first glance: Was a mistake made during the upholstery process? Have some of the colours faded? As Jongerius explains, 'Something interesting only emerges if I manage to stack diverse layers of ideas, stories, material characteristics, traces of the

process, details, beauty, tactile experiences and misfits on top of each other.' This can also be seen in the buttons on the sofa and the assortment of plastics, aluminum and leather they are made up of. The smaller Polder Compact is available in addition to the Polder Sofa. Both can be configured with the higher armrest on the left or right side, making them adaptable to different interior layouts. A platform is available separately and can also be used as an ottoman.

# Soft Modular Sofa Jasper Morrison 2016



(1) Soft Modular Sofa Three Seater, Chaise Longue right · Dumet, 28 sage/steel blue · Jasper Morrison, 2016 (2) Cork Bowl, large · Jasper Morrison, 2020 (3) Plate Table · Marble · Jasper Morrison, 2004 (4) Cork Family · Jasper Morrison, 2004 (5) Eames House Whale

Soft Modular Sofa  
Jasper Morrison, 2016

# It is about comfort as it is about flexibility

- 1 Jasper Morrison.
- 2 Soft Modular Sofa Three seater.



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Jasper Morrison already appeared in the 1990s with a design restraint contrary to the design zeitgeist of the time. This later found its verbal expression in the term 'supernormal'. All products that the British designer designed with Vitra follow this principle – and the Soft Modular Sofa is an example of this: it is Morrison's interpretation of the horizontally pronounced lounge sofa close to the floor. The Soft

Modular Sofa condenses this type to its purest form with carefully selected proportions, high comfort and the uncompromising renunciation of decorative details. The modular structure of the sofa allows its size and shape to be adapted to individual needs, and the voluminous, comfortable cushions invite you to read, watch TV, nod off or simply loll about.



(1) Soft Modular Sofa Three seater · Dumet, 17 sand melange · Jasper Morrison, 2016

(2) Plate Table 410 x 710 mm · Marble · Jasper Morrison, 2004



**Soft Modular Sofa**  
**Jasper Morrison, 2016**



Left-hand page: (1) Soft Modular Sofa Three seater · Aura, 01 cream · Jasper Morrison, 2016 (2) Wooden Side Tables · 17 light oak · Ronan & Erwan Bouroullec, 2015 This page: (1) Soft Modular Sofa Three seater · Jasper Morrison, 2016 (2) Soft Modular Sofa Five seater, corner element and Platform · Jasper Morrison, 2016 (3) Soft Modular Sofa Two seater with Ottoman · Jasper Morrison, 2016 (4) Soft Modular Sofa Three seater open and Platform · Jasper Morrison, 2016

Vlinder Sofa  
Hella Jongerius  
2018



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**Vlinder Sofa / Bovist**  
**Hella Jongerius, 2018/2019**



(1-4) Vlinder Sofa: (1) light greens, (2) light reds, (3) dark reds, (4) dark greens · Hella Jongerius, 2018  
 (5-8) Bovist: (5) light greens, (6) light reds, (7) dark reds, (8) dark greens · Hella Jongerius, 2019

# Mariposa Sofa Edward Barber & Jay Osgerby 2014



(1) Mariposa Corner · Credo, 21 royal blue/elephant · Edward Barber & Jay Osgerby, 2014/2020 (2) Mariposa Ottoman large · Credo, 21 royal blue/elephant · Edward Barber & Jay Osgerby, 2014 (3/4) Cork Family, Model D, Model E · Jasper Morrison, 2004 (5) Cork Bowl, large · Jasper Morrison, 2020



**Mariposa Sofa**  
Edward Barber & Jay Osgerby, 2014



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Left-hand page: (1) Mariposa 2½-Seater · Mello, 02 pearl · Edward Barber & Jay Osgerby, 2014 (2) Mariposa Ottoman medium · Mello, 02 pearl · Edward Barber & Jay Osgerby, 2014 (3) Plate Table · Marble · Jasper Morrison, 2004 (4) Wall Clocks - Petal Clock · George Nelson, 1948-1960 This page: (1) Mariposa 2-Seater · Edward Barber & Jay Osgerby, 2014 (2) Mariposa Club Armchair · Edward Barber & Jay Osgerby, 2017 (3) Mariposa Ottoman, large and medium · Edward Barber & Jay Osgerby, 2014 (4) Mariposa 3-Seater · Edward Barber & Jay Osgerby, 2014 (5) Mariposa Corner · Edward Barber & Jay Osgerby, 2014/2020

## Coffee and side tables



(1) Wooden Side Tables · 04 dark oak, with protective varnish · Ronan & Erwan Bouroullec, 2015 (2) Cork Family · Jasper Morrison, 2004  
(3) Occasional Low Table · 75 solid American walnut, oiled · Jasper Morrison, 2016 (4) Metal Side Tables Outdoor · 95 galvanised ·  
Ronan & Erwan Bouroullec, 2004 (5) Plate Table 410 x 710 mm · 04 dark stained solid oak, with protective varnish · Jasper Morrison, 2004  
(6) Guéridon Bas · 70 natural solid oak, oiled · Jean Prouvé, 1944

## Dining Chairs and Tables

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- 96 .03
- 98 Tip Ton
- 100 Organic Chair
- 101 APC
- 102 Landi Chair
- 104 Belleville Chair
- 105 Dining Tables

Standard  
Jean Prouvé  
1934/1950



(1) EM Table (wood) · Jean Prouvé, 1950 (2) Chaise Tout Bois · 10 natural oak, with protective varnish · Jean Prouvé, 1941  
(3) Standard · 10 natural oak, with protective varnish, 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1934/1950  
(4) Cork Family · Model A / Model B · Jasper Morrison, 2004

Standard / Standard SP  
Jean Prouvé, 1934/50

The Standard chair (1934/50) by Jean Prouvé, which illustrates the flow of forces in the shape and construction of its legs, comes in a classic version with seat and back in wood or in a model in plastic (Standard SP).



(1–3) Standard SP: (1) 31 warm grey · 06 Japanese red powder-coated (textured), (2) 12 deep black · 88 ecru powder-coated (textured), (3) 35 basalt · 12 deep black powder-coated (textured) · Jean Prouvé, 1934/1950  
(4–6) Standard: (4) 10 natural oak, with protective varnish · 88 ecru powder-coated (smooth), (5) 04 dark oak, with protective varnish · 12 deep black powder-coated (smooth), (6) 10 natural oak, with protective varnish · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1934/1950

Story

# Standard

When structure  
determines design

What later became 'The Standard' was initially introduced as Chair No.4, as it had been preceded by three previous prototypes. The chair was manufactured in Jean Prouvé's own factory, and most models had a metal frame and legs, with a seat and backrest made of wood. Other variations were made completely of metal or – especially during wartime and the related metal shortages – entirely of wood. Some had cushions in various materials, or demountable components for ease of transport; the last models with back legs made of aluminium followed in the 1980s. Up until the early 2000s, the work of Jean Prouvé was known outside of France to just a small circle of architects and collectors. Although re-editions of his furniture existed, his designs did not find the attention and distribution they deserved. Vitra regards Prouvé as one of the twentieth century's great designer-engineers, alongside such figures as Charles and Ray Eames.

His furniture comprises an important part of the collection of the Vitra Design Museum, which exhibited a major retrospective of his work in 2006. Since 2002, Vitra has produced Jean Prouvé's most significant furniture designs in close cooperation with his daughter, Catherine Prouvé. These products are based on the extensive Prouvé collection in the Vitra Design Museum, as well as plans and drawings in the holdings of the Centre Pompidou in Paris and the Fonds Jean Prouvé des Archives Départementales de Meurthe-et-Moselle. Why does a company like Vitra, who is committed to contemporary design, also produce furniture that was conceived long ago? The answer: because some designs from the past remain unsurpassed and have lost none of their vitality or relevance. Notable examples include the work of Charles and Ray Eames, Alvar Aalto, Ludwig Mies van der Rohe, Marcel Breuer – and likewise Jean Prouvé.



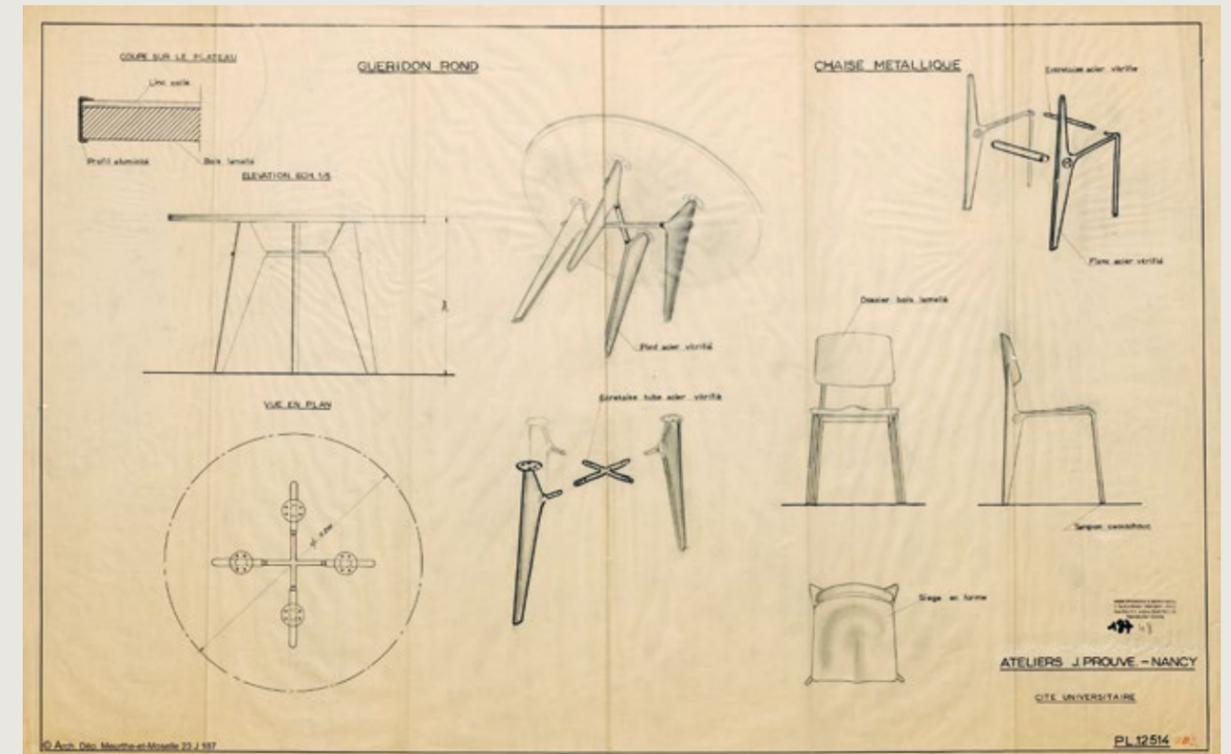
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Chairs take the most stress on their back legs, where they bear the weight of the user's upper body.



2

- 1 Standard paired with the Compas desk, also designed by Prouvé.
- 2 Jean Prouvé with Tarik Carim and an Australian architect in his office at Les Ateliers Jean Prouvé, Maxéville, 1952.
- 3 Original drawing of the Standard chair from the Archives départementales de Meurthe-et-Moselle, Nancy, France.



3

Chaise Tout Bois  
Jean Prouvé  
1941

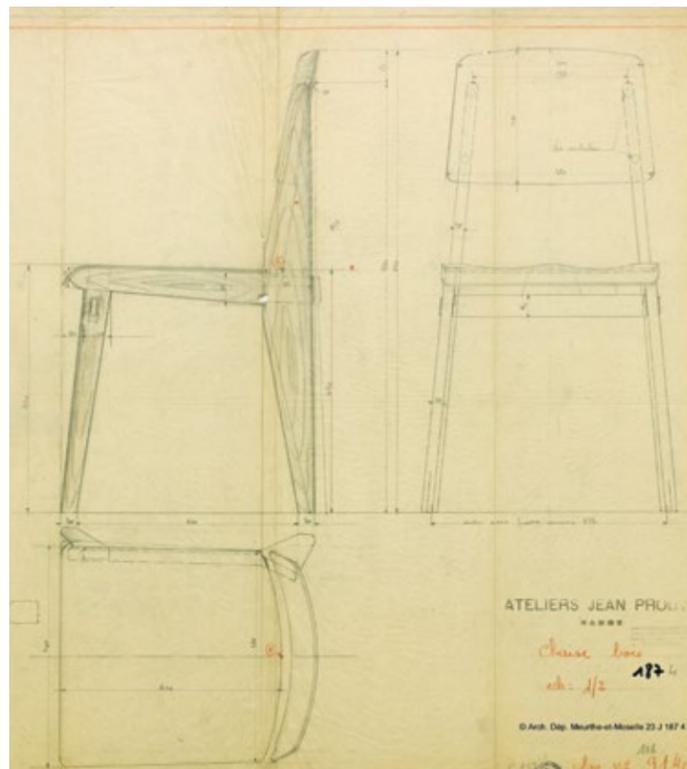


**Chaise Tout Bois**  
Jean Prouvé, 1941

- 1 A technical drawing of Chaise Tout Bois from 1942. An original document from the Archives départementales de Meurthe-et-Moselle, Nancy, France.
- 2 Cafeteria fitted out with Chaise Tout Bois chairs at the headquarters of the Centre d'études nucléaires du Commissariat à l'énergie atomique (CEA) in Saclay, France.
- 3 Chaise Tout Bois in dark-stained oak.



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Chaise Tout Bois is the only chair by the French 'constructeur' and designer Jean Prouvé that is made entirely out of wood. The design is very similar to Prouvé's famous Standard chair, but wood was substituted for the metal base due to the scarcity of metal during the Second World War. Chaise Tout Bois by Vitra corresponds to one of Jean Prouvé's design variants from 1941, whose

construction does not require a single screw. The height and seat geometry are the same as those of the Standard chair and thus meet current norms and requirements. The warm look and feel of wood contrasts appealingly with the practical structural design, which is typical of Prouvé's functional approach. Chaise Tout Bois is available in light oak or dark-stained oak.

**Chaise Tout Bois**  
Jean Prouvé, 1941

The form of the Chaise Tout Bois articulates Prouvé's intention to provide added strength at the transition point between the seat and backrest, where the load weight of the human anatomy is greatest. The profile of the rear frame section – back legs and backrest support – makes reference to this load transfer and is a typical characteristic of Prouvé's designs for both furniture and architecture.



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(1/2) Chaise Tout Bois · 10 natural oak, with protective varnish / 04 dark oak, with protective varnish · Jean Prouvé, 1941

Fauteuil Direction  
Jean Prouvé  
1951



(1) Table Solvay 900 x 2400 mm · 75 solid American walnut, oiled · Jean Prouvé, 1941

(2) Fauteuil Direction · Twill, 02 cognac · 40 chocolate powder-coated (smooth) · Jean Prouvé, 1951

# Panton Chair Verner Panton 1959/1960



(1) Plate Dining Table 1000 x 2200 mm · Marble · Jasper Morrison, 2018 (2) Panton Chair Classic · 11 white · Verner Panton, 1959  
(3) Nuage (céramique) · Ronan & Erwan Bouroullec, 2018 (4) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950

# The Slow Evolution of an Exceptional Design



1



2

- 1 The Panton Chair in the magazine 'Mobilia', 1967.
- 2 Manfred Diebold, Rolf Fehlbaum, Verner Panton and Josef Stürmlinger.

The curves of the Panton Chair have become a familiar sight, but, when Verner Panton first proposed the chair to manufacturers in the 1950s, they all considered it an impossibility. All but Vitra, that is, who believed in the design and, together with Panton, took up the challenge of bringing it to production. In 1967 the Panton Chair was launched. As the first all-plastic cantilever chair it was an instant hit and, over the following years, it was continuously upgraded as the quality of plastics improved. It remained extremely popular until, unfortunately, production

had to be discontinued in 1979 when existing chairs threatened to break. The chair was off the market for over a decade, but, happily, Vitra was able to resume production in 1990 after the invention of a shatterproof polyurethane. Over the next few years, Vitra worked with Panton to produce a polypropylene version that was introduced in 1999. From its initial design to the latest iterations, the Panton Chair was a work in progress for more than forty years.



Panton Chair Classic / Panton Chair  
Verner Panton

The Panton Chair is available in three different models: the Panton Chair Classic in rigid polyurethane foam with a glossy surface, the Panton Chair in polypropylene with a matt finish and the children's version, Panton Junior.



(1-4) Panton Chair Classic: (1) 12 black, (2) 11 white, (3) 15 red, (4) 42 green · Verner Panton, 1959

(5-9) Panton Chair\*: (5) 37 glacier blue, (6) 98 bordeaux, (7) 28 classic red, (8) 41 pale rose, (9) 57 soft mint · Verner Panton, 1959/1999

\*Also available in white and deep black

Interview with

# Marianne Panton

**What a delightful laugh Marianne Panton has! Exuberant, friendly, self-confident. She spent 36 years at the side of the great Verner Panton, and now she is sitting in the lounge of the Vitra furniture company in Weil am Rhein. Marianne Panton, her husband's lifelong advisor and manager, enjoys spending time on the Vitra Campus. Many pieces created by Verner Panton, who died in 1998, are housed in the Schaudapot – the visible storage facility of the Vitra Design Museum, which also holds a large part of his estate. From the bright colours and curves of the Flowerpot Lamp to the tapered shape of the Cone Chair to the vibrant interior of the Spiegel canteen, his designs have gone down in history. The Panton Chair remains unsurpassed as an icon of Sixties design. Fifty years after its initial launch, Vitra issued two limited editions in 2018: 666 pieces of Panton Chrome (with a mirrored chrome surface) and 333 Panton Glow (with a fluorescent finish). A good moment to reflect on the past with Marianne Panton.**

**Mrs. Panton, what was your childhood like? Did you already have an interest in design during your youth?**

Not in the least. I come from the country – from the last row of potatoes, as we say in Sweden. My father owned a large farmstead where my brother and I grew up surrounded by numerous animals, which were

needed to run the farm in those days. At that time, everything in Sweden was still very conservative. First I went to a normal rural school, then attended a girls' school and later transferred to another secondary school. Finally, I studied at a business college, where I met my first husband. It was what we called a student marriage in Sweden: two naive children who got married. But we separated soon afterwards. Then I met Verner Panton in 1962.

**You met in Tenerife, where you were recovering from an injury – is that right?**

Yes, I had been injured in a motor scooter accident and had to walk with crutches for a long time. I was recuperating at a girlfriend's villa. She was a Finnish countess who made beautiful haute couture. She owned a wonderful house in the traditional Canarian style with a lovely interior courtyard. There were always a few fashion models at the house, who would show the latest collection to tourists.

**What was Verner Panton doing there?**

Taking a holiday! He claimed it was the first vacation of his entire life. He said that he had never taken a

break from his work, up until that point. And it's true – even in Tenerife he didn't stop working; he always had drawing paper and a pencil on hand. When Verner arrived on the island, his travel agent sent him to us – back then he was already very interested in textiles. And as a trained architect, they thought he should see the house as well. One day – I was lying in a hammock in this beautiful garden – this man in blue clothing arrived and spoke to me. Asking whether he could take a look at the garden, and if he might be allowed to photograph the house. That's how we met. And of course I couldn't walk away, because my leg was in a cast.

**By that point he had already produced his first furniture designs, and had also made a name for himself as an architect. Did you know who he was?**

No, I had no idea. And the first time I visited him in Denmark, I was very disappointed. I expected a designer and architect to have an impressive house and lots of nice furniture. When I saw his place on the Øresund coastline in Copenhagen, it certainly was a nice house, with large windows that offered a beautiful view of the water. But he didn't own any furniture at all. He had a Cone Chair, and four or five boards resting on painting trestles for his drawings. And old wooden beer crates, which he used as furniture.

**The Panton Chair was designed in 1960, but it took seven years to reach production. How important was this project to your husband?**

He always had a thousand ideas. The Panton Chair was one of them, but it was very, very important to him. And that's why Verner and I drove all over Europe with this chair: Milan, Cannes – we travelled far and wide in search of a manufacturer.

**Why was it so hard for him to find a manufacturer for the Panton Chair?**

Many people thought it was interesting – but nothing more. They didn't regard it as a chair. It looked like an amoeba! Besides, you couldn't even sit down on the prototype! But Willi Fehlbaum, from Vitra, was interested, and Verner sensed that. So he visited him in Basel. They tried out a few things and but ended up putting the project on hold. Then one day Rolf Fehlbaum, his son, came by and spotted the chair on our terrace. He brought Manfred Diebold over (then head of product development at Vitra – editor's note), and they started to tinker with it.

**What was the problem with the early models?**

Plastic was only used to make buckets and that sort of thing. The idea of sitting on it was a very risky undertaking. Besides, the chairs were heavy and difficult to manufacture. After they came out of the mould, they had to be sprayed and sanded and sanded again. That was way too much work, which made the chairs very expensive. And Verner's real intention was to produce a chair for the masses. It just wasn't possible at the time. A lot of experimentation was needed before Vitra finally found the right material.

**Where did Verner Panton get the inspiration for his colour schemes?**

Even as a student, he actually wanted to study colour psychology. He was already enrolled but quickly came back to reality when he was told that he would need another eight years to finish. By the way, red and orange were not his favourite colours. Blue probably was. And he would only wear blue: blue socks, blue underwear, blue suits. But for his designs, he liked to use colours that sizzle, colours that pull you in.

**The new edition of the Panton Chair gives off a blue glow. Do you like it?**

(laughs) The ghost? Of course! I have one in my apartment. When you get up at night and walk through the room and then see this chair glowing in the dark, it really frightens you! The day it arrived, we experimented with it. Turned the lights on and off, and nothing happened. So we thought: Oh dear, this is a real flop. But at night it suddenly started to glow. Maybe it has to be exposed to daylight first. I think it's a great idea. And Verner would have liked it – along with the new chrome version as well. It's wonderful when chairs continue to be developed. Last summer there were a large number of yellow Panton Chairs here on the Vitra Campus. They looked like animals in a meadow. As if they were alive!



# Softshell Chair Ronan & Erwan Bouroullec 2008



(1) Plate Dining Table 900 x 1800 mm · 70 natural solid oak, oiled · Jasper Morrison, 2018 (2) Softshell Chair · Dumet, 06 pebble melange · Ronan & Erwan Bouroullec, 2008 (3) Softshell Side Chair · Dumet, 06 pebble melange · Ronan & Erwan Bouroullec, 2017 (4) Wooden Side Tables · Ronan & Erwan Bouroullec, 2015

EVO-C  
Jasper Morrison  
2020



(1-3) EVO-C: (1) 03 poppy red, (2) 49 ivory, (3) 62 light mint - Jasper Morrison, 2020



**EVO-C**  
Jasper Morrison, 2020



EVO-C is a successful, uncompromising iteration of the principle and characteristics of the classic cantilever chair in the material of plastic. Thanks to today's gas injection moulding technology, plastic structures can achieve the proven strength and rigidity of cantilevered tubular steel constructions. The load-bearing structure is formed by hollow tube-like components that flow seamlessly into the planar surfaces of the seat and back. Morrison's aim was to eliminate all superfluous details: the shape of EVO-C, which is made entirely from 100%

recyclable polypropylene, is determined by the indispensable factors for achieving stability and comfort. It combines the springy properties of tubular steel with the comfort of an ergonomic seat shell. The use of a single material gives EVO-C a cohesive appearance. Its silhouette is so graceful that the chair almost disappears behind the sitter. And when not in use, the chair resembles a two-legged sculpture growing out of the ground, which serves as a discreetly elegant substitute for the absent owner. EVO-C is available in a selection of colours.

# HAL Jasper Morrison 2010/2014



(1) EM Table 900 x 2400 mm · 70 natural solid oak, oiled · 88 ecru powder-coated (textured) · Jean Prouvé, 1950  
(2/3/4) HAL Soft Wood · Dumet, 03 beige/grey / 26 pale blue/chartreuse / 10 pale rose/beige · Jasper Morrison, 2021  
(5) HAL Ply Wood · Jasper Morrison, 2012 · (6) Herringbone Vase plain · Raw-Edges, 2019 · (7) Herringbone Bowl · Raw-Edges, 2019 · (8) L'Oiseau · Cork · Ronan & Erwan Bouroullec, 2011

# ‘Special is generally less useful than normal’



Jasper Morrison with HAL prototype.

‘Special is generally less useful than normal’: this statement sums up Jasper Morrison’s guiding principle for creating designs that are ‘super normal’ rather than extraordinary, showing deference to the dictates of daily life – just like HAL. As a reinterpretation of

the multifunctional shell chair, HAL comprises a versatile seating family with a clean contemporary look. The shape of the seat shell provides great freedom of movement in a variety of sitting positions – even sideways or astride the chair.

The Jasper Morrison HAL collection is a versatile family of chairs with a clean contemporary look that come in a wide selection of bases, shells, materials and colours.



Left-hand page: (1) HAL Armchair Wood · 04 white · Jasper Morrison, 2014 (2) HAL Wood · 04 white · Jasper Morrison, 2010  
This page: (1) HAL Soft Wood · Plano, 03 parchment/cream white · Jasper Morrison, 2021 (2) HAL Armchair Tube Stackable · 01 basic dark · Jasper Morrison, 2014 (3) HAL Soft Tube · Volo, 14 iron grey · Jasper Morrison, 2021 (4) HAL Tube · 01 basic dark · Jasper Morrison, 2010 (5) HAL Armchair Wood, seat upholstery · 04 white · Jasper Morrison, 2014 (6) HAL Ply Tube · 17 light oak · Jasper Morrison, 2012

# Moca

## Jasper Morrison

### 2020



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The Moca chair is an expression of British designer Jasper Morrison's 'super normal' approach to design: understated, useful and responsible. It follows that Moca is nothing new and revolutionary, but unites the accumulated knowledge of an experienced designer with Vitra's manufacturing expertise – and also has such an unassuming appearance that it seems to have always existed. The combination of these aesthetic features with particularly durable, high-quality materials ensures an unusually long

product lifespan. The base of Moca is constructed with two arcs of steel tubing – one forming the front legs and backrest support, the other constituting the back legs. Two veneered plywood shells are mounted on the base elements to create a comfortable, anatomically shaped seat and backrest. The clever design of the stacking protector attached between the seat and backrest provides optimal protection for the veneer surface.



Left-hand page: (1–4) Moca: (1) 10 natural oak, with protective varnish · 30 basic dark powder-coated (textured), (2) 10 natural oak, with protective varnish · 01 chrome, (3) 04 dark oak, with protective varnish · 01 chrome, (4) 04 dark oak, with protective varnish · 30 basic dark powder-coated (textured) · Jasper Morrison, 2020  
 This page: (1) Plate Dining Table 900 × 1800 mm · MDF, 04 white powder-coated · Jasper Morrison, 2018  
 (2) Moca · 10 natural oak, with protective varnish · 01 chrome · Jasper Morrison, 2020

# More Dining Chairs

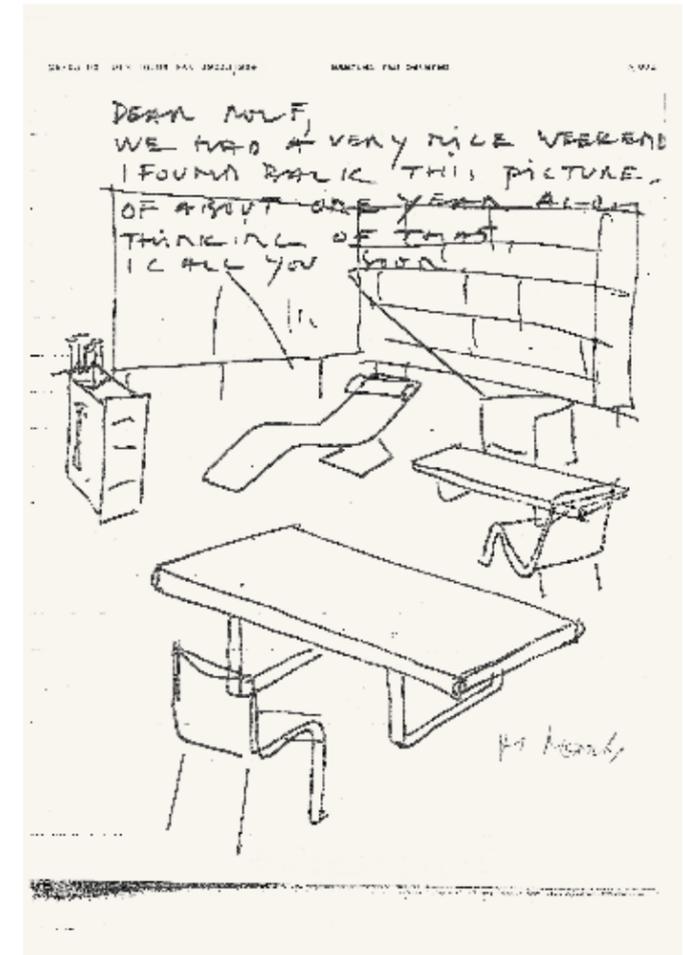


## .03 Maarten Van Severen, 1998

- 1 Maarten Van Severen.
- 2 Fax from Maarten Van Severen to Rolf Fehlbaum.



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The aesthetic hallmark of the .03 chair is its sleek, slim shape – a design that can be seen as an expression of the concept ‘less is more’. At the same time, the chair is unexpectedly comfortable: made of resilient polyurethane integral foam, the linear

shape of the seat shell adapts to the body. When the sitter leans back, the upper part of the backrest yields slightly – a pleasant sensation created by the integrated leaf springs. The extraordinary comfort of .03 is first revealed upon use.

# When designers can't sit still

- 1 Tip Ton in basic dark.
- 2 Edward Barber and Jay Osgerby with an early prototype.



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In 2008 the Royal Society for the Encouragement of Arts, Manufactures and Commerce asked the British design duo Edward Barber and Jay Osgerby to develop a concept for furnishing the new Royal Society of Arts Academy in Tipton. They combined their planning efforts with a search for suitable furniture – and discovered a gap in the market for school chairs compatible with 21st-century learning methods: the Polyprop Chair by Robin Day from 1963 was the last groundbreaking chair to find its way into schools – and it had not even been developed for this purpose. Subsequent innovations were limited to the pursuit of ever-cheaper models. The fact that

these were nearly all based on outdated pedagogical concepts – static teaching to forward-facing pupils who were supposed to sit upright and listen in silence – was apparently secondary. Barber und Osgerby embraced the challenge that this situation presented. They compiled a list of the ergonomic, economic and aesthetic characteristics that they felt should be incorporated in a modern school chair for young students: indestructible, light, easy to produce, quiet, stackable, colourful and fully recyclable. And it should allow movement. This complex brief called for a revolutionary chair – for a new way of sitting.



Organic Chair  
Charles Eames & Eero Saarinen, 1940



APC  
Jasper Morrison, 2016



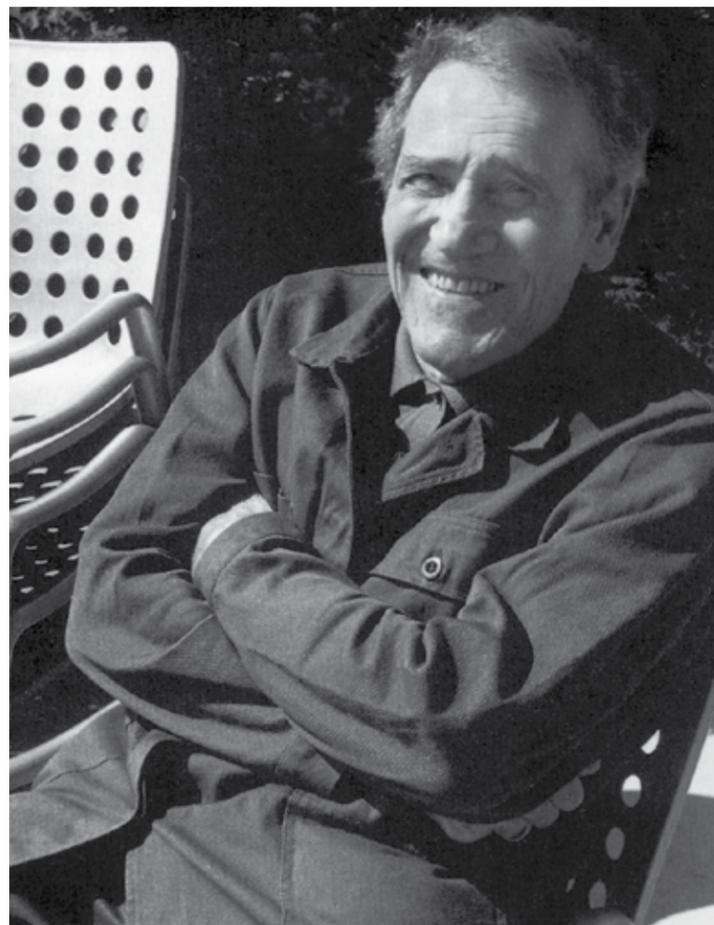
Jasper Morrison with prototypes of the APC.

At first glance, the APC is reminiscent of the simple, classic wooden chairs that have been common in Europe for many decades. However, its performance and appearance have been significantly enhanced by adapting the design to an alternative material. The flattened forms of the frame are moulded in a single piece, while the thin seat surface is organically shaped and the backrest more finely modelled than the back support of conventional wooden chairs. As a result, the APC is strikingly compact and graceful, and the combination of plastic components makes it extraordinarily comfortable. Whereas the frame consists of a rigid high-strength polypropylene, the seat and backrest are more resilient and adapt to the contours of the sitter's body. The backrest

is connected to the frame by twin shafts cushioned with rubber buffers, which allow it to flex gently in response to the sitter's movements, further enhancing the chair's comfort. The combination of two types of plastic also offers new possibilities for the colour scheme: the APC is exclusively available with a 'two-tone' palette pairing frames in a slightly darker shade with seats and backrests in a lighter nuance of the same hue. This interplay of colours lends the chair a distinctive look and transports its classic shape into a contemporary context. Thanks to the use of high-performance plastics that are resistant to sunlight and water, the APC is a robust, durable chair for indoor and outdoor settings.

**Landi Chair**  
**Hans Coray, 1938**

- 1 Hans Coray.
- 2 Swiss National Exhibition (Schweizer Landesausstellung) Zurich, 1939.



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Developed for the 1939 Swiss National Exhibition (Schweizer Landesausstellung), the Landi Chair occupies an important place in the history of twentieth-century design: this classic by Hans Coray established the new typology of a three-dimensionally moulded seat shell on a separate base. Two U-shaped profiles welded to the crossbars of the self-supporting chassis simultaneously serve as legs and low armrests. This base supports a seat shell, which makes ideal

use of the material's possibilities: the 91 punched holes not only ensure the modest weight and flexibility of the comfortable shell, but also give the graceful Landi its trademark appearance. The lightweight, stackable Landi Chair is robust and weather-resistant. Technical innovation, optimal use of materials, minimalist forms and understated elegance are the elements that have made the Landi Chair into a classic over the years.



(1) Landi Chair · 10 matte anodised aluminium · Hans Coray, 1938

Belleville Chair  
Ronan & Erwan Bouroullec, 2015



## Dining Tables



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(1) Bistro Table Ø 796 mm · 30 black (textured) · Ronan & Erwan Bouroullec, 2009/2010 · (2) Belleville Chair · 94 moss grey · Ronan & Erwan Bouroullec, 2015 · (3) Nuage · ivy anodised · Ronan & Erwan Bouroullec, 2016

(1) Bistro Table, Rectangular table · Ronan & Erwan Bouroullec, 2009/2010 · (2) Bistro Table, Round table · Ronan & Erwan Bouroullec, 2009/2010 · (3/4) Guéridon: (3) 70 natural solid oak, oiled, (4) 04 dark stained solid oak, with protective varnish · Jean Prouvé, 1949 · (5) Table Solvay · Jean Prouvé, 1941 · (6) EM Table (wood) · Jean Prouvé, 1950

## Dining Tables



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(1) Belleville Table (rectangular) · Ronan & Erwan Bouroullec, 2015 (2) Belleville Table (Bistro), round table · Ronan & Erwan Bouroullec, 2015  
(3) Belleville Table (Bistro), square table · Ronan & Erwan Bouroullec, 2015 (4) Trapèze · Jean Prouvé, 1950/1954 (5) Plate Dining Table ·  
Glass · Jasper Morrison, 2018

## Home Office

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Home Office

# Working from home

Our definition of home has greatly changed over the course of the Covid pandemic. Much more than a retreat, it is now the platform from which we engage with the world – a place for learning, playing, socialising, exercising and much more. Above all, working remotely from home is here to stay. In practical terms, this has meant transforming our living spaces into environments for work, study and other activities. Task chairs, height-adjustable tables, desk lamps, audio and video equipment and the like are becoming essential components of homes worldwide. All this raises the question of how we can successfully integrate office and home.

What does it take to make a 24/7 living and working space that promotes both productivity and happiness? Vitra has a long history and vast experience worldwide in creating and furnishing workspaces, since developing its first office chair, the Vitramat in 1976 – while Vitra's Home Collection has enjoyed residential use since the 1950s. This extensive knowledge in both domains – environments for working and for living – is unique. Whether you spend your workday in the kitchen, living room, bedroom, guest room or even the garden, Vitra has the furniture that will enable you to have the best home set-up possible.

# Rookie Konstantin Grcic 2018



Rookie  
Konstantin Grcic, 2018

The question Konstantin Grcic asked himself before setting out on the design of the Rookie is how much can you strip away from an office chair without compromising its ergonomic efficiency and comfort. The outcome is a small, lightweight chair that sits easily in any room. Available in a wide range of color combinations, it is as much at home in a teenager's bedroom or drawn up to the kitchen table as it is in a dedicated domestic office.



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Left-hand page: (1) Alcove Plus Desk Medium · 17 light oak · Volo, 51 ice blue · Ronan & Erwan Bouroullec, 2021

(2) Rookie · Plano, 05 cream white/sierra grey · Konstantin Grcic, 2018 This page: (1-3) Rookie · Konstantin Grcic, 2018:

(1) Plano, 81 blue/coconut (2) Tress, 05 pale rose melange (3) Plano, 98 dark red/nero

# Allstar

## Konstantin Grcic

### 2014



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The Allstar chair defies conventional categorisations: is it a chair for office workplaces or the home office? What period is it from? Does it fulfil specific functions? What is it made of? In developing Allstar, Konstantin Grcic kept such formulations open in order to create a relaxed, home-like ambience for workers in office settings. Allstar's appealing design is emblematic and familiar, inspiring a sense of dependability and trust. Its casual ease and comfort has a calming influence and de-accelerates the fast-paced dynamic of today's offices.

Allstar also discreetly conceals the necessary functional features of an office chair: a synchronised mechanism with lockable positioning, adjustability of seat height

and depth, and an adjustable backrest. The stout loop frame made of robust plastic simultaneously performs the function of armrests, backrest support and extended arm of the mechanical unit. It enables the separate movement of seat and backrest and transfers the load forces to the mechanical unit under the seat. The organically shaped cushions of the seat and back work together with the technical functions to ensure a high level of comfort. Thus Allstar is suited to a wide variety of settings where high functional performance is desired but a classic office chair would be inappropriate for aesthetic reasons – making it an ideal choice for modern workplace concepts or coworking spaces as well as home offices.



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Left-hand page: (1-3) Allstar: (1) 12 deep black · Hopsak, 66 nero, (2) 04 white · Hopsak, 83 blue/ivory, 66 nero, (3) 04 white · Hopsak, 66 nero · Konstantin Grcic, 2014. This page: (1) Allstar · 04 white · Hopsak, 66 nero · Konstantin Grcic, 2014 (2) Uten.Silo I · Dorothee Becker, 1969

# ID Chair Concept Antonio Citterio 2010/2021



## ID Chair Concept Antonio Citterio, 2010/2021

The various models of the ID Chair Concept system provide companies and users with countless options when it comes to configuring the right office chair for their individual needs.



Left-hand page: (1) ID Cloud, formfit seat (F), FlowMotion with forward tilt, with seat depth adjustment · Plano, 18 light grey/sierra grey · Antonio Citterio, 2021 This page: (1) ID Trim (2) ID Trim L (3) ID Mesh (4) ID Air (5) ID Soft (6) ID Soft L · Antonio Citterio, 2010/2016

# Tip Ton

Edward Barber & Jay Osgerby  
2011



Tip Ton is an all-plastic chair with forward-tilt action. From a normal position, the chair can be tilted forward a few degrees where the chair then stays in place. This forward-tilt position of the chair straightens the pelvis and spine. In a 2010 study, ETH Zurich investigated the health benefits of a forward-leaning sitting position. The results confirmed increased muscle activity in the abdominal and back areas, which boosts the supply

of oxygen to all parts of the body. As a robust all-plastic chair, Tip Ton takes advantage of this effect previously reserved for office chairs and opens up many new areas of use. Tip Ton is made entirely of polypropylene. This makes the chair extremely durable and 100% recyclable. Tip Ton can be stacked up to four chairs high and comes in different colours.



(1-7) Tip Ton: (1) 78 mango, (2) 23 ice grey, (3) 35 basalt, (4) 74 olive, (5) 04 white, (6) 37 glacier blue, (7) 76 industrial green · Edward Barber & Jay Osgerby, 2011

# Tip Ton RE

## Edward Barber & Jay Osgerby

### 2011/2020

In 2020 Vitra teamed up with our long-time collaborators Edward Barber and Jay Osgerby to develop the Tip Ton RE, a new version of the original Tip Ton chair manufactured from recycled plastic. The high-quality recycling material recovered from recycled household waste, particularly used packaging. The dark grey hue of Tip Ton RE is the natural shade of the processed recycling material, which therefore exhibits very slight irregularities in colour. Tip Ton RE is itself 100% recyclable and can be stacked up to four chairs high.



Utilising this recycled material instead of petroleum-based primary plastics generates 54% less climate-damaging emissions, with a significant reduction in primary energy consumption.



(1) Tip Ton RE · 22 dark grey RE · Edward Barber & Jay Osgerby, 2011/2020 (2) Cork Family, Model C · Jasper Morrison, 2004

# More chairs for your home office



.04  
Maarten Van Severen, 2000

The unobtrusive design of the .04 office chair makes it a perfect choice for home offices. It is distinctly different in appearance from typical task chairs found in institutional offices, and thanks to its ergonomic features, this chair remains comfortable even over long periods of sitting.



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Left-hand page: (1) .04, with armrests · 05 grey · Maarten Van Severen, 2000 (2) Wooden Doll No. 10 · Alexander Girard, 1952  
This page: (1/2) .04, with armrests · 05 grey / 22 dark grey · Maarten Van Severen, 2000 (3) .04 · 91 mint · Maarten Van Severen, 2000

The construction of Physix is based on the basic idea of a single textile panel stretched between two side members, which would offer the greatest possible freedom of movement. Now Vitra has updated the colours for the seat cover fabrics: fresh hues provide a balanced palette, making it even easier to find a suitable chair for virtually any environment. Physix is available as an office swivel chair, in the version Physix Conference with a four-star base, or in the reductive variant Physix Studio.



This page: (1/3) Physix · TrioKnit, 10 brick / 03 reed · Alberto Meda, 2012 (2) Physix · FleeceNet, 08 mid-grey · Alberto Meda, 2012  
Right-hand page: (1) Physix · TrioKnit, 09 ice grey · Alberto Meda, 2012 (2) Tyde 2 Workstations · Melamine, 52 soft light · Ronan & Erwan Bouroullec, 2021 (3) Uten.Silo RE I · Dorothee Becker, 1969

## Desks



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(1) NesTable · Jasper Morrison, 2007 (2) Compas Direction · Jean Prouvé, 1953 (3) Map Table · Edward Barber & Jay Osgerby, 2011  
(4) Tyde 2 Workstations · Melamine, 52 soft light · Ronan & Erwan Bouroullec, 2021

## Accessories

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# Vases Découpage Ronan & Erwan Bouroullec 2020



## Vases Découpage Ronan & Erwan Bouroullec, 2020



1,3 Prototypes from the development process of the Vases Découpage.  
2 The Vase Découpage, Boucle designed by Ronan and Erwan Bouroullec.

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Each Vase Découpage consists of a cast cylindrical vessel combined with a set of abstract slabs and bars made of clay, which can be attached to or placed inside the vase. All of the elements have a distinctly handcrafted appearance and exist in a variety of

colours – and together they create poetic compositions that look different from every angle. The Vase Découpage collection is now being expanded with the new model Boucle – a version with a curved accoutrement that resembles a loop.

# Herringbone Collection

## Raw-Edges

### 2019



(1) Herringbone Tray · Raw-Edges, 2019 (2) Herringbone Vase, ribbed · Raw-Edges, 2019 (3) Herringbone Bowl · Raw-Edges, 2019  
(4) Herringbone Vase plain · Raw-Edges, 2019 (5) Herringbone Pillows · Raw-Edges, 2019



# Cork

Cork, a natural rigid foam harvested from the bark of the cork oak, is identifiable by its lightweight and pleasant tactile qualities. The robust, fire-resistant material varies in both colour and texture, so every piece of furniture or accessory made from cork is a unique, one-of-a-kind object. The life cycle of cork as a raw material begins with extraction of the cork oak bark from the tree. Harvesting takes place during the most active phase of cork growth, from mid-May or early June until mid-to-late August. It takes 25 years

for a cork oak trunk to start producing cork and become profitable, after which time the cork can be harvested every nine to twelve years. Vitra sources recycled raw material for cork products from Portuguese suppliers to ensure the highest quality. Only larger pieces of the coarsest-grained granulate are used, which is an indicator of quality and also gives Vitra's cork products a more haptic feel and a unique pattern.



(1) L'Oiseau · Ronan & Erwan Bouroullec, 2011 (2) Cork Bowl, large · Jasper Morrison, 2020 (3) Cork Bowl, small · Jasper Morrison, 2020 (4-8) Cork Family: (4) Model A, (5) Model B, (6) Model C, (7) Model D, (8) Model E · Jasper Morrison, 2004

# Prouvé Lighting

## Jean Prouvé

### 1930/1950



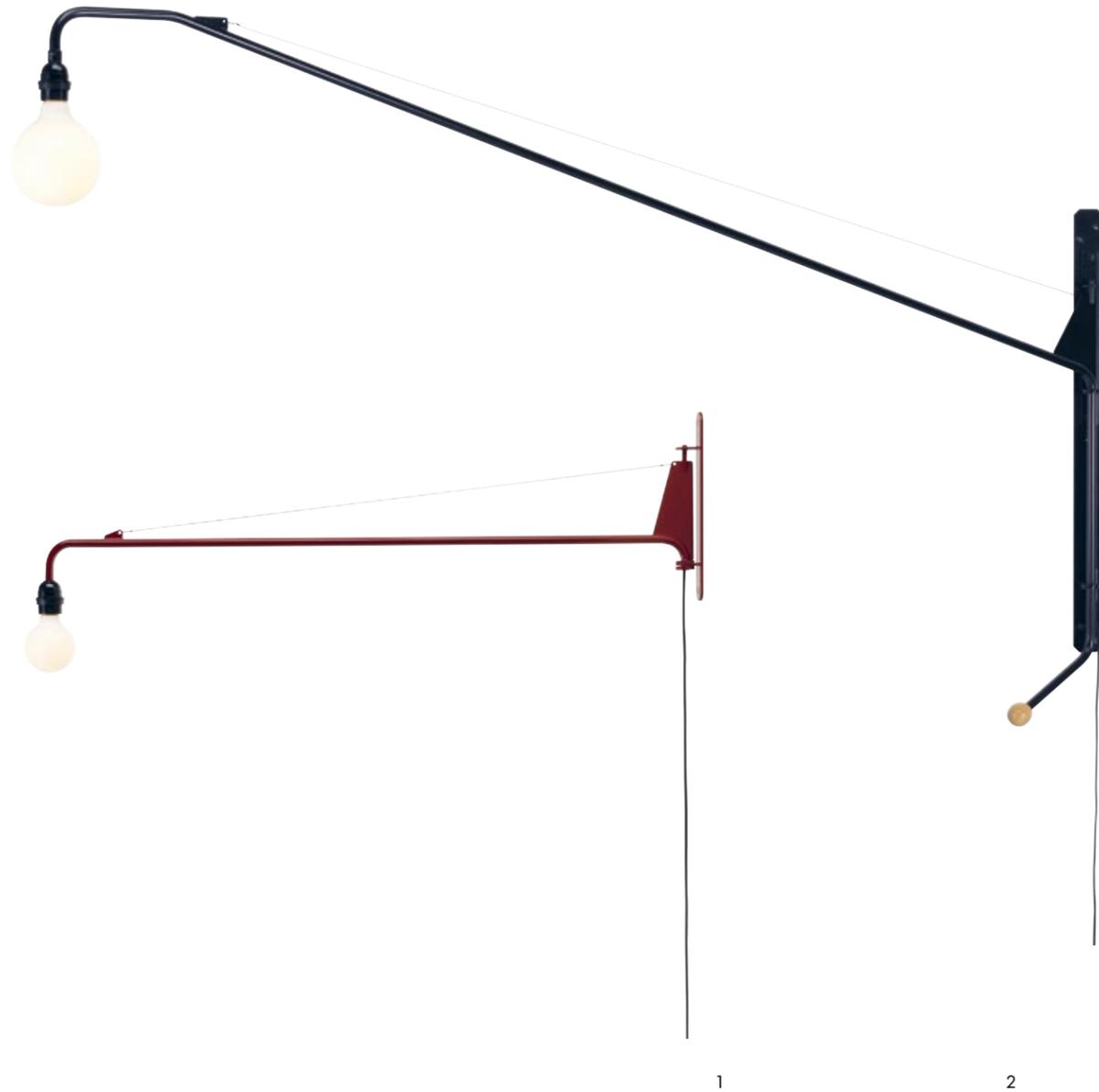
**Lampe de Bureau**  
Jean Prouvé, 1930/1950

Jean Prouvé designed the Lampe de Bureau (1930), a small table lamp, as part of the functional furnishings for the halls of residence at the Cité Universitaire in Nancy. Constructed from bent sheet steel, it reflects the light rays and pleasantly illuminates the desk surface. The powder-coated finish comes in several colours, which are derived from the original hues used by Prouvé, and the power cable is sheathed in a high-quality textile casing.



(1-3) Lampe de Bureau · 06 Japanese red powder-coated (smooth) / 91 mint powder-coated (smooth) / 12 deep black powder-coated (smooth) · Jean Prouvé, 1930

Potence / Petite Potence  
Jean Prouvé, 1930/1950



The Potence wall lamp is regarded as one of Jean Prouvé's puristic masterpieces. Reduced to the essentials – a light bulb and a pivoting wall mount – the long swing arm lamp made of powder-coated tubular steel with a oakwood handle adds an

industrial note to a wide range of work environments, lounges and lobbies. Petite Potence (1947) has similar proportions to the larger model Potence, while its compact dimensions are ideally suited to smaller interiors.



(1) Petite Potence · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1947  
(2) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950

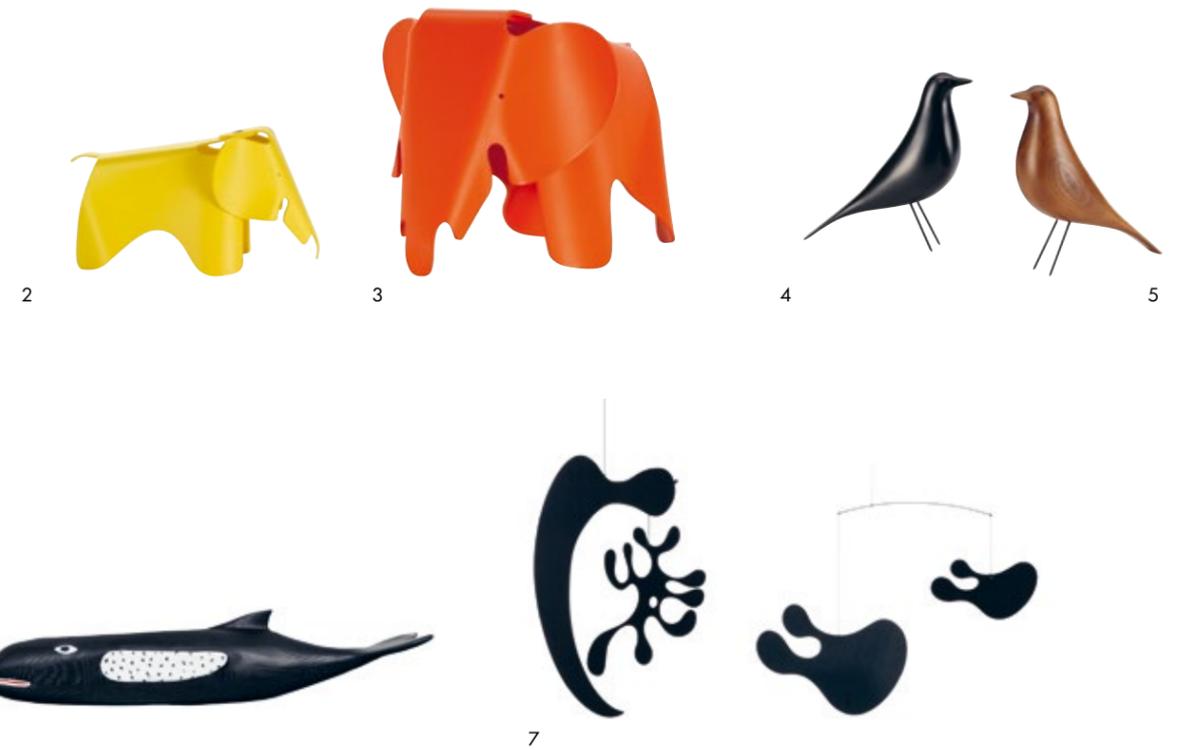
# Eames Accessories

## Charles & Ray Eames



Ray Eames working on a mobile, 1940s.

In their legendary Eames House, Charles and Ray Eames surrounded themselves with a combination of their own designs, as well as a collection of folk-art artefacts and other small items acquired locally or on their travels. These included the Eames House Bird and the Eames House Whale. Almost everything gathered by the Eameses was linked to design and form and provided the couple with a continuing source of inspiration for their work.



(1) Eames Elephant (Plywood) · american cherry · Charles & Ray Eames, 1945 (2) Eames Elephant (small) · Charles & Ray Eames, 1945  
 (3) Eames Elephant · Charles & Ray Eames, 1945 (4) Eames House Bird · black alder (5) Eames House Bird · walnut  
 (6) Eames House Whale (7) Plywood Mobile, Model A / Model B · Charles & Ray Eames, 1941

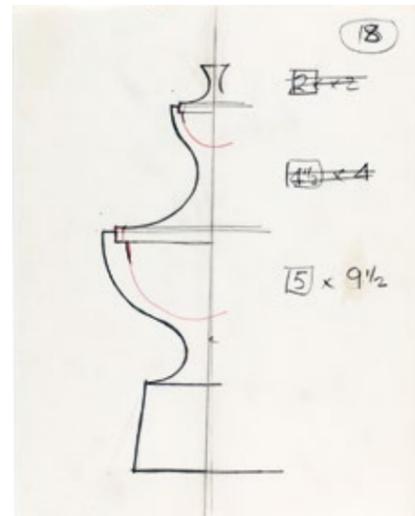
# Girard Accessories

## Alexander Girard

- 1 The heart of the house was the so-called 'conversation pit' – a sunken lounge area with built-in seating. The surrounding sofas featured a multitude of colourful scatter cushions that changed with the seasons, and in the middle of the lounge ensemble stood its centrepiece: the Flower Table.
- 2 An original drawing of Ceramic Container – No.1 by Alexander Girard.
- 3 The Girard Bird with two other abstract sculptures by Alexander Girard on a Girard coffee table. The picture was taken in the private residence of Alexander Girard in Grosse Point, USA.



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‘Designs that are fresh, interesting and different are not achieved if to be fresh, interesting and different is the prime objective. Good design derives from the wish to do just that.’

The Italian-American designer and architect Alexander Girard, along with his friends Charles and Ray Eames and George Nelson, is one of the defining figures of post-war American design. His creative work largely focussed on textiles, but he also made his mark as a designer of furniture, graphics, exhibitions and interiors. He enriched twentieth-century design with an emotional component that had been previously lacking in the classic rigour of modernism. Vitra is now adding three new pieces to the Girard

Collection that exemplify his sensuous approach. Girard conceived the expressive Flower Table for the interior of the legendary Miller House in Columbus, Indiana. A series of wooden vessels that were turned by Girard himself on a lathe in his workshop served as models for the coloured Ceramic Containers. And the Girard Bird emerged from his experiments with abstract sculptures, which were published in the July 1945 issue of the American magazine ‘Arts & Architecture’.

(1) Girard Bird · Alexander Girard, 1945 (2) Ceramic Container No. 3, dark aubergine · Alexander Girard, 1952

(3) Ceramic Container No. 1, ice grey · Alexander Girard, 1952 (4) Ceramic Container No. 2, cream · Alexander Girard, 1952

# Wooden Dolls Alexander Girard 1952



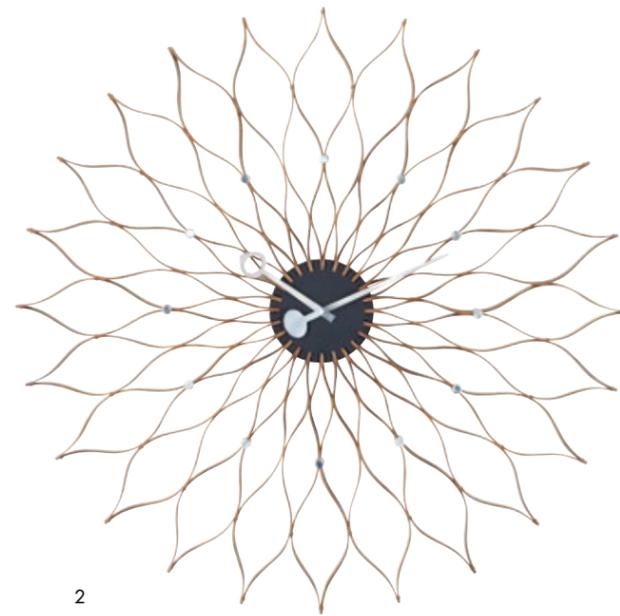
Together with Charles and Ray Eames and George Nelson, Alexander Girard was one of the leading figures of postwar American design. A key source of inspiration for his wide-ranging oeuvre, which focused primarily on textile design, was his passion for the folk art of South America, Asia and Eastern Europe.

The decorative Wooden Dolls, designed and made by Girard for his own home in Santa Fe, were likewise inspired by his extensive personal collection of folk art. Part decorative object, part toy, the Wooden Dolls are based on originals from the Girard estate in the holdings of the Vitra Design Museum.



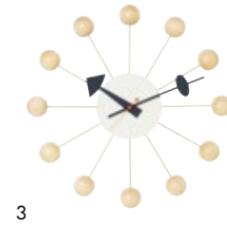
(1-16) Wooden Dolls · Alexander Girard, 1952: (1) Little Devil (2) Mother Fish & Child (3) Cat large (4) Dog large (5) Cat (6) Dog (7) No. 9 (8) No. 10 (9) No. 5 (10) No. 2 (11) No. 6 (12) No. 3 (13) No. 22 (14) No. 15 (15) No. 18 (16) No. 11

# Clocks George Nelson 1947–1960

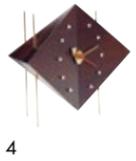


The Wall Clocks by George Nelson come in a diverse range of shapes and materials, and include models such as the Ball Clock, which became an icon of mid-century modern design. Equipped with high-quality quartz movements, they offer a refreshing alternative to conventional clocks – including a wide selection of different designs to suit almost every taste and fancy.

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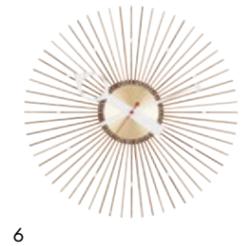
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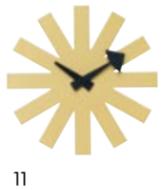
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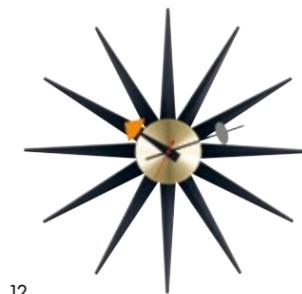
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(1–3/6/11–14) Wall Clocks · George Nelson, 1948–1960: (1) Ball Clock · multicoloured (2) Sunflower Clock · birch (3) Ball Clock · beech (6) Popsicle Clock · walnut (11) Asterisk Clock (12) Sunburst Clock · black/brass (13) Diamond Markers Clock (14) Eye Clock · brass/walnut (4/5/7–10) Desk Clocks · George Nelson, 1947/1953: (4) Diamond Clock · solid walnut (5) Cone Base Clock (7) Night Clock · brass, black, acrylic glass (8) Tripod Clock · brass, acrylic glass (9) Ceramic Clocks, Model #2 (10) Chronopak · Walnut veneer

# Resting Animals Front 2018



Resting Animals are the result of a research project by Front focussing on the close connection between humans and figurative objects. The design duo asked randomly selected people to identify the most emotionally enriching and meaningful objects in their lives. The majority of answers turned out to be animal figures that were perceived to have personalities, specific attributes or a shared history. Previous works by Front have been devoted to the systematic observation of how various animals sleep or hibernate.

This fascination inspired their design of a group of slumbering creatures – Resting Animals – whose poses exude a serene tranquility. The largest is a knit-covered bear that can be used for a variety of functions, such as a stool, ottoman or backrest. The smaller designs are decorative ceramic figures depicting a cat and two birds in different sizes. Resting Animals not only bring a touch of nature into the home; their peaceful presence goes beyond the visual to communicate a sense of contentment and companionship.



Resting Animals · Front, 2018: (1/2) Resting Cat (3) Resting Bear (4/5) Resting Bird (6/7) Vases Découpage Feuille / Disque · Ronan & Erwan Bouroullec, 2020 (8) L'Oiseau · Ceramic · Ronan & Erwan Bouroullec, 2011 (9) Diamond Clock · solid walnut · George Nelson, 1947/1953 (10) Girard Bird · Alexander Girard, 1945 (11) Eames House Bird · black alder (12) Cork Family, Model E · Jasper Morrison, 2004

# Home Office Accessories



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3



(1) Uten.Silo RE II · Dorothee Becker, 1969 (2) Classic Trays - International Love Heart, package of 5 · Alexander Girard, 1958-1974  
 (3) Uten.Silo RE I · Dorothee Becker, 1969 (4) Key Ring - Elephant · Hella Jongerius, 2015 (5) Elephant Pad · Hella Jongerius, 2010  
 (6) S-Tidy · Michel Charlot, 2016 (7) O-Tidy · Michel Charlot, 2016 (8) Happy Bin · Michel Charlot, 2016 (9) Locker Box ·  
 Konstantin Grcic, 2021 (10) Toolbox · Arik Levy, 2010 (11) Toolbox RE · Arik Levy, 2021

In contrast to the countless standards for office furnishings the home office is a personal space with no rules as to how it should look. Its conception is a matter of personal preference. Ergonomic chairs and good lighting are recommended, but apart from that the home workplace can be furnished as you like. The role of decorative objects, along with practical accessories for keeping things organised, should not be underestimated. They help make the home office an appealing and enjoyable place to work – especially if they are made of recycled industrial material like Uten.Silo RE or Toolbox RE.

# Sustainability & Materials

‘Vitra’s greatest contribution to sustainability is its products with an above-average service life, which omit everything superfluous. Our roots in modern design would allow nothing else.’

Nora Fehlbaum (CEO Vitra)

The close and long collaboration with Charles and Ray Eames has shaped Vitra in significant ways. In keeping with the philosophy of the designer couple, the company places an emphasis on the durability and longevity of products as part of its contribution to sustainable development, while avoiding stylistic trends. This is most clearly exemplified by the classic designs in Vitra’s portfolio, whose lasting functionality and timeless aesthetic keep them up to date and in active use for decades. They retain their value on the secondary market, changing owners and perhaps even ending up in a collection.

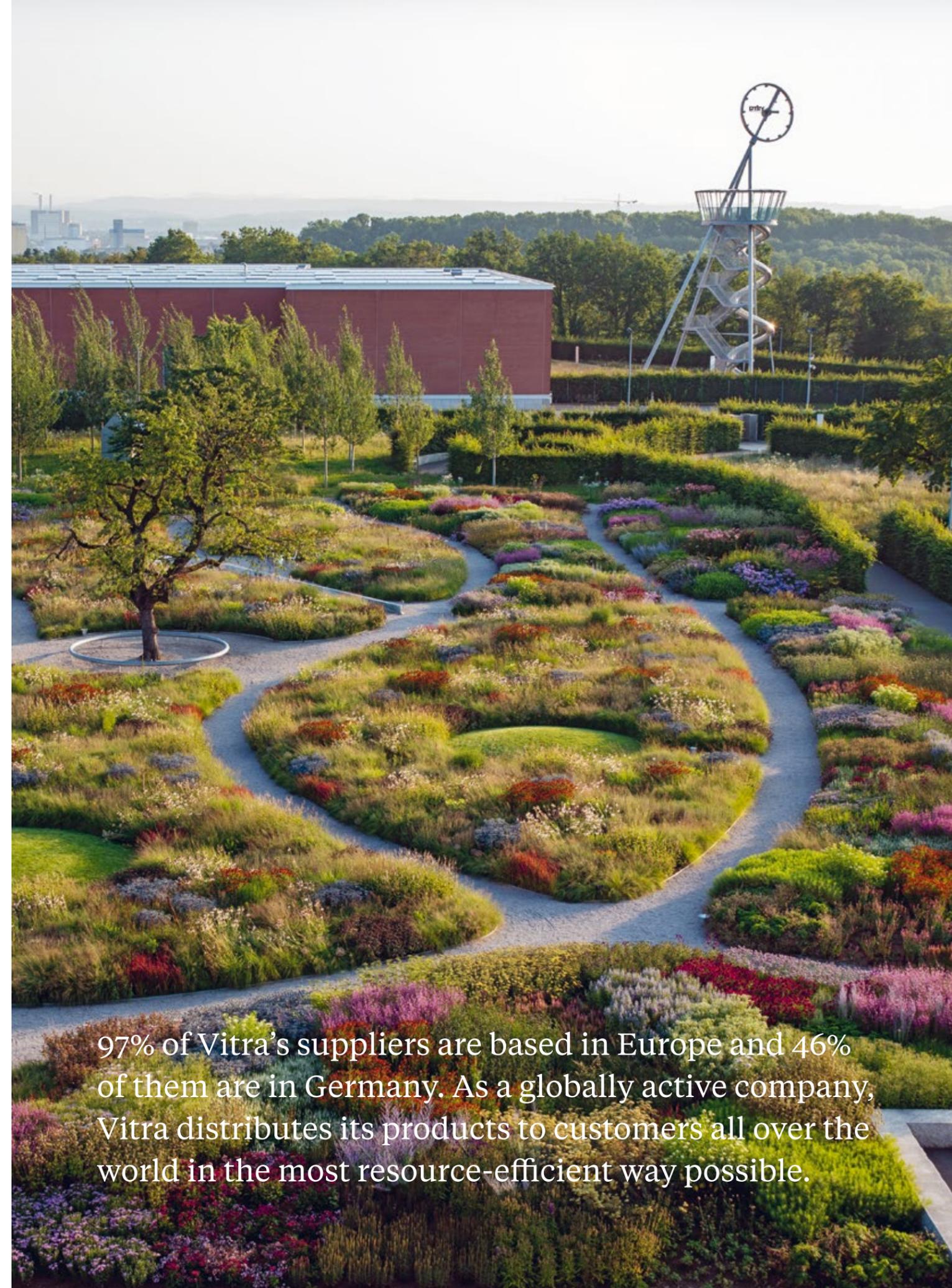
To ensure that Vitra products remain in circulation for as long as possible, they are designed to make reutilisation easy. Repairs, take-back programmes and extended warranties promote preservation and in Vitra Circle Stores, used Vitra products are repurchased, restored and returned to use.

Vitra has defined three goals for the coming years:

- 1. By 2030 Vitra will be a net positive company based on all the indicators of its ecological footprint.**
- 2. By 2030 Vitra will follow every product over its entire lifespan, ensuring the longest possible use and facilitating its recycling and disposal.**
- 3. By 2030 customers will be able to make their purchasing decisions based on detailed information as to where and how a product has been manufactured and which partners were involved.**

As a result of its procurement policies and compliance with official certification programmes, Vitra ensures that the materials purchased meet its self-imposed conditions in regard to human rights and environmental standards. The company’s products and materials are continuously analysed, and its methods are monitored and evaluated by independent external institutions.

**More information at [www.vitra.com/sustainability](http://www.vitra.com/sustainability)**



97% of Vitra’s suppliers are based in Europe and 46% of them are in Germany. As a globally active company, Vitra distributes its products to customers all over the world in the most resource-efficient way possible.



## Materials

### Aluminium

Aluminium is a lightweight metal characterised by its extreme durability. This corresponds to Vitra's philosophy of achieving greater sustainability by manufacturing products that last as long as possible. And once a product reaches the end of its lifecycle, aluminium can be fully recycled. As the production of recycled aluminium uses only 5% of the energy necessary to source primary aluminium, Vitra utilises aluminium consisting of 95% recycled material whenever possible. Thanks to a material cycle that has been developed and established over many years, around 40% of aluminium is recycled throughout the world.

Vitra relies exclusively on high-quality aluminium, mostly from recycled sources, which it subjects to careful processing – ensuring that you can enjoy durable and long-lasting products that age well and benefit from a guarantee of up to 30 years.

### Steel/sheet steel

Steel is a very robust material that enables extremely stable and comparatively lightweight constructions, particularly when used as sheet metal that forms into hollow parts. At Vitra, steel plays a major role, especially in products designed by Jean Prouvé. The French engineer and designer, who originally trained as a metal artisan, employed sophisticated sheet metal bending machines in his factory – for example, the hollow rear legs of his legendary Standard chair, his prefabricated house elements and even small objects such as the Lampe de Bureau.

Steel is the most recycled industrial material in the world; it has a recycling rate of 70%, and in some applications even well over 90%. With Vitra products containing steel components, you are not only choosing lasting stability, but are also caring for the environment.

### Wood and wood-based materials

A natural, versatile and renewable raw material, wood is one of the most important plant-derived products for further processing and a regenerative energy source. Vitra uses wood as veneer, MDF, particle board, paper, cardboard, solid wood, etc. and procures it from Europe and North America via European suppliers with a legally certified sustainable forest management system. The tropical wood Santos Palisander is utilised exclusively for

the Eames Lounge Chair and the Butterfly Stool. It stems from FSC-certified sources and is procured from officially authorised exporters in Bolivia. A vendor declaration is required for every type of wooden material utilised in Vitra products, certifying compliance with the European Timber Regulation (EUTR). When it comes to wood products from Vitra, you can be certain that the material comes from countries that have strict forest management regulations in their respective regions. The origin of the wood used in each product is indicated on [vitra.com](http://vitra.com), so you are not only assured of carefully processed woods of the highest quality, but also have transparency with regard to their origin.

### Fabric

Furniture upholstery fabrics are available worldwide in a wide variety of qualities and from countless manufacturers. Fabrics are made from natural and synthetic woven fibres, sometimes from an amalgamation of these. Vitra sources its upholstery fabrics from a small selection of European textile manufacturers, mainly located in Germany and Italy, with whom the company has maintained long and close partnerships. The textiles are continuously tested according to the criteria of established certificates, documenting their safety and ecological performance. Vitra is increasing the proportion of fibres made from recycled materials, in an attempt to lessen the use of man-made material. Not all Vitra fabrics work for each product, but the unquestionable quality of these fabrics mean our customers can trust that all they need to do is choose the right colour.

### Leather

For furniture there is almost no other upholstery material that surpasses the longevity, warmth and comfort of high-quality leather. It adjusts to the user's body temperature and is also breathable and soil-resistant, making it easy to clean and maintain. The cowhides used for Vitra products are sourced from animals bred for the food industry. The art of tanning essentially requires as much time and skill today as it has for centuries, but is subject to continual improvements – especially due to the extremely stringent environmental regulations in Central Europe. For example, the production



# Authors



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- 1 Throughout his lifetime, **Hans Coray (1906–1991)** positioned himself at the intersection of art, design and architecture, attaching great importance to functionality and simplicity. From the 1950s onward, he was primarily active as a painter and sculptor.
- 2 **Charles and Ray Eames** are counted among the most important figures of twentieth-century design. Their work spans the fields of furniture design, filmmaking, photography and exhibition design. Vitra is the sole authorised manufacturer of Eames products for Europe and the Middle East. When you own an Eames product made by Vitra, you know it is an original.
- 3 The architect and designer **Alexander Girard** was one of the leading figures in American design during the postwar era. His passion for colours, patterns and textures found expression



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- 4 **George Nelson** is regarded as one of the most important figures in American design. Active as an architect, a product and exhibition designer and a writer, he was a leading voice in the discourse on design and architecture over several decades. Vitra is the sole authorised manufacturer of specified Nelson products for markets in Europe and the Middle East.
- 5 The oeuvre of Japanese-American artist and designer **Isamu Noguchi** is unusually multi-faceted, ranging from the fine arts to industrial design. Since 2002, Vitra has produced re-iterations of his designs in cooperation with the Isamu Noguchi Foundation in New York.
- 6 **Verner Panton** was an influential figure in the development of design during the 1960s and '70s. After moving to Switzerland



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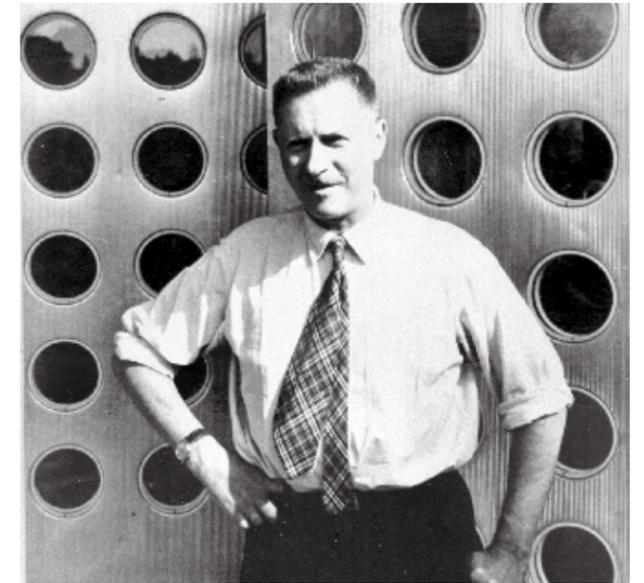
- 7 **Jean Prouvé**, who regarded himself as an engineer throughout his lifetime, was both the designer and manufacturer of his product ideas. His unique oeuvre, ranging from a letter opener to door and window fittings, from lighting and furniture to prefabricated houses and modular building systems, encompasses almost anything that is suited to industrial production and construction.
- 8 The brothers **Ronan and Erwan Bouroullec** live and work in Paris. Their oeuvre ranges from small everyday objects to architectural projects. They have worked with Vitra since 2000 and have contributed numerous designs to both the office and home collections.



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- 9 The architect and designer **Antonio Citterio**, who lives and works in Milan, has collaborated with Vitra since 1988. Together they have produced a series of office chairs and various office systems, as well as products for the Vitra Home Collection. The Citterio Collection is constantly being expanded.
- 10 **Sofia Lagerkvist and Anna Lindgren** – both from Sweden – founded the Stockholm-based design studio Front in 2004. Known for their constant questioning of the design process, they have developed objects for major design brands across the world.
- 11 **Konstantin Grcic** was trained as a cabinetmaker at Parnham College in Dorset before studying industrial design at the Royal College of Art in London. In 1991 he set up his own practice, Konstantin Grcic Design. The Vitra Design Museum

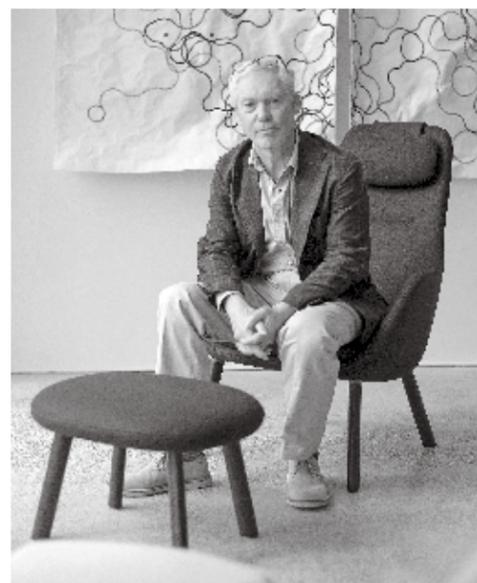
## Authors



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devoted a monographic exhibition to Grcic and his work in 2014.

12 The Dutch designer **Hella Jongerius** lives and works in Berlin. She founded the Jongeriuslab studio in 1993 and began collaborating with Vitra in 2004. Since then, she has not only contributed a substantial number of designs to the continually expanding Vitra Home Collection, but has also applied her expertise in the realm of colours and materials to the Vitra Colour & Material Library.

13 **Jasper Morrison** lives and works in London and Tokyo. His designs are expressions of the 'super normal' design philosophy: rather than seeking unusual or extravagant results, he often breathes new life into proven solutions by means of reinterpretation, further development and refinement. He has worked together with Vitra on a regular basis since 1989.

14 **Edward Barber** and **Jay Osgerby** studied architecture as fellow students at the Royal College of Art in London. Since that time, their collaborative work has probed the interface between industrial design, furniture design and architecture.

15 Upon earning their degrees from the Royal College of Art in 2007, Israeli designers **Shay Alkalay** and **Yael Mer** founded the design studio Raw-Edges in London. The creative duo adopts a characteristically playful approach to its products and installations.

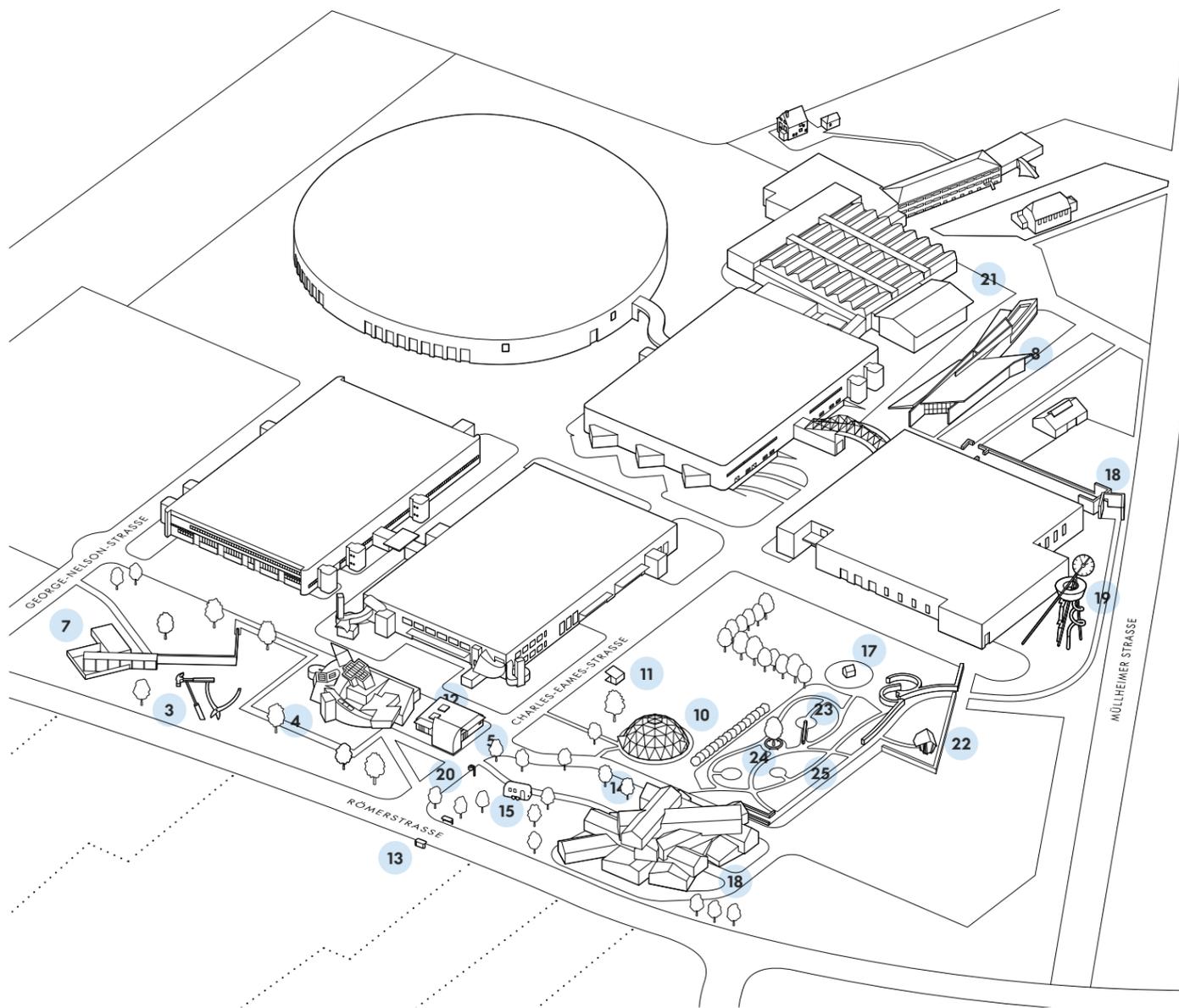
16 The designer **Maarten Van Severen** started creating furniture in the mid-1980s, initially producing the pieces himself in his Ghent workshop. His designs are characterised by their simple form and superb comfort. The collaboration with Vitra began in 1996, resulting in the Van Severen Collection.

# Vitra Campus



Discover an unparalleled array of architecture, classic and contemporary furniture designs, showrooms, exhibitions and collections, shops and restaurants – all tucked away in the rolling landscape of Weil am Rhein in the south of Germany. #VitraCampus

## Vitra Campus Map



1,2 Factory Building,  
Nicholas Grimshaw, 1981

3 Balancing Tools, Claes Oldenburg &  
Coosje van Bruggen, 1984

4 Vitra Design Museum,  
Frank Gehry, 1989

5 Gate, Frank Gehry, 1989

6 Factory Building, Frank Gehry, 1989

7 Conference Pavilion, Tadao Ando, 1993

8 Fire Station, Zaha Hadid, 1993

9 Factory Building, Álvaro Siza, 1994

10 Dome, after Richard Buckminster  
Fuller, 1975/2000

11 Petrol Station, Jean Prouvé, 1953/2003

12 Vitra Design Museum Gallery,  
Frank Gehry, 2003

13 Bus Stop, Jasper Morrison, 2006

14 VitraHaus, Herzog & de Meuron, 2010

15 Airstream Kiosk, 1968/2011

16 Factory and Logistics Building,  
SANAA, 2012

17 Diogene, Renzo Piano, 2013

18 Álvaro-Siza-Promenade, 2014

19 Vitra Slide Tower, Carsten Höller, 2014

20 Bell, from: 24 Stops,  
Tobias Rehberger, 2015

21 Vitra Schaudepot, Herzog &  
de Meuron, 2016

22 Blockhaus, Thomas Schütte, 2018

23 Ruisseau, Ronan &  
Erwan Bouroullec, 2018

24 Ring, Ronan & Erwan Bouroullec, 2018

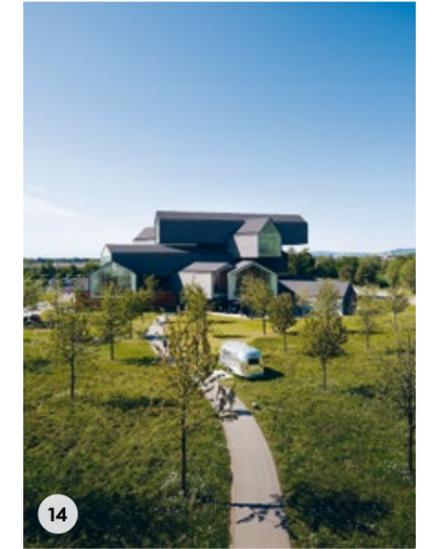
25 Oudolf Garten, Piet Oudolf, 2020



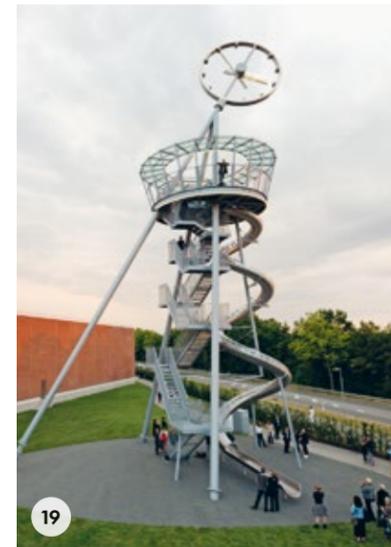
Since its opening in 1989, the Vitra Design Museum has become one of the world's leading museums of design. The museum is dedicated to the research and presentation of design, past and present, and examines design's relationship to architecture, art and everyday culture. The museum annually mounts two major temporary exhibitions in its main building designed by Frank Gehry. The neighbouring Vitra Design Museum Gallery showcases current pioneers of design and architecture.



Designed by Zaha Hadid, the Fire Station on the Vitra Campus was the Iraqi-British architect's first major built work. The jaggedly expressive volumes contrast with the orthogonal order of the adjacent factory buildings, like an explosion frozen in time. The sculptural structure was originally used to house a fire brigade. Today it serves as a distinctive venue for events and installations by Vitra and exhibitions by the Vitra Design Museum.



Originally intended as a showroom for the Vitra Home Collection, the VitraHaus has become a beacon for the Vitra brand over the past ten years. Visible from a distance across a sweeping landscape, it marks the northern entrance to the Vitra Campus and signals unmistakably: Vitra not only produces furniture, but is also a pioneer in architecture, art and home culture. In 2020, the VitraHaus is presenting a new interior concept on the occasion of its tenth anniversary.



The 30-metre-high Vitra Slide Tower by Carsten Höller is located along the Álvaro-Siza-Promenade, which connects the north and south parts of the Vitra Campus. Accessible to the public in good weather, the freestanding tower not only offers unique views of the Vitra Campus, but also invites visitors to experiencing a memorable sliding adventure.



The collection of the Vitra Design Museum ranks among the most important archives of furniture design worldwide. It contains some 7000 pieces of furniture dating from 1800 to the present day, a vast assemblage of lighting objects and numerous archives, as well as the estates of several prominent designers. Since 2016, approximately 400 key objects are on permanent display in the Vitra Schaudepot, which was designed by Basel-based architects Herzog & de Meuron.



The installations Ring & Ruisseau were conceived by the French designers and artists Ronan and Erwan Bouroullec and have been part of the Vitra Campus since 2018. Ruisseau is a narrow channel carved in a marble base and filled with running water. Ring is a circular platform made of galvanized steel, which appears to float above the ground. Encircling a cherry tree, it serves as a collective bench.



Renowned Dutch garden designer Piet Oudolf created the Vitra Campus garden in May 2020. The artfully composed wilderness is in full bloom from summer to early autumn.

To find out more about architecture and production tours, visits to the Lounge Chair Atelier or holding your own events on the Vitra Campus, visit [www.vitra.com/campus](http://www.vitra.com/campus)

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