

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 and more obvious variances 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. The high quality of our originals allows us to offer a ten-year warranty on selected products. The manufacturer's warranty applies to selected Vitra Originals purchased from a certified Vitra dealer or [vitra.com](https://www.vitra.com) starting 1 September 2020. To activate the warranty, you must register your product within three months of the purchase date.

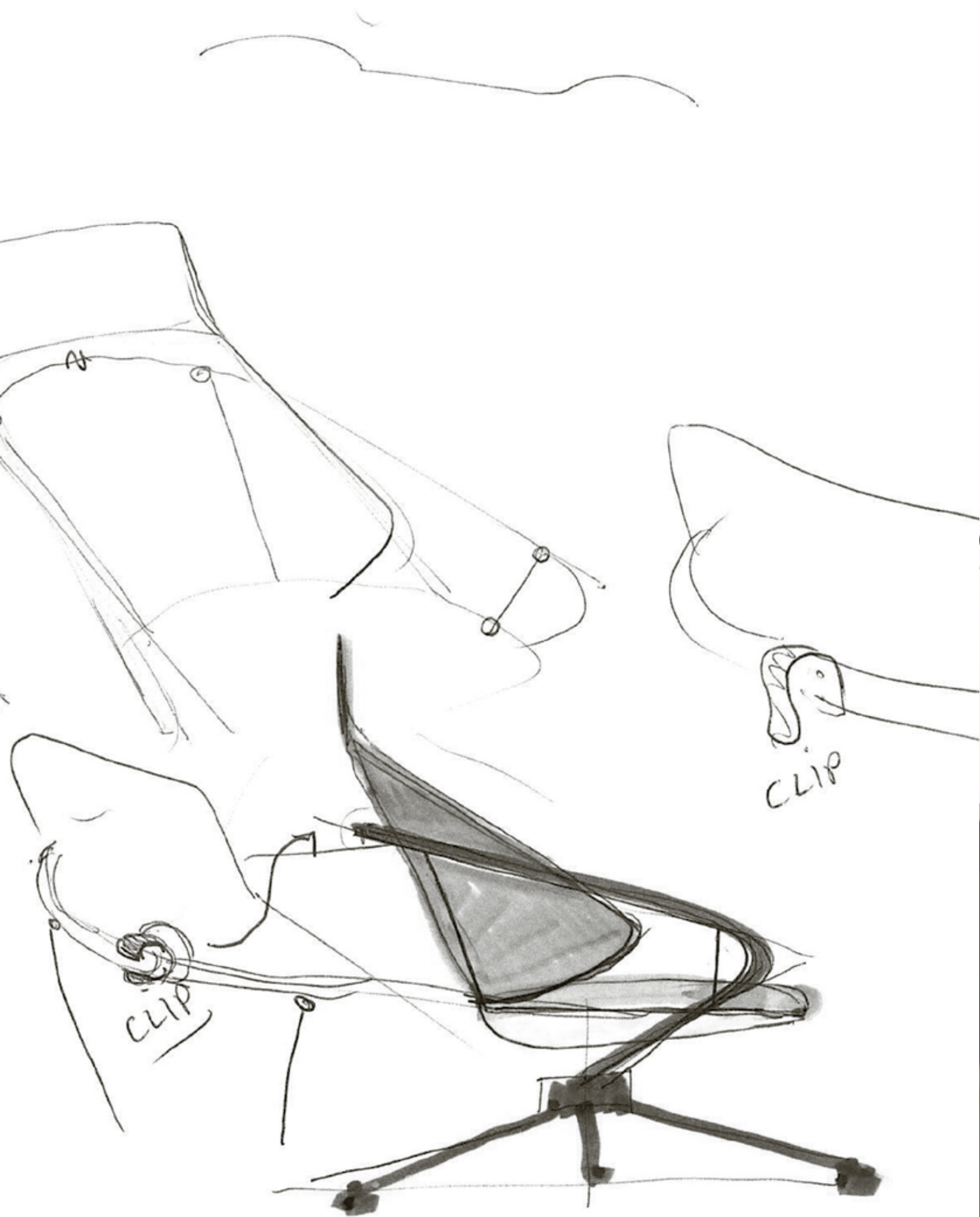
Discover more at www.vitra.com/warranty

LES MEUBLES DES ATELIERS JEAN PROUVÉ

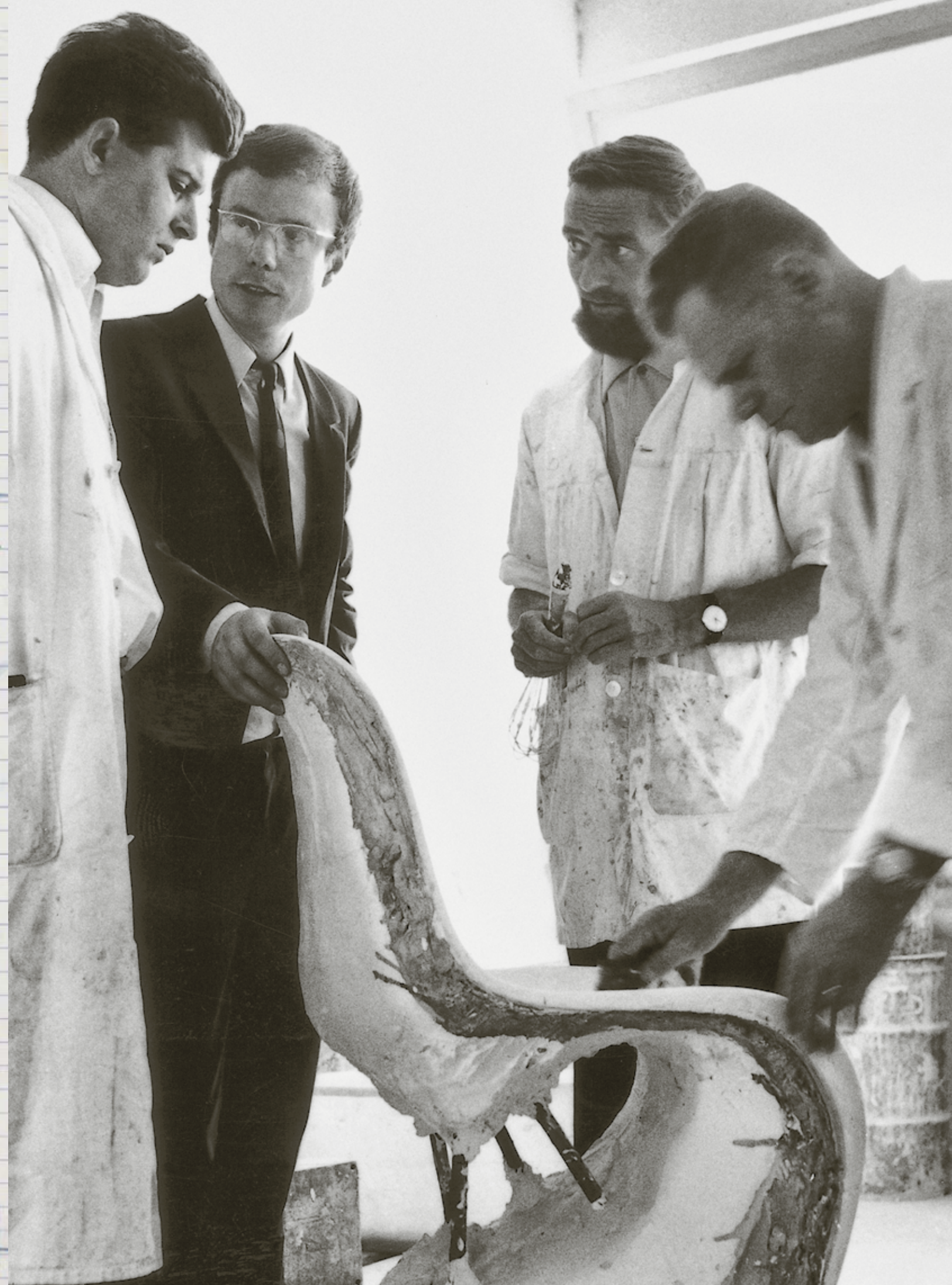
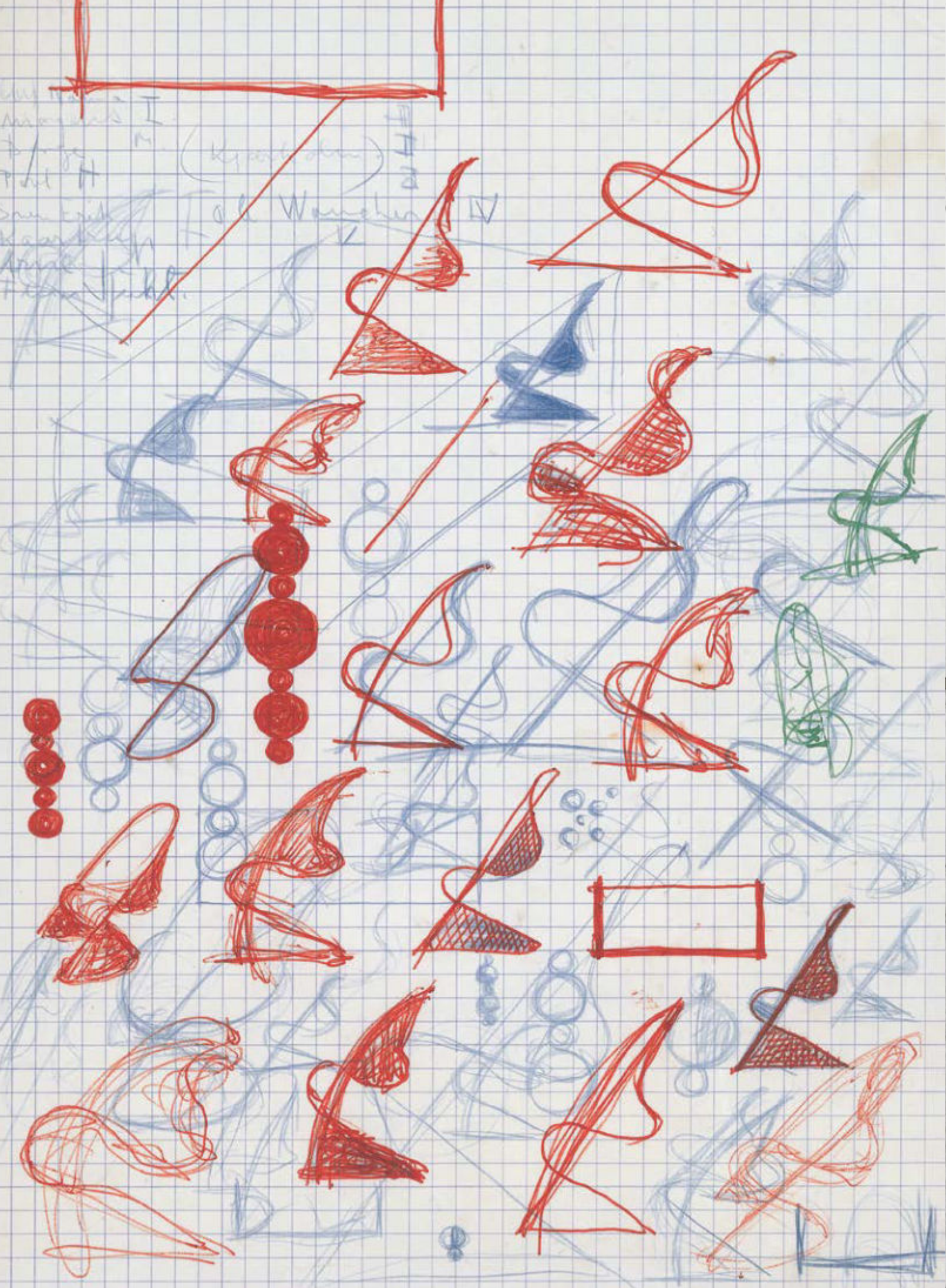


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Vitra Home Collection

Lounge Chairs

- 14 Lounge Chair
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Lounge Chair Charles & Ray Eames 1956



(1) Lounge Chair & Ottoman · 05 Santos palisander · Leather Premium, 66 nero · Charles & Ray Eames, 1956
(2) Occasional Table LTR · 75 solid American walnut, oiled · Charles & Ray Eames, 1950

Lounge Chair
Charles & Ray Eames, 1956

‘Why don’t we make an updated version of the old English club chair?’



Charles and Ray Eames sitting on a Lounge Chair.

This question initiated the development of a generously proportioned chair that combined ultimate comfort with the highest quality materials and craftsmanship: the Eames Lounge Chair. The Vitra and Eames collaboration started in the 1950s and, soon after, Vitra

began producing the Lounge Chair. Still made today using production methods that are virtually unchanged, the chair has become one of the most desired items of mid-century furniture.

Lounge Chair
Charles & Ray Eames, 1956

The Lounge Chair is available from Vitra in two sizes: with classic dimensions and with new, larger dimensions. Furthermore, the various combinations of leather upholstery covers, wooden shells and bases are now complemented by a white edition and a black edition with corresponding details. Since the Lounge Chair first went into production, average human height has increased worldwide by nearly 10 cm. In close coordination with the Eames Office, Vitra developed the new larger version so that taller people, too, can enjoy the same exceptional comfort that Charles and Ray Eames intended with their original 1956 design. Vitra has produced the Lounge Chair by Charles and Ray Eames using the same manufacturing methods since the 1950s. With a view towards sustainability, Vitra is now contributing to the development of the age-old tradition of leather tanning: the new Leather Premium F is processed with a tanning agent extracted from olive tree leaves, which minimises the use of environmentally harmful substances and processes.



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- 1 The olive leaf extract used for tanning is a pleasantly aromatic, purely vegetable-based syrup made from the leaves of Mediterranean olive trees.
- 2 When Charles and Ray Eames designed the Lounge Chair and Ottoman in 1956, they had a clear idea of how the seat should feel: warm and soft, like a 'well-used baseball glove'.

Story

From generation to generation

62 years in the life of an Eames Lounge Chair

When Birgitte von Halling-Koch was 15 years old, a special delivery from Vitra arrived at her childhood home in Copenhagen: an Eames Lounge Chair and Ottoman. That was back in 1958, and it was one of the first Lounge Chairs in Scandinavia – if not the very first. A decade or so later, the family took the armchair from Denmark to their summer home in Sweden. Today Birgitte, her sister, brother and all the children and grandchildren share this house, which is where we met Birgitte.

How did your family come to own one of the first Eames Lounge Chairs?
My father, Percy von Halling-Koch, who was also called Bum by his friends, saw the Eames Lounge Chair when it was presented at the 1957 Triennale

in Milan, and he liked it so much that he ordered the chair right away.

How would you describe your life with the Lounge Chair?
The chair has always been used by the whole family, and it was never given any special care. It was utilised like all of our other furnishings – as functional everyday objects. The only rule was that the cats and dogs weren't allowed on the Lounge Chair, or on any other furniture for that matter.

How is your Lounge Chair mostly used?
For sitting with my grandchildren on my lap and telling them bedtime stories, and for reading good books, and for taking naps during the day. It's hard



to resist falling asleep in it – after 60 years it is still so incredibly comfortable. I cannot count how many times my parents, my children, my grandchildren and I have nodded off into the land of dreams in that chair. It is a dear treasure of ours, full of so many memories.

How would you describe the quality of the Eames Lounge Chair? Did you ever have to repair it?

The quality over the years has been amazing. We had it repaired only once a few years ago when the back became detached. The glue on the shock mounts must have weakened. Then we contacted a local dealer of Eames furniture, who ordered a special glue through Vitra and fixed it. The chair has worked perfectly ever since.

Would you ever consider selling the Eames Lounge Chair?

No, I believe the chair belongs to this house now, and to my family, who comes here to work, or to go on holiday and enjoy some quiet time away from home. It is a dear treasure of mine, of my sister, brother, and of my parents' grandchildren and great-grandchildren. It is a symbol of childhood memories, teenage dreams and parenthood, and an essential part of our home.

Today Birgitte and her siblings are the owners of the Halling-Koch Design Center founded by their father. When not in Copenhagen, Birgitte also spends time working at the summer home in Sweden. Here, the Lounge Chair occupies a prominent place in front of the window, with a view of a lake dotted by many small islands. Over the decades, the black leather of the chair has developed fine creases and veins, and the palisander shells have taken on a lighter shade – changes that are characteristic of natural materials and lend furnishings a patina that reveals their unique history.

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 (4) Eames House Bird · walnut



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.

(1) Grand Relax & Ottoman · Corsaro, 09 bamboo melange · Antonio Citterio, 2019 (2) Cork Family, Model D · Jasper Morrison, 2004
(3) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950

Grand Repos Antonio Citterio 2011



(1) Grand Repos & Ottoman - Cosy 2 cross stitch, 01 pebble grey - Antonio Citterio, 2011 (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

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.



More Lounge Chairs



(1) Cité · Mello, 02 pearl · Jean Prouvé, 1930 (2) Occasional Table LTR · 30 black (smooth) · Charles & Ray Eames, 1950

Cité Jean Prouvé, 1930

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.'



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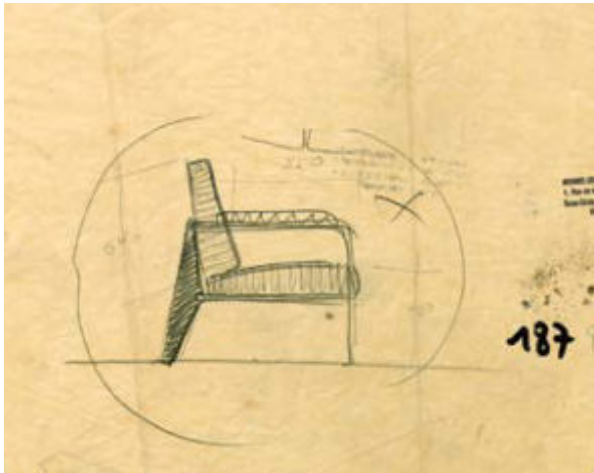


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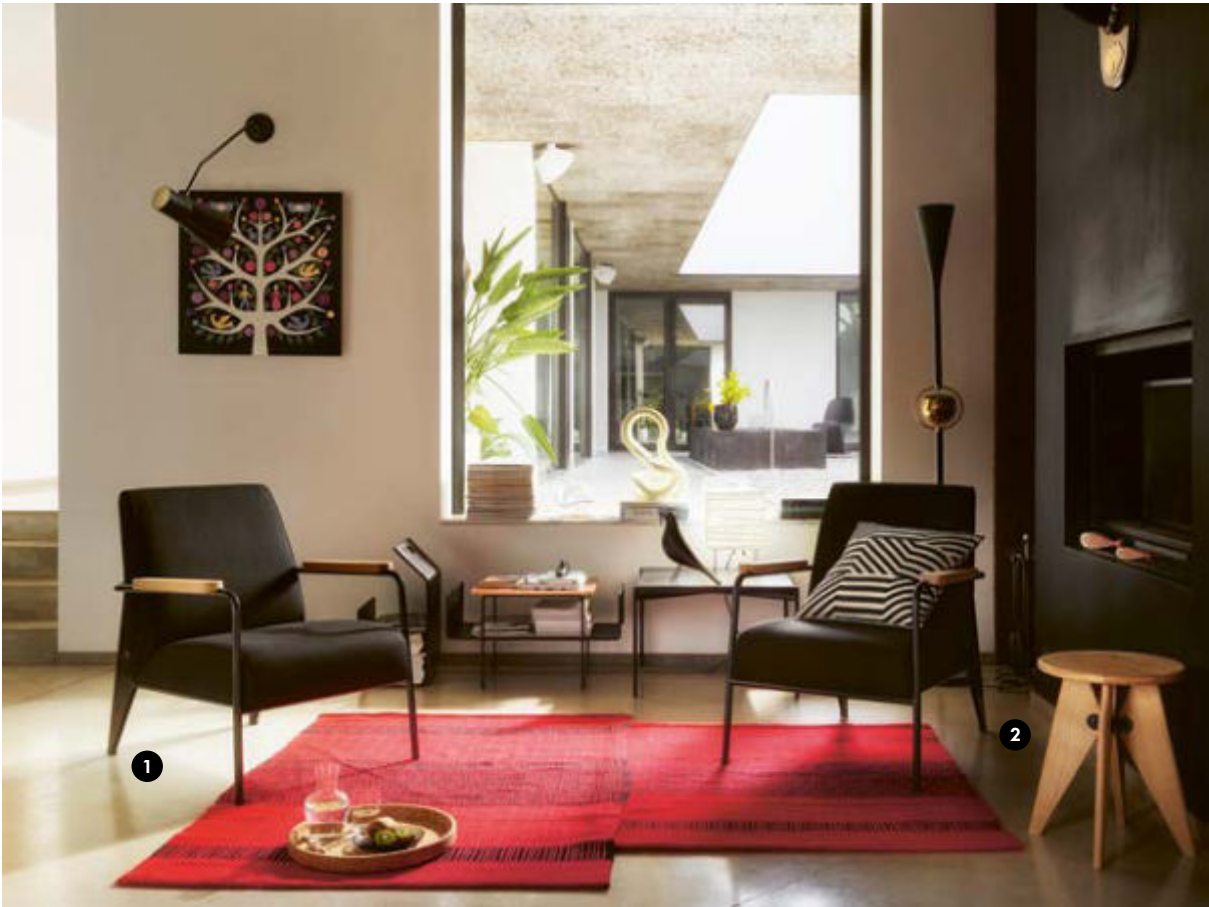
- 1 A Cité from the collection of the Vitra Design Museum, Weil am Rhein, Germany.
- 2 Jean Prouvé in the living room of his house in Nancy, France.

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.



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



Plywood Group LCW
Charles & Ray Eames, 1945/46



Left-hand page: (1) Fauteuil de Salon · Twill, 07 black · Jean Prouvé, 1939 (2) Tabouret Solvay · 70 solid natural oak, oiled · Jean Prouvé, 1941
 This page: (1) Plywood Group LCW · 64 Ash natural · Charles & Ray Eames, 1945/1946 (2) Occasional Table LTR · 75 solid American walnut, oiled · Charles & Ray Eames, 1950 (3) Classic Pillows Maharam - Facets, black/white, 400x400 · Alexander Girard, 1952

Aluminium Chair EA 124
Charles & Ray Eames, 1958



This page: (1) Aluminium Chair EA 124 · Leather, 71 sand · Charles & Ray Eames, 1958 (2) Plate Table 410 x 410 mm · Marble · Jasper Morrison, 2004 (3) Wooden Doll No. 4 / Wooden Doll No. 22 · Alexander Girard, 1952
Right-hand page: (1) Eames Plastic Armchair LAR · 04 white · Hopsak, 88 cognac/ivory · Charles & Ray Eames, 1950

Eames Shell Chairs RAR & LAR
Charles & Ray Eames, 1950



Historic photograph of an Eames Fiberglass
Armchair RAR.

Charles and Ray Eames developed their legendary shell chairs for a competition organised by the Museum of Modern Art, and they were launched on the market in 1950 as the first mass-produced chairs in plastic. In addition to the Eames Plastic Chairs made of polypropylene, there is also a family of Eames Fiberglass Chairs manufactured from glass-fibre reinforced polyester resin. The RAR rocking chair has always stood out from the other chair models, while the LAR design, which was reintroduced in 2019 and whose base bears the nickname 'Cat's Cradle', was a favourite of Charles and Ray Eames: it can be spotted throughout their home in vintage photographs of the Eames House. Now both versions, RAR and LAR, are also available with a fibreglass shell – however, in contrast to the Plastic Chairs, they do not come with a seat cushion or full upholstery.



Slow Chair
Ronan & Erwan Bouroullec, 2006



(1) Slow Chair & Ottoman · Tricot - blue/green · Ronan & Erwan Bouroullec, 2006

Sofas / Coffee and Side Tables

- 40 Vlinder Sofa
- 44 Polder Sofa
- 48 Soft Modular Sofa
- 54 Suita
- 60 Grand Sofà
- 68 Mariposa Sofa
- 72 Coffee and Side Tables

Vlinder Sofa

Hella Jongerius

2018



(1) Vlinder Sofa · light reds · Hella Jongerius, 2018 (2) Bovist · light reds · Hella Jongerius, 2019
(3) Panton Chair Classic · 12 black · Verner Panton, 1959/1960



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

Polder Sofa

Hella Jongerius
2005/2015





Polder Sofa / Polder Compact
Hella Jongerius, 2005/2015



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Left-hand page: (1) Polder Compact · Fabric mix red · Hella Jongerius, 2015 (2) Eames Plastic Armchair RAR · Hopsak, 05 dark grey · Charles & Ray Eames, 1950 (3) Cork Family, Model C · Jasper Morrison, 2004 (4) Resting Cat · Front, 2018 (5) Wall Clocks - Asterisk Clock · George Nelson, 1948-1960 This page: (1/2) Polder Compact: (1) Fabric mix green, (2) Fabric mix night blue · Hella Jongerius, 2015 (3/4) Polder Sofa: (3) Fabric mix red, (4) Fabric mix golden yellow · Hella Jongerius, 2015

Soft Modular Sofa Jasper Morrison 2016



(1) Soft Modular Sofa 3-Seater, corner element · Dumet, 03 beige/grey · Jasper Morrison, 2016 (2) Eames Coffee Table 760 x 760 mm · Marble, 68 black ash · Charles & Ray Eames, 1953 (3) Plywood Group LCW · Leather, 66 nero · Charles & Ray Eames, 1945/1946

It is about comfort
as it is about flexibility

- 1 Jasper Morrison.
- 2 Soft Modular Sofa Two-Seater with Ottoman.



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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.





Soft Modular Sofa
Jasper Morrison, 2016



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Left-hand page: (1) Soft Modular Sofa 3-Seater · Aura, 01 cream · Jasper Morrison, 2016 (2) Wooden Side Tables · 17 light oak · Ronan & Erwan Bouroullec, 2015 This page: (1) Soft Modular Sofa 3-Seater · Jasper Morrison, 2016 (2) Soft Modular Sofa 5-Seater, corner element and Platform · Jasper Morrison, 2016 (3) Soft Modular Sofa 2-Seater with Ottoman · Jasper Morrison, 2016 (4) Soft Modular Sofa 3-Seater open and Platform · Jasper Morrison, 2016

Suita

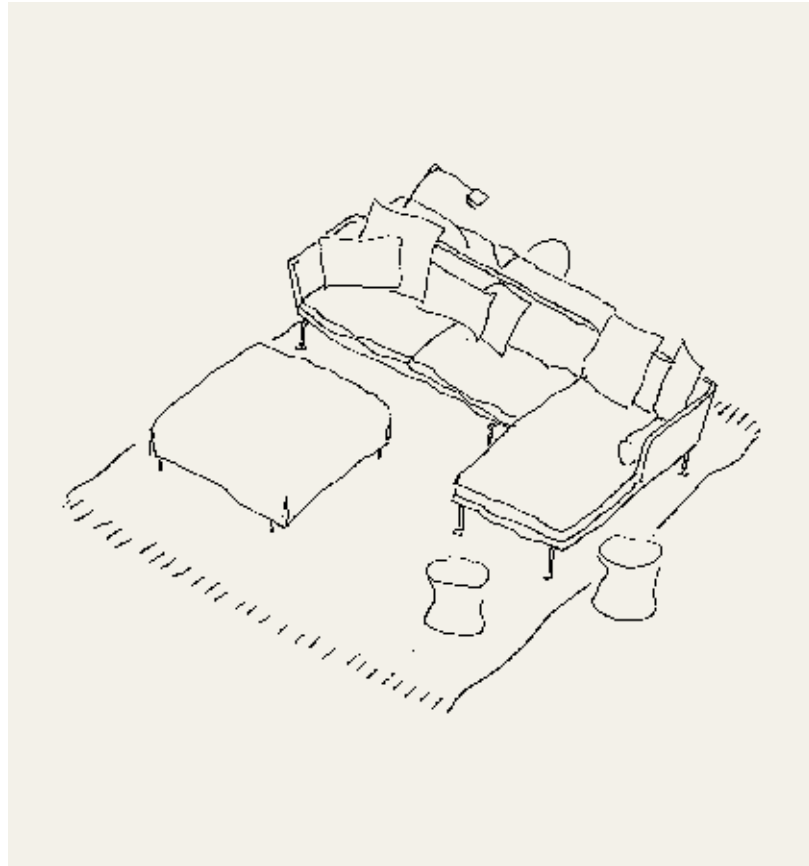
Antonio Citterio

2010/2019



(1) Suita 3-Seater tufted · Dumet, 03 beige/grey · Antonio Citterio, 2010/2019 (2) Suita Daybed tufted · Dumet, 03 beige/grey · Antonio Citterio, 2010/2019 (3) Eames Coffee Table 1140 x 760 mm · Marble, 68 black ash · Charles & Ray Eames, 1953 (4) Plywood Group LCM · 45 black pigmented walnut · Charles & Ray Eames, 1945/1946 (5) Stools, Model B · Charles & Ray Eames, 1960 (6) Akari UF4-L10 · Isamu Noguchi, 1951

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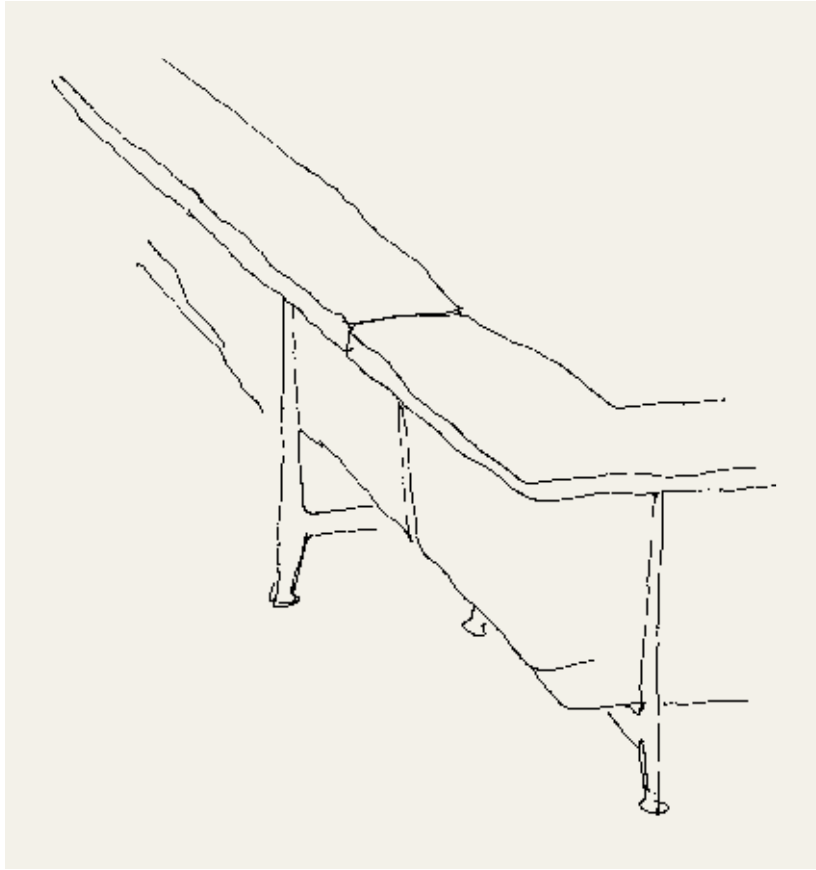
Left-hand page: (1) Suita 2-Seater open, pointed cushions with Chaise Longue small · Olimpo, 11 atlantic · Antonio Citterio, 2010
 (2) Plate Table · 70 solid natural oak, oiled · Jasper Morrison, 2004 This page: (1) Suita 2-Seater Classic · Antonio Citterio, 2010
 (2) Suita 2-Seater open, tufted with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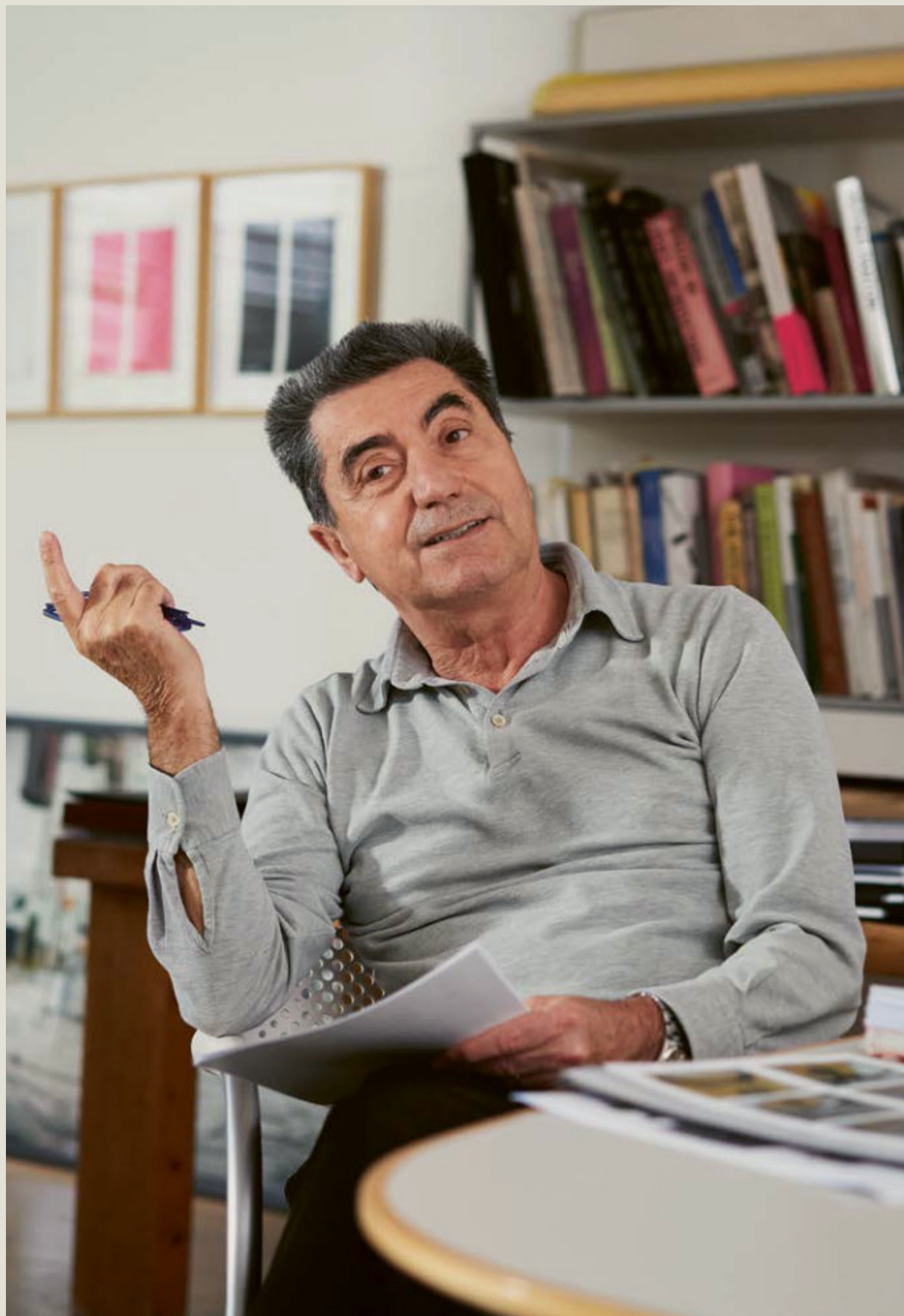


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- (1) Grand Sofà 3 1/2-Seater - full backrest, tufted · Antonio Citterio, 2017
- (2) Grand Sofà 3 1/2-Seater - open left and Grand Sofà 3 1/2-Seater - open right, tufted · Antonio Citterio, 2017
- (3) Grand Sofà 3-Seater - open right, tufted · Antonio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



Interview with

Antonio Citterio

Of all the designers Vitra has worked with, no partnership has lasted longer – or been more prolific and successful – than the one with Antonio Citterio. During the past 25 years of this cooperation, numerous office chairs, visitor chairs, sofas and office systems have continually set new standards. The Vitra Home Collection has also been significantly shaped by the Milan-based designer. As one of the greatest and most important contemporary designers worldwide, he has brought an entirely new and influential language of aesthetic forms and materials into all our lives. 'When you think about a sofa, you have to really think

about how people live. The sofa, up until 30 or 40 years ago, was mainly used for receiving guests or hosting conversations. In the eighties I started to work on a different approach to the sofa, aimed at redefining its role towards a more personal use. When I design a sofa, I think about an element at the centre stage of the living area, as a sort of "island" dedicated to personal activities. Today a living room has developed into a family room, which is about relaxing and enjoying free time. Therefore, a sofa has become a soft surface that you use in many different ways: to watch TV, to sleep, to eat.' This is Antonio Citterio's

interpretation of the luxurious comfort and contemporary design of his Grand Sofà, one of the most recent pieces from his ongoing collaboration with the renowned manufacturer Vitra. As always, he skilfully unites his Italian flair for lightness and elegance with the trademark quality and precision of the Swiss company Vitra. 'We started from the DNA of Vitra as a furniture company; we wanted to obtain contemporary, simple pieces that can be placed side by side, next to one another. We adopted the modernist principle of a distinct separation between the supporting and supported parts, in which each element clearly declares its function', commented the maestro in describing the design concept. In the following interview, he explains what he likes most about the Grand Sofà and shares his perspectives on contemporary design.

What do you personally like best about the Grand Sofà?

After all, it isn't the first sofa you've created.

Its simplicity. The concept for the sofa is fairly simple: it's basically a soft bench. I think we managed to create another rather successful project.

To what extent has technology affected your designs and their processes?

Design is an essential part of the industrial production process. The idea of design as pure added value in industrial products is a cliché and reveals a serious misunderstanding of the profound reciprocal relationship that exists – and must exist – between industrial culture and design culture. Technology is design.

What goes through your mind when you wander through furniture fairs these days?

I don't like to visit furniture fairs. I get a negative feel from all the products on display. I take my job too seriously to stroll around furniture fairs.

**Where is design heading in the coming decade?
In which regions of the world is it now flourishing and why?**

This is a complex topic. New markets are certainly emerging in Asian countries, but I perceive that design is still regarded as a type of 'status', and not as an independent characteristic. I'm sure this attitude will eventually develop into a more mature one.

In your opinion, what new ideas are currently gaining ground?

I see more and more demand for 'differences' in the design market – on the one hand we have 'basic' design, products aimed at mass consumption at affordable prices, and on the other hand we see a lot of 'unique' design, products that are intended to achieve the status of special editions or 'one-off pieces'. Unfortunately, these 'one-offs' do not always have an objective value. Their value often results from the production of very limited quantities.

What should be forbidden with regard to design?

In my opinion, one of the main goals of design is to improve the quality of life of those who interact with a particular product. Design is now an established part of the industrial process and has simply become a market reality, something concrete, with its own inner value – not just in terms of form and aesthetics. But there is also 'false' design, something you have to protect yourself from, superfluous design: the media decide that an object is fashionable, and contrary to its actual value, that object is suddenly highly prized, even if it's actually ugly or unpleasant or not particularly functional. Instead we have to turn towards this other category of design – real design – which captures the contemporary character of our time.



Mariposa Sofa Edward Barber & Jay Osgerby 2014



(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) Repos · Leather Premium, 73 clay · Antonio Citterio, 2011 (4) Plate Table · Marble · Jasper Morrison, 2004 (5) Wall Clocks · Petal Clock · George Nelson, 1948-1960



Mariposa Sofa
Edward Barber & Jay Osgerby, 2014



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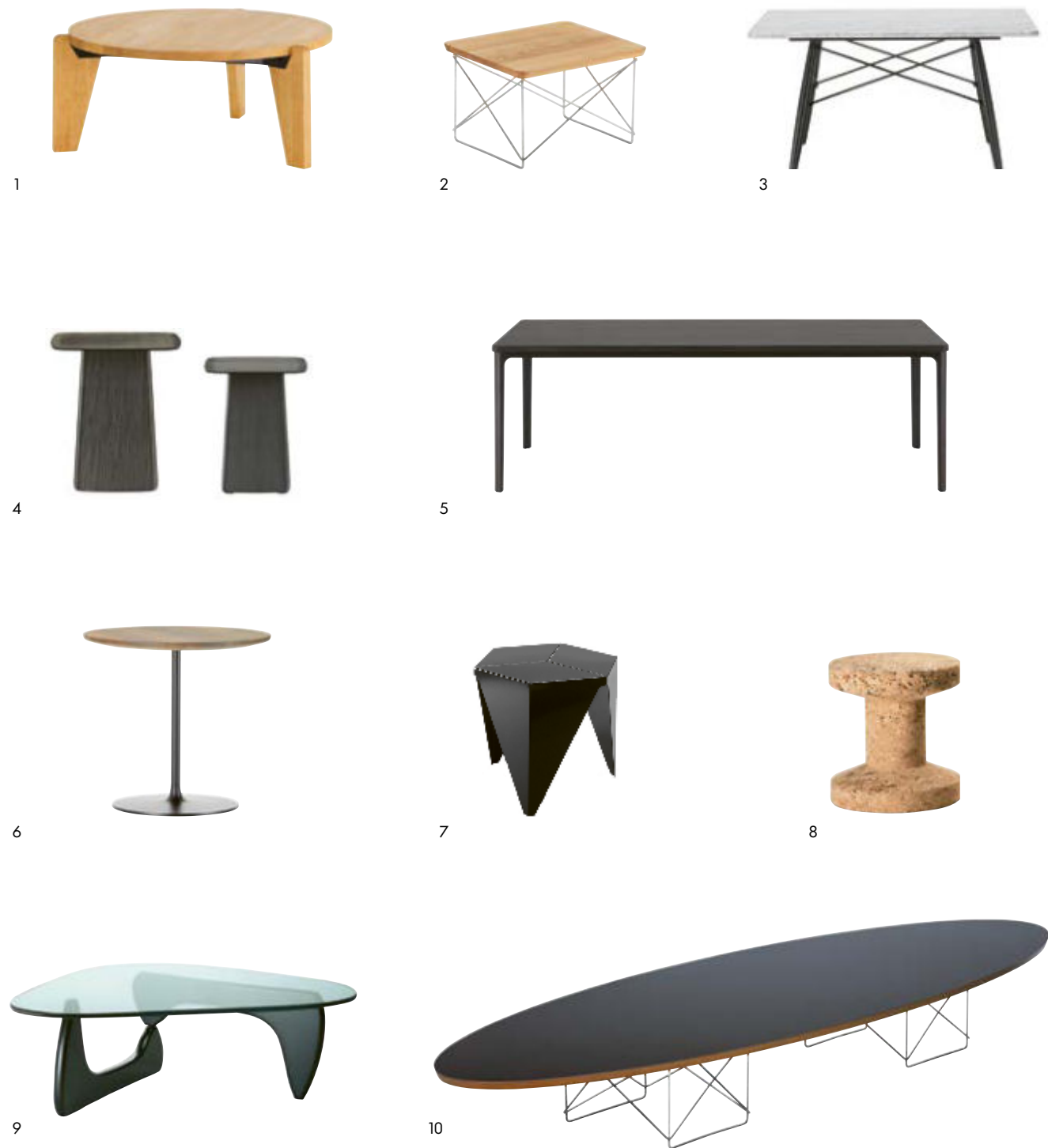
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(1) Mariposa 2-Seater · Edward Barber & Jay Osgerby, 2014 (2) Mariposa Club Armchair · Edward Barber & Jay Osgerby, 2017
(3) Mariposa Ottoman, large und medium · Edward Barber & Jay Osgerby, 2014 (4) Mariposa 3-Seater · Edward Barber & Jay Osgerby, 2014
(5) Mariposa Corner · Edward Barber & Jay Osgerby, 2014/2020

Coffee and side tables



(1) Guéridon Bas · 70 solid natural oak, oiled · Jean Prouvé, 1944 (2) Occasional Table LTR · 70 solid natural oak, oiled · Charles & Ray Eames, 1950
(3) Eames Coffee Table 760 x 760 mm · Marble, 68 black ash · Charles & Ray Eames, 1953 (4) Wooden Side Tables ·
04 dark oak, with protective varnish · Ronan & Erwan Bouroullec, 2015 (5) Plate Table 410 x 710 mm · 90 solid smoked oak, oiled ·
Jasper Morrison, 2004 (6) Occasional Low Table 45 · 75 solid American walnut, oiled · Jasper Morrison, 2016 (7) Prismatic Table ·
Isamu Noguchi, 1957 (8) Cork Family, Model B · Jasper Morrison, 2004 (9) Coffee Table · 68 black ash · Isamu Noguchi, 1944
(10) Elliptical Table ETR · Charles & Ray Eames, 1951

Dining Chairs and Tables

- 74 Eames Shell Chairs
- 84 Eames Aluminium Group
- 86 Eames Soft Pad Group
- 88 Standard
- 92 Chaise Tout Bois
- 98 Fauteuil Direction
- 100 Panton Chair
- 108 Softshell Chair
- 110 EVO-C
- 114 HAL
- 118 Moca
- 122 .03
- 124 Plywood Group DCM
- 125 Tip Ton
- 126 Organic Chair
- 127 APC
- 128 Landi Chair
- 130 Belleville Chair
- 131 Dining Tables

Eames Shell Chairs Charles & Ray Eames 1950



- (1) Eames Segmented Tables Dining 2200 x 1100 mm · 70 solid natural oak, oiled · Charles & Ray Eames, 1964
(2/5) Eames Plastic Armchair DAX: (2) 43 rusty orange, (5) 48 forest · Charles & Ray Eames, 1950
(3/6/7) Eames Fiberglass Side Chair DSX: (3) 06 Eames Raw Umber, (6) 08 Eames Ochre Dark, (7) 07 Eames Ochre Light · Charles & Ray Eames, 1950 (4) Eames Plastic Side Chair DSX · 26 sunlight · Charles & Ray Eames, 1950 (8) Eames Plastic Armchair LAR · 04 white · Charles & Ray Eames, 1950 (9) Lampe de Bureau · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1930
(10) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950



(1) Eames Fiberglass Side Chair DSW · 07 Eames Ochre Light · Charles & Ray Eames, 1950 (2) Eames Plastic Side Chair DSW, with full upholstery · 04 white · Hopsak, 88 cognac/ivory · Charles & Ray Eames, 1950 (3) Wire Chair DKX, with seat and back pads · Hopsak, 69 grass green/ivory · Charles & Ray Eames, 1951 (4) Eames Fiberglass Side Chair DSR · 01 Eames Parchment · Charles & Ray Eames, 1950

Eames Shell Chairs
Charles & Ray Eames, 1950

The Eames Shell Chairs

- 1 Colour study by Ray Eames for the Fiberglass Chairs, pencil and collage on paper. Undated.
- 2 Charles and Ray Eames sit on Fiberglass Chairs for the 1960 film 'Kaleidoscope Jazz Chair'.



1



2

Introduced in 1948 and eventually marketed as the first mass-produced plastic chair, the Eames Shell Chairs established an entirely new typology in seating. Today we manufacture the seat shells of the Eames Plastic Chairs in polypropylene, while the Eames Fiberglass Chairs are produced in glass-fibre reinforced polyester resin. With over 100,000 configurations, 23 shell colours and 36 upholstery options, there is a perfect Eames

Shell Chair for everyone and every home. Be it in fibreglass, polypropylene or welded steel wire, the Eames Shell Chairs have been moulded on a human body to offer an increased level of comfort. This allows the different combinations and to use the chairs in the widest range of settings – from dining rooms, living rooms and home offices to terraces and gardens.

The Rebirth of Fibreglass



1

Fibreglass is produced when molten glass cools rapidly, solidifying into fine threads that are then woven and mixed with polymers. The result is an extremely stable, durable material that entered the home in 1950 when Charles and Ray Eames launched their remarkable Fiberglass Chair, the first serially-produced plastic chair in furniture history. Forty years on, fibreglass fell out of production.

- 1 From the archive of the Vitra Design Museum: a stack of historical Eames Fiberglass Chairs DSS.
- 2 The Assembly of Eames Fiberglass Chairs, 1960.



2

Vitra stopped making shells in the material at the beginning of the 1990s and, a few years later, launched a polypropylene version of the chair. Now, however, Vitra has developed a completely new process for making fibreglass and, in addition to the plastic model, the Fiberglass Chair and Armchair are available once more in their original material.



(1/2) Eames Fiberglass Side Chair DSX: (1) 03 Eames Red Orange, (2) 08 Eames Ochre Dark · Charles & Ray Eames, 1950



Eames Plastic Chair
Charles & Ray Eames, 1950

The organically shaped shells of the Plastic Chairs (1950) by Charles and Ray Eames can be combined with a variety of different bases to provide versatile seating for diverse settings.



Left-hand page: (1) Guéridon Ø 900 mm · 90 solid smoked oak, oiled · Jean Prouvé, 1949 (2-5) Eames Plastic Side Chair DSX: (2) 26 sunlight, (3) 41 pale rose, (4) 42 green, (5) 43 rusty orange · Charles & Ray Eames, 1950 (6) Nuage (céramique) · Ronan & Erwan Bouroullec, 2018 (7) Asterisk Clock · George Nelson, 1948-1960

This page: (1) Eames Plastic Armchair DAW · 23 ice grey · Charles & Ray Eames, 1950 (2) Eames Plastic Side Chair DSW · 04 white · Charles & Ray Eames, 1950 (3) Eames Plastic Side Chair DSW, with full upholstery · 83 sea blue · Charles & Ray Eames, 1950 (4) Eames Plastic Side Chair DSX · 12 deep black · Charles & Ray Eames, 1950 (5) Eames Plastic Side Chair DSR · 11 pebble · Charles & Ray Eames, 1950 (6) Eames Plastic Armchair DAX · 24 light grey · Charles & Ray Eames, 1950

Eames Fiberglass Chair
Charles & Ray Eames, 1950

Vitra manufactures the Fiberglass Chairs (1950) by Charles and Ray Eames in several of the early colours Fibreglass owes its charm to an irregular surface, which appears almost like a natural material thanks to its clearly visible fibres.



(1) Eames Fiberglass Armchair DAX · 04 Eames Elephant Hide Grey · Charles & Ray Eames, 1950 (2) Eames Fiberglass Side Chair DSW · 07 Eames Ochre Light · Charles & Ray Eames, 1950 (3) Eames Fiberglass Armchair DAR · 01 Eames Parchment · Charles & Ray Eames, 1950 (4) Eames Fiberglass Side Chair DSW · 08 Eames Ochre Dark · Charles & Ray Eames, 1950 (5) Eames Fiberglass Armchair DAR · 05 Eames Sea Foam Green · Charles & Ray Eames, 1950 (6) Eames Fiberglass Side Chair DSR · 02 Eames Navy Blue · Charles & Ray Eames, 1950

Wire Chair
Charles & Ray Eames, 1951

The transparent Wire Chairs (1951) by Charles and Ray Eames, which are available with a variety of different bases and with optional cushions for the seat and back, can be used both indoors and outdoors.



(1) Wire Chair DKW · 30 basic dark powder-coated (smooth) · Charles & Ray Eames, 1951 (2) Wire Chair DKX-5, with seat pad · 01 chrome · Leather, 22 red stone · Charles & Ray Eames, 1951 (3) Wire Chair DKX · 04 white powder-coated (smooth) · Charles & Ray Eames, 1951 (4) Wire Chair DKW-5, with seat pad · 30 basic dark powder-coated (smooth) · Hopsak, 66 nero · Charles & Ray Eames, 1951 (5) Wire Chair DKR-2, with seat and back pads · 30 basic dark powder-coated (smooth) · Checker, 01 black/white · Charles & Ray Eames, 1951 (6) Wire Chair DKR-2, with seat and back pads · 30 basic dark powder-coated (smooth) · Leather, 71 sand · Charles & Ray Eames, 1951

Eames Aluminium Group Charles & Ray Eames 1958



(1) Aluminium Chair EA 104 - Leather, 67 cognac - Charles & Ray Eames, 1958



- 1 Charles and Ray Eames examining a prototype of the Aluminium Chair.
- 2 From the Vitra Design Museum archive: a historic Eames Aluminium Chair.



Charles and Ray Eames's Aluminum Chair is among the most significant furniture designs of the 20th Century. Introduced in 1958, the chair has been produced according to manufacturing and assembly processes that are virtually unchanged from those developed by the Eames office over 60 years ago. Charles Eames said, 'I think our work is mainly that of a craftsman – the tools we use are often related to art,

but we use them to solve problems that have been assigned to us or that we recognize.' Consistent with this approach, the Aluminum Chair is perfectly tailored to industrial production yet also involves somehandcrafted elements. This combination delivers a hardwearing classic, enabling Vitra to sell the entire Aluminum furniture family with a 30-year guarantee. Discover more at www.vitra.com/warranty

Eames Soft Pad Group

Charles & Ray Eames

1969

- 1 Charles Eames examining the cast aluminium 'antler' base, 1957.
- 2 From the archive of the Vitra Design Museum: a historical Soft Pad Chair.



1



2

The legendary film director Billy Wilder was a close friend of Charles and Ray Eames. In the late 1960s, he approached the pair of them to design him a piece of furniture for relaxing on during breaks in filming. In answer, Charles and Ray developed the Soft Pad Chaise ES 106, a narrow chaise longue without armrests, upholstered with six soft leather cushions. It was an elegant piece, but totally unsuitable for taking naps as the sleeper would be awoken

when their arms fell by their sides to the floor. While the chaise didn't allow dozing, it was the inspiration for the Eames to add cushions to their existing Aluminum Chair. Introduced in the 1960s, the resulting combination of slender aluminum construction and well-proportioned upholstery was perfectly attuned to the era's increasing demands for comfort. And so the enduring Soft Pad furniture family was born.



(1) Eames Segmented Tables Dining 2400 x 1100 mm · 75 solid American walnut, oiled · Charles & Ray Eames, 1964

(2/3) Soft Pad Chair EA 208 with armrests, swivel: (2) Leather Premium, 64 cement, (3) 63 cashew · Charles & Ray Eames, 1969

(4) Rotary Tray · Jasper Morrison, 2014

Standard Jean Prouvé 1934/1950



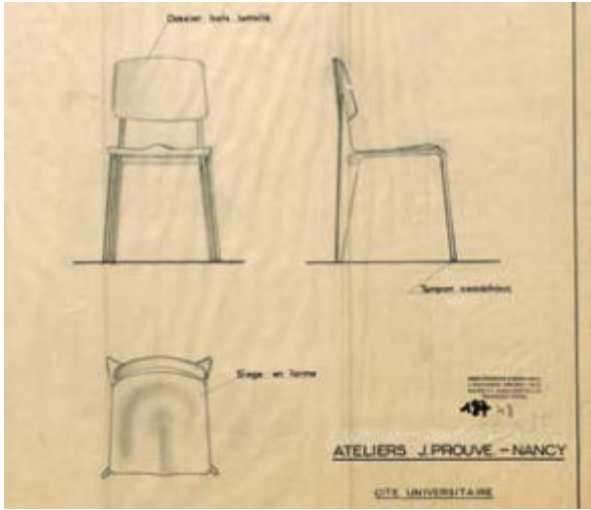
- (1) EM Table 900 x 2000 mm · 70 solid natural oak, oiled · 40 chocolate powder-coated (smooth) · Jean Prouvé, 1950
(2) Standard · 45 black pigmented walnut, 40 chocolate powder-coated (smooth) · Jean Prouvé, 1934/1950
(3) Lampe de Bureau · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1930

Standard
Jean Prouvé, 1934/1950



1

- 1 From the Vitra Design Museum Archive:
a historical Standard chair.
- 2 Original drawing of the Standard chair
from the Archives Départementales de
Meurthe-et-Moselle, Nancy, France.



2

In 1934 Jean Prouvé introduced the first model of his Standard chair, which he named Chair No. 4 in reference to the three prototypes that preceded it. Prouvé continued to refine and perfect the design over the next several years. Most models of the Standard chair combined a metal frame

and legs with a wooden seat and backrest, but Prouvé also created variations made entirely from metal or wood. Further models came with cushions in various materials, or demountable components that allowed for easy transport.

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).



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(1–3) Standard SP: (1) 87 teak brown · 91 mint powder-coated (textured), (2) 87 teak brown · 06 Japanese red powder-coated (textured), (3) 92 citron · 12 deep black powder-coated (textured) · Jean Prouvé, 1934/1950
(4–6) Standard: (4) 10 natural oak, with protective varnish · 40 chocolate powder-coated (smooth), (5) 04 dark oak, with protective varnish · 88 ecru powder-coated (smooth), (6) 04 dark oak, with protective varnish · 12 deep black powder-coated (smooth) · Jean Prouvé, 1934/1950

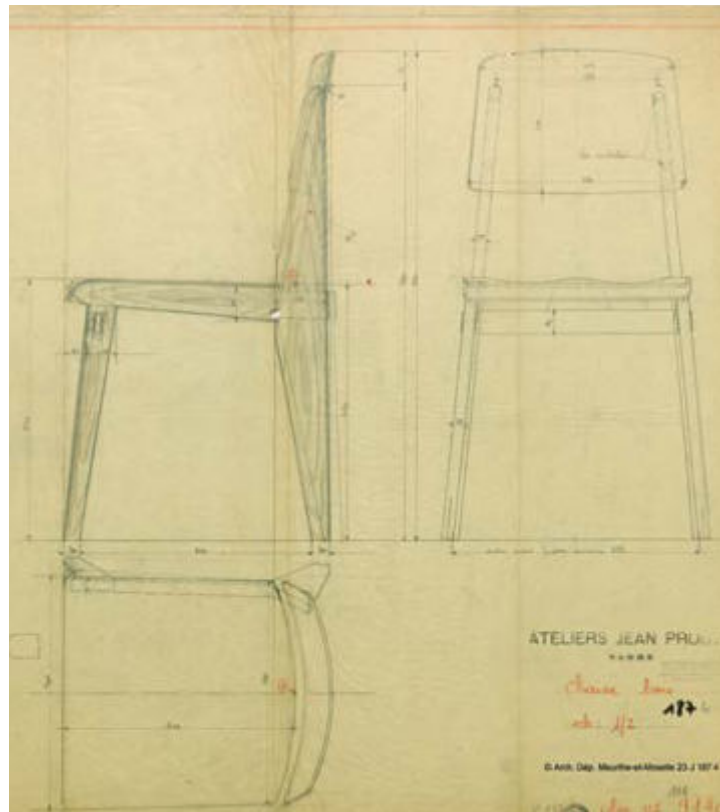
Chaise Tout Bois Jean Prouvé 1941



1

Chaise Tout Bois Jean Prouvé, 1941

- 1 A technical drawing of Chaise 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.



1

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



2



2

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.

Story

Emmanuel de Bayser

A portrait of a Prouvé collector

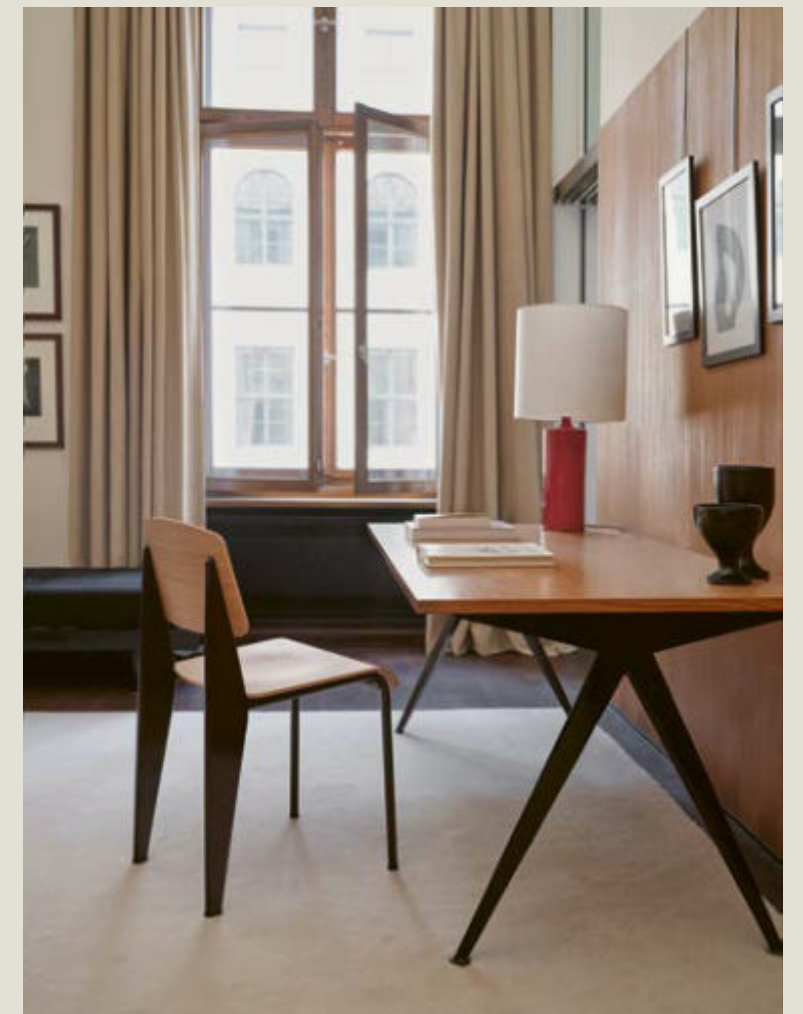
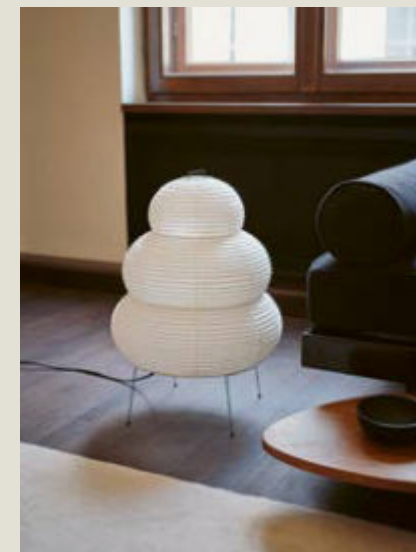
'I was 20 when I started collecting design. At first I concentrated on Americans like Charles and Ray Eames, as well as contemporary or historical post-war pieces, and later also Jean Prouvé. I liked the optimism, the colours, the newness of post-war design. There was a sense of upward momentum, and people had a positive outlook towards the future. You can recognise that in the designs. Eclecticism – combining old and new pieces, things that seem to be incompatible – is the most difficult. I like to use colour accents, to combine three or four colours that go well together. Prouvé's architectural approach appeals to me, the way he combines materials like wood and metal to create contrasts. A lot of his furniture pieces have a constructivist quality – for

example, when they have a metal frame. I like wood, especially in combination with other materials like ceramic. I love contrasts. When I come home in the evening, I want peace and quiet. Beautiful objects have something meditative about them. We live in a globalised society and – when there isn't a coronavirus going around – people are constantly on the go and are always interacting with one another. So it will become increasingly important to have a cocoon at home, an inner world where you feel safe and secure.'

Emmanuel de Bayser is a design enthusiast who lives and works between Paris and Berlin.



‘I really like his architectural approach. I think that’s what’s most interesting about Prouvé. It’s the metal structure that really reminds you of a building.’



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, 1959/1960 (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

1 The 'Panton Chair' in the magazine 'Mobilia', 1967.

2 Manfred Diebold, Rolf Fehlbaum, Verner Panton and Josef Stürmlinger.



2

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.



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, 1959/1960

(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, 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 800 x 1600 mm · 70 solid natural 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





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) Table Solvay 900 x 2000 mm · 70 solid natural oak, oiled · Jean Prouvé, 1941 (2) HAL Armchair Wood, seat upholstery · 04 white · Jasper Morrison, 2014 (3) HAL Tube, seat upholstery · 04 white · Jasper Morrison, 2010 (4) HAL Armchair Wood · 14 ivy · Jasper Morrison, 2014 (5) HAL Wood · 04 white · Jasper Morrison, 2010 (6) Cork Family, Model C · Jasper Morrison, 2004 (7) Wall Clocks - Ball Clock · George Nelson, 1948-1960

‘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 15 different chair bases can be combined with a seat shell in polypropylene (HAL), in plywood (HAL Ply) or with a lightly padded shell covered in leather (HAL Leather). The related HAL Armchair rounds out the HAL family.



Left-hand page: (1) HAL Armchair Wood · 04 white · Jasper Morrison, 2014 (2) HAL Wood · 04 white · Jasper Morrison, 2010
This page: (1) HAL Armchair Wood · 01 basic dark · Jasper Morrison, 2014 (2) HAL Tube · 01 basic dark · Jasper Morrison, 2010
(3) HAL Armchair Tube Stackable · 01 basic dark · Jasper Morrison, 2014 (4) HAL Wood · 04 white · 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



(1) Moca · 04 dark oak, with protective varnish · Jasper Morrison, 2020 (2) Moca · 10 natural oak, with protective varnish · Jasper Morrison, 2020 (3) HAL Ply Wood · 04 dark oak, with protective varnish · Jasper Morrison, 2012 (4) APC · 02 ice grey - two-tone · Jasper Morrison, 2016 (5) Vases Découpage · Ronan & Erwan Bouroullec, 2020

Moca
Jasper Morrison, 2020

Moca’s seat shells come in natural or dark oak veneer, and the base is available in a chrome-plated version or powder-coated with a highly robust, scratch-resistant matt finish.



(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

Moca
Jasper Morrison, 2020



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.

.03 Maarten Van Severen 1998



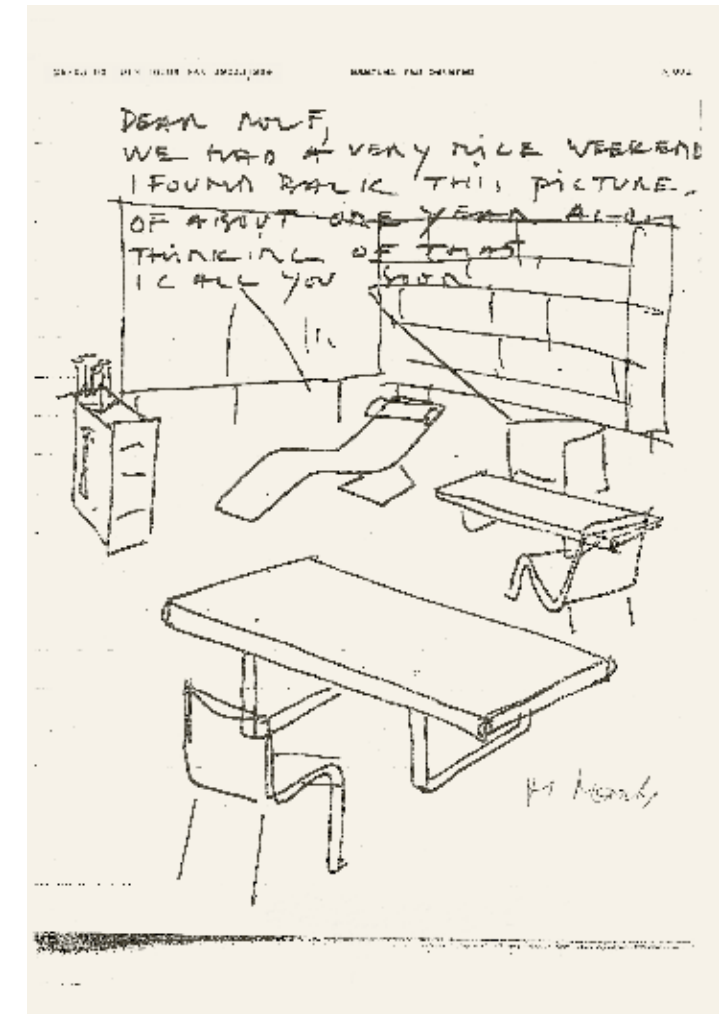
(1) Plate Dining Table 900 x 1800 mm · Glass · Jasper Morrison, 2018 (2/3) .03 · 78 mango / 05 grey · Maarten Van Severen, 1998
(4) Wooden Doll Cat · Alexander Girard, 1952 (5) Metal Wall Relief Dove · Alexander Girard, 1965

.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.

Plywood Group DCM
Charles & Ray Eames, 1945/1946



Charles and Ray Eames “pinned” by chair bases after a photo session for the Molded Plywood Chair Group outside the Eames Office in Venice, California, 1946.



The graceful DCM chairs (Dining Chair Metal) in the Plywood Group resulted from Charles and Ray Eames’ early experiments with moulding plywood into complex shapes. The elegantly curved seat and back

shells are made of ash wood with a natural or black-stained finish; the slender tubular steel base is chrome-plated.

Tip Ton
Edward Barber & Jay Osgerby, 2011



Left-hand page: (1) Eames Contract Tables 750 x 750 mm · 03 white (textured) · Charles & Ray Eames, 1968 (2) Plywood Group DCM · 64 Ash natural · Charles & Ray Eames, 1945/1946 (3) Tip Ton · 01 basic dark · Edward Barber & Jay Osgerby, 2011
This page: (1) Tip Ton · 35 basalt · Edward Barber & Jay Osgerby, 2011

Organic Chair
Charles Eames & Eero Saarinen, 1940



This page: (1) EM Table (wood) 900 x 1800 mm · 90 solid smoked oak, oiled · Jean Prouvé, 1950 (2) Organic Conference · Credo, 21 royal blue/elephant · Charles Eames & Eero Saarinen, 1940 Right-hand page: (1) Guéridon Ø 900 mm · 70 solid natural oak, oiled · Jean Prouvé, 1949 (2/3) APC · 05 brick - two-tone / 04 ivy two-tone · Jasper Morrison, 2016

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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2

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 · Hans Coray, 1938 (2) Eames Wool Blanket · Charles & Ray Eames, 1947

Belleville Chair
Ronan & Erwan Bouroullec, 2015



(1) Bistro Table Ø 796 mm • 30 black (textured) • Ronan & Erwan Bouroullec, 2009/2010 (2) Belleville Armchair • 83 sea blue • Ronan & Erwan Bouroullec, 2015 (3) Belleville Chair • 94 moss grey • Ronan & Erwan Bouroullec, 2015 (4) Seat Dots • Hella Jongerius, 2016

Dining Tables



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(1) Dining Table • Isamu Noguchi, 1957 (2) Eames Segmented Tables Dining • Charles & Ray Eames, 1964 (3) Guéridon • Jean Prouvé, 1949 (4) EM Table (wood) • Jean Prouvé, 1950 (5) Table Solvay • Jean Prouvé, 1941 (6) Trapèze • Jean Prouvé, 1950/1954

Dining Tables



(1) Belleville Table (rectangular) · Ronan & Erwan Bouroullec, 2015 (2) Belleville Table (Bistro) · Ronan & Erwan Bouroullec, 2015
(3) Eames Contract Tables · Charles & Ray Eames, 1968 (4) Eames Segmented Tables Dining, Boat-shaped table · Charles & Ray Eames, 1964
(5) Plate Dining Table · Jasper Morrison, 2018 (6) Bistro Table · Ronan & Erwan Bouroullec, 2009/2010

Home Office

- 136 Rookie
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Home Office

Working from home

Our definition of home has greatly expanded over the last year. 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 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 in creating and furnishing workspaces. Since developing its first office chair, the Vitramat, in 1976, the company has launched a wide range of chairs, work tables and accessories. Whether you spend your workday in the kitchen, living room, bedroom, guest room or even the garden, Vitra has the furniture that will make your home office work.

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.



Left-hand page: (1) Rookie · Tress, 03 camel melange · Konstantin Grcic, 2018 (2) Moca · 10 natural oak, with protective varnish · Jasper Morrison, 2020 (3) Ball Clock, beech · George Nelson, 1948-1960 This page: (1) Rookie · Tress, 05 pale rose melange · Konstantin Grcic, 2018 (2/3) Rookie: (2) Plano, cream white/sierra grey, (3) 81 blue/coconut · Konstantin Grcic, 2018

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.



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

2010/2016



ID Chair Concept

Antonio Citterio, 2010/2016

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.



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Left-hand page: (1) ID Trim, with adjustable lumbar support · Plano, 39 yellow/pastel green · Antonio Citterio, 2010/2016
 (2) ID Soft · Plano, 34 grass green/forest · Antonio Citterio, 2010/2016 This page: (1) ID Air (2) ID Trim (3) ID Trim L (4) ID Soft
 (5) ID Mesh (6) ID Soft L · Antonio Citterio, 2010/2016

Pacific Chair

Edward Barber & Jay Osgerby

2016



Development of the Pacific Chair followed the guiding principle 'full performance, quiet design' and achieved a harmonious combination of these two characteristics. The individual, high-quality components have a consistent design language, lending the Pacific Chair expressive clarity and

precision. Its appearance is strongly defined by the backrest, which extends so far down that no mechanical components are visible from behind, with the exception of the base. With its linear silhouette and understated design, the chair is an ideal addition to any contemporary interior.



Left-hand page: (1) Pacific Chair, Low upholstered backrest · Edward Barber & Jay Osgerby, 2016 (2) Pacific Chair, High upholstered backrest with headrest · Edward Barber & Jay Osgerby, 2016 (3–6) Pacific Chair, Medium high backrest · Edward Barber & Jay Osgerby, 2016 This page: (1) Pacific Chair, Medium high backrest · Plano, 81 blue/coconut · Edward Barber & Jay Osgerby, 2016

Soft Pad Chair EA 217 Charles & Ray Eames 1969



(1) Soft Pad Chair EA 217 · Leather Premium, 68 chocolate · Charles & Ray Eames, 1969

(2) Compas Direction · 70 solid natural oak, oiled · Jean Prouvé, 1953 (3) Akari UF4-L8 · Isamu Noguchi, 1951

Aluminium Chair EA 108 Charles & Ray Eames 1958



Eames Aluminium Group / Eames Soft Pad Group
Charles & Ray Eames, 1958/1969

Created in 1958 and featuring a textile panel stretched between two side elements, the chairs of the Eames Aluminium Group rank among some of the most legendary furniture designs of the twentieth century. The Soft Pad Group developed by Charles and Ray Eames in 1969 follows the same design principle.



Left-hand page: (1) Aluminium Chair EA 108 · Hopsak, 66 nero · Charles & Ray Eames, 1958 This page: (1) Aluminium Chair EA 117 · Leather Premium, 67 asphalt · Charles & Ray Eames, 1958 (2) Aluminium Chair EA 119 · Leather Premium, 66 nero · Charles & Ray Eames, 1958 (3) Aluminium Chair EA 117 · Hopsak, 66 nero · Charles & Ray Eames, 1958 (4) Soft Pad Chair EA 219 · Leather Premium, 74 olive · Charles & Ray Eames, 1969 (5) Soft Pad Chair EA 217 · Leather Premium, 93 brandy · Charles & Ray Eames, 1969 (6) Soft Pad Chair EA 208 · Leather Premium, 66 nero · Charles & Ray Eames, 1969

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

Together with Edward Barber and Jay Osgerby, Vitra has now developed a version of the chair that is manufactured from recycled plastic: Tip Ton RE. The high-quality recycling material stems 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.



More chairs for your home office



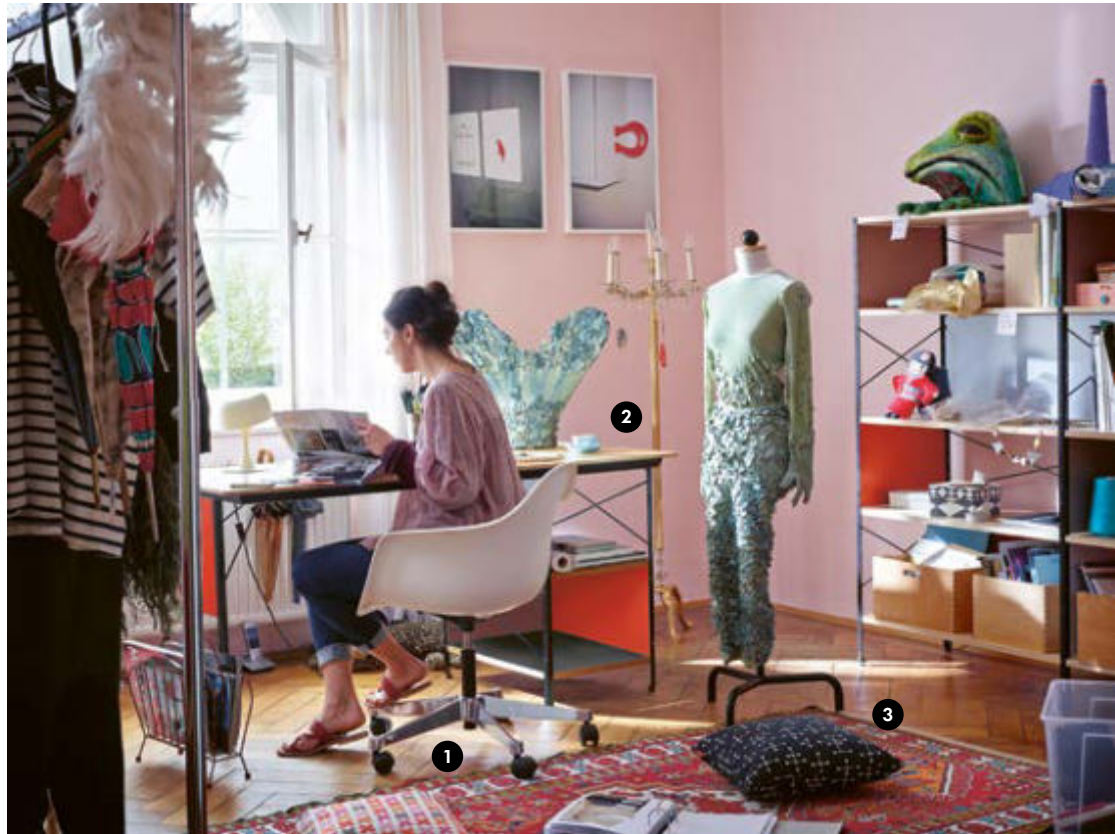
.04
Maarten Van Severen, 2000

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.



Left-hand page: (1) .04, with armrests · 05 grey · Maarten Van Severen, 2000 (2) Akari 1AD · Isamu Noguchi, 1951
(3) 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

Eames Plastic Chair PACC & PSCC
Charles & Ray Eames, 1950



- (1) Eames Plastic Armchair PACC · 04 white · Charles & Ray Eames, 1950 (2) Eames Desk Unit EDU · Charles & Ray Eames, 1949
(3) Classic Pillows Maharam - Small Dot Pattern Document reverse 400x400 · Charles & Ray Eames, 1947
(4) Eames Plastic Armchair PACC with full upholstery · 01 basic dark · Hopsak, 24 dark grey/nero · Charles & Ray Eames, 1950
(5) Eames Plastic Side Chair PSCC · 01 basic dark · Hopsak, 19 mustard/dark grey · Charles & Ray Eames, 1950
(6) Eames Plastic Side Chair PSCC · 41 pale rose · Charles & Ray Eames, 1950

Physix
Alberto Meda, 2012



Desks



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Accessories

158 Vases Découpage

160 Herringbone Collection

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164 Cork

166 Prouvé Lighting

168 Akari Light Sculptures

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180 Office Accessories

(1) Home Desk · George Nelson, 1958 (2) Compas Direction · Jean Prouvé, 1953 (3) Eames Desk Unit EDU · Charles & Ray Eames, 1949

(4) NesTable · Jasper Morrison, 2007 (5) Map Table · Edward Barber & Jay Osgerby, 2011

Vases Découpage

Ronan & Erwan Bouroullec

2020



(1–3) Vases Découpage: (1) Disque, (2) Feuille, (3) Barre · Ronan & Erwan Bouroullec, 2020

Vases Découpage

Ronan & Erwan Bouroullec, 2020



- 1,3 Prototypes from the development process of the Vases Découpage.
- 2 The Vases Découpage set Feuille consists of a cast cylindrical vessel combined with two abstract slabs made of clay.

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The Vases Découpage each consist 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: whimsical, ironic, unconventional, lively. ‘The arrangements form a fragile balance as contrasting colours and layers converge to yield a new harmony’, says Ronan Bouroullec. The Vases Découpage are available in the three sets Barre, Disque and Feuille.

Herringbone Collection
Raw-Edges
2019



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

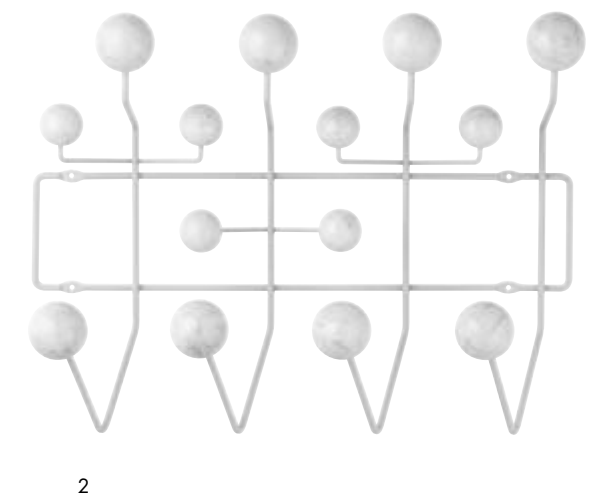




Marble

Marble is a natural stone that occurs in many parts of the world. Formed in the earth's turbulent interior, each piece has a grain as unique as a fingerprint. Likewise, it comes in a vast range of colours, from bright white to amber, emerald green to pink and even, more rarely, black. Although relatively commonplace, marble is difficult to extract and cut, so is associated with the idea of luxury.

Because it is extremely hard and very resistant marble is perfect for domestic use. Like all carbonate stones, it can withstand temperatures as high as 600° C and its dense surface is easy to wipe and generates no dust, making it ideal for those with allergies. And, in the unlikely event it is damaged, marble can be polished back to perfection time and time again.



(1) Occasional Table LTR · Marble · Charles & Ray Eames, 1950 (2) Hang it all · Marble* · Charles & Ray Eames, 1953

*Limited Edition of 999 numbered pieces.

Cork

Cork is a natural, renewable material obtained from the bark of the cork oak, a tree that thrives in the western Mediterranean. Protected in Portugal since the 13th century, cork oaks grow to heights of around 12 meters and can live for centuries. The trees are allowed to reach at least 25 years old before they are harvested for the first time. After that they are reharvested roughly once a decade, with each peeling removing at most one third of the bark. Although it is hard work, cork is harvested only by hand in order to avoid damage to the trunk. If the cork-forming

cambium layer remains unharmed, a single tree can produce up to 16 harvests in its 150-year productive life. Cork is resistant to ageing, light, water and fire and does not absorb smells. That alongside its beauty and smooth, soft surface makes it ideal for furniture and domestic accessories. The cork used for Vitra products is recycled material of the highest quality, with each piece being selected for the lively quality of its grain.



(1) Cork Bowl, large · Jasper Morrison, 2020 € 279.00 (2) Cork Bowl, small · Jasper Morrison, 2020
(3–7) Cork Family: (3) Model A, (4) Model B, (5) Model C, (6) Model D, (7) Model E · Jasper Morrison, 2004



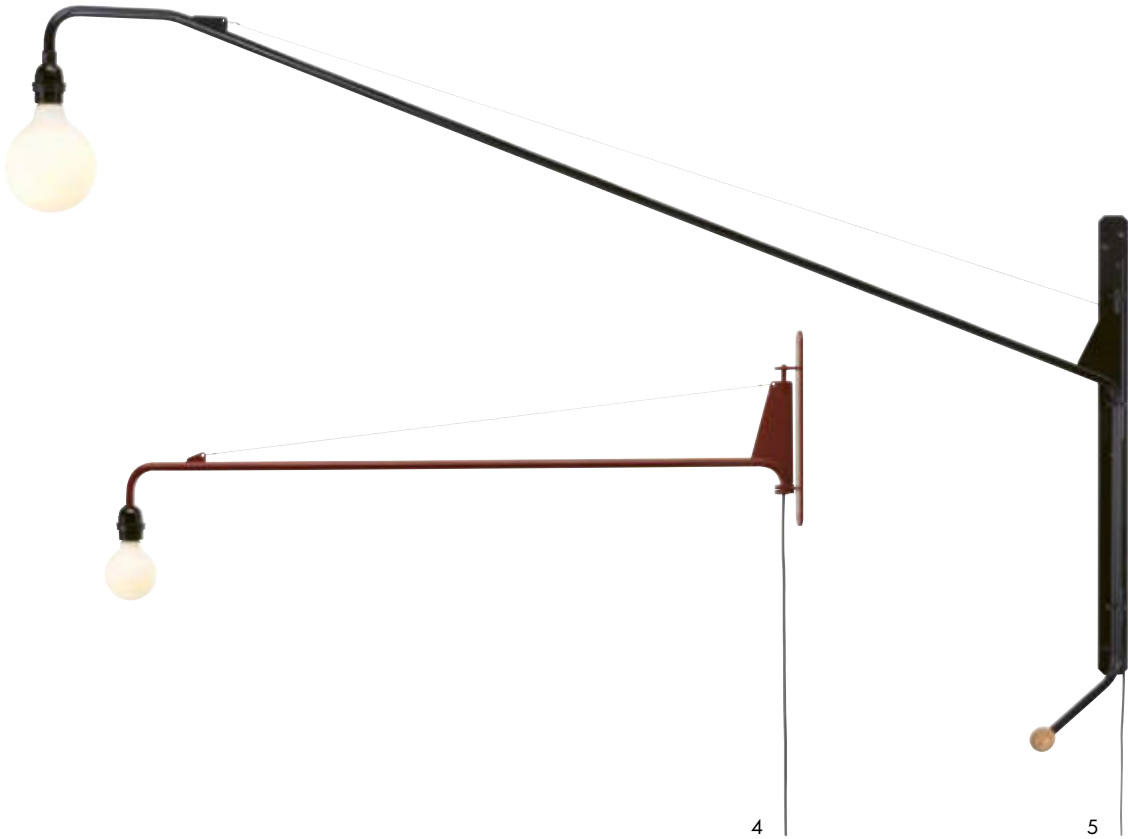
Prouvé Lighting

Jean Prouvé

1930/1950



Lampe de Bureau / Potence / Petite Potence
Jean Prouvé, 1930/1950



Designed as a pivoting wall lamp for the 'Maison Tropical', Potence (1950) is regarded as one of Jean Prouvé's puristic masterpieces. The fascination of this luminaire, which is over two metres long and dimmable, stems from the sparseness of its materials and forms.

Petite Potence (1947) has similar proportions to the larger model Potence, while its compact dimensions are ideally suited to smaller interiors.



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.

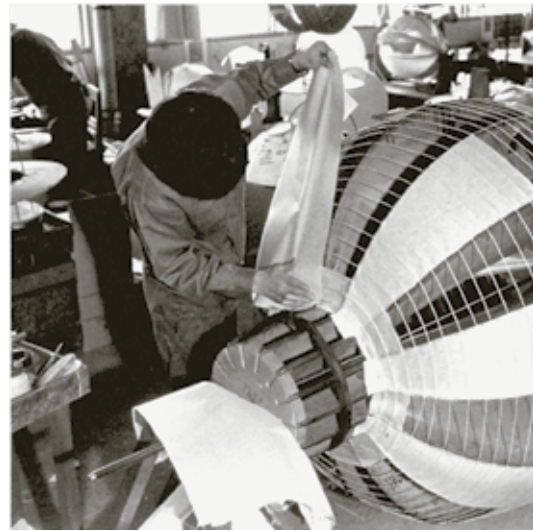
The powder-coated finish comes in several colours, which are derived from the original hues used by Prouvé, and the power cable is sheathed in a high-quality textile casing.

(1–3) Lampe de Bureau: (1) 06 Japanese red powder-coated (smooth), (2) 91 mint powder-coated (smooth), (3) 12 deep black powder-coated (smooth) · Jean Prouvé, 1930 (4) Petite Potence · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1947 (5) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950

Akari Light Sculptures

Isamu Noguchi

1951



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In 1951 the Japanese-American artist Isamu Noguchi began to design the Akari Light Sculptures, a group of works handcrafted out of washi paper that eventually comprised over 100 luminaires – table, floor and ceiling lamps. He chose the name ,akari‘ for these objects, a word that means ,light‘ in Japanese, connoting both illumination and physical lightness. Each luminaire is meticulously crafted by hand in the Ozeki workshop, a traditional family-run company based in Gifu.



2

- 1 Historic production of Akari Light Sculptures in the traditional method, Japan.
- 2 Isamu Noguchi surrounded by Akari Light Sculptures.



(1) Akari UF3-Q · Isamu Noguchi, 1951 (2) Akari E · Isamu Noguchi, 1951 (3) Akari 23A · Isamu Noguchi, 1951

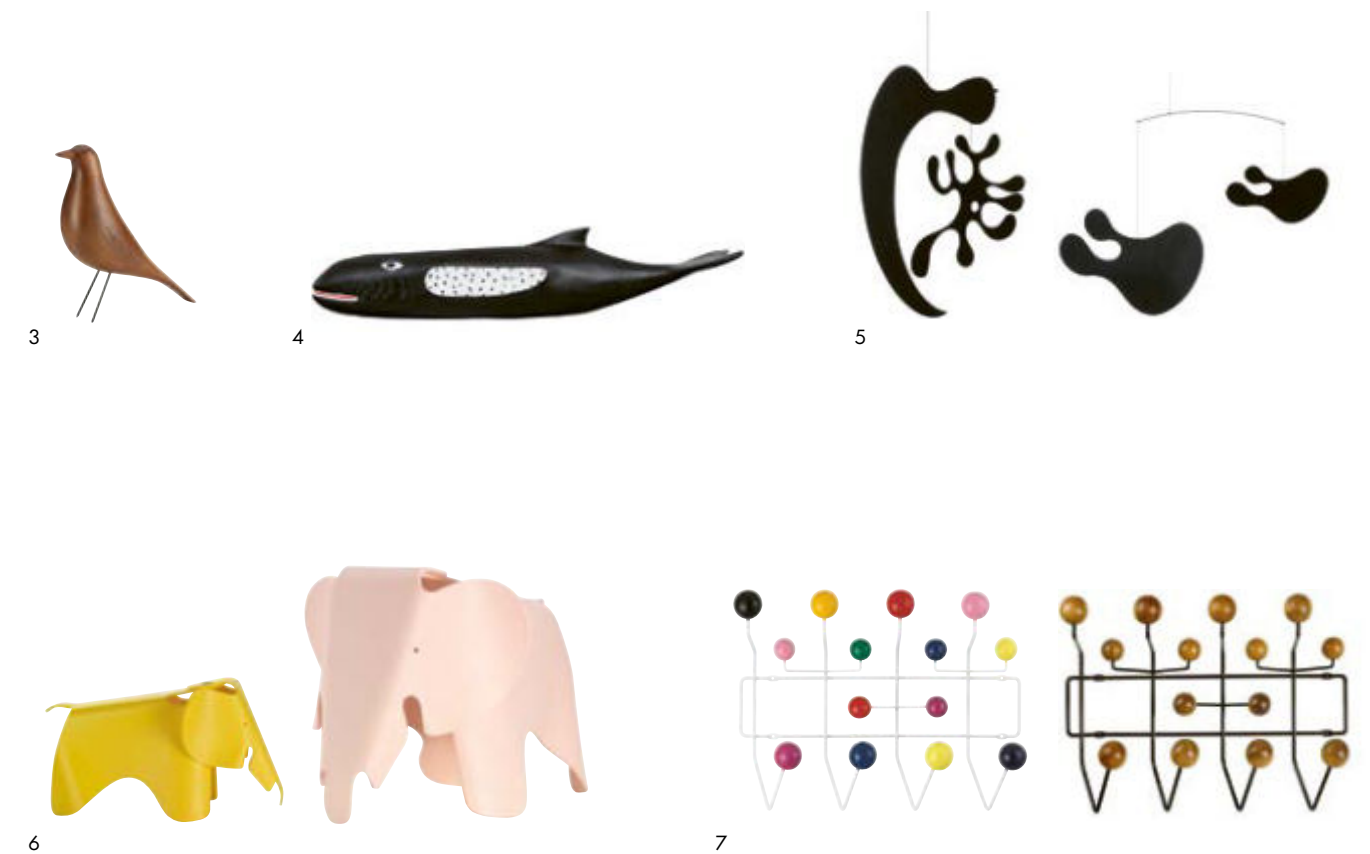
Eames Accessories

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 House Bird · black alder
 (3) Eames House Bird · walnut (4) Eames House Whale (5) Plywood Mobile, Model A / Model B · Charles & Ray Eames, 1941
 (6) Eames Elephant · Charles & Ray Eames, 1945 (7) Hang it all · White, multi-coloured / Chocolate, walnut · Charles & Ray Eames, 1953

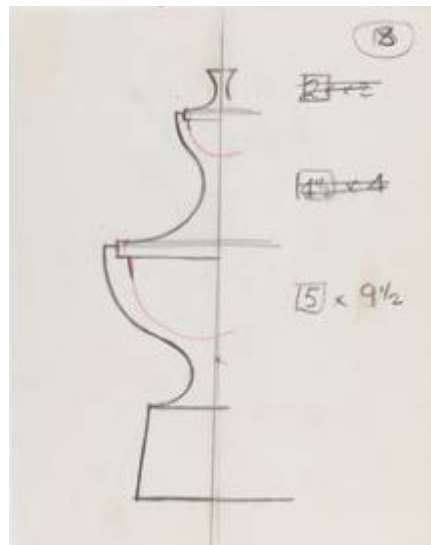
Girard Accessories

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 Pointe, USA.



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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'.



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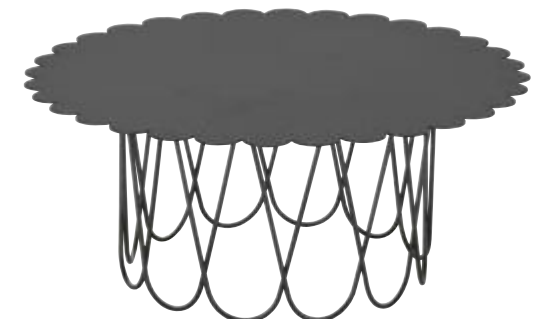
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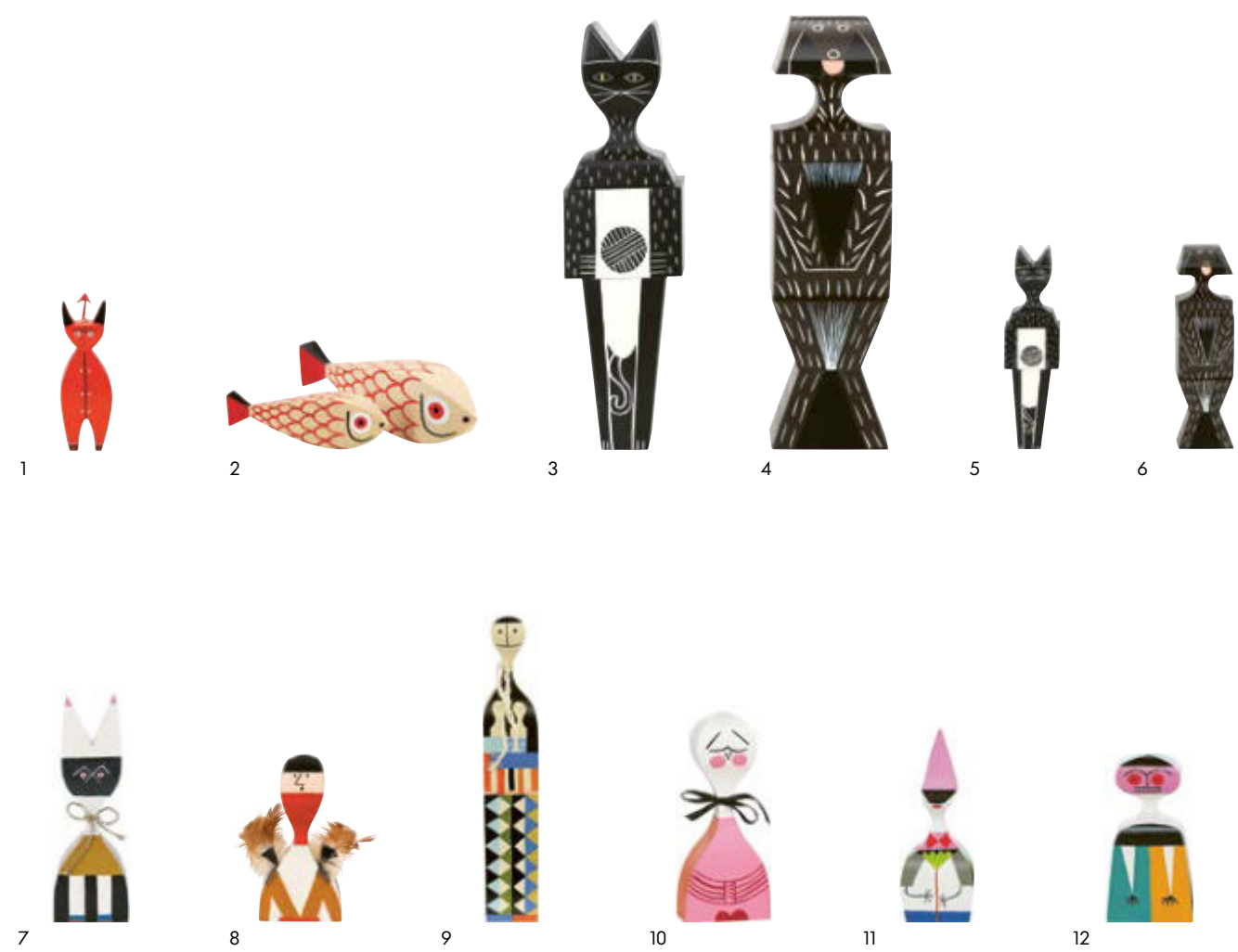
‘Designs that are fresh, interesting and different are not achieved if to be fresh, interesting and different is the prime objective. Good design derives from the wish to do just that.’

- (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
 (5) Flower Table, small · Alexander Girard, 1977 (6) Flower Table, large · Alexander Girard, 1977

Wooden Dolls

Alexander Girard

1952



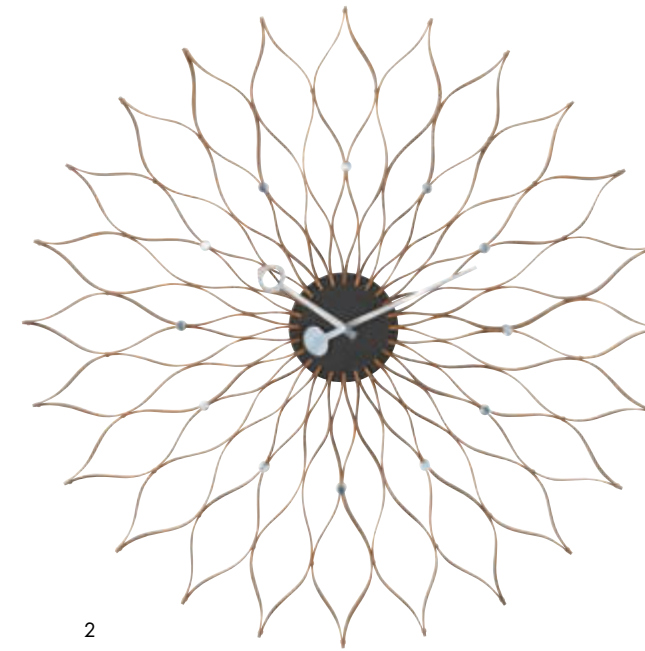
Together with Charles and Ray Eames and George Nelson, Alexander Girard was one of the leading figures of postwar American design. A key source of inspiration for his wide-ranging oeuvre, which focused primarily on textile design, was his passion for the folk art of South America, Asia and Eastern Europe.

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.

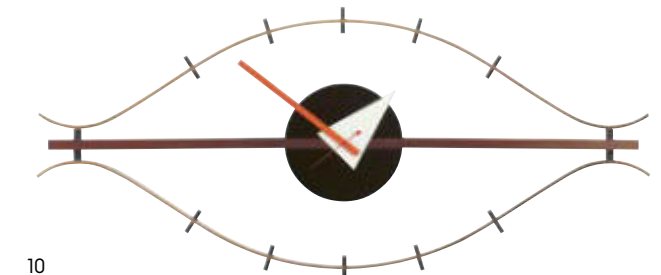
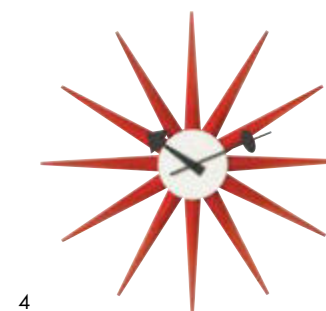
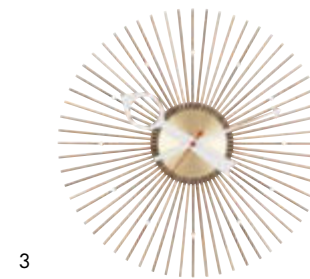


(1-16) Wooden Dolls · Alexander Girard, 1952: (1) Little Devil (2) Mother Fish & Child (3) Cat large (4) Dog large (5) Cat (6) Dog (7) No. 9 (8) No. 10 (9) No. 5 (10) No. 2 (11) No. 6 (12) No. 3 (13) No. 22 (14) No. 15 (15) No. 18 (16) No. 11

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.



- (1) Wall Clocks - Ball Clock · multicoloured · George Nelson, 1948-1960 (2) Wall Clocks - Sunflower Clock · birch · George Nelson, 1948-1960
(3) Wall Clocks - Popsicle Clock · walnut · George Nelson, 1957 (4) Wall Clocks - Sunburst Clock · red · George Nelson, 1948-1960
(5) Desk Clocks - Night Clock · brass, black, acrylic glass · George Nelson, 1947/1953 (6) Desk Clocks - Chronopak · Walnut veneer · George Nelson, 1947/1953 (7) Desk Clocks - Tripod Clock · brass, acrylic glass · George Nelson, 1947/1953 (8) Ceramic Clocks, Model #2 · George Nelson, 1953 (9) Ceramic Clocks, Model #3 · George Nelson, 1953 (10) Wall Clocks - Eye Clock · brass/walnut · George Nelson, 1948-1960

Resting Animals Front 2018



Sofia Lagerkvist and Anna Lindgren founded the design studio Front in 2004.

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 tranquillity. 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) Resting Bird (2) Resting Cat (3) Resting Bear

Home Office Accessories

Various Designers



In contrast to the countless standards for office furnishings, there are no rules on how a home office should look. Its concept is essentially a matter of personal preference. Apart from the fact that it is always sensible to sit on an ergonomic chair and have good lighting when you work, the home workplace can be furnished as comfortably and casually 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.

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(1) Uten.Silo II · Dorothee Becker, 1969 (2) Uten.Silo I · Dorothee Becker, 1969 (3) Happy Bin Small · Michel Charlot, 2016 (4) Happy Bin · Michel Charlot, 2016 (5) S-Tidy · Michel Charlot, 2016 (6) O-Tidy · Michel Charlot, 2016 (7) Hexagonal Containers · Jasper Morrison, 2018 (8) Toolbox · Arik Levy, 2010

‘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)

In the decades following the founding of Vitra in 1950, the close collaboration with the designer couple Charles and Ray Eames shaped our attitude and way of thinking. We made their goal of creating products that last as long as possible ours – and it is our most important contribution to sustainable development. We avoid short-lived trends. This is most evident in our classics, which remain current and in use for decades, change owners several times and can even end up in one or the other collection. Each of our products is preceded by an elaborate development process in which the best materials are selected and the prototypes are tested in our test centre for a simulated use of 15 years. In addition to the goal of achieving the highest quality standards, we attach great importance to the reduction of environmental influences and to correct working conditions in the development, production and distribution of our furniture – not only at our company, but also at our partners and suppliers. And because a Vitra product can also come to the end of its life at some point, we anticipate sensible recycling scenarios.

Sustainability principles:

Responsibility

As a family-owned company in the third generation, we are a reliable partner with an enduring commitment to honest and ecological business practices in our day-to-day work.

Longevity

We manufacture long-lasting products and extend their lifespan with excellent support services.

Ambition

We keep up with the latest developments, promote resource efficiency and circular economy solutions, and utilise environmentally friendly materials and technologies.

People

Our design expertise enables us to provide our customers and employees with an inspiring and healthy environment.

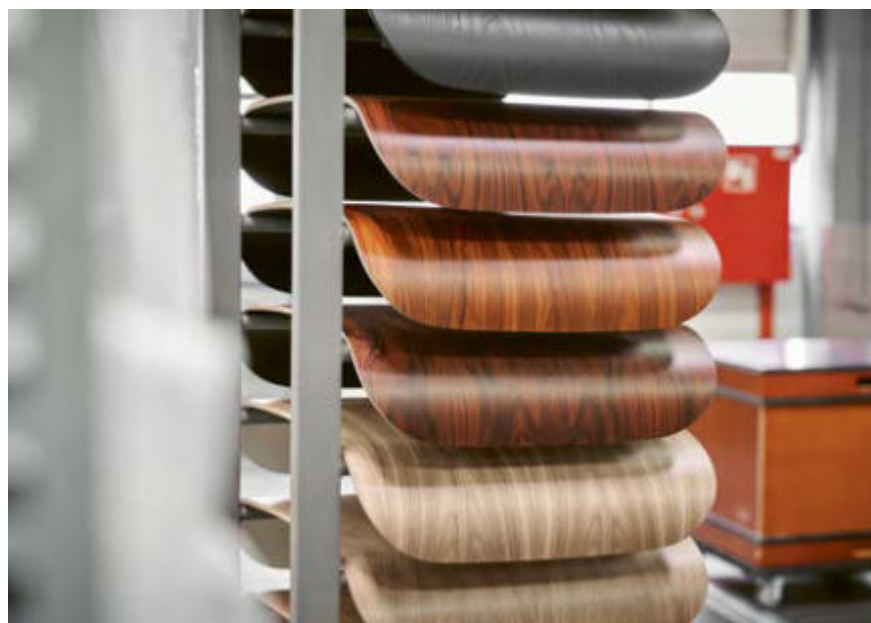
Culture

We cultivate and preserve the cultural heritage of architecture and design for the public good as the foundation for creativity and learning.

More information at www.vitra.com/sustainability

In addition to timeless designs, the long lifecycle of Vitra products owes to our careful selection of the most suitable materials. To this end, we cultivate close relationships with our suppliers, 97% of whom are based in Europe (48% in Germany), with only 3% from other countries.

Materials



Metal

Vitra most frequently employs aluminium and steel for its metal components. Aluminium is an extremely durable material that can be completely recycled at the end of its useful life. Recycled aluminium requires 94% less energy to produce than primary aluminium, which is why Vitra relies almost exclusively on recycled aluminium. And the components made of steel for reasons of stability and function can also be melted down and fully recycled at the end of the product lifecycle.

Wood

Wood is a natural material that exhibits individual variations in grain, texture and colour. As a result, each wooden furnishing is a unique object whose natural hue changes over time through exposure to light. Vitra products made of solid wood have either an oiled or lacquered finish, depending on the application. We have rigorous quality standards for a variety of wood-based materials, including veneer, MDF, particle board, paper, cardboard or solid wood. We purchase wood and wood-based materials exclusively in Europe. This ensures compliance with the requirements of the European Timber Regulation (EUTR) and allows us to limit procurement to FSC- or PEFC-certified wood. At Vitra, tropical wood

is utilised only for certain versions of these classic designs: Eames Lounge Chair, Butterfly Stool and Eames Coffee Table.

Upholstery fabrics

Many of Vitra's textiles are in-house fabric designs; the others are sourced from carefully selected partners. All fabrics are produced in Europe, specifically in Germany, Italy, Scandinavia and England. Warm woollens of the highest quality are obtained from Sweden and Norway, for example, while sophisticated high-tech fabrics for use in offices and public spaces are made in Germany, and fine lightweight fabrics with a Mediterranean flair are procured in Italy. Though different in look, feel, colours and uses, what all our textiles have in common is routine testing to ensure that they meet current certification standards.

Leather

There is almost no other upholstery material that surpasses the longevity, warmth and comfort of high-quality leather. At Vitra, we use different types of leather according to the product and area of application. These vary in thickness and finish, but all originate from cattle raised for meat production.

Materials



As tanners are obliged to comply with extremely stringent environmental regulations, they have developed cutting-edge technologies for environmentally friendly processing methods. Leather is therefore a sustainable material, whose properties are well suited to many of our products. Leather develops a natural patina over the course of regular use, lending a unique look to each piece of furniture.

Plastic

Plastic is regarded by many as the most innovative material of the twentieth century. It can be moulded into any shape and enables novel designs and technical concepts. Its physical properties can be precisely specified, and it is durable and hygienic. As a responsible manufacturer, Vitra is committed to using plastic wisely and limiting its environmental impact. We consequently ignore short-lived trends and create products that look neither outdated after just a few years, nor seem so ordinary that they quickly inspire a desire for something new. Vitra products made of plastic are manufactured when possible from a homogeneous, pure, fully recyclable material, so that they can be reused as a raw material at the end of a long lifespan.

Marble

Marble is a natural stone that is sourced from many areas of the globe in different colour variations. It is valued as an exclusive material due to its complex extraction process. Marble is extremely durable and can be continuously restored to its original shine through polishing. On account of the visible veins, each surface has an individual pattern that renders every item of furniture unique.

Cork

Cork is a natural renewable material obtained from the bark of cork oak trees. Cork oaks are indigenous to the western Mediterranean region, can attain an age of 250 to 350 years, and have been protected as a species in Portugal since the thirteenth century. The properties of cork make it ideal for furniture and interior objects: the material is hard-wearing, lightweight, pleasant to touch, food-safe, flame retardant, waterproof and does not absorb surrounding odours. Vitra uses premium-grade recycled cork, whose coarse grain gives the material a lively surface pattern.

Vitra 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

- in the field of textile design, which was a focal part of his oeuvre.
- 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-editions 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

- in the early 1960s, the Danish designer became known for his inventive, novel ideas for furnishings, lighting and textiles. The masterful use of colour was a hallmark of his work.
- 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.

- 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

Vitra 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



We invite you to visit the Vitra Campus and experience the world of Vitra: 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

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



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