

An aerial photograph of a modern building with a large glass facade and a landscaped courtyard. The courtyard features a large tree, a circular path, and several people walking. The background shows a green landscape under a blue sky with clouds.

Sustainability Report 2021

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Company

We at Vitra are convinced that our surroundings shape our thoughts and feelings – at home, at work and when we are on the go. That’s why we strive to improve these surroundings every day, through the power of design. Vitra is a family-run company, now in its third generation, and pursues a cultural and ecological mission alongside its commercial interests.

The Vitra Campus and Vitra Design Museum inspire visitors and staff with their exhibitions, design archives and a comprehensive collection of furniture. They foster an appreciation for the role of design and architecture in shaping the future.

Preserving our environment is expressed in every action Vitra performs. It is manifested in how Vitra’s products are developed and produced, in the acquisition of raw materials and in the organisation of the supply chain. Every new insight is seen as a chance for further development.



Vitra has defined three goals for the coming years:

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

Initiatives like the Vitra Campus architecture, the Vitra Design Museum, workshops, publications, collections and archives are all integral elements of Vitra. They provide innovative ideas and lend greater depth to the company’s understanding of design.

Vitra’s headquarters are in Birsfelden, Switzerland. The company has production facilities in Weil am Rhein (Germany), Szombathely (Hungary) and in Sugito (Japan) for the Asian market.

Additional information about the company can be found at www.vitra.com.

Understanding of sustainability





Left to right: Charles Eames, Erika and Willi Fehlbaum (founders of Vitra) and Ray Eames at the Eames Office, 1960s (© Eames Office, LLC)

The close and long collaboration with Charles and Ray Eames has shaped Vitra in significant ways. Carrying on the tradition of thinking espoused by the designer couple, the company places an emphasis on the durability and longevity of products as part of its contribution to sustainable development, and avoids stylistic trends. This is most clearly exemplified by the classic designs in Vitra's portfolio, whose lasting functionality and timeless aesthetic keep them up to

date and in active use for decades. They retain their value on the secondary market, changing owners and perhaps even ending up in a collection. Furnishings that meet the highest functional and aesthetic standards bring added value and enrichment to human living and working environments. As integral elements of its overall development, production and sales processes, Vitra aims to leave the smallest possible ecological footprint, anticipate scenarios at the end of the

product's lifespan, and promote healthy and sustainable working conditions not only within the company, but also amongst partners and suppliers. The company's relationships with employees, partners, architects, suppliers and customers are extremely important and should be lasting, as well as beneficial to all parties involved.

Sustainability principles



Sustainability as an attitude

Vitra practises a culture of care and diligence.

p. 9

Products that endure

It should be possible to pass Vitra products on from one generation to the next.

p. 11

Doing what is right for the long term

Vitra takes an in-depth approach and strives to get to the heart of the matter.

p. 13

Considering the complete life cycle

Products can be repaired, resold or even donated for further use.

p. 18

Expanding the percentage of recyclable and recycled materials

Before a new material is used, all the pros and cons are thoroughly evaluated.

p. 20

Maintaining long-term partnerships

Vitra works with like-minded regional partners.

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Constant self-assessment

Vitra is always increasing its knowledge.

p. 33

Continuing the cultural mission

Vitra conveys its philosophy and expertise through architecture, exhibitions, publications and workshops.

p. 35

A photograph of two beekeepers in white protective suits and veils, standing in a lush garden. They are surrounded by several colorful wooden beehives stacked on black stands. The background shows a house and green hills under a clear sky. The text "Sustainability as an attitude" is overlaid in white, bold, sans-serif font across the center of the image.

Sustainability
as an attitude

Sustainability is approached from a truly holistic perspective at Vitra and recognised as a defining element of our company culture. It has grown in importance over the years and decades and been shaped by the values of the family-run company's owners

These efforts include Vitra's procurement of raw materials and the organisation of the supply chain, as well as the fact that teams already consider the end of a product's life cycle during the design and manufacturing processes – with the goal of creating something that will last for generations.

Vitra's ecological mission also includes operating its production, office and exhibition facilities with solar and hydropower, creating added cultural value for the public through the Vitra Campus, and offering staff a working environment that fosters their creativity, productivity and well-being. In order to implement sustainable and responsible practices in all of the company's activities, the 'Vitra and the Environment' working group was formed back in 1986.

For Vitra, it is not only important who works at the company (44 nationalities, 40% women in leadership roles, a ratio of 3/5 women in Group Management), but also how it can support staff (such as with the company's own daycare centre, subsidised cafeterias with healthy, regional meals, and e-bikes which can be used to commute between the locations at Weil am Rhein and Birsfelden).

Respectful and responsible interaction with each other and in relation to the company and the environment are also specified in the written Code of Conduct, which covers the central aspects of ISO 26000 and which staff are made familiar with at regular training sessions. Vitra's own standards also apply to its partners and suppliers, and these form the basis of cooperation along the supply and value chain. Compliance with the Code of Conduct is evaluated on an annual basis and supported by on-site audits.



Nora Fehlbaum, Vitra CEO



Products
that endure

To develop products that last as long as possible, short-lived trends are avoided and non-essential details are omitted. Aesthetic longevity cannot be achieved without high-quality design, superior manufacturing methods and premium materials.



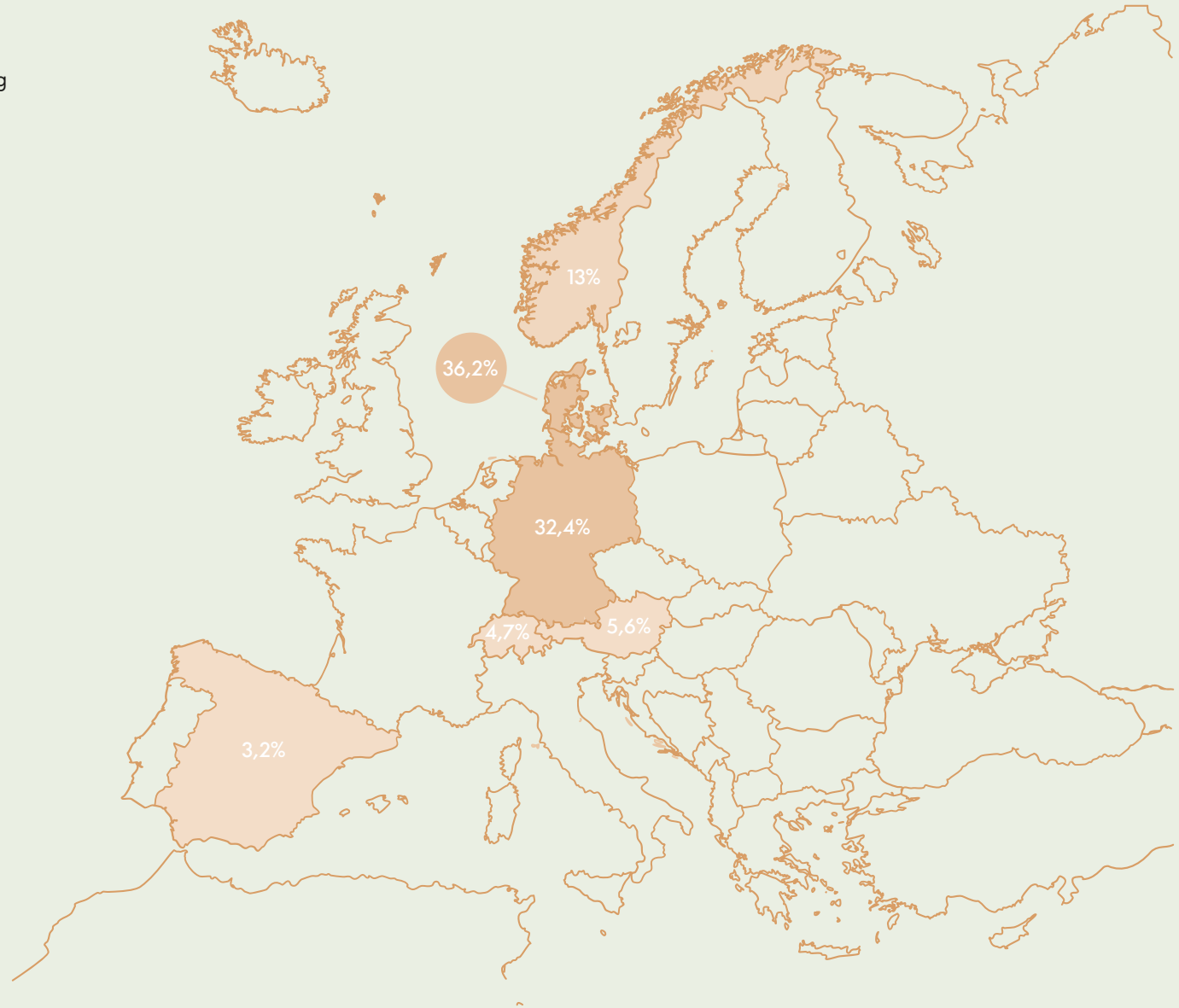
A black and white photograph of a child sitting on a row of dark plastic chairs by a swimming pool. The child is positioned on the fifth chair from the left, looking towards the camera. The chairs are arranged in a row on a concrete ledge. In the background, there is a tiled roof, some trees, and a building. The text "Doing what is right for the long term" is overlaid in white, centered over the image.

Doing what
is right for the
long term

Sustainable product development is complex: research, evaluation, experimentation, scrapping ideas and starting over again. Materials, production routes, packaging, transport, recycling and waste disposal must be taken into consideration. Development processes at Vitra take slightly longer as the best solutions are never rushed.

Since 2021, Vitra has exclusively acquired leather hides from Europe:

- Denmark: 36,2%
- Germany: 32,4%
- Norway: 13%
- Austria: 5,6%
- Switzerland: 4,7%
- Spain: 3,2%
- Other European countries: 4,9%



Product innovation

Vitra's engineering guidelines aim to enable good design through innovative manufacturing techniques.

1988

- Conversion to CFC-free polyurethane foam

-

1991

- Solvent-containing adhesives replaced by dispersion adhesives in upholstery applications

-

1993

- Production of the Eames Shell chair in fibreglass is discontinued for occupational safety and environmental reasons

-

1999

- Exclusive use of TGIC-free coating powder on all Standard chairs and the Airline seating system
- Production of Eames Shell Chair resumed with seat shells made of plastic polypropylene, a new recyclable material

-

2001

- Acquisition of the first powder coating system for MDF furniture in Germany to optimise material consumption

-

2008

- Blue Angel certification for MedaPal, the first office swivel chair in the world to earn this label. Additional models are continuously being certified.

-

2009

- Conversion to Cr(VI)-free surfaces for 80% of all screws and bolts

-

2011

- Tip Ton is awarded the Good Design Award 2011; chair is 97% recyclable

-

2014

- Renewed production of the iconic Landi Chair made of aluminium consisting of 76% recycled material, and which is 100% recyclable

-

2018

- Relaunch of the Eames Shell Chair made of fibreglass using a high-tech production process based on a closed system, which inhibits emissions of styrene vapours and fine glass dust. Production waste is minimised; the shells can be recycled in the cement industry at the end of the product life.

-

2019

- New options introduced to exchange parts of the Fiberglass Chairs and Plastic Chairs, as well as the launch of a return programme to properly recycle the chairs

-

2020

- Introduction of Tip Ton RE and Toolbox RE as first Vitra products made from recycled plastic (sourced from German household waste collected in the 'Yellow bag')
- Launch of Leather Premium F, whose eco-friendly tanning process stems from the use of olive leaves

-

2021

- Introduction of the ID Cloud office chair, which is 100% recyclable, thanks to the PU-foam-free seat cushion and other revised components
- Replacement of the MDF boards for the side and back panels of the entire Alcove product family with organic fibreboards

Interview with **Jasper Morrison** The HAL chair family has gained a new member



Jasper Morrison

The extensive HAL chair family by Vitra has gained a new member: the compact HAL Lounge Chair, a comfortable four-legged armchair. In this interview, designer Jasper Morrison describes how the shape of the chair evolved. And why he's crazy about Danish furniture classics.

Like many of your designs, the HAL Lounge Chair is a reinterpretation of a common furniture typology – in this case, an armchair. What questions did you ask yourself during the design process?

Well, it's not so much about questions. It's sort of a remembering of all the armchairs which I've seen. And then trying to configure that into a shape which summarises an armchair. So you try to get the essential, basic shape. Trying to put it together in a way that expresses 'armchair', and also comfort, and maybe gives it a visual longevity, so that it's not going to look ridiculous in five years' time. That's the starting point, and the drawing comes later.

Over the years, have you found any kinds of creative routines or strategies to approach the shape?

It's important not to work too quickly. Not to go straight to drawing, but just to keep the possibilities in your mind a bit and think them through. Let the idea grow a little bit, before you determine it. If you start drawing immediately, then you're already limiting what will come out.

How can a piece of furniture like the HAL Lounge Chair express or evoke the notion of comfort?

Curves tend to express comfort. But if you use too many curves, the object loses its tension. So it's a question of finding that balance between straight lines and curves. In the case of an armchair, the shape of the front is very important, how the line comes up to the arm and how it transitions to the backrest. The chair should entice you to sit down and lean back naturally.

In the process of designing it, I started to understand that this type of armchair is actually the type of leisure seating that is used the most. A sofa is the showpiece of everybody's living room. You're more likely to sit there with the family and watch TV. But if you want to read a book or sit for any length of time, this kind of armchair is where you will go for comfort.

You already mentioned the topic of longevity. As a designer, how do you avoid too many influences from current trends or fashions?

Well to be honest, I don't pay much attention to them. I probably should look around a bit more. That used to be different. There was a phase when I thought it was important to know what everybody else was doing.

Where do you look instead for inspiration?

I have a sort of addiction to Danish furniture, the classics. So I follow a lot of auctions, and I've learned a lot about Danish designs through those auctions. That may be how I discovered Børge Mogensen, for example. I think they worked in the most amazing way, when you look at that level of craftsmanship and the quality of the materials. It's still a good lesson for us today.

The compact *HAL Lounge Chair* (2021) is Jasper Morrison's reinterpretation of the softly upholstered four-legged armchair with a high backrest.



An aerial photograph of a large, leafy tree in a grassy field. A white circular path is drawn around the base of the tree. Two people are sitting on the path, one on the left and one on the right. The text "Considering the complete life cycle" is overlaid in white on the tree's canopy.

Considering the
complete life cycle

To ensure that Vitra products remain in circulation for as long as possible, they are constructed in such a way to facilitate their reuse and recycling. Repairs, returns and extended guarantees support their longevity. And used Vitra products are refurbished and put back into circulation in Vitra Circle Stores.

Giving used furniture and accessories a new lease of life – this is the idea behind the Vitra Circle Stores in locations near Brussels, Amsterdam and Frankfurt. The pursuit of a circular economy is not just about using environmentally-friendly materials, attaining the highest possible degree of recycling or producing goods using renewable energies. It is also about extending the life cycle of goods as long as possible. The more often a new life cycle can be started, the better. Vitra's products have always been designed with longevity in mind, and the Circle Stores now make used furniture and accessories available for continued use and enjoyment.

Before the used furniture and accessories reach one of the Circle Stores, Vitra inspects their condition. If necessary, the products are cleaned and refurbished – for example, office chairs can be fitted with new castors. This ensures that only fully-functioning furniture is on offer in the stores. Customers can then form their own impression about the condition of the goods and try out the sofas and chairs themselves.

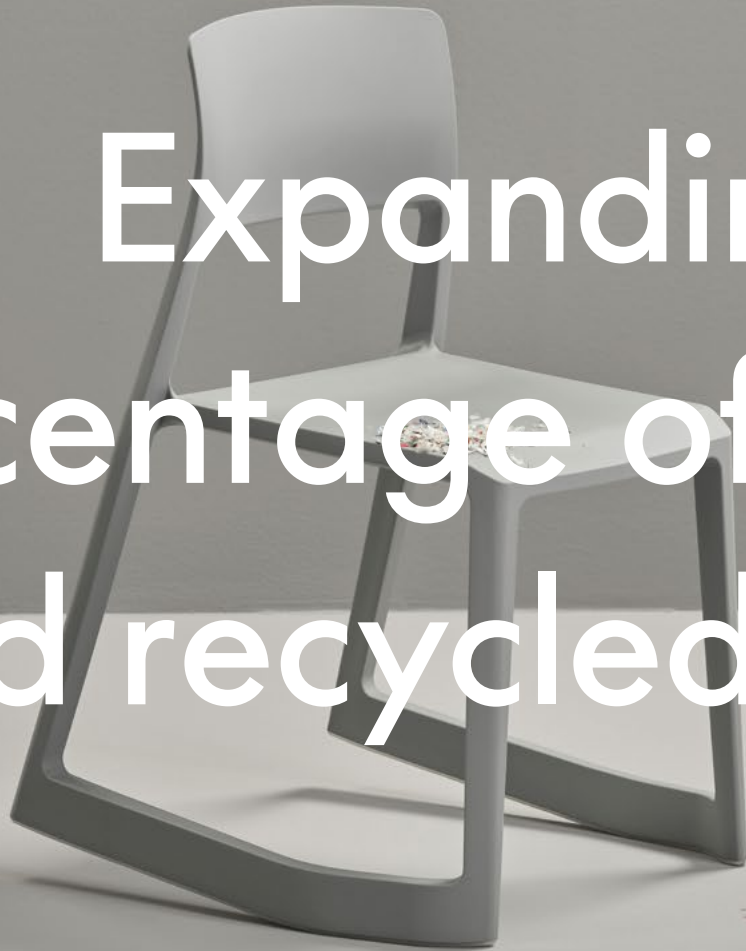
The products in the Circle Stores originate from a variety of sources. Some products were featured in exhibitions for special events and some come from showrooms or dealers, while others were used in photo shoots. Returns from the online shop are also included. The pieces therefore mainly consist of products that are not brand new from the factory, but have not been subjected to years of use either



Vitra Circle Store near Frankfurt am Main, Germany

as experience from the Circle Stores shows, customers have no problem with the objects already having been used. They are not merely interested in discounts, but frequently enquire about the furniture's history and the emotional connection that goes along with this: customers are curious and want to know about the origin of a used item.

Expanding the
percentage of recyclable
and recycled materials



‘We are always seeking optimal solutions and strive to continuously develop our products – not only in terms of their aesthetic form, but also with regard to materials. When we come across a new, more sustainable material that meets our quality criteria and upholds our rigorous tests, we execute suitable products in that material.’

– *Nora Fehlbaum, Vitra CEO*



Vitra subjects the products to rigorous tests in the company's own test centre.

Interview with Hella Jongerius

There will be an increased focus on materials

Exploring the connection between people and materials has been an ongoing pursuit for Hella Jongerius. However, the Dutch designer, who primarily works in Berlin, recognises that the relationship to the materials and spaces around us is in the process of changing. Here, she speaks about the challenges and opportunities this might provide.



Hella Jongerius

What changed for you during the lockdown period?
I wanted to make sure that the young people from all around the world, who were working here in my Berlin studio, got home before lockdown. So they all left. That meant there were only a few of us, and we all came in two mornings a week. For the rest of the week, I was working there alone.

It had probably been a while since you did that?
Yes, and I must say, I loved it, it felt like a luxury. So while I knew there was a tragedy happening outside, inside it was very peaceful. It gave me time to reflect on all these busy years of professional practice. I had a chance to look at my archives and I started reading again.

Do you think this experience might permanently change the way you run your studio?
No, I don't think so. I've always had a studio in Berlin and one in the Netherlands. So working from a distance is normal for me. But I also believe as designers, you need to be in the studio and be together. You need to be able to pass the work from one desk to the other desk. What might change, however, are the kinds of questions that come in for us to engage with.

In which way? What kind of questions will clients bring to you, do you think?
Even more 'humanness' needs to be injected into environments. That topic had been on my agenda for a long time, not just since Covid-19, but recent events have made this idea even more important. Also, I think the role of materials will become more relevant. Again, this was a topic I was already concerned with. As designers, of course this was a main focus for us because of our sustainability agenda. So an important material evolution, or even revolution, was already underway. But now, there will be an even bigger spotlight on materials because hygiene played a very important role. And there will be an enhanced focus on tactility.

So the question will be: to work with materials with a tactile, human connection and also make sure they suggest a clean, hygienic feel. The way we might be able to do that is to focus on craft processes, and on honesty in production and maintenance, work on the longevity.

In the future, many more processes, like conversations, will be happening digitally. What does this mean for the design of physical spaces?

I think if you are spending your day on a digital platform, once you enter the physical space again it becomes all about connection, about touch. And it's a contradiction because when you think about touching, you often think about textiles. For instance, about woven materials. But now, in a public or semi-public space, perhaps knitted textiles might make people feel like they are too 'private', they get dirty easily, people might become more susceptible to germs or dirt. So there is a question here for a designer, or a conundrum, how to incorporate tactility? This could for example come from the way you upholster furniture, by explaining how the surface can be cleaned easily, or by working with patterns that give the object a human signature.

So there are a lot of compounding factors.

You mentioned sustainability continues to be an important factor, but hygiene has now become more of an issue – including ways of cleaning materials regularly. So it appears that designers, in the future, might become even more concerned with the raw materials for the objects they create, with the production cycles but also with their maintenance and afterlife. Do you think role of the designer is expanding to include more areas?

A good designer was always busy with those topics.

But now there are facts, and higher goals. There is an inevitable, clear responsibility on our plate. Designers need to be more focused on materials than on the end result. Maybe a while ago, a designer would have just picked materials according to what was available or on offer, but now they should get involved into the creation and production of materials.

You have worked with KLM before to design the interiors of their planes. At the time, you also investigated the behaviour of people in these semi-public spaces and worked on tactility and 'humanness'. How do you think movement in public space, including travel, is currently changing? What I have found interesting when in the public space: there is no longer a faceless crowd, but individuals. We are more aware, taking care of each other. Even though we learned to keep our distance, there is an acknowledgement, and a respect. We nod or smile at each other as we negotiate our shared spaces. Also, there is more of an appreciation for nature and for outdoor spaces. So these might be increasingly incorporated into buildings, public or semi-public spaces. There might be a need for different outdoor furniture typologies that enable only one or two people to meet and sit at a distance from other people, depending on the health situation.

This is not the first time the design of our personal surroundings directly has been influenced by global events. The insecurity and human longing for safety after the September 11 attacks caused people to retreat into their homes – the trend of the Scandinavian-inspired 'hygge' home comfort is often described as a corollary of this event. Do you think the pandemic will also inspire this kind of 'nesting' movement?



Sketch by Hella Jongerius

The difference this time is that we were forced to retreat into our homes. And yes, that did give us time to examine the home, to critically examine our furniture, perhaps repair or clean something. We were very focused on our living environments. But we missed the social interaction

that is connected to being outside and in public. We wanted to be mobile again, interact or enjoy culture. We might not have all jumped right back on long-distance flights, but also I can't imagine there will be a pronounced retreating, nesting instinct this time. There will be a focus on being together.

In this crisis, we also perceived a lot of suffering through isolation, particularly in older people. Nursing homes were closed for visits, or people isolated at home. Do you

think this might lead to more structural changes in the way we live? Inter-generational living arrangements, perhaps?

I think that was a movement that was already happening, but it might become more dynamic. However, I do think we might need to re-think some of the typologies we know or live with. What about the way nursing homes or health care facilities are designed? The crisis has put the spotlight on the shortcomings in these facilities, which are often designed as medically safe but feel inhumane and sterile. Also, our homes had to serve entirely new functions. They became classrooms, families were fighting for privacy to do their work. Perhaps the way we have set up our homes needs to become more flexible, we need new typologies of furniture or ways of dividing space flexibly. There is lots of potential for change and experimentation.



Hella Jongerius

Raw materials and other components

Aluminium: Aluminium is an extremely durable material, which can be completely recycled at the end of its useful life. Compared to primary aluminium, 94% less energy is required to produce recycled aluminium. Whenever possible, Vitra uses aluminium consisting of 95% recycled material.



Wood and wood-based materials: Wood is a natural material that finds extensive use in Vitra products – taking many different forms such as veneer, MDF, particle board, paper, cardboard, solid wood etc. Vitra procures all of its wood and wood products from European suppliers. A vendor declaration is required for every type of wooden material utilised in a Vitra product, certifying compliance with the

European Timber Regulation (EUTR). Vitra also pays attention to the sustainability of its supply sources. At Vitra, tropical wood is employed only for the Eames Lounge Chair and the Butterfly Chair, and is procured from FSC-certified sources. Wood-based materials such as particle board used by Vitra are processed from by-products of the lumber, construction and furniture industries.

Lacquers and adhesives: Vitra employs the technique of powder-coating to finish metal surfaces. Woods are either oiled or finished with water-based, highly cross-linked polyurethane lacquers. When exceptional cases require the use of adhesives, preference is given to solvent-free products.



Plastic: As a manufacturer of long-lasting products with decades of experience in the development and processing of plastics, Vitra has devoted intense scrutiny to this material in the context of its approach to sustainability. Plastic is regarded by many as the most innovative material of the twentieth century. It can be moulded into any shape and enables innovative designs and technical concepts. The physical properties of plastic can be precisely determined by its chemical composition – from very stiff to ultra-soft. Moreover, plastic is long-lasting, hygienic and inexpensive. The economic growth and widespread accessibility to consumer products that marked the twentieth century would not have been possible without plastic. As a responsible manufacturer, Vitra is committed to using plastic wisely and limiting its impact on the environment for future generations.

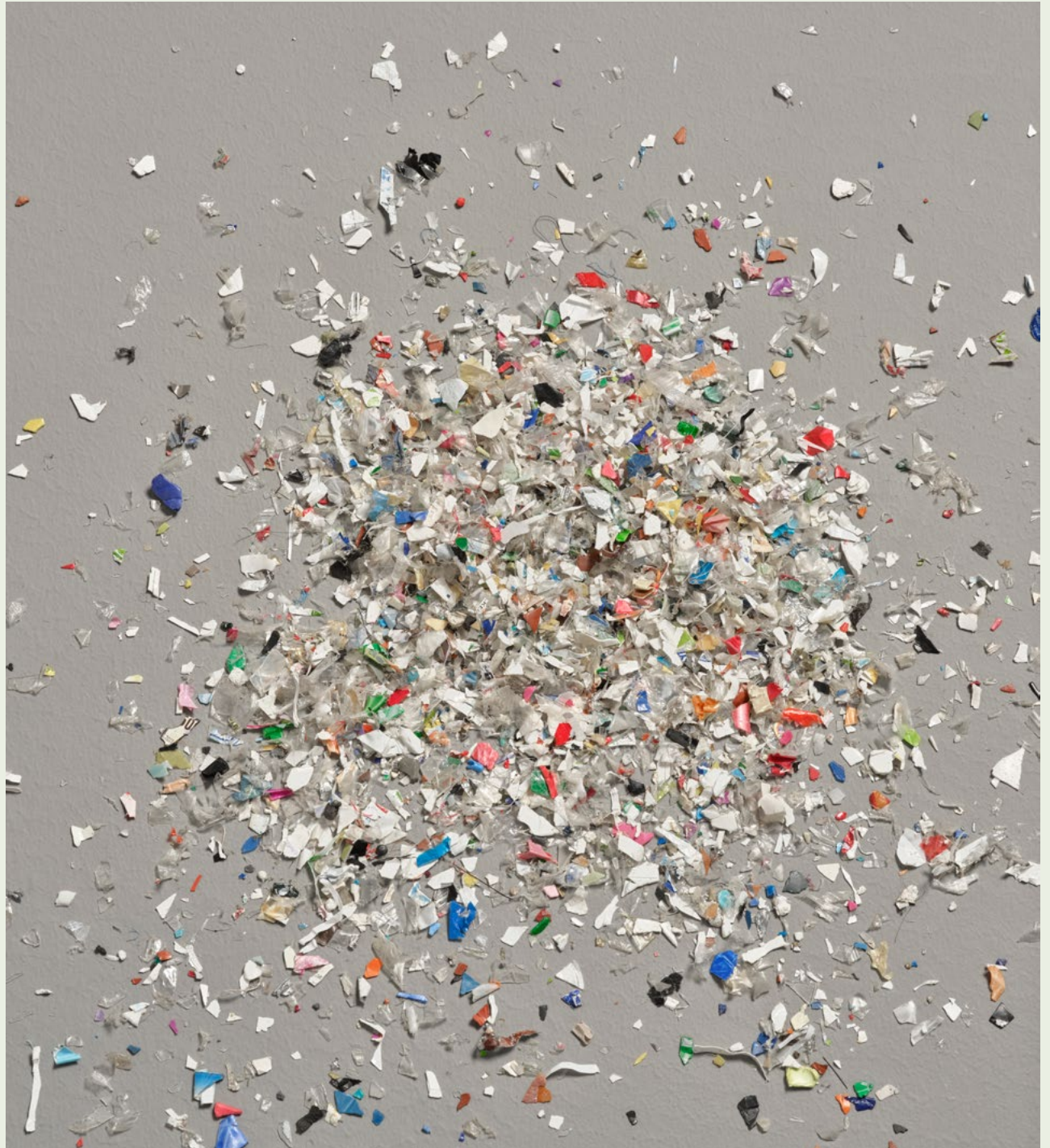


This motivates Vitra's development of new products made from recycled materials whenever possible, along with its ongoing assessment of the potential for existing products to be manufactured from recycling material, such as Tip Ton RE, Toolbox RE or Locker Box. Vitra employs various recycled plastic materials (polypropylene, ABS, polyamide, polyethylene, ASA) for the manufacture of entire products or components. Parameters such as intended use, construction, strength, load, colouring or feel are decisive when choosing a type of plastic. A distinction is therefore made between so-called post-consumer recycling materials and post-industrial recycling materials.

Post-consumer recycling materials: Primarily packaging material sourced from household waste. This is only possible when an appropriate separation system is in place for household waste, as is the case in Germany or Austria. The post-consumer recycling materials used at Vitra come from the 'Yellow Bag' (Gelber Sack) collection in Germany. If it is possible to manufacture a product or component in a post-consumer recycling material, this solution is given precedence.

Post-industrial recycling materials: If no post-consumer recycled material is suitable to manufacture a specific product or component, Vitra checks whether a post-industrial recycling material could be a feasible alternative. There are countless industrial processes around the world that generate scrap and waste material. Vitra is constantly investigating them for new possibilities in terms of material compositions that represent real recycling value and also make ecological sense in terms of transport routes and manufacturing processes.

And if necessary, based on key criteria such as strength or surface texture, Vitra examines a potential third option of mixing a primary material and a recycled material. However, in the case of such so-called blends, the proportion of recycled material must always be greater than 50%. All recycled plastic materials used by Vitra can in turn be 100% recycled at the end of the product's life.



Leather: The leather for Vitra products is obtained from cowhides that are a by-product of cattle breeding for food production. Tanners must comply with strict environmental regulations when manufacturing leather, leading to the development of state-of-the-art technologies to ensure safe, environmentally friendly processes. In 2020 Vitra introduced the new Leather Premium F, which is processed with an innovative tanning agent extracted from olive tree leaves, a waste product of the olive harvest. In addition to the eco-friendly tanning method, Vitra will be reducing its network of leather suppliers in 2021 to European regions, thereby minimising the environmental impact of breeding and transport. A neutral institute regularly tests whether the leather used by Vitra complies with the legally specified limits for PCB, aromatic amines derived from azo dyes, chrome VI compounds and formaldehyde.



Upholstery fabrics: Vitra sources its upholstery fabrics from a small selection of European textile manufacturers, mainly located in Germany and Italy, with whom the company has maintained long and close partnerships. The textiles are continually tested according to the criteria of established certificates, documenting their safety and ecological performance. While synthetic fibres were originally introduced to offset the disadvantages of natural materials (availability, technical properties), today they are examined to assess whether their use is purposeful and carefully measured. From 2021 onwards, Vitra will thus be successively increasing the

proportion of synthetic fibres derived from recycled materials. Vitra does not offer any textiles that have been additionally treated with stain and dirt repellent. This decision is based on the ecological and health-related consequences associated with chemical treatments. Depending on the type of treatment, it can have detrimental effects in the production phase, when the product is used and/or after it reaches the end customer. Vitra places greater emphasis on the selection of high-quality textiles that meet the desired performance requirements by virtue of their natural characteristics (e.g. dirt resistance of wool).



Maintaining long-term
partnerships

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

In 2021, 46% of Vitra's suppliers were from Germany, 96% from Europe. As a globally active company, Vitra distributes its products to customers all over the world in the most resource-efficient way possible.

Vitra's quality standards can only be achieved through close partnerships with suppliers, which is why a dialogue based on trust is established from day one. These collaborative efforts are guided by principles of corporate responsibility, in particular as they relate to social aspects and environmental factors. Concrete steps include the communication of relevant criteria during the onboarding process, on-site audits, monthly monitoring procedures and an annual supplier evaluation. This is how Vitra nurtures long-term relationships with its suppliers.



Interview with **Paulo Rocha** about the production and properties of cork

People in the Mediterranean region have been using bark from cork trees for thousands of years. Paulo Rocha from Granorte explains why cork is also a material with a bright future. Rocha is responsible for product development and innovation at the Portuguese family-run company. Granorte supplies this commodity for Jasper Morrison's cork furniture and bowls.

Cork seems to be a miracle material. It has so many advantageous properties: it is water-repellent and flame-retardant, lightweight, elastic, stable, non-toxic and recyclable. This sounds almost too good to be true, right?

There is actually no other natural substance that has all these properties. It really is a miraculous material. We are very fortunate that cork trees grow here in Portugal. And the story just gets better: the bark is harvested and the tree continues to thrive! However, cork is not available in endless supply. Over the years, the cork industry – and the people whose livelihoods depend on it – have therefore learnt how to get the most out of this material. So when we say that we use the entirety of the bark, this is really true. There is almost no waste in the manufacturing process.

If cork resources are not available in an unlimited supply, can the harvested volume still be increased?



This is something the cork industry is working on – such as by planting more trees over the same area and taking better care of existing trees.

A significant proportion of cork forests is already FSC-certified. Another approach is to water young trees differently to make them grow faster, with the goal of being able to harvest the first cork after just 20 years. Currently, the bark is usually removed from the trees once they are 25 years old.

Is the bark harvested by hand?

Yes. Previous attempts have been made to use machines, but without success so far. It is difficult work and requires a lot of experience, and it must be done without damaging the trees.. Otherwise this will negatively affect the next harvest. After harvesting,

the bark must be dried for several months to become firmer. Then it is boiled or to stabilise the material and make the curved pieces flat and more pliant. We punch bottle corks out of these sheets.

And what happens to the remaining material?

Pieces of bark that are not thick enough for bottle corks or do not possess the right properties are ground into granules. This includes all the remnants from the harvest and the cork production process. We create an entire range of other products from these granules, which is called technical cork. These might be, for example, insulating material and flooring, and material for technical applications and furniture. We can also process the granules into bottle corks again, such as for closures on bottles of sparkling wine.



Vitra mills the stools and bowls in the cork collection out of solid blocks. Are these solid blocks also made out of granules?

Yes, the technical term for this is agglomerated cork. The granules are mixed with a binding agent and pressed into shape using pressure and heat. This fuses the small granulate particles together. The binding agent is an artificial resin with a polyurethane base, which is also used in the manufacturing of bottle corks and is food-safe. Agglomerated cork consists of 93 percent cork and the rest is the binding agent.

Is it true that the products in the Vitra collection are made from especially large granules?

We can shred the cork into differently sized pieces,

some coarse and some as small as 0.2 millimetres in size. The coarser the grains, the more similar the product is to natural, solid pieces of cork. You can therefore experiment with the grain size to achieve certain textures. Jasper Morrison required a coarse texture, but with a smooth surface. The interesting thing here is that we primarily use bottle corks for this process. We create the special texture by mixing the corks with very large cork granules. The corks are production rejects – they are faulty or do not meet the specific standards for bottling. Sometimes we also purchase these from other producers – as a raw material for a new design.

Can you recycle agglomerated cork?

Yes, you can. However, when we recycle agglomerated cork, we always mix it with a certain percentage of new cork, as otherwise the quality of the material diminishes. We create products from this that are not visible when installed, such as insulation and substrate materials for flooring.

How does the surface of cork age?

Does it develop a patina?

Cork is a natural product which ages and changes over time, like wood does. Cork tends to become lighter in colour, approaching a similar shade to the bark on the tree. However, there is little change in terms of texture and mechanical properties. Cork does not rot or decay.

The culture of cork and the cultivation of cork trees have a long tradition in Mediterranean countries.

What significance does this have for the region?

Yes, it is a thriving age-old culture with an important social role. It is firmly rooted here in certain regions of Portugal, as well as in Spain and North Africa. At the same time, cork is a product with a bright future!

Why exactly does cork have such huge social significance?

Cork trees often grow in regions, such as in the south of Portugal, where there are few other resources. The ground is barren and dry and very few plants thrive there. That's why it is important that cork production continues; it is a source of income for the local population. Harvest time is in late spring and summer, the hottest months of the year. There is a lot of work to be done. As it takes a lot of experience and skill to harvest the bark, it is a well-paid job. During the harvest, people can often earn enough money to last for the rest of the year.

Bottle corks presently still make up the largest part of the cork business. Do you think that will change and that other uses will emerge for the material in the future?

Many years ago, someone said something in a seminar that stuck in my head. I believe he said that we had not yet found the right purpose for cork. And that cork was so extraordinary and simultaneously so limited in quantity that it would one day be considered the 'gold' of Portugal. It's true that bottle corks have epitomised the use of cork for centuries. And they have made the cork industry what it is today. But there are already signs of further development. Twenty or thirty years ago, the role played by other cork products was virtually insignificant. At the time, bottle corks represented 95 percent of the business. Today it is only about 75 percent. There are so many different ways to use the material, and not just in industry or in construction. For example, we have a customer in Japan who uses cork in their rice fields. I am convinced there will be many other uses in the future that we cannot even begin to imagine today.



Constant self-assessment

At present there are no comprehensive benchmarks for measuring the environmental impact of a company, or even of individual products. This prompted Vitra to define ecological standards for its own products, ensuring that they not only fulfil the company's high standards but also global criteria for building certifications and sustainability norms – learning as it does so every day.

In addition to the internationally established company certification procedures for quality (ISO 9001) and environmental management (ISO 14001), Vitra also undergoes annual audits for responsible business conduct.

Blauer Engel · The Blue Angel ('Blauer Engel') is the first and oldest environmental label worldwide for eco-friendly products and services. It promotes both environmental protection and consumer safety. Consequently certificates are only awarded to products and services that are ecologically sound from a comprehensive perspective. The evaluation process ensures that a certified product has no or only minimal impact on the environment and human health over the entire course of its lifespan (from manufacture to disposal).



GREENGUARD Gold · The internationally recognised label GREENGUARD was developed in 2001 by the 'GREENGUARD Environmental Institute'. Its aim is to protect human health and quality of life by reducing exposure to pollutants and improving indoor air conditions. GREENGUARD Gold-certified products can contribute to the environmental certification of buildings.



GS seal (Tested Safety) · The GS seal is issued to products that fulfil product safety regulations based on national and international norms as well as current technical standards. It ascertains that a product will not cause any damage while being used and assesses whether its components pose any health hazards.



EcoVadis · EcoVadis operates a collaborative platform to evaluate the corporate social responsibility of suppliers in global supply chains. Vitra has been a member since 2014 and is reevaluated annually in a detailed assessment process. In 2021, Vitra was awarded the Ecovadis Silver certificate.



Occupational safety · Vitra places the highest demands on every type of workplace in our company. The quality seal 'Sicher mit System' (systematic safety) awarded by the employers' liability insurance association attests to healthy and safe working conditions in all departments at all times.





Continuing the cultural mission

Vitra engages in a multitude of cultural activities above and beyond its business operations. A substantial portion of revenues is invested in preserving the cultural heritage of design and architecture. Vitra supports various institutions around the globe. Regular beneficiaries include the Eames Foundation, which is devoted to preserving the Eames House in Pacific Palisades, California, the Alvar Aalto Foundation in Finland, and the Barragan Foundation based in Switzerland.

The Vitra Design Museum, founded in 1989, is a major focus of the company's cultural commitment. It is not a company museum, but an internationally renowned, independent institution dedicated to the research and presentation of design and architecture. The Vitra Design Museum organises exhibitions, workshops and guided architectural tours. Its holdings include one of the world's largest collections of industrial furniture design, and it administers and maintains the estates of several major designers. It also produces publications on a broad spectrum of design and architectural topics. The diverse activities of the Vitra Design Museum have earned it worldwide respect as a model for private initiatives and independent institutions in the cultural sector.

Furthermore, the Vitra Campus is a place where design objects and architectural works are created and maintained, making topics of design, architecture and art accessible to the public. And the ongoing development of the Vitra Campus reveals the company's long-term commitment to its location in Weil am Rhein.



Southern end of the Vitra Campus with Zaha Hadid's Fire Station in the background and the Schaudapot by Herzog & de Meuron on the right



Architecture tour on the Vitra Campus

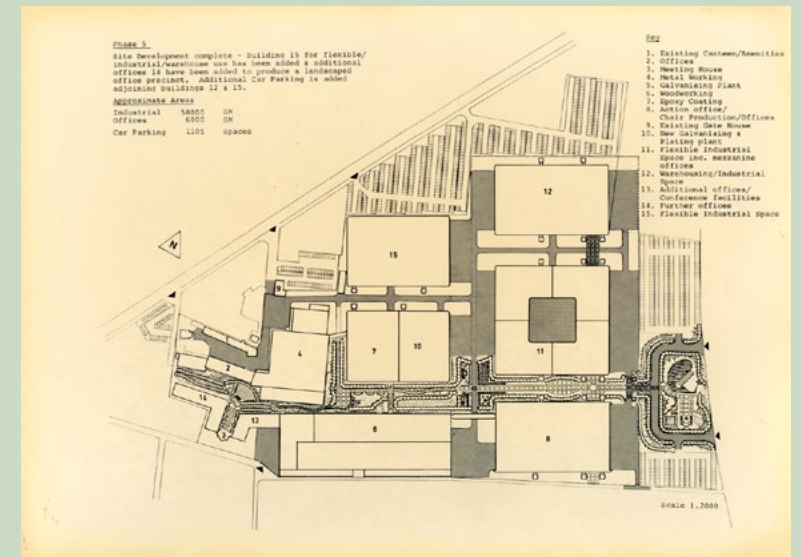
Interview with **Rolf Fehlbaum**

Many things simply
just happened

The Vitra Campus emanated from a catastrophe. Explaining how this provided an opportunity for a new beginning and why many things did not turn out as planned, Rolf Fehlbaum talks about coincidences, failed projects and the question of what gives the campus its appeal.



Claes Oldenburg, Rolf Fehlbaum and Ray Eames at the Vitra Campus



Master plan for the Vitra Campus by Nicholas Grimshaw, 1982



Production facility by Nicholas Grimshaw



Part of the sculpture Balancing Tools by Claes Oldenburg & Coosje van Bruggen, 1984

A little over 40 years ago, Vitra's production facilities in Weil am Rhein caught fire after being struck by lightning. What was going through your mind on that 18 July 1981?

Rolf Fehlbaum: As far as the fire was concerned, nothing at first. I was travelling in Africa at the time and my brother Raymond spared me the bad news because I was scheduled to come home a few days later anyway. When he finally told me about it, he was quite calm and had already come to terms with the worst for both of us, so to speak.

But it still must have been quite a shock for you.

Were you not worried about your company's survival? I can't remember exactly how I felt. But yes, the place where people had been busy working the day before was now in ruins. At the time, we had so-called business interruption insurance covering all ensuing costs for a period of six months. That was not very long. Fortunately, my brother reacted very quickly and contacted the architect Nicholas Grimshaw while I was still away.

Why Nicholas Grimshaw?

The year before, we had already had the idea of commissioning a new headquarters in Birsfelden. When I met Grimshaw at an event in London, we discussed such a building. We then visited his recent constructions and met in Basel in December 1980. So the relationship had already been initiated, and my brother just had to make it clear that the project was now more urgent.

Extremely urgent...

Exactly. We had to be up and running again as quickly as possible and needed a roof over our heads. Time provided the framework for the architecture. Still, we didn't want to just put anything there – we wanted a work of

architecture. Grimshaw was the ideal partner for the task. His way of working is very reminiscent of product design, as Charles and Ray Eames understood it, for example. He thinks very economically, using existing components and paying precise attention to details, like the right connections between parts. After six months we were back in production, and Grimshaw's building also gave us the chance to start afresh.

In retrospect, the tragedy could almost be called a stroke of luck.

It was certainly a great opportunity, because we probably would have otherwise continued in the style of the existing buildings. Grimshaw was on a different level. When the building was finished, we asked him to design a master plan for the site. However, we then only executed two more buildings based on the plan.

Why is that?

As is so often the case, chance played a role here as well. My brothers and I wanted to give my father something special for his 70th birthday in 1984 and commissioned Claes Oldenburg to create the sculpture that now occupies the space between the Vitra Design Museum and the Ando Pavilion. It was through Oldenburg that I met Frank Gehry. We talked about furniture in the early days and launched the cardboard chair Little Beaver as a special edition. The conversation only drifted to architecture when I asked him if he could design a 'shed' to house our furniture collection.

And he then presented you with a whole museum?

No. He said it was far too expensive to hire an architect from Los Angeles for such a small job. When a new factory was to be built soon afterwards, I suggested to him that we design this factory and put the 'shed' in

front of it. He agreed and the 'shed' became the Vitra Design Museum. This was the end of the concept using Grimshaw's master plan and the beginning of the idea of developing a kind of collage instead of a uniform corporate identity – an urban space where very different buildings by different architects would come together.

Today buildings by several Pritzker Prize winners stand on the campus. At the time they were built, many of the architects were still rather unknown. How did you locate these individuals and why exactly did you want to collaborate with them?

Architecture had long been a particular interest of mine. Before starting at Vitra, I worked as a consultant for training and continuing education at the Chamber of Architects in Munich and got to know what mattered to architects at that time. It was the era of postmodernism. I was particularly interested in architects who did not try to fight modernism, but rather sought to reinterpret it. Grimshaw did this in a way that was aligned with Eames and Prouvé. Frank Gehry was closer to Aalto. What fascinated me about his work, apart from the sculptural qualities, was the seemingly improvised character, the use of ordinary materials, the carefree nature of the composition – in a way, a counter-world to the very correct and very Swiss ideal of perfectionism. With Jacques (Herzog) und Pierre (de Meuron), it took some time for me to recognise how good they were. Maybe because I was always looking for something that came from the wider world, whereas they are local. However, they had long since gained international renown, and when we eventually became friends, it seemed almost absurd to me that we hadn't done anything with them yet.

What was it like with Zaha Hadid? She had never built anything before.

When I met Zaha Hadid, my original intention was to develop furniture with her. We didn't come far with those plans, but we got on well and I was fascinated by her projects, which only existed as drawings. We had housed our fire brigade in a makeshift structure, and it seemed time to build a fire station. Then the idea came up to create this building with Zaha, whose designs seemed outrageously dynamic – in keeping with my idea of a fire brigade. Many things simply just happened, more as a result of personal contacts and coincidences than from a long-term plan.

Over the years, this has resulted in one outstanding building after another. Have you ever wondered what this must have been like for the individual architects?

The idea was never to create a museum of architecture where you just string buildings together. It was always about building a place. In this respect, the task for every architect was to react to what was already there. Respectfully. Even if the various buildings differ greatly in form, they have all incorporated the overall context into their designs. The VitraHaus, for example, should originally have been closer to the museum and was planned in white. But it would have been too overwhelming to place a much larger building like this in the same colour right next to the museum. That's why Herzog & de Meuron changed the location and chose a dark colour.

Speaking of museums, while Grimshaw's buildings were production facilities, which suited the company and the actual purpose of the site, Gehry put a piece of 'culture' in the middle of the green meadow in 1989. How did people react to this idea?

If I had collected art and put up a museum for it, it would certainly have been received critically. But it was about a



The Vitra Design Museum by Frank Gehry under construction



The Fire Station by Zaha Hadid



The VitraHaus by Herzog & de Meuron under construction



The Vitra Campus in Weil am Rhein

museum for our own discipline – design – and thus also served to enhance and augment our expertise. We wanted to illuminate, analyse, exhibit and communicate the full spectrum of this discipline. That certainly strengthened the credibility of the company and was understood from this perspective. Apart from that, Vitra was always a cultural project for me, making it possible to do things that were beyond immediate utility. However, the prerequisite has always been that these activities do not have a negative economic impact on the company. In the meantime, the Vitra Campus is known to architecture enthusiasts all over the world and plays a key role in terms of branding.

This applies in particular to how the company is viewed and its image. But how much has the campus influenced Vitra's collection, its designers or even the company culture in recent years?

There are certainly reciprocal interactions and effects, but it is difficult to identify them precisely. In our work, we start from the conviction that the environment where we live and work strongly influences our well-being and behaviour. We can assume that an extraordinary place like the Vitra Campus strengthens our bond with the company. This also manifests itself in the fact that employees come to the campus with their families in their free time. And for the designers, the collections of the Vitra Design Museum are very enriching and inspiring.

What is the Vitra Campus in your eyes today: a production site, an urban biotope, an open-air museum, a pilgrimage destination, a meeting place...?

The campus's attraction lies in the mix of activities that do not usually occur in one place. Furniture is produced and exhibited here, and design is collected

and presented in exhibitions. People who work here encounter visitors who come to see the architecture or the garden or to visit exhibitions or who want to take part in a workshop or collect furnishing ideas... etc. And it all happens quite naturally because it is not based on a PR strategy, but has come about over many years – as an expression of an attitude based on the conviction that design can and should make a contribution to improving our everyday lives.

Biodiversity

Vitra has long advocated an ecological and responsible use of land. On the Vitra Campus in Weil am Rhein, paved roads and building footprints are counterbalanced by unsealed surfaces and plantings. Large natural flower meadows stretch between the buildings, particularly in the northern part of the campus, establishing a link to the agricultural landscape and vineyards of the neighbouring Tüllinger Hill.



Two bee-keepers take care of the beehives in the Oudolf Garten on the Vitra Campus.

2009

- One hundred cherry trees and 100 maple trees are newly planted on the Vitra Campus
-

2014

- 980 m of hornbeam hedge newly planted along the Álvaro Siza Promenade and new layout of car park
-

2016

- Reduction of sealed paving as part of the new greening concept for the opening of the Vitra Schaudepot
-

2018

- At the Birsfelden headquarters, meadows with wildflowers are planted to enhance biodiversity. The project is being continuously expanded
-

2019

- Cherry trees are transplanted, instead of chopping them down, to make space for a new garden
-

2020

- The publicly accessible Oudolf Garten is laid out with some 30,000 plants over an area of 400 square metres
- 3 beehives are installed



People

Vitra as an employer

Vitra devotes particular attention to work conditions and environments that are inspiring and therefore productive, and also strives to offer healthy and future-oriented employment relationships for all employees. To this end, in addition to its visionary offices in Birsfelden and Weil am Rhein, Vitra has also also instituted a cooperative partnership with daycare centres and provides cafeterias with subsidised meals made from regional, seasonal produce and an increasing selection of vegetarian and vegan options, e-bikes with charging stations for use between the two locations and much more.

Vitra is convinced that the best results are achieved through team work, collaborating with colleagues of diverse education or training, backgrounds and interests. The goal is to allow for differences, while emphasising the uniting characteristics. Vitra also seeks to promote life-long learning and advancement within the company for its employees.

Interest and curiosity in the company's cultural engagement is viewed as a foundation for Vitra's corporate success. To promote identification with Project Vitra, employees can regularly take part in activities related to the themes of design and architecture.

Vitra is convinced that offices are the central workspace where teams come together to work on a shared goal and experience corporate culture. At the same time, most employees became seasoned remote workers during the Covid-19 pandemic and there continue to be many tasks which can still be performed at home or while travelling.

With this in mind, Vitra created the 'How To Work Better' framework, which defines different work types: Workplace Residents, Workplace Enthusiasts, Workplace Citizens and Nomads. Taking the individual responsibilities of each employee into consideration, the work types define the proportions of the different styles and locations of work.

52%

women

48%

men

2010

Opening of company crèche at Birsfelden headquarters and cooperation with existing facility in Weil am Rhein

11.2

years average period of employment

Respect and equal opportunities

At Vitra, each and every individual counts. When it was founded back in 1950, Erika and Willi Fehlbaum ran the company together. That is why it is quite natural for women to hold management positions at Vitra, and the number of different nationalities we employ also increases year on year. Ability and performance alone are decisive when it comes to recruitment, promotion and remuneration.

We see a diversity of voices within the company as a strength. We do not tolerate any form of discrimination, humiliation, intimidation, oppression or insult, and we practise a policy of zero tolerance towards sexual harassment. Equality and justice are important to us. We are all valuable assets at Vitra regardless of our background, skin colour, age, gender, sexual orientation, religion or any other aspect that defines us.

67%
women in group management

44

different nationalities
work at Vitra

37

different nationalities at
the sites in Germany and
Switzerland



Training and staff development

Vitra is committed to training: in 2021 Vitra employed 50 apprentices and students in 18 different vocational programmes – 100% of whom successfully completed their training, with many still working at the company.

Continuous employee development is of key importance at Vitra. A dedicated training department offers a comprehensive portfolio of statutory and more wide-ranging product and skills courses in the form of face-to-face sessions and e-learning modules.

Vitra has digitalised business processes and implemented advanced IT systems. All employees receive targeted training to ensure efficient use of these tools.

50

apprentices and students

100%

of apprentices successfully completed their training

70%

of apprentices were taken on by the company





Facts and figures

Procurement

As a result of procurement policies and compliance with official certification programmes, Vitra ensures that the materials purchased meet its corporate conditions in regard to human rights and environmental standards. Vitra mainly uses suppliers in Europe and also expects non-European partners to comply with relevant requirements such as the EU chemicals regulation REACH or Vitra's Code of Conduct.

Products and materials are continuously analysed, and methods are monitored and evaluated by independent external institutions. In 2021, 46% of Vitra's suppliers were from Germany and 96% were based in Europe.

As a company with global operations, Vitra also maintains a manufacturing facility outside of Europe – it is situated in Japan.

Germany: 46%

Italy: 23%

Poland: 9%

Hungary: 6%

Finland: 5%

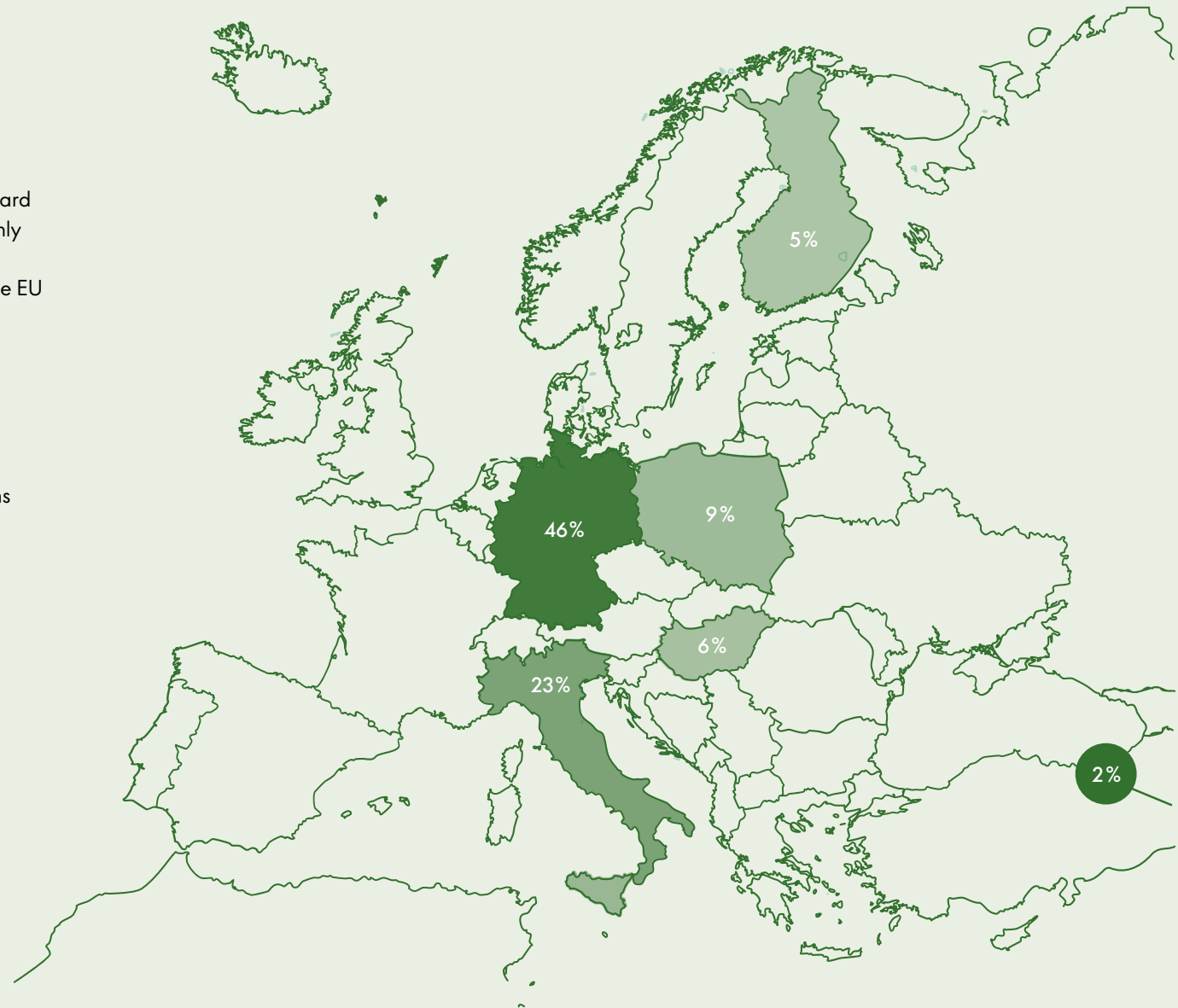
China: 2%

Rest of Europe: 6%

CH, RO, CZ, SI, LV, PT, AT,
GB, BE, IE, SK, SE, DK, FR, LT,
NO, EE, NL

Rest of World: 3%

HK, JP, TW, MY, US



Supplier's code of conduct

The aim of the code of conduct is to ensure that social and environmental standards are observed. It is therefore based on the conventions of the International Labour Organisation (ILO), the Universal Declaration of Human Rights, the UN Convention on the Rights of Children and on the Elimination of All Forms of Discrimination Against Women, the UN Global Compact and the OECD directives for multinational companies. Compliance with all valid national and international laws or regulations, as well as industrial minimum standards, is also compulsory. Precedence is given to the most stringent requirements.

Vitra's quality standards can only be achieved by working closely with its suppliers, which is why the company establishes a dialogue based on trust from the very beginning of every partnership. Good business practices are combined with the social and environmental aspects of sustainability to form the pillars of all collaborative efforts. Concrete steps include the communication of relevant criteria during the onboarding process, on-site audits, monthly monitoring procedures and an annual supplier evaluation.



Production and logistics

Besides being a place dedicated to the presentation of design and architecture, a social meeting point and a point of sale and product advice, the Vitra Campus in Weil am Rhein is Vitra's central production hub. Over the years, Vitra has introduced many environmental measures in its manufacturing plants and adopted a responsible approach to nature and natural resources.

‘Thanks to the newly launched logistics platform, we now know exactly which inbound transport volumes and types we process across locations – and we have a detailed basis for calculating carbon emissions. This enables us to calculate the tonne-kilometres according to transport types and vehicle types. The outbound pilot programme is underway and will soon be implemented to give us a complete overview.’

– Anton Fetsch, Project Manager Logistics



Packaging and transport

The packaging of Vitra products should provide proper protection during transport with a minimum amount of material. The packaging concept is continually assessed and revised to take advantage of newer and more environmentally-friendly materials.

Vitra's transport logistics are organised in such a way that lorries preferably only leave the production facilities with a full load. Overseas transport is handled by ship and, only in exceptional cases, by air freight. Special transports are avoided whenever possible.

'In 2021, we were able to convert almost all packaging for the online shop to environmentally-friendly options – and now we are continuously improving all other types of packaging.'

**– Manuel Galvan,
Head of Logistics & Packaging**



The factory building designed by Nicolas Grimshaw on the Vitra Campus in Weil am Rhein

Energy efficiency

Each new building constructed by Vitra is equipped with the most modern building technology. Vitra has been sourcing all of its electricity for the production sites in Weil am Rhein and Neuenburg from hydropower since 2008, and for the company's headquarters in the Swiss town of Birsfelden since 2016. Photovoltaic systems on the roofs of the production buildings generate additional solar power.

1996

- Installation of automatic high-speed doors in all buildings to reduce draughts and save energy

2000

- Improvement of insulation on roofs of industrial buildings

2001

- Installation of modern heating/ventilation controls in production areas
- Reduction of heating oil consumption through installation of a new boiler and burner
- Installation of a solar power system with an output of 47.52 kWp on the Vitra Campus

2008

- Solar power plant on the Vitra Campus expanded to achieve an output of 109.58 kWp
- Installation of a solar power system with an output of 120 kWp at the Neuenburg site
- Construction of a geothermal heat pump for the heating and cooling of the new logistics hall in Neuenburg

2009

- Installation of a geothermal heat

pump for heating and cooling the VitraHaus

- Conversion to a recirculating ventilation system in the foaming plant's glue booth
- Conversion to 100% hydroelectric power at company headquarters in Birsfelden and at the Weil am Rhein and Neuenburg sites

2010

- Installation of a combined heat and power unit that generates 50 kWp of electric power and 100 kWp of thermal power

2011

- Daylight-dependent lighting control in sections of the production facilities in Weil am Rhein

2012

- New building in Weil am Rhein equipped with a photovoltaic system (output: 436 kWp). LED technology adopted for outdoor lighting
- Installation of a photovoltaic system at company headquarters in Birsfelden (output: 376 kWp)
- Energy-efficient modernisation in connection with expansion of foaming plant
- Testing machines converted from

pneumatic cylinders to servo drives

2013

- New double glazed windows with exterior solar shading on a building in Weil am Rhein
- Installation of a new refrigeration dryer

2016

- Conversion to 100% hydroelectric power at company headquarters in Birsfelden

2018

- Installation of an EV charging station on the Vitra Campus
- VitraHaus and an additional factory building converted to LED
- New heating system and replacement of window facade on west face of one factory building for more efficient thermal insulation

2019

- Optimisation of energy efficiency in various buildings through LED lighting and new windows

Waste management

Waste products are considered raw materials, provided they can be recycled. The more effectively that waste materials are separated, the more valuable they are for secondary utilisation. Vitra's aim is to produce as little waste as possible, and to use waste material to create other products wherever feasible.

The appropriate disposal of production waste, the separate collection of paper, plastic and metal, as well as their correct recycling are a matter of course. The residual waste quota could thus be continuously reduced.



	2018	2019	2020	2021
Residual waste	202.33 t	150.86 t	127.04 t	125.52 t
Paper and cardboard	354.82 t	361.01 t	287.50 t	320.81 t
Wood	411.73 t	402.96 t	362.59 t	314.57 t
Lightweight packaging/plastic	33.18 t	102.72 t	73.58 t	111.42 t
Metal	31.50 t	73.88 t	43.44 t	46.27 t
Styrofoam	n/a	0.38 t	0.42 t	1.0 t
Hollow glass	n/a	7.50 t	2.7 t	2.34 t

Water management

Water is the most important resource on our planet. Vitra extracts water from groundwater reservoirs that form over time from seeping rainwater.



2009

- Construction of a rainwater seepage system for roughly 50,000 m² of sealed surface to reduce the burden on the wastewater treatment plant and to channel rainwater into a groundwater reservoir

closed water circulation system in Germany, where statutory regulations demand stringent threshold values and official monitoring to ensure compliance. Elimination of the biggest source of drinking water consumption and wastewater pollution at Vitra

2013

- Installation of a new water treatment plant

2019

- Green spaces irrigated using water from Vitra's own well, without using drinking water from the public grid

2018

- Electroplating transferred to long-term suppliers with a new

Energy data and emissions in accordance with the Greenhouse Gas Protocol

Carbon emissions are one of the most important indicators of the ecological footprint. Vitra calculates its carbon emissions according to the GHG Protocol, the international standard for these calculations.

For 2021, Vitra has calculated the values for Scope 1 and 2, and it will also take the values for Scope 3 into consideration from 2022 onwards. A comprehensive assessment is important to create a suitable basis for the implementation of reduction measures.

On the basis of a diversity of analyses and comparative figures, we can assume that the largest proportion of carbon emissions come from purchased materials and logistics, which are both included in Scope 3.

Scope 1

Emissions by category:

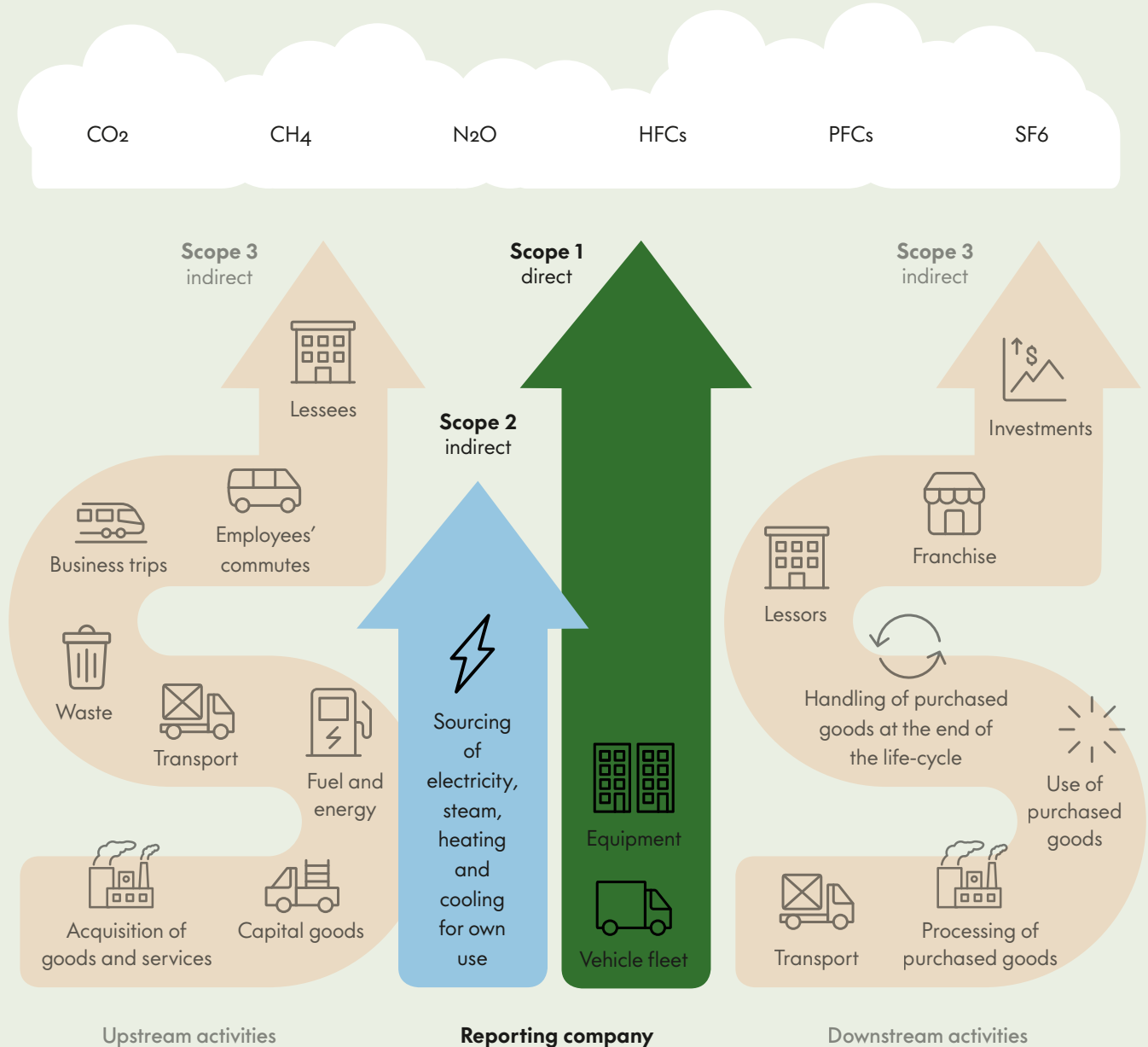
+ Heat consumption	1856.13 t CO ₂ e	66%
+ Fuel consumption in the company	597,53 t CO ₂ e	21%
> Total	2453.66 t CO₂e	87%

Scope 2

Emissions by category:

+ Electricity consumption	383.85 t CO ₂ e	13%
+ District heating/district cooling	0.00 t CO ₂ e	0%
> Total	383.85 t CO₂e	13%

Total	2837.51 t CO₂e	100%
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Contact

A company's sustainable development relies on dialogue with an interested public.

You may contact us at sustainability@vitra.com

We look forward to hearing from you.

Vitra is represented worldwide.

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Interview with Paulo Rocha: Jasmin Jouhar