

Home Stories



vitra.

Vitra Home Collection

- 9 Lounge Chairs
- 39 Sofas
- 69 Chairs and tables
- 117 Chairs and tables for the home office
- 137 Accessories



20 Years of Home Collection

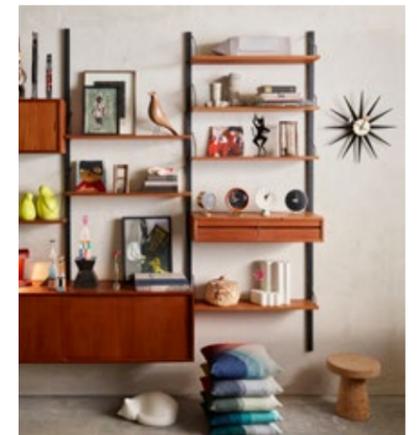
Launched in 2004, the Vitra Home Collection has developed and matured over the last twenty years. Updated editions of our classics and new products like Grand Repos have found their way into many homes during this time. We gave the collection a home with the VitraHaus, which opened its doors on the Vitra Campus in 2010. Creating the interiors for the VitraHaus enhanced our understanding of the joy of accessorising and led to a growing collection of smaller objects. None of it would have been possible without the support of our distribution partners worldwide and you – our clients – who bring the Vitra Collage to life.

These last twenty years saw the transition from the second to the third generation of our family company. My uncle and my father had earlier initiated the cultural mission embodied by the Vitra Design Museum, its collection and archives, as well as by the architecture of the Vitra Campus. The current generation of our family business remains committed to this cultural mission while at the same time embarking on a new path: Vitra's environmental mission. Creating products that can be passed down to the next generation has always been the guiding principle for all our development activities. Now further environmental rules and requirements have been added. Recycled materials are finding their way into existing and new products, and the ability to repair an item extends its life. The carbon footprint is calculated product by product and actively reduced. Although there is still a long way to go, the Vitra Team is highly motivated by these ambitious environmental goals. And we hope you are too.

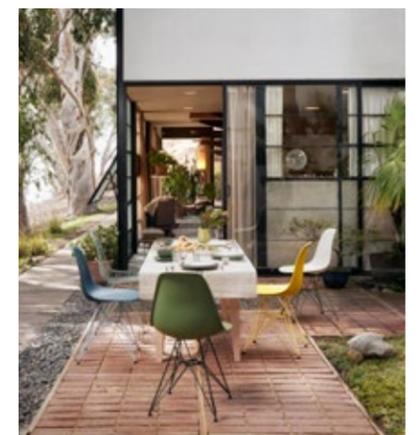
Nora Fehlbaum (CEO, Vitra)



Grand Repos by Antonio Citterio was launched in 2011



The Accessories Collection introduced in 2015 is continually expanding



Eames Plastic Chair RE – from 2024 onwards in recycled post-consumer plastic



The sourcing, processing and use of materials in products constitute about 80% of Vitra's overall carbon footprint. That is why materials are continuously analysed, and production methods monitored and evaluated by independent external institutions: the used materials should be as sustainable and low impact as possible. One such example is the material used for the seat shells of the legendary Plastic Chairs by Charles and Ray Eames, which has now been converted to post-consumer recycled polypropylene.



For more details, visit vitra.com/sustainability



The Vitra Campus in Weil am Rhein is home to Vitra's principal production sites. Here classics like the Eames Aluminium Chair have been manufactured in virtually the same manner for decades. Visitors to the Vitra Campus can observe the individual steps during a guided tour of the production facilities. Vitra imposes the highest quality standards on their material and component suppliers, who are subjected to regular compliance audits. In 2022, 96% of Vitra's suppliers were located in Europe, with 45% in Germany.



Inaugurated on the Vitra Campus in 2020, the garden by Dutch designer Piet Oudolf features perennial, self-regenerating plants, shrubs, grasses, bushes and wildflowers. Six colonies of bees can be found nearby and are kept according to a combined nesting method by Vitra employees, who are trained apiculturists. To promote further biodiversity on the site, additional areas of the Vitra Campus are also being transformed into green spaces and employee gardens.



Birgitte von Halling-Koch with one of her grandchildren in the Eames Lounge Chair at her summer home in Sweden. The chair was purchased by her father Percy von Halling-Koch in 1958.



For more details, visit vitra.com/campus



Lounge Chairs

- 10 Lounge Chair
- 20 Aluminium Chair EA 124
- 21 Soft Pad Chair EA 222
- 22 Plywood Group LCW
- 23 Eames Shell Chairs RAR & LAR
- 24 Grand Relax
- 26 Repos & Grand Repos
- 28 HAL Lounge Chair
- 30 Cité
- 32 Fauteuil de Salon
- 34 Cone & Heart Cone Chair
- 36 Citizen
- 37 Slow Chair

The portfolio of Vitra lounge chairs and armchairs ranges from classic to contemporary designs, from compact versions to expansive models, from unupholstered armchairs to soft lounge chairs for comfortable relaxation, some with integrated mechanisms. What they all share is a timeless aesthetic, carefully crafted from durable materials. Lifelong companions, cherished even by future generations.



For more details, visit
vitra.com/lounge-chairs

Lounge Chair, Charles & Ray Eames, 1956



(1) Lounge Chair & Ottoman - santos palisander · Leather Premium F, 66 nero · Charles & Ray Eames, 1956



Lounge Chair, Charles & Ray Eames, 1956



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. © 2023 Eames Office, LLC



The Lounge Chair is now available in the soft cover fabric Nubia. The version shown here and all other configurations can be found at: www.vitra.com

The Lounge Chair was designed by Charles and Ray Eames in the 1950s with the aim of combining an elegant appearance with ultimate comfort. It has been produced by Vitra using virtually the same methods ever since, and is now recognised as a great classic of twentieth-century furniture design. Offered in two sizes and various combinations of leather or fabric upholstery covers, wooden shells and bases, the Lounge Chair is ideally complemented by the matching Ottoman.



Made from high-quality materials, the Lounge Chair can be passed down from one generation to the next.



The final manual production steps can be viewed in the Lounge Chair Atelier on the Vitra Campus in Weil am Rhein.

For nearly 70 years Vitra has been the sole authorised manufacturer of the Eames Lounge Chair for markets in Europe and the Middle East. The cooperation between Vitra and the designer couple Charles and Ray Eames began in 1957 and continues today in partnership with the Eames Office, which represents the Eames family. Production of the Lounge Chair requires the same 47 individual steps today as it did 70 years ago, many of which must be performed by hand. The meticulous execution of each step ensures the enduring quality that makes the Lounge Chair last for generations. Each veneer shell is unique. The veneer used for the Lounge Chair stems from FSC-certified sources managed according to environmentally and socially responsible criteria for planting and foresting. The age-old tradition of leather tanning has undergone further development in the interests of sustainability: the new Leather Premium F processed with a tanning agent extracted from olive tree leaves is devoid to the largest possible extent of environmentally harmful substances and processes.



(1) Lounge Chair & Ottoman - black-pigmented walnut · Nubia, 07 ivory/peach · Charles & Ray Eames, 1956 (2) Occasional Table LTR · 30 basic dark powder-coated (smooth) · gold leaf · Charles & Ray Eames, 1950 (3) Eames Fiberglass Side Chair DSW · 07 Eames Ochre Light / 08 Eames Ochre Dark · 65 honey-toned ash · Charles & Ray Eames, 1950



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The close relationship between the two families continued when Rolf Fehlbaum took over the management of Vitra in 1977. Now Chairman Emeritus of Vitra, it is with admiration that he declares: 'Charles and Ray Eames are our heroes: they are the figures who, more than anyone else, have given this company its defining form and ideas. These were people of incredible talent, very hard workers and visionaries. They not only made furniture but were architects, filmmakers, photographers and educators, thinking not only about society, but also the greater world around them.'

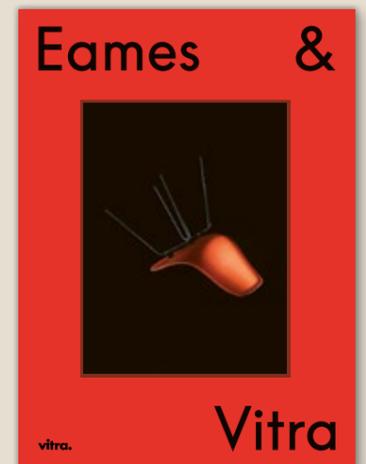
Following the death of Ray Eames in 1988, exactly a decade after Charles, the Vitra Design Museum acquired part of the couple's three-dimensional estate. The collection also encompasses some of the surviving experimental models and furniture prototypes and is an important source of reference for Vitra in the further development of Eames designs.

The close ties between the Eames Office and Vitra still endure today in the third generation of the two families. After initially working with Charles's daughter Lucia Eames, Vitra now consults with Eames Demetrios – one of the couple's five grandchildren – on the production of Eames designs. On the Vitra side, the third generation of the Fehlbaum family is represented by Nora Fehlbaum, who has headed the company since 2014.



↑ Rolf Fehlbaum in the archive of the Vitra Design Museum at the Vitra Campus in Weil am Rhein.

→ The book *Eames & Vitra* describes the special relationship between Vitra and the Eameses and documents designs produced by Vitra from the 1950s up to the present, shedding light on topics such as authenticity and archival holdings.



For more details, visit vitra.com/eames-and-vitra



↑ Erika and Willi Fehlbaum visiting the Eames Office, standing in front of the 'History Wall' from the *Mathematica* exhibition produced in 1961.

← Nora Fehlbaum and Eames Demetrios represent the third generation of the close relationship between Vitra and the Eames Office, 2023.

Aluminium Chair EA 124, Charles & Ray Eames, 1958



Charles and Ray Eames in the Eames Office while developing the Aluminium Group.
© 2023 Eames Office, LLC

Thanks to the combination of a high backrest with head cushion and a tilt mechanism that can be adjusted to the user's weight, the Aluminium Chair EA 124 – the quintessential lounge chair in the Aluminium Group – provides excellent comfort. It can be paired with the Ottoman EA 125, forming the perfect spot to put your feet up and enjoy a long, cosy evening with a good book.

The Soft Pad Chair EA 222 is similar to the Aluminium Chair EA 124 in both shape and structure. Yet with sewn-on cushions covered in a choice of leather or fabric, it not only offers soft comfort but also has a slightly more voluptuous silhouette. The EA 222 is swivel-mounted and equipped with an adjustable reclining mechanism. It can be purchased together with the Ottoman EA 223 or as a solo piece. Vitra has produced the Soft Pad and Aluminium Chairs in the same superior quality for decades, and is therefore able to grant a 30-year warranty on all of these chairs.

Soft Pad Chair EA 222 & Stool EA 223, Charles & Ray Eames, 1969



(1) Aluminium Chair EA 124 – Lounge · Leather/back panel Plano, 71/80 sand/coffee · Charles & Ray Eames, 1958 (2) Plate Table 410 x 410 mm · Table top marble · 04 white powder-coated (textured) · Jasper Morrison, 2004 (3) Soft Pad Chair EA 222 – Lounge / Soft Pad Chair EA 223 – Lounge, Stool · Leather Premium F (contrast seam)/back panel Plano, 97/67 cognac/cognac · Charles & Ray Eames, 1969 (4) Eames Wool Blanket · taupe · Charles & Ray Eames, 1947 (5) Eames House Bird · black alder



1

(1) Plywood Group LCW Calf's Skin - brown/white - 64 Ash natural - Charles & Ray Eames, 1945/1946 (2) Eames Fiberglass Armchair RAR, with seat upholstery - 01 Eames Parchment - Checker, 01 black/white - Charles & Ray Eames, 1950 (3) Eames Plastic Armchair RE LAR - 43 rusty orange RE - 30 basic dark powder-coated (smooth) - Charles & Ray Eames, 1950

This page and opposite: staged at the Eames House, Pacific Palisades, California © Eames Foundation, 2023



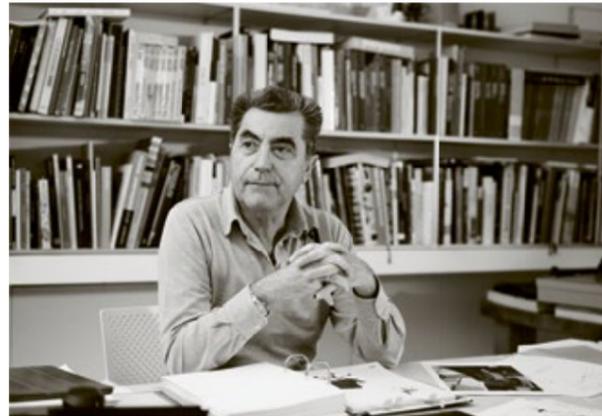
2



3

The small Lounge Chair Wood (LCW) is an iconic design by Charles and Ray Eames that dates from the period of their early experiments with three-dimensionally moulded plywood. The chair is made of ash wood with a natural, black or red-stained finish, or with leather or calfskin upholstery.

Charles and Ray Eames developed their legendary shell chairs for a competition organised by the Museum of Modern Art and launched them 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 been an especially striking model in the chair family, and the LAR - relaunched in 2019 - whose base is nicknamed 'Cat's Cradle', was one of Charles and Ray's particular favourites. Both the RAR and LAR are additionally available with a fiberglass shell. In the version with a polypropylene shell, the LAR is also suited for outdoor use.



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.

Grand Relax is a luxurious reclining lounge chair combining outstanding comfort with compact dimensions and a classic understated aesthetic. Upon sitting down, the user sinks into the soft cushions, and the chair reclines thanks to an adjustable synchronised mechanism concealed within the seat. The backrest can be locked in any position. Grand Relax is available with leather or fabric covers.



(1/2) Grand Relax & Ottoman · 03 polished aluminium · (1) Nubia, 03 cream/sand, Leather Forte (deco), 07 sand /
(2) Leather Premium F, 71 sand · Antonio Citterio, 2019 (3) Wooden Side Tables · 17 light oak · Ronan & Erwan Bouroullec, 2015



(1) Grand Repos & Panchina - 30 basic dark powder-coated (smooth) - Nubia, 09 ivory/forest - Antonio Citterio, 2011
(2) Tabouret Métallique - 12 deep black powder-coated (smooth) - Jean Prouvé, 1936



The resistance of the backrest can be manually adjusted to the user's weight.

The swivel-based lounge chairs Repos and Grand Repos convey a feeling of exceptional comfort with their generous padding, inviting armrests and high backs. Thanks to the synchronised mechanism concealed beneath the upholstery, sitters can move from an upright posture to a reclined angle for resting and lock the backrest in any position. The resistance of the backrest can be manually adjusted to the user's weight. Repos and Grand Repos are available in two different seat heights, as well as in a choice of fabric or leather covers in a wide range of colours.



(1) HAL Lounge Chair & Ottoman, with loose seat cushion · 04 dark stained solid oak, with protective varnish · Dumet, 24 mango melange · Jasper Morrison, 2021 (2) Cork Family, Model A · Jasper Morrison, 2004
(3) Cork Bowl, large · Jasper Morrison, 2020 (4) Terracotta Pot, medium · natural clay · Thélonious Goupil, 2023



Photographed in the Villa Dollander, Le Lavandou, France, built in 1949 by Jean Prouvé (construction) and his brother Henri (architecture).

Cité, Jean Prouvé, 1930



Jean Prouvé in the living room of his house in Nancy, France.



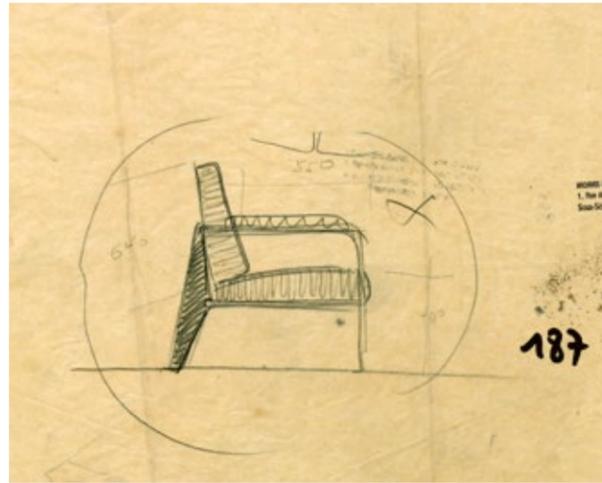
A Cité from the collection of the Vitra Design Museum, Weil am Rhein, Germany.

The Vitra Design Museum's 2006 exhibition 'Jean Prouvé: The Poetics of the Technical Object' was revelatory. Among the pieces on show was Cité, an armchair that demonstrates the essence of the designer's philosophy: 'Furniture is like houses, you have to construct it.' The French engineer and designer Jean Prouvé developed the chair in 1930 for a competition to furnish the student residence halls at Cité Universitaire 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 'factory man.'

(1) Cité - 13 Prouvé Gris Vermeer powder-coated (smooth) - Leather Premium F, 59 jade - Jean Prouvé, 1930
 (2) Guéridon Bas - 75 solid American walnut, oiled - Jean Prouvé, 1944



Jean Prouvé's designs clearly reflect the structural principles that guided his creative process.



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

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 solid wood armrests and the designer's characteristic structural aesthetic, Fauteuil de Salon can be ideally combined with other pieces in the Prouvé Collection.



(1) Fauteuil de Salon - 75 solid American walnut, oiled - 14 Prouvé Bleu Dynastie powder-coated (smooth) - Nubia, 05 cream/dark brown - Jean Prouvé, 1939 (2) Tabouret Bois - 75 solid American walnut, oiled - Jean Prouvé, 1941 (3) Rayonnage Mural - 04 dark stained solid oak, with protective varnish - 06 Japanese red powder-coated (smooth) - Jean Prouvé, 1936



Cone & Heart Cone Chair, Verner Pantan, 1958



Marianne and Verner Pantan sitting back to back in Cone Chairs. The photo was taken in 1965 in Starnberg, Germany. © Verner Pantan Design

The Heart Cone Chair takes its name from the expressive, heart-shaped silhouette of its seat shell. Designed by Verner Pantan in the late 1950s, the chair combines a comfortably upholstered seat with an understated, elegant base made of satin stainless steel.



Drawing by Konstantin Grcic.

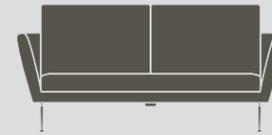


The Citizen armchair combines an unconventional design with a new way of sitting: the seat is suspended on three cables, enabling a pleasant swinging movement and a unique dynamic experience for the sitter. Citizen is characterised by its tubular steel frame, which defines the structure and shape of 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.

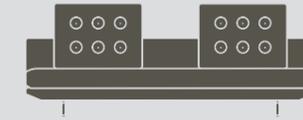




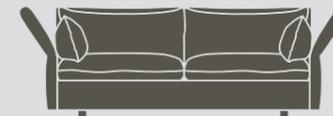
Sofas



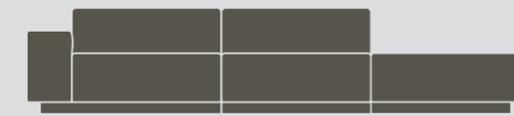
→ 40 Suita



→ 44 Grand Sofa



→ 46 Mariposa Sofa



→ 54 Soft Modular Sofa



→ 58 Polder



→ 62 Abalon Sofa



→ 64 Freeform Sofa

Sofas take the centre stage in almost any living space. Yet however varied their appearance, the actual function of a sofa never wavers: it should provide exceptional comfort. Vitra offers a wide range of different sofas, from statement pieces to modular systems, available with various soft fabrics in a broad selection of colours.

An overview of coffee tables can be found on page 66.



For more details, visit
vitra.com/sofa



(1) Suita 3-Seater, pointed cushions · Corsaro, 05 stone melange · Antonio Citterio, 2010/2019 (2) Suita Chaise Longue, pointed cushions · Corsaro, 05 stone melange · Antonio Citterio, 2010/2019 (3) Eames Coffee Table 1140 x 760 mm · Marble, 68 black ash · Charles & Ray Eames, 1953 (4) Grand Relax · Leather Premium F, 97 cognac · Antonio Citterio, 2019 (5) Stools, Model B · walnut · Charles & Ray Eames, 1960



(1) Suita 2-Seater open, pointed cushions with Chaise Longue small · Olimpo, 11 atlantic · Antonio Citterio, 2010/2019 (2) Plate Table · 70 natural solid oak, oiled · Jasper Morrison, 2004 (3) Suita 3-Seater, tufted · Dumet, 03 beige/grey · Antonio Citterio, 2010/2019

Antonio Citterio is known for his systematic approach to design, construction and materials. Nowhere is the impact greater or more tangible than with sofas, making Citterio the undisputed master in this field with a preeminent influence on contemporary living. The large Suita sofa family developed together with Vitra is an expression of this expertise.

Suita comprises various pieces of furniture that can be used as solo pieces or combined to form small and large sofa constellations. The slender body seems to float above the classic-looking base, which lends light-footed elegance to each configuration.

With a choice of individual elements, various upholstery and cushion finishes, optional head sections and shelves that can be attached at the rear, as well as a diverse range of fabrics, leather and colours, Suita offers a wide selection of individual design options. So when are you going to start planning your Suita sofa landscape?



Sofa Tray is a narrow rectangular tray and stable surface, specially developed for use on upholstered surfaces.

Grand Sofà is Antonio Citterio's interpretation of luxurious comfort and contemporary design, uniting the designer's Italian flair for elegance with Vitra's trademark quality and precision. Despite the sofa's expansive proportions, the generously dimensioned platform for sitting and reclining has a light, graceful silhouette. The seating elements emphasise the horizontal planes of Grand Sofà, which is available with a full-length backrest or shortened version. This makes it possible to configure a sofa landscape with an almost topographical character and an expression of lightness and variability.



(1) Grand Sofà 3½-Seater, full backrest, divided seat cushions, tufted · Corsaro, 05 stone melange · Antonio Citterio, 2017
(2) Eames Coffee Table, 1140 x 760 mm · Marble · 68 black ash · Charles & Ray Eames, 1953 (3) Plywood Group LCW Leather, 66 nero · 68 black ash · Charles & Ray Eames, 1945/1946



(1) Mariposa 2-Seater · Savana, 04 papyrus melange · Edward Barber & Jay Osgerby, 2014 (2/3) Mariposa Ottoman large / medium · Iroko 2, 06 dark blue / 15 cognac · Edward Barber & Jay Osgerby, 2014 (4/5) Cork Family, Model D / Model E · Jasper Morrison, 2004 (6) Akari 1AY · Isamu Noguchi, 1951



The variously sized sofas of the Mariposa family are cosy and inviting, yet with a modern touch. They owe their extraordinary comfort to the pleasantly soft upholstery and an ingenious adjustment mechanism, which makes it possible to individually adapt the side and backrest elements for various sitting or reclining positions. The Mariposa sofas do not openly display their functional features: the slim side and back elements can be continuously and silently adjusted, from an upright position to an outward angle of approximately 30° and back again. The resistance is calibrated in such a way that these elements stay in place when the sitter leans back in a normal fashion, but will adjust to the desired angle when intentional pressure is applied. This flexibility allows individual users to determine the position that is most comfortable for them.

Comfort in a wide palette of colours

Sofas – more than any other item of furniture – reflect the lifestyle of their owners, while their size, shape, materials and colours define the character of any interior setting. Yet the actual purpose of a sofa never varies: it should provide exceptional comfort – and for as long as possible. That is why Vitra sofas are manufactured from durable high-quality materials, mainly sourced in Europe. The style, typology and functional characteristics of the individual variants are so diverse, however, that customers often immediately and intuitively recognise which model is the right choice for their needs.



← The new Cento fabric is made of 100% high-quality virgin wool and is therefore fully recyclable. It is available in a selection of nature-inspired hues.



Vitra works with independent 'authors' – primarily with designers, but also with architects and graphic artists. What distinguishes the work of these creatives from that of other designers is the fact that their personal imprint and outlook is reflected in every one of their products. The collaborative phase results in prototypes, and requires numerous rounds of sketching, constructing, testing, modifying and improving until the high expectations demanded of a Vitra sofa are fulfilled.

For Vitra, manufacturing long-lasting products also involves selecting high-quality materials and conducting tests that simulate 15 years of use. Robust constructions, the use of high-grade foams precisely matched to the desired seating comfort and first-class cover materials ensure qualitative longevity and durability. To this end, Vitra maintains close relationships with suppliers, 97% of whom are based in Europe (48% in Germany) and 3% in other countries.

For a product to have a long lifespan, it is also crucial that its design remains up to date. This is why Vitra avoids short-lived trends, focusing instead on understated yet distinctive forms and features. There is no better way to ensure that products remain continually relevant, when other things that perhaps seemed more exciting at the time have long since faded.

To produce sofas that meet high expectations of comfort, Vitra has constituted a team of upholstery experts over the years. With passion for their craft and enthusiasm for innovation, they transform the designers' ideas into outstandingly comfortable solutions.



Vitra sofas – both new and existing models – are extensively tested in the company's own test center: to guarantee an exceptional level of quality, Vitra testing goes above and beyond official regulations. Final production takes place at Vitra's manufacturing sites in Europe and after the customer's purchase, we devote as much care and attention to our after-sales service as we do to our products.

The upholstered covers in fabric or leather are part of the Vitra Colour & Material Library, which Vitra developed in collaboration with designer Hella Jongerius. The different materials and colours are carefully coordinated and curated to offer countless possible combinations. Vitra fabrics vary in their properties, applications and composition, but they are all produced in Europe – in Germany, Italy, Scandinavia and the UK to be precise. Vitra leathers differ in their thickness and surface characteristics, but are all obtained from cowhides that are a by-product of cattle breeding for food production. Tanners must comply with strict environmental regulations when manufacturing leather and have developed state-of-the-art technologies to ensure eco-friendly processes. This makes leather a sustainable material –

one that ages well and acquires an attractive patina through use.

To make it easier to select the right cover material, fabric and leathers samples may be ordered free of charge. These can be delivered to the following countries: Germany, Austria, Belgium, Czech Republic, Denmark, Finland, France, Ireland, Italy, Liechtenstein, Luxembourg, The Netherlands, Poland, Portugal, Spain, Sweden and Switzerland.





(1/2) Soft Modular Sofa Three seater / Ottoman · Credo, 19 lime/curry · Jasper Morrison, 2016

(3) Guéridon Bas · 70 natural solid oak, oiled · Jean Prouvé, 1944



Jasper Morrison's design of the Soft Modular Sofa successfully couples home-like informality with precise detailing and expressive clarity – firmly in line with his philosophy of 'super normal' design. As a result, the Soft Modular Sofa functions like an architectural element that can be subtly integrated in any interior. Thanks to its modular design with side, corner and central elements as well as a chaise longue, the size and form of the sofa are adaptable to a diverse range of requirements. And optional elements like the ottoman and additional cushions as well as a wide selection of leather and fabric covers in an array of colours allow further personalisation of any individual configuration.



(1) Soft Modular Sofa Two seater with Ottoman · Aura, 02 marble · Jasper Morrison, 2016 (2) Soft Modular Sofa Two-Seater · Dumet, 01 ivory melange · Jasper Morrison, 2016 (3) Akari 1AG · Isamu Noguchi, 1951



(1) Polder Sofa · Fabric mix "The Pebble Greys" · Hella Jongerius, 2015

(2/3) Cork Family, Model B / Model C · Jasper Morrison, 2004



(1) Polder Sofa · Fabric mix "The Sea Greens" · Hella Jongerius, 2005/2015
(2) Plate Tables · Marble · 04 white powder-coated (textured) · Jasper Morrison, 2004



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.



The distinctive character of Hella Jongerius's comfortable Polder Sofa derives from the combination of diverse fabrics and colours, an asymmetrical shape and charming details.

Dutch designer Hella Jongerius named her sofa 'Polder' with its different colour compositions after the low-lying flatlands in Holland, which have been reclaimed from the sea.

The smaller Polder Compact is available in addition to the Polder Sofa. Both can be configured with the higher armrest on the left or right side, making them adaptable to different interior layouts. The platform is available separately and can also be used as an ottoman.



The brothers Ronan and Erwan Bourroullec 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.

Taking its name from the shell of a sea snail, Abalon forms its own architecture for seating circles: with its organically curved shape, the sofa evokes a circle to which people feel drawn. Generously accommodating three people, the upholstered seat shell features different knitted fabric covers on the front and back. These are available in a diverse selection of hues and, together with the choice of two colours for the base frame, result in a wide range of configuration options. The fabric covers of the sofa can be removed in full for cleaning or replacement.



(1) Abalon Sofa · Drop, 10 black/dark grey (191) · Planum, 03 black (1191) · Ronan & Erwan Bourroullec, 2022 (2) Abalon Table · 04 dark oak, with protective varnish · 12 deep black powder-coated (smooth) · Ronan & Erwan Bourroullec, 2022 (3) Nuage, small · steel blue anodised · Ronan & Erwan Bourroullec, 2016 (4/5) Abalon Sofa / Abalon Platform · Drop, 02 dark green/ochre (951) · Planum, 01 silver grey (111) · Ronan & Erwan Bourroullec, 2022 (6) Nuage (céramique), small · white · Ronan & Erwan Bourroullec, 2018

Freeform Sofa, Isamu Noguchi, 1946



Freeform Sofa and Ottoman, 1946



(1) Freeform Sofa · Credo, 01 cream · Isamu Noguchi, 1946

The Japanese-American designer and sculptor Isamu Noguchi approached the task of furniture design with the organic aesthetic of his sculptural work in mind. This is also evident in his Freeform Sofa, which appears like a large, flatly rounded river stone that has been smoothed by centuries of running water. The fluid, graceful shape of this slender sofa distinguishes it clearly from other designs of the time. It has a sculptural presence in any room – iconic yet reserved.



Coffee tables enhance any setting. Thanks to Vitra's collection of low tables, the perfect companion can be found for any sofa or lounge chair.

Additional coffee tables can be found on pages 25, 38, 41, 42, 43, 45, 54, 60, 62.



For more details, visit vitra.com/coffee-tables

(1) Flower Table, large - 81 anthracite powder-coated (textured) - Alexander Girard, 1977 (2) Coffee Table - 68 black ash - Isamu Noguchi, 1944 (3) Guéridon Bas - 75 solid American walnut, oiled - Jean Prouvé, 1944



Chairs and tables



→ 72 Eames Shell Chair



→ 84 Plywood Group DCM



→ 85 Organic Chair



→ 86 Mikado



→ 88 Standard & Standard SP



→ 96 Chaise Tout Bois



→ 98 HAL



→ 100 Panton Chair & Panton Chair Classic



→ 104 EVO-C



→ 105 Moca



→ 106 Softshell Chair



→ 108 Belleville Chair



→ 109 Landi Chair



→ 110 Tip Ton & Tip Ton RE



→ 112 .03



→ 113 APC

Vitra's portfolio of chairs includes twentieth-century furniture classics that have been produced by Vitra for decades, as well as contemporary designs. Available in a broad selection of materials – from soft upholstery fabrics and wood from sustainably managed forest areas to recycled post-consumer plastic – Vitra offers a suitable chair for every use and setting.

An overview of all dining tables can be found on page 114.



For more details, visit
vitra.com/chairs

Collage – a reflection of our own life



Vitra believes in the principle of collage: a mix of old and new, classic and modern, functional and decorative, industrial and handcrafted that defines the personal spirit and character of any home setting. Contradictions are permitted and even welcomed due to their authenticity – because a collage is a curated reflection of our lives in all their richness and complexity.



(1/2) Eames Fiberglass Side Chair DSW · (1) 08 Eames Ochre Dark / (2) 07 Eames Ochre Light · 65 honey-toned ash · Charles & Ray Eames, 1950 (3) Soft Seats type B · Plano, 99 cognac/parchment / 20 tobacco/cream white · 2022 (4) Occasional Table LTR · 75 solid American walnut, oiled · 30 basic dark powder-coated (smooth) · Charles & Ray Eames, 1950

Eames Shell Chairs, Charles & Ray Eames, 1950



Charles and Ray Eames sitting in a grouping of prototype chairs for the Museum of Modern Art's 'International Competition for Low-Cost Furniture Design', New York, 1948. © 2023 Eames Office, LLC

Charles and Ray Eames spent many years exploring the idea of a one-piece, three-dimensionally shaped seat shell. With the Shell Chairs from 1950, the first mass-produced plastic chairs in the history of furniture, the designer couple not only achieved this goal but also launched a new and now widely established typology of chairs whose shells can be combined with different bases depending on the intended use. The Eames Shell Chairs quickly grew into a diverse family, consisting of armchair, side chair and wire chair variants, each of which could be combined with a variety of bases and upholstery versions – some even suited to outdoor use. Vitra has been producing the Eames Shell Chairs for Europe and the Middle East in close cooperation with the Eames Office since the 1950s. Vitra has now extended the palette of the Eames portfolio to include four fresh colour combinations for the Eames Plastic Chair DSR, which look good not only in the dining room but also in the garden.



(1/2) Eames Fiberglass Side Chair DSX · (1) 08 Eames Ochre Dark / (2) 02 Eames Navy Blue · 30 basic dark powder-coated (smooth) · Charles & Ray Eames, 1950 · (3/4/5) Eames Plastic Side Chair RE DSX · (3) 48 forest RE / (4) 85 cotton white RE / (5) 83 sea blue RE · 30 basic dark powder-coated (smooth) · Charles & Ray Eames, 1950 · (6) Wire Chair DKR, with seat and back pads · Leather/back panel Plano, 97/67 cognac/cognac · 30 basic dark powder-coated (smooth) · Charles & Ray Eames, 1951 · (7) Eames Fiberglass Armchair DAX · 05 Eames Sea Foam Green · 30 basic dark powder-coated (smooth) · Charles & Ray Eames, 1950



Utilising this recycled material instead of conventional plastic generates 54% less climate-damaging emissions, with a significant reduction in energy consumption.

As the very first industrially produced plastic chair, the Eames Plastic Chair was originally developed by the Eameses for the 'Low-Cost Furniture Design' competition organised by the Museum of Modern Art. Besides the Eames Plastic Chair RE in recycled plastic, the design is also available as the Eames Fiberglass Chair made of glass-fibre reinforced polyester resin. The organically shaped shell of the Eames Plastic Chairs RE can be paired with different bases for use in a broad range of settings: from the dining room or home office to the garden. Combined with a choice of colours and a variety of upholstery versions, it is possible to create the ideal chair for individual needs.



(1) Eames Plastic Side Chair RE DSW · 85 cotton white RE · 65 honey-toned ash · Charles & Ray Eames, 1950 (2) Plate Dining Table · 70 natural solid oak, oiled · 30 basic dark powder-coated (textured) · Jasper Morrison, 2018 (3) Vases Découpage, Boucle · Ronan & Erwan Bouroullec, 2020 (4) Ball Clock · black/brass · George Nelson, 1949-1960



(1-4) Eames Plastic Side Chair RE DSR · (1) 83/93 sea blue RE/sky blue, (2) 48/24 forest RE/dark green, (3) 34/92 mustard RE/citron,
(4) 11/30 pebble RE/Eames Sea Foam Green · Charles & Ray Eames, 1950 (5/6) Wire Chair DKR · (5) 93 sky blue powder-coated (smooth) /
(6) 31 Eames Sea Foam Green powder-coated (smooth) · Charles & Ray Eames, 1951



(1) Eames Contract Tables, outdoor compatible · 12 deep black powder-coated (textured) · Solid core HPL, 01 white (textured) · Charles & Ray Eames, 1968 (2) Eames Plastic Side Chair RE DSR · 34/92 mustard RE/citron · Charles & Ray Eames, 1950 (3) Wire Chair DKR · 92 citron powder-coated (smooth) · Charles & Ray Eames, 1951 (4/5) Wire Chair LKR · 30 basic dark powder-coated (smooth) / 93 sky blue powder-coated (smooth) · Charles & Ray Eames, 1951

Staged at the Eames House, Pacific Palisades, California © Eames Foundation, 2023

Eames Shell Chairs, Charles & Ray Eames, 1950



Designed by Charles and Ray Eames out of welded steel wire, the Wire Chair is a variation on the theme of the organically shaped one-piece seat shell, pairing transparent lightness with technological sophistication. The wire shell can be joined with a variety of different bases and is offered without upholstery, with a seat cushion or with a two-piece seat and back cushion known as the 'Bikini' pad due to its shape. Wire Chair models with a powder-coated finish are also suited for outdoor use. The new compact Wire Chair models LKR (Lounge Height K-Shell R-Wire Base) and DKR (Dining Height K-Shell R-Wire Base) are additionally available in a fresh palette of colours.

Vitra Shell Chair System

With over 170,000 configurations, 23 shell colours and 36 upholstery options, there is a perfect Eames Shell Chair for everyone and every home.



Plastic Side Chair RE



Plastic Armchair RE



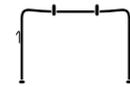
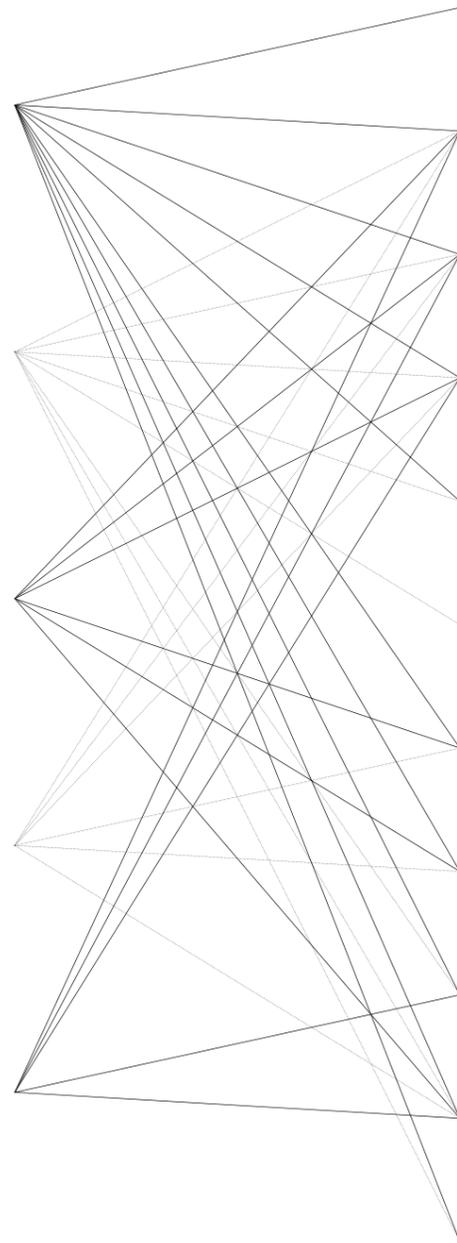
Wire Chair



Fiberglass Side Chair



Fiberglass Armchair



Dining Height Stacking Base



Dining Height Wood Base



Dining Height Rod Base



Dining Height X-Base



Cast Base on Castors



Dining Height La Fonda Base



Stool High



Stool Medium



Rocking Rod Base



Lounge Height Rod Base



Beam Seating



DSS / Dining Height Plastic Side Chair RE Stacking Base



DSW / Dining Height Plastic Side Chair RE Wood Base



DSR* / Dining Height Plastic Side Chair RE Rod Base



DSX* / Dining Height Plastic Side Chair RE X-Base



PSCC* / Pivot Side Chair Cast Base On Castors



Plastic Side Chair RE* Stool High



Plastic Side Chair RE* Stool Medium



LSR* / Lounge Height Plastic Side Chair RE Rod Base



DKW / Dining Height Wire Chair Wood Base



DKR* / Dining Height Wire Chair Rod Base



DKX* / Dining Height Wire Chair X-Base



Wire Chair* Stool High



Wire Chair* Stool Medium



LKR* / Lounge Height Wire Chair Rod Base



DAW / Dining Height Plastic Armchair RE Wood Base



DAR* / Dining Height Plastic Armchair RE Rod Base



DAX* / Dining Height Plastic Armchair RE X-Base



DAL / Dining Height Plastic Armchair RE La Fonda Base



PACC Pivot Armchair Cast Base on Castors



RAR / Rocking Plastic Armchair RE Rod Base



LAR* / Lounge Height Plastic Armchair RE Rod Base



DSW / Dining Height Fiberglass Side Chair Wood Base



DSR / Dining Height Fiberglass Side Chair Rod Base



DSX / Dining Height Fiberglass Side Chair X-Base



Fiberglass Side Chair Stool High



Fiberglass Side Chair Stool Medium



LSR / Lounge Height Fiberglass Side Chair Rod Base



DAW / Dining Height Fiberglass Armchair Wood Base



DAR / Dining Height Fiberglass Armchair Rod Base



DAX / Dining Height Fiberglass Armchair X-Base



RAR / Rocking Fiberglass Armchair Rod Base



LAR / Lounge Height Fiberglass Armchair Rod Base



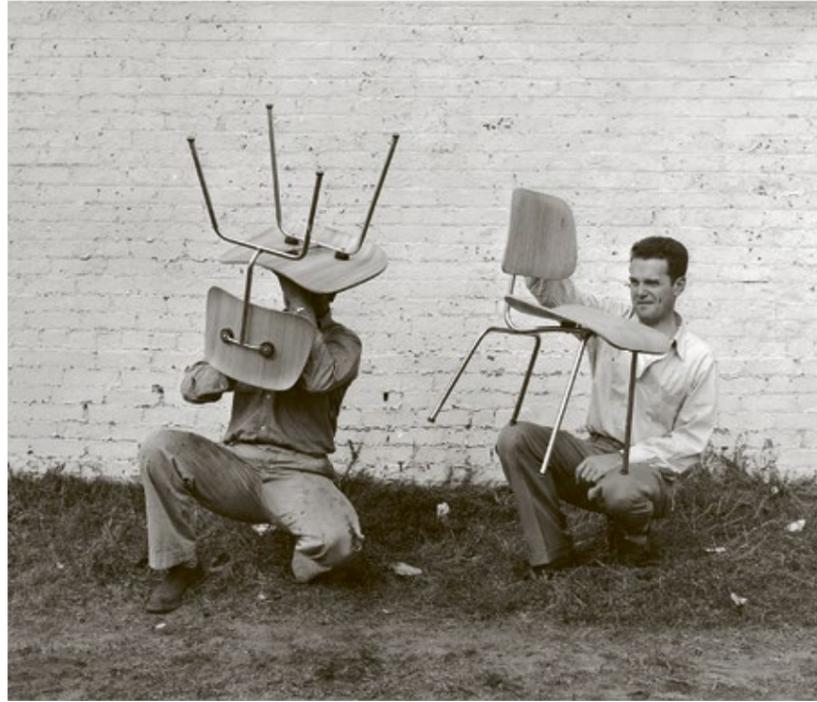
EPSC* / Eames Plastic Side Chair RE beam seating



EPAC* / Eames Plastic Armchair RE beam seating

* Suitable for outdoor use in a powder-coated version.





Don Albinson and Charles Eames displaying DCMs outside the Eames Office 901 / © 2023 Eames Office, LLC



From the archive of the Vitra Design Museum: a historic Eames Aluminium Chair.

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.





(1) Mikado Armchair - Volo, 69 marron - 04 dark stained solid oak, with protective varnish - Edward Barber & Jay Osgerby, 2024

Mikado, Edward Barber & Jay Osgerby, 2024



Flexible movement for enhanced comfort, sketch by Edward Barber & Jay Osgerby, 2023.



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.

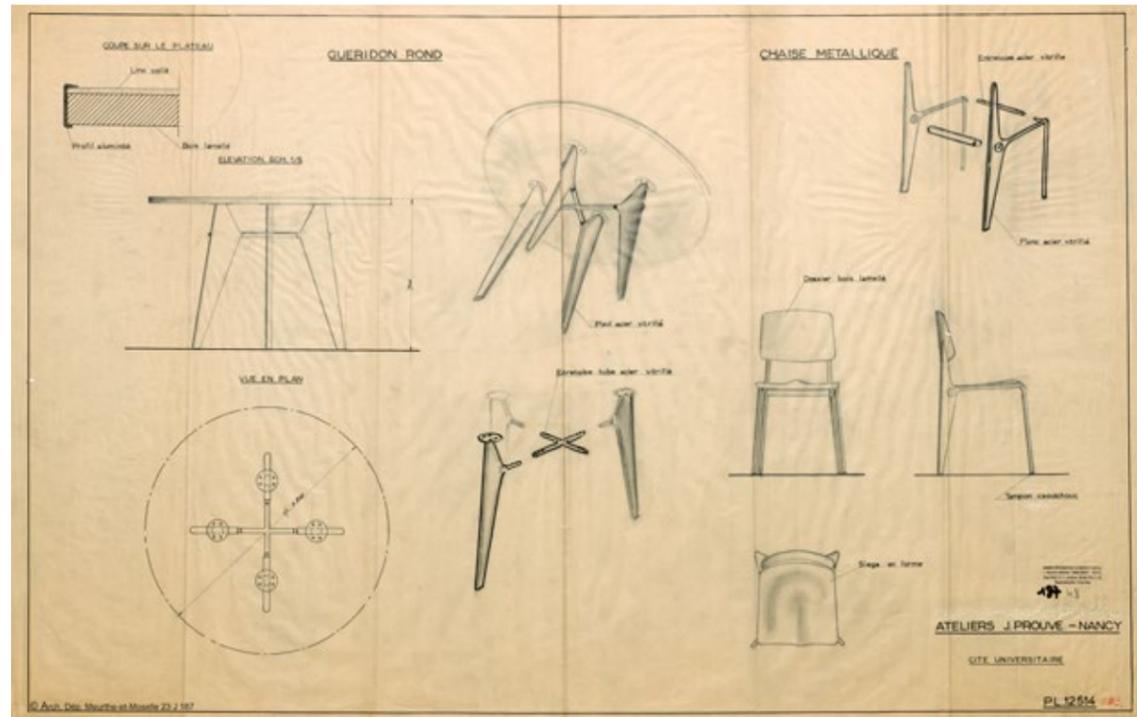
Mikado is a chair with a serene yet commanding aura that aims to impress not by its form but through its comfort. It achieves this thanks to upholstery on all sides and an ingeniously simple mechanism concealed beneath the seat that facilitates subtle movement of the backrest.

Mikado was designed with sustainability in mind from the outset: the covers are not glued and can be removed for cleaning or replacement. The legs may be replaced individually or exchanged for a different material option – wood or recycled aluminium. The inner seat panel is made of recycled aluminium while the core of the backrest shell is produced from recycled post-consumer polypropylene, which can be easily separated from the foam padding during recycling. The concept of a simple exchange of components gives Mikado long-term versatility, thereby ensuring longevity.

Mikado is available as an armchair with suggested armrests or as a side chair. The two backrests, different legs, a choice of fabric or leather covers and numerous colours enable a wide variety of possible combinations.



(1-3) Standard: (1) 41 Prouvé Bleu Marcoule powder-coated (smooth) (2) 13 Prouvé Gris Vermeer powder-coated (smooth)
(3) 18 Prouvé Blé Vert powder-coated (smooth) · 70 natural oak, with protective varnish · Jean Prouvé, 1934/1950
(4) EM Table · 13 Prouvé Gris Vermeer powder-coated (smooth) · 70 natural solid oak, oiled · Jean Prouvé, 1950 (5) Potence ·
88 Prouvé Blanc Colombe (Ecrû) powder-coated (smooth) · Jean Prouvé, 1950



Technical drawing of the 'Guéridon rond' and the 'Chaise métallique', a version of the Standard chair, approx. 1950.

Jean Prouvé created the Standard chair in 1934. This design exemplifies a fundamental aspect of Prouvé's numerous furniture pieces and architectural works: his unwavering focus on structural requirements. The load on the back legs of a chair is greater than on the front legs – this is hardly a surprising discovery, but no other seating design demonstrates this principle as clearly as the Standard chair. The 1934 model was introduced as Chair No. 4, since it had been preceded by three prototypes; later developments continued under the name 'Standard'. The chair was manufactured in Jean Prouvé's own factory. Vitra regards Prouvé as one of the twentieth century's leading designers and expanded the palette of Prouvé furniture in 2022 to include several of the Frenchman's original colours.



(1/2) Standard SP: (1) 13 Prouvé Gris Vermeer powder-coated (smooth) (2) 88 Prouvé Blanc Colombe (Ecrú) powder-coated (smooth) · 35 basalt · Jean Prouvé, 1934/1950 (3) Guéridon · 70 natural solid oak, oiled · Jean Prouvé, 1949 (4) Lampe de Bureau · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1930



Jean Prouvé Engineer, architect and designer

With his constructive approach to design, Jean Prouvé significantly influenced furniture creations in the interwar and post-war modern periods, and was a pioneer in the field of series production and industrial construction with his prefabricated and modular elements. The Vitra Design Museum holds the most extensive collection of furniture by Jean Prouvé in the world and Vitra has been manufacturing Prouvé designs in close collaboration with his family since 2002.



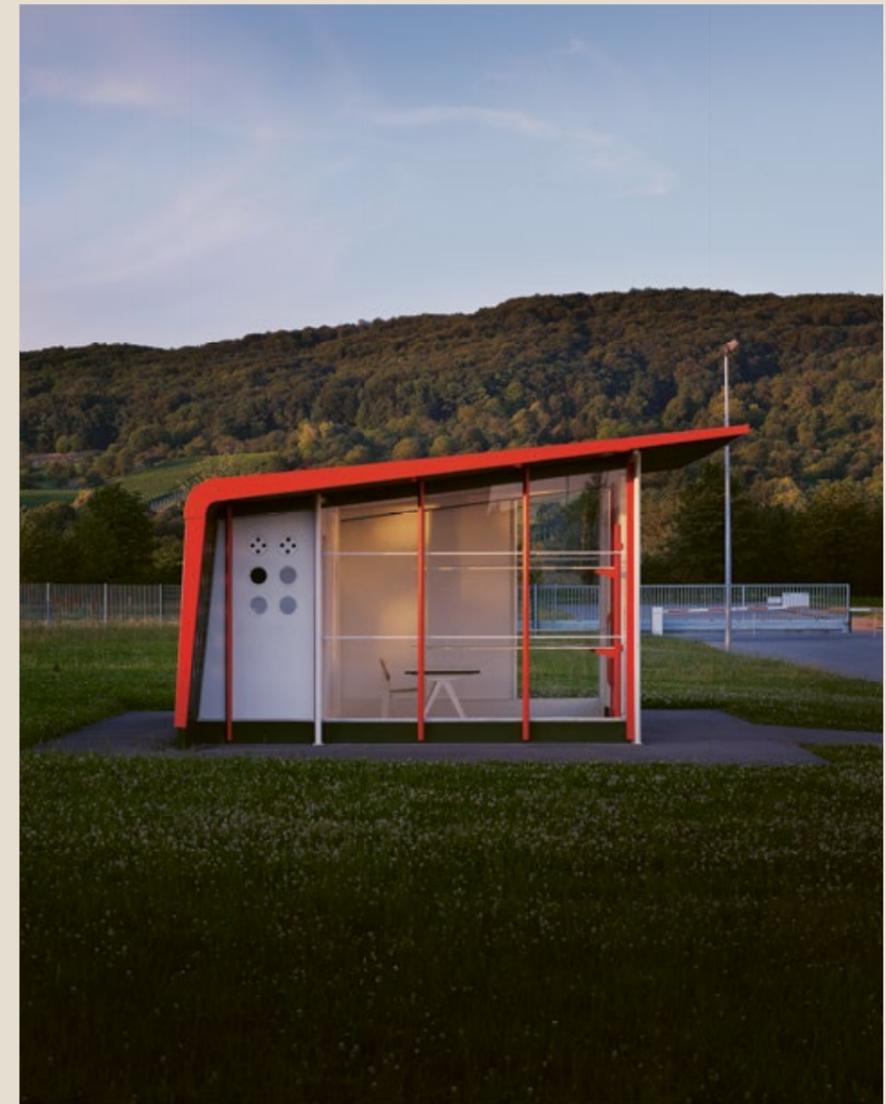
The museum's collection of historical furniture and objects plays a major role in Vitra's ongoing development of the Prouvé product portfolio.

- ↑ The Jean Prouvé Collection of the Vitra Design Museum in Weil am Rhein
- ↗ The Petrol Station created by Jean Prouvé together with his brother Henri, 1953 / 2003, Vitra Campus, Weil am Rhein
- Colour chart from Ateliers Jean Prouvé, 1951

A trained metal artisan, Jean Prouvé (1901–1984) was also a craftsman, architect and lecturer. His work encompasses a wide range of objects, from a letter opener to door and window fittings, from lighting and furniture to façade elements and prefabricated houses, from modular building systems to large exhibition structures – essentially, almost anything that is suited to industrial production methods. Prouvé tried out his ideas in his own workshop 'Les Ateliers Jean Prouvé': he created drawings on a 1:1 scale, which he sent to the factory or handed over to his employees in person to make a prototype.

His creations follow the principle of simplicity, consisting of individual elements that are assembled and screwed together. This cumulative construction process is also visible in the finished product – as well as in Prouvé's architectural work. As he did not have any formal architectural training, he collaborated with the modern architects of his time to execute his construction ideas. He is known for his use of standardised, prefabricated elements to create cost-effective housing in the post-war era. He left his mark on architectural history again in 1971, when he played a major role in selecting the design of Renzo Piano and Richard Rogers for the Centre Pompidou as chairman of the competition jury.

Jean Prouvé's furniture reflects his unwavering focus on structural requirements, giving his designs a technical poetic expression. In 2022 Vitra expanded the colour palette to include several of the French engineer's original colours.





Chaise Tout Bois in the canteen of the headquarters of the Centre d'Etudes Nucléaires du Commissariat à l'Energie Atomique, Saclay, France, 1950s.

Chaise Tout Bois is the only chair by the French 'constructeur' and designer Jean Prouvé that is made entirely out of wood. The design is very similar to Prouvé's famous Standard chair, but wood was substituted for the metal base due to the scarcity of metal during the Second World War. Chaise Tout Bois by Vitra corresponds to one of Jean Prouvé's design variants from 1941, whose construction does not require a single screw. The height and seat geometry are the same as those of the Standard chair and thus meet current norms and requirements. The warm look and feel of wood contrasts appealingly with the practical structural design, which is typical of Prouvé's functional approach. Chaise Tout Bois is available in light oak or dark-stained oak.



(1) Chaise Tout Bois · 10 natural oak, with protective varnish · Jean Prouvé, 1941 (2) EM Table · 70 natural solid oak, oiled · 13 Prouvé Gris Vermeer powder-coated (smooth) · Jean Prouvé, 1950 (3) Terracotta Pot, small, natural clay · Thélonious Goupil, 2023



- (1) HAL Soft Wood · Plano, 97 red/coconut · Jasper Morrison, 2021 (2) HAL RE Wood · 85 cotton white RE · Jasper Morrison, 2010/2014
(3) HAL RE Wood · 29 brick RE · Jasper Morrison, 2010/2014 (4) HAL Ply Wood · 10 natural oak, with protective varnish · Jasper Morrison, 2012
(5) Guéridon · 70 natural solid oak, oiled · Jean Prouvé, 1949 (6) Soft Seats type B · Plano, 03 parchment/cream white · 2022 (7) Nuage abstrait ·
Ronan & Erwan Bouroullec, 2016 (8) HAL RE Tube, outdoor compatible · 85 cotton white RE · 49 ivory powder-coated (textured) ·
Jasper Morrison, 2010/2014 (9) Soft Seats Outdoor type B · Simmons 55 grey/white · 2022 (10) Belleville Table (rectangular) · 30 black (textured) ·
Ronan & Erwan Bouroullec, 2015

HAL is Jasper Morrison's interpretation of a shell chair in the tradition of the Plastic Chair by Charles and Ray Eames, whose variety of different bases enables versatile use. HAL RE is a further development of this design with a seat shell made of recycled plastic.

The recycling material for HAL RE stems from Germany's 'Yellow Bag' (Gelber Sack) collection of household waste, which primarily consists of used packaging. Utilising this recycled material instead of conventional plastic generates fewer climate-damaging emissions and also significantly reduces energy consumption. The HAL RE seat shell can also be 100% recycled at the end of the product's life.

The many different chair bases can be combined either with a seat shell in plastic (HAL and HAL RE) or plywood (HAL Ply), or with a lightly padded shell covered in fabric (HAL Soft). In the versions with a polypropylene shell and powder-coated base, HAL is also suitable for use in outdoor settings.





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.

The curved silhouette of the Panton Chair has become a familiar sight, but when Verner Panton first proposed the chair to manufacturers in the 1950s, they all considered it impossible to make. All but Vitra that is, who believed in the design and took up the challenge with Panton 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 fabrication had to be discontinued in 1979 when existing chairs threatened to break. Happily, Vitra was able to resume production in 1990 using a shatterproof polyurethane and went on to elaborate a version in polypropylene with Verner Panton, which was launched in 1999. From start to finish, the development of the Panton Chair therefore took forty years.



EVO-C is a successful, uncompromising iteration of the principle and characteristics of the classic cantilever chair in the material of plastic. 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. EVO-C is available in a selection of different colours.



(1/2) EVO-C · Plastic, (1) 03 poppy red / (2) 49 ivory · Jasper Morrison, 2020 (3) Moca · 30 basic dark powder-coated (textured) · 04 dark oak, with protective varnish · Jasper Morrison, 2020 (4) Plate Dining Table · 04 dark stained solid oak, with protective varnish · Jasper Morrison, 2018 (5) Turbine Clock · brass/aluminium · George Nelson, 1949-1960 (6) Herringbone Vase, ribbed · Raw-Edges, 2019



(1) Softshell Chair, four-legged base · Dumet, 28 sage/steel blue · Ronan & Erwan Bouroullec, 2008

(2) EM Table · 12 deep black powder-coated (smooth) · 70 natural solid oak, oiled · Jean Prouvé, 1950

(3) Cité · 41 Prouvé Bleu Marcoule powder-coated (smooth) · Tress, 10 pebble melange · Jean Prouvé, 1930

(4) Vases Découpage, Boucle · Ronan & Erwan Bouroullec, 2020

Belleville Chair, Ronan & Erwan Bouroullec, 2015



(1) Belleville Chair · 35 basalt · 12 deep black · Ronan & Erwan Bouroullec, 2015 (2) Belleville Table (Bistro) · 30 black (textured) · Ronan & Erwan Bouroullec, 2015 (3) Nuage · ivy anodised · Ronan & Erwan Bouroullec, 2016 (4) Landi Chair · 10 matte anodised aluminium · Hans Coray, 1938

Landi Chair, Hans Coray, 1938



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.

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.



In 2020 Vitra developed a version of Tip Ton by Edward Barber and Jay Osgerby that is manufactured from recycled plastic: Tip Ton RE. The high-quality recycling material stems from post-consumer household waste, particularly used packaging. The dark grey hue of the chair 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.



(1) Tip Ton RE · Recycled polypropylene, 22 dark grey RE · Edward Barber & Jay Osgerby, 2011/2020 (2) Cork Family, Model C · Edward Barber & Jay Osgerby, 2011/2020 (3) Tip Ton · 37 glacier blue · Edward Barber & Jay Osgerby, 2011



The APC is reminiscent of the classic wooden chairs that have been common in Europe for many decades, yet further enhances the typology in plastic: the frame is moulded in a single piece and the backrest, which is more finely modelled than with conventional wooden chairs, connects to the frame in a manner that allows flexible movement. The frame and seat with backrest are paired in different nuances of the same colour, giving the classic shape a more contemporary appearance. The APC is a robust chair suited for both indoor and outdoor use.

Tables

The dining table is the social hub of most homes: where household members gather to eat, entertain guests, work, play and talk. With a range of different designs and dimensions, Vitra tables suit the requirements of any given space in the home.



Contract Table,
Charles & Ray Eames, 1968
Height: 740 mm
Round table: Ø 700/800 mm
Square table: 750 mm

see p. 80



Eames Segmented Tables Dining,
Charles & Ray Eames, 1964
Height: 740 mm
Round table: Ø 1300 mm
Square table: 2200/2400 x 1100 mm

see p. 74-75



Plate Dining Table,
Jasper Morrison, 2018
Höhe: 735/745 mm
Table top: 1800/2000 x 900 mm
or 2200/2400 x 1000 mm

see p. 70-71, 77, 103, 105



Belleville Table (rectangular)
Ronan & Erwan Bouroullec, 2015
Height: 740 mm
Table top: 1600 x 750 mm

see p. 99, 100-101



Belleville Table (Bistro),
Ronan & Erwan Bouroullec, 2015
Height: 740 mm
Round table: Ø 796 mm
Square table: 750 mm

see p. 108, 113



Trapèze,
Jean Prouvé, 1950/54
Height: 720 mm
Table top: 2230 x 725 mm

see p. 104, 111



EM Table,
Jean Prouvé, 1950
Height: 740 mm
Table top: 1800-2200 x 900 mm

see p. 88-89, 97, 106-107, 115



Guéridon,
Jean Prouvé, 1949
Height: 740 mm
Table top: Ø 900/1050 mm

see p. 91, 98





Chairs and tables for the home office



→ 118 ACX



→ 122 ID Chair Concept



→ 124 Fauteuil Direction Pivotant



→ 126 Aluminium Chairs



→ 127 Soft Pad Chairs



→ 128 Eames Plastic Chairs PSCC & PACC



→ 130 Physix



→ 132 Allstar



→ 133 Rookie

The ergonomic chairs
 Vitra has over 45 years of experience in the development of ergonomic task chairs that can be intuitively adjusted to different user needs.

The classic chairs
 Thanks to their timeless design and structural honesty, classic office chairs such as those by Charles and Ray Eames or Jean Prouvé are still vital and relevant decades after their creation.

The multifunctional chairs
 Compact in design, they embody just the right mix of ergonomics, functionality and understated aesthetics, making them ideal for working at the dining table or in an office nook.

Vitra has been developing task chairs for the workplace and home office for more than 45 years. These chairs meet ergonomic requirements while offering a varying range of functions. Thanks to their understated aesthetics, they are perfectly suited to any style of interior.

An overview of all Vitra desks can be found on page 134.



For more details, visit vitra.com/office-chairs

All good things come in tens

ACX is the tenth and most sustainable office swivel chair that Italian designer Antonio Citterio has developed in collaboration with Vitra. It is packed with extensive know-how and draws on years of experience. The maestro himself explains what is so very special about the new chair in an interview.





‘Nowadays you design with the product’s end of life in mind, trying to figure out how it can be easily dismantled and recycled to reduce waste.’

– Antonio Citterio

ACX is your tenth task chair for Vitra. Can you tell us something about this impressive collaboration?

And after 30 years of collaboration, I can say that ACX is the result of continuous development, shared knowledge and a close, lasting partnership.

Was sustainability on your mind while designing ACX?

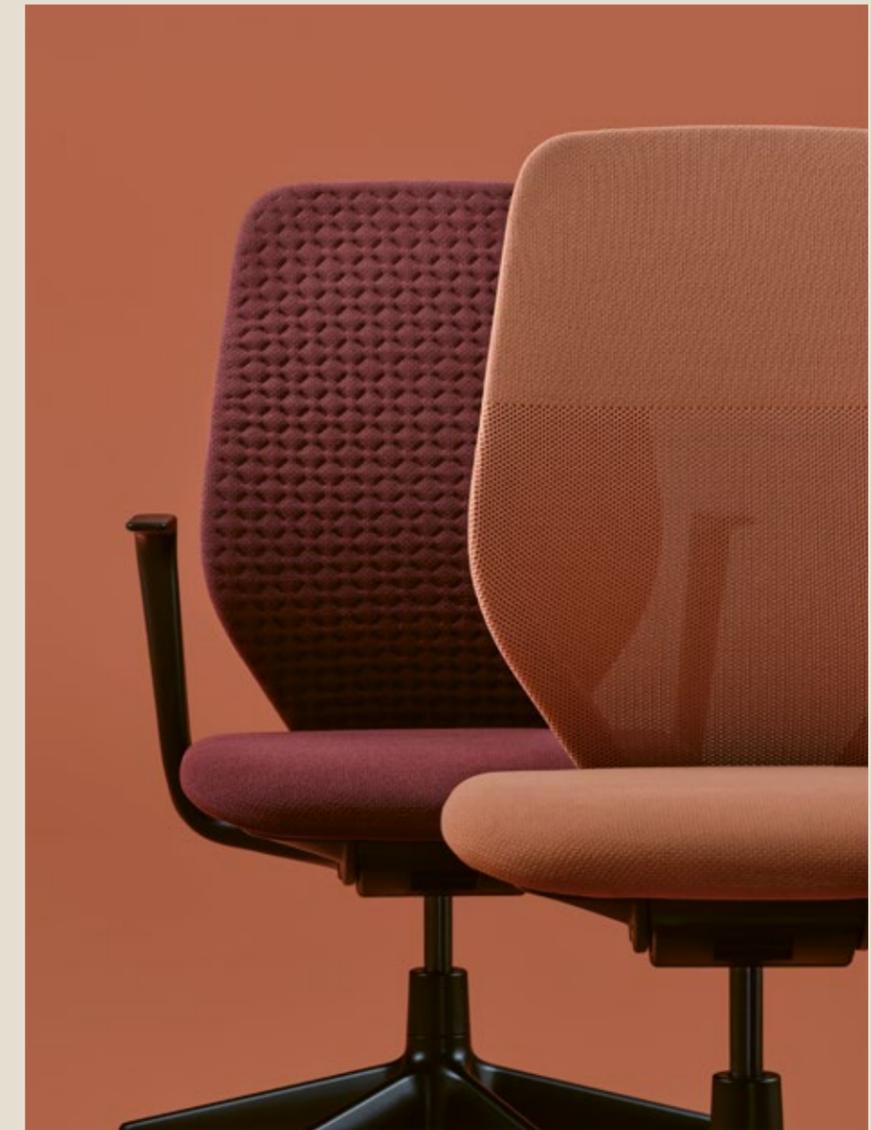
More than that. The design process was wholly guided by the principle of sustainability, with the aim of using, for example, only recycled materials where possible. The structural elements in ACX are made of approximately 60% post-industrial recycled materials.

So did the product’s life cycle also influence its development?

Yes, nowadays you design with the product’s end of life in mind, trying to figure out how it can be easily dismantled and recycled to reduce waste. Depending on the chosen model, ACX is up to 100% recyclable.

And what was the goal of the design process in terms of aesthetics?

The idea was to have a compact, inviting chair, with a reduced backrest and a warm array of upholstery colours, suited for workspaces in the home and office.



ACX is equipped with a new automatic mechanism. Does this impact the manner in which it can be used in the office?

Yes, the chair components must no longer be individually adjusted as the mechanism automatically adapts to the user’s weight – but the adjustment options are still provided, of course. It is therefore possible to sit down at any workstation in an open-plan office and enjoy instant comfort, only needing to modify the seat height, if necessary.

You are not just a designer, but also an architect. Which trends do you see in the office spaces you design today?

I have noticed that the office environment is becoming more and more collaborative, more relaxed, less hierarchical, with the emergence of more informal, flexible, multi-purpose meeting spaces – also including ‘disruptive’ elements inspired by residential ambiences, such as plants, decorative items and furniture with a focus on comfort and well-being.



ID Chair Concept, Antonio Citterio, 2010/21



(1) ID Cloud, FlowMotion with forward tilt, with seat depth adjustment · Plano, 18 light grey/sierra grey · Duo Knit, 01 cream white/sierra grey · Antonio Citterio, 2021 (2) ID Soft, FlowMotion with forward tilt, with seat depth adjustment · 66 Plano - nero · Antonio Citterio, 2010/2021 (3) Cork Family, Model E · Jasper Morrison, 2004 (4) Cork Bowl, large · Jasper Morrison, 2020

The ID Chair concept offers countless options for customisation. Different variations of the FlowMotion mechanism, a selection of backrests, armrests, seats and bases, along with a broad array of colours and fabrics, enable every user to find the perfect ID Chair. Despite the many possible variations, it always remains essentially the same chair in look and construction – with benefits in terms of aesthetics, maintenance and service.

A study by the Institute for Biomechanics at ETH Zurich demonstrated the comprehensive benefits of the ID Chair's dynamic sitting features and their role in actively preventing health problems.

The ID Chair Concept consists of the models ID Cloud, ID Air, ID Mesh, ID Soft, ID Soft L, ID Trim and ID Trim L, each with a different backrest.



For more details, visit
vitra.com/id-chair-concept



(1) Fauteuil Direction Pivotant · 41 Prouvé Bleu Marcoule powder-coated (smooth) · Tress, 06 ice grey melange · 70 natural solid oak, oiled · Jean Prouvé, 1951 (2) Compas Direction · 41 Prouvé Bleu Marcoule powder-coated (smooth) · 70 natural solid oak, oiled · Jean Prouvé, 1953 (3) Lampe de Bureau · 12 deep black powder-coated (smooth) · Jean Prouvé, 1930



The swivel-based models EA 117, EA 118 and EA 119 – the task chairs in the Aluminium Group by Charles and Ray Eames – add an iconic presence to prestigious office environments. They are equipped with a tilt mechanism that can be adjusted to the weight of the user, providing for optimum comfort. With a broad selection of upholstery colours, it is easy to find the perfect chair for every office environment. The models EA 117 and EA 118 are distinguishable from EA 119 by their lower backrests. EA 118 also has a somewhat narrower seat, and the sitting position of this model is more specifically suited for table-oriented activities. Vitra has produced Aluminium Group chairs in the same superior quality for decades. This experience allows us to offer a 30-year warranty on all of the chair models in the Aluminium Group.



(1) Aluminium Chair EA 104 · 01 chrome · Track, 08 pink/mustard · Charles & Ray Eames, 1958 (2) Home Desk · George Nelson, 1958
 (3) Soft Pad Chair EA 217 · 12 deep black powder-coated (textured) · Track, 21 teal blue/nero · Charles & Ray Eames, 1969
 (4) Eames Desk Unit EDU · Charles & Ray Eames, 1949

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



(1) Eames Plastic Armchair RE PACC, castor-based swivel chair, height-adjustable · 03 polished aluminium · 83 sea blue RE · Charles & Ray Eames, 1950
(2) Eames Desk Unit EDU · 81 natural birch · Charles & Ray Eames, 1949 (3) Eames Plastic Side Chair RE DSR, with full upholstery · 92 citron RE · Hopsak, 16 yellow/ivory · Charles & Ray Eames, 1950 (4) L'Oiseau · natural maple · Ronan & Erwan Bouroullec, 2011

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



The large selection of bases for the Plastic Chairs RE by Charles and Ray Eames enables applications in a wide variety of different locations: for instance, the Pivot Armchair Cast Base on Castors (PACC) is ideally suited for home offices thanks to its height-adjustable, swivel-mount base. The colour and upholstery options make it possible to individually configure the chairs to accommodate a broad range of furnishing schemes.





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 Allstar chair defies conventional categorisations: is it a chair for office workplaces or the home office? What period is it from? Does it offer any functional features? 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.



(1) Allstar · 12 deep black · Tress, 12 steel blue melange · Konstantin Grcic, 2014 (2) Locker Box, small, dark grey RE · Konstantin Grcic, 2022 (3) Rookie · 12 deep black · 97 red/coconut · Konstantin Grcic, 2018

Desks

Vitra's classic desks with compact dimensions are ideally suited to virtually any home office setting, where their iconic design will add an appealing aesthetic touch. They are manufactured in Europe from durable high-quality materials.



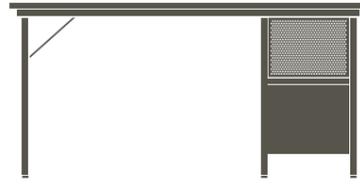
Tyde 2 – sit-stand-table,
Ronan & Erwan Bouroullec, 2021
Height: 650–1250 mm
Table top: 1400 × 700 mm, 1600/1800 × 800 mm

see p. 116



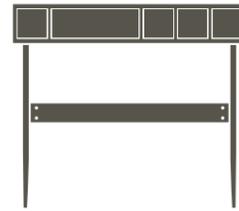
Compas Direction,
Jean Prouvé, 1953
Height: 730 mm
Table top: 1250 × 600/700 mm

see p. 124–125, 133



Eames Desk Unit EDU,
Charles & Ray Eames, 1949
Height: 740 mm
Table top: 1525 × 710 mm

see p. 127, 128



Home Desk,
George Nelson, 1958
Height: 740 mm
Table top: 990 × 723 mm

see p. 126



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right chair for your
home office



vitra.com/finder



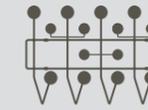
Accessories



→ 138 Vases



→ 140 Trays & vessels



→ 142 Coat racks & wall shelves



→ 144 Organisers & small storage



→ 146 Side tables & stools



→ 150 Decorative objects



→ 152 Lighting



→ 156 Clocks



→ 158 Textiles

Interiors reflect our personality: each object tells its own story and serves as an expression of our individual identity. The Vitra Accessories Collection has something for every taste.



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For more details,
visit [vitra.com/
vases-planters](https://vitra.com/vases-planters)

(1) Nuage, small - steel blue - Ronan & Erwan Bouroullec, 2016 (2) Wooden Doll No. 12 - Alexander Girard, 1952
(3) Vases Découpage, Boucle - Ronan & Erwan Bouroullec, 2020 (4) Herringbone Vase, ribbed - yellow - Raw-Edges, 2019

Trays & vessels



(1/2) Ceramic Container No. 1/ Ceramic Container No. 2 · cream · Alexander Girard, 1952 (3) Girard Bird · Natural maple · Alexander Girard, 1945
(4) Wooden Doll No. 16 · Alexander Girard, 1952 (5) Herringbone Bowl · sand · Raw-Edges, 2019 (6) Classic Trays · Dot Pattern light ·
Charles & Ray Eames, 1947 (7) Herringbone Tray · yellow · Raw-Edges, 2019



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- (1) Corniches · japanese red · Ronan & Erwan Bouroullec, 2012 (2) Wooden Doll Cat · Alexander Girard, 1952
(3) Hang it all · White, multi-coloured · Charles & Ray Eames, 1953 (4) Wooden Doll, No. 20 / No. 11 / No. 5 · Alexander Girard, 1952
(5) Tripod Clock · brass, acrylic glass · George Nelson, 1947/1953

Organisers & small storage



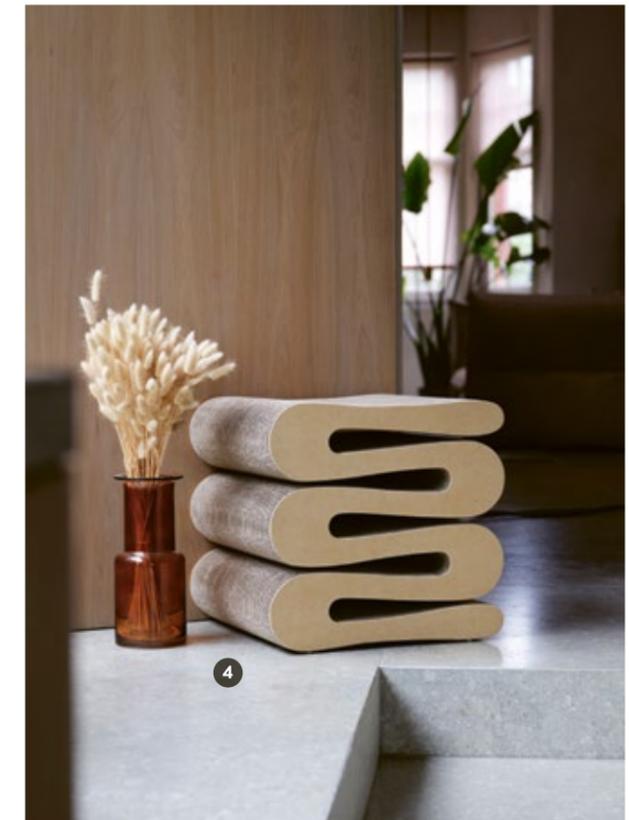
(1) Uten.Silo II · white · Dorothee Becker, 1969 (2) Wooden Dolls Mother Fish & Child · Alexander Girard, 1952 (3) Coat Dots · set of 3, white · Hella Jongerius, 2013 (4) Locker Box, small · brick RE · Konstantin Grcic, 2022 (5) Toolbox RE · sea blue RE · Arik Levy, 2010



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organisers-small-storage](https://vitra.com/organisers-small-storage)



Side Tables & stools



(1) Stools, Model A · solid walnut · Charles & Ray Eames, 1960 (2) Stools, Model B · solid walnut · Charles & Ray Eames, 1960
(3) Chap & Chap Tray · brick RE · Konstantin Grcic, 2021 (4) Wiggle Stool · natural · Frank Gehry, 1972



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(1) Plywood Mobile, Model A & Model B · Charles & Ray Eames, 1941 (2) Wooden Doll, No. 12 / No. 16 / Cat / No. 11 / No. 15 · Alexander Girard, 1952 (3) Colour Frame Mirror, large · neutral · Julie Richoz, 2024 (4) Mikado Armchair · Dumet, 27 pale blue/emerald · 91 mint powder-coated (smooth) · Edward Barber & Jay Osgerby, 2024



Lighting by Isamu Noguchi



'The harshness of electricity is thus transformed through the magic of paper back to the light of our origin – the sun – so that its warmth may continue to fill our rooms at night' – remarked Japanese-American artist and designer Isamu Noguchi when describing his Akari Light Sculptures.





The distinctly technical design of the luminaires by Jean Prouvé – described as the ‘poetics of the technical object’ – reflect the Frenchman’s renowned constructive approach.



For more details,
visit [vitra.com/
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(1) Lampe de Bureau · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1930 (2) Petite Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1947 (3) Potence Prouvé Blanc Colombe (Ecrú) & Abat-Jour Conique · 88 Prouvé Blanc Colombe (Ecrú) powder-coated (smooth) · Jean Prouvé, 1947



(1-3) Desk Clocks: (1) Chronopak · Walnut veneer (2) Cone Base Clock · powder-coated sheet metal (3) Cone Clock · Polyurethane · George Nelson, 1947/1953 (4/5) Wall Clocks: (4) Sunburst Clock · black/brass (5) Ball Clock · black/brass · George Nelson, 1949-1960 (6) Silhouette Bull · Alexander Girard, 1965 (7) Nuage (céramique), small / medium · Ronan & Erwan Bouroullec, 2018

Clocks by George Nelson



With his Wall Clocks, Desk Clocks and the wall-mounted Zoo Timers for children, the legendary American mid-century designer George Nelson has created refreshing alternatives to conventional clocks in a wide variety of designs and materials.

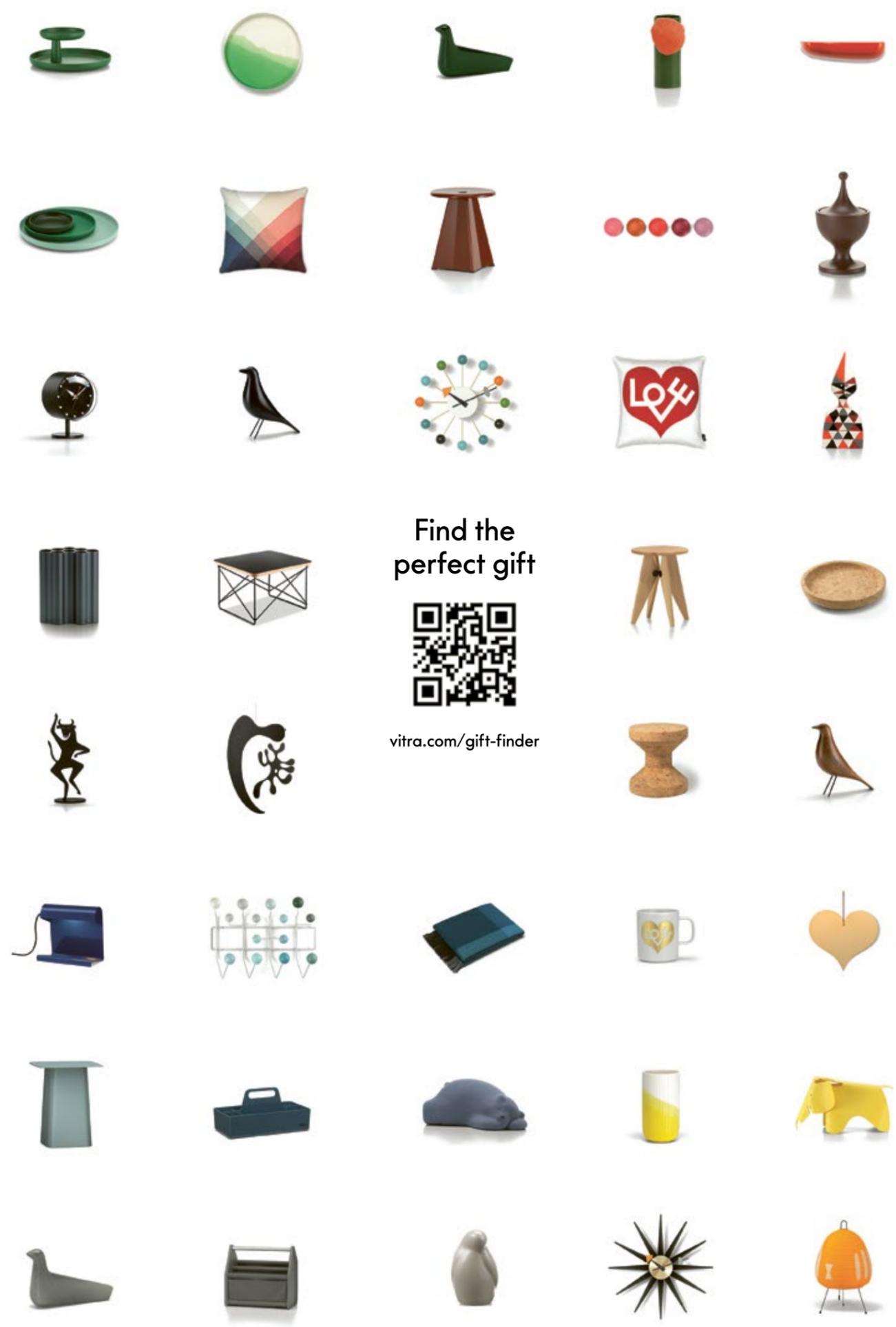


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(1) Herringbone Pillows · Raw-Edges, 2019 (2) Resting Cat · beige · Front, 2018
(3) Cork Family, Model D · Jasper Morrison, 2004 (4) Eames Wool Blanket · mustard · Charles & Ray Eames, 1947

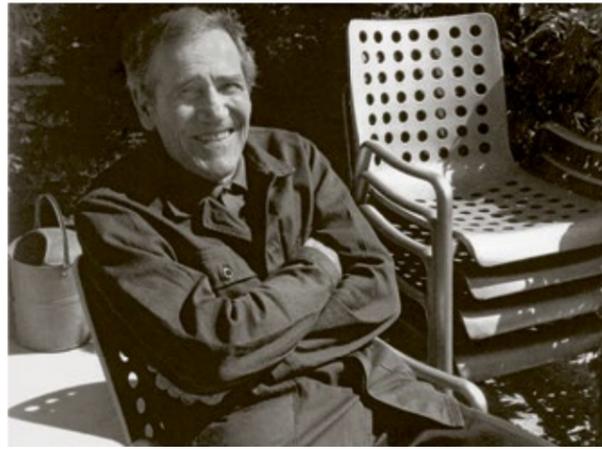


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Authors



Hans Coray

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.



Charles & Ray Eames

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.



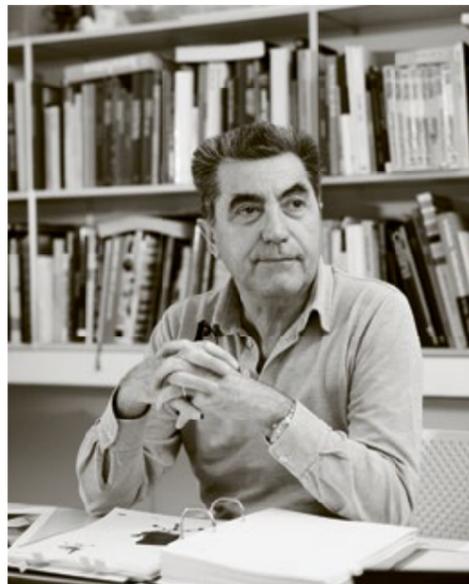
Konstantin Grcic

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



Hella Jongerius

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.



Antonio Citterio

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 continually being expanded.



Ronan & Erwan Bouroullec

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.



Alexander Girard

The architect and designer Alexander Girard was one of the leading figures in American design during the post-war era. His passion for colours, patterns and textures found expression in the field of textile design, which was a focal part of his oeuvre.



Jasper Morrison

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.



Shay Alkalay and Yael Mer

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 their products and installations.



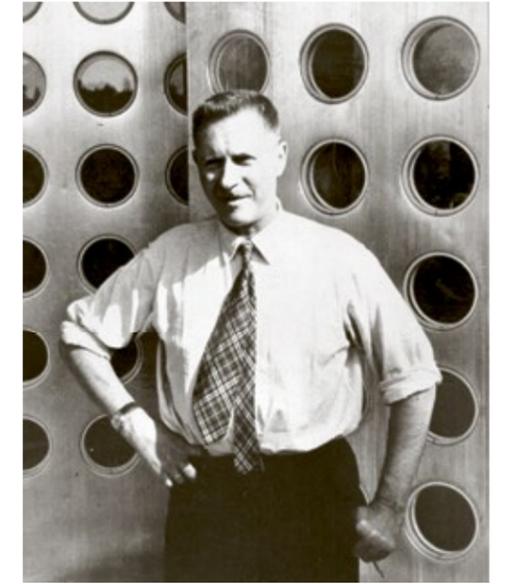
Isamu Noguchi

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.



Verner Panton

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.



Jean Prouvé

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.



Edward Barber & Jay Osgerby

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.



George Nelson

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.



Julie Richoz

The Swiss-French designer Julie Richoz studied industrial design at Lausanne University of Art and Design (ECAL) and went on to work with Pierre Charpin. In 2012 she founded her own design studio in Paris and has been teaching industrial design at ECAL since 2017. She has been collaborating with Vitra since 2023.

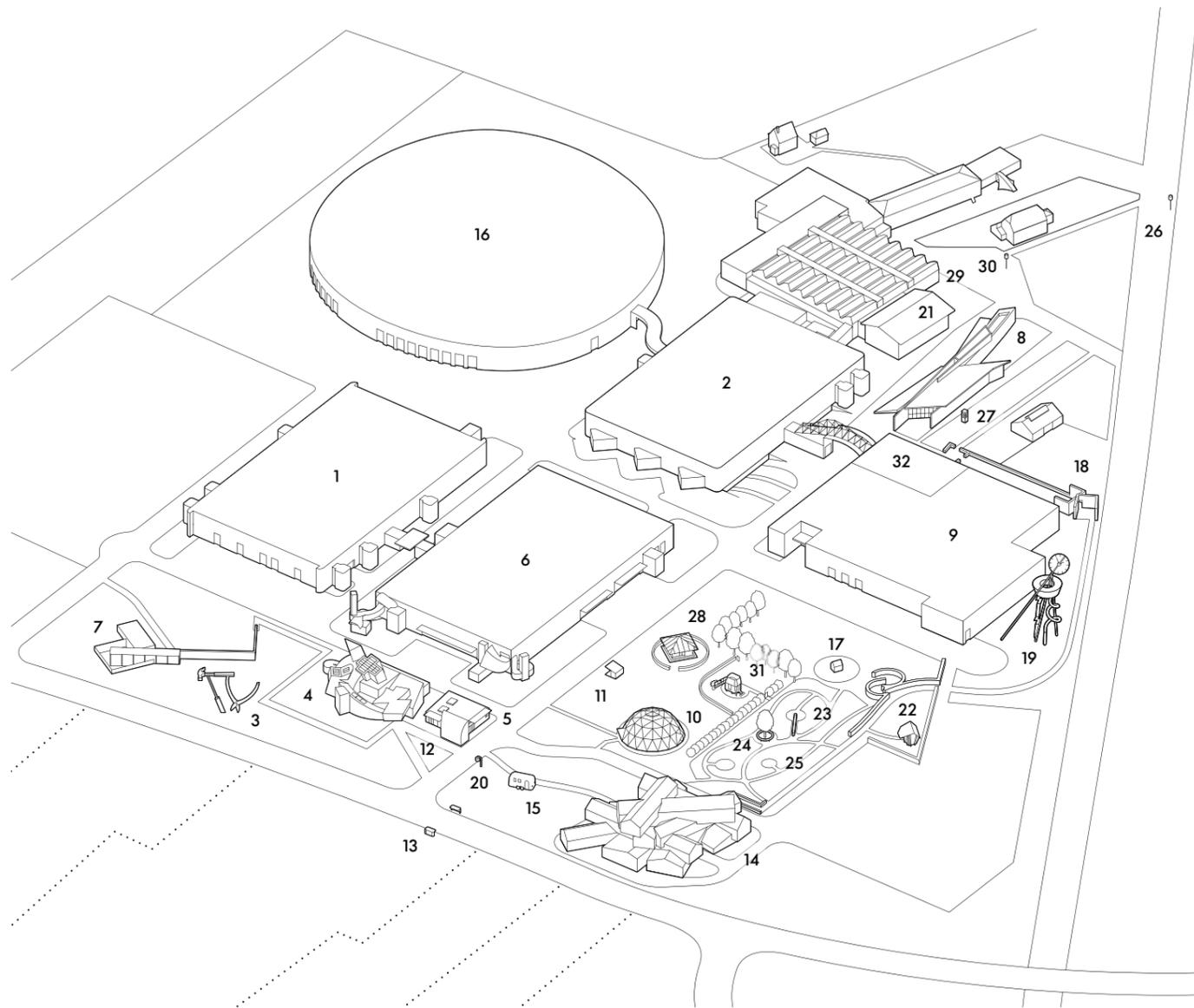


Maarten Van Severen

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. From 1996 until 2005, Maarten Van Severen developed a range of new designs for Vitra.

Vitra Campus

The Vitra Campus in Weil am Rhein near Basel is a unique ensemble of contemporary architecture. Buildings by Tadao Ando, Frank Gehry, Zaha Hadid, Herzog & de Meuron, Álvaro Siza and other leading architects are united with exhibitions, installations, shops and Vitra furniture production in a single location. #VitraCampus



- 1,2 Factory Building, Nicholas Grimshaw, 1981
- 3 Balancing Tools, Claes Oldenbourg & Coosje van Bruggen, 1984
- 4 Vitra Design Museum, Frank Gehry, 1989
- 5 Gate, Frank Gehry, 1989
- 6 Factory Building, Frank Gehry, 1989
- 7 Conference Pavilion, Tadao Ando, 1993
- 8 Fire Station, Zaha Hadid, 1993
- 9 Factory Building, Álvaro Siza, 1994
- 10 Dome, after Richard Buckminster Fuller, 1975/2000
- 11 Petrol Station, Jean Prouvé, 1953/2003

- 12 Vitra Design Museum Gallery, Frank Gehry, 2003
- 13 Bus Stop, Jasper Morrison, 2006
- 14 VitraHaus, Flagshipstore for Home Collection & Interior Studio, Herzog & de Meuron, 2010
- 15 Airstream Kiosk, 1968/2011
- 16 Factory and Logistics Building, SANAA, 2012
- 17 Diogene, Renzo Piano, 2013
- 18 Álvaro-Siza-Promenade, 2014
- 19 Vitra Slide Tower, Carsten Höller, 2014
- 20 Bell, from: 24 Stops, Tobias Rehberger, 2015
- 21 Vitra Schaudepot, Herzog & de Meuron, 2016

- 22 Blockhaus, Thomas Schütte, 2018
- 23 Ruisseau, Ronan & Erwan Bouroullec, 2018
- 24 Ring, Ronan & Erwan Bouroullec, 2018
- 25 Oudolf Garten, Piet Oudolf, 2020
- 26 Vitra Designweg, Ronan & Erwan Bouroullec, 2021
- 27 Torre Numera Due, Nathalie Du Pasquier, 2021
- 28 Umbrella House, Kazuo Shinohara, 1961/2022
- 29 Barragán Gallery, 2022
- 30 Place Jean Prouvé, 2022
- 31 Garden House, Tsuyoshi Tane, 2023
- 32 Circle Store Vitra, 2023



Since its opening in 1989, the Vitra Design Museum has become one of the world's leading design museums. It is dedicated to the research and presentation of design, past and present, and examines the relationship to architecture, art and everyday culture. The main building designed by Frank Gehry hosts several major exhibitions per year, while the neighbouring Vitra Design Museum Gallery showcases current perspectives on design and architecture.



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



Originally intended as a showroom for the Vitra Home Collection, the VitraHaus has become a beacon for the Vitra brand over the past ten years. Visible from a distance, it marks the northern entrance to the Vitra Campus and sends an unmistakable signal: Vitra not only produces furniture in Weil am Rhein, but also focuses its attention on architecture, art and interior design.



The 30-metre-high Vitra Slide Tower by Carsten Höller is located along the Álvaro-Siza-Promenade, which connects the north and south parts of the Vitra Campus. Accessible to the public in fine weather, the free-standing work of art offers an exceptional view of the Vitra Campus and a thrilling experience on the 38-metre-long corkscrew slide.



The collection of the Vitra Design Museum ranks among the most important holdings of furniture design worldwide. It contains some 7000 pieces of furniture dating from 1800 to the present day, over 1000 lighting objects as well as numerous archives and the estates of several prominent designers. Since 2016, approximately 400 key objects from the collection are on permanent display in the Vitra Schaudepot, which was designed by Basel-based architects Herzog & de Meuron.



A garden by the renowned Dutch designer Piet Oudolf was inaugurated on the Vitra Campus in May 2020. The artfully composed wilderness is in full bloom from summer to early autumn.



Kazuo Shinohara (1925-2006) was one of the leading Japanese architects of the latter half of the twentieth century, along with Kenzo Tange. A masterpiece from Shinohara's so-called First Style is the Umbrella House, which was built in Tokyo in 1961 and reconstructed on the Vitra Campus in 2022.



The Tane Garden House was designed by Paris-based Japanese architect Tsuyoshi Tane and built by local craftsmen using sustainable and, wherever possible, locally sourced materials.



The Vitra Campus App is available in the App Store and Google Play Store.

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→ 121 led by Barbara Gies

Studio pictures

→ 12 Florian Böhm → 13, 27, 32, 61 Studio Eggmann → 14 Daniel Strütt, Lorenz Cugini

Artek products shown

→ 70 Pendant Light A333 'Turnip' → 77 Secrets of Finland: Midsummer Dream Vase, Easter Witch Vase, Easter Dog Vase → 115 Pendant Light A330S 'Golden Bell' black → 136 Pauper Coin Collector, Easter Dog Vase
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Set Design

→ 8, 66, 76, 103, 144 Annahita Kamali → 10, 22, 23, 74, 78, 80, 127, 147 Cristóbal Valecillos → 15, 21, 25, 26, 28, 34, 46, 57, 72, 77, 97, 105, 106, 119, 130, 132, 138, 140, 145, 149, 153, 157 Anka Rehbock → 20, 111, 116, 153 Paolo Bonfini → 24, 122, 136, 146 Linda Ehrl → 30, 126 Conny Wyssen → 33, 40, 43, 67, 88, 91, 124, 133, 154, 155, 156 Sebastian Soukup → 37, 38, 45, 47, 54, 56, 113, 115, 145, 150, 152 Filippa Egnell → 42, 70, 85, 112, 146, 160 Erwin Prib → 49, 58, 60, 66, 81, 98, 99, 100, 102, 108, 109, 110, 123, 128, 129, 139, 141, 151, 159 Rahel Morgen → 62, 63 Erwan Bouroullec → 68, 138, 142, 143 Annahita Kamali, Leonie von Arx → 86 Nora Helena Erdle → 104 Till Weber → 158 Conny Hüsser

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