

Our Clients

vitra.

For some clients, Vitra is a furniture supplier—for others, we are a full-service provider in the advising, planning and implementation of workspaces or public areas. The specific needs and preferences of the client determine our level of involvement in a project. Based on a comprehensive analysis, we develop a concept for the future office that coordinates the communication flows, work processes and spatial organisation of the interior.

In addition to the layout, furnishings and technical features, sociological and psychological aspects also play a key role in turning a workspace into a living space. The right selection of materials, colours, lighting and accessories in the planning phase is just as critical as operational excellence and logistics during the implementation and furnishing of an interior.

Size, however, is of no importance: we carry out projects from small start-up offices to open-plan work environments for thousands of employees. All these solutions are as unique as this brochure, whose cover is one of a kind. Made for you.

Our Clients

Clients A-Z⁷

Office

Ottobock Human Mobility¹⁵

Norvento Enerxía²¹

Amorepacific²⁵

Building Connections

Saatchi & Saatchi⁴¹

MAN Truck & Bus⁴³

VEGA⁴⁷

Truma⁵¹

Making Space

Hyundai Capital⁷¹

Sparkasse Hegau Bodensee⁷⁷

dbv-architekten⁸¹

Hinderling Volkart⁸³

#hinderlingvolkart

Puma⁹³

Lunor⁹⁷

Localiza Hertz¹⁰³

navarra.is¹⁰⁷

Codewise¹¹¹

Wellbeing

21st Century Fox¹²⁵

Lapp¹²⁹

Paysafe¹³³

Ritter Sport¹³⁵

PwC Experience Center¹³⁹

Dancing Office

Grünhof¹⁵⁷

Better Office¹⁶⁵

'Jikken Office' in Yahoo!¹⁷¹

Village by Crédit Agricole¹⁷⁵

Public

Clarion Hotel¹⁷⁹

citizenM¹⁸³

Glass House¹⁸⁹

it Globus Restaurant, Art Basel¹⁹¹

Refettorio Felix¹⁹³

Resort Hodolany¹⁹⁵

Whales of Iceland¹⁹⁷

Maersk Tower, University of Copenhagen¹⁹⁹

Technische Universität Berlin²⁰⁵

Odisee²⁰⁹

Belo Horizonte International Airport²¹¹

Changi Airport Terminal 4²¹³

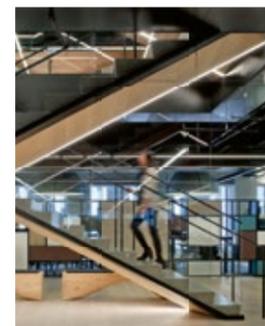
Kvadrat²¹⁵

Squash On Fire²¹⁷

Our Campus²¹⁹

Product Index²²⁵

Clients A-Z



OFFICE

21st Century Fox ¹²⁵
USA



OFFICE

Amorepacific ²⁵
Republic of South Korea



OFFICE

**Belo Horizonte
International Airport** ²¹¹
Brazil



CO-WORKING

Better Office ¹⁶⁵
Denmark



PUBLIC

**Changi Airport
Terminal 4** ²¹³
Singapore



PUBLIC

citizenM ¹⁸³
England, France, Taiwan



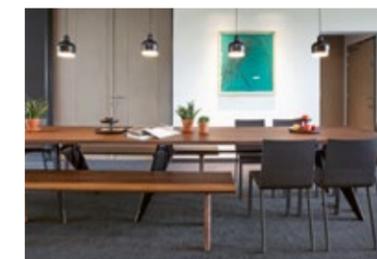
PUBLIC

Clarion Hotel ¹⁷⁹
Finland



OFFICE

Codewise ¹¹¹
Poland



OFFICE

dbv-architecten ⁸¹
Belgium



PUBLIC
Glass House ¹⁸⁹
USA



CO-WORKING
Grünhof ¹⁵⁷
Germany



OFFICE
Hinderling Volkart ⁸³
Switzerland



PUBLIC
Lunor ⁹⁷
Germany



PUBLIC
Maersk Tower, University of Copenhagen ¹⁹⁹
Denmark



OFFICE
MAN Truck & Bus ⁴³
Germany



OFFICE
Hyundai Capital ⁷¹
England



PUBLIC
it Globus Restaurant, Art Basel ¹⁹¹
Switzerland



CO-WORKING
'Jikken Office' in Yahoo! ¹⁷¹
Japan



PUBLIC
navarra.is ¹⁰⁷
Germany



PUBLIC
Norvento Energía ²¹
Spain



OFFICE
Odisee ²⁰⁹
Belgium



PUBLIC
Kvadrat ²¹⁵
Denmark



OFFICE
Lapp ¹²⁹
Germany



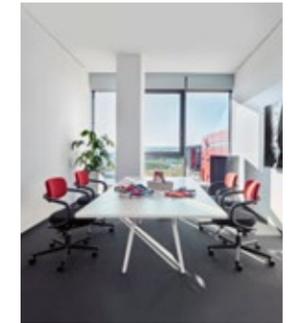
PUBLIC
Localiza Hertz ¹⁰³
Switzerland



OFFICE
Ottobock Human Mobility ¹⁵
Germany



OFFICE
Paysafe ¹³³
Bulgaria



OFFICE
Puma ⁹³
Germany



OFFICE
**PwC
Experience Center** ¹³⁹
Switzerland



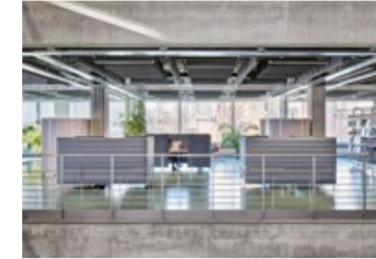
OFFICE
Refettorio Felix ¹⁹³
England



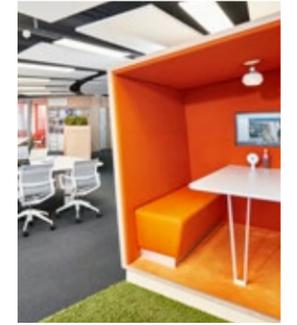
OFFICE
Resort Hodolany ¹⁹⁵
Czech Republic



OFFICE
Squash On Fire ²¹⁷
USA



OFFICE
**Technische
Universität Berlin** ²⁰⁵
Germany



OFFICE
Truma ⁵¹
Germany



OFFICE
Ritter Sport ¹³⁵
Germany



OFFICE
Saatchi & Saatchi ⁴¹
USA



OFFICE
**Sparkasse Hegau
Bodensee** ⁷⁷
Germany



OFFICE
VEGA ⁴⁷
Netherlands

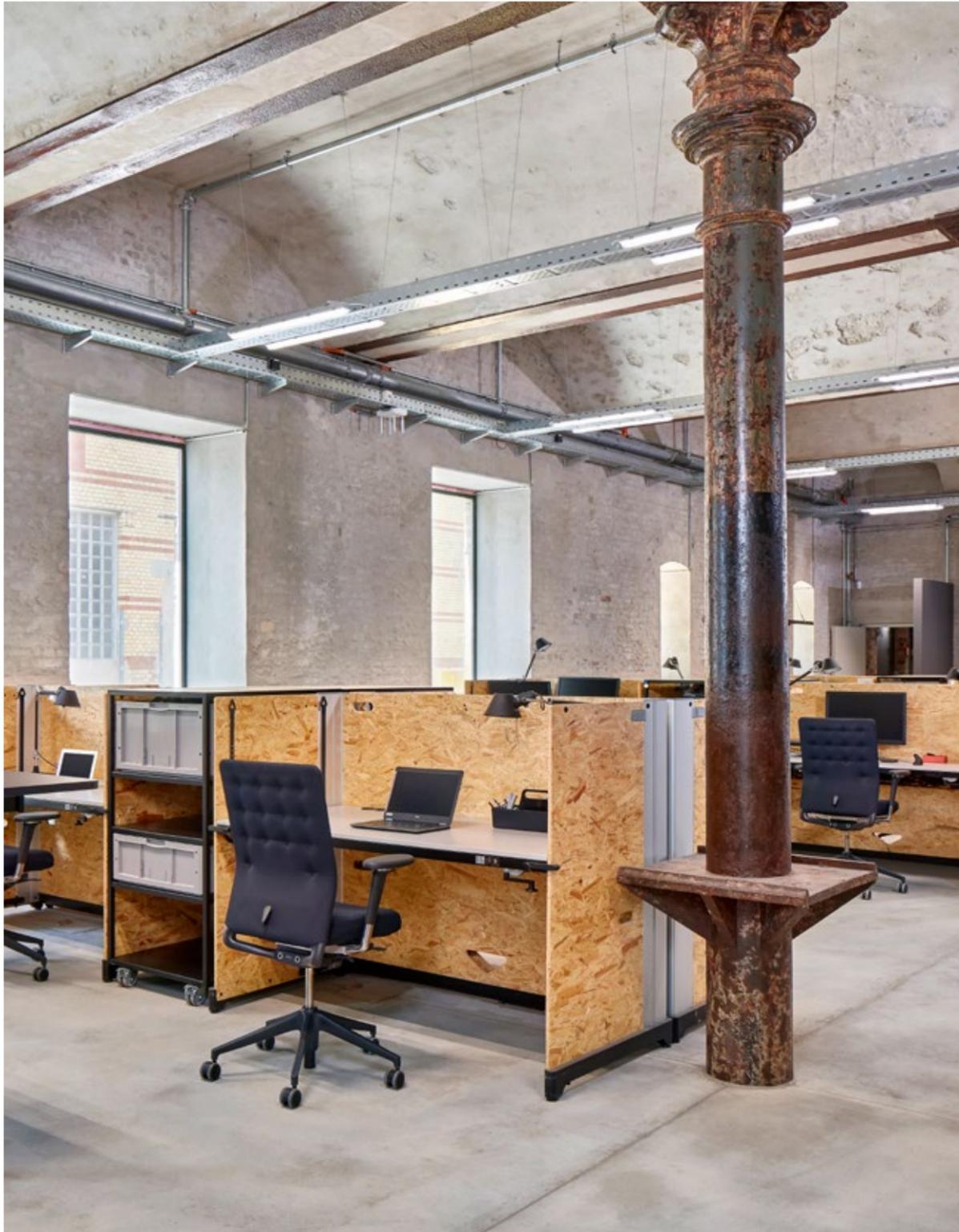


PUBLIC
**Village by
Crédit Agricole** ¹⁷⁵
France



PUBLIC
Whales of Iceland ¹⁹⁷
Iceland

Office

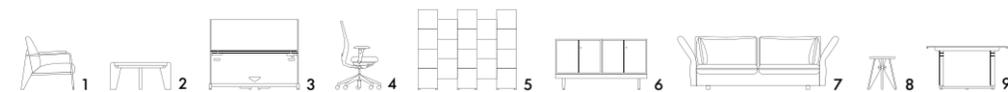


Having already successfully completed concepts with Vitra in Austin, Texas and at the head office in Duderstadt, the medical technology company Ottobock renewed the partnership when planning and implementing a project in Berlin. Here the Development, Product Management, Project Management and Strategic Purchasing departments as well as the Management Board were to relocate from Thüringen to the former Bötzw brewery in Berlin—a listed building carefully restored by Chipperfield Architects.

The product developers now work together on one floor, grouped in clusters in an open-plan workshop that facilitates interaction. The Product Managers are housed on the floor above, close to the development process. The layout promotes work and communication channels in a functional manner, while the raw workshop character of the furnishings reflects the faithful restoration of the historic interior—without neglecting a certain degree of comfort and modernity.

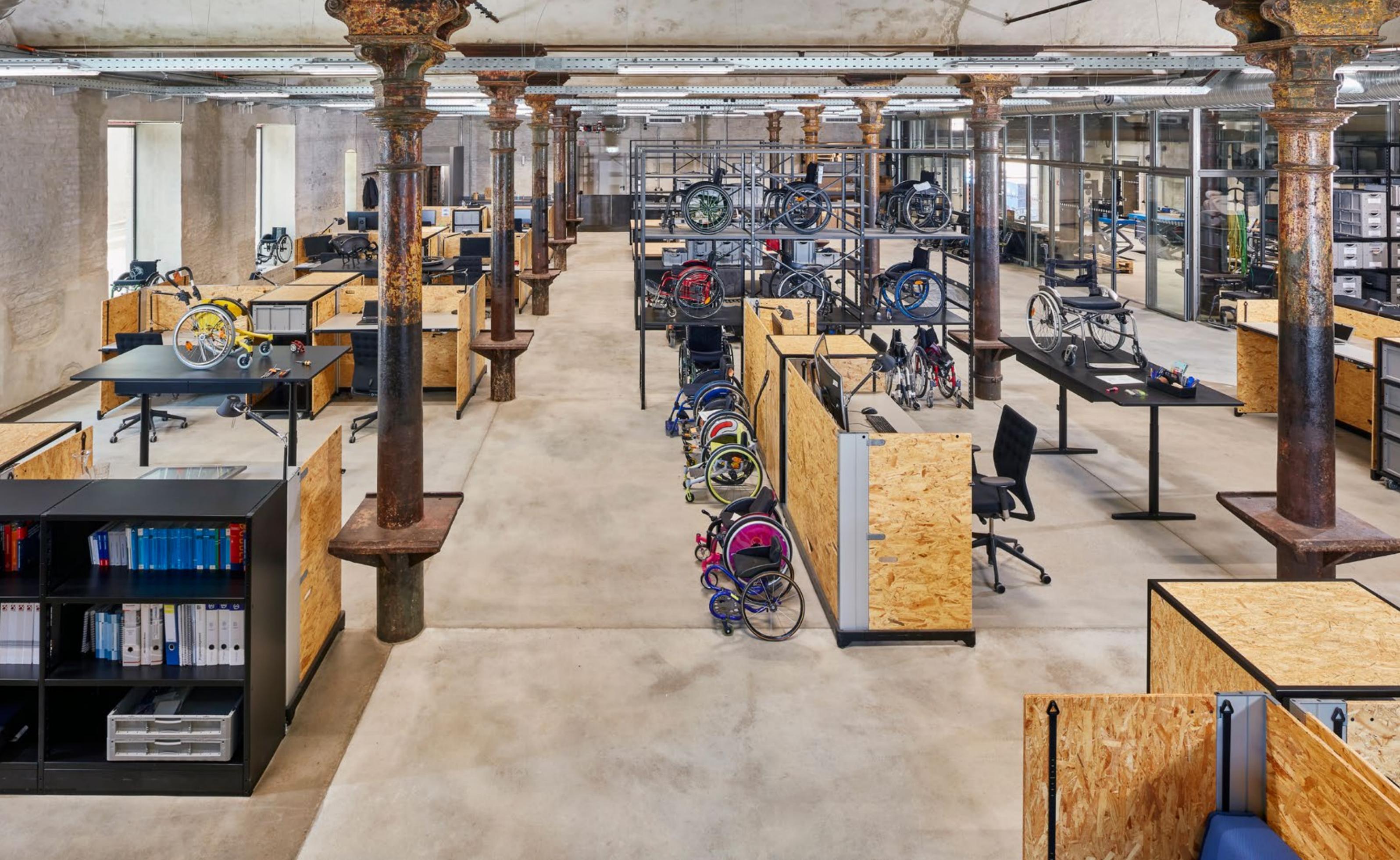
Ottobock Human Mobility Germany

Location: Berlin
 Sector: Medical Technology
 Architecture: David Chipperfield Architects
 Interior Design/Planning: Vitra



1 Fauteuil de Salon (J. Prouvé), 2 Guéridon Bas (J. Prouvé), 3 Hack (K. Grcic), 4 ID Chair (A. Citterio), 5 Kado, 6 Level 34 (W. Aisslinger), 7 Mariposa Club Sofa (E. Barber & J. Osgerby), 8 Tabouret Solvay (J. Prouvé), 9 Tyde (R. & E. Bouroullec)





Norvento Enerxía Spain

Location: Lugo
Sector: Renewable Energy
Architecture: Francisco Mangado
Interior Design/Planning: Finisterrae Diseño

The energy engineering company successfully implements renewable generation, storage and electrical management systems around the world—and therefore naturally constructed its own new head office as a zero-energy building, off the gas and electricity grids.

When it came to designing the new office environment, the client's ambitions were just as forward looking: the interior was to be a symbiosis of ergonomics, sustainability and understated aesthetics that matched a corporate culture of employee appreciation while doing justice to the architecture. A visit to the Vitra Campus in Weil am Rhein prompted the decision to furnish the company headquarters with Vitra products.



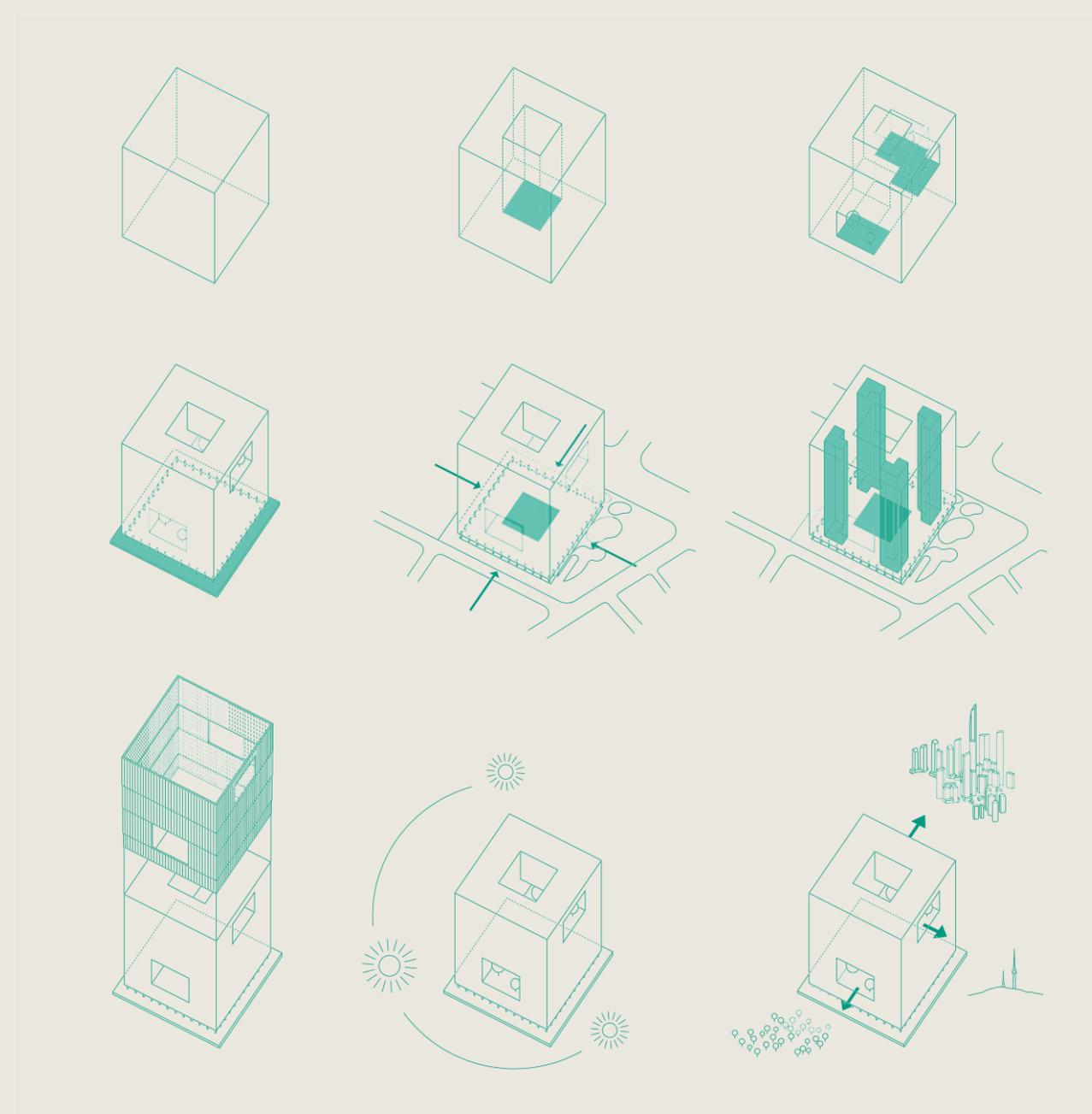
1 AdHoc (A. Citterio), 2 Alcove (R. & E. Bouroullec), 3 Coconut Chair (G. Nelson), 4 HAL (J. Morrison), 5 ID Chair (A. Citterio), 6 Joyn (R. & E. Bouroullec), 7 Physix (A. Meda), 8 Plywood Group CTM (C. & R. Eames), 9 Workbays (R. & E. Bouroullec)





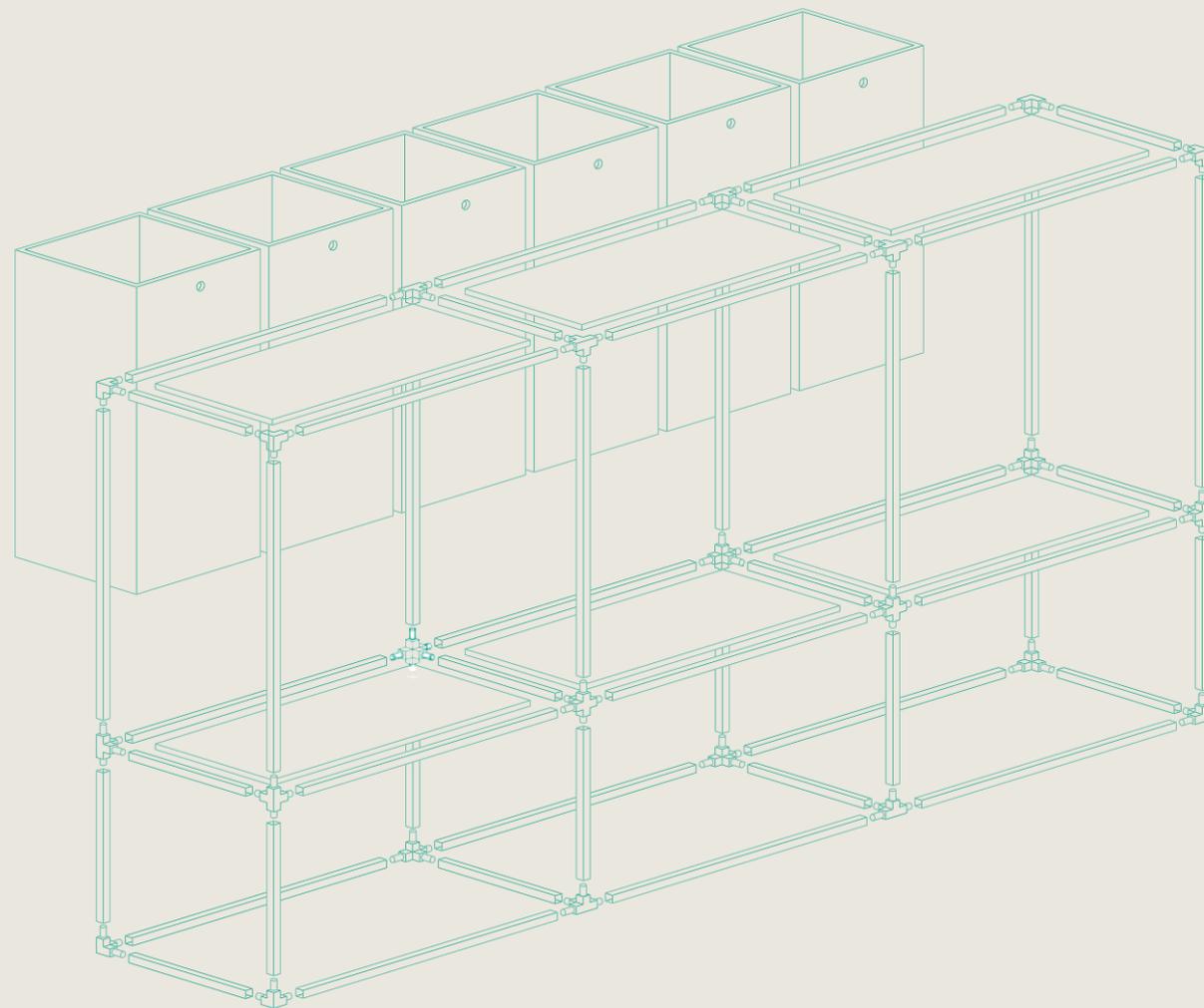
Amorepacific
& Vitra
Building
Connections

With over 20 brands, Korea's largest cosmetics company Amorepacific develops beauty products that combine traditional knowledge with pioneering technical development. The company is devoted to ethical product development, environmental protection and social contribution. Their impressive new headquarters in Seoul, designed by David Chipperfield Architects, represents the company's ambition and creativity and opened in June 2018. Inspired by traditional Korean architecture, the design is characterised by an intimate yet open layout that provides subtle transitions between outside and inside and stimulates the well-being of employees. Three large openings in the façade accommodate elevated gardens, bringing nature into the building and creating spectacular views of the city, the nearby park and the distant mountains. With 30 floors, 7 of which are underground, and a total surface of 216,000 m², the building provides room for 7000 employees. The lower levels host cultural spaces, including a museum, a library and cafés, which are open to the public. On the 5th floor, staff members have access to a cafeteria, a gym, a lounge and massage room at their disposal. The offices and workspaces are situated on the floors above this. The interior has been furnished throughout with Vitra products; whereas the employees previously worked in cubicles, they are now housed in an open office structured by the microarchitecture of Vitra's Kado System.



'The form of the building is both abstract and gestural. Focusing on a single, clear volume, the proportions of the building have been carefully developed around a central courtyard to maximise the effectiveness of natural ventilation and daylight. Three large urban openings connect this central void with the exterior surroundings, providing views over the city and the mountains in the distance and therefore establishing a sense of orientation and belonging.'

David Chipperfield Architects



Kado

Kado is an exceptionally versatile structural system. Its basic elements—square tubes and different corner connectors—are easily assembled into a variety of structures such as cubes, shelf units, tables, plinths, gondolas and ceiling-mounted elements, creating micro architecture within the space.

Vitra In what ways do the architecture and the office layout of the new headquarters reflect your brand identity?

A At the onset of the new headquarters project, we wanted to infuse our company values and culture, among which the most important is openness, into the space. As a cosmetics company, we also wanted it to represent the concept of beauty that lies at the core of our company's existence—one that emphasizes the natural state of beauty that comes from being in harmony and balance. As the company is growing larger, another important concept was connectivity; staying connected to nature, which is our main source of beauty solutions, and with each other, as well as with the world at large. With all of this in mind the building was designed to stay closely connected to our surroundings. While the building regulations allow for a skyscraper up to 40 floors high on this site, we opted to stay closer to the land and to nature itself at 23 floors above ground. Singular and unobtrusive, the building embodies an Asian concept of beauty that elegantly blends with nature.

The shared, open-plan layout of the workspace is meticulously designed for the well-being and professional development of our employees. It allows for free communication between employees, enabling them to move from working together to then becoming fully immersed in their work fluidly. Movement into, out of, and within the office layout is intuitive and encourages everyone to communicate, connect, and share inspiration with each other.

'As the company is growing larger, another important concept was connectivity. The building is designed to connect people with nature, with each other, and with the world at large.'

Vitra How do employees respond to the social areas in the building, such as the gardens, the Aalto café and the art gallery?

A They really enjoy these social areas, including the atrium and the tea place, because they offer opportunities for social and cultural exchange. In general, the large

atrium allows for spontaneous meetings to take place and, importantly, it is an inviting space that helps to bring our employees' friends and family into building. But above all, our new headquarters is open to everyone, not only to employees. Everyone can come and go as they please.

Vitra What impact has the transition from cubicles to an open-plan layout with neighbourhood offices had on the workflow and communication between employees?

A The fact that we share desk space has led to an increased level of communication and intimacy between employees. This is even the case between different teams, as the open-plan layout encourages horizontal communication between all employees, regardless of their team and organisation. By creating an environment that provides ample opportunity of chance encounters between members of the different departments—such as marketing, sales or design—we believe that sharing information and the process of decision-making is made easier.

'The open-plan layout encourages horizontal communication between all employees, regardless of their team and organisation.'

Vitra How did the employees respond to the new office environment? Did they have any reservations or fears at the beginning—and how did they deal with these?

A There are many elements that are completely different to what we were previously familiar with—for example the symmetrical forms, the signage, the desks without partitions, the fact that everyone works in the same space with the absence of separate executives' offices. It took time to adjust to the new environment and our employees needed some help with this. To provide an integrated approach, we organized several stages, including a internal workshops, in addition to the distribution of user guides to the different

spaces and amenities; finally, we have a help-desk that offers employees individual, face-to-face assistance.

Vitra And how do they feel about it now that they have had some time to get used to the new environment?

A Everyone at Amorepacific is still adjusting to the new environment. They have also begun using the various spaces in their own creative ways. Sometimes this is surprising and sometimes it's inspiring. However the fact that there are differences between our expectation and the reality in the ways the space is used means that there are still things to improve—for example, we keep asking ourselves if there are certain functions that do not work, or require further tuning, or if more 'education' is required.

Vitra How did your visit to the Vitra Campus and office showroom help you articulate the most important requirements for the new office environment?

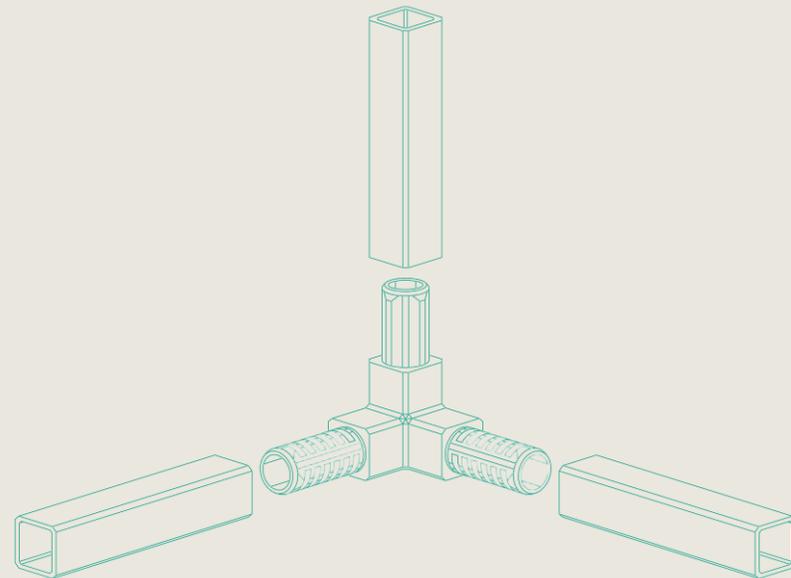
A The key impression we got from our visit was one of trust in Vitra, both in the company itself and in its approach to the

office environment as something that is much more than just a space filled with furniture.

Vitra What was the decisive factor in your choosing Vitra?

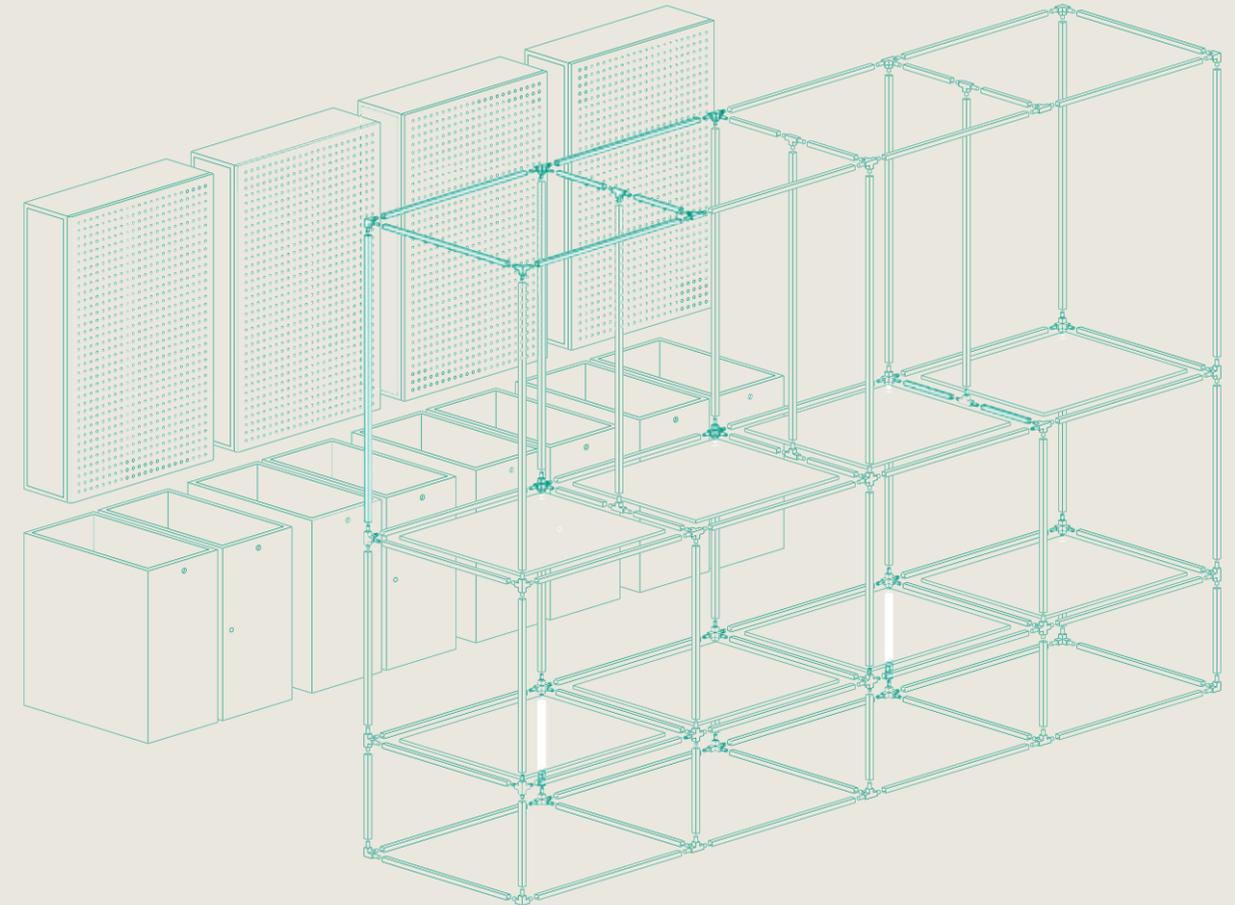
A There were several factors: Vitra's ergonomic and beautiful design, its craftsmanship, the effort it puts into the production of its office furniture, etc. But above all, at Amorepacific we are aware of the importance of furniture in the workspace: it is not just another element, it communicates with people and with the environment. When we visited Vitra and discussed our plans and wishes, we felt we were on the same page in this respect. Of course Vitra products are reliable, but we strongly believed in the company's devotion and ability to meet and satisfy our requirements.

'The importance of furniture in the workspace: it is not just another element, it communicates with people and with the environment.'



Kado

The square tubes, which come in a selection of different finishes, are connected by twisting through 45° and with corner connectors.



Kado

By adding plywood panels to the structure, Kado cannot only be used as a system to divide the space but also serves as a storage system and workspace.

Amorepacific Seoul, Republic of South Korea

Sector: Cosmetics
Architecture: David Chipperfield Architects
Interior Design/Planning: David Chipperfield Architects











The global advertising and communication agency was looking to open an office in Dallas with an architecture that would transform the office culture to be more mobile, collaborative and responsive to a younger workforce. Away from a hierarchical corporate world with separate offices, the employees are welcomed into an office setting with a Californian vibe in which they are encouraged to continually reinvent their workspace to suit their needs.

The structure and furnishings were designed to be able to quickly adapt to rapid increases in personnel. The architects created numerous possibilities for different work options, including open work lounges and social zones. A number of spaces are reserved for concentrated individual tasks, but for temporary periods of use only. The office was outfitted with a wide range of Vitra furniture, chosen based on its aesthetic qualities and suitability for a high-performance workplace.

Location: Dallas
Sector: Advertising
Architecture: Loescher Meachem Architects
Interior Design/Planning: Melisa Myers

Saatchi & Saatchi USA

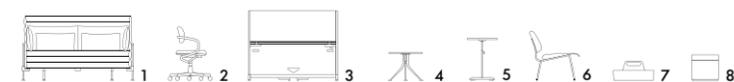


HAL (J. Morrison)



Location: Munich
Sector: Commercial Vehicles
Interior Design/Planning: Vitra

This client is one of the leading suppliers of utility vehicles and transport solutions in Europe. Together with Vitra, they have created an experimental area for future open-plan offices and ultra-modern IT applications—the so-called, ‘future workshop’. It represents a clear commitment to the digital transformation and cultural transition of the working world, and aims to help identify improvement potential for more efficient, faster and interconnected cooperation. This relatively small space, which can be reserved by individual company departments, offers diverse configurations for teamwork. It was fully booked until the end of the year before it even opened.



1 Alcove (R. & E. Bouroullec), 2 Allstar (K. Grcic), 3 Hack (K. Grcic), 4 Hexagonal Table (A. Girard), 5 NesTable (J. Morrison), 6 Plywood Group LCM (C. & R. Eames), 7 Toolbox (A. Levy), 8 Visiona Stool (V. Panton)



Manifesto Qualitätsvolk

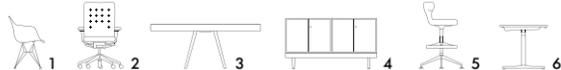
- ✓ Liege in better than perfect
- ✓ Kunden verstehen
- ✓ Feedback in change
- ✓ Total process time
- ✓ Teil, Teil und Teil



VEGA Grieshaber is an international manufacturer of industrial measurement sensors, based in Schiltach in the German Black Forest. In 2014, the company purchased the former coach house of the Nimmerdor Estate in Amersfoort, Netherlands, and refurbished the building for the future offices of its Dutch subsidiary. The aim was to offer employees a healthy and inspirational work environment that actively promotes the natural flow of information between teams—for more efficient collaboration. These objectives were to be achieved rapidly and with the aid of quality furniture that not only meets the customer’s high expectations, but also creates a modern contrast to the neoclassical architecture. This is why VEGA chose Vitra to furnish the offices.

VEGA Netherlands

Location: Amersfoort
 Sector: Technology
 Architecture: Switchs
 Interior Design/Planning: Jeroen Peters



1 Eames Plastic Armchair (C. & R. Eames), 2 ID Chair (A. Citterio), 3 Joyn (R. & E. Bouroullec), 4 Level 34 (W. Aisslinger), 5 Pivot (A. Citterio), 6 Tyde (R. & E. Bouroullec)







Truma
& Vitra
Making
Space

The innovative supplier of accessories for caravans and motor homes enjoys a long-term partnership with Vitra. Truma has placed its trust in Vitra's expertise for the planning and implementation of customised office concepts since the first major project in 2012. It was in these circumstances that renovation of the 'Rundbau' started in 2015—an iconic circular building dating back to the early 1980s. Planners from Vitra were involved from the beginning of the project so that necessary adjustments could be implemented very early on to suit the future working environment.

A significant increase in the workforce was also recorded during the construction phase making it necessary to stop the planning process of the office concept and start again from scratch in order to be able to accommodate the extra staff within the same space. The new structure was designed with a proportion of desk sharing while the layout is so flexible that it can be quickly and easily adapted to future changes in staff numbers and work methods without any refurbishment or removal costs.

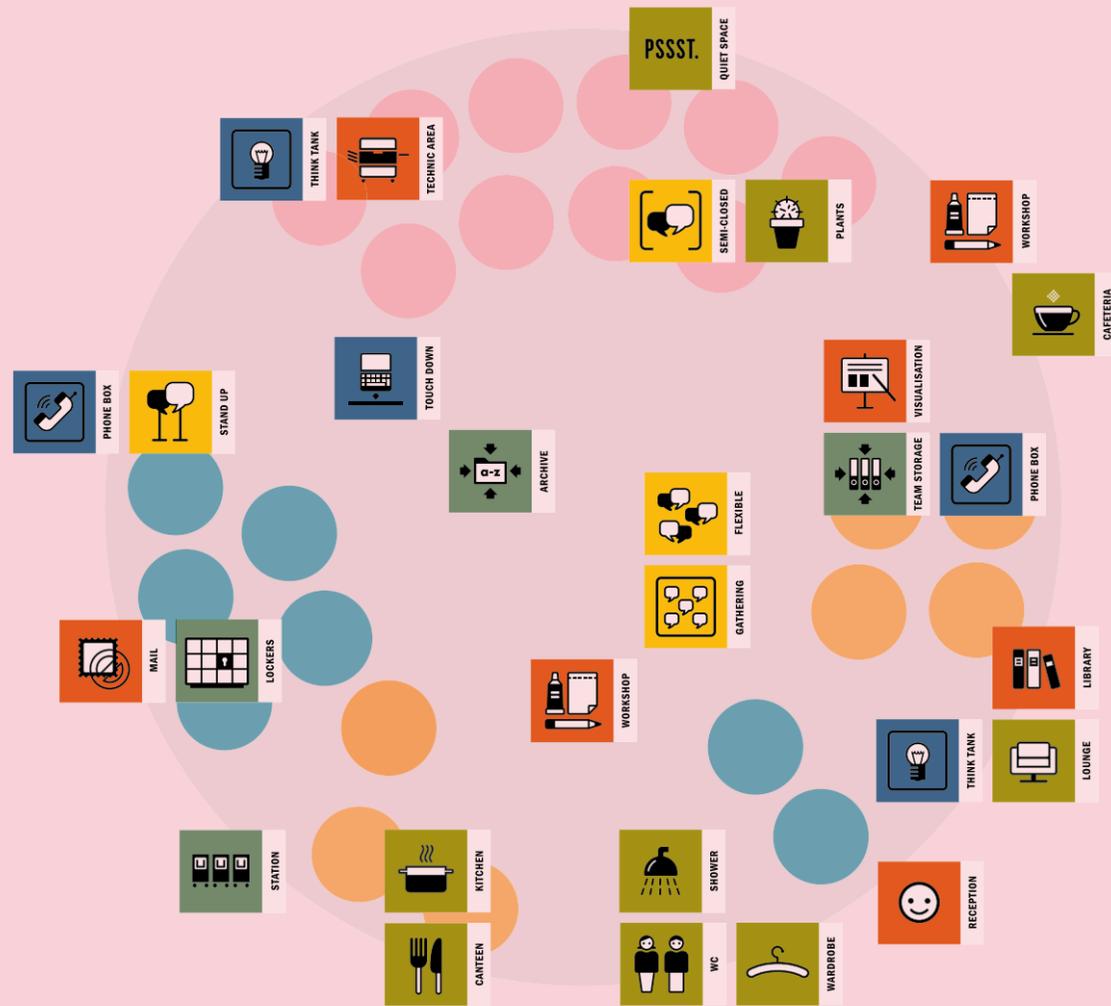
It was essential for the client that the interior conveys its corporate identity and values—to employees, customers and visitors alike. A good example is the so-called atrium: a large round space that was previously poorly used. Through its new function as a creative multimedia room, outfitted to allow flexible use, it is now a highlight of the premises and a staff meeting point.

Managing the change was an essential success factor as the work environment was transformed from a series of team offices structured by numerous walls with allocated desks to an open-plan landscape that promotes communication and team work. Drawing on experience from countless projects, Vitra was able to accompany this transition all the way, alleviate any apprehension and stir up enthusiasm. The new offices were used naturally and intuitively from the word go and were very well accepted by company employees.



The status quo is analysed—which parts of the building can stay, which areas must be changed, which spaces are suitable for what, where are the biggest challenges.

The Vitra Index System



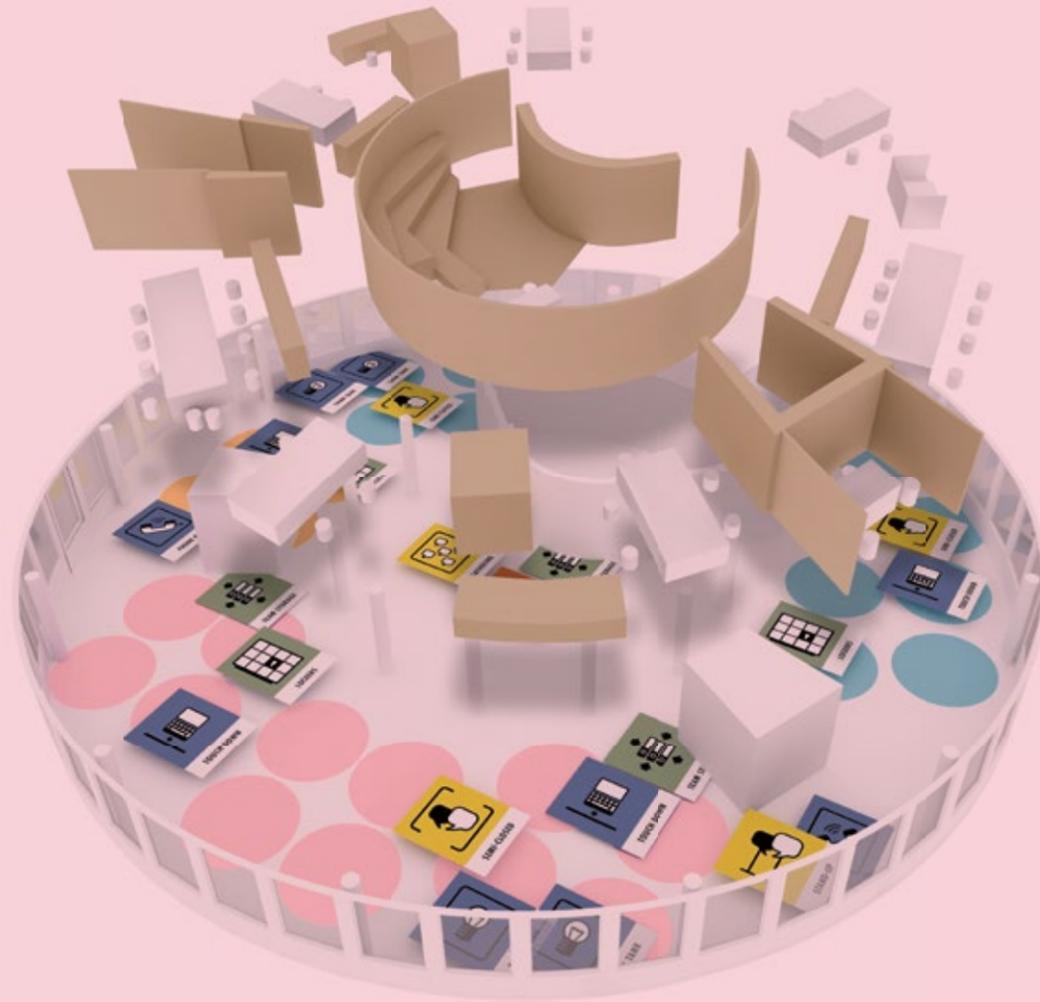
It is difficult for office users to formulate their requirements. Vitra has therefore developed a simple index system, which serves as a tool between employees, management and architects.

User Workshop



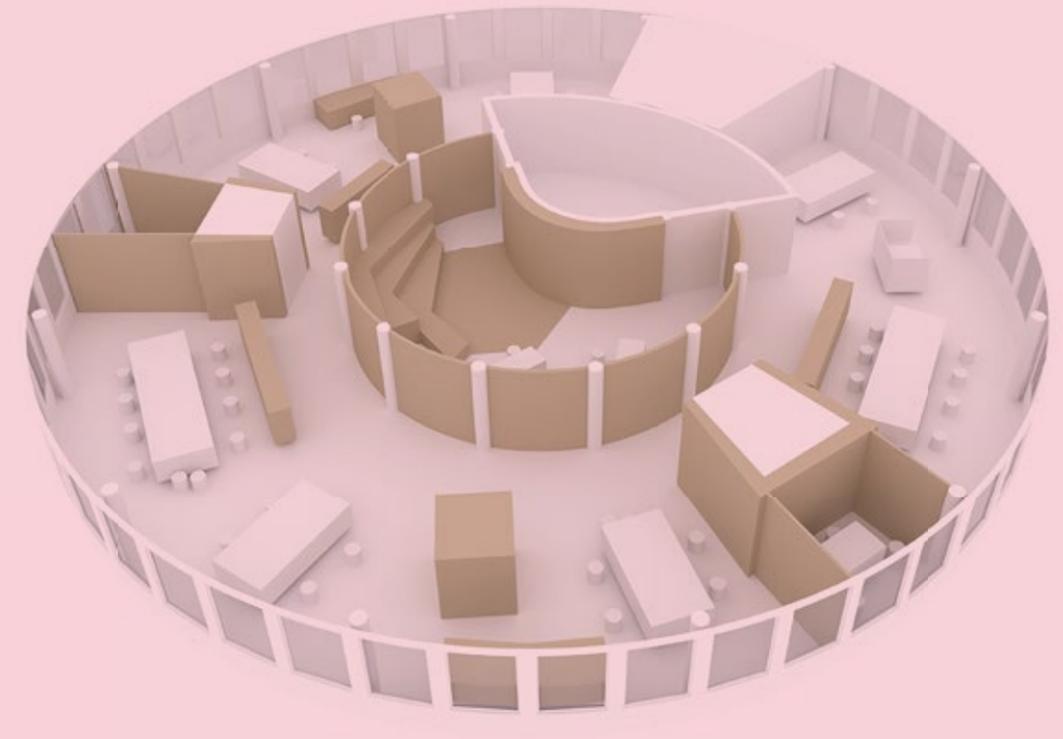
Vitra focuses on people, as independent studies show that motivation and efficiency peak in well outfitted spaces. In workshops moderated by Vitra, employees actively participate in the planning process: who needs what space, who communicates with whom and who needs what additional equipment.

Layout Planning



The results of the workshops are implemented during the planning phase producing a layout that includes team distribution and space allocation.

Interior Design



The layout is planned with interior design elements that will promote the correct functioning of the future work environment. Sociological and emotional aspects are also taken into consideration in addition to division of space, furnishings and technology so that the workspace also becomes a living space.

Interior Design



The choice of materials enables the elaboration of a unique concept that implements employee requirements while reflecting the client brand. This includes a rough concept for lighting and acoustics.

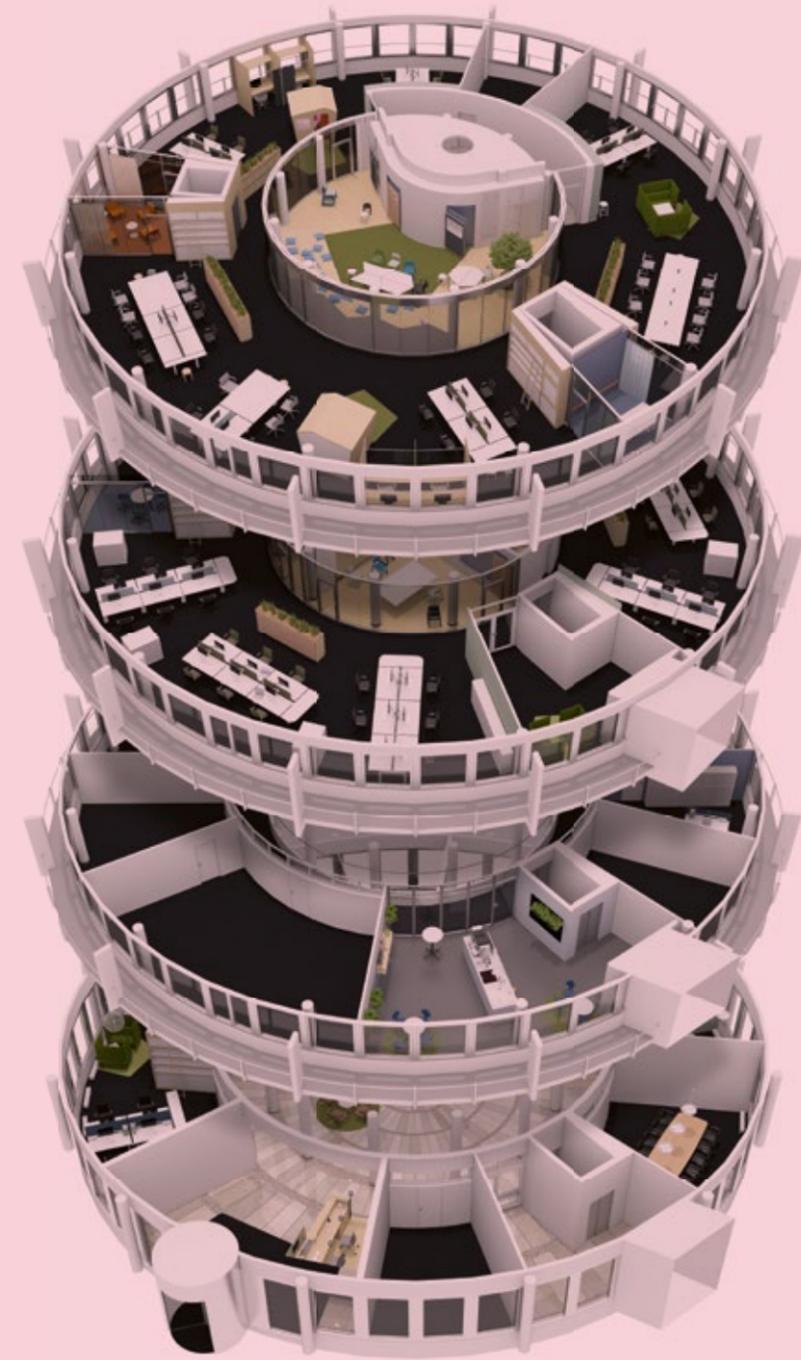
Interior Design



Walls, floors, ceilings or walkways are not the only elements to be defined. Furnishings and details such as cushions, accessories and screens also make a decisive contribution to the overall appearance of the new environment. The end result should not inspire the client but the people that work there. Implementation begins upon completion of the planning phase.

‘What we now see—and we have only been in the building for three weeks—is that people are simply fascinated. And even those who are 55 and have been with us for 30 years. This is because they notice that the company truly values its employees. For me, we’ve reached the summit when employees are proud of the company.’

**Robert Strauß,
Managing Director of Truma**

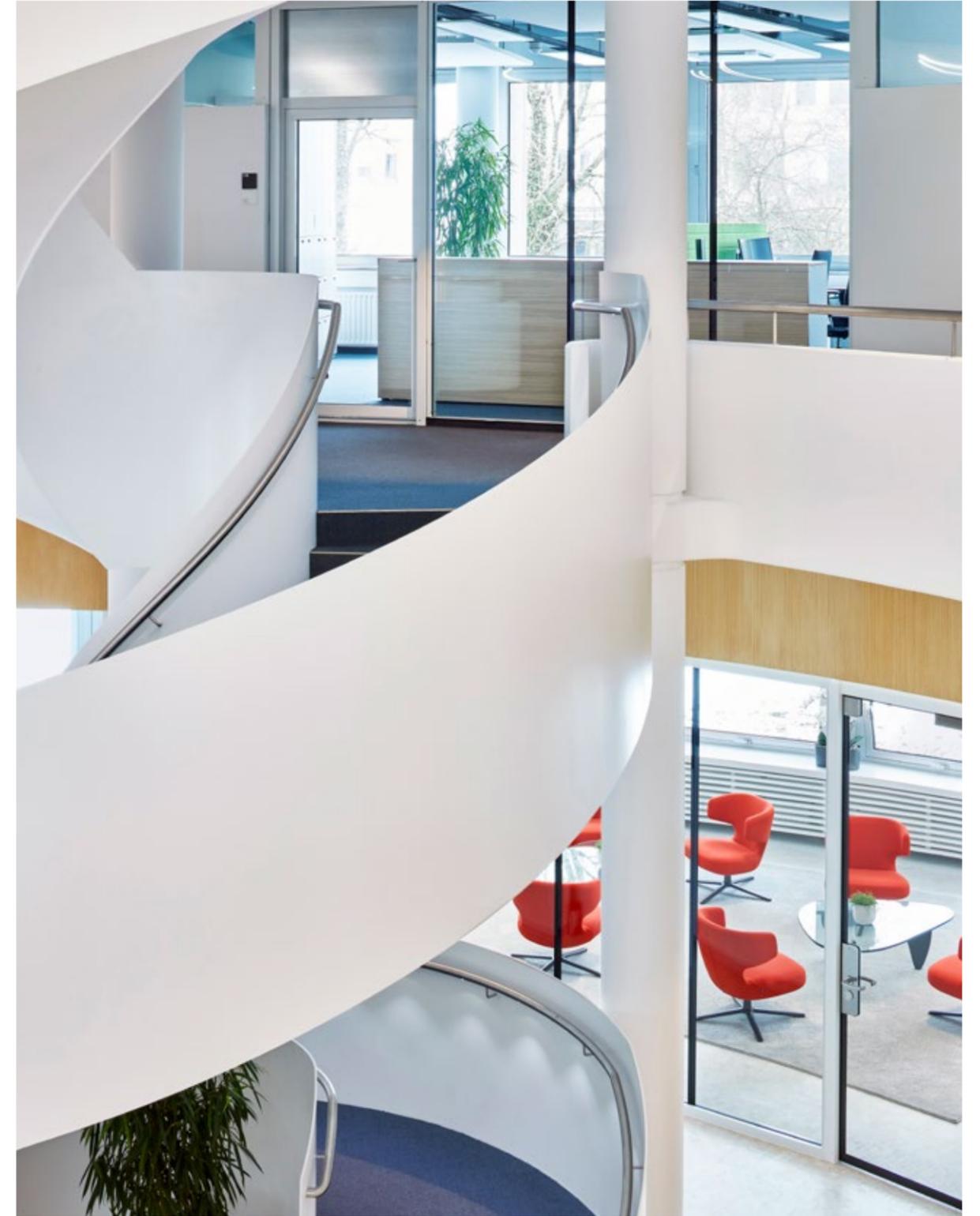


Truma
Putzbrunn,
Germany

Sector: Technology
Interior Design/Planning: Vitra









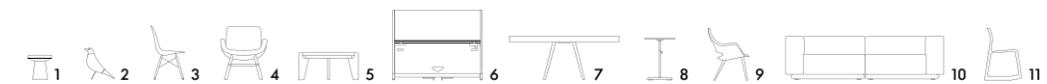


After designing several major projects for Hyundai Capital across the globe, the architecture firm Gensler was commissioned to create the new UK headquarters in London. It was important to develop a striking environment that appeals to the coveted technology experts and programmers that Hyundai Capital is trying to attract and retain.

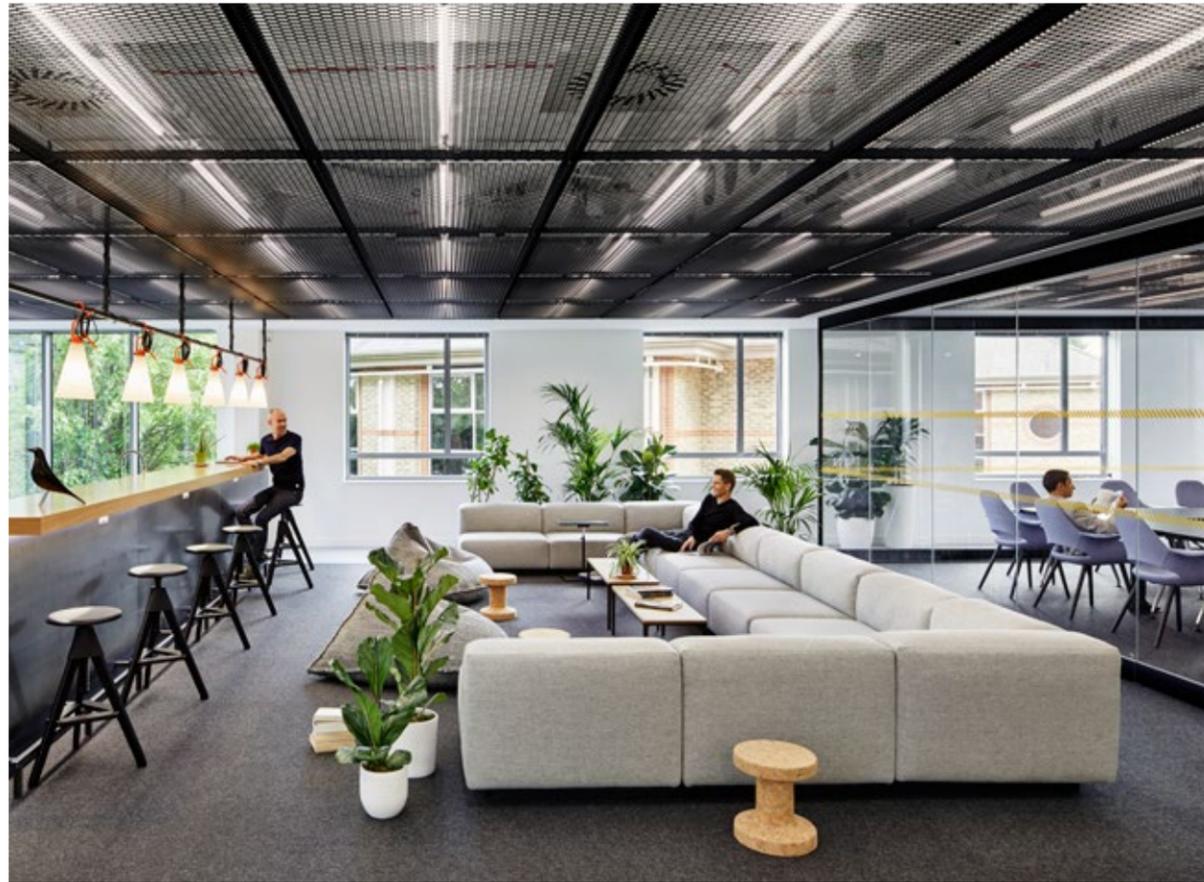
The choice of furniture—mainly Vitra products—and selected materials and colours throughout the office have been combined with details such as plants and accessories to create an inviting atmosphere. The workspace is outfitted with Hack tables from Vitra, which have a raw wooden aesthetic. These support both, solo tasks and team work, as well as being extremely flexible: Hack can simply be folded up and stored away. Besides use as workspaces, other versatile configurations are also possible to promote informal work and spontaneous discussions—from classic meeting rooms and sofa lounges to coffee bar niches.

Location: London
 Sector: Automotive & Finance
 Architecture: Gensler
 Interior Design/Planning: Gensler

Hyundai Capital England



1 Cork Family (J. Morrison), 2 Eames House Bird (C. & R. Eames), 3 Eames Plastic Side Chair (C. & R. Eames), 4 East River Chair (H. Jongerius), 5 Guéridon Bas (J. Prouvé), 6 Hack (K. Grcic), 7 Joyn (R. & E. Bouroullec) 8 NesTable (J. Morrison), 9 Organic Chair (C. Eames & E. Saarinen), 10 Soft Modular Sofa (J. Morrison), 11 Tip Ton (E. Barber & J. Osgerby)







Sparkasse Hegau Bodensee Germany

The regional credit institution with 22 branch offices altered and refurbished its headquarters in two phases. In addition to implementing energy-efficient renovations and aesthetic improvements, the client wanted to integrate quiet break-out areas and sufficient privacy options in a contemporary, open-plan office concept. Vitra was selected to furnish the new interiors due to the functional and aesthetic quality of its products and a convincing presentation of samples. The reception and consultation areas, an atrium-like lobby, lounges, waiting zones, offices, meeting rooms, conference spaces and event venues were outfitted in accordance with the plans developed by the client and the commissioned architect.

Location: Singen

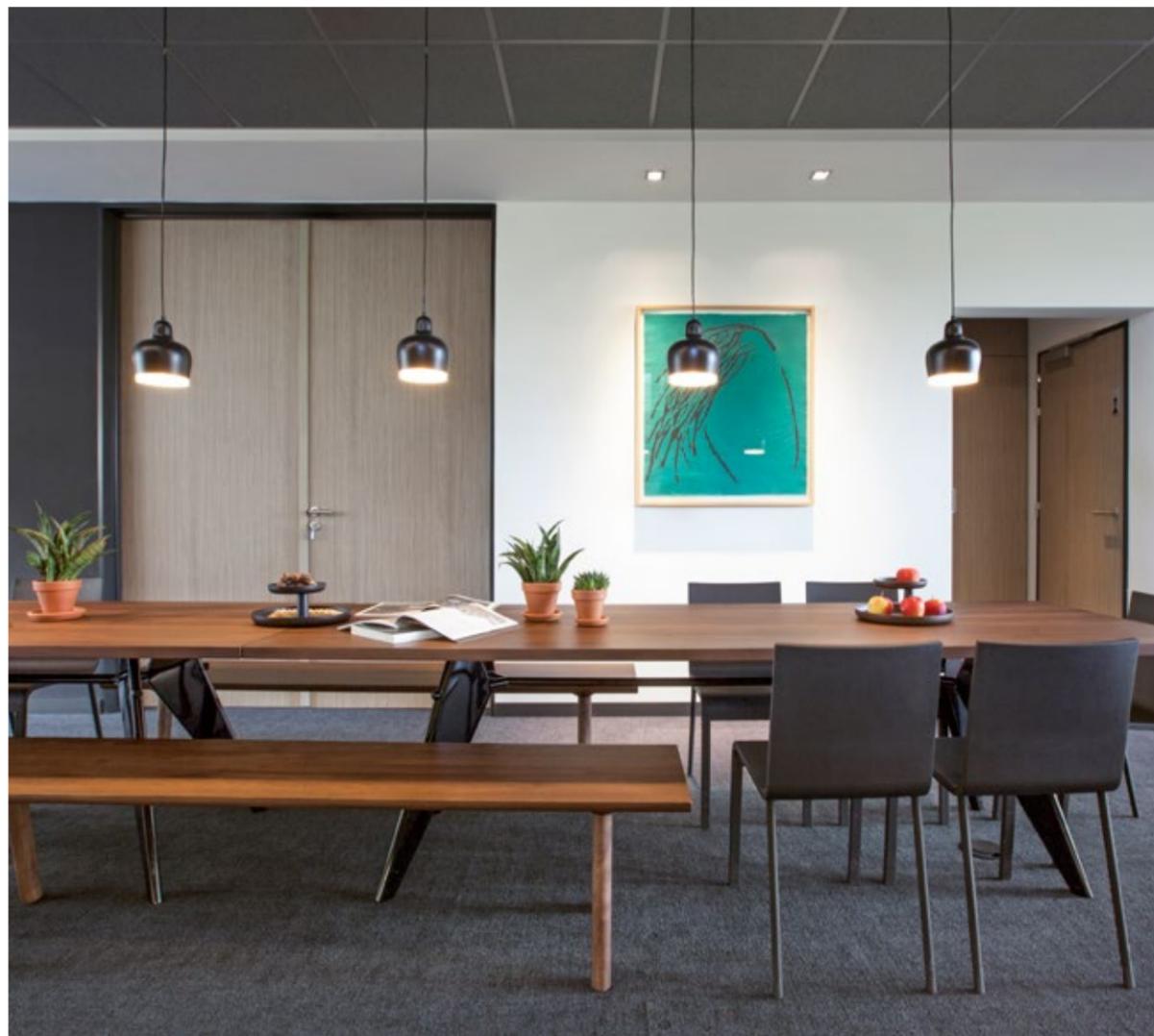
Sector: Finance

Interior Design/Planning: Christian Kohler/Frontoffice Design



1 Aluminium Chair (C. & R. Eames), 2 Caddy (C. Ingenhoven), 3 Eames Plastic Armchair (C. & R. Eames),
4 Eames Tables Segmented (C. & R. Eames), 5 Guéridon (J. Prouvé), 6 ID Chair (A. Citterio), 7 Storage (A. Levy),
8 Tabouret Haut (J. Prouvé), 9 Tyde (R. & E. Bouroullec), 10 Unix Chair (A. Citterio)





dbv-architecten have revamped their offices to create an environment that promotes greater teamwork, but without reducing opportunities to concentrate on solo tasks. An inviting atmosphere contributes to general well-being, while ergonomic height-adjustable desks incite dynamic movement that is beneficial to employee health.

It is always a particular recognition when our products are used to outfit architectural practices. Inspired by a timeless aesthetic and high-quality standards, the specialists at dbv-architecten opted for Vitra furnishings—from the offices and meeting rooms to the cafeteria and lounge, as well as for telephone booths and concentration pods.

Location: Hasselt
Sector: Architecture
Architecture: dbv-architecten
Interior Design/Planning: dbv-architecten (Vanessa Bullen)

dbv-architecten Belgium



1.03 (M. Van Severen), 2 EM Table (J. Prouvé)



Hinderling Volkart
& Vitra

#hinderlingvolkart

While searching for new office space, the managers of Switzerland's leading digital creative agency came across an industrial hall that had formerly been used as an automotive workshop. The planning process for the new one-storey office environment focussed on creating inspirational surroundings for some 40 employees by combining individual workstations with many other options: from communication clusters and privacy niches to conventional or informal meeting settings, from outdoor work spots to conversation areas in the coffee corner.

The large, open interior is structured by 'islands' consisting of black work tables and further divided by a curtain system. The curtains simultaneously serve as projection screens for digital content. Because the owners saw their own future-oriented ideas reflected in concepts by Vitra, they decided to furnish all of the spaces with products from the Vitra portfolio. The result is an office environment with a contrasting mix of exposed architectural elements and high-quality furnishings.



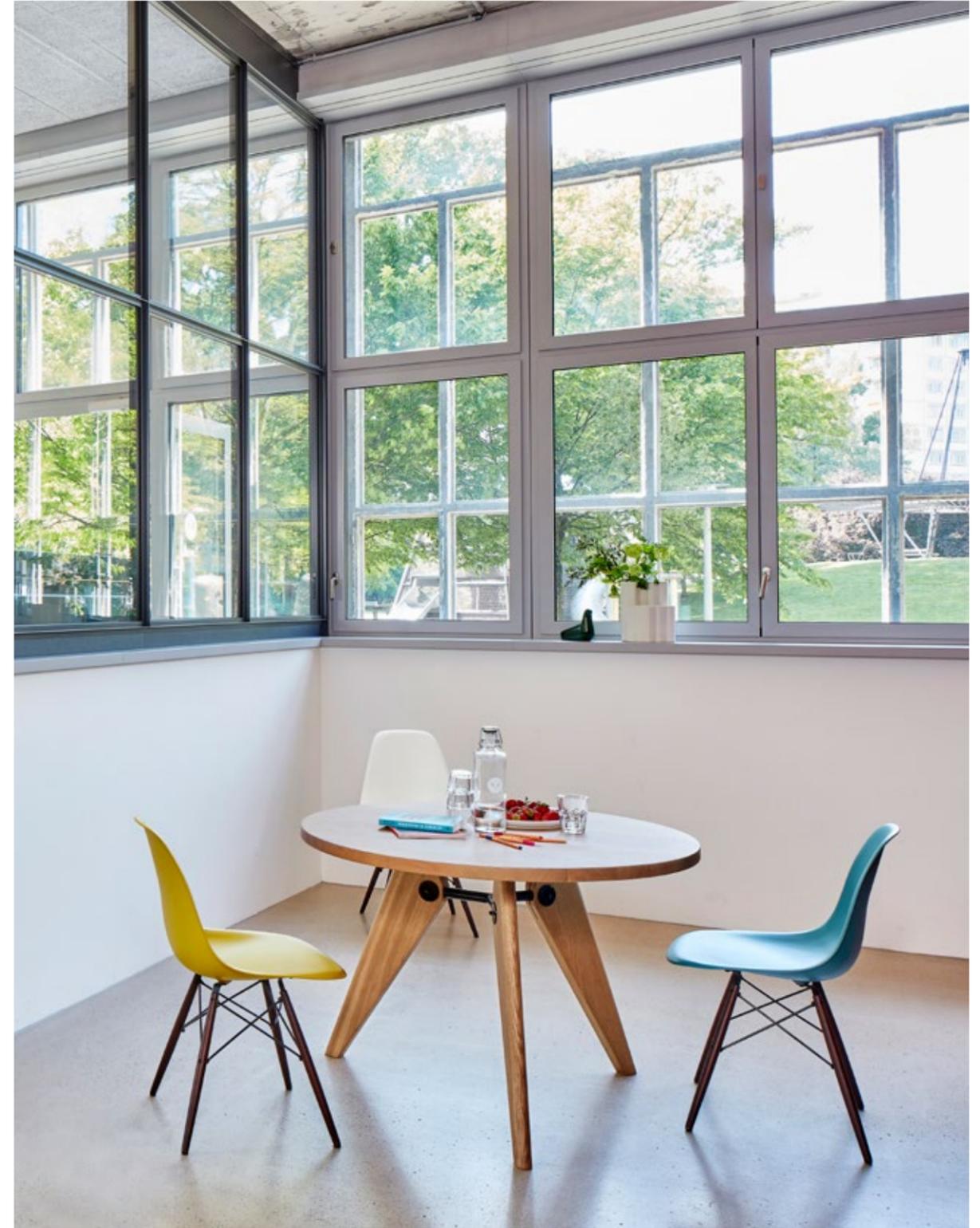
Insights

How the Hinderling Volkart team works in the new Zurich office
#agencylife #interior #hvoffice #vitra @hinderlingvolkart



Location: Zurich, Switzerland
Sector: Digital Communication
Architecture: Giuliani Hönger
Interior Design/Planning: Studio Luiz Albisser, Luis Bischof









The German sporting goods manufacturer plans to refurbish around 500 existing workspaces at its headquarters and to install 400 additional workspaces in a new building. The current open-plan concept will be adapted to today's demands in regard to acoustics and the quality and tempo of communications—thereby ensuring that both the renovated and new interiors reflect the brand's core values: 'forever faster'. For this purpose, Vitra was invited to plan and outfit an area for 45 employees as a pilot project.

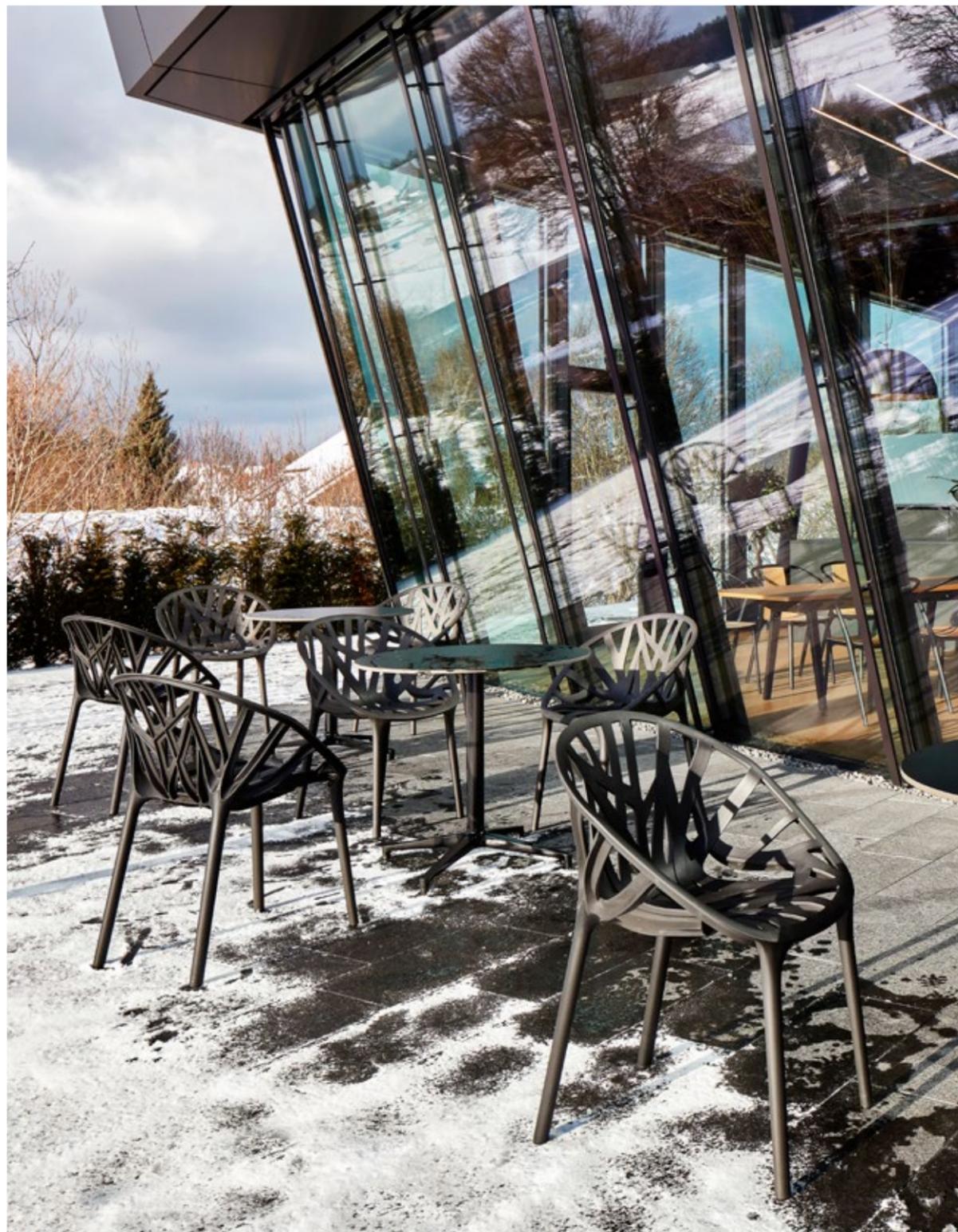
Location: Herzogenaurach
Sector: Sporting Goods
Architecture: Böhm Architekten + Ingenieure, Nürnberg
Interior Design/Planning: Vitra

Puma Germany



1 Allstar (K. Grcic), 2 Caddy (C. Ingenhoven), 3 ID Chair (A. Citterio), 4 Joyn (R. & E. Bouroullec), 5 Pier, 6 Softshell Chair (R. & E. Bouroullec), 7 Toolbox (A. Levy)



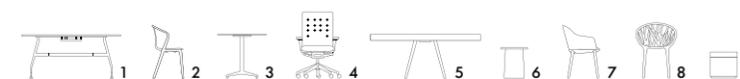


Lunor Germany

Location: Bad Liebenzell
 Sector: Fashion
 Architecture: Schmelzle+Partner Architekten Hallwangen
 Interior Design/Planning: Schmelzle+Partner Architekten Hallwangen

Constantly growing since its inception 26 years ago, the eyewear manufacturer had outgrown its premises and decided to build a new head office. As senior management wished to sit in the heart of things, the basic concept was an open-plan office layout. A workshop was organised together with Vitra in which issues were raised such as: where does the post arrive, where does it go to then; where and how are design and production coordinated; where are there meeting points for short discussions; where will the printers be; how will we create spaces for quiet retreat; how can we anticipate a rising number of employees etc.

Based on the resulting answers and draft planning for lighting and acoustics, Lunor opted for a concept with open and semi-open areas, meeting points for short consultations, and—slightly apart—closed conference rooms. The finished layout is a future-oriented setting that is inspirational to employees. And as Lunor knows about the sustainable benefits of high-quality products from its own portfolio, the entire office was outfitted with Vitra furniture.



1 AdHoc (A. Citterio), 2 Belleville Chair (R. & E. Bouroullec), 3 Bistro Table (R. & E. Bouroullec), 4 ID Chair (A. Citterio), 5 Joyn (R. & E. Bouroullec), 6 Metal Side Table (R. & E. Bouroullec), 7 Softshell Chair (R. & E. Bouroullec), 8 Vegetal (R. & E. Bouroullec), 9 Visiona Stool (V. Panton)



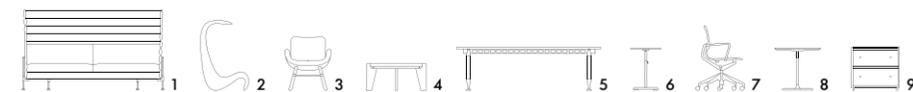




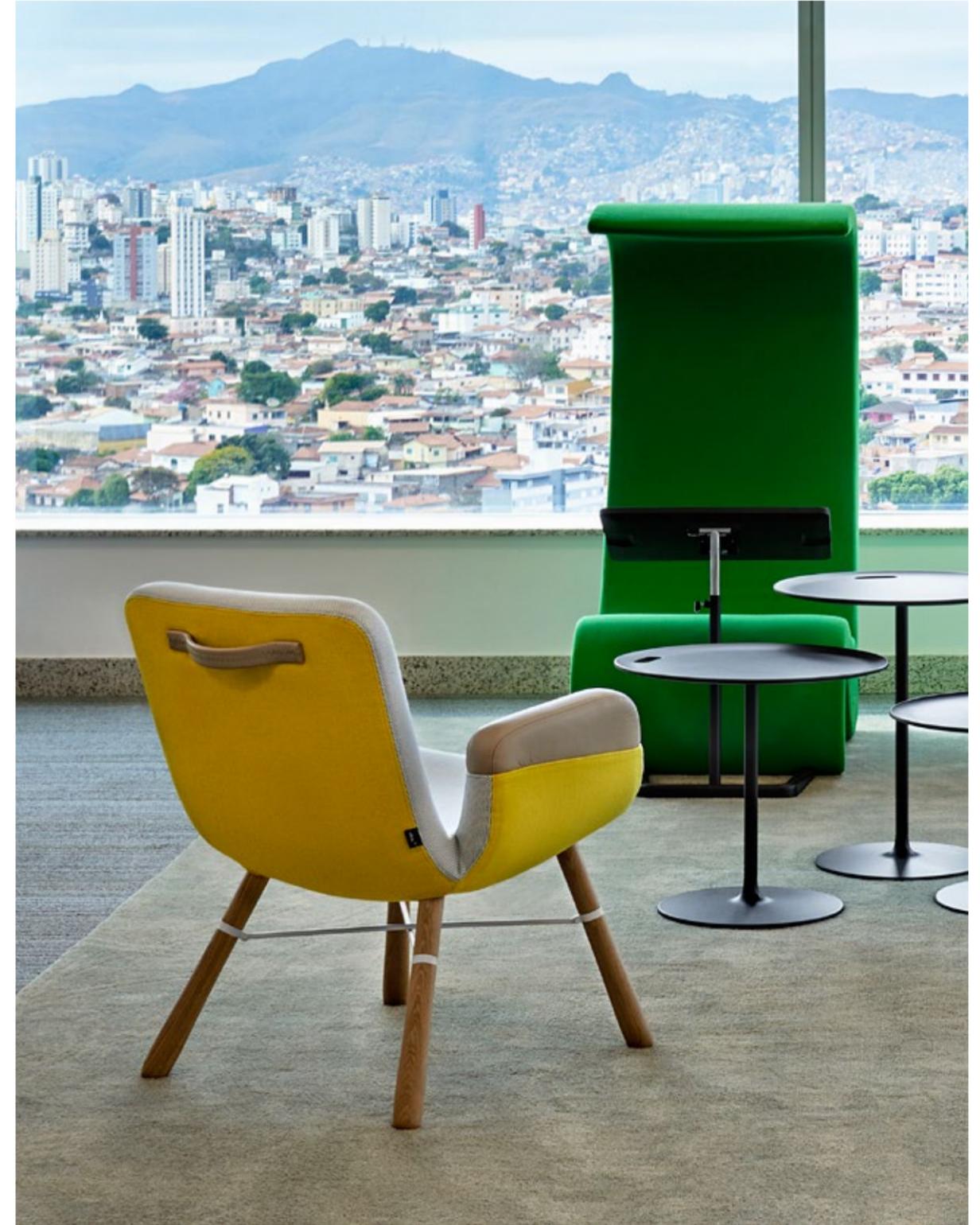
The largest car rental company in South America has grouped all the departments that were previously scattered throughout the city in a new head office: over 2200 employees now work in the 14-storey premises, which features a diverse blend of open plan offices with a flat hierarchy, conference and meeting spaces, auditoriums, two restaurants and a 3800 m² garden terrace on the restaurant floor. The customer is convinced that an exceptional work environment expresses a company's appreciation of its employees, whose well-being, loyalty and productivity are directly linked to the quality of the interior. Particular emphasis was therefore placed on fresh colour accents, assorted green spaces, healthy lighting and other aspects of workplace ergonomics. And the entire building was naturally outfitted with Vitra furniture.

Localiza Hertz Brazil

Location: Belo Horizonte
 Sector: Automotive
 Architecture: Morence—Arquitetura + Design
 Interior Design/Planning: João Carlos Moreira Filho



1 Alcove (R. & E. Bouroullec), 2 Amoebe (V. Pantoni), 3 East River Chair (H. Jongerius), 4 Guéridon Bas (J. Prouvé), 5 MedaMorph (A. Meda), 6 NesTable (J. Morrison), 7 Physix (A. Meda), 8 Rise Table (J. Morrison), 9 Storage (A. Levy)





Location: Berlin
Sector: Marketing
Interior Design/Planning: Joern Scheipers

The branding and communication agency with an interdisciplinary team of over a dozen employees was formerly located in a residential area. No longer suitable for the company's creative requirements, the setting hindered communication flows and impeded the recruitment of new talent. The agency found an ideal site for its new offices in a historical factory building within the Bouché industrial park, but the interior first had to be completely refurbished.

Before renovation, the 1000 m² office space was fragmented into many individual or shared offices and corridors. Besides stimulating creative dialogue, it was essential that the new premises radiate an atmosphere in which employees, visitors, customers, co-workers and applicants feel at home. And to generate the highest possible brand appeal with optimum workplace ergonomics, the light-flooded rooms are furnished entirely with Vitra furniture.



1 AdHoc (A. Citterio), 2 Joyn (R. & E. Bouroullec), 3 Physix (A. Meda), 4 Soft Pad Chair (C. & R. Eames), 5 Standard (J. Prouvé), 6 Toolbox (A. Levy)





Codewise
& Vitra
Wellbeing

Codewise, a hugely successful IT firm that develops cutting edge marketing technology, were named Europe's 2nd fastest growing company in the 2017 Financial Times 1000 report. Their headquarters in Krakow, Poland were designed by design studio Make It Yours and realised between 2016–2018. The 2000m² office features some 150 workplaces spread over two floors, while a third floor with space for another 90 employees is currently being added. Characterised by an open plan layout divided into units with different room typologies, the office oozes contemporary cool and playful comfort through a balanced mix of the professional and the personal. There are nine conference rooms, each with their own unique décor, furniture and lighting, as well as luxurious canteens, a game room, a professional gym, a sauna, a yoga room and even a soundproof music room. Employees are encouraged to work out during office hours to maintain a healthy work/life balance and have access to personal trainers, a yoga instructor, massage therapist and a full-time physiotherapist. The interior design was executed by T3 Ateliers in close collaboration with Vitra, and features virtually the entire Vitra product portfolio.

Vitra The Codewise office stands out through its unconventional and innovative workspace design, and you obviously attach a lot of importance to the health and well-being of employees. What is the concept behind this?

MK The basic idea behind the office design came from Robert, our CEO, who wanted to create a place where he would like to work himself. His goal was to establish a work environment where people feel at home and to which they come with a smile on their face, so they do not feel stressed on Sunday evening about having to go to work the next day. For our present and future employees, the scope of duties, development opportunities and organisational culture are of course very important, but the attractive office conditions we provide show them that we also care about their comfort. When we first moved into this building in 2015, we had only 60 employees and we had no idea we would grow so quickly, but now we have nearly 200. Before we started working on the new layout and design, we conducted a survey among the employees to find out what they would like to see in the office. By creating such spaces as a gym and a yoga and massage room, we wanted to give our employees the opportunity to relax and break away from their duties for a moment. They are also free to bring their family and friends and show them our office. By the way, we have recently installed a pole and will soon be offering pole dancing classes as well...

Vitra To what extent does the design of the office environment enhance creativity and productivity among employees?

MK One of our core principles is 'hire hard, manage easy', by which we mean that we aim to recruit the best qualified, most outstanding people who know what we expect from them and are responsible



enough to carry out their work autonomously without having to be micro-managed. We strongly believe in direct communication and feedback, and we want our employees to be strong team players, that's why we have chosen for an open plan layout, a work environment where no one—be it an IT specialist, a sales person or a member of the support team—is overseeing the work of another. In IT there are a lot of introverted people, and by offering them this kind of freedom we want to open them up a little. I've been with Codewise for almost five years now and I've seen how people change here; how they become more open and more confident. We want people to be happy here, as obviously a happy employee is more productive.

Vitra In what ways do the office architecture and design reflect Codewise's brand identity?

MK We have created a people-friendly office because as a company we are very people oriented. This applies to both our current and future employees as well as to our clients. In business, we focus on simple yet innovative solutions and the same elements guided us while designing the office: functional simplicity with high-end and remarkable finishing elements. We find that Vitra's products are useful, representative and comfortable and meet these requirements very well. They are versatile enough to take on these multiple identities.



Vitra What was the decisive factor in your choosing Vitra?

MK Again, the idea to choose Vitra came from our CEO Rob. He already had some Vitra furniture at his home and was so happy with this that he decided to furnish the entire office with Vitra. He believes in hiring the best people and he wanted to provide them with the best too—the most functional and aesthetic furniture available.

Vitra Have you noticed that specific items of furniture are more popular than others among employees?

MK Yes, for example the Grand Repos and the Ottoman chairs in our Green room and Sky Rock room, close to the reception desk, are very popular. They are so comfortable, you could fall asleep in them. My personal favourites, though, are the Physix chairs that we have in our Deadpool room. When we had to decide which chairs to choose for our new floor, I immediately knew we had to order more of these. But the most popular item overall are clearly the standing desks, even though visitors or new employees that come to our office for the first time often express surprise at them. When my team temporarily had to move to one of the conference rooms because there wasn't enough room in the open space, we didn't have any standing desks there. Instead we had to use our old desks from the previous office. We were told it would be for one month only, but this eventually became three months, and we were very disappointed because we really missed them! Something similar happened when people had to move from the 4th and 3rd floor to 1st floor. They all took their chairs with them because they were so attached to them and to their settings.



Codewise Krakow, Poland

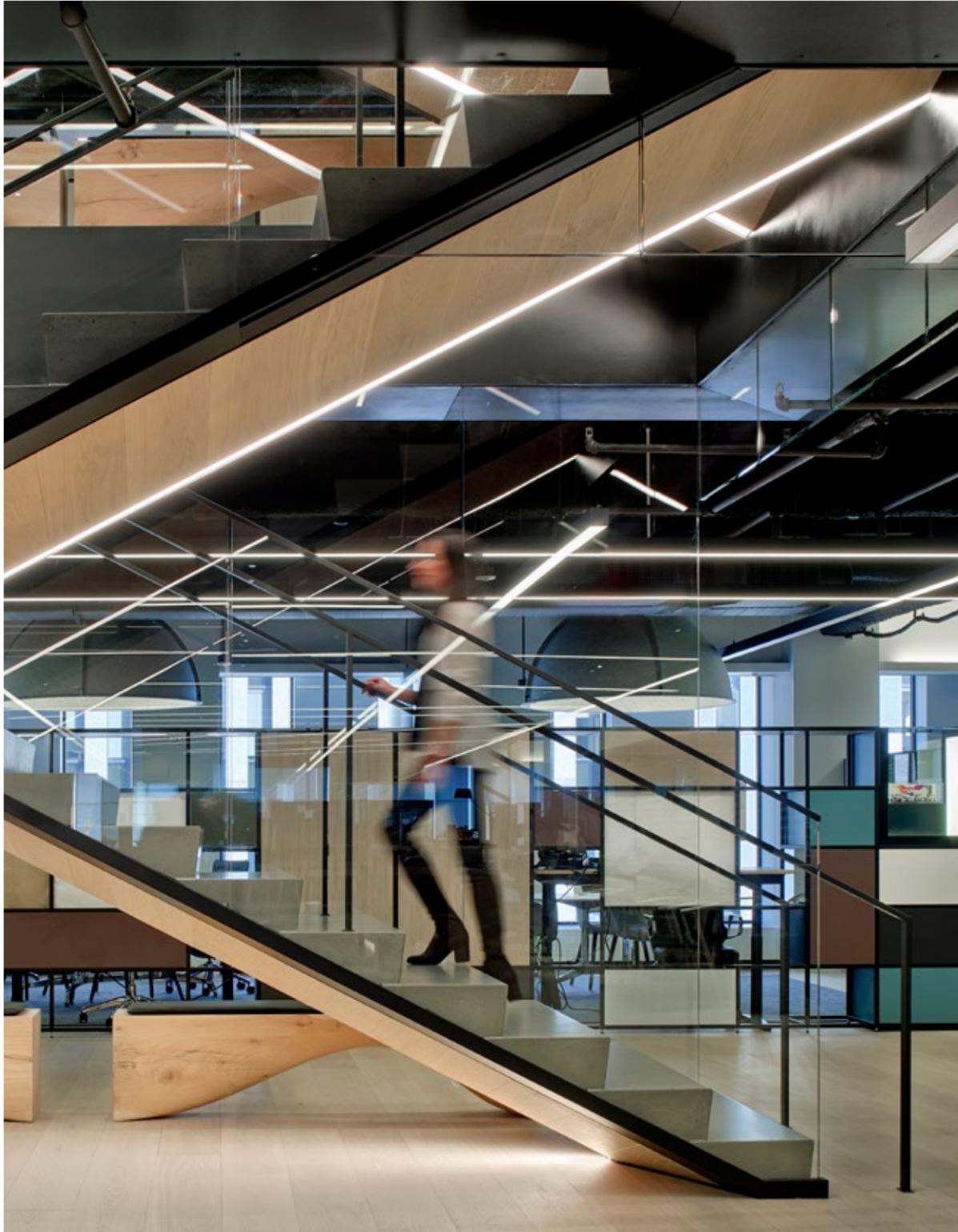
Sector: IT
Architecture: Tomasz Chruściel—Make It Yours
Interior Design/Planning: Tomasz Chruściel—Make It Yours









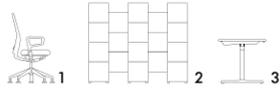


21st Century Fox—one of the world’s leading media companies—operates an extensive portfolio of radio, film, cable, pay TV and satellite assets. Occupying several floors of the New York headquarters, the traditional individual management offices were to be converted into an open workspace. Along with new opportunities for collaboration, the most important requirement was that employees continue to have sufficient privacy.

The Kado structural system by Vitra was chosen to organise and subdivide the open office space. It combines an invitingly elegant appearance with a diverse range of functions. For instance, it shapes all the required layout features, such as pathways and lines of communication, and defines the functions of rooms. With a focus on employee health, the individual workstations were outfitted with ergonomic office chairs and height-adjustable tables by Vitra. And the comfortable Organic Chair by Charles Eames and Eero Saarinen adds a touch of American mid-century design to communal areas.

21st Century Fox USA

Location: New York
Sector: Media
Architecture: Gensler
Interior Design/Planning: Gensler



1 ID Chair (A. Citterio), 2 Kado, 3 Tyde (R. & E. Bouroullec)

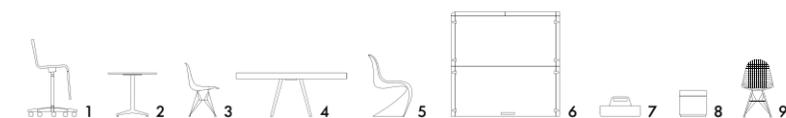




Location: Stuttgart
 Sector: Technology
 Architecture: Schwarz Architekten, Stuttgart
 Interior Design/Planning: Vitra

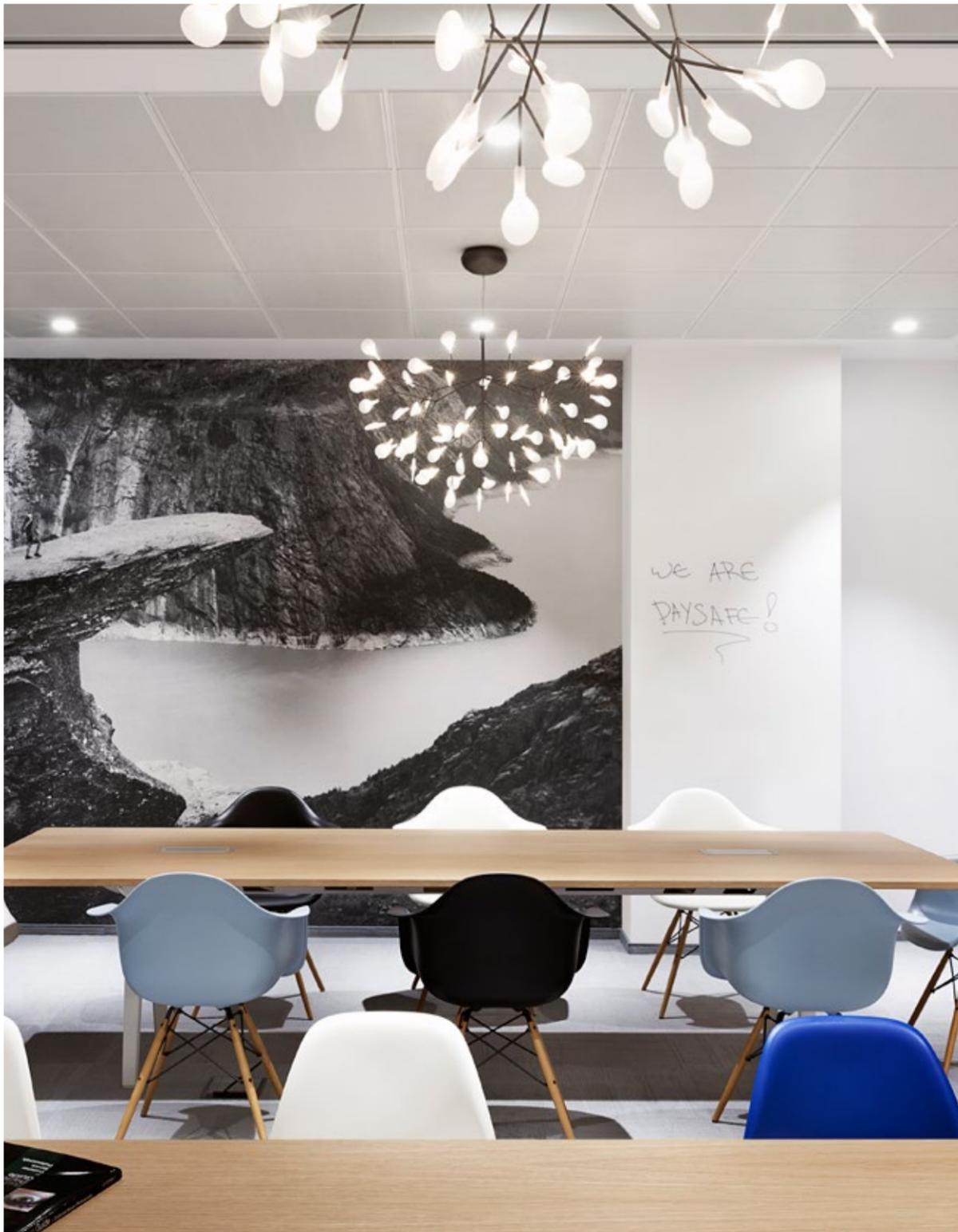
With the new offices for 330 employees in its European headquarters, the specialist in connection technology was pursuing a number of goals: the previous layout of separate group offices was to be replaced by an open space environment—for greater communication, collaboration, knowledge transfer and creativity. Besides enhanced teamwork, the aim was also to achieve a shift in corporate culture, focussing less on presence within the office and more on results.

As an expression of esteem for its employees and the company's commitment to quality, Lapp entrusted Vitra with the planning, design and furnishing of the office space, which comprises special zones, central areas, an executive floor, conference sections and lounge space.



1.03 High (M. Van Severen & F. Schwaerzler), 2 Bistro Table (R. & E. Bouroullec), 3 Eames Plastic Side Chair (C. & R. Eames), 4 Joyn (R. & E. Bouroullec), 5 Panton Chair (V. Panton), 6 Silent Wall (A. Levy), 7 Toolbox (A. Levy), 8 Visiona Stool (V. Panton), 9 Wire Chair (C. & R. Eames)





Paysafe is one of the world's largest companies in the sector of online payment transactions and it employs just under 1000 people in its branch in Sofia. The move to a new building prompted a rethink of the office concept: communication was to be simplified, privacy options were to be created, and the interior spaces were to be attractively designed and furnished in order to draw international talent. This was to be achieved by largely outfitting the office interior with home furnishings. Impressed by Vitra's portfolio and several of its completed projects, Paysafe opted to equip the workstations with ergonomic chairs and furnish the 20 meeting rooms, collaboration areas, relaxation zones, kitchenettes, training and interview rooms and the reception area with a whole range of other Vitra products.

Paysafe Bulgaria

Location: Sofia
Sector: IT
Architecture: Cache Atelier
Interior Design/Planning: Cache Atelier



1 Eames Plastic Armchair (C. & R. Eames), 2 Eames Plastic Side Chair (C. & R. Eames), 3 Joyn (R. & E. Bouroullec)

Location: Waldenbuch
 Sector: Food industry
 Interior Design/Planning: Vitra



Ritter Sport Germany

This long-established German company distributes its chocolate-based products in 100 countries. For the purpose of improving communications and simultaneously optimising the use of floor space at the corporate headquarters, single and group offices are to be replaced by an open-plan work landscape. The decision was made to test a new layout in a delineated area within the framework of a pilot project. As each department has different requirements, Vitra involved the employees in planning workshops to evaluate the range of needs and then developed a concept for the pilot office, which was selected by the company for implementation. An especially striking feature is the choice of Pacific Chairs in many different colours, referencing the similarly colourful spectrum of the firm's product portfolio. The pilot design is being used by a department of about 30 employees, and an analysis shall determine whether this concept will be rolled out over the entire office space.



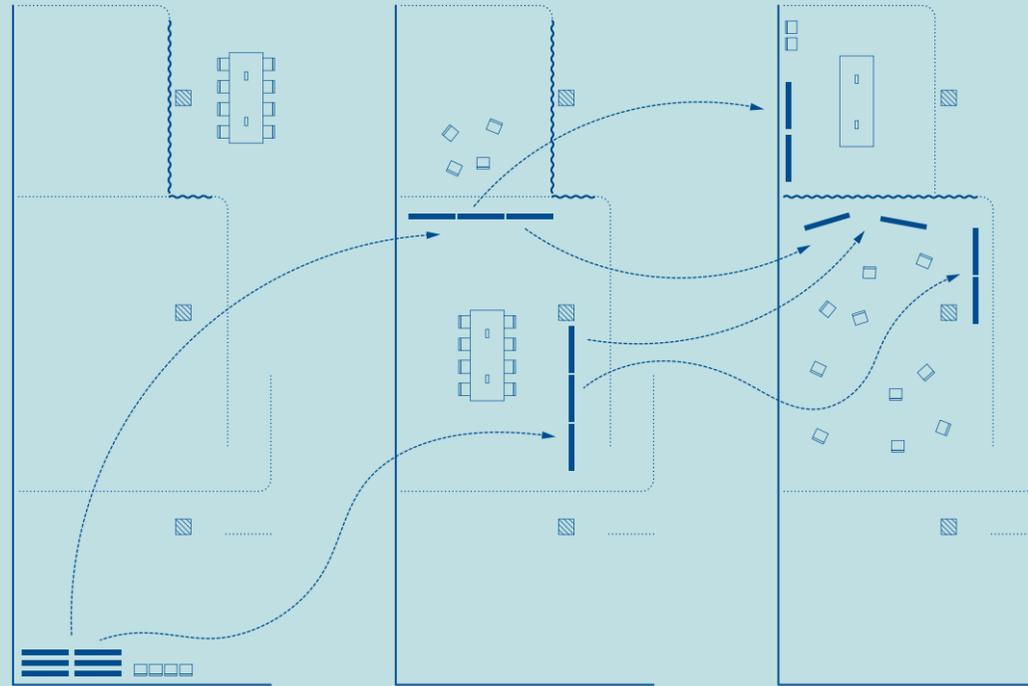
1 Alcove (R. & E. Bouroullec), 2 Ball Clock (G. Nelson), 3 Eames House Bird (C. & R. Eames), 4 Follow Me (A. Citterio), 5 Joyn (R. & E. Bouroullec), 6 MedaMorph (A. Meda), 7 Pacific Chair (E. Barber & J. Osgerby), 8 Softshell Chair (R. & E. Bouroullec), 9 Tip Ton (E. Barber & J. Osgerby), 10 Uten.Silo (D. Becker), 11 Workbays (R. & E. Bouroullec), 12 WorKit (A. Levy)





PwC
Experience Center
& Vitra
Dancing Office

Dancing Office Maximum Flexibility at PwC's Experience Center



Dancing Office: a flexible work environment to create different room typologies



Room typologie 1: Empty Space

How do you create an office environment that allows for maximum flexibility? In 2017, PwC Switzerland asked award-winning Swiss architect Stephan Hürlemann to co-develop an office system for their new Experience Center in Zürich with flexibility the number one priority. Hürlemann immediately realised the wider implications of their request: the project asked for nothing less than a new approach to open-space architecture.

'The challenge PwC Switzerland faced is most likely one that a lot more companies will have to address in the near future, and might well be essential to the future of

office planning', the architects explains. 'Hardly any firm these days can clearly predict where it will stand in two years' time. Based on this consideration, we took on the assignment with the goal of developing an office system that successfully addresses the question of flexibility or changeability in close cooperation with the experts from PwC's Experience Center.'

Hürlemann's efforts resulted in a bespoke, flexible work environment that he dubbed the 'Dancing Office', with a system of mobile wall elements called 'Dancing Walls'. Intrigued by the concept, Vitra decided to develop

the prototypes. Now fully realised for PwC Switzerland, the Dancing Walls have been highly acclaimed, both by the client and in design circles.

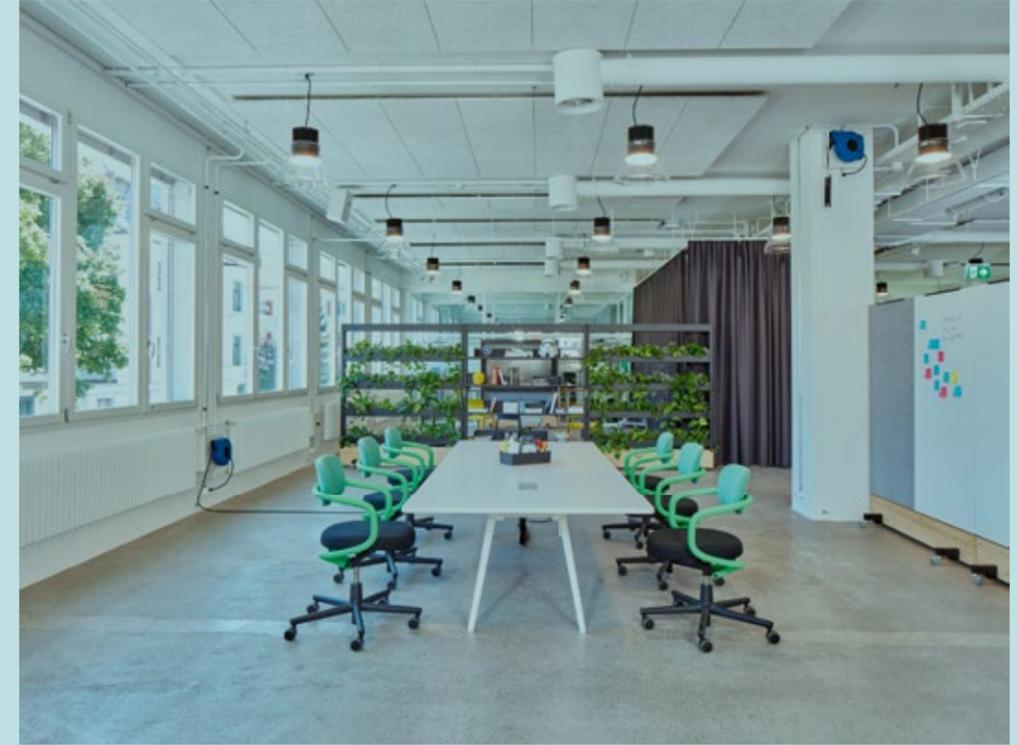
Described as PwC Switzerland's 'digital accelerator', the Experience Center sets new standards in helping clients understand how digitalisation actually impacts their business on many different levels and how they can properly adapt. It not only devises strategies but also executes their implementation by offering a full service package comprising digital and business knowhow, digital design and UX solutions, data analytics and

cybersecurity, and the development and maintenance of digital platforms.

PwC Switzerland agreed with Hürlemann's idea to develop an open-plan office model that can respond to growth and structural change in a flexible manner. In a bid to fortify their position in the 'war for talent' being waged in Zürich—where a great deal of the top IT specialists, marketing experts and designers are recruited by tech giants like Google and Microsoft—the company's second requirement was that the new office environment should be attractive and suitable enough to bring in more of these highly



Room typologie 2: Workshop Space



Room typologie 3: Project Space

coveted young creatives, for whom work/life balance and the digital lifestyle are a non-negotiable standard.

With the briefing completed, the architect and his team went to work. Examining existing office typologies, such as Vitra's Citizen Office and Action office, they came to the conclusion that these only partially met PwC Switzerland's requirements. Hürlemann says: 'Both typologies are obviously great contemporary systems, but the situation at the Experience Center necessitated a bespoke solution. Maximum flexibility should be as easy and quick as possible, enabling employees to

adapt the office environment without the help of a facility manager or tools. Whereas office spaces nowadays often follow an open-plan layout, with a market place, meeting spaces, a town hall, a cafeteria, library and so on, I wanted to create a system whereby individual spaces themselves can easily take on a number of different functions, according to what the moment requires.'

The motto that would guide Hürlemann and PwC Switzerland in the subsequent design process was: 'We are no longer task managers; we are part of a choreography called teamwork.' Thus the parallel with dancing was

born that went on to inspire the naming of the innovative wall and furnishing system that forms the central element to the new office design.

With a surface area of 1500m², PwC's Experience Center is housed on two floors in an office building in Zürich's Enge neighbourhood. Instead of a traditional reception area there is a coffee bar which, as a meeting zone, invites employees and visitors alike to refuel, relax and socialise. As the Experience Center works without paper, there is no fixed shelving in the office to structure the large open space. The only structural

elements are a few smaller spaces closed off by glass walls that allow for discreet meetings. Hürlemann thus had to devise a system that would enable the creation of structure but at the same time would be flexible enough so that whole zones could change from one function to another. Aside from this question of structure and flexibility, the open nature of the office also presented challenges when it came to acoustics. This issue was partially solved by sound-proofing curtains that can be used to divide the office into different areas, as well as by facilitating phone calls that require privacy by the placement of several phone



Room typologie 4: Town Hall



Room typologie 5: Open Workspace

booths that can be easily moved with the help of pallet jacks. Other than these the architect chose not to create any further closed spaces, instead opting for a mobile wall system that allows areas to be used in any number of different ways.

Hürlemann succeeded in meeting all these requirements by creating a system of easily manoeuvrable wall elements that function, first of all, as mobile room dividers. Easy to move yet heavy enough to ensure stability, each wall consists of a solid wood base on wheels with a mounted metal frame that

can be equipped with a variety of different modules. These include whiteboards, and acoustic panels that can also be used as pin boards. Both can be removed at any time and hung on rails on the existing office walls. Other modules take the form of storage compartments, monitor walls with cable trays, wardrobes and even plant walls.

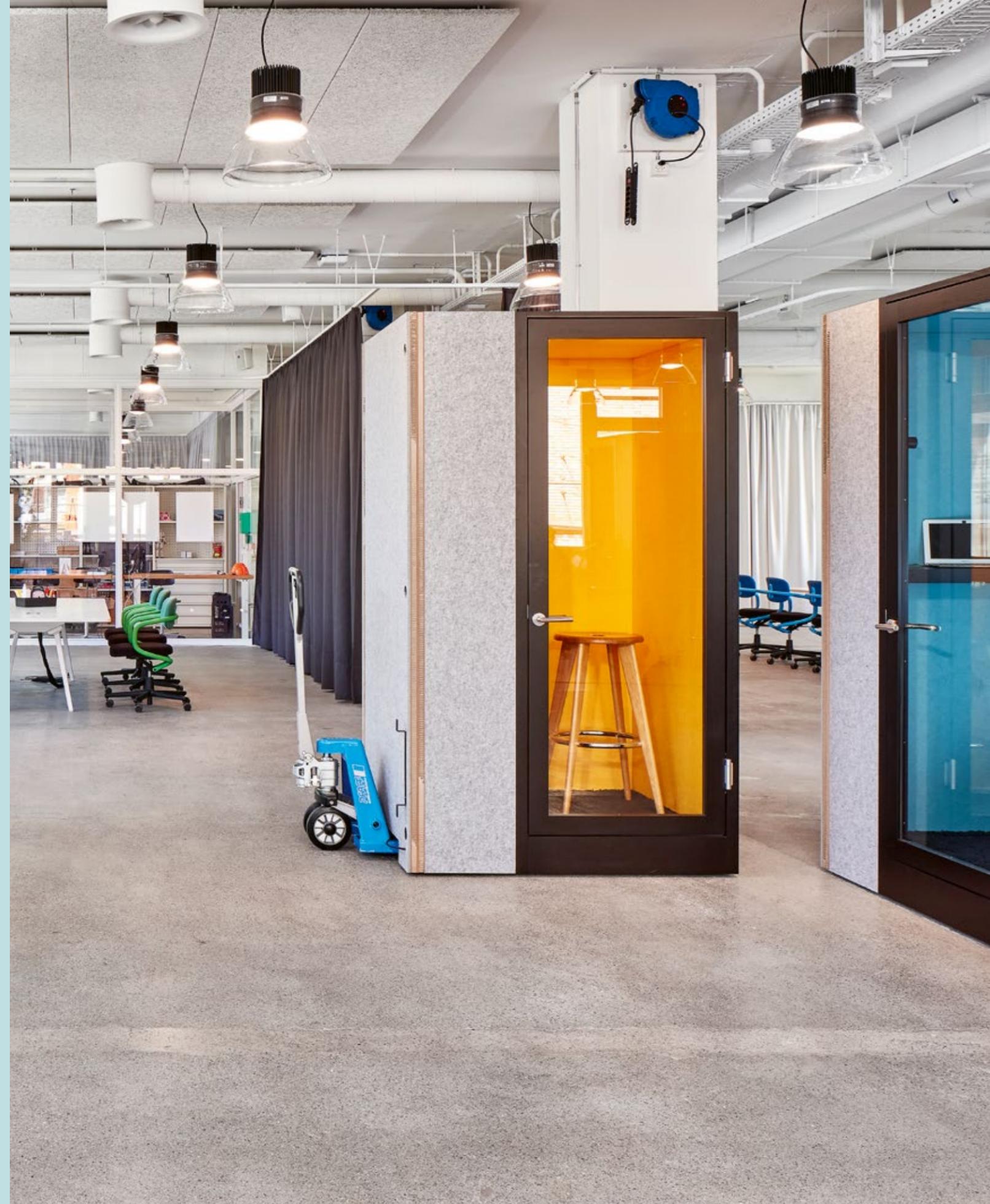
The result is elegant and stunningly effective, indeed guaranteeing the maximum flexibility that PwC Switzerland sought. With the Dancing Walls, employees can instantaneously divide up and transform

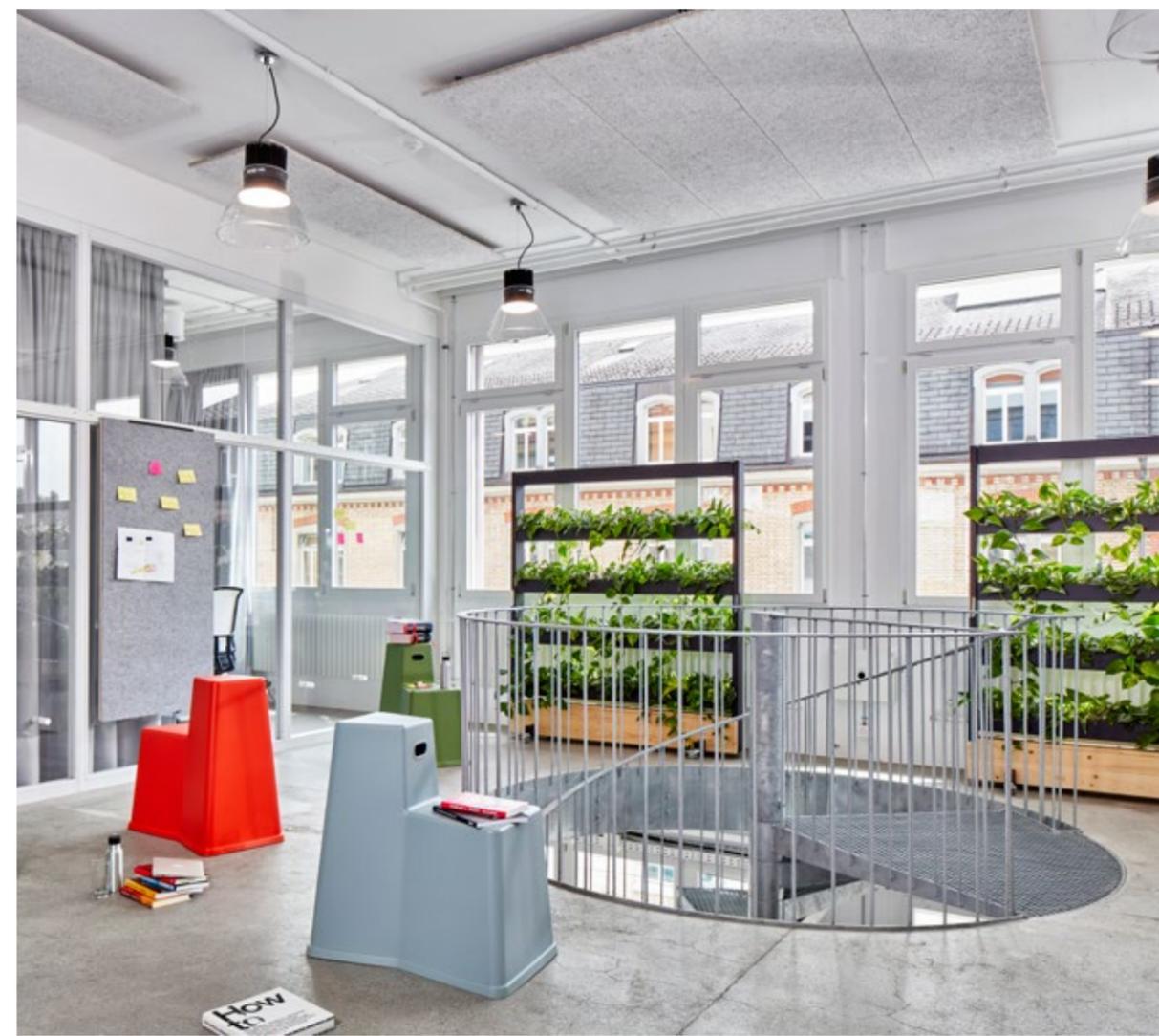
the office in response to whatever the day demands. A meeting corner morphs into several work spaces, a presentation room becomes a space for retreat, a library is turned into a cloakroom. The possibilities are manifold. Not without reason, Hürlemann regards the Dancing Walls as furniture elements that enable employees to become co-architects of their work environment: 'We gave the teams a certain number of chairs, tables and Dancing Walls, and said: "Go wild, create your own office, just as you want it!" The results were surprising; some of the

ideas they came up with were things we would never have done, but they quickly began to understand and creatively play with the concept. They try out new things and reimagine their surroundings constantly. They can also manifest their social needs better in the office. The fact that they can actively participate in the office structure really is a significant part of this new working culture. I'm curious to see how it will develop further. We're only starting to realise what this new concept can do in terms of solving the issue of flexibility.'

PwC
Experience Center
Zurich,
Switzerland

Sector: Consulting
Interior Design/Planning: Stephan Hürlemann











HOW DO WE
BETTER
POSITION
OURSELVES?
ACTIVELY?
DIFFERENTIATE?
WHAT PWC
ADVISES
TO THE
TABLE?

Recall
these
PLEASE



The client has been operating a co-working space and a start-up accelerator in the Freiburg area for around five years and is the regional hub of creativity and sustainability. While searching for larger premises, the owners came across the Lokhalle—a listed engine shed that is 110 years old. When planning the new interior, the aim was not only to maintain the industrial character of the building but to actually emphasise it, creating a unique and expressive setting.

An initial contact with Vitra and its expansive portfolio developed into a partnership for the planning and furnishing of the new environment. The spacious hall was outfitted with sea freight containers to develop a structured layout comprising of co-working zones, team spaces, pop-up team spaces, meeting rooms, a café, a plaza and an event area. The site's resulting identity radiates such appeal that the co-working spaces were already fully-booked on the opening day.

Location: Freiburg im Breisgau
 Sector: Co-working & Startup Accelerator
 Architecture: OAI Haller Architekten
 Interior Design/Planning: Grünhof/Vitra/Partner AG

Grünhof Germany



1 All Plastic Chair (J. Morrison), 2 Bistro Table (R. & E. Bouroullec), 3 Dining Table (I. Noguchi), 4 Eames Plastic Armchair (C. & R. Eames), 5 Eames Plastic Side Chair (C. & R. Eames), 6 Fauteuil de Salon (J. Prouvé), 7 Guéridon (J. Prouvé), 8 Soft Modular Sofa (J. Morrison), 9 Standard (J. Prouvé), 10 Stool-Tool (K. Grčić), 11 Table Solvay (J. Prouvé), 12 Tabouret Haut (J. Prouvé), 13 Tip Ton (E. Barber & J. Osgerby), 14 Wire Chair (C. & R. Eames)



FLORENS









Location: Copenhagen

Sector: Co-working

Interior Design/Planning: GamFratesi, OeO Studio, PLH Arkitekter, Danielsen Spaceplanning, JJW Arkitekter, WHArkitekter

Co-working spaces are proliferating in almost every major city, and users can now generally choose between several providers. It is therefore essential for offices to be attractively and intelligently designed, as the first impression is often decisive.

Better—a designer furniture distributor—was well-placed when it came to furnishing the new co-working spaces of Better Office. The aim was to transform the traditional Danish office into a modern work environment with an international feel and to add time saving services like a café, hotel, fitness, hairdresser, massage, children room, etc. Ample use was made of Vitra's expansive product portfolio, which was also supplemented with a number of Artek products, lending the workplace a Scandinavian touch.



1 Eames Tables Segmented (C. & R. Eames), 2 Joyn (R. & E. Bouroullec), 3 Kado, 4 Mariposa Ottoman (E. Barber & J. Osgerby), 5 Mariposa Sofa (E. Barber & J. Osgerby), 6 Nelson Perch (G. Nelson), 7 Petit Repos (A. Citterio), 8 Physix (A. Meda), 9 Soft Pad Chair (C. & R. Eames), 10 Wire Chair (C. & R. Eames)







Location: Tokyo
 Sector: Co-working
 Interior Design/Planning: Flooat.Inc

Yahoo! Japan has been operating the co-working space 'Lodge' in the heart of Tokyo since 2016. It eventually became apparent that Japanese users were inclined to utilise the various options to work on their own rather than collaboratively—mainly due to traditional working habits. As this was contrary to Yahoo! Japan's intentions, Vitra Japan was commissioned together with the Lodge's interior designers to develop a temporary test environment, which not only allows communication and collaboration but also actively promotes it.

The so-called 'Jikken Office' by Vitra—jikken is the Japanese term for experimental—was tested for a two-month period in autumn 2017. The Vitra furnishings not only fostered more cooperative work habits. They also inspired users to spontaneously modify the layout for particular events or purposes—hackathon, lecture, teamwork, presentation etc. Given the high level of acceptance and flexibility observed during the test phase, the Jikken Office has now become a permanent installation.

'Jikken Office' in Yahoo! Japan



1 Alcove (R. & E. Bouroullec), 2 All Plastic Chair (J. Morrison), 3 Allstar (K. Grcic), 4 Hack (K. Grcic), 5 Pacific Chair (E. Barber & J. Osgerby), 6 Soft Modular Sofa (J. Morrison), 7 Stool-Tool (K. Grcic), 8 Tip Ton (E. Barber & J. Osgerby), 9 Workbays (R. & E. Bouroullec), 10 WorKit (A. Levy)





Village by Crédit Agricole France

The major French bank is committed to start-ups and the promotion of innovation. It was in this context that the bank's regional office in the department of Finistère initiated the 'Village by CA—Crédit Agricole': a co-working centre with a media library, cinema and restaurant situated in heart of the city of Brest. Located in the former machine and construction workshops of the French Navy, the premises have been transformed into an inspiring meeting place for creative companies, groups and networks. To highlight the banking institute's long-established national roots, as well as its present-day forward-looking strategy, the 'Village' was furnished with both classic products and contemporary items from Vitra.

Location: Brest
Sector: Co-working
Architecture: Pierre Henri Argouarch
Interior Design/Planning: Ronan & Erwan Bouroullec



1 Alcove (R. & E. Bouroullec), 2 Physix (A. Meda)

Public

Clarion Hotel Finland

Location: Helsinki

Sector: Hotels

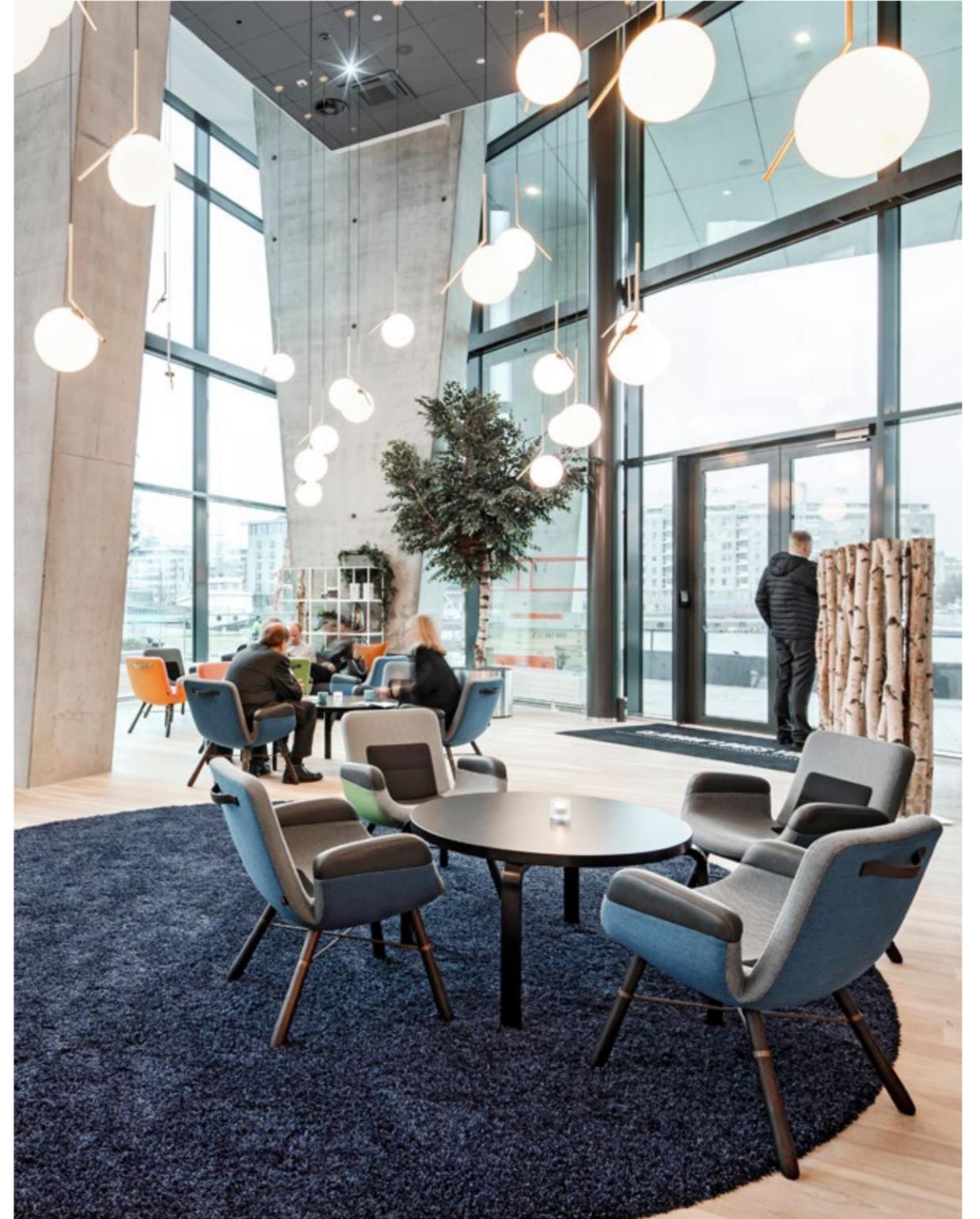
Architecture: Aki Davidsson Arkkitehtitoimisto Davidsson Tarkela Oy

Interior Design/Planning: Arkkitehtitoimisto Davidsson Tarkela Oy/Artek Johanna Bruun

The investor of the new Clarion Hotel in Helsinki, Arthur Buchart, is an avid connoisseur of design. He wanted to furnish this handsome modern building in the Finnish capital with products that do not conform to fashion trends, but have proven their enduring quality in regard to both functionality and aesthetics under the demanding conditions of use in semi-public environments. This led to the selection of timeless products by Vitra and its subsidiary Artek for the diverse range of interior spaces in the Clarion Hotel.



1 Eames Lounge Chair (C. & R. Eames), 2 Eames Plastic Armchair (C. & R. Eames), 3 East River Chair (H. Jongerius)





The first citizenM hotel was launched in Amsterdam in 2008 and many others have since opened in cities around the globe. The design hotel chain seeks to offer its guests affordable luxury. While the individual rooms provide the amenities expected by today's visitors, the heart of each citizenM hotel is the communal area: the place where guests come together to relax, work, chat, eat or watch television—or simply enjoy a drink at the bar.

To ensure that all these spaces are designed as appealingly and sustainably as possible, citizenM outfits them with furnishings from the expansive Vitra product portfolio. This is once again the case with the chain's most recent additions: 'Shoreditch' and 'Tower of London' in London, 'Charles de Gaulle Airport', 'La Defense' and 'Gare de Lyon' in Paris and 'Taipei' in the Taiwanese capital—the first citizenM hotel in Asia.

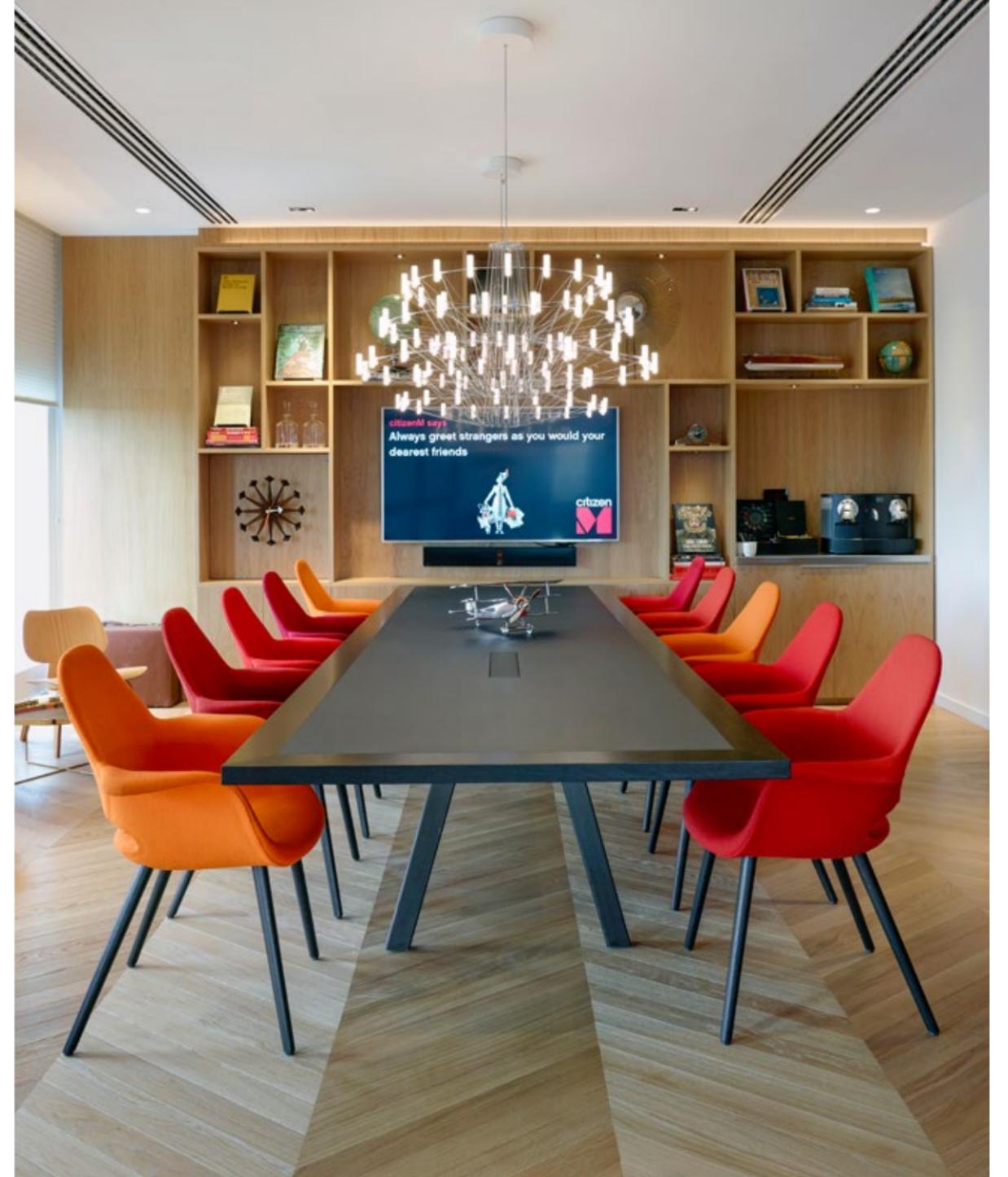
Location: London, Paris, Taipei
 Sector: Hotels
 Architecture: Concrete
 Interior Design/Planning: Concrete, citizenM

citizenM England, France, Taiwan



1 Bistro Table (R. & E. Bouroullec), 2 EM Table (J. Prouvé), 3 HAL (J. Morrison), 4 Joyn (R. & E. Bouroullec), 5 Organic Chair (C. Eames & E. Saarinen), 6 Plywood Group LCW (C. & R. Eames), 7 Standard (J. Prouvé), 8 Tabouret Haut (J. Prouvé)







Glass House USA

Location: Cambridge
Sector: Restaurants
Architecture: Hacin + Associates
Interior Design/Planning: Hacin + Associates, The Briar Group

The restaurant with an in-house bar is located in Kendall Square, East Cambridge, once the centre of the glass-making industry in the US. The restaurant interior, concept and atmosphere are a nod to this industrial pastpay homage to the area's industrious roots, but with a present-day identity in a city that has become one of the world's leading hubs of science and technology. Perfectly at home in this setting, the elegant Belleville Chair combines the shape of a classic bistro chair with contemporary materials for to create a modern look.



Belleville Chair (R. & E. Bouroullec)



During the 49th edition of the renowned art fair Art Basel, the restaurant it in Hall 2.2 served signature dishes inspired by the chefs Bertram Blauel and Nenad Mlinarevic. The spacious installation in front of the Collectors Lounge was divided into bubble-shaped 'rooms' by curtains, and could be booked for events and meetings.

Vitra classics by Jean Prouvé were used as furnishings, and their dark hues provided a striking contrast with the light, bright setting.

Location: Basel
Sector: Restaurants
Architecture: INCH Architecture

it Globus Restaurant, ArtBasel Switzerland



1 Guéridon (J. Prouvé), 2 Standard (J. Prouvé)



Refettorio Felix England

Location: London
Sector: Restaurants
Interior Design/Planning: Studioilse — Ilse Crawford

Refettorio Felix is a new community kitchen, dining hall and drop-in centre in the former St Cuthbert's Centre in West London, which provides lunch and other services to individuals in situations of food poverty and social vulnerability. The project was conceived by Food for Soul, a non-profit organisation founded by chef Massimo Bottura, established to empower communities to fight food waste through social inclusion. The Refettorio utilises the knowledge of top chefs to create healthy meals for those living in socially vulnerable conditions using supermarket surplus sourced by the Felix Project.

The aim for the newly renovated interior, by Ilse Crawford and her team at Studioilse, was to create warm, welcoming and beautiful spaces that could bring the community together, and restore a sense of dignity to the table. When Ilse called Vitra to ask if the company could provide assistance by donating chairs, an internal seating project was moved forward so that a shipment of Belleville Chairs could be sent to Refettorio Felix in London.



Belleville Chair (R. & E. Bouroullec)



A former theatre building is now home to a hotel, restaurant, casino and wellness facility. The restaurant in particular is renowned throughout the Czech Republic for its strikingly original interior architecture and design. Chairs from Vitra were chosen for their ultimate comfort—primarily the Organic Chair by Charles Eames and Eero Saarinen, with its anthropomorphically shaped, lightly padded shell.

Location: Olomuc
Sector: Hotels & Restaurants
Architecture: Miroslav Pospíšil
Interior Design/Planning: Pavel Kříž, Komplits, s.r.o

Resort Hodolany Czech Republic



Organic Chair (C. Eames & E. Saarinen)

Whales of Iceland Iceland

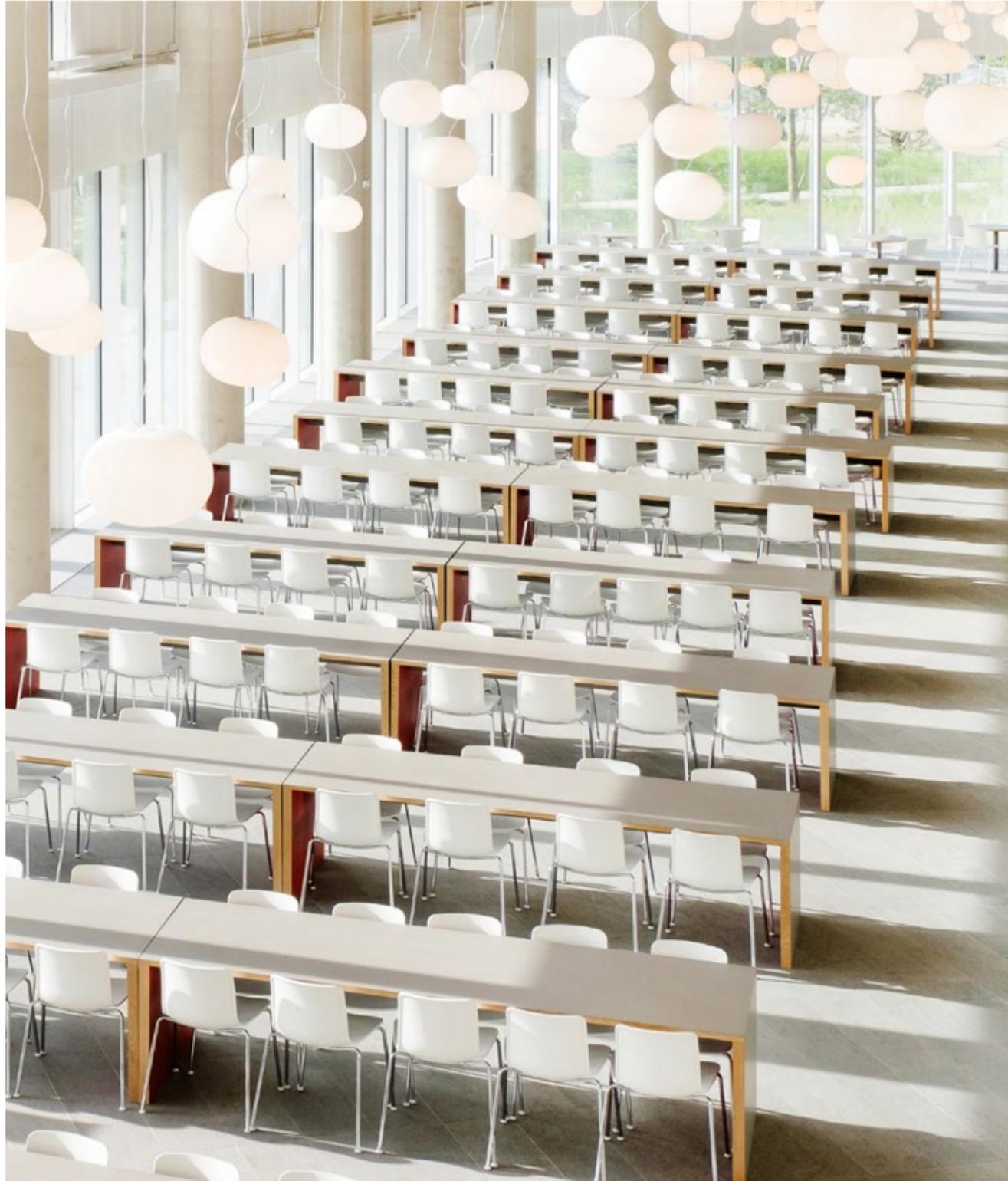


Location: Reykjavík
Sector: Culture
Architecture: ASK Architects
Interior Design/Planning: Hallgrímur Fríðgeirsson

Whales of Iceland is a modern museum and interactive learning centre presenting life-sized models of 23 whale and fish species that inhabit the local waters among other exhibits. The popular institution, which is also known for its cooperation with the Marine Research Institute of Iceland, has a café for visitors, which is furnished with colour-coordinated All Plastic Chairs from Vitra, too. As a modern interpretation of the café chairs commonly found throughout central Europe, the slender, understated yet robust All Plastic Chair is a perfect choice for restaurant environments.



All Plastic Chair (J. Morrison)



Maersk Tower, University of Copenhagen Denmark

Also known as the Panum Institute, the Maersk Tower is a landmark building that is part of the Faculty of Health and Medical Sciences at the University of Copenhagen. The entire 15-storey structure is outfitted with seating furniture from Vitra, whose restrained aesthetic mirrors the light, open Scandinavian character of the building and its interior—and with a quality designed to withstand daily use by 650 students, employees and visitors.

Location: Copenhagen
Sector: Education & Libraries
Architecture: Arkitektfirmaet C. F. Møller
Interior Design/Planning: Ramsing & Co.

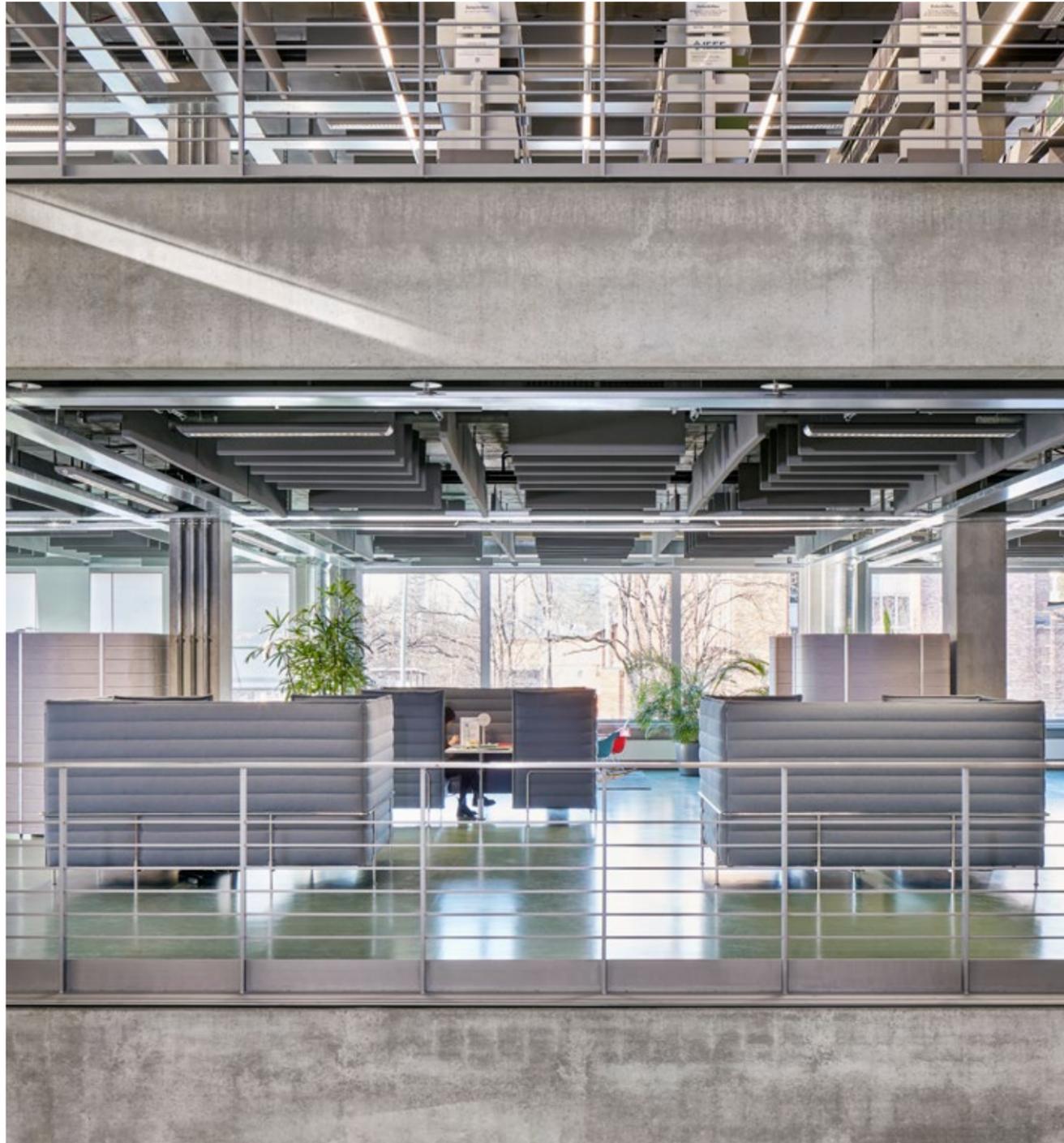


1 HAL (J. Morrison), 2 Organic Chair (C. Eames & E. Saarinen)





Technical University of Berlin Germany



The university library at the Technical University of Berlin needed a dedicated space in which students could work undisturbed in small groups. After discovering the relevant Vitra portfolio, the project team commissioned a test phase with a Workbay and an Alcove Sofa, and asked the students for their opinion. The extremely positive feedback resulted in the planning and furnishing of a roughly 200m² area by Vitra's interior design team, providing small groups of students with diverse options for undisturbed study. This new zone has proved so popular that a reservation system has since been introduced.

Location: Berlin
Sector: Education & Libraries
Interior Design/Planning: Vitra



1 Alcove (R. & E. Bouroullec), 2 Eames Plastic Armchair (C. & R. Eames), 3 Eames Plastic Armchair RAR (C. & R. Eames), 4 Rise Table (J. Morrison), 5 Workbays (R. & E. Bouroullec)





The two Flemish colleges Hogeschool Universiteit Brussel (HUB) and Katholieke Hogeschool Sint Lieven (KAHO) merged in 2007 to form Odisee, one of the largest universities in Flanders. Over 10,000 students are located across six sites, which function as dynamic centres for education, research, development and service to the community. The different campus buildings are progressively being modernised and refurbished for the future. A major priority is the use of sustainable, long-lasting furniture—which led Odisee to choose chairs from Vitra.

Location: Brussels
Sector: Education & Libraries
Architecture: VIVA Architecture bvba (for MCS)
Interior Design/Planning: VIVA Architecture bvba (for MCS)

Odisee Belgium



HAL (J. Morrison)

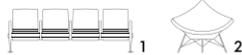


Belo Horizonte International Airport handled a total of 11.3 million passengers in 2015, making it one of Brazil's main airports. In 2014 planning began for a new terminal along with the renovation of the existing terminal, which dates back to the early 1980s. A giant metal roof over the international check-in lounge creates a smooth transition between the two architectural idioms. The terminals cover a combined area of 130,000 m², and the nine existing passenger boarding bridges were joined by 17 new jetways.

A central requirement for the interior design was the use of lighter hues with an emphasis on blue—the corporate colour of the operating company. For example, a light aqua blue was chosen for the 2700 units of the waiting zone system Airline, which Vitra developed together with the architect and airport specialist Norman Foster. The various configurations of this comfortable, low-maintenance and extremely robust waiting area seating are equipped with integrated power and USB connections.

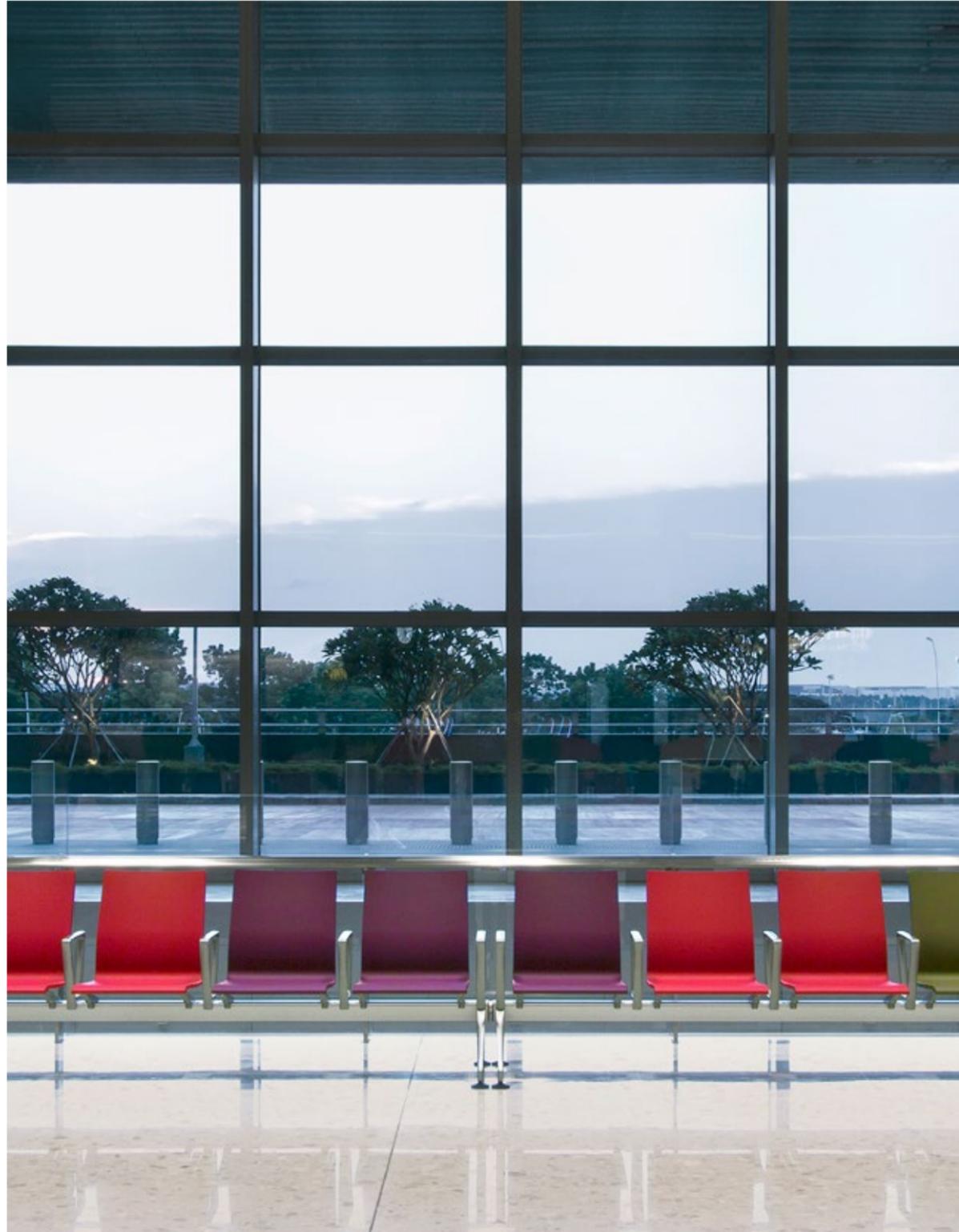
Belo Horizonte International Airport Brazil

Location: Belo Horizonte
Sector: Airports
Architecture: Bacco Arquitetos Associados
Interior Design/Planning: Bacco Arquitetos Associados



1 Airline (N. Foster), 2 Coconut Chair (G. Nelson)

Changi Airport Terminal 4 Singapore



More than 65 million passengers passed through Singapore's Changi Airport in 2017, and the number of visitors continues to rise. In order to sustain this development and reinforce the airport's excellent reputation, the operating company is investing heavily in the maintenance and expansion of the hub's high-quality infrastructure. Terminal 4 was opened in autumn 2017, with colourful waiting areas influenced by local art and culture—a characteristic feature of the airport. Over 4500 seating units from Vitra's Airline and MedaGate waiting area ranges—chosen by the client for their superior quality—were upholstered in colour-coordinated cover fabrics and leathers or manufactured in customised polyurethane hues.

Location: Singapore
Sector: Airports
Architecture: Benoy & SAA Architects Pte Ltd
Interior Design/Planning: Benoy



Airline (N. Foster)



Location: Copenhagen
Sector: Textiles
Architecture: Ronan & Erwan Bouroullec
Interior Design/Planning: Ronan & Erwan Bouroullec

The new showroom for this manufacturer of premium textiles is located in Nordhavn—previously an industrial port district of Copenhagen, which is evolving into a residential area. The bright and expansive 795-square-metre showroom offers a panoramic view of this vibrant, trendy neighbourhood through windows on three sides. Kvadrat commissioned the French designers Ronan and Erwan Bouroullec to design the interior.

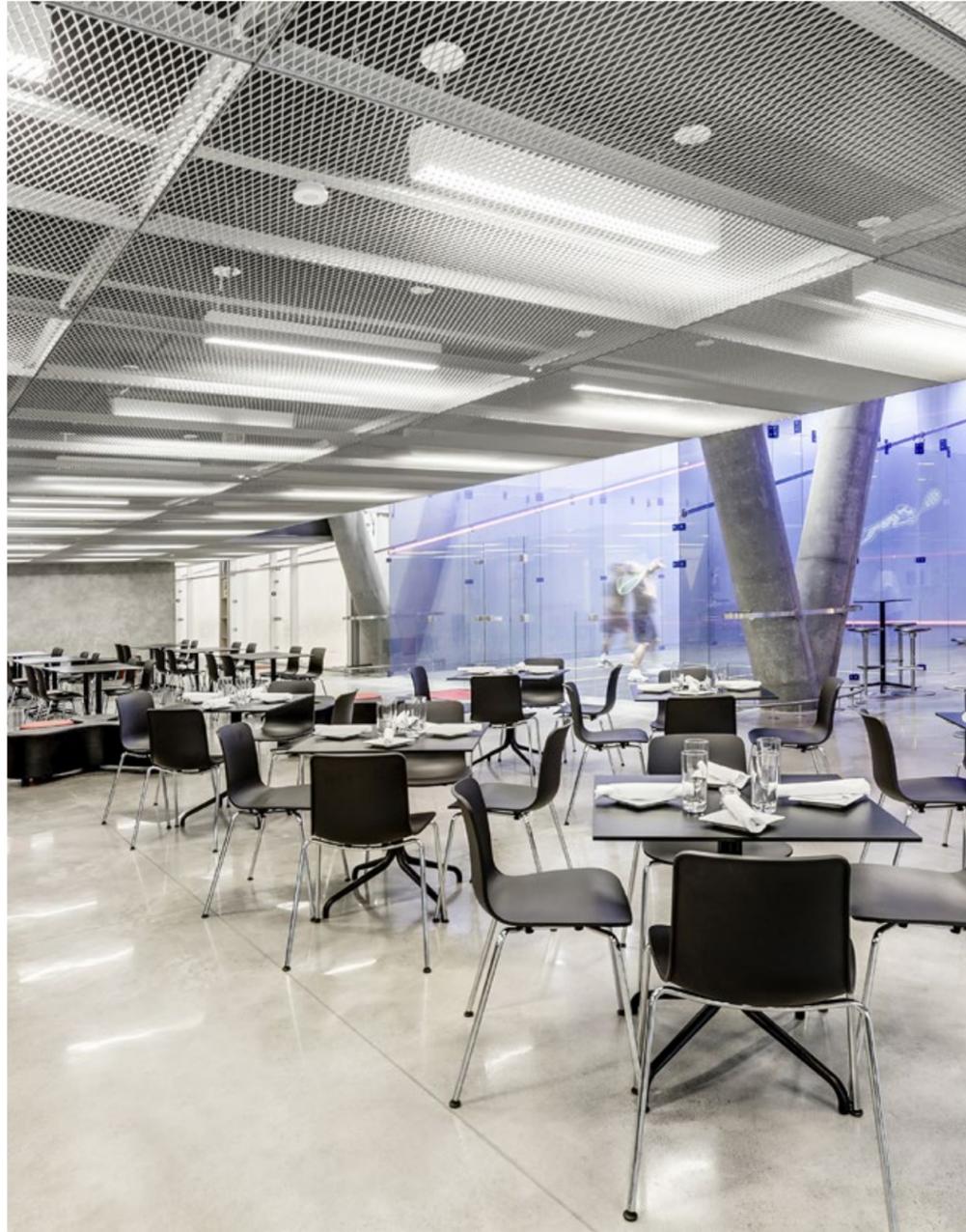
The two brothers have developed numerous projects together with Vitra. Selected fabrics from the Kvadrat collection are used on Vitra products, and Vitra has developed exclusive textiles in collaboration with Kvadrat. These synergies find expression in the new showroom. Airy structures, large-scale textile patterns and spare accents are paired with Vitra products—most of them designed by the Bouroullecs—to create a holistic retail environment. All cabinets and Tyde tables were custom made by Studio Bouroullec and Vitra made from Really Solid Textile Boards, high-quality engineered materials made from end-of-life cotton and wool from different industries.

Kvadrat Denmark



1 Alcove (R. & E. Bouroullec), 2 Cyl Table High (R. & E. Bouroullec)

Squash On Fire USA



Squash On Fire is a new, tournament-ready squash facility located in the heart of Washington DC's West End. Built on the site of a former fire station, the eight publicly accessible squash courts feature a spacious viewing area, the Upper West Side Café, the pro shop as well as the training centre and constitute a novel facility—especially in the USA where squash is either played in small below-ground courts in the suburbs or in private clubs.

The building and its furnishings had to meet a high standard of functionality, design and workmanship. In searching for furniture that would uphold these values, the building owners came across Vitra and its portfolio. Products from Vitra were subsequently selected for Squash On Fire and a partnership has developed for future projects.

Location: Washington D.C.

Sector: Sport

Architecture: Enrique Norten, Ten Arquitectos

Interior Design/Planning: Enrique Norten, Ten Arquitectos;
Deborah Kalkstein, Contemporaria

The Vitra Campus in Weil am Rhein reflects the company's self-image as a cultural and commercial project and its pluralistic conception of design. Featuring buildings by such architects as Frank Gehry, Zaha Hadid, Tadao Ando, Álvaro Siza, Herzog & de Meuron and SANAA, the grounds contain production and logistics facilities, museum and exhibition spaces as well as administration and sales areas. Our offices serve as a field of experimentation. A number of them are also accessible to our customers. They convey an in-depth impression of the many different ways that contemporary work environments can be created—tailored to individual needs and requirements. And in the Workspace, our office showroom, we offer an interactive presentation of current ideas, insights, projects and products related to working environments and public spaces. A visit to the VitraHaus, the Vitra Schaudapot or the Vitra Design Museum rounds up the inspiring tour of the Vitra Campus.

For further information visit vitra.com/campus



1 Belleville Table (R. & E. Bouroullec), 2 Flower (SANAA), 3 HAL (J. Morrison)



Vitra Campus



Vitra Design Museum

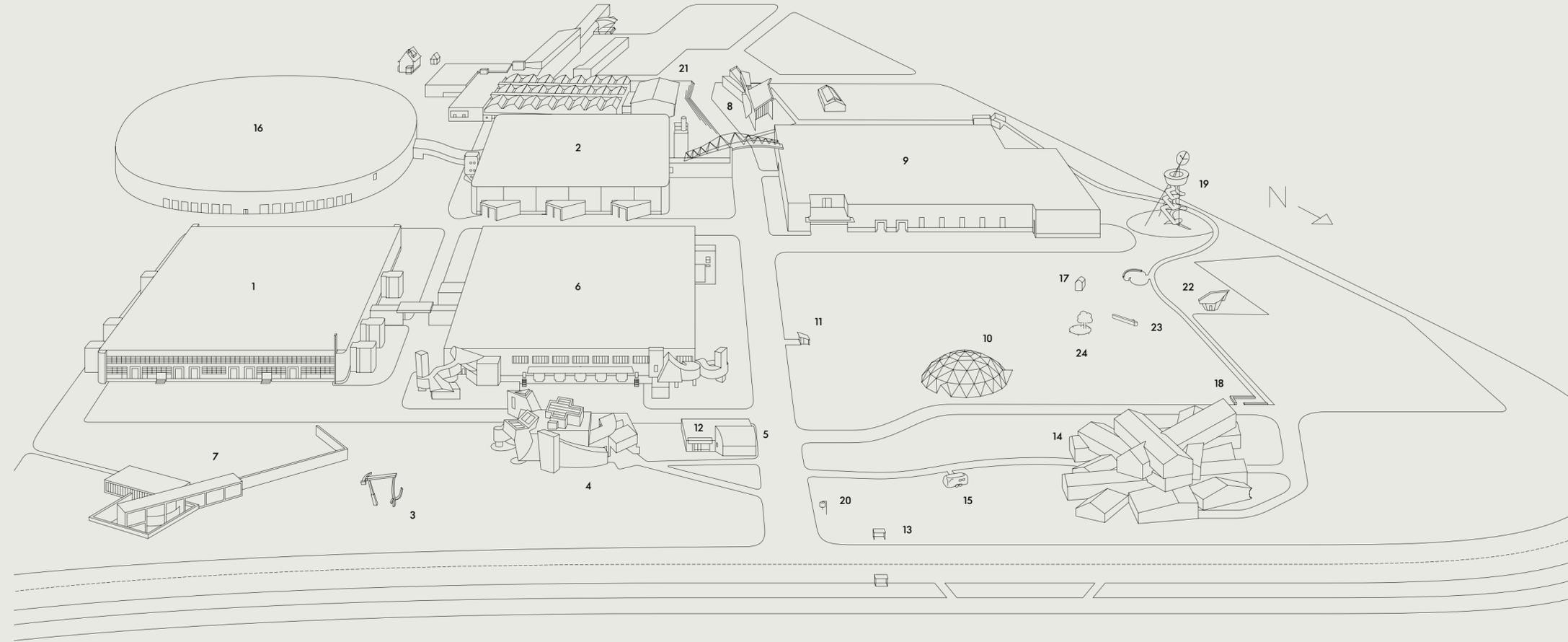


Vitra Schaudepot



VitraHaus

Vitra Campus Weil am Rhein, Germany



- 1 Factory Building, Nicholas Grimshaw, 1981
- 2 Factory Building, Nicholas Grimshaw, 1983
- 3 Balancing Tools, Claes Oldenburg & Coosje van Bruggen, 1984
- 4 Vitra Design Museum, Frank Gehry, 1989
- 5 Gate, Frank Gehry, 1989
- 6 Factory Building, Frank Gehry, 1989

- 7 Conference Pavilion, Tadao Ando, 1993
- 8 Fire Station, Zaha Hadid, 1993
- 9 Factory Building, Álvaro Siza, 1994
- 10 Dome, after Richard Buckminster Fuller, 1975/2000
- 11 Petrol Station, Jean Prouvé, 1953/2003
- 12 Vitra Design Museum Gallery, Frank Gehry, 2003

- 13 Bus Stop, Jasper Morrison, 2006
- 14 VitraHaus, Herzog & de Meuron, 2010
- 15 Airstream Kiosk, 1968/2011
- 16 Logistics and Production Hall, 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

Vitra Campus

The architecture park at the Campus in Weil am Rhein is as characteristic of Vitra as the home and office furniture that it produces. In 1981, after a major fire destroyed most of the factory buildings built in the 1950s, this site was developed into a heterogeneous ensemble of contemporary architecture.

Vitra Design Museum

The Vitra Design Museum is one of the world's leading museums of design. It is dedicated to the research and presentation of design issues, past and present, and examines their relationship to architecture, art and everyday culture. The museum hosts two major temporary exhibitions in the main building by Frank Gehry every year. The exhibitions are complemented by a diverse programme of events, guided tours and workshops on the Vitra Campus.

Vitra Schaudepot

The Vitra Schaudepot by the architects Herzog & de Meuron is a monolithic volume with a windowless façade and a simple gable roof. It is home to the collection of the Vitra Design Museum, one of the most important holdings of furniture design worldwide, with some 7000 pieces of furniture, more than 1000 lighting objects and numerous archives and estates. The central focus of the Schaudepot is a permanent exhibition of over 400 key pieces of modern furniture design from 1800 to the present day. With its shop and the Depot Deli, the Schaudepot enriches the Vitra Campus with a new, inspiring focal point for visitors.

VitraHaus

The VitraHaus, built by Herzog & de Meuron, presents an overview of the Vitra Home Collection. The furniture arrangements in this flagship store combine great Vitra classics with the latest creations by contemporary designers. They provide visitors with inspiration for their own individual interiors and invite them to try out items. Furniture and design objects can also be ordered and purchased on site. The Lounge Chair Atelier, a café and a shop complete the VitraHaus experience.



Citizen Office



Studio Office, Birsfelden, CH



Vitra IT Office



Vitra Design Museum Office

Citizen Office

In the legendary 1993 exhibition at the Vitra Design Museum, the designers and thinkers Ettore Sottsass, Andrea Branzi and Michele De Lucchi articulated their call for an office in which employees act as emancipated 'office citizens'. Based on this idea, Sevil Peach conceived a spacious office environment on the Vitra Campus known as the 'Citizen Office'. The central concept of the Citizen Office is that each 'citizen' can find the appropriate office situation for the task at hand. The various departments use the general and team-specific infrastructure of the Citizen Office in an efficient and harmonious manner.

Studio Office, Birsfelden, CH

In 2015 Sevil Peach implemented another office concept entitled Studio Office at the Vitra Center, the company headquarters designed in 1994 by Frank Gehry. The goal of the project was to create a studio atmosphere that reflects Vitra's creative spirit. The open space is divided into five neighbouring clusters—or studios. The Business Club forms the heart of the office—with a library and large table that can accommodate several groups of users. The table is surrounded by a series of booths that provide places for retreat or meeting areas. The overall layout facilitates communication amongst employees—and with the management, which also shares the open office.

Vitra IT Office

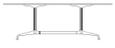
The goal for redesigning the IT Office at Vitra was to create a functional and ergonomic environment for individual and project work while making ideal use of the available space. The implementation with standard products was determined by the incident light in the below-grade floor area, with the workstations situated adjacent to the row of windows. Traffic patterns in the office lead along the rear wall. The organisation of the space was achieved solely with existing products and did not require any permanent installations.

Vitra Design Museum Office

Project teams with diverse responsibilities gather in the Vitra Design Museum Office to work and collaborate on a wide range of tasks. This requires appropriate interior spaces, whose layout and furnishings can be flexibly adapted to individual needs. The museum office features clearly structured workplaces interspersed with room-in-a-room settings and secluded niches to form a studio-like atmosphere that simultaneously enables creative exchange and concentrated work. Designer Konstantin Grcic developed this concept in cooperation with Vitra's planning department according to the collage principle.

Our Campus

Product Index

N°	 .03 (M. Van Severen) 81	 .03 High (M. Van Severen & F. Schwarzerler) 129	A	 AdHoc (A. Citterio) 21, 97, 107	 Airline (N. Foster) 211, 213	 Alcove (R. & E. Bouroullec) 43, 103, 120, 171, 215
 Alcove Cabin (R. & E. Bouroullec) 21, 24, 135, 175, 205	 Alcove Highback Work (R. & E. Bouroullec) 87	 Algue (R. & E. Bouroullec) 120	 All Plastic Chair (J. Morrison) 157, 171, 197	 Allstar (K. Grcic) 43, 93, 119, 148, 171	 Aluminium Chair (C. & R. Eames) 77, 82	 AM Chair (A. Meda) 152
 Amoebe (V. Panton) 103, 122	B	 Ball Clock (G. Nelson) 135	 Belleville Chair (R. & E. Bouroullec) 24, 97, 110, 189, 193	 Belleville Table (R. & E. Bouroullec) 24, 36, 110, 217	 Bistro Table (R. & E. Bouroullec) 97, 129, 157, 183	C
 Caddy (C. Ingenhoven) 77, 93	 Coconut Chair (G. Nelson) 21, 211	 Cone Chair (V. Panton) 118	 Cork Family (J. Morrison) 71, 90	 Cyl Table High (R. & E. Bouroullec) 215	D	 Dancing Wall 138, 148, 149, 150, 153
 Dining Table (I. Noguchi) 121, 157	E	 Eames House Bird (C. & R. Eames) 71, 135	 Eames Lounge Chair (C. & R. Eames) 179	 Eames Plastic Armchair DAW (C. & R. Eames) 47, 66, 77, 121, 133, 157, 179, 205	 Eames Plastic Armchair RAR (C. & R. Eames) 205	 Eames Plastic Side Chair (C. & R. Eames) 71, 89, 91, 129, 133, 157
 Eames Table Segmented (C. & R. Eames) 77, 91, 165	 East River Chair (H. Jongerius) 71, 103, 179	 EM Table (J. Prouvé) 81, 119, 183	F	 Fauteuil de Salon (J. Prouvé) 15, 157	 Flower (SANAA) 217	 Follow Me (A. Citterio) 135

G



Grand Repos
& Ottoman
(A. Citterio)
121



Guéridon Bas
(J. Prouvé)
15, 71, 103



Guéridon
(J. Prouvé)
77, 89, 157, 191

H



Hack
(K. Grcic)
15, 43, 71, 171



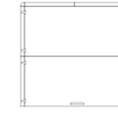
HAL
(J. Morrison)
21, 41, 183, 199,
209, 217

R



Rise Table
(J. Morrison)
90, 103, 205

S



Silent Wall
(A. Levy)
129



Slow Chair
(R. & E. Bouroullec)
91



Soft Modular Sofa
(J. Morrison)
71, 90, 157, 171



Soft Pad Chair
(C. & R. Eames)
107, 165



HAL Barstool
(J. Morrison)
154



Headline
(M. & C. Bellini)
117



Hexagonal Table
(A. Girard)
43

I



ID Chair
(A. Citterio)
15, 21, 34, 47, 68, 77,
93, 97, 125

J



Joyn
(R. & E. Bouroullec)
21, 34, 47, 64, 71, 82,
88, 93, 97, 107, 129, 133,
135, 148, 152, 165, 183



Softshell Chair
(R. & E. Bouroullec)
37, 88, 93, 97, 135



Softshell Side
Chair
(R. & E. Bouroullec)
36



Standard
(J. Prouvé)
107, 157, 183, 191



Stool-Tool
(K. Grcic)
149, 157, 171



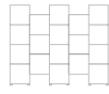
Storage
(A. Levy)
77, 103

T



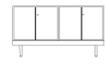
Table Solvay
(J. Prouvé)
157

K



Kado
15, 35, 38, 125, 165

L



Level 34
(W. Aisslinger)
15, 47



L'Oiseau
(R. & E. Bouroullec)
89

M



Map Table
(E. Barber &
J. Osgerby)
63



Tabouret Solvay
(J. Prouvé)
15



Tabouret Haut
(J. Prouvé)
77, 123, 151, 155,
157, 183



Tip Ton
(E. Barber &
J. Osgerby)
63, 71, 110, 122, 135, 138,
150, 154, 157, 171



Toolbox
(A. Levy)
43, 69, 82, 93, 107,
121, 129, 148, 154



Trapèze
(J. Prouvé)
118



Tyde
(R. & E. Bouroullec)
15, 47, 77, 117, 125



Tyde Meeting
(R. & E. Bouroullec)
64, 154

N



Nelson Perch
(G. Nelson)
165



NesTable
(J. Morrison)
43, 71, 91, 103, 138

U



Unix Chair
(A. Citterio)
77



Uten.Silo
(D. Becker)
135

V



Vegetal
(R. & E. Bouroullec)
97



Visiona Stool
(V. Pantoni)
43, 97, 117, 122, 129

W



Nuage
(R. & E. Bouroullec)
89

O



Organic Chair
(C. Eames &
E. Saarinen)
64, 71, 118, 183, 195, 199

P



Pacific Chair
(E. Barber &
J. Osgerby)
135, 171



Panton Chair
(V. Pantoni)
118, 129



Petit Repos
(A. Citterio)
67, 165



Wire Chair
(C. & R. Eames)
123, 129, 157, 165



Workbays
(R. & E. Bouroullec)
21, 135, 171, 205



WorkKit
(A. Levy)
135, 171



Physix
(A. Meda)
21, 65, 88, 103,
107, 165, 175



Pier
65, 68, 93



Pivot
(A. Citterio)
47



Plywood Group
CTM
(C. & R. Eames)
21



Plywood Group
LCM
(C. & R. Eames)
43



Plywood Group
LCW
(C. & R. Eames)
183



Prismatic Table
(I. Noguchi)
120

VITRA

Vitra is represented worldwide.
Your local Vitra partner can be found at www.vitra.com/dealers

Artek is distributed by Vitra.
For more information, visit Artek.fi

IMPRINT

CONCEPT & ART DIRECTION
Graphic Thought Facility, London

PHOTOGRAPHY
Daniele Ansidei (Vitra Design Museum Office)
Irina Boersma (Better Office)
Jomar Bragança (Localiza Hertz)
Koen Broos (Odisee)
Thomas Dix (Vitra Design Museum)
Christoph Duepper (Grünhof)
Marc Eggmann (Vitra Campus, Studio Office)
PHVG bvba, Philippe Van Gelooven (dbv-architecten)
Studio Bouroullec & Michel Giesbrecht (Kvadrat)
Eric Laignel (21st Century Fox)
Julien Lanoo (VitraHaus, Schaudepot)
Tom Mannion (Refettorio Felix)
Ana Mello (Belo Horizonte International Airport)
Minko Minev (Paysafe)
Nacasa & Partners Inc. (Hyundai Capital; 'Jikken Office' in Yahoo!)
Noshe (Amorepacific)
KIVA Vladimir Novotny (Resort Hodolany)
Kuvatoimisto Kuvio Oy (Clarion Hotel)
Eduardo Perez (Citizen Office; Codewise; Hinderling Volkart;
it Globus Restaurant, Art Basel; Lapp; Lunor;
MAN Truck & Bus; navarra.is; Ottobock Human Mobility;
PwC Experience Center; Puma; Ritter Sport;
Sparkasse Hegau Bodensee; Technische Universität Berlin;
Truma; VEGA, Vitra IT Office)
PETIT Jean-Pierre (Village by Crédit Agricole)
Richard Powers (citizenM)
Lennart Søgård-Høyer (Maersk Tower, University of Copenhagen)
Anna Maria Sigurjonsdóttir (Whales of Iceland)
Michael Stavaridis (Glass House)
Eric Taylor (Squash On Fire)
Vanguard Interiors Pte. Ltd. (Changi Airport Terminal 4)
Juan Rodríguez Vázquez (Norvento Enerxía)
Hinderling Volkart (Hinderling Volkart Instagram)
Terrance Williams, Wundr Studio (Saatchi & Saatchi)

ILLUSTRATION

Alan Levett (Amorepacific [Kado])
David Chipperfield Architects (Amorepacific Headquarter)
Jan Buchczik (Codewise)

TEXT

Victoria Gosling (Amorepacific, Codewise, PwC Experience Center)

LITHOGRAPHY

GZD Media GmbH, Renningen

PRINTING

Karl Gramlich GmbH, Pliezhausen
Pureprint Group, Uckfield (Cover)

2018, Art. Nr. 09102802

Vitra International AG
Klünenfeldstrasse 22, CH-4127 Birsfelden
0041 (0)61 377 00 00 info@vitra.com
www.vitra.com

DISTRIBUTION RIGHTS

All of the designs shown in this publication are protected
by copyright. Vitra and the Vitra Design Museum have
been authorised by the owners of the intellectual property rights
for the manufacture and distribution of these designs and hold
the exclusive worldwide rights for their production and sale.
The following restrictions apply:

CHARLES & RAY EAMES

Worldwide distribution for Organic Chair, La Chaise,
Eames Elephant, Plywood Mobile, Classic Trays, Paper Napkins,
Greeting Cards, Cover Prints, Eames Quotes Posters,
Eames Quotes Greeting Cards, Eames Wool Blankets, Miniatures
Collection and Eames Radio, distribution rights for all other designs
exclusively for Europe and the Middle East. For other regions,
please contact Herman Miller Inc.

ALEXANDER GIRARD

Worldwide distribution rights, with the exception of the Hexagonal
Table, Environmental Enrichment Panels and Zip Pouches.
Vitra's rights to these named products are restricted to Europe and
the Middle East. For other regions, please contact Herman Miller Inc.

GEORGE NELSON

Worldwide distribution rights for all clocks and Miniatures Collection;
distribution rights for other designs exclusively for Europe and
the Middle East. For other regions, please contact Herman Miller Inc.

ISAMU NOGUCHI

Distribution rights for Akari Light Sculptures restricted to Europe
(excluding France) and Australia. Distribution rights for the
Coffee Table held by Herman Miller Inc. for North America;
distribution rights for the Dining Table held by Knoll Inc.
for North America.

SORI YANAGI

Distribution rights for the Butterfly Stool restricted to Europe,
Africa and North and South America.

CLASSIC PILLOWS

Distribution rights for Europa and Japan.
For other regions, please contact Maharam Inc.



The design of the Eames Aluminum Chair and the Eames
name are registered trademarks.



The design of the Eames Lounge Chair and the Eames
name are registered trademarks.



The design of the Panton Chair and the Panton
name are registered trademarks.

vitra.®

All industrial copyrights and intellectual property rights, including
trademarks, patents and copyrights are reserved.
No part of this brochure may be reproduced without prior written
permission from Vitra.

Vitra International AG strives to respect the rights of third parties.
If we have inadvertently used material without acknowledgement,
we will correct the omission immediately upon notification.

