

FICTION

The Home Collection

Fiction

While life writes the most interesting stories, our homes set the scene for where we can truly be ourselves. We carefully choose and plan our living spaces, select distinctive objects and furniture, and build them into personal and intimate arrangements. Our own history materialises in our homes – and at the same time they continue to write our future. What surrounds us sets the mood for our lives, and our homes will occasionally turn into the central element of a new adventure.

Through the lens of a movie camera, “Fiction” tells domestic stories that could have happened to any of us. Vitra’s furniture and objects are part of an ensemble cast, enacting exceptional moments and everyday situations. Sometimes they drive the action forward and sometimes they stay in the background. Showing strong personality and a generous character, these pieces are more than mere set decoration – they become co-actors in sharing and enriching our lives.

IOSSELLIANI

The messages arrived out of the blue most of the time. One could never tell when to expect the next one, as they could take on any given shape or form: An astonishingly familiar song on the radio, a stranger whispering a line passing by on the boardwalk, or even a small hand sealed weathered envelope with an obviously fake remark printed over the name of the address right below – “Missent to Manila”.

He had tried to disclose the whole thing to his wife without revealing too much as there was only one thing clear from the start: “no word to anyone”.

Therefore he mentioned it to her as if it was some sort of practical joke or a little surprise he was busy preparing for her:

**Keep your eyes and ears open and tell me if you realize
something strange is around you.**

It would have been only logical if they had included her in the flow of signals and messages they were sending out. There was only one condition:

**Don't try making sense of it too early, just collect yourself and be patient,
everything will be clearer in the end,**

if he could just wait and see. That afternoon he found the wrapped up package sitting on his office desk after he had left the room just for a moment to get something to drink. When he picked it up, he heard a strange rattling noise from inside, as if something had become detached. Outside he read his name and a sticker “Not to be opened before the 24th”.

Of course, his birthday.



**What if she asks me who I got it from?
I could just say the truth: I don't know, there's no sender.**



I hope everyone is going to be sound asleep already.



Now you see me, now you don't.







The wind was picking up after the delivery. The bird mumbled a few words he had listened to shortly before:

A-tention. A-tention.

Careful, please. Careful, please.

Do you hear what I hear? Do you hear what I hear?

What was that? What was that?

I didn't do it. I didn't do it.

Great. Great.

Let's rock. Let's rock.

Out of here. Out of here.



In the letter it said there is only one chair facing east in the garden.





Maybe I need to look at things from a different perspective.



Have you seen a small box?
– Wait, no. I don't know.



Heaven is a place where nothing ever happens.

CAST

(Alphabetical Order)

STARRING

Eames Plastic Chair Charles & Ray Eames

HAL Jasper Morrison

Polder Sofa Hella Jongerius

Waver Konstantin Grcic

CO-STARRING

Akari Light Sculptures Isamu Noguchi

Compas Direction Jean Prouvé

Cork Family Jasper Morrison

Elliptical Table Charles & Ray Eames

Guéridon Bas Jean Prouvé

Hocker Herzog & de Meuron

Metal Side Table Ronan & Erwan Bouroullec

Miniatures Collection Vitra Design Museum

Tip Ton Edward Barber & Jay Osgerby

Wall Clocks George Nelson

THE END



It was the on-board computer HAL 9000 in Stanley Kubrick's movie "2001: A Space Odyssey" (1968) that inspired Jasper Morrison to call his new all-purpose chair HAL.

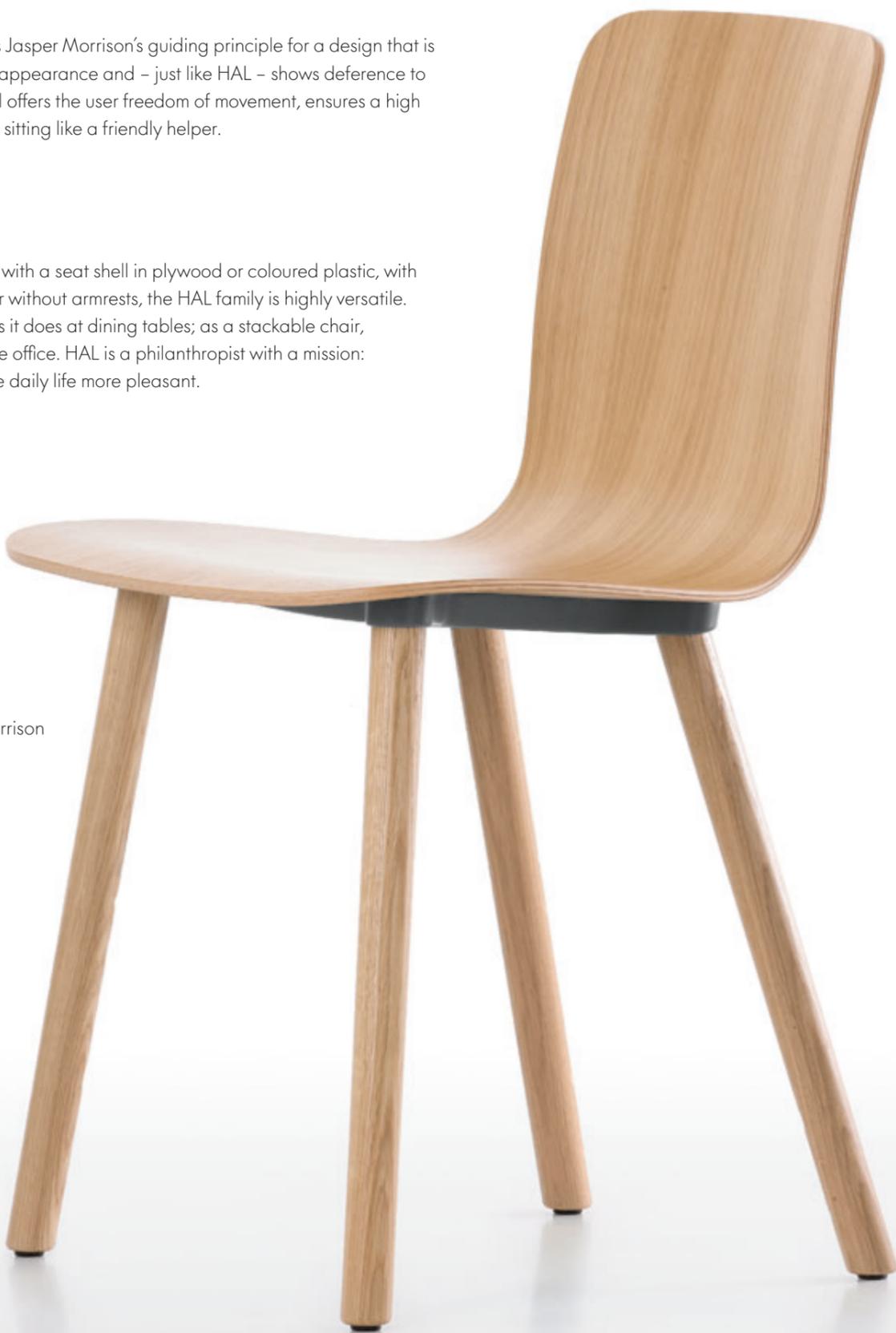


"Hello! My name is HAL", says the on-board computer in the spaceship Discovery. As an intelligent being, HAL is able to relate to people and can also understand their reasoning. British designer Jasper Morrison's decision to name his chair after the supercomputer from this classic movie directed by Stanley Kubrick was clearly tongue-in-cheek. But just like its cinematic prototype, HAL can also be helpful. In contrast to the chair's namesake in the movie, however, this HAL is always well-disposed towards humans. The versatile chair adapts to new situations and detects new needs as they arise in order to respond to them in advance.

"Special is generally less useful than normal" is Jasper Morrison's guiding principle for a design that is not extraordinary, but rather 'supernormal' in appearance and – just like HAL – shows deference to the laws that govern daily life. The chair's shell offers the user freedom of movement, ensures a high level of comfort and supports the dynamics of sitting like a friendly helper.

Available with a dark or a light wooden base, with a seat shell in plywood or coloured plastic, with removable covers, as a cantilever chair with or without armrests, the HAL family is highly versatile. HAL feels just at home at bars and counters as it does at dining tables; as a stackable chair, HAL is perfect for cafeterias, the home and the office. HAL is a philanthropist with a mission: this intelligent all-purpose chair wants to make daily life more pleasant.

"Design should be more restrained." Jasper Morrison



A day at home is like going on an excursion in a familiar landscape. Colours and materials indicate the weather conditions; ornaments and textures differentiate the topography of the room. The horizon is lined with various kinds of cushions. For Hella Jongerius, “these kinds of experiences with furniture are essential because they create emotions”. Just like an abstract painting, the Polder Sofa lets the imagination run wild and provides a platform for a person’s thoughts, associations and feelings.

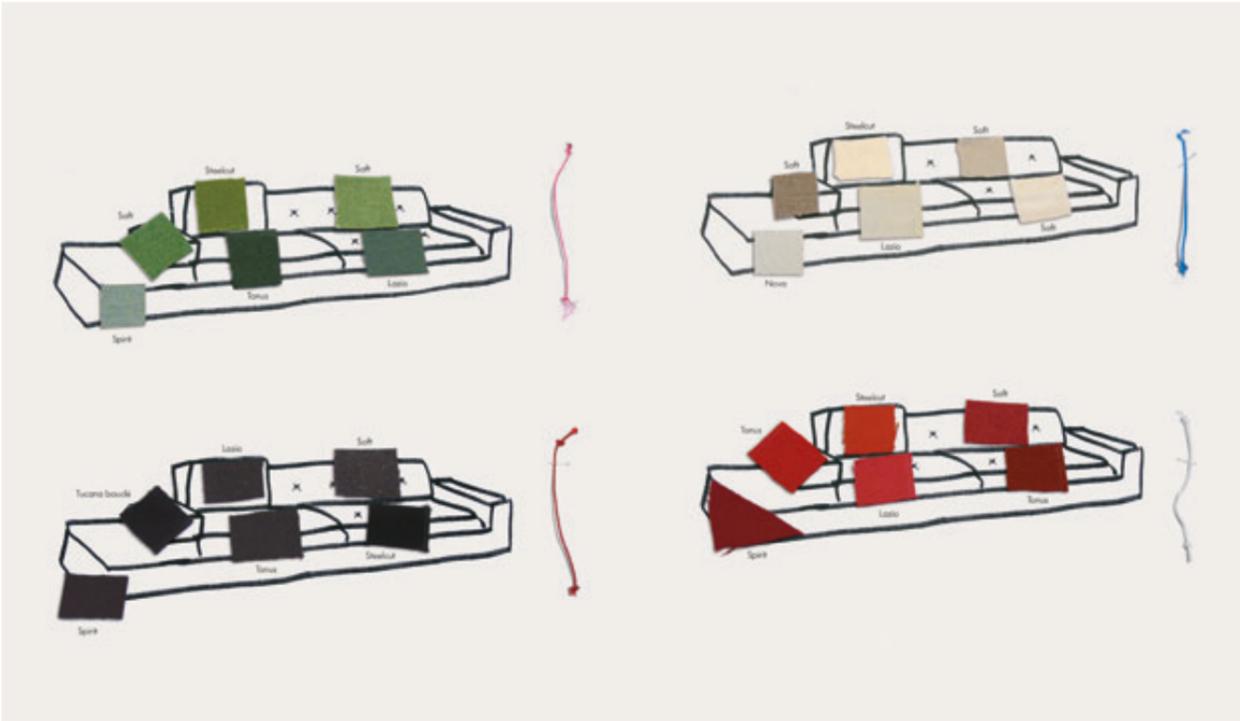
A patchwork of meadows and pastures stretches out between the flat backrest and the seat, putting the five different colour shades and fabric textures of the padded cushions on display. The elongated and flat furniture carcass is reminiscent of the flat polder landscapes in the Netherlands and Flanders, which are protected from storm tides by dikes and trenches. The back of the sofa forms a protective wall, the vertical surface of which is decorated with colourful threads and buttons.

“I try to combine discoveries from the archives with contemporary patterns and techniques”, says Hella Jongerius about the Polder design. The sofa combines high-tech and handicraft, retrospection and the present. As an abstract composition, it enriches daily life and fulfils individual living needs.

“People like feeling that they love and appreciate the things around them. Therefore it is necessary to give them good reason to do so.” Hella Jongerius



Polder Sofa XXL



Hella Jongerius, an expert on colour, designed the Polder Sofa in five different colour shades: "One colour isn't a colour. Only when different colours stand in relation to each other can the true quality of the various shades be seen. Even the slightest of changes can have a dramatic effect."



These decorative buttons with irregular holes are made of natural materials such as buffalo horn, olive wood, bamboo and mother-of-pearl, and are attached to the cushions with colourful high-tech thread.



In furniture design, there is a well-known guiding principle according to which a piece's functionality should be emphasised. The Dutch designer strays from this principle and is guided more by the emotional aspect of design: "Form follows feeling."



Konstantin Grcic's collaboration with Vitra began with the experimental group of seats called Landen, which was presented as part of the Vitra Edition 2007. While he was working on Waver's suspended structure, he also created the Netscape installation consisting of swings for the Design Miami 2010 fair.

"First off I had to convince Vitra to produce such a simple piece of furniture made of bent tubular steel", says Konstantin Grcic about Waver. The chair's design incorporates principles from extreme sports and translates them into an avant-garde design which does without high-tech and yet is highly sophisticated.

Waver is the first project that the German designer has worked on with Vitra. Rejecting traditional chair typologies, the chair explores new seating experiences in everyday life. Just like a paraglider in a harness, the user of Waver is suspended in a type of hammock, which is suspended inside the bent and welded tubular steel frame of the chair. "By simplifying the form, we were able to focus more on the seating quality", Konstantin Grcic explains.

Whether outdoors or indoors, in the garden or in the living room – this lightweight swivel chair makes an ideal addition to all types of environments. With its weather-proof composition, it defies UV rays, wind and rain, and thus overcomes the convention of differentiating between indoor and outdoor furniture.



The swivel chair Waver, which comes with separate seat and neck cushions, is available in a wide range of colour combinations.



The Eames Office in Venice, then an industrial section of Los Angeles, was an office, studio, model making shop, production site, photo shoot location, film studio, dark room, archive, warehouse and living room all at the same time.

“The best for the most for the least” was a guiding principle for Charles & Ray Eames when it came to designing furniture. And when the two designers from California began experimenting with plastic for the first time at the end of the 1940s, they quickly came closer to achieving this ambitious goal. This was because this new material, which had not featured at all in the furniture industry up until that point, could be used to industrially manufacture seat shells from single pieces.



In 1994 the more environmentally friendly polypropylene replaced fiberglass as the material for the Plastic Side Chair seat.



The Eames' modular design principle makes it possible to combine the S shell and the Eames Plastic Armchair shell with many different bases.

When the Plastic Chair – the first of its kind – came onto the market in 1950, it caused a design revolution. It was the first chair with a plastic shell, it could be manufactured in high quantities, it was low-priced and it featured a three-dimensional contoured seat shell.

For the basic version and as an armchair, the shells of the chair are available in eight colours and five different bases made of wood or wire. It is suitable for living rooms as well as for offices, cafés and airports. Today, the seat shell is made from recyclable plastic. Production of the version with upholstered plastic shells has also begun again. This version ensures the comfort that Charles & Ray Eames aimed to achieve as designers. The all-purpose chair is a timeless and comfortable classic, which established the long history of plastic chairs and inspired many future generations.

“We work because it’s a chain reaction, each subject leads to the next.” Charles Eames



In search of the perfect one-piece seat contoured shell, Charles & Ray Eames explored the possibilities offered by various materials. At the beginning of the 1940s, they experimented with plywood and shaped the seats and backrests of their Plywood Group (1945) so that they were three-dimensional.

At the same time, the designers also found inspiration in simple wire, which they used to make their Wire Chair (1950) featuring a curved, transparent and organic shell form. The Eames' designed a chair with a plastic shell in 1947 for the Low Cost Furniture Design Competition held by the Museum of Modern Art in New York. After several years in the development phase, the first models of the Plastic Chair Group went into serial production and established a new tradition in modern furniture design.

CASA GRANDE

Things were far from normal, so the artist picked up the phone. He couldn't believe it, but they were everywhere. Yes, the very images he was working on in the total secrecy of his atelier. All of a sudden, he had started to see them in different public places: As an illustration on a DVD-ad on the windscreen of his car. As a blown-up image announcing a new movie on an ever changing billboard he walked by everyday. Even on a weathered poster promoting a decadent party that he had attended long ago. The gallerist tried to calm him down:

**I know you when you are working hard – you are sometimes
so concentrated you start to see things.**

If he could only understand what it all meant – somebody must have blown the whistle and he didn't really know where to find the culprit. But he did not want to sound too paranoid either, he wanted his gallerist to keep faith in him. The cleaning woman, alright, she was young and had little money, but would she really have the connections to set up mass media?

**C'mon, you told me she was in love the last time we spoke.
So she has no time for things like that.**

Ok. Then there was the framer. Wasn't it strange that he wanted to measure the canvases himself before he started work? Why would he not simply accept the sizes over the phone?

**He's a perfectionist, you know that. He believes in doing everything his own way.
Plus given what he charges he does not need any extra work.**

But, the framer was acting a bit strangely lately. The gallerist had to see what he did to his last painting. No, he could not talk about it on the phone. If he had a moment to spare he would bring it later today.

OK, now you got me all excited and curious. Come over right away, please.

When he hung up the phone, a third thought crossed his mind: What if he himself was the one who... He grabbed his coat and the parcel and left the house. It was only a few minutes walk away.



There you are my friend
– Hang on, you will need a chair to sit if you see it.



It does look like him, too.



He was right, you can only see it if you get really close.

He had been listening to early punk while he was painting. One of his heroines was Poly Styrene, the singer in X Ray Spex. His favourite song of hers was about identity and he mumbled the lyrics, holding the end of the paintbrush in his mouth like a cigarette:

Do you see yourself on the t.v. screen?

Do you see yourself in the magazine?

He was wondering if the fact that the word “entity” was normally well hidden in Identity, made Poly Styrene sing it in syllables, so the listener would begin to understand.

What is my ID?

Am I an entity?

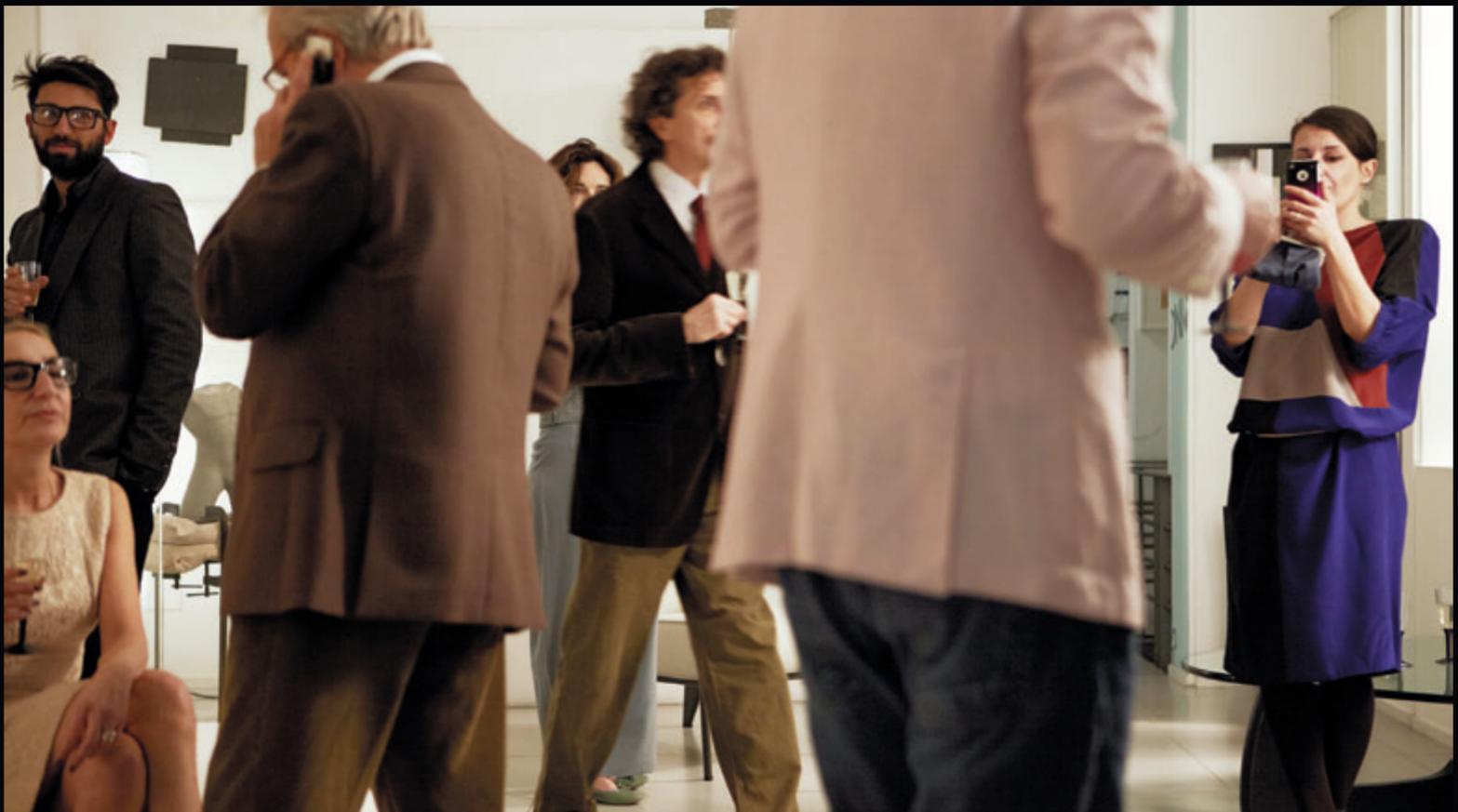
When you see yourself does it make you scream?

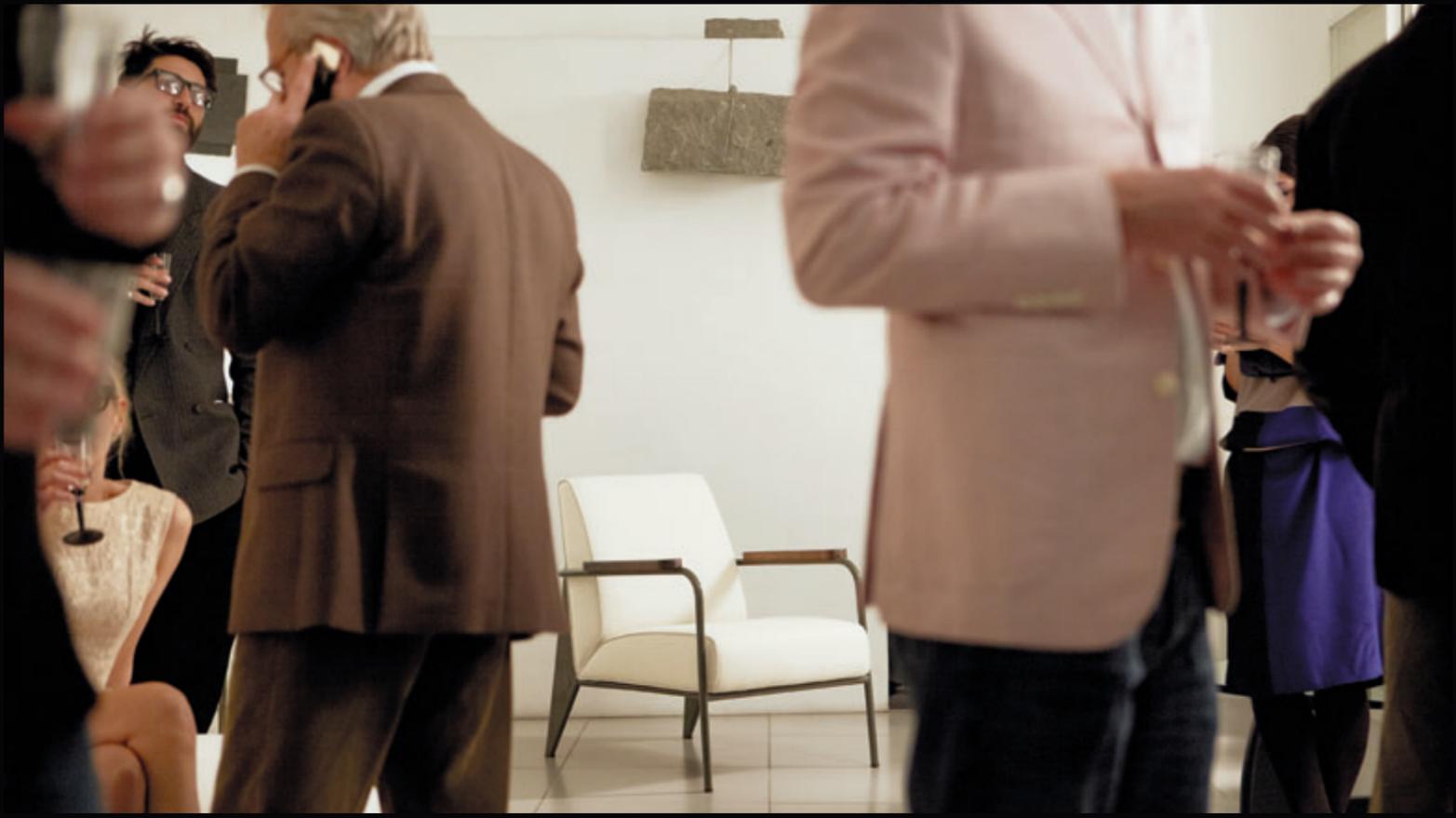
Did you do it before you read about it?

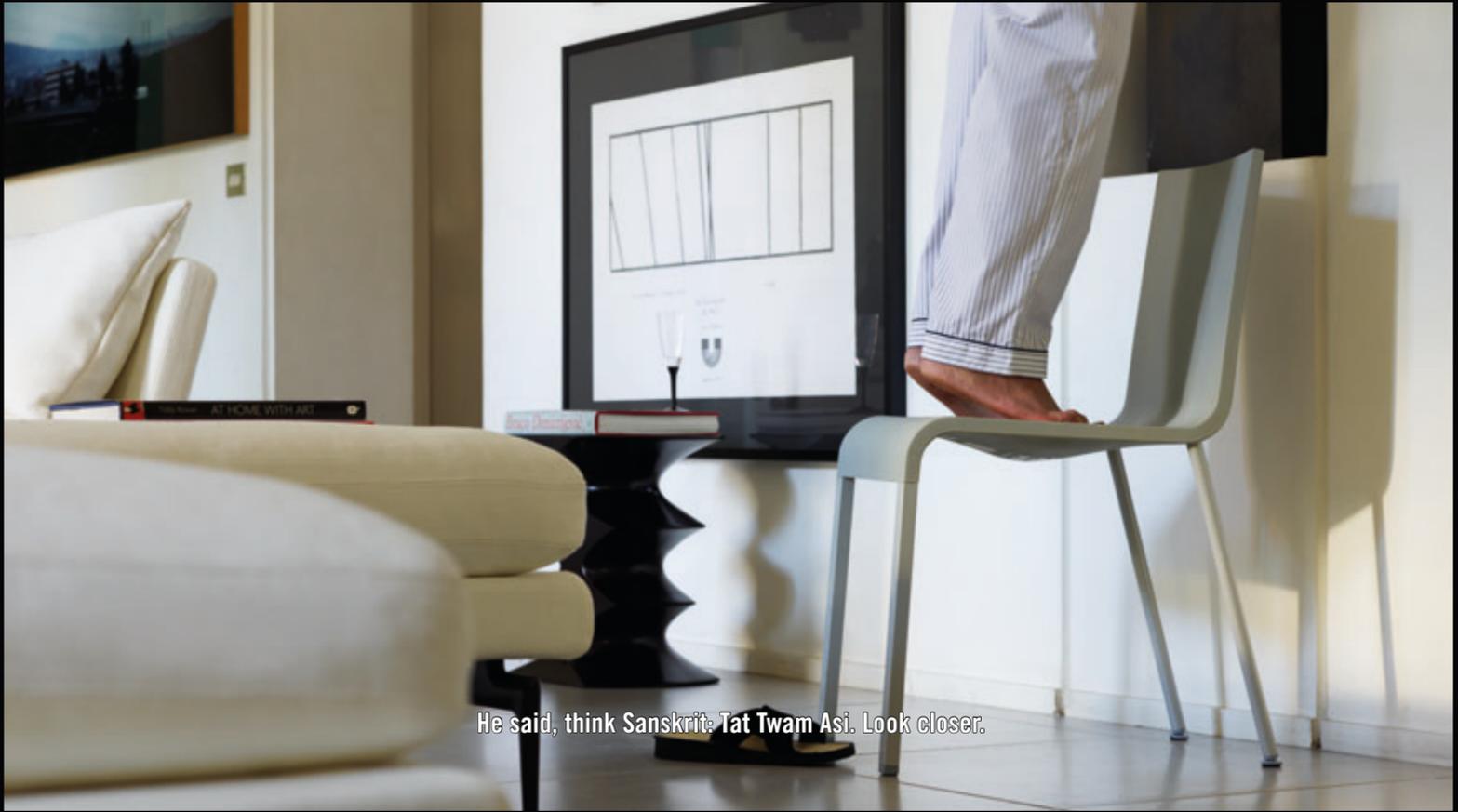
At this point, he called the gallerist to ask if he could play some music during the vernissage. Of course, he agreed. He smiled, everything would work out perfectly in the end.



When you look in the mirror, do you see yourself?







He said, think Sanskrit: Tat Twam Asi. Look closer.



The party was a great success. Everybody was talking about the self-portrait. But nobody had bought it. Now he wanted to find out what the artist meant,

Who are you? If you want to know, look at me.

The riddle seemed to make no sense:

**Who you are doesn't really matter, what is important who you want to be.
The person you always wanted to be.**

He had had a few glasses of champagne when he said it though.

His only other remark what about him, the gallerist: go back in time, look at yourself, circa 197... What was the year exactly? He had written it down on a visitors card at the party and looked for the note. There it was: 1977. There were some photos from this time in his archive, it was the year he graduated from art school, just before he started up his gallery. He was a young man then, spirited: an intellectual, beard, glasses.

There were so many photos. Him with the Hollywood actor who bought the whole first exhibition. All those parties he threw. The famous installation of artist videos with the cameras screening the audience. He started looking back and forth. Him on the steps on graduation day.





Wait, I know the picture in question.





Note to self: You always meet twice.

CAST

(Alphabetical Order)

STARRING

.03 Maarten Van Severen

Fauteuil de Salon Jean Prouvé

Suita Sofa Antonio Citterio

CO-STARRING

Akari Light Sculptures Isamu Noguchi

Coffee Table Isamu Noguchi

Fauteuil Direction Jean Prouvé

Hocker Herzog & de Meuron

La Chaise Charles & Ray Eames

Lit Flavigny Jean Prouvé

White Lounge Chair & Ottoman Charles & Ray Eames

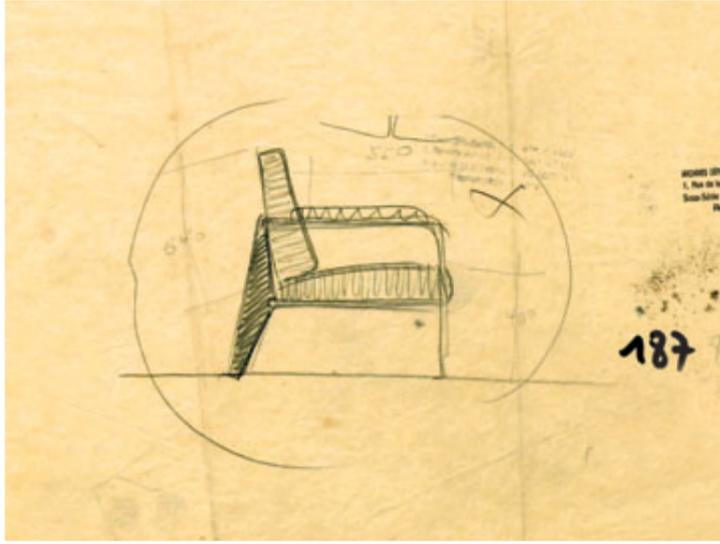
Panton Chair Classic Verner Panton

Plate Table Jasper Morrison

Vegetal Ronan & Erwan Bouroullec

Wall Clocks George Nelson

THE END



Jean Prouvé in his studio in Nancy, where he alternated between the drawing board and the machines in the factory. The Fauteuil de Salon (1939) was also created here.

Shaped plate and curved tubular steel. Conical elements reveal mechanical forces in action. The delicate line of the armrest and chair leg also frames individual parts. Jean Prouvé's furniture classics focus on their construction, their aesthetic principles are based on the clear expression of functionality.

Prouvé was an enthusiastic teacher and engineer, architect, practical worker and visionary producer of his designs. His inventions made the Frenchman a pioneer in the mass production of furniture and industrial construction of buildings. Both archaic and discreet, his furniture pieces are early prototypes of 1930s industrial design and examples of a matter-of-fact construction type that forgoes any ornamentation.

The Fauteuil de Salon from 1939 combines plain surfaces into a complete architectural form with a comfortable seat and backrest. Rediscovered in the archives of the French design engineer, the chair's colour was adapted for modern tastes in cooperation with Catherine Prouvé and the Dutch fashion label, G-Star. In harmonious grey and white, the careful re-interpretation emphasises the chair's shapes, restoring the essence of Prouvé's design.

“Build for eternity and objects might become relics of the past.
Build for one generation and they might last for generations.” Jean Prouvé



Following its first appearance in 1939, the Fauteuil de Salon is now entering mass production.



Cathérine Prouvé represents her family and today maintains the heritage of Jean Prouvé.

“For me, Prouvé RAW is an homage to my father.” Cathérine Prouvé

In cooperation with the Dutch fashion label G-Star and the daughter of the French design engineer, a total of 17 designs were reinterpreted with new harmonious colours.



S.A.M. Tropique (1950) was especially developed for the Maison Tropicale – a prefabricated house in West Africa. The table top is made of brushed stainless steel and is especially climate resilient.



In addition to the Special Edition, the Fauteuil de Salon (1939) from the Vitra Collection is also available in other colours. Tabouret No. 307 (1951) with a seat made of fibreglass moulding is reminiscent of a car or tractor seat. The Tabouret Solvay (1941) in the Prouvé RAW Edition is easy to recognise due its eye-catching red fittings.



“It is not my aim to express my personality with my products, but rather to find solutions.” Antonio Citterio

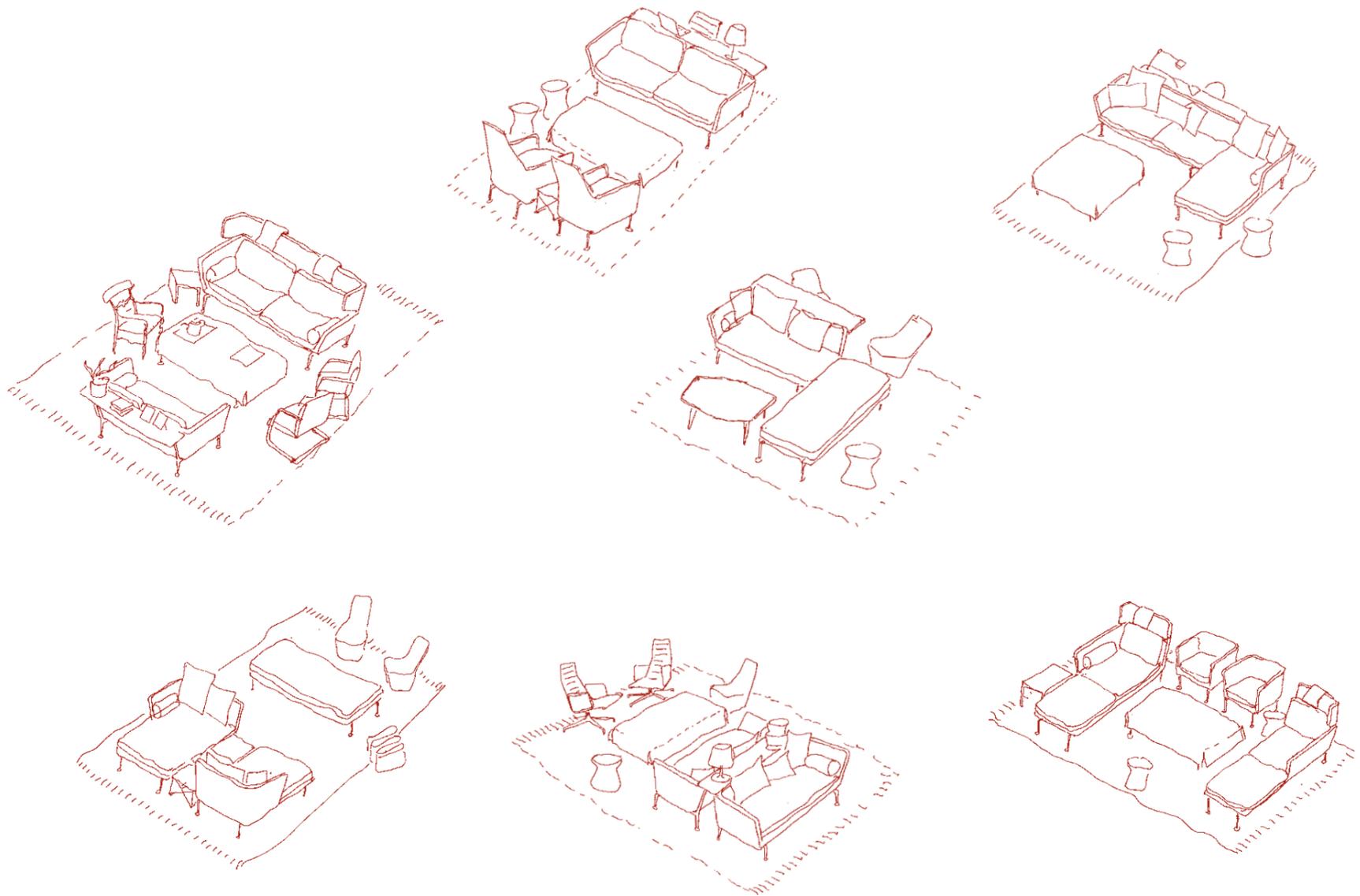
“When I design, it is always geared towards fulfilling the needs of people”, says Italian architect and designer Antonio Citterio. With its flexible composition of individual pieces, his Suita Sofa design puts his guiding principle into practice. Depending on individual requirements and the space available, various arrangements and sofa combinations are possible and can be integrated into already existing living room areas.

In Rumansh, the name of the classically modern sofa range means suite or series. And like a compact ensemble, Suita consists of a series of modular basic elements, a two or three-seater, an ottoman and upholstered platforms, a chaise longue as well as a club chair. The seating furniture can also be fitted with raised headrests and shelves as required.

Suita is Antonio Citterio's first sofa design for Vitra's Home Collection. The elegant details of the sofa range are linked to his unmistakable style. Featuring narrow legs, the subtle design of Suita exudes a lightness that is the main characteristic of the furniture range.



In addition to the broad range of colours, fabrics and leathers available, the cushions of Suita can also be combined with a selection of fabrics featuring motifs by American designer Alexander Girard.



Suita's individual elements can be combined in any way you like. The range consists of a two-seater and a three-seater sofa, a chaise longue in various versions, as well as a sofa bed, two upholstered platforms, an ottoman and a club chair. Thanks to its variations Suita can be used in all living room spaces to fulfil practically all furnishing needs.



Suita Casual features firmer seat and backrest cushions. With its large pointed cushions, this sofa looks more informal than Suita Classic does.

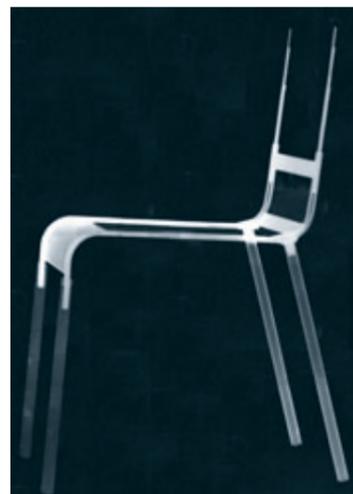
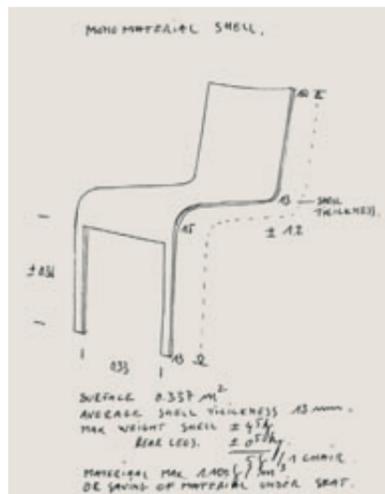


Maarten Van Severen's .03 chairs around an A-Table (2005)

The Flemish designer, Maarten Van Severen, consciously avoided decorative elements and, instead, concentrated uncompromisingly on the reduction of form. The goal of finding archetypal solutions was a matter of course for him. His designs are committed to the idea that less is more, and this can be seen in the combination of plain materials, abstract forms and sleek lines. The .03 chair was the first project that the late designer who passed away in 2005 did together with Vitra – and his very first cooperation with an industrial manufacturer. Prior to this, Van Severen only made furniture in small numbers in his workshop in Ghent.

“People say that my work is minimalist. I, however, don't like the word minimalism. My creations are all about maximalism”, Maarten Van Severen once said. The colour, material and form of the .03 are reduced to essentials. The design of the chair consistently pushes the limits in terms of reduction of form and brings together basic geometric shapes to achieve high seating comfort. Depending on the user's weight, the seat shell made of integral foam will yield to provide comfortable support in the back area.

In just a short period of time, this chair became a design icon of the 20th century. It is an example of the “readability of everyday objects”, which is something that Maarten Van Severen always had in mind throughout his entire career.



The .03 features a resilient seat and back and is very comfortable. The shell, which is hung-in between the side sections, is made of integral foam and accommodates the contours of the body. When the user leans back, the upper part of the chair's back changes form. This is thanks to the integrated leaf springs, counter pressure ensues, which brings the backrest back to its original position when weight is removed.

NEXT TO DE CLERCO

There was this sentence that she could not get out her mind. It was like one of those songs in the radio you can't seem to get rid of properly. The scene was well known, but the end result was a decline. The master had turned down the offer of a scholar to work with him. There was something cynical about his sentence that was intended to break her, but at the same time it could have been read as a sweet tease. He must have been fascinated, too, by her completely different nature despite similar intentions, her ability to create just like him, to turn things around in a way like he would:

We don't embroider cushions here.

Everything was in it – the arrogance of a man looking down on a woman, making fun of the private nature of craftwork and a general contempt for the decorative arts. And how wrong he was! In the end, she was almost sure all the projects they did together came straight out of *her* mind, not his. *She* was the realist, not him, and you could read this in everything she said:

**The only advice I would give would be to stay within the reality of things,
that is, the execution, the concrete nature of things.**

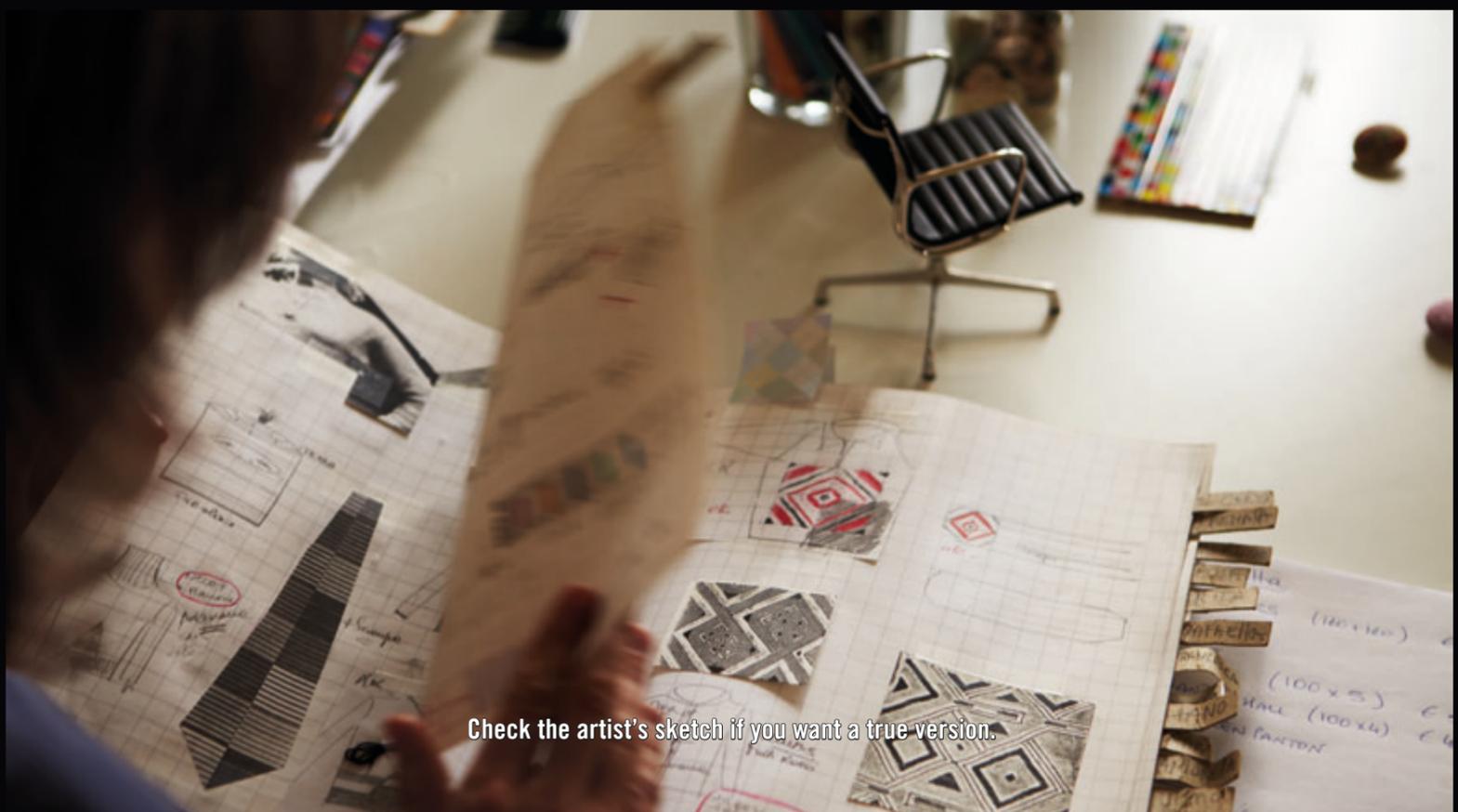
Brilliant – what great advice to give to a scholar! She knew it all. Her life was proof enough that it was possible: to travel, become inspired, create and not lose touch with what was going on around her. Enough of words, she had to get back to the desk. A friend from Germany had pointed out the similarities of clothes and furniture in terms of how they talk about it: If a dress does not fit they say “es sitzt nicht richtig”. And if something looks good it has it all, “der gute Sitz”.

**After all, design is about responding to the gestures of human beings.
Then there is a side even beyond this, which has to do with a sort of harmony with
oneself, with one's environment: This kind of awareness affects everything.**

Sure enough, there it was, not even between the lines, but spoken out, the *Leitmotiv*, no, the muse, no, with *her* last will she now was about to execute the collection she was working on.

Don't cry, work!







Believe me, it sounds strange, but it will work!

The project, as she called it, was taking shape. When her friend came over for tea, she realized new seats, chairs and chaises longues all over the place. Not only the real ones, but also miniatures:

**To sit at my desk and study every single form
from all sides and angles possible...**

She had explained it to her the other day: The concept of a “second skin” like clothing, the equivalent of fur in the animal world, therefore our obsession with skins and surfaces.

**And as we put the skin of fabric or leather over the frame of a chair,
this was almost like doing the fittings with the layer of clothes
to match the shape of our skeleton.**

This is what she did most of the day: Sitting, experiencing the feeling of the chair, reading her book. Examining the way a chair reacts to us moving or not moving. Waiting for inspiration, waiting, as she called it,

waiting for the bird to fly.

Playing the violin helped. Closing her eyes helped. It was as if somebody had put a blinding mask over her eyes in a childhood game and wanted her to guess something – probably she just needed to see the first sample to fully understand what her friend meant by, how did she put it again – “architectural clothing”?





Where we come from, there's always music in the air.



CAST

(Alphabetical Order)

STARRING

Akari Light Sculptures Isamu Noguchi

Butterfly Stool, Elephant Stool Sori Yanagi

Miniatures Collection Vitra Design Museum

CO-STARRING

Eames House Bird Charles & Ray Eames

Grand Repos & Ottoman Antonio Citterio

LCW Charles & Ray Eames

L'Oiseau Ronan & Erwan Bouroullec

Dining Table Isamu Noguchi

Organic Chair Charles Eames & Eero Saarinen

Slow Chair Ronan & Erwan Bouroullec

THE END

Akari Light Sculptures & Coffee Table

Isamu Noguchi, 1951 & 1944

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→ Iosselliani
Casa Grande
Next to de Clercq

Stage sets, interiors and public spaces are only part of Isamu Noguchi's versatile universe of design. The American-Japanese sculptor and designer laid great stress on the need to counterbalance the spatial effect of his objects and to have both material and form tailored to them. Bridging the gap between Asian and Western culture, many of Noguchi's designs have had a lasting influence on 1950s design and have maintained their relevance up until today.

His Coffee Table, inspired by traditional Japanese designs, makes a clear statement — in a manner similar to that of the artist's Akari Light Sculptures. The biomorphically-shaped glass plate of the table rests on a wooden sculpture made up of two individual elements that complement each other. The side table from 1944 is one of Noguchi's most renowned designs. Art and daily life are united in the Noguchi Coffee Table, which as a sculpture exhibits character in any given space.

The Akari Light Sculptures (1951) are still made by hand out of shoji paper in Gifu, Japan today.



Isamu Noguchi, the sculptor among the designers, began his career working in the studio of Constantin Brancusi in Paris.

“The essence of sculpture for me is that the space is perceived, the continuum of our existence.” Isamu Noguchi



Noguchi designed the first model of the Coffee Table for the home of A. Conger Goodyear, the president of the Museum of Modern Art in New York. Since 2002, the table has been produced for Europe and the Middle East by the Vitra Design Museum.



The miniature Wire Chair with tomato; Ettore Sottsass balances Rietveld's Zig Zag chair on his nose.



The travelling exhibition "Dimensions of Design" showed collector's items and prototypes of historical chairs on all five continents.

The Miniatures Collection is celebrating its birthday. It was exactly 20 years ago that the Vitra Design Museum in Weil am Rhein began making miniature replicas of milestones in furniture design from its great collection.

As a kind of summary of the history of industrial furniture design – moving from historicism and art nouveau to the new objectivity of Bauhaus and radical design, and from postmodernism all the way up until the present day – the collection has grown to include more than 100 pieces. The chairs are all one sixth of the size of the historical originals. They are all true to scale and replicate the originals right down to the smallest details in construction, material and colour. Thus, not only have the design's key points been translated in the miniature versions, but details such as materials, the natural grain of the wood, the reproduction of screws and elaborate handicraft involved have also been taken into consideration. All of this has made the pieces in the Miniatures Collection into popular collector's items. At the same time they provide people who are interested in culture and design with insights into the history of the environments that we create.

"A miniature represents concentrated essence and the 'full taste' of the idea behind the project: like tomato paste." Michele de Lucchi



More than 100 chairs have been made in the last 20 years.

Butterfly Stool & Elephant Stool

Sori Yanagi, 1957 & 1954

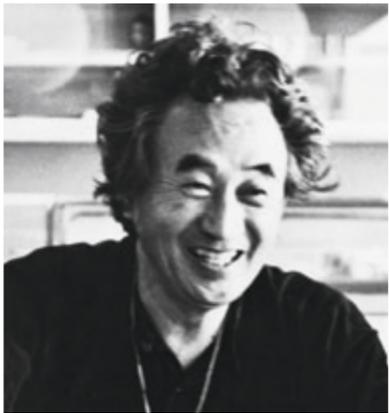
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→ Next to de Clercq

Sori Yanagi once argued that “things that are easy to use live on unaffected by fashion trends because they will always find a user”. In December of 2011, the Japanese doyen and pioneer in industrial design passed away at the age of 96. His designs bore his unique signature and he left a design legacy that is exemplary in its clarity and simplicity.

Influenced by European functionality and rationalism, Sori Yanagi founded his own office in Tokyo in 1950. Famous designs created in the Yanagi Design Institute include furniture, cars and ceramic tableware, but also metro stations and sewing machines. Sori Yanagi began experimenting with new kinds of technologies in industrial manufacturing as early as the beginning of the 1950s. He was one of the first designers to experiment with plastic. His Elephant Stool was the first monobloc made of this material to be produced in the world.

“Things that are easy to use live on unaffected by fashion trends because they will always find a user.” Sori Yanagi



Sori Yanagi (1915-2011) was a pioneer of Japanese industrial design. Pictured here is a record player with radio (1952), and the Elephant Stool (1954), which became the very first plastic monobloc in the world.

With another stool design, Yanagi applied the possibility of shaping plywood as done by Charles & Ray Eames. In 1957, the Butterfly was presented for the first time at the Triennale in Milan. It served to establish Sori Yanagi's international fame up until this day. Made of two curved plywood plates held together with a metal rod, the stool has a distinguished silhouette, similar to that of the curved wings of a butterfly but also to that of a Japanese character.



The two identical, curved seat shells made of natural maple and rosewood are reminiscent of the wings of a butterfly and were what gave the Butterfly Stool its name.

CASA ROSA

A house has many ears, they say. But does it have eyes, too? Lately, she felt that somebody was watching her, when she undressed at night or put her clothes and make-up on in the morning. She could not put a finger on it, was it something real or just a presence she felt in vulnerable moments. When she started to talk about it, he tried to calm her down:

It must be the book you are reading. These Scandinavians – I am sure the moment you lay the book aside, it sends shivers down your spine!

This was typical of him. Finding fault in the very books he had given her to read. But it had nothing to do with books, she insisted. There was something out there, if he would just listen to her for once, he would hear what she heard. It started almost like a whisper of trees swaying in the wind. The beautiful branches waving, turning the green wall in their garden into a small motion picture, just like the scene from her favorite movie, “Blow up”, where the photographer comes back into the park and a wild wind is picking up. Something was moving in that green wall. Something was looking at her. And no paravent in the world could keep her covered.

See, what did I tell you?

You live in your books and movies and forget the world around you.

And all of a sudden it becomes a reality, a part of your imagination.

By the way, we are already late, can we go?

The party was another reason she felt strange. It was one of his friends again, another art dealer invitation, and she wouldn't know anybody.

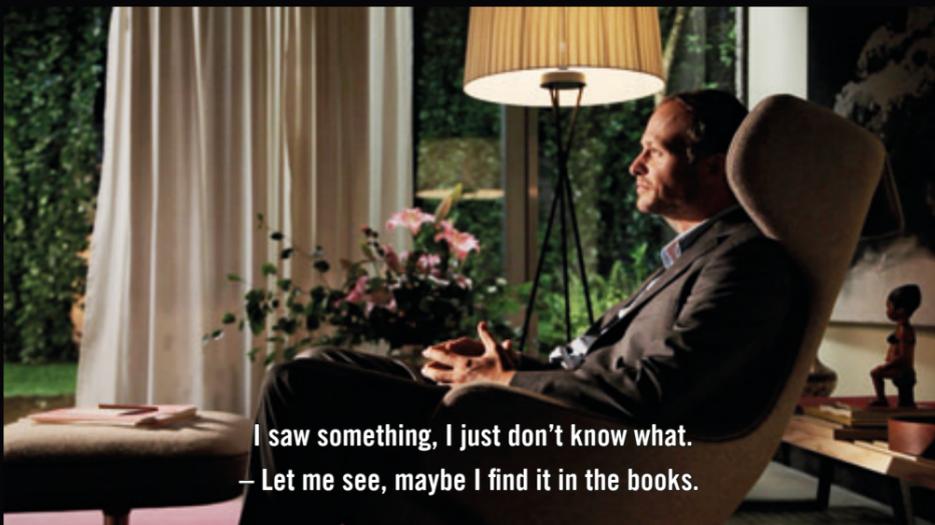
OK, I promise: This time will be different.

I know the artist, he is not like all the other guys, he is really funny and nice.

Plus: According to the gallerist we will have a small scandal there tonight, there is some self-portrait everybody is talking about.

He ignored her, this charming man. She went into the bathroom to do her lips again.







Whoever you are, show yourself!
– Darling, did you say anything?

CAST

(Alphabetical Order)

STARRING

Grand Repos & Ottoman Antonio Citterio

Jill Alfredo Häberli

Wooden Dolls Alexander Girard

CO-STARRING

EM Table Jean Prouvé

Folding Screen Charles & Ray Eames

Nelson Bench George Nelson

Occasional Table / LTR Charles & Ray Eames

THE END



“The history of design tells the story of people and their relationships. Common ideas are born of ethical considerations and a sense for adventure.” Antonio Citterio



Thanks to its bio-mechanical construction, the lounge chair adapts to any seated position. The adjustable angles of the seat and back adapt both to the user's flow of movement and to his or her body weight, and can be continuously adjusted and locked in any position.

“Developing a new chair for Vitra in the wake of a masterpiece like the Eames Lounge Chair was a unique challenge”, explains Antonio Citterio, referring to his design of the Grand Repos. The large, comfortable lounge chair from the Italian designer marks an important step in the evolution of his typology and defines new benchmarks for users.

Antonio Citterio knows how to combine timeless criteria of elegance with surpassing comfort. His Grand Repos fulfils all demands made of comfortable seating, much like a considerate host and companion. The upholstered seat and backrest of the large, swivel chair accommodate movement and invite users to relax in different positions.

Antonio Citterio has now worked with Vitra regularly for nearly 25 years and developed numerous objects for around the office. With the Grand Repos, the Italian architect and designer transferred expertise in the field of office chair technology to the private living world for the first time. Thanks to its bio-mechanical construction, the lounge chair adapts to any seated position. The angle of the seat and back follow synchronously the fluid movement of the user, the chair's invisible mechanism adjusts to the user's body weight and can be locked in any position. Ergonomics, movement and relaxation unite in the Grand Repos to create a unit offering the ideal conditions for unwinding.



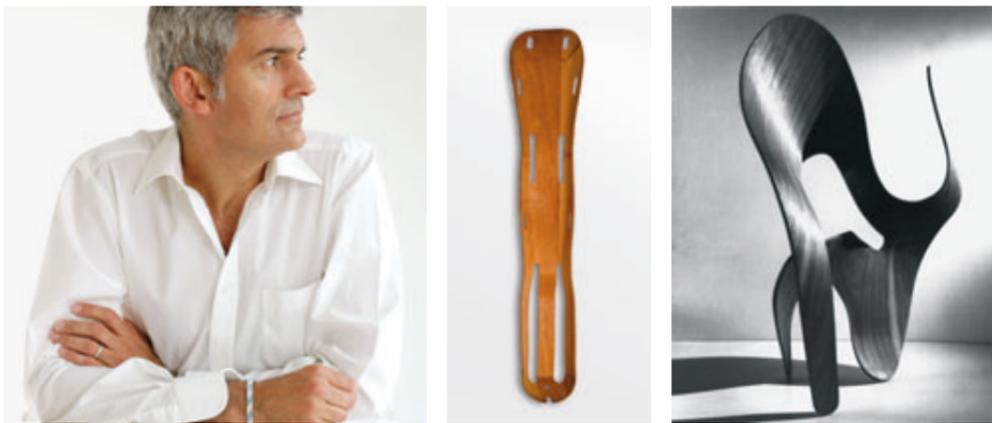
With the Grand Repos lounge chair, Vitra and Antonio Citterio bring new comfort and motion to the domestic world.



Inspired by the early days of shaping plywood, Jill pushes the limits of this technique today.

Organically shaped and curved to fit the contours of the human body. When Charles & Ray Eames in the 1940s successfully bent plywood and created a three-dimensional object, an entire universe of possibilities opened up for the world of design. About fifty years later, the new all-purpose chair Jill has been made using this production process, exploring the limits of this technique in today's world. While paying homage to the Eames' design, this chair sets new benchmarks made possible by the development of the technology.

Like that of a spring board, the wooden seat of the chair juts out and continues seamlessly to form the backrest. The one-piece seat shell made of plywood is curved using an innovative process. The veneers are bent like ligaments until they meet in the middle.



Alfredo Häberli and a wooden leg brace (1942) by Charles Eames, which together with the biomorphic sculptures of Ray Eames marked the beginning of making furniture using industrially shaped plywood.

The open transition from seat to backrest results in a flexible shell with high seating comfort. "Both of the endless lines of the shell's contour and their opening create a sculptural form that follows the contours of the human body", says Alfredo Häberli about his design. Playful and lightweight, Jill is the first plywood chair with a one-piece seat shell. It also represents a step forward in the development of plywood technology.



Jill Wood, Jill Tube and Jill Fourstar are three versions of the chair which was the result of the very first cooperation between the Argentinean-Swiss designer Alfredo Häberli and Vitra.



Alexander Girard's patterns have not only been made for private spaces, but also for offices, lounges and even for the interior of airplanes.



“Above all else, we should be independent when it comes to creative ideas, and not strive to be different. Our designs should be sincere, entirely contemporary and practical, but they should also be in perfect harmony with the aesthetic and spiritual traditions of our people.” Alexander Girard

Wearing colourful costumes, these proud personalities create a small but illustrious society. Alexander Girard's Wooden Dolls bring the world of Folk Art to contemporary living spaces. As a toy and an accessory, these 22 amusing wooden dolls represent “a microcosm of the human world and human dreams”, as the designer once said.

Alexander Girard is one of the most influential designers in post-war America. A passionate collector, he collected numerous Folk Art objects on his trips to Asia, South America and Eastern Europe. Inspired by these pieces of naïve handicraft, Girard designed the Wooden Dolls at the beginning of the 1960s in his own home in New Mexico.

Just like his dolls, Girard's textile designs and accessories are sensual and playful components of the design. Geometric patterns and cheerful colour combinations, which Girard developed while serving as director of the textile department of Herman Miller, show just how unlimited his imagination was. These patterns give cushions, furniture fabrics and trays powerful details that continue to express their very own timeless charm today.



Girard's love of Folk Art drove his passion for collecting. The Wooden Dolls are his very own reinterpretation of finds from around the world.

BONFINI

A perfect kid's birthday required the highest organizational skills: One had to get the balance right between keeping a secret and rewarding their great expectations by disclosing some details about the forthcoming celebration. They had to feel like participants in a paper chase: Looking out for the right clues as they could be hidden everywhere.

The whole apartment was transformed into a labyrinth of signs.

Where do the little wooden figures come from?

**They come from an old wise man. He created them to make you happy.
Everyone of them is carrying one of your dreams inside it.**

What do they do?

They help you to remember your dreams until they come true.

Why are they changing places?

Dreams move, they never stay the same.

And you need to keep following them to make them come true.

After their conversation the older daughter was inspired and started to play with her dolls. They were the audience and had to guess for each one of them as she danced the dreams in front of their eyes.

Meanwhile, he laid the table and thought about the games that afternoon. The magic would only work with everything in the right place. When he looked at the wooden figures again, he came up with an idea: The biggest present would be unwrapped right in front of her when they played blind man's bluff. All of a sudden, she was standing next to him.

Daddy, where am I going to sit on the birthday table?

Honey, this is going to be part of the surprise.











*Seeing the little sitting figure she'll know:
Blind man's bluff will be on, but different.*



*In every bag there was a hint for the big present.
- Daddy, here it says look out for a small box...*



I am coming!
When she opened her eyes, she could not believe what she saw.

CAST

(Alphabetical Order)

STARRING

Alcove Sofa Ronan & Erwan Bouroullec

Corniches Ronan & Erwan Bouroullec

Panton Chair Classic Verner Panton

Wall Clocks George Nelson

CO-STARRING

Classic Trays Various Designer

Eames Elephant Charles & Ray Eames

Eames House Bird Charles & Ray Eames

Guéridon Jean Prouvé

Guéridon Bas Jean Prouvé

HAL Jasper Morrison

Hang it all Charles & Ray Eames

L'Oiseau Ronan & Erwan Bouroullec

Panton Junior Verner Panton

Trapèze Jean Prouvé

Wiggle Stool Frank Gehry

Wooden Dolls Alexander Girard

THE END

“Colours have a meaning and a function.
People who feel better sitting on a red chair
should select this colour.” Verner Panton





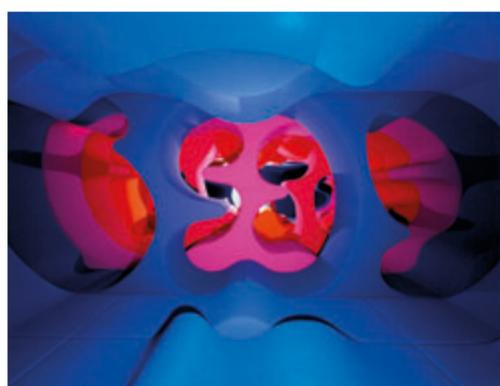
At the test centre on the Vitra Campus in Weil am Rhein, objects are subjected to quality controls. These tests are the basis for continuous improvements.

Living spaces in the 1960s were light, lively and colourful. Revolutionary ideas then became reality with the discovery of plastic. The Panton Chair embodies this era as a symbol of those times and is considered as an icon in design history.

At the beginning of the 1960s, the Danish designer Verner Panton, together with Willi and Rolf Fehlbaum, held staunchly to the idea of making a plastic cantilever chair from a single cast. After the long development period, their courage to blaze new paths with regard to material and manufacturing technology finally paid off. The chair came onto the market in 1967 – as the first project developed independently by Vitra.

The sculpture-like chair, which was made up of curves and concavities on which to sit, broke with the traditional four-legged chair while it brought the colours of the rainbow into the living space. As Verner Panton once said “sitting should be fun and – similar to playing – an exciting experience”.

The design of the monobloc is a technological achievement which has continued to develop throughout the decades. Today the Panton Chair is also available made of recyclable polypropylene. This curved classic piece of furniture keeps the idea of progress alive until this day.



Verner Panton (third from the left) developed the Panton Chair in the 1960s together with Willi and Rolf Fehlbaum. Inspired by optical art, Panton also experimented with holistic interior design concepts such as Visiona II.



Algues (2004) are interior design modules and decorative elements that can be linked together to create a light curtain or an impenetrable room divider. The abstract drawings done by the Bouroullec brothers are important steps in the design process.

There are places to retreat to and where you can forget the rest of the world for just a short while, places where you can get in tune with yourself. There are spaces which make such moments, in which our hectic lives slow down, possible. The Alcove Sofa by the French designers Ronan & Erwan Bouroullec does exactly this. It encircles a protected area of peace and security.

The upholstered sides and backrests shield the sofa seat from the surrounding environment. They absorb noises and create a quiet and intimate place of retreat with dampened acoustics. With this sofa, the Bouroullec brothers translated the function of traditional alcoves into modern living spaces. Indeed, it helps to create a room within a room which is the ideal place either for quiet reading and relaxing, or for working or discussing.

“Our task as designers is to discover new structures. We search for principles that apply to many different places”, says Ronan Bouroullec. With their designs, the two Frenchmen create flexible new product categories, which meet the demands of today’s nomadic lifestyle and adapt to changing environments. The Alcove Sofa was conceived by the designers as a light piece of furniture suitable to both home and office environments. Just like a piece of mobile architecture, the sofa gives its users the freedom of placing this enclosed “room within a room” in a variety of new settings.

“No homogeneous room, of homogeneous height, can serve a group of people well. To give a group a chance to be together, as a group, a room must also give them the chance to be alone, in ones and twos in the same space.” Christopher Alexander



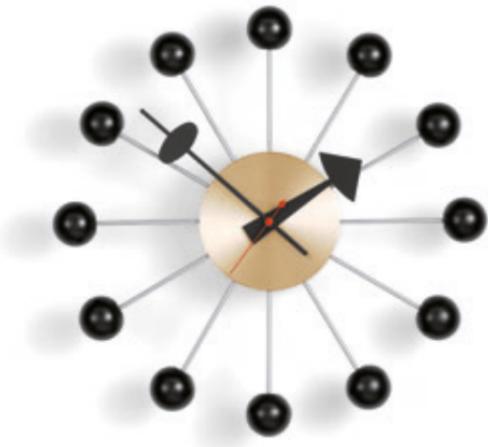
The Alcove Sofa creates a quiet booth where it is possible to escape from the hustle and bustle of daily life for a while.

Wall Clocks

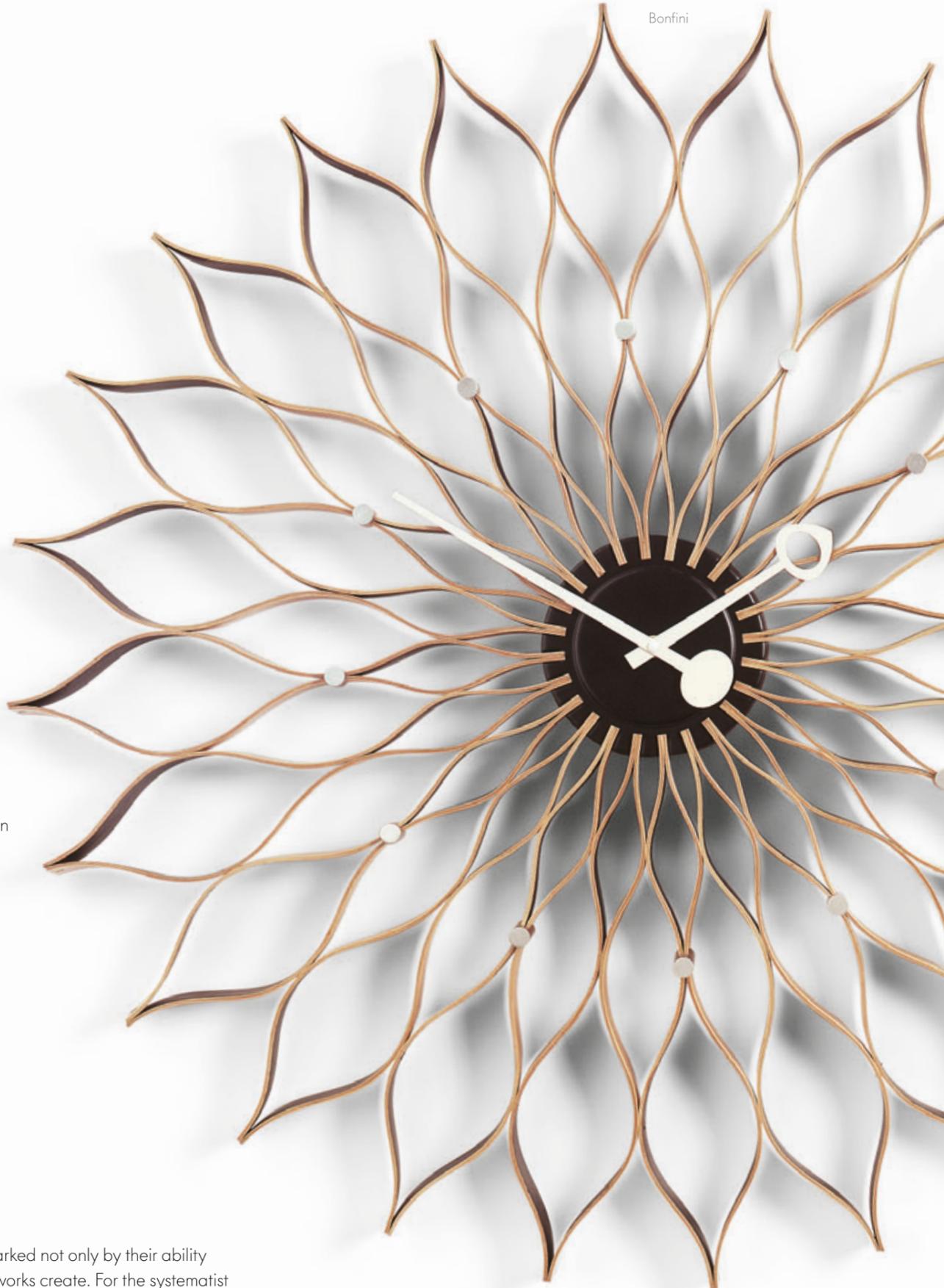
George Nelson, 1948/60

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→ Iosselliani
Casa Grande
Bonfini



“Total design is nothing more or less than a process of relating everything to everything.” George Nelson



Celestial bodies, planetary systems and star-shaped objects are marked not only by their ability to measure time but by the intricate wall patterns that their motion works create. For the systematist George Nelson, these objects embodied the modern age. Marked by a belief in progress and by the economic boom of the 1950s in the US, the American designer gave everyday objects an unconventional, fresh look. His wall clocks are cheerful sculptures which, back in their heyday, brought an air of modernity into American homes. “Design is an response to social change”, George Nelson once stated. And as a designer, architect and critic, he has indeed had a great influence on our daily lives.

The prototypes of the Wall Clocks were originally made between 1948 and 1960. Today, the floral wreaths, stars and suns made of wood and metal are yet again being serially produced and are considered icons of 1950s design. Nevertheless, these daily companions have stood the test of time. In fact, time seems to have passed them by completely.

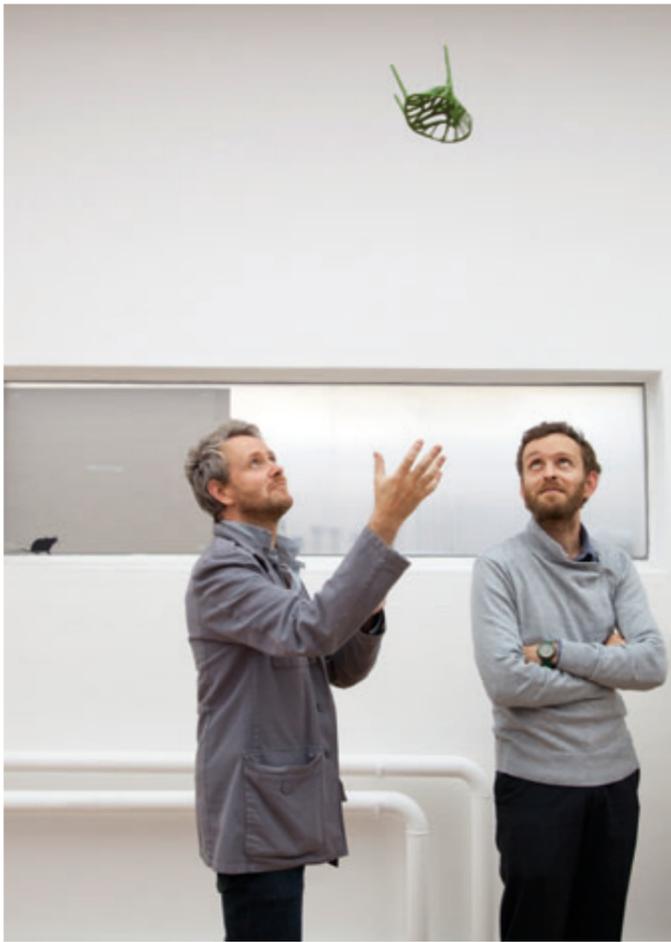


George Nelson



Corniches arose from the need for small storage spaces to spontaneously keep items. “The same way that we hang our belongings on a rock jutting from a cliff before diving into the sea, we need small, informal storage in everyday life too”, explains Ronan Bouroullec. And this is the reason that Corniches are neither regular shelves nor simple horizontal surfaces, but rather individual, isolated protrusions in the environments that we create. Whether as a key rack beside the front door, a spot to put everything we need to have at our fingertips in the bathroom, as a pedestal for a small collection of objects or as a large installation, Corniches are a new way to use the wall in the living space.

The French brothers’ design research continuously evolves around flexibility and lightness; Corniches illustrates the idea of creating an impromptu storage area. Starting in September, the Corniches will be available in various shapes, sizes and colours made of high quality plastic.



“We want to create furniture that adapts to people and not the other way around.” Erwan Bouroullec



CASA DE CLERCQ

Whenever he came back from his travels, he would leave the exact time of his arrival open. It was part of a strategy to keep everybody ready for his return the whole day. This time, everything seemed different. First of all, he had requested to keep the garden door open. But when he approached the house, the door was wide open, not just unlocked as usual. And there were no noises at all, just a breeze blowing through the tops of the trees:

Anybody home?

No answer. Just silence, a vague cracking of the wooden floors. A little bird singing in distance. Being an acoustician, his ears were trained to witness even the slightest sounds recognizable. But there really was nothing. Remarkable! Sometimes his rare gift of an absolute hearing seemed in the way of things, the perfect pitch was confusing him when he was in situations completely normal to other people.

What did he say?

At a party the other night at a gallerist's home he tried to imagine how it would be, just to stand there with a drink in your hand and not having to listen to all conversations going on in the room and understand every single word, even at the far end of the room. Just like heaven.

Why did he do it?

He wanted to talk to the artist about his project but the punk music was getting in the way. When there was music on top of the talking it sounded to him like someone looking for a certain frequency on the radio, switching through stations, interrupted by high pitch noises. Every tune, even if it was just a sound bite, the acoustician had to guess. His ears were working like x-rays on an airport, screening the content of this wall of noise.

Do you know this song?

Now he remembered, the artist had asked him this question the moment he was about to talk to him about the colours. And in a way, the question was the answer. The song was called...*(noise of a slamming door)*.





I will have to let that sit for a while.





Charlotte, is that you?



At least all his working tables were set up so he could start right away. The “notes of sound” as he would call his little reflections were all sketched like scenes of a screenplay. He would stage every little noise of his acoustic panoramas like actors entering a scene:

A warm, soft sound without any sense of effort.

He had borrowed the method from an American composer he admired, who would direct his works with the use of words no one had ever heard in the world of music:

Non-committal

cool

the sentiment isn't shown on the face.

This was incredible.

The project had started when he saw a winter sunset in the country. The sun was gone for a while but the colours intensified and were stacked over the horizon in spectral shades behind a row of leafless trees. The moment he closed his eyes because he wanted to memorize the beauty of the image, he heard it, every colour had a sound and they began to rise in the Eustachian tube of his ear.

One song among us all.

And then the roaring noise began.



How long will it last?





Charlotte had prepared everything perfectly. All the colours were set up and the notes he made on them were pinned next to the matching tones. He had the sound files ready to be played, even the boatswain's call for the final scene when all of a sudden she gasped:

What?

Blue.

What blue?

See?

The sea?

No, see, I mean look: The blue is gone.

The ocean rain colour.







Maybe the dog took it.

CAST

(Alphabetical Order)

STARRING

Aluminium Group Charles & Ray Eames

Lounge Chair & Ottoman Charles & Ray Eames

Tip Ton Edward Barber & Jay Osgerby

CO-STARRING

Compas Direction Jean Prouvé

Cork Family Jasper Morrison

Eames Plastic Armchair Charles & Ray Eames

Softshell Chair Ronan & Erwan Bouroullec

Stools Charles & Ray Eames

Suita Sofa Antonio Citterio

Trapèze Jean Prouvé

Monopod Jasper Morrison

Occasional Table / LTR Charles & Ray Eames

Vegetal Ronan & Erwan Bouroullec

THE END



Lounge Chair & Ottoman

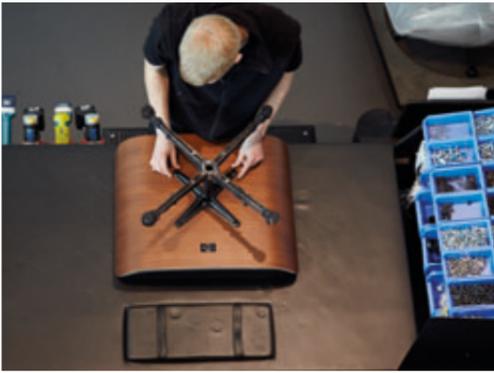
Comfortable, light and modern. When Charles & Ray Eames designed the Lounge Chair more than 50 years ago, they kept this goal in mind, allowing themselves to be inspired by the properties of a baseball glove. The result was an elegant chair with soft leather upholstery, high comfort and unsurpassed quality in material and workmanship. The Lounge Chair has maintained these timeless characteristics and lasting values up until this very day. The chair is often passed down from one generation to the next and the way it changes with age only serves to give it even more character.

The Lounge Chair is characterised by functional perfection and high quality materials, as well as by a construction whose sophistication is apparent right down to the very last detail. Its 160 individual parts have been arranged according to what Charles & Ray Eames felt to be the best possible way for them to fulfil their purpose. The careful workmanship and the expertise with which the chair has been produced in nearly fifty different work steps represent the sustainability and longevity of its design. With every new chair that is produced in the Lounge Chair Atelier at the VitraHaus, a one-of-a-kind chair is made which adds another chapter to the history of this furniture icon.

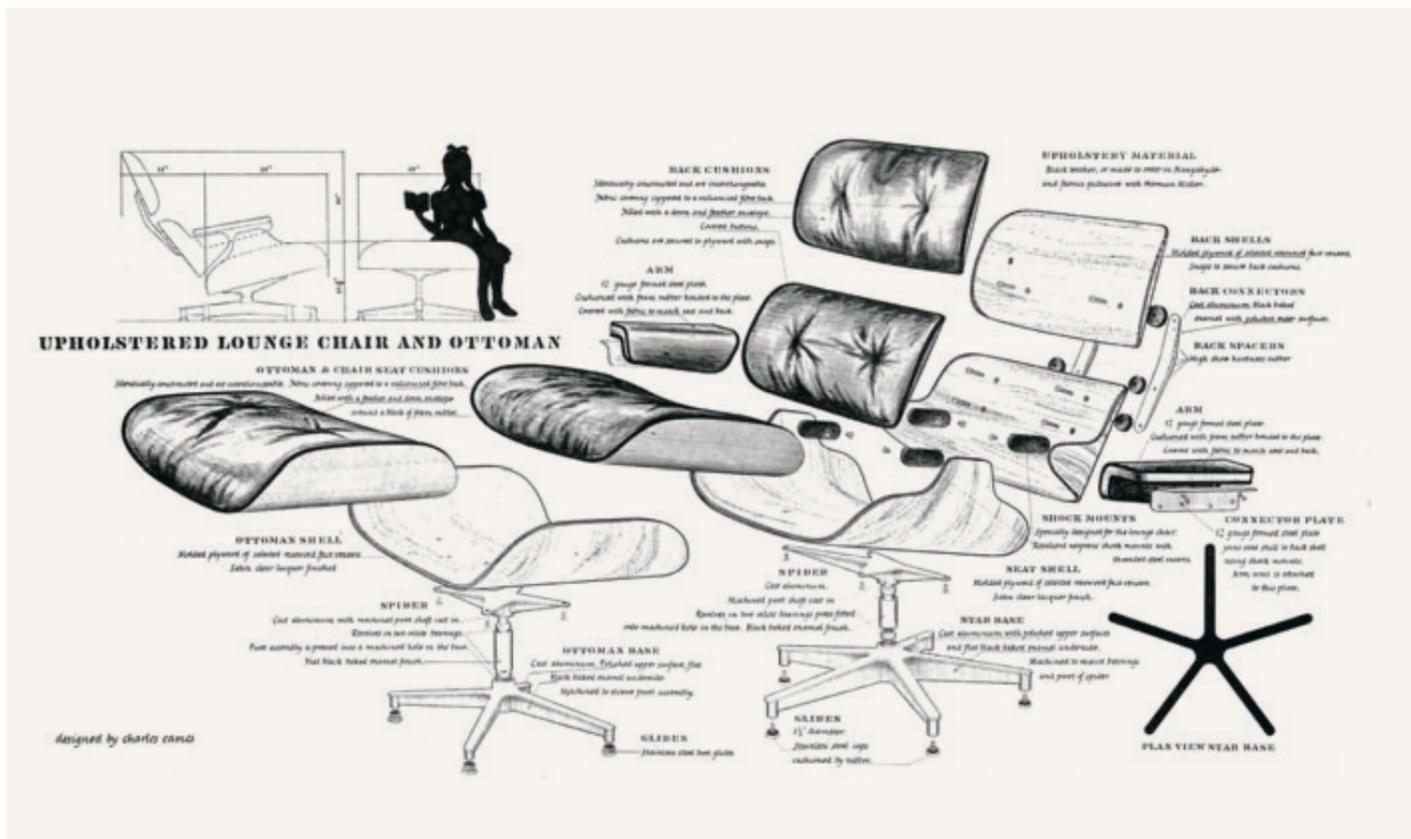
“Why don’t we make a contemporary version of the old English club chair – one that’s as comfortable as a baseball glove?” Charles Eames



In their home in the Pacific Palisades, the Lounge Chair had a permanent place. Its comfort was also loved by a good friend of the Eameses, the film director Billy Wilder.



In 2011, the Vitra Lounge Chair Atelier opened its doors on the Vitra Campus in Weil am Rhein. Here in the open workshop visitors can see the Lounge Chair being made and gain an insight into the high-quality workmanship which the Lounge Chair still represents today after 50 years.



At the beginning of the 1950s, Charles Eames sketched an exploded assembly drawing of the Lounge Chair.

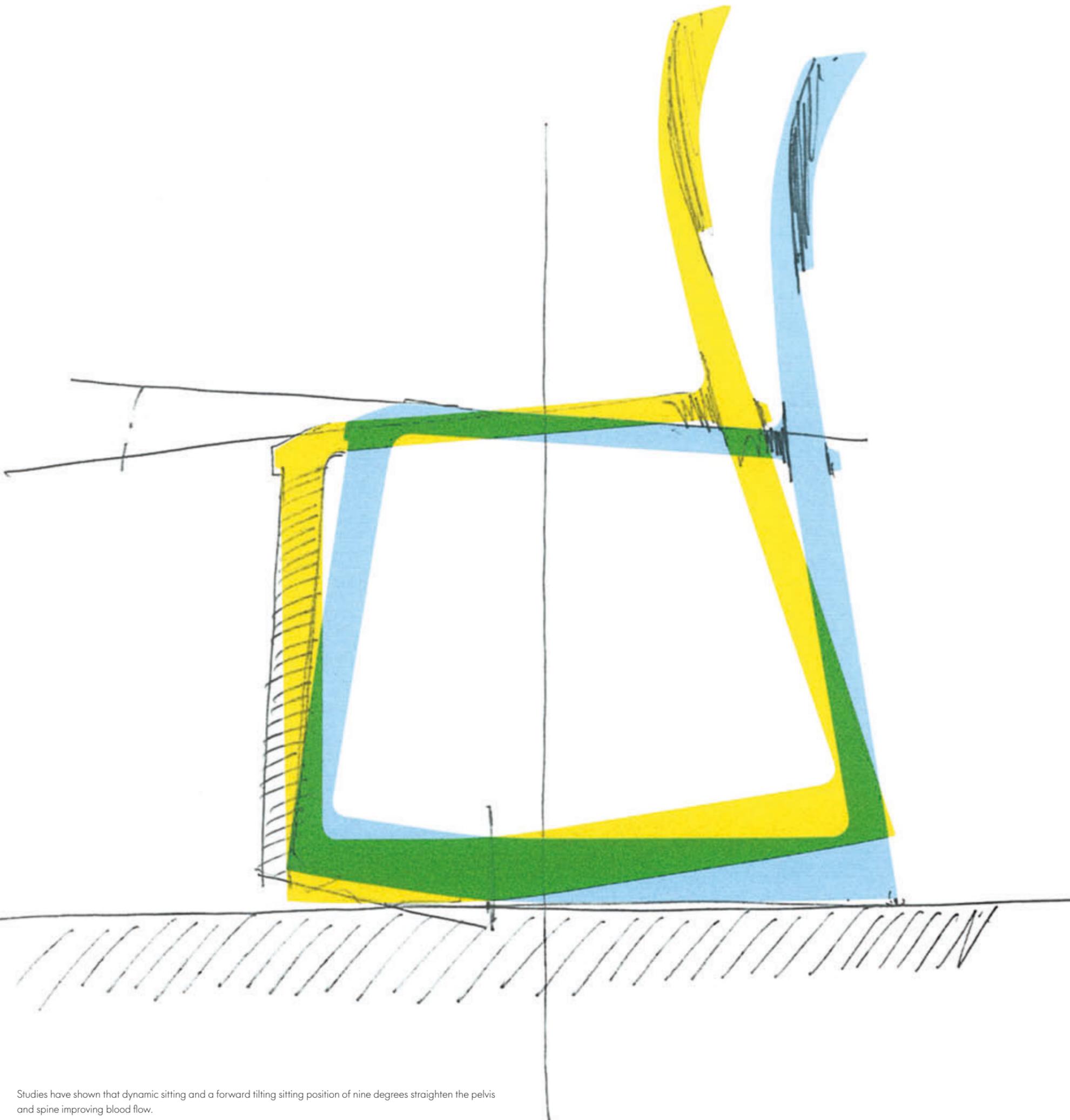


In addition to rosewood and black leather, the classic chair is also available in other kinds of wood and colours.

Dynamic energy and the act of sitting still are at variance with one another. However, from a pedagogical viewpoint, rocking back and forth on the edge of a chair seat is a good thing. This is because the forward action that this involves increases muscle activity which, in turn, provides the body with more oxygen and positively affects your powers of concentration.

The Tip Ton chair created by the British designers Edward Barber & Jay Osgerby takes this knowledge and applies it to a new chair type that features two dynamic sitting positions. From the normal position, the robust plastic chair can tilt forwards until its runners lock in a second, slightly tilted position. This forward tilting position causes the pelvis and spine to straighten and thus improves the blood flow in this area.

Tip Ton is suitable for the home, schools, libraries and cafeterias. Made of 100 per cent recyclable plastic and available in eight different colours, this sturdy chair introduces an innovative way of sitting and turns an everyday aspect of life into a new experience for both young and old, promoting both movement and concentration as it does so.



Studies have shown that dynamic sitting and a forward tilting sitting position of nine degrees straighten the pelvis and spine improving blood flow.



The British designers recognised the poor selection of good chairs in schools and developed Tip Ton especially for the classroom.



Edward Barber & Jay Osgerby making some final changes on a chair prototype at the Vitra workshop.

“The chair should be comfortable, have an unforgettable design, look great, but also be durable, stackable and easy to care for and recycle. We soon realised how complicated this would be.” Edward Barber & Jay Osgerby



Tip Ton is available in eight colours and can be combined with the Map Table (2011).



The Aluminium Chair is used in many different places, i.e. the conference room of the Institut du monde arabe in Paris.

“What people think is beautiful changes, but something that works well once will always work well.” For Charles & Ray Eames, this design principle had an enormous influence on their furniture designs. Nevertheless, beauty and functional design are united in the Aluminium Chair made by the Californian designers. About fifty years after the chair entered the market, the longevity, usefulness and aesthetics of this classic piece of furniture have turned out to be timeless parameters which hark back to the sophisticated construction and the technical intelligence of the design.

Charles & Ray Eames often set the exact design task themselves. In order to do so they explored such things as the design freedom involved for die-cast aluminium using the trial and error method. They stretched widths of leather and fabric between the curved aluminium end pieces of the chair frame and designed a resilient seat. The comfortable cover of the chair became a weight-bearing part of its construction.

When Charles Eames visited the Swiss company Vitra in 1958 for the very first time, the Aluminium Chair was already being serially produced there. And the chair has continuously been made ever since. The longevity of this industrial masterpiece by Charles & Ray Eames is also reflected in the fact that the manufacturer’s warranty period is 30 years.



The armchair version of the Aluminium Group Chair EA 124 with the matching stool EA 125 was designed in 1958.



Charles & Ray Eames used the trial and error method when developing the curved side profile typical of the Aluminium Group.



The Aluminium Group has been manufactured on the Vitra Campus in Weil am Rhein since 1959.

“Details are not mere trifles. They are what make the product what it is. Ultimately, the details are what bring the product to life.” Charles Eames



The Lobby Chair was designed for the lobby of the Time Life Buildings in New York (1960); the Soft Pad Chaise (1968) for relaxing in the office after meetings was developed after consulting with film director Billy Wilder.

BEHIND THE SCENES

The story of “Fiction” takes place in the heart of Europe, in the metropolitan area of Basel. As a furniture company dedicated to creating healthy, intelligent, inspiring and durable solutions for the office, the home and for public spaces, Vitra’s products and concepts are developed here on the outskirts of Basel, in Switzerland. By applying a careful design process that brings together the company’s engineering excellence with the creative genius of leading international designers, Vitra’s goal is to create products with a high functional and aesthetic life expectancy.

Close to the German border, in Weil am Rhein, the production of Vitra’s furniture and products is to be found on the Vitra Campus. Alongside the daily business of manufacturing, the premises also provide the opportunity to gain perspective and depth in all of its creative activities. An ensemble of exceptional architecture, the Vitra Design Museum, workshops, publications, collections and archives are all integral elements of the Vitra Project.

Why not take a trip to the Vitra Campus: Visit the VitraHaus and get lots of inspirational ideas for your home, take a guided architecture tour to get to know our buildings designed by world-famous architects. In the Lounge Chair Atelier, you’ll experience the craftsmanship that goes into the final assembly of the Lounge Chair by Charles & Ray Eames. The Vitra Design Museum houses an exhibition covering design and architecture. In the Vitra Design Museum shop, you’ll find a host of accessories and products to take home with you. You can also treat yourself to a wide range of fresh regional specialities in the café.

We look forward to seeing you for a day at the Vitra Campus!



Vitra Design Museum, Frank Gehry, 1989



VitraHaus, Herzog & de Meuron, 2010



Factory Building, Nicholas Grimshaw, 1981/86



Conference Pavilion, Tadao Ando, 1993

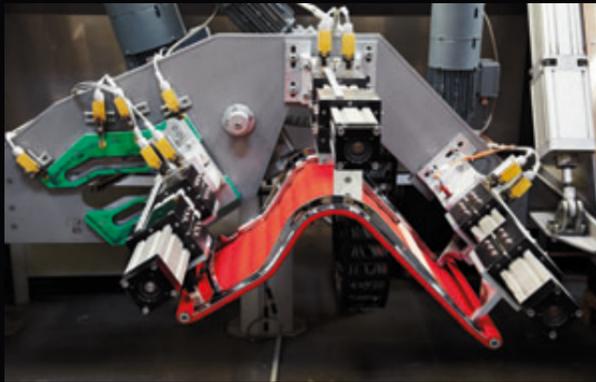


Dome, Richard Buckminster Fuller, 1975

BEHIND THE SCENES



Four-star bases of the Aluminium Chair wait for assembly.



Final assembly of the Aluminium Chair.



The chair is ready to leave the production hall.

BEHIND THE SCENES



A Vitra truck leaves the Campus.



The truck on its way to Rome.



Diego and Gennaro, Iosselliani, Day 5



A conversation between photographer Florian Böhm and set designer Paolo Bonfini, behind the scenes of the Vitra Fiction production in Rome, 16 January, 2012.

FB: Vitra Fiction started by looking at Select&Arrange, Vitra's 2005 catalogue, which was based around a wonderful and, at the time, innovative idea. The catalogue took the reader into places that were real and tried to transmit an idea of what actual homes were like. Yet people tend to get bored by too much reality. Today everyone has a camera, and they take pictures everywhere and any given moment. The aesthetics of this trend are repetitive and nothing surprises us anymore, especially in advertising.

In order to bring these spaces back to life, I suggested that we move from reality to fiction and present the furniture as part of a *mise-en-scène*.

PB: You brought elements of narration, people and movement into furniture product photography. But why did you go for re-enacted situations through the use of cinematic means and not those linked to documentary?



Casa Grande, Day 16

Diego, Iosselliani, Day 9

Casa de Clercq, Day 10



FB: Imagine how lucky someone has to be to have a camera at hand and release the shutter at the very second that a glass breaks. We did not have the means for such a feat, so we compromised and decided to approach this whole thing like a movie. A movie triggers our imagination and emotions and even though we know that it has been constructed, if its done well, we tend to believe that it could be real.

PB: True. A movie has a strong narrative structure and a sense of authenticity, while at the same time being completely staged.

BEHIND THE SCENES

FB: It is convincing to the spectator because an actual person is actually doing something. Though technically there are few differences between photography and filmmaking.

PB: The movie camera captures motion, in 24 pictures per second. It means that in 10 seconds you take 240 pictures. In an hour, 14'400... and so on. In photography you might spend an entire day over just one picture. What a difference!

FB: Whereas the beauty of filmmaking is that even if you isolate the individual frame you still perceive what you see as something that is part of a story. During the production the work of all the people involved – set design, light, sound, actors... – is concentrated on the story line.



Moviesequences, Iosselliani, Day 7

PB: It is team work.

FB: Thus this narrative quality gets embedded into the aesthetic of a movie screenshot.

PB: We shot in six different locations in Rome. Logistics, props and actors had to be organized as if it was an actual movie production, and in the end, it was. You invited me and my crew to do exactly what we do when we work on a movie. But this time something new was triggered, thanks to this different kind of collaboration.

FB: The backstage was real. We wanted to tell people's way of living through the little incidents that everyday life is made up of.

PB: *Una storia di vita.*

FB: A story by Vitra...

PB: ...like the scene with the rolling mandarins.



Marco Borrelli on the Lounge Chair, Iosselliani, Day 7



Casa Rosa, Day 3



Casa Rosa, Day 2



Stefano Pistonesi, Iosselliani, Day 8



Casa Grande, Day 17

BEHIND THE SCENES



Florian Böhm, Paolo Bonfini, Casa de Clercq, Day 12

Angelo Capasso, Casa Grande, Day 18

Mandarine scene, Iosselliani, Day 8



FB: You drop something. Either you catch it or you have to get onto your knees to pick it up while it continues to roll under a table. This is simply one of those things that has happened to all of us at some time or another. The choice of scenes is infinite and therefore it is not important to look at what actually happens, as long as what is shown is ordinary enough for anyone to relate to.

PB: Indeed the scenes do not have a beginning, or an end. There is no actual storyline.

FB: We don't really know anything about the person in the picture. What you see is just a fleeting moment...

PB: And the occasional subtitles don't give a clear answer either.

FB: The lines written by Eckhart Nickel are an additional layer to the image. They give clues, but no answers to the context of the scene. On one hand, subtitles come from a long tradition. First silent movies used subtitles because gestures could only say so much. But Federico Fellini liked to use them and he often wrote the dialogue only during post-production.

PB: Usually the story line dictates everything and pieces of furniture are a means to an end. My work is about showing just enough of something but never too much. If something distracts the eye of the public away from an actor, you move it a bit further to the side. If I place an object in too prominent a position it is immediately recognized as product placement.



Aluminium Chair, Casa de Clercq, Day 11



Hana Rieth, Next to de Clercq, Day 20



Florian Böhm, Casa Grande, Day 19

BEHIND THE SCENES

FB: For this project it was the exact opposite. Our protagonists were the pieces of furniture themselves, the starring cast.

PB: In movies the overall feeling is important. We even have the freedom to use a fake, like a fake carpet or fake wallpaper to turn the scenes alive.

FB: Because the video resolution means that you won't be able to see what is really happening. In photography you cannot escape the fact that someone will stop in front of your image and look at it closely blown up on the wall. There is no sound, no movement to distract the viewer. In high resolution things gain in meaning. We have to question every detail to be able to use the movie data also for still images.

PB: The frenzy of photography. On a movie set a glass of water is placed on a table. That's it. It is something straightforward and simple and it does not really matter whether the glass is 2 cm to the left or right. What is important is that the glass is about to be picked up and smashed. The main task of a set designer is to maintain a lightness that seems natural, and can even appear to be random. In my line of work it is good to remember that we are not saving lives, we are only making a movie...

FB: ...moving pictures...

PB: ...or the backstage images of a movie...

FB: ...of a non-existent movie about real life...

PB: ...and the things that life is made of...

FB: ...Vitra Fiction.



Paolo Bonfini, Fabian Frinzel, Iosselliani, Day 7



Casa de Clercq, Day 13

BEHIND THE SCENES



Iosselliani, Day 8

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