

# GUBI



GUBI FOR LIFE —— 2021

THE ART  
OF LAYERING



VOL.01

## INTRO



GUBI. Where *wide-eyed curiosity* leads to *new ideas*. Where *courage* is *part of the DNA*. Where *creative vision* meets *precise curation*. Forgotten *icons of the past* brought together with *tomorrow's classics*. A *bold and passionate* approach to color, pattern, and form that carves out a *unique identity* to suit your *personality*. Timeless and *daring collections* that evoke *emotion* and tell *meaningful stories*. *Curiosity, courage, and creativity* – GUBI is here to do things *differently* for the life you live.

In fashion, layering involves putting together a unique combination of garments to express a distinct identity or creating new looks by remixing existing items. In music, samples and synths are layered over new sounds to create depth and creative expression. Curating an elegant home that embodies a particular set of values or meets the specific needs of its inhabitants involves much the same approach. Perfect the art of layering your interiors by exploring the breadth and depth of the GUBI Collection, from timeless archival pieces to contemporary design classics.

# CONTENTS

Croissant Collection <i>Illum Wikkelsø</i>	8	Stay Collection <i>Space Copenhagen</i>	98
MR01 Initial Chair <i>Mathias Steen Rasmussen</i>	16	Wonder Collection <i>Space Copenhagen</i>	104
Grace Lounge Chair <i>Tove Kindt-Larsen</i>	24	Gascoin Collection <i>Marcel Gascoin</i>	110
Gräshoppa Collection <i>Greta M. Grossman</i>	30	Coco Collection <i>OEO Studio</i>	118
Multi-Lite Collection <i>Louis Weisdorf</i>	38	Stemlite Collection <i>Bill Curry</i>	126
Satellite Collection <i>Mathieu Matégot</i>	48	Bestlite Collection <i>Robert Dudley Best</i>	134
Epic Table Collection <i>GamFratesi</i>	54	Semi Collection <i>Claus Bonderup &amp; Torsten Thorup</i>	142
Beetle & Bat Outdoor <i>GamFratesi</i>	60	Beetle Collection <i>GamFratesi</i>	150
GUBI 3D Recycled Edition <i>Komplot Design</i>	68	TS Collection <i>GamFratesi</i>	156
Pacha Collection <i>Pierre Paulin</i>	78	Pedrera Collection <i>Corsini &amp; Millet</i>	162
Flaneur Collection <i>GamFratesi</i>	86	Tynell Collection <i>Paavo Tynell</i>	168
Sejour Lounge Chair <i>GamFratesi</i>	92		

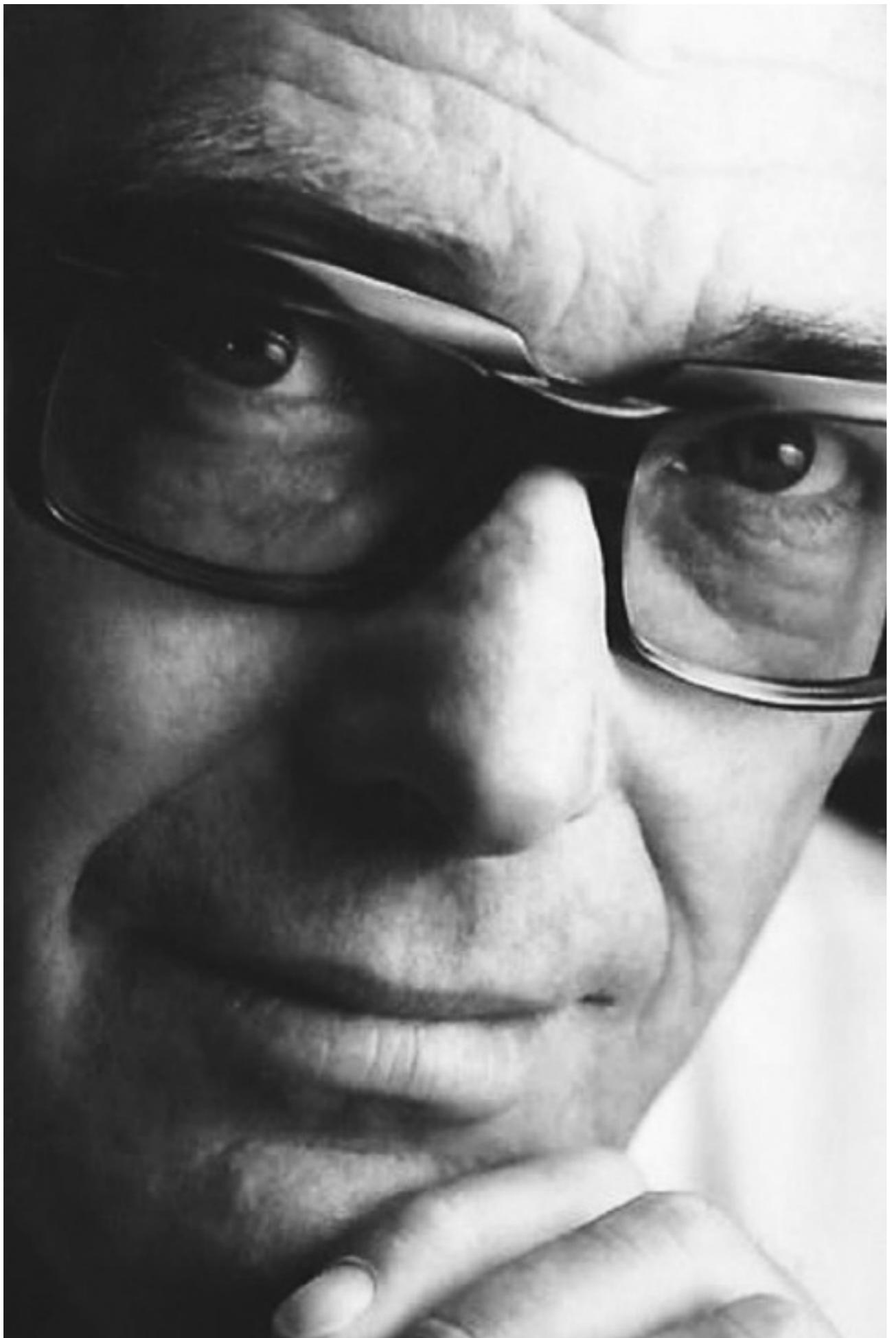
# LAYERING WITH

GUBI FOR LIFE — 2021



VOL.01

2021 NOVELTIES



DESIGNER PORTRAIT

# Illum Wikkelsø

1919 - 1999

Danish furniture designer Illum Wikkelsø (1919-1999) believed that furniture should be built to last, to indulge the body and to please the eye. With his clear design aesthetic and deep understanding of materials, he was one of the key protagonists in making Danish style an international phenomenon.

Wikkelsø worked with clean lines, but he also had a strong sense of organic expression and was deeply inspired by nature - especially the Danish landscape. His profound understanding of form was coupled with a deep commitment to exemplary levels of functionality and ergonomics.

Although Wikkelsø was in many ways in tune with the design aesthetic of his time, he had both the courage and ability to develop his own innovative style which was often expressive and surprising, but always focused on sublime craftsmanship and attention to detail.

# Croissant Collection

*Available April 2021*

The Croissant Sofa and Lounge Chair, by midcentury Danish architect and designer Illum Wikkelsø, represent an elegant and playful take on the traditional typology of the Chesterfield sofa and club chair.

Wikkelsø believed that a chair was not just for sitting upright, but that it should be comfortable no matter the angle at which you sit – or even lie down. He redefined these classic pieces for a more relaxed audience emerging in the optimism of the 1960s.

The characteristic ‘croissant’ form – named for its playful reference to the iconic French breakfast pastry – is created with meticulously hand-stitched flat piping in the fabric version and leather piping in the leather version to achieve the complex curves required.

The craftsmanship this demonstrates is in keeping with Wikkelsø’s legacy as a trained cabinet maker. Both the lounge chair and three-seater sofa feature a base-frame and legs, made from oiled walnut or FSC-certified oak, with a slight front-to-back downward tilt and a curved detail into which slot the seat and backrest.









# Mathias Rasmussen

1990 -

Mathias Steen Rasmussen (born 1990) is a young Danish designer with a seasoned and rigorous approach to furniture design. He has a background in art and cabinetmaking and completed his apprenticeship in 2019 with the highest honors.

When working on his own designs, his philosophy is “honesty in construction”. This means keeping the design process open to what an object consists of and how it is constructed, often with an affinity for showcasing the naked grain of the wood and visible joints.

As a trained cabinetmaker, wood is usually Rasmussen’s point of departure. He often brings in other natural materials such as glass, stone, and rope as textural contrasts, resulting in an aesthetic dialogue between colors, techniques, and surfaces. With an earnest respect for his materials and a keen sense of balance in form and function, his work respectfully nods to mid-century Danish design.

# MR01 Initial Chair

*Available late February 2021*

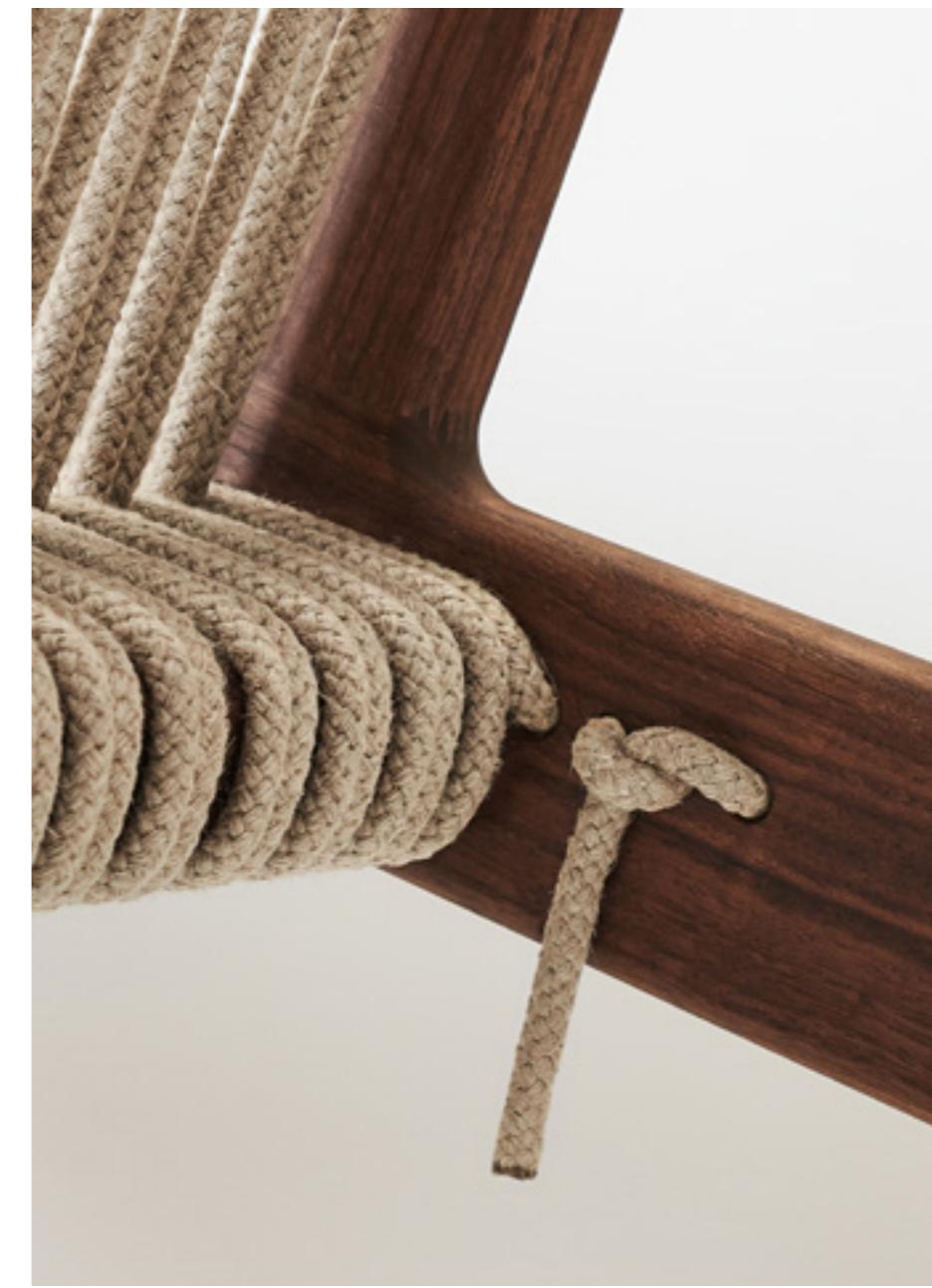
Originally designed for his own home as a lounge chair he could also use for meditation, the MR01 Initial Chair by woodworker Mathias Steen Rasmussen unites traditional craftsmanship with original ideas in a simple form that is at once familiar and yet strikingly modern.

The name 'MR01 Initial' pays homage to the Danish master's practice of naming their designs with their own initials followed by a number and, in a subtle play on words, also references the fact this chair represents Rasmussen's debut production piece.

The open triangle profile of the frame – made from walnut or FSC-certified oak – is constructed without a single screw, relying instead on artisanal cabinetmaking techniques such as finger joints and wedged mortise and tenon joints. This approach makes its construction and materiality entirely visible, lending the piece a sense of honesty and highlighting the craftsmanship involved. The addition of rope is characteristic of Rasmussen, who often pairs complementary organic materials with wood, creating an aesthetic dialogue and co-relation between the two.









## DESIGNER PORTRAIT

# Tove Kindt-Larsen

1906 - 1994

Tove Kindt-Larsen (née Reddersen, 1906-1994) was one of the first female designers to emerge during Denmark's 'Golden Era' in the mid-twentieth century. She is well-known for working with her husband, Edvard Kindt-Larsen (1901-1982), but her own influence should not be underestimated. By acquiring the rights to pieces that she designed prior to her partnership with her husband, GUBI aims to restore her to her rightful place in design history.

An architect by training, with several years of furniture design under her belt, she embarked on a furniture design course at the Royal Danish Academy of Fine Arts in Copenhagen, under the 'godfather of Danish design' Kaare Klint.

Her furniture was characterized by a fine sense of quality and a design language that responded to evolving tastes of the time. She was an early pioneer in rattan chairs and the use of molded plywood, as well as moving away from designing room sets and instead conceiving individual pieces of furniture so that homeowners could curate their own spaces.

# Grace Chair

*Available late April 2021*

The Grace Chair by Danish architect and designer Tove Kindt-Larsen (1906-1994) is an elegant take on an informal typology new to the GUBI Collection - the rattan lounge chair. Bringing to life a design never before put into production, GUBI has worked closely with Tove Kindt-Larsen's family to develop the piece from a conceptual sketch she drew in 1936, which was recently discovered in an archived folder of her jewelry designs.

Inspired by the soft curves and materiality found in nature, the Grace Chair is a compilation of curves. Woven by hand from the natural material by Indonesian craftspeople, it comprises a circular seat atop a slightly larger, offset, circular base, with an embracing backrest populated with long loops of rattan. The lower part of the backrest is woven together to support a generous unholstered seat cushion.

The flexibility of rattan - its ability to be bent and shaped at will - is at the heart of Tove Kindt-Larsen's vision for the Grace Chair. The rattan flexes under the weight of the sitter, adding another layer of support as it adapts to the contours of the body.







DESIGNER PORTRAIT

# Greta M. Grossman

1906 - 1999

Greta Magnusson Grossman (1906–1999) was an early pioneer in the male dominated worlds of mid-century industrial and interior design and architecture, gaining international recognition for her work. She was born in Helsingborg, Sweden into a family of cabinetmakers. Following in their footsteps, she became the first woman in the workshop when she undertook a woodworking apprenticeship at a young age.

In 1933, she married jazz musician Billy Grossman – and with the onset of the Second World War, the couple decided to emigrate to the United States. Upon arrival in California in 1940, she opened a well-publicized store on Rodeo Drive in Beverly Hills, where she was among the first to bring the Scandinavian modern aesthetic to southern California's burgeoning modernist scene.

Grossman's unique approach to Swedish modernism was a hit in Los Angeles. For her, good design was fundamentally humanistic; its role was to support people's daily lives in a relevant and engaging way, and personal and social wellbeing were key considerations.

# Gräshoppa Collection

*Available in Olive Brown on March 2021*

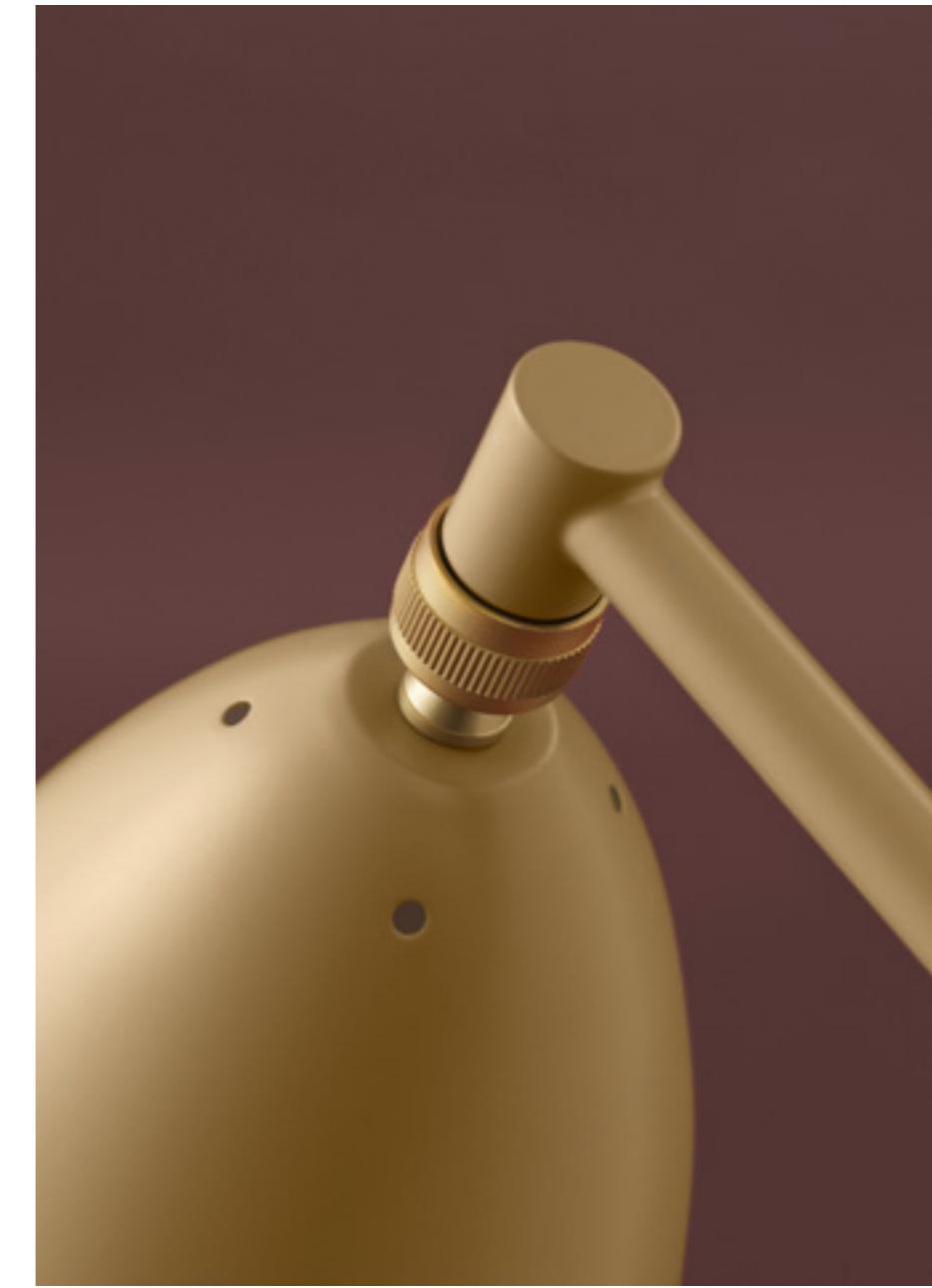
The Gräshoppa Floor Lamp is one of the most well known designs by Greta Magnusson Grossman (1906-1999). With a tubular steel tripod base on a backward diagonal slant, its unmistakable silhouette gives the impression of a grasshopper clinging to a blade of grass.

Part of a collection designed in 1947, the floor lamp has an organic dynamism that was a breath of fresh air within the gravitas of mid-century modernism. The collection also includes the Gräshoppa Table Lamp; the rotating shade and brass ball joint of which echoes the floor lamp's ability to direct light where needed. Completing the collection, the Gräshoppa Pendant inverts the same elongated conical shade design, bringing a modernist style and classic elegance to any kitchen counter or dining table.

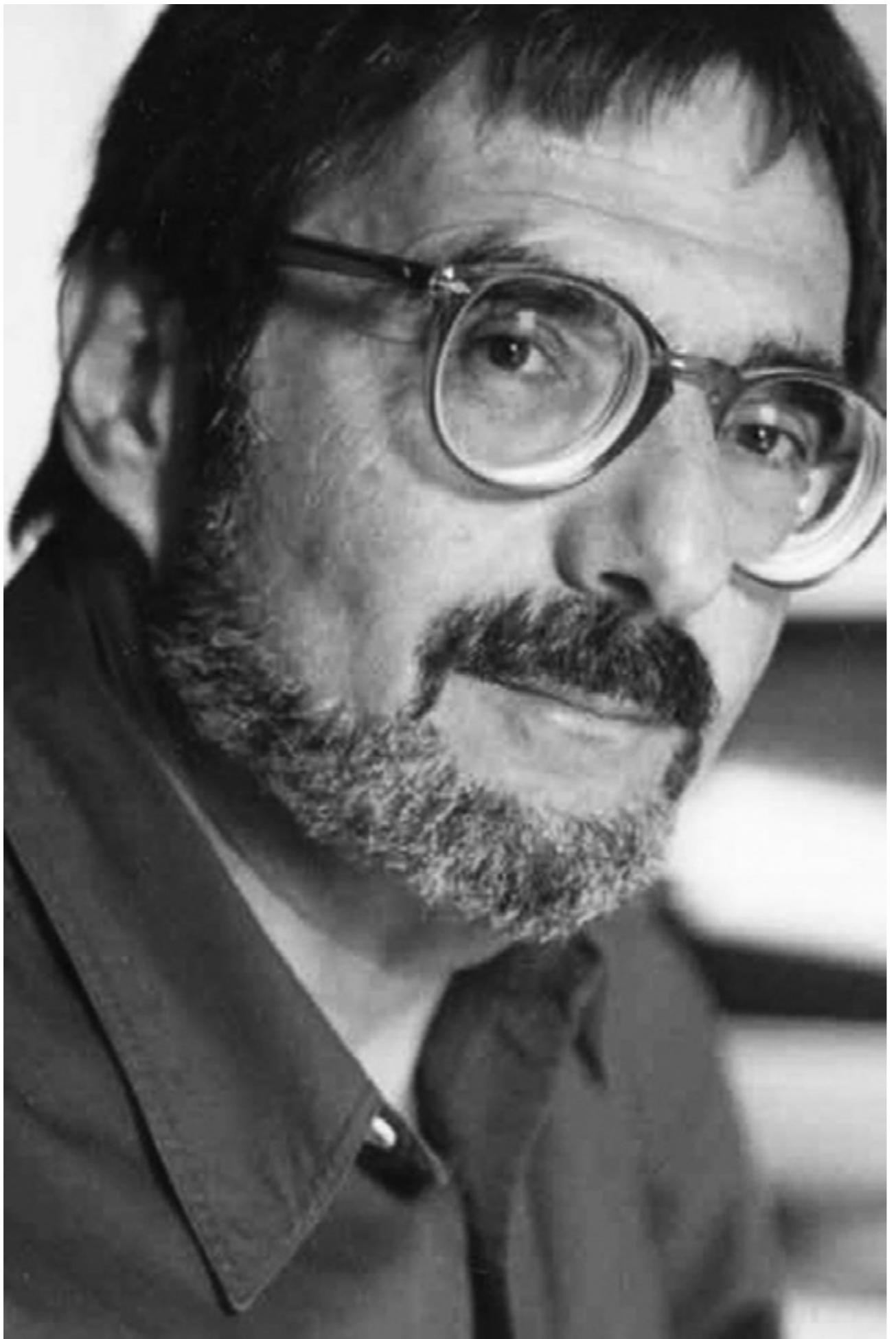
The powder-coated steel enables a range of 10 colors, from the classic and timeless Black and White to a mid-century inspired palette of Andorra Red, Anthracite Gray, Aspen Yellow, Dusty Blue, Oyster White, Warm Gray, Vintage Red - and now Olive Brown - all of which work equally well in combination with furniture from the era, or as part of modern-day interior schemes.







GRÄSHOPPA FLOOR LAMP IN THE  
NEW COLOR OLIVE BROWN



## DESIGNER PORTRAIT

# Louis Weisdorf

1932 - 2021

Louis Weisdorf (1932- 2021) was a well-known Danish architect and industrial designer. After becoming one of the youngest designers to graduate from the Royal Danish Academy of Fine Arts in Copenhagen in 1954, he worked across graphic, interior, architectural, and industrial design. Weisdorf described himself as a specialist in versatility, which sums up the prodigious and notable career of this multi-faceted designer.

In 1961, he started a ten-year assignment at Tivoli Gardens, an amusement park in Copenhagen, working as assistant to the chief architect Simon P. Henningsen. Weisdorf opened his own architectural firm in 1967 in Copenhagen, sharing the premises with architect Ole Panton (the younger brother of Verner Panton), where he served both national and international clients and worked closely with Verner Panton and Poul Henningsen.

Weisdorf had a passion for objects that can be changed by the user, involving them in the design process and offering a more dynamic design. Today, he is world-renowned, and his lamps are sought-after collectors' items.

# Multi-Lite Collection

*Available in Black Brass in late January 2021*

The 1972 Multi-Lite Collection by Louis Weisdorf represents the 'golden era' of Danish design, featuring two adaptable, characterful shades that are sure to become the focal point of any room. A metal ring, two concentric cylinders and a pair of rotating quarter-sphere shades form the playful and customizable lamps of the Multi-Lite Collection.

Simply adjusting the shades transforms the expression, enabling light to be directed upwards, downwards or even in asymmetric beams.

The Multi-Lite Pendant is now being released in black brass. The addition of this new finish to the collection brings a beautiful depth that enhances the details of the iconic lamp, giving the collection a new calm feeling with a distinctive luxurious and antique aesthetic.

The Multi-Lite Collection of pendants, floor lamps and table lamps showcases Weisdorf's move away from his traditional design style to pursue a more diverse aesthetic. Alongside the black brass, the lamps are available in brass or chrome, and a range of carefully curated colors.











# Mathieu Matégot

1910 - 2001

Mathieu Matégot (1910-2001) was a versatile, independent and self-taught Hungarian designer, architect and artist who spent most of his life in his beloved Paris, where he settled in 1931 after travelling to Italy and the United States, studying at Budapest's School of Art and Architecture and gaining experience in set design, window dressing, fashion, and tapestry.

In 1939, Matégot volunteered for the French army but was captured and held prisoner in Germany until his escape in 1944. Matégot's wartime captivity was important to his later career, as it was here that he first learned about the techniques and potential of sheet metal while working in a mechanical accessories plant.

After the war, Matégot established a furniture workshop, initially in Paris and later in Casablanca, using materials such as rattan, glass, and Formica, but he is best known for his own ground-breaking material and technique, which he named Rigitulle, made from perforated sheet metal. Like fabric, Rigitulle can be bent, folded and shaped, giving the furniture and home accessories he designed transparency, weightlessness and enduring modernity.

# Satellite Collection

*Wall lamp available late February 2021*

During a period of forward-looking post-war optimism, Mathieu Matégot (1910–2001) put his own material innovation, Rigitulle, to work in his Satellite Collection, named with a nod and a wink to the scientific progress in France at the time. Rigitulle enabled Matégot to reinvent the traditional lampshade, conceiving a playful new typology for lighting.

The Satellite Wall Lamp – which can also be mounted on the ceiling – comprises two arms, each finished with an individual ovoid Rigitulle shade. The shades are identical to those used in the Satellite Pendant, where they are topped with a shallow ‘hat’ to deflect light back into the room, but without the ‘hat’, they have a very different expression.

Matégot didn’t consider a lamp merely a functional object, but rather a key player in any interior scheme. It had not only to provide lighting, but brilliance, surprise and delight. As a result, the Satellite Wall Lamp is almost an abstract modernist sculpture in monochromatic black and white when switched off. Turn it on and its playful and airy construction radiates beguiling patterns of light, creating a dynamic and playful, yet subtle ambience.







DESIGNER PORTRAIT

# GamFratesi

1975 -

1978 -

GamFratesi was established in Copenhagen in 2006 by Danish architect Stine Gam (born 1975) and her partner, Italian architect Enrico Fratesi (born 1978).

As a pair, they operate in symbiosis, sharing everything across their personal and professional lives. Gam takes a particular and thoughtful approach to design, while Fratesi moves more conceptually and energetically. This instinctive and spontaneous fusion of two ways of working is one of their key strengths. Their dual heritage affects the products they design – a combination of Scandinavian balance and harmony and Italian exuberance and openness.

GamFratesi aims to create furniture and lighting that not only reflects their persistent exploration of the liminal spaces between harmony and disharmony, but also illustrates the process and the techniques they deploy and their experimental approach to their chosen materials. They reflect upon tradition while also embedding unique stories, symbols and associations into their work, often within a minimalist idiom.

# Epic Table Collection

*Available in steel in late February 2021*

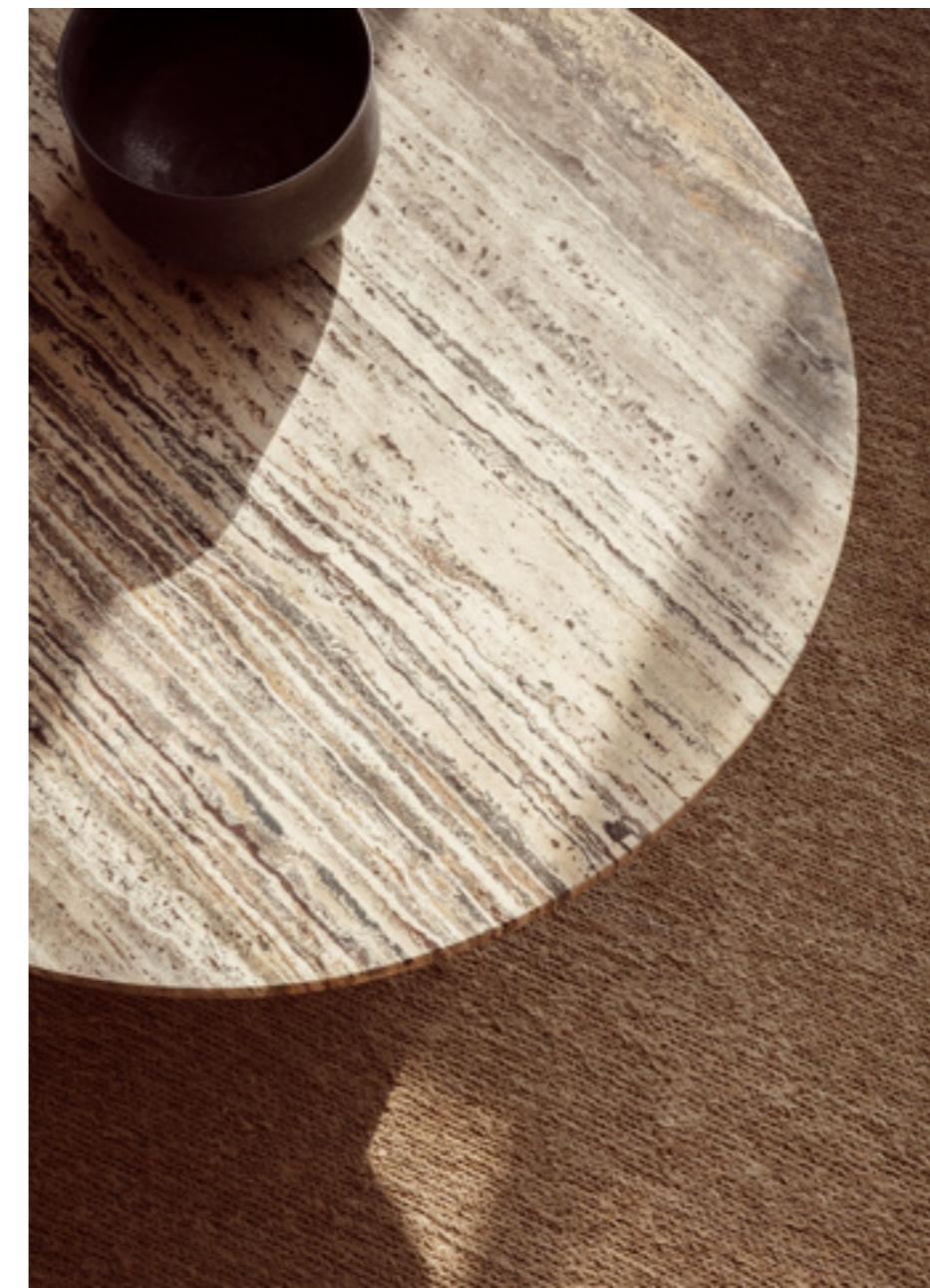
Named after the epic poems of ancient times, GamFratesi's Epic Table is a sculptural piece of furniture inspired by Greek columns and Roman architecture. Originally made in Italy from travertine stone, the table's new edition marks the first time GamFratesi has worked with steel plates, which are galvanized, lacquered, and then treated with a series of hand-finishing processes to create a unique surface expression for each table.

The Epic Table combines two simple geometric shapes, the circle and the hexagon, with references to the classical Greek column. The hexagonal column is an intelligent solution that enables a substantial expression to be efficiently constructed from minimal materials - and this new expression showcases and enhances the steel from which it is made, while maintaining that simplicity in its laser-cut, welded forms.

Cooler materials such as metal are seeing a renaissance in interiors, especially when paired with warmer surfaces such as wood and stone. Juxtaposing two very different materials, the iterations work well in combination.







# Beetle & Bat Outdoor Collection

*Available March 2021*

The plastic editions of two of GUBI's most popular dining chairs, the Beetle and the Bat, have been reimagined for outdoor use. Special additives in the molded polypropylene shell help to prevent the color from fading due to weather damage, making two already versatile chairs even more dynamic for both indoor and outdoor use.

The Outdoor Collection maintains the distinguishing elegant lines of the Beetle and Bat, now combined with the informality and lightness of the outdoors. The chair's base was developed to maintain these proportions while offering structural integrity. Its coupling mechanism with the shell is organic in form, and the way in which its conical leg design blends with the structure under the seat reflects a branching tree - a design detail that was inspired by nature but respects a minimal and geometric aesthetic.

Both chairs are BIFMA-certified, making them robust enough for any occasion, whether at home, at work or in hospitality settings.









## DESIGNER PORTRAIT

# Komplot Design

1947 -  
1953 -

In 1987, architect Poul Christiansen (born 1947) and industrial and graphic designer Boris Berlin (born 1953) came together to form Komplot Design.

According to Christiansen and Berlin, good design is more than just a solution to the primary functional problem - form should follow not just function, but natural material behaviors. Instead of fighting against material characteristics in a bid to overcome natural imperfections, they resist the urge to control, choosing to accept the way any given material wants to behave - 'the way its nature tells it to move.'

They describe design as an intermediary - a link between art and engineering, between manufacturing and the end user, between different cultures, between tradition and innovation, rationality and intuition, logic and emotion. Bridging and balancing these tensions - combined with a sharp eye for the latest production techniques - has enabled them to both continue and renew Danish design traditions, while setting the pace for international developments.

GUBI PRESENTS

# GUBI 3D Recycled Edition

*Available late April 2021*

Designed by Komplot in 2003, GUBI's landmark 3D Chair was the first to incorporate three-dimensional veneer technology into its manufacture. It was quickly recognized as a modern classic and acquired for the permanent collections of the Museum of Modern Art (MoMA) in New York and Designmuseum Danmark, Trapholt Museum, among others." read "the permanent collections of the Museum of Modern Art (MoMA) in New York, the Designmuseum Danmark, and the Trapholt Museum, among others.

Using post-industrial plastic provides the opportunity to give this incredibly long-lasting material a second or even a third life. The addition of a UV additive protects it from sun damage and finally, virgin plastic is added to ensure strength and durability. The GUBI 3D Chair can also be disassembled and recycled again at the end of its lifespan.

The plastic shell echoes the form of the natural veneer edition, with all of its edges curving away from the sitter, offering unparalleled comfort and unexpected light weight.







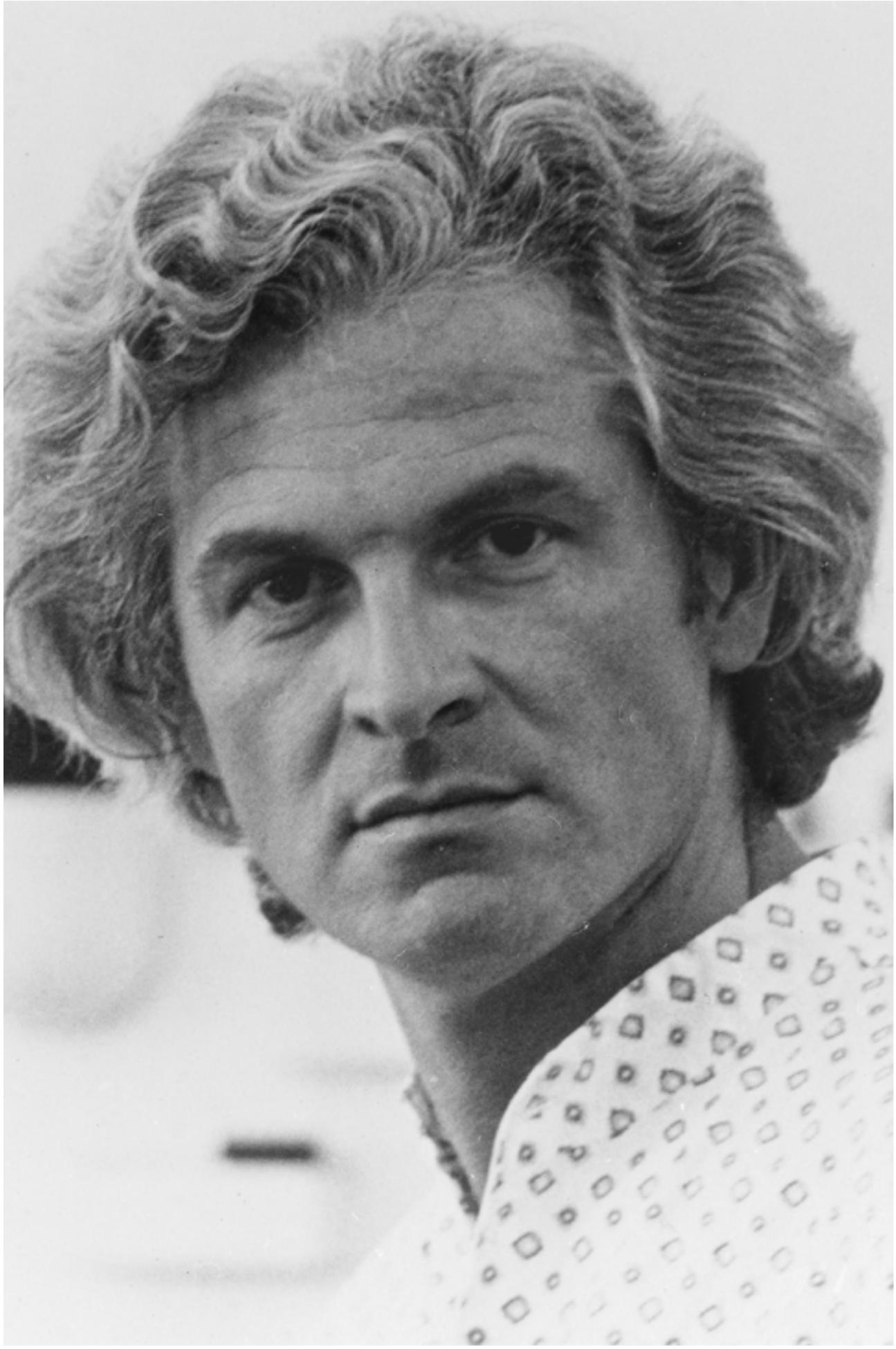
# UNCONVENTIONAL

GUBI FOR LIFE — 2021



# LIVING

VOL.01



DESIGNER PORTRAIT

# Pierre Paulin

1927 - 2009

Legendary French furniture designer Pierre Paulin (1927 - 2009) bestrode the 1960s and 70s with his recognizable and innovative style that instantly revolutionized everyday furniture.

A joyful modernist, Paulin's low-slung pieces provided a new laid-back perspective on life and his forward-looking, eclectic and sculptural approach to furniture design instantly caught the mood of the swinging 60s. The hedonistic, sinuous style of Paulin's design also attracted the patronage of presidents Georges Pompidou and François Mitterrand, who asked him to redecorate parts of the Elysée Palace in the 1970s and 80s.

Widely recognized, Pierre Paulin's innovative designs can today be found in contemporary art and design collections around the world, from the Museum of Modern Art, New York to the Victoria and Albert Museum, London along with the National Centre for Art and Culture Georges Pompidou in Paris.

# Pacha Collection

The first sketches that Pierre Paulin (1927-2009) drew for what was to become the Pacha Collection were simple pencil outlines that resembled illustrative clouds. One of those sketches went on to become the Pacha Lounge Chair, and the design was the result of extensive research into the notion of comfort.

When the Pacha Collection was designed in 1975, it replaced the austerity of post-war design with a more organic approach, reflecting the changing design style of the time. Utilising new innovations in bent plywood and foam technology, the generously curved forms of the collection were conceived, first and foremost, to serve the human body. Their rounded outlines and perfectly considered proportions offer high levels of comfort.

The Pacha Collection today includes Pacha Lounge Chair with and without armrest, the Pacha Ottoman as well as the Pacha Sofa, which enable endless combinations to adapt to changing needs and environments - just as Paulin originally intended. Now you can sit upon a whole cloud formation.









# GamFratesi

1975 -  
1978 -

GamFratesi was established in Copenhagen in 2006 by Danish architect Stine Gam (born 1975) and her partner, Italian architect Enrico Fratesi (born 1978).

As a pair, they operate in symbiosis, sharing everything across their personal and professional lives. Gam takes a particular and thoughtful approach to design, while Fratesi moves more conceptually and energetically. This instinctive and spontaneous fusion of two ways of working is one of their key strengths. Their dual heritage affects the products they design – a combination of Scandinavian balance and harmony and Italian exuberance and openness.

GamFratesi aims to create furniture and lighting that not only reflects their persistent exploration of the liminal spaces between harmony and disharmony, but also illustrates the process and the techniques they deploy and their experimental approach to their chosen materials. They reflect upon tradition while also embedding unique stories, symbols and associations into their work, often within a minimalist idiom.

# Flaneur Collection

The Flaneur Sofa is the result of GamFratesi's process of reimagining the nineteenth-century English roll-arm sofa, known for its undulating profile, taut upholstery, deep seats and low rolled arms, for today's audiences. Adding a timeless Scandinavian simplicity to this enduring typology with straighter lines and clearer geometry, combined with the Italian aesthetic evident in its indulgent seat, they have created a modular sofa that invites complete relaxation in any setting, in line with the sense of carefree curiosity that its name evokes.

The traditional 'roll arm', an elegant detail uncommon in modular sofas, is given a simplified, modern expression, and its archetypical curves replaced with more minimal lines. A slender wooden frame atop metal legs is filled with generous, soft cushions, curved for a snug fit around the armrest, facilitating both seated and reclined positions.

Designed around an array of modules, the Flaneur Sofa reflects the growing demand for modular furniture in increasingly dynamic interior spaces, without compromising on appearance or comfort.







# Sejour Lounge Chair

The Sejour Lounge Chair by GamFratesi is a low-slung lounge chair with playful proportions characterized by a deep, generous seat and a gently curving backrest set atop a slender metal frame and optional wooden armrests.

Inspired by a contemporary take on the midcentury Scandinavian design tradition, the Sejour Lounge Chair's soft, rounded backrest envelops its solid, welcoming seat, offering tremendous comfort and an invitation to stay awhile, as its name suggests. The curve of the back supports a restful sitting position even over long periods of time. The intimate dialogue between the two forms results in a small, yet elegant chair with a restrained and calm aesthetic.

Its small size means it can be used in a variety of settings from homes to hotel and office lobbies, and its personality ensures it draws attention wherever it finds itself.







# Space Copenhagen

1973 -  
1966 -

Space Copenhagen was established in 2005 by the Danish designers Signe Bindslev Henriksen (born 1973) and Peter Bundgaard Rützou (born 1966), both graduates of the Royal Danish Academy of Fine Arts, School of Architecture. The design partnership is known for their way of defying habits and employing a sincere personal vision to their design.

Space Copenhagen has undertaken a wide range of projects, including everything from interior design to furniture and applied art as well as artistic installations and art direction. These diverse areas are especially reflective of their ability to transcend many roles and apply their emotional method of working to a number of projects or products.

The duo has an impressive record of interior design projects for some of the most prestigious restaurants like NOMA and Geranium in Copenhagen as well as designing objects for Georg Jensen.

# Stay Collection

The Stay Collection was designed in 2015 and has a sculptural and organic shape that, as well as providing a contemporary look, embraces the sitter encouraging them to stay a while – hence the name.

The high back edition not only provides a secure feeling of comfort, but also makes a bold statement with its upright and yet rounded form, giving a sense of volume and opulence. Its distinctive shape evokes a singular continuous pencil line, wrapping around a solid form. Its soft edges and plush solidity make it an appealing design object for any interior. With its new oversized backrest, the chair wraps around the sitter, enveloping them in comfort and security.

The Collection now comprises five pieces. The Stay Lounge Chair, the Stay Sofa, the Stay Bed and the Stay Ottoman are joined by the newest addition to the Stay Collection – the Stay Lounge Chair with high back.







# Wonder Collection

The Wonder Collection by Space Copenhagen was introduced in 2019 and is an update on the informal, generous and playful nature of the 1970s modular sofa concept, with an elegant and simple frame. The Wonder Sofa brings the relaxed and approachable feel of home to a hotel or lobby, or a touch of sophistication to a private residence.

The highly functional Wonder Sofa concept reflects the increasing popularity of modular furniture, and its endless combinations enable it to adapt to users' changing needs. Its carefully considered design offers the flexibility to create 360° approachable landscapes.

The addition of the back-to-back edition takes this dynamism to the next level. It is created by positioning two Wonder Sofas back to back with a specially designed cushion draped over the frame, the shape and tension of which preserves the clean lines of the silhouette and maintains its elegant expression. The uniquely constructed cushion serves an ergonomic purpose while maintaining the clarity of form in a way that traditional loose cushions rarely achieve, making the sofa ideal for living spaces in both public settings as well as private homes.







DESIGNER PORTRAIT

# Marcel Gascoin

1907 - 1986

French designer Marcel Gascoin (1907-1986) was one of the leading furniture designers of the post-war era. He played a vital role in the reconstruction of France after World War II, where his streamlined wooden furniture, focused on clean aesthetics and functionality, became the staple for 1950s French households.

Gascoin worked as an interior architect and designer with the French Ministry of Reconstruction and Urbanism to design and build homes and the furniture to fill them during the post-war housing crisis in France. Forward-thinking for his time and with a strong social conscience, Gascoin's democratic design drew lines between art and industry, converging clean aesthetics with rational manufacturing processes.

Today Gascoin's work, unrecognized for a long time, has been progressively rediscovered by collectors, who adore his simple and striking furniture creations.

# Gascoin Collection

French designer Marcel Gascoin (1907-1986) was one of the leading furniture designers of the post-war era. Gascoin prioritized simple functionality, executed with meticulous attention to detail. Realizing that modern furniture would have to work harder in the compact homes of that time, he spent time researching how to combine multiple roles into a single piece – and his furniture is ever-more appropriate for the space-efficient apartments that characterize city living today.

The Gascoin Dining Collection includes the C-Chair, S-Table and B-Table, all designed to work together. Well received in their own time, the pieces share an aesthetic coherence which means they offer a unified dining or office solution in any combination.

Despite being known as the ‘father of serial production,’ Gascoin was unable to put the approach into practice in his lifetime. Using contemporary knowledge and insights GUBI has been able to see this ambition through. And, through energy-efficient flat-pack deliveries, as well as the use of FSC-certified oak and formaldehyde-free glue, contemporary environmental considerations are now taken into account too.









# OEO Studio

1971 -

OEO Studio's Head of Design and Founding Partner, Thomas Lykke (born 1971) trained as a fashion designer in Copenhagen and San Francisco before moving into the design industry as Interiors Editor at *Wallpaper\** Magazine 2000-2003. He established OEO Studio with Managing Partner Anne-Marie Buemann in Copenhagen in 2003, and the pair subsequently opened a project office in Tokyo, Japan.

OEO Studio is a cross-disciplinary studio working across product design and interiors architecture. Inspired by a global viewpoint, the studio offers premium brands a fresh perspective and strategic direction through creating compelling, intelligent and, ultimately, emotional connections. OEO Studio reaches people on a personal level by creating engaging design universes with a cosmopolitan outlook that justify its reputation for having the passion and commitment to deliver genuine impact.

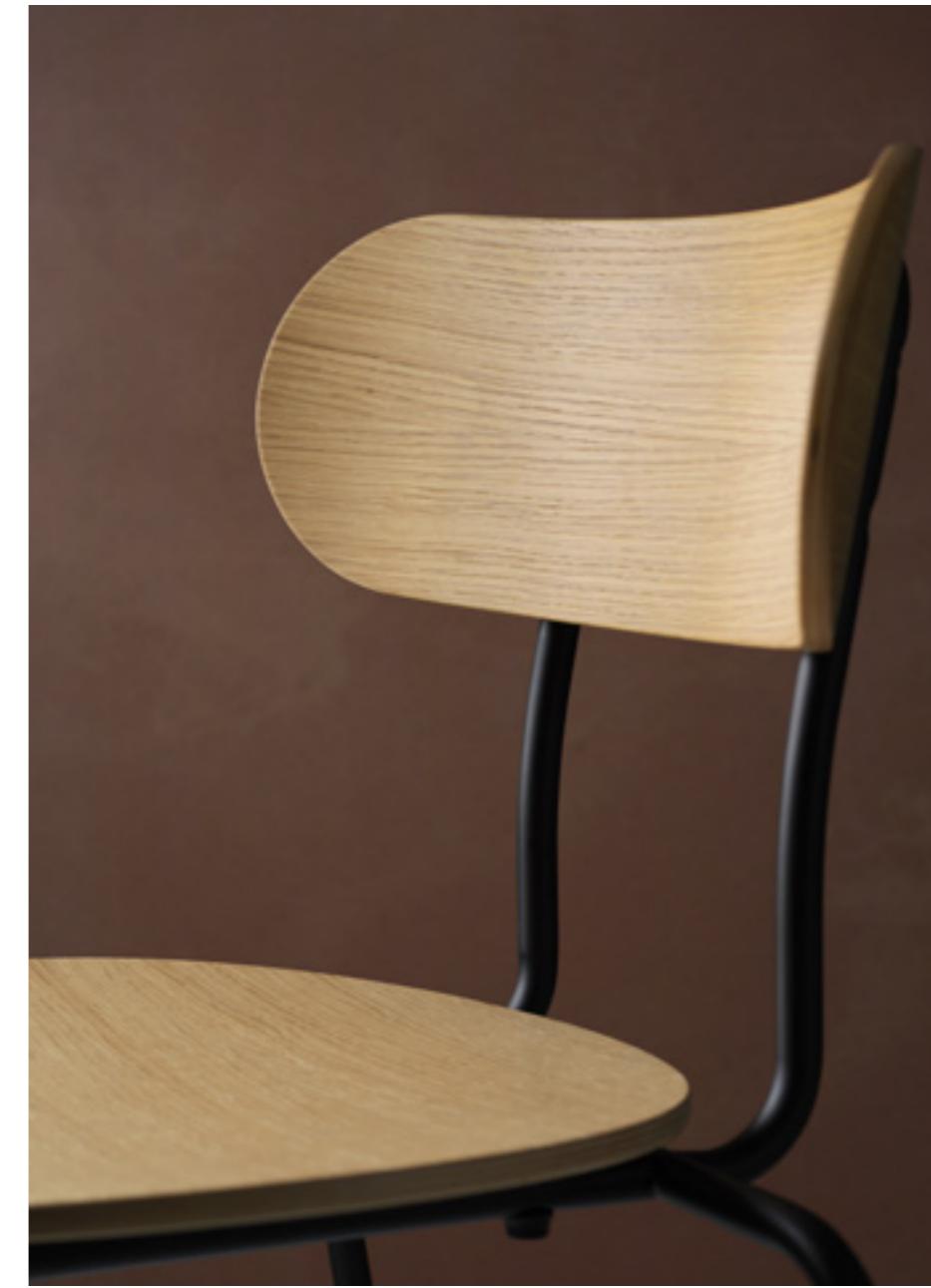
# Coco Collection

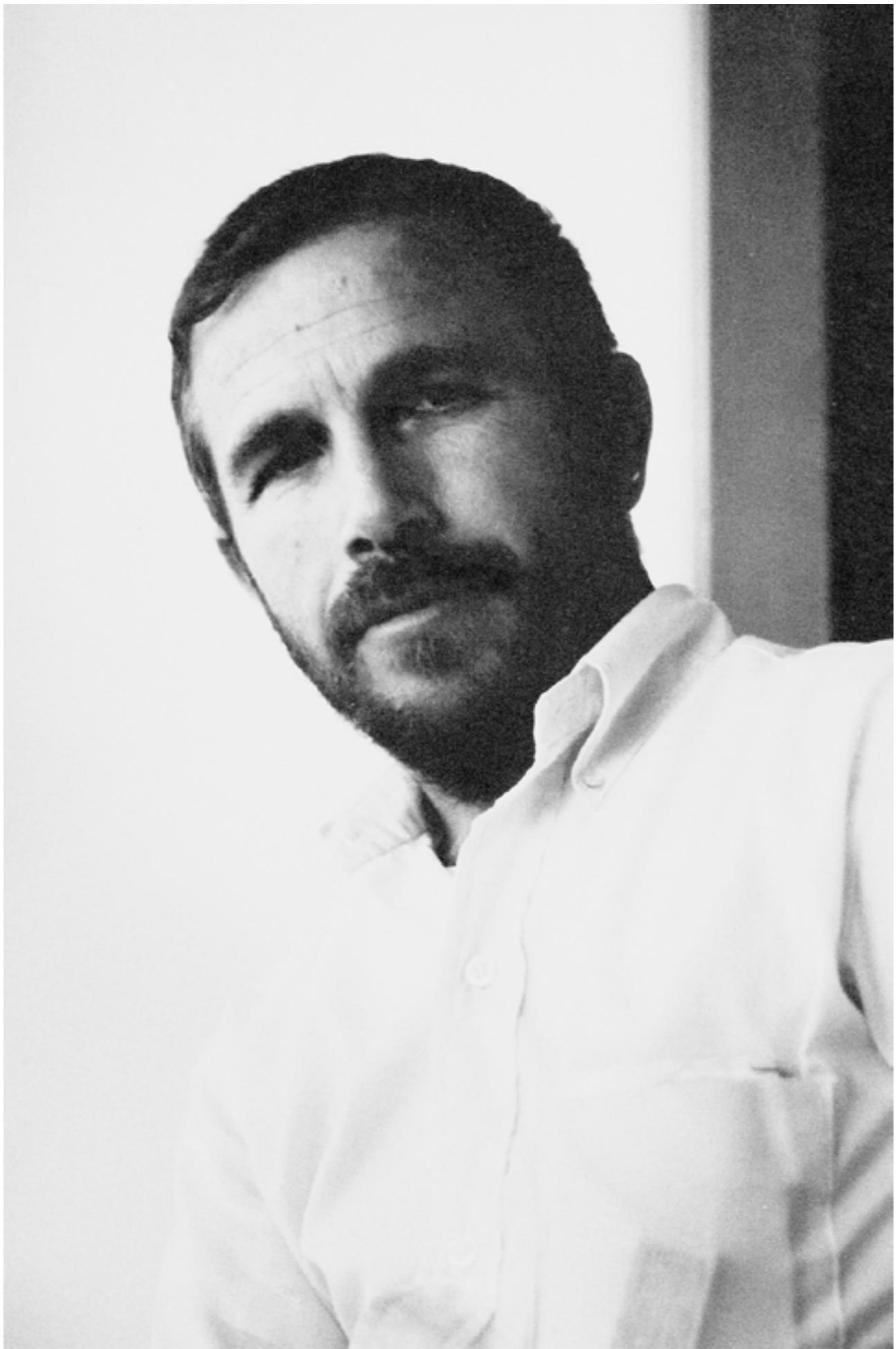
The Coco Collection by OEO Studio was designed in response to a self-initiated challenge by a studio known for working in wood. The Coco design is an exercise in reduction, using tubular steel to create the simplest possible chair frame. A sculptural seat and backrest add a welcoming and human feel, and the collection – that is at once minimalist and yet almost anthropomorphic – is named ‘Coco’ after its distinctive feminine silhouette.

The collection with its clear signature now comprises six chairs in total. The Coco Dining Chair, the Coco Dining Armchair, the Coco Bar Chair, the Coco Lounge Chair, and the Coco Counter Chair – all upholstered – are now joined by the new stackable veneered version of the Coco Dining Chair, which has come about owing to demand from dynamic interior spaces such as canteens and hotel banquet halls where chairs need to be moved frequently. This new version can be stacked up to 10 chairs high.









## DESIGNER PORTRAIT

# Bill Curry

1927 - 1971

American designer William 'Bill' Edwin Curry captured the zeitgeist of the 1960s and '70s with his iconic lamp designs.

From his unique Los Angeles vantage point at the meeting point of art, design and engineering, during an era defined by the space race, pop culture and a new forward-looking optimism, he translated the wonder and delight he saw around him into simple yet intelligent ideas with clear visual narratives.

Curry graduated from the Los Angeles Art Center before starting his career as an ad man, graphic designer and art director in the aero-tech industry. In 1962, Curry launched his own home furnishings company, Design Line Inc.

Credited with developing the first 'total look' lamp forms – eliminating the base-bulb-shade concept and instead exploiting the bare bulb in a playful, self-contained unit – he was recognized as one of California's leading designers by the time he died at the age of just 43.

# Stemlite Collection

The Stemlite was the first 'total look' lamp, a pioneering new typology conceived by American Designer Bill Curry, which replaced the traditional base-plus-shade form with a single self-contained unit.

The Stemlite was inspired by the strong, organic, yet slender stems that support flower heads in nature. It comprises a die-cast metal base, evocative of a tulip-stem, topped with a mouth-blown glass globe, and a simple cylinder-shaped rotary switch underneath that gently rolls between the fingers from "on" through "off". Today's Stemlite remains true to Curry's designs, comprising three of the original heights: two table heights, one of which was originally conceived as a floor lamp and the original floor lamp height. A second, taller floor lamp has been added and a pendant light has been engineered by simply flipping the original design upside-down.

The visual consistency across the collection and carefully curated color palette offer the opportunity to combine the lights in any combination, making them ideal for residential, commercial and hospitality settings alike. Their subtle organic form complements bold modern interior spaces as well as more traditional surroundings.









# Robert Dudley Best

1892 - 1984

Robert Dudley Best was heir to the world's largest lighting manufacturing company Best & Lloyd, founded in Birmingham in 1840. Despite the company's proud history of providing traditional lamps to a prestigious clientele, including the Titanic and the Orient Express, Dudley Best was interested in a new collection that symbolised the spirit of the new age by appealing to the more avant-garde architects and setting a new agenda for lamp design.

Robert Dudley Best, a keen design enthusiast on top of his prominence as a young industrialist, spent the 1920s travelling around Europe meeting designers and furthering his interest in modernist movement. Interested in breaking the barriers between industrial and artistic merit, Dudley Best's ideals were shared by his friend Walter Gropius, the founder of the Bauhaus movement. It was during this period that Dudley Best made the first sketches of what would become the iconic Bestlite design.

Robert Dudley Best was strongly influenced by Bauhaus, which was taking Europe by storm with its stringent lines and clean style. Following Bauhaus principles, Dudley Best had done away with the trimmings and detail of traditional Best & Lloyd products; he had both commercial and domestic use in mind and believed that lighting should be functional and practical as well as elegant. With this in mind, he returned to Birmingham in 1930, determined to put his Bestlite lamp design into production.

# Bestlite Collection

The Bestlite Collection, designed by Robert Dudley Best, has been in continuous production since 1930. Developed at the end of the revolutionary Bauhaus movement, the collection's utilitarian forms and clean lines are strongly representative of the period.

The Bestlite lamp was first adopted by garages and the Royal Air Force engineering departments due to its functionality. A feature in the Architects' Journal calling the Bestlite the first evidence of Bauhaus in Britain brought the lamp to the attention of the design-conscious public. Retail demand for the Bestlite lamps soon followed and, when Winston Churchill chose the BL1 Table Lamp for his desk, Bestlite's iconic status was secured.

The Bestlite Collection is one of the most comprehensive and hardworking lighting collections of all time, including 10 different table lamps, floor lamps, wall lamps and pendant lamps, all of which can be adjusted in multiple directions.









DESIGNER PORTRAIT

# Bonderup & Thorup

1944 -  
1943 -

Orsten Thorup (born 1944) and Claus Bonderup (born 1943) are both graduates from the Royal Danish Academy of Fine Arts, School of Architecture in 1969, and subsequently went to work together at Danish architect, Henning Larsen's studio in Copenhagen.

The two architects teamed up professionally and worked together for the majority of their careers. Together they have designed watches and in-store displays for Georg Jensen, the Arktikum museum in Finland and the harbour area in Elsinore, where they designed everything from urban planning to the ticket offices. They have through their long career served many Danish and international clients.

Thorup and Bonderup works are characterized by their honest and classic simplicity, and the attention paid to the designs' details and quality, which can be seen in the Semi Pendant from 1968.

# Semi Collection

The Semi Pendant was designed in 1968 and came out of the dynamic creative partnership between Claus Bonderup and Torsten Thorup. Reacting against the soft organic forms that dominated the so-called 'cozy era' in Denmark at the time, Bonderup and Thorup wanted to create a lamp that incorporated sharp, clean lines and a geometric shape. They submitted the Semi Pendant for a competition at the Royal Danish Academy of Fine Arts, School of Architecture and won first prize. In the 1980s, the pendant became Denmark's best-selling design and gained worldwide recognition.

Conceived by placing two crescent shapes back to back, the Semi Pendant's distinctive flared metal shade echoes and inverts the form of a single-stem circular dining table. The new Semi Pendant Ø90 emphasizes the dramatic increase in the shade's gauge - its striking curves expanding effortlessly from the vertical line of the wire to the suggested infinite horizon of the shade. The wide flare of the Semi Pendant ensures light is cast broadly across a space, enabling it to act as a primary light source over a kitchen surface, or even for very large meeting rooms or workspaces.







# FEATURING



# GUBI ICONS



# Beetle Collection

*By GamFratesi*

Referencing the ingenious construction of insect shells, the Beetle Dining Chair by GamFratesi has become one of GUBI's most iconic designs and a global success story within less than a decade.

Its durable outer shell is a continuous, curvilinear form, reminiscent of the strong and graceful contours of the insect that inspired it. Despite its robustness, it is designed to gently flex in response to the body's micromovements, echoing the complex movements a beetle can make while keeping its parts rigid and defined. This intelligent flexibility provides unparalleled comfort in this typology, even after prolonged sitting periods.

The sleek, conical legs elevate the seat, lending lightness and elegance to the design, which can be customized in a vast variety of shells, bases and fabrics. This distinctive expression lends the Beetle Chair a chameleon-like quality, which enables it to contribute to the narrative of any space.

The initial design has evolved into a collection comprising the Beetle Dining Chair, Lounge Chair, Dining and Lounge Tables, Sofa, Stool, Ottoman, Counter and Bar Stools and Meeting Chair.





154





# TS Collection

*By GamFratesi*

The TS Collection was designed in 2013 by GamFratesi, for the renowned restaurant The Standard in Copenhagen. TS is a short for The Standard, and it was not just the name of the table that got its inspiration from the old customs house, but the aesthetics and material choices as well. The contrasting solid tabletop to the slender metal base, with a characteristic cross that intertwines under the table, has strong references to the building's 1932 architecture, and the materials were found on site.

Travertine has proven to be an in-demand stone, favored by influential designers. The latest addition to the TS Collection features a solid tabletop made in Italy from travertine limestone, which emphasizes the materiality of the stone, the natural beauty of its veins, and the vibrant texture of its unique patina – in which a new detail can be discovered with every use.

TS Collection is a friendly combination of classic and contemporary lines in union with exceptional quality and craftsmanship – and the tables create different expressions with varying functions, depending on the size and number of tables combined.







# Pedrera Collection

*By Barba Corsini & Joaquim Ruiz Millet*

Barba Corsini (1916-2008) was a leading functionalist architect. In 1955, he was assigned to remodel the attics of the prominent Antoni Gaudí landmark La Pedrera. Used as a laundry room and a storage area, Corsini transformed the space into 13 modern apartments.

To complete the architectural experience, he specifically designed and decorated the apartments with his own designs, inspired by the characteristic appearance of the building - the Pedrera Coffee Table being one of them. For the base of the table, inspiration came from the vaulted ceilings of La Pedrera. It has a powerful simple character, which also is an apt description of Corsini's personal design style and fits well into any contemporary home.

In 1991, it was decided that the loft space of La Pedrera should be restored according to the original conception of Gaudí. The interior made by Corsini was torn down and most of it thrown away. During the renovation the architect and gallerist, Joaquim Ruiz Millet, discovered Corsini's work - and the two started to collaborate to make his designs more known and available for the public.







# Tynell Collection

*By Paavo Tynell*

Paavo Tynell's (1890-1973) designs were derivative of a traditional aesthetic with a modern sensibility, mixed with an extensive use of perforated and polished brass as material. Marked by delicacy and softness, his most famous forms in lighting echo the structures of nature; he adroitly created sculptural shapes reminiscent of the branches of trees, swirling snowflakes and seashells.

Paavo Tynell's fanciful take on nature is gracefully echoed in the 5321 Table Lamp. Under the distinctive shell-inspired brass shade, the bulb subtly appears from beneath; a picturesque detail resembling the desirable sea shell pearl. The 9602 Floor Lamp is characterized by its elegant and airy lampshade and rattan-covered stem, showcasing the designer's limitless imagination and unparalleled ability to create designs of enduring beauty.

Perfecting the techniques of metal finishes, Tynell developed the 1965 Pendant with his exceptional ability to capture and translate a grace and exuberant lightness into his brass creations and reflects his distinguished craftsmanship. The 9464 Wall Lamp is a great example of how Tynell elevated illumination into an art form. The clean, sculptured brass shade lends an air of elegance with Tynell's distinctive traits of twin dot perforation pattern combined with notched edges, making the wall lamp appealing and admirable in all its simplicity.





# GUBI

GUBI.COM