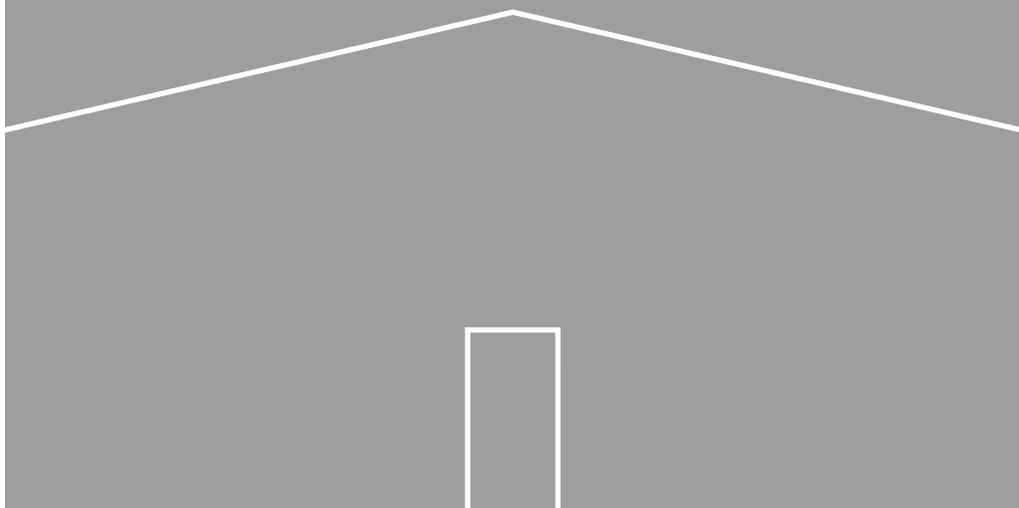


Vitra Schaudepot



Welcome to the History of Furniture Design!

The collection of the Vitra Design Museum ranks among the most important holdings of furniture design worldwide. It contains some 7000 pieces of furniture, more than 1000 lighting objects and numerous archives, as well as the estates of such designers as Charles & Ray Eames, Verner Panton and Alexander Girard. The Schaudapot provides a comprehensive insight into these holdings.

In the main hall on the ground floor more than 400 key pieces of furniture design from 1800 to the present are on display. Detailed information on the objects can be found in the digital catalogue. This presentation is complemented by smaller temporary exhibitions on themes related to the collection. The lower ground floor provides glimpses into selected focus areas of the collection and the Schaudapot Lab, which illustrates the development process of furniture pieces and their material diversity.

In its entirety, the Vitra Schaudapot gives a comprehensive overview of the history of modern furniture, including trends and styles, protagonists and producers, real innovations and failed experiments, individual icons, as well as its interrelationship with developments in society, industry, architecture and art. Welcome to the history of furniture design!

Imprint

Vitra Design Museum

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Concept Schaudapot Lab: Jolanthe Kugler, Susanne Graner, Sarah Kingston, Thorsten Romanus

Guided Tours

Highlights from the Collection (DE/EN)

Every Friday to Sunday 1 pm (German) and 2 pm (English)

The guided tour through the Schaudepot offers the visitor an unique possibility to experience the history of modern furniture design from its beginnings in the 19th century up to the present day. The tour focusses on the highlights from the Vitra Design Museum collection, including rare and singular pieces from designers such as Gerrit Rietveld, Marcel Breuer, Charles & Ray Eames or Verner Panton, but also less well-known or anonymous designs and prototypes. No registration required, € 7.00 per person, duration: 1 hour

Behind the Scenes (DE/EN)

German: 30 September, 14 October, 28 October, 11 November, 9 December 2016, 27 January 2017, 3 pm

English: 25 November 2016, 13 January 2017, 3 pm

You are taken on a guided tour behind the scenes to get a look at areas that are normally off-limits to visitors: You will visit the restoration studio, learn about the work done in the offices of the Vitra Design Museum and the processes that determine daily work in the museum. No registration required, € 7.00 per person, duration: 1 hour

Children's Tour: My Favourite Chair – Discover the Schaudepot (DE)

2 October, 30 October, 27 November 2016, 8 January, 5 February 2017, 2:30 pm

The Vitra Design Museum owns a huge collection of furniture, chairs and light fixtures. Some are over 100 years old, others were 3D printed! You'll find out where the chairs come from, who designed them, and how they were made. Afterwards you will build your own miniature chairs. The tour is held in German. For children from 6 to 12 years, €7.00 per child, duration: 2 hours, registration: info@design-museum.de

Public Architecture Tours (DE/EN)

Daily 11 am – 3 pm

The Vitra Campus is a magnet for design and architecture enthusiasts from all around the globe. Few other places in the world can boast such a large number of contemporary architectural icons. The unique ensemble includes structures by Tadao Ando, Richard Buckminster Fuller, Frank Gehry, Nicholas Grimshaw, Zaha Hadid, Herzog & de Meuron, SANAA, Álvaro Siza and others. Daily guided tours in German and English explain the backgrounds of architects and buildings alike. No registration required, please contact reception for information on duration and prices.

Public Architecture Tours (FR)

On the first weekend of every month and on French public holidays, 2:30 pm
€ 14.00, duration: 2 hours, meeting point: Schaudepot

Ground Floor

Main Hall

The main hall on the ground floor displays over 400 key pieces of furniture design in chronological order. Amongst them are rare and singular pieces from designers such as Gerrit Rietveld, Alvar Aalto, Charles & Ray Eames or Ettore Sottsass, but also less well-known or anonymous designs, prototypes, experiments and designs which never became popular. Pictures of earlier cabinets of wonder were important references for organisation and furnishing of the Schaudepot. The selection of exhibited objects reflects the museum collection and provides an overview of the history of furniture design, but also leaves room for different viewpoints and interpretations. Subgroups highlight individual thematic developmental sequences, such as the striking differentiation of the cantilever chair between 1926 and 1935, or the sudden explosive diversity of colourful plastic furniture in the 1960s, which was brought about by new technology as well as social upheaval.

Every object is a work in itself, worthy of exploring it in its finer details, its history, its materials and its effect on our daily life. At the same time, every object – be it successful product or »failed« design – embodies the ideas of its creator, its time, and its political context. The permanent exhibition in the Schaudepot shows the iconic object and reveals the stories behind it. The presentation is complemented by smaller temporary exhibitions on themes related to the collection.

Digital Catalogue

The digital catalogue provides detailed information about the objects exhibited in the main hall. The histories behind the furniture pieces are vividly explained through texts, images and historical documents. In addition to biographies on designers and manufacturers, the digital catalogue makes it possible to search for different topics and offers a selection of the collection's highlights as well as exciting content for children. Access it from your own device or borrow a tablet at reception.

- 1) Connect to the wireless network »FREE Vitra Hotspot Telekom«.
- 2) Open your browser and hit »online gehen« and afterwards »jetzt surfen«.
- 3) Click on the image of the Schaudepot or enter the URL »schaudepot.net«.
- 4) Enter the 4 digit object number #---- > displayed on the label. Hit search to receive all the information about this object.
- 5) Alternatively, search by one of the categories on the home screen.
- 6) Save entries to »My Collection«  and review them later . Share your favourite entries on social media. 

Selected Objects

#0225

Michael Thonet

No. 14 / Consumer Chair, 1855–1859

MBG-001-3

Gebrüder Thonet's first catalogue sheet, printed in 1859, contained fourteen different chair models, which mainly differed in the design of the backrest. Chair No. 14 was the simplest in the series. Its two back legs and backrest are made of a single bentwood arch with a shorter bentwood arch inside it. The only other parts are the seat frame with the caned seat and the two front legs, which are screwed into the seat frame.

The idea of manufacturing an entire series of chairs from standardized parts for assembly by the retailer as well as the naming of the chairs with fixed model numbers and the marking of all Thonet products with the manufacturer's name grew out of Thonet's ambition to conquer the world market and hence was part of a larger strategy. The decision to dispatch only partially finished products for assembly at sales outlets worldwide was motivated in part by concerns about the humidity to which the chairs would be exposed in the hold of a ship. Moreover, far less hold space was required for individual parts than for whole chairs. The parts for thirty-six No. 14 chairs took up no more than a single cubic metre.

The No. 14 has remained the cheapest and most widely produced chair model in the Thonet range, which is why it came to be known as the »cheap consumer model«. It cost just three gulden when first sold, roughly equivalent then to the price of three dozen eggs. No fewer than fifty million of these chairs were sold worldwide between 1859 and 1930. In the Schauderpot Lab on the lower ground floor you can find further information on bentwood as well as a dismantled Chair No. 14.

Text: Eva B. Ottillinger

#0431

Gerrit T. Rietveld

Untitled / Red Blue Chair, 1918/19

MRI-1001-1

In 1918/19, the Dutch architect and cabinetmaker Gerrit Thomas Rietveld designed a yet unpainted precursor to his famous Red Blue Chair. He submitted this model to the exhibition »Aesthetisch uitgevoerde gebruiksvoorwerpen« (aesthetically produced utensils) at the Museum for Applied Arts in Haarlem, which was also a competition for the best design for a simple lounge chair which could be manufactured for less than 35 guilders.

The chair is composed of thirteen thin slats forming the rails and posts, two thicker slats for the armrests, and two rectangular boards for the back and seat. The most striking thing is that the rails and posts extend past the point where they are joined. The result is an open spatial composition, which is in keeping with contemporary developments in Dutch painting, sculpture and, above all, architecture. Designs by Frank Lloyd Wright and Rietveld's tutor P.J.C. Klarhamer are often mentioned as sources of inspiration.

Probably influenced by De Stijl, Rietveld painted his furniture from the 1920s. The first mention of a coloured version of the Red Blue Chair dates from 1923. Its colour scheme reinforces the original design, in that the seat and back are more clearly recognisable as separate elements and the yellow crosscut ends of the slats accentuate the three-dimensional interplay of the lines. With the revival of interest in the De Stijl movement in the 1950s, this version of the chair became an icon of twentieth-century design.

Rietveld developed his designs with the goal of making them reproducible for everyone. He designed sleek furniture with push-in fittings made of simple wooden elements and published blueprints for furniture and prefabricated houses. At a Vitra Design Museum workshop, participants can reconstruct the Red Blue Chair on a 1:1 scale and experience the history of furniture design for themselves.

Text: Ida van Zijl

#1023

Alvar Aalto

41 / Paimio Chair, 1932

MSK-1003-1

In 1929, Alvar Aalto won the design competition for the tuberculosis sanatorium in Paimio in southwest Finland. Construction began in April 1930, and in June 1933 the sanatorium, which

Aalto had designed meticulously with patients' needs in mind, was inaugurated. He also designed all the furniture and lighting and in April 1932, he displayed three of his furniture models at the »Nordic Housing Fair« in Helsinki, including a lounge chair, later known as the Paimio Chair.

The design had a long developmental phase. Around 1931, Aalto began experimenting with laminated wood, aiming to create stable, organically shaped wooden frames for chairs. For the undulating framework of the Paimio Chair, several thin veneer layers were glued together and pressed into shape. One could then cut three or four chair frames, like slices, from one broad piece. Aalto arranged the veneered sections lengthwise in such a way that each one finished at a different point, making the frame appear seamless.

The Paimio Chair's curved seat shell is attached to the frame only at its top and bottom ends, which rest on overhangs strengthened by horizontal blocks. Because the seat shell forms a loop at both the top and bottom within the frame, it yields slightly under the weight of the sitting person, giving it a springy character that was quite popular at the time of the design. Alvar Aalto is one of the most important representatives of »human« modernism in architecture. The retrospective »Alvar Aalto – Second Nature« which has been touring since 2014 emphasises his importance as a key figure of the modern avant-garde, highlights Aalto's affinity for organic shapes, and relates these back to important artists of his time through close dialogue. 250 of Aalto's pieces as well as designs created by other designers for Artek – a company he founded – are part of the Vitra Design Museum's collection.

Text: Jochen Eisenbrand

#1534

Charles & Ray Eames

DAX / Plastic Armchair, 1948–1950

MEA-1122-2

The concept of a one-piece ergonomic seat shell had already been formulated by Charles Eames and Eero Saarinen in 1940. After fruitless attempts, Ray and Charles Eames had to admit that such a shell could not be made from three-dimensionally bent plywood. When MoMA announced an international competition in 1947 for »Low-Cost Furniture Design«, they saw it as a welcome opportunity to research alternative solutions. The objective of the competition was to develop inexpensive industrially produced furniture to meet the increased furniture demand of the postwar years.

Inspired by the automobile industry, the Eames' decided to use metal sheets for their seat shells, a project ultimately abandoned, however, due to the considerable investment this would have entailed. Thus, in 1949, Charles Eames contacted the company Zenith Plastics, which specialized in the processing of fibreglass-reinforced polyester resin. In long meetings the two parties sounded out the possibilities of manufacturing low-cost shells in this specific polyester resin and adapted the competition entries to the demands of the new material.

The first, still handcrafted, copies of the armchair were presented in the »Low Cost Furniture« exhibition at MoMA in spring 1950. Serial production began that same year. Less complex shells for the Plastic Side Chair followed in 1951. The plastic shells are by far Ray and Charles Eames' most successful design in terms of numbers produced – and probably the most influential as well.

The exhibited object is a version of DAX, whose seat shell is made of fibreglass-reinforced polyester. The shells are nowadays made of polypropylene.

Text: Mathias Remmele

#1822

Carlo Mollino

Untitled / Arabesco, 1950

MIT-1032

In 1950, Carlo Mollino, one of the most eccentric designers of the post-World War II period, convinced the cabinetmakers Apelli & Varesio to experiment with the moulding of plywood and began constructing the Arabesco table. At the time the required material was not on the market so Apelli & Varesio produced it itself by using hot glue to stick thin sheets of maple wood together. Then the plywood was heated, which made the layers of wood flexible, thus allowing the whole length to be moulded. A press in the shape of the required piece of furniture slowly squeezed the plywood to produce the final shape. As it cooled, the glue hardened and the plywood retained its new shape. As the technique used was new, it was hard for the manufacturer to anticipate the framework's structural stability. Mollino prevented a possible deformation by screwing the glass table top to the two upper extremes of the structure – using it as a tensioner. The shaped openings that reduce the weight of the plywood surface also serve to strengthen the construction.

The design echoes artist Jean Arp's modern lines and the abstractions sculpted by Henry Moore whilst also having a certain surrealist appeal. Indeed, Salvador Dalí's »Femme à tête de roses« from 1935 contains a table surprisingly similar to Mollino's design. Mollinos

Table became known as Arabesco (lit. arabesque) underlining the decorative aspects of its curved form. It was manufactured by hand in a small edition of approximately six pieces by Apelli & Varesio.

Carlo Mollino was not only an architect and furniture designer; he also worked as an interior designer, photographer and automotive designer. When he began his career in the early 1930s, the ideals of modernism were prevalent in architecture and design. Yet despite fascination with industrial production and standardisation, Mollino's designs were never serially produced. Most of his curvy, sculptural designs are, instead, individual pieces. That is why they are just as rare as they are popular among collectors. There are a total of eight pieces in the Vitra Design Museum's collection; five of them are exhibited in the Schaudapot.

Text: Fulvio Ferrari

#2332

Verner Panton

Panton Chair, c. 1956–1967

MPA-1073-2

The Panton Chair was hailed as a feat of production engineering at its launch in 1967. It was the world's first resilient cantilever chair to be made of a single piece of plastic.

The idea had preoccupied Verner Panton since 1956, if not before. His entry for a furniture competition dating from that year, an S-shaped design to be made of wood or plastic, recalls Gerrit Rietveld's Zig-Zag Chair of 1932/33. Panton then took the idea a step further by replacing the baseplate with the concave »train« that was to become the Panton Chair's hallmark feature. This provided the basis for the non-functional 1:1 polystyrene model of 1959/60 with which Panton set off in search of a manufacturer – a quest that took him all over Europe. It was not until around 1963, following numerous rejections, that he found success with the Basel entrepreneur Willi Fehlbaum, who had experience of plastics and agreed to give the idea a try. Panton settled in Basel so that he could follow the process by which his bold conceptual form was reconciled with the potential of the material and the imperatives of serial production. The chair acquired its definitive form two years later. The idea of a chair made »of a piece« that is realized so impressively in the Panton Chair was not new. But it was Panton who worked at it doggedly for many years until he at last had a viable product. How fitting, therefore, that the end result bearing his name has become such an icon of plastic furniture design.

After Verner Panton's death, a large portion of his estate was entrusted to the Vitra Design

Museum. Around 2000 pieces in total, the collection includes furniture as well as prototypes, textiles and archival documents.

Text: Mathias Remmele

#2731

Studio65

Marilyn / Bocca, 1970

MIT-1056-2

Salvador Dalí's work »Mae West's face which may be used as a Surrealist apartment« from 1934/35, in which the actress's mouth was depicted as a sofa, inspired Franco Audrito, Giancarlo Paci, Anna Maria Pozzo, Athena Sampaniotou, Maria Schiappa, Ferruccio Tartaglia, and Adriana Garizio from Studio65 to design the Bocca. The prototype was originally created for Marilyn Garosci's fitness centre Contourella in Milan, a »temple of beauty« with a showy polychrome and hyper-decorated interior that subtly mocked the tendency of consumer culture in affluent post-war societies to value appearance and superficial impressions. The model was named Marilyn after the club's owner, but also as an allusion to the actress Marilyn Monroe.

In 1970, the manufacturer Gufram (an acronym of GUgliermetto FRatelli Arredamenti Mobili) started to produce the sofa as Bocca. The firm was happy to take on the young designers' radical ideas, which coincided with its own desire to transgress and challenge stereotypes in industrial design. This was facilitated by the new polyurethane foam technology, which enabled the company to produce hand-sculpted prototypes and small series at sustainable costs; this was a crucial advantage in the initial launch phase of innovative products, which were only slowly absorbed by the market. The model generated enormous success for the company, both in terms of its sales and image. Far removed from the standard codes of furniture design, Bocca can be regarded as the invention of a zeitgeist rather than merely as a design. Indeed, this description not only applies to the piece itself, but also constitutes one of the fundamental values underpinning the originality and success of Italian design in the 1960s and 1970s.

The artist Salvador Dalí not only explored the potential of the lip form as seating in painting, i.e. in his portrait of actress Mae West, but also realized the idea as a sofa in 1938, in conjunction with the poet Edward James for the latter's house in Monkton, Sussex, United Kingdom. Their design thus formed the precursor to Bocca. Surrealism, with its passion for

the dream-like and its renunciation of functionalism, constituted an important influence on the Anti-Design and Radical Design movements. Radical Design reached its peak at the end of the 1960s and the start of the 1970s in Italy and is now considered one of the most important avant-garde movements in the history of design.

Text: Fulvio Ferrari, Julia Selzer

#3131

Marc Newson

MN-01 LC1 / Lockheed Lounge, 1985–1988

MAU-1001

The flowing shapes of the objects by the Australian designer Marc Newson recall the »streamlined style« of the 1930s, as well as international developments in the field of sculpture that were influenced by this movement. His 1994 aluminum armchairs Orgone or Alufelt for example are actually more anthropomorphous seating sculptures with pleasant tactile qualities than functional furniture. The chaise lounge Lockheed Lounge harks back to an initial version entitled LC1, which Marc Newson created for the »Seating for Six« exhibition at the Roslyn Oxley Gallery in Sydney. He drew inspiration for the shape of the piece from the recamier seating type, whose name is derived from the chaise longue in the portrait of Juliette Récamier by Jacques-Louis David from the year 1800. From 1986 to 1988, he reshaped the LC1 into a smoother and more flowing form, called the Lockheed Lounge after the American aircraft manufacturer. Its body is primarily made of fiberglass-reinforced plastic. The legs smoothly descend from the natural curves and are covered with rubber, a stylistic principle to be found in many of Newson's works. The entire surface is covered with thin-walled aluminum sheets attached with blind rivets. These sheets do not overlap but are joined together almost seamlessly, giving the impression of an airplane fuselage.

The Lockheed Lounge is considered one of the most valuable contemporary design objects in terms of its insurance value and selling price at auction houses. Fifteen copies of the Lockheed Lounge exist worldwide – a series of ten pieces, four so-called »artist proofs« and a prototype. The Vitra Design Museum acquired the sample shown here in 1992 after Marc Newson's first exhibition in Germany.

Text: Vitra Design Museum

#3344

Joris Laarman

Aluminum Gradient Chair, prototype, 2014

MNL-1037

The possibilities of 3D printing have been explored by designers and researchers since the 1980s. However, due to prohibitive costs and limited materials, most applications of this technology were based on rapid prototyping processes until the 2010s. This changed with the refinement of printing hardware, decreasing cost and the greater availability of materials. Joris Laarman's Aluminium Gradient Chair shows the potential for the serial production of 3D printed objects. Presented in 2014 as part of the Dutch designer's solo exhibition Bits and Crafts at New York's Friedman Benda Gallery, the chair is the first piece of furniture to be printed in laser-sintered aluminium. Solid cells in the design ensure structural strength and rigidity while the more open cells create material reduction and lightness, all within one printing technique.

The prototype shown here was acquired in 2015 for the Vitra Design Museum's collection. This was made possible through the support of the Design Circle, the Vitra Design Museum's membership association.

Illustrative examples and further information on the different 3D printing processes can be found in the Schaudepot Lab on the lower ground floor.

Text: Viviane Stappmanns

Ground Floor

Shop & Depot Deli

Vitra Design Museum Shop

The shop in the foyer of the Schaudepot presents a carefully selected assortment of design products, including many with a connection to the objects in the Schaudepot and the collection of the Vitra Design Museum. The range of books includes not only the Vitra Design Museum's exhibition catalogues, but also a selection of over 300 specialist publications on design and architecture that provides visitors profound insights into design, selected by do you read me?!, Berlin, and the curators of the Vitra Design Museum. Posters, postcards and the museum's Miniatures Collection round off the product range.

Depot Deli

Delectable quality, a varied menu and premium ingredients define the healthy food concept of the Depot Deli. Here you can savour modern interpretations of breakfast, salads or freshly made sandwiches. In summer, you can enjoy a coffee or home-made ice-tea on the spacious plaza with view of the Fire Station by Zaha Hadid. The selection is based on natural ingredients, which are combined in creative, urban recipes – to be enjoyed on site or as take-away. After 6 pm the Depot Deli can be hired for private or business occasions.

Office

A view into the office, library and restoration studio

From inside the Depot Deli, visitors can view the newly designed office space of the Vitra Design Museum, where around 45 researchers, educators, technicians, restorers and experts from many other fields work on gathering, exploring and communicating design worldwide. In order to create the right setting, the classic saw-tooth roof hall from the 1960s featuring skylights and a ceiling height measuring up to six metres was cautiously renovated. The industrial character was retained and is also reflected in the new materials. The museum's library, which is open to researchers at their request, is located at the end of the office; a restoration studio, which can be visited on guided tours, is located at the other end.

The central work areas of the curators were created by the designer Konstantin Grcic. For this area, Grcic designed simple wooden tables and large pin boards, which visibly bring curators' research to the fore. The centre of Grcic's design is a bright neon red shelf that serves as a display for elements of the museum's work, such as models, books, pictures and objects. Thanks to Grcic's planning, the visual material which is used throughout the Vitra Design Museum is the main decor of the entire room.

While museums are still perceived as rather conventional institutions, the Vitra Design Museum's new office shows another side to museum work. It is a research organisation, think tank and experimental site that reflects the character of a committed and innovative design museum of the 21st century.

Behind the Scenes

On the lower ground floor of the Schaudepot, four screens give insights into the chosen focal points of the collection: the Lighting Collection, Italian and Scandanavian Design and the Estate of Charles and Ray Eames. Here, you can see Charles Eames' original office, which is kept in the Vitra Design Museum as part of Charles and Ray Eames' estate. You will also find the Schaudepot Lab, which provides information about the materials and manufacturing processes used in the more important furniture designs. The Lab includes a library of materials, semi-finished products, application-, construction- and design examples, documents, and films which help bring to life the complex process of creating a piece of furniture from prototype through to series production.

Schaudepot Lab

The variety of material in furniture design is almost endless – ranging from a chair made out of papier-mâché to space-tested materials such as carbon fibre or aramid. Wood, metal and plastic are among the most important groups of materials used in a variety of different forms and combinations. The Schaudepot Lab gives an insight into this diversity and the development processes that range from the initial design concept to a finished product. This development often begins in the designer's studio and is based on drawings, models and experiments. However, the respective production methods too – whether they be in an industrial or craft context – characterise the form and details of an object. Open the drawers and discover more, touch the materials and explore their feel, texture and qualities.

Eames Office

Charles and Ray Eames are among the most important designers of the 20th century. They designed innovative furniture and other industrial products, films, books, exhibitions, multi-media installations, interiors and much more. At the heart of their creative universe was their office at 901 Washington Boulevard in Venice, Los Angeles. 438 employees worked there from 1943 to 1987.

An austere commercial building from the outside, Eames Office was not only their office and studio, but also a model workshop, production facility, photo studio, film studio, darkroom, archive and warehouse. Reports from visitors and employees give the impression that the Eames created a unique, creative atmosphere there.

In 1988, as part of the Eames' estate, Charles Eames' office including all its furniture was also put into the care of the Vitra Design Museum. True to the original, the office reconstruction shows the designer couple's great variety of inspirational sources: their own furniture designs plus those of other designers, collected folk art, textiles and other personal objects.

Collection Windows

The Lighting Collection

The design of lighting is among the most challenging and at the same time most fascinating tasks for designers, artists and architects. The history of lighting design covers an amazing wealth of different positions, methods and approaches and reflects both technical innovations as well as cultural-historical and social developments. Thus, lighting objects from the start of the 20th century show examples of how design changed from arts and crafts to series production, whilst lighting objects from the second half of the 20th century develop an amazing range of forms and also raise questions of lighting technology, production processes and global sales. The Vitra Design Museum's Lighting Collection numbers over 1,000 items and includes designs from Gino Sarfatti, Verner Panton, Poul Henningsen, Vico Magistretti, Isamu Noguchi, Achille and Pier Giacomo Castiglioni, Serge Mouille, Richard Sapper and Ingo Maurer.

The Estate of Charles and Ray Eames

In 1988, the Vitra Design Museum took on the property estate of Charles and Ray Eames. It includes material studies, prototypes, study models, tools and series products, and documents almost all of the important designs by the designer couple encompassing their entire creative period from 1940 into the late 1970s. Among the approx. 1000 items, there are numerous experiments with moulded plywood, which the Eames' initially tested in the 1940s as plywood splints for treating bone fractures for the U.S. Navy and which later led to the first three-dimensional moulded plywood seat shells. Further items show their ground-breaking work on seats made out of plastic, experiments with seats made out of a wire frame, the development of the Aluminium group and the legendary Lounge Chair. In its entirety, the estate reveals a fascinating productivity and variety of ideas, in keeping with Charles Eames' motto: »Getting the best to the most number of people for the least.«

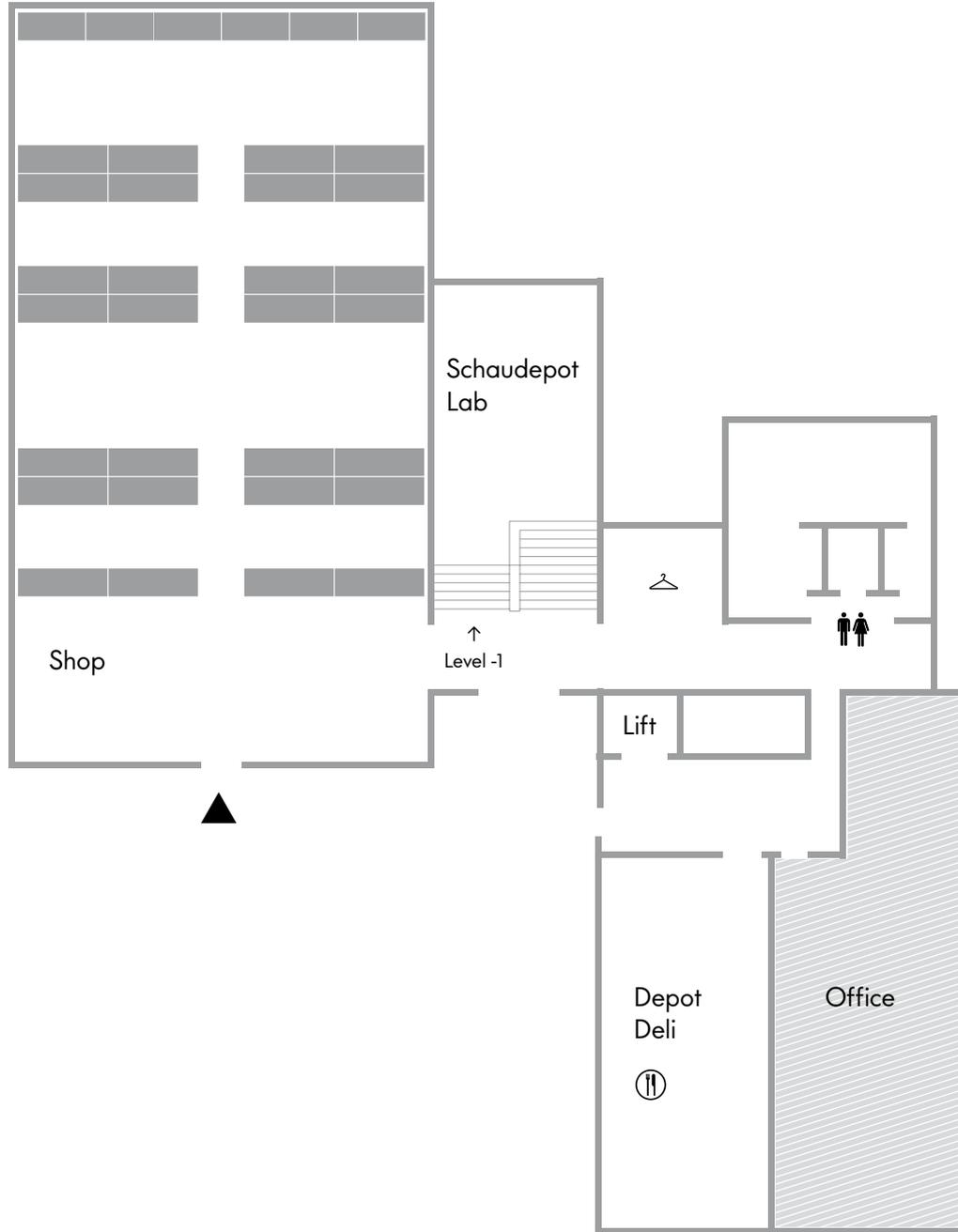
Italian Design

Post-war Italy created special conditions for modern furniture design. At the start of the 20th century, the country already had a modern and progressive industry using innovative technologies and materials. At the same time, furniture production was largely dominated by small and medium-sized artisan businesses that, through a great love of experimentation and designers such as Gino Sarfatti, Gio Ponti, the Castiglioni brothers, Vico Magistretti, Joe Colombo and Ettore Sottsass, began to utilise industrial innovations for furniture production. Designs of understated elegance, technical sophistication and optimistic charisma were developed that were critical of rigid functionalism and were a commentary and catalyst on social upheaval. On that basis, the Italian furniture industry was formed. Of global importance still today, it is led by companies such as B&B, Cassina, Driade, Kartell, Moroso, Tecno and Zanotta.

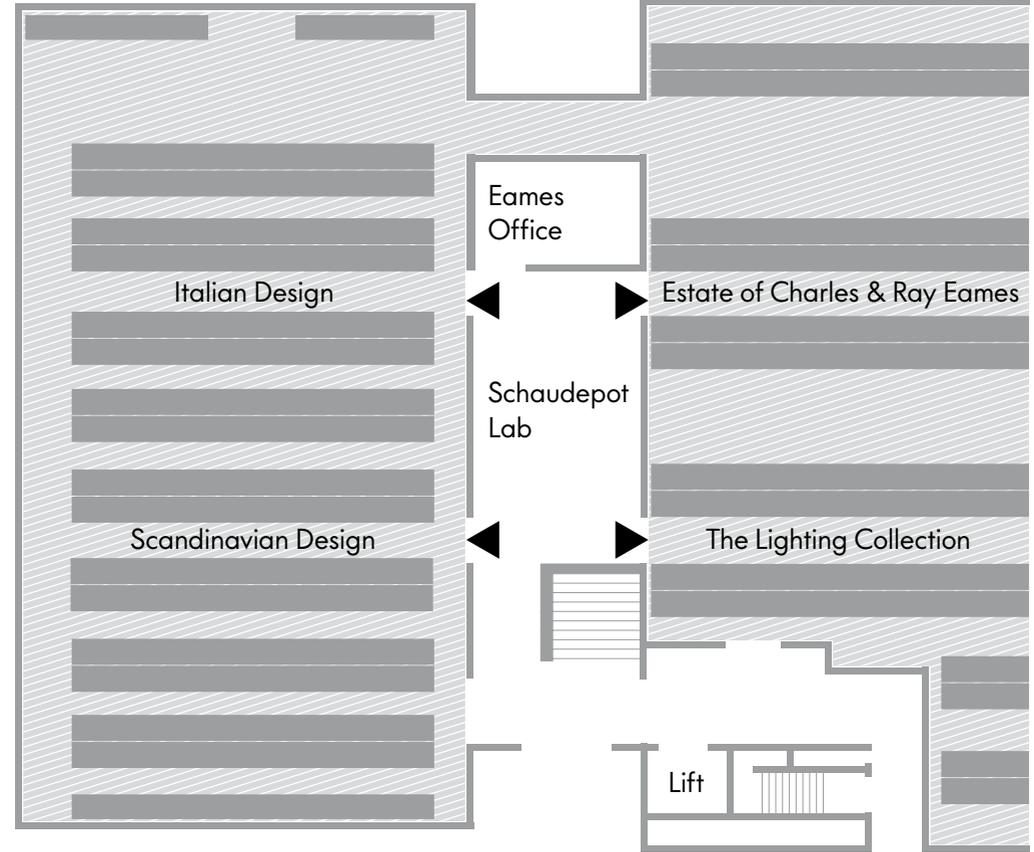
Scandinavian Design

Even before the Second World War, the design principles of the modern era also began to influence Scandinavian designers and architects, including Gunnar Asplund, Alvar Aalto and Kaare Klint. Whilst in Central Europe aesthetics of steel and glass dominated, Scandinavian designers concentrated mainly on wood, a material that was in abundant supply. Scandinavian design in the post-war period experienced an international break-through when many households were being refurbished – the furniture was durable, timeless, relatively cheap and adaptable for a diverse range of interiors. Protagonists of this era include Arne Jacobsen, Hans J. Wegner, Poul Kjaerholm and Finn Juhl. In addition to creations from these designers, the Vitra Design Museum also holds the estate of the Danish designer Verner Panton. This showcases a different, bright and playful side to Scandinavian design – just like the works of Eero Aarnio or Yrjö Kukkapuro.

Ground Floor



Lower Ground Floor



Opening hours

Mon – Sun: 10 am – 6 pm

Admission

€ 8.00 / € 6.00, children under
12 years of age free

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**Vitra
Design
Museum**