GUBI

FALL 2023



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YOUR SPACE, YOUR STORY

Get inspired to create captivating narratives for your home that exude timeless sophistication with GUBI.

This season, GUBI embarks on a journey of rediscovery, breathing new life into forgotten design classics that resonate across the globe. Offset with contemporary pieces, they result in elevated interiors that dance ahead of the curve.

Wonder 3-seater Sofa upholstered in GUBI Dadja 10
GUBI Cushion 60x60 upholstered in GUBI Dadja 18 & Limonta Alberobello 27
V11 Lounge Chair upholstered in GUBI Smooth Leather Cream
Violin Dining Chair upholstered in GUBI Bouclé 005
GUBI Rug 300 x 250 in Moss / BL3 Floor Lamp in Chrome
Adnet Coffee Table in Cream Leather
1972 Pendant Ø90 / Timberline Floor Lamp
Aspide Table Lamp / 62 Desk

Wonder 3-seater Sofa upholstered in GUBI Dadja 10 / TS Side Table in White Marble
Model 597 Table Lamp / Adnet Wall Mirror Ø58 in Cream Leather





V11 Lounge Chair upholstered in GUBI Smooth Leather Cream
V11 Lounge Chair upholstered in Limonta Forli 27
TS Side Table in White Marble / Aspide Table Lamp
Model 597 Floor Lamp / Adnet Wall Mirror 70x180 in Cream Leather



Left & right: Aspide Table Lamp
Right: Vanity Wall Mirror 1





Left & Right: Pacha Lounge Chair upholstered in GUBI Dadja 18
Adnet Coffee Table in Cream Leather / Model 597 Table Lamp
Right: Pacha Lounge Chair w. armrests upholstered in Limonta Alberobello 23
Model 597 Floor Lamp / 1972 Pendant Ø90 / Vanity Wall Mirror 2

Beetle Dining Chair 3D Walnut Veneer Shell, upholstered in Dedar Flair Special FR 134
V11 Lounge Chair upholstered in Limonta Forli 23
V11 Ottoman upholstered in Gubi Smooth Leather Cream
9602 Floor Lamp in Bamboo / 62 Desk / 9209 Table Lamp





V11 Lounge Chair upholstered in GUBI Smooth Leather Coffee
V11 Ottoman upholstered in GUBI Smooth Leather Coffee
Timberline Floor Lamp



Multi-Lite Portable Lamp in Chrome and White
Multi-Lite Portable Lamp in Chrome
V11 Ottoman upholstered in Limonta Forli 27



Pacha Lounge Chair w. armrests upholstered in Limonta Alberobello 23
Model 597 Floor Lamp





Multi-Lite Portable Lamp in Brass and Black
Multi-Lite Portable Lamp in Brass



Vanity Wall Mirror 2
Multi-Lite Portable Lamp in Brass



Vanity Wall Mirror 3 / Multi-Lite Portable Lamp in Brass and Black
Beetle Dining Chair 3D Walnut Veneer Shell, upholstered in Dedar Flair Special FR 134



Multi-Lite Portable Lamp in Chrome
Multi-Lite Portable Lamp in Brass



Model 597 Floor Lamp
Model 597 Table Lamp
62 Sideboard

Adnet Wall Mirror 70x180 in Cream Leather
Model 597 Floor Lamp



V11 Lounge Chair upholstered in GUBI Smooth Leather Cream
9209 Table Lamp / Vanity Wall Mirror 3 / GUBI Rug 300x250 in Moss

IT’S ALL IN THE DETAIL

When it comes to the success of a design, it is often the smallest things that matter the most.

Great designers understand this. Designers such as Italian visionary Gianfranco Frattini, who knew that the harmony of sculptural beauty and functional excellence demands the most precise engineering. Or his Finnish counterpart, Paavo Tynell, whose devotion to detail elevated the metalsmith’s craft into an art form.

Louis Weisdorf, master of the intricate, the multi-layered and the multi-functional, understood it. So did his fellow Dane, Illum Wikkelsø, whose standards of material comfort and formal elegance in furniture demands the most extraordinary hand-crafting skills to achieve.

Today, one finds this obsessive quality in the work of studios such as GamFratesi, whose thoughtful and focused eye for detail has the power to transform even the most everyday objects into something truly remarkable.

This fall, GUBI pays tribute to those rare and radical designers who made the biggest impact – by getting every detail right.





GIANFRANCO FRATTINI

From door handles and jewelry to homes and hotels, Gianfranco Frattini (1926 – 2004) left an indelible mark on modern Italian design over the course of his 50-year career. It may have been the architect Ernesto Rogers, Frattini's countryman, who coined the phrase "from the spoon to the city", but there are few designers who lived this adage as completely as Frattini. He treated every project with the same creative imagination and devotion to detail, regardless of scope or scale.

Frattini left behind one of the richest and most varied legacies of any 20th-century designer, encompassing award-winning furniture – both indoor and outdoor – modern icons, and landmark interiors that shaped the taste of the era.

made in Italy



The Aspide Table Lamp by Gianfranco Frattini

"Fresh, uncomplicated, and futuristic, Aspide is a true original, a shining, jewel-like object that reveals a surprising rigor and practicality."

– Emanuela Frattini, Gianfranco Frattini's daughter.



Aspide Table Lamp
TS Desk in Polished Steel and Black Marquina Marble

Serpentine in shape, beautifully balanced and gleaming like a jewel, the Aspide Lamp by Gianfranco Frattini is both a brilliantly practical piece of industrial design and an irresistibly playful design statement. First developed in 1970, the Aspide is a highly adjustable table lamp that looks like no other light before or since, but which still expresses the material and aesthetic tastes of its time.

Named after the Italian word for ‘asp’, referencing its sinuous, snake-like form, the Aspide was designed as a versatile task lamp that can be manually adjusted to create either direct light for work or reading, or turned toward the wall to create a softer, ambient glow.

The body of the lamp comprises large curved tubes of iron fitted to a specially engineered steel shaft. The shaft allows two different parts of the lamp – the neck and the head – to be rotated seamlessly around their own axes by as much as 350°, with an integrated stop. This simple and intuitive mechanism adjusts both the aesthetics and function of the lamp, giving the user the ability to easily control the light in their space, switching smoothly between task and accent lighting as they wish.

A counterweight housed within the base ensures that the lamp remains stable and will not topple over as the neck is rotated outwards. The upper part of the lamp’s head is fitted with small holes that distribute light upwards, making it instantly clear whether the light is on or off, however the head might be positioned. A coating of gleaming chrome gives Aspide a mirror-like surface, that reflects the lamp’s own light. This high-shine brilliance that imbues the lamp with a feeling of preciousness as well as playfulness – in Frattini’s hands, glamor and whimsy can coexist in a single object.

Like so many of his works, Aspide perfectly encapsulates Frattini’s belief that an object’s aesthetic should be rooted in a fusion of function with the materials and methods that have gone into its construction. The Aspide Table Lamp expresses this with eye-catching clarity, achieving a distinct personality and a sculptural beauty with no superfluous elements. Its distinct organic form and sculptural beauty are purely the result of process and function – proof that purpose-driven industrial design can produce a work of art.

A new addition to the GUBI designer roster, Gianfranco Frattini left an indelible mark on modern Italian design over the course of his 50-year career, bringing his passion for materials, devotion to functional detail, and deep appreciation of craft and construction methods to a staggeringly diverse portfolio that included some truly ground-breaking lighting designs. GUBI is delighted to return some of Frattini’s landmark pieces – including the Aspide Table Lamp – to the world’s design lovers, and to shine a light on his extraordinary talent once again.

Aspide Table Lamp
Pacha Ottoman upholstered in GUBI Alberobello 23

MODEL 597

The Model 597 Collection
by Gianfranco Frattini

"Gianfranco Frattini understood the fundamental importance of lighting. Model 597 has a unique combination of elegance, innovative functionality, and an element of whimsy that puts a smile on everybody's face."

– Emanuela Frattini,
Gianfranco Frattini's daughter

First released in 1961, the Model 597 by Italian virtuoso Gianfranco Frattini is the lamp that launched him as a lighting designer. Short and cylindrical in shape, the Model 597 is fitted with multiple bulbs and quirky fringes that disguise its functional versatility. Its unique and playful form perfectly encapsulates Frattini's extraordinary approach to the aesthetics of light.

Frattini understood that light has an unparalleled power to make or break a space. Experienced at creating interiors for public spaces such as restaurants and nightclubs, he appreciated the importance of modulating light to create nuances within an interior – forming areas of both functional focus and warm, subtle radiance that contribute to the atmosphere and sense of place.

Frattini's thinking led directly to the development of the Model 597, a lamp conceived to combine direct and indirect light, using a dual switch and a fringed curtain to soften the bulbs' glow. The fringe gives the light texture and volume, while evoking the decorative features of a traditional lampshade.



Model 597 Floor Lamp and Table Lamp

Model 597's unique nylon fringes were inspired by both the world of fashion and the fringed entrance curtains commonly found in Italy's bars and grocery stores in the late 1950s. They are affixed to a diabolo-shaped aluminum base, which is fitted with six lateral bulbs around the central core, with an additional bulb housed in a cavity on top, directing light upwards. This creates a 360° light that floods out evenly between the fringes, as well as an uplight – enhanced by the reflection in the polished-aluminum surface – which can be individually controlled with a dual-button switch.

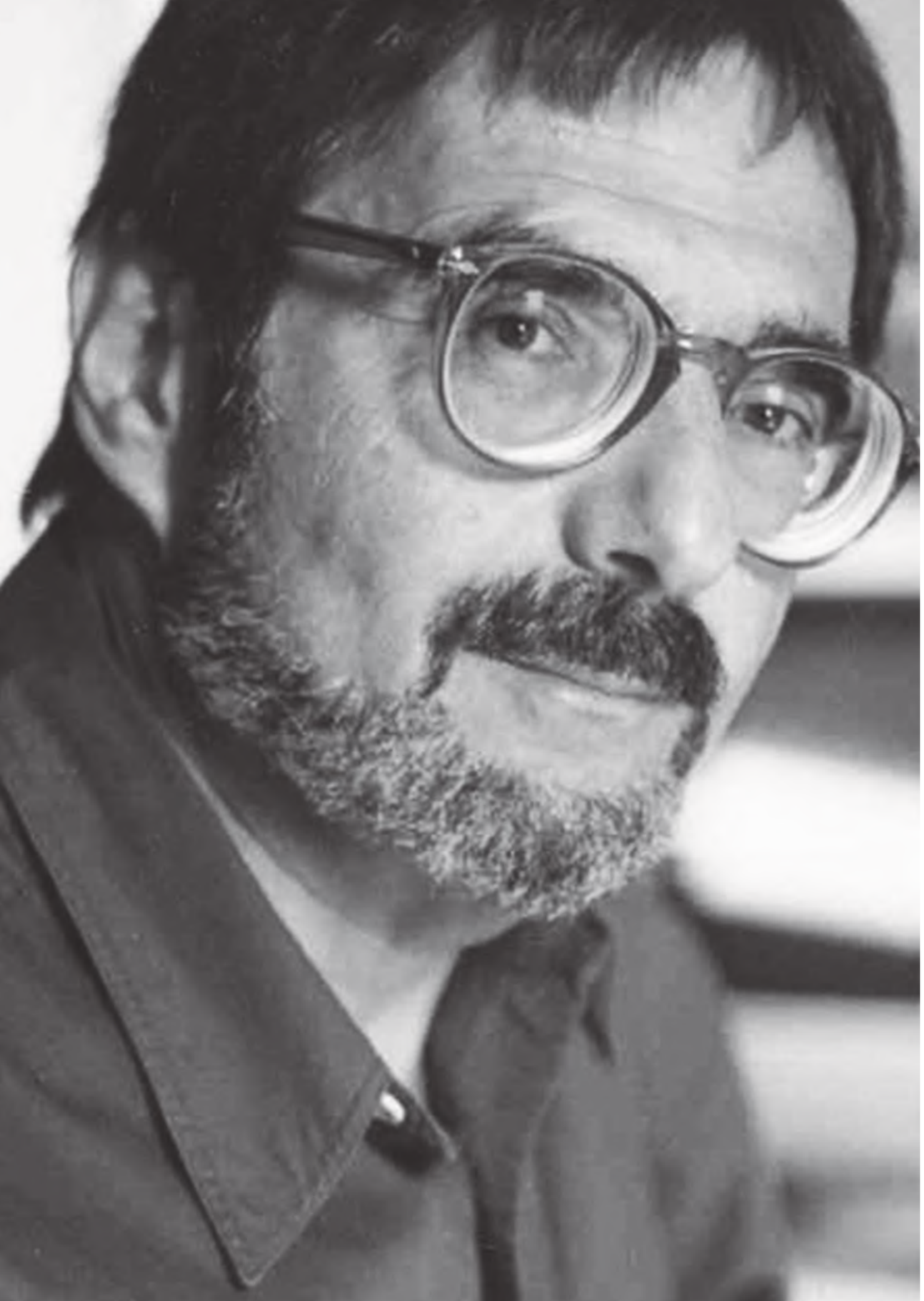
The lamp was a hit from the moment it was launched, and swiftly appeared in residential projects and in public settings throughout the early 1960s – notably including Frattini's celebrated Restaurant St. Andrews in Milan in 1963. Although it was undoubtedly Model 597's characteristic appearance that caught design lovers' eyes, it was the lamps' ingenious versatility, ability to enrich any setting, and endless aesthetic possibilities that made it an icon and earned it timeless appeal. Thanks to the Model 597's unusual marriage of industrial process and alluring tactility, Frattini secured his place in the pantheon of great 20th-century lighting designers.

Referring to Frattini's original drawings alongside an original example of the design, GUBI and the Frattini family have not only reissued the Model 597 Floor Lamp as it was, but also scaled the dimensions down to a smaller size. This smaller variant retains all the functional flexibility and aesthetic impact of the 1960s original, in a compact tabletop size, with four lateral bulbs rather than six.

The bodies of both versions are constructed from aluminum plate, which is spun on a lathe and shaped over a mold. The Table Lamp is made from a single piece, and the Floor Lamp comprises two pieces, which are attached using three finger screws. These are also used to affix the baseplate and cover to both lamps, making them easy to disassemble for repair or recycling.

Now, more than six decades after it was first produced, the Model 597 is back, its characteristic and timeless blend of versatility, elegance, tactility, and light-hearted whimsy ready to delight a new generation. As the lamp that cemented Frattini as one of the masters of light, the Model 597 has an important place in design history, and brilliantly showcases the affinity for materials, functional focus, and construction ingenuity that so many of his designs embodied. GUBI is honored to give this one-of-a-kind design – and its visionary designer – a platform once more.

Model 597 Floor Lamp



LOUIS WEISDORF

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.

Weisdorf made the drawings for his iconic Multi-Lite in 1972. The lamp collection reflects Weisdorf's passion for objects that can be changed by the user, involving them in the design process and offering a more dynamic design.

MULTI-LITE PORTABLE

The Multi-Lite Portable Lamp by Louis Weisdorf

"The Multi-Lite lends itself perfectly to use as a portable lamp – it is a design that was made to be carried; the perfect companion lamp. My father would have loved how GUBI's use of state-of-the-art lighting technology has enhanced the functionality of his original design."

– Simon Weisdorf, son of Louis Weisdorf





Multi-Lite Portable Lamp in Brass and Black
Multi-Lite Portable Lamp in Chrome
Multi-Lite Portable Lamp in Brass



Multi-Lite Portable Lamp
in Chrome and White

With its adjustable shades, Louis Weisdorf's Multi-Lite is one of the most dynamic and adaptable lighting designs of the 20th century. The introduction of the portable edition makes it even more interactive.

Starting with the Multi-Lite Table Lamp as a template, GUBI has worked closely with the Weisdorf family to reimagine the design as a fully portable lamp that packs all the Multi- Lite's trademark versatility into a more compact form.

First launched in 1972, the Multi-Lite design is unique in its playful flexibility, allowing the light to be directed in multiple directions with a simple adjustment to its shades. Unrestricted by cables, the new edition gives fans of Weisdorf the opportunity to bring the Multi-Lite's exceptional functionality to any space in the home – or outside it. In the portable iteration, each component of the light has been redeveloped and adapted to optimize ergonomics and stability, and to ensure that all parts work together in harmony.

The outer ring – a key aesthetic and structural feature of the Multi-Lite – naturally lends itself to use as a handle, as does the thin stem connecting the shade to the base. On the table lamp, the two small discs on either side of the outer ring are used to adjust the angle of the shade. On the portable version, however, these have been reimagined as dimmer switches. With three dimmer settings, the brightness of the Multi-Lite Portable Lamp can be modified to match the mood or meet the needs of the moment – allowing leisurely evenings on the patio to continue long after the sun goes down.

Like all lamps in the Multi-Lite family, the shades can be manually repositioned to alter the direction and pattern of the lamp's light, and have been meticulously engineered to ensure they can be smoothly adjusted with one hand. To address the fact that the Portable Lamp sits lower on the table, two diffusers in the upper part of the lamp prevent glare while creating an attractive glow of indirect light.





Balancing the aesthetic requirement for a slender silhouette with the need for optimal stability, the base is fitted with a USB-C charging unit that charges to full in six hours, and to 80% in three. From the moment it is switched on, a fully charged Multi-Lite Portable Lamp can keep shining for six and a half hours at maximum brightness – enough to outlast even the longest evenings outdoors.

Like other portable lamps in the GUBI Lighting Collection, the Multi-Lite is intended and certified to be used outside, although it should be kept dry – and charged – indoors when not in use. GUBI has developed four material variations, enabling the Multi-Lite to slip seamlessly into any style of space: black or brass shades with a brass base, and white or chrome shades with a chrome base.

PAAVO TYNELL

Paavo Tynell (1890 – 1973) was born in Helsinki 12 years after the invention of the domestic lightbulb – a time when Finland, like most of the northern Europe, was yet to be electrified. One of the great industrial designers and metal craftsmen of the 20th century, Tynell came into the world at precisely the right time to become one of the pioneers of modern lighting; as the electric light spread across the world, so too did Tynell's design visions.

Tynell left behind a legacy as one of the biggest influences on early lamp design both in Finland and beyond. By the time he died in 1973, Tynell was known, fondly, as 'the man who illuminated Finland'.



1967 & 1972
PENDANTS



The 1967 & 1972 Pendants by Paavo Tynell

Encompassing several variations of a classic 1950s Tynell design, this family of classic ceiling-mounted pendants expands on the design language he developed in 1948 for the 1965 pendant.

1972 Pendant Ø90
A1967 Pendant
1967 Pendant

The classic pendant family has two shade material options – one in canvas (model 1967) and one in bamboo (model 1972) – both natural materials selected for their performance and durability.

Although broadly similar in profile, the 1972 is wider at the top of the shade than the 1967, resulting in a greater amount of light being cast upwards to the ceiling. In both styles, a central core keeps the shade in place, a polished brass canopy sits at the top of the wire, connecting the light to the ceiling. Below the bulb, a fabric diffuser modulates the light and, beneath this, a decorative brass detail gives each lamp a flourish of character, and subtly influences the play of light it generates.

1972 Pendant
1972 Pendant Ø90





A1972 Pendant

Tynell’s original 1972 pendant featured a shade made from slats of Finnish aspen. This has been updated to bamboo – a material that shares the visual quality, durability, and flexibility of aspen, but which is fast-growing and therefore more rapidly renewable. Similar to the other Tynell lamps 9205 and 9602, the bamboo slats are hand sewn into a pleated mat and fastened by hand to the wire frame, with a linen liner in between. This directs light down towards the base and creates a diffuse glow around the shade and upward, as the bamboo slats are penetrated by the light. The process of weaving the bamboo into this pattern demands a high degree of specialist skill, requiring two craftspeople to complete the complicated process of pleating and fastening.

Both canvas and bamboo versions are also available with an optional brass counterweight for the Ø60cm version (A1967 and A1972). This mechanism – a sign of Tynell’s tremendous ingenuity as an engineer – allows the user to easily adjust the height of the lamp via a pulley system, changing the mood of the room. Made from a single milled brass block, the counterweight introduces visual balance as well as physical, acting as a solid counterpoint to the slenderness of the lamp’s frame and wire.

Both pendants house two bulbs beneath their Ø60cm shades. For larger rooms requiring a grander statement centerpiece, a Ø90cm edition of 1972 is available, fitted with three bulb housings.

9209 TABLE LAMP



One of the iconic pieces launched during Tynell's tenure at Taito, the 9209 was first produced in 1940. Similar in form and proportion to the much-loved, shell-shaded 5321 Table Lamp that followed it, the 9209 has a distinctively shaped shade in spun brass that has led to it being referred to as the 'Kypärä' – the Finnish word for 'helmet'.

Held in place by a curved brass arm, the individually molded shade is decorated with triangular patterns of perforation – a Tynell decorative signature – which requires a specialist punch tool and the utmost precision to achieve by hand. As well as guiding the light downward, thanks to the holes punched in the surface, the shade also allows pinpricks of light through, creating a soft, textured glow and a starlight-like sparkle. The lamp is activated by a simple switch, discreetly positioned at the rear of the shade, attached to a golden-textile-covered cord that runs up the stem.

Thanks to its shape and material composition, the 9209 Table Lamp has a warm, materially honest expression. The brass stem is hand-wrapped with lacquered rattan, creating a visual and textural contrast to the gleaming brass, while also allowing the lamp to be easily and comfortably moved around. The stem is fixed into a molded brass base.



9205 Table Lamp in Canvas

9205
TABLE LAMP





9205 Table Lamp in Bamboo

First produced around 1950, the 9205 is a classic, almost archetypal, table lamp with an unmistakable Tynell aesthetic. Elegant and slender, the lamp's apparently simple form conceals an extraordinary degree of craftsmanship and highly skilled hand-making.

The stem is milled with a rattan-like pattern, created by a metalsmith using a lathe with great precision and attention to detail to mimic the effect of a series of overlapping strips. This complex and demanding process results in a subtly appealing and highly tactile finish. A brass plate, screwed into the stem, keeps the shade in place.

The lamp is available with two shade options: classic canvas and a slightly smaller bamboo version – similar to fellow Tynell lamps 1967, 1972, and 9602. Whereas the canvas model is attached to a liner and manually fixed onto a wire frame, the bamboo is made from a series of slats first sewn together by hand to form a pleated mat before being connected to the liner and frame – a contemporary update to the ryegrass cane used in Taito's original model. Activated by a switch on top of the stem, the light in both versions presents a downward light and a warm, 360° glow.

A beautifully detailed fusion of crafted precision, classic proportions, and natural material, the 9205 exemplifies the attention to decorative detail and the delight in fine craftsmanship that Tynell brought to even the most simple-seeming forms.

9602 FLOOR LAMP IN BAMBOO



Elegantly capturing Paavo Tynell’s affinity with beautiful material combinations in its juxtaposition of rattan and polished brass, the 9602 Floor Lamp is one of the designer’s most loved lamp designs. First developed for Finland’s Hotel Aulanko in 1935, the lamp earned the nickname ‘the Chinese hat’ for the shape of its large, playful shade.

GUBI returned the 9602 to production in 2018, with lampshades in both canvas and wicker. Now, having mastered the complex process of handweaving wooden slats that was used to create Tynell’s original aspen variation, GUBI has introduced a third shade option: bamboo.

Complementing the 9602’s distinctive rattan-wrapped stem with another natural material, the bamboo variant presents nuanced contrasts with the polished brass that forms the base and the conical crown of the shade, tying the design together. As with Tynell lamps 9205, 1967 and 1972, the bamboo slats are sewn together to form a pleated mat, stitched onto a linen liner by hand, and fixed to a wire frame. This ensures the shade creates an engaging pattern of light as the glow penetrates between the slats, bringing a gentle warmth to the surrounding room.

9602 FLOOR LAMP

Pierre Frey Special Edition

In a new edition of the beloved 9602 Floor Lamp, GUBI brings together two masters of 20th-century design – the Finnish lighting maestro Paavo Tynell, and the renowned Parisian textile house Maison Pierre Frey. To honor Tynell's ground- breaking 9602 Floor Lamp, GUBI chose to collaborate with Pierre Frey in recognition of its expertise in crafting fabrics that are perfect for lighting. The result is a fresh and fantastical version of one of Tynell's most celebrated pieces, reverently reinvented with a vivid and evocative lampshade pattern.



GAMFRATESI

GamFratesi was established in Copenhagen in 2006 by Danish architect Stine Gam and her partner, Italian architect Enrico Fratesi. Gam studied at the school of architecture in Aarhus, Denmark, before training and working as an architect in both Italy and Tokyo. Fratesi read architecture at universities in Florence and Ferrara and worked as an architect in Stockholm and Denmark while still studying.

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. The couple divides their time between their hometowns of Copenhagen, Denmark and Pesaro, Italy. Their dual heritage affects the products they design – a combination of Scandinavian balance and harmony and Italian exuberance and openness.



V AN ITY







The Vanity Collection by GamFratesi

"We wanted to reinvent a type of mirror that had been all but forgotten in the modern day – the classic vanity table mirror that offered multiple perspectives. Our contemporary interpretation manages to combine a modern design with an aesthetic link to the past."

– Stine Gam and Enrico Fratesi, GamFratesi

Vanity Wall Mirror 2





Vanity Wall Mirror 3

As interior objects, mirrors serve multiple purposes, making them as complex and multifaceted decorative features as lighting. As well as the functional role of offering reflection, they can also play a hugely influential part in defining a space – by directing light, creating an impression of size, reflecting other spaces, bringing the outdoors in, and adding texture and interest to the room. Furthermore, a beautifully crafted mirror can make a design statement in its own right. In the Vanity Mirror Collection, GamFratesi has created a family of mirrors that fulfil each of these roles – reflective surface, interior enhancer, and distinct aesthetic object.

This new collection of wall-mounted mirrors takes a near-forgotten mirror typology – the classic vanity mirror of the boudoir dressing table – and ingeniously reinvents it for contemporary interiors. Vanity embodies GamFratesi's unerring ability to bring the highest levels of craftsmanship and technical precision to even the most apparently simple of forms. With three variants – comprising one, two, or three mirror panels – the Vanity Mirror Collection offers a high degree of versatility, and represents a perfect balance of function and decorative beauty.

The collection takes its inspiration – and its name – from the vanity-table mirrors of the 18th century, which typically featured three adjustable mirror panels connected by hinges, allowing the viewer to admire themselves from multiple perspectives. In its Vanity design, GamFratesi reinterprets one of the key functional elements of this – the hinge – in a contemporary context, thereby creating a modern design that preserves an aesthetic link to the past.

Hinges are a principal feature of all three variants of the Vanity Mirror. As well as incorporating the fixtures for wall mounting and support, the hinges allow the panels to be angled by the user, changing the look and light in the room as they like.



Vanity Wall Mirror 1 and 2

In the three- and two-paneled versions, Vanity Mirror 2 and Vanity Mirror 3, the hinges' 180° rotation allows the panels to be folded flat over each other, effectively 'closing' the mirror when not in use. This introduces an element of ritual to the use of the mirror – another, subtle, parallel with the ritualized process of performing one's toilette at the classic vanity table. In Vanity Mirror 1, the single-panel mirror, the hinge allows for a 15° rotation along a central axis, so even in its simplest form, the Vanity design gives you the ability to alter the look and feel of the room and the light with the slightest of adjustments.

The hinges themselves are finished in brass, which pairs beautifully with the warmth of the hand-crafted walnut veneer used on the panels. Created bespoke for the Vanity Mirror Collection, the hinges require the highest degree precision in order to achieve the necessary tolerances (just one-tenth of a millimeter) and ensure a satisfyingly smooth but reassuringly controlled motion.

Another vintage reference point for GamFratesi was Gio Ponti's F.A.33 Wall Mirror of 1993, which was reintroduced by GUBI in 2015. In its previous mirror design for GUBI, the IOI Wall Mirror, GamFratesi responded to Ponti's art deco aesthetic. With Vanity, the studio pays homage to the iconic curved line that defines Ponti's design by incorporating a gentle arc into the upper and lower edges of the Vanity frame. This creates a sense of kinship and coherence within GUBI's portfolio of mirrors, while also introducing depth and intriguing play of perspective to GamFratesi's design.

From its earliest days, GUBI has led the way in integrating mirrors into interior spaces beyond the bathroom, where they would conventionally be found. The Vanity Mirror Collection follows suit, being designed for use in all rooms in the home outside the bathroom, including those where mirrors might not be typically featured. The design thus brings both clean contemporary elegance and an unusual versatility and interactivity to any space or style, with a gentle but reverent nod to history woven in.



Vanity Wall Mirror 3

GamFratesi has been working with GUBI since the inception of its studio, and the collaboration has produced some of its most admired modern designs. Drawing on their dual heritage, Italian Enrico Fratesi and Danish Stine Gam share GUBI's ability to synthesize seemingly opposing ideas – the classic and the contemporary, the intellectual and the sensorial, the crafted and the engineered. These defining juxtapositions – and the explorative material curiosity that animates their design practice – are brilliantly exemplified in the Vanity Mirror Collection.

ILLUM WIKKELSØ

Danish furniture designer Kristian Illum Wikkelsø (1919– 1999) believed that furniture should be built to last, to indulge the body and to please the eye. He belonged to a group of designers who represented the Golden Age of Danish design during the 1950s and 1960s. With his clear design aesthetic and deep understanding of materials, he was one of the key protagonists to make Danish design 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. He aimed to capture the beauty he saw in the environment around him in his furniture designs.



V11

The V11 Collection by Illum Wikkelsø

"GUBI's launch of V11 underlines the design's high quality, elegance, and comfort. It also illustrates the value of producing furniture that lasts for decades."

– Marianne and Carsten Wikkelsø, Illum Wikkelsø's daughter and son



V11 Lounge Chair upholstered in Limonta Forli 27
V11 Ottoman upholstered in Limonta Forli 27



Originally designed around 1965 for the furniture maker Holger Christiansen, the V11 went on to become one of Wikkelsø's most wildly successful designs, generating demand all over the world. It has been featured everywhere from the office of the president of Japan to the palace of the king of Saudi Arabia, and has sustained an unwavering appeal among collectors and design aficionados in every decade since its launch.

The V11's success is largely down to its fine craftsmanship and distinctive design. The tall trapezoidal body of the chair stands on four tapering solid wooden legs, each in an inverted pyramid shape that echoes the angular contours of the arms and backrest. This gives the V11 a sharply defined and unmistakably modernist silhouette, while maintaining the look of a classic lounge chair. This iconic aesthetic is matched in the accompanying ottoman, which, used in combination with the lounge chair, opens up the variety of positions available to the sitter still further, while being a comfortable perch in its own right.

V11 Lounge Chair upholstered in GUBI Smooth Leather Coffee



V11 Lounge Chair upholstered in GUBI Smooth Leather Cream



V11 Lounge Chair upholstered in GUBI Smooth Leather Coffee

To ensure Wikkelsø's original design is precisely recreated, GUBI worked in close collaboration with the designer's family, employing a 3D scanning process on original examples of the design in order to perfectly capture the V11's original aesthetic and construction. A gifted cabinetmaker, Wikkelsø typically created furniture that involved a high degree of complexity in its construction, and the V11 is no exception. Each component of the chair has to be crafted by hand, and, because of the unusual shape of the chair body, the upholstery closure has to be positioned visibly at the top rather than concealed at the bottom. To give the chair a seamless piped edge therefore requires the highest upholstery skills, as any imperfection would be clearly exposed.

The reintroduced editions of both the lounge chair and the ottoman are FSC®-certified (FSC®-C176589) and comprise a wooden frame, with legs in either solid walnut or oak, and numerous upholstery options available. On the Lounge Chair, s-spring suspension beneath the seat and four removable, feather-filled cushions ensure comfort on all sides – this is a chair one can sink into and stay in for hours. The V11 Ottoman features a single cushion that can be easily removed for cleaning.

Like GUBI's other Wikkelsø furniture – the Croissant Sofa and Lounge Chair – the V11 is designed to offer a balance of timeless formal elegance, comfort, and longevity, slipping effortlessly into both modern and classic interiors, and offering its owner decades of relaxation.

Returned to production by GUBI, the V11 Lounge Chair and Ottoman serve as at-a-glance testimony to Wikkelsø's forward-thinking, quintessentially modern style as a designer, but it is not until the moment one sits in the chair that his exceptional craft and dedication to physical comfort and flexibility become immediately, irresistibly clear.

fall 23

MATERIAL MAKEOVERS

For Fall 2023, GUBI has curated a selection of material transformations for some of its most coveted design classics. Infusing timeless elegance with the thrill of the new, GUBI refreshes the Adnet Collection with cream leather, adds a flash of polished steel to a beloved GamFratesi piece, and elevates a Carlo De Carli masterpiece.



Adnet Coffee Table in Cream Leather

ADNET *IN CREAM*

French architect Jacques Adnet was renowned for his unique blend of Art Deco and Modernist styles, and for pioneering the innovative combination of metal, leather, and glass in furniture – his 1950s Adnet Collection is still credited with inspiring designers worldwide to this day. In two captivating new variations of the Adnet Wall Mirror and one of the Adnet Coffee Table, GUBI has introduced hand-stitched leather in a refined cream hue and delicate brass details to provide a fresh, understated, and yet sophisticated reinterpretation of this classic collection.



Adnet Wall Mirror 70x180 in Cream Leather

TS TABLES *IN POLISHED STEEL*

The TS Tables, originally designed in 2014 by GamFratesi for Copenhagen's renowned restaurant The Standard, have been reimagined with a subtle flash of polished steel for a shimmer of luxury. The new polished steel bases can be matched with tabletops in travertine or marble, creating different expressions depending on the sizes and number of tables combined.



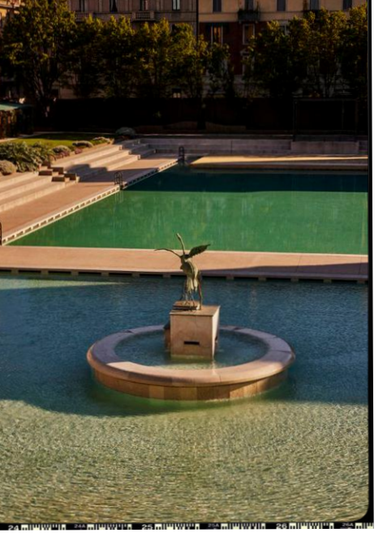
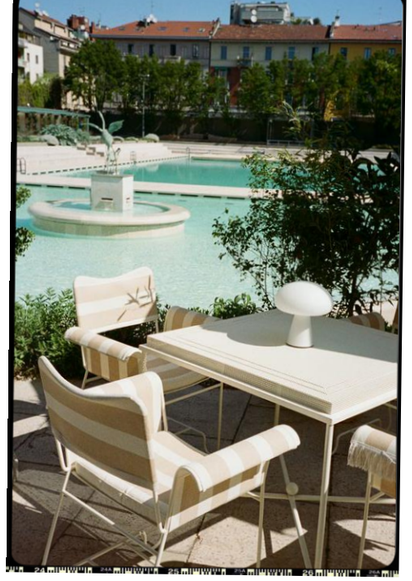
TS Desk in Polished Steel and Black Marquina Marble



CDC.1 Lounge Chair with Antique Brass Base,
upholstered in GUBI Soft Leather and Dedar Around Bouclé 141

CDC.1 LOUNGE CHAIR *WITH CONIC LEGS*

First introduced in 1950, the original edition of CDC.1 Lounge Chair was characterized by its slender, conical legs. Revisiting Carlo De Carli's original design, GUBI has added a carefully curated range of two-toned upholstery to its distinctive silhouette and elongated metal legs. The result celebrates the minimalist elegance of its form. The CDC.1 Lounge Chair with conical legs showcases an elegant connection to the floor, while its arms sweep like wings, imparting a dynamic grace and exuding a resolute character.

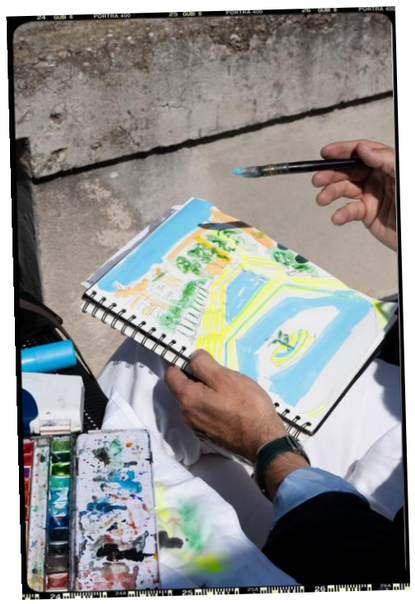




GUBI Salone 2023

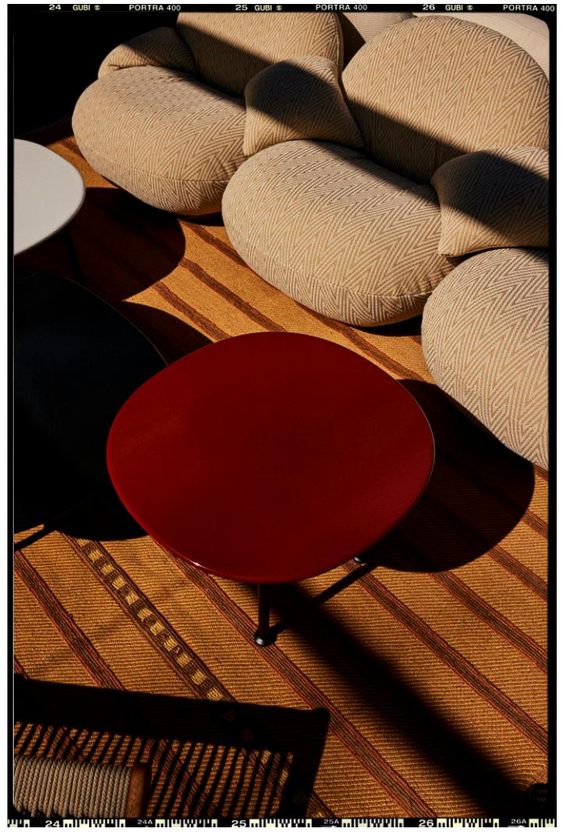
During Milan Design Week 2023, GUBI took over the city's iconic Bagni Misteriosi to stage a sensory spectacle. In the heart of Porto Romana, GUBI SALONE 2023 brought together cutting-edge contemporary creativity with timeless icons of 20th-century design for the preview of the Fall 2023 Collection. Unfolding in one of Milan's most magical places, GUBI's 2023 presence marked the debut of 'the Mysterious Baths' as a design venue, sending visitors on an immersive, multi-layered, and mystery-filled journey of discovery.








1972 Pendant Ø90
Daumiller Armchair in Golden Pine
Epic Dining Table in Midnight Black Steel







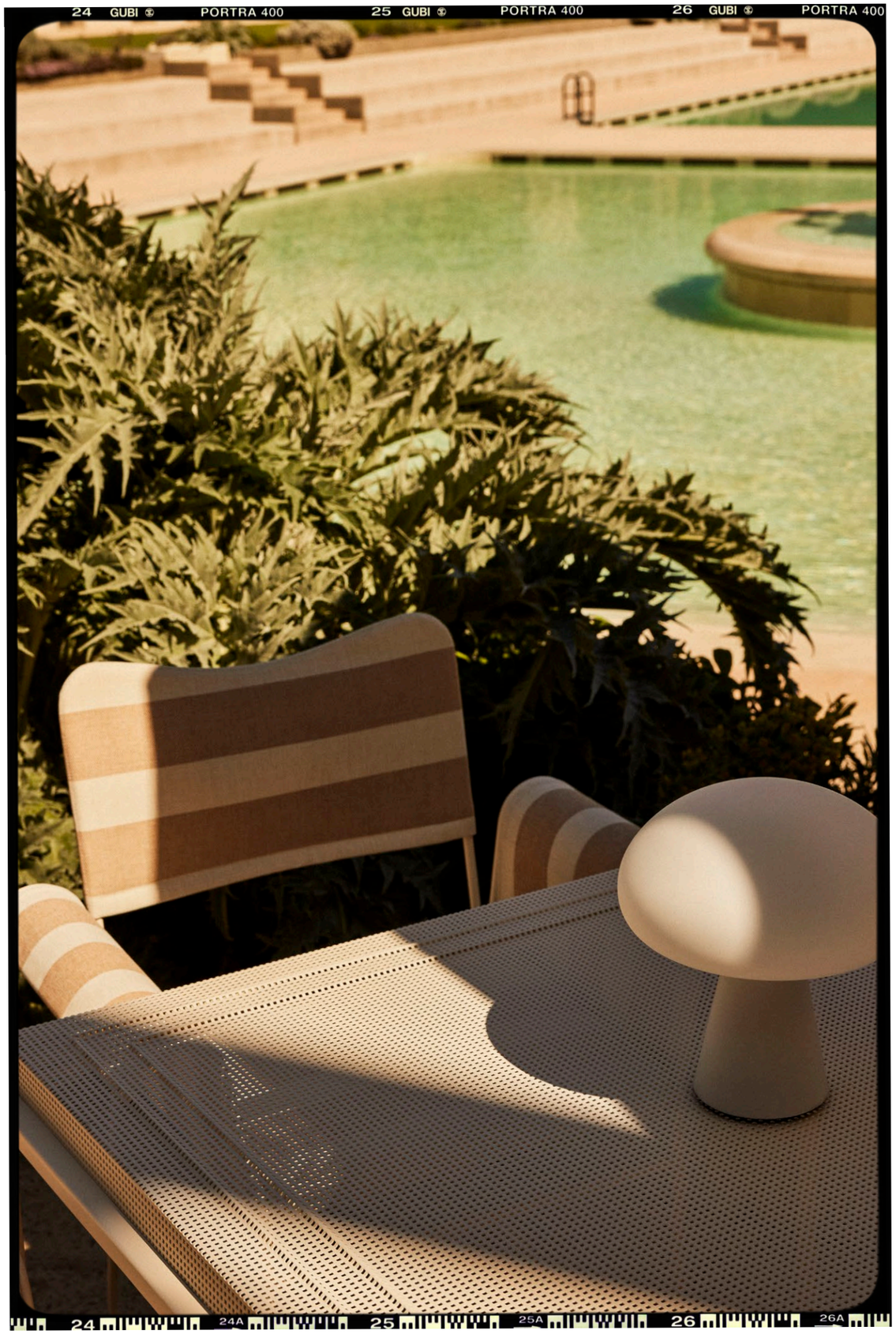






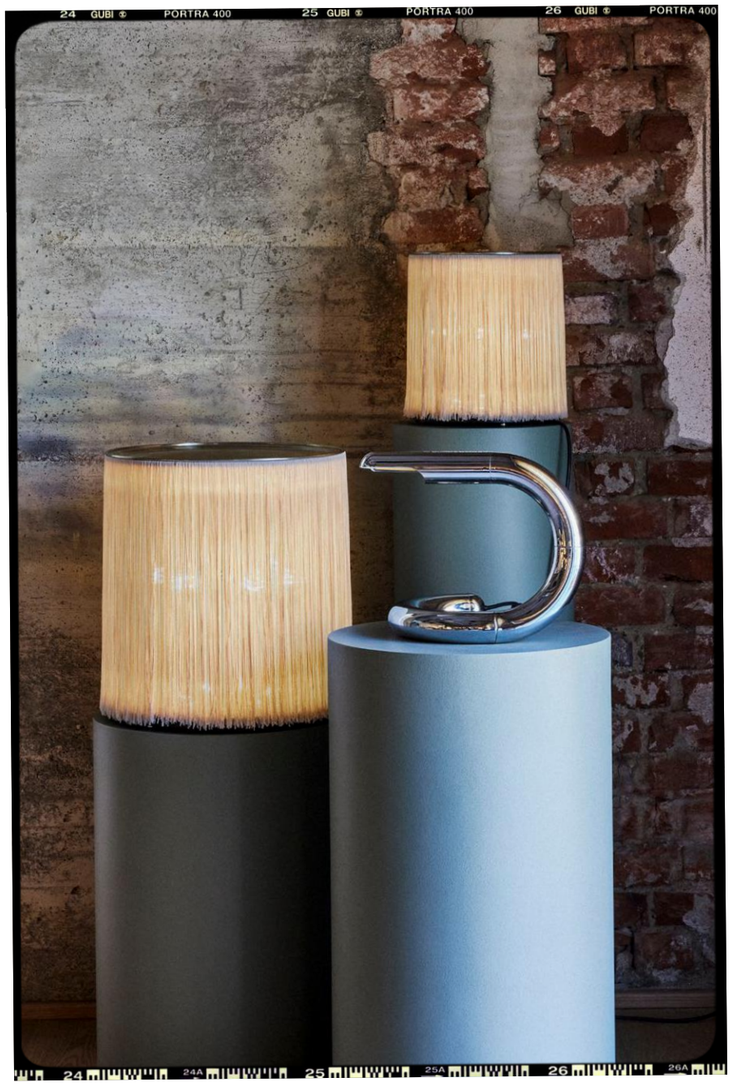


Grace Lounge Chair upholstered in Dedar Karakorum 001 and Kvadrat Sahco Clay 0011
Grace Lounge Chair upholstered in Kvadrat Sahco Clay 0011 and Brescia Leder Reinhardt 2476
Pacha Ottoman upholstered in Limonta Alberobello 23
Epic Coffee Table Ø60 and Ø80 in Burnt Red
9209 Table Lamp / 1967 Pendant / F.A. 33 Wall Mirror in Brass





Pacha Lounge Chair upholstered in Brescia Leder Reinhardt 2476
Pacha Lounge Chair upholstered in Limonta Forli 011
MR01 Initial Lounge Chair in American Walnut
Model 597 Floor Lamp & Table Lamp
Stemlite Floor Lamp & Table Lamp in Black Chrome
Aspide Table Lamp





CDC.1 Lounge Chair upholstered in Dedar Around Bouclé 141 and GUBI Soft Leather Army
CDC.1 Lounge Chair upholstered in Dedar Sunday 032 and Glamour Group Drive 1115
A1972 Pendant / Epic Coffee Table Ø60 in Burnt Red

Index

MODEL 597 COLLECTION



MODEL 597 TABLE LAMP
Polished Steel



MODEL 597 FLOOR LAMP
Polished Steel

ASPIDE TABLE LAMP



ASPIDE TABLE LAMP
Chrome

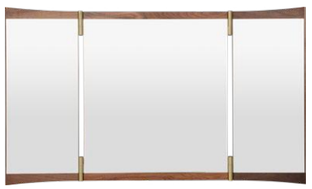
VANITY COLLECTION



VANITY WALL MIRROR 1
American Walnut



VANITY WALL MIRROR 2
American Walnut



VANITY WALL MIRROR 3
American Walnut

V11 COLLECTION



V11 LOUNGE CHAIR
American Walnut
Limonta Forli 27



V11 LOUNGE CHAIR
American Walnut
GUBI Smooth Leather Coffee



V11 LOUNGE CHAIR
American Walnut
GUBI Smooth Leather Cream



V11 OTTOMAN
American Walnut
Limonta Forli 27



V11 OTTOMAN
American Walnut
GUBI Smooth Leather Coffee



V11 OTTOMAN
American Walnut
GUBI Smooth Leather Cream

FALL 2023

MULTI-LITE PORTABLE LAMP



MULTI-LITE PORTABLE LAMP
Brass | Black Semi Matt



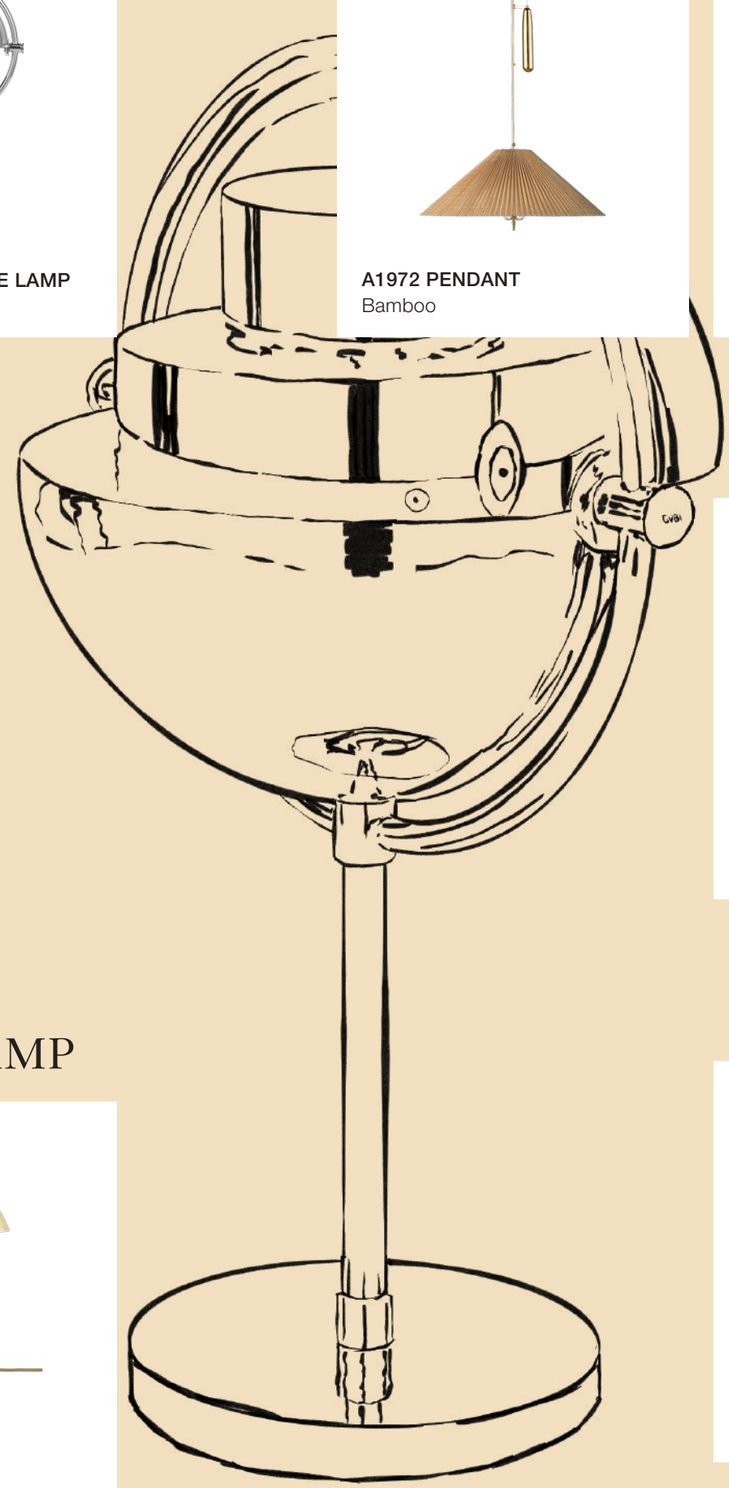
MULTI-LITE PORTABLE LAMP
Chrome



MULTI-LITE PORTABLE LAMP
Brass



MULTI-LITE PORTABLE LAMP
Chrome | White Semi Matt



1972 PENDANT

A1972 PENDANT
Bamboo



1972 PENDANT
Bamboo



1972 PENDANT Ø90
Bamboo

1967 PENDANT



1967 PENDANT
Canvas



A1967 PENDANT
Canvas

9205 TABLE LAMP



9205 TABLE LAMP
Canvas



9205 TABLE LAMP
Bamboo

9209 TABLE LAMP



9209 TABLE LAMP
Brass

9602 FLOOR LAMP



9602 FLOOR LAMP
Bamboo



9602 FLOOR LAMP
Special Pierre Frey Edition

TS TABLES IN POLISHED STEEL



TS SIDE TABLE
Ø30 | Polished Steel
Black Marquina Marble



TS COFFEE TABLE
Ø55 | Polished Steel
Black Marquina Marble



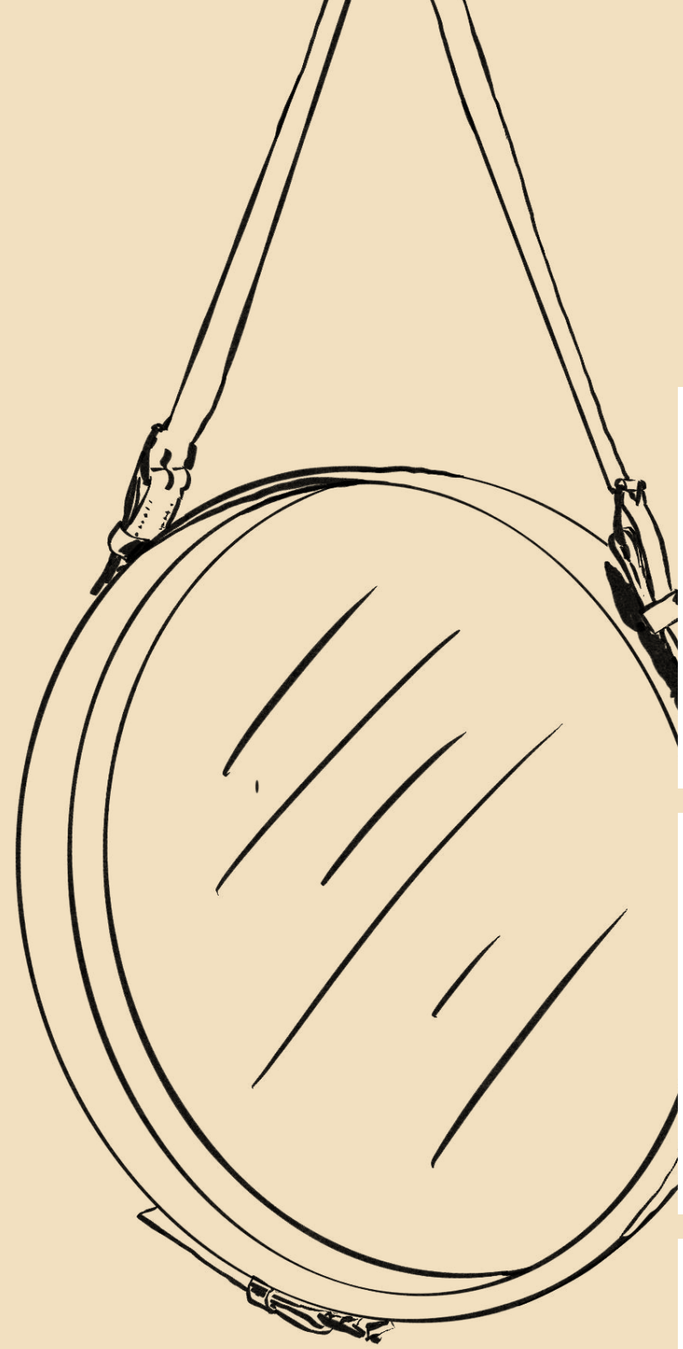
TS COFFEE TABLE
Ø80 | Polished Steel
Black Marquina Marble



TS CONSOLE
120x72 | Polished Steed
Black Marquina Marble



TS DESK
120x60 | Polished Steel
Black Marquina Marble





ADNET WALL MIRROR
Ø58 | Cream Leather



ADNET COFFEE TABLE
Ø100 | Cream Leather

CDC.1 LOUNGE CHAIR WITH CONIC LEGS



CDC.1 LOUNGE CHAIR
Black Semi Matt | GUBI Bouclé 005
GUBI Soft Leather Black



CDC.1 LOUNGE CHAIR
Antique Brass | Dedar Around Bouclé
141 | GUBI Soft Leather Army



ADNET COFFEE TABLE
180x70 | Cream Leather

ADNET IN CREAM

Violin Dining Chair upholstered in GUBI Bouclé 005
Violin Dining Chair upholstered in GUBI Bouclé 002

fall 23 FEATURED FABRICS

GUBI has always been fascinated by the profound sensory power of fabrics. We believe that textiles are more than just materials; they are the foundational elements of a tactile language, sending messages about identity, lifestyle, and culture through color, pattern, and texture.



GUBI BOUCLÉ
001



GUBI BOUCLÉ
002



GUBI BOUCLÉ
003



GUBI BOUCLÉ
004



GUBI BOUCLÉ
005



GUBI BOUCLÉ
006



LUPO SPECIAL DIAGONAL
008



LUPO SPECIAL DIAGONAL
009



ALBEROBELLO
02



ALBEROBELLO
27



ALBEROBELLO
23



GUBI SMOOTH LEATHER
Cream



GUBI SMOOTH LEATHER
Coffee



DADJA
018



DADJA
010

We are continually expanding, evolving, and editing our upholstery range. Our new fabrics for fall 2023 explore different textures, techniques, and technologies, in collaboration with expert manufacturers. It is all about texture, with super-smooth leathers, strokable bouclés, and alluringly velvety chenilles – as well as a fresh, tactile take on seersucker. The result is an ever-more alluring selection, designed for both indoor and outdoor settings, that remains true to GUBI's aesthetic expression, while offering you the inspiration and ability to style your space and tell your story.



C-Chair Dining Chair in French Cane and American Walnut

It's all In The Detail

ENJOY DESIGN INSPIRATION FROM GUBI
SIGN UP AT GUBI.COM/NEWSLETTER


GUBI.COM