

GUCCI

FACE TO FACE



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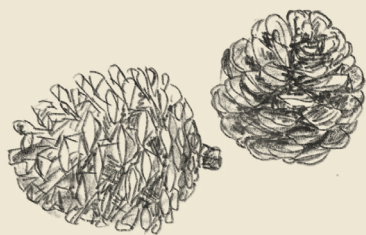
FACE to FACE

APART, WE CAN COMMUNICATE; TOGETHER
WE CAN CONNECT

GUBI is devoting this fall to the time we spend together in our homes. There is something very precious about sharing the same space – something that cannot be replicated at a distance. When we are eye to eye in each other's presence – together, intimate, and unfiltered – we can truly connect.

After all, the unfiltered life, lived honestly and courageously, is always fuller and more memorable – and making memories is the most important thing we can do. Life is too short to hold back and play it safe.

The decoration of our homes, the choice of furniture and objects with which we surround ourselves, should support our intentions and needs, and reflect the way we wish our everyday lives to unfold. Chairs, tables, lights are the building blocks of fluid, multifunctional spaces in which we come together, as friends and families, to generously share our time and ourselves, face to face.





Basket Sofa 2-seater upholstered in Glamour Group Drive 1115
Basket 3-seater upholstered in Belsuede Special FR 133
Timberline Floor Lamp
Turbo Pendant in Glossy Alabaster White
Doric Coffee Table 140x80 in Neutral White
Pacha Ottoman by Pierre Paulin



Left: Daumiller Armchair in Golden Pine, Epic Dining Table in Midnight Black Steel, Satellite Pendant in Cream White
Right: Daumiller Armchair in Golden Pine

Left: Semi Pendant in Glossy Fennel Seed
Right: Semi Pendant in Glossy Roasted Pumpkin & Glossy Fennel Seed



Basket Lounge Chair upholstered in Glamour Group Mumble 40
Basket Lounge Chair upholstered in Kvadrat Sacho Zero 0002
Doric Coffee Table 80x80 in Electric Gray





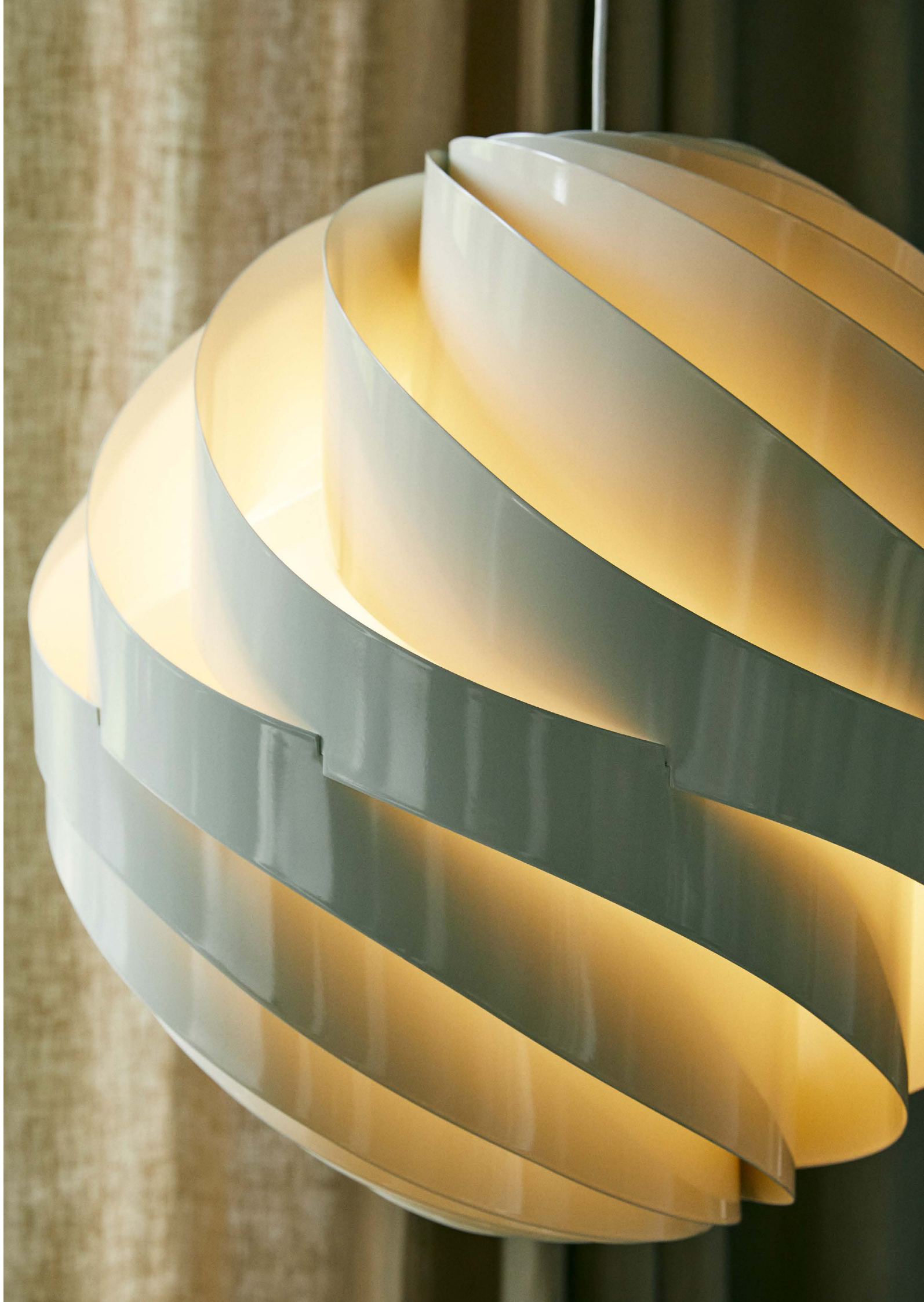
Left: Timberline Floor Lamp, Basket 2-seater upholstered in Glamour Group Drive 1115, Gråshoppa Table Lamp in Glossy Alabaster White & Glossy Black
 Right: Basket Lounge Chair upholstered in Kvadrat Sacho Zero 0002, Gråshoppa in Glossy Walnut Brown



Daumiller Armchair in Golden Pine
Grashoppa Floor Lamp in Glossy Black
Pacha Ottoman Outdoor by Pierre Paulin upholstered in EDA, Linee 1174



Turbo Pendant in Glossy Alabaster White
Bohemian 72 Lounge Chair upholstered in Dedar Lupo Special Diagonal 007



Doric Coffee Table 80x80 & 140x80 in Neutral White
Doric Coffee Table 80x80 in Neutral White
Private Dining Table 260x100 in Light Oak
Semi Pendant in Roasted Pumpkin
Turbo Pendant in Glossy Alabaster White





Left: Private Dining Table in Light Oak, C-Chair in Black Stained Oak, Semi Pendant in Glossy Roasted Pumpkin
Right: Seine Pendant in Smoke & Coral, Violin Dining Chair upholstered in Glamour Group Mumble 40



Violin Dining Chair upholstered in Glamour Group Mumble 40
Private Dining Table 320x100 in Brown/Black Ash Veneer
Howard Chandelier in Gunmetal
Gravity Floor Lamp in Grey Marble



Beetle Dining Chair upholstered in Dedar Sunday 002
Beetle Lounge Chair upholstered in Glamour Group Mumble 49
Sejour Lounge Chair upholstered in Dedar Sunday 133
IOI Coffee Table Round 100 cm, Base: Chrome, Top: White Carrera Marble
Epic Steel Coffee Table in Earthy Red





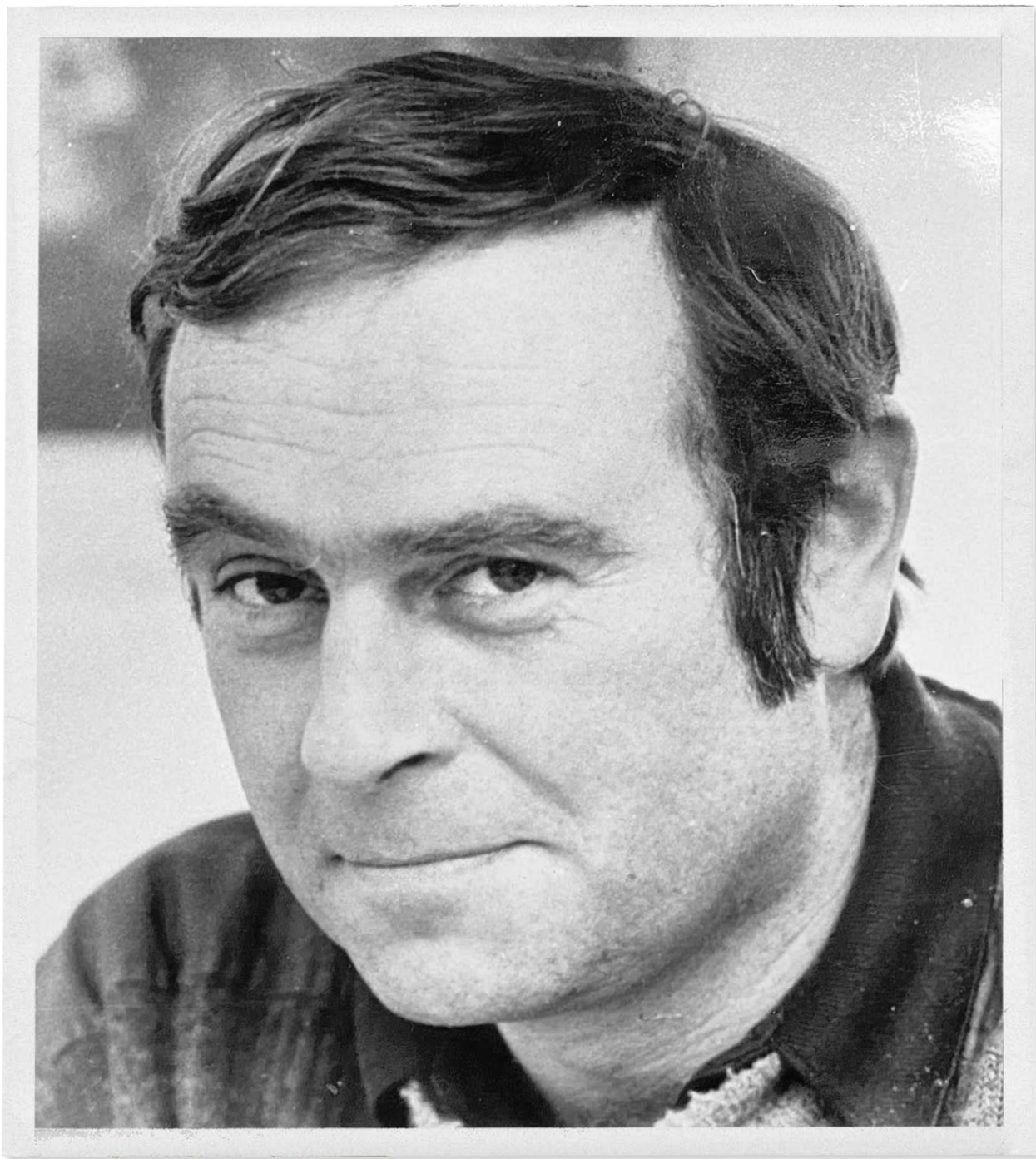
Left: Beetle Lounge Chair upholstered in Dedar Sunday 112, Epic Steel Coffee Table in Earthy Red
 Right: B-Table in Oak, Beetle Dining Chair upholstered in Glamour Group Mumble 40,
 Beetle Dining Chair in 3D Walnut Veneer upholstered in Dedar Eero Special FR 102





Beetle Dining Chair in 3D Walnut Veneer upholstered in Dedar Flair Special FR 134
Beetle Dining Chair in 3D Walnut Veneer upholstered in Leder Belhardt Brescia 2476
Beetle Dining Chair Fully Upholstered in Dedar Around Bouclé 033
Beetle Dining Chair Fully Upholstered in Dedar Belsuede Special FR 133
Beetle Dining Chair Fully Upholstered in Dedar Sunday 133
Epic Dining Table 130cm in Misty Gray Steel
9602 Floor lamp in Wicker Willow

MADS CAPRANI



Danish lighting designer Mads Caprani's distinctive and disruptive vision of what a lamp could look like has echoed through the ages. Although he did not initially set out to become a designer, Caprani's curiosity, ambition, natural talent, and determination to seize any opportunities that came his way, ensured that he was destined to make a permanent mark on the story of 20th-century design.

From a small Danish company, Mads turned Caprani Light into a global name, setting up branches across Europe and even in Chicago and Wisconsin in the US. Of all Caprani Light's products, it was the Timberline Floor Lamp that fulfilled Mads' ambition and secured his legacy. A unique, sinuous, and striking design somehow both quintessentially 1970s and utterly timeless in its aesthetic, the Timberline Floor Lamp was an instant best-seller, becoming known around the world simply as 'the Caprani Lamp'.

TIMBERLINE



Timberline by Mads Caprani

“My father’s ambition was always to build a company that had a major impact on the international design scene, and the Timberline Floor Lamp is the product that ensured he achieved it. For me, it is a huge honor to be able to give my father’s design a new life. It’s fantastic to see my father’s lamp back in production again, thanks to GUBI, and to be able to share his creativity and vision with a new generation.”

– Mikkel Caprani, Mads Caprani’s son





After decades out of production, the Timberline Floor Lamp by Mads Caprani is at last returning to the homes of design lovers worldwide. First created by the Danish lighting designer in the 1970s, the Timberline rapidly became Caprani's flagship product – a playfully curving, swan-necked floor lamp that both captures the Scandinavian design language of the 1970s and also transcends it, becoming one of those rare pieces that can slip effortlessly into any space, of any style.

The lamp takes its name from Caprani's fascination with the tree line – nature's inherent limit on the altitude at which trees can grow, the point of transition on the landscape between wood and rock. In the lamp, he translated the notion of a natural boundary into an abrupt material juxtaposition between wood and iron. The family story goes that the distinctive form of the lamp came from Caprani doodling question marks at his desk as he tried to come up with a new light design, then having a flash of inspiration – a lightbulb moment – and realizing that the shape of the question mark might be the answer he was looking for.





The Timberline is formed from three distinctive elements, each in a different natural material. A pleated canvas lampshade is fitted to a sinuous formed-veneer spine, supported and stabilized by a crescent-shaped cast-iron base. Both whimsical and elegant, Caprani's lamp embodies a number of juxtapositions in form and material. The sharp, clean lines of the shade contrast with the curves of the spine, while its light, natural color finds an answer in the black of the base. The appearance of the lamp is lightweight, almost as though it might tip over or take off at any time, but the cast-iron base is perfectly weighted to ensure stability.

As the renewed international interest in the Timberline demonstrates, Caprani's design vision was both of, and ahead of, its time. In a single product, he managed to create something remarkable: a design that demands attention, and yet always blends in. GUBI is delighted to honor the legacy of Mads Caprani by reintroducing his greatest work to the world.



R A I N E R D A U M I L L E R



Born in 1939 in Oberlenningen – a small mountain village in southern Germany – Rainer Daumiller was a child of the Second World War. Food was in short supply and gathering fruit and berries was commonplace. It was this early reliance on his environment that gave Daumiller his affinity with nature, a relationship that influenced his later career as a designer.

Whether working in synthetic materials or in his beloved pine, Rainer Daumiller always demonstrated an acute understanding of his medium. His ability to ‘listen to materials’ mean that his designs were always inspired by the inherent characteristics of what they were made from.



THE *DAUMILLER* *CHAIR*

The Daumiller Chair by Rainer Daumiller

“I do not perceive the chair as ‘design’, but as a logical result of good materials and good craftsmanship, made with today’s tools, to meet the ergonomic and aesthetic requirements I expect of a good chair.”

– Rainer Daumiller



Of all the furniture created by German-born designer Rainer Daumiller, the Daumiller Armchair in pine is perhaps the one that best expresses his values and approach as a designer. Solid in construction, simple in form, and sculptural in expression, its straightforward materiality and robust composition pay tribute to Daumiller's lifelong affinity with nature. Furthermore, the designer's choice of pine as his material demonstrates a dedication to sustainability that was ahead of its time.

Daumiller first had the idea for the armchair when he was living on a farm commune in the early 1970s, but it wasn't until he moved to Hirtshals on Denmark's Jutland coast in 1975, that he found the time to develop it properly. Inspired by the traditional Danish milking stool as well as the China Chair by Hans J. Wegner, Daumiller set out to create a chair that would be able to withstand both children's play and adults' parties, and at the same time have a sculptural form that radiated strength and timelessness.





Another benefit of pine is that, although the chair has a chunky, heavyweight appearance, it is relatively light. This is particularly beneficial given that – in order to accommodate the fact that people have generally grown taller since the chair's original launch – the seat height has been raised. As a wood, pine has an engaging visual texture, thanks to the interplay of light and dark veins running through it and the knots scattered across the surface, giving each Daumiller Armchair a personality of its own. Contoured for comfort when sitting and built for durability, the Daumiller Armchair is a confident expression of materiality, issuing an invitation to fall in love with pine every bit as deeply as its creator did.

Whether working in synthetic materials or in his beloved pine, Rainer Daumiller always demonstrated an acute understanding of his medium. His ability to 'listen to materials' mean that his designs were always inspired by the inherent characteristics of what they were made from. His most celebrated works, including the Daumiller Armchair, were in natural materials, and could almost be described as collaborations with nature, rather than the singular visions of an individual designer.

SPACE COPENHAGEN



Established in 2005 by two graduates of the Royal Danish Academy of Fine Arts' School of Architecture, Signe Bindslev Henriksen (born 1973) and Peter Bundgaard Rützou (born 1966), Space Copenhagen is a design studio working across multiple disciplines.

Driven by curiosity, the studio's ambition is to forge new paths by balancing opposites classic and modern, industrial and organic, sculptural and minimal. Their work is characterized by dualities and contrasts, the result of a thoroughgoing exploration of concept and a meticulous attention to detail.

SEINE

The Seine Collection by Space Copenhagen

“This project is an intangible story about moods, sensitivity, and tactility; about depth and layers. The ambition was to create a sober, simple, clean lamp with a strong poetic touch. We are fascinated with glass and its inherent – almost magical – qualities. This collection allows us to make a statement about the nature of glass and what it is capable of.”

*– Signe Bindslev Henriksen and Peter Bundgaard Rützou, Designers,
Space Copenhagen*





The Seine Collection by Space Copenhagen introduces an exciting new material expression – patterned mouth-blown glass – to the GUBI lighting portfolio. Inspired by the behavior of light in moving water, Space Copenhagen has reinterpreted the form in a contemporary context, creating a collection of three lamps that weaves vintage references into a distinctly modernist and understated design, evoking the shimmer and motion of a gently flowing river.

For Space Copenhagen, this project presented an opportunity to explore the nature of both glass and light – and the ways in which they interact. Translating images of water into three-dimensional form, the studio aims to emphasize the liquidity and ambiguity of glass – a unique material with a life all its own, infused with an almost ethereal air of mystery.

With Seine, Space Copenhagen has embodied the delicate balance between function and atmosphere. The lamps illuminate spaces effectively, while also drawing on the power of glass to soften, layer and blur light, thus creating a dreamy and reflective ambience.

The Seine Collection comprises a dimmable table lamp, ceiling lamp and pendant, each one comprising a glass dome affixed by four metal arms to a base hand-finished in antique brass – a signature of Space Copenhagen’s designs for GUBI. The light bulb is housed in a spherical frosted-glass diffuser that consolidates the lamp’s light, creating a soft, textured glow that is further enriched as it plays with the pattern on the surface of the outer shade.

Formed in a geometric yet playful clover-like shape, the shades are made by blowing the glass into a mold, which shapes the glass into its distinctive grooved pattern as it sets. As well as influencing the play of light, this gives each lamp an inviting tactility and an expressive depth – a beauty and character that resonates whether the light is switched on or off.

*Left: Seine Pendant in Coral
Right: Seine Ceiling Lamp in Smoke*





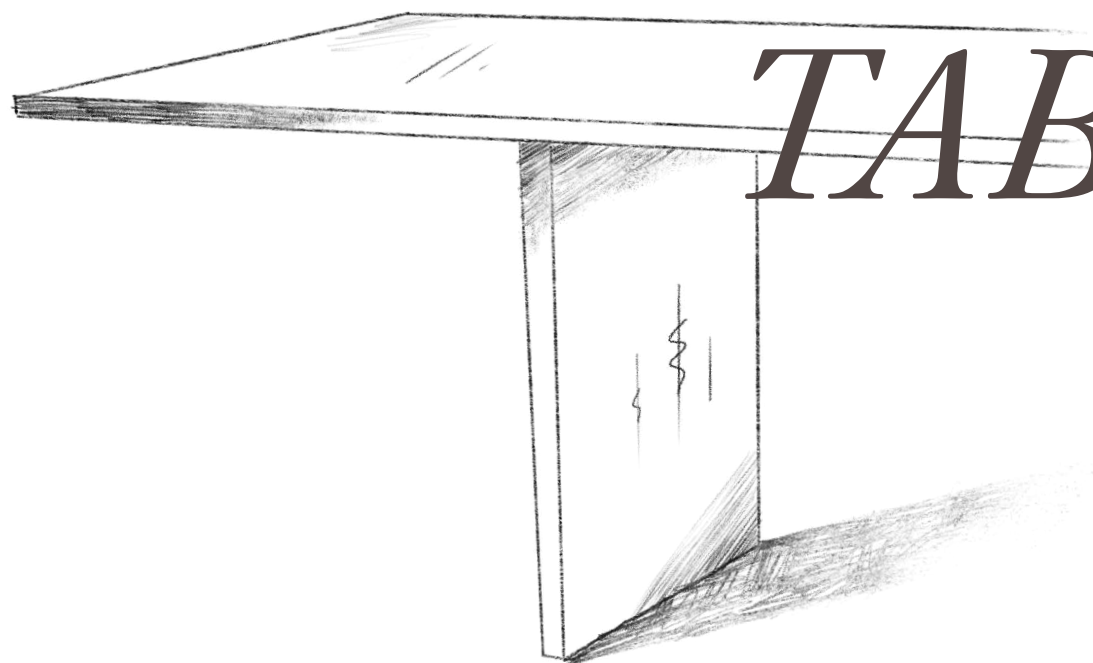
The Seine shades are available in smoke and coral variants, which influences the behavior of the lamp's light. The former exposes the inner structure of the lamp; the latter, sandblasted on the inside, has a blurrier, clouded expression. Both create a poetic, textured and layered light.

The unique texture of the shade has been created digitally to achieve the cascade effect that Space Copenhagen envisaged. This digitally sculpted surface pattern creates a sense of fluidity in the glass, evoking the motion and flow of a fountain or waterfall, while the 5mm thickness of the glass means the shade has a feeling of heaviness and quality, emphasizing its robust profile.

The same shade is shared between the table and ceiling lamp variants, whereas the pendant's is cut slightly shorter to optimize the field of light. A dimmer is fitted to the cord of the table lamp, allowing the user to set the lighting level to suit the task at hand or the atmosphere they wish to create.

Left: Seine Pendant in Coral
Right: Seine Table Lamp in Coral

PRIVATE DINING TABLE



The Private Dining Table by Space Copenhagen

"It started out being a storage series primarily, but this year we are launching the table series that we also feel has a lot of potential in a modern home where it can create a calm scene for the domestic rituals, a place for a lot of different things to happen, both work and social occasions."

*– Signe Bindslev Henriksen and Peter Bundgaard Rützou, Designers,
Space Copenhagen*



With GUBI's new dining tables, Space Copenhagen has translated the clean lines and balanced expression that characterized the Private Collection to a new furniture category. By expanding the Private design language from storage and display units to dining tables, the studio has created a genuinely versatile table concept that can bring elegance and symmetry to the most important rooms in the home.

Large in scale but lightweight in appearance, the dining tables share the same inspiration as the rest of the Private Collection: the beauty, balance and simplicity found in antique Japanese

furniture. The tables embody Space Copenhagen's modern-day response to the traditional craft techniques used in Japanese joinery, which are visually translated into signature design details.

The Private Dining Table is constructed from four wooden elements: two tapered legs are attached to the veneered tabletop via a solid-wood crossbeam, which is held in place by strong metal fixings. The result is a stable and sturdy table whose robustness is belied by the delicacy and refinement of its appearance.



Considering the social rituals of dining in their design, Space Copenhagen elected to make the tables slightly narrower than is typical of dining furniture. This allows ample space for all the components of a family meal, but also brings diners closer together, enabling more intimate experiences and facilitating conversation with a greater number of people, keeping dinner a highly convivial affair.

The simplicity and understated elegance of its design allows the Private Dining Table to be teamed with a wide variety of chair typologies – from traditional dining chairs to more modern styles of seat – making it an unusually versatile piece of furniture.

Two sizes are available, giving options for interiors of different proportions. The sheer scale of the 320 cm variant means that, as well as hosting grand dinners for lots of people, the table can also be used for many activities simultaneously. This is an especially useful feature for large households, when a

parent might want to catch up with emails on a laptop, while older children tackle their homework and their younger siblings engage in artwork or play.

With the existing Private Desk already suited for use as a small dining table as well as a workstation, the new addition mean that the Private Collection can now bring its graceful minimalism to larger households and more dinner guests.

As with the other pieces in the Private Collection, the dining tables are offered in two finish options: brown-black-stained ash veneer or light-stained oak veneer. A carefully chosen mix of milled and straight-grain ensures a coherent expression throughout each table. These colors, coupled with the inherent timelessness of the design, ensure that the Private Dining Table complements spaces of every style, and can be teamed with a wide array of GUBI dining chairs, as well as the other display and storage units in the wider Private Collection.



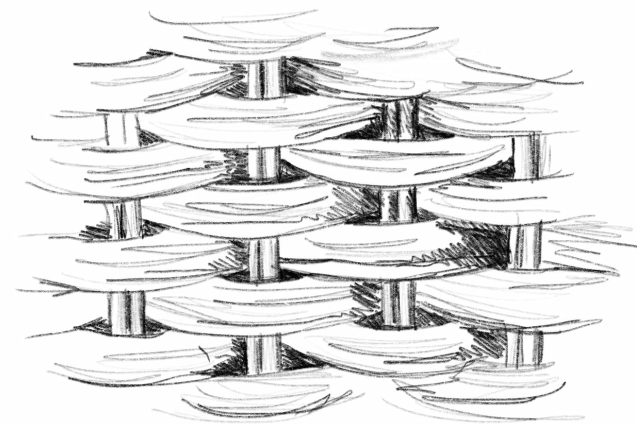
Left & Right: Private Dining Table 320x100 in Brown/Black Ash Veneer, C-Chair in Black Stained Oak

JOE COLOMBO

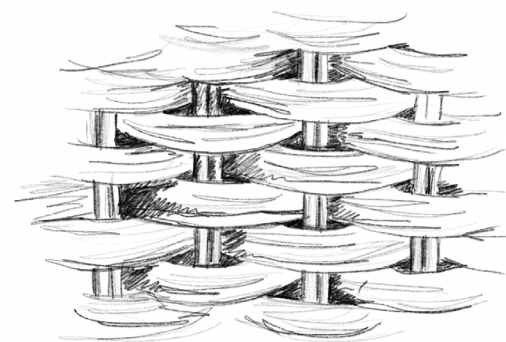


The life of maverick Italian designer Joe Colombo (1930–1971) may have been short, but his futuristic vision of intelligent technology and integrated living environments had a revolutionary impact on mid-century design.

Joe Colombo's design approach was always future-facing, opting to focus on lasting innovation rather than fleeting trends. His style was typically shaped by material experimentation and a pronounced emphasis on functionality. Colombo envisaged furniture that could stand independent of the architecture that surrounded it – chameleonic pieces that could adapt to suit any space, at any time.



BASKET



The Basket Collection by Joe Colombo

“Joe’s Basket Collection gives a new form to traditional materials, exploiting an innovative structure that had never before been used for such large and light products. It is really exciting to see it in production once again and to see Joe’s work reaching new audiences through the collaboration with GUBI.”

– Ignazia Favata, Colombo’s former assistant and now Director, Joe Colombo Studio



*Left: Basket 2-seater Sofa upholstered in Glamour Group Drive 1115
Right: Basket Lounge Chair upholstered in Glamour Group Mumble 40*

At first glance, anyone familiar with the work of Joe Colombo would be surprised by the Basket Collection. From a designer known for his futuristic style, his love of technology and his affinity for synthetic materials, a furniture collection in rattan seems like a significant departure from the norm. Look a little closer, however, and the hallmarks of classic Colombo become clear: organic lines, a distinctly modernist aesthetic, and a highly innovative approach to his chosen material.

First produced in the late 1960s by specialist rattan furniture manufacturer Pierantonio Bonacina, who commissioned Colombo to design it, the Basket Collection is relaunched by GUBI after decades out of production. GUBI's reinvention remains true to Colombo's vision as presented in his original drawings from 1967, while optimizing the proportions for the ergonomic needs of the present day.

The name 'Basket' honors the classic hand-weaving technique used in rattan basketry. The collection comprises a three-seater sofa, a two-seater sofa, and a lounge chair, all of which share the same construction. Replacing the inner fiberglass shell that Colombo initially utilized, the core of each piece is now formed from a more environmentally responsible steel skeleton, which provides strength and stability to the unique form. This is covered with a hand-woven rattan skin, made from interlaced strips and oval stakes, a technique that demands a tremendous degree of skill and craftsmanship to create.

The design demonstrates a balance of both technique and material, combining traditional artisan methods and one of the oldest craft materials known to man with the innovative machined precision of carbon steel – a perfect blend of the artisanal and the industrial.



Left: Basket 3-seater Sofa upholstered in Dedar Belsuede Special FR 133
Right: Basket Lounge Chair upholstered in Kvadrat Sahco Zero 0002



The frame is fitted with rounded cushions on the seat and back, made from a comfortable and supportive foam with cylindrical bolster cushions adding additional softness and embracing effect to the sides of the chair. The curves and contours of the cushions create an inviting and organic look, with a smooth texture that contrasts with the sense of rippling movement conveyed in the weaving pattern of the rattan below.

The slender frame allows for a greater degree of cushioning, resulting in a peerlessly snug lounging experience. Cushion covers are available with a number of plush upholstery options in both indoor and outdoor fabrics. The covers are removeable, offering the opportunity for easy cleaning.

GAMFRATESI



GamFratesi was established in Copenhagen in 2006 by Danish architect Stine Gam (born 1975) and her partner, Italian architect Enrico Fratesi (born 1978). 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. Understanding their differing backgrounds and addressing them actively in the workshop makes it possible to expand upon them.

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.

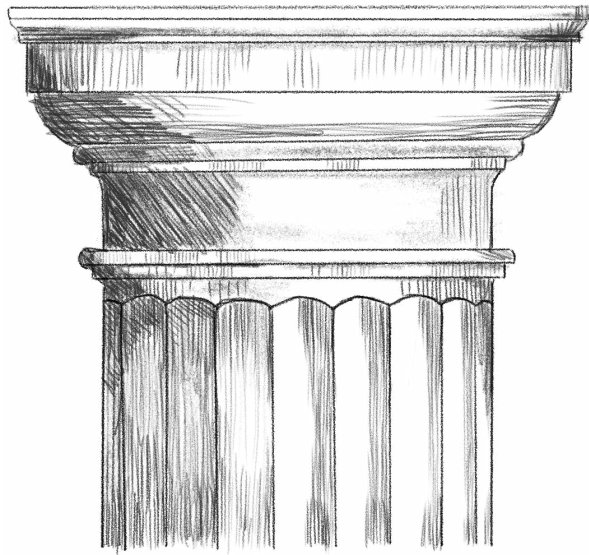
DORIC

The Doric Coffee tables by GamFratesi

"By reinterpreting a feature of Classical architecture, the Doric Table brings the weight of history into a contemporary environment. The particular shape of the leg manages to be rigid and formal but at the same time decorative and soft. In the fluted detail, a solid stone element becomes ornamental, while maintaining the overall geometry of the design."

— Stine Gam and Enrico Fratesi, GamFratesi





The Doric Coffee Table by GamFratesi takes its name from the Doric order of ancient Greek – and later Roman – architecture. The oldest and least ornamental of the three Classical orders, Doric architecture is characterized by restraint, symmetry, and simplicity, with decorative features generally limited to the vertical fluting that is so closely associated with the Doric column. Greek and Roman architects discovered that carving grooves into the stone made the pillars present a more rounded profile than a smooth surface, as well as introducing a sense of rhythm and balance to the form of the building.

A response to the architectural traditions of the Classical era, GamFratesi's Doric Table continues an exploration that the duo began with the Epic Table, and extends the studio's material investigation into the aesthetic and functional possibilities of limestone. The result is two very different expressions, and two distinct responses to the same inspiration: the Classical column. The tables are crafted either from travertine or limestone – building materials that have been used since the Roman era. Although different in color, both varieties of natural stone have a raw materiality that adds a rich texture and depth to the table, and a natural veining that brings an inherent visual interest to each table's expression.

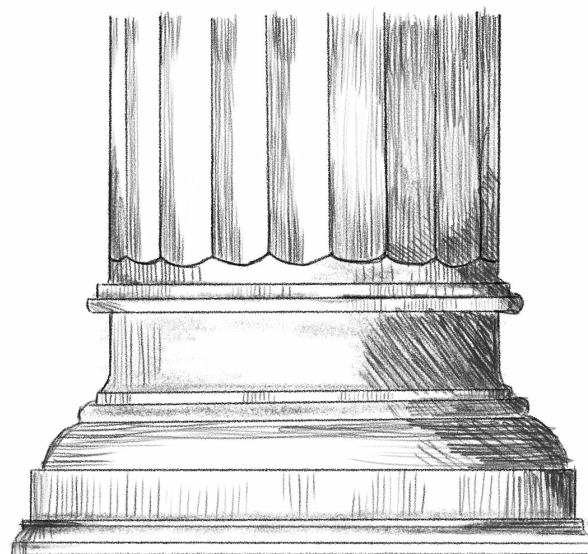
The defining feature of the Doric Table is the inward curve of the legs, the result of material subtraction from a simple shape. What could have been a monolithic, hard-edged profile is given an unexpected and alluring lightness and softness by carving into each of its four legs – a contemporary reinterpretation of the fluted detailing often found in the Doric column. By recontextualizing this single architectural detail in a piece of furniture, GamFratesi succeed in imbuing the design with a sense

of history that counterbalances its unmistakably modern appearance. While the table's surface showcases the natural beauty of the stone, its legs demonstrate the sculptural quality of the piece, and emphasize the level of craftsmanship that has gone into its creation.

Like the Danish-Italian pairing that informs GamFratesi as a practice, the Doric Table is a design of dualities, contrasts and harmonies, synthesizing seemingly opposing characteristics into a single coherent expression. As well as balancing the historic and the contemporary, the table is both curved and geometric, hard and soft, with the rectangular form of the tabletop counterbalanced by its gently rounded corners and the decorative contours of the carved legs. In the same way, it is solid and monumental, but it also has a delicacy to it, a lightness of presence and a sculptural quality that enriches its aesthetic expression while enhancing its versatility as a piece of furniture.

The table is available in two types of natural stone, each with its own distinctive color. The travertine version is a beautifully nuanced Neutral White; whereas the limestone is a vivacious Electric Gray, which has a more dramatic pattern. Every piece produced in these stones is unique, the ancient history of the Earth written into its surface.

These color options ensure the design can sit comfortably in any style of setting, maintaining its own distinctive character without unbalancing the space. The Doric Table is available in two sizes: a square version, ideal for cozy corners, and a larger oblong variant, which pairs well with longer seats and sofas.



Doric Coffee Table in Neutral White
Doric Coffee Table in Electric Gray





BEETLE *IN 3D* *VENEER*

Beetle in 3D veneer by GamFratesi

“The design language of the Beetle Chair lends itself to be rendered in wood, which underscores the Beetle’s ‘inspired by nature’ story. Wood is a fantastic, warm, and natural material and the Beetle in 3D veneer manages to express the best of these aesthetic characteristics. The shell has always been a design feature; the shape of the Beetle is graceful, perfectly curved. Veneer is the ideal material to mold into this organic form – the three-dimensional shape enhances its grain and color.”

– Stine Gam and Enrico Fratesi, GamFratesi



Left: Beetle Dining Chair in 3D Veneer Walnut Shell upholstered in GUBI Soft Leather Army
Right: Beetle Dining Chair in 3D Veneer Walnut Shell upholstered in Dedar Flair Special FR 134,
Beetle Dining Chair in 3D Veneer Walnut Shell upholstered in GUBI Soft Leather Army,
Beetle Dining Chair in 3D Veneer Oak Shell upholstered in GUBI Soft Leather Gray

In 2013, GUBI and GamFratesi introduced the Beetle Chair to the world, and a modern classic was born. Now, a decade later, the studio has reimagined their landmark design concept in 3D veneer – giving the Beetle a bold new natural expression and further emphasizing its status as an archetypal design, open to interpretation in any number of materials.

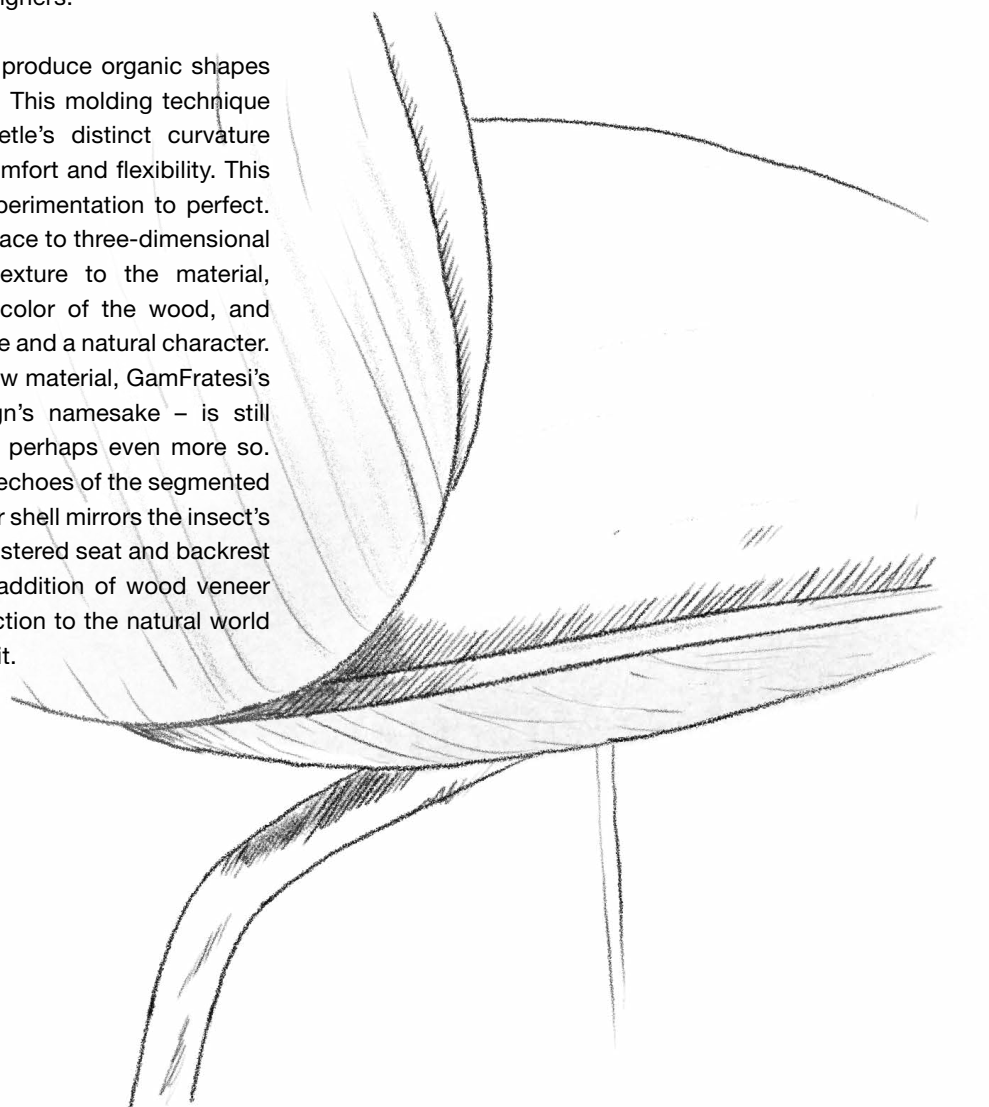
The veneer edition takes the organic, nature-inspired form of the original Beetle shell, and adapts it to accommodate the realities of working with veneer. The result translates the Beetle's distinctive curves into a molded wooden shell, giving the chair a new material aesthetic without compromising the comfort for which it has become renowned, and expanding the design's relevance to even more interior settings.

The shell of this new iteration comprises two separate pieces. The backrest and seat are connected by internal spring-steel brackets that are invisible from the outside. Each piece is 3D-molded using a bending press – a method of shaping veneer pioneered by mid-century designers.

3D technology enables designers to produce organic shapes that were once impossible to create. This molding technique is uniquely able to create the Beetle's distinct curvature using veneer, while maximizing its comfort and flexibility. This required an extensive process of experimentation to perfect. Transforming the veneer from flat surface to three-dimensional form also introduces depth and texture to the material, emphasizing the vertical grain and color of the wood, and giving the chair a premium appearance and a natural character. Despite the Beetle's transition to a new material, GamFratesi's original inspiration – and the design's namesake – is still evident in the veneer edition's form, perhaps even more so. The sinuous seat and back are visual echoes of the segmented parts of a beetle's body; the hard outer shell mirrors the insect's protective exoskeleton; and the upholstered seat and backrest reference the soft body inside. The addition of wood veneer only emphasizes the design's connection to the natural world and the forms of nature that inspired it.

The Beetle has always involved a high degree of skill to produce, but with the veneer edition, GamFratesi has introduced an even greater level of craft. The meeting point of the two shells, as well as the junction between the wood and the upholstery, underline the craftsmanship that has gone into the chair, as well as emphasizing its precise detailing and graceful form. The thickness of the shell varies: wider at the points of connection, to allow for greater strength, but thinner at the edges to preserve the iconic silhouette.

Light and dark wood veneers are available: oak and American walnut. Together with the wide range of upholstery options, this means the chair can be matched with interiors of any style or color palette, and to be deployed equally effectively in the home or in hospitality settings, where it makes a striking and peerlessly comfortable seat. As with the existing Beetle Collection, these new veneered editions are configurable as dining, bar, counter, and meeting chairs.



Beetle Dining Chair in 3D Veneer Walnut Shell upholstered in GUBI Soft Leather Army

S E M I

T U R B O
S E M I

G R Ä S H O P P A
T S U R B M O I

G R Ä S H O P P A O I
T U R B M

G R Ä S H O P P A
T U R B O

G R Ä S H O P P A

fall 22

COLOR DROP

In the 1970s, we went crazy for color. Bold shades, earthy tones, playful accents, gleaming neutrals – the full spectrum from subtle to striking. Now, we are in the midst of a retro renaissance, as the tones and textures of the decade's distinctive aesthetic are en vogue all over again.

Lighting is, of course, key to any interior. Our choice of lamps and the quality of their light can set or spoil the mood of the space. Chosen and positioned with care, statement lights can truly elevate a room's aesthetic. Some of the most popular styles to bring into the home in 2022 are those with an aesthetic plucked straight from the 1970s – distinctive collections such as Semi, Turbo and Gräshoppa, long-standing design favorites that are now more loved than ever.



S E M I

S E M I

S E M I



An icon of Danish design first produced in 1968, the Semi Pendant by Claus Bonderup and Torsten Thorup was one of the most sought-after lighting fixtures throughout the 1970s and '80s. With the style of those decades once again in fashion, GUBI has expanded the Semi Collection with three new color options inspired by the distinctive interior palette of the period: Roasted Pumpkin, Fennel Seed, and Dark Cocoa.

The new editions all feature high-gloss finishes on the outer shade, referencing a taste for gleaming, reflective surfaces that emerged in the later years of the '70s and persisted into the following decade. The inside of the shade is finished with an off-white matt, creating contrast and maximizing the spread of light.

By offering the Semi Pendant family in this selection of organic, earthy, and playfully retro colors, GUBI has expanded the range of interior schemes that the Semi can complement. The existing palette of metallics and monochromes make the pendant ideal for clean-lined, minimalist spaces. Now, with the addition of warm, grounding tones rooted in seasonal spices and the natural world, Bonderup and Thorup's timeless design is equally at home in warmer, cozier and more rustic spaces.

*Left: Semi Pendant in Glossy Dark Cocoa
Right: Semi Pendant in Glossy Fennel Seed*



T U R B O

T U R B O

T U R B O



Louis Weisdorf's sculptural classic of the 1960s is launching in an Alabaster White finish, allowing the much-loved GUBI design to complement an even wider variety of interior palettes. The new off-white color introduces a note of warmth to the shade, with a glossy, high-shine finish injecting a touch of glitz.

First designed in 1965 but not produced until 1967, Weisdorf's pendant design remained hugely popular throughout the 1970s, its curving, sculptural structure adding visual appeal to every ceiling it adorned. Made from 12 spiraling layers, the flower-like orb of the shade was inspired by traditional Japanese rice paper lamps, giving the pendant an airy lightness. The Alabaster

White edition has a glossy on the outer edge of the shade, with a matt finish on the inside, creating nuanced contrasts of light and texture.

The two sizes of Weisdorf's Turbo Pendant are perennial favorites of both modern homes and public spaces, perfect examples of his affinity with geometric forms and his attraction to repeating elements. In GUBI's new finish, Weisdorf's classic is granted a newfound softness and depth.



G R Ä S H O P P A

G R Ä S H O P P A



G R Ä S H O P P A

*Left: Gräshoppa Floor Lamp in Glossy Walnut Brown
Right: Gräshoppa Table Lamp in Glossy Black*

GUBI's launch of new colors for the Gräshoppa Collection coincides with a renewed global appreciation for 1970s aesthetics – characterized by earthy, natural shades, as well as shiny, gleaming surfaces. The three new finishes capture both the love of nature and the inclination towards high-gloss textures that defined the decade.

Walnut Brown is one of the most instantly recognizable colors of the 1970s – a rustic shade reminiscent of raw earth and tree bark. At a time when more and more of us are seeking to bring the consolation of nature into our homes through our color choices, Walnut Brown is an ideal option for those seeking a grounding color that instantly evokes '70s style in a modern-day context.

Alabaster White is a rich cream – a shade that offers the versatility of a neutral without the severity of a pure white, introducing a welcoming warmth to the atmosphere. In contrast, the Black edition underlines the Gräshoppa's identity as a statement piece, emphasizing the design's distinctive silhouette.

Originally designed in the 1950s, Grossman's Gräshoppa Floor Lamp has become one of the most beloved designs in GUBI's lighting collection, attracting a devoted following thanks to the way it expresses the form of its namesake insect in just a few simple lines. The Floor Lamp's blend of elegance and playfulness is echoed in the Table Lamp and Pendant, allowing Grossman's unique design language to serve every household lighting function.



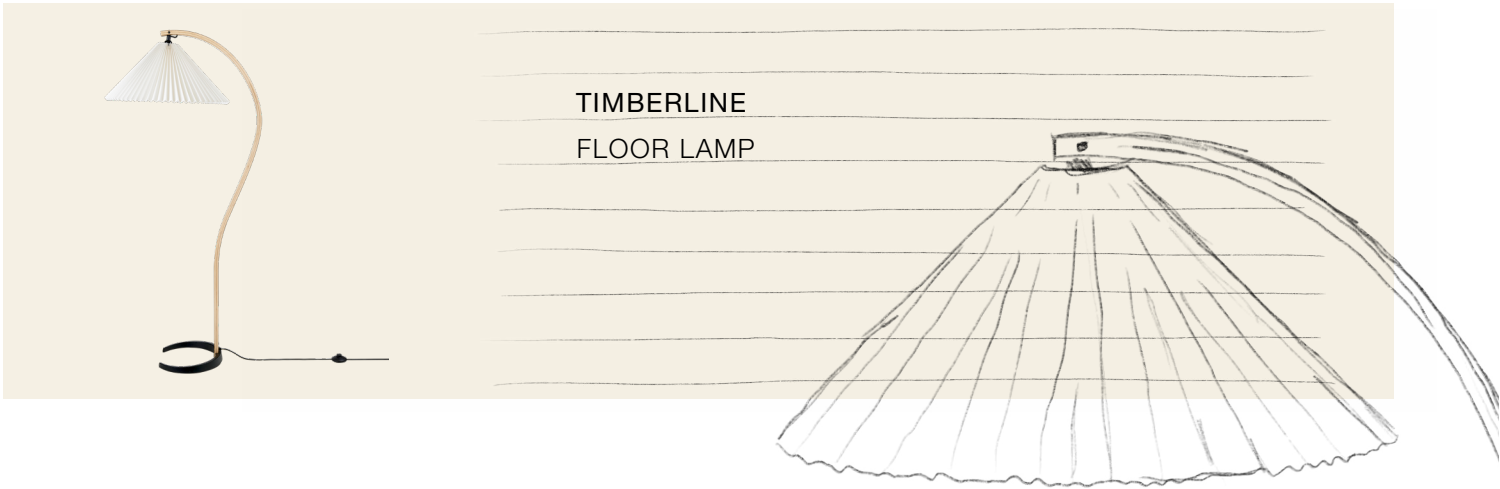
Left: Gräshoppa Floor Lamp in Glossy Alabaster White
Right: Gräshoppa Table Lamp in Glossy Alabaster White





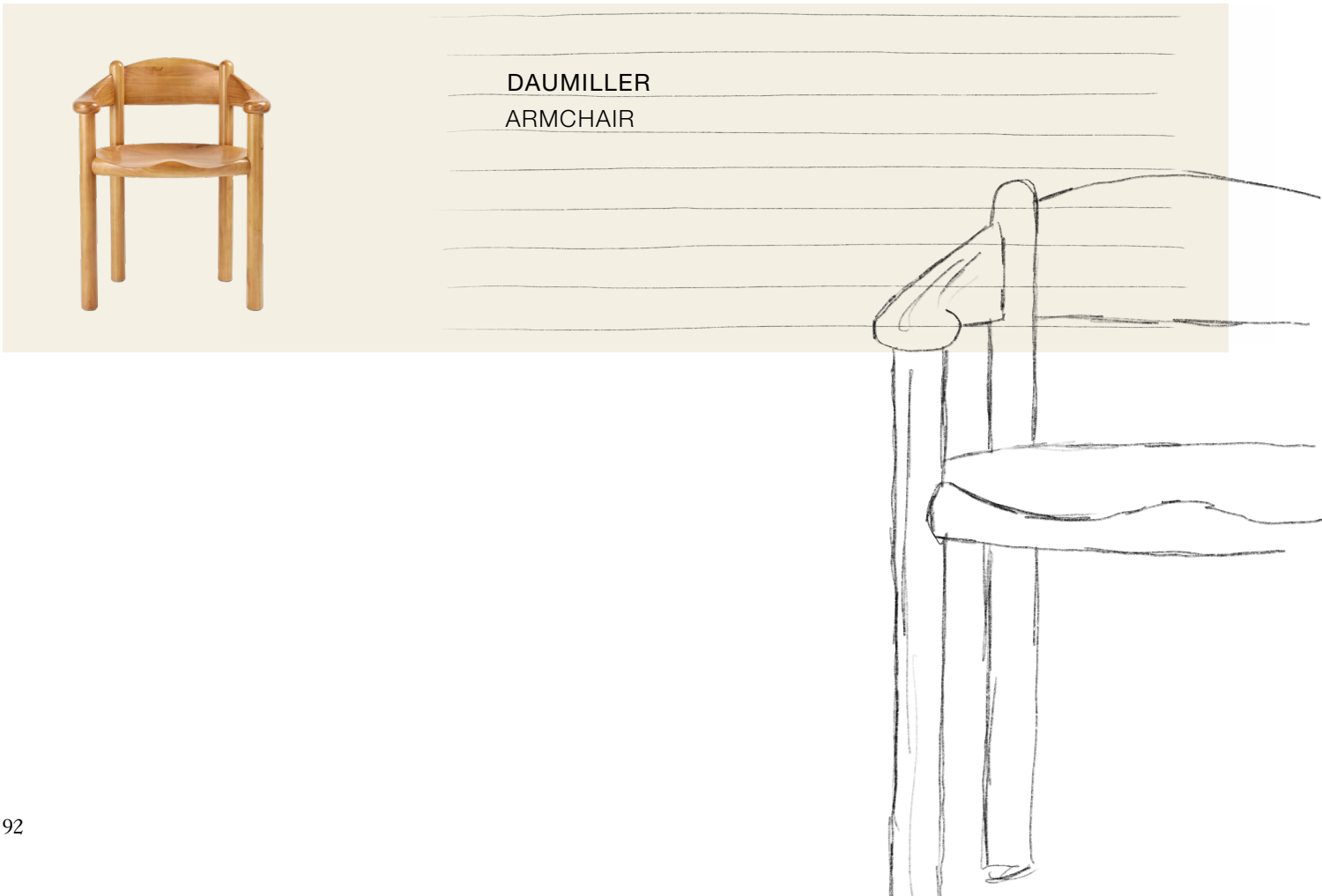
*Left: Gräshoppa Floor Lamp in Glossy Black
Right: Gräshoppa Pendant in Glossy Black*

TIMBERLINE COLLECTION



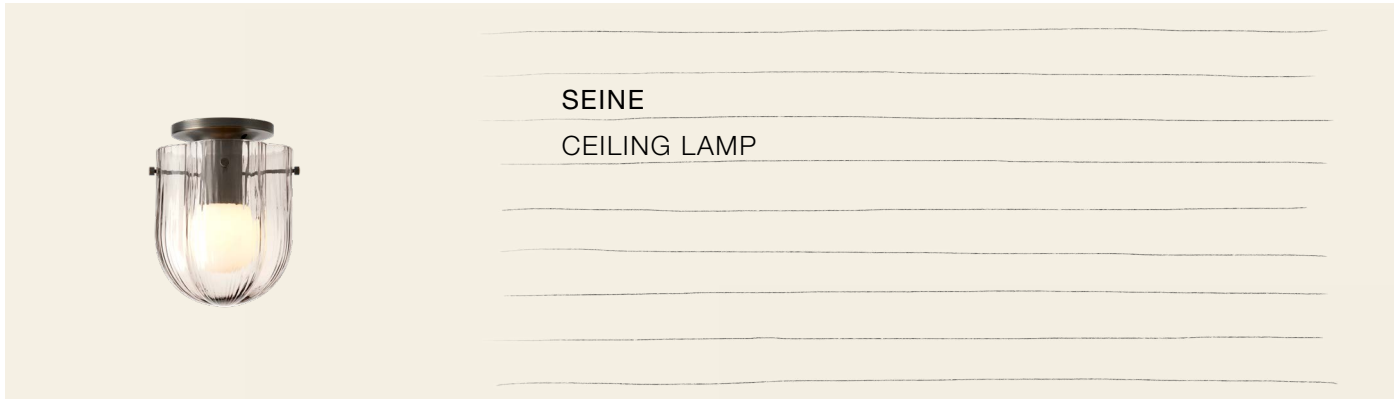
TIMBERLINE
FLOOR LAMP

DAUMILLER COLLECTION



DAUMILLER
ARMCHAIR

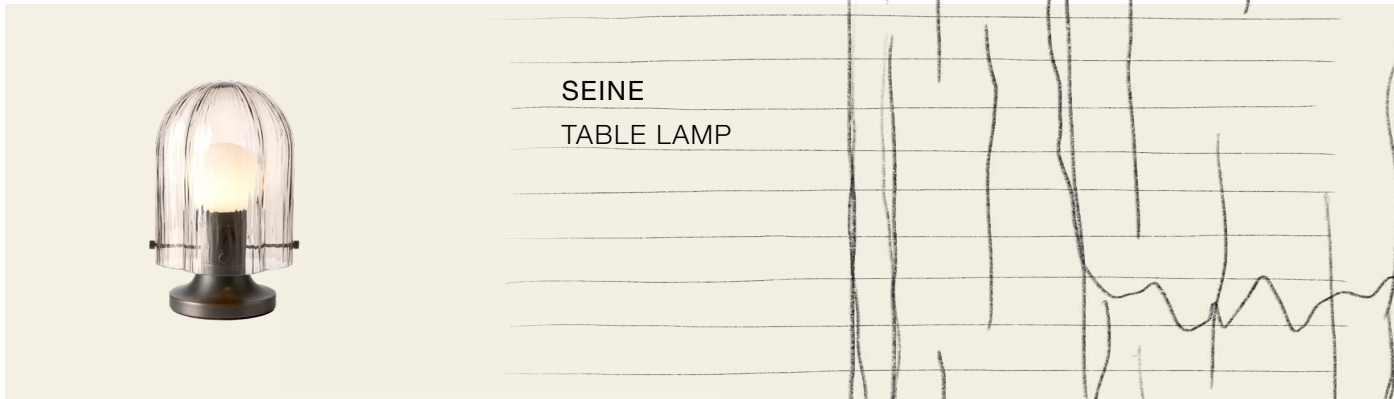
SEINE COLLECTION



SEINE
CEILING LAMP



SEINE
PENDANT



SEINE
TABLE LAMP



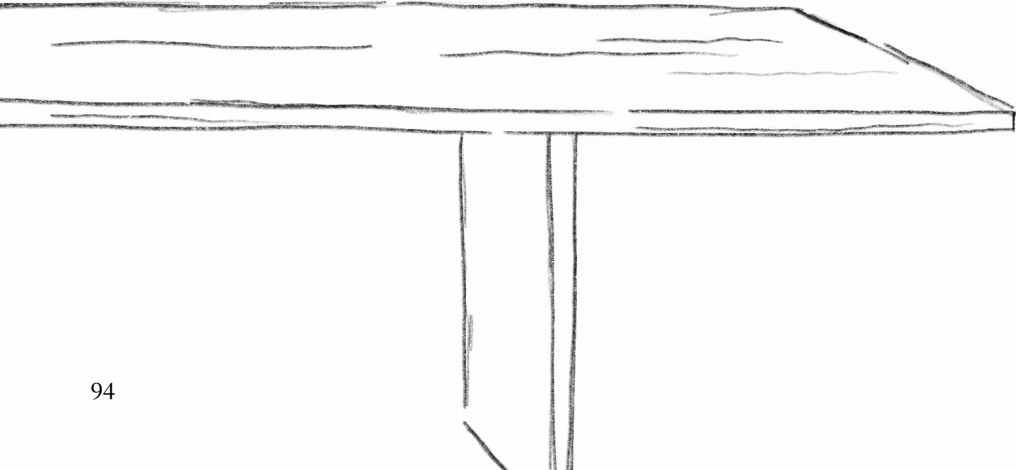
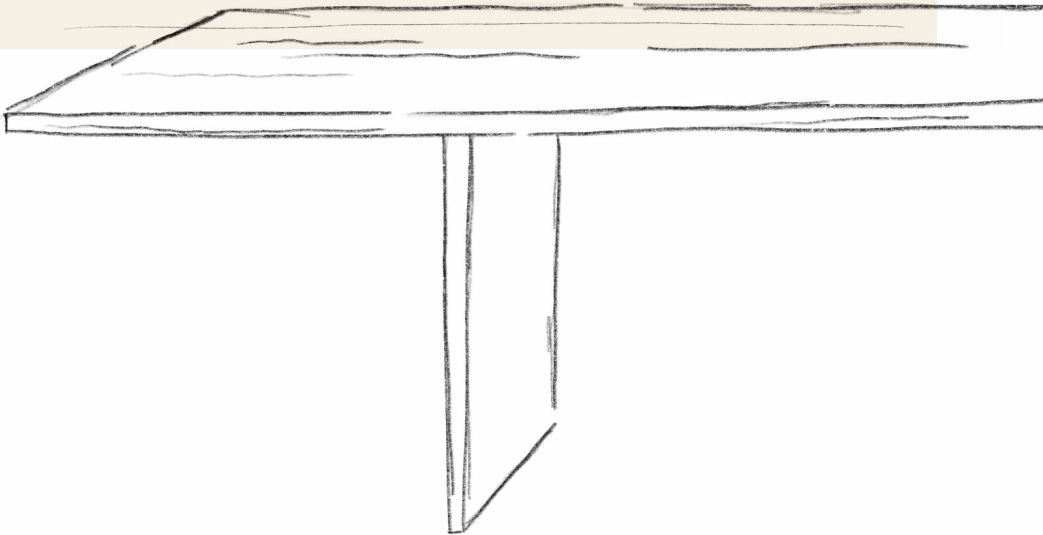
PRIVATE
COLLECTION



PRIVATE
DINING TABLE
320 X 100



PRIVATE
DINING TABLE
260 X 100



BASKET
COLLECTION



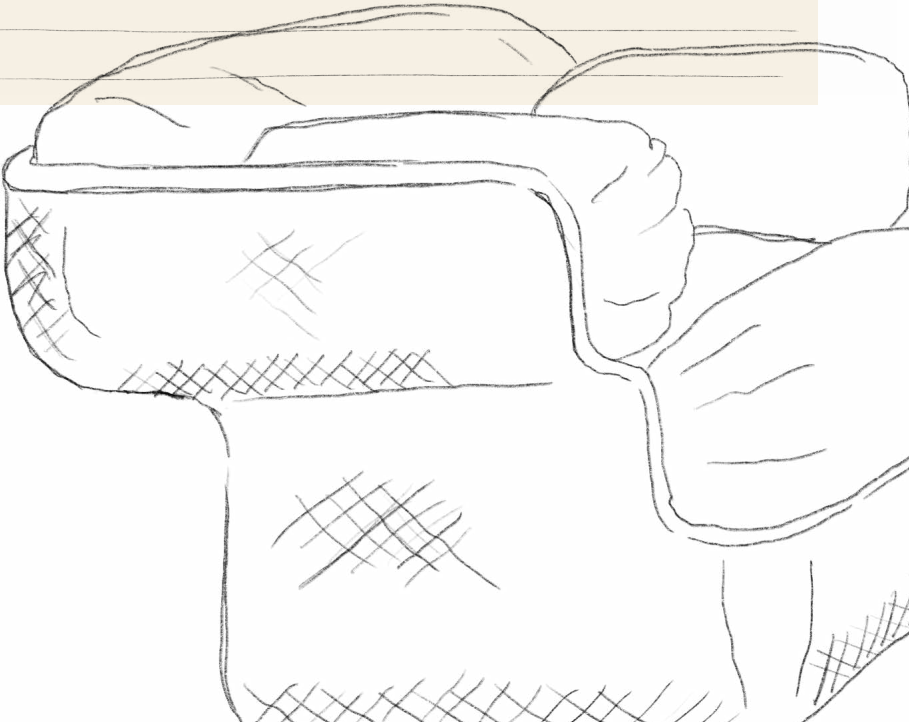
BASKET
LOUNGE CHAIR



BASKET
2-SEATER SOFA



BASKET
3-SEATER SOFA



DORIC

COLLECTION

BEETLE
COLLECTION

3D VENEER



DORIC

COFFEE TABLE

80 X 80



DORIC

COFFEE TABLE

140 X 80



BEETLE IN 3D VENEER

DINING CHAIR



BEETLE IN 3D VENEER

MEETING CHAIR



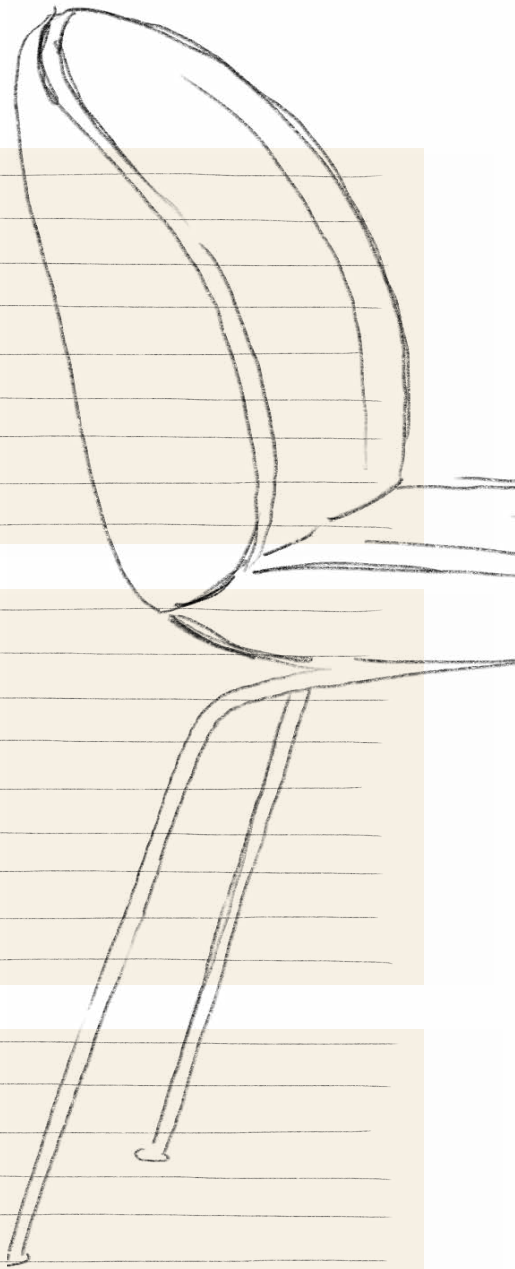
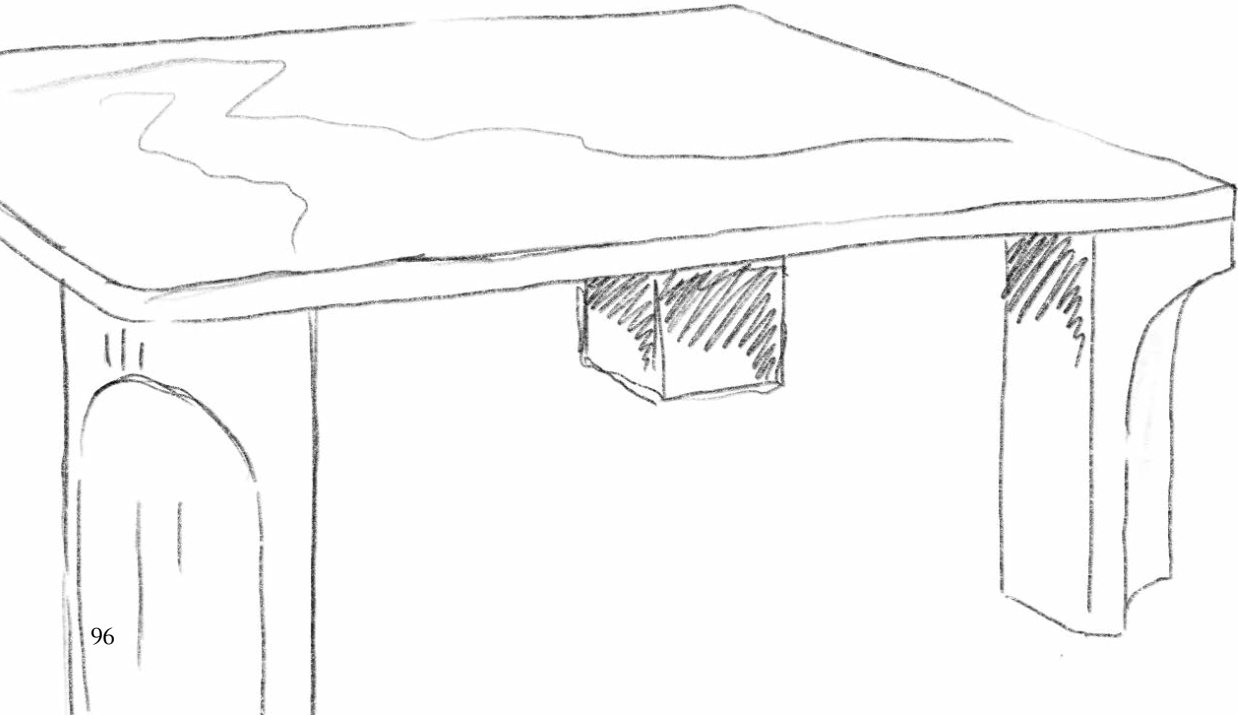
BEETLE IN 3D VENEER

COUNTER CHAIR



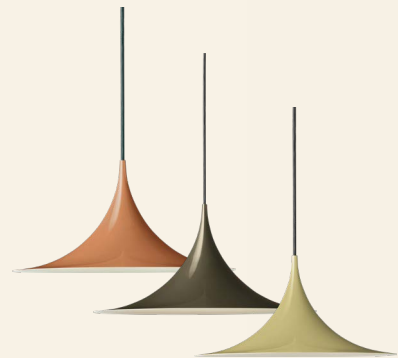
BEETLE IN 3D VENEER

BAR CHAIR



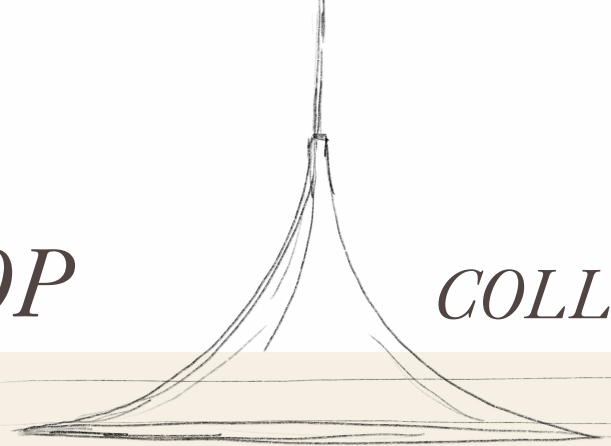
FALL 22 COLOR DROP

SEMI COLLECTION



SEMI
PENDANT

GLOSSY ROASTED PUMPLIN
GLOSSY DARK COCOA
GLOSSY FENNEL SEED

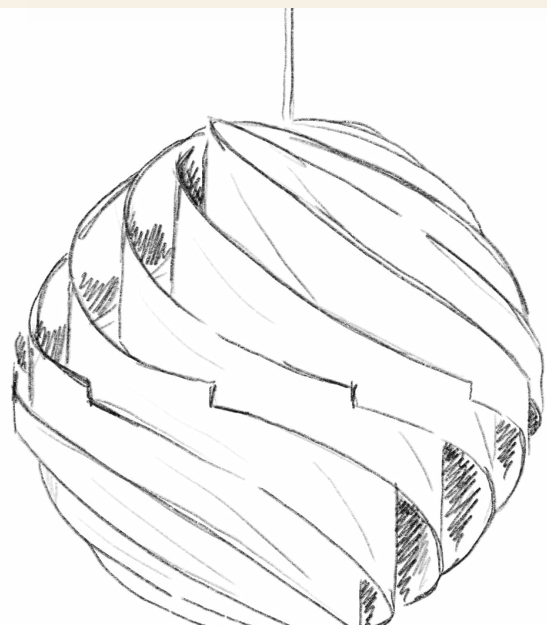


TURBO COLLECTION



TURBO
PENDANT

GLOSSY ALABASTER WHITE



GRÄSHOPPA COLLECTION



GRÄSHOPPA
FLOOR LAMP

GLOSSY WALNUT BROWN
GLOSSY ALABASTER WHITE
GLOSSY BLACK



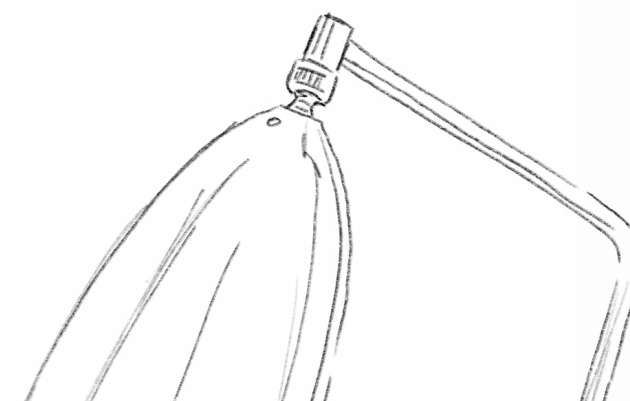
GRÄSHOPPA
PENDANT

GLOSSY BLACK
GLOSSY ALABASTER WHITE



GRÄSHOPPA
TABLE LAMP

GLOSSY BLACK
GLOSSY ALABASTER WHITE





*Apart, we can communicate;
together we can connect*

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