

# GUBI



THE ALLURE OF MATERIALITY

*Fall 2021 Collection*



AWAKENING THE SENSES

*We are creatures of five senses, and we only really thrive when all of them are in play. There is nothing quite like soaking in the convivial atmosphere of a carefully considered space. The sensorial experience creates layers of intrigue for your sense of touch, and your eyes delight in deeply considered attention to contrasting materials, textures, and forms.*

*Thoughtfully employed, materiality can dramatically elevate the atmosphere of a room, enriching the space with depth and texture. To celebrate the allure of materiality, GUBI is diving into the haptic feedback of tactility, the subtle nuances of light and shade, and the contrasts between movement and stillness, public and private.*

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## THE UNBOUND COLLECTION

*By Space Copenhagen*



Design studio Space Copenhagen is known for playing with intriguing juxtapositions in its designs, and this collection's meditation on the archetypal lantern form is no exception. The pared-back take on a traditional Japanese paper lantern balances the ethereal and the functional, while challenging the conventions of the typology in its playful asymmetry.

The lamp is available in three sizes, meaning it can be used as a standalone table lamp or floor lamp. The smallest of the three brings light to spaces as small as a console or bedside table, making it a functional and flexible piece. The largest lamp makes a bold statement, with the scale to relate to the room as a whole and become a focal point that defines the space. The medium-sized light mediates between the two, enabling dynamic compositions — in clusters of two or more, the shades can be positioned in unison or at angles to one another, creating an animated sculpture even when switched off. Changing angles and positions of the lamps in relation to one another therefore subtly alters the impact of the ensemble and the mood of the space from something that evokes falling leaves to clouds drifting across the sky — actions we humans are naturally drawn towards.







*The teardrop-shaped gray marble base of the lantern-inspired series acts as an anchor, embodying stillness and weight.*



## THE HOWARD COLLECTION

*By Space Copenhagen*



The Howard Collection incorporates refined and elegant detailing to articulate the lamps' own functional purpose. GUBI and Space Copenhagen's shared commitment to the human experience has ensured the lights create a warm, welcoming ambience, making them equally appropriate for public and private spaces – and it is in their subtle and understated design that the Howard Collection's greatness is found.

GUBI and Space Copenhagen's passion for warm, organic materials is seen across the collection. The choice of finishes affects both functionality and atmosphere. One option consists of a brass exterior with a gunmetal surface treatment and a brushed brass interior to create a beautiful, warm, tactile feel, while the solid shade encloses and directs the light, projecting an industrial and functional aesthetic. In contrast, the option of bone china makes the shade glow, creating a softer, gentler aesthetic and casting the light in a more ambient manner.











*The Howard Chandelier is a piece of engineering ingenuity, resulting in a grand gesture with a modern, sophisticated expression.*





## THE PRIVATE COLLECTION

*By Space Copenhagen*



Playing with notions of public and private, visible and obscured, open and closed, the Private Collection by Space Copenhagen forms the most comprehensive line of storage and display furniture in the GUBI Collection. With the addition of this typology, GUBI has further extended its distinctive aesthetic throughout the home, enabling bespoke curations of personal narratives by showcasing the things that signal our identities.

Each piece is motivated by Space Copenhagen's repeated experience of having to source vintage pieces or custom-make display and storage solutions for their interior projects. The Private Collection addresses this lack of beautiful, modern and functional cabinets, chests of drawers, dressers, consoles and side tables. The collection comprises a glass-paneled upright vitrine, a sideboard with four deep drawers, an elegantly pared-down desk suitable for homeworking, and a side table with space for both display and personal storage.







*Space Copenhagen looked to the simplicity and craftsmanship of antique Japanese furniture for inspiration, even incorporating visual hallmarks of Japanese wood joinery into the collection as a defining design detail.*









## THE STEMLITE WALL LAMP

*By Bill Curry*



Designed by Bill Curry in the 1960s, the Stemlite Wall Lamp has been out of production for many decades. Now, GUBI has restored the great American designer's vision for a wall-mounted addition to his iconic Stemlite Collection.

The Stemlite Collection was inspired by the strong yet slender stems that support flower heads in nature. It comprises a die-cast aluminium base, a steel arm evocative of a tulip stem, topped with a mouth-blown glass globe, and an internal dimmer switch that can be adjusted to set the perfect level of ambient lighting within an interior space.

The new Stemlite Wall Lamp appears to grow organically out of the wall, with a steel arm that extends directly outwards before turning up 90 degrees to be topped with a bulbous frosted glass shade in keeping with the rest of the Stemlite Collection. Developed by GUBI from Curry's original drawings after more than half a century, the Stemlite Wall Lamp joins two table lamps, two floor lamps and a pendant, to complete the Stemlite Collection. It will be available in Black Chrome.





## MULTI-LITE IN MIDNIGHT BLUE

*By Louis Weisdorf*



Louis Weisdorf's Multi-Lite Pendant is now being released in a rich Midnight Blue, complemented by a warm brass frame. The on-trend color combination of this classic shade – the deepest and darkest of blues – with a touch of elegant optimism evokes memories of indulgent evenings in luxury hotels and restaurants. The addition of this finish to the collection emphasizes the iconic form of the lamp, while giving it a distinctive contemporary aesthetic.

Timeless and versatile, midnight blue is – as Christian Dior put it – “the only color that can compete with black”. Named for its evocation of the color of the night sky around the full moon, it is the shade Vincent van Gogh reached for when capturing the magic of the pre-dawn sky in his iconic 1889 painting *Starry Night*. In design terms, midnight blue has the flexibility of a neutral, complementing almost any other shade and introducing a note of refinement to an interior space.





## ABOUT THE DESIGNERS



### *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.

Space Copenhagen's intuitive approach leads to designs shaped by given circumstances, functional needs, and a fundamental interest in human behavior. For any project, whether object or interior, they focus on refining design ideas until they reach a solution that is both coherent and beautiful.

The products and spaces they create have an emotional dimension that invites a personal connection with the user — a slow aesthetic that foregrounds quality and encourages longevity. For Henriksen and Rützou, a successful piece of design is one that becomes a part of the family and is passed down lovingly from generation to generation. They call this approach 'Poetic Modernism' — a term which expresses both the simplicity and functionality of their work, as well as its richer transcendent and intuitive qualities. In Space Copenhagen's hands, an object is both an expression of purpose and an agent of metaphor.



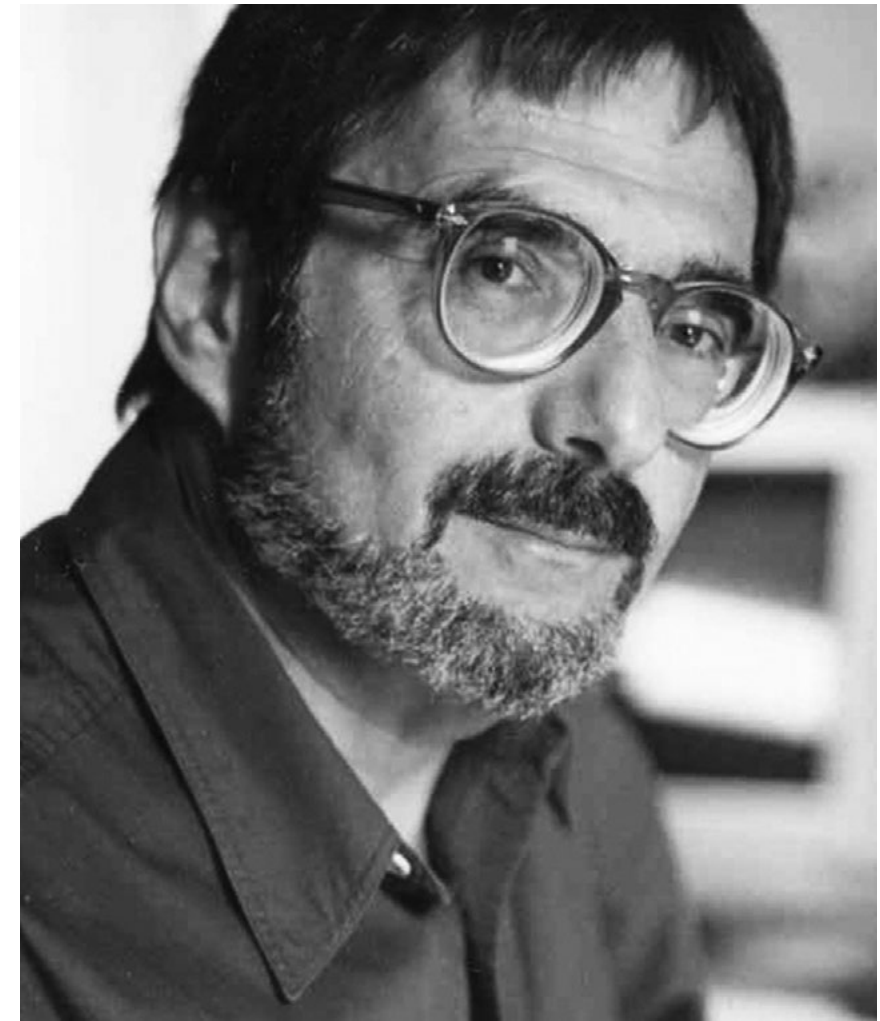


*Bill Curry*

American designer Bill Curry (1927–1971) captured the zeitgeist of the 1960s and '70s with his iconic lamp designs. From his unique Los Angeles vantage point at the meeting point of art, design and engineering, during an era defined by the space race, pop culture and a new forward-looking optimism, he translated the wonder and delight he saw around him into simple yet intelligent ideas with clear visual narratives. Credited with developing the first 'total look' lamp forms — eliminating the base-bulb-shade concept and instead exploiting the bare bulb in a playful, self-contained unit — he was recognized as one of California's leading designers by the time he died at the age of just 43.

From the first human-made object touching the lunar surface in 1959 to Neil Armstrong's first steps on the Moon in 1969, the era was dubbed the 'space age' and its aesthetics influenced a generation. The modernism that had characterized American architecture since the 1930s evolved into a futuristic style influenced by the space race as well as emerging car culture, jet engines, pop trends, and the 'Atomic Age'. From his beach house in Playa del Rey, Curry watched the jets flying over Los Angeles Airport and, imagined a future shaped by new technologies.

He absorbed all these influences and ideas to develop a new norm for lighting — a single piece that combined stand, bulb and shade into one organic, yet bold and colorful 'LA spacepop' form, fit for tomorrow's world. His space-age 'total look' lamps were an instant hit — Industrial Design Magazine awarded his collection the accolade of 'Best Lamps of the Year' and the US Department of Commerce showcased his Stemlite Collection in the Soviet Union, Yugoslavia, and Iraq, as exemplars of American design.



*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.

In 1961, he started a ten-year assignment at Tivoli Gardens, an amusement park in Copenhagen, working as assistant to the chief architect Simon P. Henningsen. It was here that he created the Konkylie ('conch') Lamp in 1964, with its innovative vertically-hung concentric slats — his first foray into lighting design. The anodised gold light hung from trees throughout the Tivoli Gardens until very recently and was also put into production despite initial fears that it would be impossible to recreate.

Weisdorf opened his own architectural firm in 1967 in Copenhagen, sharing the premises with architect Ole Panton (the younger brother of Verner Panton), where he served both national and international clients and worked closely with Verner Panton and Poul Henningsen. He designed, among other things, the former ticket office for the Harbour and Canal Tour in Copenhagen.



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





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