Many hours in life will be spent at home with objects and furniture collected alone or together with your family. This is the way most of us live, but only when we reach a particular level of memories and stories will it start to feel like a real home. What exactly defines this moment is hard to say. In my life, I’ve learned that this is very much up to the individual and what we surround ourselves with.

Today, the Gubi collection, has become unique and personal. To me it feels like home. It is a collection that embraces tales of distinct personalities and true visionaries of their time. Bringing all these designs together under “one roof” is our way of gathering memories, celebrating diversity and historical relevance. At the same time we believe it reflects the way you create a home.

It takes special effort and careful editing to build a collection of icons that span almost 100 years of design history - from the early days of Bauhaus and Bestlite, to Greta M. Grossman conquering a man’s world with her feminine style and sense of detailing to the recently launched Beetle chair from GamFratesi, who represent a new interpretation of the meeting between Danish and international design traditions. All these stories are treasured and embedded in our collection of designer icons!

What’s common for all our designs is that they share some characteristics and qualities. In their own way each and everyone has challenged the ordinary upon creation, others were innovative for their time. We think this gives a personal appeal while it enables them to pass through time as true design icons.

At Gubi we’ve been travelling for several years now, gathering treasures and icons of the future along the way - and it is with a special sense of accomplishment that I now state that we have reached our destination - we’ve come home and we wan’t to embrace this feeling for a little while...

Welcome home in the Gubi design house!

JACOB GUBI
CHIEF CREATIVE OFFICER
SELECTED DESIGNER PORTRAITS

44 Greta M. Grossman [1906-1999]
At Gubi we have a love affair with Grossman and it is essential to us, that this unique Swedish female design icon, who took the US by storm in the 1940’s and 50’s stays honored and remembered for her contributions to the Californian Design movement.

102 GamFratesi [2006-]
GamFratesi & Gubi have embarked on a new journey… In 2013 two new design items, the Beetle Chair & the Paper Table, from young and progressive Danish-Italian design duo - Enrico Fratesi & Stine Gam - will see the light of day. We had a chat with the duo about the process of getting from a bug to a chair and how a messy stack of ruled paper can become the source of inspiration for a table.

118 Jacques Adnet [1900-1984]
Architect and interior designer, Jacques Adnet, defined himself as “innovative and classic, the champion of a tradition looking into the future”. This premonition appears surprisingly precise as his designs stand out as some of the most convincing examples of timeless design today – the perfect blend of traditional craftsmanship and modern foresight. Danish design house Gubi is proud to materialize Adnet’s vision once again, with the re-launch of two of his beautiful mirrors: Adnet Rectangulaire and Circulaire.
Designed by Robert D. Best [1892-1984]

Bestlite has been in continuous production since 1930. Robert Dudley Best (1892 – 1984) was fascinated by the Bauhaus movement's lean design and revolutionary demands for a new era free from superfluous decoration. It was in this spirit he designed the Bestlite lamps. Its unique aesthetic and functionality have made it a modern design icon.

**Timeline**

- **1967**
  - Gubi founded by Gubi & Lisbeth
  - Design of cake tins, hammock and furniture series in denim fabric combined with acrylic tables

- **1973**
  - Gubi & Lisbeth survive a violent car accident

- **1975**
  - Launch of the Furniture Series including Grand Piano, Diva Daybed and Louis Sofa, Lounge Chair and Pouffe

- **1978**
  - Gubi begins as a distributor of BestLite and several Spanish agencies

- **1982-1985**
  - Opening of store in Godthåbsvej, Frederiksberg which is continuously extended

- **1988**
  - The business in Grønnegade established

- **1990-1992**
  - New concept with high-end furniture and design and fashionwear from Prada, Helmut Lang and Dolce Gabbana

- **1994**
  - Gubi.com established as the largest Internet project in retail sales of physical products

- **1999-2001**
  - Jacob Gubi takes over the management of Gubi A/S and makes a radical turnaround

- **2001**
  - The Go-Go's desk and bookcases developed for law firm Bech Bruun Dragsted designed by Paul Leroy

- **2002**
  - Total furnishing of Neia combined with the development of the GOS table designed by Paul Leroy

- **2003**
  - Beginning of the cooperation with Komplot Design with the development of the Gubi Chair

- **2004**
  - Launch of GOS 2 and GOS 3 in collaboration with Anders Lundqvist
  - Introduction of coating as a new surface for furniture

- **2005**
  - Gubi receives the Danish Design Prize for the Gubi Chair Collection
  - Gubi takes over all rights to the Bestlite Lamp

- **2006**
  - Awards: Red Dot Award and DDD - The Danish Design Prize

- **2007**
  - The Gubi Chair becomes part of the permanent collection of MoMA, New York. Gubi delivers nearly 1,000 chairs for the new museum building.
  - Gubi wins a design competition for the design of the world largest Hostel, Danhostel, with focus on design at cheap prices

- **2008**
  - Independent focus on Bestlite

- **2009**
  - Gubi moves to the Freeport

- **2010**
  - Gubi delivers furniture for the new World Trade Center No. 11 of N.Y.

- **2011**
  - Gubi Chair 2 is launched

- **2012**
  - Awards: Formus Award and Red Dot Award - "office of the future concept" with Skidmore, Owings and Merrill, NY

- **2013**
  - Launch of the Aoyama Table by Paul Leroy

- **2014**
  - Red Dot Award - Best of the Best

- **2015**
  - Major projects among others, Hotel Astoria and DONG Energy

- **2016**
  - Launch of the Masculo Lounge Chair by GamFratesi

- **2017**
  - Launch of the YI Table by Henning Larsen Architects, The Pedrera Table Lamp PD1, Pedrera Floor Lamp PD2 and Pedrera Pendant PD3 by Barba Corsini

- **2018**
  - Launch of The Semi Collection designed by Bonderup and Thorup

- **2019**
  - Boligmagasinet - Best Manufacturer

- **2020**
  - Good Design Award, The Chicago Athenaeum // Masculo Chair

- **2021**
  - Launch of the Gräshoppa Floor Lamp & the Cobra Floor- and Table Lamp by G. Grossman, The Nagasaki Chair and Stool, Kangourou Table, Dedal Bookshelf by Matégo Coatrack by M. Matego, The Pedrera Table Lamp ABC and Pedrera Pendant

- **2022**
  - ANA By B. Corsini and J. R. Millet and The Quistgaard Safari Chair designed by J. Quistgaard

- **2023**
  - Launch of the Adnet Rectangulaire Mirror by Jacques Adnet, Bottletop Brass Collection by Robert D. Best & the Grossman Furniture Collection by Greta Grossman

- **2024**
  - Wallpaper Design Awards, Best Re-issues // Adnet Circulaire

- **2025**
  - Launch of the Beetle Chair & Paper Tables by GamFratesi, the Ronde Pendant by Oliver Schick, the Turbo Pendant by Louis Weisdorf, the Gräshoppa Task Lamp & Pendant & Cobra Wall Lamp by Greta M. Grossman, the Gubi Dining Table & new Center Base for the Gubi Chair by Komplot, the metallic Semi Pendant by Bonderup & Thorup & the Bestlite Porcelain Collection by Robert D. Best

- **2026**
  - Interior design by Gubi Design Team for the restaurant, bar and bazz club the Standard started by co-founder of Noma, Claus Meyer in Copenhagen, decorated with Beetle Chair and Stool, Cobra Wall Lamp and Bestlite Lamps

- **2027**
  - Interior design by Gubi Design Team for the recognized Restaurant Amass in Copenhagen decorated with Masculo Chair, Cobra Wall Lamp, Gubi Table and Bestlite Lamps

**Interior design by Gubi Design Team for the recognized Restaurant Amass in Copenhagen decorated with Masculo Chair, Cobra Wall Lamp, Gubi Table and Bestlite Lamps**
True designs icons can enter into any space and create a statement - much like art, lighting a space is often an aesthetic and artistic part of the interior. It usually also calls for a moment of reflection, and like the natural light often catches our eye, we aim to gather designs that encapsulate this along with our design values into a unique and iconic expression. We believe that lights are really what completes a home.

Some of the latest designs in our lights collection is the Turbo pendant, a glowing architectonic gem, created in 1965 by the Danish architect, Louis Weisdorf and the minimalistic, amphora-inspired Ronde designed by the young German designer, Oliver Schick.
Bestlite Table Lamp

By Robert D. Best

1930
Gräshoppa Task Lamp
By Greta M. Grossman
1948
Cobra Table Lamp
By Greta M. Grossman
1950
THE BESTLITE COLLECTION

Designed by Robert D. Best

1930

BESTLITE TABLE LAMP - BL1

The lamp is available in chrome with matt black, off-white, white and full chrome, brass with black, grey or white and full brass. The arm of the lamp is made of either chrome or brass and the shade and base are powder coated metal or brass or chrome (the full brass or chrome lamp). The lamp is also available with a porcelain shade in either full chrome or full brass.

H:51/84 x L:21 x W:21 x Ø16

BESTLITE TABLE LAMP - BL2

The lamp is available in chrome with matt black, off-white, white and full chrome, brass with black, grey or white and full brass. The arm of the lamp is made of either chrome or brass and the shade and base are powder coated metal or brass or chrome (the full brass or chrome lamp). The lamp is also available with a porcelain shade in either full chrome or full brass.

H:50 x L:17.5 x W:17.5 x Ø16

THE PEDRERA COLLECTION

Designed by Barba Corsini & Joaquim R. Millet

1953 & 2009

PEDRERA TABLE LAMP - ABC

This cylindrical table lamp is made of perforated metal and is available in colours: black, white, red and blue.

H:35.5 x W:18.5

PEDRERA TABLE LAMP - PD1

This cylindrical table lamp is made of perforated metal and is available in colours: black, white, red, blue and nickel.

H:33 x W:13
GRÄSHOPPA TASK LAMP
The tubular brass stand is mounted on a brass base whilst the elongated conical steel shade is mounted with a moveable joint in solid brass, consequently the light can be directional, yet the glare is minimal. The shade is powder-coated and available in 4 colours: jet black, anthracite grey, blue-grey and matt white. Switch is integrated in the base.

H:41,2 Shade: Ø14,4 Base: 15

COBRA TABLE LAMP
The tubular flexible arm can be bent in all directions whilst the shade can be rotated. The base is in powder coated steel and weighted with a cast iron ballast. The lamp is available in five colours: jet black, anthracite grey, blue-grey, warm grey and vintage red.

H:34,5 x W:29/26,5
Pedrera Floor Lamp
By Barba Corsini
1950
Gräshoppa Floor Lamp
By Greta M. Grossman
1949
Bestlite Floor Lamp
By Robert D. Best
1930
Cobra Floor Lamp
By Greta M. Grossman
1950
Gräshoppa Floor Lamp
By Greta M. Grossman
1949
THE GROSSMAN COLLECTION

Designed by Greta M. Grossman
1948

GRÅSHOPPA FLOOR LAMP

The tubular steel tripod stand is tilted backward and the conical steel shade is ball-jointed onto the arm. Both stand and shade are powder coated and available in six colours: jet black, anthracite grey, blue-grey, warm grey, vintage red and matt white.

H: 125.5 x W: 43.5
THE GROSSMAN COLLECTION
*Designed by Greta M. Grossman*

1950

**COBRA FLOOR LAMP**
The tubular flexible arm can be bent in all directions whilst the shade can be rotated. The base is in powder-coated steel and weighted with a cast iron ballast. The lamp is available in five colours: jet black, anthracite grey, blue-grey, warm grey and vintage red.

*H:118 x W:67*

THE BESTLITE COLLECTION
*Designed by Robert D. Best*

1930

**BL3 S FLOOR LAMP**
The lamp is available in chrome with matt black, off-white, white and full chrome, brass with black, grey or white and full brass. The arm of the lamp is made of either chrome or brass and the shade and base are powder coated metal or brass or chrome (the full brass or chrome lamp). The lamp is also available with a porcelain shade in either full chrome or full brass.

*H:113/152 x L:28 x W:28 x Ø16*

**BL3 M FLOOR LAMP**
The lamp is available in chrome with matt black, off-white, white and full chrome, brass with black, grey or white and full brass. The arm of the lamp is made of either chrome or brass and the shade and base are powder coated metal or brass or chrome (the full brass or chrome lamp).

*H:113/152 x L:28 x W:28 x Ø21*

**BL4 FLOOR LAMP**
The lamp is available in chrome with matt black, off-white and white. The arm of the lamp is made of chrome and the shade and base are powder coated metal.

*H:150 x L:28 x W:28 x D:116 x Ø21*

THE PEDRERA COLLECTION
*Designed by Barba Corsini*

1953

**PEDRERA FLOOR LAMP - PD2**
This cylindrical floor lamp is made of perforated metal and is available in two colours: matt black and matt white. The lamp includes a dimmer switch.

*H:113 x W:39*
Cobra Wall Lamp

By Greta M. Grossman

1950
Bestlite Wall Lamp - BL7
By Robert D. Best
1930
Bestlite Wall Lamp- BL6
By Robert D. Best
1930
Bestlite Wall Lamp - BL5

By Robert D. Best

1930
THE GROSSMAN COLLECTION

Designed by Greta M. Grossman

1950

The Cobra lamp takes its name from the shape of the triangular shade, which is reminiscent of a Cobra’s neck. A solid brass arm joins the wall base and shade. The shade can be tilted 90 degrees from vertical to horizontal and it can be rotated 360 degrees. The base cover and the shade are in powder-coated steel and come in two colours: jet black and matt white. A bracket for mounting on the wall is integrated in the base as is the switch.

H:33,3 x L:28,9 x W:14,4
THE BESTLITE COLLECTION

Designed by Robert D. Best

1930

The lamp is available in chrome with matt black, off-white, white and full chrome, brass with black, grey or white and full brass. The arm of the lamp is made of either chrome or brass and the shade and base are powder coated metal or brass or chrome (the full brass or chrome lamp). The lamp is both available with wire and in hardwired. The lamp is also available with a porcelain shade in either full chrome or full brass.

H:47/80 x Ø16

BESTLITE WALL LAMP - BL5

H:14+15 x Ø16

The lamp is available in chrome with matt black, off-white, and white. The arm of the lamp is made of chrome and the shade and base are powder coated metal. The lamp is both available with wire and in hardwired.

H:26 x L:50 x Ø16 cm

BESTLITE WALL LAMP - BL7

H:14+15 x Ø16

The lamp is available in chrome with matt black, off-white, white and full chrome, brass with black, grey or white and full brass. The arm of the lamp is made of either chrome or brass and the shade and base are powder coated metal or brass or chrome (the full brass or chrome lamp). The lamp is both available with wire and in hardwired. The lamp is also available with a porcelain shade in either full chrome or full brass.

H:15+42 x Ø16

BESTLITE WALL LAMP - BL6

H:47/80 x Ø16

The lamp is available in chrome with matt black, off-white, white and full chrome, brass with black, grey or white and full brass. The arm of the lamp is made of either chrome or brass and the shade and base are powder coated metal or brass or chrome (the full brass or chrome lamp). The lamp is both available with wire and in hardwired. The lamp is also available with a porcelain shade in either full chrome or full brass.

H:14+15 x Ø16

BESTLITE WALL LAMP - BL10

H:26 x L:50 x Ø16 cm

The lamp is available in chrome with matt black, off-white and white. The arm of the lamp is made of chrome and the shade and base are powder coated metal. The lamp is both available with wire and in hardwired.
 Turbo Pendant
By Louis Weisdorf
1965

PENDANTS
Gräshoppa Pendant
By Greta M. Grossman
1949
Bestlite Pendant
By Robert D. Best
1930
Pedrera Pendant
By Barba Corsini & Joaquim R. Millet
2003
Semi Pendant
By Bonderup & Thorup
1968
THE SEMI COLLECTION

*Designed by Thorup & Bonderup*

1968

SEMI PENDANT S, M & L

S & M: ● ● ● ● ● L: ● ● ● ●

The pendant is made of powder coated aluminum. S & M are available in the colours: matt black, matt white, glossy orange, glossy anthracite and glossy blue-grey and in chrome and brass. The L is available in matt black, matt white, chrome and brass.

S: H:15 x ø30
M: H:23,5 x ø47
L: H:30 x ø60

THE PEDRERA COLLECTION

*Designed by Barba Corsini & Joaquim R. Millet*

1953

PEDRERA PENDANT - PD3 & ANA

PD3: ○ ○ ○ ○ ○ ○ ANA: ○ ○

This cylindrical pendant lamp is made of perforated metal. PD3 is available in colours: matt black, matt white, nickel, blue and red and ANA comes in black, white and red.

PD3: H:26 x W:13
ANA: H:65,5 x W:20

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THE TURBO COLLECTION

*Designed by Louis Weisdorf*

1965

**The pendant is made of spun aluminum. The outer surface is spray painted in ultra-matt finish and comes in 5 different colours: Charcoal Black, Anthracite, Pigeon Grey, Rusty Red and Matt White.

H:24 x Ø20

L: H:28 x Ø40**

GRÄSHOPPA PENDANT

The Gräshoppa shade is fixed with a brass tube and brass fittings on the top. For mounting on the ceiling, the pendant is equipped with a steel bracket covered by a half spherical canopy in brass and a brass tube. The powder coated shade is available in 4 colours: jet black, anthracite grey, blue-grey and matt white.

H:23/39.5 x Ø35

THE RONDE COLLECTION

*Designed by Oliver Schick*

2013

**RonDe PeNDANT S & L**

The pendant is made of 12 identical aluminium slats, spirally twisted and joined together to get the spherical form. All the surfaces are powder coated in matt white and the fabric wire and the canopy are also matt white. The pendant comes in two sizes.

S: Ø36

L: Ø62

THE GROSSMAN COLLECTION

*Designed by Greta M. Grossman*

1950

**The pendant lamp is available in chrome with matt black, off-white and full chrome, brass with black, grey or white and full brass. The colour of the textile cord matches the colour of the shade. The full brass and chrome lamp comes with black textile cord. The small pendant is also available with a porcelain shade in either full chrome or full brass.

S: H:14 x Ø16

M: H:18 x Ø16

L: H:33 x Ø40

XL: H:50 x Ø60**

**The pendant is made of spun aluminum. The outer surface is spray painted in ultra-matt finish and comes in 5 different colours: Charcoal Black, Anthracite, Pigeon Grey, Rusty Red and Matt White. The inside is white lacquered. The fabric wire and the canopies are always black except for the matt white, where both fabric wire and canopy are white.

S: H:24 x Ø20

L: H:28 x Ø40**

THE BESTLITE COLLECTION

*Designed by Robert D. Best*

1930

**Bestlite PeNDANT - 9 * S & M**

The pendant lamp is available in chrome with matt black, off-white and full chrome, brass with black, grey or white and full brass. The colour of the textile cord matches the colour of the shade. The full brass and chrome lamp comes with black textile cord. The small pendant is also available with a porcelain shade in either full chrome or full brass.

S: H:24 x Ø16

M: H:18 x Ø16

**Bestlite PeNDANT - L & XL**

The pendant is available in matt black, matt off-white and matt white. The colour of the textile cord matches the colour of the shade.

L: H:33 x Ø40

XL: H:50 x Ø60
At Gubi we have a love affair with Grossman and it is essential to us, that this unique Swedish female design icon, who took the US by storm in the 1940’s and 50’s stays honored and remembered for her contributions to the Californian Design movement.
Few have accomplished what Greta M. Grossman did in her time, much less women – only to then disappear from the scene and become almost completely forgotten.

Grossman was one of the first women to graduate from the Stockholm School of Industrial Design in the early 1930’s, today known as Konstfack. Like so many of her peers, she was influenced by European Modernism and great architects such as Walter Gropius and Mies van der Rohe. But, at the same time her designs still remained unique and surprisingly functional, while simultaneously delicate and powerful. She had her own vision!

“The only advantage a man has in furniture is his greater physical strength.”

The lack of recognition for female talents kept her on her toes – It definitely sparked a strong will and determination to prove her capacity to the world, but it had already started when she joined a local furniture factory and carpentry. Working solely among men, she quickly proved herself and got a sense of the craftsmanship and materials – she got a feel of the furniture industry from the ground up - something that without a doubt made her able to keep her designs equally aesthetic and useful later in life.

She was a woman of many talents – working with everything from sculpting, drawing and writing to architecture. However, it was really in some of her less known furniture and perhaps even more in her lamps designs that her unique sense of form and delicate design language really came to life. Grossman’s lights were always distinguished by the use of simple, soft-edged forms and the use of fashionable but contemporary colors.

To Grossman modern design was;

“not a super imposed style, but an answer to present conditions... developed out of our preferences for living in a modern way.”

In the late 1940’s and 50’s Grossman conceived a variety of designs for the lighting manufacturer Ralph O. Smith and the furniture manufacturer Glenn of California. She was acutely aware of the American design aesthetic that was becoming popular, and she blended it with the understated language of Scandinavian design to create her own distinctly California-style furniture.
She used new materials, introduced a playful nature to her pieces, and responded to the changing lifestyle of the modern California household. The most famous of these lights is the Gräshoppa floor lamp from 1948 and the Cobra table lamp from 1950, that also won the Good Design Award and was subsequently exhibited at the Good Design Show at the Museum of Modern Art.

In 2013 and from exactly these two iconic designs Gubi will extend the Grossman Collection with a series of re-editions - The Gräshoppa Task Lamp, The Gräshoppa Pendant & The Cobra Wall Lamp. All designs are original and will be available in a series of finishes and colors that stay true to Grossman’s designs and vision.

The Gräshoppa Task Lamp & The Cobra Wall Lamp were first seen as part of her installations in the late 40’s and early 50’s and were part of the extensive collection of lights that was originally designed for the Barker
Brothers together with Ralph O. Smith, a manufacturer in Burbank, California who put most of Grossman’s lighting design into production. However, as many other of her designs, they were only produced in very limited numbers which make the original models extremely rare and very much a collector’s item. The Gräshoppa Pendant is a re-styling by Gubi using the original screen as a pendant.

The Grossman Collection now consists of nine iconic designs; The Gräshoppa floor lamp, the new task light & pendant, The Cobra table lamp, floor lamp & now also wall light. Notable is also the entire 62-series consisting of a desk and three different dressers with three, four and six drawers. Each and every Grossman design is unique, light and iconic in expression – equally relevant today as when first introduced.
Furniture is the building blocks within which we create a home. There are many aspects to consider, and the choice of your future dining chair, writing desk or your sofa is not to be taken lightly. There’s a demand for functionality, for comfort and also integrating your pieces with the architecture and layout of the space itself. We encourage that you take your time and carefully select the memories and stories you should surround yourself with for many years to come.

In the furniture collection the Gubi chair family, designed by Komplot design in 2003, has been extended with a slender and light metallic center base. To compliment this series, we have designed a whole new range of wooden Gubi dining tables. These extensions bring forward fresh and different opportunities for it’s use and styling. Also, the iconic Beetle chair and Paper tables from GamFratesi, recently awarded the EDIDA Young Designer Talent Award, are future classics that we are happy to welcome into with the family!
FURNITURE
Gubi Chair
By Komplot Design
2003
Nagasaki Chair
By Mathieu Matégot
1954
Masculo Chair
By GamFratesi
2008
THE GUBI CHAIR COLLECTION

The chair is available with a shell in Hirek material in six different colours: black, white, Blue Morning, Orange Sweet, Midnight Grey and Misty Grey, and with a veneer shell in American walnut, oak or black stained beech. Likewise, the shell comes in a fully upholstered version in a range of different fabrics and leathers, as well as with Hirek or wooden shell, with front upholstery. The base is available in four different varieties: a sledge base in chrome or black painted steel, a wooden base in American walnut, oak or black stained beech, a centerbase in black painted metal and a swivel base in chrome or black painted metal.

Hirek available in:
- Black
- White
- Blue Morning
- Orange Sweet
- Midnight Grey
- Misty Grey

Wood shell and base available in:
- American Walnut
- Oak
- Black Stained Beech

Sledge and swivel base available in:
- Chrome
- Black painted steel

Frontside upholstered and fully upholstered shells are available in a wide range of fabric or leather. Contact Gubi for more information.
THE GAMFRATESI COLLECTION

**Designed by GamFratesi**

2008 & 2013

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**THE MATÉGOT COLLECTION**

**Designed by Mathieu Matégot**

1954

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**BEETLE CHAIR**

The seat and back are in laminated moulded veneer. This fully upholstered chair is available in a wide range of fabrics or leathers. The steel base comes in a non-stackable base with conical legs available in black painted steel.

*H:87 x L:49,1 x W:54,6*

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**MASCULO CHAIR**

The frame is made of powder coated steel and comes in black or chrome. The upholstered seat and back are available in a wide range of fabrics and leathers.

*H:53 x L:57 x W:69*

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**NAGASAKI CHAIR**

This three-legged chair is made of perforated metal sheet and is available in colour combinations: black/red, black/yellow, black/white and black/black.

*H:74 x L:54 x W:50*
Gubi Stool

By Komplot Design

2003
Nagasaki Stool
By Mathieu Matégot
1954
The bar chair is available with a shell in Hirek material in six different colours: black, white, Blue Morning, Orange Sweet, Midnight Grey and Misty Grey, and with a veneer shell in American Walnut, oak or black stained beech. Likewise, the shell comes in a fully upholstered version in a range of different fabrics and leathers, as well as Hirek or wooden shell, with front upholstering. The shell can be combined with four different base varieties: a sledge base, available in two different heights, in chrome or a black painted steel; a wooden base in American walnut, oak or black painted beech, also available in two different heights, with a chrome or brass footrest; a swivel base in chrome and a centerbase in black painted metal.
THE GAMFRATESI COLLECTION
Designed by GamFratesi
2013

THE LEROY COLLECTION
Designed by Paul Leroy
2007

A3 STOOL
The seat is available with either leather or fabric upholstery, and the base is available in either powder coated or chrome plated steel.
H:77/81 x L:54 x W:32

THE MATÉGOT COLLECTION
Designed by Mathieu Matégot
1954

NAGASAKI STOOL
The stool is made of perforated metal sheet with four tubular metal legs and is available in three colours: red, yellow and black.
H:74 x L:39 x W:34

BEETLE BAR CHAIR
The seat and back are in laminated moulded veneer. This fully upholstered chair is available in a wide range of fabrics or leathers. The steel base comes in a non-stackable base with conical legs available in black painted steel.
H:117 x L:49.1 x W:34.6

The stool is made of perforated metal sheet with four tubular metal legs and is available in three colour: red, yellow and black.
H:74 x L:39 x W:34
Gubi Lounge Chair
By Komplot Design
2003
Masculo Lounge Chair
By GamFratesi
2008
Quistgaard Safari Chair
By Jens Quistgaard
1966
MASCULO LOUNGE CHAIR

The frame is made from powder coated steel in black or in chrome. The seat and back is upholstered and available in a wide range of fabric or leather.

H:65 x L:82 x W:59
**THE GUBI CHAIR COLLECTION**
*Designed by Komplot Design*
*2003 & 2011*

**GUBI LOUNGE CHAIR**
The lounge chair is available with a veneer shell in American Walnut, oak or black stained beech, as well as in a fully upholstered version in a range of different fabrics and leathers, and a wooden shell, with front upholstering. The base is available in two different varieties: a sledge base in chrome or black painted steel and a wooden base in oak, American or black stained beech.

Wood Base: H:41/70 x L:64 x W:70
Sledge Base: H:41/69 x L:67 x W:62

**THE GUBI OLSEN COLLECTION**
*Designed by Gubi Olsen*
*1982*

**BONAPARTE CHAIR & POUFFE**
The chair and pouffe are built on a frame of solid wood covered with polyurethane foam. The detachable and reversible seat cushion on the chair is made of polyurethane foam and is supplied with springs. The upholstery on the frame is fixed and is available in a wide range of leathers, fabrics and colours. The legs are available in steel, oak and black stained beech.

Chair: H:102 x L:78 x W:75
Pouffe: H:40 x L:78 x W:75

**THE QUISTGAARD COLLECTION**
*Designed by Jens Quistgaard*
*1966*

**QUISTGAARD SAFARI CHAIR**
The chair is assembled without screws and brackets. The chair is available with black-stained oak poles, chromed metal frame and black leather backrest and seat.

H:73.5 x L:66.5 x W:67.5
Bonaparte Sofa
By Gubi Olsen
1982
Grand Piano Sofa
By Gubi Olsen
1982
Gubi Pouffe
By Gubi Olsen
1982
Diva Daybed
By Gubi Olsen
1982
BONAPARTE SOFA
The sofa is built on a frame of solid wood covered with polyurethane foam. The detachable and reversible seat cushion is made of polyurethane foam and is supplied with springs. The upholstery on the frame is fixed and is available in a wide range of leathers, fabrics and colours. The legs are available in steel, oak and black stained beech.

H:88 x L:220 x W:77

DIVA DAYBED
The daybed has a wooden frame and a polyurethane mattress. The top mattress, back and arm cushions are made of polyurethane foam and are available in a wide range of leathers, fabrics and colours. The cylindrical legs are in solid aluminium and the back bracket is in chrome.

H:42/30 x L:200 x W:150
GRAND PIANO CHAISE LONGUE
The 3-seater sofa/chaise longue is available with a right- or left side arch. It is built on a frame of solid wood covered with polyurethane foam. The upholstery on the frame is fixed and comes in a wide range of leathers, fabrics and colours. The sofa comes with cylindrical legs in solid polished chrome or conical legs in oak or black stained oak. 
H:88 x L:220 x W:77

GUBI POUFFE
The Gubi Pouffe series is available in round and organic shapes in a wide range of sizes, fabrics and colours. The pouffes are made of HR37125 foam and the cover is detachable. Also available as Piano Lounge. 
Ø70, Ø90, Ø120, Ø190

INUIT DAYBED
The Inuit daybed takes its name from its Greenlandic sealskin cover, but is also available with a wide range of leathers and fabrics. It is built on a solid wooden frame with a polyurethane mattress. The daybed comes with legs in solid polished aluminum or oak. 
H:40 x L:200 x W:85
Aoyama Table
By Paul Leroy
2007

84 // Design Book // TABLES
Y! Table
By Henning Larsen Architects
2009
**Gubi Dining Table**

The dining table is available with a round, elliptical or rectangular tabletop and comes in oak, walnut and black stained ash and a white laminate top with black table edge and black stained ash legs.

- **Round**: Ø120
- **Elliptical**: L:230 x W:120
- **Rectangular**: L:200 x W:100
THE LEROY COLLECTION
Designed by Paul Leroy
2007

THE Y'TABLE COLLECTION
Designed by Henning Larsen Architects
2009

AOYAMA TABLE - CAFE & DINING
The round cafe table and rectangular dining table are available with different sized tops in white or in black painted laminate, black stained ash or in black soft coating. The base columns come in chrome or black or white painted metal.

Cafe: H:72 x Ø120/130/160
Dining: H:72 x L:240/280 x W:120

Y TABLE - DINING & BAR
The bar and dining table are available with different sized table tops in a variety of finishes: black stained ash or oak, laminate, linoleum and black soft coating. The base comes in black or white painted metal.

Dining: H:72 x W90/100 x L180/200/240
Bar: H:105 x W70/80 x L160/180/240
Pedrera Table
By Barba Corsini
1954
Kangourou Side Table
By Mathieu Matégot
1954
THE GAMFRATESI COLLECTION

Designed by GamFratesi

2013

The table is available in three different heights and tabletop sizes. The wooden three-legged base and veneer tabletop are in laminated oak.

S: H:50 x Ø42
M: H:40 x Ø60
L: H:33 x Ø80

THE GUBI TABLE COLLECTION

Designed by Komplot Design

2003

The tabletop is made of moulded 3-D veneer and is available in oak, American Walnut and black stained beech. The base comes in a chrome or a black sledge version or in a wooden base in oak, American walnut or black stained beech.

Sledge Base: H:41 x W:68/50
Wood Base: H:41,5 x L:72 x W:68

GUBI LOUNGE TABLE

The tabletop is made of moulded 3-D veneer and is available in oak, American Walnut and black stained beech. The base comes in a chrome or a black sledge version or in a wooden base in oak, American walnut or black stained beech.

Sledge Base: H:41 x W:68/50
Wood Base: H:41,5 x L:72 x W:68
THE MATÉGOT COLLECTION

*Designed by Mathieu Matégot*

1954

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**THE PEDRERA COLLECTION**

*Designed by Barba Corsini*

1953

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**PEDRERA TABLE**

This coffee table comes with a black painted steel base and an organic shaped glass top.

_H:38 x L:106 x W:86 cm_

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**THE MATÉGOT COLLECTION**

*Designed by Mathieu Matégot*

1954

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**KANGOUROU TABLE**

This side table consists of two small tables, the smaller one within the larger. It is made of perforated metal sheet and is available in colour combinations: black/white, black/red, black/yellow, white/black, white/yellow and black/black.

_H:40 x L:48/18_
Dedal Bookshelf
*By Mathieu Matégot*
1954
Grossman Dresser 6
By Greta M. Grossman
195

Dedal Bookshelf
By Mathieu Matégot
1954
GROSSMAN DRESSER 3, 4 & 6

The dresser is made of American walnut veneer combined with high-gloss black laminate cabinet and top. The legs are made in black powder coated steel and the knobs are solid American walnut, either black lacquered or with a clear lacquer.

Dresser 3: H:72 x L:120 x W:45    Dresser 4: H:89 x L:80 x W:45    Dresser 6: H:72 x L:160 x W:45
**THE MATÉGOT COLLECTION**

*Designed by Mathieu Matégot*

**1954**

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**GROSSMAN DESK**

The desk is made of American walnut veneer combined with a high-gloss black laminate table top and cabinet door. The cabinet has three built-in drawers. The legs are powder coated steel and the back leg and door knob is made of solid American walnut, both with a clear lacquer.

*H:72 x L:120 x W:60*

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**DEDAL BOOKSHELF**

The bookcase is made of perforated metal sheet and is available in colours: black, grey, red, yellow and white.

*H:49.5 x L:90 x W:19*
GamFratesi & Gubi have embarked on a new journey... In 2013 two new design items, the Beetle Chair & the Paper Table, from young and progressive Danish-Italian design duo - Enrico Fratesi & Stine Gam - will see the light of day.
Together with the Masculo Chair from 2008 these will now constitute the GamFratesi Collection, an eclectic repertoire of design experimentation defined by the dynamic meeting between classic Danish and Italian design traditions combined with the couple’s characteristic use of playful and surprising elements - Oh yeah, and beetles, of course. We had a chat with the duo about the process of getting from a bug to a chair and how a messy stack of ruled paper can become the source of inspiration for a table.

Q: How do you get from the first idea to a final model?
A idea can come from a deep reflection or from a spontaneous vision. Often even in the most unexpected moments. Research and working in the workshop are very important to us and it is never just a drawing. We work strictly with the Scandinavian approach. In all the projects we are used to having our hands on the materials, working directly on the physical prototype.

Q: What is your fascination with insects? Why Beetle...
We first designed the Beetle chair prototype for the annual exhibition Mindcraft12 in Milan curated by Danish Crafts. We found the general anatomy of the insects very interesting. The structure is made of different plates separated by thin sutures and this external shell supports and protects the animal’s body. All these elements are perfectly linked and work in a fascinating way. Among the different insects the classic beetle looks gentle and charming so we ended up looking closely at beetles...

Q: How do you get from the insect world to furniture?
The design of the chair reinterprets the characteristic elements of the beetles’ sections: shape, shells, sutures, rigid outside and soft inside, while maintaining comfort and functionality.

Q: A stacking chair with castors... that’s very unusual. Why did you make it like this?
We started of by looking at the dynamic ability of the insect in space and reinterpreted that to a four-legged chair on castors. We then proceeded with the idea of adding more value to the design, by creating a structure that allows the chair to be stacked.
Q: How do you maintain the balance between traditional & surprising?

Often, a small detail is all it takes to achieve or ruin an expression, and we are very curious about that. We work intensely with the balance between harmony and disharmony, believing that somewhere in between you obtain reflection. This for instance, can be seen in the use of piping on the Bettle chair which also defines the shape. It is particularly clear on the back where the two shells meet.

Q: What are your individual roles and how do you compliment each other in your work?

We do work very closely through all the different stages of the creative and developing process. We share many of the same competences and interests, and appreciate being able to work in such a tight collaboration. It is a rather symbiotic process, where we are both so much into it, that it often is impossible to distinguish who started and finished what. Enrico is very methodic and structured, while Stine is more loose and messy. But in many aspects we are very similar, for instance, when it comes to convictions, joy, anger or frustrations. Our range is quite parallel.

Q: You continually travel and work in two places... What do you get from this?

Studying, researching and moving constantly between our two countries have become such a natural part of us that it will most likely show in our work. Copenhagen is a unique place, a real sustainable city with a functional infrastructure and many cultural activities. Italy has a unique tradition and history. Also, we know some amazing craftsmen in Italy that work with us on the prototyping stage.

Q: Paper Tables... There’s almost a contradiction in the name itself. How did this come about?

It was not a project that was defined in advance. One day the placing of two sheets of paper suddenly created a focus in the chaos on the desk. By catching and enclosing in the confusion of lines in circles, they started to appear with a certain geometrical beauty and logic. The result is simply reinterpreted in the tables by the use of veneer.
Q: What has been the main challenge in the design process?
For the Beetle is was the issue of merging the two shells, avoiding any visible connection, and resolving the upholstery with a precise solution. In terms of the Paper table, it was the challenge of defining the veneer typology and colours that expressed the idea behind the project most suitably. The simple play of veneers, become as a silent and delicate graphic in the space.

Q: How do you see the two new designs in connection with the rest of the Gubi Collection?
The chair is a friendly combination of classic and contemporary lines in unification with great quality and craftsmanship - the fundamental characteristics of the Gubi collection. The chair is suited for informal meetings, allowing mobility around the table creating a flexible and spontaneous workspace. The tables work as a functional and playful product in the collection as they can create different expressions and functions, depending on the size and number of tables combined.
Accessories are objects that reflect our taste and create a personal atmosphere - it enhances that space that it is put into and makes a statement. These items can break the boundaries of a traditional decor and may be used to form a new direction - they are also often the subject of conversation. They can be equally sculptural as functional. We hand-picked these objects for you to show off our individual style and personality.

The latest collectibles are new rectangular versions of the exclusive and handcrafted Adnet mirror. Designed by Jacques Adnet in 1946, it is the perfect example of French Modernism. Also the delicate, almost playful Mategot series, created by Mathieu Mategot in the 1950’s, has been extended with a re-issue of the iconic coatrack in brass and all black.
Adnet Circulaire
By Jacques Adnet
1946
Adnet Rectangulaire
By Jacques Adnet
1946
Adnet Circulaire
By Jacques Adnet
1946
Adnet Rectangulaire
By Jacques Adnet
1946
Matégot Coatrack
By Mathieu Matégot
1954
MATÉGOT COATRACK

The coatrack centre is made of brass and the three coat arms are black powder coated metal with ends in black or multicolour: white, yellow and red.

H:34 x L:38 x W:20
ADNET CIRCULAIRE & ADNET RECTANGULAIRE

The round and rectangular mirrors are made from hand-stitched Italian aniline full grain leather and come in black or tan. Both mirrors are available in three different sizes. The buckets and rivets are oxidized brass.

CIRCULAIRE:  S: Ø45  M: Ø58  L: Ø70
Architect and interior designer, Jacques Adnet, defined himself as “innovative and classic, the champion of a tradition looking to the future”. This premonition appears surprisingly precise as his designs stand out as some of the most convincing examples of timeless design today – the perfect blend of traditional craftsmanship and modern foresight.
Danish design house Gubi is proud to materialize Adnet’s vision once again, with the re-launch of two of his beautiful mirrors: Adnet Rectangulaire and Circulaire.

“He was ahead of contemporary trends”, said Alain-René Hardy of Adnet in the definitive monograph on the artist which he co-authored with Gaëlle Millet (published by Editions de l’Amateur). For this expert on the decorative arts of the 20th century, Adnet was also always among the first artists to express new trends, proof of which can be seen in the various stages of his career.

In the 1920s, each great Parisian store had its own design studio with its own name: the design studio belonging to Printemps was called “Prima-vera”; the studio of Bon Marché, “Pomone”. At the Galeries Lafayette, Maurice Dufrêne was the artistic director of “La Maîtrise”. Adnet graduated from the École des Beaux-Arts in Paris in the early 1920s, and came by chance into contact with this well-known decorative artist, who gave him an opportunity in the design studio. Scarcely had Adnet arrived there before he made a name for himself by rejecting the established style, a move that propelled him in 1927 to the directorship of the Compagnie des Arts Français, which had been purchased by a shareholder of Galeries Lafayette.

As the successor of Súe and Mare, Jaques Adnet not only developed creations in a new “bourgeois modernist” style, but also audaciously invited collaborations from a number of major creators of the period, including Charlotte Perriand, Jean Puiforcat and numerous wallpaper artists.

Adnet was an innovative thinker, but was also original in his choice of form and materials, including metal and glass. It was therefore natural that the glass manufacturer and research company Saint Gobain should commission him to design a pavilion dedicated to the material for the 1937 Exposition Internationale des Arts et Techniques in Paris. The pavilion was as spectacular in its construction as in its taste, and earned Jaques Adnet not only the Grand Prix d’Architecture et d’Ensemble Mobilier, but also the first choice of new glass technologies.

“Jacques Adnet put these to good use”, recalled Alain-René Hardy. He was one of the first artists to employ coloured mirrors and the new architectural...
glass, with which he created chairs and tubular bedside tables. He also produced the mirrors and small items of furniture entirely constructed of silvered glass screwed to a frame which were to make his name.

In the aftermath of a period of creation inspired, under the influence of the Regionalist movement, by ancient furniture – which can also be seen in the work of Charlotte Perriand (particularly in her tripod stools and straw-bottomed chairs) – in the post-war period, Adnet began to cover his furniture with leather. Although a true member of the avant-garde in his time, the decorative artist was not alone in employing this technique. While Jacques Quinet and Paul Dupré-Lafon produced furniture covered in metal, throughout the 1950s and 1960s, Jaques Adnet employed wood, bamboo or a wide choice of coloured leather.

The quintessence of the “Adnet spirit”, the Adnet Rectangulaire & Adnet Circulaire mirrors embody both the creator’s passion for glass and the integration of leather that made his reputation. These timeless mirrors, one
circular with a leather strap and the other rectangular and studded with the buckets are characteristic for his work, revive the talent of one of the most revered French designers, whose perennial and innovative work is still highly sought after.

“This leather furniture has always been popular”, explained Alain-René Hardy, “because it represents good taste and good style. The legend that tells that Jaques Adnet had his furniture covered by Hermès also undoubtedly contributed somewhat to his success.”

With these designs being part of the Gubi collection, Adnet’s visionary work has now found its place among the best-known signatures of modern design. The continuing story of a never-ending success.

Cédric Morisset, an independent journalist and curator and design consultant has been working in the field of interior and product design as a design consultant for major companies in the world of luxury products, retail design and media. In addition to his consulting business, Cédric Morisset also works as a journalist for Le Figaro, AD France and L’Express.
1930
THE BESTLITE COLLECTION
Designed by Robert D. Best [1892-1984]

1948
THE GROSSMAN COLLECTION
Designed by Greta M. Grossman [1906-1999]

1950
THE ADNET COLLECTION
Designed by Jacques Adnet [1901-1984]

1953
THE PEDRERA COLLECTION
Designed by Barba Corsini [1910-2001] & Joaquim R. Millet
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