LOUIS VUITTON
OBJETS NOMADES
Creativity, functionality and innovation have driven Louis Vuitton for more than 160 years. A design pioneer, the House has constantly anticipated fashion and kept pace with evolving lifestyles, and over time, the combination of its savoir-faire and the talents of renowned designers has created opportunities to develop inventive shapes, materials and products. This tradition continues with Objets Nomades, an ever-expanding collection of limited edition, collectable furniture that is both inspired by the House’s historic Art of Travel and a reinterpretation of its essential spirit.

Since its creation in 2012, the Objets Nomades collection has continued to grow, and today, the House is proud to welcome 10 stunning new Objets and two new designers, India Mahdavi and Tokujin Yoshioka, to its ongoing exploration of modern arts de vivre.
The beauty of fine materials, the plasticity of forms, carefully balanced proportions, complex craftsmanship, and close attention to detail are the focal points of all creative activity at Louis Vuitton. In the Objets Nomades collection, the House’s aesthetic rigour, flair for innovation and artisanal expertise are combined with designers’ unique visions, using materials painstakingly selected to give each piece its noblest expression. Thanks to the most meticulous craftsmanship, each form has its own expression, each piece its particular feature and, each Objet its essential nature.

The Objets Nomades range now includes 25 collectable, limited edition items – from a hammock to a foldable stool, an armchair to a leather screen – that combine the design skills of international designers and the savoir-faire of Louis Vuitton. The collection’s limited editions and experimental prototypes in noble materials engage with the House’s special historic pieces – such as the iconic Bed Trunk or Wardrobe Trunk – while adding a defiantly contemporary spirit. They have been imagined by some of the most creative designers of our times: Atelier Oï, Maarten Baas, Barber and Osgerby, the Campana Brothers, Damien Langlois-Meurinne, Raw Edges, Patricia Urquiola, Marcel Wanders, Tokujin Yoshioka, Nendo, Gwenael Nicolas, and now, India Mahdavi.

Sharing a sense of intuitiveness, desire and pleasure, the Objets Nomades continue Louis Vuitton’s tradition of offering inspiring and surprising designs anchored in evolving visions of travel.
<table>
<thead>
<tr>
<th>Designer</th>
<th>Product</th>
</tr>
</thead>
<tbody>
<tr>
<td>India Mahdavi</td>
<td>Talisman Table</td>
</tr>
<tr>
<td>Tokujin Yoshioka</td>
<td>Blossom Stool</td>
</tr>
<tr>
<td>Marcel Wanders</td>
<td>Lune Chair</td>
</tr>
<tr>
<td></td>
<td>Diamond Screen</td>
</tr>
<tr>
<td></td>
<td>Lounge Chair</td>
</tr>
<tr>
<td>Raw Edges</td>
<td>Shelves</td>
</tr>
<tr>
<td></td>
<td>Concertina Chair</td>
</tr>
<tr>
<td></td>
<td>Concertina Table</td>
</tr>
<tr>
<td></td>
<td>Concertina Shade</td>
</tr>
<tr>
<td>Gwenaël Nicolas</td>
<td>Ernest Bed</td>
</tr>
<tr>
<td></td>
<td>Valet</td>
</tr>
<tr>
<td></td>
<td>Totem Floral</td>
</tr>
<tr>
<td>Patricia Urquiola</td>
<td>Palaver Chair</td>
</tr>
<tr>
<td></td>
<td>Swing Chair</td>
</tr>
<tr>
<td>Fernando &amp; Humberto Campana</td>
<td>Bomboca Sofa</td>
</tr>
<tr>
<td></td>
<td>Cacoon</td>
</tr>
<tr>
<td></td>
<td>Maracatu</td>
</tr>
<tr>
<td>Maarten Baas</td>
<td>Beach Chair</td>
</tr>
<tr>
<td>Nendo</td>
<td>Surface Lamp</td>
</tr>
<tr>
<td>Barber &amp; Osgerby</td>
<td>Beach Chair</td>
</tr>
<tr>
<td>Atelier Oï</td>
<td>Swing Boat</td>
</tr>
<tr>
<td></td>
<td>Belt Chair</td>
</tr>
<tr>
<td></td>
<td>Spiral Lamp</td>
</tr>
<tr>
<td></td>
<td>Hammock</td>
</tr>
<tr>
<td></td>
<td>Stool</td>
</tr>
</tbody>
</table>
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
IM: I’ve lived in Cambridge, Heidelberg, Venice and New York. I’m a nomad. I love movement and I think happiness is closely connected to an open, cosmopolitan mind: my life is all about melting pots, mixes, colours, exchanging and sharing. Working for Objets Nomades makes perfect sense, from the design phase to the development. The idea that luxury can be defined through a design exercise, hand in hand with the best craftsmen, is what I have always supported.

LV: What is more important: form or function?
IM: I often say that design is about giving function a form, sometimes by freeing the form and sometimes the function. When I designed this table, I immediately thought about revisiting those famous oriental side tables, both nomadic and hybrid, appearing for tea and disappearing for the siesta. I imagined the table like a leather book, on the theme of luck. The leather-inlay iris is the illustration of “The Story of Good Luck”, from which a djinn might have escaped, somewhere in between the skies, the earth and the waters. Everything is connected: the function embraces the idea of luck and protection, a sort of antidote to the evil eye. The Talisman Table particularly embodies the Mediterranean tradition and hospitality – which I deeply relate to.

LV: Why did you choose the name?
IM: “The Story of Good Luck” could be the title of a tale, and that’s exactly how I like to see this table. Today, things don’t seem quite right in the world and I wanted this object to be a talisman. The Talisman Table is a lucky charm to ward off bad spirits.
Talisman Table
India Mahdavi’s side table, inspired by Middle Eastern nomadic hospitality, features a portable leather-covered base that unfolds like a book and a removable tabletop whose “benevolent eye” design is created in stunning leather marquetry.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
TY: My impression of Louis Vuitton is the quality and art of craftsmanship and manufacturing cultivated in the brand’s long history. I thought I would like to reinterpret the philosophy of Louis Vuitton to create a work which travels through history and future with my expression and techniques, and express the new journey through time.

LV: During the design process for your Objet, which did you consider first: form or function?
TY: Neither shape nor function. I always try to invent something beyond forms. I wanted to create something iconic which strongly symbolizes the philosophy of Louis Vuitton, and I created an object that is universal and timeless.

LV: What have you called your Objet and why?
TY: It is called Blossom Stool. I came up with the idea from the motif of quarto foil, and created a stool with natural structure that symbolizes the Louis Vuitton Monograms of petals. This is an object that delivers a strong iconic and symbolic message created with the techniques of wood and leather craftwork – Louis Vuitton’s craftsmanship cultivated in the long history – and constructed with the structure of four petals. The Blossom Stool is also an art object that travels beyond time.
Blossom Stool

Inspired by Louis Vuitton’s historic Monogram-pattern flower, the Blossom Stool is a rich swirl of wood and soft leather made using the best of the House’s traditional techniques and craft. Two colour schemes are available: black and white. There also exists a 24-karat gilded brass version in a very limited edition of 12 pieces.
What does Louis Vuitton mean to you?

Louis Vuitton is everything an iconic brand ought to represent. The House has spent decades staying true to its unique approach to travel, yet has pressed forward not just to stay ahead of current trends, but to shape them. It is a brand that truly understands form, function, materials and craftsmanship, and most importantly, the connection with the human spirit. We have always seen Louis Vuitton as the benchmark of what it means to love your craft, supported by an undeniable heritage of quality and excellence. As a designer, it is so rewarding to see others who believe that craft still matters.

During the design process for your Objet, which did you consider first: form or function?

Thanks to a constant study of humanity and an exploration of materials, form preceded function, because instead of merely solving problems, we create visions. With the Lounge Chair for example, we concentrated more on the way our bodies move and the positions we achieve when we recline. By starting with the human form and the playful way we express ourselves, we were able to design an object that adapts to space and allows those who experience it to connect with it in the most meaningful way.

What does travel mean to you?

Travel is the greatest gift we can give ourselves. The concept of home is no longer what it once was; no longer anchored to our past, it is now where and when you make it. Travel constantly changes, inspires and surprises you. These pieces of furniture celebrate mobile, contemporary lifestyles and champion the balance between losing ourselves and finding ourselves on a constant journey of discovery. While travelling, the scenery may change, but in fact, it is you who changes so much more. This is the essence of travel and the fundamental source of what we do.
Lune Chair

Marcel Wanders’ rocking chair effortlessly combines elegance and comfort thanks to its gracefully curved wooden rockers and its moulded-leather seat and pillow. The brass corners and malletage quilting pattern of the seat are a nod to the heritage of the House’s legendary trunks.
Whether suspended on its metal frame or hanging from the ceiling, the leather Diamond Screen artfully creates a semi-transparent partition that references both the diamond shape of the House’s classic Monogram pattern and the canework once used in its trunks. As each piece is held to its neighbours with brass clasps similar to those found on Louis Vuitton bags, the Diamond Screen can be sized to fit any space.
The Lounge Chair, according to its designer Marcel Wanders, is “an unfolding and portable oasis for relaxation. The three individual modules fit into each other like a puzzle, yet when laid out create a generous chaise longue”. Each module is manufactured with high-tech carbon fiber to be both exceptionally light and strong, and is then upholstered in rich, soft leather on the outside and microfiber on the inside. The leather straps that hold the modules together, both when packed and unpacked, are reminiscent of Louis Vuitton’s iconic travel pieces and are made in natural dyed leather that will patina beautifully with age. The Lounge Chair is available in four versions. One in classic Nomade leather, one in dark grey leather, one in light beige leather and the last in red leather.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
RE: We liked the challenge of working on a collection of collapsible objects. Usually the focus is on how to make collapsible objects very small and flat. In this project, we mostly focused on how to make them look large, surprising and with real presence when they are expanded. We like to find a principle and then to try and apply it to different objects. In this case, we started with the armchair, which is the most challenging, then applied the comfort, foldability, strength, and finally, the mechanism to the table and the light shade, and now for the new collection also for the shelves. It was a very joyful process.

LV: During the design process for your Objets, which did you consider first with: form or function?
RE: The products are quite complex in their geometry, so we had to consider both form and function very carefully. But there is more to it than that because we also looked at what the shape expresses, if it reminded us of something else. What comes to mind when we think about people travelling with Louis Vuitton trunks at the end of the 19th century?

LV: What have you called your Objets and why?
RE: The Concertina Collection, as the folding principle was initially based on a concertina mechanism.
Shelves

Raw Edges’ foldable shelves mix leather-covered aluminium and ash – the wood traditionally used on Louis Vuitton trunks – and a shape based on an origami boat. Their striking blue colour and streamlined design evoke ideas of open skies and flight and, when arranged together on a wall, they create the perfect setting for your most cherished objects.
Concertina Chair

The Concertina Chair is the result of Yael Mer and Shay Alkalay’s long-time interest in collapsible objects. Atop a structure made of ash wood and brushed gilded brass, a padded seat of overlapping petals covered in signature Nomade leather concertinas into a chair that is as intriguing to look at as it is comfortable to sit in. Originally inspired by a piece of industrial duct tubing, which, say the designers, “you have to play with when you hold”, the chair’s remarkable design takes the extremely complex and makes it look absolutely natural.
Concertina Table

Raw Edges’ Concertina Table brings to mind the flower that has featured on the House’s Monogram pattern since 1896. The understated elegance of the ash-wood legs and quarto foil top contrast with the handsome caramel cow hide leather to give the portable table what the designers call a “special presence”.
Concertina Shade

The paper in Raw Edges’ eye-catching Concertina Shade creates a gentle glow, while its lightly floating metal structure covered with delicate caramel calfskin generates a fascinating play of shadows and light. The generous volume of the lamp folds flat when opening the gilded zipper and the central magnetic leather belt.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
GN: I loved the idea that the designer could propose the object he wanted to design; it becomes very personal and a serious commitment. A project like this is an opportunity to discover a mysterious world, to go behind the curtain and see how products are actually created and developed.

LV: What were the inspirations for your Objets?
GN: I always start a project like this one with a scene, like in a movie, with the actor, the lighting and the composition. I was thinking about a great voyager and I thought about Ernest Hemingway, and I imagined a scene during one of his journeys to Africa. It is late evening and, with his mind and eyes full of the images and discoveries of the day, he wants to rest in a bed floating over the rough floor of his tent, to read a favourite book or write a new essay. That is why the bed is called Ernest.

LV: What does Louis Vuitton mean to you?
GN: Louis Vuitton has always asked me to create unique spaces that imagine and reveal a different facet of the brand, while being avant-garde and surprising. The House has a very different way of working with designers. The team constantly asks for reinterpretations of the brand, demanding fresh eyes and different perspectives to challenge the brand's identity and stretch it towards the future. However, it always remains strongly rooted in tradition and savoir-faire, and respects the people who design and make the products.
Ernest Bed

Gwenael Nicolas’ Ernest Bed unrolls to become a luxurious cot: a sturdy oak structure that supports a leather-edged canvas mattress and attached Nomade leather pillow. Inspired by Ernest Hemingway’s African travels and a laudable successor to Louis Vuitton’s celebrated Bed Trunk, the Ernest Bed is a new vision of ruggedly beautiful and portable comfort for modern-day adventurers.
LV: What inspired your Objets?
DLM: To me, Louis Vuitton is more than a brand, it’s a House dedicated to the art of living and travel, and devoted to luxury. While today we have a tendency to travel lighter than ever, who can forget the legendary made-to-measure trunks that opened up to reveal their ingenuity and, with extreme elegance, offered a whole range of different, sophisticated uses? I thought of the Valet as a continuation of this idea.
I imagined it being taken out of one of those treasure trunks, an object dedicated to its owner, standing slightly to one side, discreet, offering its services regardless of time or fashion, devoted to a single purpose: the art of living.

LV: While designing the Objets, did you think first about form or function?
DLM: Harmony between function and form has to be arrived at naturally – that’s the designer’s job. It’s a perfect balance, which is the result of a back-and-forth between the two, and which guarantees an object its coherence and delicacy.

LV: How did you use the savoir-faire of Louis Vuitton’s ateliers?
DLM: For a designer, roaming around Louis Vuitton’s ateliers is an absolutely magical moment. After all, a designer is nothing without the savoir-faire of the artisans who bring the ideas and sketches to life. It is always stimulating to meet these men and women who use their hands to transform things and make them sublime.
Valet

A minimalist reinterpretation of Louis Vuitton’s historical trunks, Damien Langlois-Meurinne’s Valet is a graceful return to the essentials of dressing. Attached to a slender, Nomade leather-covered pole, gilded brass brackets present everything a person might need to get ready, whether going out or to bed. A lamp with a frosted Murano glass shade illuminates an elegant mirror, while a bracket for leather covered clothing is accompanied by a wooden valet tray and a shelf for accessories. Taking up little floor space and easily dismantled and moved, the Valet is Langlois-Meurinne’s contemporary vision of nomadic furniture.
Totem Floral

Inspired by the legendary Noé bag, the Totem Floral is an exquisite structure for plants and flowers. Like a delicate, exotic tree with flower-covered branches and anchored with tripod roots, five gold-plated brass brackets sprout from a pole, covered in Nomade leather, on which flower- or plant-filled ceramic pots in leather holders can be elegantly hung. The leather holders can also be taken along and hung individually to any other support.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
PU: To me, Louis Vuitton has always represented a certain French savoir-faire, which signifies a culture of quality. The opportunity to work on a collection of pieces that reinterpret the brand’s travel objects from the past was truly inspiring.

LV: What does Louis Vuitton mean to you?
PU: My understanding of, as well as my admiration for, Louis Vuitton is rooted in its rich history of producing custom travel trunks. The many made-to-measure trunks for various world travellers have been a great inspiration and departure point for these objects. The House has always represented the finest in luxury goods and craftsmanship.

LV: How did you work with the Louis Vuitton workshops’ savoir-faire?
PU: It was a very interesting experience to work with a company that pays so much attention to the many details of such complex objects and which combines so many artisanal techniques to create unique products and experiences. Visiting the workshops and seeing the craftsmen create the various elements of these objects with such great precision and passion was really inspiring; in an ever-more industrialized society it is rare to find companies that still honour age-old techniques of craftsmanship.
Palaver Chair

Lightweight and delicate, but robust, Patricia Urquiola’s Palaver Chair combines the beautiful simplicity of a two-piece seat – portable thanks to a carrying handle, it can be stored flat when not in use – with the remarkable, innovative craftsmanship of woven sheets of perforated leather.
Swing Chair

Patricia Urquiola's Swing Chair invites you to kick back and sway in the breeze in a handbag-inspired design featuring two large, Nomade leather-covered metallic "handles" and a welcoming woven mesh. Held up by gold-plated hooks and beige cord, the chair ensures your comfort with a welcoming Nomade leather seat cushion and yellow leather cushion.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
F&HC: Firstly, for the opportunity to explore the Louis Vuitton universe. Secondly, to send a message about unique ways of working with Louis Vuitton materials.

LV: What did you consider first: form or function?
F&HC: Both. We always imagine and consider the function and the form of an object. The Maracatu, for example, would be like a dreamed-of but unlikely encounter between fashion and design, part artwork, part object.

LV: How did you work with the Louis Vuitton workshops' savoir-faire?
F&HC: Our work incorporates the idea of transformation and reinvention. The Maracatu, for example, uses leather offcuts from the workshop and stands at the threshold between tradition and innovation. We were impressed with the archive of materials, as well as the artisans' ability to detect distinct colours in the leather and to assemble various pieces in slightly different shades to achieve the effect of a specific colour.
Bomboca Sofa

Named after sweets served at weddings and children’s parties in Brazil and meaning “very good”, the modular Bomboca Sofa was originally inspired by cloud shapes and colourful round sea apples. The result is like a puzzle in which eight removable cushions are arranged in a rigid, leather-covered shell. The cushions – in fabric or leather – can even be used separately as pouffes.
See it swinging gently from its gilded steel and brass hook and the Cocoon becomes an invitation to while away the day. A delicately perforated pod of vacuum-moulded fiberglass – the same material as surfboards – is then covered with calfskin on the exterior and quilted leather on the inside. With its broadcloth-covered cushions that are both warm and comforting, the Cocoon is like a protective shell designed to enfold, envelop and reassure. It is offered in red, yellow, turquoise, purple, caramel, light blue, dark blue, coral, grey or green leather.
Maracatu

The Maracatu is a unique cabinet de voyage: a foldaway, portable travel cabinet that uses leather offcuts from the Louis Vuitton Haute Maroquinerie workshop in Asnières, near Paris. Evoking flamboyant folk costumes worn during parades in the Brazilian state of Pernambuco, it perfectly combines the spirit of the brothers’ homeland with Louis Vuitton’s savoir-faire, craftsmanship and love of travel. In the finest traditions of the House this new vision of exuberant refinement is both beautiful and practical: it contains three shelves, while a hook allows it to be hung up wherever the journey leads, from the rainforest to a favourite hotel.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
MB: Louis Vuitton is a unique brand that gives priority to quality and craftsmanship. I really believe that designers should focus on those ideas, so I was glad I could make something for Louis Vuitton.

LV: What inspired this Objet and could you describe it in a few words?
MB: I'm a furniture designer and Louis Vuitton is about travelling. So I was looking for the area where those two worlds would meet. Since my Clay furniture range, I like to literally put my fingerprints on products, and that's also what we did with this chair. Each frame is hand-modelled, so each time it's a unique piece. After that, the fabric is put onto it but the hand-sculpted frame, which really contains my identity, is still visible.

LV: How did you use the workshops' savoir-faire?
MB: They know a lot about fabric and leather techniques; we did a lot of experimenting with stitching, buttoning, weaving and more. They have a great workshop in which any designer could play for a long time.
Beach Chair

Folded together, Maarten Baas’s Beach Chair looks like an attaché case that you carry to the sea rather than the office. Once on the sand, it becomes a singular chair from which to survey the ocean in perfect comfort. The frame is covered in Maarten Baas’ trademark hand-applied resin, which not only protects the chair but also makes each one unique. The chair structure is based on the iconic cotton strap that ensures safe packing in Louis Vuitton trunks and suitcases. It can be carried as a backpack, and the integrated storage bag is removable.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
N: Louis Vuitton is a company with a long history and a rich heritage that always concentrates on craftsmanship. I felt it would be interesting to interpret these ideas by using light and shadow.

LV: What was your inspiration for this Objet?
N: I was inspired by a single sheet of leather that I saw rolled up in the workshop; the beginning of all Louis Vuitton products.

LV: What did you call your Objet and how would you describe it in few words?
N: I called it Surface because it is a sheet of leather: the “surface” of the animal and also the surface of the light. The two words would be craftsmanship and technology. The use of LEDs and rechargeable batteries, and the treatment of the leather were a perfect marriage for this object. Plus, the way it can be charged, rolled up and carried around gives it a clear link to travel.
Nendo sees the art of Louis Vuitton as simplicity itself: just surround a void with leather and you have created a travel object. So, after spotting some leather during a trip to the House’s workshops in Asnières, he created the Surface Lamp – space enveloped by a sheet of exquisite leather. The lamp’s thin steel chassis holds the sheet – perforated to resemble Louis Vuitton’s Damier pattern when lit – that shades the LED bulbs and disguises the USB-rechargeable battery. And when the time comes to move on, the Surface Lamp can be easily taken apart, rolled up and packed in its harness to take with you. The Surface Lamp is now available in two versions using natural and caramel-coloured Nomade leather.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
EB&JO: We were excited to work with Louis Vuitton and its rich history of craftsmanship and design. It was a great opportunity to bring a new kind of product to a company that has for so long pioneered the style and function of the objects we travel with.

LV: What was your inspiration for this Objet?
EB&JO: The inspiration came from Louis Vuitton's history of travel; we imagined a modern-day lantern. It is handmade in Venice by glass experts and then assembled with pioneering technology to allow it to be recharged by sunlight, as well as conventionally.

LV: How did you use the workshops’ savoir-faire?
EB&JO: We were asked to bring our point of view to the discovery of a new kind of product. The Bell Lamp marries high-tech innovation with hand-blown Murano glass, infused with the same tradition of craftsmanship found in Louis Vuitton’s workshops thanks to the iconic Nomade leather strap.
An elegant marriage of the latest technologies and traditional savoir-faire, Edward Barber and Jay Osgerby’s Bell Lamp is practical, cordless and solar-powered. A handcrafted frosted glass “bell” surrounds innovative LED lighting with four brightness settings, while a Nomade leather base allows it to be placed on any surface. A Nomade leather strap allows the Bell Lamp to be easily carried anywhere and everywhere, whether down the garden or out into the wild.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
AO: As working with materials is fundamental to our process, we were immediately taken with the opportunity of collaborating with a House that stands out for the quality of its savoir-faire.

LV: What was your inspiration for these Objets?
AO: The chance to visit the workshops in Asnières and to immerse ourselves in their history, philosophy and the artisans’ work, as well as coming face-to-face with the materials.

LV: What does Louis Vuitton mean to you?
AO: Savoir-faire and a philosophy that knows how to keep an eye on, and move with, the times. A close relationship with different forms of art, architecture, fashion and contemporary design, a position that makes it unique.
Swing Boat

The Swing Boat canapé is directly inspired by a vintage foldable boat that the designers at Atelier Oï use on Lake Biel in Switzerland. It features a canvas “hull” strengthened by wooden hoops and gilded brass hinges, held open by the rigid back of the comfortable leather-covered cushions. The leather hanging straps allow the canapé to gently swing, making it the perfect place to drift off. When not in use, it folds up – just like the original boat – for easy storage.
The Belt Chair’s beautifully angular gilded-steel frame is wrapped in eight rich leather straps like those used on Louis Vuitton bags. For the seat and backrest, the straps are held both from side to side and back to front. This provides comfort, solidity and durability, and gives the surface an undulating 3D dune-like look.
Spiral Lamp

The Spiral Lamp holds light like a Louis Vuitton bag contains a traveller’s belongings. Above the solid base, the volume is delicately surrounded by twisted straps of leather, each with natural leather on one side and reflective leather on the other. The lamp is offered in two different heights and three colors: beige/gold, red, and blue/silver. An anodized aluminium ring holding the straps can be moved to change the lamp’s proportions, allowing for an infinite play of light and shadows.
Hammock

Bringing a new sophistication to swaying in a gentle breeze, Atelier Oï’s Hammock is a worthy descendant of travel traditions, such as sailors on board their ships and the House’s classic special orders. Inspired by Louis Vuitton’s savoir-faire in knitwear, the Hammock features an apparently simple, yet spectacular weave of refined leather strips in the House’s iconic leather, all reinforced by gilded rivets. With these exquisite materials and a removable leather headrest for extra comfort, Atelier Oï’s Hammock is quite simply a redefinition of the art of elegant relaxation. It is offered in caramel or blue leather.
Folded it appears like a single sheet of leather; unfolded with one hand however, it magically becomes an intelligent and beautifully designed leather travel stool. Combining the traditional Japanese art of origami with Louis Vuitton’s savoir-faire in traditional trunkmaking techniques, the Stool is an extraordinary object: a rigid aluminium membrane wrapped in soft Nomade leather. With its carrying strap and wide range of colours, the Stool by Atelier Oï takes portable seating to wherever your desires lead you, from the banks of the Ganges to the dunes of the Sahara or the deck of a yacht. It is offered in caramel, black, brown, yellow, blue, pink, orange and purple leather.
India Mahdavi

“Design is about giving function a form.”

India Mahdavi

After studying architecture, industrial, graphic and furniture design, India Mahdavi spent seven years as creative director for interior designer Christian Liaigre. She founded her own studio in 2000 and, from her base on Rue Las Cases in Paris, has since worked internationally on interior design, scenography, furniture and object design projects. These have included restaurants and hotels, such as The Gallery at sketch in London, Ladurée in Geneva and Los Angeles, and The Monte Carlo Beach Hotel; retail concepts, most recently, the Andaz Amsterdam Prinsengracht Hotel in the Netherlands, and retail spaces, such as bronze and precious woods. As a ‘designer of high-end furniture and spaces’, Damien Langlois-Meurinne began his career with Christian Liaigre before founding his own agency, DL-M, in 2003. Since then he has worked on a wide variety of interior design projects that have brought together French elegance and a certain sense of tenderness. His design philosophy is less about imposing a style on a space and more about channelling sincerity into it, while respecting the personality of each client. As well as his interior design work, Langlois-Meurinne creates bespoke furniture collections that mix sophistication and simplicity. Conscious of the importance of the spaces and objects that surround us, he uses only natural materials such as bronze and precious woods.

Indian Mahdavi

“I always try to invent something beyond forms.”

Tokujin Yoshioka

Tokujin Yoshioka, the Japanese designer and artist, was born in 1967. He worked under Shiro Kuramata and Issey Miyake, and established his own studio, TOKUJIN YOSHIOKA INC. in 2000. His experimental and innovative creations along with the nature and the senses, which transcended the boundaries of art, design, and architecture, are highly evaluated in the world. He received numerous international design awards such as Design Miami Designer of the Year 2007. The paper chair “Honey-pop”(2001), Baking A Bread Chair “FAKE Chair”(2006) and the Glass project, which started in 2001, are art masterpieces that have received high acclaim in the world. Some of his most important works are exhibited as a part of permanent collections in the world’s well-known museums such as Museum of Modern Art (MoMA) in New York, Centre National d’Art et de Culture Georges Pompidou, The Victoria and Albert Museum, Cooper Hewitt National Design Museum and Vitra Design Museum. Some pieces of “Walter Block” are permanently exhibited with masterpieces from Monet, Cézanne and Renoir in the impressionist Gallery at the Musée d’Orsay, Paris. As important architectural projects, there are “Rainbow Church”-the stained glass composed of crystal prisms, and “KOU-AN Glass Tea House” which was exhibited at Sennyu-ji in Kyoto, a temple designated as one of National Treasures in Japan.

Marcel Wanders

“We have always seen Louis Vuitton as the benchmark of what it means to love your craft.”

Marcel Wanders

Born in 1963 in Boxtel, the Netherlands, Marcel Wanders founded his design studio in 1995 with the aim of “creating an environment of love, and living with passion to make our most exciting dreams come true.” His design approach often mixes innovative materials and techniques with historical standards, a combination that gives his work a poetic and romantic feeling. Alongside his furniture, he has designed a number of stores and hotels, including the Andaz Amsterdam Prinsengracht Hotel in the Netherlands, and works as art director for design label Moooi. His work has been included in design collections and exhibitions across the world at institutions including the Museum of Modern Art in New York and the Art Institute of Chicago. Alongside their commissioned work, Mer and Alkalay produce limited-edition designs and installations from their London studio.

Raw Edges

“A project like this is an opportunity to discover a mysterious world.”

Yael Mer & Shay Alkalay

Raw Edges is a collaboration between Yael Mer and Shay Alkalay. Since their graduation show at the Royal College of Art, London, in 2004, they have received a number of international awards including the Wallpaper* Design Award, the British Council Talented Award and the Design Awards/Basel Designer of the Future. Their work is part of a number of museum collections, such as Museum of Modern Art in New York and the Art Institute of Chicago. Alongside their commissioned work, Mer and Alkalay produce limited-edition designs and installations from their London studio.

Gwenaël Nicolas

“A designer is nothing without the savoir-faire of the artisans who bring his ideas and sketches to life.”

Damién Langlois-Meurinne

Born in 1966 in Brittany, France, Gwenaël Nicolas graduated from the Royal College of Art in London with a Master’s in Industrial Design. In 1998, he founded Curiosity, his Tokyo-based studio, which works with architecture, and product and interior design. Nicolas begins each of his designs with a storyboard into which he incorporates elements of discovery and unpredictability, an approach that allows him to combine beauty and functionality in his products and spaces. Nicolas began his career with Christian Liaigre before founding his own agency, DL-M, in 2003. Since then he has worked on a wide variety of interior design projects that have brought together French elegance and a certain sense of tenderness. His design philosophy is less about imposing a style on a space and more about channelling sincerity into it, while respecting the personality of each client. As well as his interior design work, Langlois-Meurinne creates bespoke furniture collections that mix sophistication and simplicity. Conscious of the importance of the spaces and objects that surround us, he uses only natural materials such as bronze and precious woods.

Tokujin Yoshioka

“Design is about giving function a form.”

Tokujin Yoshioka

India Mahdavi

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Patricia Urquiola

“Nomadism is for me a condition of contemporaneity and lightness.” Patricia Urquiola

Spanish-born Patricia Urquiola has been living and working in Milan, Italy, since the mid-1980s. She graduated from the city’s Politecnico in 1989 and went on to work for a number of renowned architects and design companies, including Alessi, Cappellini and Kartell. In 2001, she founded her own design agency, and two years later was awarded the Best System prize for her Fijord collection. Her body of work, including Alessi, Cappellini and Kartell, has been creating modern classics since 1983. Their creativity is based upon looking beyond the obvious to capture the beauty in the everyday. They see unexpected materials in surprising and inspiring ways, such as in the Varnelhoe chair, woven in brightly coloured rope they found in a São Paulo market, or the Favela chair, made out of scrap wood picked up on local streets. With a constantly striking use of colour and a heartfelt dedication to craftsmanship, the brothers make the extraordinary and bringing out the beautiful in the simple. Since 2002, Estudio Campana, their São Paulo-based company, has been producing its own product line, as well as one-off handmade pieces. Their work can be seen in the permanent collections of cultural institutions around the world, including the Museum of Modern Art, New York, the Centre Pompidou, Paris, the Vitra Design Museum, Weil am Rhein and the Musee de Arte Moderna, São Paulo. They were also named Designers of the Year at Design Miami in 2008, at Maison & Objet Paris in 2012, and were given a special award at the Musee des Arts Decoratifs, Paris, in September 2012.

Fernando & Humberto Campana

“Nomadism is true emotional luxury and freedom.” Maarten Baas

Fernando & Humberto Campana

“Above all, travel offers the unique opportunity to embark on a new exploration.”

Maarten Baas

Maarten Baas was born in Germany in 1976 and graduated from Design Academy Eindhoven in 2002. The following year, his show “Where There’s Smoke...” at New York gallery Murray Moss established his signature style: ha burned 25 design classics, which he then covered with synthetic resin to create handmade, one-of-a-kind objects. In 2005, he teamed up with Bas den Herder to open the Studio Baas & den Herder, which since 2009 has been located on a farm near’s-Hertogenbosch. Baas has continued his interest in shape-shifting and altering the appearance of objects and their possible uses with: his “Hey Chair, Be a Bookshelf...” project, for example, is a strange pile in which a chair becomes a bookshelf, a lampshade, a vase, a violin, and a coat rack.

Maarten Baas

“The real truth is in nomadism.”

Nendo

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Nendo

“Nomadism is true emotional luxury and freedom.”

Edward Barber & Jay Osgerby

Edward Barber & Jay Osgerby

Edward Barber and Jay Osgerby founded their London-based design studio, Barber & Osgerby, in 1996 after graduating from London’s Royal College of Art. Their multidisciplinary practice challenges the boundaries of industrial design, architecture and art. Both are Royal Designers for Industry, and in 2004, were recipients of the prestigious Jerwood Applied Arts prize. Barber and Osgerby have created collections for several prestigious European furniture companies and their work is held in permanent collections around the world including the V&A and Design Museum in London, the Metropolitan Museum of Art in New York, and the Art Institute of Chicago. The pair also designed the torch for the 2012 London Olympics.

Edward Barber & Jay Osgerby

“Craft is vital to our studio’s work.”

Atelier Oï

Atelier Oï

“Encounters and life experience nourish our atelier’s savoir-faire.”

Founded in La Neuveville, Switzerland, in 1991 by Aurel Aebi, Armand Louis and Patrick Raymond, Atelier Oï works to break down barriers between genres and disciplines. The three have worked on projects in architecture, design and set design, nurturing their love of materials and emotion. Their studio’s work has been recognised the world over.

Atelier Oï

“Craft is vital to our studio’s work.”
The collection

Talisman Table
India Mahdavi

Blossom Stool
Tokujin Yoshioka

Luna Chair
Marcel Wanders

Diamond Screen
Marcel Wanders

Lounge Chair
Marcel Wanders

Cocoon
Fernando & Humberto Campana

Swing Boat
Atelier Oï

Blossom Stool
Tokujin Yoshioka

Luna Chair
Marcel Wanders

Diamond Screen
Marcel Wanders

Lounge Chair
Marcel Wanders

Cocoon
Fernando & Humberto Campana

Swing Boat
Atelier Oï

Shelves
Raw Edges

Concertina Chair
Raw Edges

Concertina Table
Raw Edges

Concertina Shade
Raw Edges

Ernest Bed
Gwenael Nicolas

Belt Chair
Atelier Oï

Surface Lamp
Nendo

Vallet
Damien Langlois-Meurinne

Totem Floral
Damien Langlois-Meurinne

Palaver Chair
Patricia Urquiola

Swing Chair
Patricia Urquiola

Bomboca Sofa
Fernando & Humberto Campana

Lounge Chair
Marcel Wanders

Cocoon
Fernando & Humberto Campana

Swing Boat
Atelier Oï

Belt Chair
Atelier Oï

Surface Lamp
Nendo

Vallet
Damien Langlois-Meurinne

Luna Chair
Marcel Wanders

Diamond Screen
Marcel Wanders

Lounge Chair
Marcel Wanders

Cocoon
Fernando & Humberto Campana

Swing Boat
Atelier Oï

Belt Chair
Atelier Oï

Surface Lamp
Nendo

Vallet
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Luna Chair
Marcel Wanders

Diamond Screen
Marcel Wanders

Lounge Chair
Marcel Wanders

Cocoon
Fernando & Humberto Campana

Swing Boat
Atelier Oï

Belt Chair
Atelier Oï

Surface Lamp
Nendo

Vallet
Damien Langlois-Meurinne
Photographs:
Still life:
Philippe Lacombe

Designers’ portraits:
Géraldine Aresteanu (India Mahdavi)
Cyrille George Jerusalmi (Damien Langlois-Meurinne, Marcel Wanders)
Benjamin Decoin (Atelier Oï, Maarten Baas, Barber & Osgerby,
Fernando and Humberto Campana, Nendo, Patricia Urquiola)
Karen Hatch (Raw Edges)
Yoshihito Sasaguchi (Tokujin Yoshioka)
Keibun Miyamoto (Gwenaël Nicolas)
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