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 2 stunning new Objets and one new designer, André Fu, 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 27 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, Gwenaël Nicolas, India Mahdavi and now André Fu.

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.
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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 table top 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 that 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 form nor function. I always try to invent something beyond forms. I wanted to create something iconic that strongly symbolises 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 symbolises the petals of the Louis Vuitton Monogram. This is an object that delivers a strong iconic and symbolic message created with the techniques of wood and leather craftwork – Louis Vuitton’s long history of craftsmanship – and constructed with the structure of four petals. The Blossom Stool is also an objet d’art that travels beyond time.
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. Metallic version in silver, pale gold and bronze finish.
LV: What does Louis Vuitton mean to you?
MW: 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.

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

LV: What does travel mean to you?
MW: 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.
Diamond Screen

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 "a 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 fibre to be both exceptionally light and strong, and is then upholstered in rich, soft leather on the outside and microfibre 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.
In collaboration with Louis Vuitton, Marcel Wanders is presenting two Diamond Mirrors (2018) as part of the Objets Nomades collection at Salone del Mobile this April. The mirrors have been designed in two sizes and are referred to as the large Diamond Mirror and the petit Diamond Mirror. They feature a central octagon that is circled by 25 smaller triangular mirrors and use dazzling geometric design to create poetic reflections. Each mirror’s faceted rigid structure is enveloped in Louis Vuitton’s rich Nomade leather and reveals Louis Vuitton’s emblematic contrasting stitching. The petits Diamond Mirrors are mounted on a heavyweight silvery brass stand with a marble foot. The patterns created by the Diamond Mirror’s facets are reminiscent of the repeated shapes of another one of Marcel Wanders’ Objets Nomades, the leather Diamond Screen. As the latest additions to the Louis Vuitton Objets Nomades collection, these mirrors playfully combine a rigorous geometrical design with subtle bright reflections revealed through the effect of surrounding light. With their angular beauty, the Diamond Mirrors bring poetry and enlightenment to any room. The Diamond Mirror and petit Diamond Mirror are available in four colours: black, red, beige and caramel.
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 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, lastly, 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: 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.
The Concertina Chair is the result of Yael Mer and Shay Alkalay’s long-time interest in collapsible objects. Atop a structure made of ashwood 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—has been a feature of the House’s Monogram pattern since 1896. The understated elegance of the ashwood legs and quarto foil top contrast with the handsome caramel cowhide leather to give the portable table what the designers call “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 calf skin generates a fascinating play of shadows and light. The generous volume of the lamp folds flat when opening 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.
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 leather-covered bracket for 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 brass brackets sprout from a pole, covered in Nomade leather, on which flower or plant-filled porcelain 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 industrialised 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 — 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 soft 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.
Cocoon

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, light blue, green, carail, grey, caramel, dark blue, lime yellow, fuchsia, black, fire red, cream, magnolia, mint, orange, pistache, raspberry.
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 added, 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 experimentation with stitching, buttoning, weaving and more. They have a great workshop in which any designer could play for a long time.
Beach Chair

When folded up, 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 a 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, as well as 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.
Surface Lamp

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. A handcrafted frosted glass “bell” surrounds innovative LED lighting with a light dimmer, 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 Objet Nomade for Louis Vuitton?
AO: As working with materials is fundamental to our process, we were immediately taken with the opportunity to collaborate 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 hanging sofa 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 sofa 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.
Belt Chair

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.
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 colours: beige/gold, red, and blue/silver. An anodised 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 Oi’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 Oi’s Hammock is quite simply a redefinition of the art of elegant relaxation. It is offered in caramel or blue leather.
Stool

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.
LV: Why did you agree to create an Objet Nomade for Louis Vuitton?
AF: Having the opportunity to create innovations against the backdrop of Louis Vuitton's longstanding heritage is exciting. I was keen to challenge the form of a piece of furniture and to design something that evokes a sculptural expression.

LV: What is more important for you: form or function?
AF: Function, as it informs the form.

LV: Why did you choose the name?
AO: It is important to me to create forums in which people can gather and interact in person, particularly in this ever-evolving digital era. For this reason, the challenge has been to seek a conceptual expression of a sculptural place for two: a place articulated with the dynamics and fluidity of a floating ribbon that appears to dance.
Ribbon Dance Chair

André Fu’s two-person “conversation” chair is a graceful echo of the movements of traditional Asian ribbon dances. Its pair of seats sit balanced between the elegant curves of the wooden arms covered in Louis Vuitton leather, their shape evoking ideas of infinity and giving the chair its delightfully fluid profile.
Tokujin Yoshioka

Tokujin Yoshioka, the Japanese designer and artist, was born in 1967. He worked under Shiro Kuramata and Issey Miyake and then established his own studio, Tokujin Yoshioka, Inc., in 2000. His experimental and innovative creations in art, design and architecture, with nature themes and transcending human senses, are acclaimed worldwide. He has received numerous international design awards, such as the 2007 Design Miami Designer of the Year prize. His “Honey-pop” paper chair (2001), the “Pane” chair based on bread-baking principles (2006) and the Glass project, which began in 2002, are art masterpieces that have been hailed around the world. Some of his most important works are exhibited in the permanent collections of the world’s best-known museums, such as the Museum of Modern Art (MoMA) in New York, Le Centre National d’Art et de Culture Georges Pompidou in Paris, London’s Victoria and Albert Museum, New York’s Cooper Hewitt Smithsonian Design Museum and the Vitra Design Museum in Weil am Rhein, Germany. Some pieces of “Water Block” are permanently displayed with masterpieces from Monet, Cézanne and Renoir in the Impressionist Gallery at the Musée d’Orsay, Paris. His important architectural projects include “Rainbow Church”, the stained glass structure composed of crystal prisms – and “KOU-AN Glass Tea House”, which was exhibited at Taikan-kan in Kyoto, a temple listed as one of Japan’s national treasures.

India Mahdavi

India Mahdavi

“Design is about giving function a form.”

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, since then, has been a regular on Rue Les Cases in Paris. She has 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, Ludere in Geneva and Los Angeles, and The Monte Carlo Beach Hotel; retail concepts, most recently, Red Valentino in Rome and London; and a line of furniture and home accessories, including her trademark Charlotte armchairs. She describes her style as “polyglot and polychrome”.

Marcel Wanders

Marcel Wanders

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

Born in 1963 in Bazel, 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 exhibitions across the world at institutions including the Museum of Modern Art in New York and the Art Institute of Chicago. Alongside his commissioned work, Wanders produces limited-edition designs and installations from their London studio.

Raw Edges

Raw Edges

“Louis Vuitton’s foundation is based upon creative ideas and revolutionary solutions.”

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 2006, they have received a number of international awards including the Wallpaper* Design Award, the British Council Talented Award and the Design Miami/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

Gwenaël Nicolas

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

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. The first foreigner to be awarded Japan’s prestigious Kukan interior-design prize, Nicolas has designed two stores and a Maison for Louis Vuitton in Japan.

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Fernando & Humberto Campana

Above all, travel offers the unique opportunity to embark on a new exploration. Fernando & Humberto Campana

Fernando and Humberto Campana have been creating modern classics since 1983. Their creativity is based upon looking beyond the obvious to capture the beauty in the everyday. They use unexpected materials in surprising and inspiring ways, such as in the Vermelha 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 ordinary extraordinary and bring 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-of-a-kind 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 Museu 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 Musée des Arts Décoratifs, Paris, in September 2012.

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 Alaxi, Cappellini and Kartell. In 2001, she founded her own design agency, and two years later was awarded the Best System prize for her Fjord collection. Her body of work, which shows a pronounced taste for colours and a wide variety of materials, now includes an armchair (Smock), a chaise longue (Antibody) and a lamp (Chasen).

Nendo

Nomadism is true emotional luxury and freedom. Nendo

Born in Toronto in 1977, Oki Sato graduated from Waseda University, Tokyo, in 2002 and immediately founded Nendo, his design studio. It is now one of the most influential small companies in Japan, thanks to work such as the extraordinary Cabbage Chair: a cylinder of reinforced paper that is peeled back layer by layer to produce an instant seat. Sato’s work can now be seen in museums around the world, from Museum of Modern Art, New York, to the Centre Pompidou in Paris. For Sato, design is about using technology to promote simplicity, while creating what he calls “! moments” for people in their everyday lives: “We believe that these small ! moments are what make our days so interesting, so rich.”

Maarten Baas

“The real truth is in nomadism.” Maarten Baas

Maarten Baas was born in Germany in 1978 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: he 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, a strange pile in which a chair becomes a bookshelf, a lampshade, a vase, a violin and a coat rack.

Damien Langlois-Meurinne

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

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 timeless luxury. His design philosophy is less about imposing a style on a space and more about channeling serenity 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.

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Edward Barber & Jay Osgerby

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

Atelier Oï

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

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. The studio’s work has been recognised around the world.

André Fu

“It is important to me to create forums in which people can gather and interact in person.”
André Fu

André Fu was born in Hong Kong, educated in the UK from the age of 14, and studied architecture at the University of Cambridge. He credits his 30 years of travelling between Asia and Europe to define his style and unique blend of craft and innovation. He founded his design studio AFSO in Hong Kong in 2000 and since then has worked on hotels, restaurants, galleries, installations and retail spaces worldwide, including the Upper House Hotel in Hong Kong, Singapore’s Andaz Hotel, Villa La Coste in Aix en Provence and the Pavilion Suites at the Berkeley, London. Among his most recent projects was Galerie Perrotin’s new gallery space in Tokyo. Fu has won numerous awards and in 2016, was named Designer of the Year at Maison&Objet Asia, and included in Wallpaper* magazine’s Top 20 Interior Designers.
The collection

Talisman Table
India Mahdavi

Blossom Stool
Tokujin Yoshioka

Luna Chair
Marcel Wanders

Diamond Screen
Marcel Wanders

Lounge Chair
Marcel Wanders

Diamond Mirror
Marcel Wanders

Shelves
Raw Edges

Concertina Chair
Raw Edges

Concertina Table
Raw Edges

Concertina Shade
Raw Edges

Ernest Bed
Gwenaël Nicolas

Valet
Damien Langlois-Meurinne

Totem Floral
Damien Langlois-Meurinne

Palaver Chair
Patricia Urquiola

Swing Chair
Patricia Urquiola

Bombaza Sofa
Fernando & Humberto Campana

Cocoon
Fernando & Humberto Campana

Maracatu
Fernando & Humberto Campana

Belt Chair
Maarten Baas

Surface Lamp
Nendo

Bell Lamp
Barber & Osgerby

Swing Boot
Atelier Oï

Bell Chair
Atelier Oï

Spiral Lamp
Atelier Oï

Hammock
Atelier Oï

Steal
Atelier Oï

Ribbon Dance Chair
André Fu
Photographs:

Still life:
Philippe Lacombe

Page 107 and page 117:
Enrico Ummarino

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)
Odile Le Moal (André Fu)
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