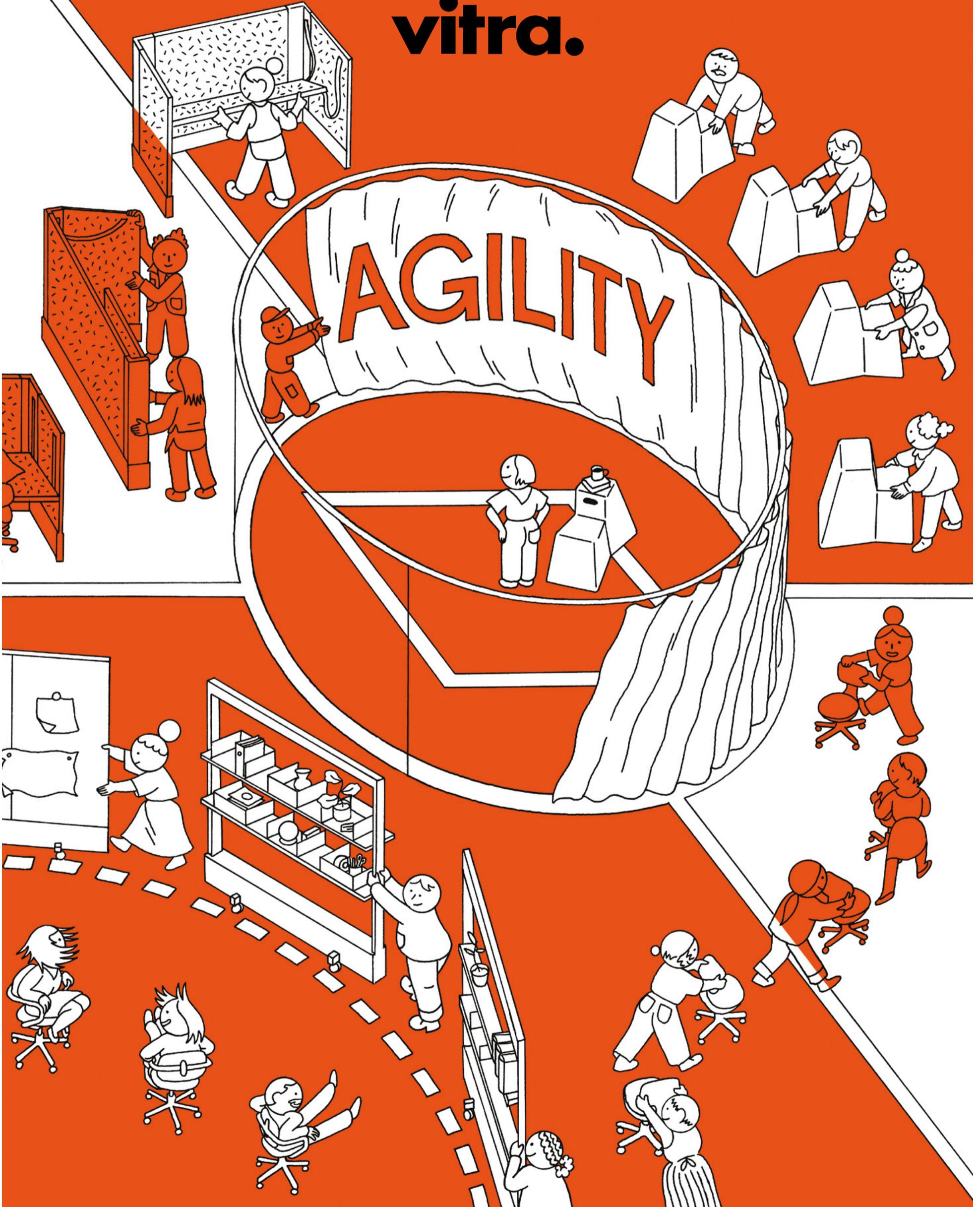


vitra.

AGILITY



Stool-Tool
Design: Konstantin Grcic, 2016
The Original is by Vitra



Agile working originates from the 'Manifest for Agile Software Development' written in 2001, and is today much more than just a buzzword. Derived from digital technology, this organisational and work philosophy differs radically from the practices of most traditional companies.

Agility is not an end in itself. While many firms have successfully introduced agile processes, others have failed and returned to previous structures. Agile working is no solution if it does not suit the company and brings no improvements.

Companies that wish to adopt agile methods must undergo a major cultural and organisational transition, while also adapting their offices to these new work processes.

From the mid-1960s, Vitra marketed the Action Office, a system devised by designers Robert Probst and George Nelson. This kindled an interest in developments in the working world. From 1991 to 1993, the designers and thinkers Andrea Branzi, Michele de Lucchi and Ettore Sottsass conceived the Citizen Office project at Vitra's request, which was presented in the form of a highly acclaimed exhibition. The interior designer Sevil Peach created the Network Office in 1999 on the Vitra Campus. In 2006, Vitra launched the concept Net 'n' Nest for communication and quiet retreat in open-plan environments, and the Office of Options in 2012.

Along with these theoretical roots, Vitra's knowledge is founded on the experience it has acquired from countless office projects for clients across the globe. Agile companies wish to act with initiative, and be adaptable and inclusive. This should be reflected in the flexibility of their offices and furnishings.

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WORK IN A WORK-IN-PROGRESS
The Eames Studio: 901 Washington Boulevard

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What the Hack!

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HOW WILL WE WORK TOMORROW?
The future of work. By Raphael Gielgen

WORK IN

Work spaces should evolve over time, growing with the needs of companies and their staff. Adaptive work spaces dissolve disciplinary boundaries and distinctions between work and play, allowing for a work-as-pleasure environment.



Eames Office staff at 901 working on the exhibition Movable Feasts and Changing Calendars which opened in 1973. © Eames Office LLC.

901 Washington Boulevard

Charles and Ray Eames and their staff worked from a shop at 901 Washington Boulevard in Venice, California, from 1943 until 1984. Decades before terms like 'innovation lab' or 'multi-disciplinary studio' were used, 901 was a pioneering environment that could today be described in those terms. Charles Eames's quote 'Take your pleasure seriously' was embodied throughout 901, where work and pleasure enjoyed symbiosis. In his 1990 film 901: "After 45 Years of Working", Eames Demetrios documented the space before its contents were cleared out and sent to various archives and institutions. Excerpts from his narration offer us a glimpse of the office's culture:

'In 1943 Charles and Ray moved their shop into this old garage in Venice, California. Here they designed furniture, toys, games, graphics, showrooms and shows, made over a hundred films, shot stills, wrote books, initiated studies like the India Report, created museum exhibitions and more.

The musical towers were a toy idea the Eameses developed in the late 1950s. Often the first task of an intern would be to rearrange the keys for a new tune. Ray's eye and memory for colour and shape were legendary. In the start, much of her work was done here in the graphics room, one of the original three rooms of the office. At the back of 901, patterns for furniture hang in the shop. Few drawings of Eames design were made, because the prototypes, mock-ups and models of everything from furniture and exhibitions were made in-house here, so they could be reworked and refined directly. Outside, in an enclosure right next to the building, was the favourite place to take lunch. Inside or out, Charles and Ray preferred to stay at the shop to eat, often joined by a visitor or staff member. At other times the exterior was a movie set, like with *Tops*, *Powers of Ten*, and other films. In 1943 the Eames Office took up just the very front of 901, sharing the reception area with the moulded plywood division of the Evans Products Company. When they left in 1958 for larger quarters, the Eames Office expanded into the empty space. Clamps held the partitions in place, keeping the space flexible, so if needed the office could be reconfigured, or even whole rooms added. The conference room was also a screening room, and here a visitor was often treated to an impromptu film festival. This view is from the slide area in the new building, added in 1971 as a shooting stage and fire shelter for the rare artefacts in the *Computer Perspective* exhibition. Early in the morning, before the demolition for the new owner's earthquake work began, we realised that in a way we had been waiting for a moment when it would no longer be theirs. As if, with enough things gone, it would no longer be 901 — but still, empty, there was the way the space was carved that was still Charles and Ray's.'

In this work-as-pleasure environment employees eagerly worked sixty-hour weeks (one staff member was given a raise for learning how to juggle four oranges), and the conventional boundaries between disciplines — work and play, and design and manufacturing — were all dissolved. The office of Charles and Ray Eames at 901 Washington Boulevard offers a model for a workplace that is a work-in-progress, that year after year grows with its occupants, and is gradually shaped, layer by layer and space by space, around them and their needs.

A WORK-IN-PROGRESS

LET'S JUST DO IT



Victoria and Albert Museum curator and Disegno founder Johanna Agerman Ross and Konstantin Grcic spoke about influences from a trip to the Silicon Valley, the role of observing in his designs. An extract.

For you, where does a design process actually start?

It all starts with an observation. In this particular case it was the simple observation that in any office environment — whether it's kind of a cool, informal start-up or a more traditional workspace — there are situations where you are in need of an ad hoc activity. You want people to group together for a short conversation or you want to get away from your desk and sit somewhere else to make a phone call or take a note. I saw a need there, a niche.

Your research for this particular project actually has its origins in a trip that you did together with Vitra to California, to visit tech start-ups. Can you tell us a little bit about that trip and what it triggered in your mind and for your designs?

We went to Los Angeles and San Francisco researching the new type of office. We met with all sorts of new companies: start-ups, small companies that had grown overnight into very large companies, companies that had grown and then were in the process of shrinking again. It was a really great insight, most significantly into the Silicon Valley mentality. Marc Zuckerberg says: 'Done is better than perfect.' For them, it is rather about putting ideas out early in order to have them tested and to get feedback. And I think that this project — the Stool-Tool — is trying exactly that. Doing a very simple project, a quick one. You can put it out and get feedback. This form of working I brought back from Silicon Valley: Let's just do it. And once we've done it, we learn from it and we can later on implement our findings into other projects.

I think it is also very interesting to speak about the aesthetics of the workplaces you visited on your trip to California — how do these companies use furniture and what kind of furniture do they have in their offices?

They told us: Furniture? Not really relevant. For them, furniture has to do the job quickly; the way they buy furniture is 24-hour delivery. You call, you need another ten desks, you want them to be there the next morning. You don't carefully pick a colour and then wait 6 weeks for it to be delivered. But they still need furniture. Furniture enables what they do, enables the type of new office structure and a new form of working. I think for us, the response to this trend is not to be frustrated but to understand the changing needs as an exciting paradigm shift and as new opportunities. A niche is opening there — and I, as a designer, enjoy this very much.

The name Stool-Tool indicates that this is more than just something to sit on. How do you reflect on furniture as a tool?

My interest in a piece of furniture turning into a tool dates back to really early, probably student work. I think it was actually an easy way out of having to decide on a style or what a design should look like. I could always argue: well it's a tool, it just works in that way. Of course a tool has its own aesthetic, and therefore also gives shape to something. For example, the May Day lamp, that I designed for Flos, has a handle on it and a long cable and you can pick it up and carry it somewhere and it has a little hook and you can hook it somewhere. There, my idea of how a design can be used turns into very clear elements: the cable, the hook,



'The functional idea of the use gives me all the elements. I just have to design the details.' Rookie, Konstantin Grcic, 2018



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the handle. The functional idea of the use gives me all the elements. I just have to design the details. It is the same with the Stool-Tool. You instinctively interact with it.

For Work 2018, Konstantin Grcic designed a super-flexible space featuring his new Studio Chair Rookie, Scala; his existing Vitra products Stool-Tool, Hack and Allstar; and other Vitra products designed for flexible use. The super-flexible office is a workplace for creativity and innovation: whether within a large company, as an incubator, a start-up, or small to mid-size company that chooses to work in a diverse and synergetic way. 'The idea of an empty space — a super-flexible space — that at any point could be configured to new purposes or go back to its default position. I find this very attractive: to not furnish anything in a very complete way, but

to push furniture into one corner to clear space and create new situations. The empty space has so much possibilities. In one moment, it is configured for a town-hall meeting, next it is configured for a client presentation, then the same space can be even a staff canteen — everything is made up as needed.'

Konstantin Grcic was trained as a cabinetmaker at Parnham College in Dorset before studying industrial design at the Royal College of Art in London. In 1991 he set up his own practice, Konstantin Grcic Design. The Vitra Design Museum devoted a monographic exhibition to Grcic and his work in 2014.

vitra.com/stool-tool-talk

'Something I learned from a trip to Silicon Valley is that those companies like a certain level of practicality and sturdiness. They want real materials. Furniture that can be repaired or customized, and, yes, I do have this in mind when I design furniture for Vitra. In these environments details are important, but the overall quality and functionality is what really matters.'



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AGILE ORGANISATIONS



Marko Prislín is Managing Partner at Brainbirds. Previously he was Creative Director and member of the management team at the digital service provider Sapien as well as founder of both the strategy consulting firm Digital Heads and the award-winning brand strategy and design agency Die Prinzregenten. His current focus is on the areas of agile and digital transformation, design thinking and customer experience management. As one of the most sought-after speakers in Germany, he frequently gives keynote presentations at corporate events and digital conferences, such as CeBIT or DMEXCO, on topics related to agility, digital transformation and the customer experience

Why is the term 'agility' currently gaining importance and now one of the most commonly used buzzwords?

The era we currently live in is very different to previous decades. In the years after the Second World War, people were preoccupied with reconstructing and recreating what had already existed. Then during the economic boom, everything was linear with clear-cut goals. At the start of the 21st century, technology developed in leaps and bounds, presenting us with a changed reality and a whole new range of options. This world we are stepping into is called VUCA. VUCA stands for volatility, uncertainty, complexity and ambiguity. This fleeting, unstable VUCA world makes it difficult to predict and plan for the long term. To counteract this uncertainty, we need to adopt new ways of thinking, new approaches, a new mindset, new methods and processes, and, to some extent, a new culture.

This is where the buzzword 'agility' comes into play, because it allows us to respond quickly, to be flexible, to make changes at any time. The needs of the customer have become the heart of economic life — today customers expect much more from companies and brands. They want to be taken seriously and see their needs met. These expectations accelerate the process of change. Businesses must learn to anticipate the needs of the customer, to test out options — even directly on the customer — and to scrap what doesn't work. That is exploration, the search for something new — as opposed to exploitation, based on using what we know. And this exploration mode needs different methods and different attitudes with regard to ways of working, which no longer follow the linear pattern seen in exploitation. Agility helps me identify alternative paths when I arrive at a dead end. But more than anything else, achieving real agility requires a change in attitude.

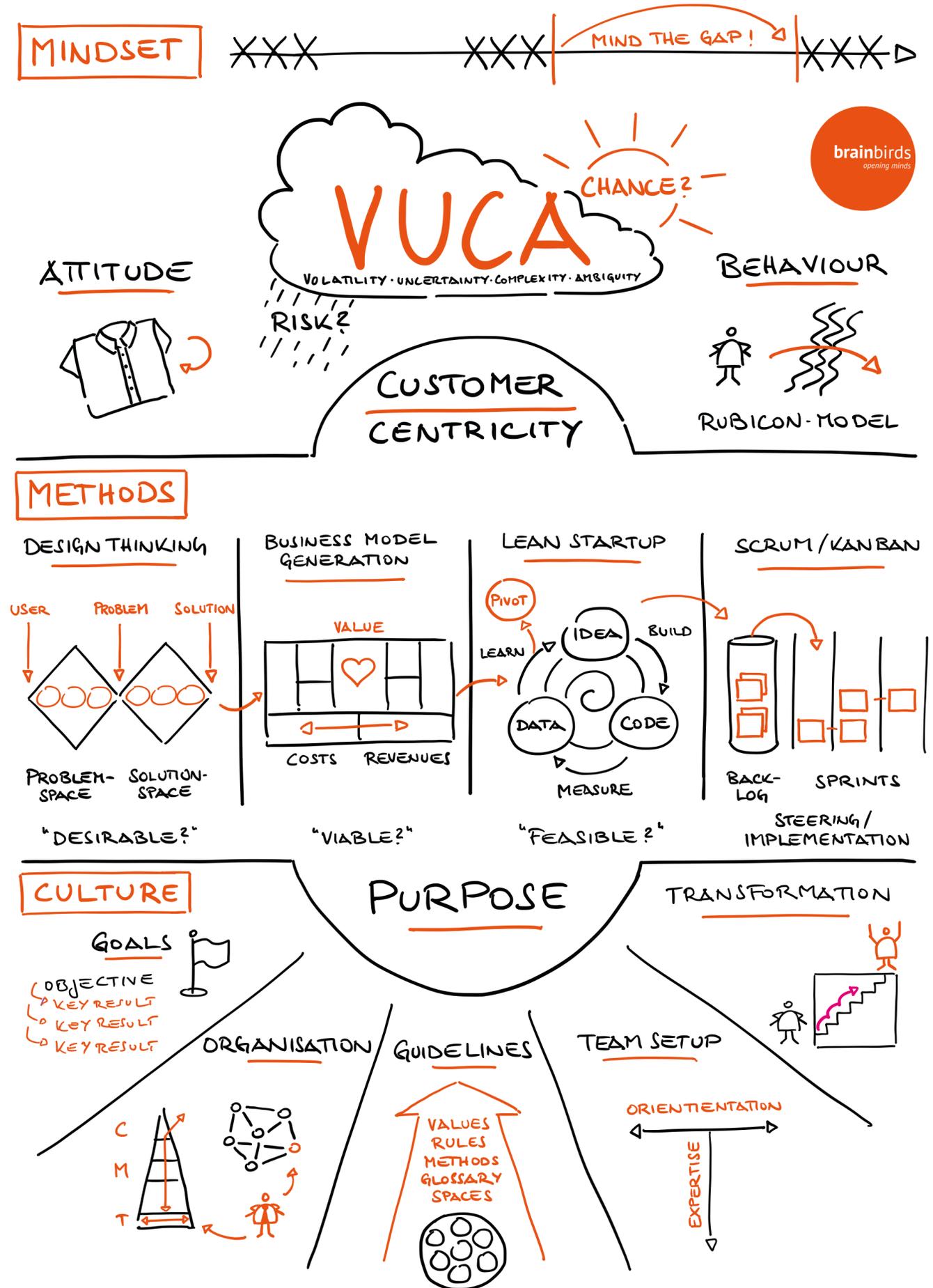
Now agility is more than just a method or a process. What is actually behind it all?

The term agility actually combines different levels: three to be precise. The first is understanding the baseline scenario, the VUCA world and my own attitude towards this situation. Do I perceive it as a threat, or do I see new options and opportunities opened up by this globalised and technological world? The second is the set of methods I can use to discover customer requirements and then develop solutions, which I can quickly assess from a business perspective. Business models and plans have to become more flexible and must be continually reviewed and adapted. Methods such as business-model generation have therefore seen the light, enabling quick checks and adjustments. Scrum and Kanban are methods that can be deployed for the implementation or project management stages. The third level is the corporate culture, which is actually the foundation of the whole theme of agility. This foundation consists of different facets. Interdisciplinary, multidisciplinary teams are composed very differently and require a very different culture. When a designer finds himself sitting next to a technologist, that raises the question: How do I bring these different individuals together? You need shared goals and a mission, you need to give a sense of meaning to the work, and you need values and rules, which serve as guidelines for employees and also help the management lead their teams.

In a nutshell: what does an agile organisation stand for and what does it invest in? What do agile companies do differently in their day-to-day work?

First and foremost, an agile organisation has a completely different error management culture. When you are in exploration mode, you don't

NEED AGILE OFFICES



If you bring a flexible, agile way of thinking into a room, then the room also has to have the flexibility to change. Free thinking requires a clear mind. Agility doesn't stop at the door; it encompasses the office space itself. The office is in fact a manifestation of the thought process.



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know if you're on the right track or not. You have to test various paths, which will inevitably involve mistakes. Failure has to be wanted. If an organisation doesn't want to experience failure, if errors cannot be made, then agility will not work at all. Managers must rise to the challenge of creating a culture where people can experiment, try out different things and maybe even play around, so that crazy ideas can emerge, which might eventually lead to something really great.

People often poke fun at the 'garage' mentality and methods of startups, yet they can also be transferred to large organisations — by encouraging trial and error, making adjustments, essentially developing the character of a workshop. If employees turn into Gyro Gearlooses and are still having fun, then this can produce brilliant ideas. If you look at conventional companies, you don't find a joyful approach to work very often, because the companies are under pressure and pass this pressure on to their teams and employees. But that leads to linear, one-dimensional solutions that don't meet the customers' needs, in many cases.

An important question for us as a furniture manufacturer: How can an office space or work environment contribute to agility?

Large corporations typically have office spaces with long corridors, doors on the right and left, individual offices — perhaps shared by two people — with relatively rigid specifications. This type of office worked for linear organisations, but it doesn't enable the flexible thinking that is required today. If you bring a flexible, agile way of thinking into a room, then the room also has to have the flexibility to change. Free thinking requires a clear mind. A clear mind means that I need more space, that I need more freedom. And freedom means being able to move about, that I can change the furniture around and put it somewhere else. I need to be able to arrange different settings that facilitate my work and encourage the necessary creativity and flexibility. Agility doesn't stop at the door; it encompasses the office space itself. The office is in fact a manifestation of the thought process. And for that reason, we need new solutions for the future.



What must be considered when planning an agile office?

Agile working is always based on the network principle, and the physical environment needs to support this concept. When planning an agile office, or an office that supports agile work methods, there are two main approaches: either project team members sit together for the entire duration of the project and make decisions directly in this configuration, surrounded by scrum boards and whiteboards with process flows. Or a project has a home in a project room where team members periodically convene to make decisions, while the day-to-day work is performed at a traditional desk, independent of the project team.

For the first approach, the entire workspace must be able to accommodate teams of varying size at any time. The environment should give the teams a sense of home and security. And like the physical interior itself, it

must be possible to quickly and easily adapt the furniture to changing requirements. Lightweight or wheeled furnishings are ideally suited for such purposes, along with cleverly engineered electrification solutions and a fully mobile IT infrastructure. Because of the hustle and bustle in such environments, it is essential to incorporate niches for private retreat and also telephone booths.

The second approach involves fewer structural changes, as the louder-volume activities are confined to closed rooms, while the tasks requiring quiet and concentration are performed at individual desks.

With both approaches, there needs to be a clear definition of which facilities are permanently installed and which are flexible. Even the most agile office still requires meeting rooms, zones for retreat and areas for social interaction.



In your opinion, what is the relationship between office concept and corporate culture?

Office interiors foster a sense of identification and connection with the company and have a significant influence on the people who use the spaces. People don't go to a restaurant solely because of the good food, but also because of the atmosphere. In a similar manner, workspaces have a major influence on employee motivation, well being and dedication. Just as a restaurant communicates the owner's vision, an office reflects the specific corporate culture of a company. In the case of a transformation in corporate culture or changes in the company's organisation and work approach, offices can have tremendous symbolic power and aid in the

implementation of these changes. At present, there is a clear trend toward experimentation with agile working methods. When it comes to designing office interiors, the challenge is to minimise the number of static installations, such as walls, while simultaneously creating acoustic shields as though walls were present. In working with our clients, we therefore attempt to determine just how much mobility, transformability and agility need to be provided and to try to find the perfect mix between flexible spaces and the flexible use of permanent spaces.

HERREN DER SCHÖPFUNG

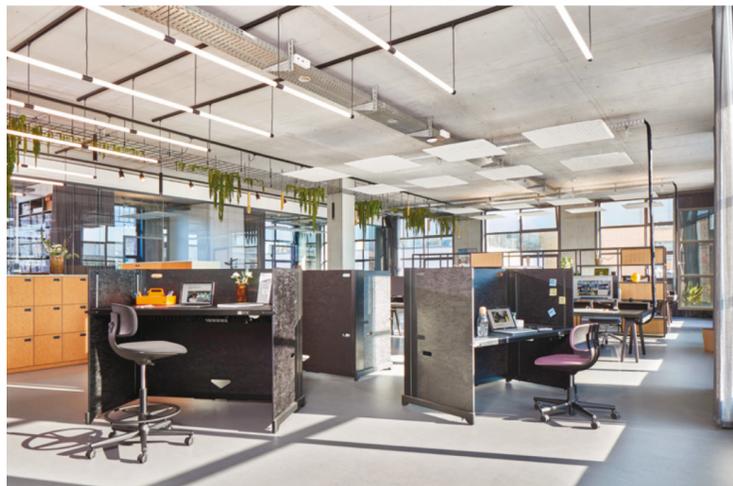
Vitra has been entrusted with an increasing number of projects for customers who practise agile working methods. One of these clients is Herren der Schöpfung, an agency specialising in digital brand experiences in Frankfurt.



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Markus Schuhmacher, CEO Herren der Schöpfung:

'We wanted to develop the most outstanding office we could think of. Not just in terms of design. We wanted a place where people would love to work and be creative. Something that mirrors our culture. There was no alternative but to partner up with one of the most sophisticated design companies there is: Vitra. A guerrilla joint venture was formed.'



To start this collaboration, Vitra first familiarised itself with the customer's agile methods and softwares — Trello, Slack, Dropbox. The advantages of the agile method quickly became apparent: Herren der Schöpfung was able to directly and straightforwardly contribute its creative expertise to the planning process, and was closely involved in every phase of the project. From the product developers, architects and sales experts at Vitra to the client as well as the retail dealer smow, who was responsible for the implementation, the project participants were always kept up to date thanks to the innovative software solutions — as if they were all standing in front of a whiteboard and working with Post-It processes. The time savings on the project were tremendous — the simplified communication and rapid information exchange far surpass the traditional waterfall method.

The result is an office that fulfils the client's expectations down to the smallest details and that has been designed to boost their agile way of working. A large kitchen forms the vital heart of the office where people come together to cook, converse and interact. Several spatial installations made of sustainable cork define conference and retreat areas, telephone booths and a DJ console. The workspaces have a black colour scheme in order to foster creativity. And verdant plantings that seem to grow on a grid mounted on the ceiling not only ensure a healthy indoor climate, but connect the various zones into a unified whole.

The office environment of Herren der Schöpfung does not overtly reflect the agile methods that it serves. Agility, as Vitra has learned from this project, is complex. It is not merely a mode of project execution. It is corporate culture, attitude, management method, software and space.

Super Fold Table
Jasper Morrison, 2015



Tip Ton
Edward Barber & Jay Osgerby, 2011



Dancing Wall
Stephan Hürlemann, 2018



HAL
Jasper Morrison, 2010/2014



Caddy
Christoph Ingenhoven, 2008



Visiona Stool
Verner Panton, 1970/2012



Rookie
Konstantin Grcic, 2018



.03
Maarten van Severen, 1998



Soft Work
Edward Barber & Jay Osgerby, 2018



Toolbox
Arik Levy, 2010



Stool-Tool
Konstantin Grcic, 2016



NesTable
Jasper Morrison, 2007



Hack
Konstantin Grcic, 2016



Elephant Stool
Sori Yanagi, 1954



BUILDING A DANCING OFFICE

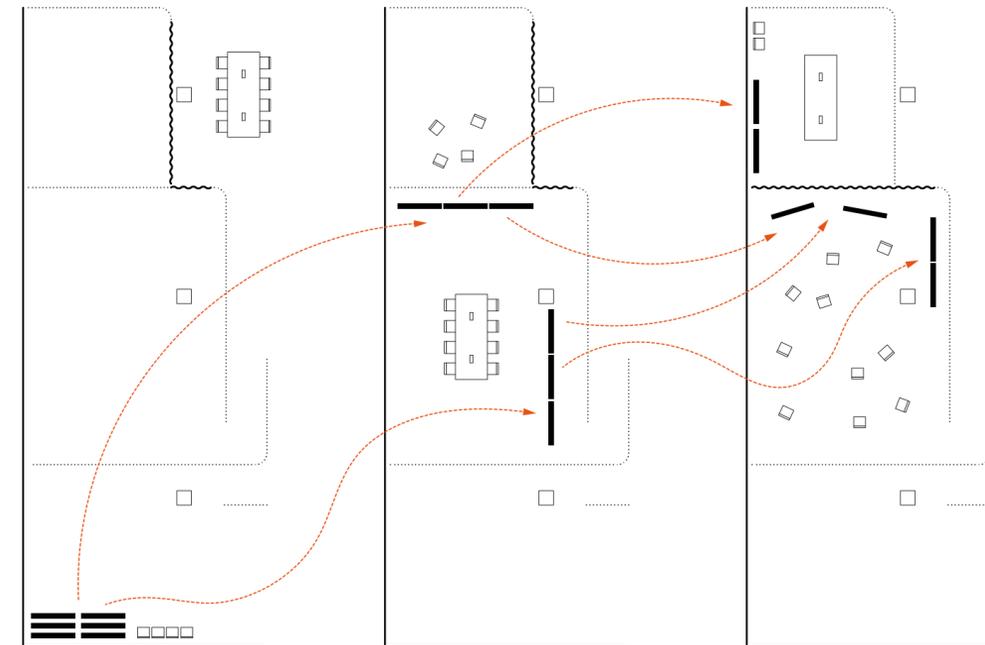
'We are no longer task managers; we are part of a choreography called teamwork.'



How do you create an office environment that allows for maximum flexibility? PwC Switzerland asked award-winning Swiss architect Stephan Hürlemann to develop an office system for their new Experience Center in Zürich with flexibility the number one priority. Stephan Hürlemann immediately realised the wider implications of their request: the project asked for nothing less than a new approach to open-space architecture. 'The challenge PwC Switzerland faced is most likely one that a lot more companies will have to address in the near future, and might well be essential to the future of office planning', the architects explains. 'Hardly any firm these days can clearly predict where it will stand in two years' time. Based on this consideration, we took on the assignment with the goal of developing an office system that successfully addresses the question of flexibility or changeability in close cooperation with the experts from PwC's Experience Center.'

Stephan Hürlemann's efforts resulted in a bespoke, flexible work environment that he dubbed the 'Dancing Office', with a system of mobile wall elements called 'Dancing Wall'. Intrigued by the concept, Vitra decided to develop the prototypes. Now fully realised for PwC Switzerland, the Dancing Walls have been highly acclaimed, both by the client and in design circles.

Described as PwC Switzerland's 'digital accelerator', the Experience Center sets new standards in helping clients understand how digitalisation actually impacts their business on many different levels and how they can properly adapt. It not only devises strategies but also executes their implementation by offering a full service package comprising digital and business knowhow, digital design and UX solutions, data analytics and cybersecurity, and the development and maintenance of digital platforms. PwC Switzerland agreed with Stephan Hürlemann's idea to develop an



Dancing Office: a flexible work environment to create different room typologies.

open-plan office model that can respond to growth and structural change in a flexible manner. In a bid to fortify their position in the 'war for talent' being waged in Zürich — where a great deal of the top IT specialists, marketing experts and designers are recruited by tech giants like Google and Microsoft — the company's second requirement was that the new office environment should be attractive and suitable enough to bring in more of these highly coveted young creatives, for whom work/life balance and the digital lifestyle are a non-negotiable standard.

With the briefing completed, the architect and his team went to work. Examining existing office typologies, such as Vitra's Citizen Office and Action office, they came to the conclusion that these only partially met PwC Switzerland's requirements. Stephan Hürlemann says: 'Both typologies are obviously great contemporary systems, but the situation at the Experience Center necessitated a bespoke solution. Maximum

flexibility should be as easy and quick as possible, enabling employees to adapt the office environment without the help of a facility manager or tools. Whereas office spaces nowadays often follow an open-plan layout, with a market place, meeting spaces, a town hall, a cafeteria, library and so on, I wanted to create a system whereby individual spaces themselves can easily take on a number of different functions, according to what the moment requires.'

The motto that would guide Stephan Hürlemann and PwC Switzerland in the subsequent design process was: 'We are no longer task managers; we are part of a choreography called teamwork.' Thus the parallel with dancing was born that went on to inspire the naming of the innovative wall and furnishing system that forms the central element to the new office design.

With a surface area of 1500m², PwC's Experience Center is housed



Room typology 1: Empty room

2



Room typology 3: Workshop space

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Room typology 2: Project space

3



Room typology 4: Town Hall

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on two floors in an office building in Zürich's Enge neighbourhood. Instead of a traditional reception area there is a coffee bar which, as a meeting zone, invites employees and visitors alike to refuel, relax and socialise. As the Experience Center works without paper, there is no fixed shelving in the office to structure the large open space. The only structural elements are a few smaller spaces closed off by glass walls that allow for discreet meetings. Stephan Hürlemann thus had to devise a system that would enable the creation of structure but at the same time would be flexible enough so that whole zones could change from one function to another.

Aside from this question of structure and flexibility, the open nature of the office also presented challenges when it came to acoustics. This issue was partially solved by sound-proofing curtains that can be used to

divide the office into different areas, as well as by facilitating phone calls that require privacy by the placement of several phone booths that can be easily moved with the help of pallet jacks. Other than these the architect chose not to create any further closed spaces, instead opting for a mobile wall system that allows areas to be used in any number of different ways.

Stephan Hürlemann succeeded in meeting all these requirements by creating a system of easily manoeuvrable wall elements that function, first of all, as massive room dividers, that are totally mobile. Easy to move yet heavy enough to ensure stability, each wall consists of a solid wood base on wheels with a mounted metal frame that can be equipped with a variety of different modules. These include whiteboards, and acoustic panels that can also be used as pin boards. Both can be removed at any

time and hung on rails on the existing office walls. Other modules take the form of storage compartments, monitor walls with cable trays, wardrobes and even plant walls.

The result is elegant and stunningly effective, indeed guaranteeing the maximum flexibility that PwC Switzerland sought. With the Dancing Wall, employees can instantaneously divide up and transform the office in response to whatever the day demands. A meeting corner morphs into several work spaces, a presentation room becomes a space for retreat, a library is turned into a cloakroom. The possibilities are manifold. Not without reason, Stephan Hürlemann regards the Dancing Wall as furniture elements that enable employees to become co-architects of their work environment: 'We gave the teams a certain number of chairs, tables and

Dancing Walls, and said: 'Go wild, create your own office, just as you want it!' The results were surprising; some of the ideas they came up with were things we would never have done, but they quickly began to understand and creatively play with the concept. They try out new things and reimagine their surroundings constantly. They can also manifest their social needs better in the office. The fact that they can actively participate in the office structure really is a significant part of this new working culture. I'm curious to see how it will develop further. We're only starting to realise what this new concept can do in terms of solving the issue of flexibility.'

vitra.com/dancing-office

‘We gave the teams a certain number of chairs, tables and Dancing Walls, and said: “Go wild, create your own office, just as you want it!”’



Stephan Hürlemann, born in 1972 in Herisau, Switzerland, studied architecture at ETH Zurich and subsequently worked as a partner with the designer Hannes Wettstein. After Wettstein's death in 2008, he assumed the creative direction of the Zurich-based studio, which took on his name in 2016. Stephan Hürlemann designs and develops interiors, furniture, products and installations for international clients. He has worked together with Vitra since 2017.

DANCING WALL

With Dancing Wall, employees have the opportunity to create or adapt their working environment themselves as needed, in just seconds. It consists of a metal frame, which can be equipped in various configurations: as a bookshelf, TV unit, wardrobe, plant wall, or as a room divider with removable whiteboards and pinboards. The elements are mobile and flexible thanks to castors and an integrated handle — making them easy to move around and reposition. Dancing Wall can be used intuitively and transversally, encouraging diverse functions and applications, e.g. lighting, room division, visualisation, acoustics.



FLEXIBLE AND AGILE



Hack, Konstantin Grcic, 2016

The height-adjustable Hack table system by Konstantin Grcic counters traditional office desks with an innovative functional and aesthetic approach that satisfies the demands of today's startups and other young, dynamic companies: Hack can be folded up into a flat 'box' in just a few simple steps, transported and stored in a space-saving manner. Users can configure Hack as a standing or sitting desk or as a sofa, creating niches for work, meetings or relaxation.

Photography © Florian Böhm

vitra.

It is a topic on everyone's lips, but hardly anyone asks the question, 'How do we create more and new corporate values?' A turning point lies ahead: it is time to rethink work methods and forms of organisation, and to move away from established routines.

The successful companies of tomorrow are driven by curiosity and creativity. They create new values for the company by recognising their employees' untapped skills, redefining work and identifying new possibilities. However, this type of work requires settings that differ from the office as we know it: spaces where work is visible and possibilities become tangible. Spaces in which seeming uncertainties become opportunities. Spaces whose architecture is structured on iteration and learning in the moment.



Jikken Office in Yahoo! Japan. © Nacasa & Partners

HOW WILL WE WORK TOMORROW?

The ability to work in agile groups with corresponding methods is of growing importance for the development of knowledge-based companies. 'Non-routine work' is therefore no longer reserved for a special group of employees. Instead it will be asked of everyone, will gain in significance and create new corporate values.

Work environments that aim to implement these developments must be capable of adapting to new arrangements virtually overnight.

Raphael Gielgen, trendscout at Vitra

Concept and Art Direction:
Apartamento Studios

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