

GUBI × *Pierre Paulin*

F300



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GUBI presents Pierre Paulin's F300 Lounge Chair & T877 Side Table
The 1960s sculptural seating sensation makes its long-awaited comeback

In the late 1960s, French furniture designer Pierre Paulin unveiled a lounge chair unlike anything the world had seen before: the F300. Sculptural and futuristic in form, the F300 introduced a completely new chair typology, and quickly became an icon.

Determined to restore this important piece of design history to contemporary audiences, GUBI took on the challenge of exploring, understanding, and reengineering the production process behind Paulin's original vision.

THE ICON IS BACK



A 20TH CENTURY CLASSIC

When it first appeared in the late '60s, Pierre Paulin's F300 Lounge Chair caused quite a stir. Unlike anything ever seen before, with its fluid curves and novel materiality, it looked like a chair that had somehow been beamed in from the future. Visibly playful and enticingly comfortable, the F300 became an instant icon, prized for its statement looks and tremendous versatility, and earning a place in the MoMA's permanent collection. Perfectly aligned to the casual, comfort-led, low-slung lounge aesthetics of the 1970s, the F300 also embodied a timeless futurism that has ensured it has never fallen from favor as time has passed.

Like its fellow Paulin chair design, the Pacha, the F300 manages to look like a completely new design concept while still ticking every functional box demanded of a chair as a practical piece of furniture. But where the Pacha is soft, fluffy, and pillow-like, the F300 – and its companion side table,

the T877 – is harder and more defined in form, while maintaining a distinctive sculptural fluidity facilitated by its material composition.

The first F300 and T877s were produced in fiberglass or injected polyurethane, allowing for contoured ergonomic comfort while maintaining a visually light expression. Responsibly upgraded for the 21st century, the F300 is now crafted in Italy from the engineered polymer HiREK®, which is made using industrial plastic waste. Retaining the durability of plastic, HiREK is lightweight and resistant to UV, weathering, and pressure. Most importantly, HiREK produces a smooth, high-gloss surface without requiring additional finishing processes, perfectly replicating the performance and aesthetic of the original materials while minimizing waste created during production.



F300 Lounge Chair with Alabaster White base, upholstered in Alpaca Alto 021

HiREK lends itself perfectly to Paulin's penchant for organic, curvilinear forms and bold, minimalist silhouettes. To shape the raw material for the F300 Lounge Chair, GUBI has developed bespoke molds that press the injected HiREK into its final form.

With no flat surfaces anywhere, the F300 is playful in shape and flexible in function, inviting multiple sitting positions – from standard seating, to legs slung casually over the side. Like the Pacha, the F300 and T877 work well as standalone statement pieces, or can be combined with multiple others as either function or style requires. Thanks to the lightness of the material, both chair and table are highly portable, so they can be spontaneously moved around the house as needed or taken outside for sunny spells.

A selection of colorways adds further versatility to an already highly adaptable design. The F300 is produced in Alabaster White and a characteristically 1970s Pastel Green. The T877 is available in both colors with the addition of Violet Ice, Honey Gold, and Molé, enabling it to complement almost any interior aesthetic.

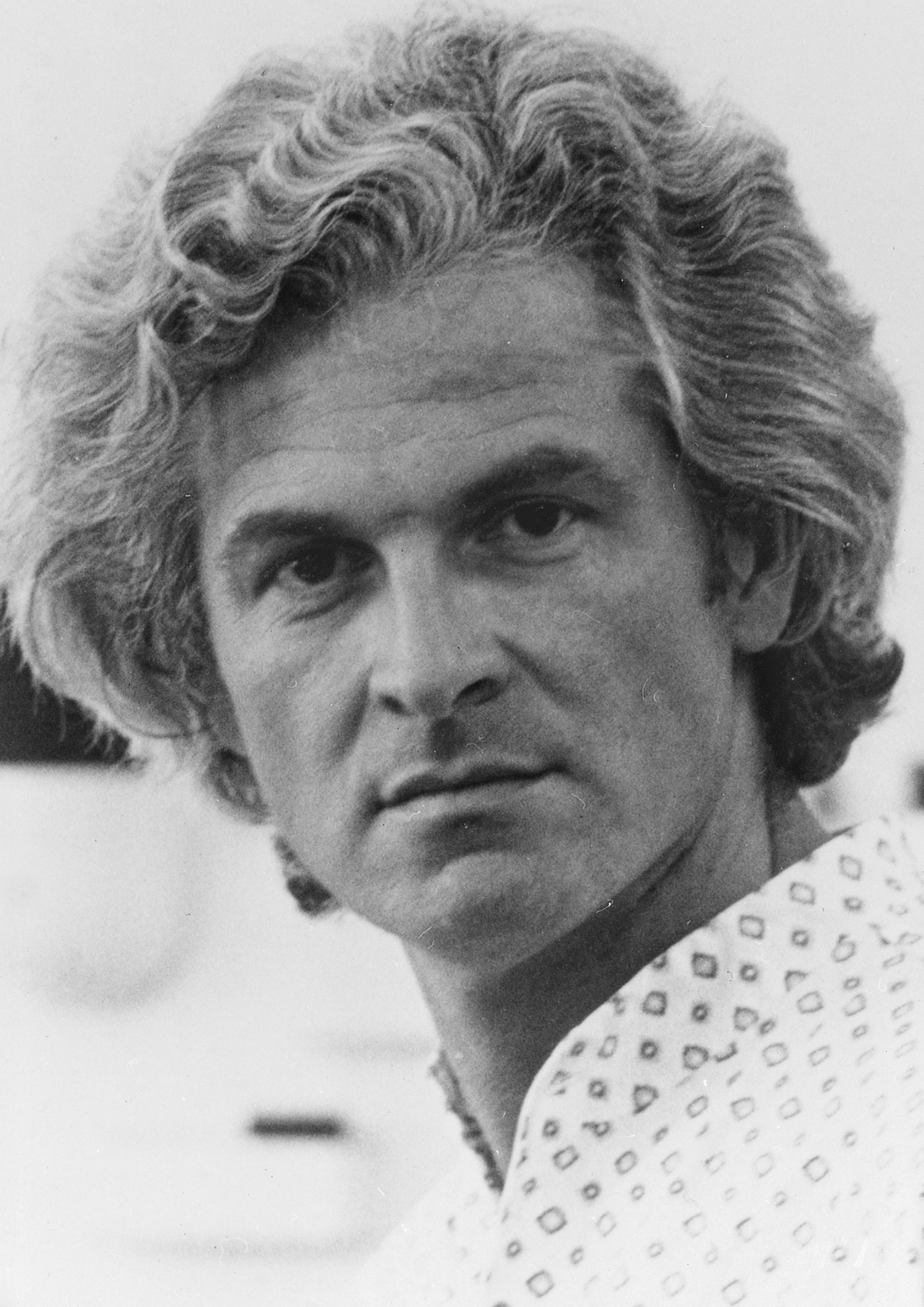
GUBI's revival of the F300 Lounge Chair returns a second Paulin masterpiece to production, accompanied by its natural companion, the T877 Side Table – both a vivid demonstration of Paulin's peerless blend of sculptural sensibility, material sensitivity, and modernist vision.



From left to right:
F300 Lounge Chair with Alabaster White base, upholstered in Alpaca Alto 021
F300 Lounge Chair with Alabaster White base, upholstered in Belsuede Special FR 133
F300 Lounge Chair with Pastel Green base, upholstered in Alpaca Alto 016
T877 Side Table in Molé



F300 Lounge Chair with Pastel Green base, upholstered in Alouette 005



THE SOUL OF A SCULP TOR

"TWO LITTLE DROPS OF POE TRY"

Born to a French father and a Swiss-German mother, Pierre Paulin (1927-2009) grew up in France, under the inspiration of his two uncles. His paternal uncle, Georges Paulin, invented the Eclipse mechanical folding roof system and, working with Peugeot, Bentley and Rolls Royce, provided a role model for creativity in business. His great uncle Freddy Stoll was a sculptor and instilled in a young Paulin the notion that an object should be beautiful from every angle.

Pierre studied in France – first ceramics in Vallauris and then stone-carving in Burgundy, intending to become a sculptor. Sadly, a severed tendon in his right arm put paid to his intentions to follow in his great uncle's footsteps. He then enrolled at the École Camondo design school in Paris, where a teacher urged him to join furniture designer Marcel Gascoin's workshop. He served as an apprentice and learned his trade before travelling to Scandinavia and the United States. He

cited Ray and Charles Eames and George Nelson among his influences and, like Nelson, considered himself a functionalist who added *"two little drops of poetry"* to his work.

Paulin went on to design his own furniture, stretching swimwear fabrics across chair frames – perhaps inspired by the cars his uncle designed. He embarked upon successful collaborations with Thonet and Artifort – the latter resulting in the Mushroom (1959), Tongue (1963) and Ribbon (1966) chairs, all of which have become sought-after classics.

His low-slung furniture provided a new laid-back perspective on life and his forward-looking, eclectic and sculptural approach to design reflected the mood of the swinging 1960s. He designed the Pacha Lounge Chair in 1975 – without the constraints of legs, it attested to the comfort and cosiness of low-level living, capturing the spirit of the 1970s. The

hedonistic, sinuous style of Paulin's design attracted the patronage of French presidents Georges Pompidou and François Mitterrand, for whom he redecorated parts of the Elysée Palace.

However, he was reluctant to build on this success – he refused to write marketing texts for the manufacturers to promote his products and wouldn't dream of asking his influential patrons for influence or introductions. When the industrial design firm that he and his wife, Maïa Wodzislawska-Paulin, had founded in the mid-1970s was sold to a French communications agency (*now Havas Worldwide*), he retreated to the Cévennes mountains of southern France. He poured all his efforts into designing and building a country house and a landscape – the final masterpiece before his death in 2009 at the age of 81.

Before he died, Maïa Wodzislawska-Paulin, their son Benjamin, and Benjamin's wife Alice Lemoine – whose mother was a colourist for Paulin and a family friend – created a family enterprise called 'Paulin, Paulin, Paulin' to fulfil Paulin's desire to see his unrealized designs put into production. It has since evolved into something with a bigger purpose – to win the man and his work the recognition he deserved within his lifetime but was too modest to pursue.

Today, Paulin has a dedicated following among design collectors and his work can be found in contemporary art and design collections around the world, from the Museum of Modern Art, New York, to the Victoria and Albert Museum, London, along with the Centre Pompidou in Paris. His legacy has finally been assured.



"It's true that the F300 is a visually striking chair with a distinct playfulness and a strong sense of character, but it's much more than a photogenic sculptural novelty. The design is rooted in research and a practical understanding of how people sit. Such is the F300's shape that it is almost impossible not to relax when you sit in it."

**– Benjamin Paulin,
son of Pierre Paulin**

F300 Lounge Chair with Pastel Green base, upholstered in Alberobello 23
Epic Coffee Table, Ø80 in Neutral White Travertine
ANA Pendant



POISED
DIFFERENT
SPRAWLED
DRAPED
PERCHED
LOUNGING
OPPOSITE

GUBI × *Pierre Paulin*

F300



TAKE A SEAT

Laid-back and leisurely or upright and alert? Sideways or straight-up? However you sit, the F300 has you covered. Every shift in position is a shift in perspective. So, one question: how do you take your seat?



Francesca seated in the F300 Lounge Chair with an Alabaster White base, upholstered in Alpaca Alto 21



Mads seated in the F300 Lounge Chair with a Pastel Green base, upholstered in Alberobello 27



Joakim seated in the F300 Lounge Chair with an Alabaster White base, upholstered in Alouette 006





Francesca seated in the F300 Lounge Chair with an Alabaster White base, upholstered in Alpaca Alto 21





Louis seated in the F300 Lounge Chair with
a Pastel Green base, upholstered in Dunes 21003







Shami seated in the F300 Lounge Chair with
a Pastel Green base, upholstered in Dunes 21003



REIMAGINING AN ICON

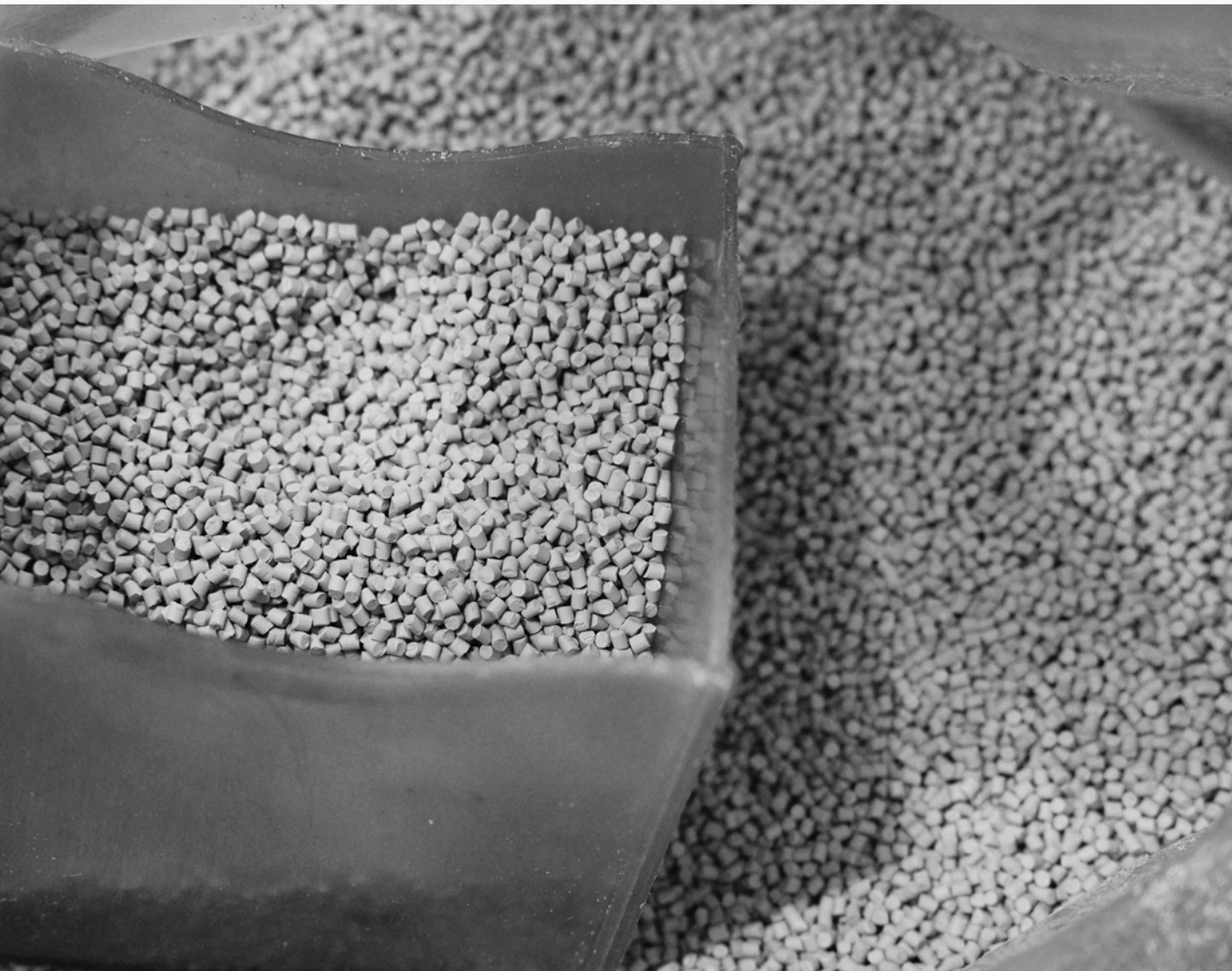
FIVE STEPS TO THE F300

A MATERIAL EVOLUTION

Despite the success of F300, little documentation remains of its manufacture and materials, leaving its initial production somewhat of a mystery. The reference models studied all displayed subtle differences – a clear indication of a complex, multistage, and largely manual process. Recreating the F300 meant not only honoring the essence of Paulin's design, but optimizing it to meet today's standards of durability, comfort, and material impact.

To achieve the F300's distinctive curves and contours, the earliest editions were crafted from fiberglass – a material that, although revolutionary at the time, poses challenges in terms of environmental impact and long-term resilience. GUBI embarked on a comprehensive research journey to find a suitable alternative, testing a wide range of materials and engineering techniques, both for the chair's curvilinear frame and its cushioned upholstery.

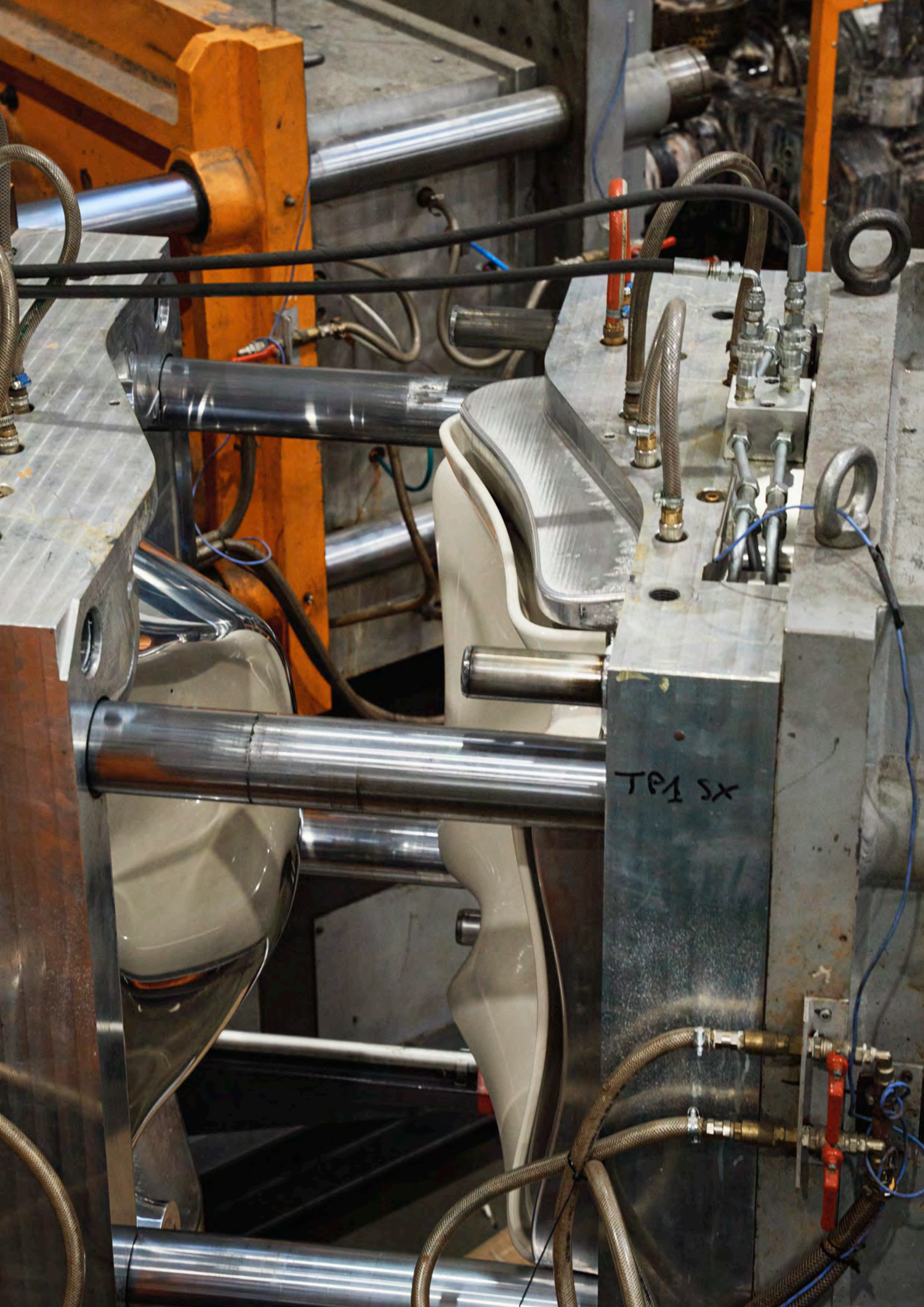
The result is HiREK®: a high-performance engineered polymer made from industrial plastic waste using multilayer, low-pressure thermoplastic-injection technology. With its high-gloss surface, structural strength, and UV- and weather-resistant properties, HiREK enables both indoor and outdoor use, while retaining the original's sleek silhouette and futuristic feel. Its solid-color composition ensures any scratches remain discreet, unlike painted fiberglass.



MOLDING

SHAPING THE STRUCTURE

Every F300 Chair begins as a batch of HiREK pellets injected into a multi-station molding machine. Each station creates a specific component – seat, front leg, or back leg. The mold design determines variation in thickness, reinforcing stress points while preserving the chair’s lightweight, sculptural profile. This process captures the essence of Paulin’s original intent: a hammock-like structure that feels fluid and free.





REFINING

PERFECTING THE FORM

Once removed from the mold, each component undergoes detailed refinement by hand. Skilled craftspeople trim off excess material, smooth the edges using specialized ceramic tools, and leave each piece to rest for 24 hours, allowing the thermoplastic to stabilize and retain its shape. This stage is critical in preparing the components for flawless alignment and achieving the exacting tolerances required for assembly.

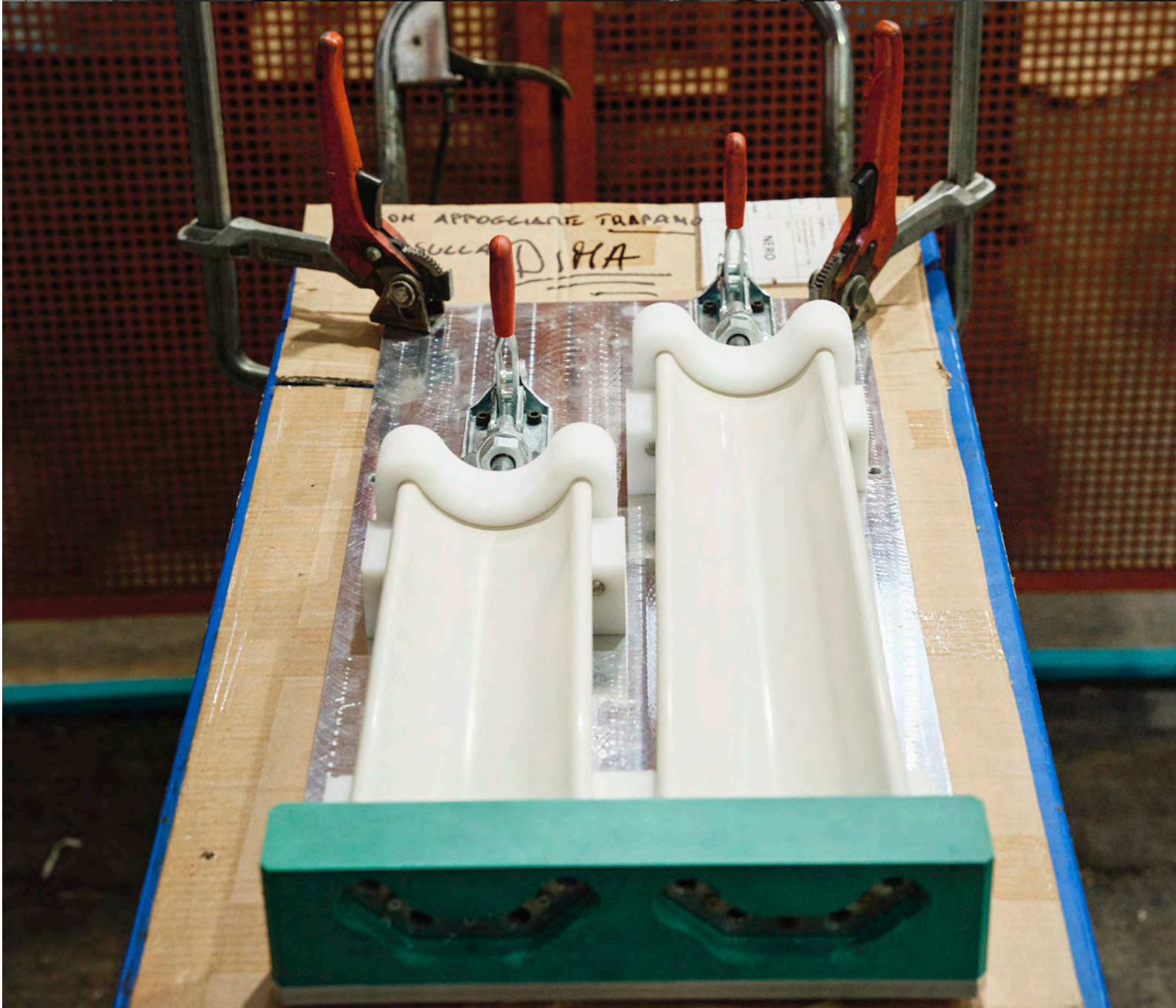




ASSEMBLY

ENGINEERING BALANCE AND BEAUTY

A series of custom-built jigs enable the precise alignment of each leg with the seat shell, assuring structural integrity and visual harmony. Bespoke metal inserts and polyethylene gliders are added to ensure stability. Drawing on techniques from automotive design, the chair's surface is refined so that light reflects evenly across its curves, creating the uninterrupted, high-gloss fluidity that Paulin envisioned.





UPHOLSTERY

ENHANCING COMFORT

To achieve flawless ergonomics and a seamless fit, the F300's upholstery is applied using a thermoforming technique commonly used to create luxury car interiors. Foam is precision-cut and affixed to a molded thermoplastic insert, then wrapped in fabric and stapled in place. Once secured inside the chair shell, the upholstery is pressed, dried under clamps, and hand-steamed to a perfect finish, ensuring visual continuity and ergonomic comfort.

FINESSING

THE FINAL TOUCH

Each F300 Chair is subjected to meticulous quality control, ensuring that each piece meets strict performance and aesthetic standards. Tolerances are checked, alignments are refined, and surfaces are examined under varied lighting conditions to guarantee visual continuity. Final adjustments are performed manually using specialist tools. Only when a chair meets GUBI's standards and matches Paulin's original vision is it approved for delivery to its new home.





FIT FOR THE FUT URE

Blending the creative audacity of the 1960s with the technological ingenuity of today, GUBI's revival of the F300 brings Paulin's design into the 21st century, preserving its sculptural silhouette and ergonomic brilliance with modern materials and refined production techniques.

Available in contemporary colorways, the F300 is as bold and relevant today as it was over half a century ago. More than a statement piece, it is a celebration of enduring design – reengineered for modern living, and built to inspire generations to come.





SQU ARE

In the F300 Lounge Chair and its side-table companion, the T877, Pierre Paulin created an extraordinary study in form, material, and color – a boldly minimalist, organically fluid design that has earned its place among the 20th-century classics. To mark the 21st-century reissue of Paulin's masterpiece, GUBI pays homage to another hugely influential force in modernist design, Anni and Josef Albers.



Two of the most important figures of the Bauhaus movement, the Albers duo transformed our understanding of the relationship between color and perception, art and craft. Josef's precise color studies, alongside works such as the abstract painting series Homage to the Square, explore the impact of color composition, and how shapes and layers influence visual experience. In parallel, Anni transformed the field of textiles, pushing the boundaries of weaving to the level of art.











Kyeongmin seated in the F300 Lounge Chair with
a Pastel Green base, upholstered in Smooth Leather Cream





Mads seated in the F300 Lounge Chair with
a Pastel Green base, upholstered in Alberobello 27



Joakim seated in the F300 Lounge Chair with an Alabaster White base, upholstered in Alouette 006





Fie seated in the F300 Lounge Chair with an Alabaster White base, upholstered in Alpaca Alto 21



WHAT'S YOUR SEAT?

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F300 LOU NGE CHAIR

F300 LOUNGE CHAIR
ALABASTER WHITE BASE
UPHOLSTERED WITH ALPACA ALTO 21



F300 LOUNGE CHAIR
PASTEL GREEN BASE
UPHOLSTERED WITH SMOOTH LEATHER CREAM





F300 LOUNGE CHAIR
ALABASTER WHITE BASE
UPHOLSTERED WITH ALOUETTE 006



F300 LOUNGE CHAIR
PASTEL GREEN BASE
UPHOLSTERED WITH DUNES 21003



F300 LOUNGE CHAIR
PASTEL GREEN BASE
UPHOLSTERED WITH ALBEROBELLO 27



F300 LOUNGE CHAIR
PASTEL GREEN BASE
UPHOLSTERED WITH BELSUEDE SPECIAL FR 132



ALABASTER
WHITE



PASTEL
GREEN



VIOLET
ICE



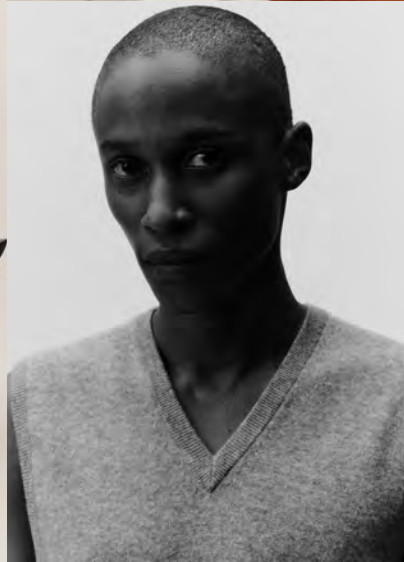
MOLE



HONEY
GOLD



T877 SIDE TABLE





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