

home stories



vitra.



This winter we invite you into three homes. We first find enchantment in the verdant greenery of Deborah Choi's flat in a historic residential building. We are then guests in the eclectic apartment of art collector Emmanuel de Bayser and make our final stop at the modern loft of artist Karin Sander. Each of these homes has a personal ambience. Yet they all reflect the same intention: combining form and function, beauty and purpose, with carefully selected pieces.

The Vases Découpage each consist of a cast cylindrical vessel combined with a set of abstract slabs and bars made of clay, which can be attached to or placed inside the vase. All of the elements have a distinctly handcrafted appearance and exist in a variety of colours – and together they create poetic compositions that look different from every angle.



Deborah Choi: The art of indoor greenery

‘For me, sustainability is buying something of high quality that won’t need to be replaced.’

‘My journey to Berlin started five years ago. I moved from New York to Zurich for a relationship and had my daughter there. Four years ago, the three of us moved to Berlin. It felt like the right place to raise a child. In Berlin you can make your dreams happen, but also have time to enjoy them. One thing I’d love to show my daughter is that all things are possible – if you work hard and believe in yourself.

As the founder of Horticure, my mission is to ‘green up’ indoor spaces. People bring greenery indoors to improve their mood, their concentration, their air, their well-being. Most of the 70 plants here are from my company.

I have a young child, so home shouldn’t be so fussy – but I also like things that feel natural and have a story. I would describe my space as ‘minimal jungle’, a refuge from the city. Sometimes I think of myself as a recovering workaholic. I used to work 12-hour days, 7 days a week. My daughter changed this for me. I have to shut off, regroup and think about things other than work. I really love to travel, especially now living in Europe. Bringing back the memory of places that

I’ve visited is important to me and is reflected in my home. My furniture is a mix of different functions and different aesthetics, like my collection of chairs. I love the idea of mixing, but always with a sense of cohesion. Typically I try to achieve that through the materials or at least the heights. I love when things are a little bit off, but still come together.

For me, sustainability is buying something of high quality that won’t need to be replaced. This applies to furniture, but also to clothing. I’m not into fast fashion or fast consumption. Sustainability is the idea of continuing and supporting the cycle of craftsmanship.

Coming from design-obsessed New York City, Vitra is one of the big names. An international powerhouse bringing together the best design from across the world in a cohesive way. No matter the geography, there’s always something that marks a Vitra design.’

Deborah Choi is the founder of Horticure and her mission is to ‘green up’ indoor spaces. She lives with her daughter in Berlin.



**75th anniversary edition
Eames Elephant (Plywood, grey)*
Charles & Ray Eames, 1945**

In 1945 Charles and Ray Eames invented an apparatus – lovingly dubbed the ‘Kazam! Machine’ – for the purpose of experimenting with moulded plywood. Over the course of that year, they created children’s furniture, sculptures, toys and the iconic Plywood Chairs. Now in 2020, the Eames Elephant will be 75 years old. To commemorate this anniversary, Vitra is launching a special series in grey-stained wood – bringing the intricately produced collector’s item even closer to its living counterparts.



Eames Elephant (Plywood, grey) - Charles & Ray Eames, 1945

* The special series is limited to 999 pieces



Emmanuel de Bayser: A portrait of a Prouvé collector

‘I really like his architectural approach. I think that’s what’s most interesting about Prouvé. It’s the metal structure that really reminds you of a building.’

‘I was 20 when I started collecting design. At first I concentrated on Americans like Charles and Ray Eames, as well as contemporary or historical post-war pieces, and later also Jean Prouvé. I liked the optimism, the colours, the newness of post-war design. There was a sense of upward momentum, and people had a positive outlook towards the future. You can recognise that in the designs. Eclecticism – combining old and new pieces, things that seem to be incompatible – is the most difficult.

I like to use colour accents, to combine three or four colours that go well together. Prouvé’s architectural approach appeals to me, the way he combines materials like wood and metal to create contrasts. A lot of his furniture pieces have a

constructivist quality – for example, when they have a metal frame. I like wood, especially in combination with other materials like ceramic. I love contrasts.

When I come home in the evening, I want peace and quiet. Beautiful objects have something meditative about them. We live in a globalised society and – when there isn’t a coronavirus going around – people are constantly on the go and are always interacting with one another. So it will become increasingly important to have a cocoon at home, an inner world where you feel safe and secure.’

Emmanuel de Bayser is a design enthusiast who lives and works between Paris and Berlin.

Buy a set of six dining chairs and receive the sixth chair as a gift.*



*Offer valid from November 1st 2020 until January 31st 2021. The least expensive chair will be free of charge. The following Vitra dining chairs are included in this offer (free combination possible): Standard, Standard SP, Chaise Tout Bois, Panton Chair, Panton Chair Classic, Softshell Chair, Moca, HAL (excluding swivel base), Tip Ton, APC, .03, .05 and Belleville Chair.



10-year warranty
Standard, Jean Prouvé, 1934/1950

Chaise Tout Bois, Jean Prouvé, 1941

The Chaise Tout Bois (on the right) is a design by Jean Prouvé from the year 1941. The French engineer conceived it as a dining chair made completely from wood – even without screws, as metal was scarce during the war years. He based this design on an architectural principle: the characteristic element of the combined backrest support and rear legs has added strength where the load weight of the sitter is greatest. The Standard Chair features back legs made of bent sheet steel and front legs made of tubular steel. Vitra produces both models in a wide variety of materials and colours.



(this page) Standard · 75 solid American walnut, oiled · 40 chocolate powder-coated (smooth) · Jean Prouvé, 1934/1950 |

Chaise Tout Bois · 04 dark oak, with protective varnish · Jean Prouvé, 1941 | (left page) Standard · 04 dark oak, with protective varnish · 40 chocolate powder-coated (smooth) · Jean Prouvé, 1934/1950



Karin Sander: Living and working in her studio

‘For me, chairs are like little personalities and I always find it very interesting when I have visitors, how people choose their chairs, where they sit is also the place they occupy.’

‘When I designed this loft together with the architects Sauerbruch and Hutton, who are friends of mine, there were several questions that interested me: How do I want to live and work? How can these be combined? My studio is conceived in a way that makes it possible for me to employ a variety of artistic techniques at any time.

Having a sense of well-being in a space isn't primarily about comfort for me, but about change: the furniture should be able to disappear and return again; rooms should be able to be used in different ways.

To me, chairs have their own little personalities. I like it when they are different from each other, the way this brings a certain tension and liveliness to a room. I have a Frankfurt Kitchen chair, an Eiermann chair that I picked up on the curb, but also an APC by Jasper Morrison. What particularly fascinates me

about Morrison's designs is how he finds something special in what is normal, how he reduces things to the essentials. Artists and designers work in a similar way, leaving certain things out, looking for a new twist in familiar forms and pushing boundaries. Morrison uses shapes and colours as well as the choice of materials to generate a very special sculptural quality.

I have followed the cultural engagement of Vitra for a long time, the exhibitions shown there, the architecture that has been built on the campus. You not only find the history of furniture there, but also a history of 20th century architecture.’

Karin Sander lives and works in Berlin. As an artist, she advocates for flexibility and experimentation – also at home.

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Moca
Jasper Morrison, 2020

The Moca chair by Jasper Morrison is an emblematic example of his 'super normal' approach to design. The stackable chair is simple and robust but with unique details: the base of Moca is constructed with two arcs of steel tubing – one forming the front legs and backrest support, the other constituting the back legs. Two veneered plywood shells are mounted on the base elements without any screws visible on the front to create a comfortable, anatomically shaped seat and backrest.



(this page) Moca · 10 natural oak, with protective varnish · 30 basic dark powder-coated (textured) · Jasper Morrison, 2020 | Moca · 04 dark oak, with protective varnish · 30 basic dark powder-coated (textured) · Jasper Morrison, 2020 | (left page) APC · 02 ice grey - two-tone · Jasper Morrison, 2016 | Moca · 04 dark oak, with protective varnish · 30 basic dark powder-coated (textured) · Jasper Morrison, 2020 | Vases Découpage · Ronan & Erwan Bouroullec, 2020

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Buy a Repos or Grand Repos in the new olive leaf tanned leather and benefit from our special discovery offer.*



Grand Repos in the new olive leaf tanned leather
Antonio Citterio, 2011

Jointly developed by Vitra and Antonio Citterio, the lounge chairs Repos and Grand Repos introduce a unique blend of haptics, movement and aesthetics to the home environment: with their generous padding, inviting armrests and high backrest, these elegant swivel-based lounge chairs offer an extraordinary level of comfort, particularly when in combination with the matching ottoman or the Panchina bench. A synchronised mechanism is concealed within the upholstery, providing spinal support at every reclining angle. The backrest can be locked in any position. A tanning process based on an agent extracted from olive tree leaves is used to produce the new Leather Premium F. The leather is sourced from Denmark, southern Germany and Switzerland, which further minimises the carbon footprint.



*Discovery offer valid from November 1st 2020 until January 31st 2021. The new olive leaf tanned leather (Leather Premium F) is introduced at the price of the less expensive Leather Premium.

(this page) Grand Repos & Ottoman · Leather Premium F, 71 sand · Antonio Citterio, 2011 | (left page) Grand Repos & Ottoman · Cosy 2 cross stitch, 17 reed green · Antonio Citterio, 2011 | Eames House Whale

These offers are valid through participating dealers only.
They can be found at www.vitra.com/find-vitra
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