

Emma Norbury

The background is a light brown wood grain. A large white circle is centered in the lower half of the image. Inside the circle is a large orange number '5'. Around the top and left edges of the circle are several white silhouettes of different styles of chairs. Two orange straps with buckles are visible: one at the top and one at the bottom left, both crossing over the white circle.

5

CHAIRS

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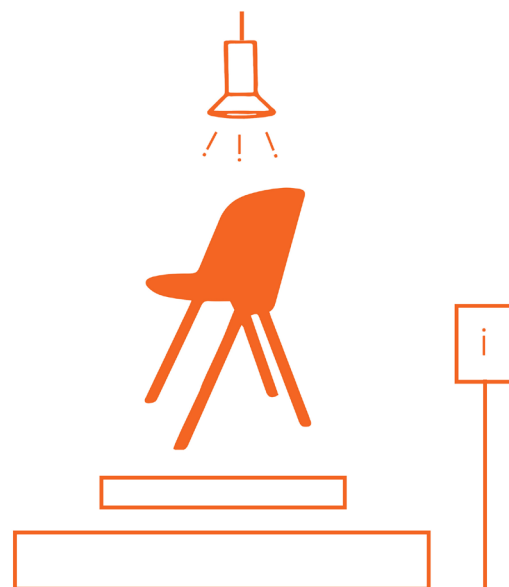
PROJECT OVERVIEW

This project involves creating a temporary installation that showcases five selected chairs from the brand e15. The installation will emphasize the brand's identity, chair specifications, and sustainability efforts.

The research for this project will explore flexible and modular design solutions and be aimed at creating an engaging experience while showcasing innovative design and sustainable practices.

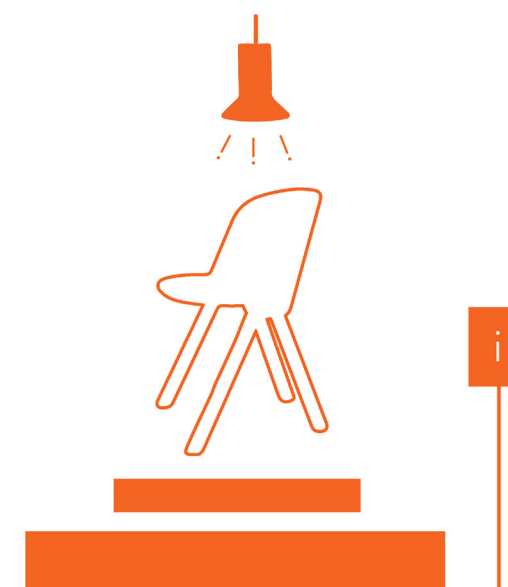
The installation will consist of a base structure and a surface that provides a top to the base and plane for a chair (or chairs) to sit on. This self-supported installation will include self-sufficient lighting and an information display to provide visitors easy access to further content.

The design will prioritise transportability, allowing for quick assembly and disassembly in multiple settings. The materials used will need to be considered carefully and will be designed to have a low environmental impact, reducing waste and supporting a circular economy.



PROJECT OBJECTIVES

- Sustainable & Eco Friendly
- Reusable /Re-purpose/Recyclable
- Transportable
- Correct Ergonomics/Height/Fit for Purpose
- Easy Assembly & Disassembly
- Brand Aware - Minimalistic, Innovative
- Modular
- Minimal Materials
- Flexible for new spaces
- Low Maintenance / Easy Repair
- Minimal Packaging
- Durable
- Engaging
- Self Sufficient Lighting
- Informative



The logo for e15, featuring the lowercase letter 'e' followed by the numbers '15' in a bold, orange, sans-serif font. The logo is positioned in the bottom right corner of a white square, which is set against a larger orange background.

TM

BRAND OVERVIEW

e15 is a family-owned premium interior company based in Frankfurt, Germany. The brand's identity is shaped by architect Philipp Mainzer and art director Farah Ebrahimi, alongside collaborations with other notable designers. The company produces high-quality, **sustainable** furniture. Their designs are made of premium materials and use **innovative** handcrafted production methods.

Growing since 1995, they now operate globally, developing products that are sustainable, unique, and modern. The company's traditional craftsman work alongside modern technology and use ethically sourced materials to ensure quality. A logo and a serial number will feature on each individual item along with a document to certify its authenticity, name, and origin.

e15 supports a circular economy through small-scale production and design. Focusing on **minimalistic** mono-materialism, specializing in oak along with other premium materials, they highlight the beauty of each material, with natural finishes.





Stuttgart Chair

Designer: Richard Herre
Material/Finish: Waxed Oak, vienna weave
Dimensions: W.53 x D.50 x H.45/75 cm.



This Chair

Designer: Stefan Diez
Material/Finish: Oak veneer, jet black lacquered
Dimensions :W.52.5 x D.56.5 x H.48/78 cm.



Gamar Chair

Designer: Spacon & X
Material/Finish: Oak veneer jet black lacquered
Dimensions: W.42 x D.47 x H.47/80 cm.



Karnak Chair

Designer: Ferdinand Kramer
Material/Finish: European waxed oak with linen textile weave
Dimensions: W.49 x D.52.5 x H.47/80 cm.



Houdini Chair

Designer: Stefan Diez, 2009
Material/Finish: Oak veneer clear laquer
Dimensions: W.50 x D.57.5 x H.46/80 cm.



The Stuttgart Chair

By Richard Herre, originally designed in the 1920s, is now revived by e15 with a solid wooden form that flows seamlessly from front legs to backrest. Known for his geometric flair, Herre designed this chair with functionality and elegance in mind, inspired by the holistic design of Japanese homes. Featuring a removable Vienna Weave seat pad, it serves as a stylish, natural addition to dining rooms, offices, or as an occasional chair. Available in Black Oak, Oiled Oak, and Walnut.



This Chair

Building on the concept of Stefan Diez's Houdini range, This Chair for e15 maintains a dynamic look with a simple construction. Crafted from molded oak veneered plywood, its seat and back are secured by a wooden bracket that also anchors the legs. With its modern profile and inviting curves, This Chair comes in various colours or a clear lacquer.



Gamar Chair

Spacon & X's Gamar Chair for e15 reinterprets the classic wooden chair. Originally custom-made for Copenhagen's restaurant POPL, the Gamar chair features robust construction with traditional wood joinery. Crafted from solid European oak, its natural beauty is accentuated by a simple yet playful geometric design. For added comfort, optional seat cushions in natural, brandy, or black harness leather are available. The chair comes in clear or jet black lacquered oak.



Karnak Chair

The Karnak Chair named after the Ancient Egyptian temple precinct. Ferdinand Kramer's puts a modern twist on its historic influence. It features an artfully woven seat and a gently curved backrest and for additional stability the frame is fitted with a discrete steel profile. Available in waxed oak or walnut, the chair can be crafted with a textile band or vegetable-tanned leather that develops a unique patina over time.



Houdini Chair

The Houdini Chair by Stefan Diez, named after magician Harry Houdini, quickly became iconic for its unique, screw-free construction. Made from slender, bent plywood shells glued to a solid wood ring, the chair is lightweight, sturdy, and suitable for various settings. e15 offers it in natural wood and lacquered finishes, including Oak, Cream, Mint, Toffee, Beige Red, and Jet Black.

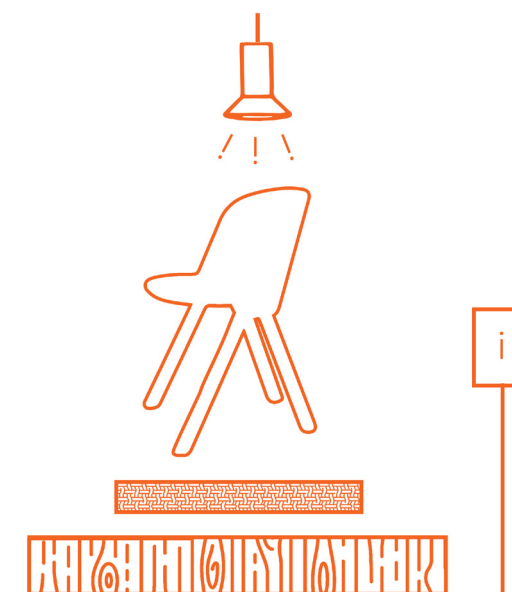
Material Research

MATERIAL GOALS

Aligned with Museum Kaap's exhibition goals, the design will ideally consist of 80% reused material and 20% of new construction, prioritising an eco-friendly, lightweight option that minimises waste, reduces environmental impact, and enhances transportability.

The aim would be to opt for single-material design that incorporates mechanical joints rather than glue, ensuring efficient assembly, disassembly, and recycling.

The material will be reusable for future projects or easily recyclable, emphasising a modular, minimalist design that is simple to manufacture, handle and low labour requirements.





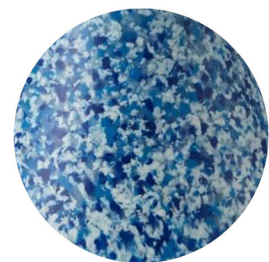
INNOVATIVE MATERIALS IN DESIGN

1. Wool. 2. Cork. 3. Hemp. 4. Recycled Plastic. 5. Vegan/Palm Leather. 6. Plywood. 7. Bamboo. 8. Reclaimed Wood. 9. Mycelium. 10. Bio-Plastics - Terrazzo. 11. Artichoke. 12. Coconut. 13. Recycled Glass. 14. Linoleum. 15. Strawboard. 16. Rammed Earth. 17. Transparent Wood. 18. Low Carbon Concrete. 19. Algae-Based Bioplastics - Seaweed. 20. Paper Composite. 21. Reclaimed Metal. 22. Wood wool. 23. Bio Composite fibre- Hair. 24. Natural Wood.



2. Cork

Lightweight, renewable, and naturally resilient.



4. Recycled Plastic

Durable, available in various colors/textures, and fully recyclable.



6. Plywood

Versatile, cost-effective, and simple to fabricate.



7. Bamboo

Rapidly renewable and sturdy.



8. Reclaimed Wood

Readily available, durable, and retains character.



3. Hempcrete
9. Mycelium

Biodegradable and adaptable in shape. Requires specific conditions to produce.



11. Artichoke
12. Coconut
(Agricultural Byproducts)

Innovative and sustainable.



24. Natural Wood

Versatile, cost-effective, and simple to fabricate.

Material	CO2		Renewable	Recyclable	Insulation Properties	Durability
	Emissions (kg per 1,000 kg)					
Bamboo	100		Yes	Yes	Moderate	High
Cork	50		Yes	Yes	High	High
Hempcrete	-200		Yes	No	High	Moderate
Reclaimed Wood	20		Yes	Yes	Moderate	High
Recycled Steel	300		No	Yes	Low	High
Rammed Earth	10		Yes	No	High	High
Mycelium	0		Yes	Yes	High	Moderate
Recycled Plastic	150		No	Yes	Moderate	High
Straw Bales	-50		Yes	No	High	Moderate
Terrazzo	200		No	Yes	Low	High

(Figure 1. Carbon Emission of Green Building Materials, GreenMatch, n.d.)

CONCLUSION

From research the materials like reclaimed wood or recycled plastics are for more long term uses. For short-term uses, considering hempcrete, mycelium, or agricultural byproducts would be best.

For this design, plyboard or natural wood stands out as the primary choice for its availability, adaptability, and ease of reuse.

Innovative materials like cork or recycled plastic would also be a good option for specific design elements if needed.

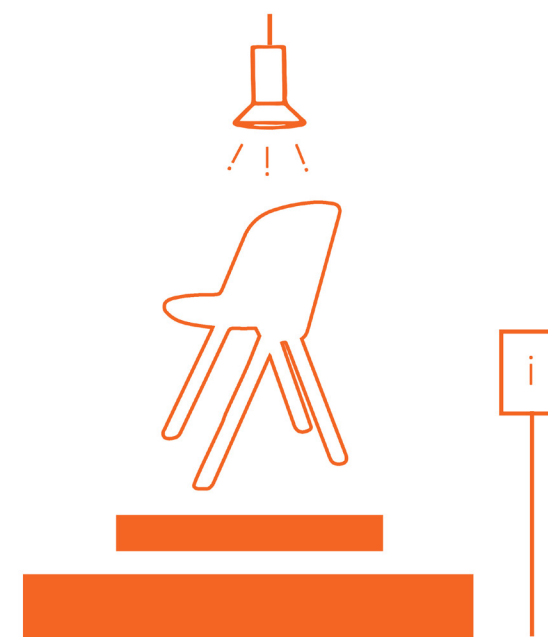
This balance ensures a practical, eco-conscious, and cost-effective design aligned with my material goals.



Base & Surface Design

DESIGN CONCEPT

This design system will showcase key sustainable and eco-friendly principles. Research will focus on developing a final design that is reusable and recyclable, minimizing its environmental impact. The system will be lightweight and easy to transport, ensuring adaptability across different locations. The assembly and disassembly process will be straightforward for user convenience. Additionally, the overall structure will align with E15's brand being **sustainable**, **minimalist** and **innovative**.





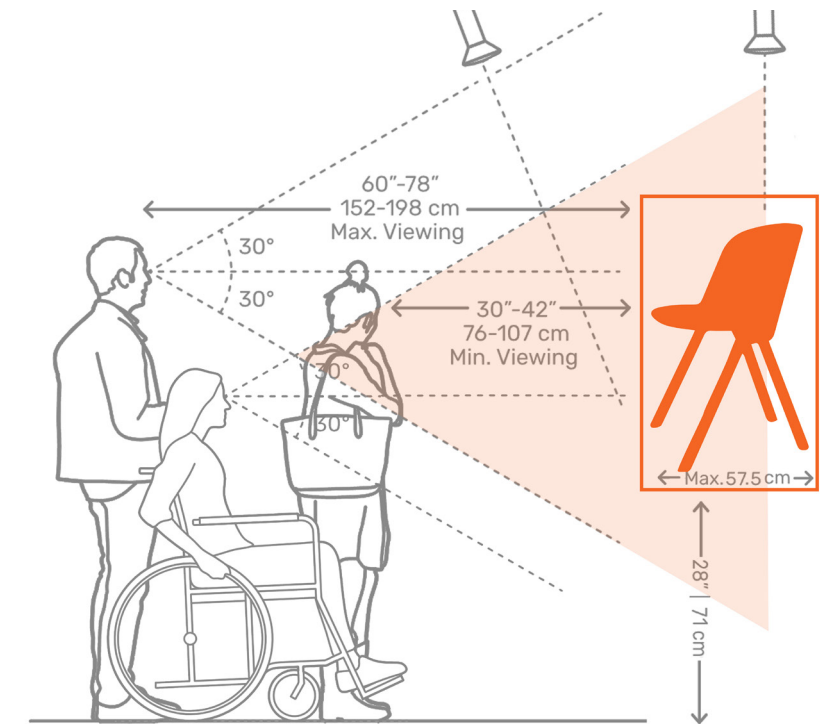


Figure 2. Wall Art Dimensions. (n.d.). Edited. Retrieved October 30, 2024, from <https://www.dimensions.com/element/wall-art>

CONCLUSION

Height and ergonomics are critical considerations in this design. Art is traditionally positioned at eye level to ensure optimal viewing experiences. The illustration below serves as a guide for an appropriate height and distance, with accommodations for wheelchair users. Ensuring E15's chairs are displayed at an ideal height is a key factor of this concept.

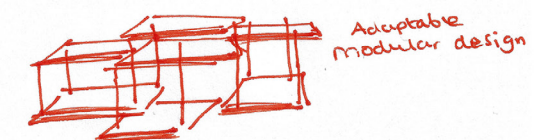
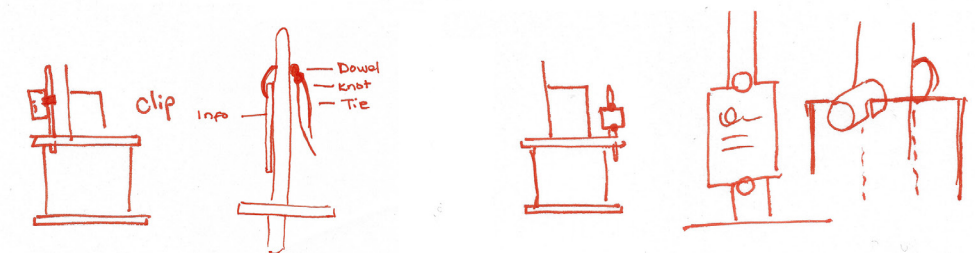
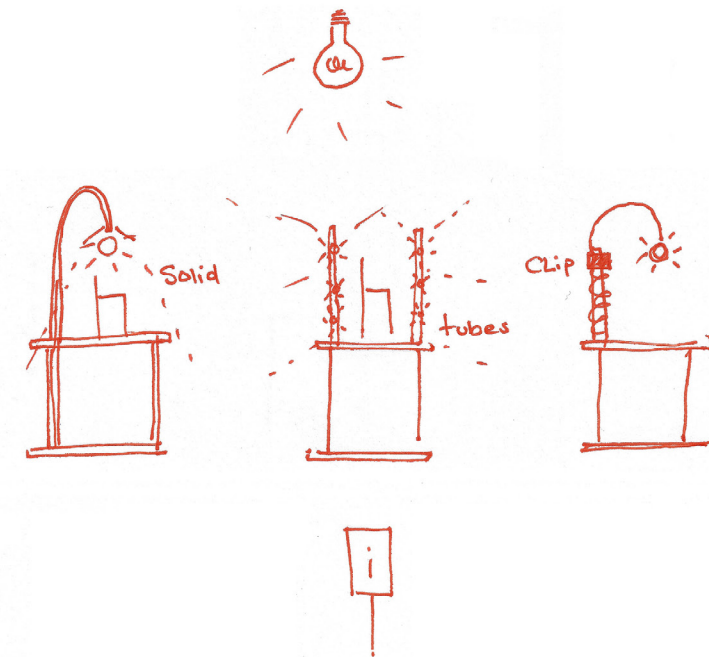
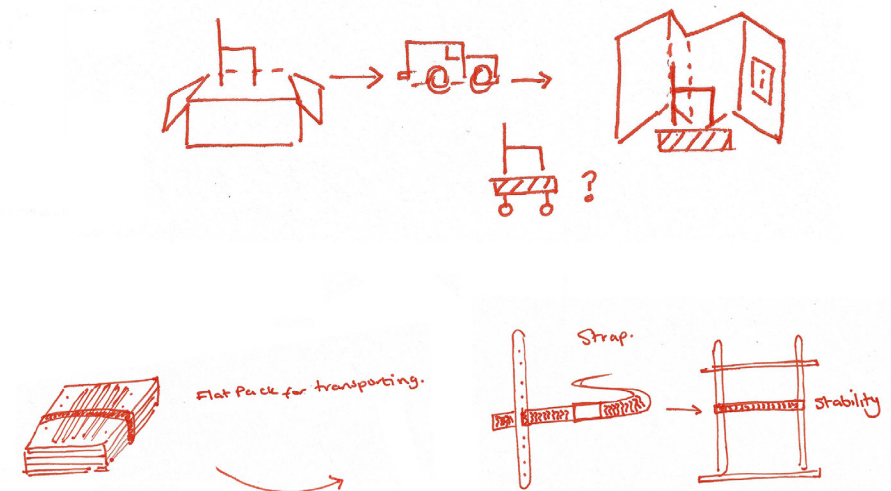
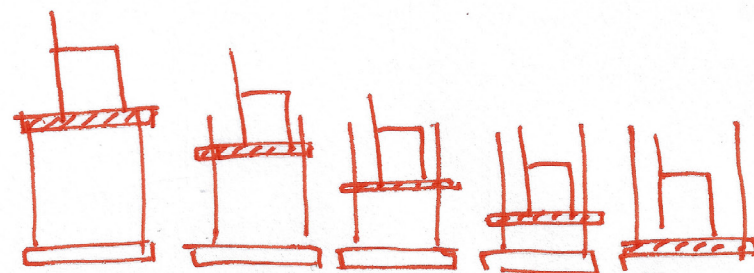
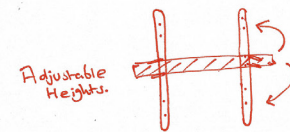
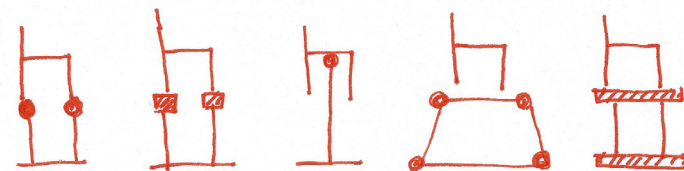
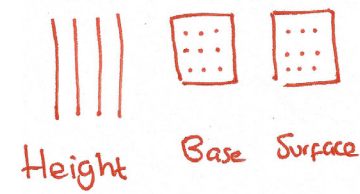
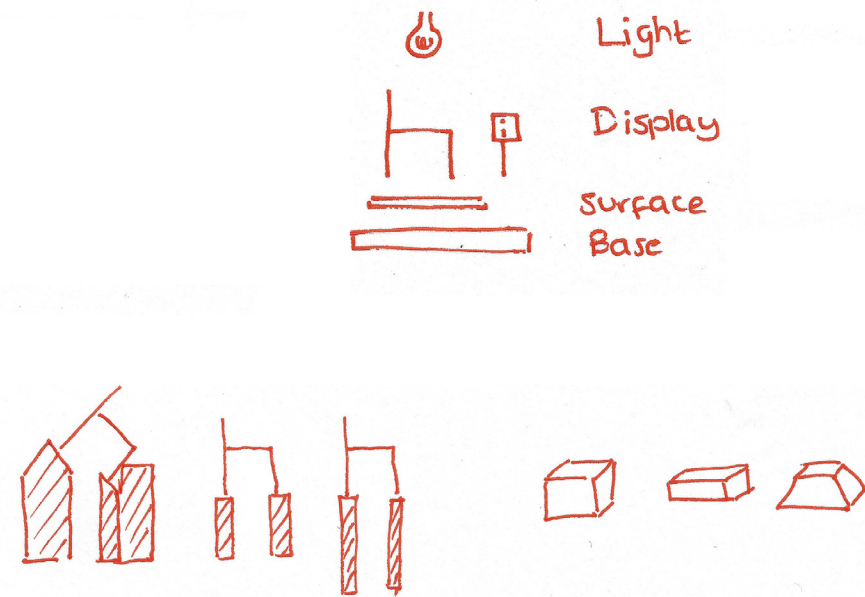


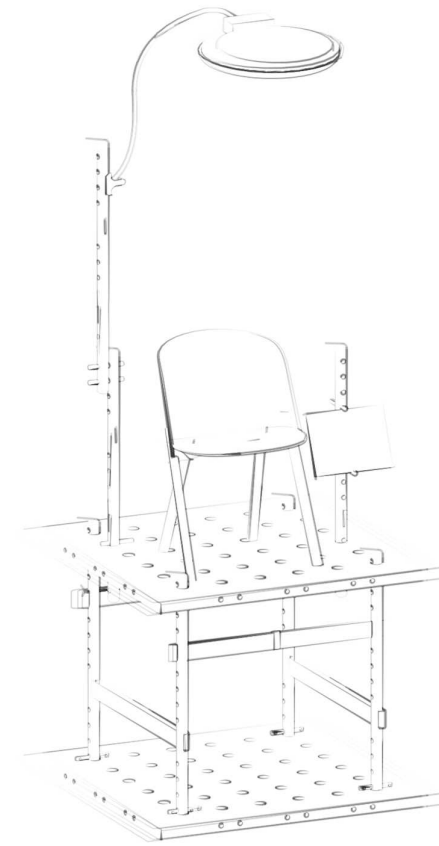
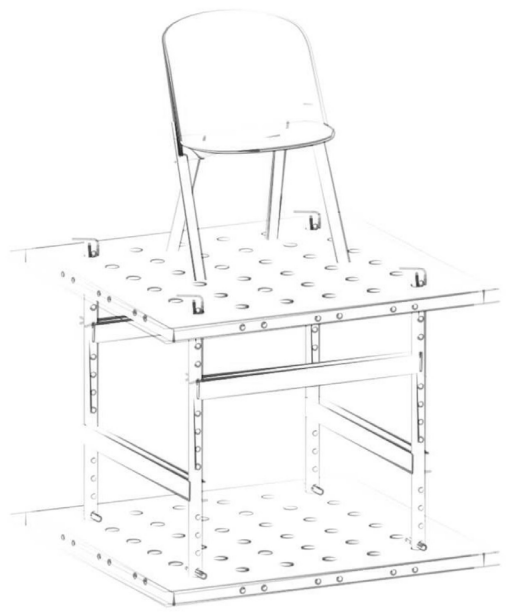
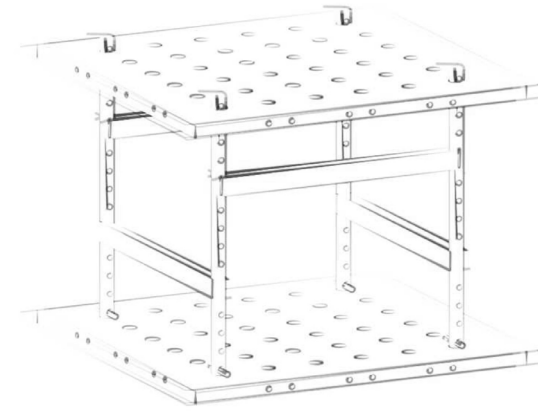
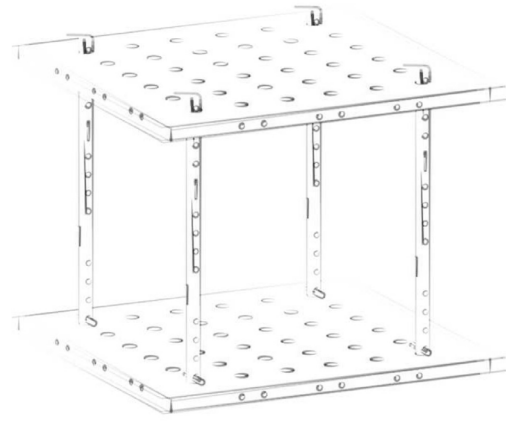
"Pegg reimagines one of furniture making's oldest techniques – using wooden pegs to hold joints in place,"

"The innovative wooden joints held together with pegs mean you can easily build and take apart Pegg over and over again, making it easy to move home or adapt your space, without finding yourself with broken furniture that needs to be replaced,"

"Pegg helps you be home anywhere – it is portable, sustainable, all-wood furniture that's built for life."

(Buick, 2021, as cited in Dezeen)

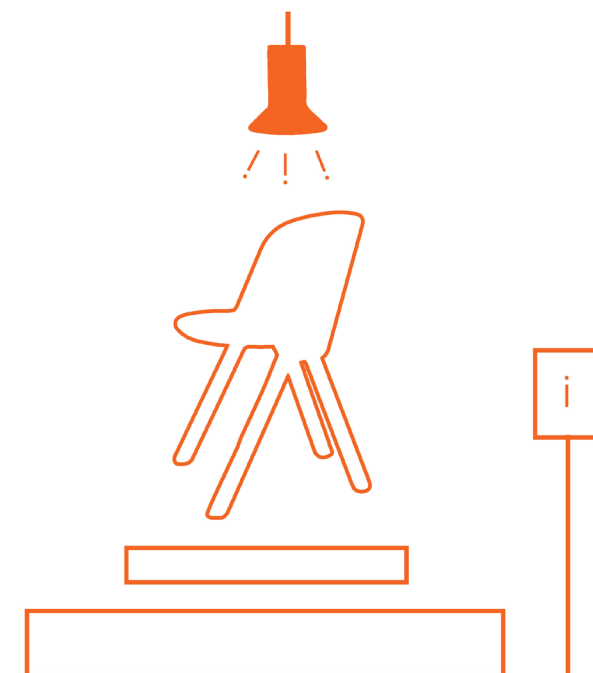




Lighting

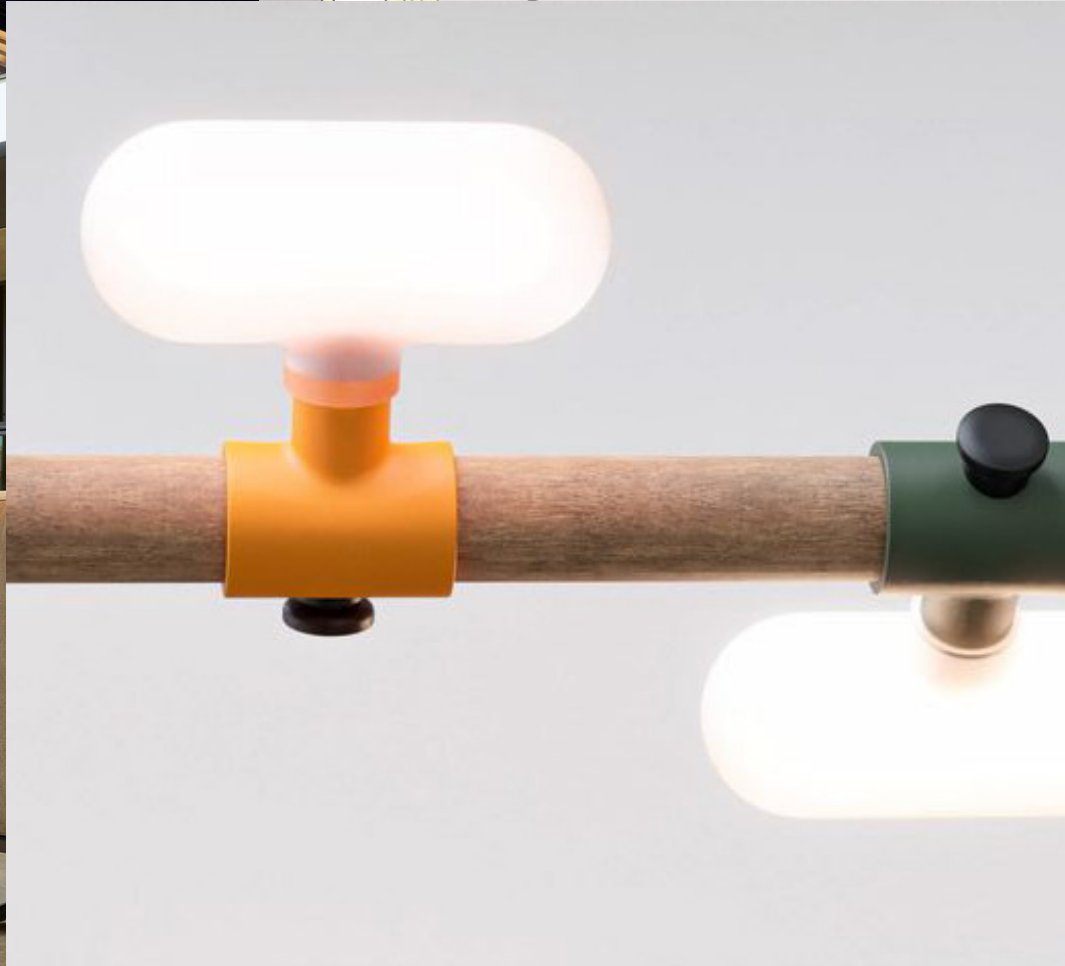
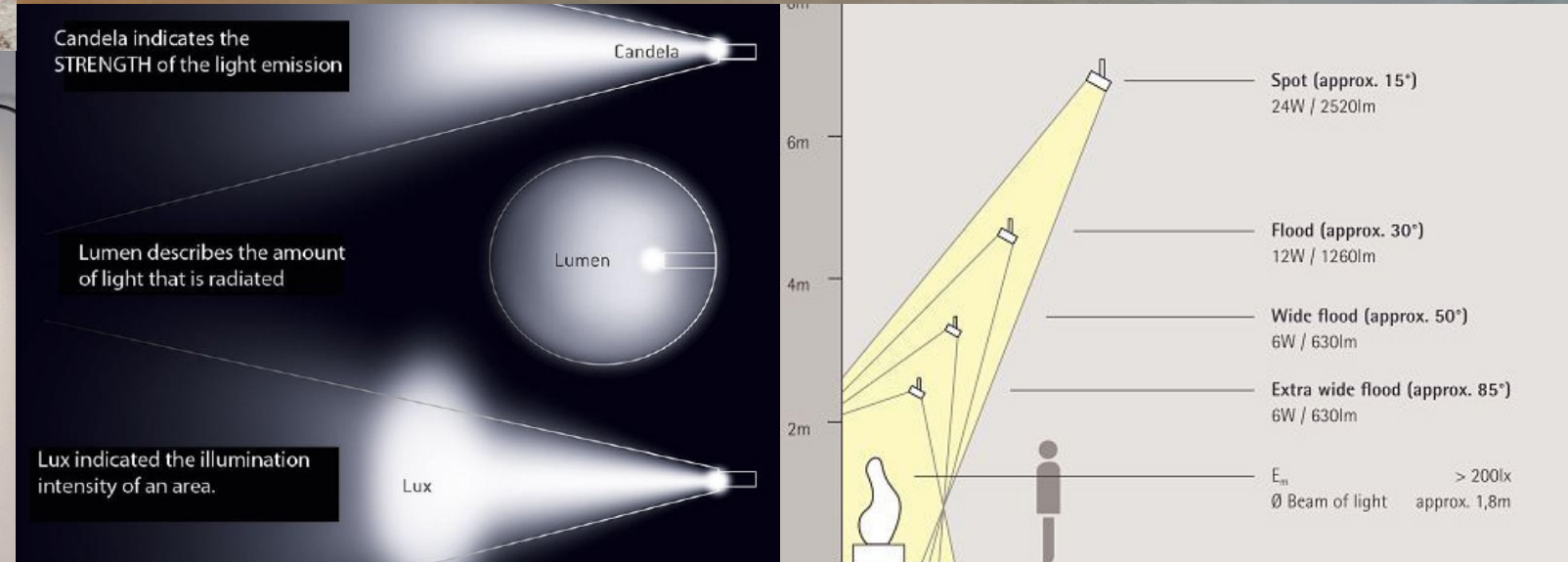
LIGHTING

In this section, the research will look at different lighting options to observe their effects on the chairs and how various lighting styles impact their appearance. For the project the design will need to address adaptation to new spaces where some spaces may have more naturally light than others. Incorporating a self-sufficient lighting system will ensure both flexibility and sustainability in the setup.





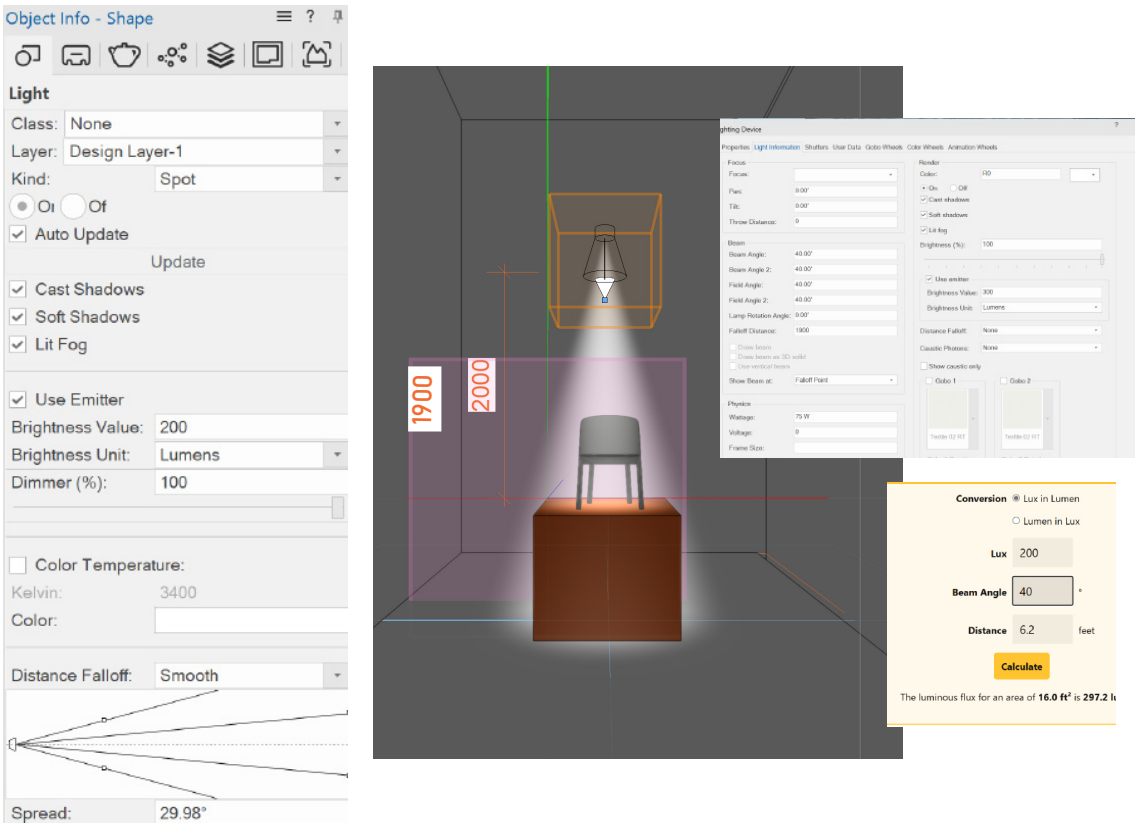
2700K	3000K	3500K	4000K	5000K
WARM WHITE	SOFT WHITE GLOW	NEUTRAL GLOW	DAYLIGHT GLOW	CRYSTAL WHITE GLOW
friendly personal intimate	soft warm pleasing	sociable inviting non-threatening	neat clean efficient	bright cool alert
HOMES LIBRARIES RESTAURANTS	HOMES HOTEL ROOMS LOBBIES RETAIL STORES	EXECUTIVE OFFICES RECEPTION AREAS SUPERMARKETS	OFFICES CLASSROOMS MASS MERCHANDISERS SHOWROOMS	GRAPHICS INDUSTRY HOSPITALS GALLERIES BEAUTY SALONS



POSITION 1 ABOVE



POSITION 2 CORNERS



RESEARCH

The recommended light level of 200 lux is typically appropriate for moderately sensitive items, including wood, which is the predominant material of E15 chairs, along with some natural lacquers. This recommendation is based on guidelines from The National Trust Manual of Housekeeping (Butterworth-Heinemann, 2006) and further supported by recommendations from the Museum of New South Wales (MGNSW). This light level helps to minimize the risk of damage caused by prolonged exposure to light while ensuring the items remain visible and accessible.

EXAMPLES (fit for purpose)



1. Spotlight

Focused, intense beam.
Highlighting subjects, dramatic effects.
Pros: Precise, directional.
Cons: Harsh, not for general use.

BEST FOR FOCUS



2. Tube Light

Linear, uniform.
General or design-focused lighting.
Pros: Wide coverage, energy-efficient.
Cons: Less portable, not adjustable.

BEST FOR AMBIENCE



3. Portable Site Light

Bright, wide, durable.
Outdoor use, construction, large spaces.
Pros: Portable, robust, very bright.
Cons: Harsh, not aesthetic.

BEST FOR PRACTICALITY



4. Soft Panel

Diffused, soft, even.
Art, photography, videography, close-up tasks.
Pros: Adjustable, flattering.
Cons: Limited range

BEST FOR CREATIVITY

CONCLUSION

e15 chairs need to be highlighted. The research in this section shows how dynamic lighting can be. In most exhibitions spot lights are used however in this case the design will include a soft panel light to provide a soft even light with no harsh shadows.

The PixaPro Glowpad 450D is a fitting choice for this pop-up exhibition space due to its portability, versatility, and quality. It is lightweight and slim so easy to transport and set up. The bi-colour LEDs (3200K-5600K) adapt to different lighting environments. With dual power options, it can be powered via mains or batteries for locations without accessible power. Its high Colour Rendering Index (CRI) makes it a good choice for showcasing exhibits. Additionally, with the flexible arm C-clamp clip, the light can be adjusted to illuminate E15's chairs from above, ensuring precise and effective lighting.



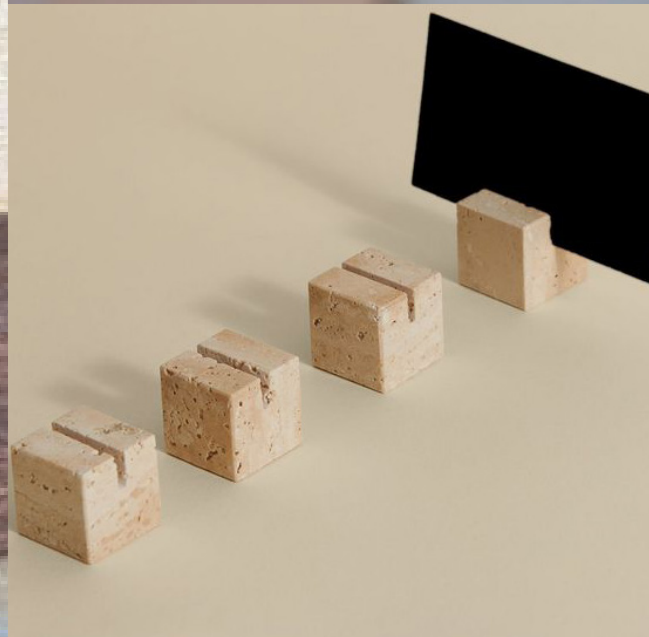
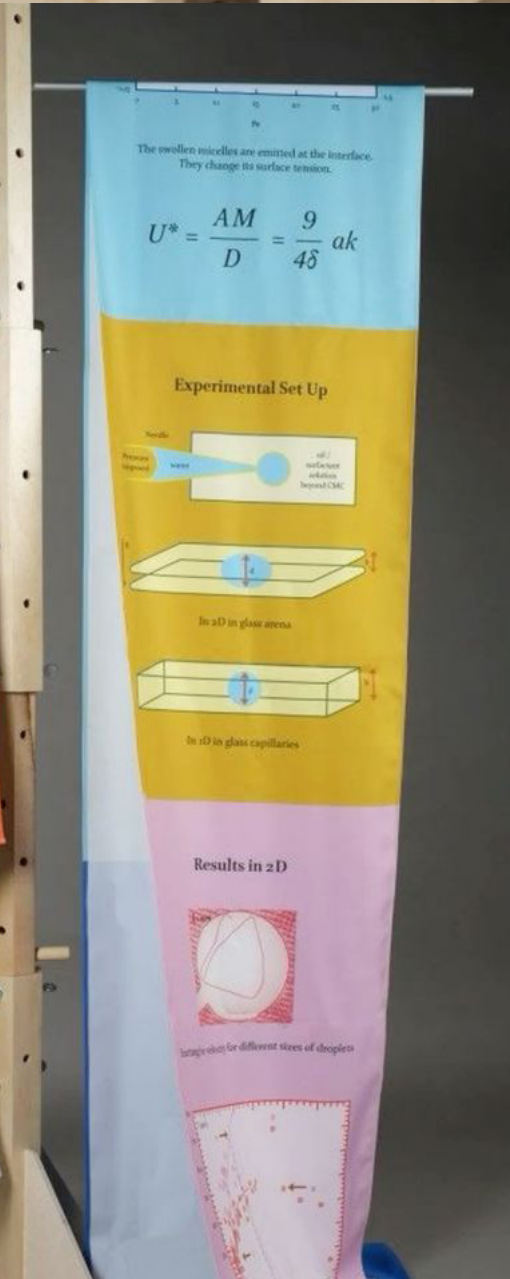
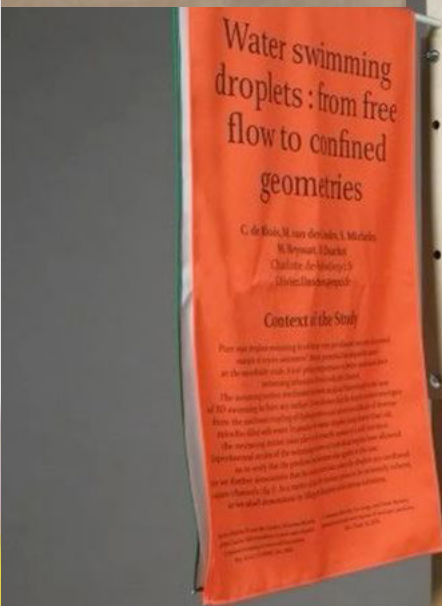
Information Display

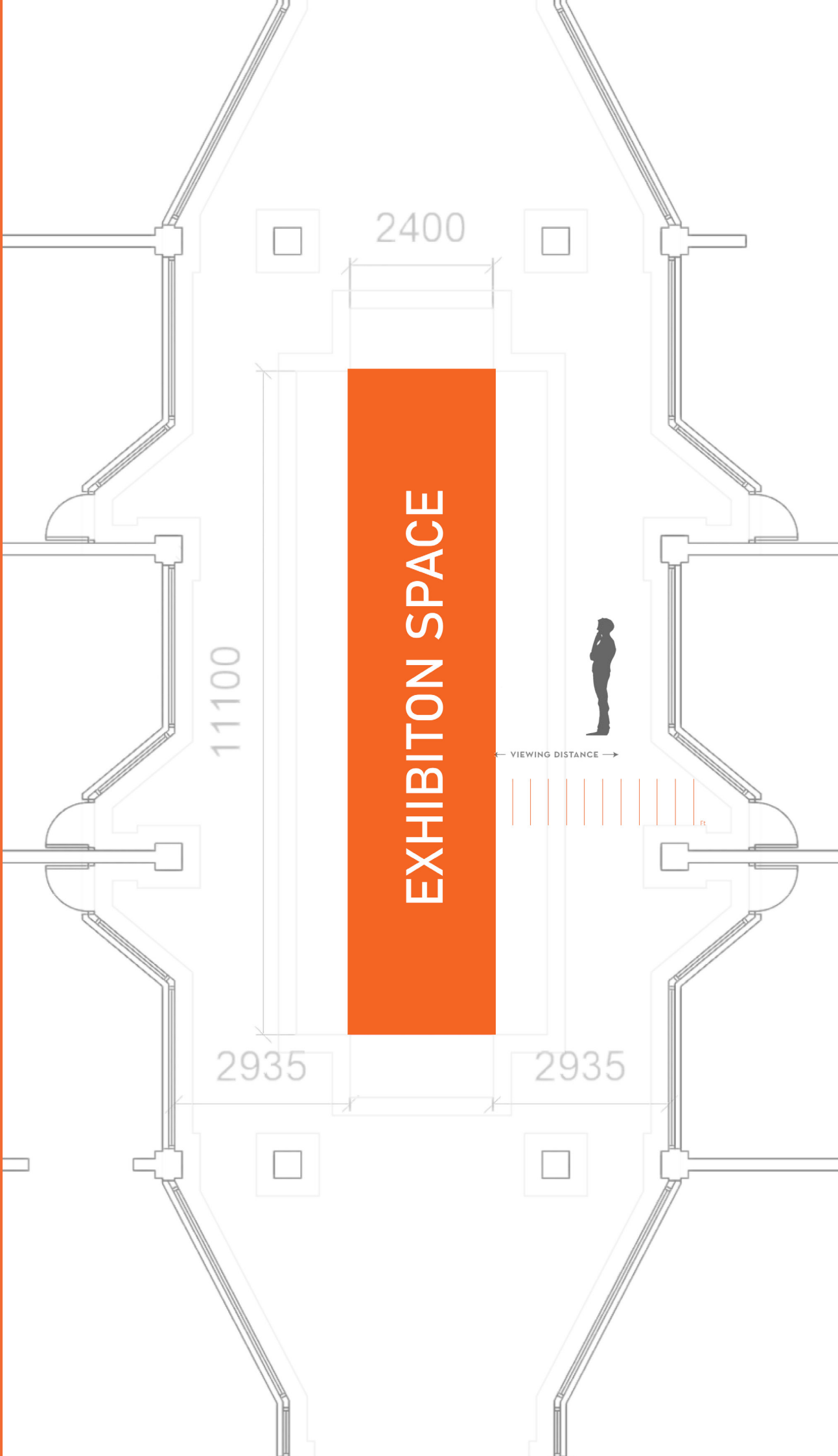
CREATING A SUSTAINABLE DISPLAY

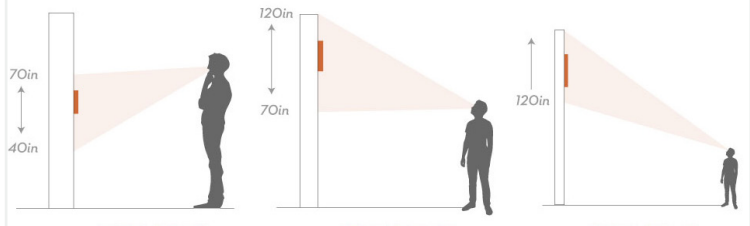
The information display will feature details about each individual E15 chair, along with a QR code for easy access to additional information. This display will be modular, sustainable, and designed for easy assembly and disassembly, allowing it to be reused for future projects.

The choice of text font and size will be carefully considered, taking viewing distance into account, and the best method for displaying this information will be explored. The overall design will be simple, adaptable, and impactful, ensuring it is both functional and environmentally conscious.







Text Size					
					
Normal		High		Very High	
VIEWING DISTANCE	LETTER HEIGHT	VIEWING DISTANCE	LETTER HEIGHT	VIEWING DISTANCE	LETTER HEIGHT
Under 6 ft	5/8"	Under 15 ft	2"	Under 21 ft	3"
7 ft	3/4"	16 to 17 ft	2.25"	22 to 23 ft	3.25"
8 to 9 ft	1"	18 to 19 ft	2.5"	24 to 25 ft	3.5"
10 to 11 ft	1.25"	20 to 21 ft	1.25"	26 to 27 ft	3.75"
12 to 13 ft	1.5"	22 to 23 ft	2.75"	28 to 29 ft	4"

0.625" - 45pt

0.75" - 54pt

1" - 72pt

1.25" - 108pt

CONTRAST

Text should be printed with the highest contrast. Avoiding similar layering similar colours on top of each other

COLOUR

Very high contrasts are difficult to achieve with colour combinations other than black and white.

POINT SIZE

According to 'tinkering monkey' Type should be large, preferably at least 45 to 108 points.

LEADING

Leading or spacing between lines of text, should be at least 25 - 30 percent of the point size. This is because people with impaired site have difficulty finding the beginning of the next line while reading.

FONT

Avoid *complicated*, **DECORATIVE** or *cursive* fonts and, when they must be used, reserve them for emphasis only. Clear fonts like **BAHNSCRIFT**, **CALIBRI**, **ARIAL**, **CORBEL**, **OPEN SANS**, **TAHOMA**.

LETTER WIDTH

Letter width should be between 55% and 100% percent of the letter height.

STROKE WEIGHT

Letter stroke must be less than 15% of letter.

TEXT CASE

USING UPPER CASE TEXT FOR DISPLAY IS USUALLY BEST.

SPACING

Where possible, spacing should be wide. Monospaced fonts rather than proportionally spaced fonts seem to be more legible.

FINISH

Paper with a glossy finish can lessen legibility with light reflecting off the surface.

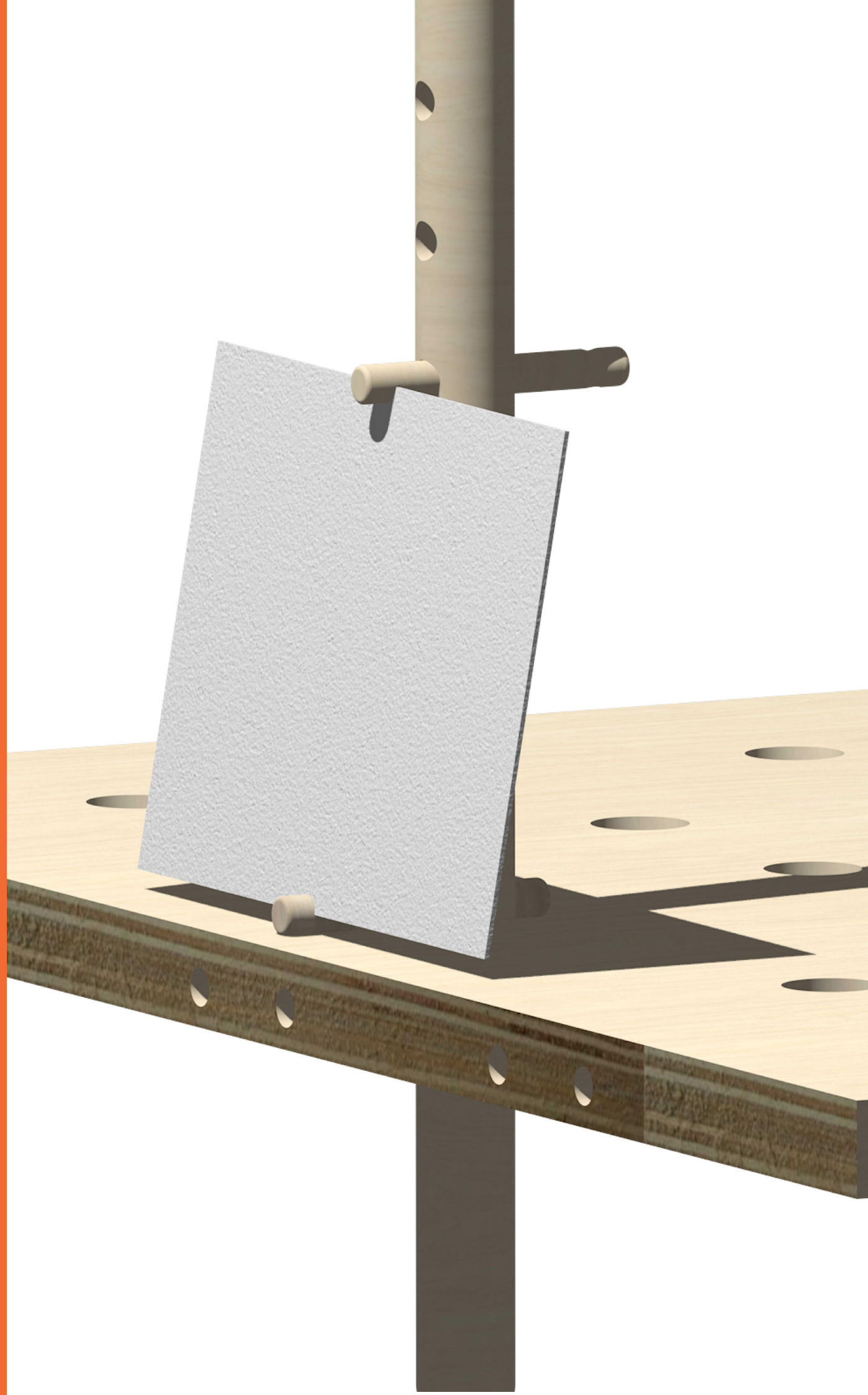


THIS CHAIR



MORE INFO

Building on the concept of Stefan Diez's Houdini range, This Chair for e15 maintains a dynamic look with a simple construction. Crafted from molded oak veneered plywood, its seat and back are secured by a wooden bracket that also anchors the legs. With its modern profile and inviting curves. This Chair comes in various colours or a clear lacquer.



TEXT

Open Sans (50pt)

SET UP

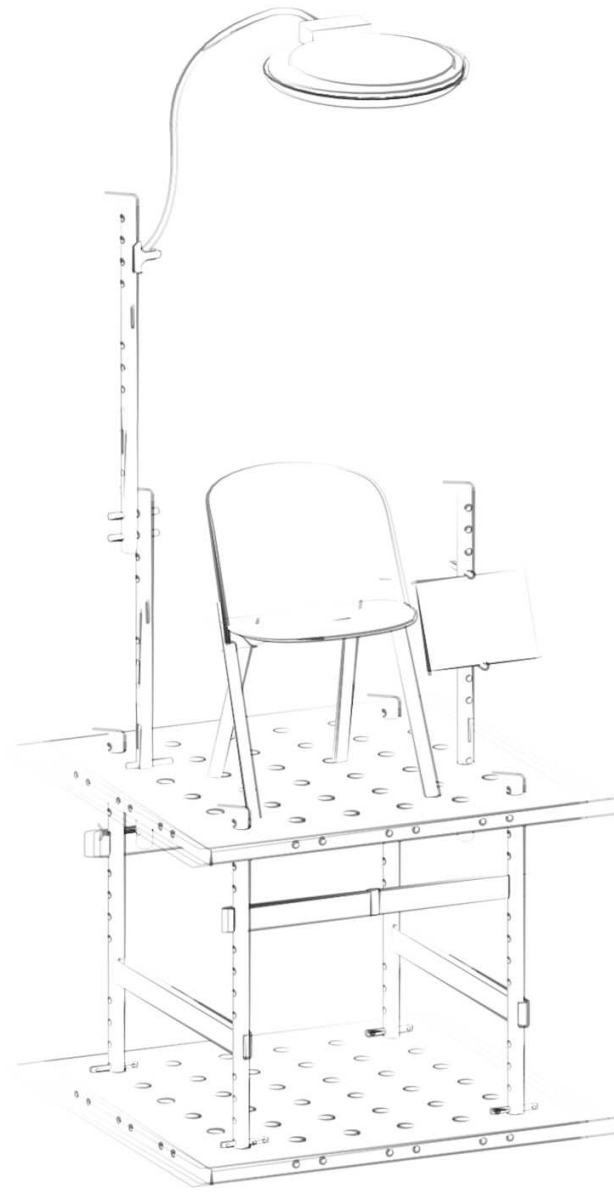
The dowels in the design allow the display to tilt, improving visibility for viewers standing in front of the exhibition.

MATERIAL

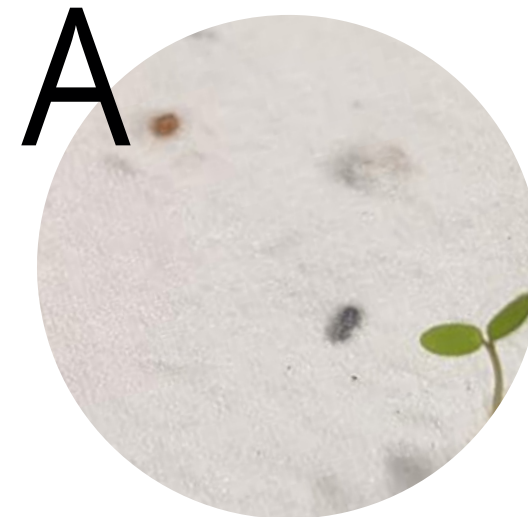
Eco-friendly plantable cards made from 100% biodegradable seed paper offer a distinctive option for display information. Crafted from recycled cotton, embedded with wildflower seeds. The concept of growing something symbolizes the brand's commitment to eco-friendly practices.

Additionally, sustainable printing methods, such as soy-based inks, combined with digital solutions like projection mapping and QR codes, allow more information to be accessed without the need for physical materials like leaflets or business cards, thereby minimizing waste. Alternatives such as laser cutting, non-toxic spray paints, and solar-powered lighting further enhance eco-conscious design.





FLEXIBLE SELF-SUFFICIENT LIGHT



ECO-FREINDLY, ACCESSABLE DISPLAY

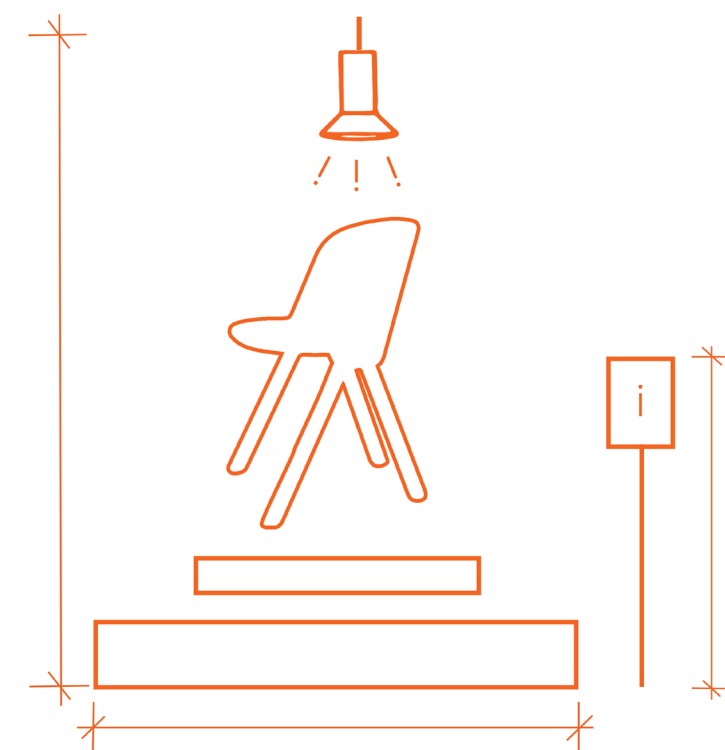


THOUGHTFUL DESIGN CONCEPT & MATERIAL CHOICE

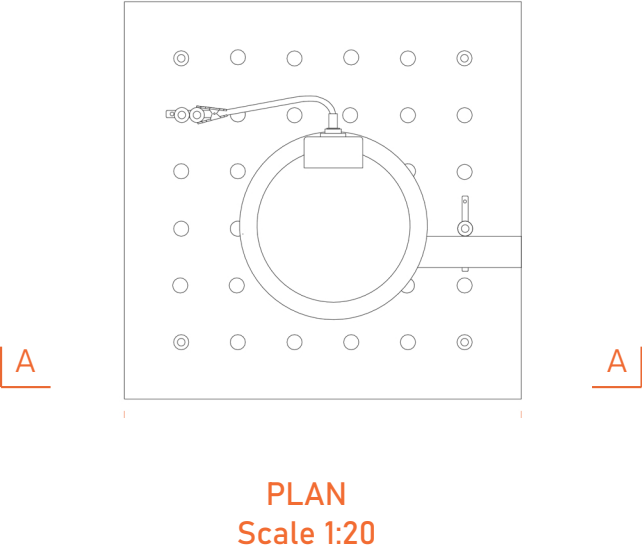
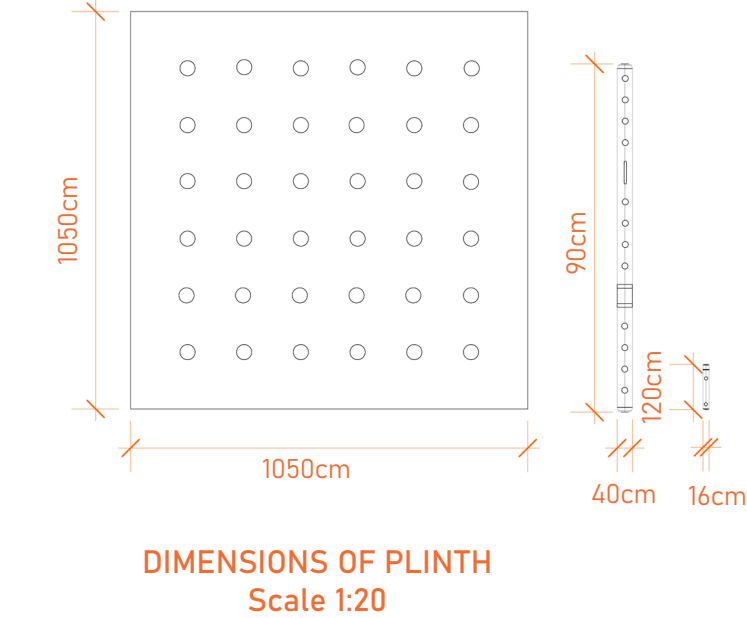
Design Details

DESIGN DETAILS

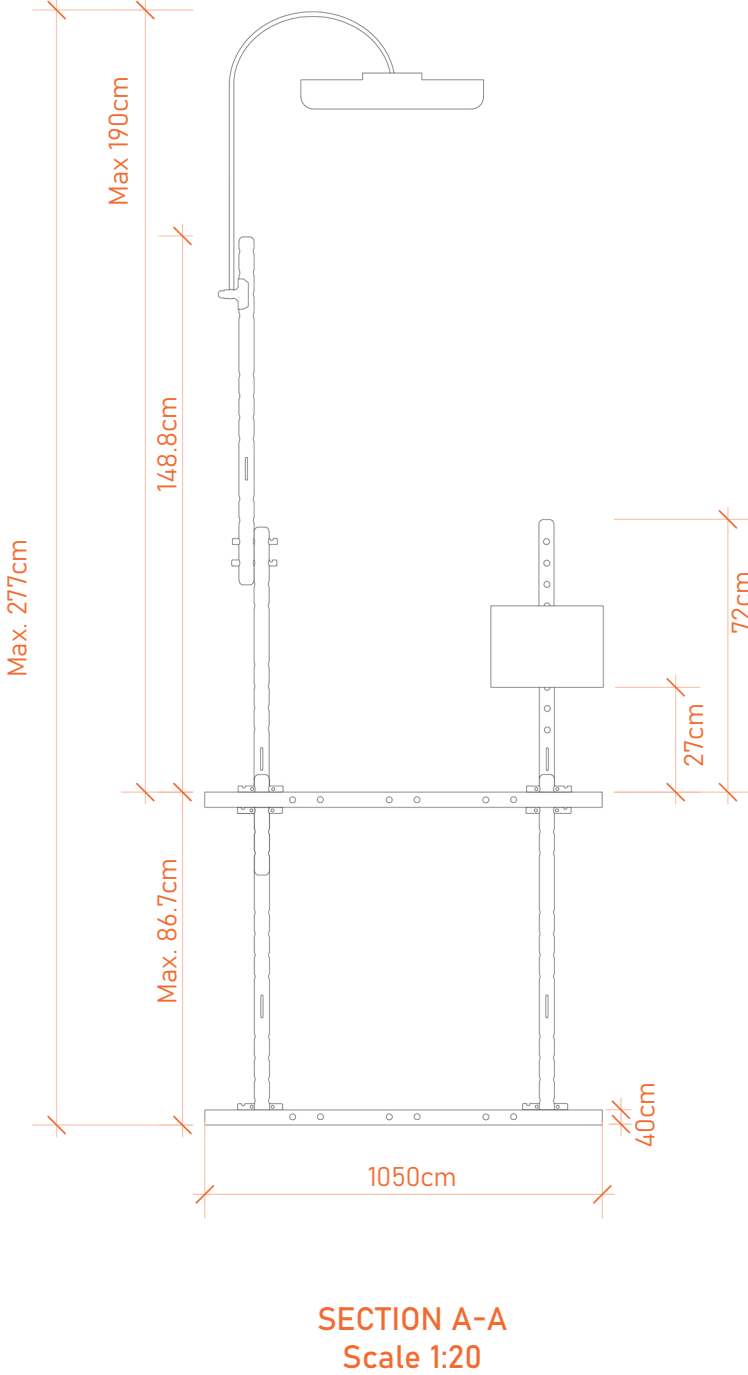
This section will include detailed, dimensioned plans and section drawings of the design, along with assembly and disassembly instructions for the plinths. The design supports various configurations—individually, together, interlocked, or at different heights—adaptable to the space. For this project, all plinths will be constructed the same. An FF&E schedule will detail all project elements.



DETAILED PLAN - TYPICAL PLINTH



DETAILED SECTION - TYPICAL PLINTH



ASSEMBLY INSTRUCTIONS

A guide for assembling a typical plinth for installation.

TOOLS REQUIRED

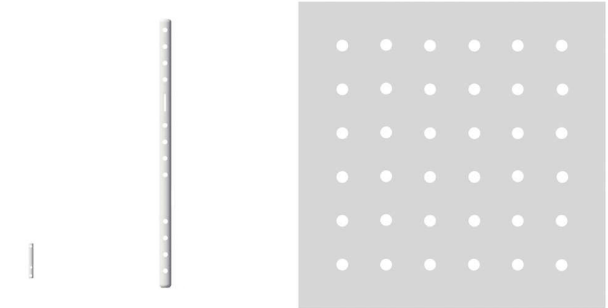


SAFETY & HANDLING

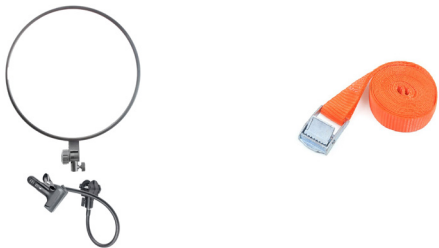


Take care when using the step ladder and mallet

COMPONENTS REQUIRED



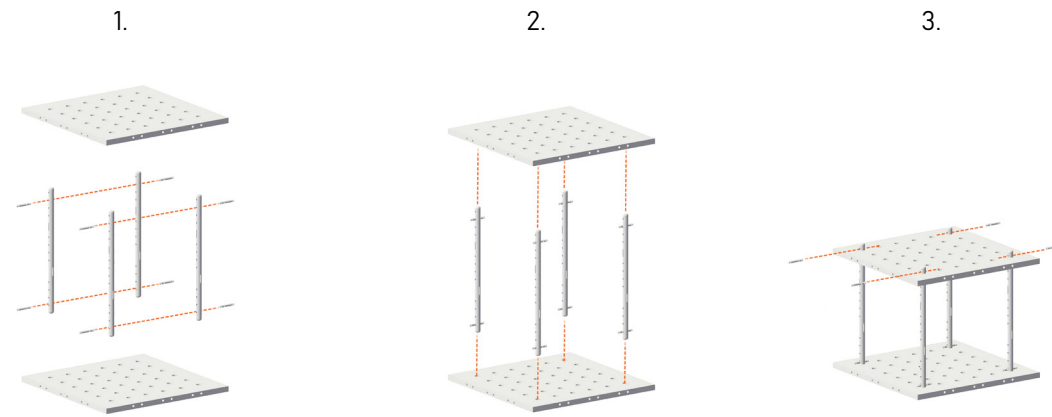
x14 Small Dowel
x7 Large Dowel
x2 Board



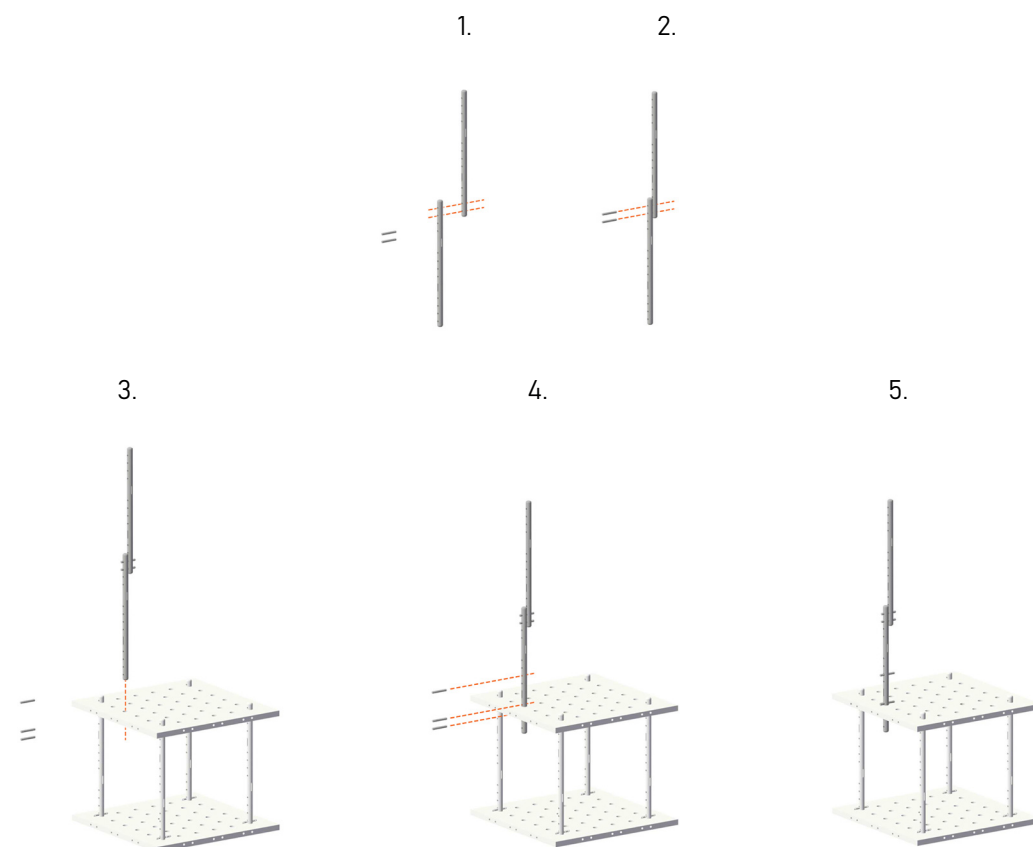
x1 GloPad
x1 Flexiarm & Clip
x2 Straps

STEP BY STEP INSTRUCTIONS

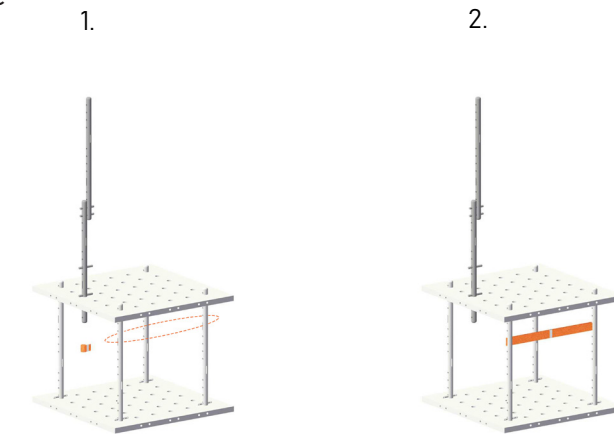
A. Base



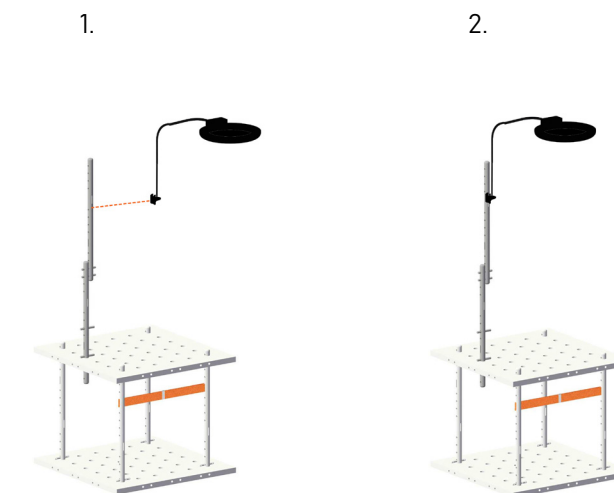
B. Light Stand



C. Secure

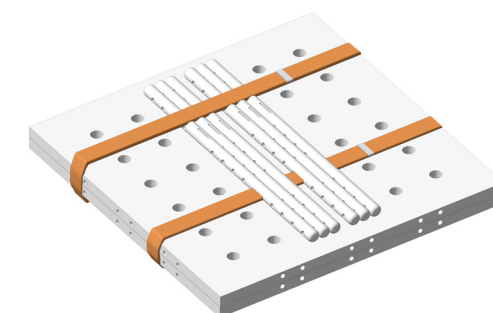


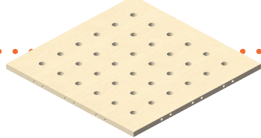
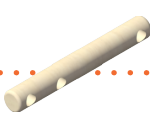
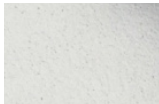
D. Clip on Light



E. Disassembly Instructions: Reverse these steps for disassembly

F. Strap together for transportation.

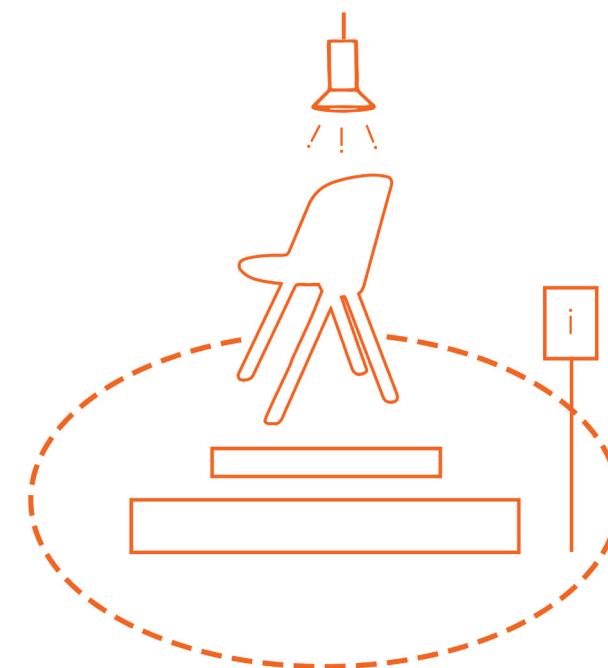


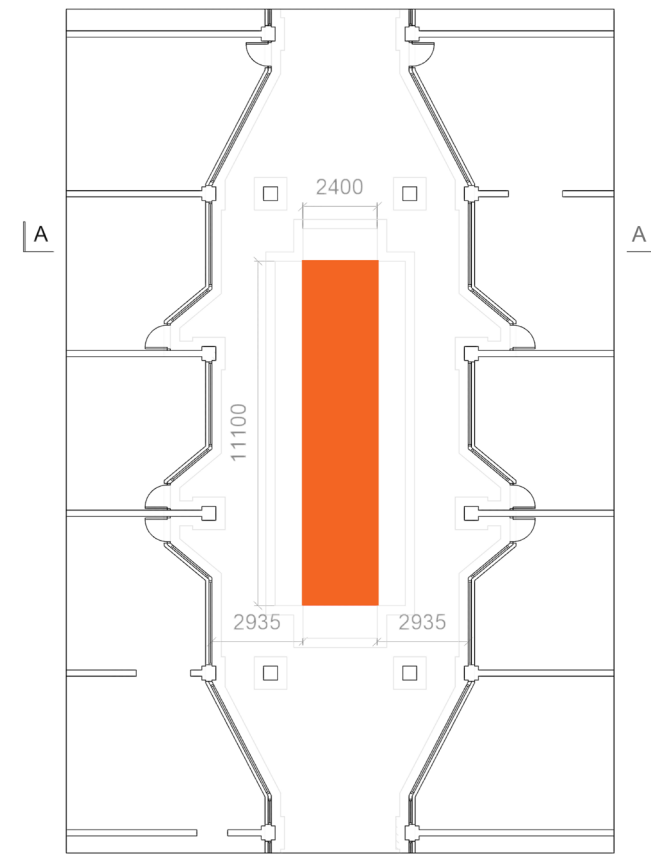
PRODUCTS	NAME	MATERIAL/FINISH	DIMENSIONS	QTY	DATA	MAINTANANCE/CARE	SOURCE	COST/unit	FUTURE USE
	STUTTGART CHAIR, RH01	Waxed oak, vienna weave	W.53 x D.50 x H.45/75 cm	x1		See appendix	https://www.e15.shop/en/p/stutt-gart-chair	£1,537.00	RE-USE Sell on
	THIS CHAIR, CH05	Oak veneer, jet black lacquered	W.52.5 x D.56.5 x H.48/78 cm	x1		See appendix	https://www.1stdibs.com/furniture/seating/side-chairs/e15-customizable-this-side-chair-stefan-diez/id-f_15257911/#skuld=f_15257911S1	£731.91	RE-USE Sell on
	GAMAR CHAIR, SX01	Oak veneer, jet black lacquered	W.42 x D.47 x H.47/80 cm	x1		See appendix	https://www.miliashop.com/en/chair/43391-sx01-gamar-e15-chair.html	£565.41	RE-USE Sell on
	KARNAK CHAIR, FK02	European waxed oak, linen textile weave	W.49 x D.52.5 x H.47/80 cm	x1		See appendix	https://www.1stdibs.com/furniture/seating/dining-room-chairs/e15-karnak-chair-europe-an-oak-base-ferdinand-kramer/id-f_15293241/#skuld=f_15293241S1	£1500	RE-USE Sell on
	HOUDINI CHAIR, CH04	Oak veneer, clear laquer	W.50 x D.57.5 x H.46/80 cm	x1		See appendix	https://www.e15.shop/en/p/houdini	£685	RE-USE Sell on
	BOARD	Birch plywood, clear matt varnish/	W.1050 x D.1050 x H.40cm	x10		See appendix	https://kreisdesign.com/pages/design-services https://www.dhhpanelproducts.com	TBC	RE-USE, RE-PURPOSE in workshop/showrooms etc RECYCLE with companies such as; enva.com
	LARGE DOWEL	Birch plywood, clear matt varnish/ stain	W.40 x D.1050 x H.40cm	x30					
	DOWEL	Birch plywood, clear matt varnish/	W.40 x D.40 x H.92cm	x70					
	DISPLAY/ INFORMATION CARD	White, Recycled paper, wildflower seeds	W.21 x D.29.7cm (85lb weight)	x5		Store in a dark, cool, and dry location (use within 2 years).	https://www.etsy.com/uk/shop/WholesomeCoastCo	£3.17	RECYCLE compost
	RATCHET STRAP	Orange polyester webbing, stainless steel ratchet	L.300 x W. 5cm	x10		Replacement parts available.	https://www.ratchetstrapsuk.co.uk	£9.00	REPAIR, RE-USE good longevity, use for other transporting
	GLOWPAD SKU: C-030403	Black	W.450mm x D.55mm	x5	See appendix	'Right to repar & 2 year Warrantee	https://www.essentialphoto.co.uk/products/pixapro-glowpad-450d-flat-circular-led-panel-light-twin-kit?_pos=3&_sid=4247b80f4&_ss=r	£152.99	REPAIR, RE-USE keep for other exhibitions, use for marketing, taking photos etc/ in workshop. Sell on
	FLEXIARM WITH CLAMP SKU: M-040032	Black (orange tbc)	L. 54cm	x5	See appendix	'Right to repar & 2 year Warrantee	https://www.essentialphoto.co.uk/products/pixapro-flexi-arm-with-c-clamp-and-spring-clip?_pos=1&_sid=574b9bfbe&_ss=r	£25.49	

Exploration of Spatial Strategies

SPATIAL STRATEGIES

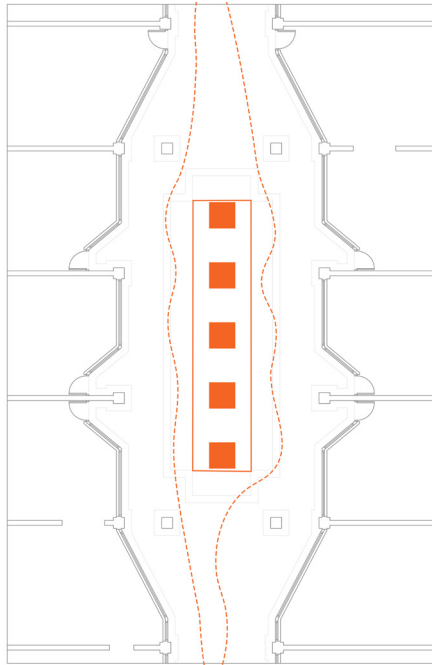
Curating an exhibition is about showcasing work in a way that lets each piece shine—some making bold statements, others giving visitors a chance to pause and reflect. At St. Michael's Square, the central area will feature E15 chairs. Whether the chairs are grouped together or spaced out will be explored through diagrams, as their arrangement could shape pathways and create a more engaging experience, even in a busy setting.



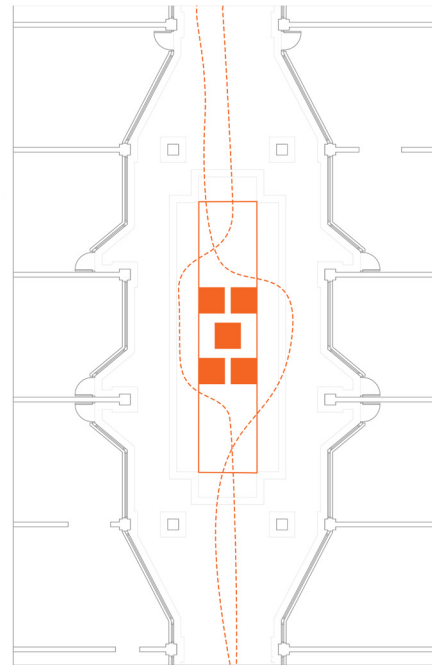


St. Michaels Row - Red Line Boundary Plan

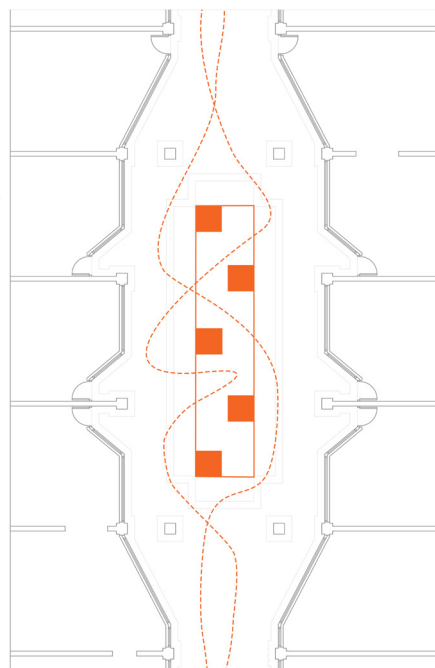
Extents of installation



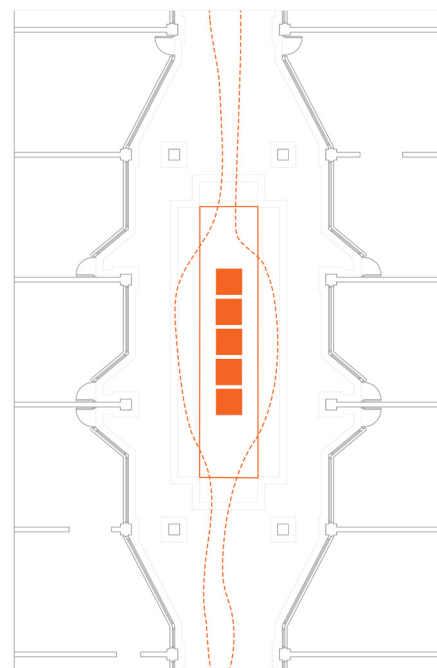
Spaced Linear Layout



Central Cluster



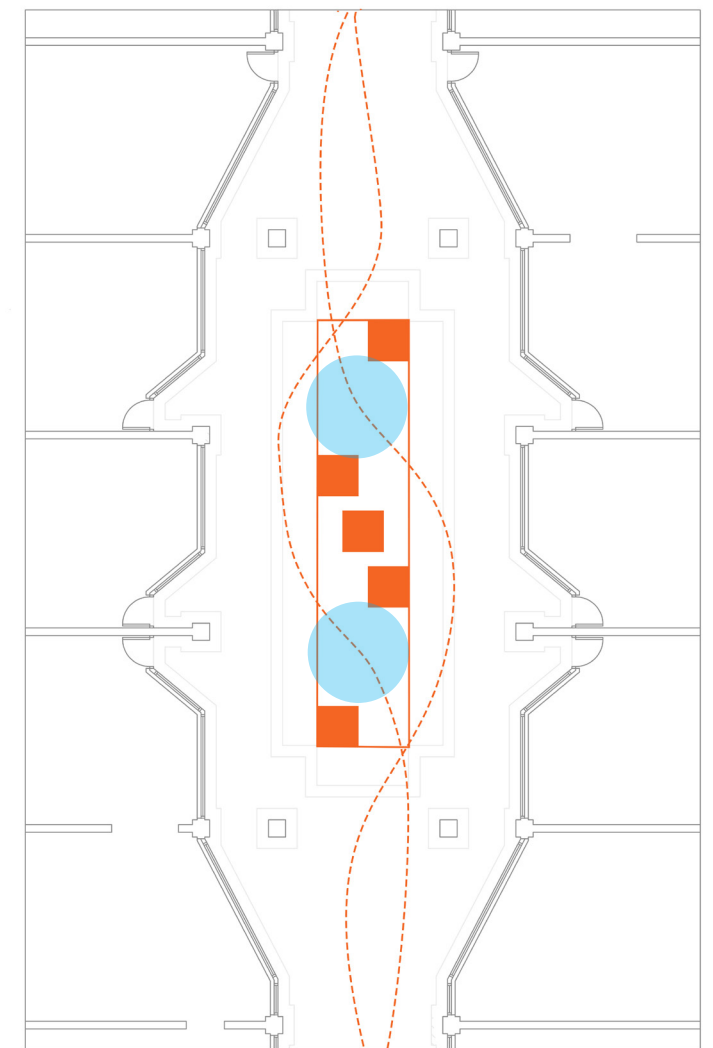
Alternating



Close Linear

PROPOSED SECTION LAYOUT

This approach considers perspectives from both entrances. It makes the best use of the space, creating a more engaging experience. The setup allows people to pause in the center to observe while still keeping foot traffic flowing smoothly on either side. As the hall serves as a through-way into the shopping center, with shops on both sides, this layout accommodates people moving in and out seamlessly on both sides, the layout also accommodates people moving in and out of these stores.



● Areas out of the flow of foot traffic to take more time viewing

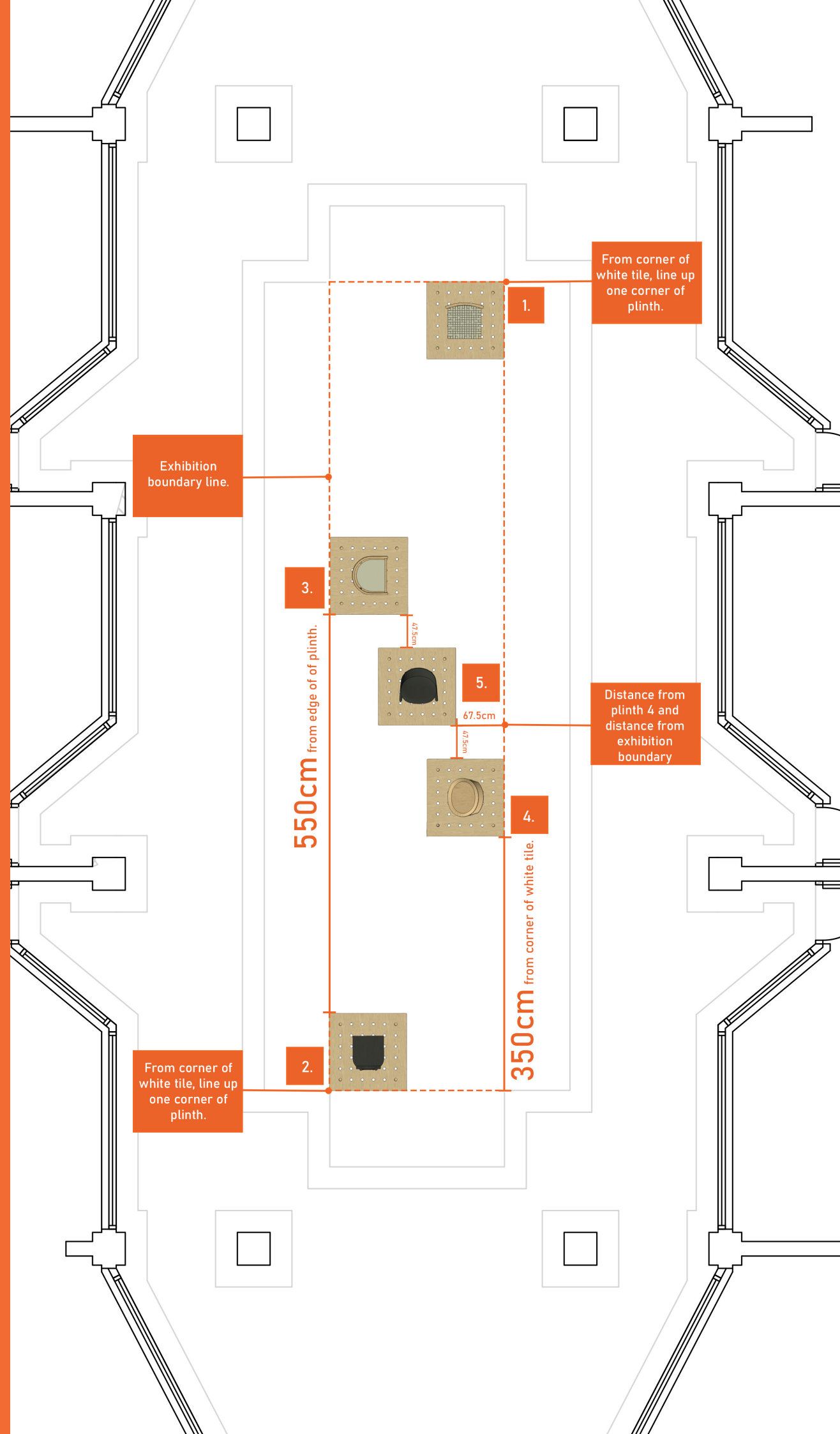
Setting Out Plan

SETTING OUT PLAN

A plan/guide to specify the placement and alignment of the plinths and the setup of e15's 5 chairs for this installation at St. Michael's Square, Chester. This plan will detail the locations for each plinth and chair, ensuring correct positioning and alignment in the space. It will serve as a guide for the installation team to follow, ensuring the setup meets the design specification.

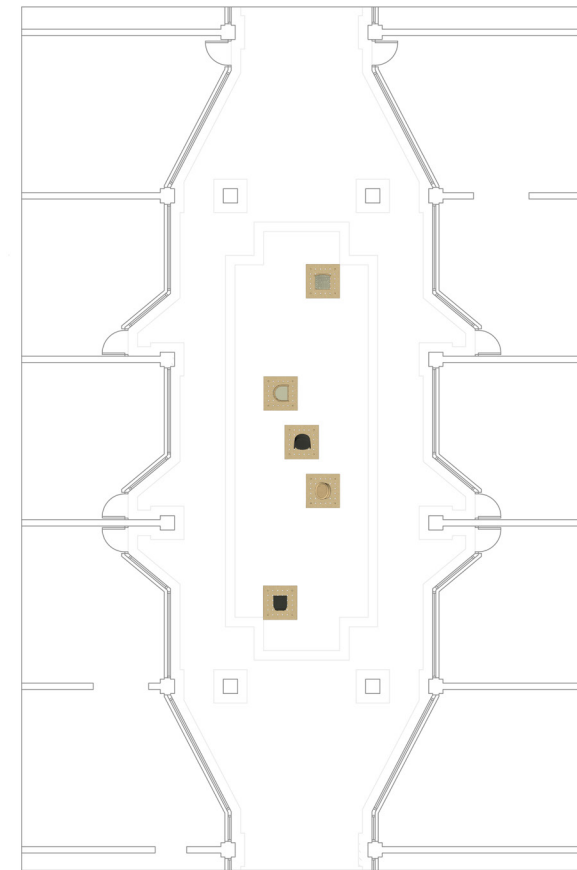


DETAILED & DIMENSIONAL PLAN



PLAN

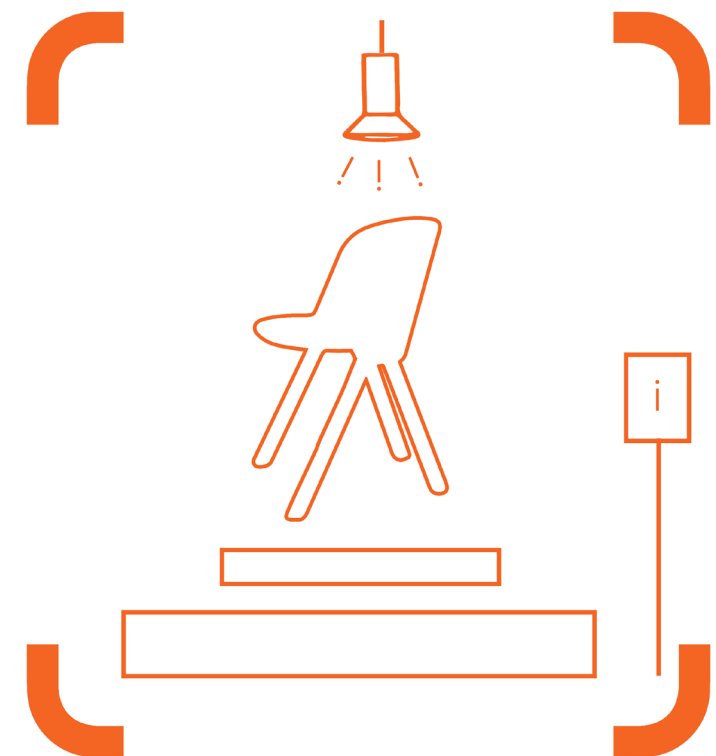
A detailed plan with dimensions using a defining feature (distinct white flooring tiles) as a reference point for the setting out of the installation within the extents of the installation/exhibition boundary.



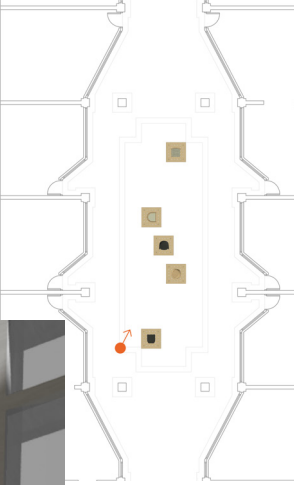
Selling Images

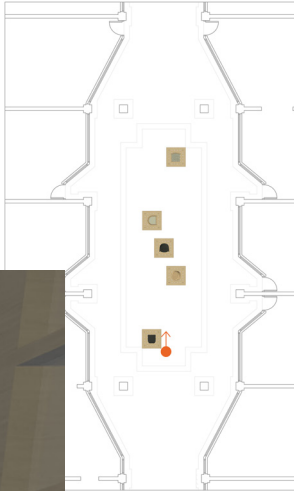
SELLING IMAGES

In this design, the 'pegboard' concept—traditionally associated with workshops—serves as a central element. It offers transparency into the creation process of e15's products. This design, therefore, functions not only as a practical display but also as a narrative that connects users to the products' origins. A collection of images showcase the designed plinths in St. Michael's Square, the location of the temporary installation exhibition.











e15

THIS CHAIR

Building on the concept of Stefan Diez's Houdini range, this Chair for e15 maintains a dynamic look with a simple construction. Crafted from moulded oak veneered plywood, its seat and back are secured by a wooden bracket that also anchors the legs. With its modern profile and inviting curves, this Chair comes in various colors or a clear lacquer.

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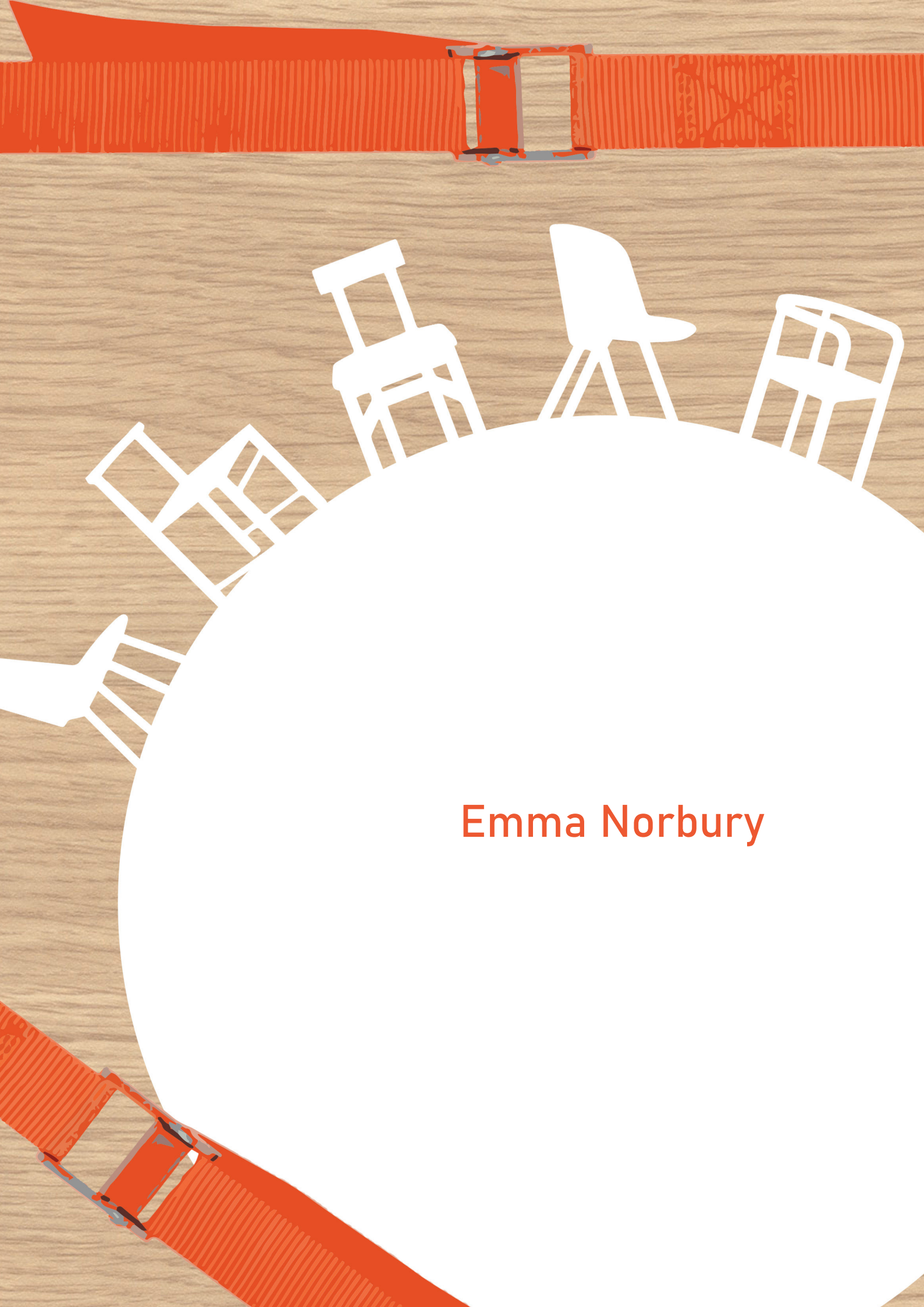
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Emma Norbury