



## Upholstery with waste leather

REPUBLIC OF Fritz Hansen  
WORKSHOP with students

Workshop arranged by  
REPUBLIC OF Fritz Hansen

With students from  
Aarhus School of Architecture  
Kolding School of Design

Place  
Fritz Hansen Museum  
Allerødvej 8  
3450 Allerød





## Upholstery with waste leather

- The second in a series of open creative labs for emerging design talents

Design school students were chosen from different focus areas to achieve one task. Exploring the creative possibilities of working with remnants of leather. What resulted was something unexpected and extremely exciting ...

This workshop was the second in a long line of open labs. Although the participants were studying various aspects of design such as, architecture, industrial design, furniture, fashion and textiles, what they all had in common is that none of them had ever worked with leather. In this case, the leather selected was leftovers from the iconic Egg and Swan chairs.



The brief? To make new surfaces with waste leather and upholster an Arne Jacobsen 'Oxford Chair'.

The time frame? Three days. Not a lot of time for anyone to formulate a finished piece, especially if the students had never worked with leather before. (Approximately one day of the workshop was dedicated to familiarize the students with the leather, so they only had two days to create.) Basically it was just enough time to get the creative juices going and play with different surfaces, technics and formations perhaps never before explored.

According to Fritz Hansen's Head of Design, Christian Grosen Rasmussen, the concept is *"an open platform for design talents where they can unfold their creative potential and become inspired by each other. The overall purpose of this kind of workshop is to create a closer relationship between the industry and the design community. The outcome is for the benefit and inspiration of everyone involved."*

In terms of challenges, for someone who works with textiles, leather is much heavier and thus more complicated to work with than fabric. For architects who work with high-tech computer renderings on screen, this was truly a hands-on experience involving cutting, shaping and assembling pieces, versus a virtual approach to design. What struck Grosen as being refreshing was their process of designing, as well as the finished pieces themselves. *"Each design discipline has its own approach, process and outcome – all very different. Some focusing on textures, some on functionality and some on the visuals."*

Reincarnating remnants of leather into something else. A second life ...

This playground for creativity is completely in-line with sustainability, where resources are used responsibly and intelligently to benefit majority of people. What was it like for Grosen to see scrap pieces of leather reincarnated into something else? To have a second chance of becoming a new design icon ... *"It was an enormous source of satisfaction to know that you are getting the maximum use out of a piece of leather. It's important to note that at Fritz Hansen, we don't throw away the "leftovers". They are sold. But of course, it would be much more interesting for us to create new value out of the waste ourselves."*

It would also be a waste if we overlooked the opportunity for transforming other types of leftover materials into another design entity. To this end we envision an array of activities where we can explore both the creative potential of the material – and the people designing with it. Grosen sites a few workshops in the pipeline, including ones working with the remaining veneer from the production of our Fritz Hansen stacking chairs.



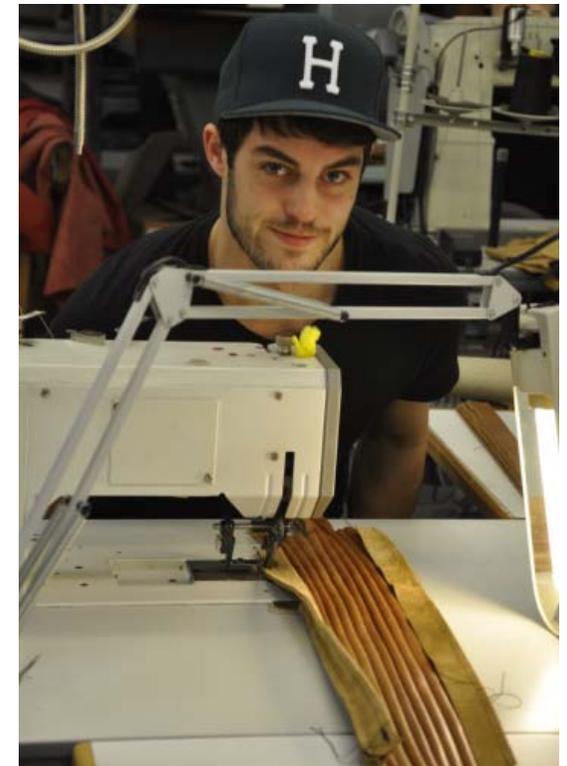
**HEKLA RAN KRISTJANSDOTTIR**

Aarhus School of Architecture

I was inspired by the leftovers of the egg and swan from their padding and small residual pieces.

I would have liked to work further on sewing-techniques and used more pieces to put together a larger surface. I had also thought about several different sizes of the round pieces put together.





**JEPPE STEENBERG JENSEN**

Aarhus School of Architecture





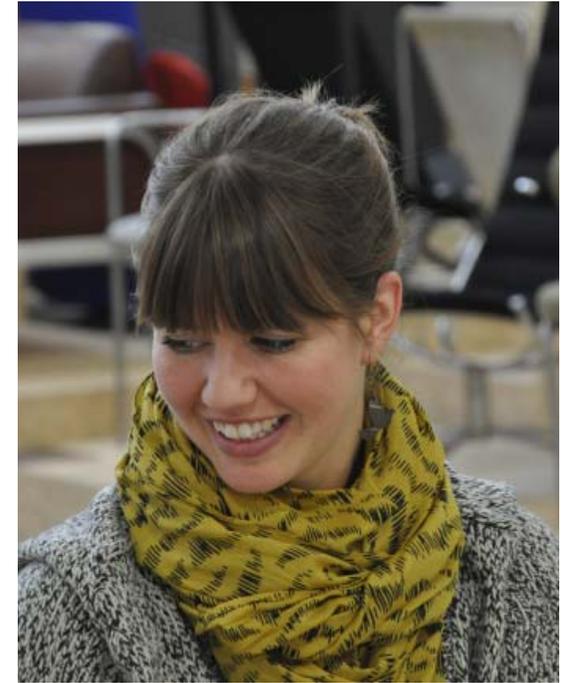
**JOHANNE SKAU BJERRESKOV**

Aarhus School of Architecture

I quickly became aware that I wanted to work with the backside of the Oxford Chair, as it 'is free' when the chair is in use. I was very inspired by the waste leather pieces as they were and would like to use these shapes in the finished result.

I chose to do an upholstery by creating pockets on the backside of the chair. This unused place can keep the newspaper, the pencil case and other stuff you can not have at the table.





**MIA KRAGH**

Aarhus School of Architecture

I was inspired by the 3D waves in the landscape and the experience of sitting in the chair.

When you look at the chair it has clean lines and is very easy to read, I wanted to challenge this and worked with a geometry that created a 3D expression.





**MIKKEL ASMUSSEN**

Aarhus School of Architecture

I was inspired by the different shades of the leather and spent most of the time challenging various techniques such as, sewing, gluing, padding with foam and different cutting-techniques.





**PETER SVENDSEN**

Aarhus School of Architecture

I was inspired by the original idea of a non-padded wooden shell and worked with machine fields in the back and seat of the leather's location.





**RASMUS NØRFELDT**

Aarhus School of Architecture

I was inspired by the linear and sharp forms presented by the Oxford Chair.

I concentrated on different skiving-technique and glued them together to create a large surface so you could upholster the chair as you normally do.



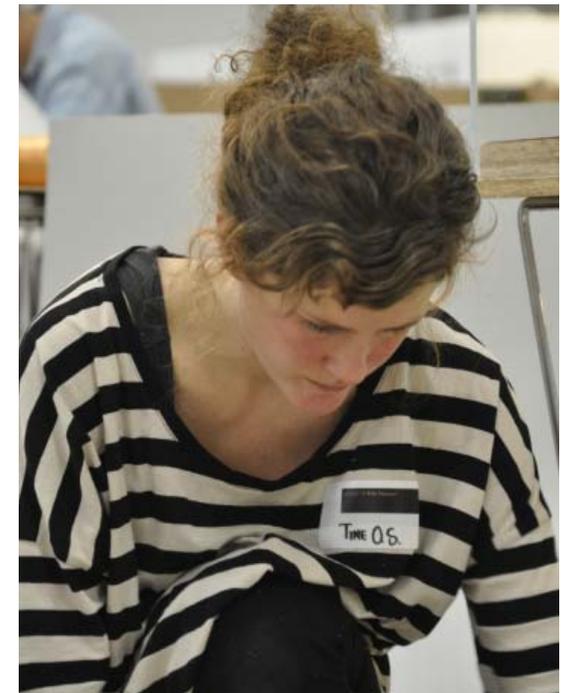


**SIMON KRISTIANSEN**

Aarhus School of Architecture

I was focusing on how the leather is assembled on the edge of a shell in combination with possible seams. I experimented with folding, fins, sewing and repetition.



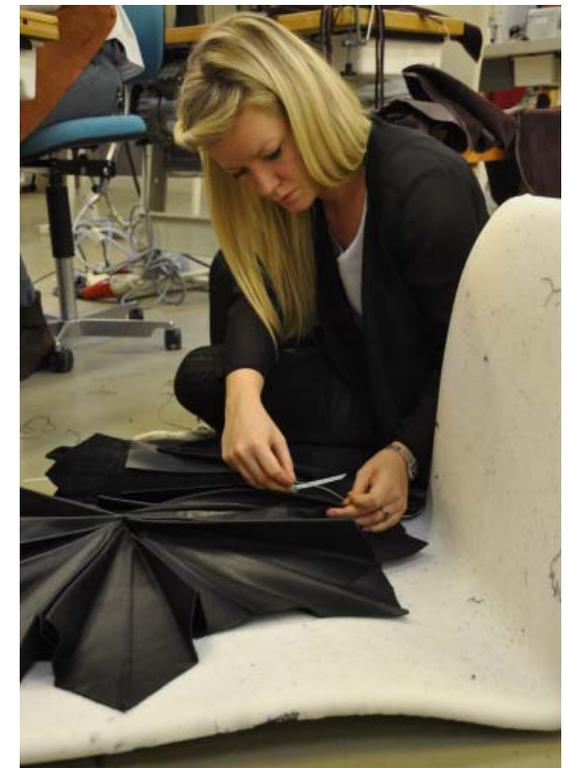


**TINE OTTESEN STRIDE**

Aarhus School of Architecture

The idea behind the upholstery of the Oxford Chair was to get the chair's curved forms to emerge, in contrast to the very masculine expression of the chair. The inspiration lies therefore in the chair's curves. Through the winding leather loops and the gradual colour transitions in the loops, the chair is given a milder expression which highlights the chair's curved meanderings.





**TRINE KJÆR CHRISTENSEN**

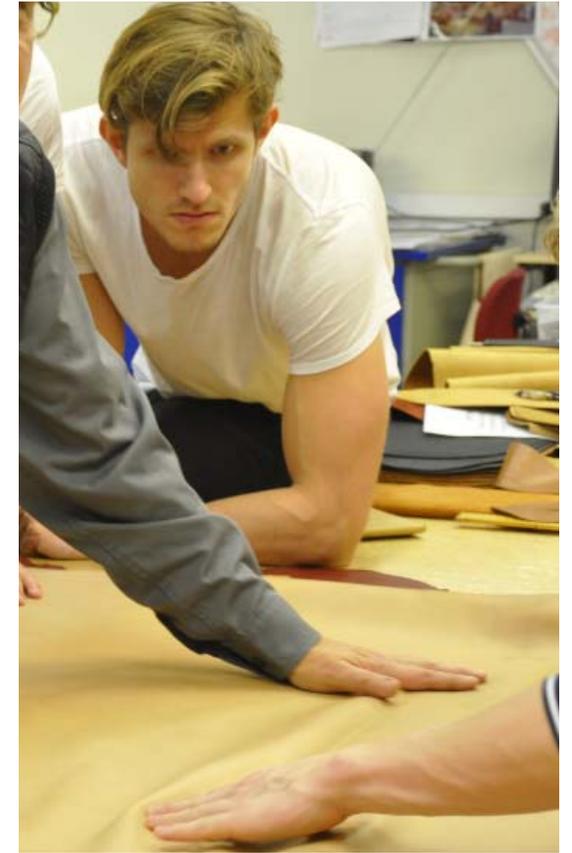
Aarhus School of Architecture



I wanted to break the very nice, classic upholstery of the original Oxford Chair. I therefore let the padding break free from the seat frame. I thought it could be like a "black swan" amongst all the other pure and beautiful. The creation was inspired by a partially folded origami swan.

All pieces of the chair were completely equivalent and folded exactly the same way. All the folded pieces overlapped to form a continuous seat sewn with 'invisible' seams under the folds.





**MADS-ULRIK HUSUM**

Aarhus School of Architecture

Masonry walls contain repetition and tolerance. Bricks are never exactly alike, either in colour or shape. When the stones are laid, they connect with each other via joints, which also 'mask' the inaccuracy and tolerance which lies in the production of the bricks. Looking at the wall, the stones connect as a uniform surface - they form the 'wall'. When you stare a little longer, you notice the small inaccuracies in the stones, in the joints and the subtle play of colour between the stones - which helps to make a brick wall interesting to watch.

These qualities, I chose to focus on in working with leather residues in order to create more cohesive leather surfaces out of small pieces, with small differences in tone and texture.

I used a special cutting technic in purpose to achieve the leather pieces in a uniform thickness.





**ANNE WOIDEMANN CHRISTENSEN**

Kolding School of Design

I have used my current project at the Design School as inspiration and been inspired by winding as a technique. The word: 'gloom' and being trapped have been in my thoughts throughout the process.

I have considered how to use the winding technique to cover the joints of the waste leather instead of making traditional stitching.





**CHARLOTTE BODIL HERMANSEN**

Kolding School of Design

I have used my current project at the Design School as inspiration. Keypads, buttons and bricks has served as inspiration and I have worked with quilting and shaping the leather above different shapes.



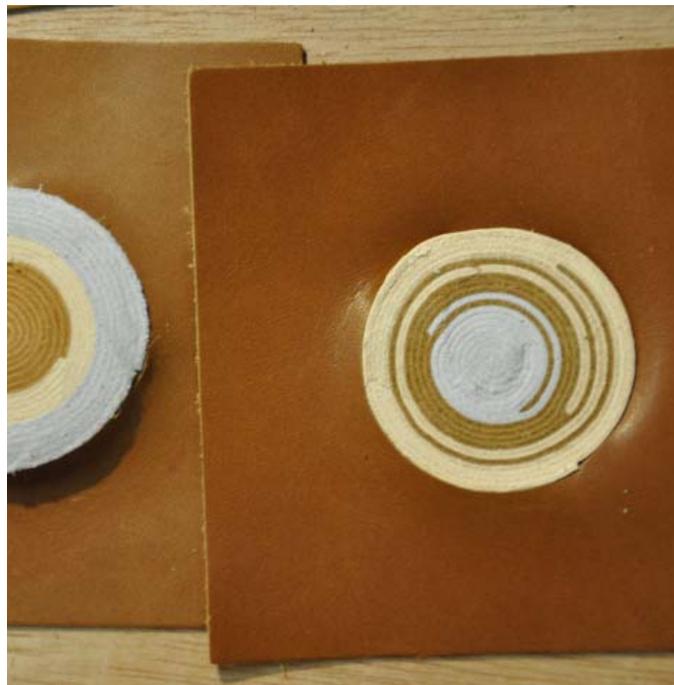


**GITTA FOLDBERG**

Kolding School of Design

I was inspired by 'TIME'. Time rolled in and out. The 50th anniversary of the Oxford Chair. I worked with the familiarity of grains in the tree and the flat leather roll symbolizes the grain in a tree, and thus TIME.

Name of product: "TIME GOES"





**LINE ROSENLUND JENSEN**

Kolding School of Design

I had to experiment without thinking too much. Looked at the Oxford Chair, looked and felt the material. The experiments included embroidery, pleating and 'piping edges'.

The chair was too big when I sat in it - I slid down or could not reach the ground. Therefore I thought of horizontal slots that could prevent one from sliding down.

Inspiration: Coffee latte, layers of milk and coffee foam. Relaxation, soft and nice coffee break.





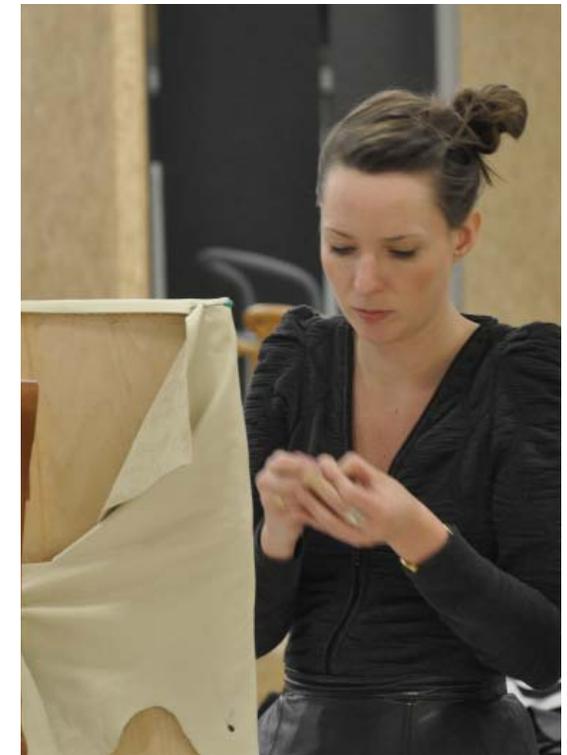
**MARIE-LOUISE D. N. BUCHHOLZ**

Kolding School of Design

I have used my current project at the Kolding Design School and worked from the inspiration in Autumn, with gold leaves and branch structure. I tried to transform the inspiration through my own language in waste leather and its properties.

The composition I made is not necessarily seen as a fixed pattern. The remains will always come in different sizes the lines can therefore be varied depending on how large the remains are.





**MARIE LOUISE UDBY BLICHER**

Kolding School of Design

I worked with a 'word-play' called 'misty-frequency' as I tried to visualize in leather and other materials like thread and fishing line and the dyeing of leather.

I worked with strips of leather which are sewn together so that they hang freely.

