

# EVOLUTION

No.2  
2019

**BOB JOB**  
**BOB LIGHT**  
**BOB HOME**  
**BUCKET**  
**BUBBLE**  
**ARC**  
**RÖHSSKA**  
**PINZO**  
**BIMBO**  
**ÅHUS**



**BLÅ STATION**

# New members in the Bob family

## New exciting furnitures

Our Bob family is overwhelmed by all the prestigious awards received and has therefore decided to grow into an even larger family of its own. When we launched Bob Job at Orgatec last fall, we developed our sofa system, designed by Stefan Borselius and Thomas Bernstrand, into a creative office space with a series of well-crafted add-ons that allow for a relaxed and inspiring setting. In a world where we live in both real life and in the virtual, there is undoubtedly a need for different types of spaces. Everybody gets tired of sitting at a desk, and this is where Bob Job step in to create that special moment, be it with coffee or tea, or for a brainstorming chat on the Internet or with colleagues.

Bob Light joins the family with its distinctive space-shaping lighting solution, produced in close collaboration with the Swedish lighting manufacturer Zero. While Bob Betong thrives outdoors as our concrete family member, offering generous seating arrangements for the public domain, we got such a demand for a more intimate and cosy new family member. Bob Home is both softer and deeper, with slender new armrests and will suit any home or lounge, and is also well adapted to suit bars, cafés and restaurants.

We need more tables as well, but not just any table. Bucket, again a design by Stefan Borselius and Thomas Bernstrand, is a play on opposites: flat and solid, opaque and transparent, all in basic geometric forms. In the middle there is space craving attention: fill it with flowers, snacks, or whatever takes your fancy. Another table, Bubble, is a much lighter fellow. Just add bubbles, small, large and extra-large, and voilà, a sparkling shape that will give life to any space deemed too strict and conservative.

We challenged David Ericsson, acclaimed designer and wood master, to use pine to interpret the spirit of Blå Station. Pinzo is an almost brutal, raw-hewn new member of our furniture family, and also a loving homage to Enzo Mari and to African seating sculpted directly in giant tree trunks.

We have gone all out for wood, since it's so much in vogue right now. Our new chair Röhsska, is created in conjunction with artist designer Fredrik Paulsen for his upcoming exhibition at our foremost design museum (of the same name), on the theme of reclaiming the concept of Democratic Design from that global furniture giant, IKEA. The chair is of course readily available flat packed, and the museum versions are each a unique design although industrially produced: no chair looks like the other.

Our range of sound absorbers welcome a new intriguing addition by Stone Designs. Arc is reminiscent of Roman architecture, whilst at the same time creating patterns as modern as they come. And finally, but not least, our cherished design team Outofstockdesign has amplified their comfortable and compact easy chair, Åhus, into a generous 3-seater. The play between chunky seats and armrests, and the slender frame, is further underscored in the original version by the functional side table that evoke a welcomed asymmetry.

Johan & Mimi | April 2019



**BUCKET • 2019**



**BOB HOME • 2017 – 2019**



**PINZO • 2019**



**BOB JOB • 2017 – 2019**



**BUBBLE • 2019**



**RÖHSSKA • 2019**

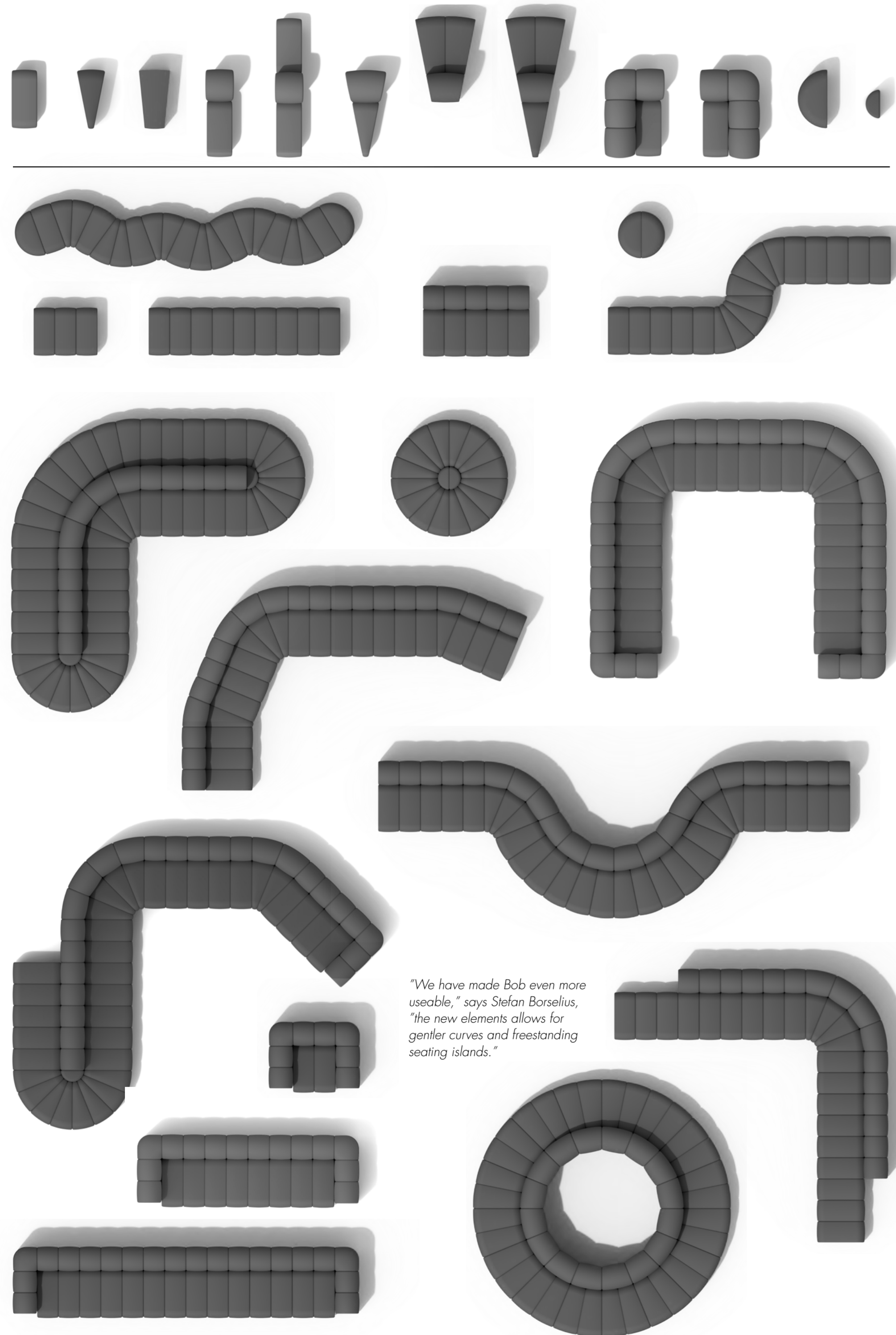


**ARC • 2019**



**BOB LIGHT • 2019**

# BOB



*"We have made Bob even more useable," says Stefan Borselius, "the new elements allows for gentler curves and freestanding seating islands."*



## The Bob family is growing

Johan Lindau, CEO and design manager of Blå Station, challenged two of Sweden's most renowned designers, to develop a modular sofa that allow for maximum flexibility with a minimum of components and at a reasonable price. Stefan Borselius and Thomas Bernstrand worked successfully together on the design brief and 2017 Bob was introduced to the market.

The collaboration joined two different temperaments and working methods. "You can easily get stuck on details when you work alone", say Thomas Bernstrand and Stefan Borselius in unison. "We work faster together when we can switch roles, taking turns at leaning back to take in the big picture, or immersing ourselves in the details."

Bob is fast growing into a multifaceted family, a proof that rounded forms definitely trump sharp edged design. The original Bob by Stefan Borselius and Thomas Bernstrand offers an undulating and extremely flexible sofa system, which can both adapt to and shape any space thanks to the cleverly designed elements. The lush and comfy seating solution snakes around pillars and flows along walls, as well as forming free-standing seating islands. With just 7 differently sized elements, Bob can provide seats facing in every direction. If needed, a slightly raised plinth can be added for public spaces. When Bob ventures outdoors, Bob Betong offers the same rounded forms but now cast in concrete to enhance public spaces with inviting, yet at the same time, protected seating areas for the common good. Back indoors again, Bob Job caters for a cosy laid-back working spirit. Why not bring out the laptop or engage in animated brainstorming? Just add horizontal side tables for cups and magazines, vertical spaces for plants and flowers, integrated electric outlets for charging appliances, towering lamps, jack-in tables. Add sound absorbing screen partitions in various heights and sizes to allow for privacy and secluded spaces, and don't forget that little knob to hang up bags, scarves, coats, and umbrellas. And why not bring Bob home? A little bit deeper and so much softer with its distinctive armrests and cosy cushions. Bob thrives both in public spaces, in the office, in the city square and now also definitely in the home.

- Seat Height 40cm
- Seat Width 26cm
- Seat Depth 58cm
- Backrest Height 72cm
- Backrest Width 26cm
- Backrest Depth 29cm
- Total Depth 87cm
- Raised Seat Height 46cm



# BOB



## Just Jack or Cut it in

Jack table will multiply any wall outlet. Just connect Jack, and you will have USB- as well as standard electric connections on the cone-formed base of the table. Jack can connect to Bob, which offer elements with electric outlets, or can be used as a freestanding table. Jack also comes without power outlets, Jackless.

You can also use Cut, the add-on steel table that can be attached between the modular elements of Bob. Cut is made in aluminium and steel and makes Bob even more versatile. Design Stefan Borselius and Thomas Bernstrand.



Jack | 2018 Cut | 2018

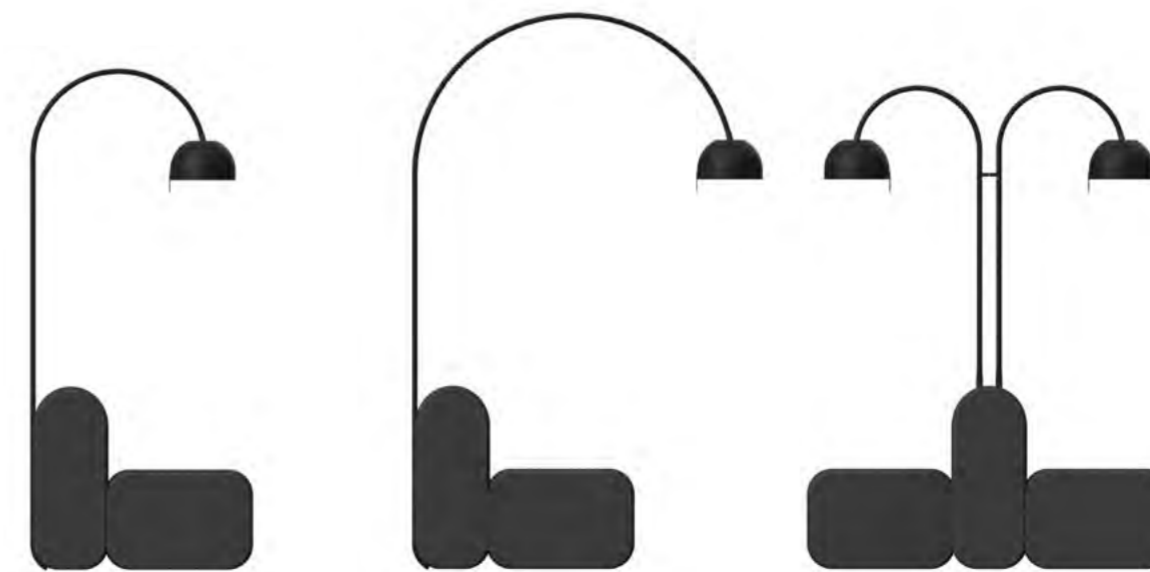


# BOB LIGHT



## Let it be (Bob) Light

A radiant overhead light with an arching form that follows the contours of the Bob sofa system exactly, Bob Light nevertheless cast its light in a focused direction thanks to an integrated little handle. The form of the Bob Light armature gives shape to the surrounding space, while the dimmable light itself provides a secluded and warmly lit place. Stefan Borselius and Thomas Bernstrand have added Bob Light as a new member of the Bob family. Just insert it into the backrest and it will become an integrated part of the sofa system. The LED-source can pivot to any chosen angle thanks to the handle that is nicely integrated into the lamp enclosure; a convex diffuser ensures a pleasant light experience. Bob Light is a collaboration between the renowned Swedish lighting manufacturer Zero and Blå Station. Bob Light is available in either off white or black lacquer in the basic version. Blå Station markets and sells all three version made for Bob, while a freestanding floor version and a pendant that can be obtained directly from Zero. "Bob Light has the same rounded shapes as Bob, and will shape any room." Thomas Bernstrand



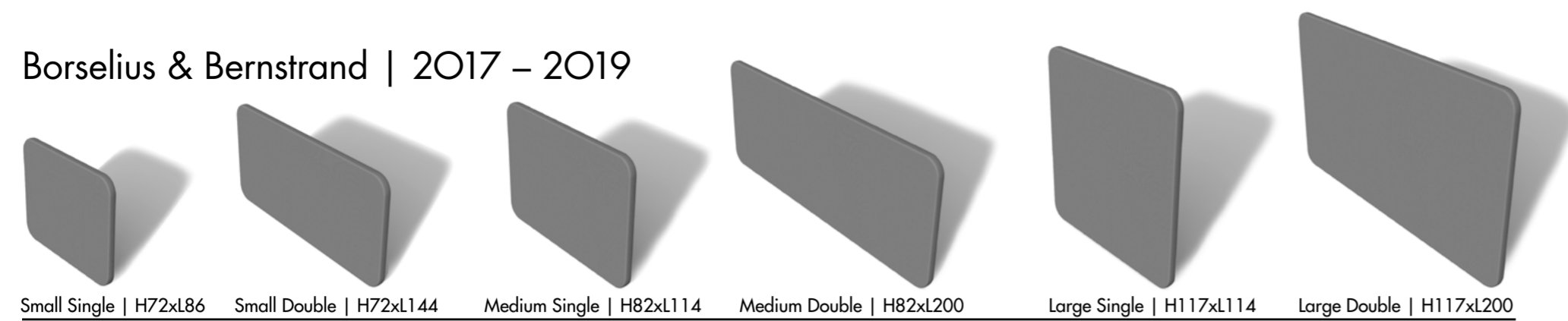
Bob Light 1 | H200xW82

Bob Light 3 | H222xW140

Bob Light 2 | H182xW132



Bob | Bob Light | Cut



Small Single | H72xL86    Small Double | H72xL144    Medium Single | H82xL114    Medium Double | H82xL200    Large Single | H117xL114    Large Double | H117xL200



Bob Job add-on sections:

Sound absorbing screen partitions  
Small Single, Small Double  
Medium Single, Medium Double  
Large Single, Large Double

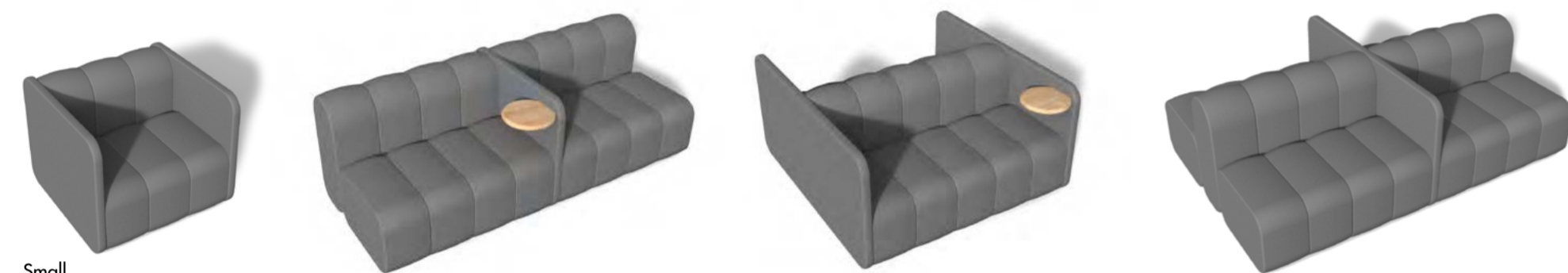
Backrest shelf  
Seat shelf

Add-on tables  
Small round: Ø 29cm  
Large round: Ø 38cm  
Angled square: 38x38

Knob

Bob Light  
Power outlets  
USB outlets

"Just look at these screen partitions in different sizes, Bob Job allows for 4 people to work together or by themselves in a space as small as 3 square meters!" Thomas Bernstrand



Small



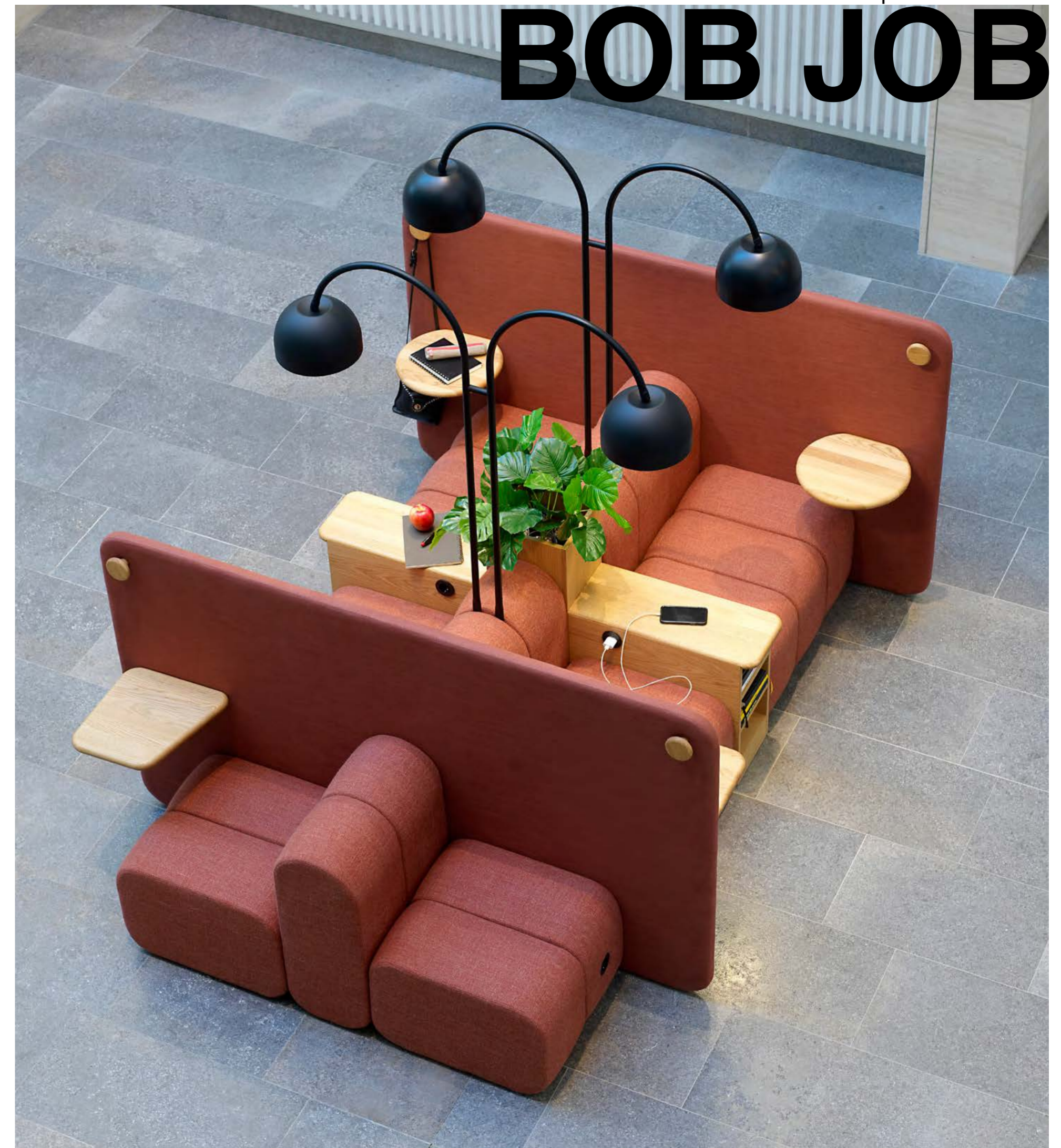
Medium



Large



# BOB JOB



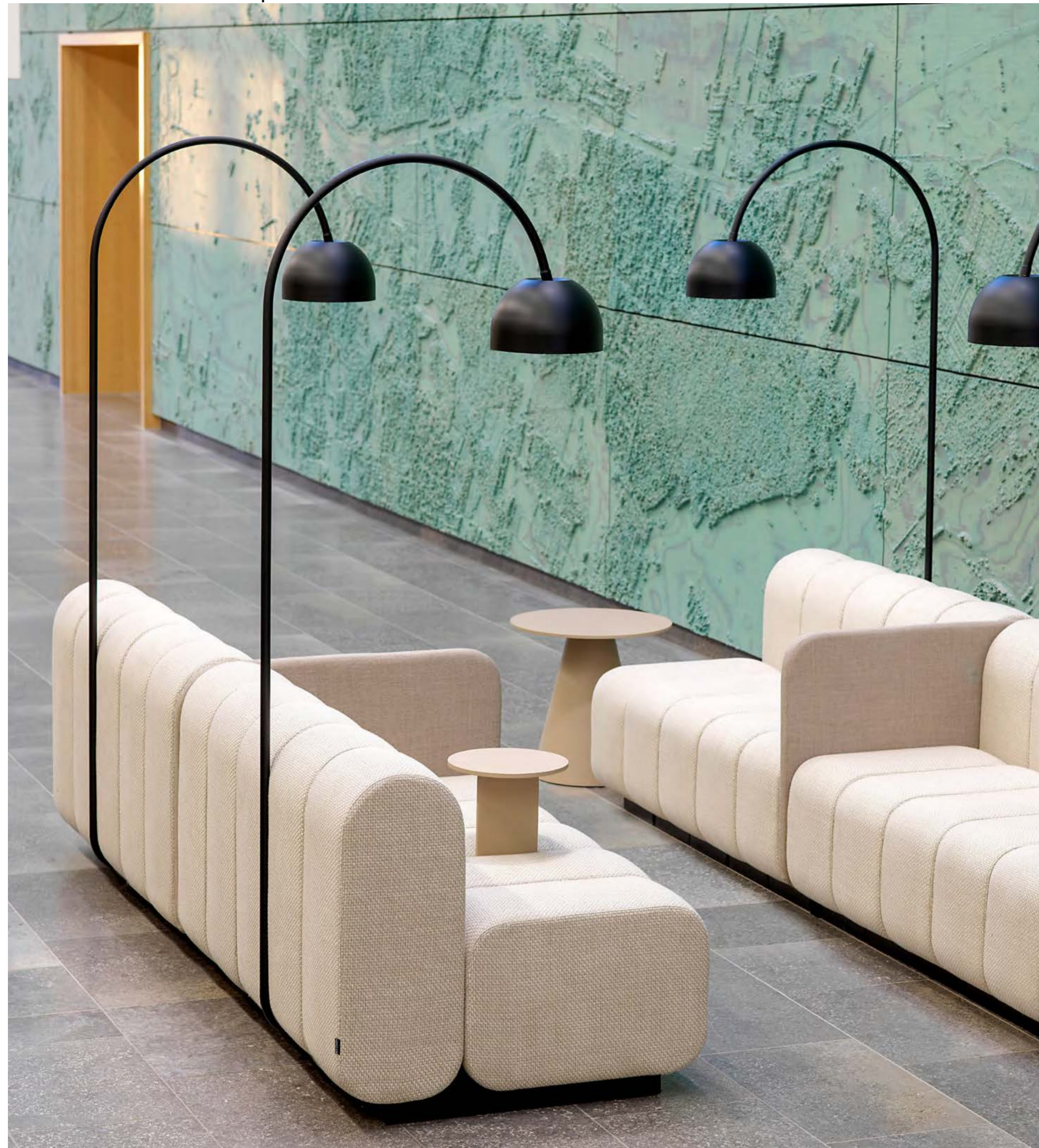
## Introducing BOB JOB

Bob Job makes the Bob sofa system by Blå Station even more flexible with a series of well-crafted add-ons. The horizontal side tables displays three open shelves, and an additional vertical volume is the perfect container for plants and flowers. Both offer integrated electrical outlets for charging phones and computers. Sit down with your laptop, or have a coffee browsing magazines and books exposed in the shelves. Furthermore, there are elegantly shaped add-on tables in different sizes to be used for work and leisure. Thomas Bernstrand and Stefan Borselius has also added

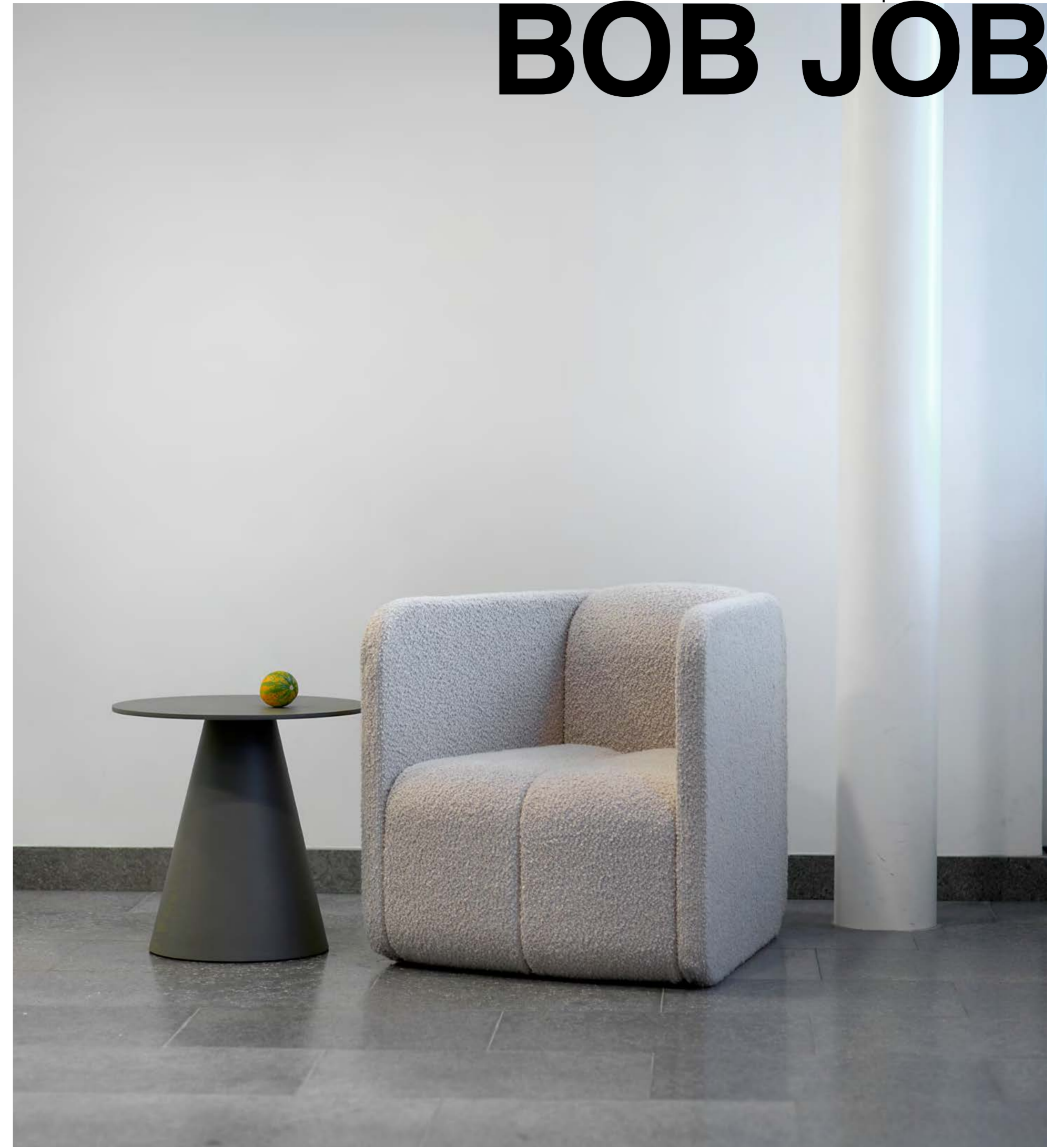
sound absorbing screen partitions in different heights and sizes to allow for privacy and secluded spaces for conversations, a perfect solution both in public spaces and open offices. No detail has been forgotten among the Bob Job add-ons: coats, scarfs, umbrellas, and bags can be left on the little knobs, which can be fixed to the partitions. Bob Job's add-ons in wood are available in oak, ash, and in black stained variations. The sound absorbing partitions can be ordered double or single width, and in three diverse heights, all in all six different sizes.

Do choose from a wide choice of fabrics and colours as with the rest of the Bob sofa system. Place the partitions at the outer edge, or in between sections. All tables and knobs can readily be affixed on one or both side of a partition.

The Bob sofa system also offers add-on steel tables, which can be affixed between the modular elements, as well as the freestanding Jack table, which can double as a hub connected to the electric outlets of Bob. There is a slightly raised version of Bob for public spaces.



# BOB JOB



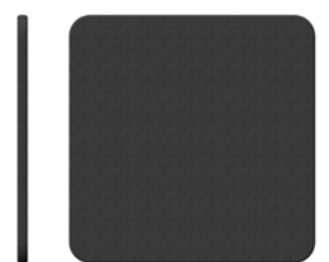
Small Single | H72xL86

Small Double | H72xL144

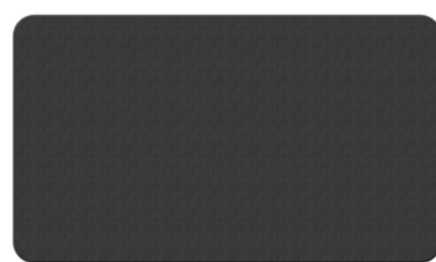




# BOB JOB



Large Single | H117xL114



Large Double | H117xL200



Medium Single | H82xL114



Medium Double | H82xL200

## Wherever you are

Bob Job is the perfect solution for lives lived both in the virtual and in the real world. Not just a clever sofa system which can adjust to whatever space and endow it with character, but a seating solution which caters to the needs of the present and the future. And there is a need for cosy laid-back zones along with smart working places in a world where life and work is done as much on the Internet, by phone, as well as in face-to-face real-world meetings. Be it in the airport awaiting the next flight, in a library browsing books and magazines, in the office trying to get hold of that very special idea. Bob Job offers a relaxed environment, which is so much more than merely a sofa: an elegant backdrop with a number of clever functions that will facilitate multifaceted lifestyles on the go.





# BOB HOME

## Bob back home

Bob thrives everywhere and is now after high demand also available for the home. Bob Home retains the same design traits as the original Bob: the same backrests, but with deeper and softer seating for a homely comfort. And if the original armrests are deemed too wide, there is a special version, which is elegantly slender and goes well along with the comfy cushions. Bob Home can be configured to form straight or angled sofas as well as armchairs. With its rich colour palette, Bob Home is at ease in any home, café, hotel, and lounge.

"Customers have asked us for a Bob Home version, and we have answered with a slightly deeper seating where an even softer foam padding adds comfort." Stefan Borselius



Jackless | Bob Light | Dundra High Back



Borselius & Bernstrand | 2019

# BUCKET



Borselius & Bernstrand | 2019

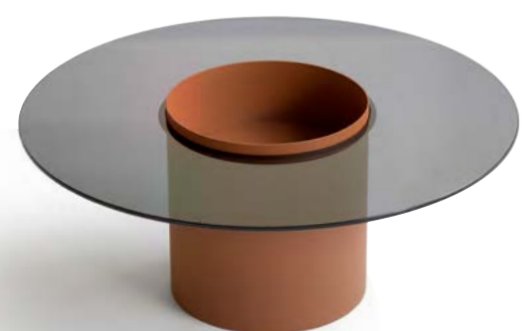
# BUBBLE



## Bucket needs flowers

Bucket, by Thomas Bernstrand and Stefan Borselius, is simplicity itself. A marriage of basic geometric forms: a cylinder, a sphere or why not a rounded square? And where do you put the flowers if not at the centre of the table? The cavity is almost craving snacks, drinks, games, toys, or whatever takes your fancy. The freestanding table evokes a stark contrast between closed and open space and presents a clear purpose: do fill me with something, which makes everyone happy. Bucket is available in a choice of colours, which range from earthy terracotta and anthracite to sand and clay.

"The cylindrical form continues through the glass table top. That space in the middle is like an exclamation mark: it demands flowers, popcorn, wine, whatever is your fancy." Stefan Borselius

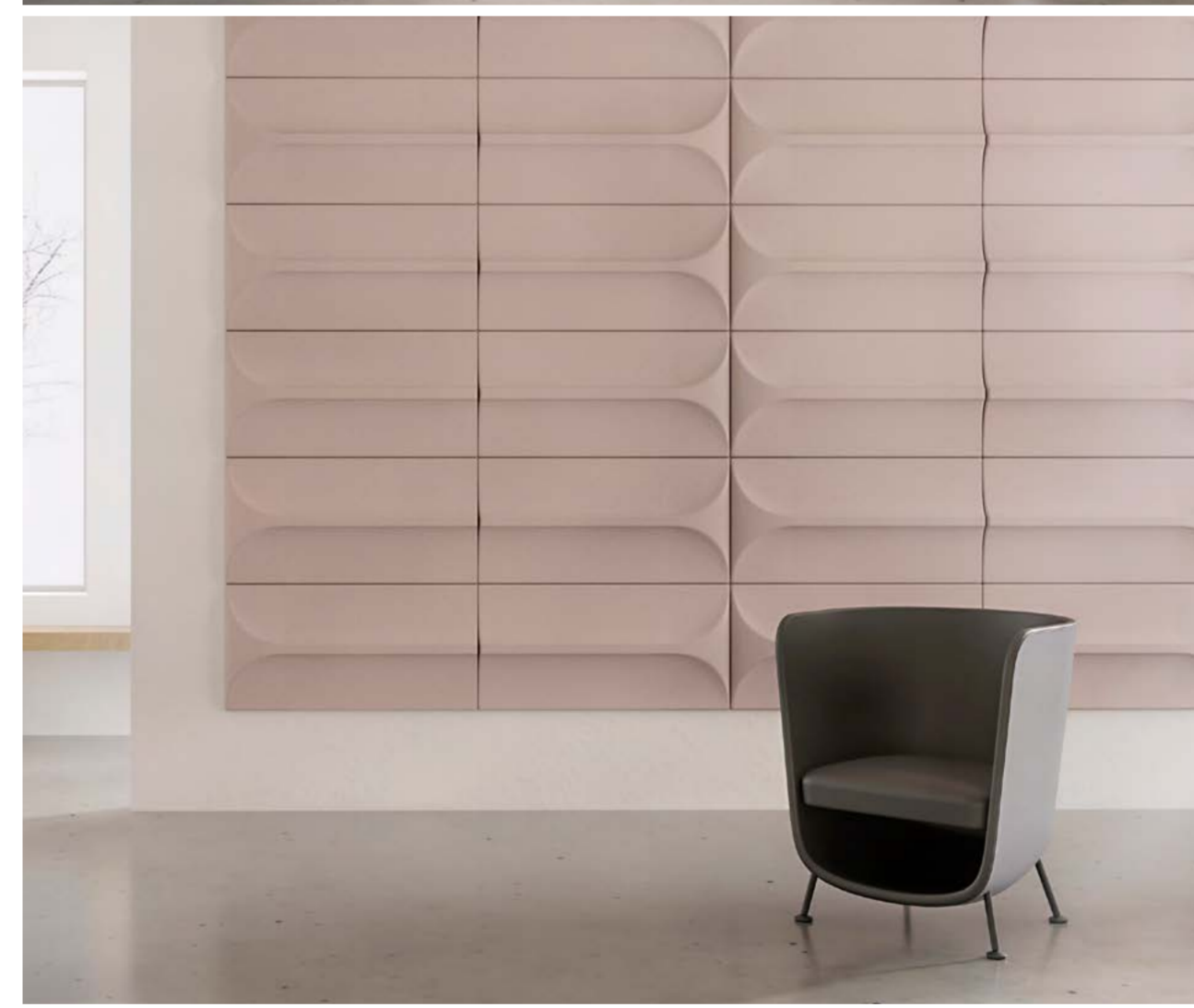


## Sparkling Bubble

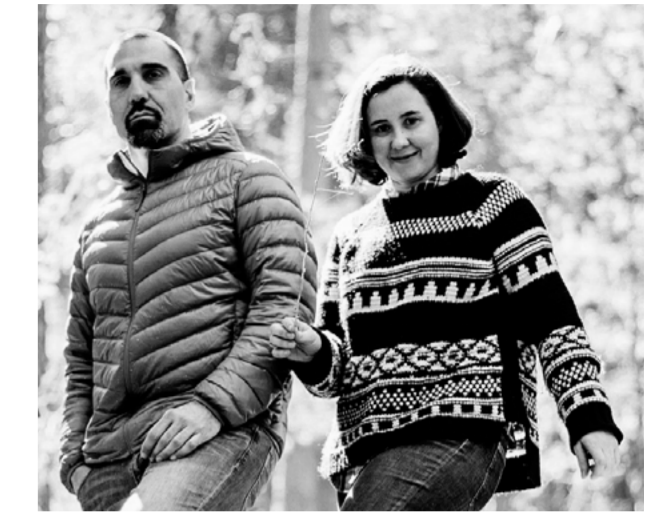
Surely tables don't have to be square? according to Stefan Borselius and Thomas Bernstrand, they can be bubbly sparkling and just a tad whimsical in order to add a joyful character to any space. Just take one drop, then another, and suddenly there are three. The bubbles add up to a strikingly graphic table configuration, which will enhance any cold and formal space with an expressive vivacity. The table top in laser cut aluminium is supported on a stainless-steel structure. Bubble is available in a choice of colours, such as sand, terracotta, anthracite, and clay.

"Bubble is both function and decoration in a straightforward design, which adds character to any space." Thomas Bernstrand





# ARC



Cutu Mazueolos and Eva Prego started their design studio Stone Designs more than 20 years ago, and today have clients all around the world. Offices are to be found in Shanghai, Tokyo and Moscow, as well as their home town of Madrid. Their designs have earned them great popularity among Swedish manufacturers thanks to a Nordic feeling which surpasses even local designers. Maybe it's because of an aversion to an evermore artificial world?

"We feel a strong affinity with both Nordic and Japanese culture and aesthetics. We talk the same language", says Eva Prego. "Furthermore, colour is a universal language, which people understand and can interpret on their own, almost like abstract art." Cutu Mazueolos has a past as a professional snowboarder and is a keen practitioner of extreme sports.

"I really find myself at ease with nature; everything else is plastic. Worst of all is social media. Where is the taste of life in all these plastic products which surround us?" Stone Design works for many internationally well-known and high-profile clients, as well as providing interior design for ski resorts both in Spain and Japan. Both Eva and Cutu emphasise that they want to improve people's lives by creating a new relationship with both object and surroundings.

*What are you reading right now?*

*"On the Road by Jack Kerouac, I know, I should have read it long time ago, but it's never too late!"*

*How can design save the world?*

*"My kids are going to be the ones responsible for saving the world, and through design I can teach them how to take care of the environment, our common resources, and explain how we are just one more piece on this beautiful planet."*

*Best music right now?*

*"Mandolin Orange!"*

*"Make your own Arc pattern by combining the panels vertically, horizontally, let the arcs point in different directions, make it uniquely yours by an infinity of possibilities."*  
Cutu Mazueolos & Eva Prego

## Capture the sound waves...

Stone Designs new sound absorber Arc evokes mesmerizing architectural motifs with its subtle graphic form language. Configure Arc vertically, horizontally, and let the arrow-like form create patterns reminiscent of Moorish and Gothic facades, or an even older origin. "We started with an arrow, but while combining the pieces in different positions, we realized that we had an arc like in the Coliseum in Rome." says Cutu Mazueolos and Eva Prego in unison. The 100% hot-moulded polyester form felt modules can be combined in many possible combinations that result in three-dimensional figures, which will stand out both as decoration and acoustic control in one and the same product. The reliefs in the surface will rebound the sound, while the elements as a whole acts as sound absorbers. Arc can easily be mounted on walls thanks to magnetic fittings. Cutu Mazueolos and Eva Prego stress that their designs are finalised by the users' creativity. Along with Stone Designs former sound absorbers Gaia and Gingko, Arc can be combined in a plethora of different ways with the help of Blå Station's Wall Planner; just enter the wall measurements and select combinations of colours. Furthermore, Acoustic Facts makes it possible to calculate the exact acoustic properties and the number of acoustic absorbers required for any room.



Gaia | H65xW65 | 2017



Ginkgo | H42xW50 | 2016



Arc | H90xW45 | 2019





# RÖHSSKA



It certainly helps being a carpenter working with wood, but Fredrik Paulsen is not content merely to master the material, he loves to experiment and challenge the very conceptions of design. You could almost call his work an anti-design, that Italian radical design which questioned the very ethos of a Modernist restrained functional simplicity with unique colourful and decorative pieces. No wonder he is inspired by masters like Ettore Sottsass, Gaetano Pesce, and Gae Aulenti. But if Fredrik is both an artist and a designer at heart, he wants to express a thorough logic in how his pieces are put together. "I work fast and intuitively, and I do try to trust my gut feeling," says Fredrik, "I'm genuinely interested in the practical function of a design, but I am as intrigued by design as a communication device and a cultural interface." With a broad education ranging from the Beckmans College of Design, an internship at IKEA, to his MA at the Royal College of Art in London, Fredrik is truly interdisciplinary, and wants design to reflect our contemporary world, and doesn't want to draw any boundaries to other cultural expressions like art, fashion, and music.

*Are you a designer or an artist? I work a lot in a gallery context, which is why many call me an artist. But I have a degree as a designer, and I'm really a furniture guy. I'm hooked on material which doesn't have a high status, and many of my pieces are unique, but all part of a process which is continuously developed. And regardless if the final product is a chair, a party, or an exhibition, I'm totally into it. It's what I love, and it's what I do, because it allows me to have fun. I do think it's time to broaden our view on how you can work as a designer! What are you reading and listening to? I just finished Caroline Ringskog Ferrada-Noli's Rich Boy, amazing language, impossible to stop reading. Musicwise I'm into Suicide, GG Allin, Spokes H, and Robyn right now, do check out the British radio stations Rins.fm and NTS Radio.*



## A truly unique chair

Fredrik Paulsen didn't expect one of his art pieces to be turned into an industrial product but with the reopening of Röhsska, Sweden's foremost design museum, it seemed the perfect occasion. Invited to stage an exhibition with the title Unmaking Democratic Design, Fredrik was more than willing to collaborate with Blå Station's design manager Johan Lindau.

"I don't believe design has to be democratic, if by that we imply accessible to everyone," says Fredrik Paulsen, "but that term readily applies to my chair which is a people's chair, truly sustainable, flat packed, and sold at a fair price." The chair appears to be as basic as possible, heavy on the raw material.

But the first impression is deceptive; there is a great attention to classical geometry with the slightly inclined backrest and not too flat seating. Or as Fredrik exclaims: "Comfortable, but not too comfortable! I want my love for construction to include everyone. You should understand the construction, how the chair is put together: no surprise moment, no magic, it's almost an anti-design, an engineered product." Fredrik Paulsen definitely prefers to work in wood that enables him to experiment. This time it is beech, these days a neglected but nonetheless perfect wood material for furniture, technically dense and very hard. The exclusivity lies not in the material itself though but in the work invested in each product. Fredrik has pre-empted the wood trend now in vogue but sustainability issues are of course close at heart for a Swedish designer.

"We do have to reclaim the concept of Democratic Design from IKEA, they try to make us believe it's all about low cost, but who is paying at the other end? The real costs are transferred elsewhere in the form of appallingly low wages, and with mother Earth as a dumping ground." And in another job at the global Swedish furniture giant, Fredrik does offer a real surprise. Instead of yet another mass-produced standardized chair, all Röhsska chairs are uniquely handcrafted objects whilst at the same time industrially produced. The chair's backrest and seating in pine or oak plywood will be clear lacquered or tinted in different colours. A unique version will be made for the Röhsska Museum with seat and back tinted in two different colours, and with a surprising third colour where they meet.



# PINZO



David doesn't go for simple slogans like "less is more"; instead he claims design has to be obvious. That might imply a certain love for an Italian master like Enzo Mari, but also for bespoke furniture from all around the world. Since graduating from the prestigious Carl Malmsten Furniture School almost 10 years ago, David has produced quite a roster of designs, many of them aspiring or already fully acclaimed furniture classics. "Wood is my favourite material, not only because I hail from the forests of Småland in southern Sweden, but because it could be used a lot more – particularly pine, which has had a bad reputation since the terrible 80s yellowish hard-lacquered polyurethane versions." As for creating a little punk of a chair, David explains that he enjoyed working in a record shop in Värnamo when he was younger. "You get hooked. First it was the Clash and all the others in the punk craze, then it was vegan punk or whatever." Extending his education by studying aesthetics and philosophy in Umeå has enabled him to contribute to a more humanistic design approach as a teacher at the Carl Malmsten Furniture School. "You have to let the design process run its course. Look at Pinzo. The chair might look simple, but the fastening of the back and the precise inclination requires quite an advanced solution."

**How have your studies in philosophy influenced your work?**  
I want objects to have meaning. You should understand why my things look and work in a certain way. As a designer you're part of something bigger. It's not just a product, it's about contributing to the fabric of society.

**What are you reading right now?**  
An old book by the Swedish artist Torsten Renqvist describing the people who influenced and shaped his life. You really learn to understand him through these portraits.

**What are your music preferences, apart from punk?**  
Right now I'm a lot into Felix Kubin. I appreciate electronic music; it really makes me happy!



## Punky wood aesthetics with Pinzo

What happens when Blå Station challenges acclaimed designer and accomplished carpenter David Ericsson to interpret the company's very spirit? David's first decision is to go exclusively for pine, the golden green treasure of the Swedish forests, as the sole material. Johan Lindau, CEO and design manager of Blå Station is excited: why not process Swedish pine instead of just exporting it? A pine chair project has been on his mind for years. David's take on Blå Station is a raw-hewn, sturdy little punk of a chair. Stubby and with a springy inclination, Pinzo offers an almost brutal simplicity of construction, with a finger jointed backrest and a hole as a little handle in the lower part of the seat.

Pinzo is more than an object; it's a stubborn little fellow with an inviting character. David's chair, consisting of just six pieces, pays clear homage to the Italian master Enzo Mari and his straightforward approach to wood. African seating shaped directly from tree trunks has also inspired the design. Pinzo is quite obviously the soul mate of the recently launched Röhsska, because it's all about taking wood to its extreme: hard-core sustainable and truly long-lasting. The chair will be available in natural wood colour, snow, burgundy and iron sulphate, as well as a black tinted version, all showing off the wood grain.

*"There's a clear African inspiration, like how massive sturdy chairs were sculpted out of giant tree trunks. I've given Pinzo a Swedish touch: square and angular, open at the front and more fleshy at the back where the seat and backrest join."*

*"It's idiotic to send wood half way around the world for processing, then back again. Why not deal with our golden green pine treasure right here?"*

Thomas Bernstrand | 2015 – 2017

# HONKEN



Thomas Bernstrand can boast of being both a renowned Swedish designer and a singular rebel on the Swedish design scene. When Thomas presented the two lamps Do Swing and Sugar Ray at his exam exhibition at Konstfack, the School of Arts, Crafts and Design in Stockholm, they were immediately picked up by Droog Design which featured them in their much-praised show during the Milano fair in 2001. A lamp which allowed you to fly over the bar counter, and another in silicon to punch until it lit up. 'I need to justify what I create', says Thomas earnestly. 'Why make a new product? Can I do it differently? In a more environmentally sound way? Allow for more efficient logistics? Make it easier to move? It can almost be anything as long as the product offers something new, otherwise it doesn't count.'

The same desire to challenge prevailing norms with witty and meticulously conceived design is mirrored in Thomas' art project. The Beach, which won the 2008 Siena Landscape Award, consists of sun deck furniture and parasols in a year-round installation in the centre of Stockholm. Movable Space is a slowly revolving light installation that in the new commuter rail station Odenplan in Stockholm. Thomas' education spans industrial design and art, he studied in Stockholm at both Konstfack – the University of Arts, Crafts and Design – and Konsthögskolan – the University of Fine Arts – as well as at Denmark's Designskole. His work can be found in museums as well as among manufacturer's collections. Thomas has been awarded many design prizes, among them the German Design Award, and the prestigious Bruno Mathsson prize in Sweden.

*Which is your favourite place in Stockholm? 'Having brunch at Fotografiska on Stadsgårdskajen.'*

*Latest book by the bed? 'Right now I'm reading "Utopia For Realists" by Rutger Bregman on universal basic income and other radical ideas.'*



Honken XL | 2017



Honken S | 2017



Honken | 2015

Stefan Borselius | 2011 - 2018

# DUNDRA



Stefan Borselius is one of Sweden's most prominent contemporary designers. He has trained as a carpenter at the Steneby School, as a designer at the Carl Malmsten School, and holds a master's degree from Konstfack, the University College of Arts, Crafts and Design in Stockholm. With a keen interest in historic designs, he creates furniture, lights and textiles inspired by new lifestyles and new working environments. All of his work is marked by an attention to proportions and details, and he methodically and wholeheartedly pushes the boundaries of what can be produced, without leaving anything to chance. 'I presented my journeyman piece exactly 100 years after my grandfather's father did the same, but although I felt at ease with carpentry, I wanted to learn how to create and draw my own forms.'

The Oppo chair for Blå Station, 2009, fuses technical and emotional functionality in a soft, cushy friendly form. Stefan has received numerous awards including the Red Dot: Best of the Best Award, 2004. He is represented in the design collection at the National Museum, Stockholm. Many Swedish design companies in lighting, textile, and acoustic products are among his clients, and most of all Blå Station, for whom he has created modern design icons such as Peekaboo, Wilmer and Oppo as well as Sting, designed with Fredrik Mattson.

*Where and how do you work? 'I really enjoy working in my studio by the sea, which I share with my wife, an employee, and the office dog Sikan. I like drawing on paper or building models in clay, but most of my time is dedicated to make the ideas become real.'*

*What is your preferred reading at night? 'Lots of children books, but lately I've managed to read Jan Guillou's epos from the 20th century.'*



Dundra | 2011



Dundra | 2011

Osko + Deichmann | 2018

# GAP



Olli Deichmann and Blasius Osko began working together after taking their degrees in industrial design in Berlin where they operate their design office. Back then, they used to call themselves Wunchsforscher, literally Wish Researchers, since everything seemed possible in the late '90s. The breakthrough for this Polish-German design duo came with Pebbles, a bulky yet precisely proportioned sofa, which they presented at the Milan Furniture Fair 2005. Good reviews are one thing, but only Blå Station were persistent enough to bring it to market. Even more successful is their Straw series, which has now been updated with Superstraw, a high-back chair with their signature kinked steel tubes reminiscent of drinking straws. "Our mission?" Blasius waits for the right response. "We like to ask ourselves questions; there are so many assumptions regarding the materials, aesthetics and functions one is supposed to have. What if you could imagine a world that's a little bit different?" The Straw and Superkink furniture prove the point with their playful take on the early century modernist iconic tubular design that is now bent and folded at sharp angles. "We make the impossible possible!" says Olli Deichmann. Apart from Blå Station, they work for renowned companies like Lignet Roset and Brunner. Their extensive portfolio is included in the book "Best of German Interior Design", and apart from numerous prizes, their Straw chairs and tables enliven the Bauhaus Archive cafeteria in Berlin.

*How do you find new ideas? "Taking extended walks," says Blasius Osko. "We should really do so more often! Walking and thinking goes very well together, it brings out new ideas."*

*Do you work with the music turned up or not? "Not really, we're often engrossed in a never-ending dialogue finding the right solution," says Blasius Osko. "But lately I've rediscovered Fat Boy Slim; he's the perfect companion in the prototype workshop."*



Gap Table | 2018



Gap | 2018

Peter Brandt | 1994

# BIMBO



Design is hardly about simplicity for Peter Brandt, the best solution has to work in many different ways. At first glance, Bimbo is a practical well-designed stool, and obviously the result of a careful study of how to bend the raw material properly. But Bimbo also radiates its own lightness, just grab me and carry me around for whatever purpose. And while stacked up, it's almost a sculpture in its own right. "I'm no mathematician, but I'm striving for a certain grammar in my creations, Bimbo is cut out to almost resemble individuals which you can stack together. It's sturdy, and it's smart, and the mix of colours create stunning effects." Peter Brandt, who is Danish by birth but has been living in Stockholm for a long time, originally studied architecture in Copenhagen, and design at Konstfack University of Arts, Crafts and Design in Stockholm. For 15 years he has worked worked mainly as an architect at the office of Thomas Ericsson. He nevertheless contributes with outdoor furniture in both wood and cast iron for municipalities, as well as for private semi-public gardens.

*Do you dream about a special design project? "I'd really like to work with new light solutions now that LED really works. There are so many possibilities with such a small light source, not least the possibility to integrate lights directly in the architecture of the office without any armatures."*

*What are you reading just now? "I just finished Yuval Noah Harari's Sapiens: A Brief History of Humankind, and Hans Rosling's Factfulness, right now I really enjoy the Swedish cartoonist Nina Hemmingsson's På A svarar jag hej då."*



## Bimbo turns 25!

Bimbo has been a bestseller and a classic in the Blå Station collection since Peter Brandt came up with his easy-going yet perfectly exact design 1994. The light stool can be used everywhere, just use the cut-out in the middle to grab Bimbo and shuffle it around for a temporary seating place or as an aid to stretch for out of reach places. Bimbo is as much a part of the interior design in use or stacked away in graphically intriguing little towers. The original Bimbo was made of compression moulded birch wood with veneer in birch and oak. Our 25 years celebration adds two more finishes: walnut and ash. Bimbo was awarded the Forsnäspriset in the year of its launch, a joint award from the Swedish Institute for Furniture and the Forsnäs factory. It has also won Guldstolen 2005, the Golden Chair, by the Swedish Association of Architects, for best classic and so much softer with distinctive armrests and cosy cushions.

Outofstock design | 2016 – 2019

# ÅHUS



The multi-cultural design collective was born out of a fortuitous meeting in Stockholm, hence the name Outofstock.

Wendy Chua, Gabriel Tan, Gustavo Maggio and Sebastian Alberdi met at Electrolux Design Lab 2005. They decided to collaborate in 2006 and have since been working together across three cities and continents, sharing values of simplicity and poetry, sustainability and craftsmanship.

Based in Singapore, Barcelona and Buenos Aires, Outofstock designs products, furniture, lighting and spaces for international clients such as ligne Roset, Bolia, Environment, Industry+, Biobu by Ekobo and the Sori Yanagi Foundation.

Outofstock has received several accolades for their work, including the Maison & Objet Rising Asian Talents Award 2015, Concurso de Diseño Interior Buenos Aires 2013, the President's Design Award 2010, and the Elle Decoration Spain's Young Talent of the Year 2009.

The comfortable and compact easy chair Åhus is now available as a generous 3-seater. The graphic play between the chunky seats and armrests, and the slender frame, is further underscored by the functional side tables that creates an inviting asymmetry.



Stone Designs | 2017

# POCKET



Åhus | 2017



Åhus-3 | 2019



## Stylish safe keeping

Tote bags, backpacks, scarfs, satchels, jackets, sling bags, clutches, books, laptops... Too many things to keep track of while out-and-about in town? How about an extra pocket? Pocket offers an elegant solution to a hitherto unmet need, a compartment for storing your treasures. Like the kangaroo's pouch or a secret hiding place, Pocket is your own island of privacy in the midst of the metropolis. Pocket offers perfect extra-storage for busy public spaces such as hotel lobbies, waiting areas, bars and restaurants and why not at your office or home?

*"Pocket is neither too soft nor too hard. Our chair has a stiff outside and a softer inside to enhance the comfort. Nowadays everyone walks around with laptops, handbags, and lots of other things. Personally, we hate to leave our stuff on the floor! Pocket is perfect for keeping all your gear safe and clean in a public space."* says Cutu Mazuelos & Fvri Preao. Stone Designs.





O4i | 2013 – 2018

# DENT



Henrik Kjellberg and Jon Lindström founded their design studio o4i (office for ideas) in 2005, almost a decade after they earned their MFA degrees at Konstfack, the University College of Arts, Craft and Design in Stockholm, Sweden. They work with numerous clients all over the world offering colourful and inspired design that often challenges the status quo of the design world. Their Dent chair was born as an experiment trying to mould a double-curved 3D surface out of regular material instead of expensive 3D veneer. The result using layerglued compression-moulded ash wood, challenges the modernist idea of perfection while also offering welcoming comfort. "Your eyes tell you that you can't possibly sit comfortably in this chair," says Henrik Kjellberg, "but it's like a bed of nails; your body is supported by the knuckles, and it's all flat in the middle of the seat and at the lumbar support where you need it." Jon Lindström stresses the importance of the comfortable curvature which cradles your back, and which is made possible by the double-curved 3D surface. Their ongoing research in workplace furniture is focused on flexibility and agility, with the user in focus. A changing work culture requires new designs, which integrate technology in furniture solutions, while also protecting the private sphere in an evermore open workspace. But the individual pieces by o4i are the most striking; take Zesty, a superlight stackable chair with a very different character, but based on the same playful approach as Dent. During the past ten years or so, o4i has received numerous awards, among them Red Dot Award (Germany), IDA, International Design Award and ADEX Platinum Award, the last two in the US.



Luka Stepan | 2017 - 2018

# LUCKY



Luka's design has a distinctly Nordic air along with a keen interest in smart solutions for new lifestyles. Luka Stepan continued his studies at the Royal College of Art in London, after graduating from the Academy of Fine Arts and Design in Ljubljana. Under the guidance of professor Ron Arad at RCA, and working as a freelance designers in the UK for several renowned London studios among them Tangerine, Luka is now based with his own design studio in Ljubljana. "Why making yet another chair? Yes, that's a good question! There are really way too many chairs in the world, and lots of them really bad since they don't last long, not even culturally. Lucky is made without any compromises and short-cuts, and while not a cheap chair, it's actually an investment where you count on using it for a long time."

*Design that can be improved? Car design obviously; it can't just be about styling, can it? It's not enough that Tesla challenges the other manufacturers, there's a lot to do: how do you improve on the interior and how do you interact with all the electronics at your command? And being in charge of so much deadly power in the street, how do you develop the automatic system keeping everything in check? If we will have driverless cars in a sharing economy, what will they look like? What kind of sociological and cultural challenges are we facing?*

*On your bedside table? In Praise of Shadows by Junichiro Tanizaki. His essay from 1933 gives a completely different perspective on the aesthetic of the West and the Far East, and it's also a lot about architecture. A chair is a chair, but how is it used in space, how does objects makes us think about space? I believe that with all these high-tec digital solutions we are still extremely connected to the physical materiality of life, and furniture design carries a lot of culture with it, it's really fascinating how much you can put into a chair like Lucky.*



Dent Wood Dressed | 2015



Dent Wood | 2014



Dent Wood | 2018

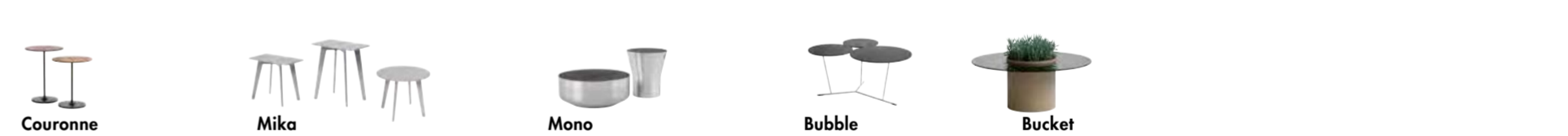
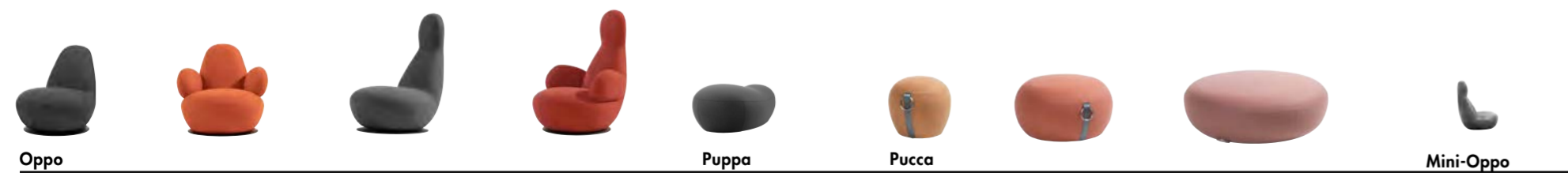


Lucky Lounge | 2018



Lucky | 2017

# COLLECTION



# COLLECTION

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