

PEACE
LOVE &
GOOD
DESIGN

BLĂ STATION



30

We're celebrating our 30th birthday 2016! Over the years we have focused on making a difference on the market.

Despite our great age, we are still curious, we still have our passion and we still don't ask the market what it wants or needs. We carry out our own business intelligence assessments and rarely or never rely on anyone else's trend analysis.

We continue to concentrate on seating such as stools, chairs, sofas and armchairs, but also on their closest associates, such as benches and tables of various types.

Sustainability and environmental awareness, new technologies, new materials and new machinery are important foundations and building blocks for us. All of this can be achieved within a small area here in Sweden, making us quite unique as a production country. We want high quality and a well-thought-out process. We never take shortcuts.

We always strive to adopt a new approach to form, function, material and technology. To succeed with this, you have to be as curious about industry as about young people's behaviour. We constantly reassess what we surround ourselves with and how this affects our lives and opportunities.

Blå Station was established 30 years ago, in 1986, by a designer who after many successful years had tired of designing yet another chair and instead wanted to devote himself to something completely different. But with a recent award in his hand and too many rounds of golf behind him, it wasn't possible to avoid the temptation of doing what he loved best – namely the challenge of designing at least one more chair...

And when nobody wanted to produce the whole new furniture series, which he called OBLADO, he decided to become his own producer. Because then he would be able to decide about and manufacture the furniture he himself liked and which he felt deserved a place on the market.

That designer was Börge Lindau, our father.

Mimi & Johan

On our wish list this year, as always; Peace Love & Good Design!



Johan Lindau
Couronne



O4i
Dent Barstool



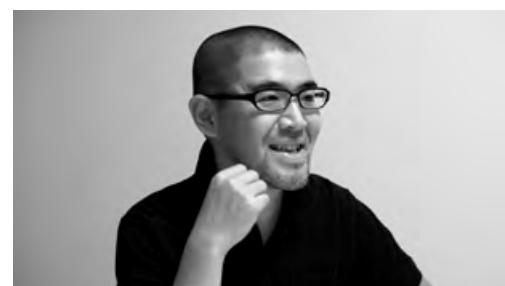
Outofstock
Åhus



Thomas Bernstrand
Honken Workstation



Stefan Borselius
Puff & Poppe2

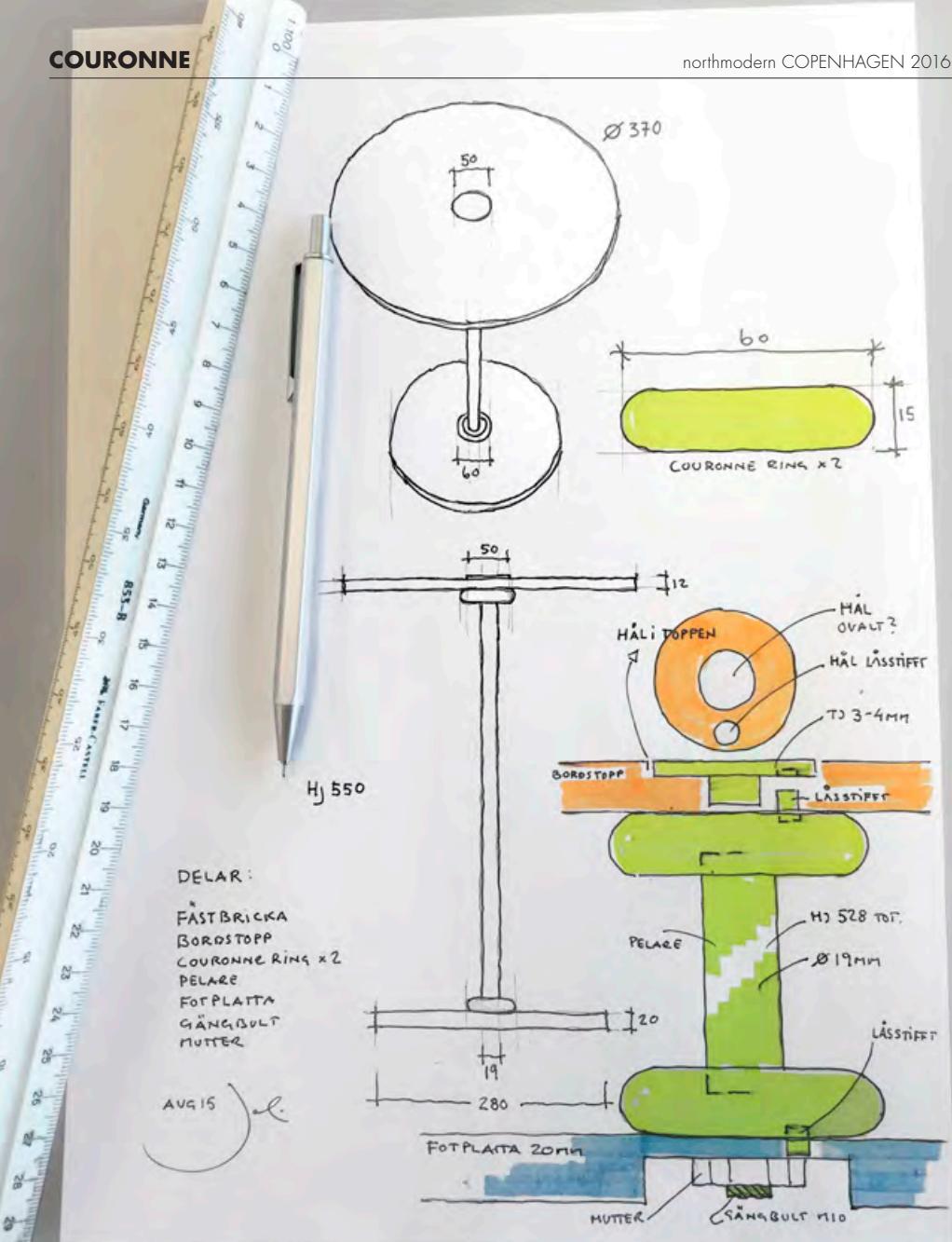


Tomoyuki Matsuoka
Unit

For us, the product is the important thing, not the signature. Usability, function and quality are as important as the product's appearance. We often say that design isn't the surface but the result of the process. The designers we choose to work with are just as fascinated by analysis and questioning as we are, and ready to do whatever it takes to achieve the best joint result.



Stone Designs
Gaia



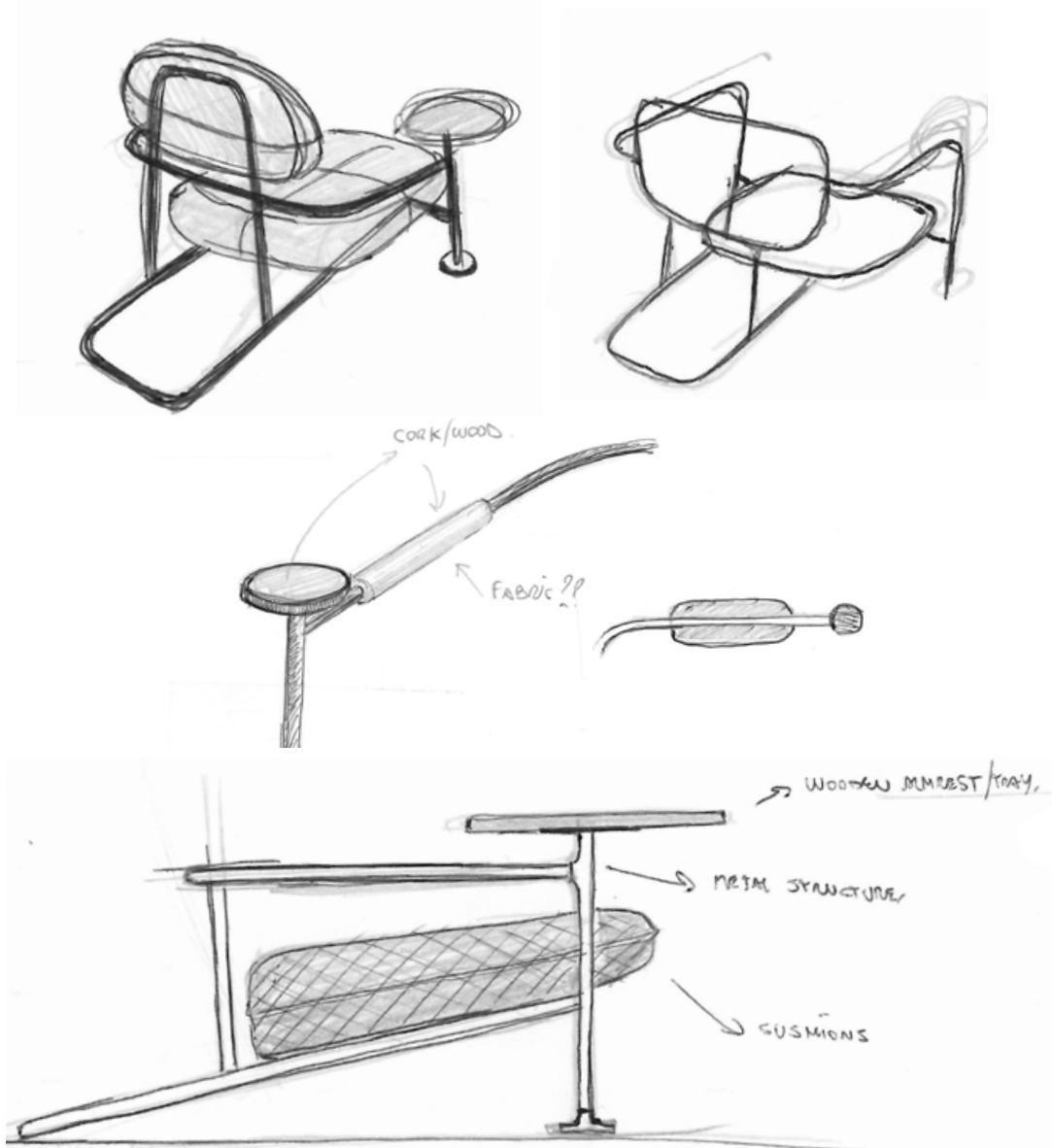
Sometimes you simply have to make a product immediately, for one reason or another. In this case, we had already sold a table with a function that was exactly what the customer wanted. The table didn't exist – but only I knew that.

What I did next was to work entirely on the basis of the function, removing everything that often makes the design unique – the time to think and rethink, to question everything from the construction, material choice, size and appearance... because there was no time for all that.

It was simply a case of creating a small table – a table for a coffee cup and a plate, stable so that the coffee or drink wouldn't spill; a table that would work as a stool or footstool and as a table for a sofa or armchair, easy to place and mobile.

Quite simply an independent, chameleon-like item of furniture which wouldn't intrude on the identities of other products. This was the result – as small a table as possible with a little Couronne ring as a decoration.



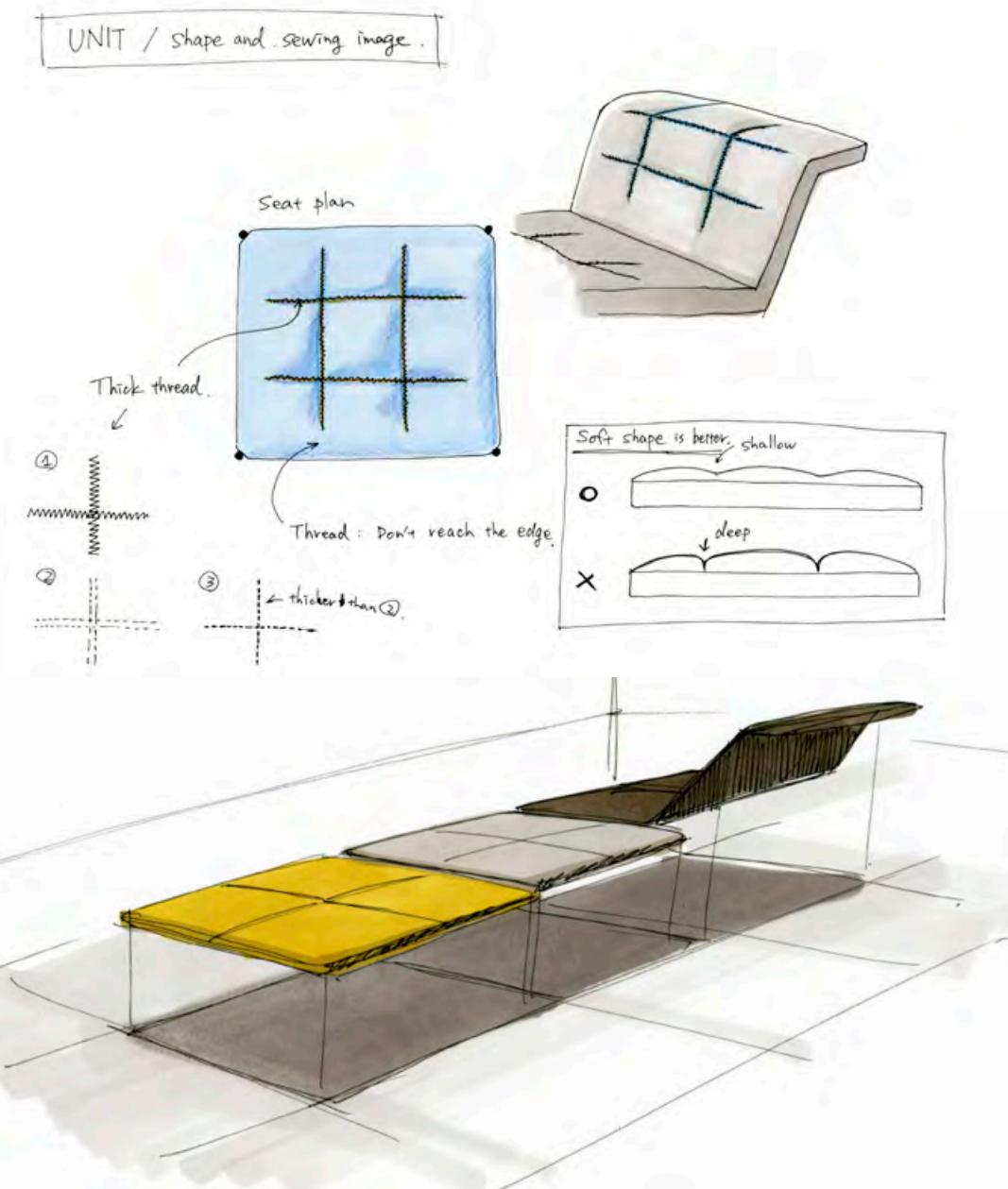


For our first project for Blå Station, a company celebrating its 30th anniversary in 2016, we wanted to design a chair that represents our take on the values that Blå Station stands for – fun but never forgetting function, unexpected yet at the same time familiar.

The resulting product was conceived as an exercise in seating where we wanted to achieve a comfortable and compact recliner with a balance of freshness and timelessness – one that would be compatible with both contemporary and historic environments. When designing this chair, we worked especially hard to eliminate superfluous and unnecessary elements while giving it character and new function through the integration of a side table, introducing a sense of asymmetry.

We named the chair Åhus, after the coastal town in south-east Sweden where Blå Station was established in 1986, as a celebration of their birthday.





UNIT has been designed on the basis of two key characteristics, to adjust to different architectural spaces.

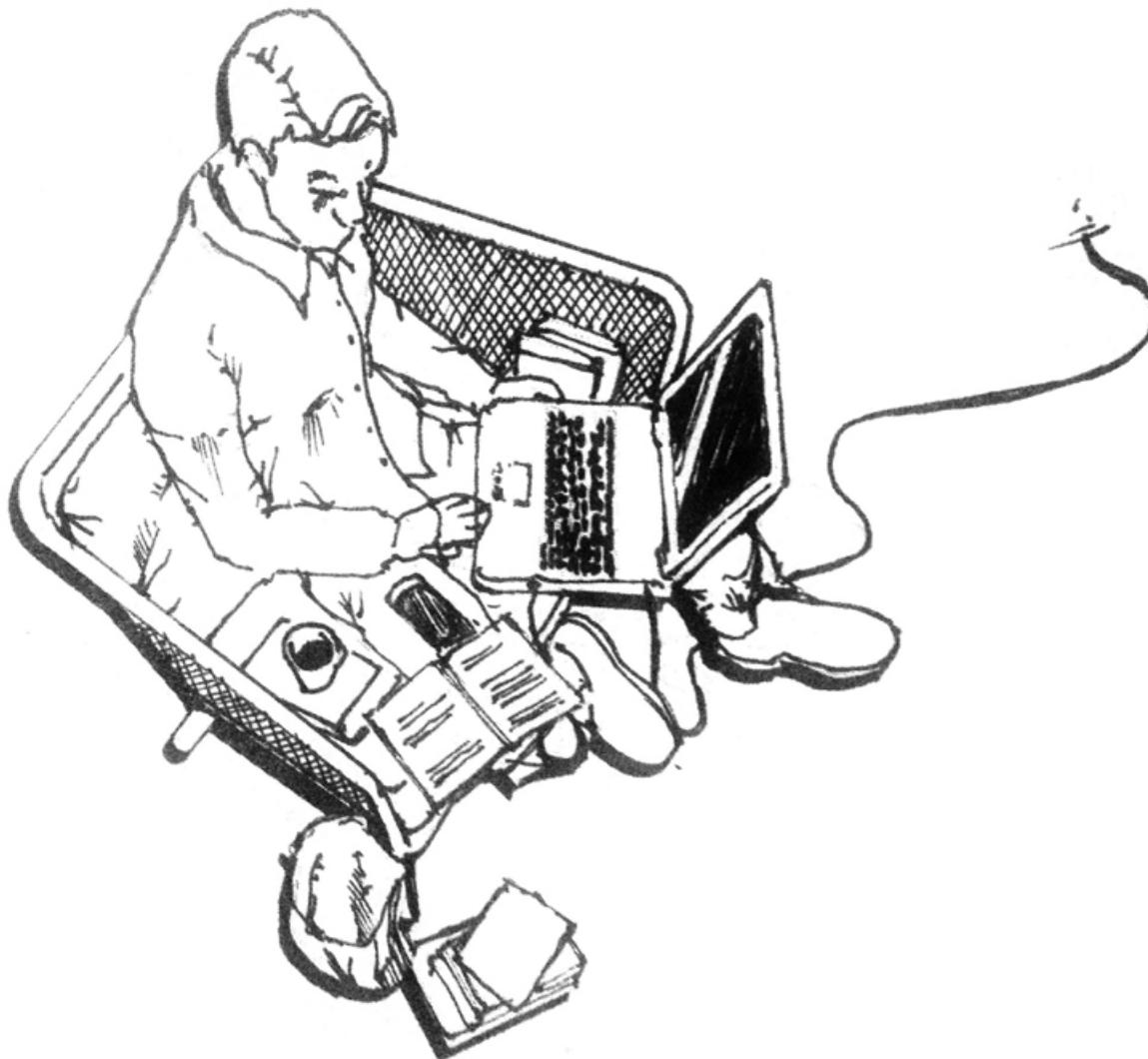
The first is that it gives a light impression. With its thin seat pad held by a frame configured in horizontal and vertical lines, UNIT exudes the impression that it is floating in space above the floor without interfering with the space itself; simply existing in its own place.

The second characteristic is the configuration in a square grid. The square of the module and the vertical frame fit with a variety of architectural structures, like floating floor tiles, with a presence like a flying carpet.

When the square units of the flying carpet are connected, one by one, with a variety of colours, they create interest and union in the surrounding space. The square grid also makes it possible for each unit to be arranged variably crosswise and lengthwise, making UNIT perfect for many different spaces; big, small, wide, narrow, public and home.

Tomoyuki Matsuoka 2016



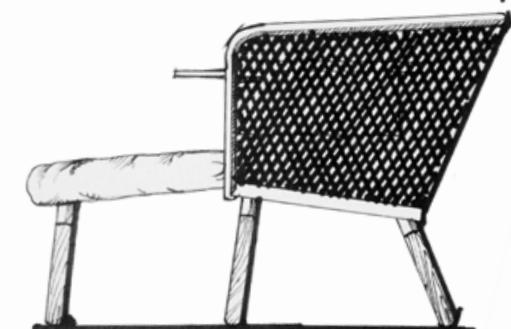


When Honken developed into a voluminous, generous armchair, it was so that the user could spread out, draw their beloved into a close embrace or share the space with their best friend – but of course behind the lavish space that we created with Honken we have always pictured the ultimate temporary workplace.

With Honken Workstation, we would include everything you could possibly need, such as a side table, work surface, storage, electrical outlet and a couch for in-depth reflection or for a well-deserved rest after a successful project.

I see the armchair as an individual little space station or small universe where you can alternately relax and work.

Honken Workstation is perfect for schools, universities, libraries, hotels, offices and workplaces of all types.



HONKEN WORKSTATION

STOCKHOLM Furniture & Light Fair 2016 - 02

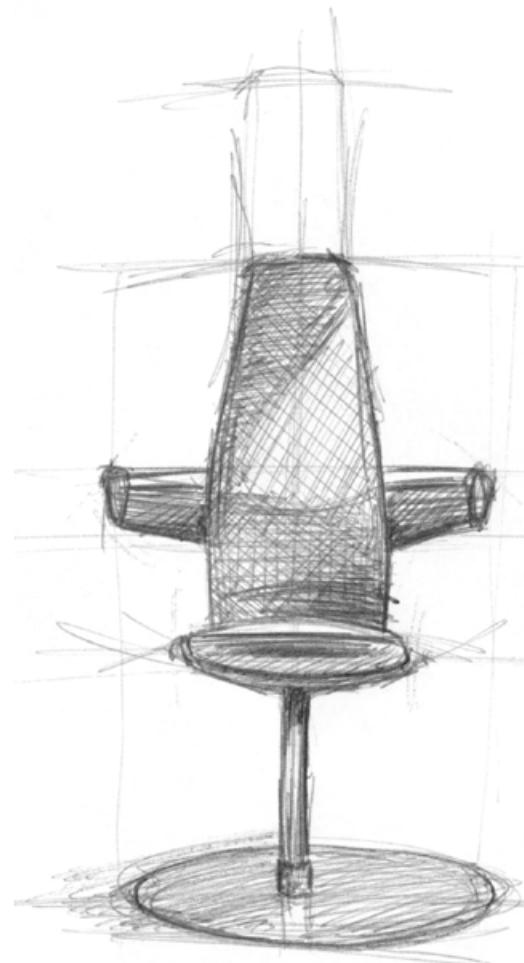
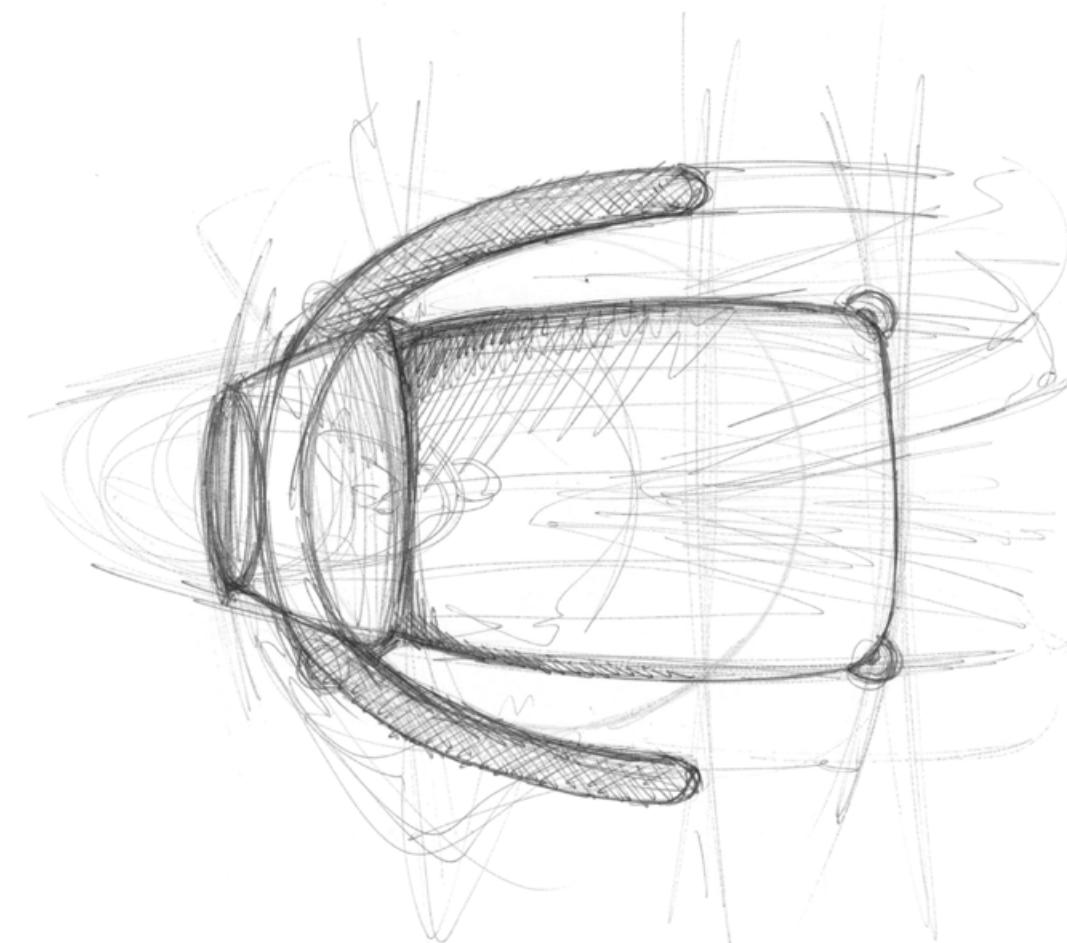


Thomas Bernstrand 2015 - 2016



HONKEN WORKSTATION





I knew we were sticking our necks out when Poppe turned out to be a really narrow armchair. It's now clear to me after a year's daily use that Poppe is a personality, a tall chameleon that fits all assignments, all environments and all users.

Poppe is quite simply an armchair that can both fill unexploited space and resolve the architect's problem of how to meet customer demand for more usable seats. It also copes with all body shapes; long and short, fat and thin – and short or long seated periods.

We have had many requests from architects and customers for variants that don't exist – and as always I wanted to move thoughtfully forward and give Poppe the future he deserves, adding what ultimately seems obvious. By giving Poppe an encircling arm support, we provide him with a new level of comfort, simultaneously adding security for sceptics and traditionalists who believe that they will fall off something just because it's narrower than usual.

Perhaps Poppe is an armchair you have to try before you understand and appreciate it. Just like the Oppo armchair, we have made a variant with a lower back, but still narrow and tall. The leg frame is also supplemented so that it can cope with desk heights, and despite making an armchair into a chair, it's narrower and more attractive than the majority of others on the market.

With these additions to the series, Poppe goes from 2 variants to 16 models.
Hello to the Poppe family!

Poppe 2, chair with seat height 47
Poppe, easy-chair with seat height 40



POPPE2

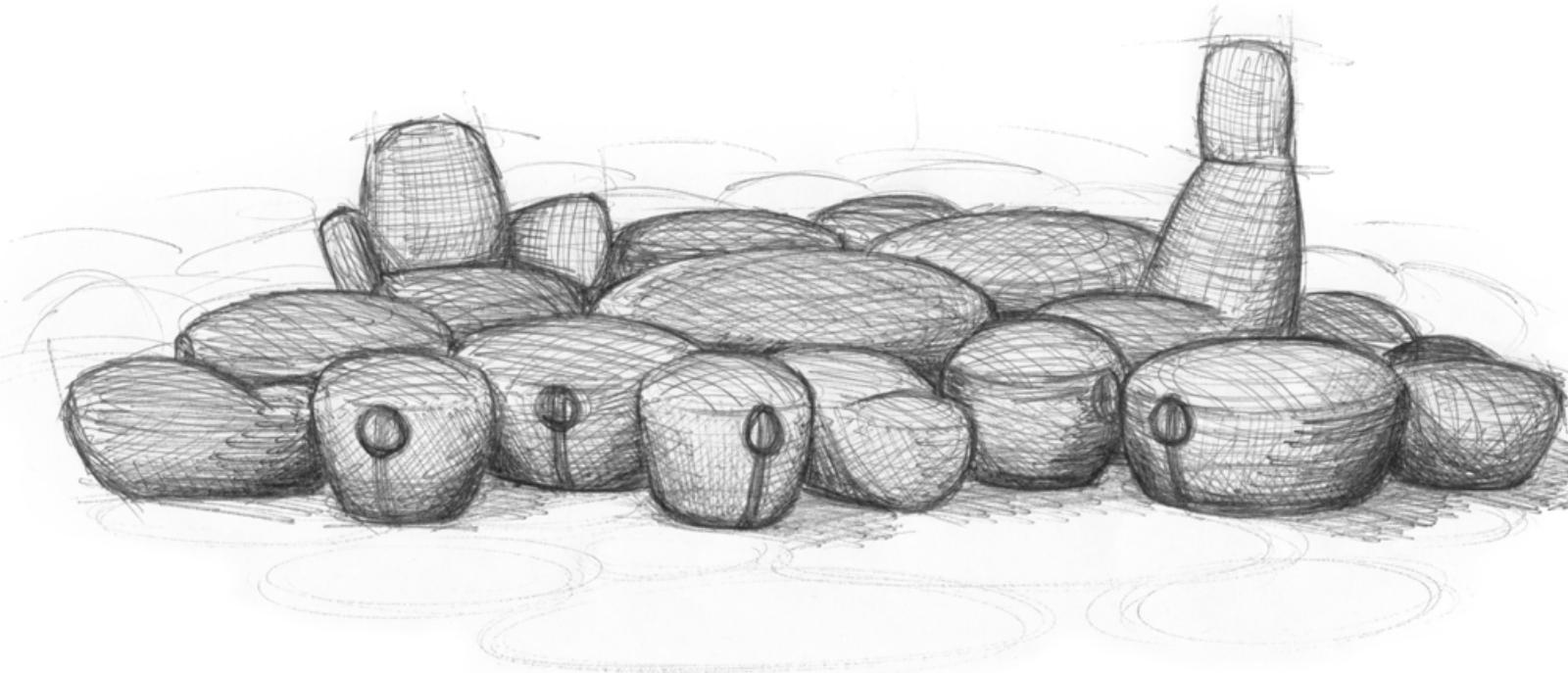
STOCKHOLM Furniture & Light Fair 2016 - 02



Stefan Borselius 2016

POPPE2





Pouffes and footstools don't only perform their function in one place – they're often moved to where they're needed at that particular time.

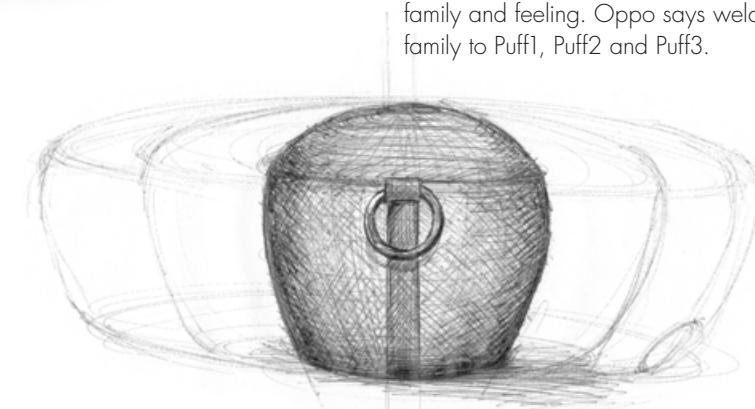
We emphasise this movability with a functional piercing; a ring that can be used as a practical handle.

With his welcoming round shape, our Oppo armchair has become a popular figure – a friend who's easy to furnish with.

From the very beginning we planned a footstool, called Puppa; this became an expressive little precursor to Oppo, as if everything began there.

Now Oppo has taken root and spread across the world, it feels natural for us to carry on and fulfil demand, adding more footstools and pouffes to the family.

Small, medium and large volumes, for one or more people, rounded and with sculpted forms that rest securely on the ground. Now it's possible to fulfil all of the room's functions using a single furniture family and feeling. Oppo says welcome to the family to Puff1, Puff2 and Puff3.







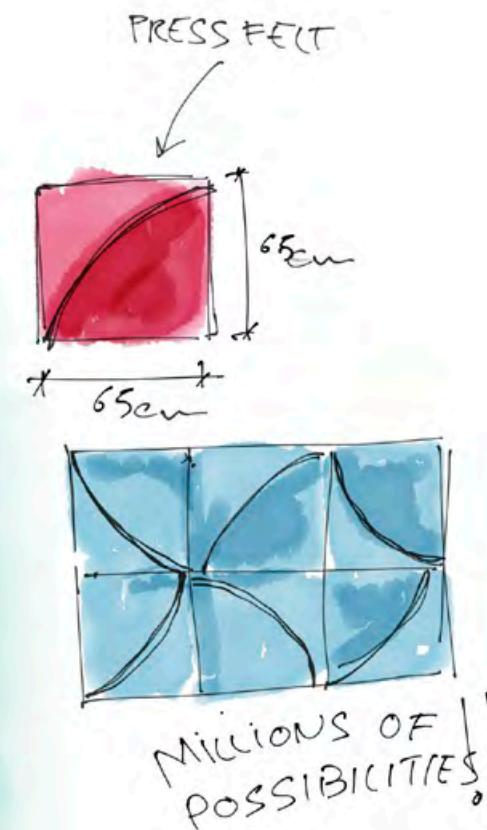
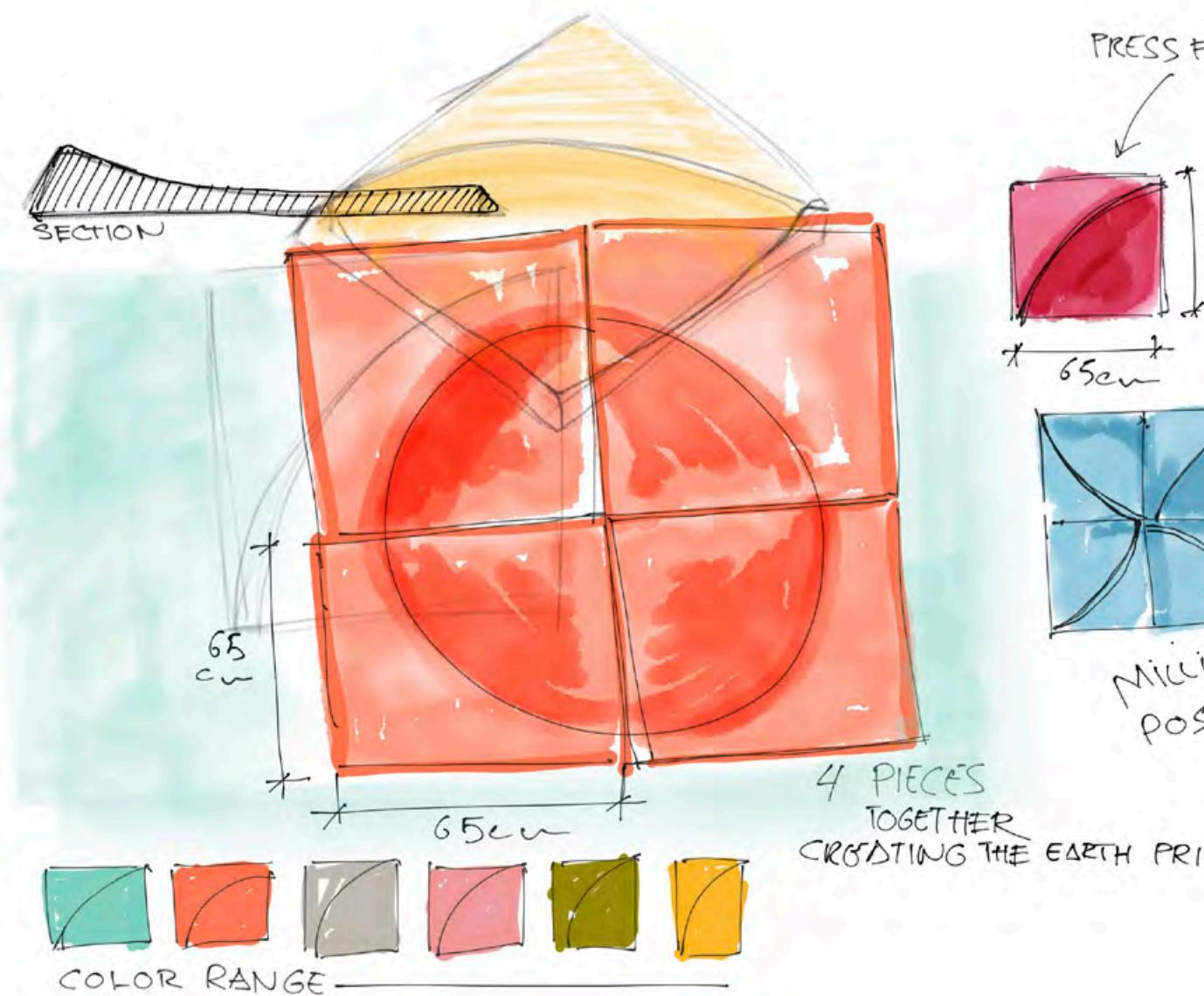
With our Dent chair we showed as early as 2013 that it's possible to create a 3D shape out of standard veneer. Dent made the impossible possible while simultaneously challenging the idea of what is elegant and beautiful.

People probably want to hear that Dent was created on a piece of paper that was crumpled up and thrown away – only to be miraculously rediscovered and rescued. That would have been a fantastic story! But the truth is that the creation of Dent involved intense work to tame a hard, flat surface into a double-curved seat shell, carefully and comfortably formed to the contours of the body. And we succeeded! Despite its buckled seat Dent is a comfortable chair whose surface has many positive characteristics.

Dent is now a large family with a variety of seat surfaces in wood and upholstered versions, and a number of different chassis. The latest additions to the family are the bar stools, developed for an interior design project, which are now being shown for the first time at a trade fair.







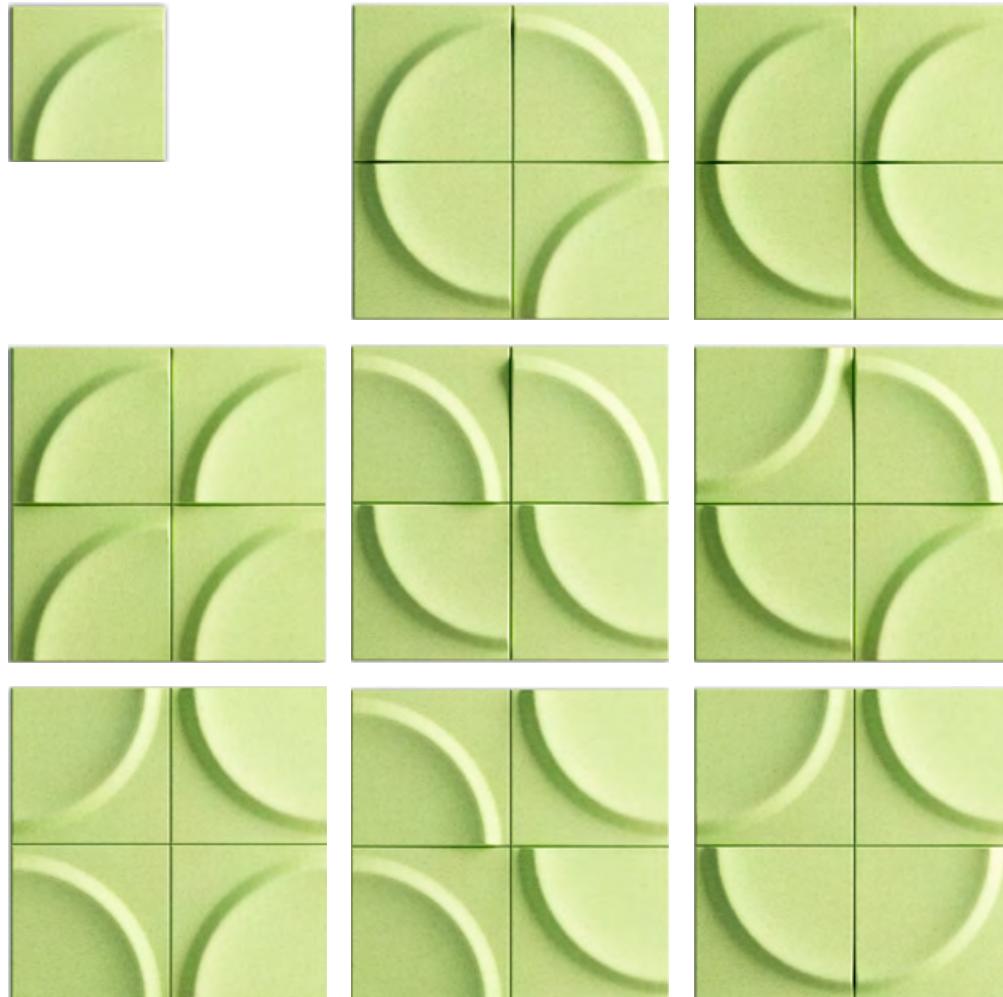
Gaia emerges directly from the earth.
Gaia means nature for us; Gaia represents the footprint of a planet.

We divide Gaia into four pieces representing the four basic elements: fire, earth, wind and water.

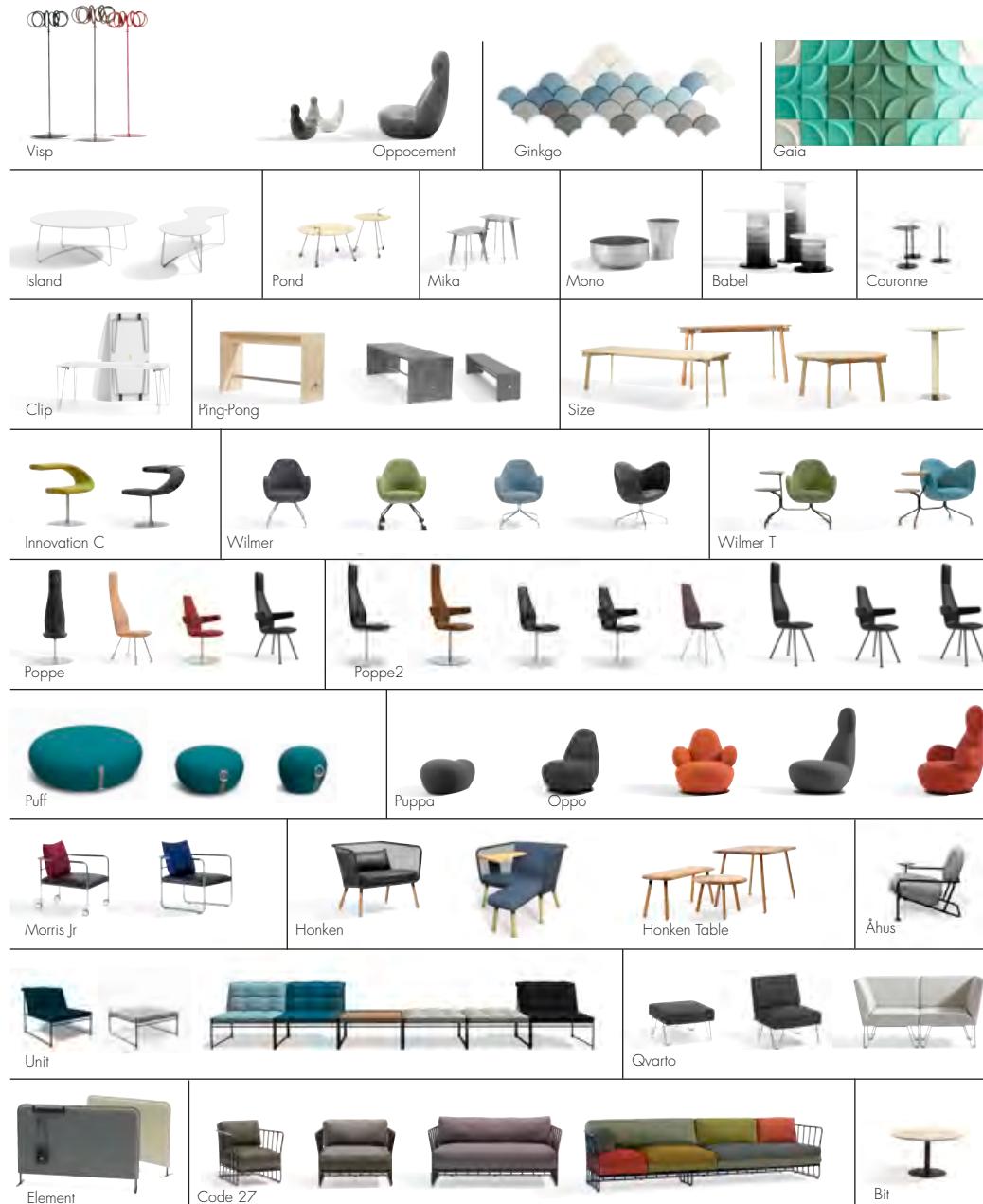
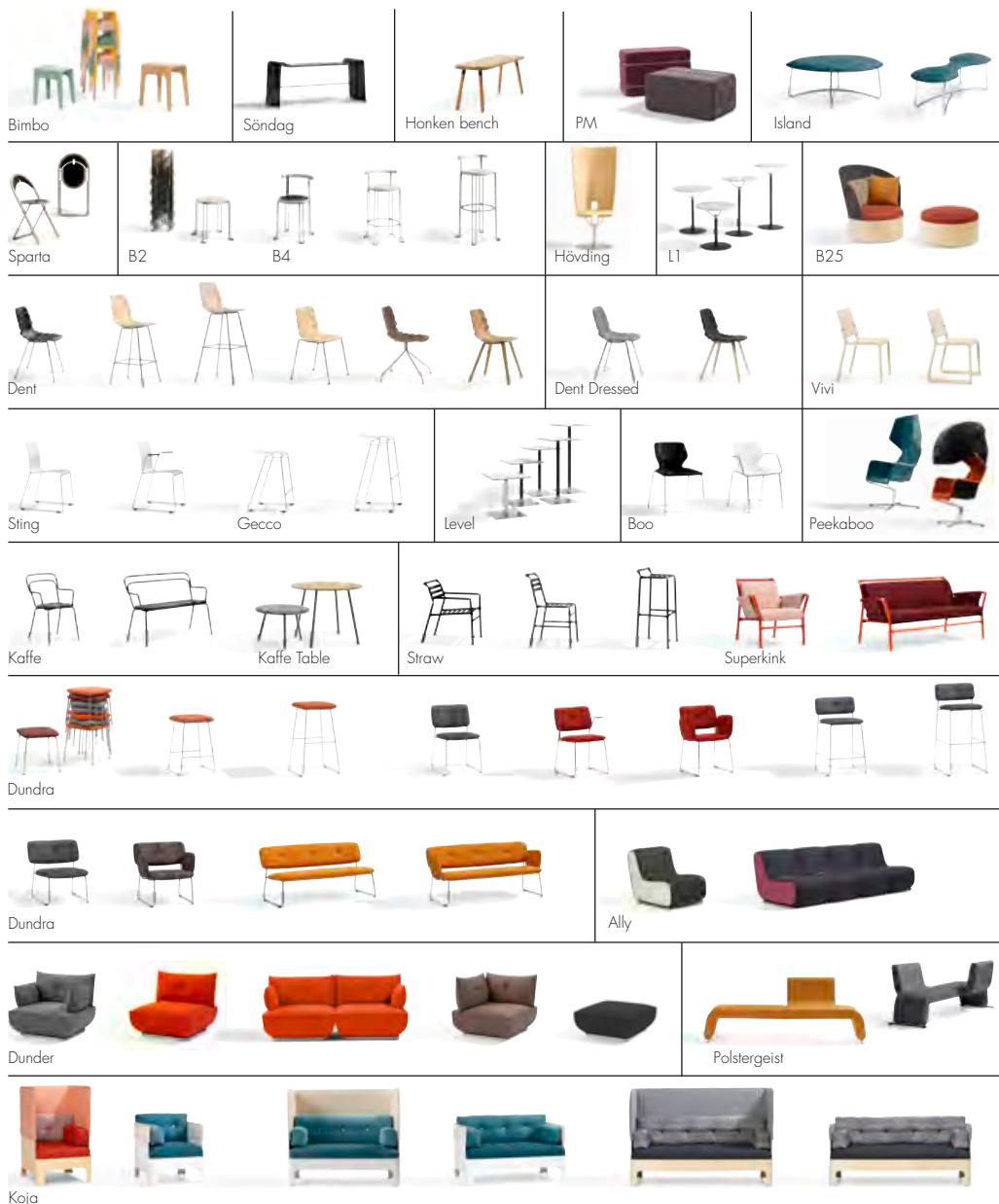
The four elements will combine in millions of different ways, so we cut Gaia in 4 symmetrical pieces to create an infinite range of possible combinations.

Its shape also generates the perfect atmosphere, creating the best sound quality as well as a colourful and inspirational ambient. Gaia is a gesture; it means the beauty of simplicity.

As Mother Earth is continuously changing, Gaia will change with you every time you want, just by rotating each piece, creating a totally different effect on the wall. Gaia goes one step further in acoustic isolation solutions, creating a living surface.



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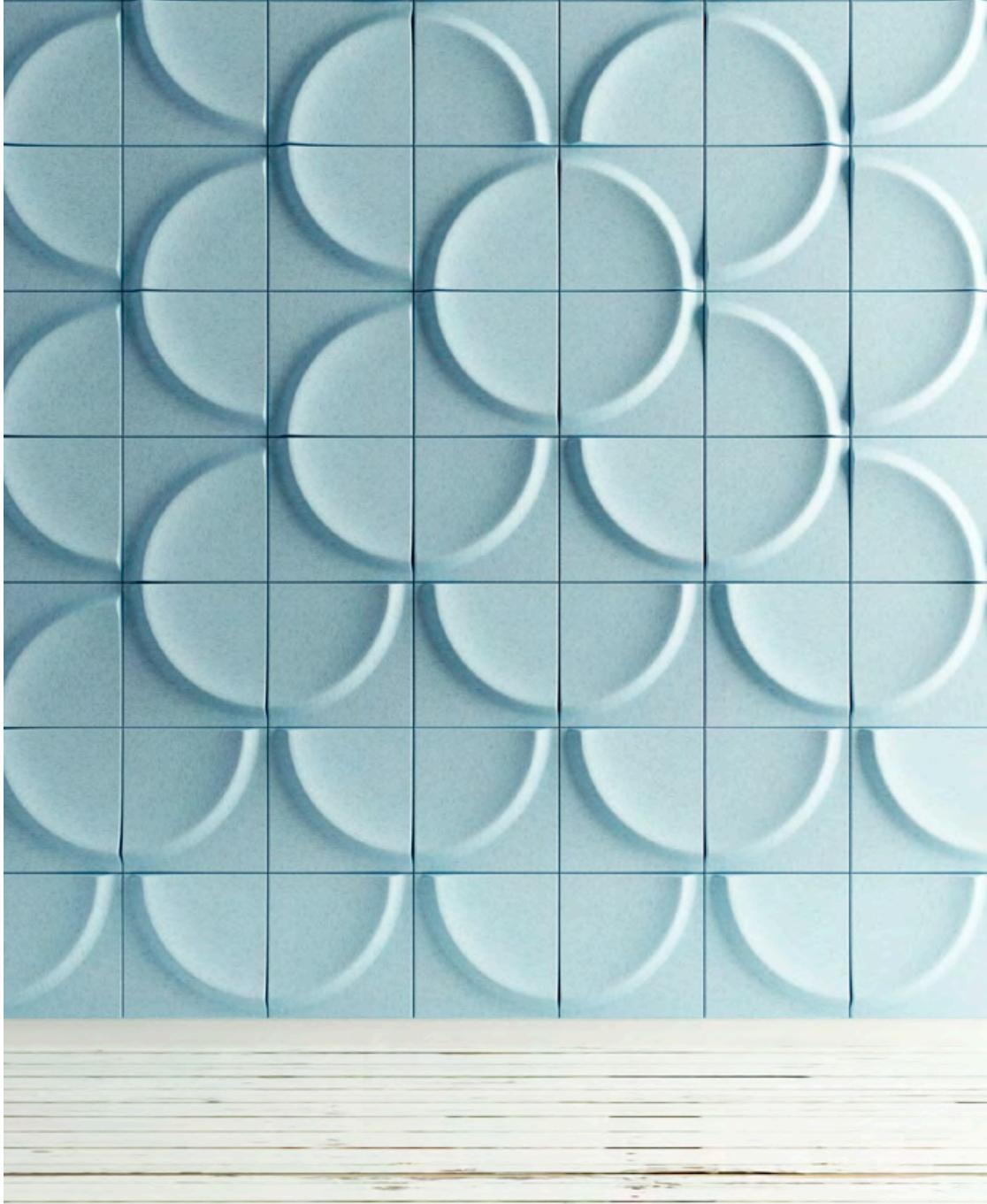
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