

antitude



The word “**anti-design**” went round and round in my head in the summer and autumn of 2011.

What can it represent and can we represent it?

Not exactly the antithesis of design, but more like toned-down, reduced and simplified design.

How can you add virtually nothing? In other words, how can you design something obvious and natural?

How simply can we visualise and construct a product, peel away its assured layers of strong shapes, interesting materials, innovations and industrial processes – and still reach our goal?

The goal of creating something that feels completely obvious, natural and well known, yet surprisingly new, with its own integrity.

How? Can we succeed?

I don't actually care what others think, although I've learnt that you're not supposed to say that. Nonetheless, I'm naturally inquisitive... But what we represent is what counts for us.

Our approach. Our attitude. We do what we believe in. We care. We're not “anti-”, but we've got a distinct “Antitude”!

Peace... Johan Lindau





Taylor Design: Mia Gammelgaard 2012

"Integrating influences from fashion and industry, Taylor – or perhaps we should say tailor –uses surprising materials and stitching in contrasting colours to create a strong look".





Taylor

Johan's comments:

When Mia first approached us with her presentation of an armchair based on details from the clothing industry, I wasn't that interested. I wanted to send the presentation on, but concluded by telling Mia that if you highlight one thing, you have to remove something else. Mia promptly transformed that comment into an assignment and I explained that her remit was to work on what I now call "anti-design". How simply can we visualise and construct an armchair which, without the balanced details that we choose carefully, just ends up being a totally ordinary armchair.

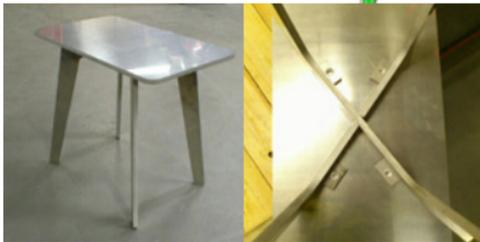
Taylor is now a distinctive and natural armchair with its own strong integrity that is equally well suited to home life as public spaces. I'm going to snap up the first armchairs to be produced and use them in my own home.





Mika *Design*: Mika Tolvanen 2012

“This table design came out of need, as there are not many small occasional tables. It had to be neat, versatile and non-obtrusive, lightweight in appearance but full of functionality. It can be used indoors and outdoors. My designs are function-oriented; I try to design normal objects. Products are made to be used, but that doesn't mean that they can't be beautiful at the same time. I don't have a dogma or “-ism”, but I believe that good design comes from understanding materials and from a desire to improve functionality. An object can be complex in its variety of functions, but doesn't have to be complicated”.



Johan's comments:

Mika Tolvanen sent me a fantastic presentation a couple of years after we met at SaloneSatellite in Milan. I was impressed, but had my hands full at the time with the products that we were already working on. In autumn 2011, when "anti-design" went round and round in my head, I suddenly thought about one of Mika's sketches that conveyed exactly the kind of natural look and feeling that I was looking for.



Mika

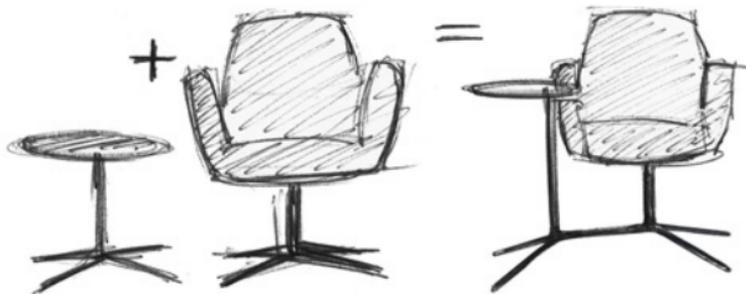
I contacted Mika, and late last autumn he was commissioned to finish the table, which we chose to name after him.





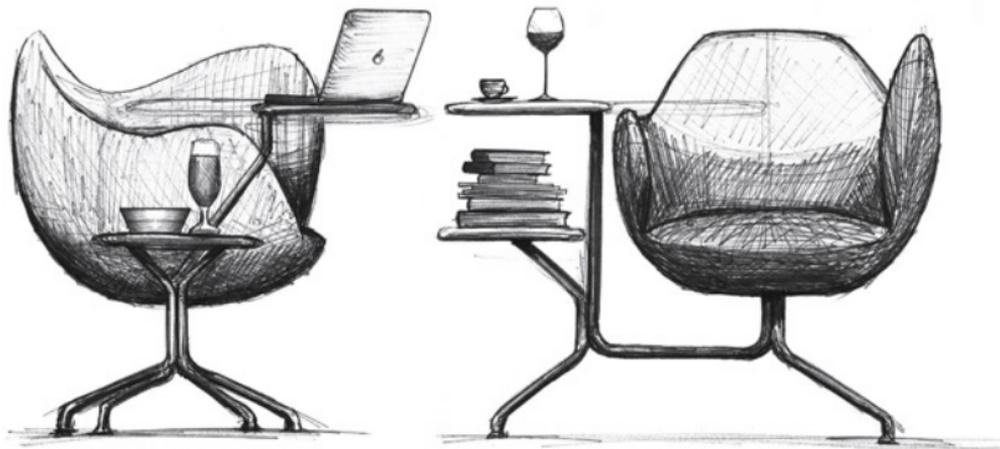
Wilmer Design: Stefan Borselius 2012

“We modern humans always want to be so perfect. We have to work, eat, drink, socialise, read, play, update and then work a bit more. At work, at home and in between in public spaces, we are always online and available. Our interaction with our surroundings is constantly changing, while our old needs remain. How effective is normal furniture in our new technical world? Resting, sitting down with a cup of coffee or a glass of wine, a book, a newspaper, your mobile phone or computer, at home or away. Can we combine functions in a piece of furniture to suit our way of life today? Wilmer is a hybrid with irregular shapes, but with traces of classic furniture. A shelf for bits and bobs, a mobile table top and seat to relax in. The table is just as important as the chair or armchair – furniture made to be used, perhaps representing a way of life?”





Wilmer





Wilmer





Johan's comments:

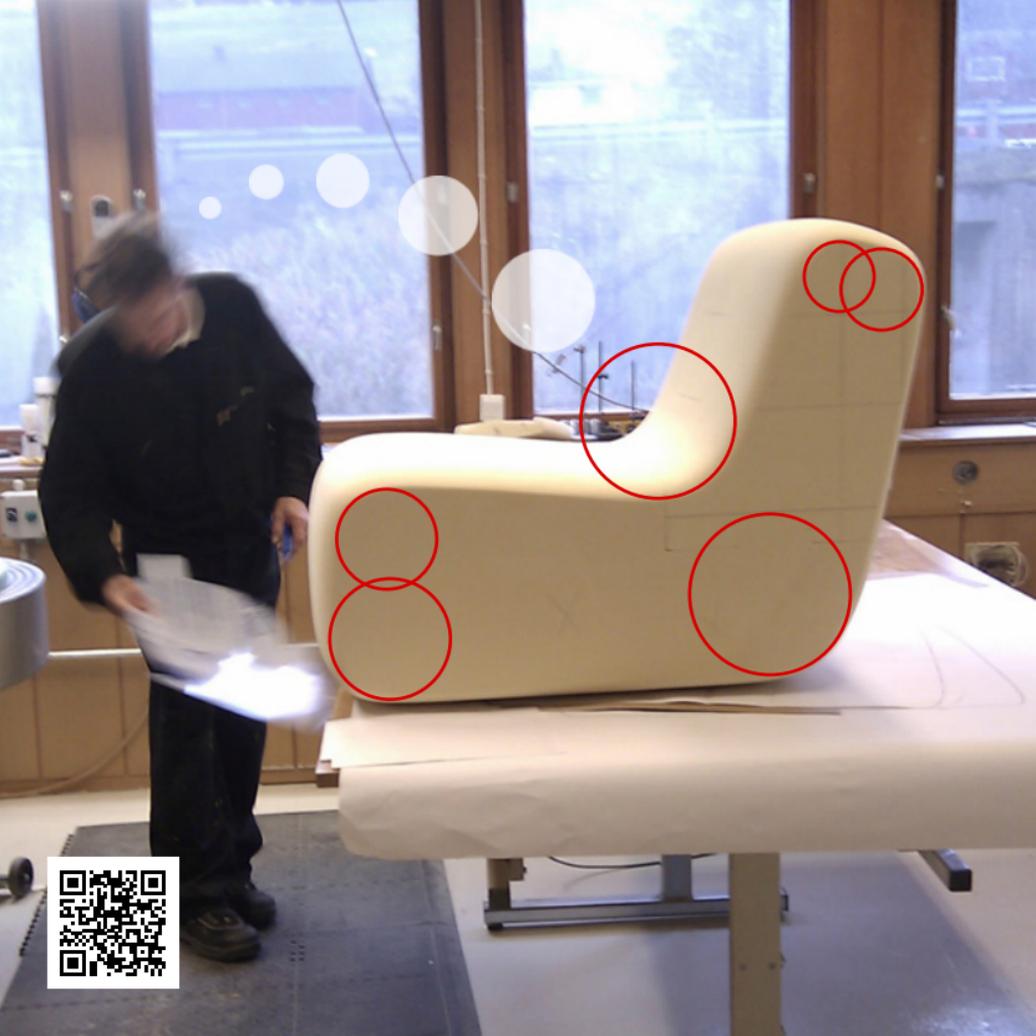
A completely different “anti” perspective is linked to new needs.

How do we combine the values of a chair, an armchair and a table with the fast modern society that we live and work in?

The differences between past, present and future, work and play, here and there, have been erased, and multitasking is the order of the day – especially for the younger generation. The digital universal tools are in place and are constantly evolving, while the physical tools such as furniture and the rooms it is placed in are the same as always, traditional and in desperate need of development. You can use Wilmer in many ways, none of which excludes the other. Sit down and do some work or socialise with friends – or why not both while you're there?

Wilmer





Ally Design: Hertel & Klarhoefer 2012.

"I think one of our first ideas was to create an additive piece of seating furniture that seems to be made of modelling clay, and – if you place several in a row – seems like a loaf of bread being cut into slices. For years we've been thinking about making an armchair using a monolithic concept, with a backrest and seat that are nearly equal. Our original idea was to create a hybrid offering two sitting positions: one upright, the other more relaxed, but the result was disappointing because the proportions didn't look harmonious. We then decided to scrap the "two-in-one" approach and focused on one armchair offering optimal sitting comfort. The Ally concept retains traces of the hybrid idea: an L-shaped armchair with backrest and seating of the same profile, material and width – and nearly the same thickness. It looks as if it has been sliced off from a row, because the sides are nearly vertical and differ in colour from the curved surfaces of the seat and back".



Johan's comments:

One of the most difficult challenges in a modular approach to sofa or armchair systems is to find a shape that is equally effective when used as a solitary armchair as when linked in a row to form a sofa. Once they have been positioned in a certain way, most modular systems are unfortunately never altered. In contrast, Ally is a modern modular system that meets today's need for flexibility, allowing the user or context to determine what works best from one occasion to the next – armchairs or sofa, or why not both in various groupings? You can connect and disconnect Ally modules easily yourself, thanks to the fixed magnetic frame.



Ally





Ally





KliM *Design:* Christian Göbel 2009/2012

“Handle with happiness. When it comes to furniture, a shelf is an interesting item. It is very basic in function and purpose, yet can be used in many different contexts for a variety of things. Not only for books or files and not only for storage, but for showcasing items as well. In a way, you complete the look of the shelf with what you put on it. So, that’s up to you!... I wanted the structure to be as visually light as possible, very transparent, to make the planks themselves float. As a freestanding system, it can also be used as a room divider. The simple construction and pared-down detail are less of a homage to minimalistic styling, and more of a way to make it nice and easy to assemble the unit singlehandedly and without the need to put screws into your walls. So, part of the aim was to make a simple system that could hopefully spread a little happiness to those handling it.





To add a hint of personal character, the diagonal cross has become a small eye-catching detail. I wasn't satisfied with my early solutions, because they all made the cross more complicated. Through lots of bending experiments, I finally found out how to make a knot with two metal rods.

The beautiful thing is that it makes the structure even stronger without using additional parts. For those who like puzzles, I hope the knotted diagonals will put a smile on their face.

Yes, easy assembly instructions are included if you want to skip the playful challenge".

Kiim



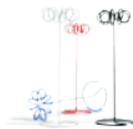


Johan's comments:

To me, KliM is the ultimate shelving system: it's simple, beautiful and anonymous. Instantly changing or moving this piece of furniture is a piece of cake! KliM leaves no ugly holes in walls, ceilings or floors, which makes it perfect for all of us who don't want or like to drill holes that spoil surfaces, and for everyone who spontaneously wants to rearrange the furniture at home or in the office from one day to the next. KliM is all about function, which is almost certainly why it clinched two design awards while it was still a prototype.*

**The MoA award from Iittala Finland and an award from the Finnish Furniture Foundation, judged by Harri Koskinen.*

Blå Station's niche comprises seating, ranging from stools to sofas and everything in between – and tables to complement them. We don't work with accessories, shelving systems or storage... but it's incredibly hard to stick to those principles. In 2011 we presented a hat and coat stand – it felt like a step off our chosen path, but it was a successful step. Now we're straying from our principles again by presenting a shelving. This means that we're seriously opening the door to consumers – maybe KliM will find its way into your home...



visp Staffan Holm 2011



latte Tomoyuki Matsuoka 2010



straw Cúto + Deichmann 2010



hippo & potamus Mia Gammelgaard 2010



chair 69 Fredrik Mattson 2005



boo Stefan Borselius 2008



dundra Stefan Borselius 2011



innovation C Fredrik Mattson 2001



island Tomoyuki Matsuoka 2001



pm Peter Molin 2011



fatback Fredrik Mattson 2005



dunder Stefan Borselius 2010



qvarto Börge Lindau 1999 (Lindau & Lindemantz 1965)



B25 Cate & Nelson 2011



bimbo Peter Brandt 1994-08



söndag Vardag 1996



sparta Börge Lindau 1993



mono Mia Cullis 2010



island Tomoyuki Matsuoka 2001



babel Fredrik Mattson 2008



l1 Börge Lindau 1987

Cabin *Design*: Fredrik Matsson 2012

Table for the Koja sofa and armchair that has been in production since 2009.



To design is to seek new solutions and to anticipate the future. We must learn to remake the same products, but base them on the new opportunities, new materials and new techniques that are developed. We must be attuned to new requirements and needs in the market.

And don't forget that communication it is the key in all good design. Communication between the producer, the designer and the manufacturing industry. To enable, convey and perform the task. To navigate in the right direction throughout the process.

Design is not about shapes, design is development.

-Designing for the future?

Try with all your effort and consciousness to find designs that are valid **today**...

... and tomorrow.



Johan & Mimi

Denmark

Niels Kilian
Mobile +45 4032 0704
nielskilian13@anderledes.dk

Norway

Canvas
Tel +47 994 24 050
info@canvas.no

United Kingdom

Inform Furniture Ltd
Tel +44 20 7228 3335
info@informfurniture.co.uk

Holland

BOL Interieur Agenturen
Tel +31 653 26 33 15
info@mooiwerken.nl

Germany 0-6

Objektagentur van Laar
Tel +49 421 69667600
beratung@objektagentur.de

Germany 7-9

One11, Rainer Schäfer
mobil + 49 1776429268
tel. +49 8151 368183
rs@one11.co

Austria

Objekt Direkt Agentur
Tel +43 662 88 3151
agentur@objektdirekt.at

Spain

Casa Contract
Tel +34 932 432 677
Mobile +34 639 239 004
blastation@casacontract.com

Italy

Giovanni Aita
Tel/Fax +39 081 013 43 67
Mobile +39 339 666 59 59
giovanni.aita@blastation.it

France

Atipik Contract – Agence
Tel +33 6 70 92 82 21
info@atipik-contract.fr

2012

BLÅ STATION

Blå Station AB
Box 100

S-296 22 Åhus, Sweden
Tel: +46 (0)44 24 90 70
Fax: +46 (0)44 24 12 14

Showroom: Blå Station
Sibyllegatan 9, Stockholm
info@blastation.se

www.blastation.se