

BLÅ STATION



presence

Company: Blå Station

Born: 1986

Home:

In the little seaside town of Åhus on the Swedish south-east coast, where the sea is forever restless. Just like us.

Founder:

Börge Lindau, furniture designer and jazz-lover who dreamed of opening a fish restaurant called "Fish'n Design" but had to reconstruct his idea...into a furniture company! His wife, our mother, did not like the idea of spending the rest of her life gutting fish and peeling potatoes. Even before the start, he involved two of his children, Mimi & Johan. (That's us!)

Family:

We grew up in a creative designer family and we like to say that we were born into, bred in and married to the furniture industry.

Identity:

Seekers, finders and doers.

Original idea:

To pursue the desire to put into production furniture that we ourselves like and that we believe deserves a place in the market.

What the idea has evolved into today:

Blå Station supplies the market with furnishings that have been carefully conceived based on the dual perspective of innovation and sustainability. We reserve the right to act as we see fit by following our own convictions and disregarding the logic that drives the market and is so often based on ignorance and greed.

The spice of life:

Good food and interesting discussions in the company of family and friends are always a delight. Enjoying this while sitting in well-designed furniture from Blå Station enhances the experience even more...

Favourite place:

Wherever we need to be...The seaside for our soul, the depths of the forest to regain our composure, and the Big Apple to open our eyes. Inspiration can come from unexpected places.

Drinks:

Red wine. (And white wine... and rosé is not too bad in the summertime, and, of course, a cold beer tastes good any time... and grappa... and maybe an Absolut on the rocks around midnight. Milk is life. And we all need water.)

Music:

Like water, one of life's necessities – and a source of genuine pleasure.

Colours:

Blue – like the ocean, the sky and us...B L Å is Börge Lindau, Åhus and BLÅ is the Swedish word for... blue. But all colours are beautiful...

Motivation:

The desire to do what we are doing. We are driven by curiosity in our quest for what is still unknown, unfamiliar – the unexpected, the yet-to-be-discovered.

What's new?

For us, a new product must demonstrate a new attitude towards form, function, materials, needs or industrial process. Otherwise, it's just another product.

Solution:

Made in SWEDEN has become part of our Souldion!

Mimi & Johan



A photograph of a stone path winding through a lush green forest. The path is made of large, rectangular stone slabs and is surrounded by dense foliage and trees. Sunlight filters through the leaves, creating dappled shadows on the path.

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This is a status report in which
the pictures tell their own story.
About the things we're doing.
About the places we're influencing.
About the time we're living in.
For more information visit
www.blastation.se



influence

What is it exactly that happens when a new item of furniture appears in the market? What effect does it have on its surroundings, on us and the natural environment we all share, during its production, while it is being used, and after it has been discarded?

These are questions that we always bear in mind at Blå Station, and we always work actively to make sure that the furniture we produce has the least possible negative impact on the environment. We have made a firm commitment to work towards sustainable development by adopting 7+1 criteria and letting the eighth, "Made in Sweden", stand as a hallmark that testifies to the high quality and durability that customers can expect of our furniture. Furniture that stands the test of time – built to last and designed to outlive fads and fashions.

We bring an innovative perspective to manufacturing furniture. For us, a new item of furniture should exemplify a new attitude to form, function, construction, materials or manufacturing process. If it doesn't, it's not new – at least not in our eyes.

The materials we use must be recyclable, derived from renewable sources or recoverable as energy. Wherever possible, we also use a large proportion of reclaimed materials. We never use materials that are blacklisted, and we avoid processes that represent a danger to the environment or to the people who work with these processes. Nor do we ever compromise for financial gain. It's simply not our way of thinking. It's not the way we work.

We want all our furniture to fulfil the criteria of the Nordic Swan ecolabel. We have made this clear by ecolabelling a number of our products, all of them with components that share the same properties as other products in our range. You can see for yourself which models these are, or alternatively ask us to point them out. We have been working with environmental issues in terms of materials and manufacturing methods since we started in 1986. For us, it has always been the obvious approach to take. But today it's become important to tell the rest of the world about it, too.

That's why we're proud to say that our furniture can be readily recycled – even though the time for that lies far, far into the future. Long before that, we'll be happy to help you replace any components that might happen to break. We'll also explain how you can best look after your furniture and recondition it if needed, because our furniture is meant to last for a long, long time. We build it that way.

Read more about the Nordic Swan ecolabel at www.svanen.se and about our own environmental work at www.blastation.se

By the way, did we mention that most of our furniture has been tested to cope with the heavy wear and tear of public spaces? You can read all about that, and much more besides, on our homepage.



sting



chair 69



boo



innovation C



oppo



Huh!? Can furniture really be an environmental hazard?



Quality has to be part of the equation at the birth of each idea. Quality in the intention, in the form, the function, the means and the materials. Quality can never be an afterthought.



Oppocement O51L

Seat height	350
Overall height	1040
Total width	700
Seat depth	530
Total depth	900
Weight kg	450

Oppocement in concrete for outdoor and indoor use.





6



22



30



42



46



58



64



74



78



80

Straw - Bent tubular steel has been heralded as the symbol of modernity in furniture design ever since the radical innovations of Mart Stam and Marcel Breuer in the 1920s. The industrial technique completely revolutionised domestic design and matured into an undisputed iconic element in the vocabulary of design. With "Straw" Osko+Deichmann pay homage to classic tubular steel furniture by visually and physically challenging tradition and implementing controversial detail into the canon of the design: the kinked tube. The kink, being the most immediate way to deform a tube, revolutionises the aesthetic appearance of tubular steel. Its disciplined character is contradicted; the objects seem spontaneous as if folded by hand.



Straw O35 & Straw Lounge O36

	Chair	Lounge
Seat height	470	360
Overall height	845	750
Seat width	390	480
Total width	475	605
Seat depth	400	430
Total depth	595	660
Weight kg	6,5	8,2

Straw Chair & Lounge
for indoor and outdoor use







Latte O26 & Latte O27

	Chair	Armchair
Seat height	440	440
Overall height	815	770
Total width	530	573
Seat depth	425	425
Total depth	500	500
Weight kg	6,1	7,6
Seat height including upholstered seat	460	460

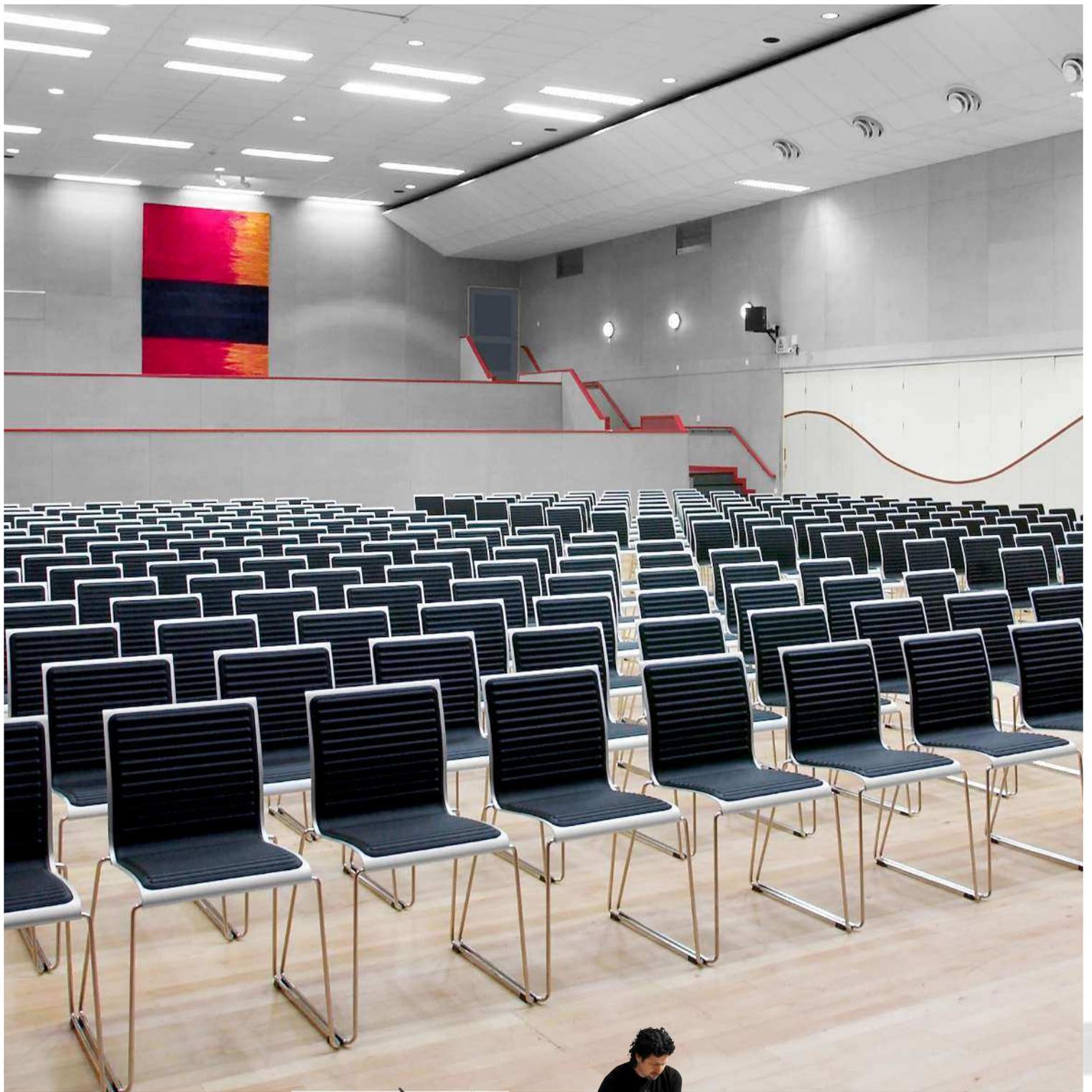
Latte Chair & Armchair

for indoor and outdoor use



Latte - Inspiration for this chair: Fat, Mellow, Lovely and Strong. Well... that's like milk. We believe that these elements are essential to infuse the soul with a warm tranquillity. Fat tube fits your hand nicely. The voluptuous form embraces your body. The strong shape brings you solace in any setting, be it indoors, outdoors, in public, or in private. Beautiful colours make you feel warm inside and bring a smile to your face. Please, make yourself comfortable in your favourite place, tasting latte, sitting on LATTE.





Sting O30 & Sting Armchair O30A

	O30	O30A
Seat height	455	455
Overall height	810	810
Seat width	400	400
Total width	530	530
Seat depth	400	400
Total depth	540	540
Weight kg	6,0	7,0
Light weight kg	4,5	



Sting linkingdevice



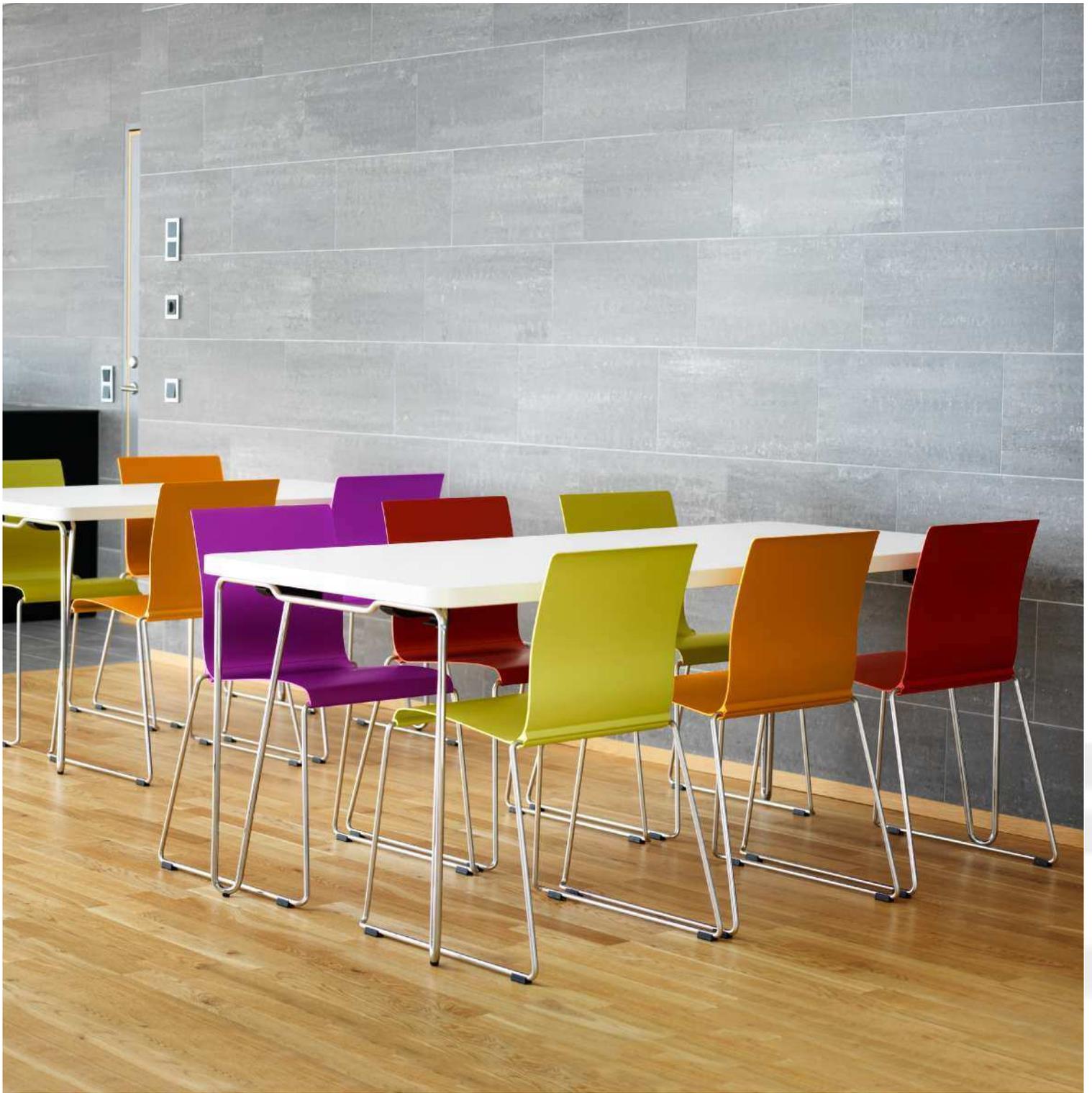


A chair by the metre All progressive development and every innovation must be born of knowledge. Sting is really an ordinary chair, but manufactured in an extraordinary way. Sting would never have existed if we'd listened to the experts – people who knew their materials and industrial processes inside out. But our wants, wishes and willpower proved irresistibly infectious...and the impossible became possible. Sting is made in extruded aluminium and stainless steel, for indoor and outdoor use and is 100% recyclable.

Approach –Technique, Industry, Material

writing table for projects





Sting O30 & Sting Armchair O30A

	O30	O30A
Seat height	455	455
Overall height	810	810
Seat width	400	400
Total width	530	530
Seat depth	400	400
Total depth	540	540
Weight kg	6,0	7,0
Light weight kg	4,5	

sting with leather



sting fixed seat pads





Standard colours: Natural, black, red or limegreen anodised aluminium

sting removable seat pad





Sting O30 & Sting Armchair O30A

	O30	O30A
Seat height	455	455
Overall height	810	810
Seat width	400	400
Total width	530	530
Seat depth	400	400
Total depth	540	540
Weight kg	6,0	7,0
Light weight kg	4,5	



Sting & Level
for indoor and outdoor use

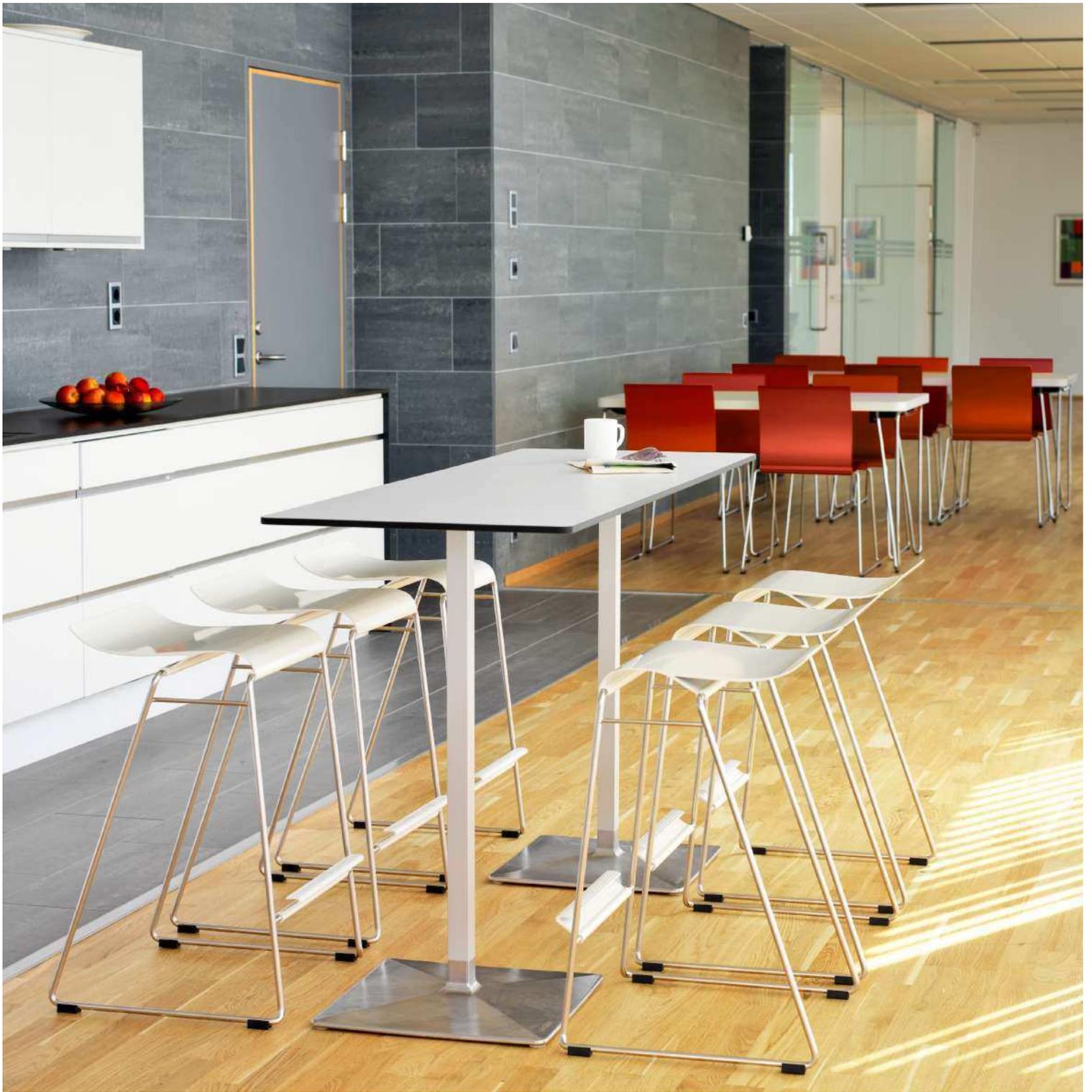


Standard colour: Natural anodised aluminium. Other colours available for projects only.



Sting bench O32
Sting Armbench O32A

	O32	O32A
Seat height	455	455
Overall height	810	810
Seat width	1000	1000
Total width	1130	1130
Seat depth	400	400
Total depth	540	540
Weight kg	13,0	14,0



Gecco O33

Seat height	650	820
Overall height	705	875
Total width	475	480
Seat depth	425	425
Weight kg	6,2	6,8

gecco & level for indoor and outdoor use





Standard colours; Natural or black anodised aluminium.
Other colours available for projects only.



Chair 69 & Armchair 69A

	O69	O69A
Seat height	460	460
Overall height	797	797
Width	505	505
Seat depth	495	495
Total depth	550	550
Weight kg	4,7	5,0

chair 69 trolley for up to 30 chair



chair 69 linking device





Screwless – Chair 69 is constructed, manufactured and assembled in a unique design without screws, welding or unnecessary straps – a problem solved by logic and mathematics. To enable domestic production of a relatively simple shell chair, we needed to break new ground without cutting corners or compromising on quality. Chair 69 is a new shell chair made in a smarter, more cost efficient and environmentally friendly way.

Approach – Construction



Chair 69 O69

	O69	O69A
Seat height	460	460
Overall height	797	797
Width	505	505
Seat depth	495	495
Total depth	550	550
Weight kg	4,7	5,0







Boo

Probably the most comfortable chair in the world! In his quest for the perfect seating curve, Stefan Borselius has penetrated deep into the process of optimising the seat shell to make it comfortable for people of all shapes and sizes, whether tall or short, fat or thin. Compact in size, Boo chair nevertheless extends a warm and generous welcome to all, with out-of-the-ordinary comfort and ergonomics that provide excellent support for the user's back and seat. The sound-absorbing formfelt is laminated with a hardwearing layer of microfibre or leather to eliminate the need for costly upholstery work. Stackable and 100 percent recyclable. Boo gives the phrase "fits like a glove" a whole new meaning – unique and undeniably contemporary.

Approach – Comfort



Boo O48

Seat height	455
Overall height	830
Seat Width	500
Total Width	530
Seat depth	435
Total depth	530
Weight	4,5





boo vacuum

Design: Stefan Borselius 2008 - 2010



boo vacuum O49

Seat height	455
Overall height	830
Total width	530
Seat depth	435
Total depth	530
Weight kg	4,5

Standard colours: Shiny white and yellow. Matt white and black



Boo vacuum with a seatshell in ABS-plastic is also available with armrests O49A

Design: Stefan Borselius 2008 - 2010 **boo armchair**



boo armchair O48A

Seatheight	455
Overall height	830
Total width	580
Seat depth	435
Total depth	530
Weight kg	5,5



Peek chairs

	swivel	high/4	low
Seat height	455	455	380
Overall height	855	855	770
Width	540	540	540
Depth	570	570	570
Seat depth	470	470	470
Weight kg	7,9	6,7	6,4

Peek swivel O46H



Peek 4 O47H







Peekaboo - Smallest of rooms

At a time when we're breaking down existing barriers to facilitate meetings and shared encounters, new needs soon arise. Like the thought of enjoying peace and quiet after a stressful day. Add to that the thought of how few furniture products actually help minimise noise and create a temporary refuge for relaxation and recuperation. You can't help but conjure up a small room for reflection and seclusion.

Approach – Material and roominess



Peekaboo

	O44	O43
Seat height	380	380
Overall height	1210	1210
Seat width	550	550
Total width	700	700
Seat depth	485	485
Total depth	762	762
Weight kg	9,4	10,6







Small Island & Big Island

	O80	O82
Seat height	445	445
Width	1330	
Depth	550	
Seat Ø		1155
Folded	1280x838x77	1245x1245x77
Weight kg	10,0	15,0



Design: Tomoyuki Matsuoka 2001 **small island & big island**





Innovation C 070

Seat height	480
Overall height	750
Width	700
Depth	650
Seat width	350
Top width	250
Weight kg	23.0







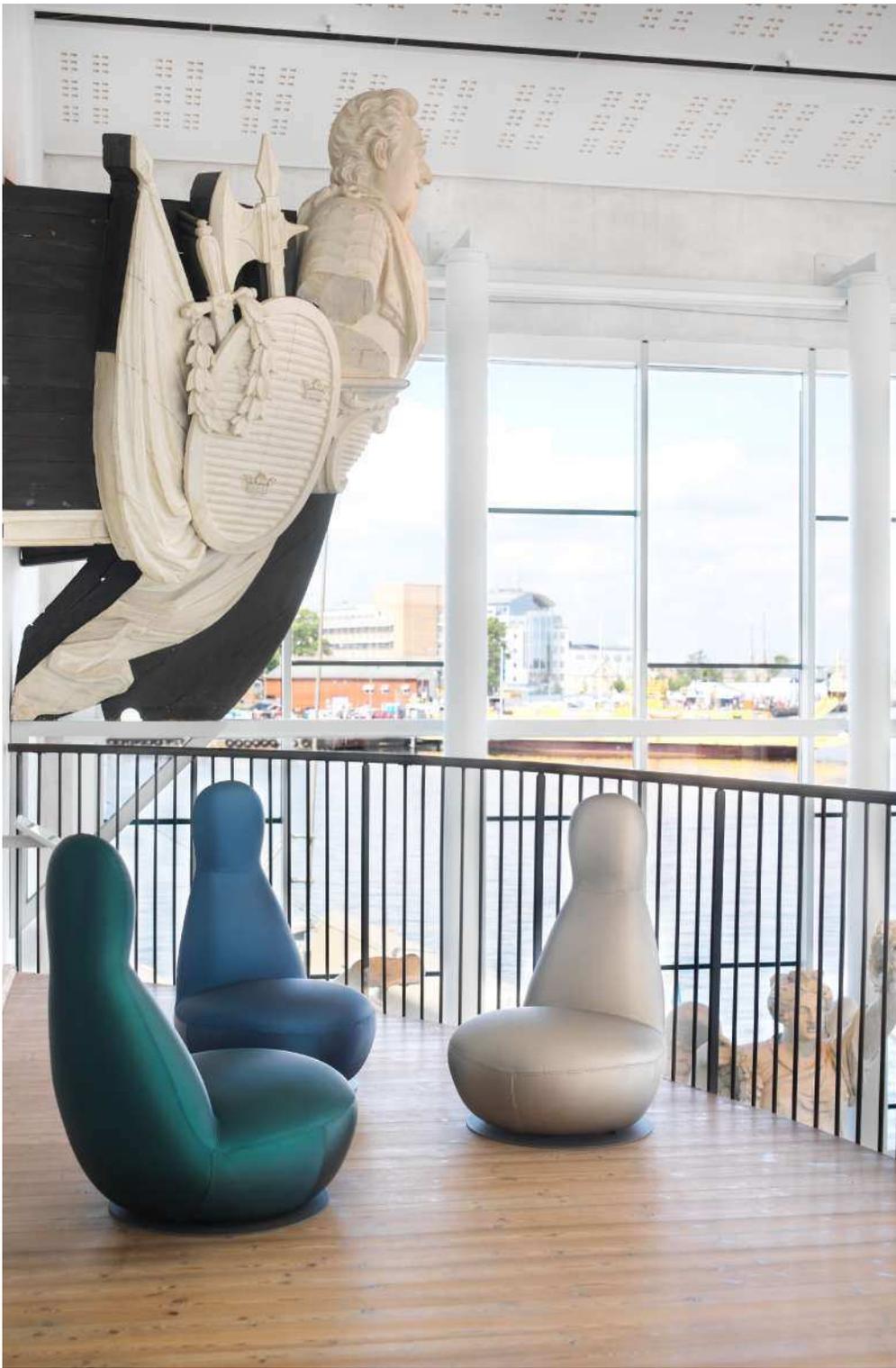
Thoughtful shapes that meet contemporary needs.

Armchair, desk, chair... Innovation C is the playfully innovative advance on traditional furniture. Fredrik Mattson has taken the fundamental elements from several different pieces of furniture and compiled them in a new and beautiful way. Innovation C lets you work, rest, talk, enjoy coffee... do almost anything – except maybe sleep. We think tomorrow's furniture will demand more than just one obvious function in a stereotypical room. It's not just about compact living – more like smart furniture, adaptable to new, ever-changing environments.

Approach – Function







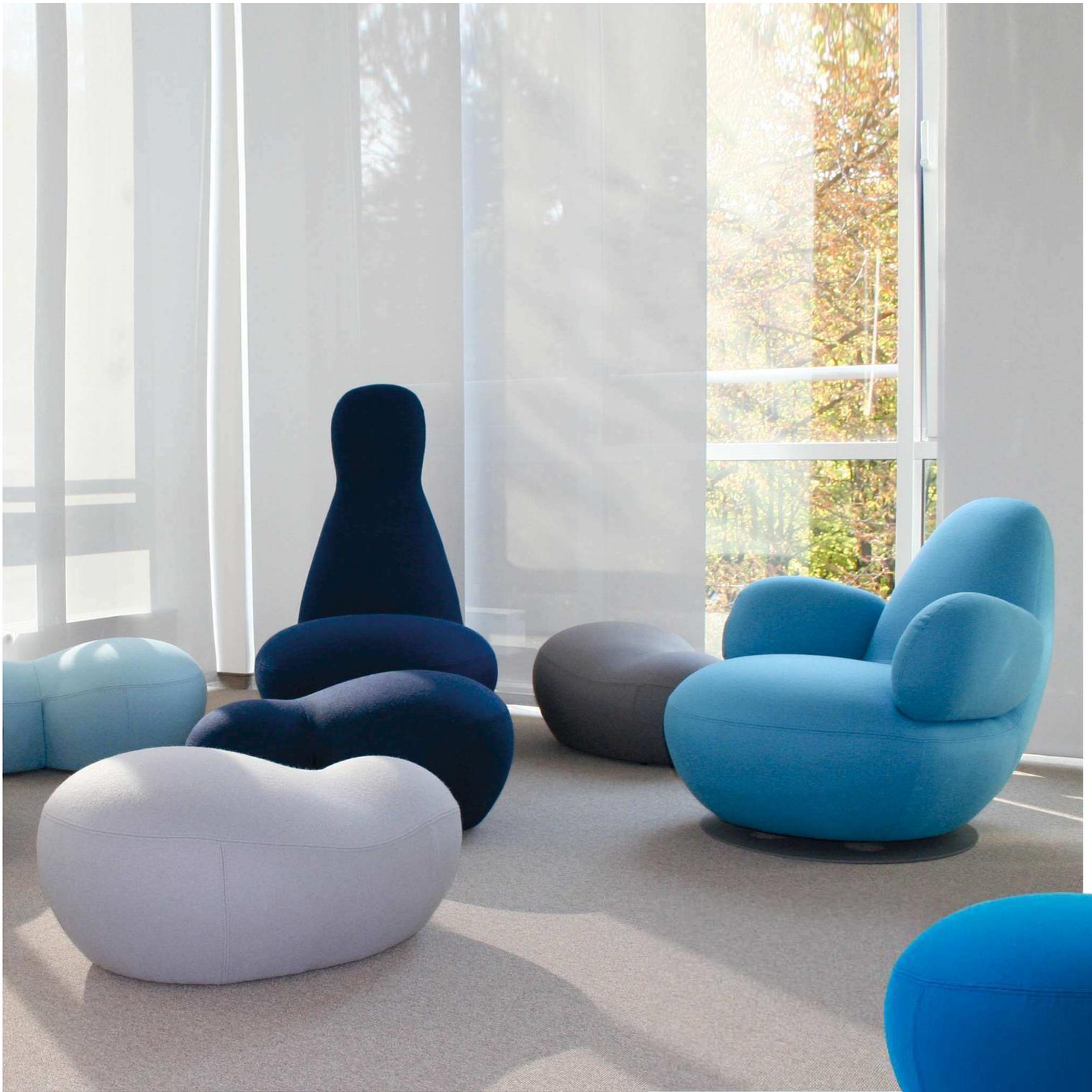
Oppo - The old saying, "Beauty is in the eye of the beholder" has never been more relevant than today. On the one hand, we can enjoy more choices than ever before. On the other hand, fear of being different and unique prevails. By challenging the conventional and learning to appreciate unique forms, shapes and designs, we remain curious and open to new perspectives that look beyond everyday solutions. After years of experimenting with thin seat shells in laminated formfelt, Stefan has given shape to a new piece of furniture that seems totally skinless. OPPO comes in two sizes; high or low. Available with armrests.

Oppo

	Large	Small
Seat height	400	400
Overall height	1045	730
Total width	700	700
Total depth	900	900
Seat depth	530	530
Weight kg	28,0	25,5







Puppa

Seat height	330
Overall height	330
Total width	730
Total depth	500





pupa [ˈpju:p] An insect at the immobile nonfeeding stage of development between larva and adult, when many internal changes occur.[via New Latin, from Latin: a doll, puppet] Collins English Dictionary. **Puppa** is a little footstool "in hibernation". Puppa works on its own, but is also ideal grouped together with others or with the Oppo chair.



Elle O74 & Kit O75

	O74	O75
Seat height	420	420
Overall height	716	716
Width	500	500
Depth	760	760
Seat depth	490	490
Weight kg	21,0	12,0





Snooze O4O & Snooze rock O4OR

Seat height	350
Overall height	650
Width	675
Depth	500
Total depth	740
Seat width	560
Weight kg	9,0



Polstergeist S20

	bench	1-2 backrests	tête à tête
Seat height	410	410	410
Overall height	410	750	750
Total width	1980	1980	1980
Depth	480	690	930
Seat depth	450	500	500
Weight kg	32	38-44	44





Polstergeist - Someone's present, even when no one's there.
Polstergeist is a Danish play on the words "Polster" which means upholstered furniture and "geist" which means euphoria. The word and shape are related and Polstergeist emerges from the floor like a spirit.





Pebble - Because of their size, strength and unchangeable qualities, rocks and stones symbolise harmony. Their ability to create calm was the perfect inspiration for a series of upholstered furniture. The goal was to design a sofa that could provide both harmony and an opportunity for people to recharge their batteries, right in the midst of a hectic life. While considering several kinds of stones and rocks – and experimenting with a variety of shapes – Osko + Deichmann noticed a small, beautifully rounded pebble that had been in their studio for quite some time. It was dark grey, very smooth and had a neat white line running across it. Inspired by the line as a graphic element, together with the pebble’s pleasant form and texture, they designed “PEBBLE”. They also added a functional ornament, the wire frame enclosing the sofa and holding the loose cushions in place, to create an interesting line pattern – often found on stones.

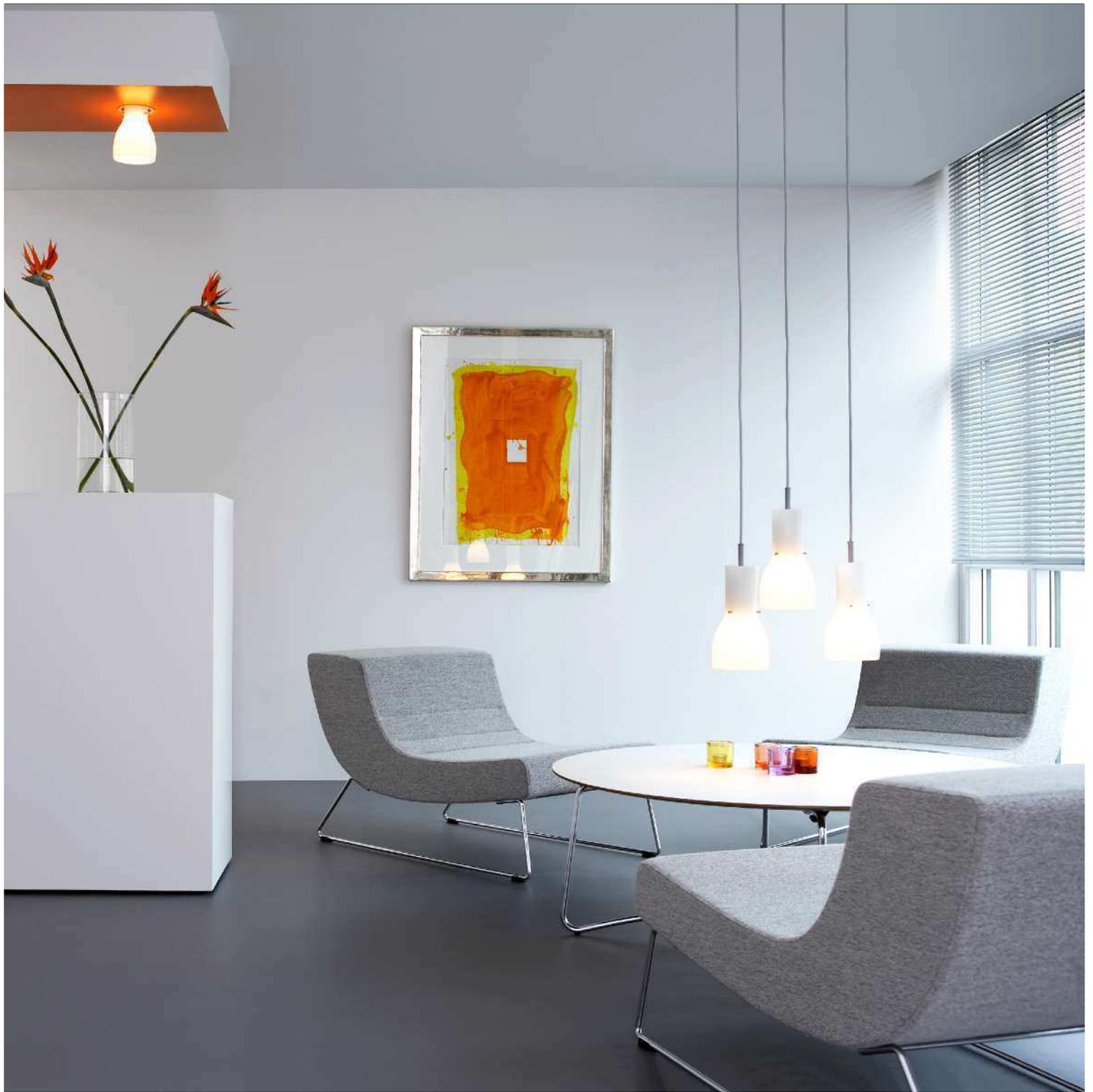


Pebble S40

	easy-chair	stool	2-seater	3-seater
Seat height	420	420	420	420
Overall height	750	410	750	750
Seat width	800	800	1340	1820
Total width	990	800	1347	2040
Depth	1030	590	1030	1030
Seat depth	570		570	570







Fatback

	Straight section	Curved section
Seat height	355	355
Total height	605	605
Seat width	600	400
Total width	600	700
Seat depth	566	566
Total depth	1000	1000
Weight kg	16,4	16,2





Fatback - Sit as you are

The construction is based on how people in a public environment actually sit and use sofas. The original design task was exactly that: to observe how people sit and how sofas are constructed. The result was a connectable easy chair and a couch with a thick back that one can sit on and a curvy back that supports both upright and more relaxed seating.
Fatback: when form follows function.

Approach: function





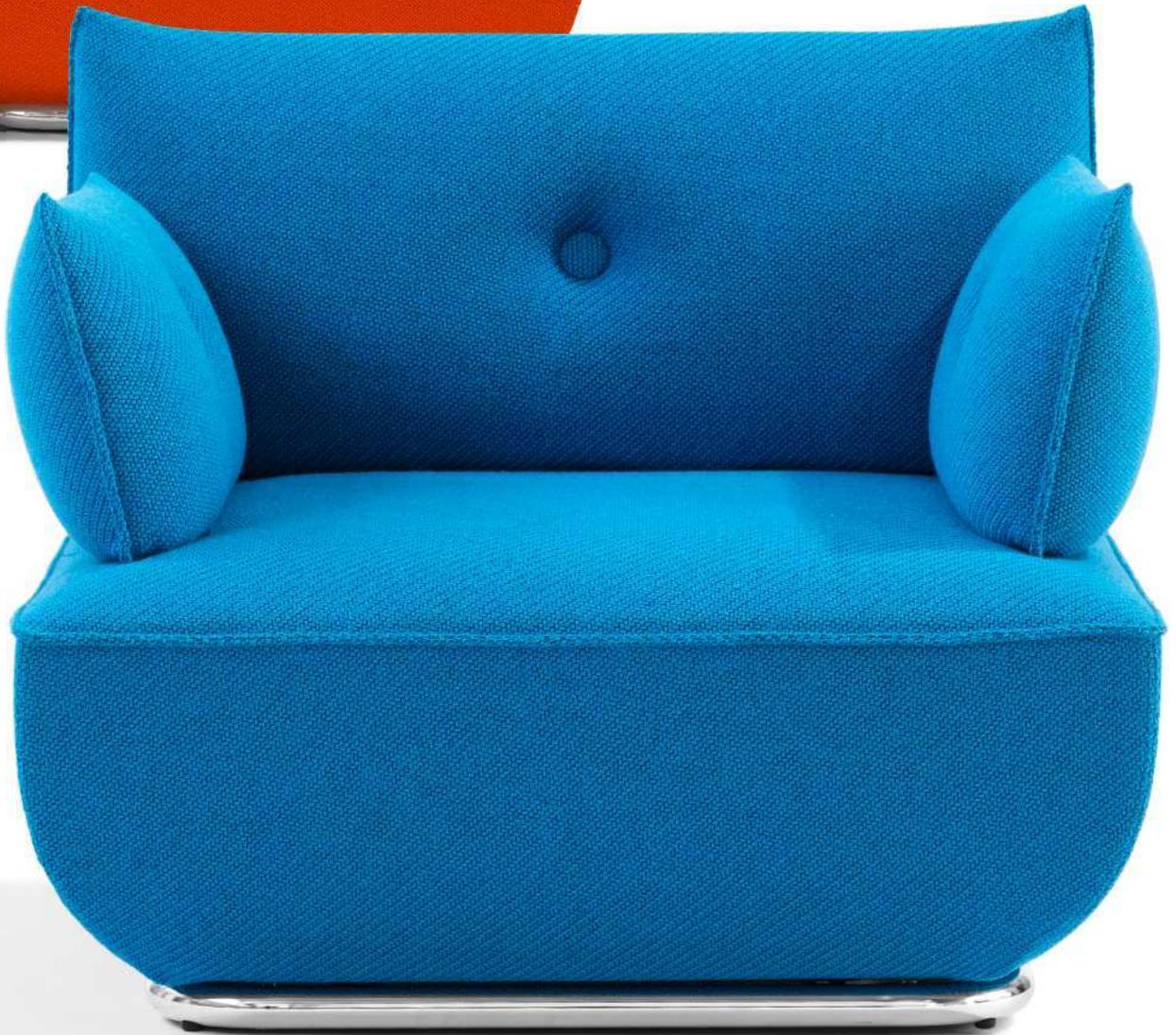
Dunder

Seat height	400
Overall height	740
Total width	850
Seat depth	600
Total depth	850



Dunder - All we need are cushions! One large one to sit on, or perhaps two. One cushion to lean your back against. Perhaps a cushion to rest your arm on. It would be nice if that was all, because cushions have nice shapes, square but still rounded. Dunder is cushions. Cushions to provide comfort in every setting. All you need to add is yourself, and perhaps even more cushions.









Qvarto S10

	corner	middle	stool	corner table	low table
Seat height	400	400	400		
Overall height	800	800		550	400
Seat width	770	660			
Total width	770	660	660	660	660
Depth	770	770	660	660	660
Seat depth	570	570			







Good design is about more than mere appearances. It's also about the way we change and improve our products – now and in the future. Sometimes, you have already come up with the best solution, years ago in the past. In that case, why not take another long, close look at it? Maybe you can give it a new lease of life for the next millennium. That's how Börge Lindau reasoned, looking through his rearview mirror, recalling a sofa conceived by himself and Bo Lindekrantz in the early sixties. Redesign. He did it again, his way.



Frame in chromed steel or natural lacquered or stained solid birch.







Fellow

Seat height	380
Overall height	720
Width	600
Seat depth	585
Total depth	815
Weight kg	20,0-25,0



Fellow - The chameleon

Yes, we are all different...but regardless of if it is within interior design or architecture, furniture is still always dressed as troops – and not as individuals. Why is that? When nearly all sofas and armchairs are covered with one of the company's chosen materials, Fellow offers the opportunity for you to choose and cover your armchair or sofa with whatever meets your tastes and needs. Perhaps a more conservative choice for a business man in a meeting on Wall Street. Or, why not something colourful for fun loving people in a hotel lobby. The only limits are your creativity. Be part of the result!

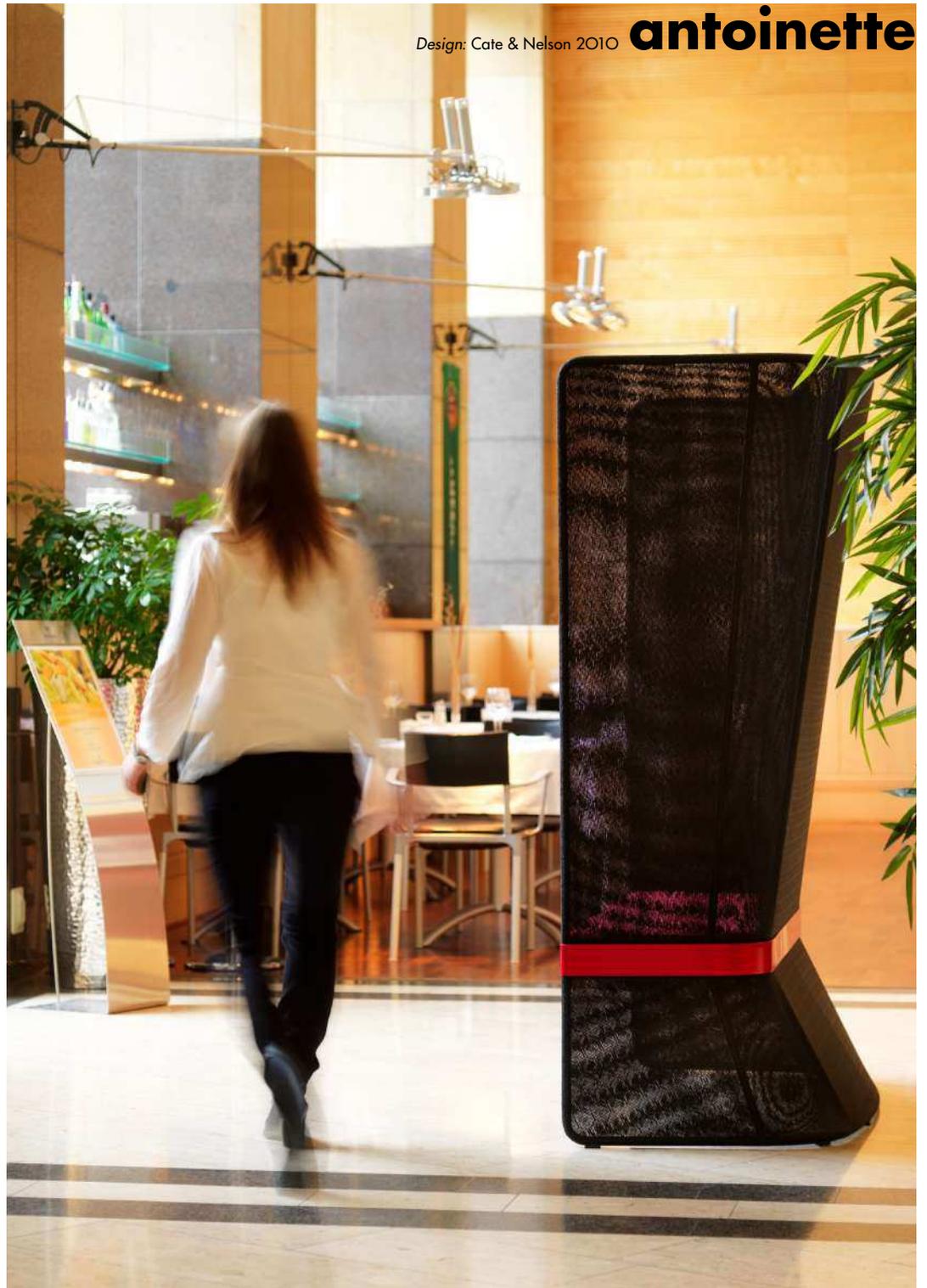




Antoinette

Seat height	470
Overall height	1750
Total width	1175
Total width	1340
Seat depth	420
Total depth	690





Antoinette -A piece of furniture that can divide rooms without being clumsy. Antoinette creates a secluded space just for you – with or without a friend – and easily blends in at the busiest restaurant or convention centre as well as in the quietest library... and of course, it can easily be disassembled and stacked away when not needed. Marie-Antoinette was the main inspiration for the shape: the thought that even a girl like her, or perhaps especially a girl like her, would need some privacy as people always surrounded her. The light “corset-like” structure is covered with a translucent fabric and held in place by the belt; And, thanks to its translucent mesh fabric, you will never have the feeling of being entirely isolated from your surroundings.



Framework in natural, white-washed or black stained ash.

Koja easy-chair

	high	low
Seat height	470	470
Overall height	1210	830
Seat width	550	550
Total width	770	770
Depth	740	740
Seat depth	550	550





Koja - Kom, vi bygger en Kojal! Come on! Let's build a den!
Should we go for a big or small one? A den that's high or low?
Or how about both? Let's bring soft cushions to make it nice and
cosy. A calm, quiet place that provides shelter against the wind,
the rain and all the noise.

Koja - Fredrik Mattson's Koja is a nook, a niche, a shelter from the hustle and bustle of modern life. It comes with high or low back, as a sofa or armchair. Can be formal or bohemian depending on your choice.



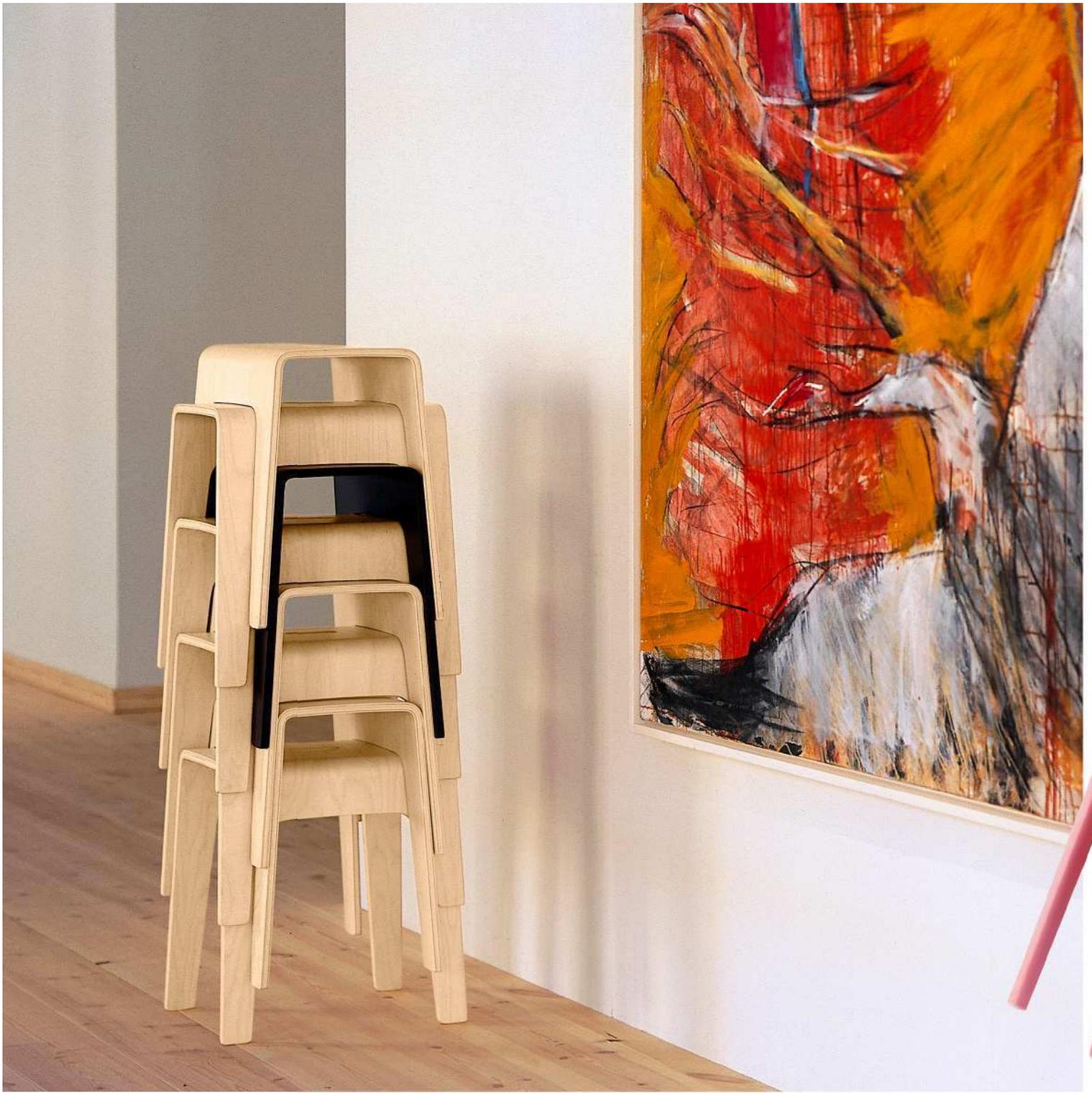
Koja sofa

	high	low
Seat height	470	470
Overall height	1210	830
Seat width	1808	1808
Total width	1830	1830
Depth	740	740
Seat depth	550	550





Koja sofa low
and Bimbord



Bimbo O60, Bimbed O61B, Bimbord O61C

	O60	O61B	O61C
Seat height	440	495	550
Width	420	475	475
Depth	310	355	430
Seat	388x220		
Weight kg	2,3	3,1	3,5





A stool is a tool - BIMBO started off as a small colourful sketch on the back of a presentation for another product. We liked the sketch and Peter Brandt was given the assignment to develop his idea further – into a small stackable stool, which he later named BIMBO. With time, Bimbo grew into a family: Bimbo stool, Bimbo bedside table and Bimbo coffee table. It can be used pretty much anywhere you need somewhere to sit for a while or something to balance a foot on when you can't quite reach and, of course, as a handy little table that you can move around as you wish.

söndag

Design: Annette Petersson & Lotta Josefsson 1996



Söndag

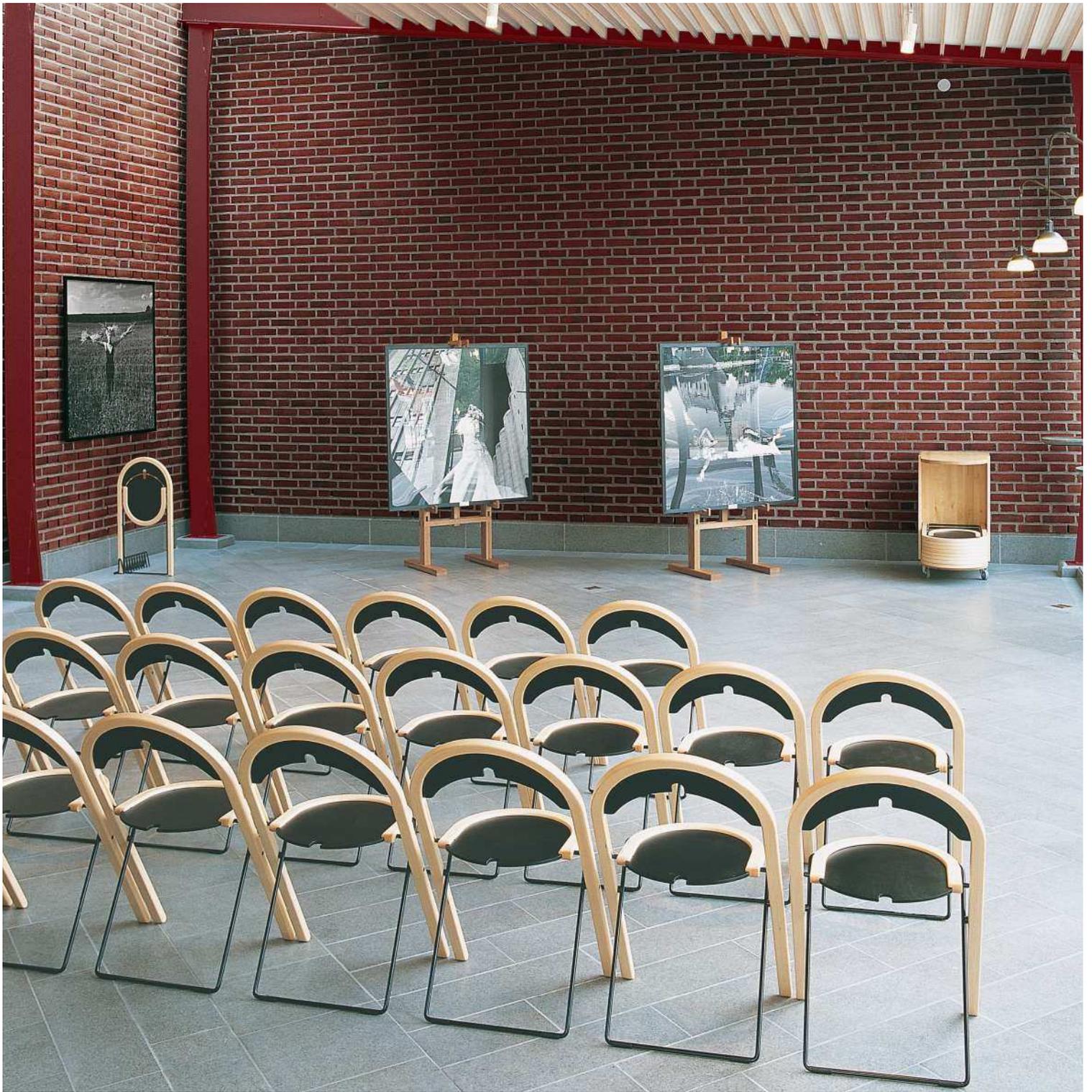
Seat height	450
Overall height	485
Width	370
Length	1100
Weight kg	10,5
Cbm	0,3





beplus B+

Seat height	460
Overall height	710
Width	480
Depth	420
Seat Ø	380
Folded	480x815x30
Weight kg	3,8



Sparta

Seat height	460
Overall height	790
Width	480
Depth	490
Seat width	380
Folded	480x910x27
Weight kg	4,1



1 folded chair: 27 mm
10 folded chairs: 27 cm
100 folded chairs: 2.7 meters

Sparta is something unusual; a comfortable folding chair that functions well – both folded and unfolded. Sparta is collapsible and can be opened in both directions. Sparta is a no compromise chair. When Börje Lindau designed Sparta, his objective was to utilise the construction to its maximum. He achieved this with the remarkable width of just 27 mm – when the chair is folded.

Approach – a stool is a tool / construction



oblado

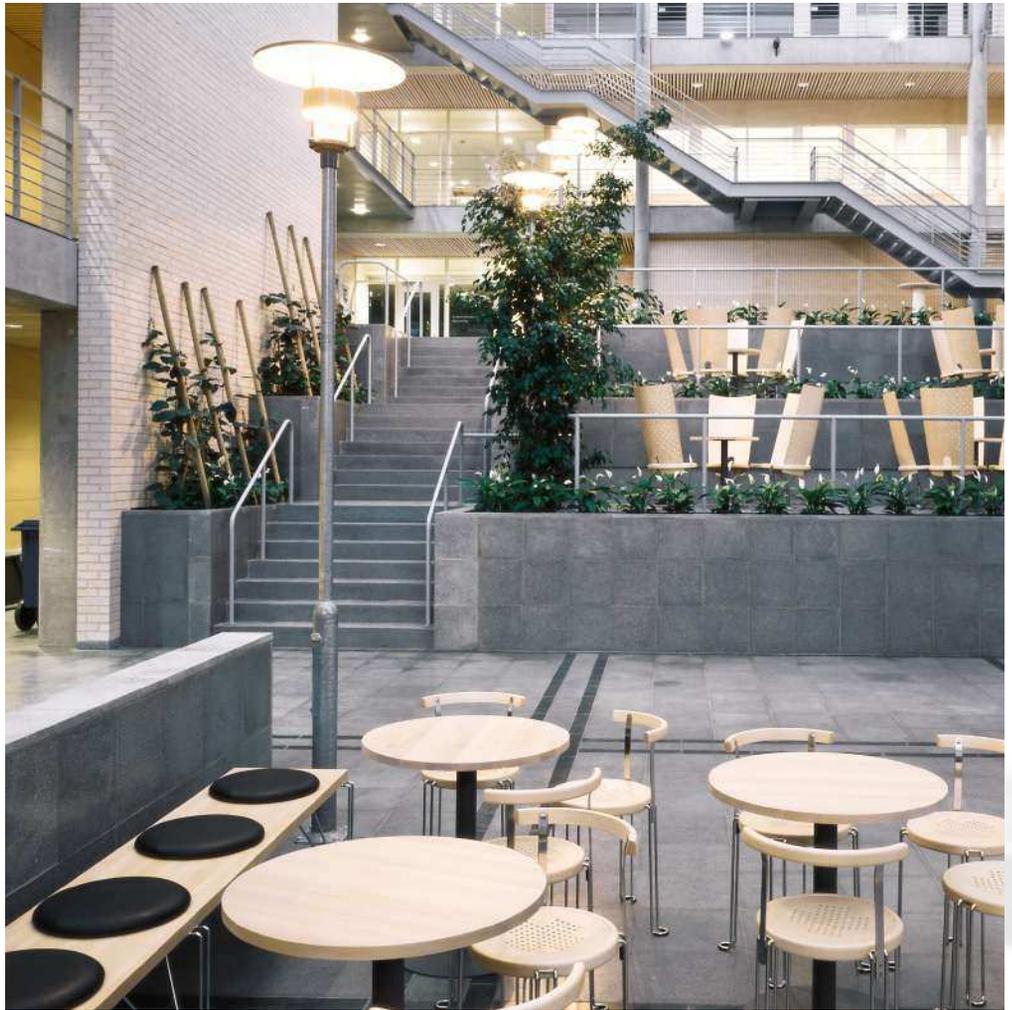
Design: Börge Lindau 1986

The first sign was a circle in the sand... on shore... sure.

A round around the round.... looking around.....

Could be just simple curiosity, a technical possibility around a round veneering-ring in birch-wood. Later on, Börge Lindau had difficulty in making up his mind, whether a small round seat ought to have three or four legs, or just one, whether a seat must have a back to lean on, and how...? with three or four legs... and how high above the floor would someone like to sit, on three or four legs... with a back to lean on or not....? and other things.... He just could not make up his mind... couldn't exclude... So it turned into a little family... OBLADO.

This was where everything started – with a play on words, a construction of components and a known manufacturer who didn't dare commit to a whole collection. The components were all produced in the most environmentally friendly way possible: stainless steel, vegetable tanned leather, Finnish birch. On top of that, we created a new type of glue used for moulding. The glue's components are better than EU standards prescribe and, for example, contain just 1/10 of the EU limit for formaldehyde. Sustainable development way back in 1986!



Pall B2, B4, Pop

Seat height	470	650	820
Seat Ø	380	380	380
Pall B2 Weight kg	4,0	6,3	7,1
B4 Overall height	720	820	990
Width	425	425	425
Depth	430	430	430
Weight kg	4,8	7,1	7,9
Pop Overall height	830	1010	1180
Depth	440	440	440
Weight kg	5,0	7,2	8,1

Pop



B4



Pall B2





Hövding

	B8M	B8L
Seat height	445	445
Overall height	925	1195
Width	510	535
Depth	620	675
Seat Ø	480	480
Weight kg	12,5	14,0

common one Design: Börge Lindau 1992

An ordinary chair

The aim was to develop an ordinary chair, which would work in a whole range of situations. It would have to be made of wood, be comfortable to sit on of course, simple to stack, easy to link and so and so forth. In our own inimitable way it had to be an unmistakable example of Blå Station design... It got its name "common one" from an old Van Morrison LP that Börge Lindau was forever playing in 1991 while the chair was working on him. Or was it the other way around? Anyway, he stole the title.



Common one B40

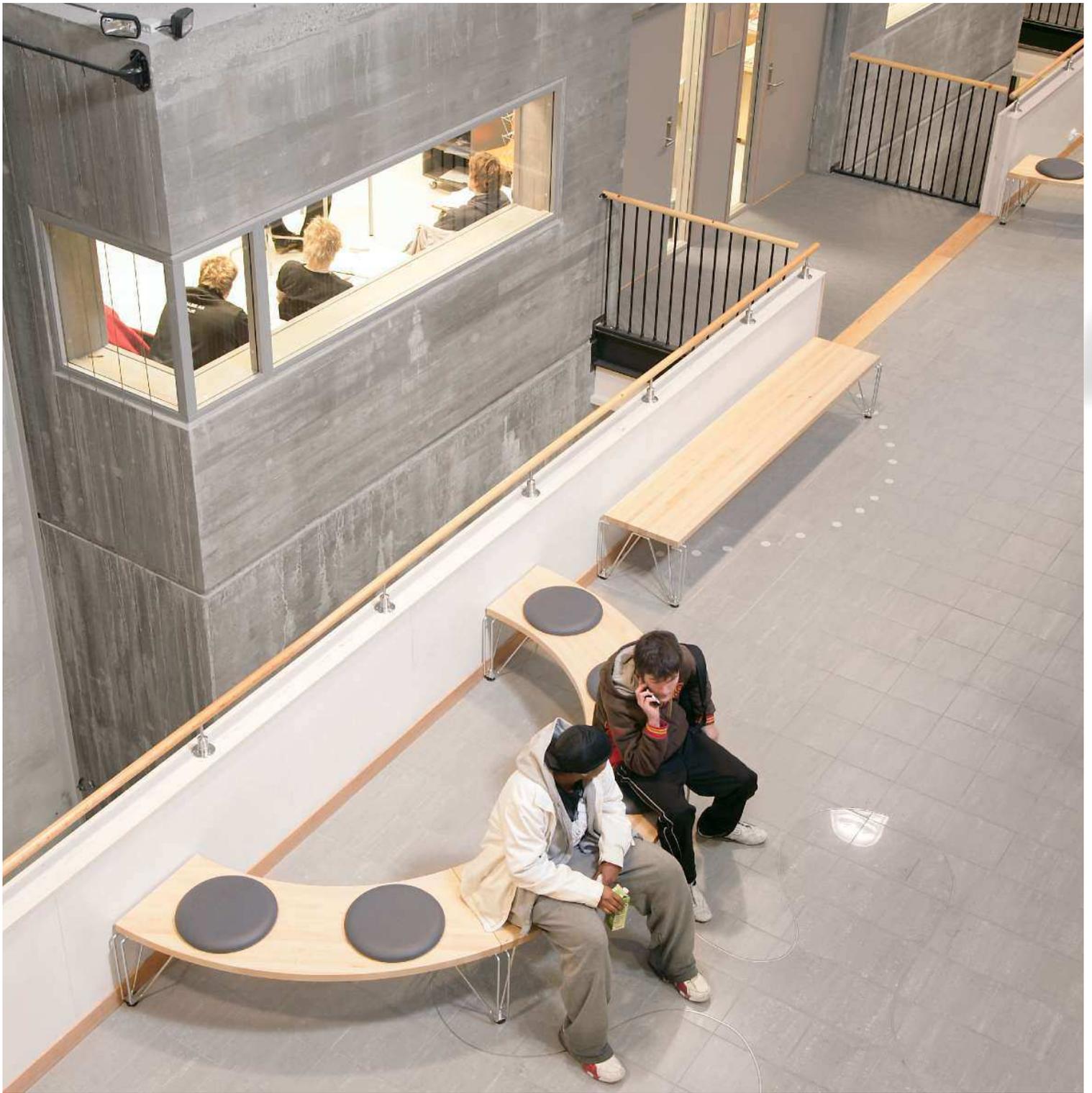
Seat height	450
Overall height	850
Width	500
Depth	540
Seat Ø	430
Weight kg	4.1





Common too B41

Seat height	450
Overall height	870
Width	500
Depth	540
Seat Ø	430
Weight kg	4.2



Gate straight, GS

General measurements:

Seat height (bench)	420
Seat height (incl.seat)	455
Depth bench	460
Total depth incl.backrest	585
Seat Ø	390
CC seats	650

GS 20, 2-seat unit	1300
GS 30, 3-seat unit	1950
GS 40, 4-seat unit	2600







gate GS



gate GS



gate GR





GATE GS & GR.

Bench system for public areas. Benches available in 3 straight (GS) and 2 curved (GR) basic units. These can be linked to form rows that are straight, curved or at right angles to suit their setting. The benches may be fitted with backrests, and/or seats as required. Standard spacing gives a centre-to-centre seat space of 650 mm, but this spacing may be varied to accommodate more or fewer seats as desired. Benches may be anchored to the floor.

General measurements:

Seat height (bench)	420
Seat height (incl.seat)	455
Total height (incl. backrest)	890
Depth bench	460
Total depth incl.backrest	585
Seat Ø	390
CC seats	650

Gate straight, GS

GS 20, 2-seat unit	1300
GS 30, 3-seat unit	1950
GS 40, 4-seat unit	2600

Gate round, GR

Radius 1500 mm from centre to outline.

GR 20, 2-seat unit 1/6 circle, 60°

GR 10, 1,5-seat unit 1/8 circle, 45°

Gate GR are add-on units, if GR is used as a free standing unit (not anchored to the floor) you need at least 2 x GR 20 units linked and in a s-shape or 3 x GR 20 units linked to form a semi-circle.

Accessories:

Backrests, Gate seats, Gate armrests, Wall/Bench spacer
Half-underframe and frames adapted for anchoring to floor.

Design tools and possibilities

Use our designtool at www.blastation.se to build your own Gate.

Gate is also available in other materials, sizes, radiuses and finishes for projects and contract sales. CAD files available for download at www.blastation.se



island

Design: Tomoyuki Matsuoka 2001



Island	L80/L83	L82
Table height	410	410
Width	1325	
Depth	550	
Table top Ø		1150
Folded	1280x838x77	1245x1245x77
Weight kg	10.3	10.3

Big Island L82



Small Island L80



Long Island L83





Mono - The brief was to design a small coffee table in one colour and one material. The project was redefined and expanded to include a small family of tables. Mono became a table made of two materials, glass and metal, manufactured using pressure lathe technology. One colour can be transformed into two shades if the glass leaf is reversed. The application of pressure lathe technology in furniture design is most commonly used to manufacture lampshades. The machines have a weight limitation that restricts the size of objects. With Mono Low we have pushed the boundaries to the limit of what it is possible to produce.



Mono

	High	Low
Overall height	450	270
Table top diameter	400	665
Weight, kg	4,7	5,7

babel

Design: Fredrik Mattson 2008



Babel

Table height	435	530	625	720	910	1005	1100
Tabletop Ø	600	750	900				
Foot plate Ø	550						
Weight kg	17,7	29,2					

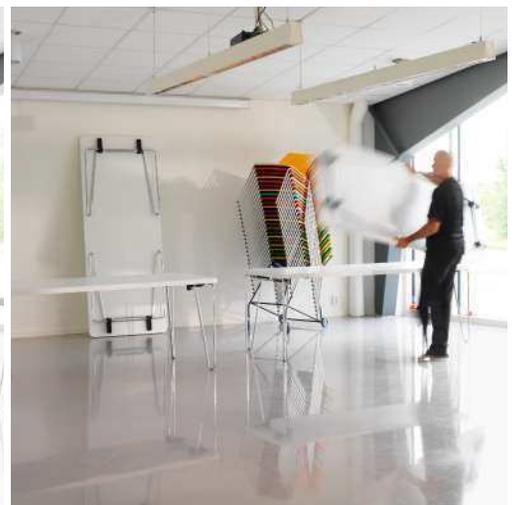
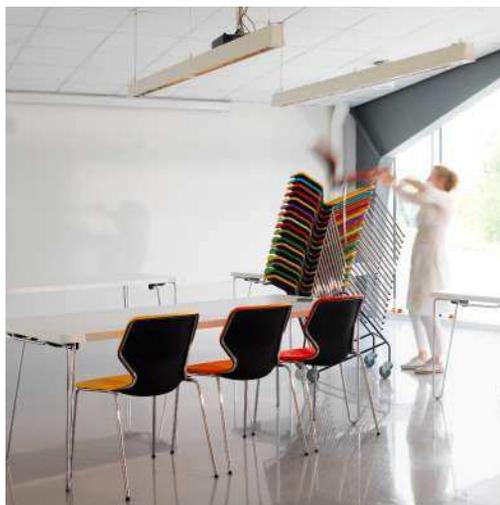




L1 & Mim 12



L1				
Table height	590	710	890	1060
Tabletop Ø	480	580	680	
Footplate Ø	450			
Weight kg				11.4 – 13.5

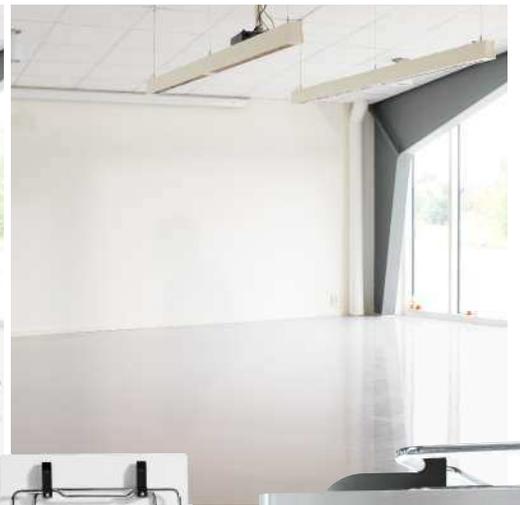


Clip

Table height	730	730	730	730
Length	2050	1850	1400	1400
Width	800	800	800	600
Thickness folded	100	100	100	100
Weight kg	26	24	20	17

Recommended minimum tabletop:
Length 1300mm Width 600mm





clip trolley for 10 pcs



pedestal bit

Design: Börge Lindau 1992



pedestal bit L6X

Pedestal Bit L6

frame height 453 573 693 873 1043

Bit footplate Ø 490

Bit 4-star base Ø 550

Bit 3-star base Ø 650

Big Bit, frame height 693

Big Bit footplate Ø 700

Recommended maximum tabletop sizes:

Bit, diameter of Footplate Ø490

Frame height 453, 573 & 693mm: Ø 900, 700 x 700

Frame height 873 & 1043mm: Ø 900, 600 x 600

Big Bit, diameter of Footplate Ø700

Big Bit, frame height 693: Ø 1400, 900 x 900



big bit



Bit table L7

Table height	480	600	720	900	1070
Tabletop Ø	550	700	900		
Tabletop square		700x700		700x1400	
Footplate Ø	490				
Weight kg	13.9	–	19.7		

Tables **Bit L7** have table top in solid lacquered birch. We can offer a wide range of table tops in different measures and materials to the table base **Pedestal Bit L6**. The pedestal Bit L6 can be used outdoor as well if the steel is galvanized.

pedestal level

Design: Fredrik Mattson & Stefan Borselius 2004



Pedestal Level

Frame height	458	578	698	878	1048
Footplate square	430x430				
Weight kg	8,8-11,2				

Recommended maximum tabletop sizes/height:

Frame height 458:	Ø900, 700x700
Frame height 578:	Ø900, 700x700
Frame height 698:	Ø900, 700x700
Frame height 878:	Ø700, 650x650
Frame height 1048:	Ø600, 500x500

Pedestal Level L31 can be used indoors & outdoors.





Level

Table height	480	600	720	900	1070
Tabletop Ø		600	750	900	
Tabletop square	500x500	700x700	700x1400		
Footplate square		430x430			
Weight kg		13.5	-	27.5	

Table Level L32 in extruded and cast aluminium can be used indoors & outdoors. Standard table top in compact laminate.

We can offer a wide range of tabletops in different measures and materials to the table base **Pedestal Level L31**.



mim 12 Seat height 820mm



Ping-Pong 1070x600x2000mm
available in other sizes for projects



Gutang & Bargutang
available for projects, ask us.



Simsalabim lengths 2045 & 1500mm



Chair July & Table September
for indoor & outdoor use.



more info at www.blastation.se

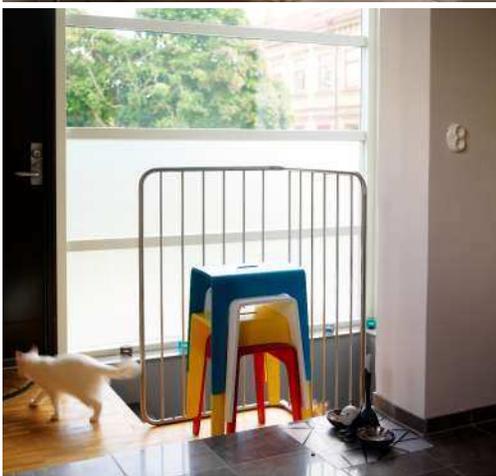
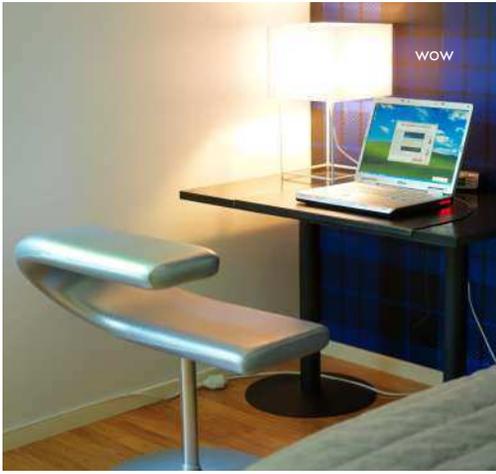


sting

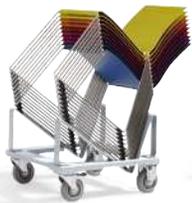
rolling stones glasses

september

We like to say - don't design for others what you would not use yourself...this is what we come home to...







sting, sting armchair & sting bench Stefan Borselius & Fredrik Mattson 2003



gecco Stefan Borselius & Fredrik Mattson 2006



peek low & high Stefan Borselius 2007

peek 4 & peek swivel Stefan Borselius 2008

peekaboo swivel & peekaboo Stefan Borselius 2005



oppo large & small Stefan Borselius 2009

puppa Stefan Borselius 2009

elle & kit Fredrik Mattson 2002-6



fatback Fredrik Mattson 2005

dunder Stefan Borselius 2010

qvarto Börge Lindau 1999 | Lindau & Lindekrantz 1965



bimbo, bimbed & bimbord Peter Brandt 1994-08

söndag Vardag 1996

be plus Börge Lindau 1987

sparta Börge Lindau 1993



hövding Börge Lindau 1986



gate GS & GR Börge Lindau & Johan Lindau 1994



clip Jonas Forsman 2005



ping-pong Johan Lindau 2003



simsalabim Börge Lindau 1993



level Borselius & Mattson 2004



bit L6 Börge Lindau 1992

designers



Johan Lindau - Born 1963 in Helsingborg, Sweden. Born and bred in a designer's home. Thereafter educated, qualified and established in the design industry. Johan is Blå Station's design manager and CEO. He started off as a drafter for his father Börge Lindau, where he discovered that most of his efforts ended up in the bin. After that experience he worked as an apprentice in a variety of manufacturing industries within the furniture trade to learn everything about materials, techniques and industrial processes. He rapidly developed an eye for what was possible and what wasn't, and how to turn a "No" into a "Yes" by posing the question "What if?" Blå Station was founded in 1986. That marked the end of one chapter and the beginning of an entirely new one when everything really started. Johan Lindau's approach to work within the design process borders on religious conviction. He has a strong personality, is dynamic, persistent and questioning. He is design savvy, mindful and can voice his opinion. He wants to make a difference. His driving force is a hands-on approach to working with external design with an innovative and far-reaching perspective. He has the resolve to be a strong contributing force to the necessary change which the Swedish and international furniture industry faces. Johan is looking for designers with conviction, dedication and insight who will take design tasks very seriously, and who can deliver a simple, effective and functional solution. Designers who feel a responsibility for their products, in the same way a good parent feels responsibility towards their child, and who have the patience and knowledge to answer all questions that begin with: Why? For Johan, design is about far more than just a surface, the surface is just a result of the process.



Peter Brandt - Born 1959 in Stockholm, Sweden. Educated at Sweden's Royal Institute of Art, the University College of Arts, Crafts and Design in Stockholm., and the School of Architecture at the Royal Danish Academy of Fine Arts in Copenhagen. Peter Brandt lives in Stockholm, is Danish and likes Danish designers, particularly Poul Kjaerholm. He was the first external designer to create furniture for Blå Station. Peter Brandt is reminiscent of a scientist who devotes his research to the mysteries of play. His desk drawer is full of new ideas, but he is so self-effacing that he avoids any mention of them until he is 100% happy. As a designer Peter doesn't confine himself within restricted boundaries, but regards inspiration and artistic licence as an important part of his work. He believes that there are two types of creators, those who are inspired by what happens around them and who derive something from their surroundings to create new products, and others who, like himself, are driven by the desire to solve a specific problem, a mechanical function or a particular requirement. It is important to Peter that the equation adds up. He wants to create things that are discreetly multifunctional.



Vardag, Lotta Josefsson - Born 1968 in Lund, and **Annette Petersson** - Born 1969 in Gothenburg. educated at the University College for Design and Crafts (HDK) in Gothenburg. Both are interior designers who met at HDK in Gothenburg. Early in their education they found similarities in their ways of expressing themselves in design and have worked together ever since. When they design furniture, they call themselves "Vardag" which means "day-to-day". They are down to earth without being boring, exactly like their designs. Lotta & Annette are inspired by film, architecture and urban structures. They appreciate intelligent design without compromise, which demonstrates strong and clear ideas in their contemporary expressionism. They work well together and have the same direct approach to design. The ideas behind their objects are clear and obvious – simply and clearly defined without becoming anonymously minimalistic. They create timeless, functional furniture that can cope with day-to-day wear and tear.



Christine Schwarzer - Born 1970 in Copenhagen, Denmark. Educated as a designer at the Danish Design School in Copenhagen and at the University of Art and Design in Helsinki. Christine has always sketched, and as a child she made her own toys with needle and thread, hammer and nails. She became a designer, but could just as easily have become an artist. She enjoys making things. She gets great satisfaction from the creative process involved in designing furniture and other items. Her designs are simple and clear, graphically expressed, with no frills. Her passion lies in designing, which is channelled into different forms of expressionism. Her ideas are often the result of several fragments she has collected and worked on. Christine is fascinated by modern art and loves to study colours, shapes, patterns and graphics. Even music can be a catalyst for her creative ideas. As a designer she wants to cut loose and challenge routine, but the objective of her designs is "to make the world a happier, more playful, fun and beautiful place".



Tomoyuki Matsuoka - Born 1970 in Mie, Japan. Educated at Chiba University in Japan in industrial design, and at the School of Architecture at the Royal Danish Academy of Fine Arts in Copenhagen. Tomoyuki's designs are simple and minimalistic without being anonymous, and he has a sensitive eye for nuances in both colour and shape. He lets "the rhythm of nature" guide his work as a designer, and believes that understanding the user's requirements and habits enables the creation of a superior product. His aim is to portray objects that are simple, beautiful and functional. Tomoyuki now lives in Tokyo. The impressions he took back to Tokyo are reflected in his work and have contributed to make him the designer he is today. Big Island and Small Island are good examples of how Scandinavian and Japanese influences can complement each other.



Fredrik Mattson - Born 1973 in Malmö, Sweden. Educated at Konstfack, the University College of Arts, Crafts and Design in Stockholm. He attended Steneby School and studied furniture carpentry and design. Fredrik Mattson is a dynamic, questioning and curious designer who never says No, but often, "Yes, that could work, or this, or that..." He never closes any doors but constantly opens new, unexpected ones. His interest in new materials and techniques goes hand in hand with a genuine knowledge of tradition and handicrafts which results in products with strong, clear characteristics and no compromises on quality. Fredrik isn't attracted by a specific style, but rather by the energy and conviction that characterise an object. Through his creativity he strives to achieve clarification and is quite happy to challenge convention. He has a sense of humour and is talkative, but above all he is an amazing designer who has received many prizes and distinctions.



Stefan Borselius - Born 1974 in Malmö, Sweden. Educated at Konstfack, the University College of Arts, Crafts and Design in Stockholm. Stefan Borselius is an ingenious designer with a head bursting with ideas. He can be quiet and thoughtful, but when he speaks out he's quite the verbal gymnast, an art he balances with being an equally inventive and an aesthetically pleasing designer. Stefan's choice of career was inspired by his grandfather and great-grandfather, both of whom were skilled furniture-makers. Stefan prefers to call himself a carpenter and believes that hands, thoughts and precision are all important tools of his occupation. From the intended function of an object and the materials he chooses, right through to the final product, Stefan wants to create furniture for our time and our way of living, our here and now. When he works with a product, he leaves nothing to chance, but proceeds methodically and wholeheartedly, examining every single detail, every function and every characteristic that a material or a technique can offer. He extends the boundaries of what it is possible to produce, and would rather give up and pursue another route than not produce anything at all. He leaves no stone unturned in his quest for a solution. As a result, his products have a strong sense of identity, answering unasked questions in their strong expressionism.



Jonas Forsman - Born 1979 in Växjö, Sweden. Educated as an engineer in technical design at Chalmers University of Technology in Gothenburg, and studied furniture design at Steneby school. Lectures at Chalmers and at the University of Skövde. Jonas Forsman is a methodical problem solver. Young, humble and talented, he is a designer who carries out an in-depth analysis of each new product he works on. Functionality, requirement, technique, material and solutions to similar problems are presented, studied and questioned. Jonas' driving force as a designer lies in geometry and in the challenge of combining several components to form one piece. He finds the core of the product by reducing, combining and eliminating. Curiosity and persistence entice him to seek improvements to challenges he is confronted with, whether with furniture or other objects. Jonas strives to make functional, durable products and is very ambitious. If anything should be done, it should be improved on, made easier and more functional than ever before. Bearing this in mind, it can take a long time before he approves a product, but when he finally does, then it's an amazing creation!



Osko+Deichmann - Blasius Osko, born 1975 in Danzig and **Oliver Deichmann**, born 1975 in Stuttgart. Educated at UDK (formerly, HDK), the University of Fine Arts in Berlin, where they studied industrial design and got to know each other. A colourful and dynamic design duo, working out of the intensive design culture that is Berlin. Two cool guys full of energy and curiosity with integrity and a warm sense of humour, who question the objects we are surrounded by and use regularly. To see things from a new perspective is what drives them forward. They see themselves as aesthetic and technical problem solvers. Both love the design process and are constantly exploring ways to improve things and make them smarter and different. With great respect to the old masters, they turn things upside down, inside out, and evaluate pros and cons in the quest for the undiscovered.

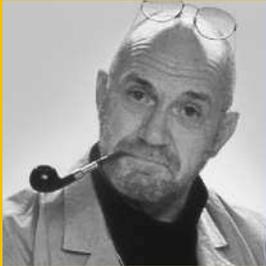


Mia Cullin - Born 1970 in Lund, Sweden. After studying in Sweden, Italy and Denmark, she received her degree from the University College of Arts, Crafts and Design in Stockholm. Fundamentally, she is a genuine interior designer with a wide knowledge of production and products. Her designs are straightforward, poetic and elegant and her ambition is to create products that are both useful and sustainable. She is inspired by the details of everyday life as well as traditional craftsmanship and visual connections. To her, it is important that an object's structure and functionality are visualised. Mia is earnest, open-minded, product-oriented and equally comfortable when speaking with factory workers, toolmakers and clients. She follows her products closely from sketch to final production while maintaining a humble, knowledgeable position throughout the process. As a designer, Mia is inspired by various materials, including non-woven fabric, plastic, leather, steel and glass. Her head is full of ideas: she has a passion to seek out innovative solutions and is always willing to experiment. The only thing she lacks is more time.



Cate & Nelson - Cate Högdahl, born 1978 in Strängnäs, Sweden and **Nelson Ruiz-Acal**, born 1983 in Seville, Spain. Educated at Istituto Europeo di Design in Madrid, where they first met. Neither of them is from England, even though you could be forgiven for thinking so because of their names. But in a way, that was how they met – through the English language – another platform, neutral ground, a verbal and visual arena. He is Spanish, with a southern European spirit and a natural sense for technical details. She is Swedish, with Scandinavian objectivity and conceptual thinking. A college project brought them together and they discovered that they worked well as a team. Their inspiration is drawn from an ongoing design dialogue, and in their observations of everyday situations and the needs that arise from our daily contact with the furniture around us and the spaces in which we move. They want their furniture to offer something over and above expectations with a touch of humour. Respectfully, with humility and a glint in their eye, they follow the entire design process.

doer



Börge Lindau (1932–1999) Born in Åhus, Sweden, qualified at what was then the Swedish Society of Arts and Crafts in Gothenburg and became one of the country's most highly recognised designers. Börge founded Blå Station in 1986.

Börge Lindau was born into the trade: he followed a family tradition if you like. His father was a cabinetmaker and had a furniture shop in Åhus. While studying in Gothenburg Börge met fellow student Bo Lindekrantz, with whom he formed Lindau & Lindekrantz, a design team destined to last many decades. In the early 1980s the designers split up and Börge Lindau moved back to his hometown Åhus where he founded the family business Blå Station in 1986. In the beginning the basic idea was a single, simple design concept; rings of compression moulded birch veneer would provide the basis for a rich and varied collection of stools, chairs and tables. As a furniture producer, the designer Börge Lindau suddenly found that he had the freedom to choose for himself – and almost immediately he established the most stringent of criteria for what became the OBLADO range.

A strong character, dynamic, persistent, with a good sense of humour who demanded all-out commitment – from all involved – including himself. He had a great deal of respect for skills and knowledge; he listened carefully and drew inspiration from anything that he could use in his own work. He was impossible to resist and got what he wanted (most of the time!). Life for Börge was about doing things: To Do. That often meant doing many different things at once – from designing furniture, glass and lamps to planning interior designs for libraries, churches and hotels. He started the Aoseum group for the preservation of Åhus cultural life and invited jazz artists and theatrical companies to perform at Blå Station. In his leisure time he walked on the beach where he gained inspiration, cycled on his Pedersen bicycle into the village and involved people in his different schemes. He was always focused on the present but absent from day-to-day life while he pursued new ideas.

Börge said that giving shape to “a chair” is much like searching for the right word when you have something important to say. Most words have already been used, and not just once, but once too often. So you search for a form, for words genuinely capable of expressing something not-yet-seen, something not-yet-said. And you know how difficult that can be! Seen in a new context however, one tiny detail is all you need to be able to formulate that “new chair”.

Börge lived by the device that an idea is never better than its final result.

To Be and To Do. ToBeDo!

Photo:

Erik Karlsson/Jönssons Bilder Kristianstad: All photo's in this catalogue except:

Ole Jais Nielsen page: 3. **Åke E:son Lindman** page: upper left 4, left 14, 31, 52, 86. (c) **Bene** page: 80

Gösta Wendelius page: 10. **Bezone** page: right 14, 30, 70. **Proform** page: 18, 20. **Toon Grobet** page: 28

Werner Huthmacher page: 35. **Ferdinand Holzmann Verlag** GmbH page: 38. **Luuk Kramer** page: 43

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