

K

KÄLLEMO



What is quality?

Furniture is a concept, with a will of its own, conveying an expression. It is no doubt difficult to choose when clever operators with glossy catalogues tell you about the most recent trend. You do not have to be particularly intelligent to realize that the latest is succeeded by something else in the next catalogue.

Our ambition is to work with designers and artists who are aware of what quality stands for – accomplishment unaffected by trend.

On reflection, it is obvious that quality is just not measured in terms of such things as strength of glued joints, etc. The measurable aspect is quantity, whereas quality is a broader concept and can not be measured in the traditional sense. The most important aspect is the visual quality. Good quality means long-term validity.

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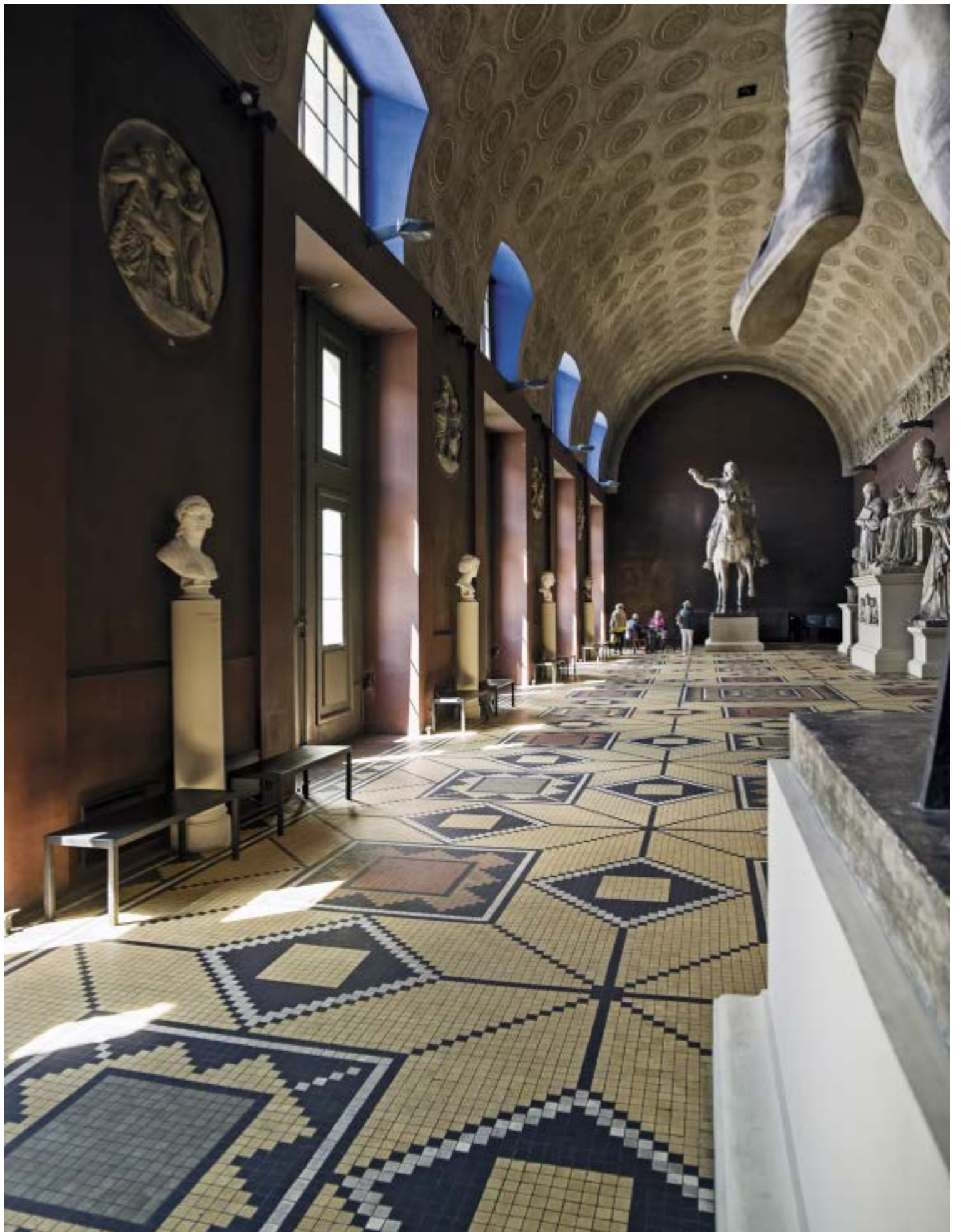
”It shall stand
the wear of the eye”

Sven Lundh





















Picture: Boråstapeter

BRUNO

MATS THESELIUS

Easy chair H70 W56 D69 SH40 cm
Steel frame in chrome, copper,
black oxide or brass. Moulded seat.
Tärnsjö rivet prime leather;
natural, black, brown (cognac),
darkbrown (cigarr) red or green.

Stool H41 W56 D32 cm
Steel frame in chrome, copper,
black oxide or brass.
Tärnsjö rivet prime leather;
natural, black, brown (cognac),
darkbrown (cigarr) red or green.









INGO

MATS THESELIUS

H77 W60 D64 SH40 cm

Steel frame in chrome, copper, black oxide or brass. Seat in leather with latex foam. Täarnsjö rivet prime leather; natural, black, brown (cognac), darkbrown (cigarr) red or green.





AMBASSAD

MATS THESELIUS

H73 W54 D53 SH45 cm

Steel frame in chrome, copper, black oxide or brass. Seat in cold foam.

Tärnsjö rivet prime leather;
natural, black, brown (cognac),
darkbrown (cigarr) red or green.





ALUMINIUM

MATS THESELIUS

H73 W59 D61 SH45 cm

Matt or polished aluminium with Tärnsjö leather. Armrest in beech; natural, stained in walnut or black. Back in foam, seat in foam with Dymetrol. Cast aluminium legs.





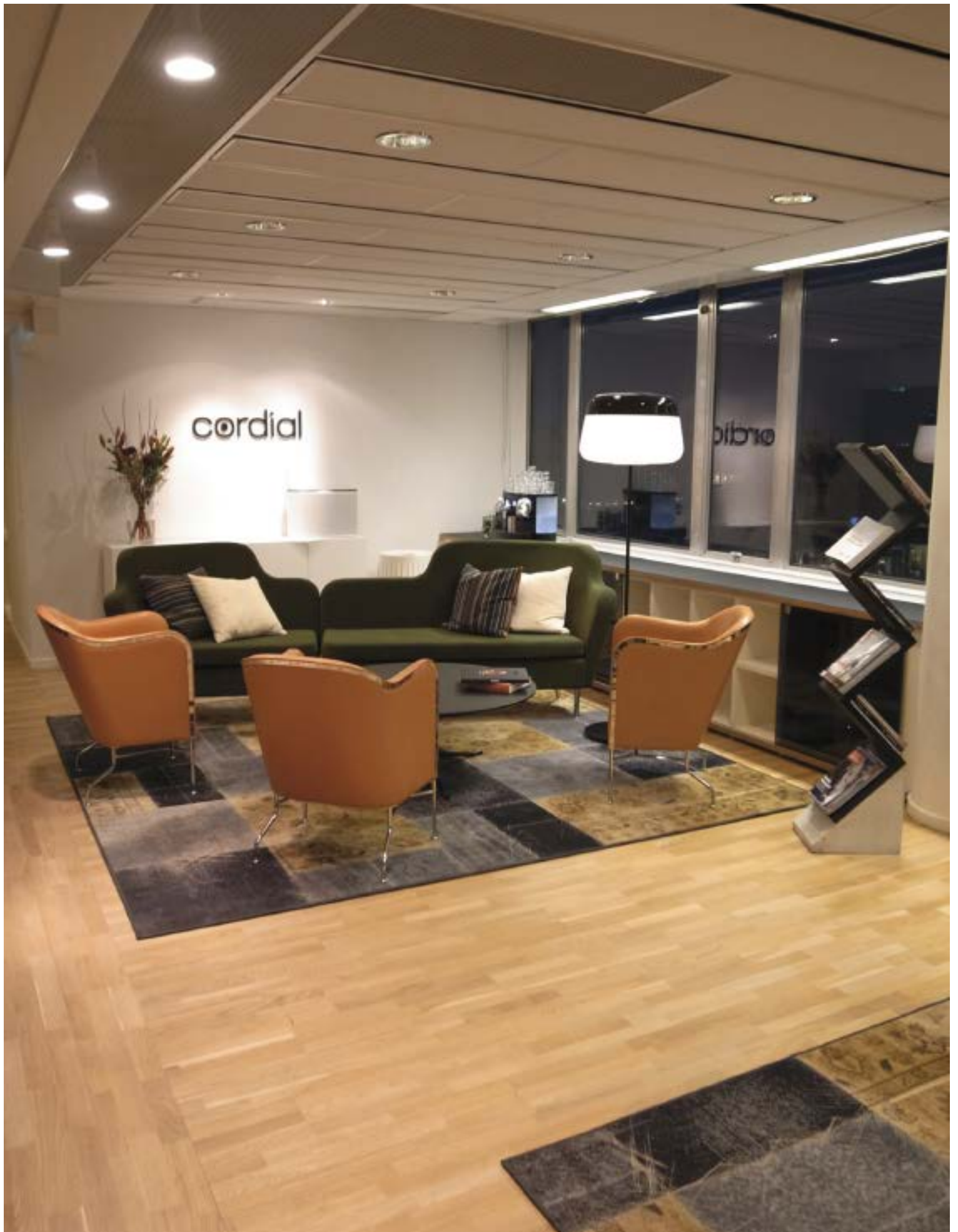
POM

MATS THESELIUS

H73 W63 D62 cm

Steel frame in chrome. Moulded frame in ash; natural or stained. Down filled cushions upholstered in Tärnsjö leather.





STAR

MATS THESELIUS

H82 W62 D59 SH44 cm

Seat and back in cold foam. Steel frame
in chrome or coppered.





Picture: Boråstapeter

SHERIFF

MATS THESELIUS

H78-88 W53 D50 SH42-52 cm

Steel substructure in black.

Tärnsjö rivet prime leather; natural,
black or brown.

Adjustable height and tilt function.





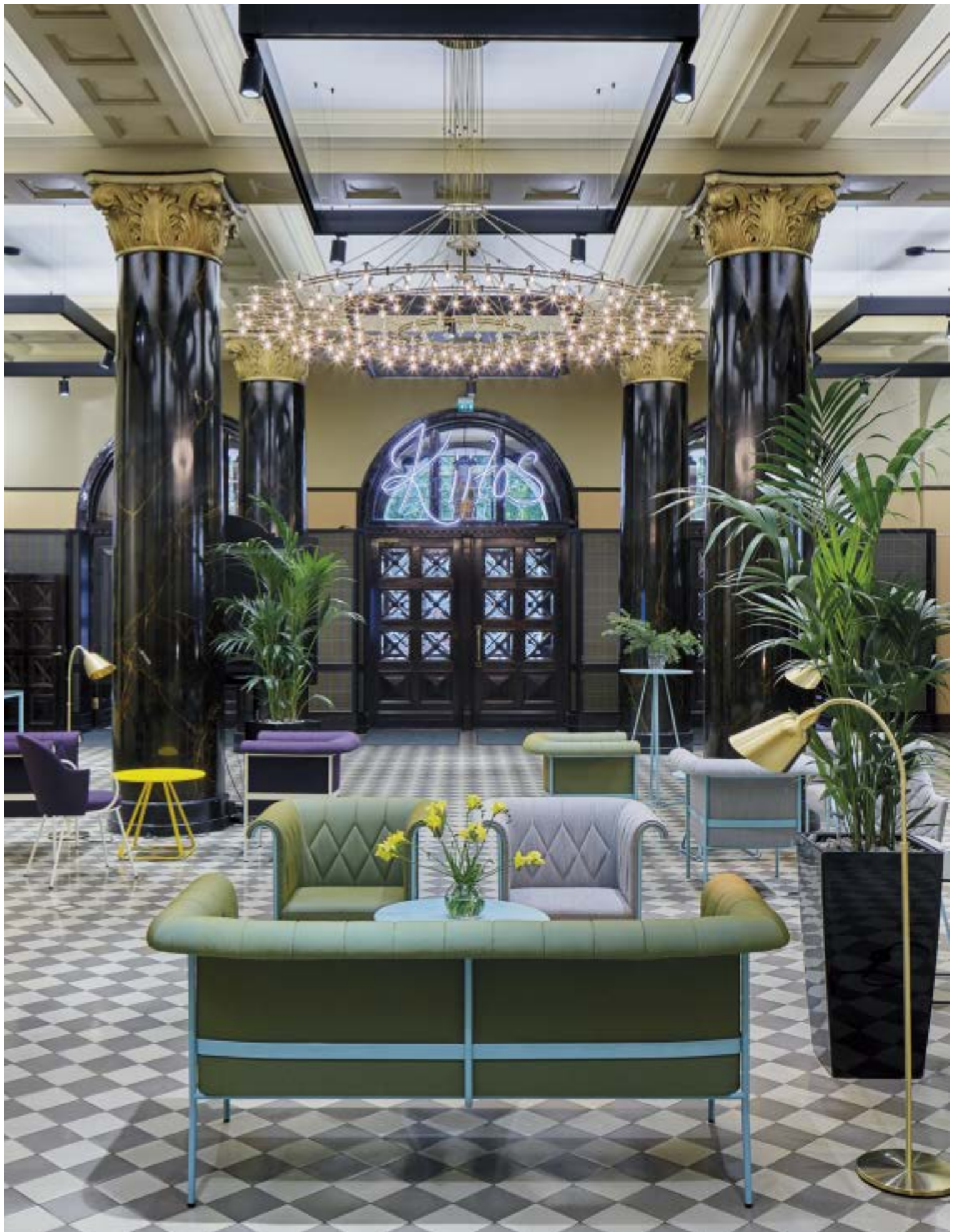
CHESTER

**THOMAS SANDELL
PIERRE SINDRE**

H75 W76 D74 SH45 cm

Powder coated steel frame.
Shell of formfelt. Seat in coldfoam.
Quilted back.





CHESTER

**THOMAS SANDELL
PIERRE SINDRE**

H75 W168 D74 SH45 cm

Powder coated steel frame.
Shell of formfelt. Seat in cold foam.
Quilted back.





TRIXIE

ANNA KRAITZ

H92 W56 D60 SH45 cm

Moulded seat and back.
7 buttons. Steel legs in chrome or
coppered. Four feet base, four star base
with castors or legs in massive oak.





BEATRIX

ANNA KRAITZ

H80 W80 D62 SH43 cm

Moulded seat and back.
8 buttons. Steel legs in chrome
or coppered.





BEATRIX

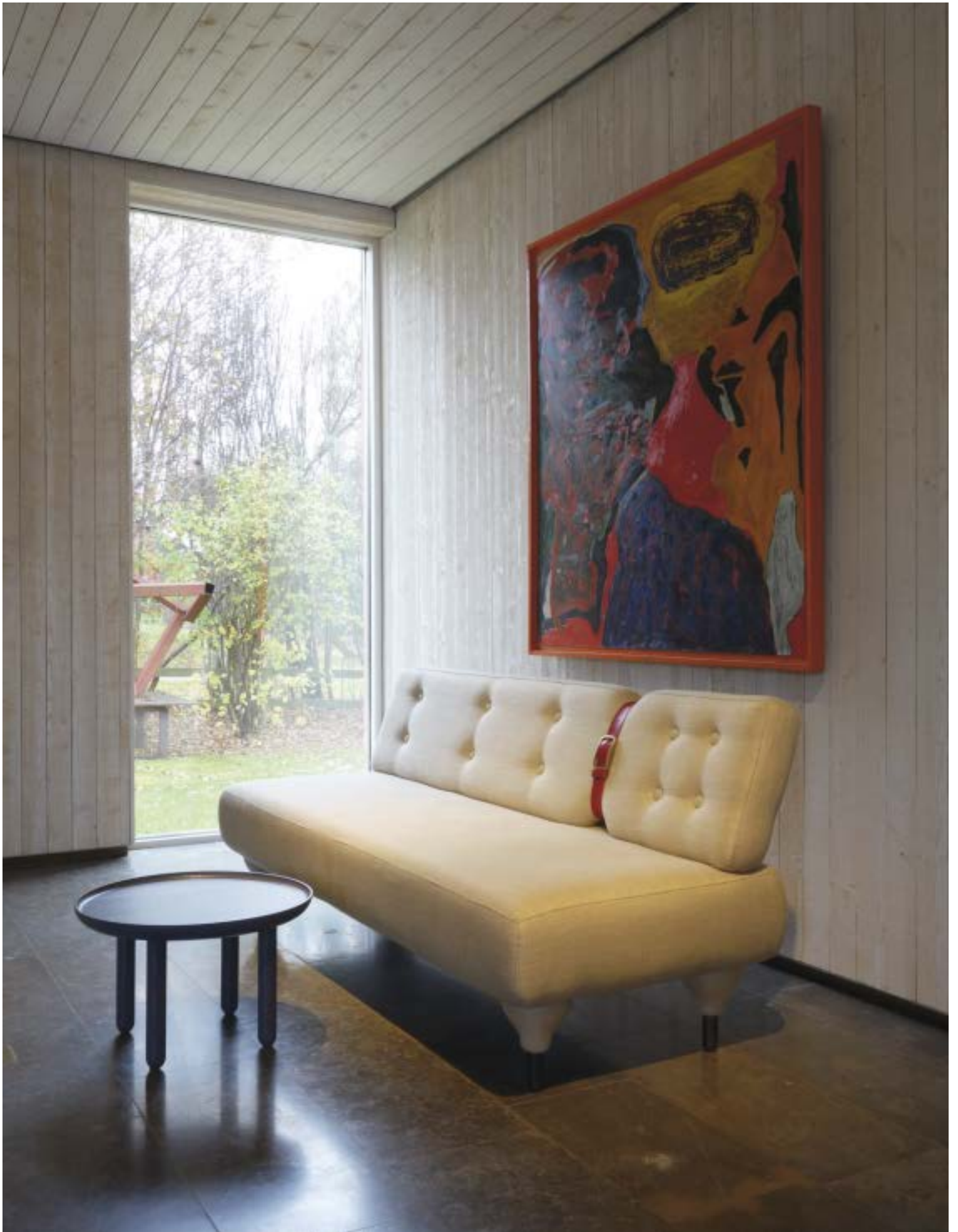
ANNA KRAITZ

H80 W150 D62 SH43 cm

Compress moulded frame. Back in foam and seat in foam with Dymetrol.
10 buttons.

Steel legs in chrome or coppered.





MAMA LOOK

ANNA KRAITZ

H78 W182 D69 SH42 cm

Wood frame, back and seat in foam with nosag springs. Steel legs with turned wood parts covered with fabric or leather. Legs in chrome or coppered. Leather belt in natural, black brown or red.





PANDA

MATTI KLENELL

Easy chair H70 W90 D77 SH39 cm
Frame in solid ash; natural or stained.
Moulded seat and back.

Stool H39 W63 D38 cm
Frame in solid ash; natural or stained.
Moulded seat.





SPECTRA

MATTI KLENELL

H70 W95 D102 SH36 cm

Frame in solid ash; natural or stained.
5 fixed cushions in cold foam,
and 5 loose cushions.





GA-2

GUNNAR ASPLUND

H67 W75 D78 SH40 cm

Wooden framework. Interior coil sprung seat base. Steel frame in chrome or coppered.





NON

KOMPLIT

Chair H77 W44 D39 SH45 cm
Moduled PUR-rubber in black. Stackable
and linkable.

Table H72/112 W68x68/Ø64 cm
Moduled PUR-rubber in black.





NON

KOMPLOT

H45 L120 D43 cm

Moduled PUR-rubber in black.





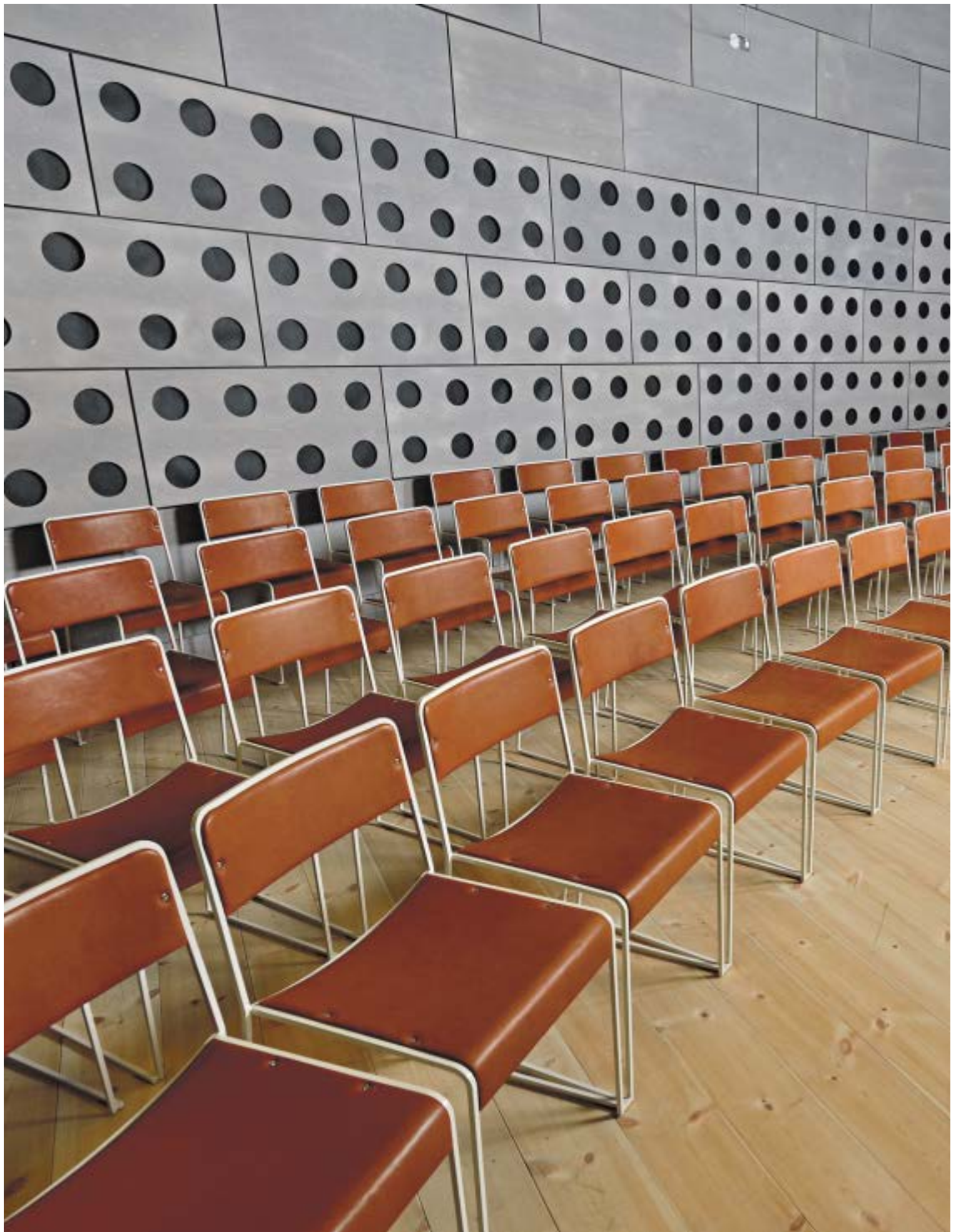
VIENNA

PIERRE SINDRE

H85 W54 D53 SH46 cm

Powder coated steel frame. Quilted back in fabric or leather. Seat in coldfoam.





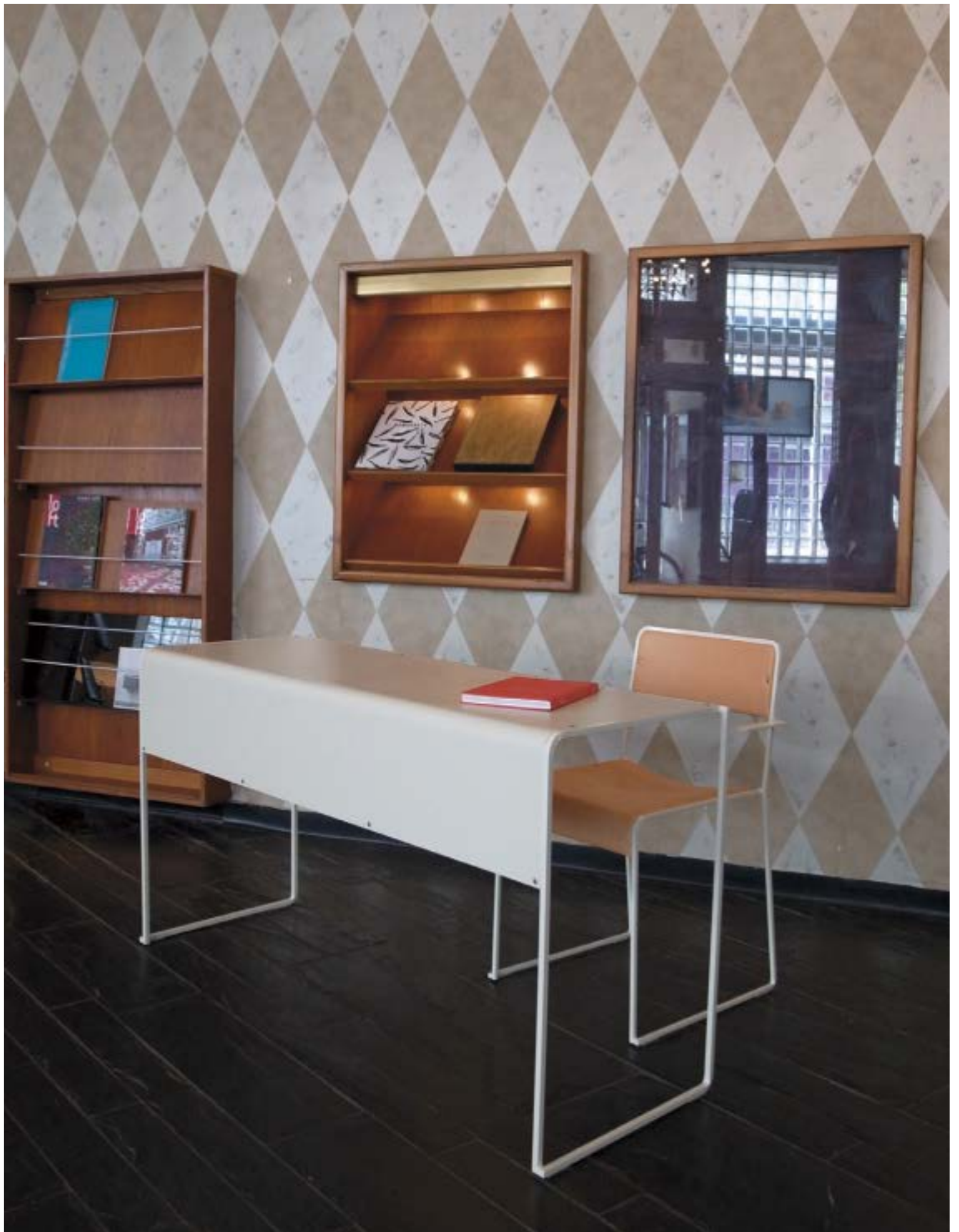
SINDRE

PIERRE SINDRE

H78 W45 D47 SH46 cm

Seat and back in moulded ash; natural, stained or upholstered. Solid square steel frame in matt chrome or powder coated. Stackable, linkable and suspendable.





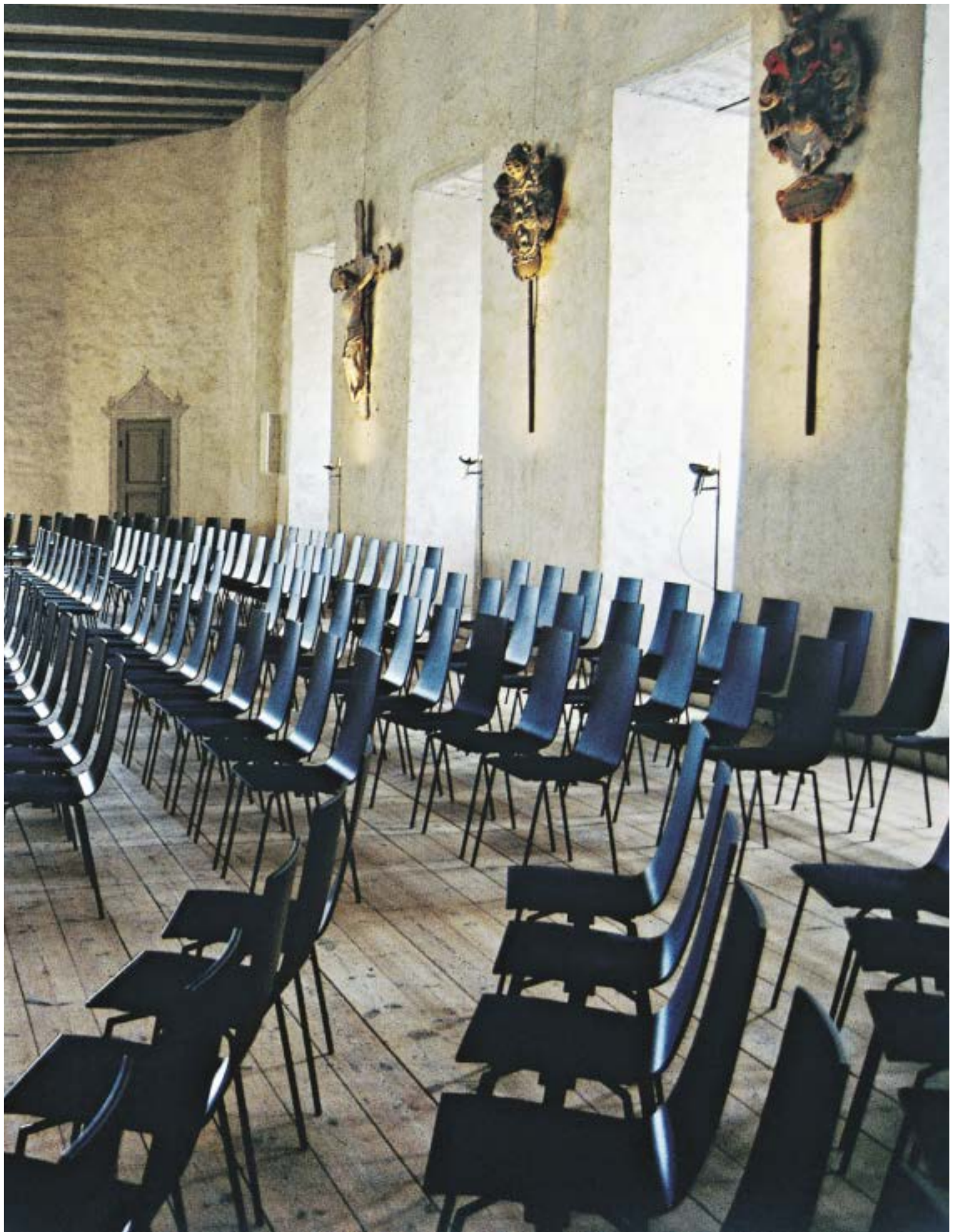
BROKK

PIERRE SINDRE

H72 W120/140 D45 cm

Table top in moulded ash; natural or stained. Solid square steel frame in matt chrome or powder coated. Stackable and linkable.





COBRA

MATTIAS LJUNGGREN

H89 W42 D52 SH45 cm

Angel steel in chrome. Seat in birch;
natural, stained or upholstered.
Stackable and linkable.





COBRA

MATTIAS LJUNGGREN

H45 Ø32 cm

Angel steel in chrome. Seat in birch;
natural, stained or upholstered. Stackable.





CONCRETE

JONAS BOHLIN

H87 W49 D53 SH45 cm

Solid ash; natural or stained. Untreated, black or coppered steel frame.





CAMILLA

JOHN KANDELL

H83 W25 D35 SH45 cm

Beech; natural or stained.





SVEN

MATS THESELIUS

H40/50 Ø60/80/110 cm

Legs in chrome or coppered. Table top in white laminate or ash; natural or stained.





PUSSEL

GUSTAV PERSON

H45 Ø34 cm

Birch with self locking tripod. Seat natural or stained.





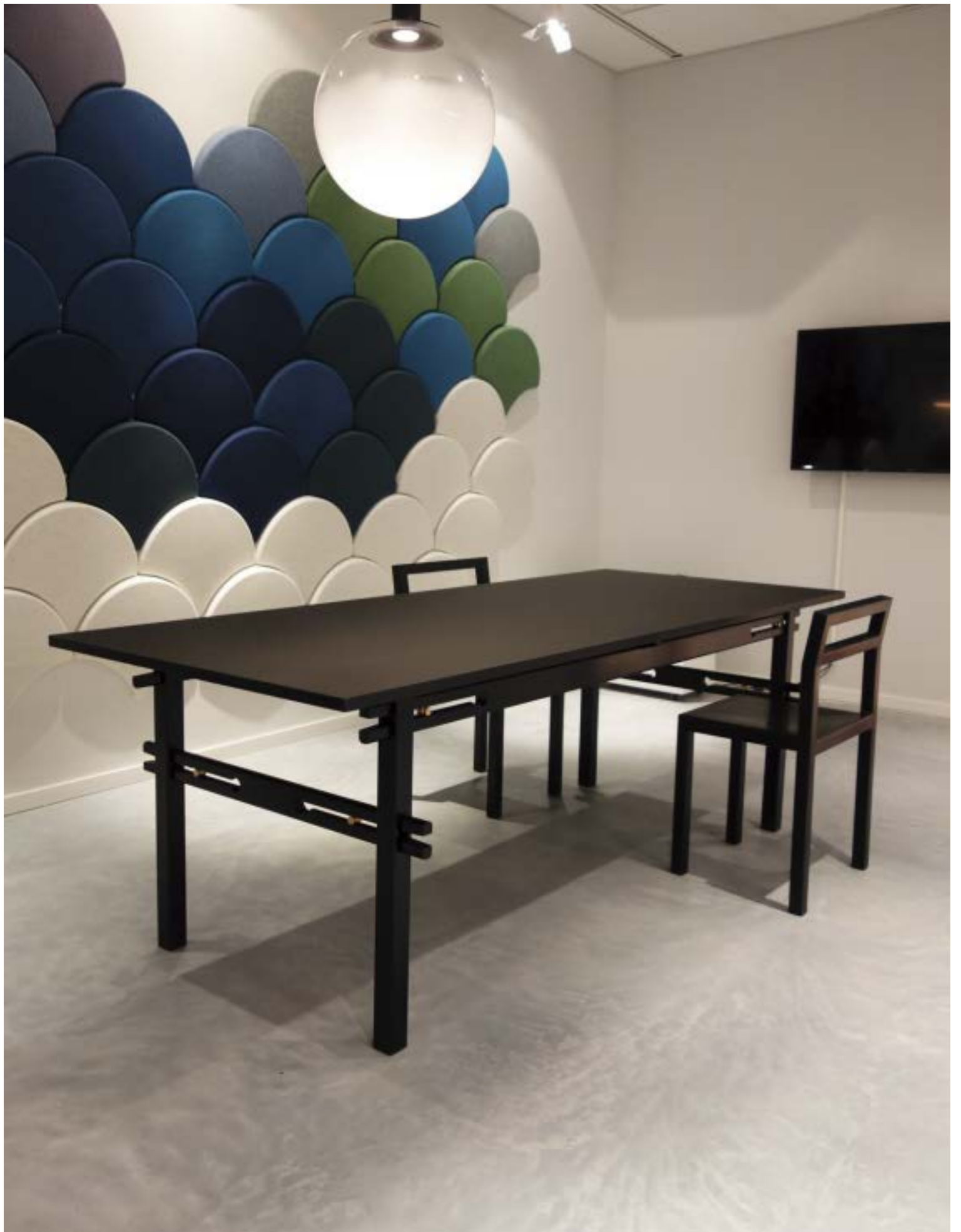
BÄNK

GUSTAV PERSON

H45 L70/120 D40 cm.

Solid ash; natural or stained. Leather seat.





SPÄNNA

GUSTAV PERSON

H72 W215 D87 cm

Birch; white pigmented or stained in black with table top in linoleum. Self exciting undercarriage (without screws).





SPOT

STAFFAN HOLM

H42/52/60 Ø55/85 cm

Table top and legs in ash; natural or stained. Dismountable legs.





HERBARIUM

MATS THESELIUS

H73 W150 D73 cm

Glass desktop. Lacquered steel frame.
Extension drawer.





TRIPTYK

JONAS BOHLIN

TABLE I AND II H72 Ø35/60 cm
Black cast iron. Table top in solid ash.

TABLE III H72 W210 D80 cm
Black cast iron. Table top in solid ash.





BABE

ANNA KRAITZ

H190 Ø61 cm

Steel frame, lacquered or coppered.
Leather belts in natural, black or brown.



”Nobody puts babe in a corner”



PILASTER

JOHN KANDELL

H205 W20 D23 cm

Solid birch or oak. Natural, oiled, soaped or stained.

I suppose that most of the value judgements I make are based on the usual lessons you learn in life. It's the unusual lessons that are the important ones. But who can I ask in cases like that?

There isn't anyone. I can get a long way with the usual ingrained value judgements. Most of them will successfully see me through an entire lifetime. The unusual ones, if we can call them such, both irritate and stimulate. They're like holes in a boat. It's just a question of how many holes a boat can cope with before it sinks.

John Kandell



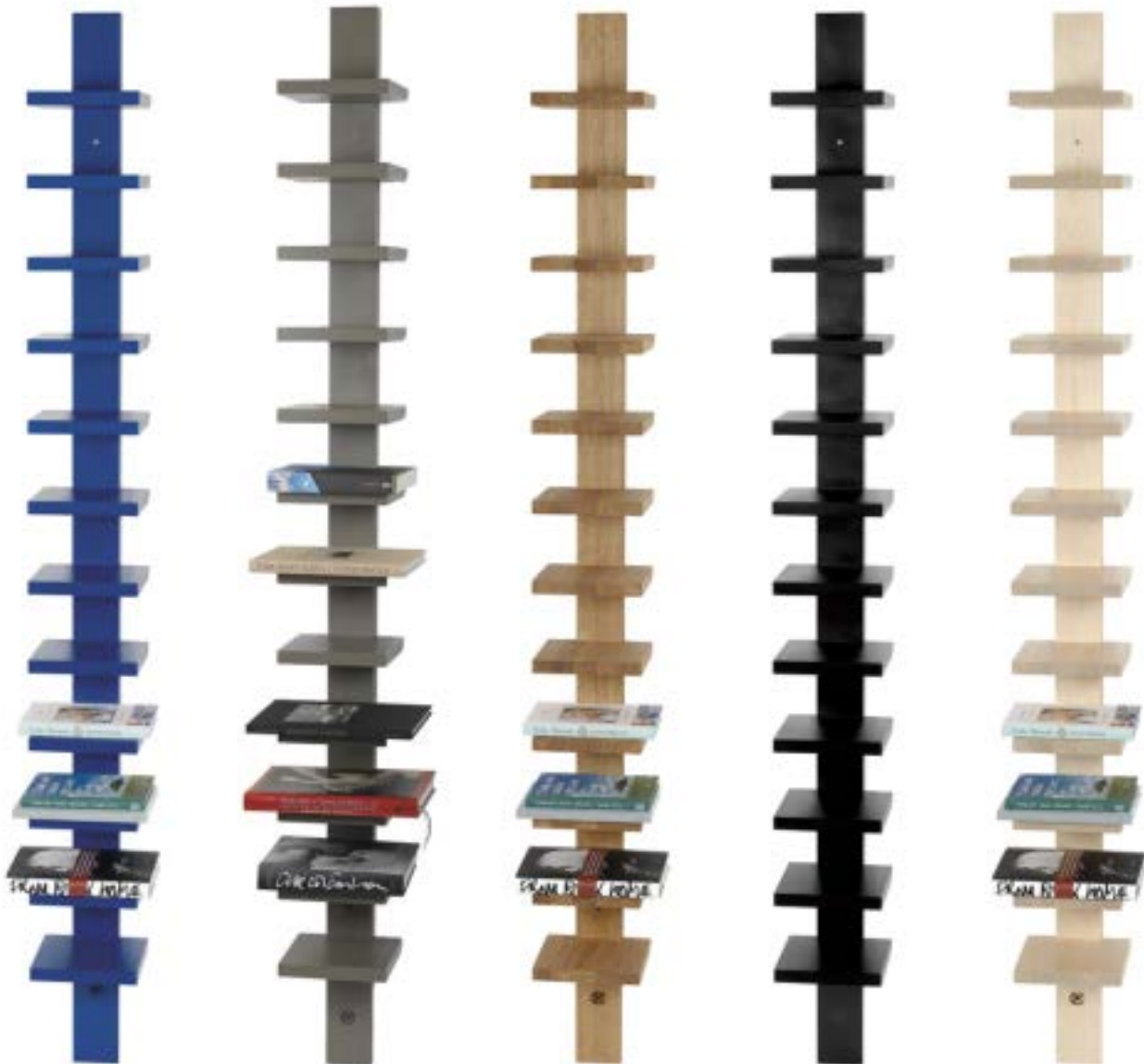
Photo: Tomas Ek

PILASTER

JOHN KANDELL

H205 W20 D23 cm

Solid birch or oak. Oiled, soaped or stained.







NATIONAL GEOGRAPHIC

MATS THESELIUS

H171 W57 D22 cm

Glass doors, stained in yellow, brass details. Base of solid natural beech. Suitable for storing The National Geographic Magazine. Each section stores 25 years of the magazine.

I lay on the bed trying to quit smoking and started instead to collect National Geographic magazines, losing myself into other worlds, primeval forests or the surface of the moon, visiting craftsmen in different cultures. It soon became an obsession. In the end I was buying issues I already had. That's when I made this cabinet. To limit my the size of my collection and put an end to the whole damned nonsense.

Later, when I put the cabinet on display at the Liljewalchs Art Gallery in 1988, this sweet old lady said she wanted to buy it. But she was astonished when she realised the Magazines were included in the price – and said , she wanted another for her own Collection. So I had to measure it all up again in preparation to make a new one. But it was such a chore. I'd already made my cabinet. So I never came to anything.

Mats Theselius later perfected his National Geographic cabinet for Källemo.



ZINK

JONAS BOHLIN

H155 W27 D35 cm

Solid birch; natural or stained. Concrete base.



Limited Edition

The image features a high-contrast, black and white photograph of a textured surface, likely fabric or paper. The lighting is dramatic, creating sharp shadows and highlights that form a complex, geometric pattern. The texture is visible throughout the image, with the highlights emphasizing the ridges and shadows defining the valleys. The overall composition is abstract and minimalist, focusing on light and shadow.



In the late 1960s there is a shift in the Nordic architects' understanding of design, and a leader in the new postmodern era is Jonas Bohlin. He was originally trained as a civil engineer, but made a name for himself as a furniture designer as he graduated in interior design from Konstfackskolan in Stockholm in 1981, where he shocked the entire design world with his "Concrete" chair, which undoubtedly stands as one of the most iconic furniture pieces within the past 40 years in Scandinavia.

The materials are steel and concrete, and the chair is certainly not comfortable to sit in. It functions more as a spatial installation and thereby distances itself from the requirement of functionality, which the art of furniture design has always been a subject to. This was a provoking design at the time, and the chair was therefore a starting point for an international discussion about the boundaries between art and applied art. At a first glance, Bohlin's furniture stands in stark contrast to the organic idiom of earlier periods, but the design tradition's simple expression is maintained, and in a statement on his approach to design he practically sums up the entire Nordic design tradition: *"I want my furniture to make an impression and be pleasing, communicate with time and space. They must be created with hands and the heart and they must take into account both man and nature"*

Jesper Bruun Rasmussen, "Nordic Design", Bruun Rasmussen Auctioneers.



INOX

MATS THESELIUS

H73 W60 D61 SH45 cm

High polished stainless steel.

Armrest white soaped oak.

Seat in nubuck.

Limited edition of 199 pcs.





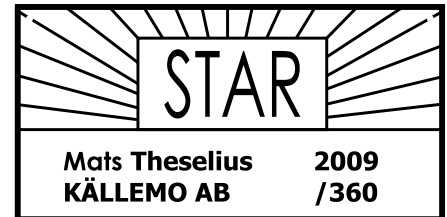
STAR

MATS THESELIUS

H82 W62 D59 SH44 cm

White, black, green, blue or red pearl with matching leather. Chromed steel frame.

Limited edition of 360 pcs.



Mats Theselius models are always an expression of something that deeply interests him. His knowledge and fascination about different countries and their specific handicraft, has resulted in some of the most diverse and stimulating contemporary pieces of furniture. Elk skin, aluminium, brass and beech bark easy chairs, the National Geographic bookcase etc.

Collecting and travelling is a great inspiration for Mats Theselius. A journey to Japan inspired him to create the Bamboo King, Texas to the El Ray, and collecting Dieter Rahm's design for Braun, resulted in the desk Herbarium.

The easy chair "STAR" has its background in Mats Theselius passion in, and life with music. An instrument is built in a way to obtain an ultimate sound, grip and joy of playing. And it is always beautiful.

In "STAR", the drum set with its leg construction, drumskin and choice of materials was transformed into a piece of furniture. The aesthetic as well as the demand for a long life is recognisable.

"STAR" with the pearl backrest, leather seat and chrome frame is produced in a limited edition of 360 pieces. Availability is unlimited in the version with fabric or leather.



BIRDLAND

MATS THESELIUS

H69 W59 D74 SH37 cm

Frame in birch, milled and chromed steel details, armrests in Corian, Tärnsjö leather.

Frame in stainless steel, chromed frame and milled fittings, corian armrests, leather Indian red.

Limited edition of 360 pcs.

BIRDLAND

DESIGN

SER. NO.

Mats Theselius

KÄLLEMO SWEDEN 2009



The name Birdland has several connotations.

The jazz saxophonist Charlie Parker was called Bird, and the legendary jazz club in New York where he played is called Birdland. I was thinking mainly of "Birdland" by Weather Report. That track, and Jaco Pastorius' "Teentown" on the same album, Heavy Weather, are high points in music history, in my opinion.

Mats Theselius



NATIONAL GEOGRAPHIC

MATS THESELIUS

H170 W58 D29 cm

25-year anniversary edition. Cloth of linen with printed foliage, patinated brass. Base with two drawers.

Limited edition of 220 pcs.









LJUS FÄRG

FREDRIK WRETMAN

H25 Ø30 cm

Shining object. Thin sheet metal, blasted glass, compact fluorescent tube.

Limited edition of 360 pcs





COPY AND PASTE

SIGURDUR GUSTAFSSON

H85 W47 D49 SH45 cm

Oak, red, black, white and natural with poly carbonate plates.

Limited edition of 99 pcs.

My ideas about form and materials are very closely related to my upbringing and background. I was born in a small village in Iceland.

My father is a carpenter with his own little carpentry. It was in these surroundings that I got my first, and may be most important experience with forms and materials.

This is reflected in my aesthetics which I think of as naive. Not far from my childhood home there is a wrecker 's yard with remains of ships and all kinds of materials, corroded by rust and etched by time. The decay reveals the essence of things: You see how parts are put together and how different materials relate to one another.

As a designer you must know your own background, but also know the history, so that you can see the perspective and reflect your own time by use of the history. There is nothing new under the sun but there can always be a new understanding in well known objects. The chair for instance is a good example of this.

The process of designing furniture that can be made without using screws or glue is a very good exercise in exploring the essence of the construction. You must have full control as the harmony between the form and structure must be total. As a consequence I have payed interest in the De Stijl movement and the Russian constructive movement. Both exploring the essence of the structure.

In my work I tend to work in two ways that is with expressive forms and geometrical forms. It is not the purpose of this work to come up with a new style or movement, I simply try to express my own time and place.

I focus on the idea; design is more than just working with forms. You must learn to see and explore. All around us there are hidden ideas and treasures waiting for revelation.

I seek the essential. How material and form unites.

Sigurdur Gustafsson



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