

TALLUM

G. ASPLUND

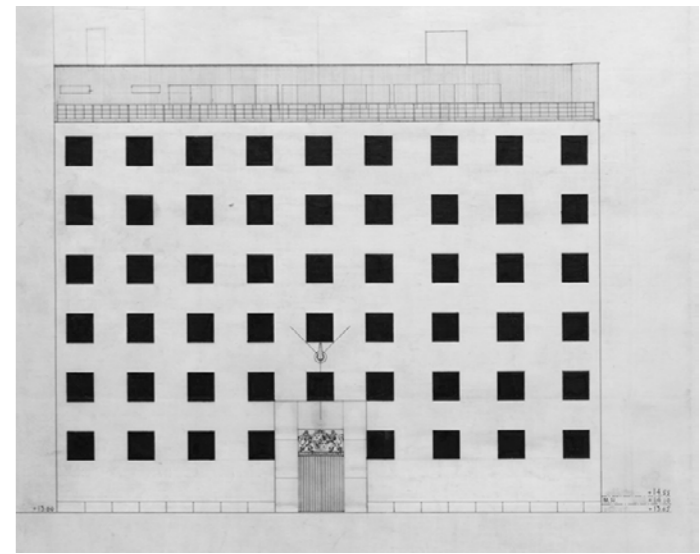
S. LEWERENTZ

B. NYBERG

Tallum is a Swedish furniture company with the aim to reinvigorate objects by some of the most prominent Scandinavian modernists.

We are the official producer of furniture designed by Gunnar Asplund, Sigurd Lewerentz and Bernt Nyberg.

All products are made in Sweden and licensed by the families of the architects.





Stockholm – The official garden collection designed for the Stockholm Exhibition in 1930

This collection was made for the 1930 Stockholm Exhibition, and it is very likely that Gunnar Asplund, chief architect of the exhibition, was involved in its creation. Many of the exhibition's events took place outdoors, and special attention was paid to the design of garden furniture, flowerpots, and lamp posts. The chair's characteristic wide foot, which prevent it from sinking into the gravel, could also be found on the elevated flower beds that divided the central plaza.



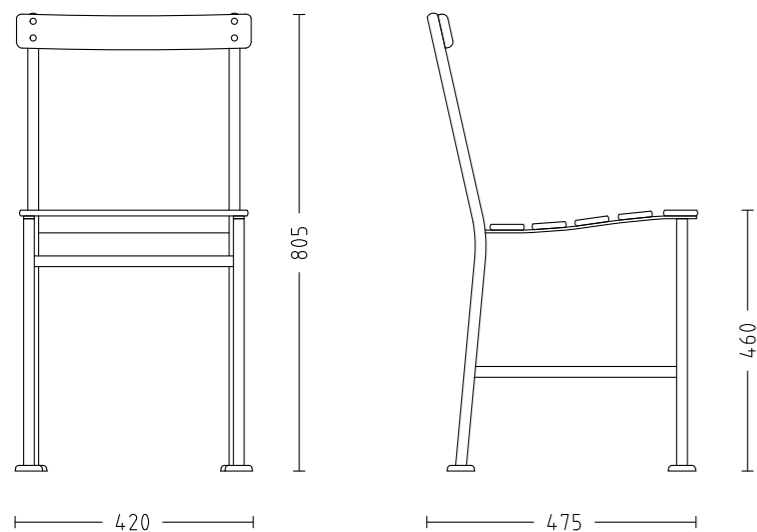
Over three thousand copies of the chair were made for the exhibition. Two different firms were responsible for the production, Borensbergs mekaniska verkstad and Iwan B. Giertz. Even though Asplund oversaw the design of everything, from buildings and graphics to furniture, the provenance of the chairs has never been proved beyond doubt.

The chairs that were used at the exhibition, without armrests or with armrests and deep seat, were made of treated steel and varnished oak. Tallum will provide a version with galvanized steel frame, solid oak battens, and aluminium rivets.

Stockholm Chair

The base is constructed of Ø19 mm steel tubes, flat steel bars and round pressure-turned feet, with the steel components galvanized to endure outdoor conditions. Backrest and seat are crafted from solid European oak battens, treated with linseed oil, and connected to the steel base with aluminium rivets. Optionally, the feet can be fitted with plastic caps to protect sensitive floors.

Weight: 5 kg

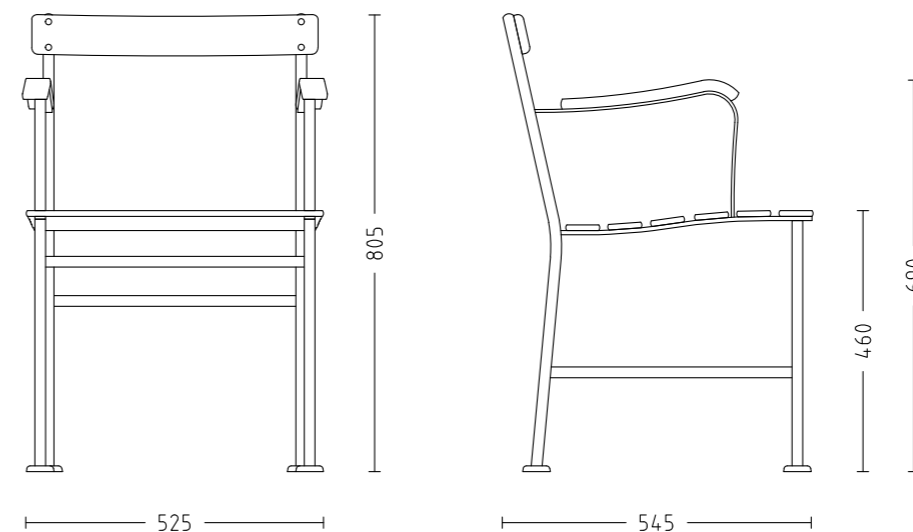


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Stockholm Armchair

The base is constructed of Ø19 mm steel tubes, flat steel bars and round pressure-turned feet, with the steel components galvanized to endure outdoor conditions. Backrest, armrests, and seat are crafted from solid European oak battens, treated with linseed oil, and connected to the steel base with aluminium rivets. Optionally, the feet can be fitted with plastic caps to protect sensitive floors.

Weight: 6,5 kg

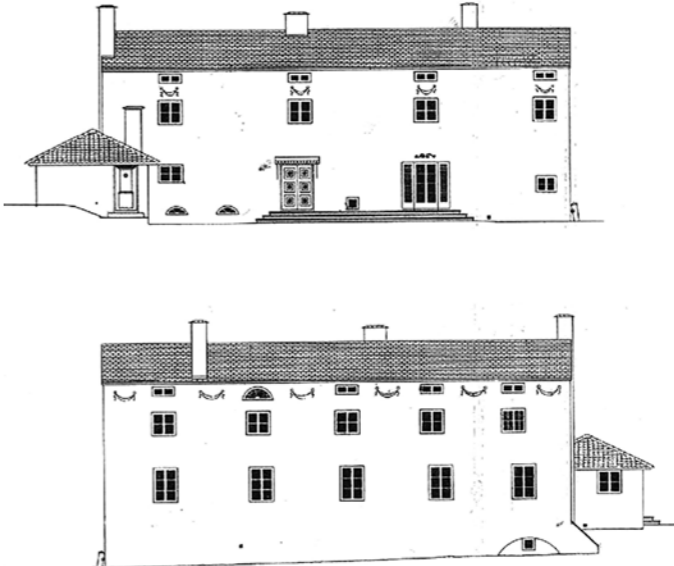


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Gunnar Asplund (1885–1940) was a leading figure in Scandinavian architecture in the first half of the 20th century. Born in Stockholm, Asplund attended the School of Architecture at the Royal Institute of Technology in 1905. Decisive for his further career was the long journey to Italy, which he undertook in 1914. The breakthrough came in the following year when he, together with Sigurd Lewerentz, won the first prize in the International Architecture Competition for the design of a new cemetery in Stockholm (Woodland Cemetery). In the Woodland Chapel (1920), the Cemetery's first chapel, Asplund blended vernacular imagery and classical motifs.

With Villa Snellman (1918), and Lister County Courthouse (1921), two highly refined works, Asplund had once and for all distanced himself from the National Romanticism of his predecessors. The Skandia Cinema (1923), constructed inside a building from the 1850s, clearly demonstrates his fascination with the architectural promenade and the play with inside-outside concepts. This fascination also left an impression on the Stockholm City Library (1928), by many considered as Asplund's masterpiece from the Neoclassical period.

In 1930, Asplund was the chief architect of the Stockholm Exhibition, which marked the breakthrough of Modernism in Sweden. During the following years he developed his particular interpretation of modernism, embodied by Bredenberg Department Store (1935), National Bacteriological Laboratories (1937), and his own summer house, Stennäs (1937). Just before his premature death in 1940, Asplund completed two of his most important and personal works, the Law Courts Annex in Gothenburg (1937), and the Woodland Crematorium (1940).





Töreboda – A glulam collection originally designed in 1974 by Sigurd Lewerentz

This collection is the Swedish architect Sigurd Lewerentz's last work, completed merely a year before his death in 1975. Although intended for serial production, only a handful of copies were initially made. The design of the chair emerged from a mock-up Lewerentz developed some ten years earlier, for testing out the ergonomics of his brick benches in the St. Peter's Church in Klippan.

Lewerentz's collaboration with the producer, the glulam manufacturer Töreboda limträ AB, had started at the middle of the century and became intensified during the construction of St. Mark's Church in Björkhagen. Without the close relationship between the architect and the company, the collection would probably never have seen the light of the day. Important support was also provided by Bernt Nyberg, architect and close partner to Lewerentz during the final phase of his life.

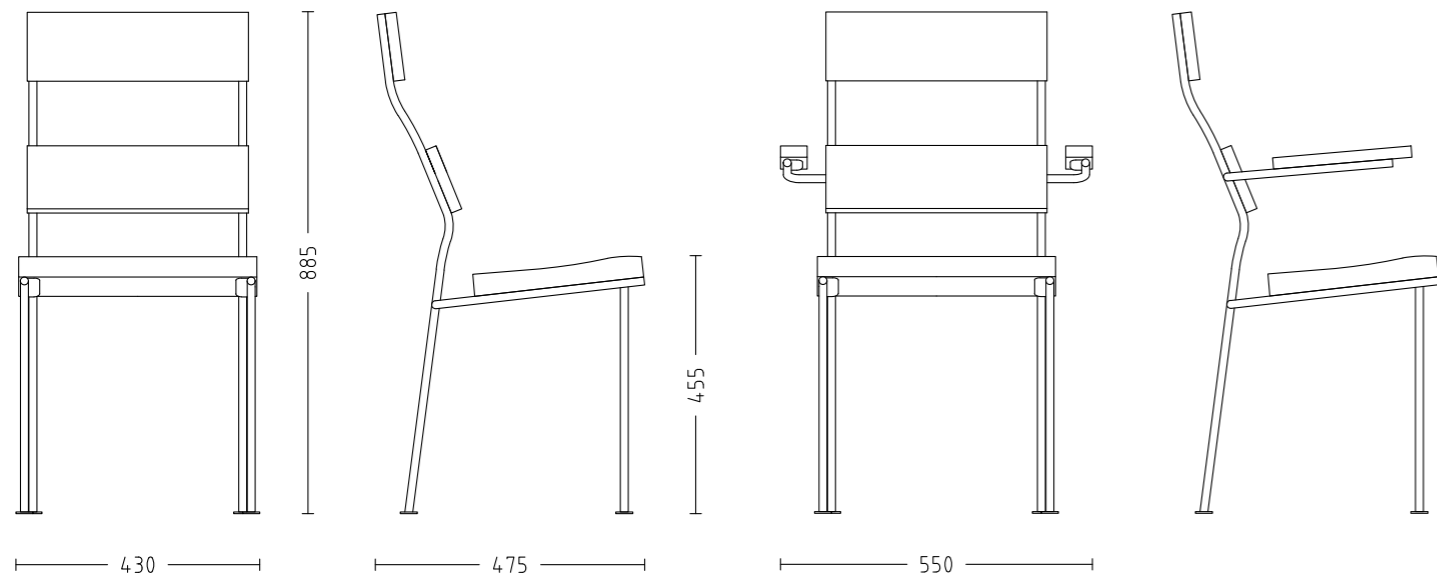
The original collection was made of varnished glulam (pine) and painted steel (tomato red). Tallum provides the original version, and a version made in electroplated steel.



Töreboda Chair / Armchair

The gables are made of bent steel bars, Ø14 mm, along with flat iron pieces under the seat, armrests, and behind the back featuring countersunk screw holes. The seat, armrests, and backrest are constructed from knotless glulam-wood made from solid pine. The wooden elements are treated with a two-component varnish and are fastened to the gables using slotted brass screws.

Weight: 8,5 kg / 9,5 kg

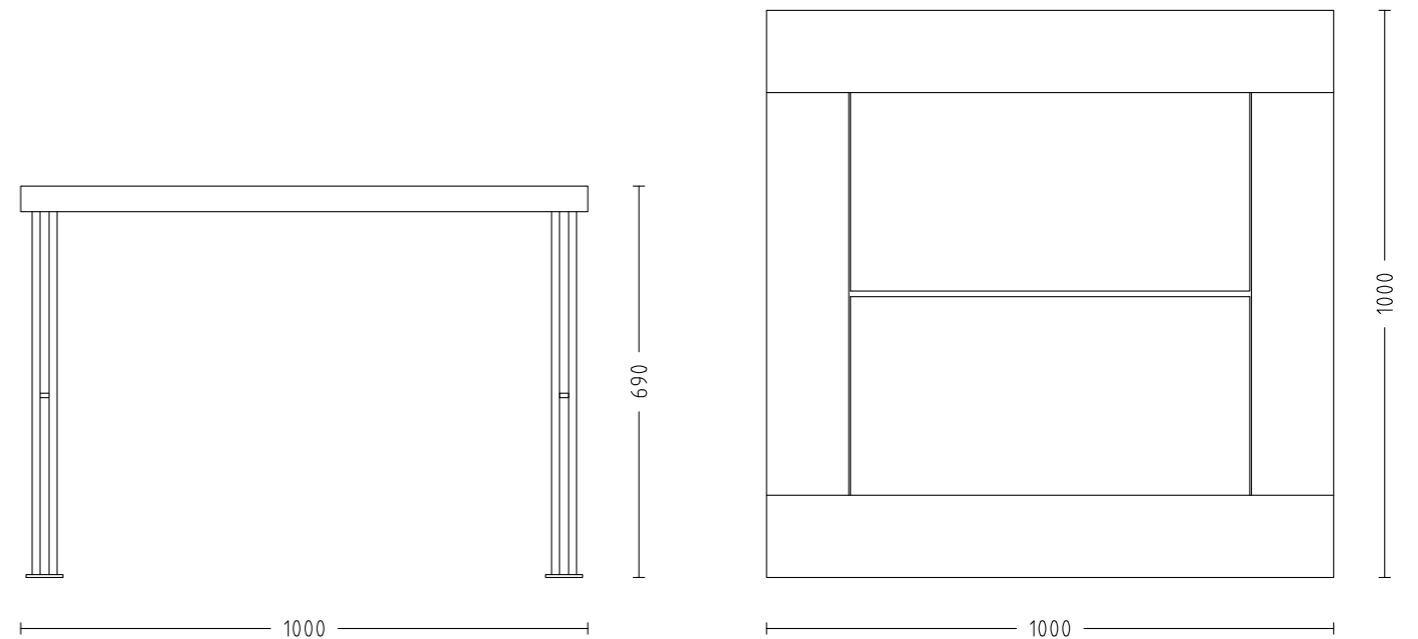


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Töreboda Table

The legs are comprised of three steel bars, Ø14 mm, connected by a circular foot at the base and a square-shaped fixing plate at the top. The 45 mm thick tabletop is constructed from knotless glulam wood made from solid pine. The table is delivered unassembled, and the legs are fastened to the tabletop using slotted brass screws.

Weight: 38 kg



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Sigurd Lewerentz's (1885–1975) oeuvre spans almost seven decades. Born in Bjärträ in northern Sweden, Lewerentz studied architecture at Chalmers University of Technology in Gothenburg, followed by a period of apprenticeship in Germany. After settling in Stockholm, he opened his first studio in 1911. The breakthrough came in 1915 when he, together with Gunnar Asplund, won the first prize in the International Architecture Competition for the design of a new cemetery in Stockholm (Woodland Cemetery). On his own, Lewerentz designed the Neoclassical Resurrection Chapel (1925), and he was also responsible for much of the site planning and landscaping.

For the 1930 Stockholm Exhibition, Lewerentz designed such various things as housing, furniture, and graphics. In addition, he presented high-end door and window units made from metal under the brand Idesta. The most important project from the functionalist phase was, however, the National Insurance Board Building (1932). Just a few years later his "white period" was over, and he began to develop an architecture of pronounced materiality, manifest in Villa Edstrand in Falsterbo (1937). A similar emphasis on materiality, but with more subtle detailing, characterizes the chapels St. Knut and St. Gertrud at the Eastern Cemetery in Malmö (1943). The Malmö City Theatre (1944), Lewerentz designed in collaboration with David Helldén and Erik Lallerstedt.

At the end of his life, Lewerentz completed two unique brick churches that earned him international fame: St. Mark's Church in Björkhagen (1960) and St. Peter's Church in Klippan (1966). At the age of 84 he finished his last building, the iconic Flower Kiosk at the Eastern Cemetery in Malmö (1969).





Studio Table designed by Bernt Nyberg for his architectural office in Lund

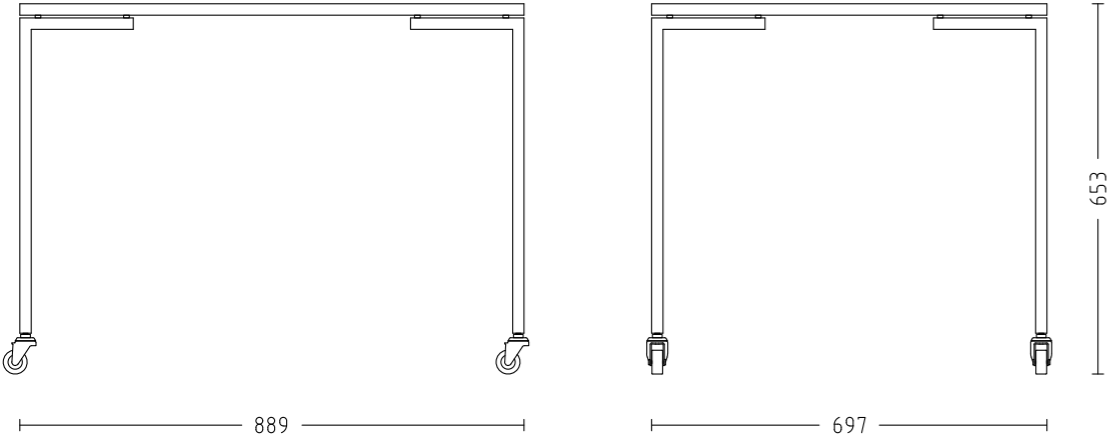
Bernt Nyberg designed this table for his own architectural studio in Lund. It was used as an occasional worktable, and thanks to its low height and caster wheels, it could easily be stored under the drawing table. With its simple construction and graphic appearance, the studio table resembles Nyberg's more prominent works. The original tables, like the rest of the office fittings, were most probably made by the local suppliers he frequently worked with, Lennartssons trä and Cederqvist & Albertsson.



Lund Studio Table

The legs are constructed from 20 mm square steel tubes, equipped with lockable caster wheels at the base. The tabletop, 20 mm thick, is crafted from solid wood with a varnished birch veneer surface and hand painted white edges. The table is delivered unassembled, and the legs are fastened to the tabletop using slotted screws. Due to its compact height, the table can slide beneath a working desk.

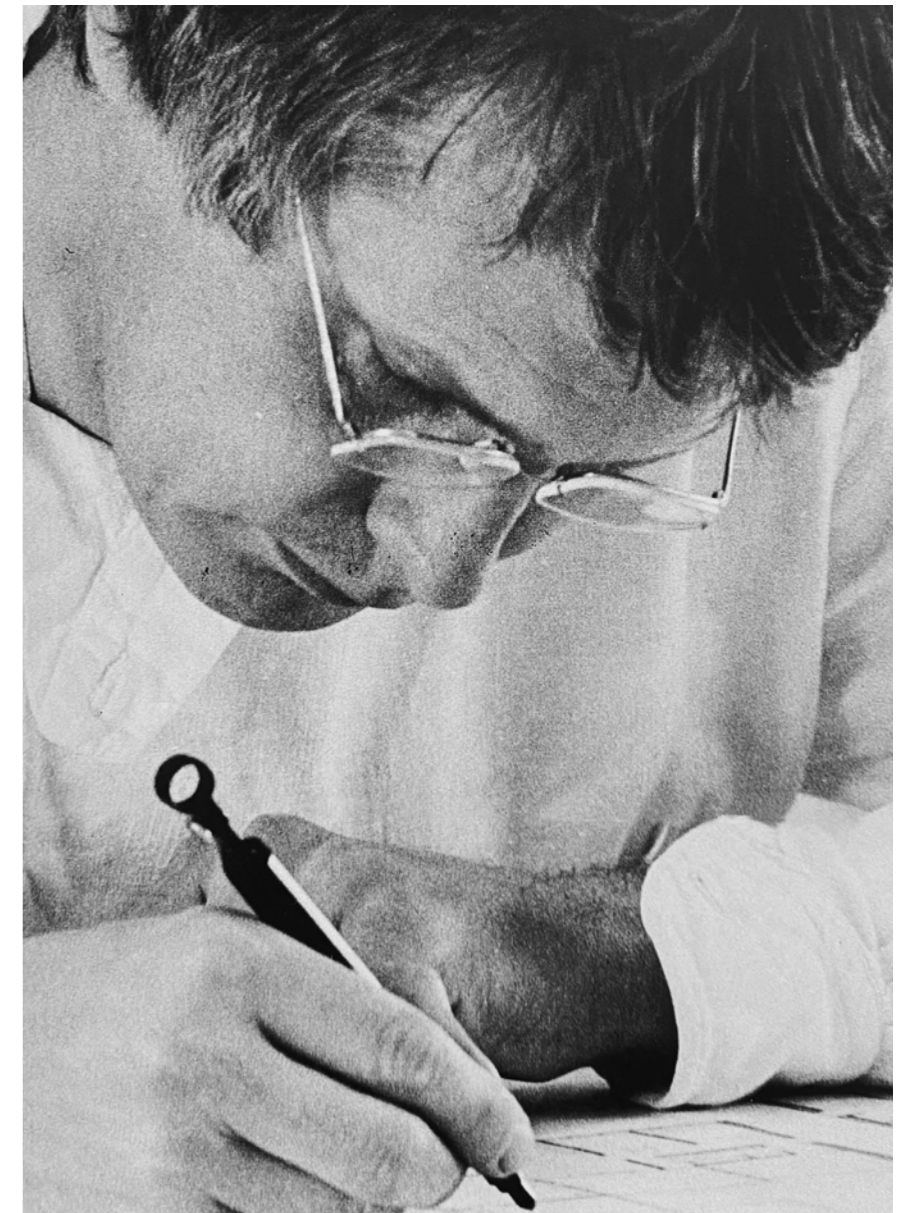
Weight: 10 kg



The Swedish architect Bernt Nyberg (1927–1978) created a relatively small body of work, and it was not until recently that he gained international recognition. He was born in Ockelbo and graduated from the School of Architecture at the Royal Institute of Technology in 1952. After graduation, Nyberg moved to Lund to work for Klas Anshelm. He opened his first studio together with Karl Koistinen in 1958, subsequently winning the first prize in a competition for a new sports facility in Fagersta. During the following years the young architects designed, among other things, nursing homes, villas, and terrace houses, all in Lund and the Scania region. The two partners split in 1964 and Nyberg set up his own studio.

Through the landscape architect Per Friberg, Nyberg got the commission to design the Cemetery Maintenance Complex in Gävle (1964). These simple yet precise buildings can be considered as one of his first mature works. They were also the only wooden constructions he ever built. Much heavier, almost bunkerlike, was the brick extension to the Regional Archive in Lund (1970), probably Nyberg's most noted building. Heavy brick walls also characterize the Funeral Chapel in Höör (1971), however, here he left the strict geometry that defines many of his earlier buildings. The last major work Nyberg completed before his untimely death in 1978 was the County Administration Building in Malmö (1975), known for its glass and steel façade with exposed ductwork.

From the mid 1960s, Nyberg had a close relationship to Sigurd Lewerentz, and they submitted a joint entry to the competition to extend the Parliament building in Stockholm (1971).





Tallum was founded in 2018 by architects Johannes Norlander and Kim Lidman with the aim to reinvigorate objects made by some of the most prominent Scandinavian modernists. In Sweden, we have a rich history of architects designing furniture, a tradition that has unfortunately been neglected over time. Today we seldom see architects designing the interiors of their buildings due to commercial aspects, procurements, or lack of knowledge. Tallum is a contemporary commentary on this with the aim to elevate some of the most interesting works done in the 20th century.



All our furniture is manufactured in Sweden. The main suppliers are situated in the Småland region, in the southern part of the country. The assembly, adjustment and shipping take place at our workshop in Slakthusområdet, just outside Stockholm. We collaborate with suppliers that can guarantee high quality and are dedicated to craftsmanship, recognizing the value of originality. As the furniture designs originate from an era with different production techniques and standards than those of today, we invest in reviving lost knowledge and methods to ensure the authenticity of our products.

Tallum is the official producer of furniture designed by Sigurd Lewerentz, Gunnar Asplund and Bernt Nyberg. We have the exclusive right to manufacture and distribute these products worldwide. All our furniture is licensed and certified by the families of the architects. Their engagement is a prerequisite for us and a guarantee of authenticity. Without the participation and trust from the families, Tallum would not have existed.

TALLUM

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Sat. - Sun. Closed