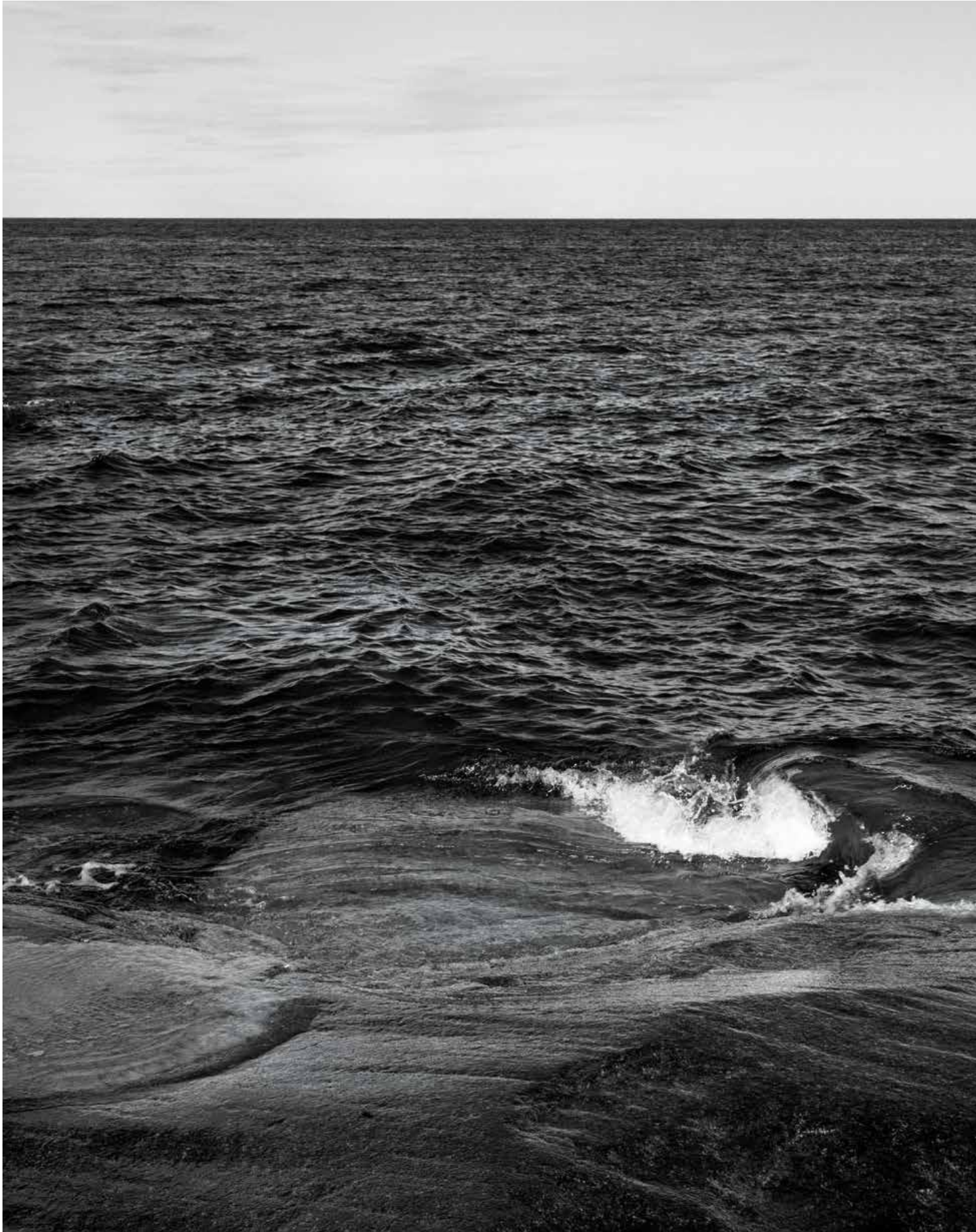




 SKARGAARDEN

Scandinavian Outdoor Design

*We're from the Baltic coast, north of
Stockholm. Summer is a scarce resource here.
We need to seize every minute of sunlight.
This is why we founded Skargaarden.*



Slow design tends to last

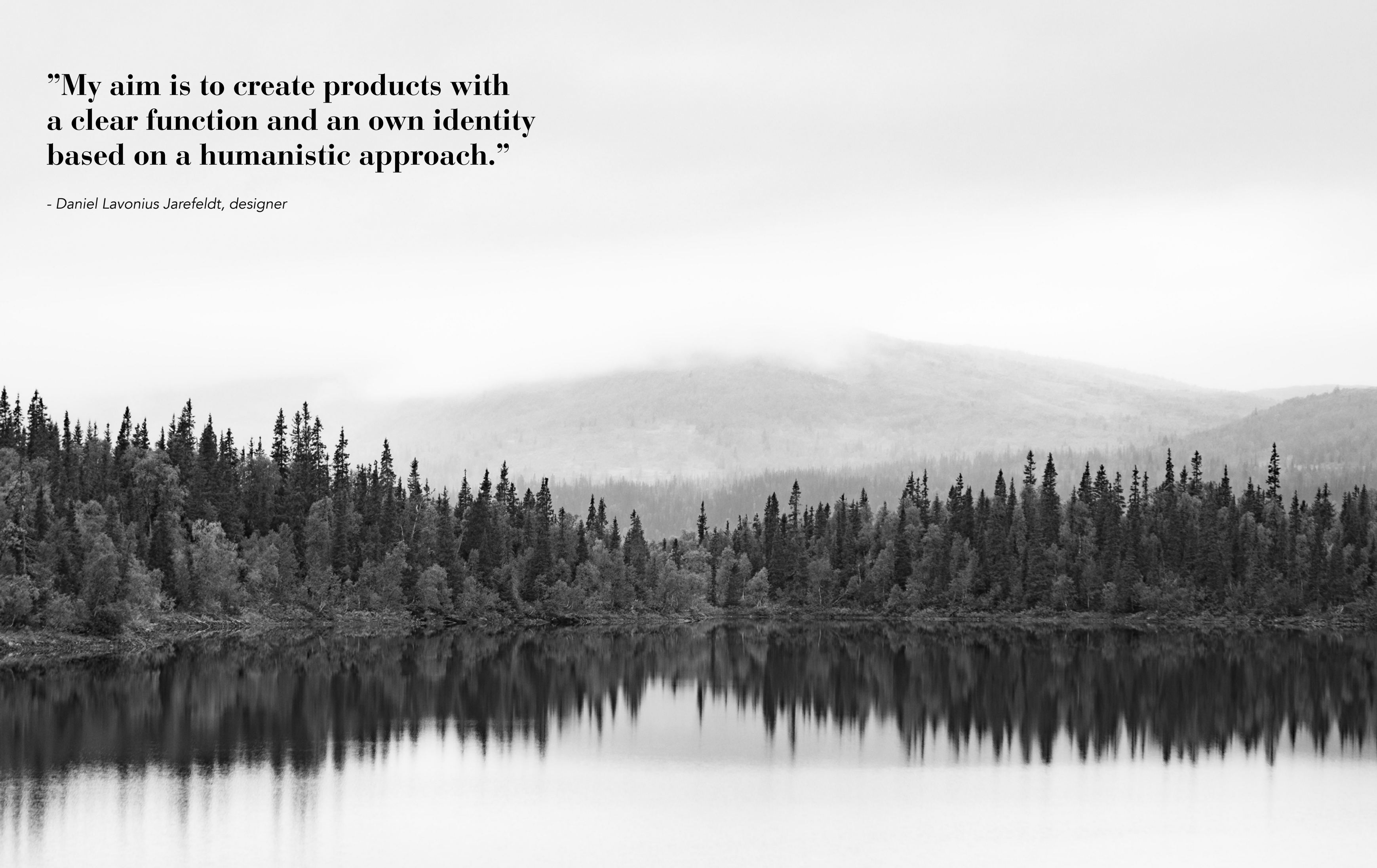
Every year, the business magazines list the fastest growing companies. We're usually not on those lists. Partly because we do tangible things, not digital services. We design and manufacture goods made from wood, metal and fabric. Also, we do them very thoroughly. We tend to be thoughtful rather than impulsive.

Does this mean we miss out on opportunities? That's likely the case. Does it lead us to sometime designing and testing products, only to find out they don't live up to our standards? You bet. Time is the most precious entity we know of, and still, we spend horrifying amounts of it in everything we do.

Now. On the other hand, it also means you can be sure that whatever we release isn't rushed through. That it's made to stay and last. The H55 sun lounger is a good example. It's been around for almost 70 years by now.

**”My aim is to create products with
a clear function and an own identity
based on a humanistic approach.”**

- Daniel Lavonius Jarefeldt, designer





There's just something about the refined, minimalistic teak design that goes so well with ancient pagan Midsummer celebrations.

At Skargaarden we like to think of ourselves as part of a tradition that's truly Scandinavian. On the other hand, our inspirations are from early American shaker style to Bauhaus. We believe that less really is more. We make ideas tangible. You should be able to grasp the concept of a piece easily, it shouldn't be an intellectual process.

Obviously, there's a risk of becoming either pretentious or boring, possibly both, unless something is added to this. Our furniture exudes a sense of effortlessness that is almost provocative (with a sense of light-heartedness even) and a character defined by pure craftsmanship in production and material selection. And perhaps most apparent: the details that reveal themselves to you over time; the ingenious solutions that elevate simplicity to something sublime. No fuss, no extras. Simply less becoming even more.

For the designers who contribute to Skargaarden's success, the rugged beauty of rural Scandinavia is their main inspiration.

Let's listen to the story about a magnificent Swedish lake by the name of Siljan. Siljan is a big lake surrounded by dozens of small villages. One of them is called Laknäs. Siljan is in the Dalecarlian province, which has a special significance for a Swede.

This is the epicenter of the Midsummer celebration. Each year, around the summer solstice in June, people from far and near come here to celebrate the summer. Even though Siljan is not at the Arctic circle, it's almost daylight at midnight.

In late June in the north of Scandinavia, the sun never fully sets. It's daylight at midnight. And even if you go quite a way south, the summer nights never really get dark. This is a perk of living here. These scarce days of light are locked in an ancient battle against the three hundred or so days of darkness. Heavily outnumbered, knowing they will be defeated, they fight the good fight every single year. So, bring your friends, open your bottles of Burgundy, tell your tales and be out in the open. All is forgiven, all scores are settled. The dreams are new, the night is far away.

The Laknäs collection is designed for this. It's made for midnight meals in magic surroundings. Obviously, it can be on a roof terrace in Antibes or by a lake in Massachusetts too. Looking just as good, being just as well-crafted. Some might even put it indoors. But there's just something about the refined, minimalistic teak design, that goes so well with ancient pagan celebrations.

**“Less, meet more. More,
this is less that I’ve been
talking so much about.”**









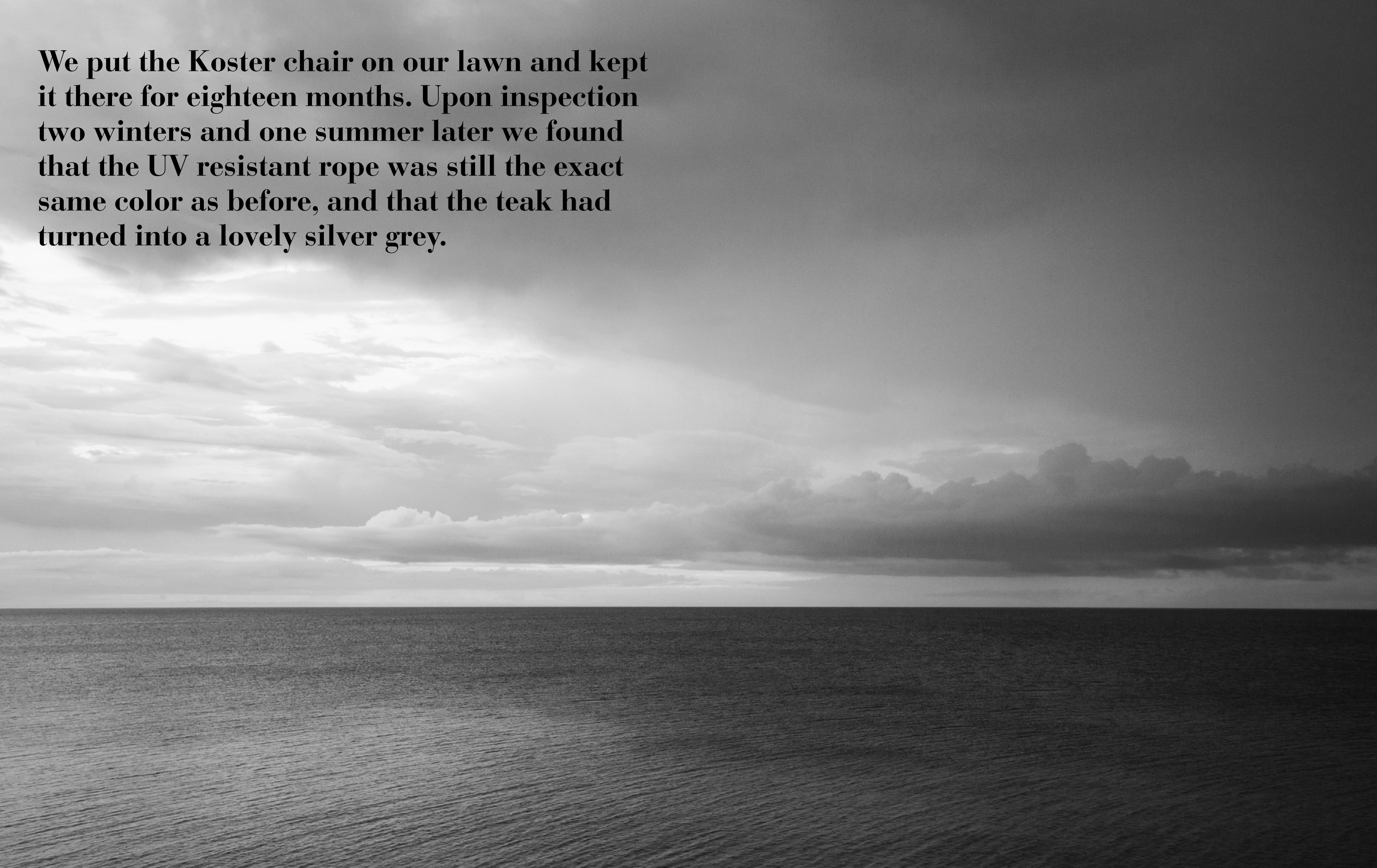




From a distance, it's a minimalistic table. Looking closer, the elaborated craftsmanship is kind of poetic.



We put the Koster chair on our lawn and kept it there for eighteen months. Upon inspection two winters and one summer later we found that the UV resistant rope was still the exact same color as before, and that the teak had turned into a lovely silver grey.





The appeal of the Koster Islands is the unique seaside location with beaches, rocky islands and the enchanting light which has inspired many artists.

Sweden's first Marine National Park, Kosterhavet is centered around the almost car-free Koster Islands, only a two-hour drive up the lovely coast from Gothenburg. These are Sweden's most westerly populated islands. The islands consist of North and South Koster. Around them lie the Koster archipelago with a large number of skerries and rocky isles. Most of North and South Koster is a nature reserve and the flora and fauna is protected.

Once on the Koster, you'll see small fishing villages surrounded by an amazingly beautiful landscape, with many different plants and flowers. The appeal focuses on the unique seaside location, with beaches, rocky islands and the enchanting 'Koster light', which has inspired many artists on the island.

The Koster islands also inspired a Skargaarden collection of teak furniture and UV resistant rope. The collection started with a chair and then grew into something much more.

A chair goes through a lot before even becoming a chair. It all starts with an idea of the chair, manifested in countless, rejected, sketches. Here, time and patience are crucial. Eventually, the initial idea has found its true manifestation.

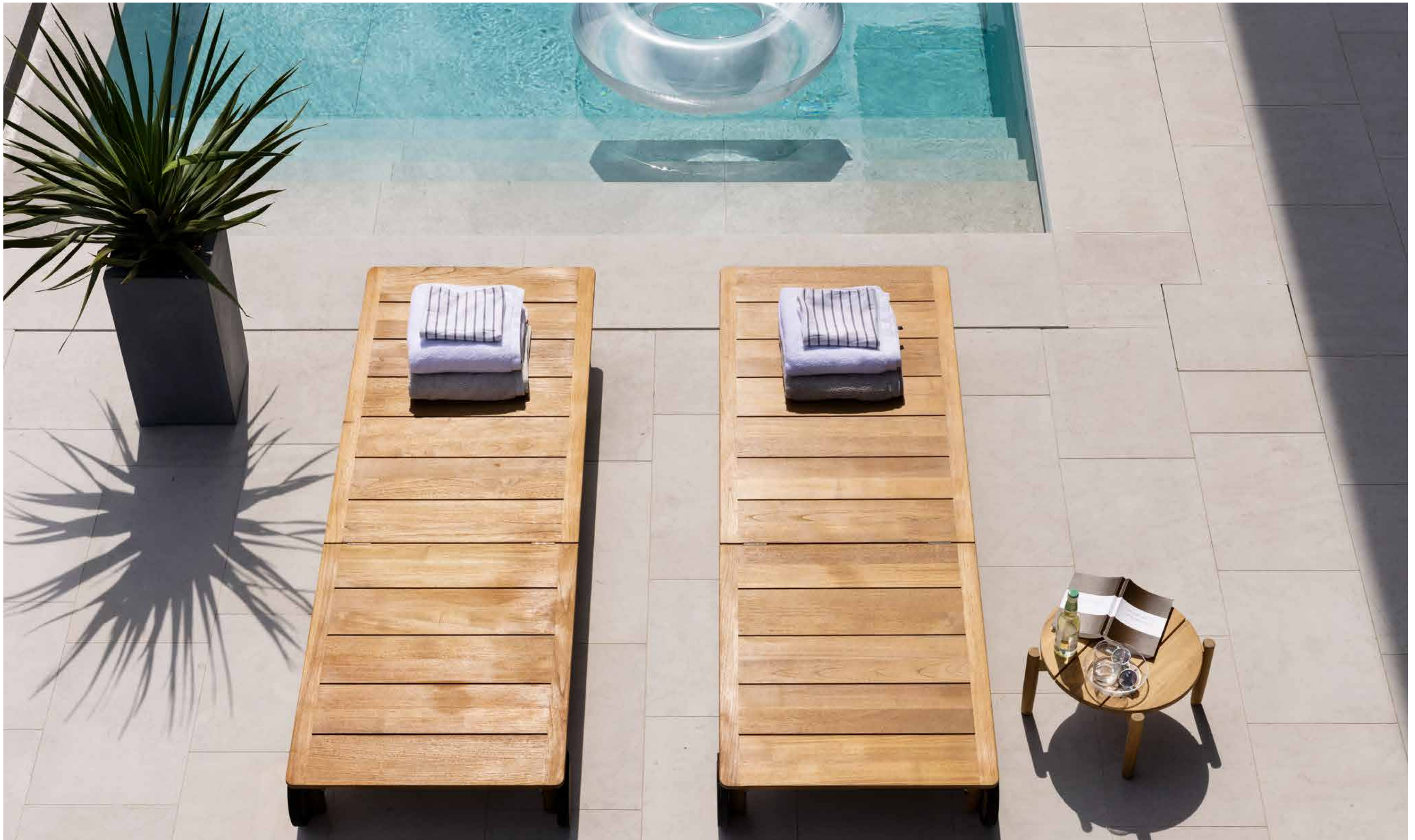
The next phase in the life of a chair is building prototypes and mockups. Theory needs to be turned into practice. Sadly, this is where most ideas get rejected. The Koster chair made it though.

After that you need a skilled woodworker to make a production prototype of the chair that can be tested- thoroughly. More than 50.000 repeats of monotonous static seat and backrest durability tests, followed by heavy load tests. Koster passed the tests.

At this point a standard chair for indoor use in peoples' homes would have been ready for production. But we intend for Koster to not only be that, but to be for professional use in hotels and restaurants as well. So that means we made it endure even further testing, to meet professional demands and standards. Also, since it's an outdoor chair, Koster needs to deal with the elements as well. Rain, sunshine, snow, winds. Freezing winter nights and hot summer days.

So, we put the Koster chair on the lawn and left it there for eighteen months. This is not how people usually treat their garden furniture, but we're not "people". We then inspected the chair. The UV resistant rope has the exact same color, two winters and one summer later. The teak has turned beautifully silver grey. And that's how it will keep looking for many years to come.

We designed the Koster collection for design interested people to buy and keep for a long time. And even pass them on to their children one day.



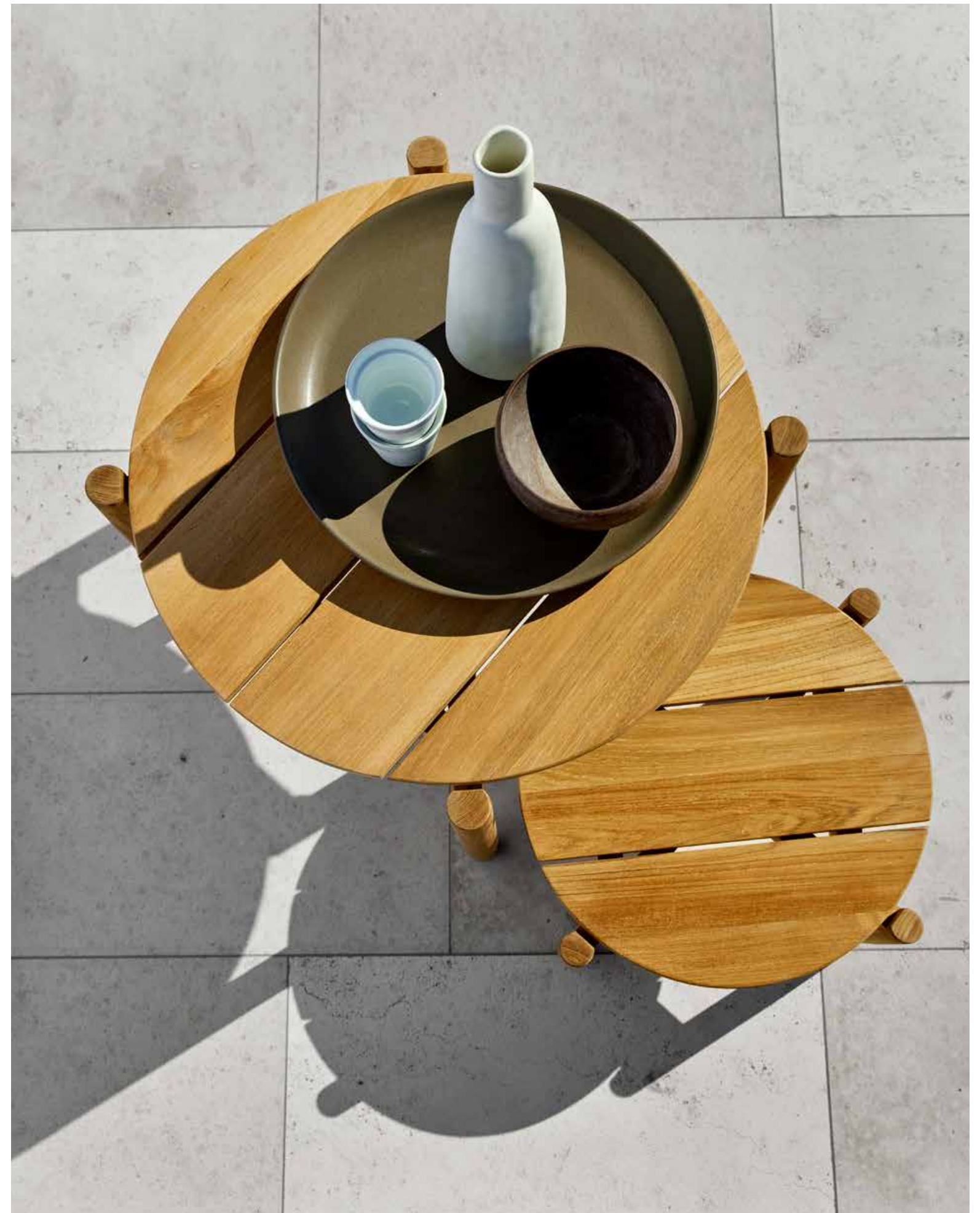
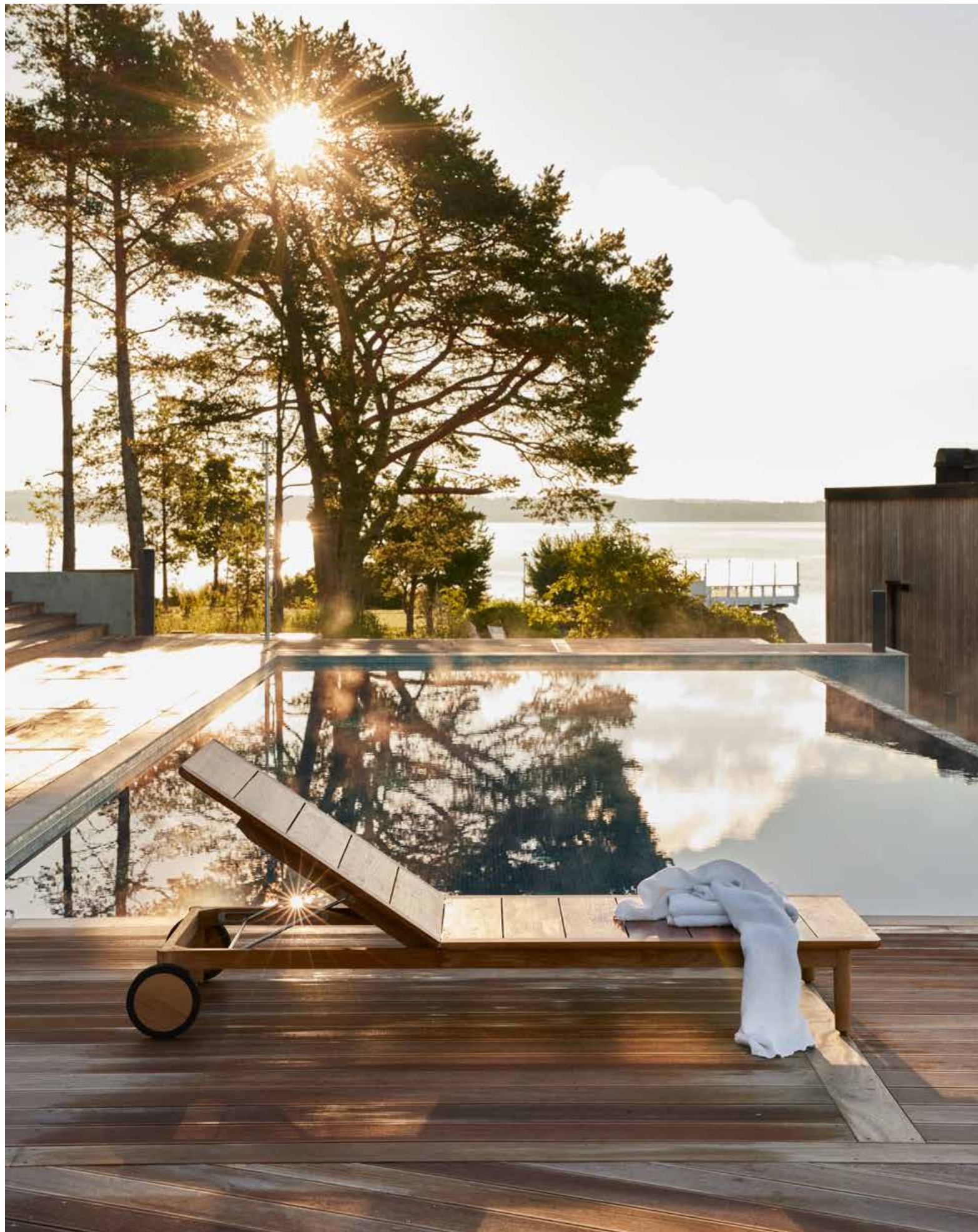




"I am UV resistant", the rope said to the teak wood. "Lovely", the teak replied. "Me, I turn silvery grey and can be put anywhere."













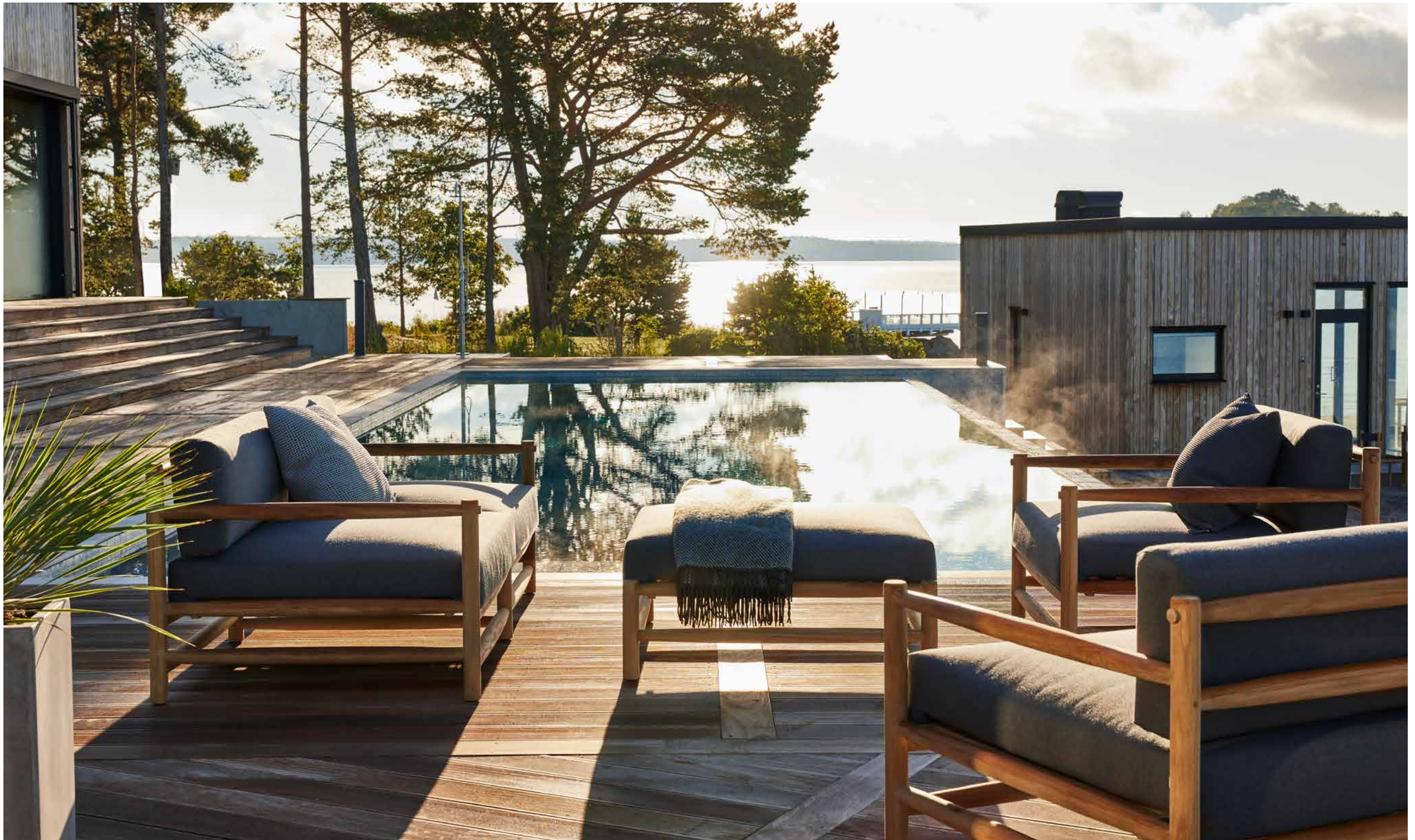
Solitude, squeezed in between two busy cities

There's something about islands. Something about being part of the world but at the same time cut off from it. It's true for Tristan da Cunha, known to be the world's most remote island. But it's also true for Saltholm, in the sea between Sweden and Denmark. These are not vast waters by any meaning. But an island is still an island.

Saltholm lies in the Øresund between Copenhagen and Malmö. An island of sixteen square kilometers of desolate, Danish countryside. A handful of people live here, under fairly Spartan conditions. At least they have the company of some five hundred cows.

By crow flight, it's not even ten kilometers to both Copenhagen and Malmö city centers. Total seclusion, total closeness.

We designed our lounge range Saltholm, trying to catch that double feeling. To be close and still far away. Close to Cava and good friends, one night in June, when the sun doesn't really descend. Far from the strains of everyday life. We admit we didn't capture the austerity of in the design, though. It's rather luxurious. The straight teak lines balanced by curved, lush pillows.







Simple design is not that simple, really. The fewer details and features you have in an object, the more thoroughly each of them will be scrutinized by anyone looking at it. When it comes to a chair, there's a quick way to evaluate the design in a more objective way, though: Have a seat. Looks may deceive but you can't fool your behind or your back.

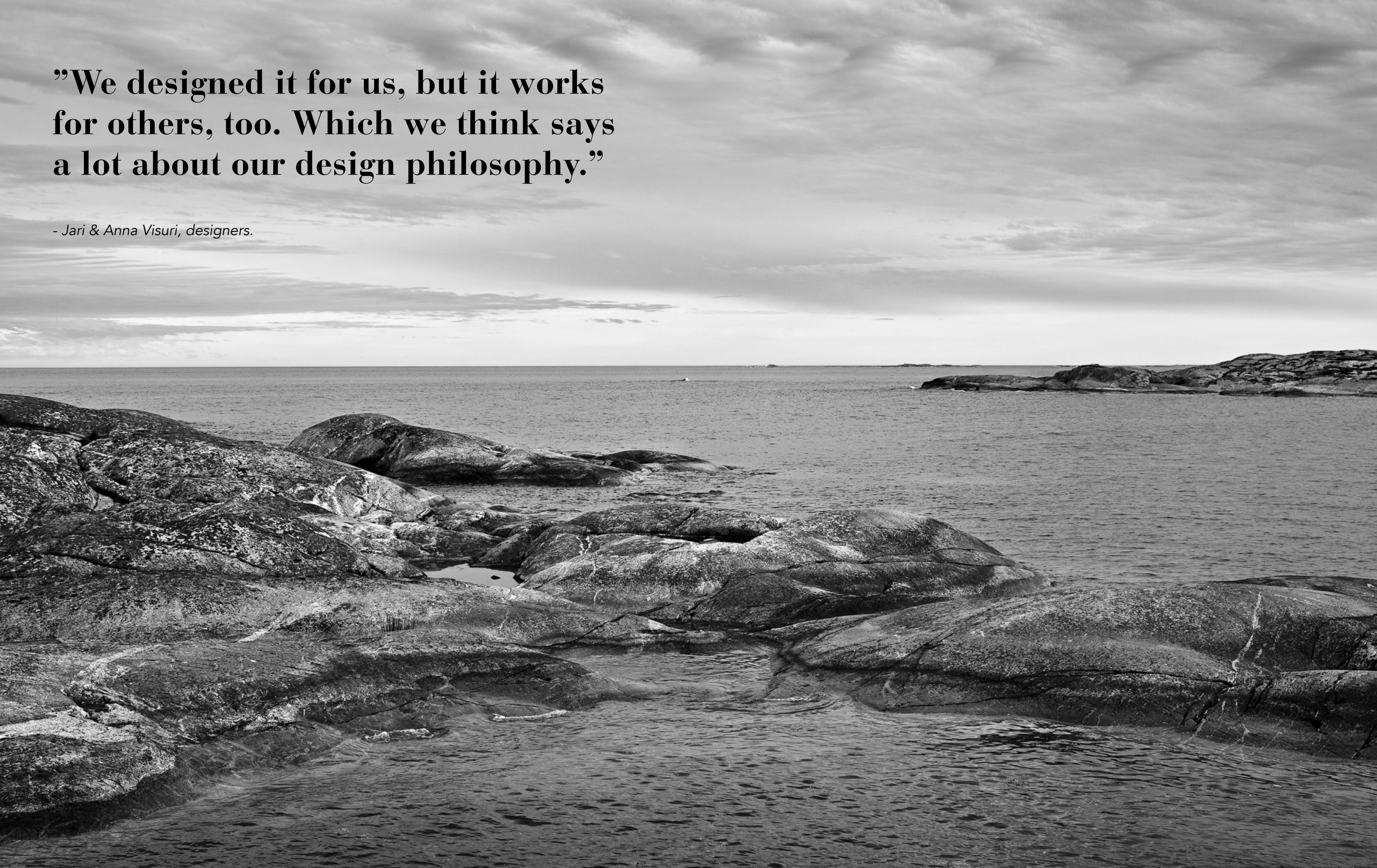






”We designed it for us, but it works for others, too. Which we think says a lot about our design philosophy.”

- Jari & Anna Visuri, designers.





Most of the year Bönan, located outside of Gävle on the Baltic coast is windy, harsh and dark. Not exactly noted for its' outdoor furniture. Until now.

Most of the year Bönan, located outside of Gävle on the Baltic Sea coast is windy, harsh and dark. The perfect place to design outdoor furniture.

Bönan is a sleepy fishing village on the Baltic Sea coast, a couple of hours' drive north of Stockholm. It's just a few boats and a lighthouse, really. On a nearby seaside lot, Skargaarden co-founders Jari and Anna Visuri built what looks like a modern incarnation of a mid-century Case Study House.

"Our architect took inspiration from the Stahl House, a Case Study house in Los Angeles designed by Pierre Koenig in 1960", says Jari.

The couple needed a sofa: one that would capture the spirit of the house, the village and the coastline; as well as art, love and preferably life in general. Oh, and you should be able to leave it by the pool all year, without worrying about it or maintaining it. The latter is something that hotel and restaurant owners in warmer parts of the world need as well. So why not make a sofa for Bönan that could be used anywhere?

The Bönan sofa, as its name implies pays homage to the village. Co-designed by Jari and Anna, it's a modular sofa system, which can be combined with a coffee table. Kind of clever – even if we say so ourselves. With its skeletal frame and slender legs, it doesn't dominate its surroundings. Like many of Skargaarden's durable designs, it's upholstered in a high-quality, waterproof fabric from the French fabric producer Sunbrella.





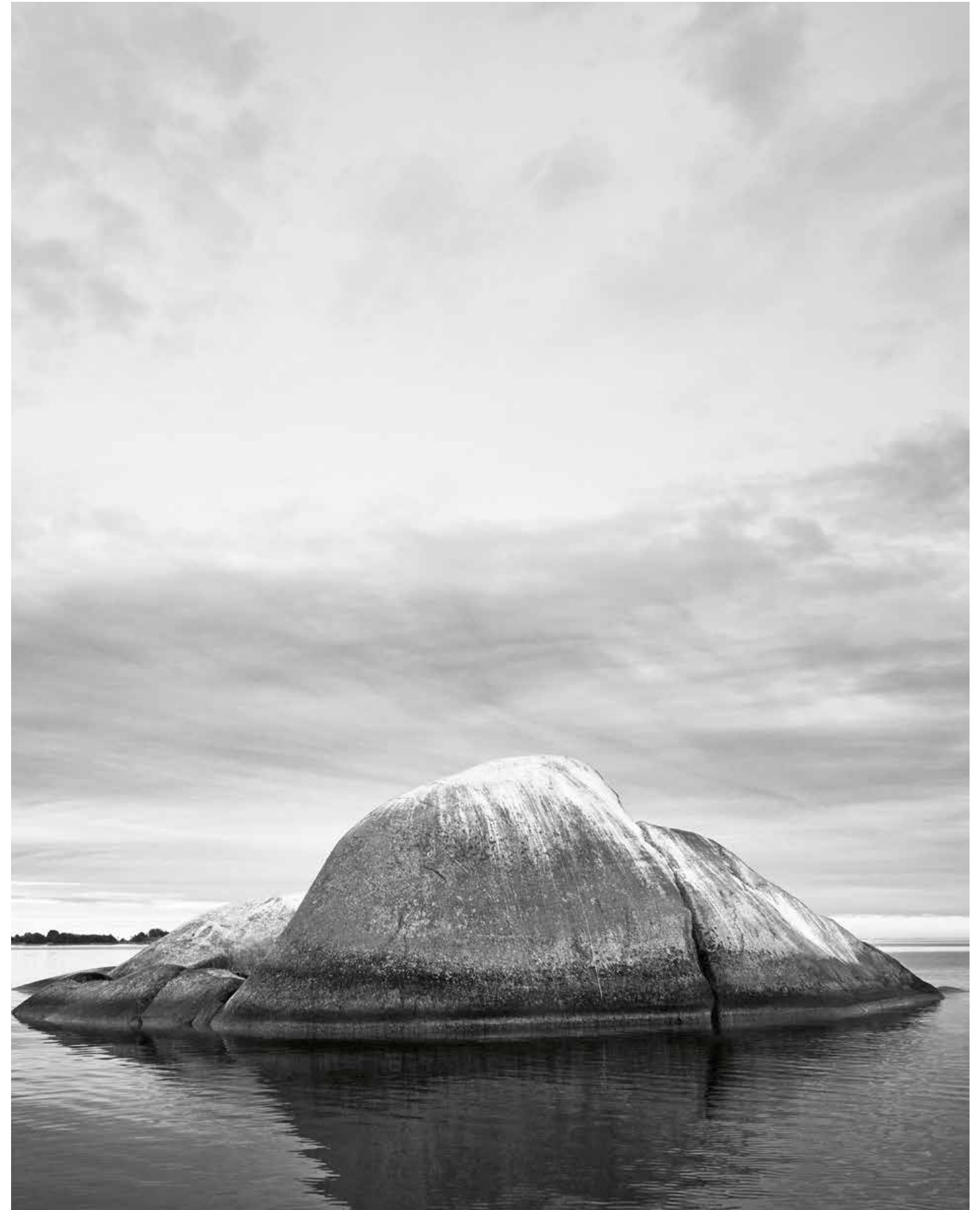


A smooth, grey-granite tabletop is a perfect match for the light grey painted aluminium. Plus, it's equally durable and maintenance-free. A bit heavier, though. But who's perfect, right?



**”It’s a modular sofa.
It’s as large or as small
as you want it to be.”**

- Martin dos Santos, designer





The Asker sofa and the Oslofjord has one thing in common

When you sail into the Oslofjord, you pass Asker, just before you arrive in Oslo. In fact, you should sail the length of the Oslofjord. It is extremely beautiful, in a distinctly Scandinavian way: entirely without being extravagant or extreme. Kind of like the Asker lounge sofa.

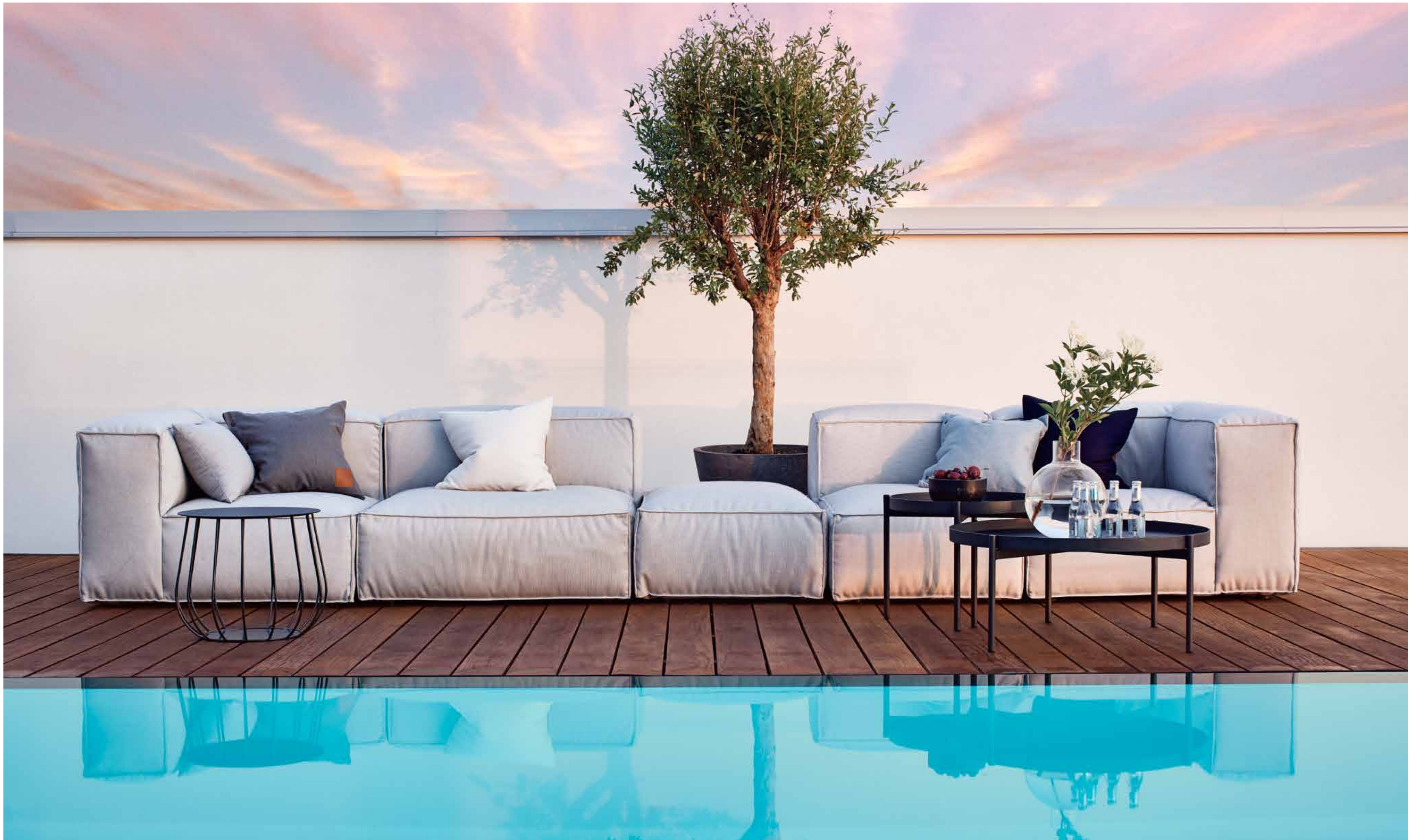
The latter has an angular, but also rounded expression. It's voluminous, sure. But also, surprisingly taught. Not too much of anything, which may sound like a compromise. But is anything but.

There are higher mountains, greener forests, whiter wooden houses, and more serrated rocks than you see from the sailboat on your way to Asker. But like the sofa, it's the whole that counts.

The sofa and the fjord have another thing in common. They can withstand the Scandinavian weather. The rain does not worry them, the sun does not bleach them.

"It's a modular sofa", says designer Martin dos Santos. "You can build it up, a bit like Lego, to a one, two or three-seater sofa. Or how ever large you'd want to have it. It's really made for overlooking a fjord while having crayfish and vodka. But you can just as easily envision it covering pretty much an entire terrace next to the Balearic Sea."

No matter where it's put, it's great for sitting – or lying – and watch the sun go down.







**”I found an identity
in the form that I later
infused throughout
the whole collection,
it is clear the pieces
belong together.”**

- Alexander Lervik, designer



It's unlikely that the Arholma collection - just like the island that inspired it - will ever become outdated.

Arholma is an island in the Stockholm archipelago that rose from the sea during the Stone Age. Arholma's inhabitants hunted, farmed and fished before piloting became one of their principal sources of income.

The islanders soon became wealthy ship-owners and sailors, putting their earnings into constructing bigger and better farms. When the shipping trade began to decline, several Arholma farmers converted their residences into pensions and the island became extremely popular with holidaymakers.

During the 1930s, Arholma became part of Havsbandslinjen (Marine Coastal Line), a chain of fortifications constructed to protect the sea approaches to Stockholm. It was decommissioned in the 1990's.

But even today the secret defense facility is still hidden inside the island's cavernous rocks.

Products designed for military use are resource-efficient, have long lifespans, and have a simplicity that comes from a clearly defined function, be it a Jeep or an M65 jacket. The Arholma collection is all that.

Arholma is a minimalistic collection of outdoor dining and lounge furniture. The collection is crafted in a galvanized powder-coated aluminum frame with durable outdoor fabric that withstands even the toughest of climates.

The furniture from this collection can be seen on the deck of a destroyer, in grey camouflage, by a pool or outside an ice cream stall in Vienna, on the gravel, under the oak trees.

Sustainability, in all aspects of the word, is at its core. It's durable, resilient and resource smart.

It looks contemporary by being timeless, this means it's unlikely that the Arholma collection, just like the island that inspired it - will ever become outdated.





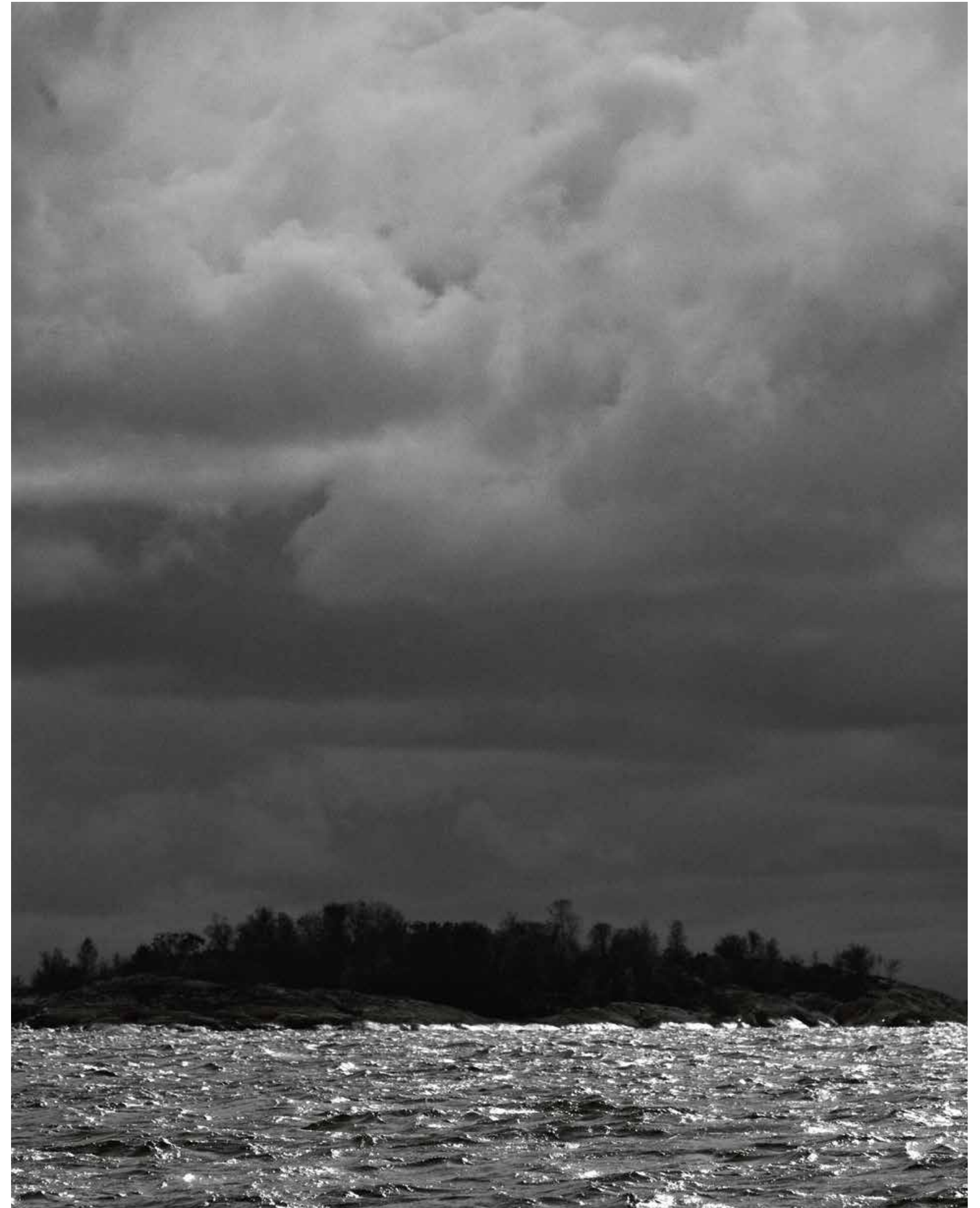


Refined simplicity comes in many shapes. On this spread you see two of them, from the Arholma collection. The dining chair above and the sun beds to the left. The chair is neat and all, but let's be honest: Those sunbeds are really something.



“It’s practical – easy to move and pack away. You can remove its armrests. I also feel it’s poetic. For me, it epitomizes modern Danish design – comfortable, simple and functional.”

- Susanne Grønlund, designer.







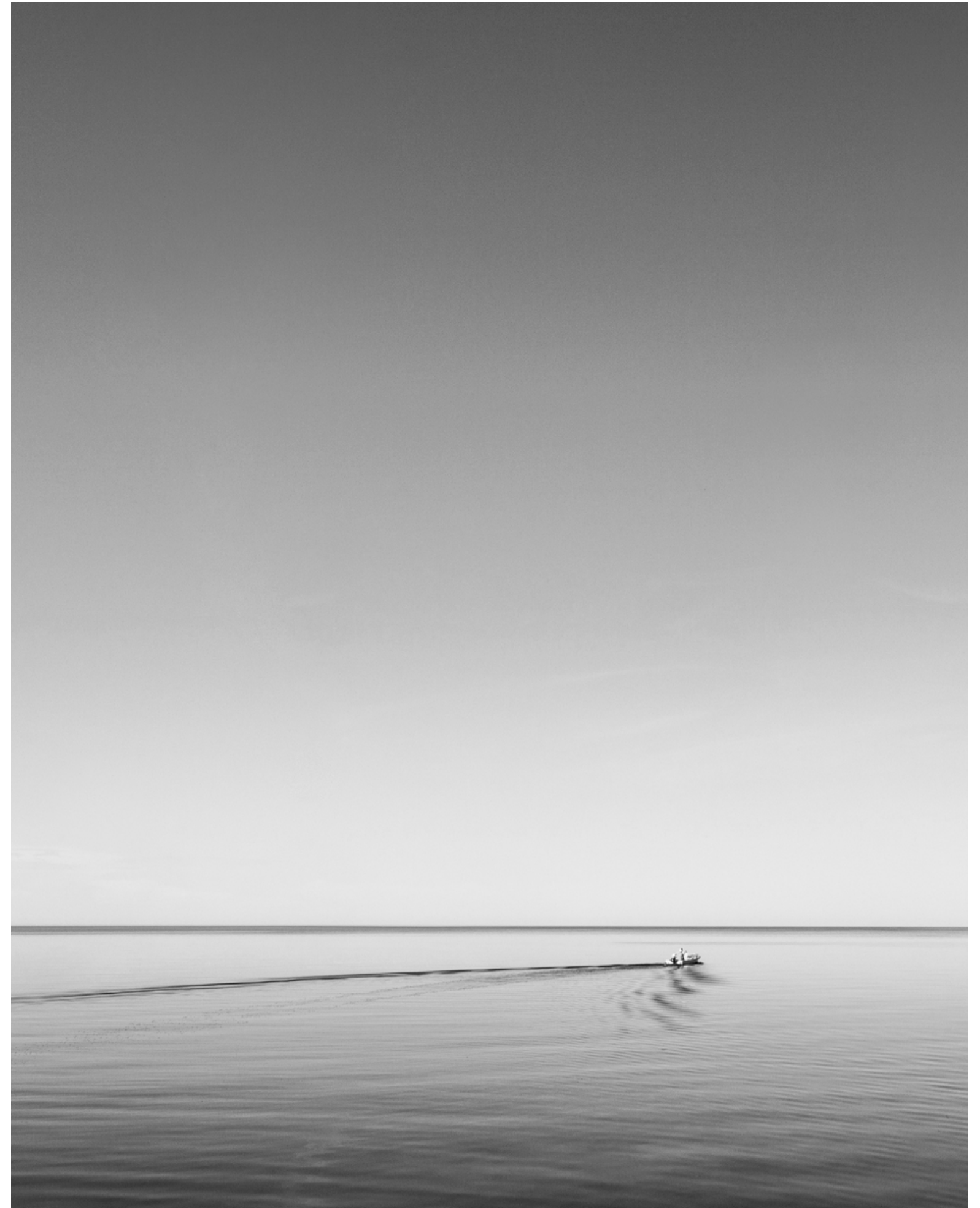


Looking for an outdoor sofa? Check out the back of it. It's often as visible as the front, due to the common lack of walls in gardens. The Anholt Sofa easily passes the test.



” My mission is to strive to design good products – good from all aspects, including being good for our planet.”

- Emma Olbers, designer.





Sustainability is about durability. It's the same as lasting quality. Products built and designed to be around for a long time.

In the 17th century, the nobleman Bengt Oxenstierna built a baroque mansion on the Island of Lidö. Then along came the Russians and burned it down in 1719. These were harsh times.

Since then, though, it's been a peaceful island. Today people come here to eat at the local restaurant, or stroll through the beautiful meadows along the shore. It's a place for hanging out without a care in the world.

Pretty much like the lounge range Lidö. Made in aluminium, with clever Sunbrella fabric covered cushions, it can be put on a shore-side meadow, or anywhere, and then stand there, regardless of wind and weather.

Sit down, by all means. Have a drink. Think about all the stories there must be about the twenty-something thousand islands in the Stockholm archipelago, that have never been told.

We want to furnish these islands. And we want to do so in a safe and sustainable way.

At Skargaarden we believe that sustainability is first and foremost about durability. That it's the same as lasting quality. Products built and designed to be around for a long time. With a quality that matches it. We make our furniture of materials that can be outdoor all year. Still, weather can be harsh and kind of brutal. (We're from the north of Sweden, so we know all too well.)

Give the forces of nature enough time, and they will polish edgy cliffs into smooth rocks. So even if our furniture can be left outside, they might need some assistance along the way, still. At least if you want to turn them over to the next generation, and the one after that. Teak wood, stainless steel, galvanized steel and aluminum are all materials that has been proven to work for well outdoor use.

That's why we use them.

In addition, we put a great deal of focus on the textile, and we only use fabrics that have a high color fastness which means that the fabrics do not fade in the sun and rain.













Fallow deer roam Djurö, regal and graceful but seldom seen. This is a secret place.

Djurö is a secret place. An island right in the middle of Lake Vänern, the largest lake in Sweden. It's isolated from the world by water that stretches into the distance. Out here, you can easily feel as though you are out at sea, or the last person on Earth.

Our Djurö furniture range is not quite as secret, but it does share some of the same qualities – the same sensation of other-worldliness.

The Djurö range has a link to the past, to the iconic Scandinavian teak furniture of the 50s. It also gives a very casual nod to the future with its durable acrylic fabric in the chair seat and backrest.

Together, the past and the future combine to create a strong sensation of here and now. Simple, but not the least bit spartan.

Fallow deer also roam Djurö, regal and graceful, but seldom seen.

This is, as mentioned, a secret place.

We use teak for the Djurö collection, as well as for many of our other furniture. Why is this, you might ask? It's a fair question. And the answer is simple: We love teak.

Teak has perfect qualities for outdoor furniture. It's durable and hard wearing, sure. But to be fair, aluminum is even more so. Plus, love is something that goes beyond practical features. We love teak because of its poetic assets.

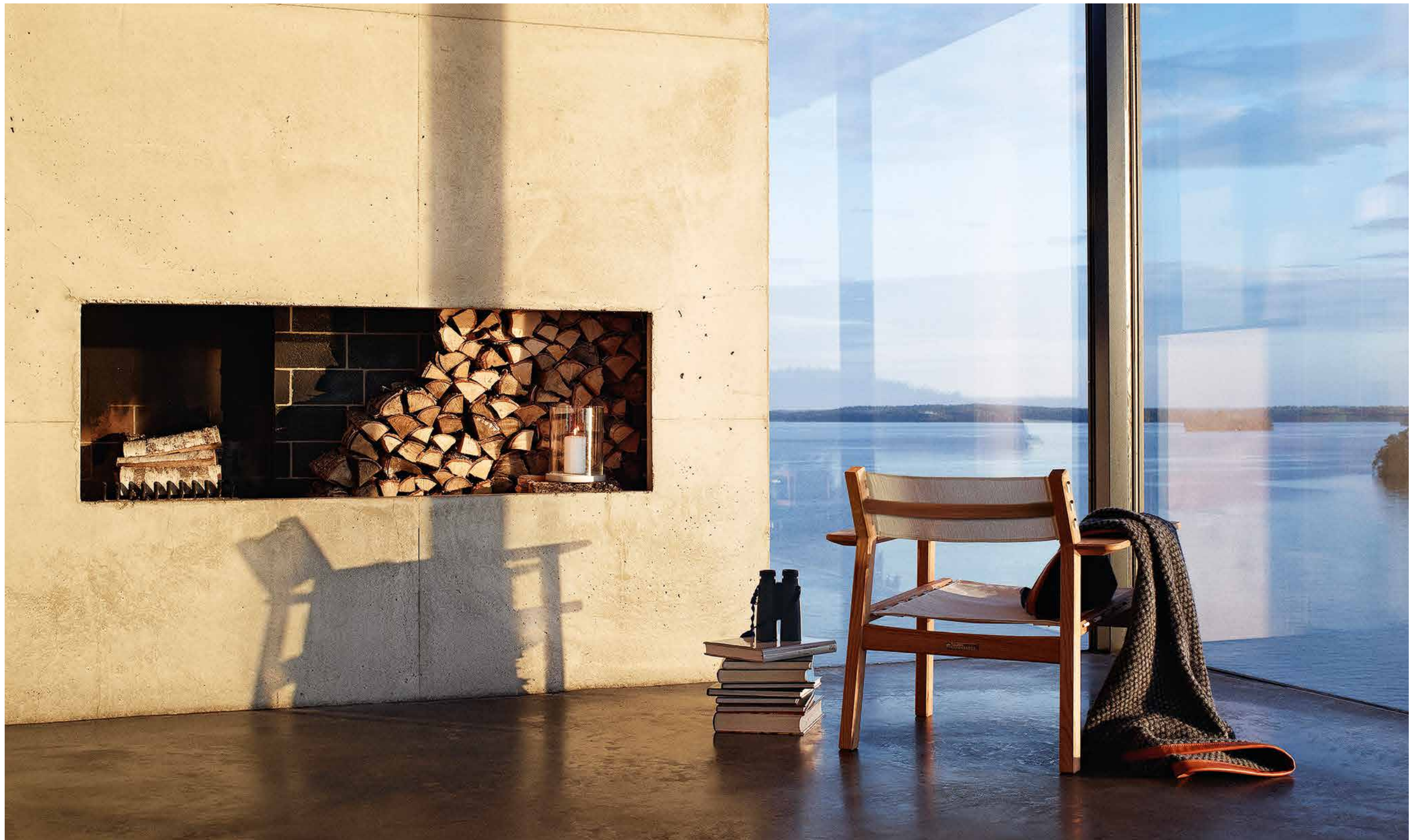
Each teak slat we use is a relic from a tree, from a plantation in a humid land you've never been to. It's carbon-based, just like you are. It has a soul. It has an attitude and it has issues. It says "oil me every six months or I'll stop being amber and will turn silvery grey" and you say "that's perfectly fine with me". Or you tend to it, spending an hour or so twice a year, gently rubbing the hard-wood surface. Love is unconditional. Teak is not.





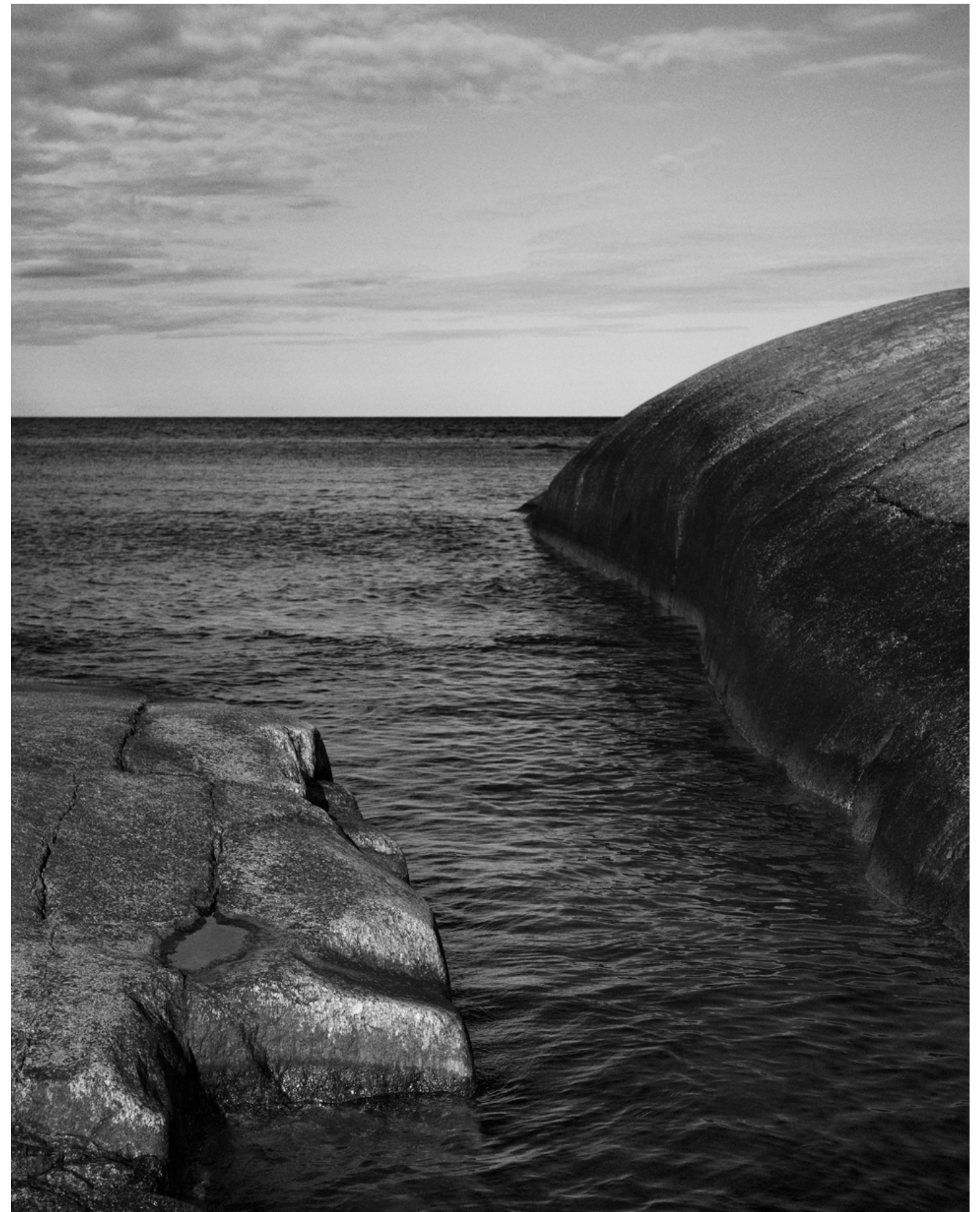


When design and craftsmanship are good, you can find yourself intrigued by tiny details, not aiming to catch anyone's attention. It's pure function but it's still beautiful.



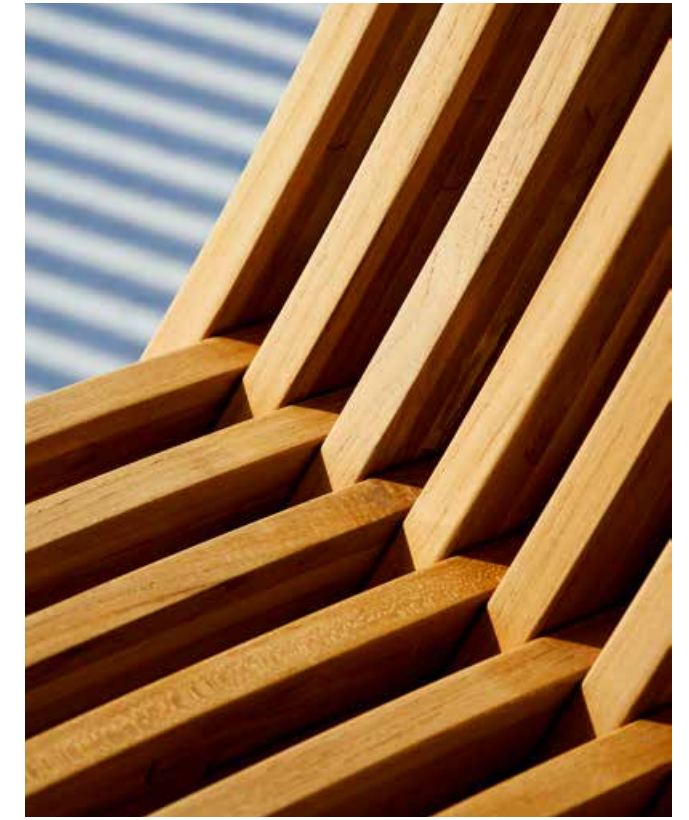
”Good design is not the result of addition, where nothing more can be added; excitement first comes when everything unnecessary has been peeled away, and nothing else can be removed.”

- Nils-Ole Zib, designer









We do love teak. This is a fact that cannot be disputed. We're teak lovers. Hard wood aficionados. It may come as no surprise, but we might as well write it down in more than one place in this book.





We've heard retailers talk about our furniture as "literally perennial". That's obviously not correct.

If it's true that imitation is the sincerest form of flattery, it's unlikely that any chair has been as flattered as the Viken chair. When Gunilla Norin designed it in 1983, she wanted a practical and comfortable chair for her balcony. So, she made one. Viken is the very essence of an idea that in hindsight is perfectly obvious. Overlap the slats, so the seat can be folded. Simple as that. But the structure is indeed unusual, since it is made entirely from wood. There are no screws, frame or metal rods. What you see is what you get. And what you see is teak.

For the past almost forty years, the imitations, the copies and the mimics have come thick and fast. Some believe that it's the most copied of all chairs. And that could well be the case. When you buy Viken, you're buying the original. And it's an extremely comfortable original in which to sit. Just as well Gunilla didn't just buy a chair that fateful day. Proud Viken owners still have their original chairs from back then, proving that investing in the original design, is money well spent.

On that note, we have kind of a confession to make. One day a few years ago, we received an email from a woman who bought six Viken Chairs in 1991. Now, she wrote, she'd noticed that on three of them, the teak rods that held the slats together had started to look a bit worn.

We obviously sent her new rods for all six chairs. It also made us start thinking. Apparently, every 25 years or so, there could be some need for maintenance. We might as well be upfront about it, since we've heard retailers talk about our furniture as "literally perennial". That's obviously not correct. Hence, dear customer, please advise your kids that, sometime in the future, they might have to email us asking for a few spare parts. (Perhaps by then we can teleport the rods to them).





Oh, this? It's just another piece of teak details, that we cannot stop ourselves from photographing. But please, look at the image to the left, to see it put in context.

Classic and timeless designs were prioritized over trends. The reclining H55 chair from the Helsingborg Exhibition in 1955 is perhaps the best proof of this, still today.





The H55 chair is so perfect it's almost provocative. How can something that speaks with such subtlety become the focal point for an entire garden?

The Swedish Society of Industrial Design arranged the Helsingborg Exhibition of 1955, to, in the optimistic spirit of the age, showcase the previous 25 years since the Stockholm Exhibition in 1930.

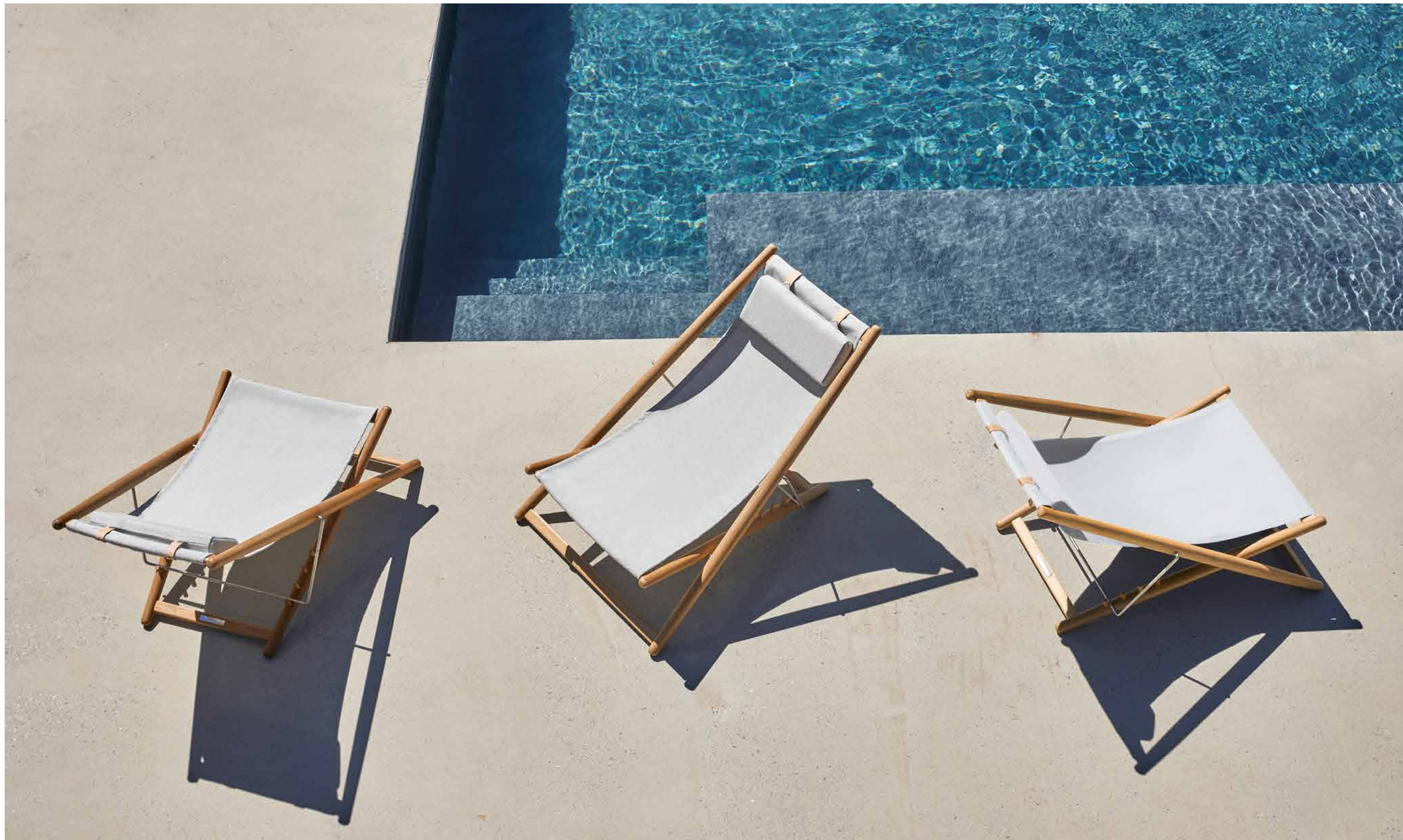
The event acquired the neat nickname of H55. Scandinavia's designers were extremely well represented, including Alvar Aalto, Stig Lindberg, Yngve Ekström, Finn Juhl and Arne Jacobsen.

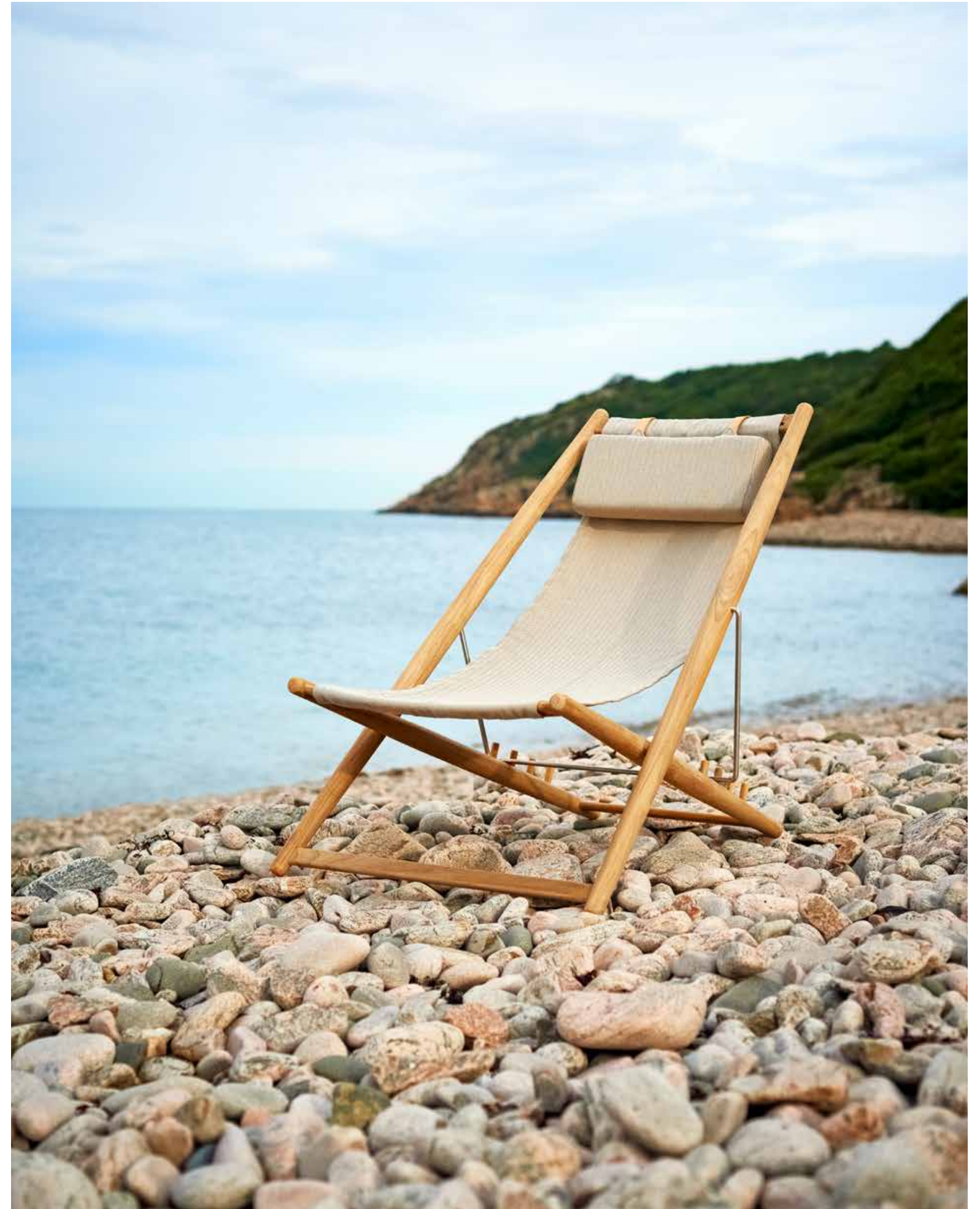
And Björn Hultén. For the exhibition, Björn designed a sun lounger. Or rather, the sun lounger: The H55.

Since then, it's been a reference point and a source of inspiration. It's so perfect it's almost provocative. How can so little material provide that much comfort? How can something that speaks with such subtlety become the focal point for a whole garden?

If you were to explain the expression "less is more" to someone and they would say "I don't get it, how can less be more?". Then you could just show them the H55 sun lounger and ask them to try it out. And they would instantly get it.













”It’s like when you see a tree in winter – its form is very visible, like the sofa’s structure. I like the contrast in the sofa, between the hard frame and the soft cushions. It’s lightweight but, like a tree, it’s strong.”

- Matilda Lindblom, designer







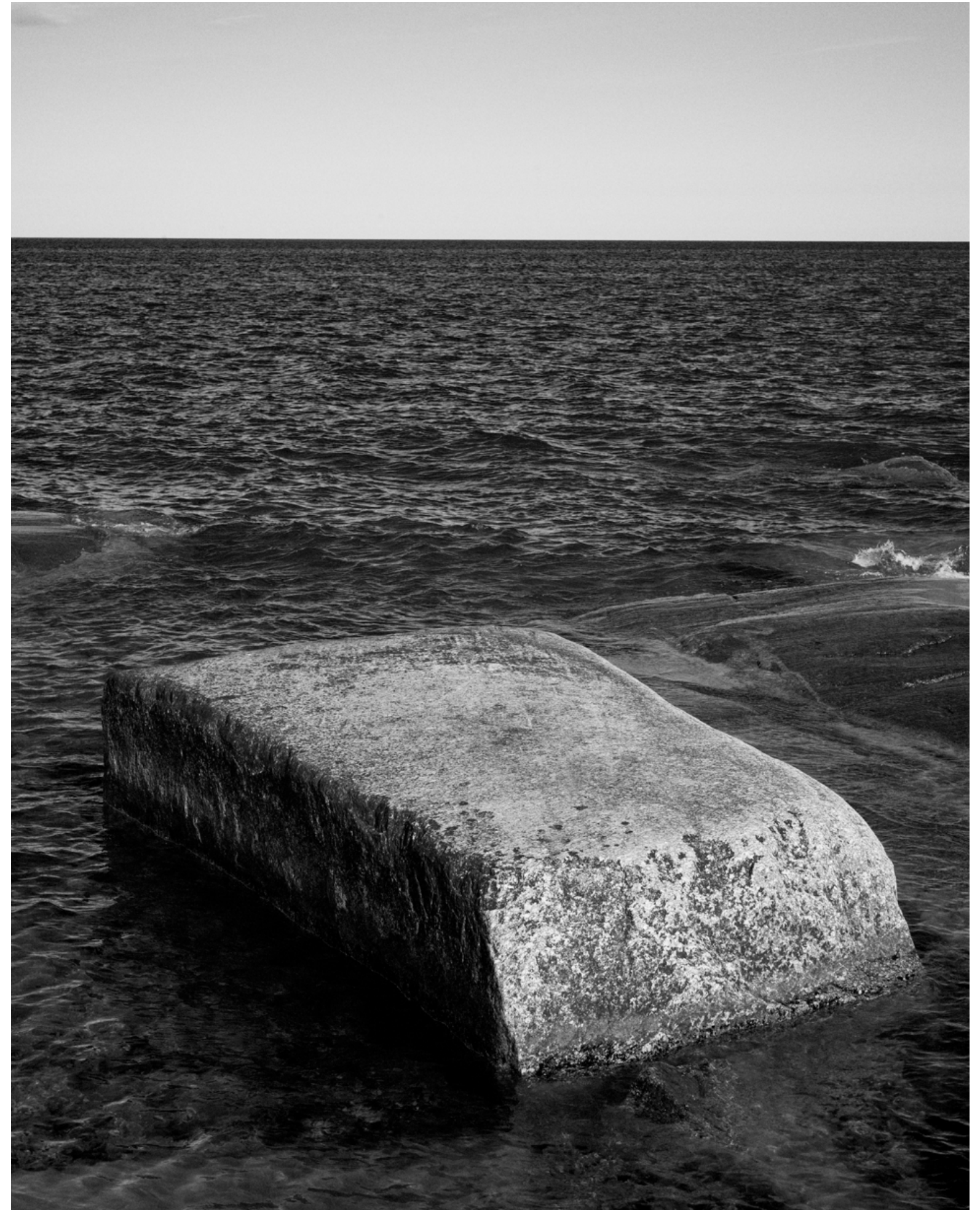


What a perfect side table, isn't it? It holds just what you need to stay hydrated on a warm day.



Kryss is an exceedingly comfortable chair to sit in, even if you're not a diplomat.

In 1975, Björn Hultén was commissioned to decorate the Swedish Embassy in Cairo. The Kryss chair was originally designed for the Embassy's terrace.





The chair on the terrace was a subtle but distinct reference to an Egyptian legacy, roughly three thousand years older.

In 1975, Björn Hultén was commissioned to decorate the Swedish Embassy in Cairo. For the Embassy's terrace, he designed and set out several foldable chairs. A solution that is a great deal more elegant than it might sound at first.

The same type of chair was a favorite of the British, a hundred years earlier, who took them to Egypt, which was then part of the Empire. To decorate an embassy with a former occupying power's furniture might seem rather ill advised diplomatically.

Björn had already visited Cairo in early 1960 to see the National Museum's collection from Tutankhamon's tomb. And there it was – the chair. Albeit in ebony, decorated with ivory and gold.

Björn saw a wood and fabric chair that could be folded and carried. So, the chair on the terrace was a subtle but distinct reference to an Egyptian legacy, roughly three thousand years older than the British safari chair.

Almost 50 years later we should add, that Kryss is an exceedingly comfortable chair to sit in, even if you're not a diplomat.





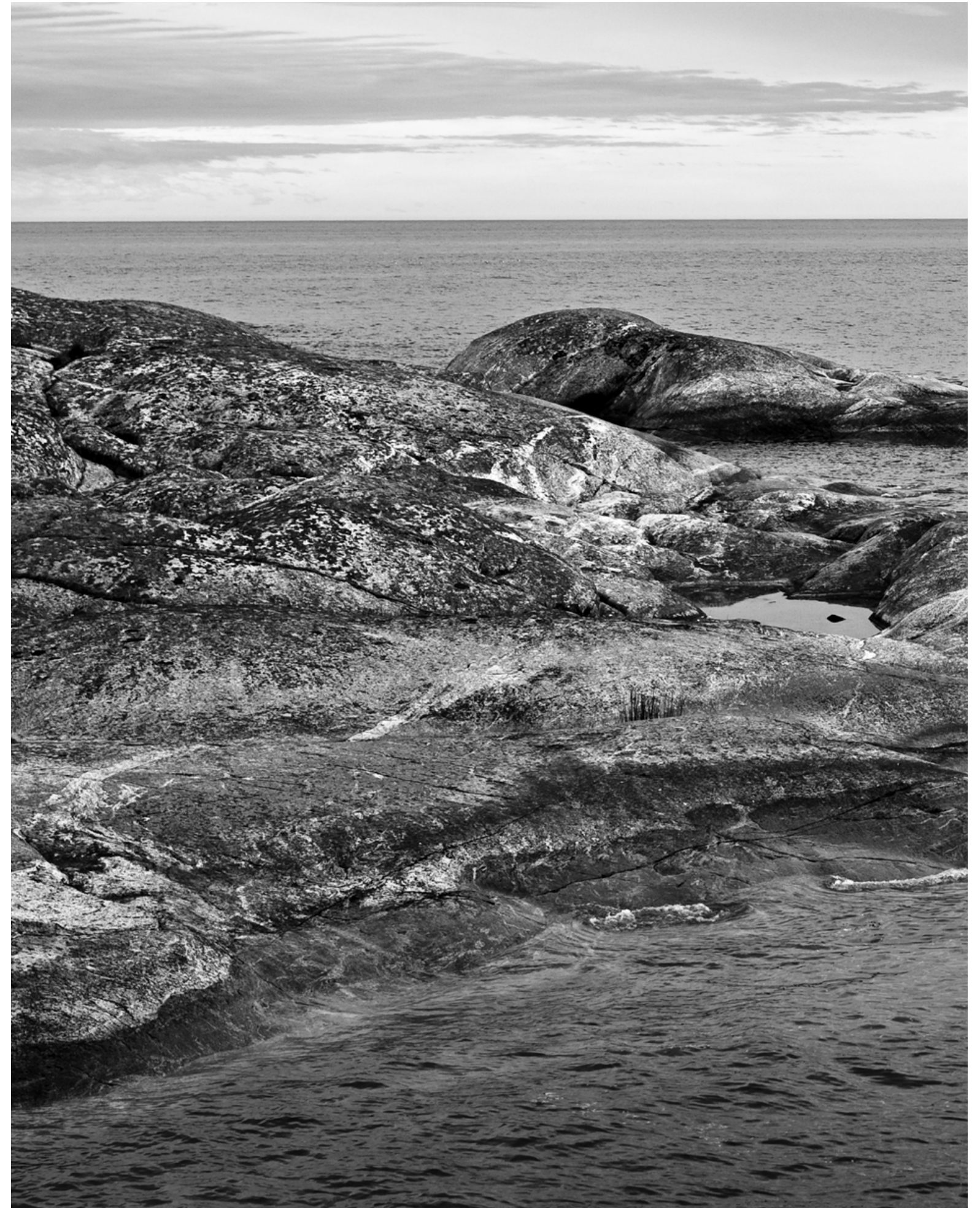


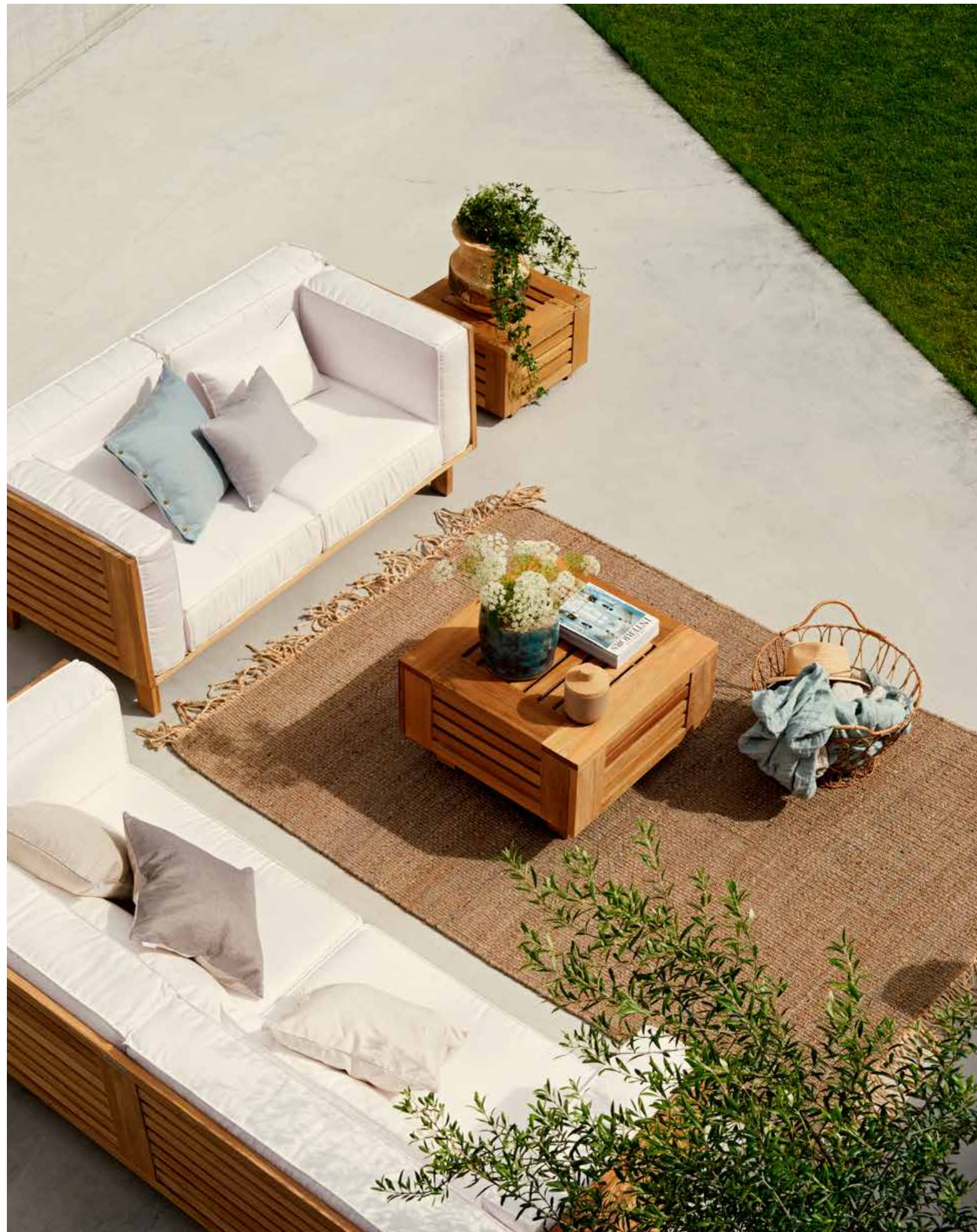




”We think that the best furniture comes about from a large helping of gut feeling, tempered by strict common sense.”

- Carl Jägnefält & Joacim Wahlström, designers

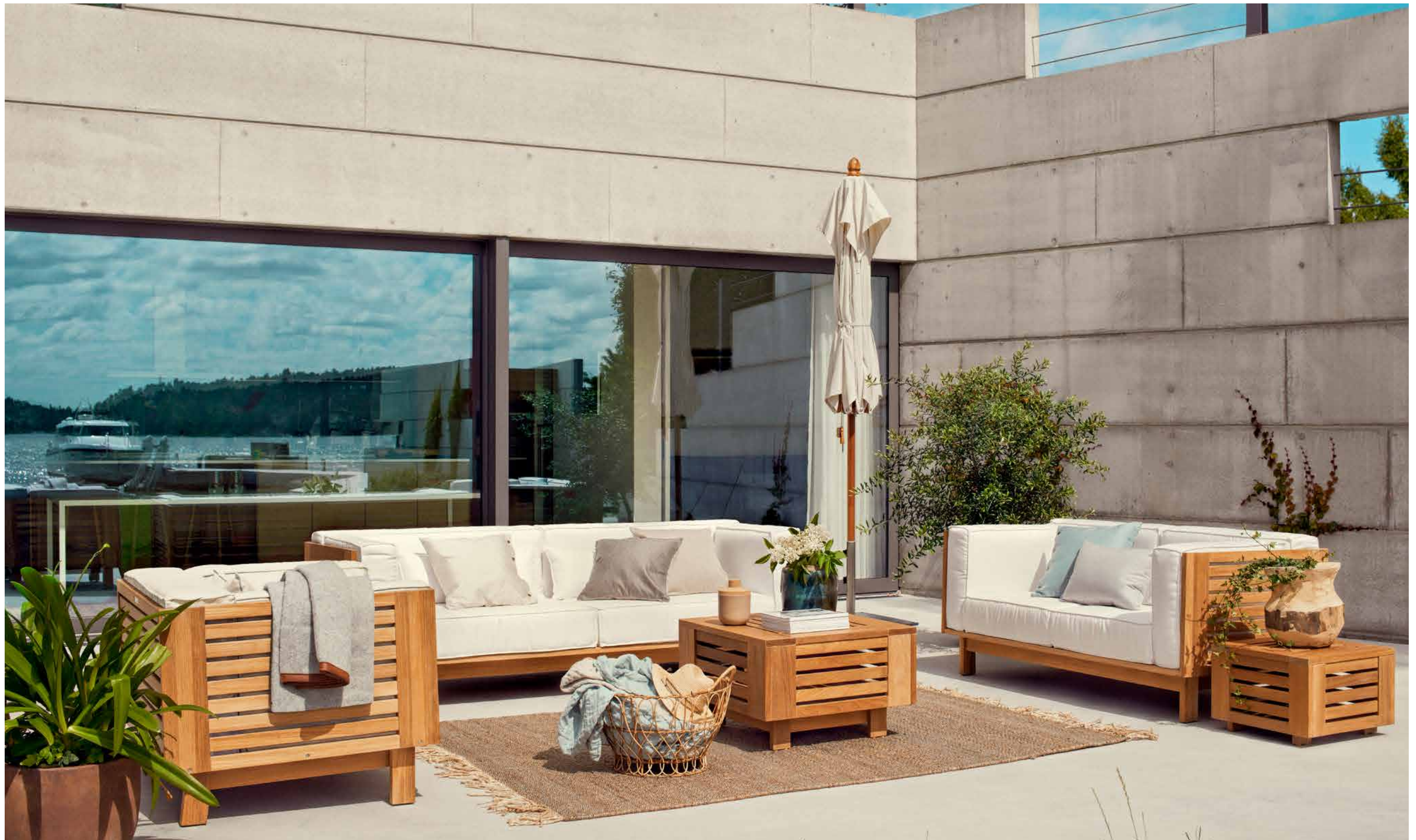


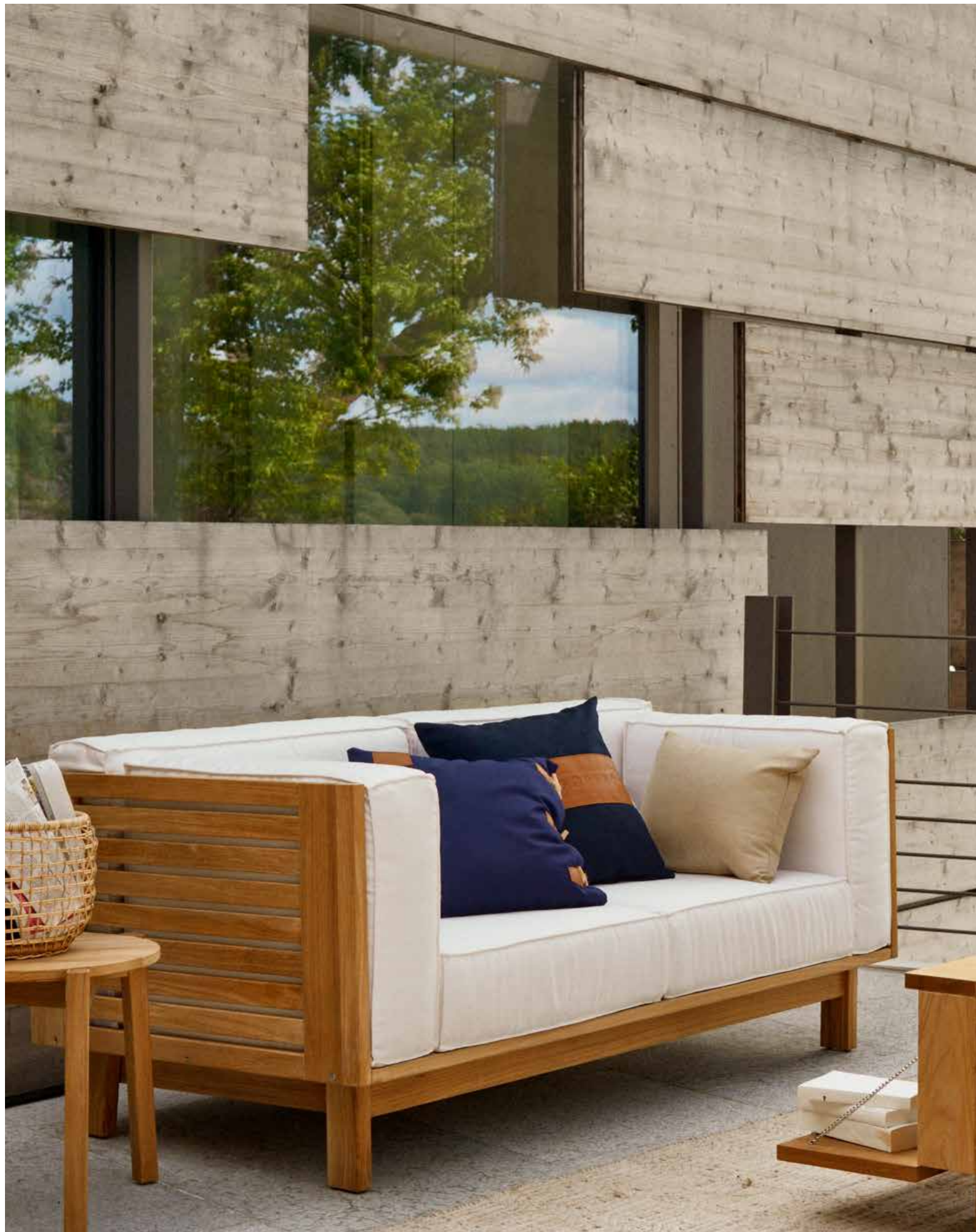


It's made for enjoying moments without any kind of demands

The southwest corner of Sweden is a peninsula stretching out towards Denmark, and it is home to the twin towns of Skanör and Falsterbo. Both of them exude bohemian nobility and natural privilege. Here, obviously, Joseph Frank drew and built five summer houses – the only ones in Sweden. Here, southern Swedish nobility bathes in the nude. Today the towns have grown into one and it's not always apparent where Falsterbo ends and Skanör begins.

But there is, they say, an embankment separating the two, with Skanör south of it and Falsterbo to the north. Well, never mind. The Skanör range is an homage to the entire peninsula. In a single word, it's luxurious. It has more teak and softer cushions than in any of our other lounge ranges. It's made for enjoying moments without any kind of demands. Lie down in the three-seater sofa and call someone important and then hang up on them. It's not you, it's the sofa.





We were going to write something poetic about secrets here. But we changed our minds and went for a more practical approach instead. The Skanör Table can be used to hide stuff. Like that Paulo Coelho book that you like but don't want people to see.



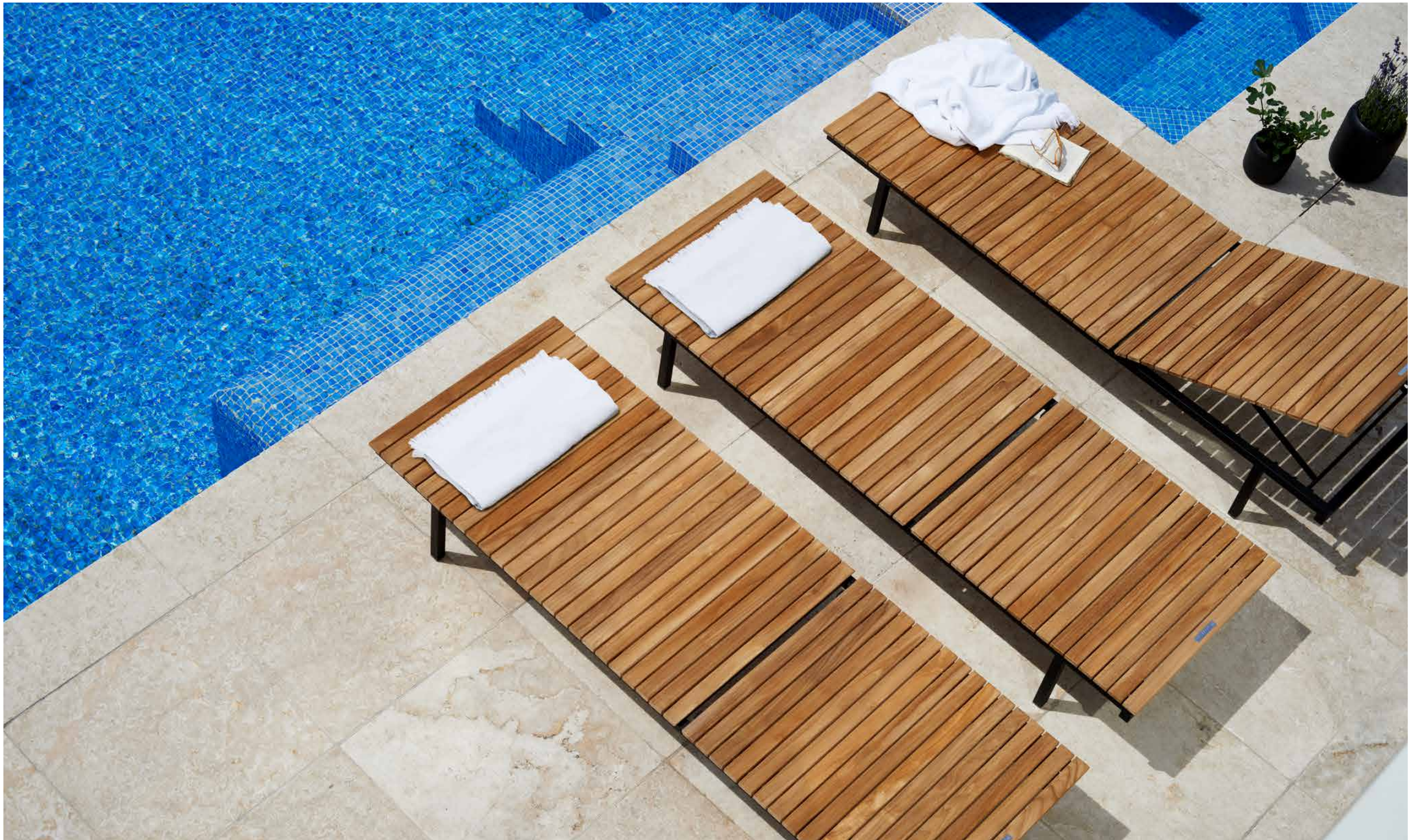




Torsten was a man with little understanding of historically listed buildings and a keen interest for new fashions

Häringe Castle nestles by Landfjärden Bay. It had stood there for 272 years when Torsten Kreuger purchased it in 1929. Torsten was a man with little understanding of historically listed buildings and a keen interest for new fashions. He quickly installed a fridge in the kitchen, a skittle alley in one of the wings and Sweden's first outdoor swimming pool in the castle gardens. Over time, the castle became a jet-set haunt where one could see both Josephine Baker and Greta Garbo.

Decadent? Perhaps a bit. Fashionable? To some extent. If you were to design a piece of furniture according to the same principles, you could base it on solid traditions with precise, balanced lines. To the classic, original design you might add a decadent playfulness and a very relaxed way of relating to luxury. This was what we did when we developed the range of dining furniture we call Häringe. Greta Garbo would have been the perfect accessory. But it works with any mysterious beauty in dark sunglasses.







It takes forever to weld and polish the steel – not to mention sanding and polishing all those teak slats and then screwing them perfectly into place. If only the result was something extravagant, but it's not. It's just quiet perfection. Well, fair enough.



LESS IS MORE AND MOST OF ALL IS NOTHING

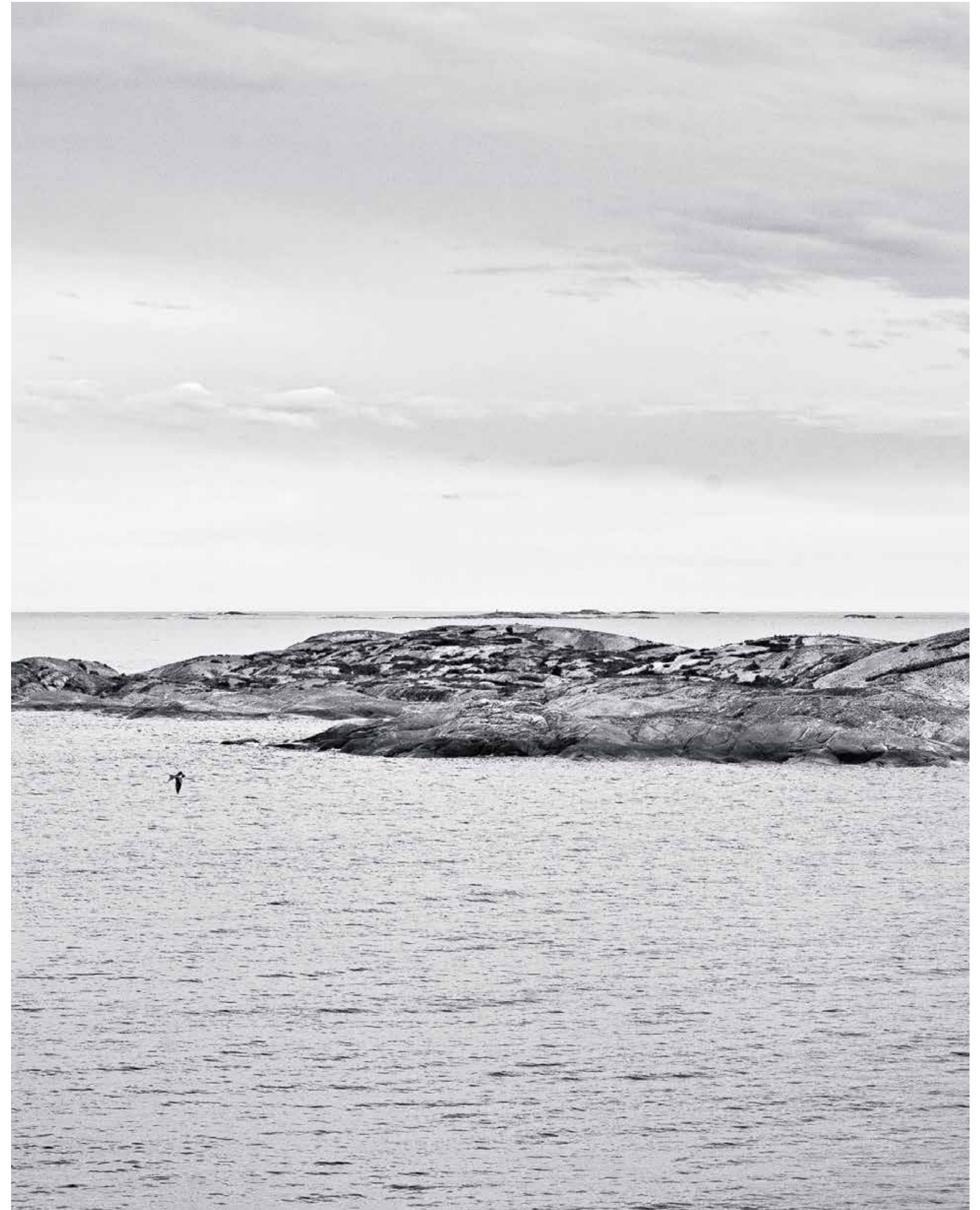
We like to think of ourselves as part of a tradition that's truly Scandinavian. On the other hand, we're inspired by everything from early American shaker style to Bauhaus. We believe that less really is more.

We make ideas tangible. You should be able to easily grasp the concept of a piece, it shouldn't be an intellectual process. Obviously, there's a risk of becoming either pretentious or boring, possibly both, unless something is added to this.

Our furniture exudes a sense of effortlessness that's almost provocative, and a character defined by pure craftsmanship in production and material selection.

And perhaps most apparent: the details that reveal themselves to you over time; the ingenious solutions that elevate simplicity to something sublime.

No fuss, no extras. Simply less becoming even more.



*We make outdoor furniture that lasts for a long time.
Long enough to make them anything but expensive.*

Less is more, most of all is nothing.