

DECIBEL

by JOHANSON



Silence through design

Every day we are surrounded by all sorts of sounds, from whirring fans, chatting colleagues and ringing phones to the background noise of a radio. Unwanted noise can have a negative effect on people, disrupting concentration and increasing stress levels. Decibel by Johanson specialises in creating a better environment for everyone to work and live in.

We develop sound absorbers and acoustic diffuser panels that really do make a difference. Our products are the result of many years' experience of design and close collaboration with acoustic engineers, backed up by systematic acoustic analyses and tests conducted in accordance with approved standards.

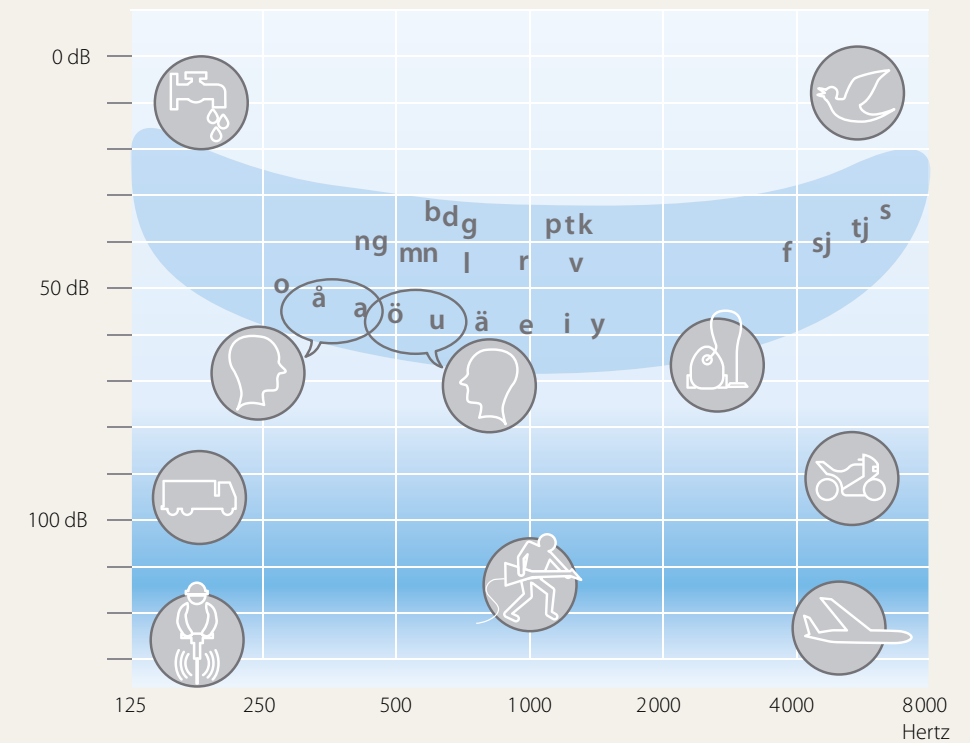
Of the five senses that humans have evolved – smell, hearing, taste, touch and sight – three are particularly important for survival. These are smell, hearing and sight. At Decibel we have chosen to focus our work on hearing and on issues that are key to understanding how sound is transmitted, perceived and absorbed.

Human hearing developed primarily to alert us to dangers and to localise the source of a noise so that we could determine the best escape route. Today the situation is very different. We live in an information society where it is absolutely essential to be able to hear what is being said in order to acquire and systematise information.

To mitigate distracting noise Decibel by Johanson has developed sound absorbers that make it easier to concentrate on the task in hand. We believe that emulating natural features of the outdoor environment and recreating them in indoor spaces is a relevant way to recognise the value of all our senses – eye, ear and soul.



THE SCIENCE AND UNDERSTANDING OF SOUND



The human ear can detect frequencies between 20 and 20,000 Hertz (Hz). The voice frequency, however, is approximately 125-8,000 Hz. Vowels such as A, E, O, I and U are pronounced loudest, so these vowels belong to a low frequency band. Voiced consonants such as M, R, V and B are in the medium frequency range, while the unvoiced consonants F, P, S and T are in the high frequency band, with F, T and S being particularly difficult to discern.

Sound is energy. Sound needs air in order to travel from point A to point B. It also needs a 'trigger' that causes an object to vibrate, such as a hammer striking a nail or a finger plucking a guitar string.

A third component in the transmission of sound is our ear and its ability to detect the sounds we hear. Different sounds are the result of contrasts in energy and variations in wavelengths. A bass sound has more energy and longer wavelengths. That's why, during a concert, we may experience pressure on our chest from the vibration of not

the bass: this is because the air is, literally, being pressed against our body. The fact that the high energy content of a bass note can travel a long way may sometimes be perceived as disturbing. High-pitched sounds, however, have less energy and shorter wavelengths, so their energy dissipates quickly. Imagine, for example, the scenario of overhearing a conversation in the office next door. It is difficult to determine what is being said, because higher-pitched sounds are less able to penetrate the wall than those with a low pitch. The effect can be even more disturbing if one of those talking has a deep (bass) voice: it's

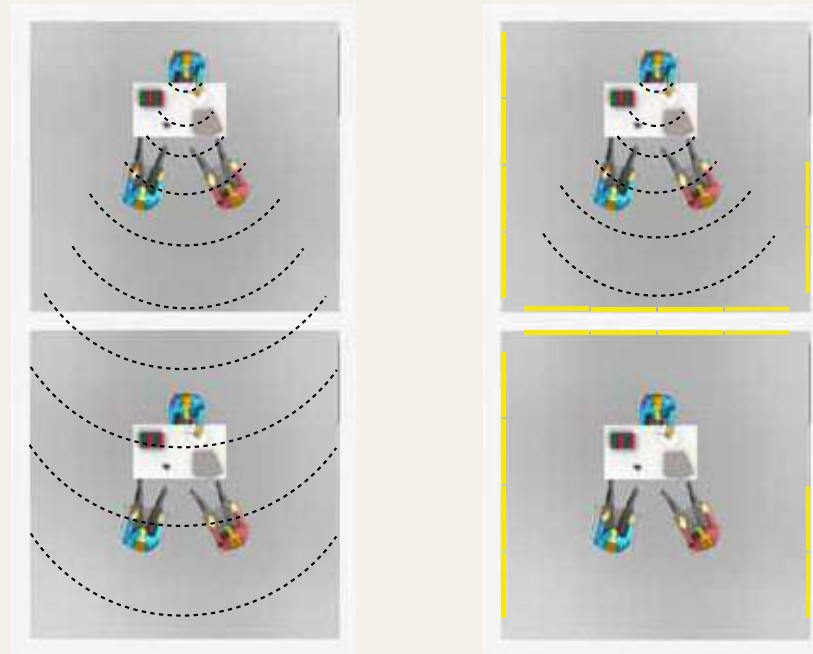
possible to distinguish any consonants, so all that we hear is a low 'rumbling'.

All of us have our own inbuilt hearing threshold, which is affected in different ways. Loud noises (in excess of 120 dB) can cause discomfort and pain – and our ears are less forgiving than our eyes. If our eyes are exposed to very bright light, we can squint or blink, and the consequence may be no more than a temporary halo in our field of vision. Loud noises, however, can seriously damage our hearing, causing tinnitus or leading to other permanent hearing impairments.

For most of us, poor light is preferable to an uncomfortable noise level.

Hearing also deteriorates with age. It is quite common for our hearing acuity to diminish with increasing rapidity as we grow older, making it hard for us to distinguish between words such as 'sound', 'found' and 'round'. Instead we either have to use context and the speaker's lip movements, or increase the volume in some way in order to interpret what is being said.

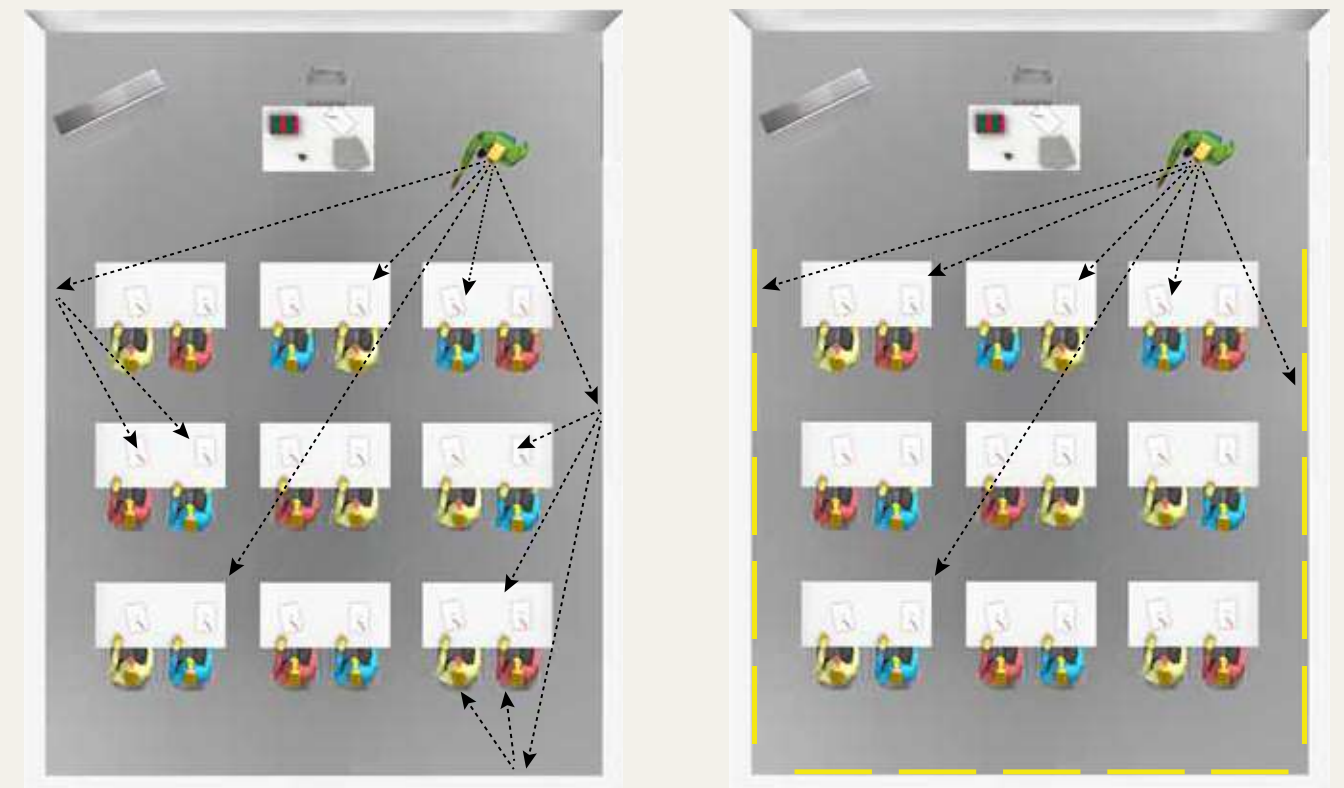
THE FUNCTION OF SOUND ABSORBERS IN DIFFERENT ENVIRONMENTS



OFFICES

In a room without sound absorbers there is always a certain amount of unwanted background noise and half-heard conversations that are perceived as disturbing.

Solution: We install sound absorbers on both side-walls in order to reduce the overall noise level. We also fit sound absorbers on one non-parallel surface to improve the acoustic environment even further by making it easier for workers to concentrate and to distinguish what is being said to them.



CLASSROOMS

In a classroom there is usually just one main source of sound (the teacher's voice). This can pose a serious problem, because while pupils on the front row hear only direct sound, those further back in the room also have to cope with reflected sounds that bounce off the walls and ceiling.

Solution: The illustrations above show how energy in the sound waves transmitted by the teacher is absorbed by the panels and captured within the absorbent material instead of being reflected. As all those in the room now hear only direct sound, this increases speech clarity and understanding.

UNIQUE COLLABORATION

The Ecophon Inside™ symbol guarantees that a product bearing this mark has been developed in conjunction with Ecophon. The sound-absorbent materials are designed and manufactured to satisfy criteria for optimum technical performance and a visually appealing form. Both core and surface materials have been specially chosen to meet the most stringent quality standards.

Our carefully engineered designs and approved eco-friendly materials provide an effective answer to the challenges of today's noisy world. All our products have been painstakingly tested by accredited laboratories in accordance with the latest standards for the relevant market. Production processes for the various components are environmentally certified according to ISO 14001 and all manufacturing is carried out in house in Hyllinge and Markaryd in Sweden.

Ecophon Inside™ is a registered trademark and must not be copied or used in any way without prior approval from Saint-Gobain Ecophon AB.



DECIBEL ACOUSTIC PANELS

BOW

DESIGN - BÖTTCHER & KAYSER

An arc-shaped thin MDF on the diagonal stretches up the fabric like a tent, creating an interesting three-dimensional shape.

Depending on how the absorbent is directed and dressed, you can create infinite combinations and geometric patterns.

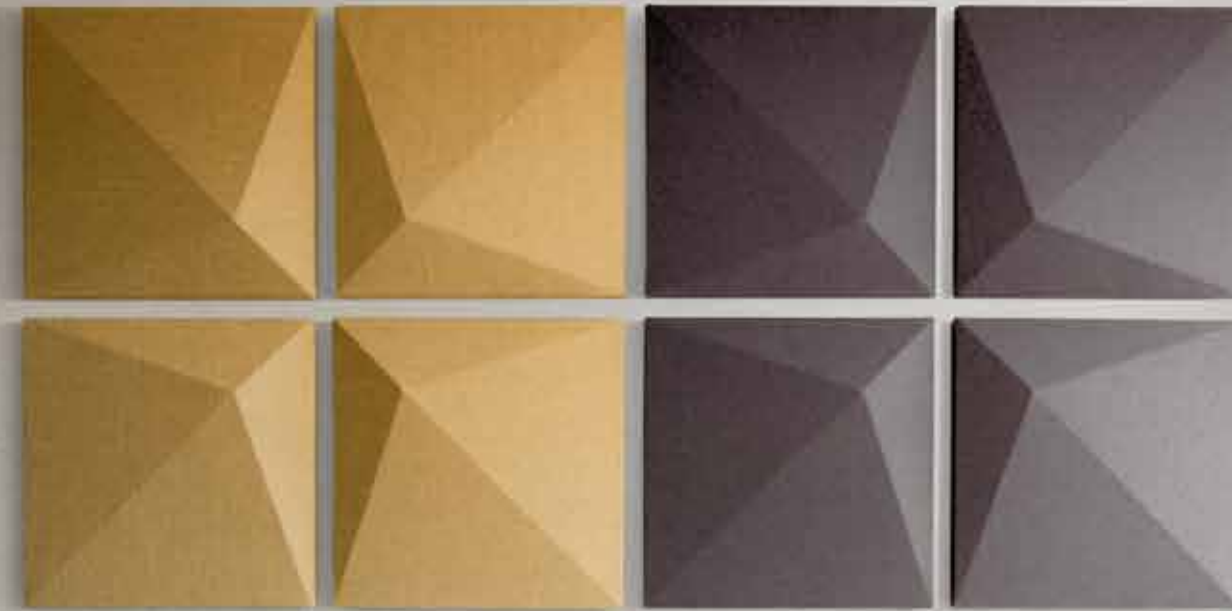
Then add a directed light and exciting shadow formations appear.

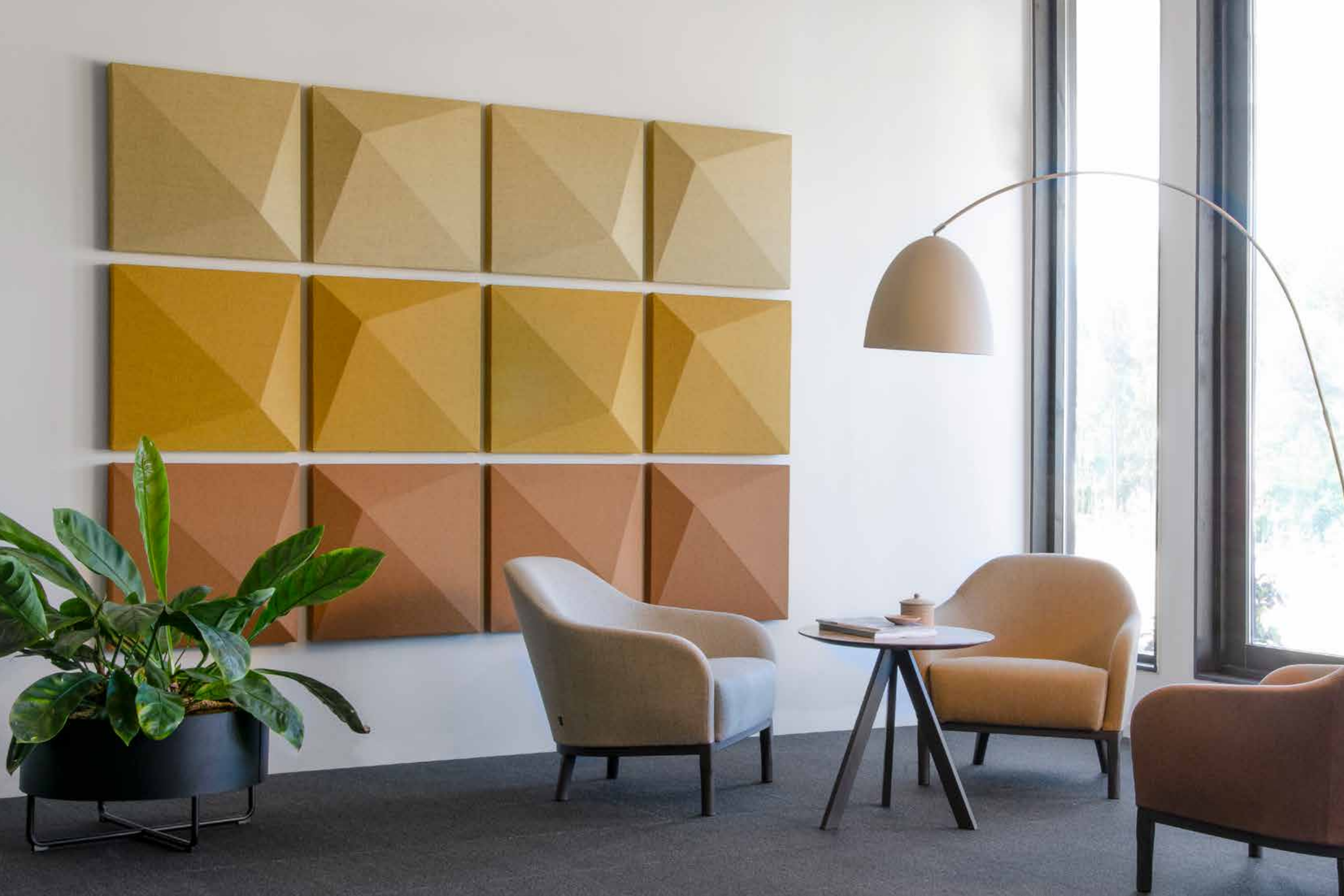


FACETT

DESIGN - BÖTTCHER & KAYSER

Like a cut diamond, Facett plays with surfaces that radiate into a decentralized peak. Depending on the viewing angle and light incidence, its three-dimensionality is understandable and creates exciting relief sculptures. The different surfaces break the sound wave and the cavity between the soundabsorbing material further reinforces its absorption effect.

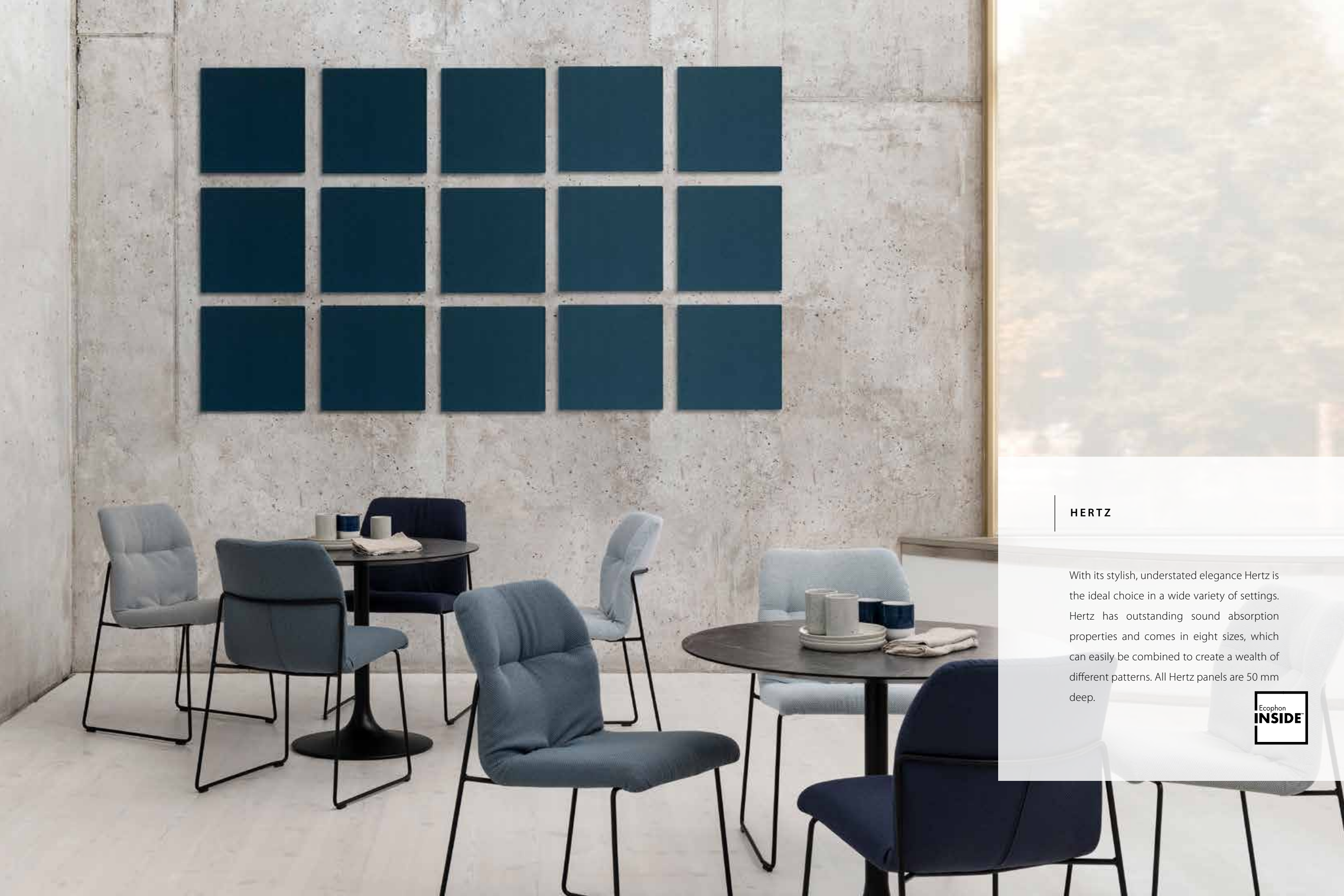




FREQUENCY

The gently rounded lines of Frequency and the many different shapes and sizes of the panels open up endless opportunities. Frequency comes in a total of 15 sizes and depths.





HERTZ

With its stylish, understated elegance Hertz is the ideal choice in a wide variety of settings. Hertz has outstanding sound absorption properties and comes in eight sizes, which can easily be combined to create a wealth of different patterns. All Hertz panels are 50 mm deep.





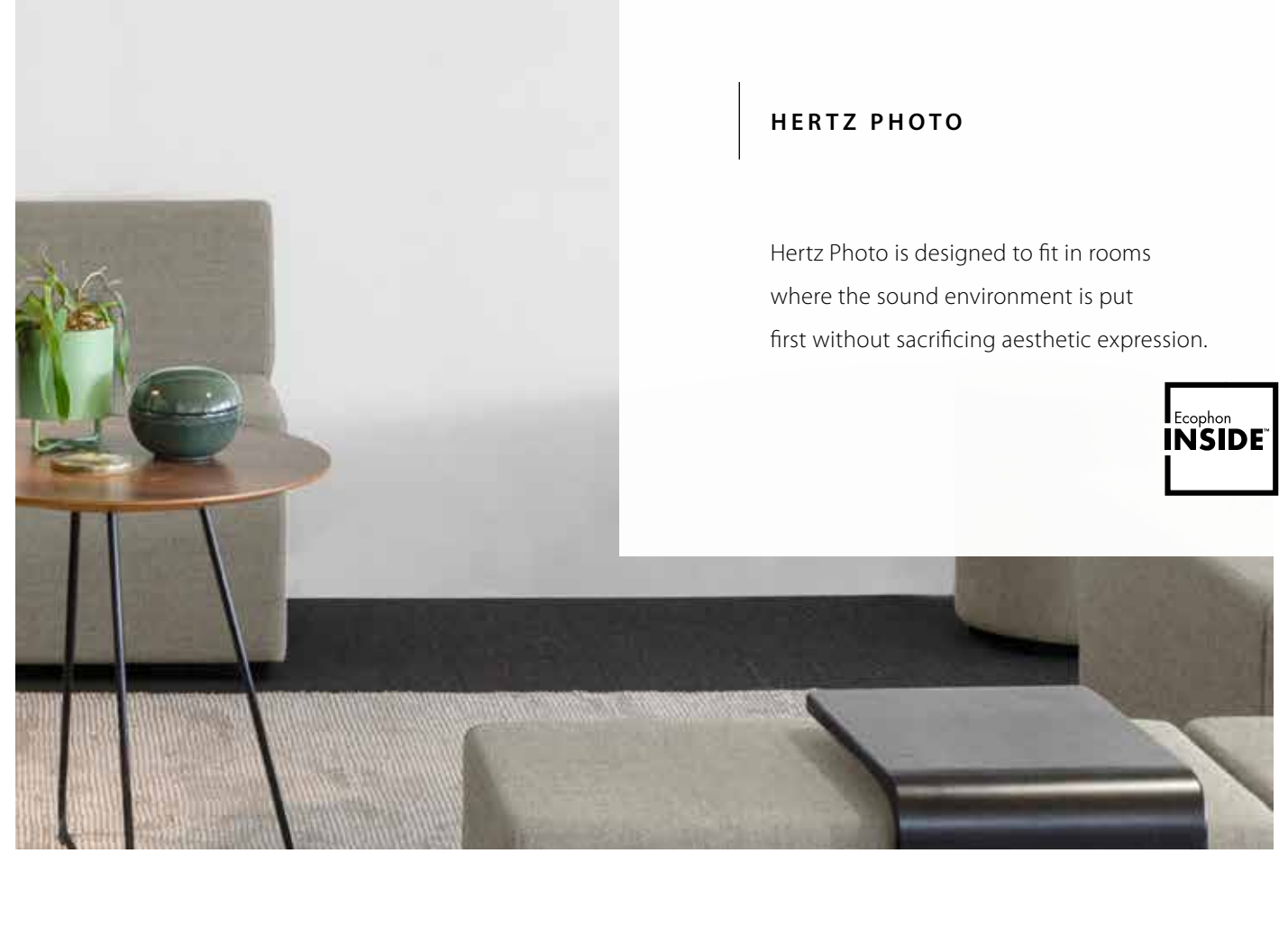
HERTZ STRIPED

The simple and clear design language of the various standard formats creates an inspiring variety that invites creativity. The seams are color-adapted and are of the highest quality.



HERTZ PHOTO

Hertz Photo is designed to fit in rooms where the sound environment is put first without sacrificing aesthetic expression.





HERTZ FLOOR

A timeless screen with an understated elegance that effectively absorbs sound to create a pleasant acoustic environment. Hertz can be used as a single decorative panel or linked together screen to screen. Hertz Floor comes in a wide range of sizes and is a flexible modular system that is simple to install in different room constellations.







THE FRAME SERIES

CHESTERFIELD

LOOP

ROMB

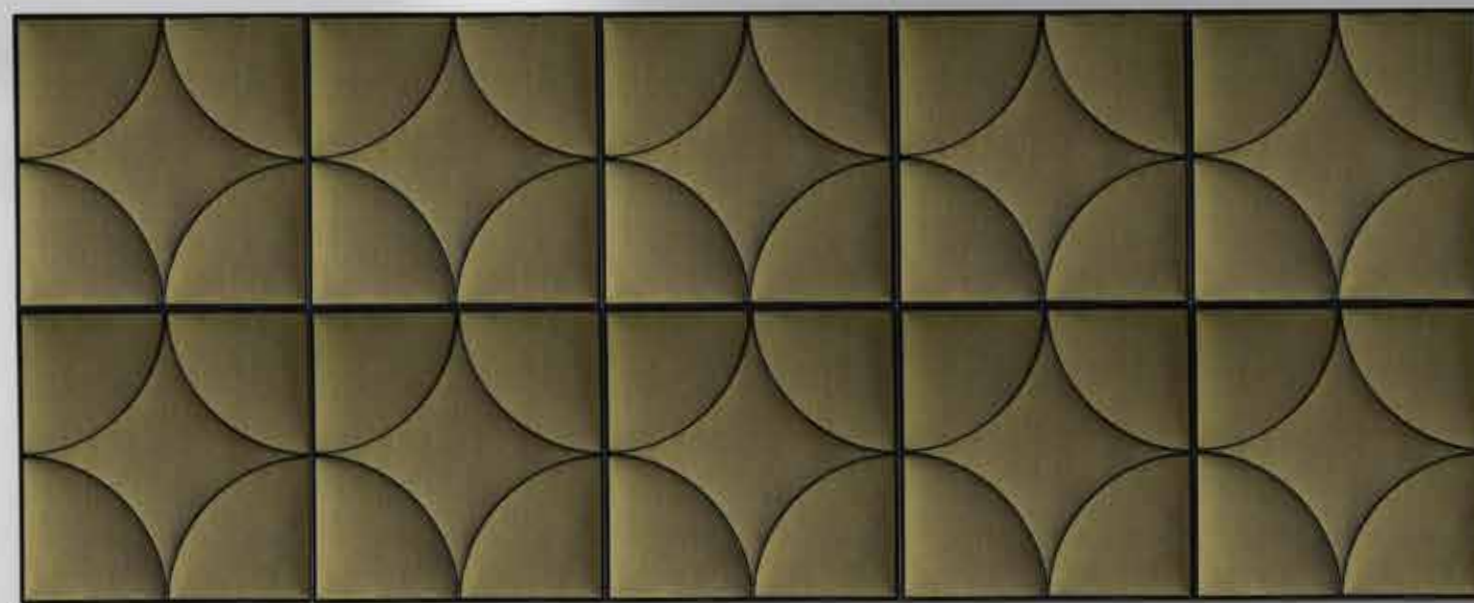
LOOP

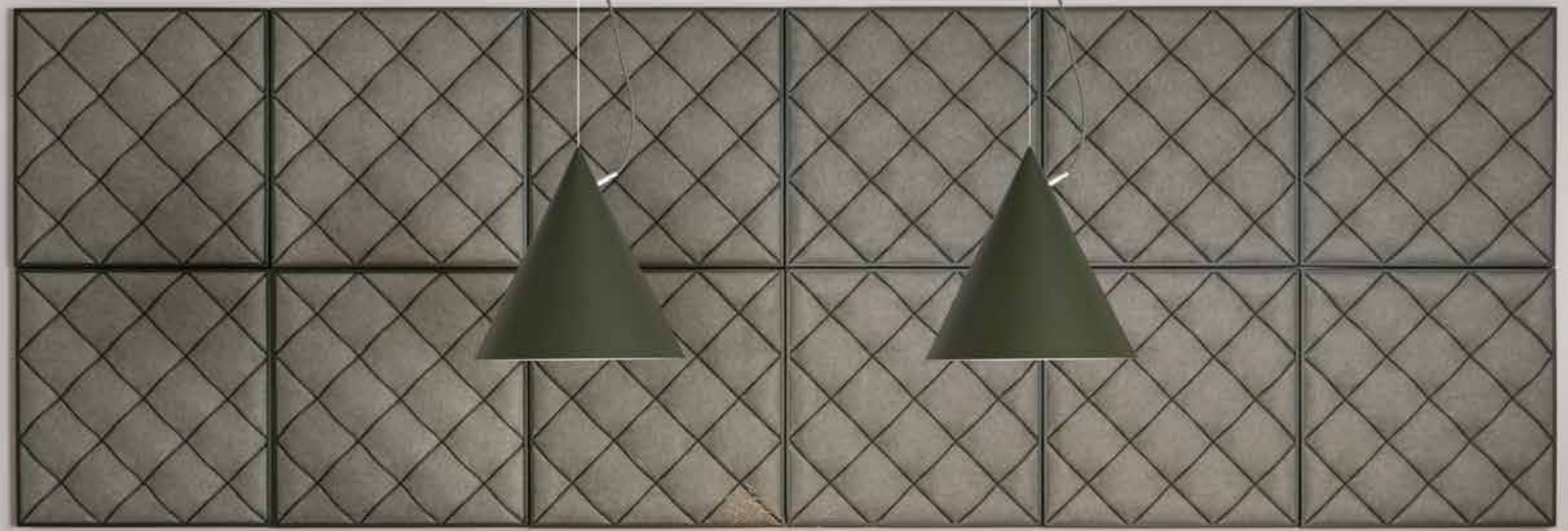
DESIGN - JOHAN LINDSTÉN

Loop's four identical arcs work together to create a geometric basis for expansion.

Depending on how you place Loop, you can vary the look of the finished design, perhaps even offsetting the panels to create the impression of waves billowing across the wall.

Ecophon
INSIDE





CHESTERFIELD

DESIGN - JOHAN LINDSTÉN

The name and inspiration for this design come from the iconic, traditional Chesterfield sofa – a timeless design that has become synonymous with deep-buttoned quilting. The height differences of the quilting give the sound absorber its characteristic look, while also enhancing its acoustic and absorbent properties.





ROMB

DESIGN - JOHAN LINDSTÉN

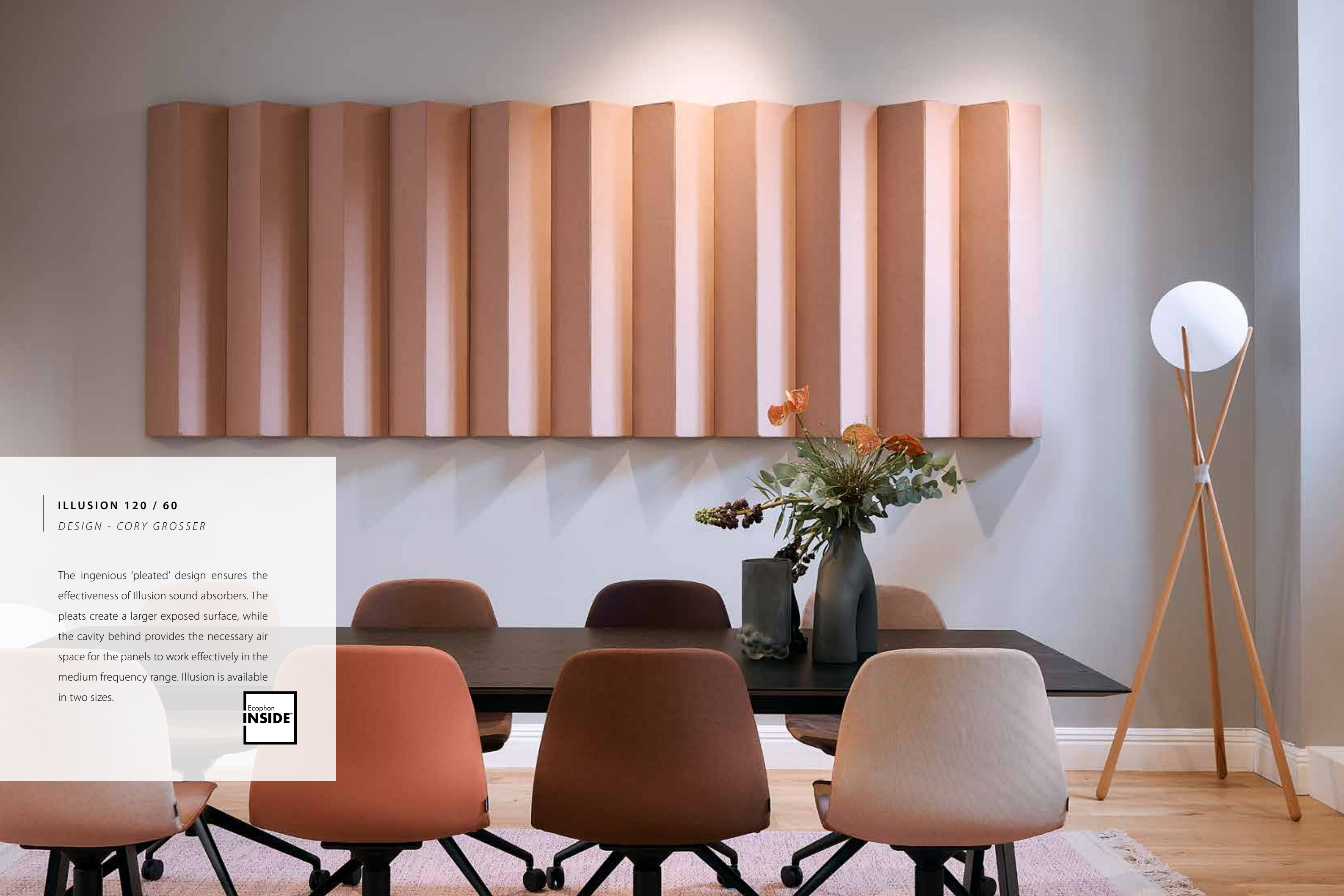
The idea behind Romb was to create an intricate, graphic silhouette. Diamond-shaped rhombuses, triangles and hexagons blend to create a visually attractive whole in which the viewer can detect a constantly changing kaleidoscope of geometric forms.



ILLUSION 120 / 60

DESIGN - CORY GROSSER

The ingenious 'pleated' design ensures the effectiveness of Illusion sound absorbers. The pleats create a larger exposed surface, while the cavity behind provides the necessary air space for the panels to work effectively in the medium frequency range. Illusion is available in two sizes.





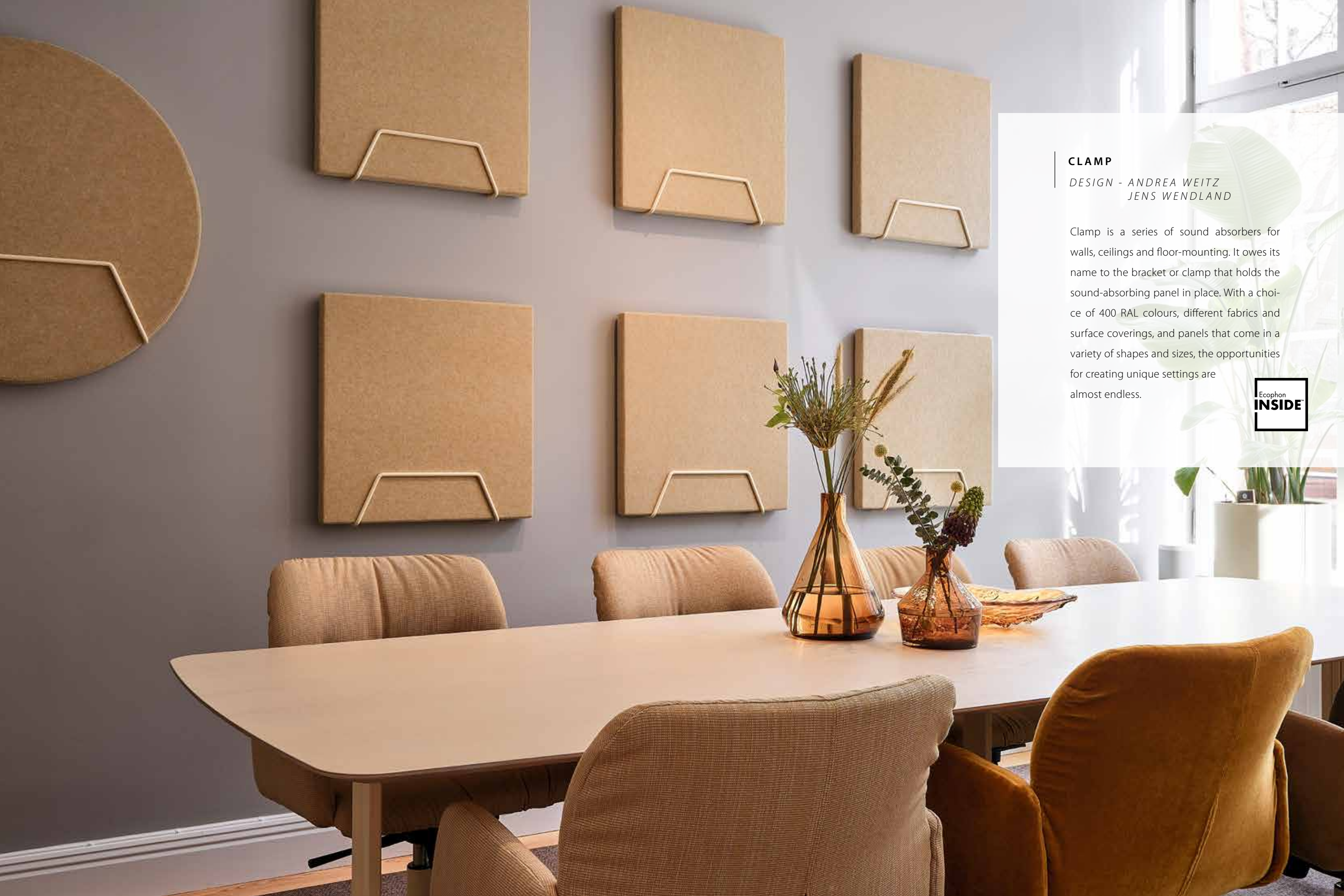


POST

DESIGN - CORY GROSSER

Inspired by the form of a simple envelope, the clean lines of Post decorate walls with playful symmetry. Varying the angle at which Post is placed adds dynamism, creates intriguing shadows and makes new patterns.





CLAMP

*DESIGN - ANDREA WEITZ
JENS WENDLAND*

Clamp is a series of sound absorbers for walls, ceilings and floor-mounting. It owes its name to the bracket or clamp that holds the sound-absorbing panel in place. With a choice of 400 RAL colours, different fabrics and surface coverings, and panels that come in a variety of shapes and sizes, the opportunities for creating unique settings are almost endless.









CUBIC

Cubic, the versatile absorber.

In many environments, creating effective sound reduction is limited due to the architecture of a room or building.

This is where Cubic is a versatile option.

By placing Cubic in a variety of positions, different effects can be obtained. Place it in a corner and use it as a "bass trap", or central in a room, providing improved speech clarity.

The small wheels underneath and the metal tabletop makes the Cubic perfectly designed to be used as a speaker stand or as a bar table.



The frames can be lacquered in a total of 399 colors and structures according to our system Multicolour.



PHOTO FRAME PANELS

All Photo Frame are marked with Ecophon Inside which means the highest class of sound absorption. Certified print on fabric with high air permeability for good sound absorption.



UNIQUE TIMELESS DESIGN

Wall-mounted sound-diffusion panels reduce background noise and travelling voices. They are simply installed on the wall with the help of magnets. Available in black, dark grey, light grey felt and selected fabrics.

DECIBEL DESIGN PANELS

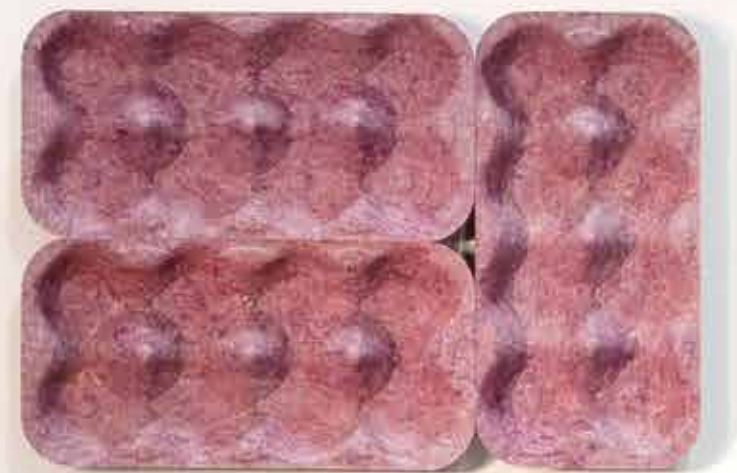




VICTOR. THE EGGBOX

DESIGN - STEFAN FURRER

The fascination for the eggbox is not a surprise, it has characterized room acoustics like no other element before. The eggbox was something that was easily at hand for many people and which magically helped to change the acoustic qualities in rooms.





MOON

DESIGN - JOHAN LINDSTÉN

A wall-mounted sound diffusion panel with a pattern inspired by the surface of the moon, formed by the impacts of comets, asteroids and meteoroids over the course of millions of years.





LEAVES

DESIGN - JOHAN LINDSTÉN

This design panel, inspired by the natural form and beauty of leaves, also replicates the brilliant lustre of foliage.



BEEHIVE RECTANGULAR & BEEHIVE

DESIGN - JOHAN LINDSTÉN

Inspired by the hexagon, one of nature's strongest and most ingenious shapes. Bees use a six-sided construction in their hives because it is strong and requires a minimum of material. Now this honeycomb pattern is available as a design panel and wall decoration.

RACE WALL

DESIGN - CORY GROSSER

Inspired by the dream of designing your very own race course, the epitome of accuracy and precision.



PEBBLE

DESIGN - JOHAN LINDSTÉN

Pebble design panel owes its inspiration to the natural beauty and infinite variations of pebble beaches.





CROPFIELD

DESIGN - JOHAN LINDSTÉN

In the south of Sweden apparently endless plains and large open fields extend over the landscape like a gigantic patchwork. The erratic pattern of irregular shapes and the varying structures of these farmlands have provided the inspiration for Cropfield and given the product its name.



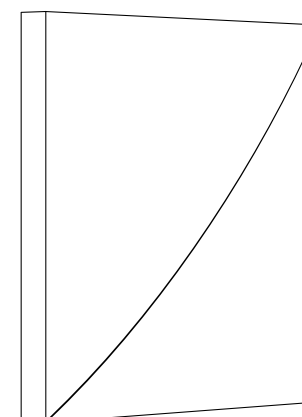
RIB WALL

DESIGN - ALEXANDER LERVIK

A wall-mounted sound diffusion panel that creates an attractive and effective backdrop in any setting.

DECIBEL FACTS PRODUCT DETAILS INSTALLATION

BOW



HEIGHT 60 CM
WIDHT 60 CM
DEPTH 11 CM
WEIGHT 4 KG

MATERIAL

Ecophon Inside
Core in MDF-board
Suspension with wooden beam is standard
Fabric

OPTIONS

Magnets for mounting, neodym 4 x ø20 x 6 mm
200 cm wooden beam when installing several panels in width
(not in combination with magnets)

ACOUSTIC PROPERTIES

Frekvens i Hz

63	125	250	500	1000	2000	4000	Aw
0,07	0,22	0,76	1,09	1,13	1,12	1,14	1,0

Absorption Class A

Testad enl ISO 354:2003 ISO 11654:1997 ISO 20189:2018

FIRE TEST

Tested according to EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

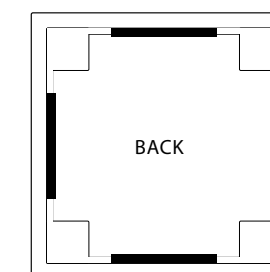
Camira Cara
Camira Carlow
Camira Era 170
Gabriel Event Screen
Gabriel Hush

PG1

Gabriel Soul
Gabriel Soul Solange
Gabriel Twist
Gabriel Twist Melange
Gabriel Xpress (2,0)
Kvadrat Remix Screen

MOUNTING

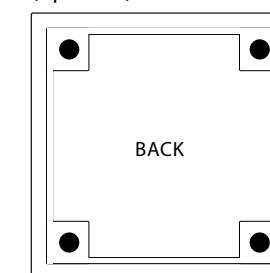
Suspension with wooden beam 4 pcs (standard)



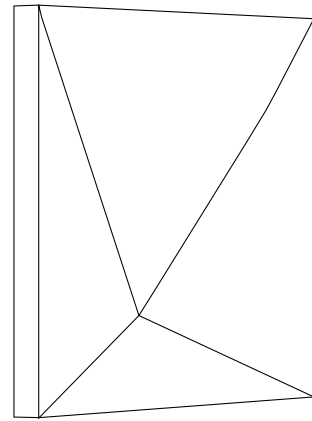
Wooden beam wall 1 pcs



Suspension with magnets 4 pcs (optional)



FACETT



HEIGHT 60 CM
 WIDTH 60 CM
 DEPTH 11 CM
 WEIGHT 4 KG

MATERIAL

Ecophon Inside
 Core in MDF-board
 Suspension with wooden beam is standard
 Fabric

OPTIONS

Magnets for mounting, neodym 4 x ø20 x 6 mm
 200 cm wooden beam when installing several panels in width
 (not in combination with magnets)

ACOUSTIC PROPERTIES

Frekvens i Hz

63	125	250	500	1000	2000	4000	Aw
0,06	0,26	0,77	1,18	1,24	1,10	1,06	1,0

Absorption Class A

Testad enl ISO 354:2003 ISO 11654:1997 ISO 20189:2018

FIRE TEST

Tested according to EN ISO 11925-2

UPHOLSTERY MATERIAL

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PG0

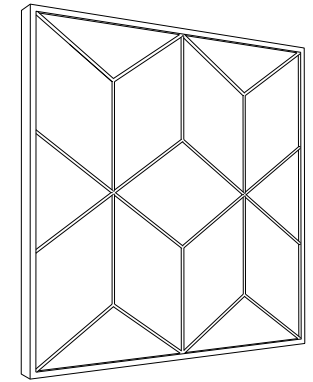
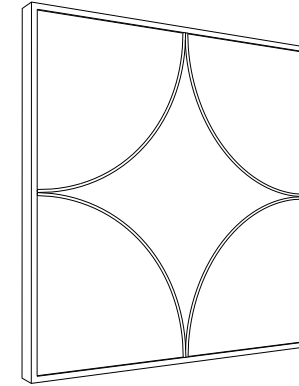
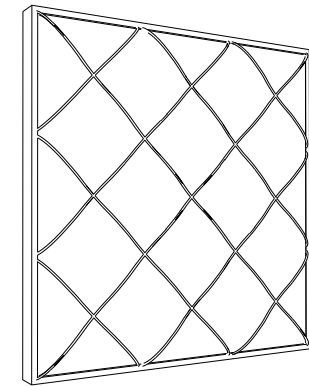
Camira Cara
 Camira Carlow
 Camira Era 170
 Gabriel Event Screen
 Gabriel Hush

PG1

Gabriel Soul
 Gabriel Soul Solange
 Gabriel Twist
 Gabriel Twist Melange
 Gabriel Xpress (2,0)
 Kvadrat Remix Screen



CHESTERFIELD / LOOP/ ROMB FRAME FAMILY



HEIGHT 60,5 CM
 WIDTH 60,5 CM
 DEPTH 6 CM
 WEIGHT 7 KG

MATERIAL

Ecophon Inside
 Metal frame in selectable RAL color
 Wire grids
 Back piece in MDF-board
 Suspension with wooden beam is standard
 Fabric

OPTIONS

Magnets for mounting, Rubber-coated neodym 4 x ø45 x 6 mm.
 200 cm wooden beam when installing several panels in width
 (not in combination with magnets)

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,03	0,19	0,62	1,11	1,19	1,13	1,1	1

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Chesterfield / Loop / Romb is tested according to SS-EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

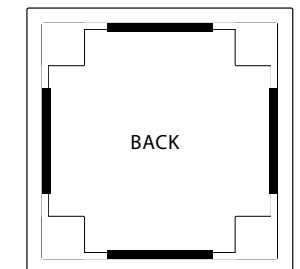
Camira Cara
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 Gabriel Event Screen
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Gabriel Soul
 Gabriel Soul Solange
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 Gabriel Xpress (2,0)
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MOUNTING

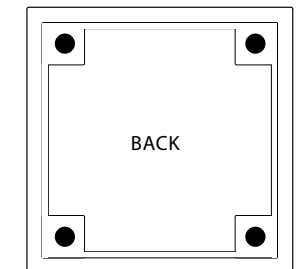
Suspension with wooden beam 4 pcs (standard)



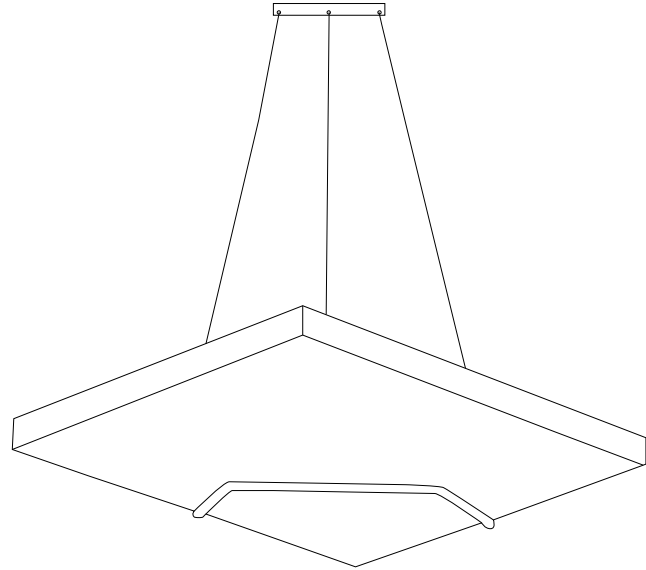
Wooden beam wall 1 pcs



Suspension with magnets 4 pcs (optional)



CLAMP CEILING



HEIGHT 59,5 CM
 WIDTH 59,5 CM
 DEPTH 4,5 CM
 TOTAL DEPTH 6,5 CM
 TOTAL WEIGHT 3,6 KG

MATERIAL

Ecophon Inside
 Fabric
 Metal clamp for ceiling in selectable RAL color
 Wire 80 cm / 150 cm
 Adjustable cable lock with hook
 Ceiling fastener in selectable RAL color

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,02	0,17	0,62	1,16	1,16	1,09	1,01	0,95

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Clamp is tested according to SS-EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

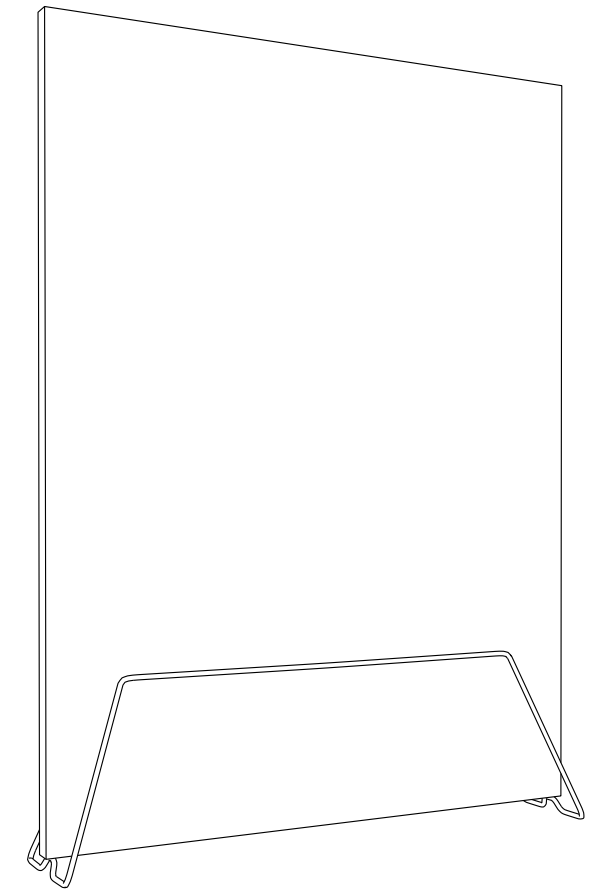
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CLAMP FLOOR



HEIGHT 170 CM
 WIDTH 120 CM
 DEPTH 4,8 CM
 TOTAL DEPTH 45 CM
 WEIGHT 7,4 KG
 FRAME WEIGHT 4,6 KG

MATERIAL

Ecophon Inside
 Fabric
 Metal frame in selectable RAL color

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	N10
0,07	0,63	1,43	2,61	2,87	2,46	2,19	4,5

Absorption Class A

Tested according to ISO 354 och SS 25269

FIRE TEST

Clamp is tested according to SS-EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

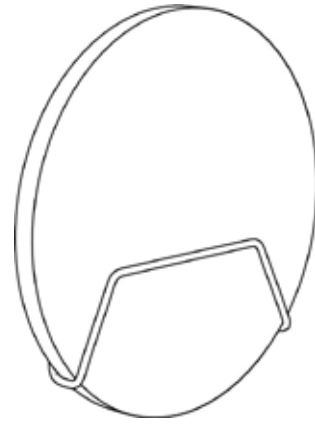
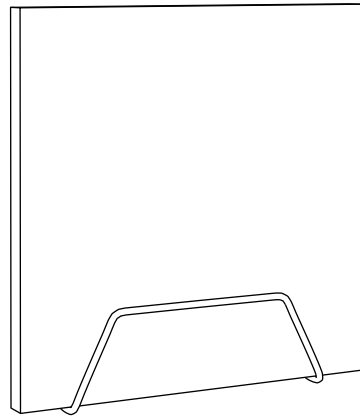
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 Camira Carlow
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 Gabriel Soul Solange
 Gabriel Twist
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 Gabriel Xpress (2,0)
 Kvadrat Remix Screen



CLAMP WALL SQUARE / ROUND



HEIGHT 59,5/79,5 CM
 WIDTH 59,5/79,5 CM
 DEPTH 4 CM
 TOTAL DEPTH 6 CM
 TOTAL WEIGHT 2,6/5,2 KG

DIAMETER ø60/80 CM
 WIDTH 4 CM
 TOTAL DEPTH 6 CM
 TOTAL WEIGHT 2,8/3,6 KG

MATERIAL
 Ecophon Inside
 Fabric
 Metal frame in selectable RAL color

ACOUSTIC PROPERTIES

Frequency in Hz	63	125	250	500	1000	2000	4000	Aw
	0,02	0,17	0,62	1,16	1,16	1,09	1,01	0,95

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Clamp is tested according to SS-EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

Camira Cara
 Camira Carlow
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 Kvadrat Remix Screen



CUBIC 16/32

HEIGHT 100 CM 200 CM
 WIDTH 40 CM 40 CM
 DEPTH 40 CM 40 CM
 WEIGHT 17 kg 23 kg

MATERIAL

Ecophon Inside
 Wooden shell
 Fabric Gabriel Xpress
 For other fabrics request a quote
 With wheels for easy placement
 Top / bottom in metal, with optional RAL-colour, black or white finish

FIRE TEST

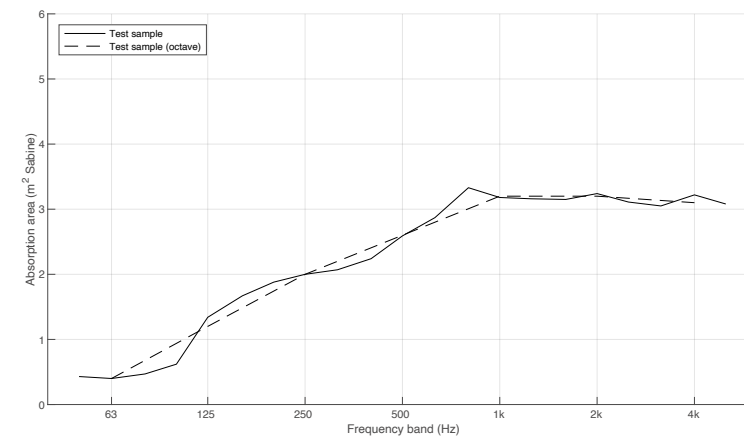
Will be tested shortly

ACOUSTIC PROPERTIES

The absorber placed in the middle of the room

Frequency in Hz

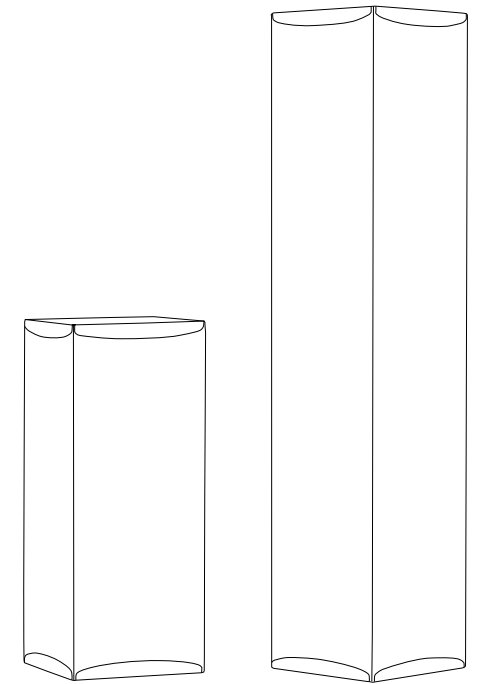
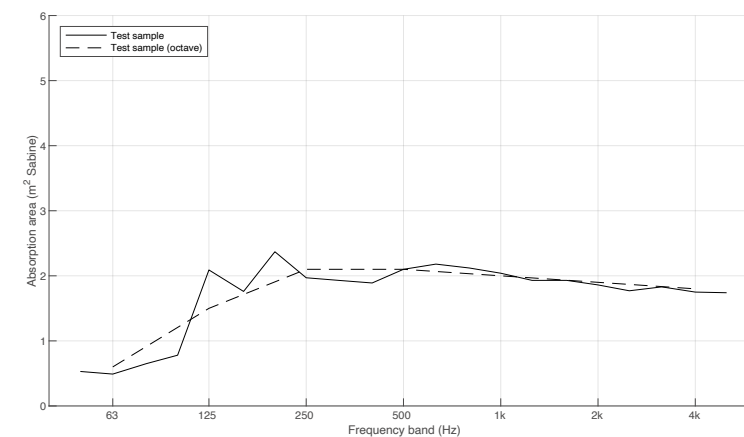
63	125	250	500	1000	2000	4000	N10
0,4	1,34	2,0	2,59	3,18	3,24	3,22	3,8



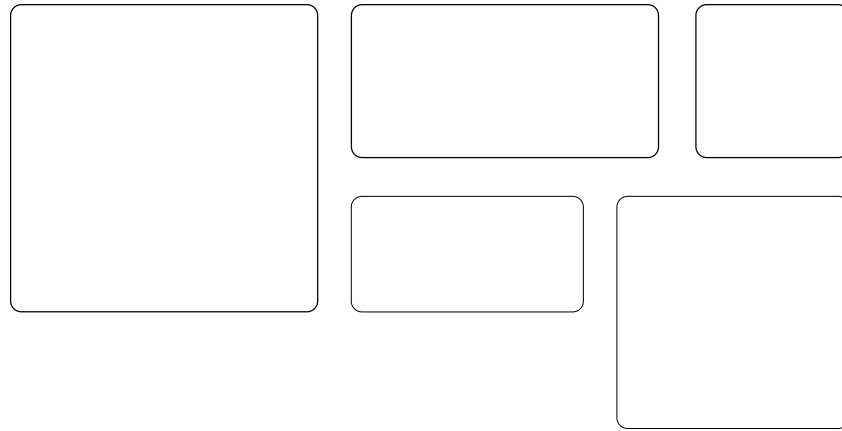
The absorber placed in a corner (bass trap).

Frequency in Hz

63	125	250	500	1000	2000	4000	N10
0,49	2,09	1,97	2,10	2,04	1,86	1,75	5,6



FREQUENCY



HEIGHT	80 CM	80 CM	60 CM	60 CM	40 CM
WIDTH	80 CM	40 CM	60 CM	30 CM	40 CM
TOTAL DEPTH	4/8/12 CM	4/8/12 CM	4/8/12 CM	4/8/12 CM	4/8/12 CM
WEIGHT	5,5/6,5/8 KG	2,5/3/4 KG	3/4/5 KG	1,5/2/2,5 KG	1,5/1,7/2 KG

MATERIAL

Ecophon Inside
Back piece in MDF-board
Suspension with wooden beam is standard
Fabric

OPTIONS

Magnets for mounting, neodym 4 x ø20 x 6 mm
200 cm wooden beam when installing several panels in width
(not in combination with magnets)

ACOUSTIC PROPERTIES

Frequency in Hz								Aw
63	125	250	500	1000	2000	4000		
0,02	0,17	0,62	1,16	1,16	1,09	1,01	0,95	

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Frequency is tested according to EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

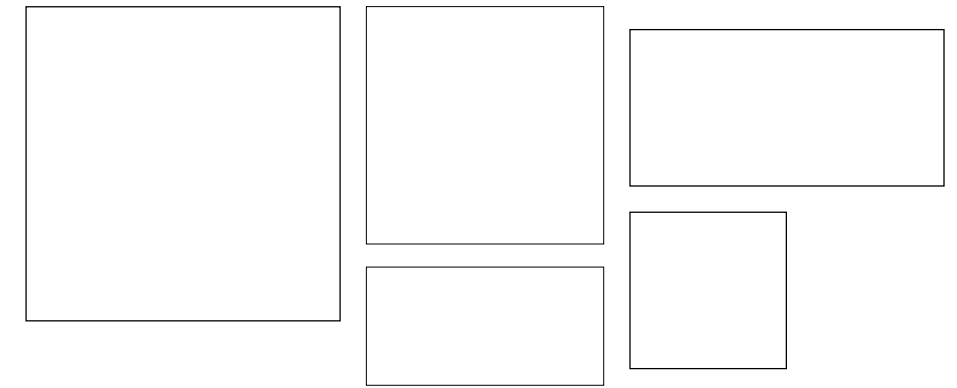
Camira Cara
Camira Carlow
Camira Era 170
Gabriel Event Screen
Gabriel Hush

PG1

Gabriel Soul
Gabriel Soul Solange
Gabriel Twist
Gabriel Twist Melange
Gabriel Xpress (2,0)
Kvadrat Remix Screen



HERTZ & HERTZ PHOTO



Dimensions in (cm)

30x60x5
40x40x5
40x80x5
60x60x5
80x80x5
120x30x5
120x60x5
120x120x5

*For special measurements request a quote.

MATERIAL

Ecophon Inside
Back piece in MDF-board
Suspension with metal strip is standard
Fabric

OPTIONS

Magnets for mounting, neodym 4 x ø20 x 6 mm
200 cm wooden beam when installing several panels in width
(not in combination with magnets)

ACOUSTIC PROPERTIES

Frequency in Hz								Aw
63	125	250	500	1000	2000	4000		
0,02	0,17	0,62	1,16	1,16	1,09	1,01	0,95	

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Hertz is tested according to SS-EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.
Hertz is now available with your own unique photo or motif. The print is certified based on the requirements for the fabric selection that allows the amount of air required to achieve the right performance on the products.
For price with your own photo/motif please contact Decibel customer support.

PG0

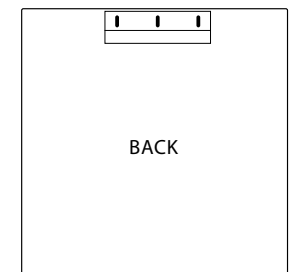
Camira Cara
Camira Carlow
Camira Era 170
Gabriel Event Screen
Gabriel Hush

PG1

Gabriel Soul
Gabriel Soul Solange
Gabriel Twist
Gabriel Twist Melange
Gabriel Xpress (2,0)
Kvadrat Remix Screen

MOUNTING

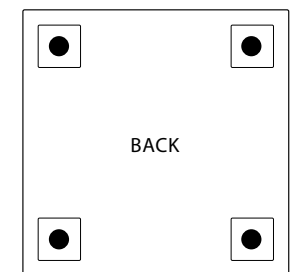
Suspension with metal strip



Metal wall molding 1 pcs



Suspension with magnets 4 pcs (optional)



HERTZ FLOOR

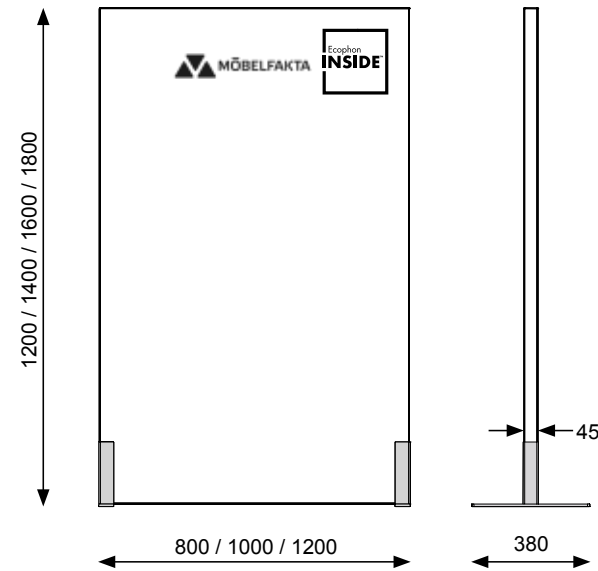
MATERIAL

Core: Ecophon Inside
 Frame: Birch plywood 40x18 mm
 Metal fittings: Metal in selectable RAL color
 Selectable fabric

FABRIC

The fabrics we use for our sound absorbers are all carefully selected and tested according to the current standard used by manufacturers.
 Prices on application for other fabrics an photo print.

PG0		PG1	
Camira	Cara	Gabriel	Soul
Camira	Carlow	Gabriel	Soul Solange
Camira	Era 170	Gabriel	Twist
Gabriel	Event Screen	Gabriel	Twist Melange
Gabriel	Hush	Gabriel	Xpress (2,0)
		Kvadrat	Remix Screen



* The screens are flexible in size and can be produced in special measurements. Prices on request.

ACOUSTIC FACTS

The screens and its sound absorbing abilities can be declared by using the standard of N10. This measuring method is developed by Acoustic Facts in cooperation with the Swedish Judicial Board for Public Lands and Funds, and describes the demands for a screen that is measured according the standard SS 25269.

acoustic facts

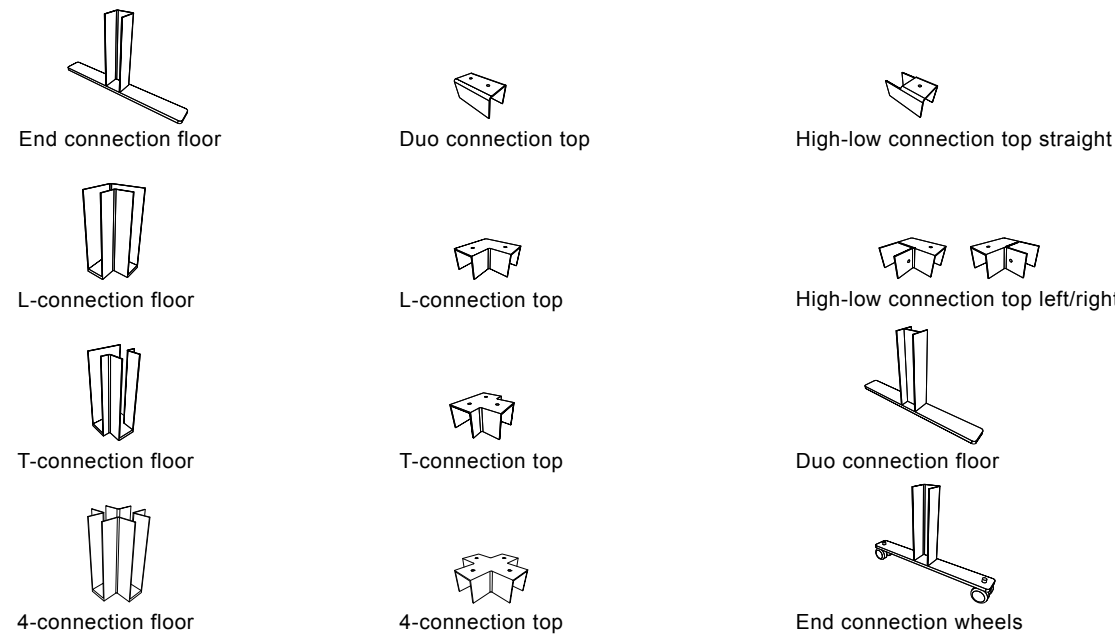
Storlek (b x h i mm)	N ₁₀ ≤ (Must be less than below)	Hertz floor
1200x1600	8	3,8
1200x1800	7	3,4
1000x1500	9	-
1000x1600	9	4,5
1000x1800	8	4,5

FIRE TEST

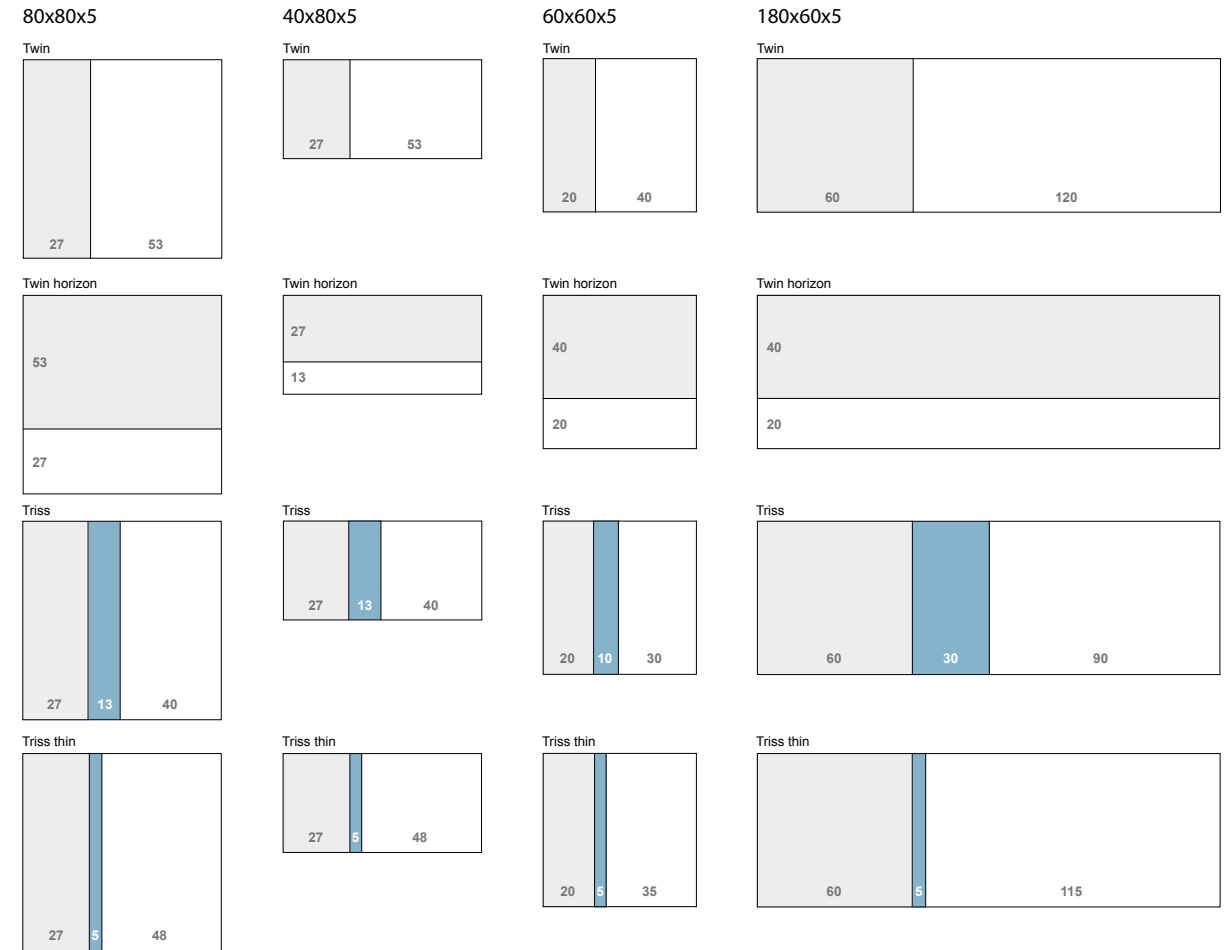
Testad enligt EN ISO 11925-2

METAL FITTINGS

Choose from the Decibel selection of colours – a total of 192 RAL colours, available both as solid colours (gloss 72) and in a subtly textured finish for an elegant matt surface.
 In addition we can offer 15 RAL colours in a mother-of-pearl finish.



HERTZ STRIPED



MATERIAL

Ecophon Inside
 Back piece in MDF-board
 Suspension with metal strip is standard
 Fabric

OPTIONS

Magnets for mounting

ACOUSTIC PROPERTIES

Frequency in Hz								Aw
63	125	250	500	1000	2000	4000		
0,02	0,17	0,62	1,16	1,16	1,09	1,01	0,95	

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Hertz is tested according to SS-EN ISO 11925-2

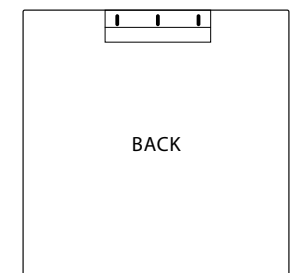
FABRIC

Gabriel Hush
 For other fabrics request a quote.

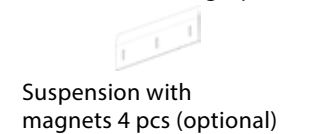


MOUNTING

Suspension with metal strip



Metal wall molding 1 pcs



Suspension with magnets 4 pcs (optional)

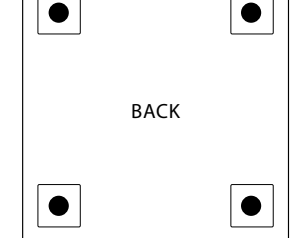


PHOTO FRAME



Dimensions in (cm)

68x68x5
88x88x5
128x68x5
128x128x5

*For special measurements request a quote.

MATERIAL

Ecophon Inside
Anodized aluminum frame
Certified print on fabric with high air permeability for good sound absorption
Suspension with metal strip is standard

IMAGE MOTIVES

Choose an image from our image archive or attach your own material

OPTIONS

RAL - painted frame
For price request a quote

ACOUSTIC PROPERTIES

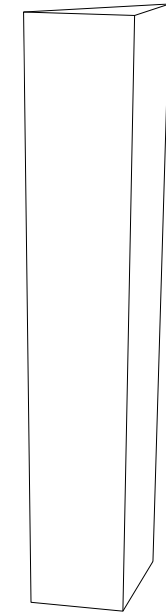
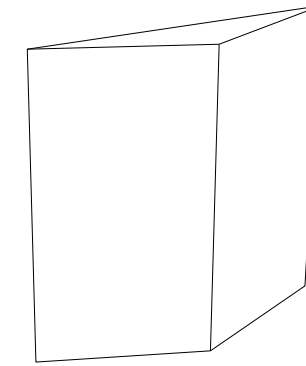
Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,02	0,17	0,62	1,16	1,16	1,09	1,01	0,95

Absorption Class A

Tested according to ISO 354 och ISO 11654

ILLUSION 60 / 120



HEIGHT 60 CM
WIDTH 60 CM
DEPTH 12 CM
WEIGHT 2,7 KG

HEIGHT 120 CM
WIDTH 30 CM
DEPTH 12 CM
WEIGHT 2,7 KG

MATERIAL

Ecophon Inside
Back piece in MDF-board
Suspension with wooden beam is standard
Fabric

OPTIONS

Magnets for mounting, neodym 4 x ø20 x 6 mm
200 cm wooden beam when installing several panels in width
(not in combination with magnets)

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,03	0,19	0,61	1,02	1,02	1,12	1,16	1

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Illusion is tested according to SS-EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

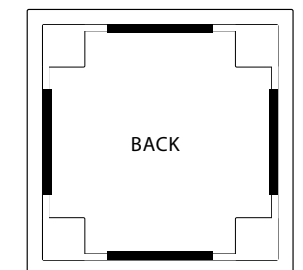
Camira Cara
Camira Carlow
Camira Era 170
Gabriel Event Screen
Gabriel Hush

PG1

Gabriel Soul
Gabriel Soul Solange
Gabriel Twist
Gabriel Twist Melange
Gabriel Xpress (2,0)
Kvadrat Remix Screen

MOUNTING

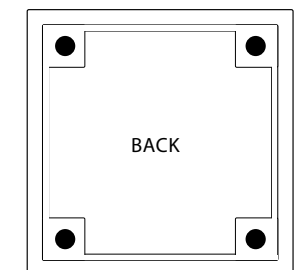
Suspension with wooden beam 4 pcs (standard)



Wooden beam wall 1 pcs



Suspension with magnets 4 pcs (optional)



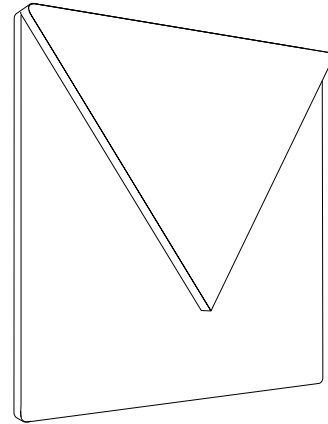
MÖBELFAKTA



MÖBELFAKTA



POST



HEIGHT 59,5 CM
 WIDTH 59,5 CM
 DEPTH 6 CM
 WEIGHT 3,8 KG

MATERIAL

Ecophon Inside
 Back piece in MDF-board
 Suspension with wooden beam is standard
 Fabric

OPTIONS

Magnets for mounting, neodym 4 x ø20 x 6 mm
 200 cm wooden beam when installing several panels in width
 (not in combination with magnets)

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,02	0,17	0,62	1,16	1,16	1,09	1,01	0,95

Absorption Class A

Tested according to ISO 354 och ISO 11654

FIRE TEST

Post is tested according to SS-EN ISO 11925-2

UPHOLSTERY MATERIAL

The fabrics for our sound absorbers are carefully selected and tested according to the standard set by all the manufacturers.

PG0

Camira Cara
 Camira Carlow
 Camira Era 170
 Gabriel Event Screen
 Gabriel Hush

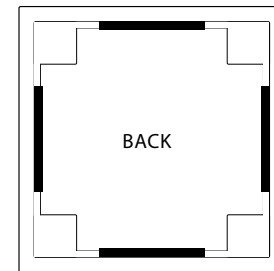
PG1

Gabriel Soul
 Gabriel Soul Solange
 Gabriel Twist
 Gabriel Twist Melange
 Gabriel Xpress (2,0)
 Kvadrat Remix Screen



MOUNTING

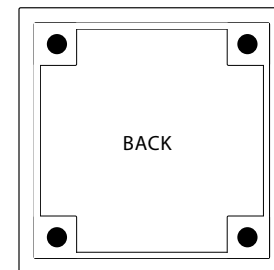
Suspension with
 wooden beam 4 pcs
 (standard)



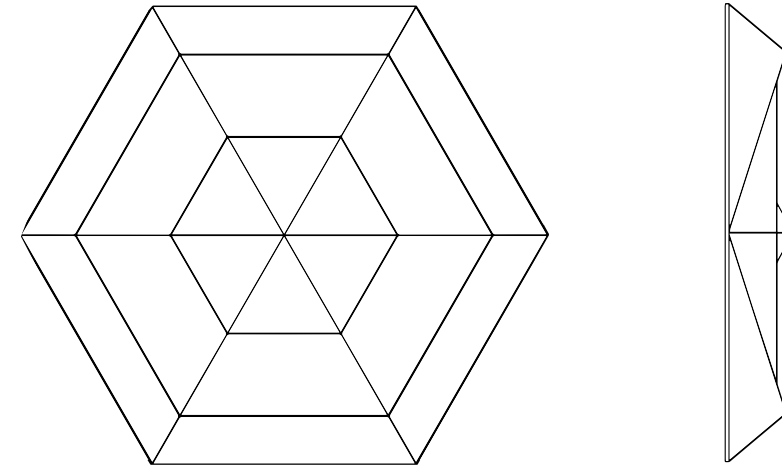
Wooden beam wall 1 pcs



Suspension with
 magnets 4 pcs
 (optional)



BEEHIVE



HEIGHT 55 CM
 WIDTH 47,5 CM
 DEPTH 7,5 CM
 WEIGHT 0,5 KG
 AREA 0,26 M²
 VOLUME 0,027 M³

MATERIAL

Polyester
 Felt black / dark grey / light grey
 Gabriel Europost
 Magnets for mounting, 2 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

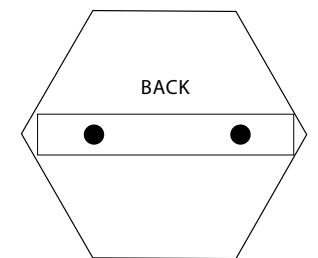
FIRE TEST

Tested according to EN ISO 11925-2

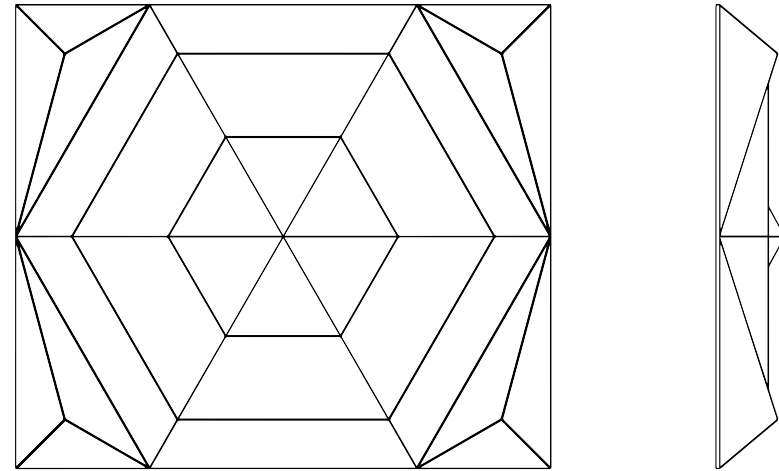


MOUNTING

Magnets for mounting 2 pcs



BEEHIVE RECTANGULAR



HEIGHT 55 CM
WIDTH 47,5 CM
DEPTH 7,5 CM
WEIGHT 0,8 KG
AREA 0,26 M²
VOLUME 0,032 M³

MATERIAL

Polyester
Felt black / dark grey / light grey
Gabriel Europost
Magnets for mounting, 4 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

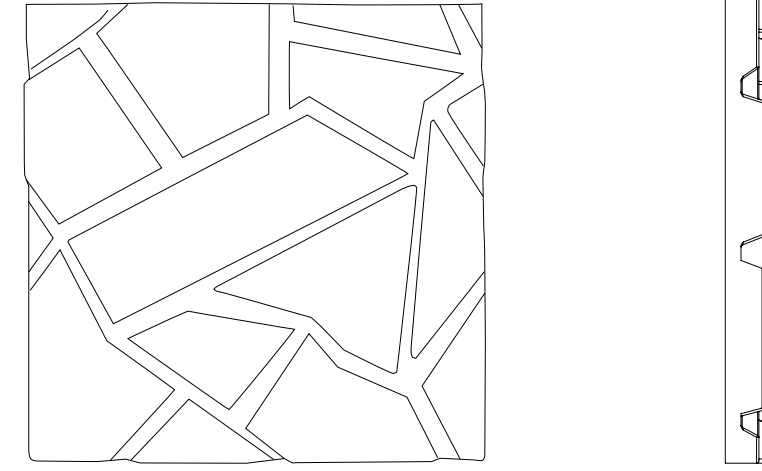
Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

FIRE TEST

Tested according to EN ISO 11925-2



CROPFIELD



HEIGHT 60,5 CM
WIDTH 60,5 CM
DEPTH 5,5 CM
WEIGHT 0,9 KG
AREA 0,36 M²
VOLUME 0,038 M³

MATERIAL

Polyester
Felt black / dark grey / light grey
Gabriel Europost
Magnets for mounting, 4 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

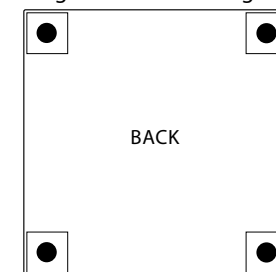
FIRE TEST

Tested according to EN ISO 11925-2



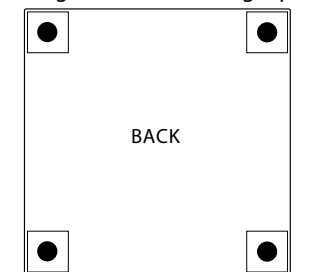
MOUNTING

Magnets for mounting 4 pcs

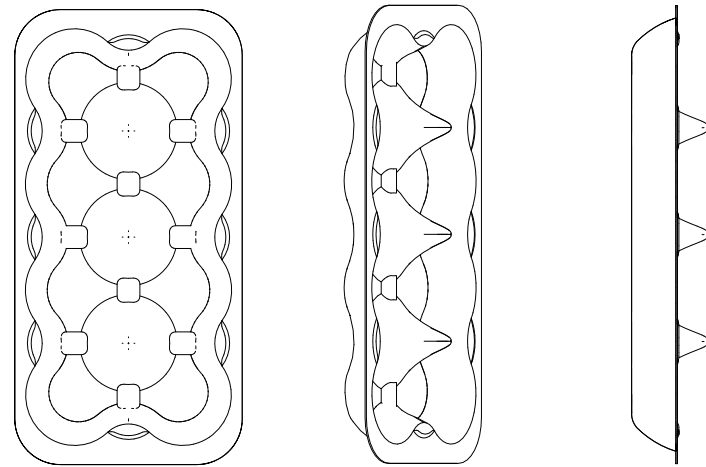


MOUNTING

Magnets for mounting 4 pcs



VICTOR. THE EGGBOX



HEIGHT 60 CM
 WIDTH 30 CM
 DEPTH 10 CM
 WEIGHT 0,45 KG

MATERIAL
 Polyester 70% (recyclable fibers)
 Hemp 30% (organic fibers)
 Suspension with magnets, 4 x ø20 x 5 mm

COLORS



ACOUSTIC PROPERTIES

Frequency in Hz	63	125	250	500	1000	2000	4000	Aw
	0,0	0,05	0,20	0,55	0,85	0,75	0,9	0,5

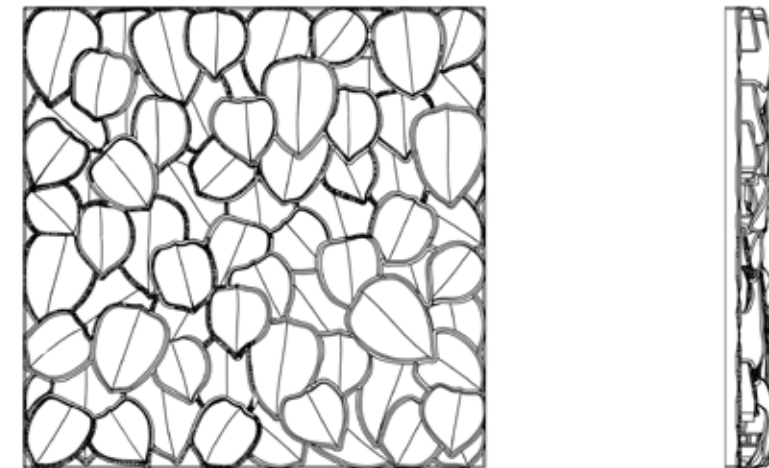
Absorption Class D

Tested according to EN ISO 354:2003, EN ISO 11654:1997

FIRE TEST

Tested according to EN ISO 11925-2

LEAVES



HEIGHT 60,5 CM
 WIDTH 60,5 CM
 DEPTH 6,6 CM
 WEIGHT 0,9 KG
 AREA 0,36 M²
 VOLUME 0,038 M³

MATERIAL
 Polyester
 Felt black / dark grey / light grey
 Gabriel Europost
 Magnets for mounting, 4 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz	63	125	250	500	1000	2000	4000	Aw
	0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

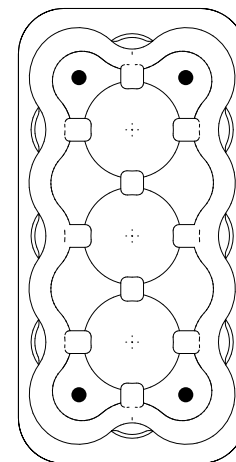
Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

FIRE TEST

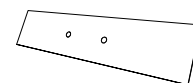
Tested according to EN ISO 11925-2

MOUNTING

Suspension with magnets 4 pcs

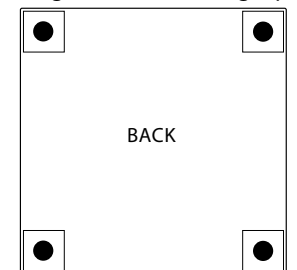


Mounting plate 180x40 2st

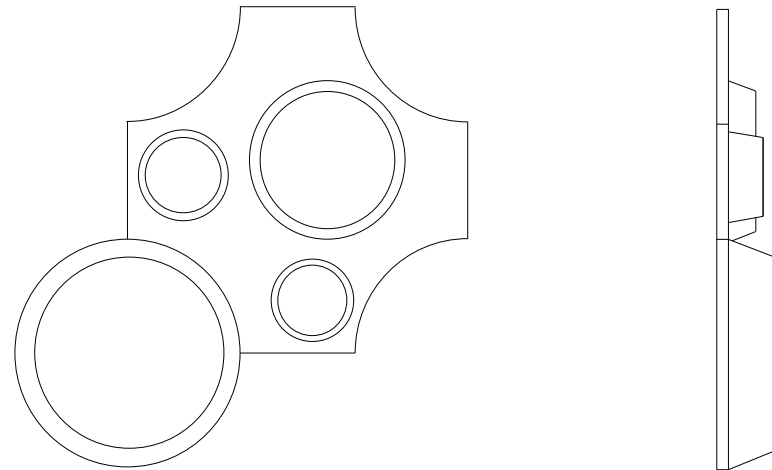


MOUNTING

Magnets for mounting 4 pcs



MOON



HEIGHT 90 CM
WIDTH 55 CM
DEPTH 9 CM
WEIGHT 0,9 KG
AREA 0,36 M²
VOLUME 0,064 M³

MATERIAL

Polyester
Felt black / dark grey / light grey
Gabriel Europost
Magnets for mounting, 3 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

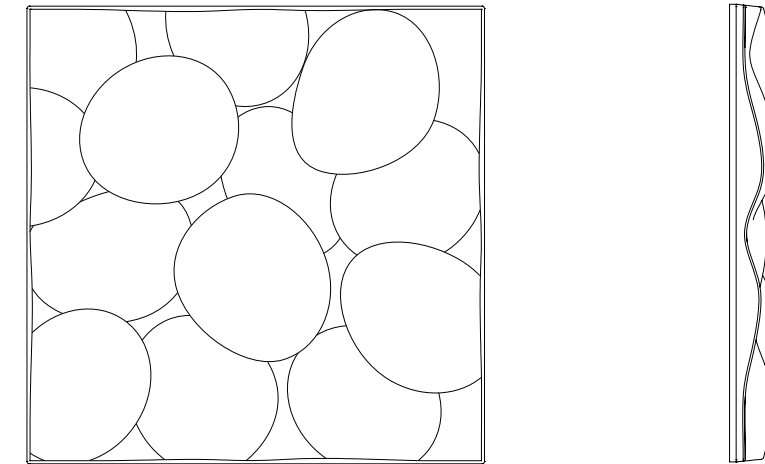
Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

FIRE TEST

Tested according to EN ISO 11925-2



PEBBLE



HEIGHT 60,5 CM
WIDTH 60,5 CM
DEPTH 7,5 CM
WEIGHT 0,9 KG
AREA 0,36 M²
VOLUME 0,038 M³

MATERIAL

Polyester
Felt black / dark grey / light grey
Gabriel Europost
Magnets for mounting, 4 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz

63	125	250	500	1000	2000	4000	Aw
0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

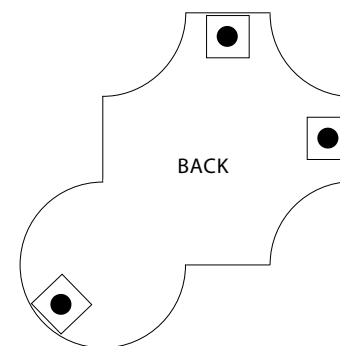
FIRE TEST

Tested according to EN ISO 11925-2



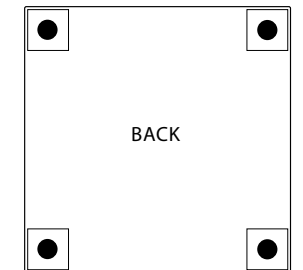
MOUNTING

Magnets for mounting 3 pcs

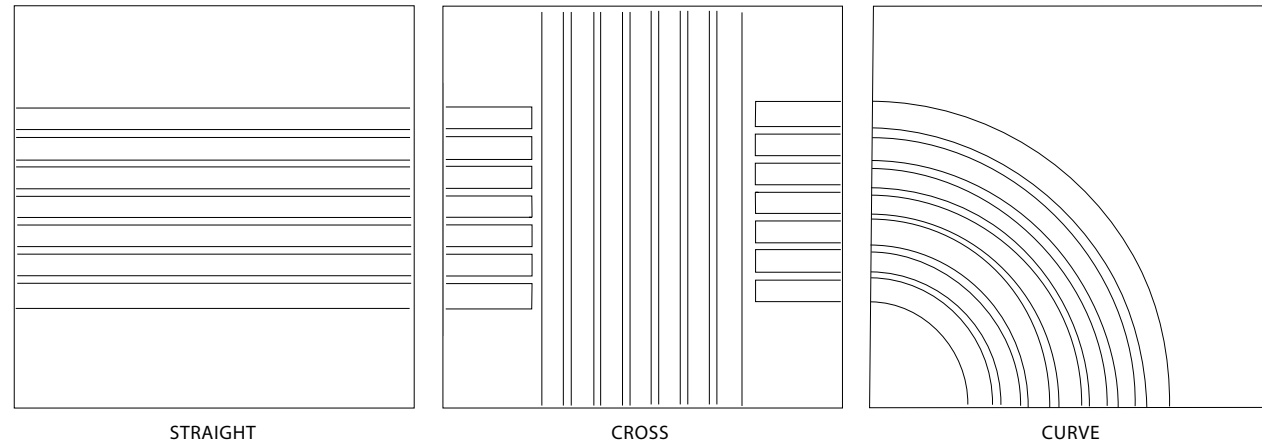


MOUNTING

Magnets for mounting 4 pcs



RACE WALL



HEIGHT 60,5 CM
 WIDTH 60,5 CM
 DEPTH 7,5 CM
 WEIGHT 0,9 KG
 AREA 0,36 M²
 VOLUME 0,038 M³

MATERIAL
 Polyester
 Felt black / dark grey / light grey
 Gabriel Europost
 Magnets for mounting, 4 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz							
63	125	250	500	1000	2000	4000	Aw
0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

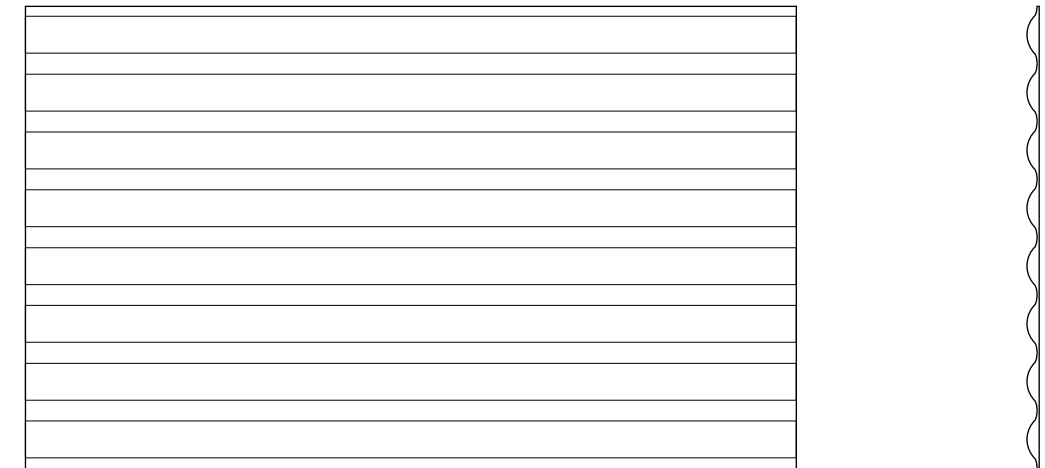
Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

FIRE TEST

Tested according to EN ISO 11925-2



RIB WALL



HEIGHT 60 CM
 WIDTH 100 CM
 DEPTH 1,5 CM
 WEIGHT 2,5 KG
 AREA 0,6 M²
 VOLUME 0,06 M³

MATERIAL
 Polyester
 Felt black / dark grey / light grey
 Gabriel Europost
 Magnets for mounting, 6 x ø30 x 6 mm

ACOUSTIC PROPERTIES

Frequency in Hz							
63	125	250	500	1000	2000	4000	Aw
0,0	0,1	0,5	1,0	0,9	0,9	1,0	0,6

Absorption Class C

Tested according to ISO 354:2003, ISO 25269:2013, ISO 11654:1997

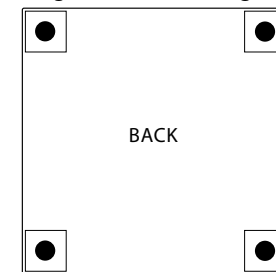
FIRE TEST

Tested according to EN ISO 11925-2



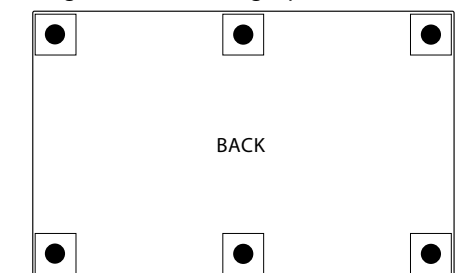
MOUNTING

Magnets for mounting 4 pcs



MOUNTING

Magnets for mounting 6 pcs





CAD/BIM

Most of our products are downloadable as CAD/BIM objects for 3ds Max, Archicad, AutoCad 2D, DWG, AutoCad 3D, Material & Textures, Revit, SketchUp and pCon Planner.

pCon

The perfect tool for managing everything from simple floor plans to the most complex 3D renderings, Thanks to pCon, producing customised solutions for your project has never been simpler. Powerful OFML data facilitates the entire configuration process from dimensions to the final price. Decibel by Johanson has many years' experience of preparing complete offers for our products.

If you are in need of any files in order to plan your design, please don't hesitate to contact us at Decibel.

SUSTAINABILITY – A KEY PART OF OUR CONCEPT

Decibel by Johanson is tireless in its efforts to create new possibilities and improve the qualities of its products from a sustainability perspective. We place great emphasis on ethical, sustainable production and good working conditions, both in our own facilities and those of our suppliers.

CUS ON ALL COMPONENTS

For all products bearing the Ecophon Inside label our partner and supplier is Ecophon, a company that takes sustainability very seriously and is able to account for the materials' environmental impact. More than 70 percent of the sound-absorbing glass wool core is made from recycled glass. (In a process that is unique in the world, glass bottles deposited in recycling stations in Sweden are recycled as sound absorbers.)

Ecophon was the first in the market to offer a product range made with a plant-based binder, saving the equivalent of 24,000 barrels of crude oil per year. Ecophon products also have a number of third-party certificates that ensure a healthy indoor environment. The production plant in Hyllinge in the south of Sweden

is powered by electricity from 100% renewable sources.

All our design panels are made of pressed polyester felt from recycled PET bottles.

COVERINGS

The fabrics used in our sound absorbers are carefully selected and tested by the manufacturers in accordance with relevant standards.

Decibel aims to ensure that none of the properties of the various components are altered or compromised in any way.

MÖBELFAKTA

The majority of our products meet strict Möbel fakta criteria. This comprehensive and updated reference and labelling system is synonymous with professionalism and quality throughout the entire value chain, all the way to the end user. The system is based on three areas of requirements:

- Quality
- Environment
- Social responsibility

DECIBEL BY JOHANSON – SOUND ABSORBERS THAT MAKE A CLEAR DIFFERENCE

Our products are developed not only with people's ears in mind – they are designed to have eye-appeal as well. We want our sound absorbers to be as attractive to look at as they are effective in creating a pleasant acoustic environment. The visual design and acoustic properties work together to produce the kind of truly harmonious setting that helps promote a sense of well-being and improves productivity.

DECIBEL
by **JOHANSON**

www.decibelab.se



JOHANSON

Johanson // Inspiration



Cover
Poodle / PLUS1
Concept
Anna Herrmann
Alexander Lervik

Saga
Alexander Lervik

Johanson has reached an international audience with Scandinavian design and solid furniture craftsmanship.





















For more than 60 years, the public space has been our home ground. We have always valued our production highly and hold a high regard in being able to offer high-quality furniture made in Sweden. Through our flexible manufacturing, we enable tailor-made collections, where customers have the opportunity to choose from 400 RAL colors and over 100 textile and leather coverings.





















Quality and the environment are important keywords criteria for us, with the company being ISO 14001 certified and meeting the high standards of Möbelfakta accreditation. Our products also satisfy the strict requirements of EU standards for testing and strength in public environments.

We work with some of Europe's best designers and constantly strive to challenge ourselves in terms of product development in form as well as materials and technology. The designers' ideas in combination with our Småland craft tradition, give the products a very special style and feel.





















Welcome to Johanson





















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Saga
Alexander Lervik

Madison table
Alexander Lervik





Saga
Alexander Lervik

Madison table
Alexander Lervik

Saga BS
Alexander Lervik







Milo Low
Böttcher & Kayser

Milo High
Böttcher & Kayser

Milo Wing
Böttcher & Kayser

Milo Footstool
Böttcher & Kayser

Dice
Böttcher & Kayser

Stroll Butler
Böttcher & Kayser





Dice
Böttcher & Kayser





Moment
Johan Lindstén

Peak table
Böttcher & Kayser

Moment BS
Johan Lindstén

Peak Quattro
Böttcher & Kayser



Ester
Alexander Lervik

Madison table
Alexander Lervik







Atticus takes its inspiration from Harper Lee's "To Kill A Mockingbird". The Atticus concept has its roots in the natural world, most specifically the North American mockingbird with its elegantly rounded wings that assume an almost shell-like form.

Atticus takes its name from the iconic hero of Harper Lee's classic American novel from 1960, To Kill A Mockingbird.

"It's not only one of my favourite books; its enduring story of justice for the underdog is especially relevant today. With this in mind, I sought to bridge my American heritage with Johanson's Swedish roots to create a new icon for the company. Atticus is a timeless collection based on respect for form, craftsmanship, comfort, and elegance."

// Erin Ruby



Atticus BS
Erin Ruby

Stay table
Team Johanson



Atticus Lounge
Erin Ruby

Bail
Böttcher & Kayser

Stay table
Team Johanson







Atticus Lounge
Erin Ruby

Parker
Färg & Blanche

Reform Daybed
Alexander Lervik

Stay table
Team Johanson









Edith
Alexander Lervik

Bail
Böttcher & Kayser

Bail Table
Böttcher & Kayser

“I was listening to Edith Piaf when I was designing this chair and thought: this chair is going to be extremely comfortable so that you can sink into it, disappear into a world of your own and enjoy listening to music for total relaxation. I wanted the armchair to have an identity yet still feel light in design.”

// Alexander Lervik



Edith
Alexander Lervik

Peak Triple
Böttcher & Kayser









Bail
Böttcher & Kayser

Parker
Färg & Blanche





Largo
Börje Johanson

Peak table
Böttcher & Kayser





Bowl
Johan Lindstén

Boston table
Mattias Ljunggren



Studio
Alexander Lervik

Madison table
Alexander Lervik

CAFÉSCENEN





Haddoc EC
Johan Lindstén

Speed Table
Johan Lindstén







Haddoc Oyster
Johan Lindstén

Madison table
Alexander Lervik

Haddoc Shell
Johan Lindstén

Venus table
Börje Johanson



Mind
Alexander Lervik

Plain table
Team Johanson





Mind EC
Alexander Lervik

Mind BS
Alexander Lervik

Madison table
Alexander Lervik

Speed Table
Johan Lindstén

U-drop
Alexander Lervik







Robbie
Böttcher & Kayser

U-sit
Alexander Lervik

Madison table
Alexander Lervik





U-sit
Alexander Lervik

U-sit Screen
Alexander Lervik

Robbie BS
Böttcher & Kayser

Stroll Table
Böttcher & Kayser

X-Bone table
Alexander Lervik

Eden
Böttcher & Kayser





Reform
Alexander Lervik

Stroll Table
Böttcher & Kayser

Cross table
Johan Lindstén

Shima Garden
Böttcher & Kayser



Speed
Johan Lindstén

Peak Ouattro
Böttcher & Kayser

Speed EC
Johan Lindstén

Peak Triple
Böttcher & Kayser







Frankie
Färg & Blanche

Peak table
Böttcher & Kayser

Shima Garden
Böttcher & Kayser



Frankie EC
Färg & Blanche

Stay table
Team Johanson

Frankie BS
Färg & Blanche





Friends
Alexander Lervik

Peak Triple
Böttcher & Kayser







Dandy
Alexander Lervik

Madison table
Alexander Lervik



Norma Chair
Färg & Blanche

Peak table
Böttcher & Kayser







Edith
Alexander Lervik

Norma
Färg & Blanche

Detroit table
Mattias Ljunggren

Race
Cory Grosser





Race
Cory Grosser

Stroll Table
Böttcher & Kayser

Race Table
Cory Grosser

Shima Garden
Böttcher & Kayser





Gap
Simon Pengelly

Peak Quattro
Böttcher & Kayser

Shima Garden
Böttcher & Kayser

Stroll Bench
Böttcher & Kayser





Gap
Simon Pengelly

Apex
Johan Lindstén

Peak Quattro
Böttcher & Kayser



Cabin
Alexander Lervik

Venus table
Börje Johanson





Pelican is the first chair in Sweden to be awarded the European eco-symbol "EU Ecolabel".

"The idea of creating an easily stackable chair with maximum seating comfort and using recycled materials had been in the air for a long time. The Pelican model, released in spring 2020, is an elegant chair with soft lines and is made of recycled plastic".

// Johan Lindstén



Pelican
Johan Lindstén

Plain table
Team Johanson





Pelican
Johan Lindstén

Peak table
Böttcher & Kayser





Pelican
Johan Lindstén

Peak table
Böttcher & Kayser



Pelican BS
Johan Lindstén

Venus table
Börje Johanson

Peak table
Böttcher & Kayser

Pelican
Johan Lindstén

Peak Bench
Böttcher & Kayser







Saga
Alexander Lervik

Sputnik
Mattias Ljunggren



Stroll
Böttcher & Kayser

Peak table
Böttcher & Kayser





Pilot High
Alexander Lervik

Madison table
Alexander Lervik

Pilot Low
Alexander Lervik

Venus table
Börje Johanson





Eye
Alexander Lervik

Eye Lounge
Alexander Lervik

Eye Table
Alexander Lervik







Bella
Börje Johanson

Viggen
Börje Johanson

Vinga
Börje Johanson

Peak table
Böttcher & Kayser





Plateau
Böttcher & Kayser

Detroit table
Mattias Ljunggren

Boston table
Mattias Ljunggren





Plateau
Böttcher & Kayser





Charlie
Färg & Blanche





Charlie
Färg & Blanche

Parker
Färg & Blanche



Mississippi
Johan Lindstén







B-bitz
Pinc/ Team Johanson

Aston
Johan Lindstén

Eden
Böttcher & Kayser

Venus table
Börje Johanson







Shima
Böttcher & Kayser





P77

Jonas Lindvall

Madison table

Alexander Lervik

Rib

Alexander Lervik





Jackie
Mattias Ljunggren

Stay table
Team Johanson

Jupiter
Börje Johanson





Venus
Börje Johanson

Venus table
Börje Johanson

Our history //

From the Johanson brothers' armchair industry to Johanson Design



Hylands Hörna
1966

Boxing Day Christmas 1966

Sweden still has left-hand traffic. Tage Erlander is prime minister. Watching TV is the great pleasure of the people, there is a TV set in almost every man's home. But we only have a single channel and all the programs are broadcast in black and white. Audience judge Lennart Hyland is one of the country's most popular people. His live entertainment program Hyland's Corner makes almost two-thirds of the population expectantly sit down in front of the TV box. One of the program's standing features is "Beautiful Mask," which involves Hyland trying to figure out who's hiding behind the evening's disguise. Sitting on a live horse, a shape strongly reminiscent of the ingenious knight Don Quixote clatters onto the stage. With the help of a number of questions and inclined assistance from the studio audience, a confused Lennart Hyland reaches the conclusion that it is the talented and somewhat eccentric actor Per Oscarsson who is the evening's secret guest. And here begins one of the strangest and most remembered performances ever in Swedish TV history. Oscarsson gives a monologue about everything from sex education to immigration policy, but it is not what he says but what he does at the same time that attracts the most attention. He's stripping! Calmly and methodically, the actor strips off several layers of sweaters and long underpants, until he stands there in just his boxer shorts. The stripped-down articles of clothing are set aside on a bar stool that is neatly highlighted from the studio décor.

Three viewers of the five million who have more or less been horrified to see the rather innocent feature in a contemporary perspective are in a villa on Drottninggatan in Markaryd. This particular trio is almost certainly proud rather than shaken. The bar stool in question is designed and manufactured by the Johanson Brothers' Armchair Industry, just a few steps away from the house where they sit. Neither grandmother Lilly Johanson, her son Börje nor daughter-in-law Sylvia have any idea how the family business's sales success Barstol 1 ended up in Sveriges Television's prop storage at Gärdet in the capital Stockholm. But as soon as the bar stool is placed in front of actor Oscarsson, Börje realizes that there is something big going on. He picks up his Super 8 camera and immortalizes the spectacle. For those who do not have access to the Johanson family's archive of old film reels, the clip is thankfully posted on Youtube!

But let's take it all from the beginning.



Barstol 1

1920 – 1933

Vara's son Albin Johanson works for a couple of years as a base at a lamp industry in Stockholm but is lured down to Markaryd, where his brother and brother-in-law started a cement factory. That doesn't go quite as Albin intended. The brother and brother-in-law let him pull the whole load at the factory, which in the long run does not carry itself. So Albin, who is happy in reading and proficient in everything he sets out to do, is forced to find other ways to make a living. According to the youngest son Sven – who is the main source of this part of the story – the father often changes professions, possibly he was a restless nature.

Every cloud has a silver lining; Albin meets a girl from the area. Her name is Lilly and she has her roots in Traryd, in the middle of snapphaneland! Albin and Lilly get married on July 28, 1922 and move into a multi-family villa in Skärsjödalen, right next to the old dance floor. Here, in quick succession, the six siblings Gösta, Margit, Gunnar, Börje, Britta are born and in 1933 it is finally the youngest brother Sven's turn to see the light of day.

Despite the large number of children, Mother Lilly has time to contribute to the household coffers. She takes sewing work for Ekå and sews straps for their sandpaper machines. Ekå, founded in 1928, is now called Ekamant and is actually the world's oldest manufacturer of sandpaper.



Fam Johanson.
From the left back row:
Albin, Lilly, Gösta, Margit.
Front row: Gunnar,
Börje, Sven och Britta.

1934 – 1952

It's time for Gösta Johanson, the eldest of the siblings, to embark on his professional life. With completed seven-year elementary school in his pocket, he gets a job at Fabriks AB Ekå. None of the other Johanson siblings continue to study, but all of them finish their schooling as thirteen-year-olds. Gösta has green fingers, remembers little brother Sven, and is also equipped with an extraordinary sense of order. That he is a valued employee would show: Gösta and two other particularly talented employees each receive a plot of land donated by Ekå's founder and owner Ernst Andersson. The year is 1948 and the address Hyltevägen. With the assistance of his father Albin, who by now holds a position as a building inspector, his own house will soon be ready and Gösta and later his sisters and brothers can move in. "As we got married and started our own families, we moved on," Uncle Sven recalls.

It is also now, during the second half of the 1940s, that the teenage brothers Börje and Sven get a place as apprentices in Kåre Back's upholstery workshop. Here they will remain for some time into the next decade, and even then big brother Gösta, after a stint as a gardener, joins them. Börje and Sven find it easy to absorb the craft, probably a talent they inherited from their multi-talented father. Gösta's strong point lies more in the orderly and logistical direction. The characteristics of the three brothers complement each other well. Front and foremost, they master the craft themselves. Börje's entrepreneurial spirit and sense of design are matched by Gösta's organizational skills, while Sven's inventive eye for detail, design and production is invaluable when the time comes to start his own business.

Börje is good at football and plays in Markaryds IF. On a football trip to Denmark, he wins a brass pillow in the lottery. He's never seen one before and is struck by the idea that he and his brothers could make it themselves, being the upholsterers that they are.

1953 – 1971

The Johanson brothers' armchair industry was founded in 1953. The famous brass pillows will be the company's first product, made of artificial leather / galleon, upholstered with wood wool with wadding on top. The pillows consist of triangles that are sewn together so that they form a star pattern. The galleon is initially bought from the wholesaler Karlssons in Oshult, but becomes too expensive. Instead, they turn directly to the manufacturer, Gamlestadens Konstläderfabrik in Gothenburg, where they become one of the largest customers. The brass pillows are consumed "like butter in Småland".

The name Bröderna Johansons Armchair Industry sounds grand so it suggests, but the reality is completely different. Production initially takes place in Gösta's basement with an old bad sewing machine as the only aid. The sewing machine, incidentally, is borrowed from mother Lilly. As demand increases, more machines are acquired. Thanks to knowing Gunnar Lindberg, whose parents run the clothing store Lindbergs Konfektion, you are allowed to buy some at an affordable price from there.

A happy coincidence gives a real boost to the sales successes. The middle brother Gunnar has made a political career and thanks to that he becomes director för the dancehall Skärsjödalen, which then is developed into a public park. That way Gunnar gets to know businessman Sture Malmgren, who sells lottery goods all over Sweden. He takes a liking to the Johanson brothers' brass pillows and in this way the brass pillows from Gösta Johanson's basement become lottery prizes in practically every raffle there is, from Ystad in the south to Haparanda in the north.

When the basement becomes too small for the growing business, Börje realizes that there are old modules that the army no longer has any use for. He buys a military barracks that is set up on Gösta's plot. The first own factory is a fact!

Towards the end of the 1950s, interest in brass pillows has ebbed away, but the business has expanded with other things. Now armchairs, mattresses, beds and ottomans are made. The frames are initially purchased from elsewhere. At the same time, production is moved to newly built premises, which are eventually taken over by the heat pump company NIBE and are still there.



The Johanson brothers' armchair industry on Hannabadvägen 1963-1972, now NIBE's head office.



Boda



Bras pillow

1953 – 1971

Here, the Johanson brothers' armchair industry also has its first real office.

The office is managed by Börje's wife Sylvia with the help of, among others, a married brother-in-law, Arne Lindeberg. In 1963, a woman was hired who would become a valuable asset to the company. Her name is Anna Greta Johansson, a handsome but tough woman. She looks after all foreign agents and all correspondence with them. Anna Greta is gifted with languages and over time receives the title of export manager. She is until the mid-1990s, in parallel with Börje, something of the company's face outwards, when new forces in the form of Börje's sons Dan and Paul take over the leadership. However, she remains officially employed until 2001.

As production grows, of course, more staff are required. One of the first is Kåre Back, the very same upholsterer who had Börje, Sven and Gösta as apprentices in his own workshop. However, the first employee is Lasse Jönsson, who is just 14 years old when he started in 1959. Lasse will develop into a first-class, energetic and record-breaking upholsterer and, with its enormous capacity, plays a very significant role in production. Lasse is of tough mettle and continues to work until he is over 70 years old!

By the early 1960s, the workforce has expanded to about ten people, a handful of whom are seamstresses recruited from the local community. It is Sven Johanson's task to acquire sewing machines for the new seamstresses. Singer and Pfaff are the best brands. The seamstresses, who work piece work, get to use the machines at home and the furniture fabrics are delivered by Sven, who has not only learned how the efficient electrical machines work but can also repair them if necessary. It is also Sven who makes most things and draws patterns for the fabrics.

The company's first customers are people who live in the area. The reputation of high quality and reasonable pricing is slowly but surely spreading in ever wider circles. More often than not, Börje is seen steering his fully loaded flatbed in shuttle traffic between the factory and the railway station, for forwarding to a growing clientele. It is not long before a company truck is acquired to keep up with all the deliveries. The Johanson brothers' armchair industry is also a decent early adopter of establishing a troop of travelling salespeople. Also utilizing the

opportunity to show off at furniture fairs, such as Stockholm, Malmö and Copenhagen. Before the fairs, there is always frantic activity in the factory. All brothers, even those who do not work in the company, plus brothers-in-law and enough adult children, will help pack the truck that is going away. Once in the exhibition area, the stand itself is built up. For many years, it is Sven who is responsible for ensuring that the job is carried out according to the drawings.

Business rolled on. Börje Johanson is the driving force in the business and also the one who mostly designs the furniture, but Sven often has a finger or two in the game, especially when it comes to finding solutions to various design problems. The biggest challenge is to come up with new models so that the sellers have something to show off.

From the fact that the majority of production is aimed at the home environment, the public sector is now beginning to be targeted. On the contract side, Gerdman's Inredning accounts for almost half of sales. The export market is starting to take off in earnest. With the help of a couple of American brothers, who on the one hand are a bit awkward to deal with, but on the other hand order hundreds of each product, the step is taken over to the other side of the Atlantic. There are many Swedish descendants who want to decorate with Swedish furniture. In the years before the turn of the decade 1969-70, the Johanson brothers' armchair industry gets in touch with Danish Niels Hørlyck Agencies, which becomes the company's agent all over the world.

Niels – who is a special personality – travels around with a catalogue of Scandinavian furniture and writes orders on the assembly line. He maintains most of his business relationships on the golf course. In the then largest export market, the United States, mainly the captain, houston and navigator armchairs find space in many JR Ewing-like offices. An important component of these armchairs is the well-constructed steel bases.

These are designed by the self-taught Sven Johanson in this area and manufactured in the neighboring workshop run by Samhall and whose manager Helge Jansson is married to Gösta, Börje and Sven's sister Britta. Helge is very good at finding solutions for metal welding. For Johanson, the significant and unique trumpet foot base is made in two pieces



Venus 1960



Venus 2020



Gösta Johanson



Sven Johanson

that are pressed together and welded together with a collared pipe before it is sanded and becomes exemplary fine, without any joint! The workshop was taken over in 1998 by Johanson and is now called Metector.

We can't talk about the 1960s without mentioning the classic egg-shaped armchair Venus, one of Johanson's best-selling furniture of all time. Numerous are the bars, restaurants, nightclubs, cruise ships, offices and private homes where Venus is a prized part of the décor.-

The armchair, which is not entirely straightforward to produce, gets an unexpected revival when Peter Gaszynski, owner of the trendy interior design store House in Stockholm, in the

late 1990s discovers it. He is in search of retro furniture and becomes completely lyrical when he comes to Markaryd to visit. The crux is only that Venus no longer remains in production, which is why the factory has no tools left. But it works out. Dan and Paul, who by then took over responsibility for the business, find the company that delivered the tool, Strandex in Rävlanda, and get them to manufacture a new one. A deal is being made, which would be very profitable for all parties involved. Here, of course, Sven Johanson's expertise comes in handy, he remembers in detail how he solved the trickiest moments in the production and Venus' rebirth is an important milestone in Johanson's success story.

1972 – 1993

After a few shaky years with generally declining industry figures, Börje Johanson and his brothers manage to get the ruckus back on track. So much so that they find themselves forced to look for larger facilities. In 1972, the factory moved to newly built and more modernly equipped premises on Hässleholmsvägen. Now it says Johanson on the factory signs. A little over ten years later, in 1983 more precisely, the owner duo Gösta and Börje receive an offer to sell their company to an investment company, which had already acquired Gerdmans Inredning, which several years earlier had been the brothers' largest customer. Among the synergies investors seem to see is that the two companies can have a common computer system. A cable just over a kilometer long is therefore drawn from Gerdman's premises down to Hässleholmsvägen, where new terminals are installed. It's big machines that makes a lot of noise," Johanson recalls. Nephew Lars Wenlid, phenomenal at computers, is very helpful in the change. The new machines mean a new start for the business, both administration and production are affected. The oldest brother Gösta, who until then is the one who keeps track of where all the stuff is in his head, is relieved, as is Börje, who does not really want to let go of control, but now



Börje Johanson

Johanson Design's premises on Hässleholmsvägen 1972-2008



realizes it is a positive change for everyone involved. Though once in the beginning it's about to take an end with dismay; an accountant accidentally pulls out a plug so the whole thing goes out!

In the early 1980s, sales were around SEK 12-15 million, with a peak in 1987-1988 when it was up to SEK 20 million. The investment company has meanwhile received other plans and in 1985 Börje buys back the company, now as sole owner. The total number of employees stays around twelve people. Many are faithful servants who stay for a whole working life, several continue to work after reaching retirement age. A clear sign that you are happy with both employers and colleagues. The conflicts that may arise are resolved quickly and smoothly. All furniture is designed by Börje, often assisted by his younger brother Sven. The "TV star" Bar stool 1 continues to sell well, as does the era-typical AMIGO TV armchair. There is no talk of moving production to a nearby low-cost country, like many competitors. Börje Johanson has decided that everything will be manufactured on site in Markaryd, maintaining full quality control and the job is done properly.

Markaryd in the 1980s is no different from what it looks like in 2021. The approximately 6,000 inhabitants, most of whom live in their own villas, experience the community as a safe place. Nibe has started to grow so fast, which provides many jobs. While mom and dad are at work, the children engage in outdoor activities. A lot of football. Several of the ball-kicking youngsters, look up to the local hero Nanne Bergstrand as a role model! Two of those who participate in all sports with life and desire are the brothers Dan (born 1967) and Paul Johanson (born 1972), Börje's sons. Their memories of their father's workplace are limited. It is very exciting to follow mom Sylvia after working hours and savor the special smells from the workshop, borrow the scooters that are used to get faster between the stations on the shop floor and to play ping pong on the staff table tennis table! When they get a few years older, they get summer jobs mowing the grass and eventually some simpler chores in production such as putting paws on chair legs, helping to pack the truck and building stands when it's time for the annual furniture fairs. But that they would shoulder their father and their uncles' cloaks in the family business is far from a given. However, destiny had spun its own tapestry for the Johanson brothers 2.0..

1993 – Present

At Christmas time in 1992, Börje Johanson suffers from an acute heart condition. The eldest son Dan, who has just finished his university studies in Halmstad and who before military service worked full-time for a few months on the factory floor, has temporarily returned to his hometown and now suddenly has a greater responsibility. The third week of January it is off to the IMM fair in Cologne and a short time after that to the Furniture Fair in Stockholm. On both these occasions, little brother Paul is dispensed with military service by an understanding colonel and can also do his bit. Father Börje remains convalescent so when it's time for *salone del Mobile* in Milan, Dan once again has to hold the helm, this time alone as Paul has not been given time off from his military service. Everything goes like a charm. Dan and Paul have now gotten to know the company's foreign agents and seriously got to experience the atmosphere at the world's leading furniture fairs. At the same time, the opportunity is given to get a closer insight into how the 'business' itself works. It gives you a taste for more. But there is still a great deal to be discussed before any final decisions can be made.

The reality is, Johanson have experienced some pretty tough years. Sharply declining turnover. No new models being developed. The company is quite simply, depleted and it has gone so far that it is more or less decided the company should be sold. Negotiations are conducted with a venture capital company and results in the business being retained, with Dan and Paul as half-owners while father Börje and mother Sylvia own the other half. Sylvia still works in the office with responsibility for accounting. Börje is recovering from his heart attack and formally retains the CEO title, but for medical reasons his efforts are limited to nurturing relationships with some of the factory's key suppliers. In practice, Dan and Paul take over responsibility for the entire business. The fact that both parents remain together with the mainstay Uncle Sven is a huge security for the young brothers. At the same time, it involves a balancing act. Dan and Paul have ambitions and want to invest in the future and develop, while father Börje, who is formally still in the CEO's chair, is a more cautious general. Consequently, you have to hurry slowly, but with patience combined with youthful enthusiasm and proven competence, you eventually get Dad on board!

Dan and Paul have many ideas about what measures are



Paul och Dan Johanson

necessary to implement in order to turn the tide in the right direction and gradually increase the pace. It is decided that product development is a prerequisite for survival, so together with his uncle Sven, Dan and Paul sit down and started sketching. Help has been received in conversation with Erik, who, as he has worked for several years at Niels Hørlyck, knows the market well. The joint analysis was that modern executive armchair is a niche to go for. The combination of advanced mechanics from a reputable supplier in Italy, a slim profile and a thin, nice, high back results in the Lotus chair. There is nothing like it on the market and Lotus will be a success!

With the assistance of an advertising agency, catalogue and PR material is picked up, and flyers sent out. The new generation of Johanson is looking to move from a somewhat hierarchical corporate culture to a more vibrant and open, more even organization. "Management by walking around" as it is called in the terminology of the time. Dan gets to benefit from his university studies in marketing and sales and they start making their own business plans. A very rewarding move is to hire Halmstad University and ask some of the students to do a customer survey to find out how Johanson is perceived by the market. The results would show that Johanson is considered great value for money and strongly admired for its trumpet style base.



Snaps

Two changes that Dan and Paul quickly realize are necessary are to review the sales side and to start collaborating with external designers. Gradually, the foreign agent network is rejuvenated and the strategy in co-operation with these company's international representatives is also drastically changed. From stick to carrot, one could sum it up. Instead of pushing and making demands, Dan and Paul travel around

asking how they can help and support their Agents. This also allows them to become more responsive to what kind of products the market demands. In 1997-1998, a new agent was appointed to the large market of Germany and around the same time Peter Schneider gets in touch. Peter, a Dane living in England, is working on a project for British Airways and spots the iconic Venus trumpet base from Johanson. Mutual liking arises and Peter becomes the company's agent in the UK. It turns out to be a stroke of luck, in 2006 Peter secures an order from the London office of major international bank Arab Bank, a very lucrative order that still continues to this day.

Almost 50 percent of Johanson's total turnover is exported with representation in a total of 55 countries. Another couple of measures that fit under the heading "Sell side" are the transition from net to gross price list, which means that those who buy more frequently can be offered better trading terms. You also begin to process the important target group of architects in a more efficient and conscious way.

Until the generational change in the mid-1990s, all design had been done in-house. Paying royalties to designers was considered an unnecessary expense. The first step in the new thinking really comes from outside initiatives. Designer Mattias Ljunggren, who collaborated a lot with Källemo and is a big name, gets in touch because he needs help with a bar stool he designed. The chair is called Sputnik and still remains in the range. Having such a well-known designer as Mattias attached to him is of course a feather in the cap and makes it easier when the next designer profile approaches for discussions about collaboration. It is Leo Thafvelin and his first creation for Johanson is named Snaps, also a barstool. Snaps secured an iconic status and became a major export success. Customers in the UK, Germany and the Netherlands buy the stool in large numbers. Shipping companies are becoming aware of the special design, which means it ends up on a number of cruise ships and ferries. Stena Line is one of the first customers to furnish two new boats in a deal with fierce competition. But Paul and Dan go up to Gothenburg and manage to row the order home. Stena is still an important customer today.

In 2003, the collaboration with designer Alexander Lervik begins. Alexander has since been an important cog in the



Johanson Design's premises in Markaryd 2022

1993 –Present

Johanson design machinery. When he has the assignment to develop the interior for the Sturecompagniet indoor venue in Stockholm, he receives strict rules of conduct from nightclub owner Vimal Kovacs to only use Johanson's furniture – they are the only ones who can handle the hard wear and tear that occurs in nightclubs!

Stockholmer Magnus Östlin was one of Johanson's biggest customers in the mid-1990s. When Dan asks if he wants to switch sides, there is no time to consider and he was quick to accept. Among the things that mean the most for the success in the Stockholm district is the aforementioned Vimal Kovacs, who owns Stureplansgruppen. He wants all the furniture in the group's nightclubs and restaurants to come from Johanson. The clubs thus become a kind of showcase for the Småland furniture manufacturer.

In 2002, a showroom opens at Grev Turegatan 50 in central Stockholm. The Stockholm department is growing all the time and six years later Daniel Jonsson is hired as architect manager. In 2013, the showroom will be moved to Ringvägen 9, where there are larger premises and its own parking spaces. Sales are increasing at a rapid pace in the district of Stockholm, Mälardalen and Norrland. Thanks to Daniel and Magnus, they manage to get Johanson's furniture into companies such as Spotify, Google, Coca Cola, Trygg Hansa, Klarna, NCC and ABB. One of the success factors is Dan and Paul's responsiveness to market changes and development ambitions. The brothers always find new approaches.

In the late 1990s, Magnus mediates contact between Johanson and the design agency Pinc in Stockholm. Pinc has created the fantastic flexible system B-bitz, which with seat poofs as a base can be combined with everything from backrests to light boxes. B-bitz is the starting point to reach a wider clientele because it is a system everyone can work with and at this time there is nothing like it. Ten years later, B-bitz has evolved into the modular sofa system U-sit, which in 2020 accounts for a large part of the company's turnover. The mastermind behind U-sit is Alexander Lervik.

Sustainability is a 'buzzword' for many, but for the brothers it's their driving force. The philosophy is simple: our furniture should be created in an environmentally friendly way, long lasting and the material should be recyclable to be used again. When new products are developed, sustainability is included

right from the drawing board. For example, the RIB and P77 chairs, which were launched in 2011, are made of recycled materials and the Nordic Ecolabel is awarded. The Pelican chair series, designed by Johan Lindstén in 2020, is the first chair in Sweden to receive the EU Ecolabel.

And so there it goes. More and more sustainability measures are being introduced, the company is ISO 14001 certified in 2008, energy consumption is reduced with various measures and in 2021 virtually all products meet the criteria for Möbelfakta. Over 90 percent of the range is adapted for a circular economy. But if you ask Dan and Paul, it's mostly common sense that's required.

A look back gives perspective on Dan and Paul's ambitions and the company's strong development. In 1993, when Dan and Paul step into the picture in earnest, Johanson has twelve employees and a turnover of ten million SEK. The company's future hangs in the balance, but a healthy bet is half won, and the brothers decide to bet fully.

In 2020, the staff consists of 60 people on Anders Anderssons väg, where the move will take place in 2009. In 2020, sales in the Group have reached approximately SEK 200 million. The Group has Metector in Markaryd, where all steel components are manufactured by about twenty employees, the independent production unit LTZ in Lithuania, also with about 20 employees, the artificial leather wholesaler Corium (since the late 1990s) and the new brand Decibel, which manufactures sound-absorbing sound plates.

In 2021, Johanson will move into its new large showroom on Blekingegatan 22 in Stockholm, as part of adapting to a more sustainable future. Here, customers can see, feel and sit in many of the furniture included in Johanson's large range in peace and quiet before deciding.

The story of Johanson does not end here. Some brass pads are no longer raffled off after football games. Instead, solid furniture is created with timeless design making its way into every corner of the world. With a corporate culture that breathes fun at work and a genuine desire to give customers value for money, the company is today a strong player in a large international market.

Johanson stands stronger than ever – and still with foundations firmly anchored on Småland soil



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