

Press Release — **Tock Table**
by Anna Kraitz



Design House
Stockholm

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other's eyes. A perfect form that celebrates sensory materiality creating community. Have a rendez-vous, a tête-à-tête, a solitary pause. Sit alone or in company. Tock sets a stage for relaxation and intense conviviality at home as well as in public places of all types.

'I find my inspiration in everyday life, and I ponder how I can improve our experiences. Sometimes it is trivial observations that I want to share, other times it is more existential, but at the core it is the simple, small, and everyday things that matters the most.'

Anna Kraitz matches her design work with an artistic approach that gifts a straightforward need for functionality with a poetic sensibility. Pair Tock with the Olivia chair by Tatu Laakso, and voilà here is a stage set for debate, passion, friendship, and curiosity, as well as new flavours, ideas, and impromptu meetings. The wooden top and the metal base are a statement in a time where we crave the presence of the real beyond the ephemeral. Six hidden screws will adjust Tock to stand perfectly firm. And if required, a rectangular version is available on request, of course.

A table should of course have a circular shape. It is an invitation to sit close together for coffee, dinner, snacks, drinks, a game, a chat, and every other kind of possible activity that requires a flat solid tabletop. And the material has to be wood with its subtle warmth and solidity. Made in massive certified European oak reinforced with trusty steel bars, Tock offers even more. Anna Kraitz has crafted a knurled inset for the base in recycled aluminum, a reminiscence of industrial mechanical hardware. The table sits ponderously stable with a firm foot in the past and a modern appearance probing the future. Gone are cast-iron ornamental bases replaced with a brushed surface and a distinct form.

'I've always been fascinated by cogwheels,' says Anna Kraitz stroking the particular inset where the pillar meets the sand casted base, 'Tock is a reminder of a café or a bistro in Paris, or anywhere in central and southern Europe, but also of Charlie Chaplin's Modern Times where that opposition between man and machine is turned into an aesthetic.'

The circular shape is intentional; it is an invitation to get together, to get close, not looking sideways but deep into each

