

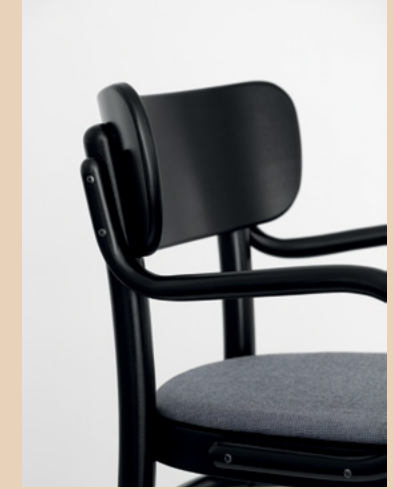


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MAZŌ

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MZO

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TMBO

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COLUMN

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WNG

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16PLUS

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This is MAZŌ

MAZŌ is composed of a full spectrum of functionalism: With roots in Scandinavian tradition, a love of the simplicity of the Bauhaus era, and a reminiscence of ancient Japanese culture, we aim to provide people of this century the opportunity to choose furniture with long lasting design.

Humbled to be trusted with the exclusive rights to manufacture and launch furniture by the Danish architect Magnus Læssøe Stephensen (1903-1984), we believe the most foresighted design can be created by embracing the experience of the past. We aim though to also stay true to the revolutionary part of this heritage. That is why we partner with new and dedicated designers, who not only share our fondness of the Nordic and Japanese aesthetics and understand the balance of beauty and function, but also create new designs, in quality materials, suited for humans and homes of our days.

MAZŌ produce and re-launch both the iconic international design classics, and the hidden gems that have only been produced in a small number in this design universe. We are serious about authenticity. We rely on it, as it is the core of our existence.

MAZŌ furniture is made for people, respectful of the past, yet mindful of the present. Looking for the balance between beauty and function. In a home. At the nearest café or restaurant. At the office or in the hotel lobby.





“MAZŌ is composed of a full spectrum of functionalism: With roots in Scandinavian tradition, a love of the simplicity of the Bauhaus era, and a reminiscence of ancient Japanese culture, we aim to provide people of this century the opportunity to choose furniture with long lasting design.”



Left: **MZO Chair** Nature with Umami upholstery, Black Stained with Umami upholstery and Lacquer Red with Linear upholstery.

Right: **TMBO Lounge** in Royal upholstery and **WNG Chair** in Royal upholstery.



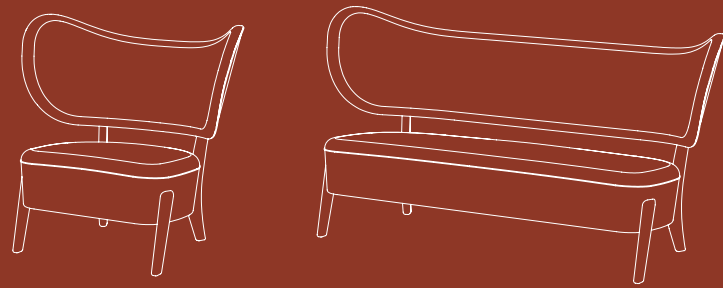


Magnus Læssøe Stephensen

It was not meant as a compliment when old cabinetmakers called the young architect Magnus Læssøe Stephensen “a revolutionary”. But in a sense they were right. His curating of the important Annual Guild Exhibition was one of the starting points of the “revolution”, which later came to be known as the Golden Age of Danish Design. As curator, Magnus Læssøe Stephensen banned the usual bourgeois polished mahogany drawing room interior from the exhibition. Instead he demanded that the cabinetmaker should cooperate with architects to present a vision of an entire interior for a two bedroom flat, like those most ordinary people were moving into! Bang! A new democratic mind-set, suggesting that design was about improving people’s lives, and a mind-set that resulted in an unpretentious aesthetic, where function and respect for craftsmanship is central. This aesthetic has since become synonymous with Nordic design.

To his contemporaries Magnus Læssøe Stephensen was known for his particular style. A warm functionalism with tentacles reaching both Bauhaus and Japanese arts and crafts. He had a flair for the Japanese and ancient take on simplicity, and combined that with local Nordic materials – and it is safe to say that his relentless versions and variations of chairs found their way into many homes, where they have survived for generations. And like their fellow chairs from the golden age of Danish design, some now show up as collectors’ items in auctions across Europe, the US and Japan. Others have been out of sight or long gone until MAZŌ took on the mantle to reintroduce them.

The TMBO collection



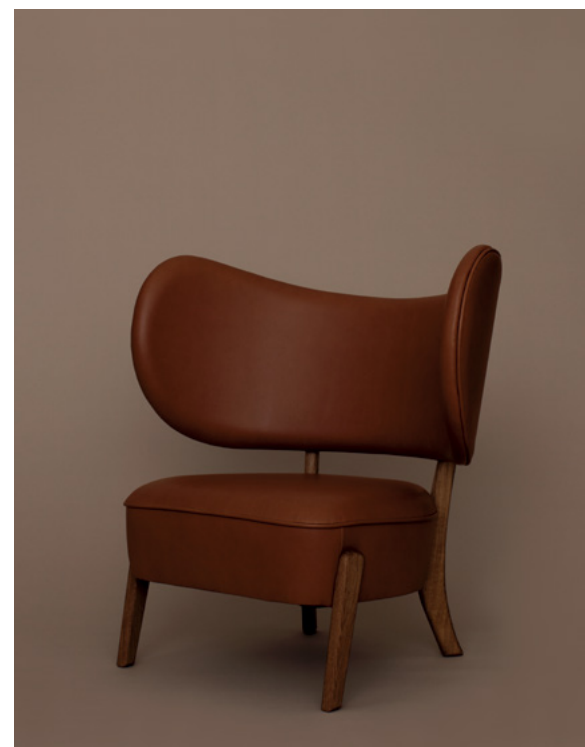
1935 is the date on the first draft of this sofa and chair which have now been revived under the name TMBO. Magnus Læssøe Stephensen wanted to distance himself from the traditional furniture design made with rare overseas materials and lavish ornaments, solely for the sake of showing off wealth, and too delicate to be used. Instead Magnus Læssøe Stephensen wanted to make furniture that was made for living, and which, through the quality of the craftsmanship and focus on purpose, could raise the quality of people's lives. The TMBO series was designed in a shape that, in the laid back confident attitude, celebrates life with the same dramatic simplicity that he found in Japanese design tradition. The TMBO chair and sofa alike, with the significant curved form, send a promise to hold your back whilst you lean back and enjoy the ride into the future. Created for a critical and conscious generation, MAZŌ hope that TMBO will be embraced by the kindred spirits of today.





Left: **TMBO Lounge chair** in
Vegetal Leather and **TMBO Sofa**
in Linear upholstery.

Right: **TMBO Lounge chair** in
Storr and in Vegetal Leather.





Left: **TMBO Lounge chair** in Vegetal Leather, Linear, Storr and Royal upholstery.

Right: TMBO Sofa in Linear upholstery.



The WNG Chair



Once a stool was a mandatory part of every household. Magnus Læssøe Stephensen gave it wings. The stool, the youngest sibling in the family of chairs in Magnus Læssøe Stephensen's design, was assigned a character of its own to fully match that of armchairs and sofas. The chair's rounded shape is puffed up with the upholstery, which enhances its childlike chubbiness, and invites you to sit, like a baby elephant tempting you to take a ride on its back. The wings that Magnus Læssøe Stephensen gave the stool became an element that continued to inspire not only his own designs in the coming years, but many other furniture designers. The chair's significant design was no doubt ahead of its time and truly a forerunner for years to come. In auction this chair has proven to be the ideal signature/statement chair for the small stylish studios of the modern metropolis. Now it is available in different upholstery, adding different finishes to the charming creature.







Left: **WNG Chair** in Vegetal Leather.
Right: **WNG Chair** in Storr upholstery.

The MZO collection



This iconic chair played a leading role in one of the fairy tales of Danish furniture design. However - more curiously - it is also on display at The Workers Museum in Copenhagen. This chair was designed specifically with the ambition to create a chair that working class Danes could afford. Amongst the many designers who took on this challenge was a young Magnus Læssøe Stephensen. Michael Thonet's ground-breaking method of steam bending wood was of course the inspiration, but in Magnus Læssøe Stephensen's version the aim is to make the technique serve not only as a tool to keep the cost down, but also to serve the human need for comfort and modern beauty. Thus Magnus Læssøe Stephensen pulled and slipped both the seat and the back, curved and flattened, refined and rounded, until he ended up with a simple chair, without superfluous ornaments, but with support and curves at the same time. No wonder this chair was the most sold chair in Denmark for years. With MAZÖ's new edition this classical chair is once again made available to everyone looking for a quality dining chair - a new generation of homebuilders can find a chair suited to the human body, the modern home and their budget.





Left: **MZO Chairs** in Lacquer Red with Linear upholstery.

Right: **MZO Chair** Nature with Umami upholstery.

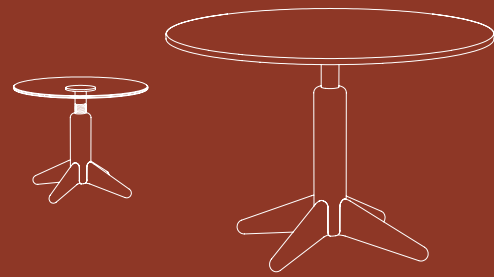


BUNN

What feeling would we like to evoke in the person this product is designed for? What sensation? Even though functionality, durability and material are always at the core of BUNN's process, the people using the design are there at the beginning and the end. Maybe this is why furniture in the tradition of Danish functionalism and Bauhaus became the common ground for the two partners of BUNN starting off at two opposite ends of the spectrum of design; Louise Sigvardt educated in fashion, and Marcus Hannibal in industrial design. Though passionate about materials and durability, tactility and construction, it is still a must in the design that the human factor stands out. And though they like to develop and create things for the future, it is important to BUNN that one can recognise something in their design: a move, an atmosphere, a tradition, a memory. A bit of themselves. And for their own part, though incarnated international and based in New York, they recognise their own Scandinavian design upbringing in their perfectionistic approach to material, detail and quality.



The COLUMN table collection



The clue to the COLUMN table is the kernel, cut into in threads, so that one can adjust the height with a single spin. A feature that is obviously functional, but also adds a swinging sophistication to the simple side table. BUNN found the inspiration when they came across Magnus Læssøe Stephensen's desktop chair, which had this very feature. By transforming the frame from the chair to a table frame, BUNN paid tribute to a traditional technical feature by transforming it into an object of sculptural beauty, with the lightness of a ballerina, on her tip toes, ready for her pirouettes. The result is a table full of vivacity; which elevates the traditions into a new era.





Left: **COLUMN Dining** table with Smokey Blue Linoleum, **MZO Chair** Lacquer Red with Linear upholstery and **16PLUS** Pendant Lamp with hanger.

Right: **COLUMN Side** table with Smokey Blue Linoleum and Glass.





Left: **COLUMN Side** table with Glass.

Right: **COLUMN Dining** table with Smokey Blue Linoleum and **WNG Chair** in Storr upholstery.



Snorre Læssøe Stephensen

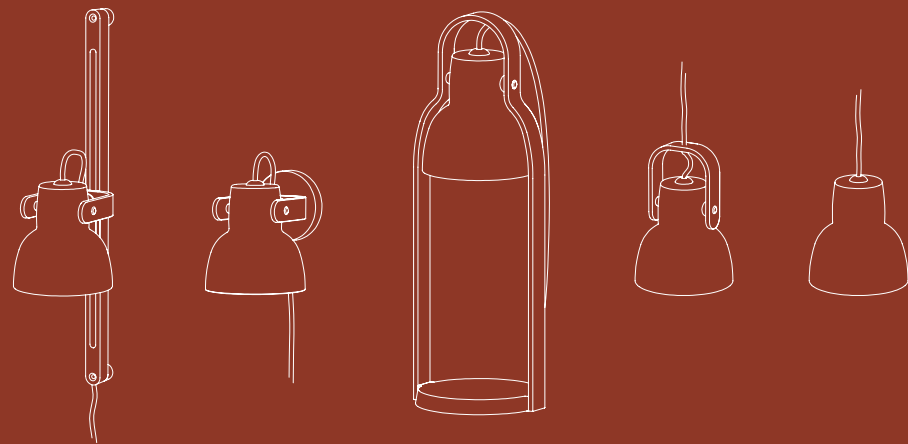
Porcelain and clay has been Snorre Læssøe Stephensen's passion for more than half a century, and his techniques and inspiration reach back thousands of years to the ancient Japanese ceramic tradition. Nevertheless, his design is categorically modern with a strong character, whilst remaining simple and delicate. In Snorre Læssøe Stephensen's design the paradox of porcelain is accentuated: both fragile and robust.

Snorre Læssøe Stephensen's path into the world of clay and porcelain started with a playful collaboration with his Father, designer and architect Magnus Læssøe Stephensen. Soon, though, it was Snorre Læssøe Stephensen who was creating designs for Royal Copenhagen, and later became the leader of the unique items line of the Royal Danish Academy of Arts, whilst he continued to carry out his innovative ideas in his own brand. Snorre Læssøe Stephensen's ambitions to challenge the unruly immanent potential of the porcelain led him to new arenas, designing clocks, thermo porcelain, and not least: lamps. Typically for Snorre Læssøe Stephensen he did not limit the porcelain to play the role of stem, but let it shine in the role as shade instead



“His design is categorically modern with a strong character, whilst remaining simple and delicate.”

The 16PLUS collection



A design that once again reveals the twofold beauty of the porcelain, shielding the eye and yet letting the light emerge through the crisp bone-china. Partnering with the curved wooden bracket the lamp's "no fuss" form allows the material to appeal to our senses and attracts us like moths to the warm glow that emerges from the porcelain, with a whiff of the feel of a hot cup of tea.





Left: **16PLUS** Pendant lamp w. hanger,
16PLUS Pendant lamp and 16PLUS Wall lamp.

Right: **16PLUS** Table lamp.

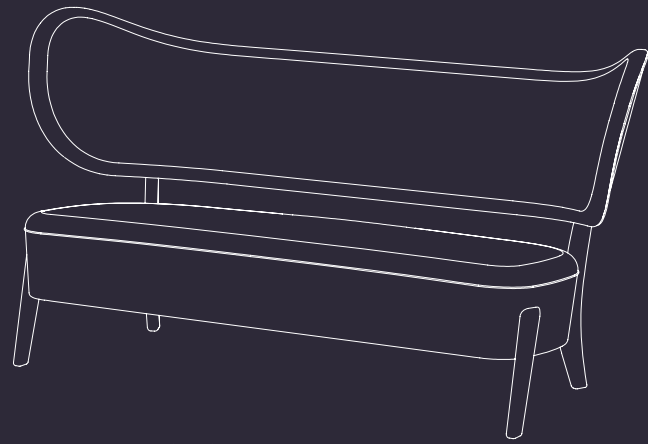




Left: **16PLUS** Pendant lamp, **COLUMN Dining** with Smokey Blue Linoleum and **MZO Chair** in Black Stained with Umami upholstery and armrest.

Right: **16PLUS** Wall lamp adjustable.





TMBO Sofa

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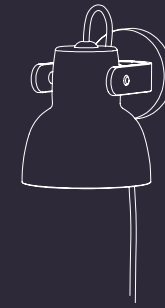
16PLUS Pendant lamp

p:40 - p:45



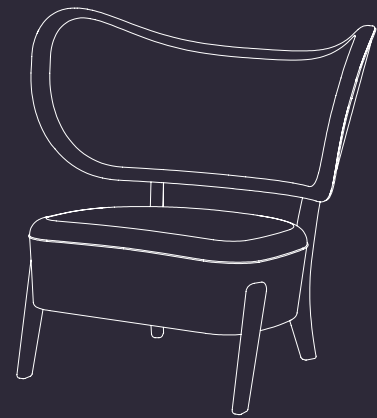
16PLUS Pendant lamp

p:40 - p:45



16PLUS wall lamp

p:40 - p:45



TMBO Lounge

p:14 - p:19



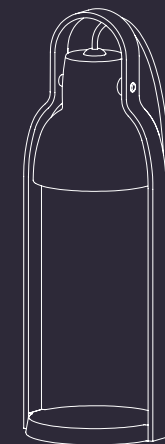
WNG Chair

p:20 - p:25



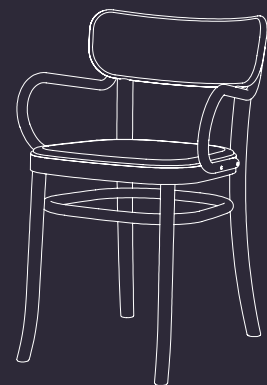
16PLUS wall lamp

p:40 - p:45



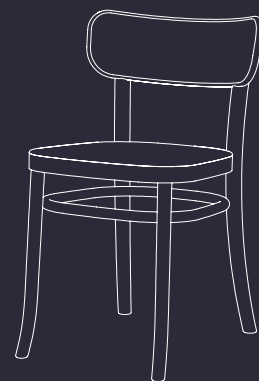
16PLUS table lamp

p:40 - p:45



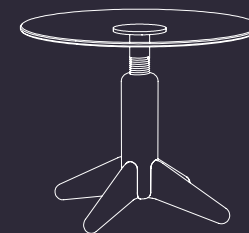
MZO Chair

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MZO Chair

p:26 - p:29



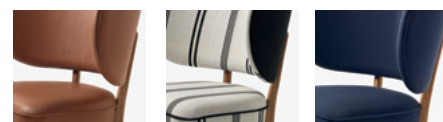
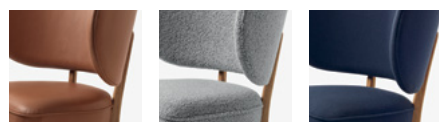
COLUMN Side table

p:32 - p:37



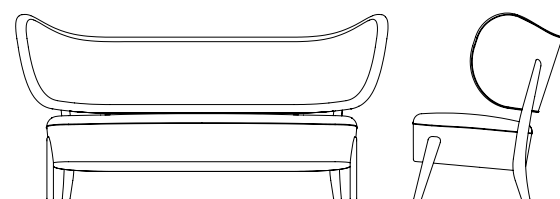
COLUMN Dining table

p:32 - p:37



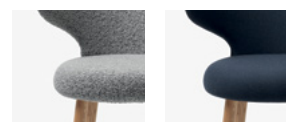
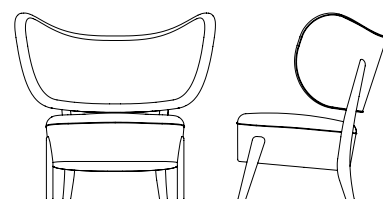
TMBO Sofa

Design based on
drawings by Magnus Læssøe Stephensen
Year 1935
Materials Textile or leather upholstery & solid oakwood
Standard textiles /leather Danish Art weaving: Royal 16
 Bute: Storr 0612
 Dedar: Linear 001
 Kvadrat: Hallingdal, Fiord, Remix & Steelcut Trio
 Stolz: Vegetal Leather 95, COM/COL
Dimensions (cm/in) H: 87cm/34,3in
 W: 176cm/69,3in
 D: 69cm/27,2in
 Seat H: 39cm/15,4in



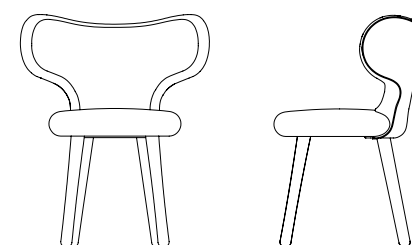
TMBO Lounge

Design based on
drawings by Magnus Læssøe Stephensen
Year 1935
Materials Textile or leather upholstery & solid oakwood
Standard textiles /leather Danish Art weaving: Royal 16
 Bute: Storr 0612
 Dedar: Linear 001
 Kvadrat: Hallingdal, Fiord, Remix & Steelcut Trio
 Stolz: Vegetal Leather 95, COM/COL
Dimensions (cm/in) H: 87cm/34,3in
 W: 90cm/35,4in
 D: 69cm/27,2in
 Seat H: 39cm/15,4in



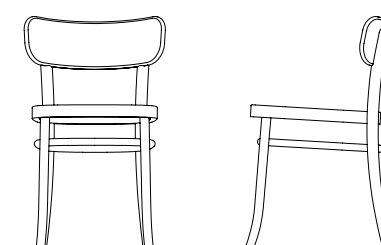
WNG Chair

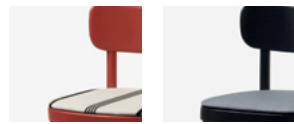
Designed by Magnus Læssøe Stephensen
Year 1937
Materials Textile or leather upholstery & solid oakwood
Standard textiles /leather Danish Art weaving: Royal 16
 Bute: Storr 0612
 Kvadrat: Hallingdal, Fiord, Remix & Steelcut Trio
 Stolz: Vegetal Leather 95, COM/COL
Dimensions (cm/in) H: 76cm/29,9in
 W: 60cm/23,6in
 D: 50cm/19,7in
 Seat H: 46cm/18,1in



MZO Chair

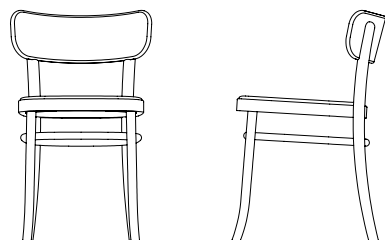
Designed by Magnus Læssøe Stephensen
Year 1931
Materials Steam bent beechwood
Colors Amber stained
 Black stained (Ral 9005)
Dimensions (cm/in) H: 75cm/29,5in
 W: 46cm/18,1in
 D: 50cm/19,7in
 Seat H: 46cm/18,1in





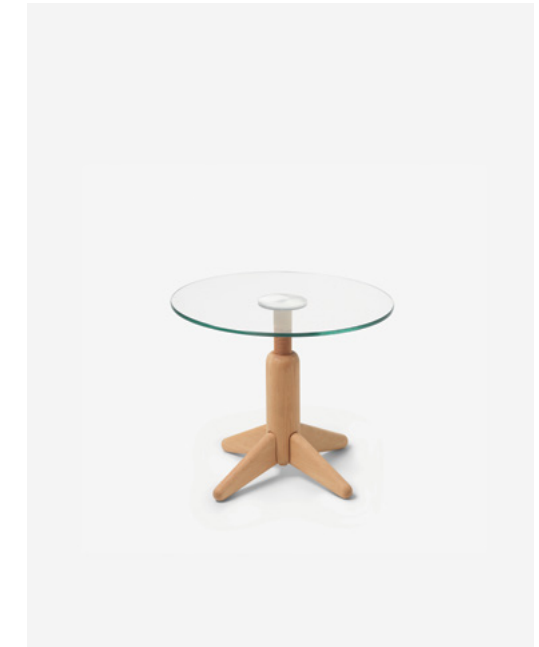
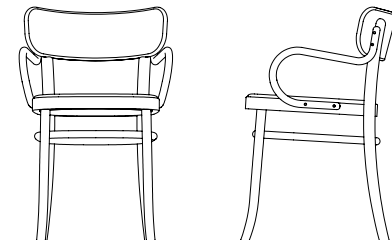
MZO Chair w. upholstery

Designed by Magnus Læssøe Stephensen
Year 1931
Materials Textile upholstery & steam bent beechwood
Standard textiles /leather Kvadrat: Umami 191
 Dedar: Linear 001
Colors Nature
 Lacquer red (Ral 3013)
 Black stained (Ral 9005)
Dimensions (cm/in) H: 75cm/29,5in
 W: 46cm/18,1in
 D: 50cm/19,7in
 Seat H: 46cm/18,1in



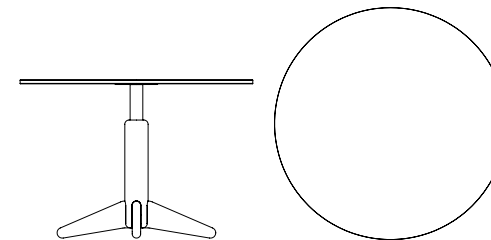
MZO Chair w. upholstery & armrest

Designed by Magnus Læssøe Stephensen
Year 1931
Materials Textile upholstery & steam bent beechwood
Textiles Kvadrat: Umami 191
Colors Black stained (Ral 9005)
Dimensions (cm/in) H: 75cm/29,5in
 W: 46cm/18,1in
 D: 50cm/19,7in
 Seat H: 46cm/18,1in
 Armrest H: 62cm/24,4in



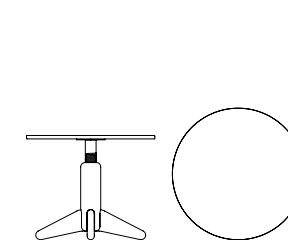
COLUMN Dining table

Designed by BUNN Studio
Year 2018
Materials Solid beechwood linoleum
Colors Forbo Linoleum: Smokey Blue 4179
Dimensions (cm/in) H: 74cm/29,1in
 W(Ø): 110cm/43,3in



COLUMN Side table

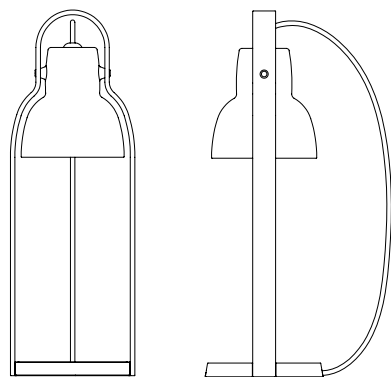
Designed by BUNN Studio
Year 2018
Materials Solid beechwood linoleum glass stainless steel Linoleum
Colors Forbo Linoleum: Smokey Blue 4179
Dimensions H: 37-45cm/14,6-17,7in
 W(Ø): 45cm/17,7in





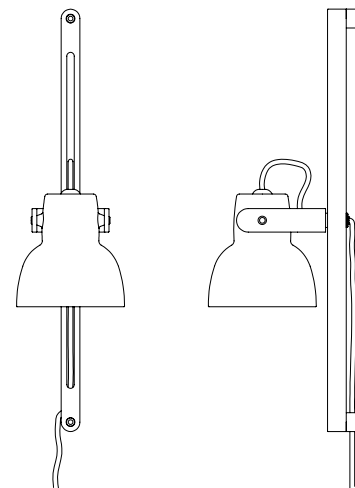
16PLUS table lamp

Designed by Snorre Læssøe Stephensen
Year 1979
Materials Oak veneer & bone china
Colors White transparent
Technical output CE certified, E14 socket, (light source not included), 2m white PKL cord, Switch, Europlug
Dimensions (cm/in)
 H: 40cm/15,7in
 W: 14cm/5,5in
 D: 14cm/5,5in



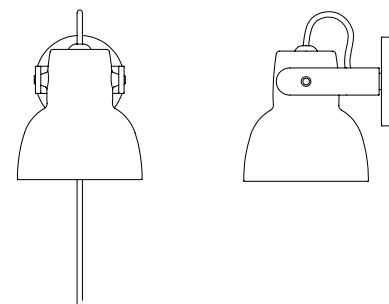
16PLUS wall lamp adjustable

Designed by Snorre Læssøe Stephensen
Year 1979
Materials Solid oakwood, oak veneer & bone china
Colors White transparent
Technical output CE certified, E14 socket, (light source not included), 2m white PKL cord, Switch, Europlug
Dimensions (cm/in)
 H: 45cm/17,7in
 W: 12cm/4,7in
 D: 18cm/7in



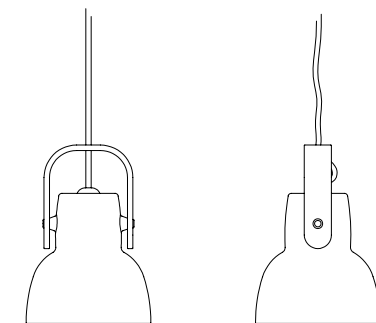
16PLUS wall lamp

Designed by Snorre Læssøe Stephensen
Year 1979
Materials Oak veneer & bone china
Colors White transparent
Technical output CE certified, E14 socket, (light source not included), 2m white PKL cord, Switch, Europlug
Dimensions (cm/in)
 H: 14cm/5,5in
 W: 12cm/4,7in
 D: 17cm/6,7in



16PLUS Pendant lamp w. hanger

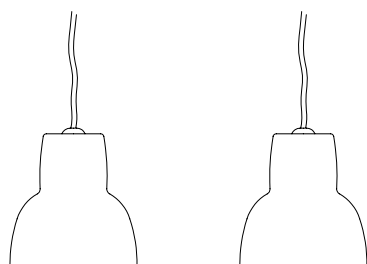
Designed by Snorre Læssøe Stephensen
Year 1979
Materials Oak veneer & bone china
Colors White transparent
Technical output CE certified, E14 socket, (light source not included), 3 m white PKL cord
Dimensions (cm/in)
 H: 19cm/7,5in
 W: 12cm/4,7in
 D: 12cm/4,7in





16PLUS Pendant lamp

Designed by	Snorre Læssøe Stephensen
Year	1979
Materials	Bone china
Colors	White transparent
Technical output	CE certified, E14 socket, (light source not included), 3 m white PKL cord
Dimensions (cm/in)	H: 13cm/5,1in W: 12cm/4,7in D: 12cm/4,7in



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Credentials

Art Direction Atelier Cph
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Styling Atelier Cph
Copywriter Barbara Læssøe Stephensen
Photography Kira Brandt

**Curation on Magnus
Læssøe Stephensen
furniture:** Hannes Læssøe Stephensen

**Thanks to Mazo design
family:** Marcus Hannibal, Louise
Sigvardt (BUNN), Snorre Læssøe
Stephensen and Magnus Læssøe
Stephensen





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