

MAGNUS OLESEN

LIVING COLLECTION

2022



Danish Design since 1937
Good design that lasts
Production in Denmark





EN STRINGENT STREG I DANSK DESIGN

Designet af Niels Jørgen Haugesen

Inspiration fra hverdagen. En indkøbsvogn og en perforeret metalplade brugt til vævning inspirerede møbelarkitekten Niels Jørgen Haugesen til sin hightech-klassiker, X-Line. I 2022 relanceres stabelstolen i den originale forkromede udførelse og fire nye farver i pulverlakering.

Den ikoniske stål-stabelstol er, med sit minimalistiske udtryk og præcise udfordring af stålet, et fornemt eksempel på dansk hightech, når det er allerbedst. Stolen udfordrer den stærke danske møbeltradition, der opstod i 'guldalderen' (1950-1969) og viderefører den ved at udforske materialet til minimalistisk præcision i en enkel, præcis og gennemført form, som kendtegner X-Line, der i sin enkelthed står som en stringent streg i dansk design.

Siden X-Line blev til i 1977, har stolen fået stor opmærksomhed både i Danmark og på den internationale designsцене, hvor der gang på gang vendes tilbage til den. I 1987 fik stolen tildelt ID Prisen for bedste design af Danmarks Designråd, og den har gennem årene været en del af indretninger og udstillinger på museer, heriblandt på Designmuseum Danmark, Louisiana, Dansk Design Center, Trapholt, Stedelijk Museum (NL), Musée des Arts Décoratifs (FR), Die Neue Sammlung Design Museum (DE) og MoMA (US).

EN CENTRAL DEL AF DANSK DESIGNARV

X-Line er et ofte overset eksempel på den uforfærdede forfinelse, hvor den tynde metaltråd, bojet næsten som en papirclips, giver en præcis form defineret af funktion, så den fremstår kompromisløst funktionalistisk. Men stolen er ikke stil for stilens skyld. Den er ren konstruktion, en øvelse i at bære et menneske med en minimal konstruktion. Resultatet er en stol, der stabler så spinkelt og tæt, at sæderne næsten ligger som papirynde blade oven på hinanden, når de står stablet.

70'ernes indkøbsvogne inspirerede Niels Jørgen Haugesen til at udforske den tynde metaltråd. X-Line blev desuden i en kort periode produceret på samme fabrik som indkøbsvognene. Gunvor Haugesen gav ligeledes inspiration til X-Line stolens ryg og sæde. Den tynde gitterkonstruktion ligner det materiale,

som Gunvor Haugesen benyttede i sit arbejde som væver. Hun brugte en tynd, perforeret metalplade og vævede med garn i pladens huller. Dette materiale har ganske meget til fælles med X-Line stolens sæde.

DET STRINGENTE OG INDUSTRIELLE UDTRYK VENDER TILBAGE

X-Line har ikke været i produktion siden 2008, men er stadig elsket og efter-spurgt af designkendere rundt omkring i verden, netop fordi det karakteristiske industrielle designudtryk skiller sig ud fra alle andre stole. X-Line spillede en stor rolle ved 80'ernes caféintroduktion i Danmark og var blandt andet signaturstolen på den nu hedengangne Café Krasnapolsky i de første 10 år.

Med relanceringen lader vi stolen vokse fra en anonym plads blandt 80'ernes hightech-klassikere og give den sin velfortjente plads i designverdenen anno 2022.

X-Line relanceres i det originale designudtryk i krom, og med respekt for det originale design og håndværk bliver stolen derudover lanceret i fire monokrome farver.

A STRINGENT LINE IN DANISH DESIGN

Designed by Niels Jørgen Haugesen

Inspiration from everyday life. A shopping cart and a perforated steel plate used for weaving inspired furniture designer Niels Jørgen Haugesen's design of the high-tech classic X-Line. In 2022, the stacking chair is relaunched in its original chromium-plated version as well as four new powder-coated colours.



With its minimalist expression and high-precision challenge of the steel, the iconic stacking chair is an exceptional example of Danish high-tech at its finest. The chair challenges the strong Danish furniture tradition that emerged during the mid-century 'golden age' of furniture design (1950–69) but also continues it by exploring the material with minimalist precision in the precise and coherent form that characterizes X-Line as a simple, stringent line in Danish design.

Since its creation in 1977 the X-Line chair has attracted attention both in Denmark and on the international design scene, where it has been revisited repeatedly. In 1987, the chair was awarded the ID Prize for good industrial design by the Danish Design Council, and over the years it has been included in interiors and exhibitions in a range of museums, including Designmuseum Denmark, Louisiana Museum of Modern Art (DK), the Danish Design Centre, Trapholt (DK), Stedelijk Museum Amsterdam (NL), Musée des Arts Décoratifs (FR), Die Neue Sammlung (DE) and MoMA (US).

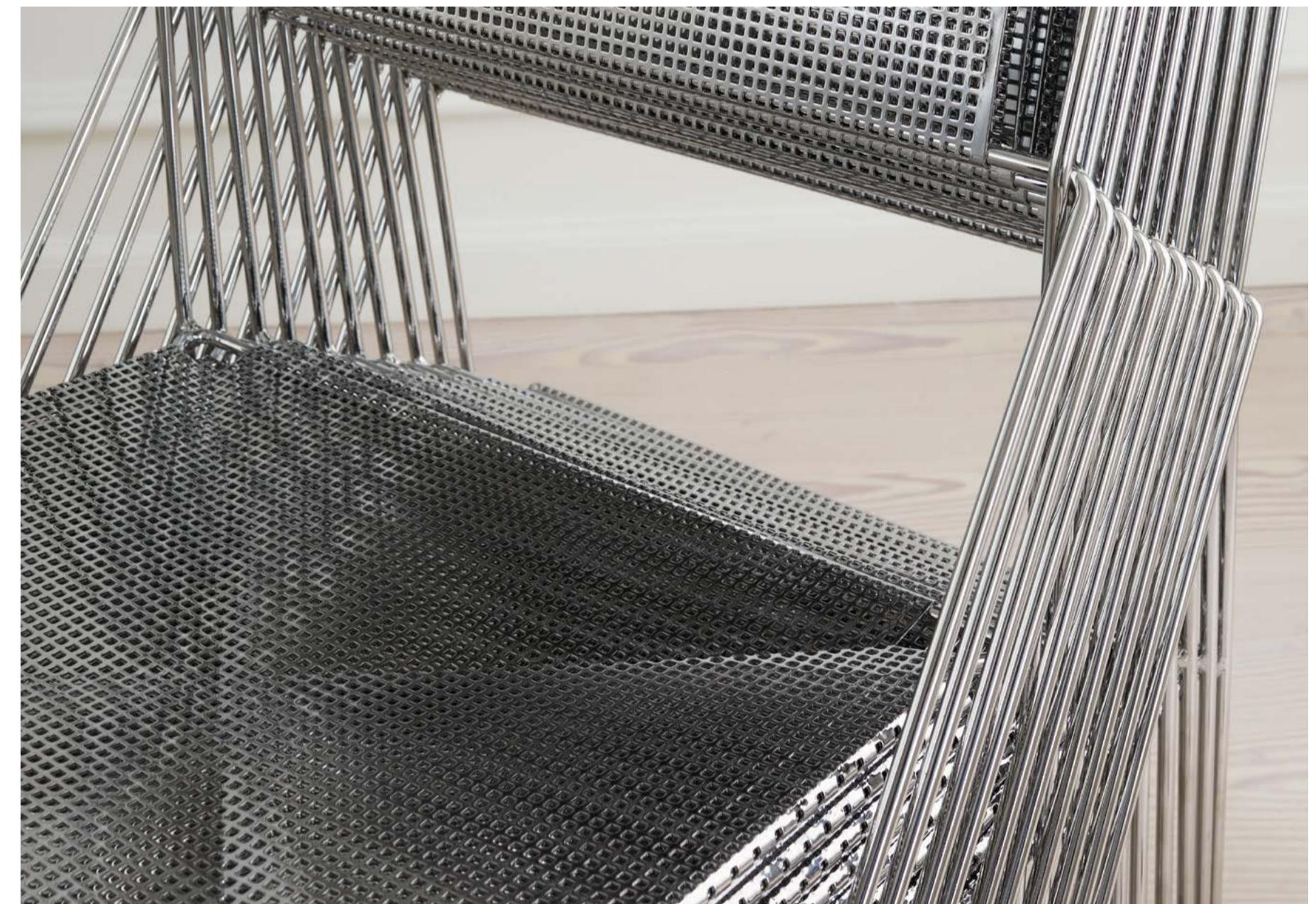
A KEY PART OF DANISH DESIGN LEGACY
X-Line is an often overlooked example of the undaunted refinement of the metal wire, bent almost as a paper clip to produce a precise form defined by function with an uncompromisingly functionalist appearance. The chair is not style for style's sake. It is pure construction, an exercise in supporting a human body with a minimal construction. The result is a chair that stacks so delicately and closely that the seats are layered almost like paper-thin leaves.

The initial inspiration that prompted Niels Jørgen Haugesen to explore the potential of thin metal wire came from 1970s shopping carts, and for a brief period X-Line was produced in the factory that made the carts. Gunvor Haugesen further provided inspiration for the seat and back of the X-Line chair. The thin grid construction resembles the material Gunvor Haugesen used in her work as a weaver, pulling yarn through a thin, perforated metal sheet that has much in common with the seat of the X-Line chair.

RETURN OF THE STRINGENT AND INDUSTRIAL EXPRESSION
X-Line went out of production in 2008 but remains cherished and in demand from design connoisseurs around the world, because of its characteristic industrial design expression that sets it apart from all other chairs. X-Line played a lead role in the café scene that emerged in Denmark over the 1980s, including as the signature chair during the first ten years of the now defunct Café Krasnapsky in central Copenhagen.

With the relaunch, the chair moves beyond its anonymous position among the high-tech classics of the 1980s and giving it the attention it so fully deserves in the design world of 2022.

X-Line is relaunched in its original chromium expression and, with respect for the original design and craftsmanship, in four monochrome editions.





In honour of modernist heritage, the X becomes the binding force for the construction of the chair.

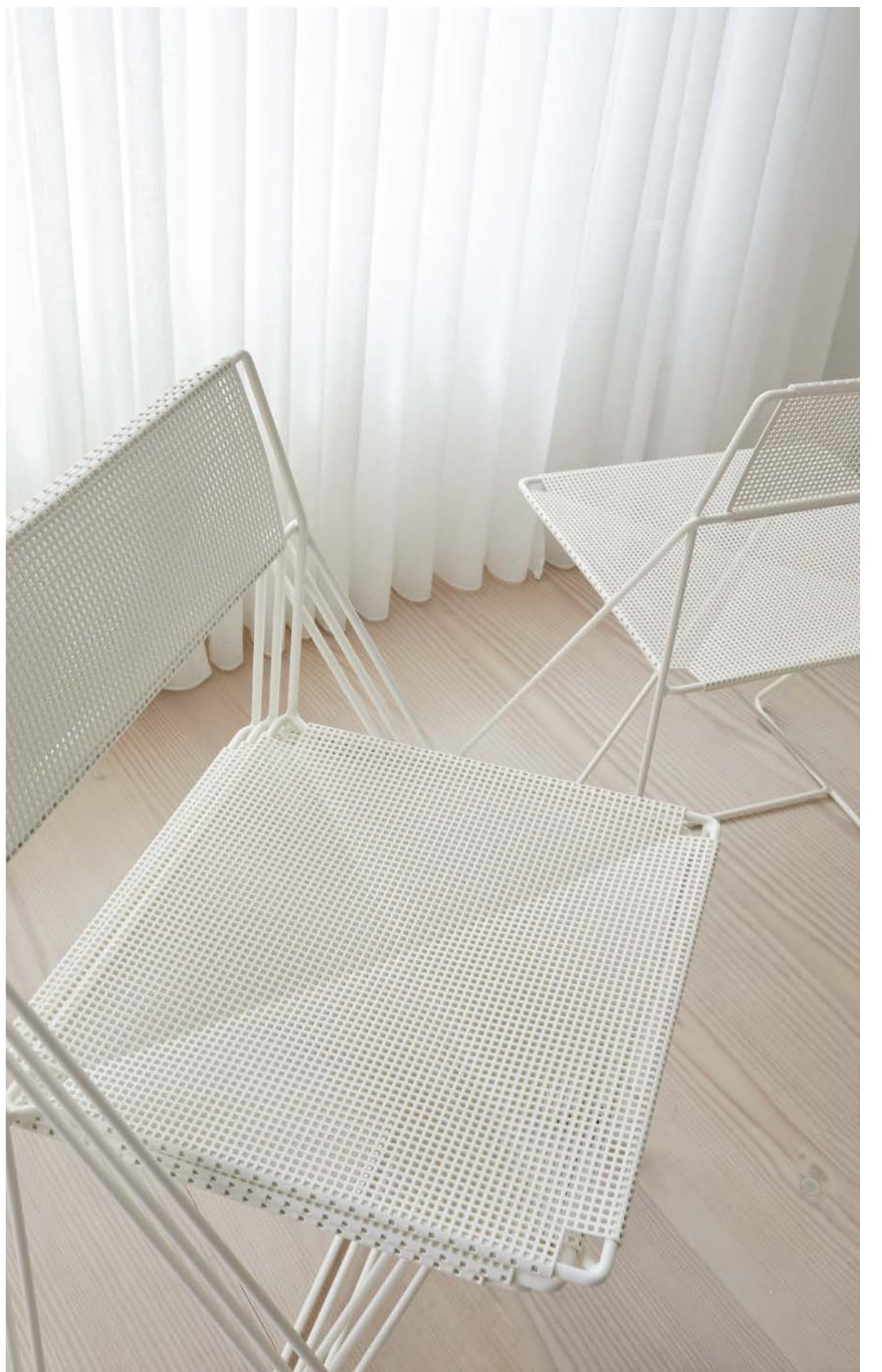
X-Line was designed in 1977 by Niels Jørgen Haugesen and is relaunched by Magnus Olesen in 2022.

Weight: 8 kg
Material: Steel
Stacks: 40 psc.

X-LINE

DESIGNED BY
NIELS JØRGEN HAUGESEN





12



MØBLET TÆT PÅ MENNESKET

Niels Jørgen Haugesen

Den danske møbelarkitekt Niels Jørgen Haugesen udfordrede og forfinede gængse konstruktionsprincipper inden for modernismens møbelarkitektur.

Niels Jørgen Haugesen (1936-2013) er en af Danmarks væsentligste møbeldesignere de sidste 50 år og en af de fremmeste repræsentanter for hightech-bevægelsen i 1980'erne. Hans industrielle, stringente og tidløse designs var toneangivende i 1980'erne, og i 2022 får hans virke opmærksomhed på ny.

EN FRONTLØBER FOR DANSK HIGHTECH

I dansk designhistorie taler man om *guldalderen* midt i det 20. århundrede, med store navne som Hans J. Wegner, Børge Mogensen, Finn Juhl og Arne Jacobsen. Niels Jørgen Haugesen blev som ung møbelarkitekt ansat på Arne Jacobsens tegnestue. Her var han ansat i årene 1966-71, hvor han især fik stor betydning for Jacobsens møbeldesigns i de sidste år af dennes karriere.

Niels Jørgen Haugesen var ikke langt fra Arne Jacobsen i sine designs og han dyrkede ligeledes international modernisme, enkelhed og minimalisme med udpræget fokus på konstruktion, funktion og perfektion. Ligesom Arne Jacobsen var Niels Jørgen Haugesen en mester i at aflæse tidsånden og designe essensen af den. Han lånte både formsprog og materialer fra industrien i sin samtid og blev en dansk frontløber for hightech-bevægelsen inden for møbelkunst. Den kendetegnes ved møbler med et stringent og industrielt designudtryk, hvor konstruktion og materialer testes til det yderste og vises frit frem. Blandt de af Haugesens møbler, der kendetegner hightech, kan nævnes X-Line stolen og Haugesen-bordet. I begge designs er X'et en central designfeature og uundværlig for konstruktionen. Om arven fra sine læremestre har Niels Jørgen Haugesen selv udtalt:

"Mine lærere var til funktionalisme og Bauhaus, og jeg bekender mig stadig til funktionalismen, men med en klar humanistisk holdning, det vil sige møblet tæt på mennesket, for arkitekten skal stå på brugerens side".
Interview i Politiken, 2004.

EGEN TEGNESTUE OG UNDERVERSER PÅ DET KGL. AKADEMIS DESIGNSKOLE

I 1971 åbnede Niels Jørgen Haugesen sin egen tegnestue med sin daværende hustru Gunvor Haugesen (1939-1996), hvor de med hvert sit håndværk og fagområde var hinandens inspirationskilder. Gunvor Haugesen var uddannet væver og vævede tæpper, vægtæpper ogbeklædning. Hendes faglighed smittede af på Niels Jørgen. Da han i 1977 lancerede sit banebrydende møbel X-Line stolen, var dens karakteristiske sæde og ryg af stålgritter blandt andet inspireret af den tynde metalplade, som Gunvor Haugesen brugte som base for sine vævede værker. Med tiden skabte parret også designværker sammen, og i 1994 lancerede de havemøbelserien, Xylofon.

Ved siden af tegnestuen underviste Niels Jørgen Haugesen på Det Kgl. Akademis Designskole i 40 år. Her fik han stor betydning for mange af vor tids store designere.

EN KLAR IDENTITET OG EN STRINGENT STREG I DANSK DESIGN

"Designeren skal tilstræbe det personlige udtryk. Når de bedste møbler holder gennem flere generationer, så er det fordi de har identitet", fortæller Niels Jørgen Haugesen i et interview med Politikken i 2004.

Niels Jørgen Haugesen formåede i den grad at skabe sin egen identitet som møbeldesigner. I dag kendes han for X'et og den tynde metaltråd, som går igen i mange af hans helt store designværker, blandt andet X-Line, Xylofon, Haugesen-bordet og Nimbussen.

Gennem årene blev han hyldet for sit arbejde. I 1996 fik han tildelt Statens Kunstmåfonds livsvarige hædersydselse samt ID prisen i 1986 og 1987 og Møbelprisen i 1996.



FURNITURE WITH A HUMAN CONNECTION

Niels Jørgen Haugesen

The Danish furniture designer Niels Jørgen Haugesen challenged and refined common construction principles in modernist furniture design.

Niels Jørgen Haugesen (1936–2013) is one of Denmark's most significant furniture designers of the past 50 years and a leading representative of the high-tech movement of the 1980s. His industrial, stringent and timeless designs were trend-setting during the 1980s, and now, in 2022, his work is receiving renewed attention.

A FRONT-RUNNER OF DANISH HIGH-TECH

In Danish design history, the mid 20th century is often described as 'the golden age', defined by key figures such as Hans J. Wegner, Børge Mogensen, Finn Juhl and Arne Jacobsen. As a young furniture designer, Niels Jørgen Haugesen was an employee in Arne Jacobsen's design studio. During his time at the studio, from 1966 to 1971, his influence applied in particular to the furniture created during these latter years of Jacobsen's career.

Haugesen's design approach was not very different from Jacobsen's, and both of them shared an affinity for international modernism, simplicity and minimalism with a strong focus on construction, function and perfection. Like Jacobsen, Haugesen had an exceptional grasp of the spirit of this time and the ability to manifest its essence in design. Haugesen borrowed both formal expressions and materials from contemporary industry and became a Danish front-runner for the high-tech furniture movement, which was characterized by a

stringent and industrial design expression, where construction and materials are put to the maximum test and openly exposed. Among Haugesen's high-tech furniture designs are the X-Line chair and the Haugesen table. In both designs, the X is a key design feature and a crucial part of the construction. About the legacy from his mentors and masters, Niels Jørgen Haugesen said:

'My teachers were into functionalism and Bauhaus, and I still subscribe to functionalism but with a clear humanistic attitude, meaning furniture with a close human connection – the designer should always be on the side of the user.' Interview in the Danish newspaper *Politiken*, 2004.

OWN DESIGN STUDIO AND TEACHING AT THE ROYAL DANISH ACADEMY OF FINE ARTS, SCHOOL OF DESIGN

In 1971, Niels Jørgen Haugesen co-founded an independent design firm together with his former wife, Gunvor Haugesen (1939–1996). In the office, they mutually inspired each other with their respective crafts and disciplines. Gunvor Haugesen was an educated weaver who created rugs, tapestries and clothing, and her particular craft approach influenced Niels Jørgen's work. When he launched his groundbreaking X-Line chair in 1977 its characteristic steel-grid seat and back were inspired in part

by the thin metal plate Gunvor Haugesen used as a base for her weaving. Over time, the couple also created joint designs, and in 1994 they launched the garden furniture series, Xylofon.

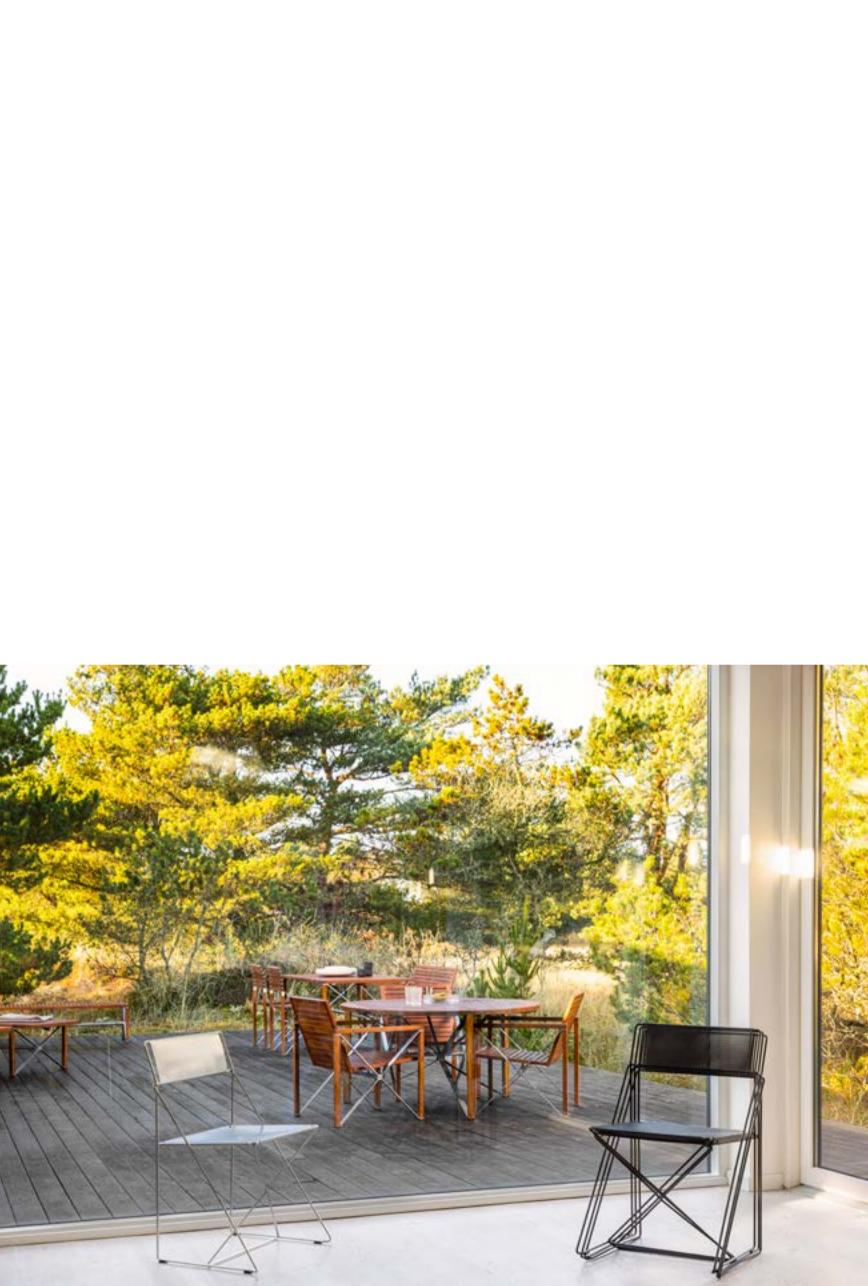
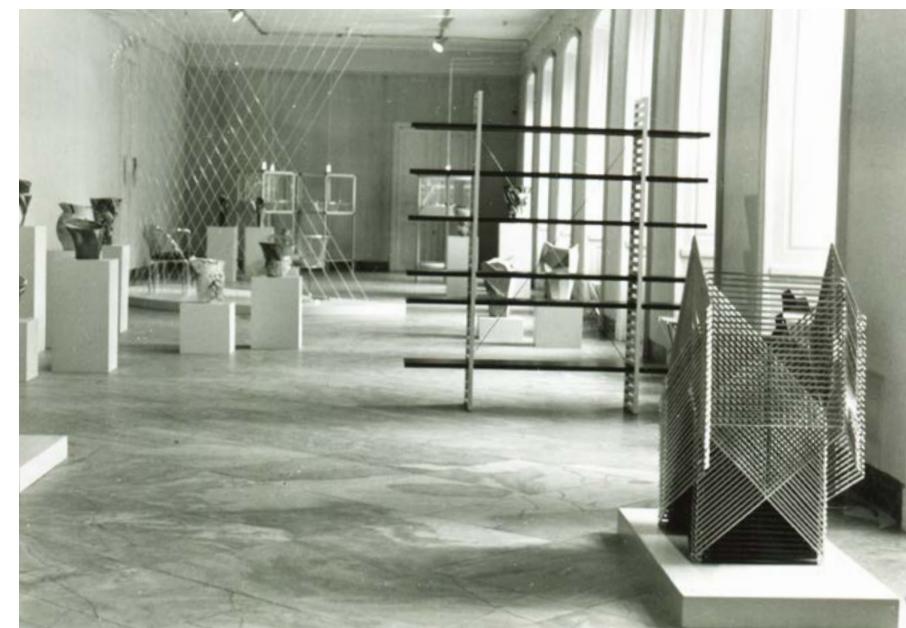
In addition to his work in the studio, Niels Jørgen Haugesen taught at the Royal Danish Academy of Fine Arts, School of Design for 40 years, where he was a significant influence for many of today's leading designers.

A CLEAR IDENTITY AND A STRINGENT LINE IN DANISH DESIGN

'The designer should strive for a personal expression. When the best furniture lasts for generations, it's because it has identity,' said Niels Jørgen Haugesen in an interview with '*Politiken*' in 2004.

Niels Jørgen Haugesen clearly manifested his own unique identity as a furniture designer. Today he is known for the X shape and the thin metal wire that are featured in many of his most significant designs, including X-Line, Xylofon, the Haugesen table and the Nimbus series.

Over the years he received many awards for his work, including the lifetime honorary grant from the Danish Arts Foundation in 1996, the ID Prize in 1986 and 1987 and Møbelprisen (Furniture Award) in 1996.





MAGNUSSEN

ARCHIVES

Design, der er værd at genbesøge

Siden 1937 har Magnus Olesen A/S produceret ekstraordinære møbler i samarbejde med førende arkitekter og designere. Møbler, der hver især fortæller en historie om deres samtid, udført med den skarpe funktionalitet, der kendetegner håndværkstraditionen hos Magnus Olesen – form og funktion skal altid gå hånd i hånd.



Når form og funktion går hånd i hånd, ser vi klassikere spire frem, og når vi med relanceringer fra vores arkiver skuer bagud, anerkender vi også den nutid, som møblerne med deres tidløse designs kan træde ind i. ARCHIVES er en fortælling om den bro, vi gerne vil bygge mellem nogle af de store danske møbeldesignere, vi hos Magnus Olesen har samarbejdet med gennem tiden og

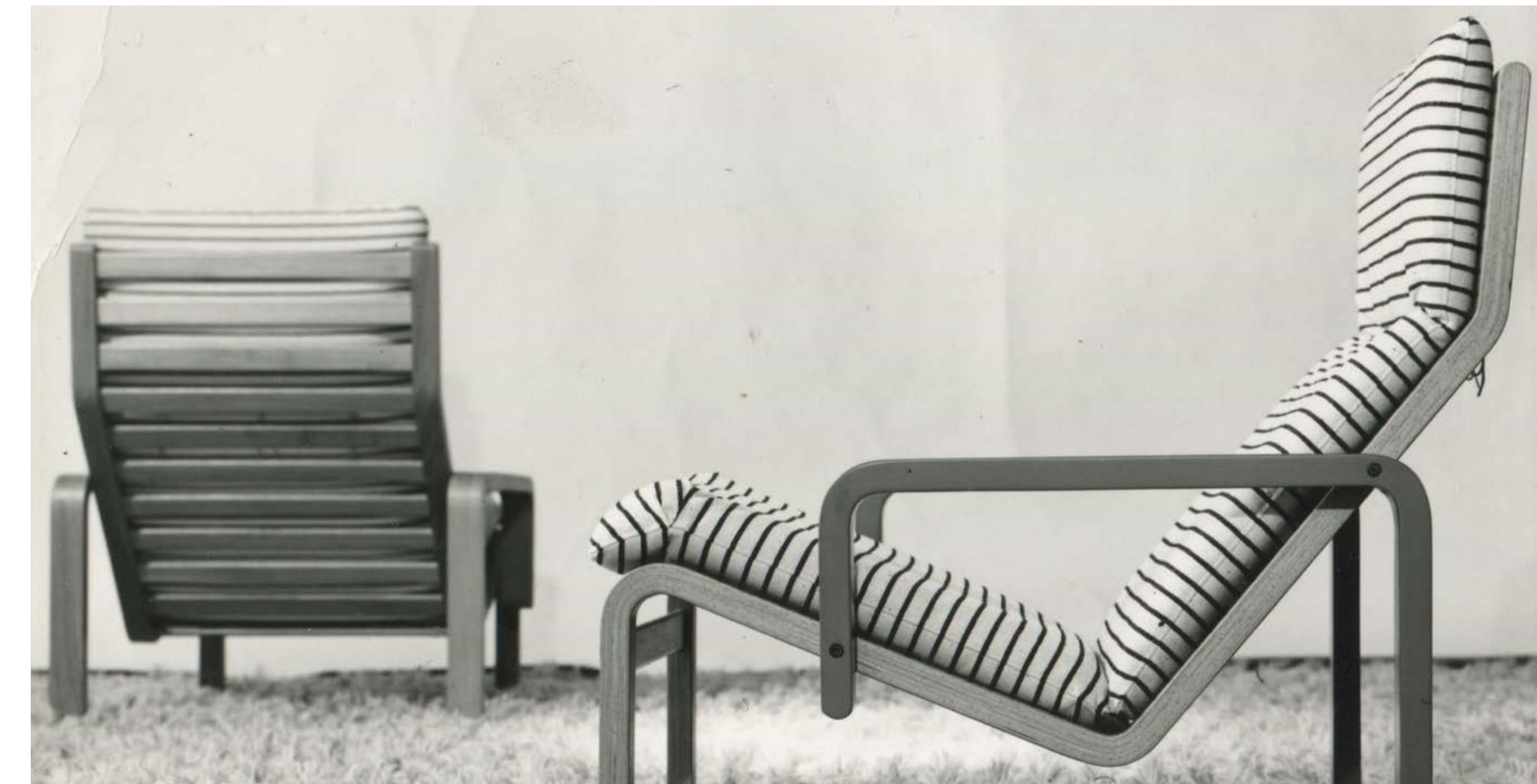
den minimalistiske og funktionalisme, som præger unge møbeldesigneres værker med fornyet kraft i dag. Vi er stolte af vores danske designarv, og vi tror på, at mødet mellem gammelt og nyt – mellem solide møbelklassikere og nytænksomme, unge designere – gavner begge parter. Hos Magnus Olesen vil vi være med til at skabe de møbler, som vi fortsat vil leve med, bruge og påskønne om 30 år.

ARCHIVES

Design that is worth revisiting



Magnus Olesen has been producing extraordinary furniture in collaboration with leading designers since 1937. Each piece tells a story of its time and is produced with the distinct functionality that characterizes the craft tradition at Magnus Olesen, where form and function always go hand in hand.



When form and function go hand in hand, design classics emerge, and when we turn to the past and relaunch designs from our archives, we also acknowledge the present that our timeless furniture designs enter into. ARCHIVES is a story about the bridge we would like to build between some of the great Danish furniture designers Magnus Olesen has worked with over the years and the minimalism and functionalism young contemporary furniture designers are pur-

suing with renewed dedication today. We are proud of our Danish design legacy and we believe that the meeting of old and new – of strong furniture classics and innovative young designers – is beneficial for both. At Magnus Olesen we hope to be able to create furniture that we continue to live with, use and appreciate 30 years from now.



ET 80'ER-IKON FÅR NYT LIV

Rud Thygesen og Johnny Sørensen

Oprindeligt lanceret i 1981 hos Magnus Olesen og designet af Rud Thygesen og Johnny Sørensen, er 8000 Serie stolen et designikon, der i mange bevidsthed var med til at definere møbeldesign i 80'erne. Mere end 40 år senere føles stolens sikre formsprog stadig moderne.

8000 Serie stolens karakteristiske udtryk og formgivning var i sin samtid et nybrud i dansk møbeltilvirkning, og det var med til at definere møbeldesign for et helt årti. 1980'ernes designudtryk har for alvor igen gjort sit indtog i danskerne bevidsthed, hvor vi i dag bruger de bedste dele af 80'ernes æstetik – en enkelt farve på en stol eller en vase – som farverigt indspark til indretningen.

"Vi er glade for at kunne give et af vores designikoner nyt liv med et moderne udtryk – og denne stol fra 'the golden boys', som Rud og Johnny blev kaldt i deres storhedstid, er stadig særdeles relevant i både dens funktionalitet og æstetiske udtryk her 40 år efter dens tilblivelse." Nils Knudsen, ejer og CEO, Magnus Olesen A/S.

I 2021 havde 8000 Serie stolen 40-års jubilæum og blev i forbindelse med 3daysofdesign relanceret i ni nye farver. Oprindeligt blev stolen lanceret i klassiske udtryk med lakeret bog og enten blå, rødt eller gult sæde. Men et sæt farver fra designernes hænder nåede aldrig at se dagens lys. I 2021 fuldendte Magnus Olesen den oprindeligt tiltænkte farvesammensætning af 8000 Serie stolen med Rud Thygesen og Johnny Sørensens egne farvevalg – samt nye, afdæmpede farver, der komplimenterer hele farvepaletten og taler ind i tidens trend.

8000 SERIE STOLEN GENNEM TIDEN

8000 Serien som design er med tiden blevet en integreret del af Magnus Olesens DNA, hvor tidsløst design og godt håndværk går hånd i hånd, og som 8000 stolen er en arketype på i sin kategori.

Stolen blev i sin tid bestilt som forslag til en moderne caféstol til den ikoniske Café Victor i København, og dens tilblivelse foregik i et tæt samarbejde mellem de to designere og Flemming Olesen, der på fabrikken i Durup fandt den perfekte løsning til stolens konstruktion. Flemming Olesen blev så optaget af at finde den perfekte løsning til stolens konstruktion, at han brugte al sin vågne tid på at komme frem til den bedste måde at samle den på. Hele 8000 Seriens møbler blev baseret på en enestående produktionsteknologi med en patenteret samling uden brug af skruer og dyvler, der gør dem utrolig stærke og meget smidige trods deres lave vægt.

Den særlige måde at konstruere stolen på blev sidenhen patenteret i 34 lande – noget man dengang ellers ikke så inden for møbeltilvirkning.

8000 – EN SAMLET SERIE

Stolstolen indgår i en samlet 8000 Serie fra Rud Thygesen og Johnny Sørensen, som bl.a. også indeholder en skammel, cafébord, barstole mm.

A 1980S ICON IS REBORN

Rud Thygesen og Johnny Sørensen

Originally launched in 1981 by Magnus Olesen and designed by Rud Thygesen and Johnny Sørensen, the 8000 Series chair is a design icon that played a key part in defining 1980s furniture design. Forty years later, the chair's convincing expression still looks modern.



The characteristic expression and form of the 8000 Series chair was groundbreaking in its time and helped define Danish furniture design for a decade. The design expression of the 1980s has a strong position in Danish design, as we now use the best aspects of 1980s aesthetics – a single colour on a chair or a vase – as a colourful input to the decor.

'We are excited to see one of our design icons reborn with a modern expression – and this chair by 'the golden boys', as Rud and Johnny were called at the height of their careers, remains highly relevant in both functionality and aesthetic expression today, 40 years after it was created.' – Nils Knudsen, owner and CEO, Magnus Olesen A/S.

In 2021, the 8000 Series chair had its 40th anniversary, and during the Copenhagen design event *3daysofdesign* it was relaunched in nine new colours. Originally, the chair was launched in classic looks with lacquered beech and a blue, red or yellow seat. An additional set of colours composed by the designers was never realized. In 2021, Magnus Olesen completed the original colour range of the 8000 Series chair with Rud Thygesen and Johnny Sørensen's own colour choices supplemented with new, muted colours that complement the colour palette and match current trends.

THE 8000 SERIES CHAIR OVER THE YEARS

Over time, the 8000 series design has become an integrated part of Magnus Olesen's DNA, where timeless design and quality craftsmanship go hand in hand. In its category, the 8000 chair is an archetypal example of these design qualities.

Originally, the chair was commissioned as a proposal for a modern café chair for the iconic Café Victor in Copenhagen. It was created in close collaboration between the two designers and Flemming Olesen, who found the perfect construction for the chair at the factory in Durup. Flemming Olesen became so obsessed with finding the perfect constructive solution that he spent all his waking hours developing the ideal assembly method. All the pieces in the 8000 series were based on a unique production method with a patented assembly solution without screws or dowels that makes them incredibly strong and supple, despite their low weight.

This unique construction method was subsequently patented in 34 countries – a rare thing in furniture production.

8000 – A COHERENT SERIES

The stacking chair is part of the 8000 Series by Rud Thygesen and Johnny Sørensen, which also includes a stool, a café table, barstools and more.





28



29



**FRITZ BORNSTÜCK X 8000 SERIE STOLEN**

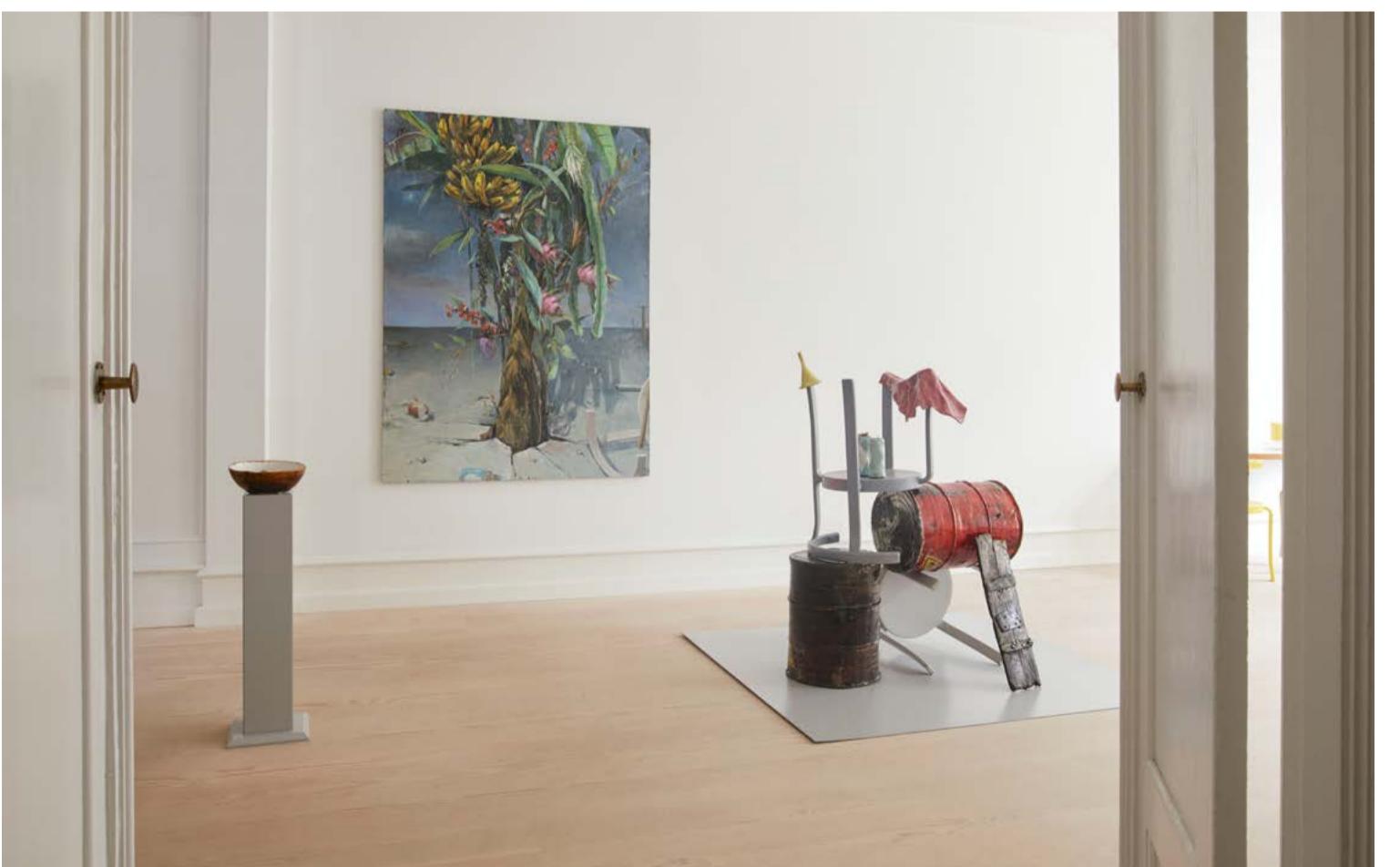
En fortolkning af 8000 Serie stolen som et oliemaleri, en skål og et installationsværk af den internationalt anerkendte kunstner Fritz Bornstück.

// An interpretation of the 8000 Series chair as an oil painting, a bowl and an installation by the internationally acclaimed artist Fritz Bornstück.



Session

Mix Table with Ø Chair



Ø STOLEN AF ØIVIND SLAATTO

Med skruen som smykke og
samlende fortælling

Designer, Øivind Slaatto arbejdede tæt sammen med 'de stille genier' på Magnus Olesens nordjyske møbelfabrik under udviklingen af sit første siddemøbel. Resultatet blev Ø stolen, der består af kun tre dele og én skrue.

"Det at lave en stol, som bliver samlet med én skrue, det er naivt, og vi vidste ikke, om det overhovedet kunne lade sig gøre. Vi blev nødt til at lave mange tests. Det her projekt har kun kunnet lade sig gøre, fordi jeg har kunnet trække på den erfaring, som Magnus Olesen ligger inde med. Jeg har kunnet tale indgående med alle de stille genier fra fabrikken i Danmark, og vi har haft en tæt dialog. Det er derfor, den er blevet så god. Det er en hybrid af ungdommeligt vovemod og mange års erfaring," fortæller Øivind Slaatto.

ØIVIND SLAATTO DESIGNEDE Ø STOLEN MED ØNSKET OM AT LAVE EN STOL, SOM VAR SÅ BÆREDYGTIG SOM MULIG

I Ø stolen er en bæredygtig idé blevet til stolens visuelle særpræg. En enkelt skrue i sædet fungerer på én gang som stolens karakteristiske smykke og holder samtidig alle komponenter sammen, så alt let kan skilles ad, når enkelte dele efter mange års brug er beskadiget eller nedslidt.

"Vi kan ikke være bekendt at lave ting, som skal smides ud. Den her stol er designet, så den indgår i en hel livscyklus. Dens komponenter er sat sammen med én skrue, hvilket betyder, at det er nemt at skifte de enkelte elementer ud. Vi har virkelig prøvet at tænke på, at vi skal tage vare på de ressourcer, som vi har," forklarer Øivind Slaatto.

Udover at stolens tre dele kan udskiftes, så har det også været vigtigt at bruge de korrekte materialer; FSC-certificeret træ, delvist genbrugsstål og EU Ecol-

bel polster. I 2020 blev Ø stolen nomineret til Årets Grønne Produkt 2020, en designaward stiftet af Bo Bedre, Bolig Magasinet, Costume Living og Nordic Living.

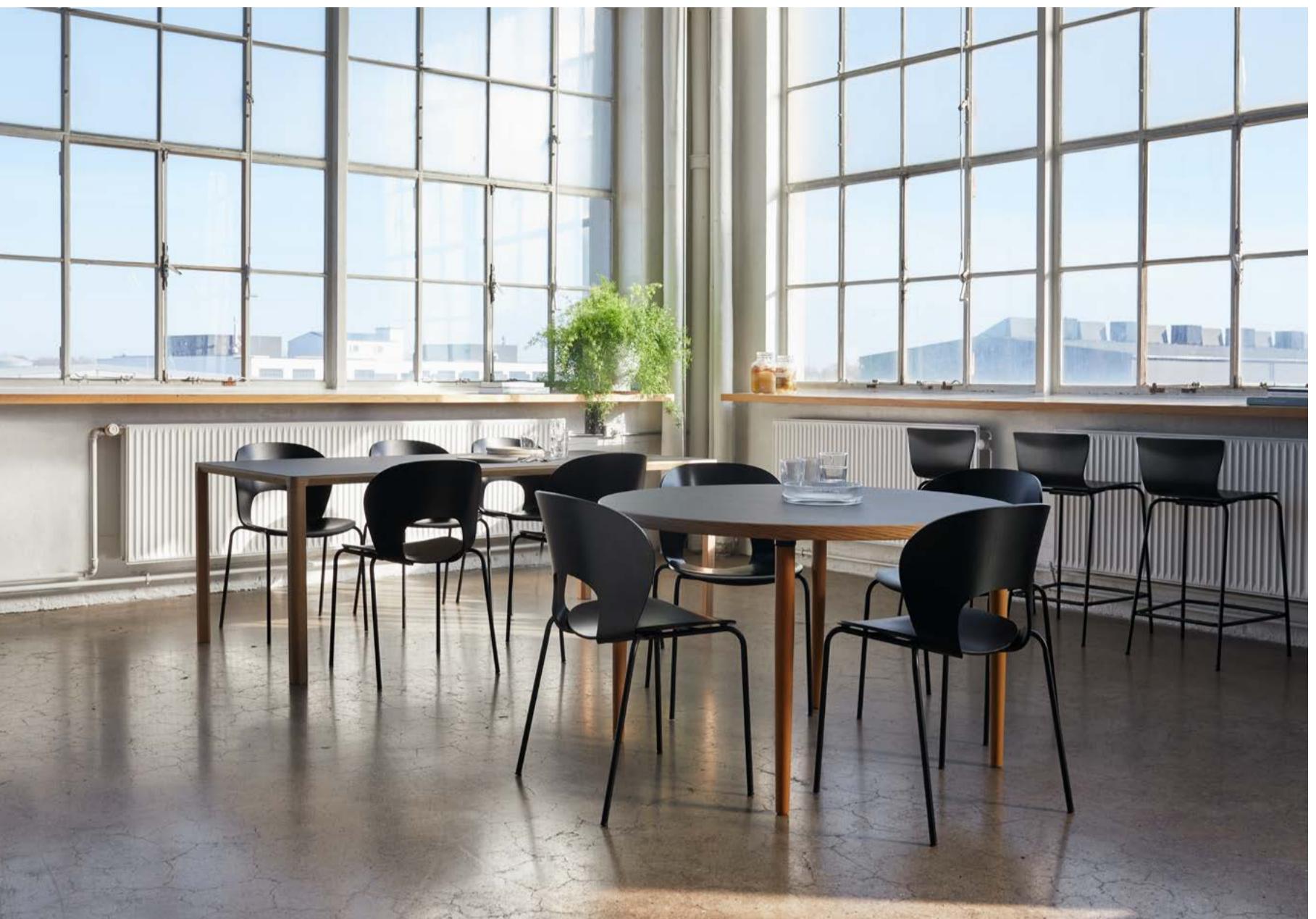
Ø stolen blev lanceret i 2020 i ni farvesammensætninger, heriblandt en version i bordeaux, mintgrøn og blå, som tydeliggør den tredelte konstruktion, samtidig med at stolen får et spændende og voget farveudtryk. Ø stolen fås også i klassiske farvesammensætninger, som helt i sort eller beige.

ØIVIND SLAATTO

Øivind Alexander Slaatto (f. 1978) er en af Danmarks yngre, lovende designere. Han forsøger at finde enkle, indlysende og samtidig poetiske løsninger, ofte med inspiration fra naturens verden. I sit arbejde søger han nærmere efter det åbenlyse end det spektakulære – altid efter den renest mulige løsning.

"Jeg prøver at gøre sådan, at tingene er naturlige: Hvad er naturen i en stol? Naturen i en stol, det handler om at sidde. Det er en krop, som skal sidde i den. Den skal følge kroppen og understøtte den. Vi har prøvet at gøre det indlysende. Det skal ikke være sådan en wow-oplevelse, men det, man gør, skal give mening," fortæller Øivind Slaatto.

Slaatto er uddannet fra Det Kgl. Akademis Designskole og har også taget en uddannelse som konservatoriemusiker fra Det Kongelige Danske Musikkonservatorium.



Ø CHAIR BY ØIVIND SLAATTO

With the screw as ornament
and narrative theme

Designer Øivind Slaatto collaborated closely with ‘the quiet geniuses’ at Magnus Olesen’s furniture factory in northern Jutland in the development of his first seating furniture design. The result was the Ø Chair, which consists of three components and a single screw.

‘Making a chair that is assembled by a single screw is a naive endeavour, and we weren’t sure if it could even be done. It took a lot of tests. This project was only possible because I could rely on the experience that Magnus Olesen has amassed. I was able to have in-depth talks with all the quiet geniuses at the Danish factory, and we remained in close dialogue throughout. That’s what made it so good. It is a hybrid of youthful audacity and many years of experience,’ says Øivind Slaatto.

ØIVIND SLAATTO DESIGNED THE Ø CHAIR WITH THE DESIRE TO MAKE A CHAIR THAT WAS AS SUSTAINABLE AS POSSIBLE.

In the Ø Chair, a sustainable concept has become the chair’s visual signature feature. A single screw in the seat serves both as the chair’s characteristic ornament and as the assembly device that keeps all the components together, making for easy disassembly if anything needs replacing after many years of use.

‘We can’t in good conscience make things that will ultimately be thrown away. This chair is designed with a full life cycle in mind. Its components are held together by a single screw, which makes it easy to replace individual elements. We really tried to bear in mind that we need to preserve our resources,’ Øivind Slaatto explains.

In addition to enabling replacement of the three components, another key priority was to use the right materials: FSC-certified wood, partially recycled

steel and EU Ecolabel upholstery. In 2020, the Ø Chair was nominated for Årets Grønne Produkt 2020 (Green Product of the Year 2020), a design award founded by the interior design magazines Bo Bedre, Bolig Magasinet, Costume Living and Nordic Living.

The Ø Chair was launched in 2020 in nine colourways, including a version in burgundy, mint green and blue, that highlight the three-part construction and give the chair a bold and exciting colour expression. The Ø Chair is also available in classic colours, including all-black or beige.

ØIVIND SLAATTO

Øivind Alexander Slaatto (b. 1978) is one of Denmark’s young, promising designers. He aims to find simple, obvious yet poetic solutions, often drawing on inspiration from nature. In his work he aims more for the obvious than for the spectacular – always in a search for the cleanest possible solution.

‘I always try to make things that are natural: what is the nature of a chair? The nature of a chair is defined by sitting. It’s going to accommodate a human body. It has to follow and support the body. We tried to make it obvious. We weren’t going for a wow! experience but for doing something that made sense,’ says Øivind Slaatto.

Slaatto graduated from The Danish Design School and also trained as a musician at the Royal Danish Academy of Music.





FREYA SERIES in white oiled finish



NYT LIV MED GENANVENDT PLAST

Pause Komposit af Busk + Hertzog



Plast fra danske husholdninger udgør indholdet i en opdateret version af Busk + Hertzogs elegante stol Pause.

Pause stolen blev oprindeligt designet af Busk + Hertzog i 2005, men i 2022 introduceres den elegante stol også med sæde og ryg i komposit. Den anvendte komposit indeholder genanvendt husholdningsplast, et materiale udviklet i samarbejde med Randers Kommune og SP Moulding A/S. Plast fra danske husholdninger indsamlles og omdannes til et kompositmateriale, som derefter bruges til ryg- og sædedele, der samles på vores fabrik i Danmark.

"Vi øjnede muligheden for at tilføre nyt liv og en mere bæredygtig vinkel på brugen af råmaterialer i en af vores mest populære stole gennem tiden. Pause stolen får med kompositmaterialet

ny berettigelse, der understreger dens tidløshed." Nils Knudsen, ejer og CEO, Magnus Olesen A/S.

Designmæssigt står Pause lige så skarpt, som den altid har gjort. Stolen er tegnet med fokus på, at den skal være lige smuk at se på forfra som bagfra, hvilket giver den et let og enkelt udtryk uden at gå på kompromis med høj kvalitet og siddekomfort.

Stolen er desuden designet ud fra konceptet *Design for Disassembly*, der gør den nem at opgradere og vedligeholde, da sæde og ryg kan udskiftes efter mange års brug.

FAKTA:

Design Busk + Hertzog
Fås også i en EU Ecolabel-certificeret variant med egetræssæde og ryg
Stabler 10 stk. på gulv og 12 stk. på vogn

OM BUSK + HERTZOG

Det internationalt anerkendte designstudie Busk + Hertzog har siden 2000 designet møbler med fokus på skulpturelle, rene linjer og et simpelt udtryk. Til Magnus Olesen har de designet Pause serien, Session serien, Contact og Flow.

REVITALIZED WITH RECYCLED PLASTIC

Pause Composite by Busk + Hertzog



Plastic from Danish household waste provides the material for an updated version of Busk + Hertzog's elegant chair Pause.

Pause was originally designed by Busk + Hertzog in 2005, but in 2022 the elegant chair is introduced in an edition with a seat and back in composite made from recycled household plastic and developed in collaboration with Randers Municipality and SP Moulding A/S. Plastic from Danish households is collected and transformed into a composite material that is used for seat and back components that are assembled in our factory in Denmark.

"We saw an opportunity to add new life and a more sustainable angle to the use of raw materials in one of our most popular chairs over the years. The composite gives the Pause chair renewed justification

and underscores its timelessness." - Nils Knudsen, CEO and owner of Magnus Olesen A/S.

The design expression of Pause is as sharp as ever. The chair was designed in a light and simple expression without compromising on quality or seating comfort and with an emphasis on making it equally beautiful whether it is seen from the back or from the front.

The chair is also an example of 'design for disassembly', making it easy to upgrade and maintain, as the seat and back can be replaced after many years of use.

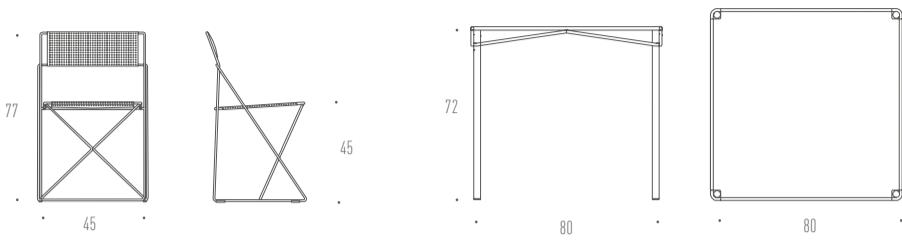
FACTS:

Design: Busk + Hertzog
Also available in an EU Ecolabel-certified variant with oak seat and back
Stacks 10 chairs high on the floor, 12 high on a cart

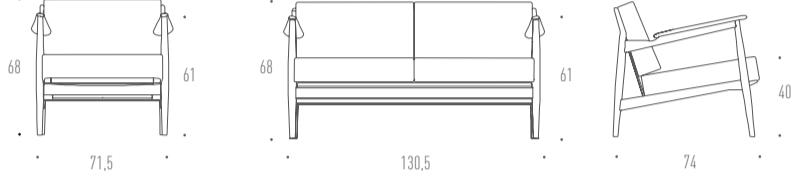
ABOUT BUSK + HERTZOG

Founded in 2000, the internationally acclaimed design studio Busk + Hertzog designs furniture with a focus on clean, sculptural lines and a simple expression. For Magnus Olesen they designed the Pause series, the Session series, Contact and Flow.

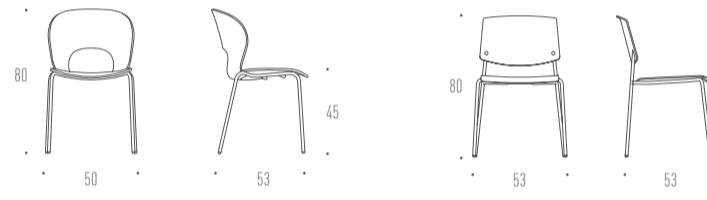
X-Line
Designed by Niels Jørgen Haugesen
MO 6100



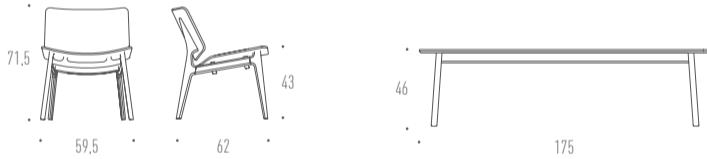
Model 107, 2-seater
Designed by Ib Kofod-Larsen
MO 107, MO 107S



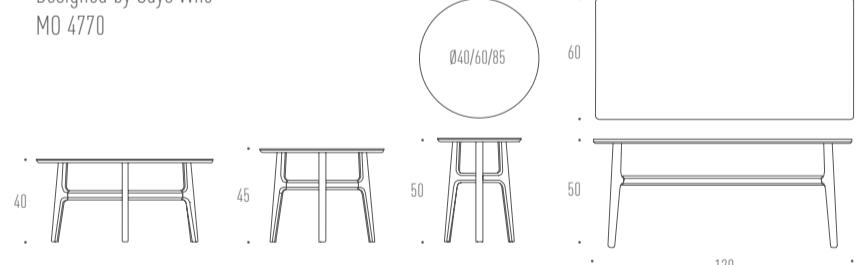
Ø Chair
Designed by Øivind Slaatto
MO 2030



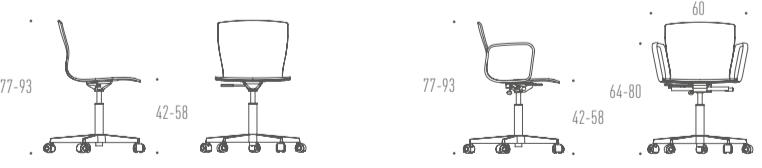
Freya Lounge
Designed by Says Who
MO 4731



Freya Coffee Table
Designed by Says Who
MO 4770

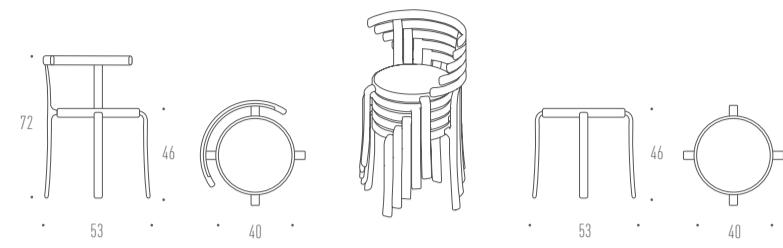


Butterfly Swivel
Designed by Niels Gammelgaard
MO 5480

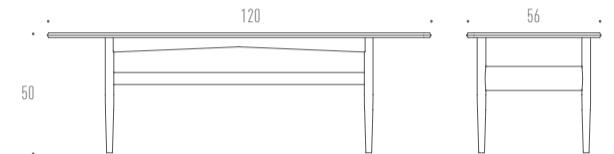


X-Line Table
Designed by Niels Jørgen Haugesen
MO 6151

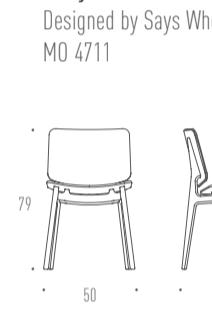
8000 Series
Designed by Rud Thygesen & Johnny Sørensen
MO 8002



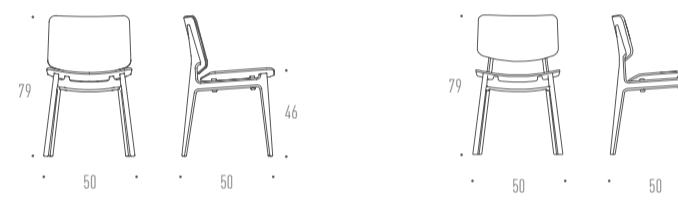
Model 107 Coffee Table
Designed by Ib Kofod-Larsen
MO 107T



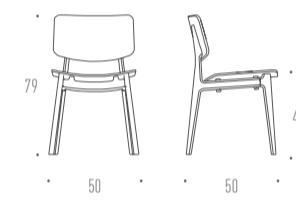
Pause
Designed by Busk + Hertzog
MO 8661



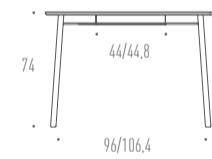
Freya
Designed by Says Who
MO 4711



Freya Two
Designed by Says Who
MO 4710



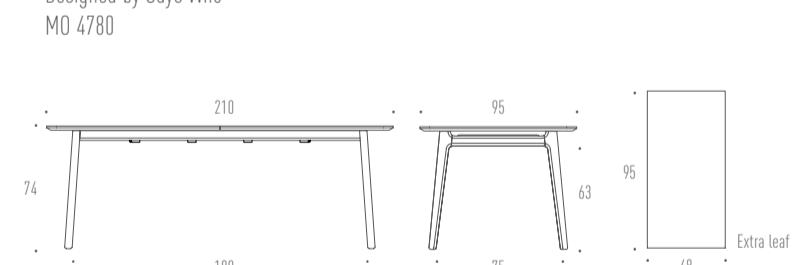
Freya Bench
Designed by Says Who
MO 4740



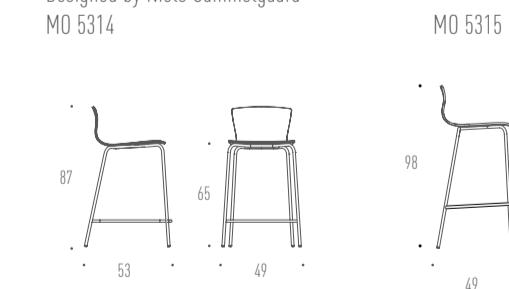
Freya Desk
Designed by Says Who
MO 4760, MO 4760-2



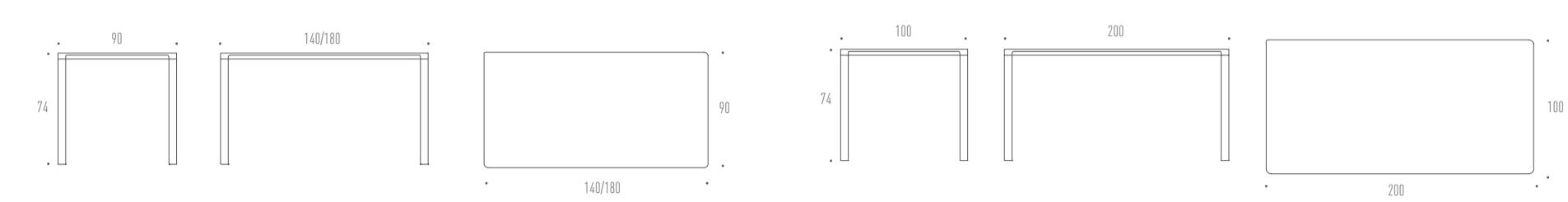
Freya Dining Table
Designed by Says Who
MO 4780



Butterfly Bar Chair
Designed by Niels Gammelgaard
MO 5314

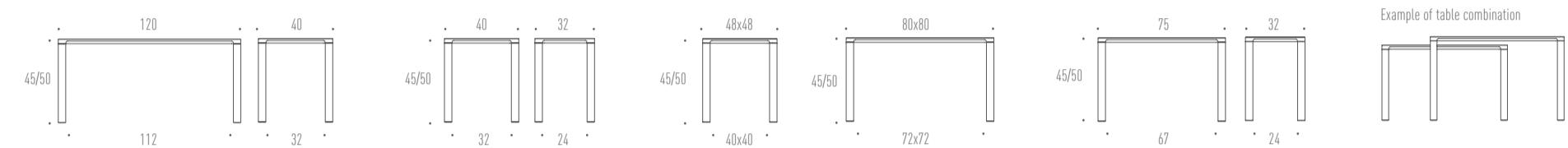


Slender
Designed by Antonio Scaffidi
MO 7100



Magnus Olesen Living Collection

Slender Coffee Table
Designed by Antonio Scaffidi
MO 7110

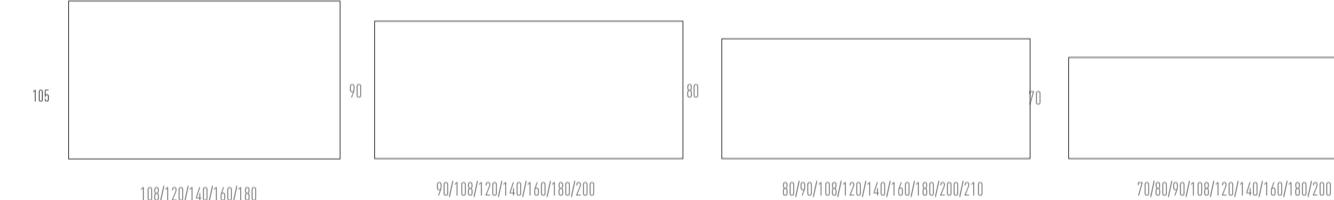
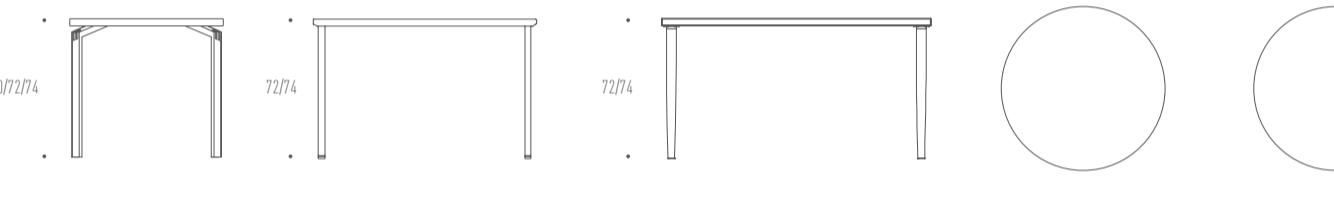


Mix Table
Designed by Rud Thygesen & Johnny Sørensen
MO 7003/7014

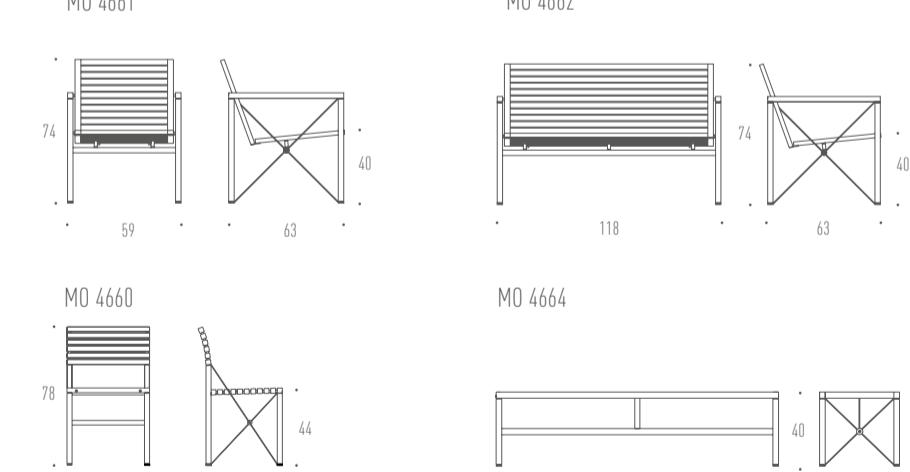
MO 7025/7026/7027 +
MO 7006/7008/7010

MO 7020/7021/7024 +
MO 7007/7009/7011

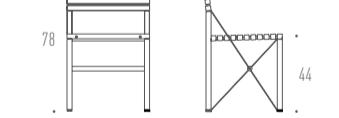
Ø80/90/108/120/140
120/140/160/180



Xylofon
Designed by Gunvor & Niels Jørgen Haugesen
MO 4661



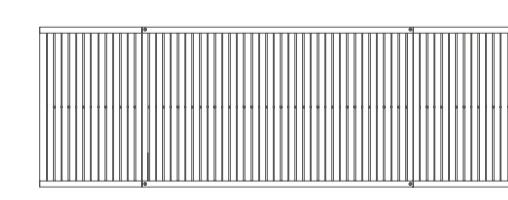
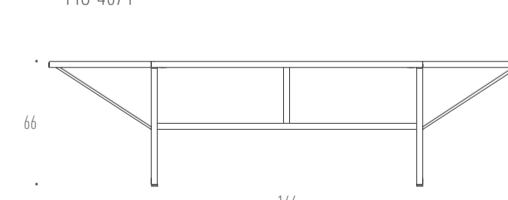
MO 4660



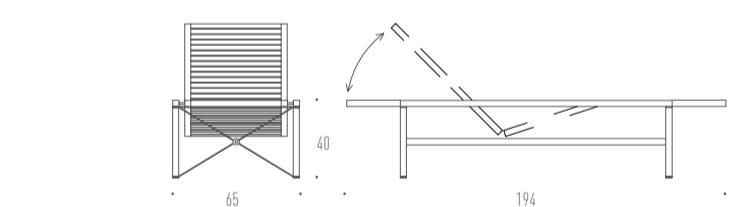
MO 4664



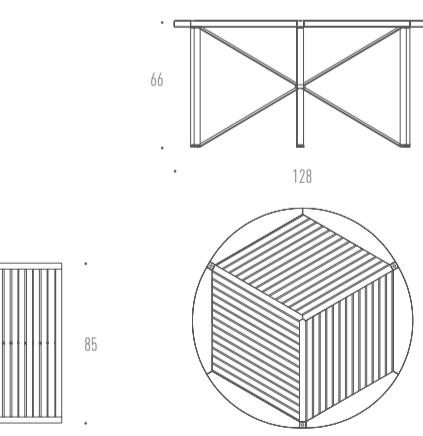
MO 4671



MO 4663



MO 4680



GODT DESIGN, DER HOLDER

Drevet af passion for design funktionalitet og håndværk, repræsenterer Magnus Olesen møbelkunst og produktion med fokus på bæredygtighed og samarbejde med førende designere. Samarbejdspartnere har gennem tiden været designere som Ib Kofod-Larsen, Niels Jørgen Haugesen, Rud Thygesen & Johnny Sørensen, Niels Gammelgaard, Busk + Hertzog, Says Who og Øivind Slaatto.

I dag kan møbler produceret af Magnus Olesen findes i mere end 20 lande, i arkitektoniske projekter og salgssteder samt i vores showrooms i København og Stockholm.

LOKAL PRODUKTION SIDEN 1937

Magnus Olesen beskæftiger i 2022 omkring 50 medarbejdere og fastholder produktion og hovedkvarter i den nordjyske by, Durup.

"Vi er stolte af at kunne bevare vores danske fabrik samt opretholde arbejdspladser lokalt i Nordjylland. Vi tror på værdien i det danske håndværk og har derfor produceret i Danmark siden 1937." Nils Knudsen, CEO og Ejer, Magnus Olesen A/S

Siden 1937 har Magnus Olesen A/S produceret møbler, der søger at løfte de rum, de er en del af, med tidløs elegance og funktionalitet.

Magnus Olesen Designers



Gunvor & Niels Jørgen Haugesen
Gunvor Haugesen (1939-1996)
Niels Jørgen Haugesen (1936-2013)



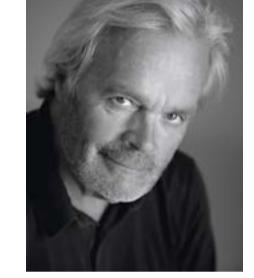
Øivind Slaatto
Øivind Slaatto (1978)
Xylofon series



Ib Kofod-Larsen
Ib Kofod-Larsen (1921-2003)
Model 107, Model 107 2-seater, Model 107 Coffee Table



Busk + Hertzog
Flemming Busk (1967)
Stephan Hertzog (1969)
Pause



Niels Gammelgaard
Niels Gammelgaard (1944)
Butterfly series



Scaffidi Design
Antonio Scaffidi (1976)
Slender series



Says Who
Kasper Meldgaard (1982), Nikolaj Duve (1981)
Freya, Freya Two, Freya Lounge, Freya Coffee Table, Freya Dining Table, Freya Bench, Freya Desk



Niels Jørgen Haugesen
Niels Jørgen Haugesen (1936-2013)
X-Line, Xylofon series



Rud Thygesen & Johnny Sørensen
Rud Thygesen (1932-2019)
Johnny Sørensen (1946)
8000 series, Mix

SHOWROOM

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DESIGN THAT LASTS

Driven by a passion for design, functionality and craftsmanship, Magnus Olesen represents design and production with a focus on sustainability and collaboration with leading designers. Over the years, we have worked with many esteemed designers, including Ib Kofod-Larsen, Niels Jørgen Haugesen, Rud Thygesen & Johnny Sørensen, Niels Gammelgaard, Busk + Hertzog, Says Who and Øivind Slaatto.

Today, furniture made by Magnus Olesen is found in shops and as part of architecture projects in more than 20 countries around the world and in our showrooms in Copenhagen and Stockholm.

LOCAL PRODUCTION SINCE 1937

In 2022, Magnus Olesen has 50 employees and maintains its production plant and head office in Durup, northern Jutland.

„We are proud to be able to preserve our Danish factory and to preserve local jobs in northern Jutland. We believe in the value of Danish craftsmanship and have maintained production in Denmark since 1937.” – Nils Knudsen, CEO and owner, Magnus Olesen A/S

Since 1937, Magnus Olesen has been producing furniture that seeks to elevate the space it is a part of through timeless elegance and functionality.



MAGNUS OLESEN