

**AVAILABLE WORKS
SUMMER COLLECTION**



**SEEDSLONDON.COM
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LUSTRE PENDANT LIGHT (PURPLE), 2020

Jochen Holz

Working with his own experimental techniques, this series of lustre pendants employs metallic oxides, which are painted onto the molten glass. Jochen beautifully creates a unique coloured wash effect on the glass with metallic lustres.



Borosilicate glass with precious metallic
lustres ø 14.5 × H 26 cm

Each unique can be made to order

£ 1 000.00 excl. VAT

LUSTRE PENDANT LIGHT (COPPER RED), 2020

Jochen Holz

Working with his own experimental techniques, this series of lustre pendants employs metallic oxides, which are painted onto the molten glass. Jochen beautifully creates a unique coloured wash effect on the glass with metallic lustres.



Borosilicate glass with precious metallic
lustres ø 14.5 × H 26 cm

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PASTEL CANDLESTICKS, 2020

Jochen Holz

Jochen has hand-shaped and assembled together different coloured, opaque and clear glass pieces, creating unique candleholders.



Clear and opaque borosilicate glass

ø 7.5 × H 15 cm – Small

ø 8 × H 16 cm – Medium

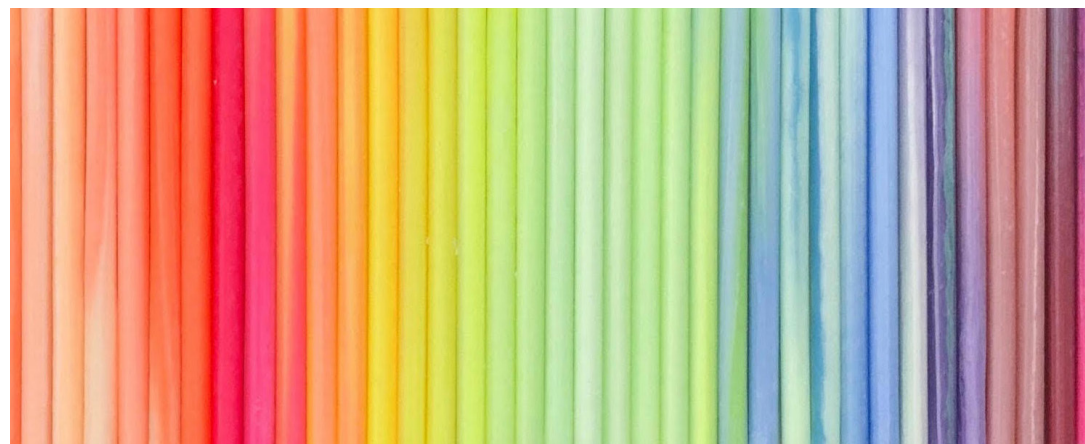
Each unique can be made to order

£ 230.00 excl. VAT for the pair

TWIST CANDLES (COLOUR OF RAINBOW), 2020

Lex Pott

All candles are designed and crafted by Lex Pott using candle wax from The Netherlands, they will delight you with their various colourful finishes.



Wax

H 40 cm

All the colours of the rainbow

£ 10.00 excl. VAT for the pair

RICKY RUG

Atelier Février

Atelier Février's Ricky, hand-knotted in Nepal, creates a visual illusion with a wave pattern and contrasting textures. Ricky is part of the A Point collection.

It is customisable in any colour, any shape or size upon request.



90% Himalayan wool and 10% pure silk L 250 × W 200 cm

Bespoke colours and dimensions upon request £ 1 100.00 excl. VAT per square meter

POUDRE RUG

Atelier Février

Hand-knotted by Nepalese craftsman, Poudre is a Himalayan wool and silk rug designed by Bruant & Spangaro and produced by Atelier Février.

It is customisable in any colour, any shape or size upon request.



85% Himalayan wool and 15% silk

L 300 × W 210 cm

Bespoke colours and dimensions upon request £ 1 150 .00excl. VAT per square meter

SUSPENDED STICK, 2019

Attua Aparicio

The handmade stoneware stick has been embedded with waste borosilicate glass chips, part of Attua's ongoing research in ways of using waste borosilicate glass in combination with ceramics, as this glass can't not be recycled with the conventional recycling systems. The ceramic stick is used as the support of existing electrical and lighting components to create a suspended light. Craft and climbing hybridise with a hint of pop.



Stoneware, borosilicate glass, polyester rope, cable ties, LED lightbulbs and electrical components

L 160 x W 15 x H 180 cm - Large

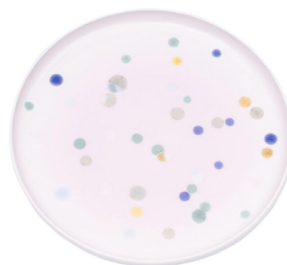
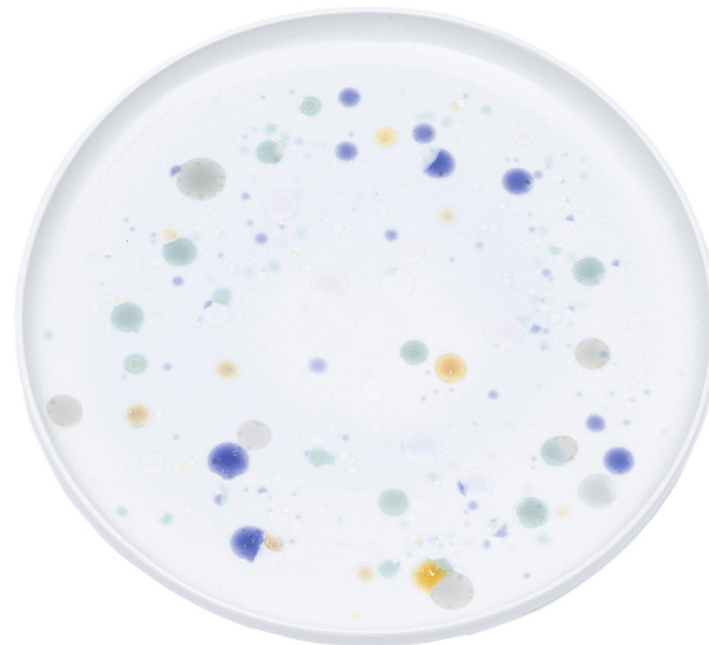
Exclusive to SEEDS
Each unique within the series

£ 1 500.00 excl. VAT - Small
£ 3 000.00 excl. VAT - Large

JINGDEZHEN PLATE, 2019

Attua Aparicio

Made in Jingdezhen as part of Attua's ongoing research in ways of using waste borosilicate glass in combination with ceramics, as this glass can't not be recycled with the conventional recycling systems.



Porcelain, glaze and borosilicate glass

ø 30 × H 1 cm

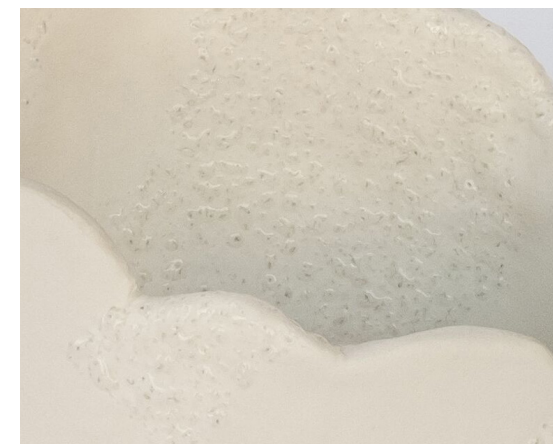
Exclusive to SEEDS

£ 120.00 excl. VAT

EKWC VASES, 2018**Attua Aparicio**

Made during her summer residency in the Netherlands at the EKWC – European Ceramic Work Centre – the starting point and common thread of her work was to combine ceramics with leftover borosilicate glass from her partner Jochen Holz's studio.

The matte part is porcelain with molochito and the glossy part is porcelain with crushed borosilicate glass and is the result of exploring the mixing of these two materials.

**Porcelain and borosilicate glass**

ø 15 × H 31 cm – Small
ø 22 × H 75 cm – Large

Exclusive to SEEDS

£ 600.00 excl. VAT – Small
£ 2 200.00 excl. VAT – Large

ROUGH VASES, 2019

Attua Aparicio

Attua Aparicio has been working with borosilicate glass, which is non-recyclable in the UK. She explores ways to re-use this industrial waste into raw material.

Through her recent residency in China, she has experimented with using this waste borosilicate glass as a glaze on ceramics, achieving many different surfaces and finishes.



Borosilicate glass on ceramics

£ 83.00 excl. VAT – Small
£ 150.00 excl. VAT – Medium
£ 241.00 excl. VAT – Large

SMOOTH VASES, 2019

Attua Aparicio

Attua Aparicio has been working with borosilicate glass, which is non-recyclable in the UK. She explores ways to re-use this industrial waste into raw material.

Through her recent residency in China, she has experimented with using this waste borosilicate glass as a glaze on ceramics, achieving many different surfaces and finishes



Borosilicate glass on ceramics

£ 233.00 excl. VAT – Small
£ 266.00 excl. VAT – Medium
£ 266.00 excl. VAT – Large

CERAMIC VASE, 2019**Attua Aparicio**

With the waste practices of glass makers in mind and over the course of two artistic residencies, Attua has created a vase that combines ceramic with the borosilicate glass waste of glass blower Jochen Holz to surprising effect.

**Porcelain, borosilicate glass and glaze****ø 9.5 × H 17.5 cm****One of a kind****£ 950.00 excl. VAT**

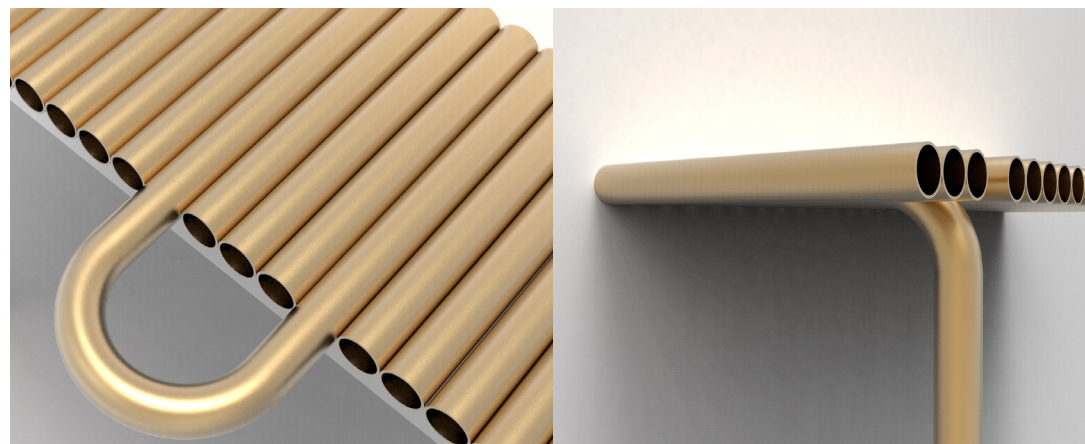
TEST TUBES (CONSOLE), 2018

BCXSY

Through an experimental journey of form and function, BCXSY has been exploring new possibilities of using brass tubes to create three-dimensional practical objects.

A screen, a console and a vase, with a brushed matte surface, are the first members of a family, conceived through the simple actions of cutting, bending and ordering, providing a new perspective to this well-known construction material and resulting in innovative typography.

Carefully handcrafted in Italy, the pieces introduce a striking aesthetic combining the pure and luxurious appeal of the material with humorous elements of surprise.



Satin brass with gloss finish

L 87.32 × W 30 × H 73.75 cm

Exclusive to SEEDS
Edition of 8 + 1 A.P.

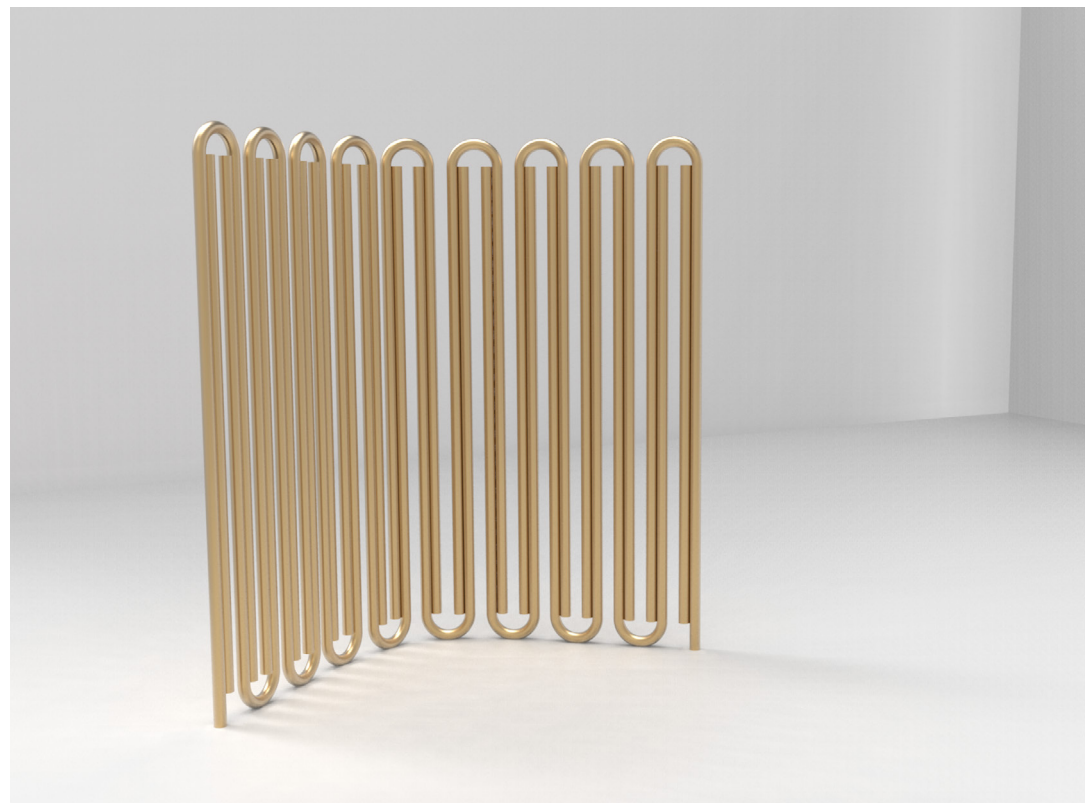
£ 4 500.00 excl. VAT

TEST TUBES (SCREEN), 2018**BCXSY**

Through an experimental journey of form and function, BCXSY has been exploring new possibilities of using brass tubes to create three-dimensional practical objects.

A screen, a console and a vase, with a brushed matte surface, are the first members of a family, conceived through the simple actions of cutting, bending and ordering, providing a new perspective to this well-known construction material and resulting in innovative typography.

Carefully handcrafted in Italy, the pieces introduce a striking aesthetic combining the pure and luxurious appeal of the material with humorous elements of surprise.

**Satin brass with gloss finish****L 145 × W 30 × H 160 cm****Exclusive to SEEDS
Edition of 8 + 1 A.P.****£ 6 500.00 excl. VAT**

TEST TUBES (VASE), 2018**BCXSY**

Through an experimental journey of form and function, BCXSY has been exploring new possibilities of using brass tubes to create three-dimensional practical objects.

A screen, a console and a vase, with a brushed matte surface, are the first members of a family, conceived through the simple actions of cutting, bending and ordering, providing a new perspective to this well-known construction material and resulting in innovative typography.

Carefully handcrafted in Italy, the pieces introduce a striking aesthetic combining the pure and luxurious appeal of the material with humorous elements of surprise.

**Satin brass with gloss finish****ø 30 × H 32 cm****Exclusive to SEEDS
Edition of 8 + 1 A.P.****£ 1 000.00 excl. VAT**

FAR DEEP VOID (PINK), 2017

Duccio Maria Gambi

Unusual and unpleasant shapes, unusual and unpleasant textures, obscure matter deposits.

Far Deep Void is a collection of sculptural vases literally emerging from a block of Polystyrene. The block is first melted in the inside through acetone to obtain a partially controlled void, where the flowing of a mass of concrete eaves some of its fluid on the inner rough surface, in the form to a thin layer. The block is later melted down from the outside leaving the hardened concrete shape emerge and reveal, rendering the unknown void shape visible and touchable. Melted polystyrene, once lost his recognizable aspect, becomes part of the final object partly covering it, leaving a permanent trace of its genesis and of the process itself.



Concrete and foam

ø 20 × H 61 cm

Exclusive to SEEDS
One of a kind

£ 1 600.00 excl. VAT

FAR DEEP VOID (BLUE), 2017**Duccio Maria Gambi**

Unusual and unpleasant shapes, unusual and unpleasant textures, obscure matter deposits.

Far Deep Void is a collection of sculptural vases literally emerging from a block of Polystyrene. The block is first melted in the inside through acetone to obtain a partially controlled void, where the flowing of a mass of concrete eaves some of its fluid on the inner rough surface, in the form to a thin layer. The block is later melted down from the outside leaving the hardened concrete shape emerge and reveal, rendering the unknown void shape visible and touchable. Melted polystyrene, once lost his recognizable aspect, becomes part of the final object partly covering it, leaving a permanent trace of its genesis and of the process itself.



FAR DEEP VOID (YELLOW), 2017

Duccio Maria Gambi

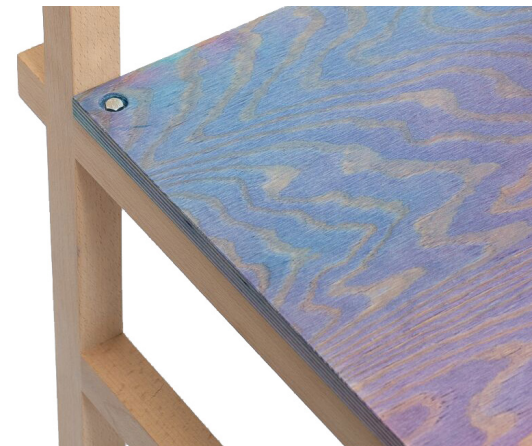
Unusual and unpleasant shapes, unusual and unpleasant textures, obscure matter deposits.

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DEMOUNTABLE CHAIR, 2019**Fredrik Paulsen**

Seat and backrest stained using multiple colours.



Beech solid wood and coloured pine plywood

L 48 × W 40 × H 85 cm

Numbered

£ 1 200.00 excl. VAT

FRIED MASK, 2019**Fredrik Paulsen**

Fredrik's private and (much beloved) crepe pan. Re-purposed to function as a mask by cutting out eyes and mouth-like holes in it. By pouring in hot glass the pan was also used as a tool, making a set of crepe-smileys for the gallery dinner.



FRIED PLATES, 2019**Fredrik Paulsen**

The plates are made by casting glass in the Fried Mask.



cast glass de Buyer crepe pan

ø 20 cm

Exclusive to SEEDS
Edition of 20

£ 200.00 excl. VAT

BILDUNG #2 (BELL), 2017**Giovanni De Francesco**

The term BILDUNG has two meanings: in the German language, it means what has already been produced and what is in the process of being produced. The creative process for this series of work starts from the observation of things and the alchemy of materials that compose those things and tries to find other interpretations and meanings, working on ambiguity to create a sort of visual blunder. In the BILDUNG series the plaster, concrete, wood, glass and resin sculptures play with the object–funnel imitating its shape but denying its real function, in those new productions every sculpture changes the object function that it represents.

Made in collaboration with Cassone.



BILDUNG #3 (PAPERWEIGHT), 2017**Giovanni De Francesco**

The term BILDUNG has two meanings: in the German language, it means what has already been produced and what is in the process of being produced. The creative process for this series of work starts from the observation of things and the alchemy of materials that compose those things and tries to find other interpretations and meanings, working on ambiguity to create a sort of visual blunder. In the BILDUNG series the plaster, concrete, wood, glass and resin sculptures play with the object–funnel imitating its shape but denying its real function, in those new productions every sculpture changes the object function that it represents.

Made in collaboration with Cassone.



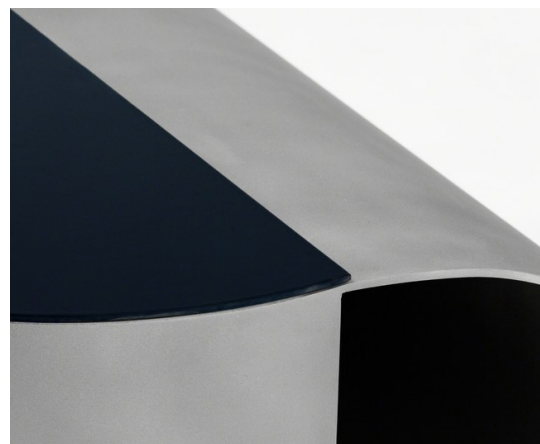
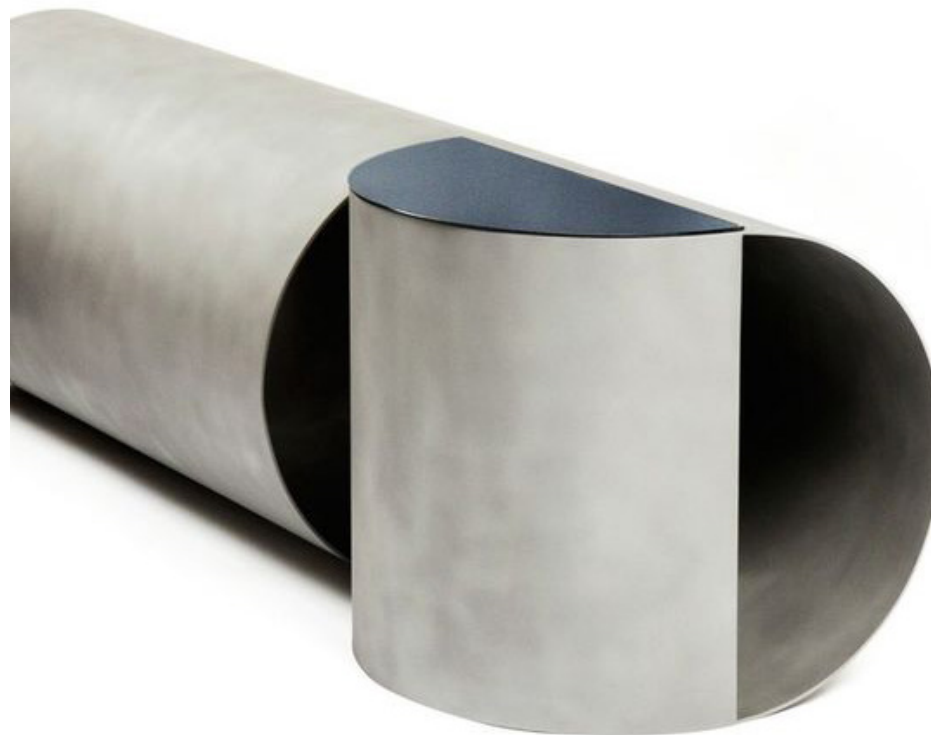
SECTIONS (INDOOR), 2017

Guglielmo Poletti

Sections, is a project derived from the idea of cutting a section of a tubular structure and reversing it, and by doing so, changing the typology of the piece.

For the PHM | Piemonte Handmade project, the designer has collaborated with the metal masters company Berrone Livio & C. to create an unprecedented object that revolutionizes a steel tube's behavior through a simple offset of its own sections.

Made in collaboration with Berrone Livio & C. di Volvera.



Sandblasted steel (oil finish), stove
enamelled steel

L 135 × W 45 × H 45 cm

Exclusive to SEEDS
Edition of 8 + A.P.

£ 11 600.00 excl. VAT

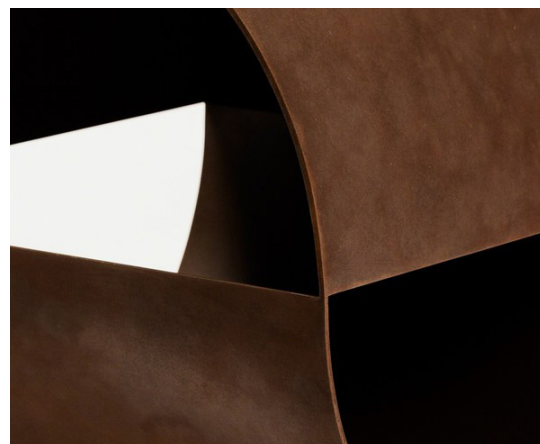
SECTIONS (OUTDOOR), 2017

Guglielmo Poletti

Sections, is a project derived from the idea of cutting a section of a tubular structure and reversing it, and by doing so, changing the typology of the piece.

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Made in collaboration with Berrone Livio & C. di Volvera.



Sandblasted corten steel (oil finish),
stove enamelled steel

L 135 × W 45 × H 45 cm

Exclusive to SEEDS
Edition of 8 + A.P.

£ 11 600.00 excl. VAT

WOOD METAL PLASTIC MIRROR, 2020

James Shaw

Wood, metal and plastic have been the holy trinity of the material landscape, the archetypal textures of 'good taste' and modernism. In these works, James Shaw references the mid-twentieth century period of design and modernism where the current malaise of our usage of the material was set. Polished metal and the smooth beauty of walnut timber are combined with the grotesque gloopiness of melted plastic. Particularly apt is that the plastic used is actually reclaimed from granulated 'kodak yellow' film canisters discovered in an old North London factory, alluding to Kodachrome, the excitement of a world in colour as expressed in the Paul Simon song.



Wood, metal and recycled plastic

L 80 × W 80 cm

Exclusive to SEEDS

£ 3 000.00 excl. VAT

Unique piece

WOOD METAL PLASTIC SHELF, 2020

James Shaw

Wood, metal and plastic have been the holy trinity of the material landscape, the archetypal textures of 'good taste' and modernism. In these works, James Shaw references the mid-twentieth century period of design and modernism where the current malaise of our usage of the material was set. Polished metal and the smooth beauty of walnut timber are combined with the grotesque gloopiness of melted plastic. Particularly apt is that the plastic used is actually reclaimed from granulated 'kodak yellow' film canisters discovered in an old North London factory, alluding to Kodachrome, the excitement of a world in colour as expressed in the Paul Simon song.



Wood, metal and recycled plastic

L 80 × H 80 cm

Exclusive to SEEDS

£ 3 200.00 excl. VAT

Unique piece

PLASTIC BAROQUE PLANTER, 2020

James Shaw

Colourful planter made out of extruded recycled plastic.



Post consumer (recycled) polyethylene ø 40 × H 40 cm

Exclusive to SEEDS

£ 1 600.00 excl. VAT

NAPKIN RING, 2019

James Shaw

Applying his usual technique of extruding recycled plastic, James Shaw creates these napkin rings, which can perhaps also be hung as decorations to give a unique spin to your Christmas tree.



PLASTIC BAROQUE CUTLERY, 2019

James Shaw

Hand formed 304 stainless steel flatware with hand extruded handles.



Post consumer polyethelene and
stainless steel

Dimensions vary

£ 50.00 excl. VAT per piece

THE GLUE IS STRONGER THAN WOOD YOU KNOW, 2017

James Shaw

Timber is joined together with hot hand extruded plastic, as the plastic cools it shrinks and forms a strong joint.



GRID STOOL (MULTICOLOUR), 2018

James Shaw

James Shaw has been working with recycled plastic since 2013 using a series of self created 'plastic extruding guns'. These tools unpack a different way of working with this very common and problematic material, bringing it out of the industrial park and into the studio. These works attempt to bring out the beauty and excitement in this material and transform it into something of lasting interest and value.



Post-consumer (recycled) HDPE

ø 32 x H 43 cm

One of a kind

£ 800.00 excl. VAT

MUSHROOM STOOL (PINK), 2018

James Shaw

James Shaw has been working with recycled plastic since 2013 using a series of self created 'plastic extruding guns'. These tools unpack a different way of working with this very common and problematic material, bringing it out of the industrial park and into the studio. These works attempt to bring out the beauty and excitement in this material and transform it into something of lasting interest and value.



MUSHROOM STOOL (BLUE), 2018

James Shaw

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TABLE LAMP, 2019

James Shaw

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Post-consumer (recycled) HDPE

L 20 × W 20 × H 25 cm

£ 400.00 excl. VAT

WORKSHOP STOOL, 2009

Jerszy Seymour

The table and stool is a result of a series of exhibitions by Jerszy Seymour that explore the possibility of an “Amateur” society(meaning “lover”, “appassionato”).

By using polycaprolactone wax, both as a construction material and as a metaphor for the creative energy in all people, the exhibitions created functional situations as a platform to discuss the possibility of utopia.



Wood and melted polymers

L 43 × W 40 × H 74 cm

Exclusive to SEEDS
One of a kind

£ 800.00 excl. VAT

WORKSHOP TABLE, 2009

Jerszy Seymour

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By using polycaprolactone wax, both as a construction material and as a metaphor for the creative energy in all people, the exhibitions created functional situations as a platform to discuss the possibility of utopia.



MASK, 2009**Jerszy Seymour**

Made from the residual mixing sticks coming from the series of works by Jerszy Seymour that discussed the possibility of a post capitalistic and libidinal economy based 'Amateur' society that used polycaprolactone wax as both a physical connection and metaphors for bringing together things people and ideas, the Masks were originally presented at the MQ in Vienna as 'Masks and Frames' with the Masks representing the innermost freedom of the individual and the Frames representing a libidinal social construction.



Wood sticks, polycaprolactone wax
and elastic

1.5 x 1.5 m – Installation space

Exclusive to SEEDS
Unique piece

£ 400.00 excl. VAT

ENTERPRISE CHAIR, 2012

Jerszy Seymour

The Enterprise Chair was presented at ABC Art Fair in Berlin as part of the initial public stock offering installation of the New Dirty Enterprises, a project proposed both as conceptual artwork and a revolutionary cause.

The Enterprise Chair is made from standard aluminium stock, cut and welded.



Aluminium

L 54 × W 54 × H 74 cm
(Seat height 46 cm)

£ 3 000.00 excl. VAT

FIRST ANNUAL REPORT, 2016

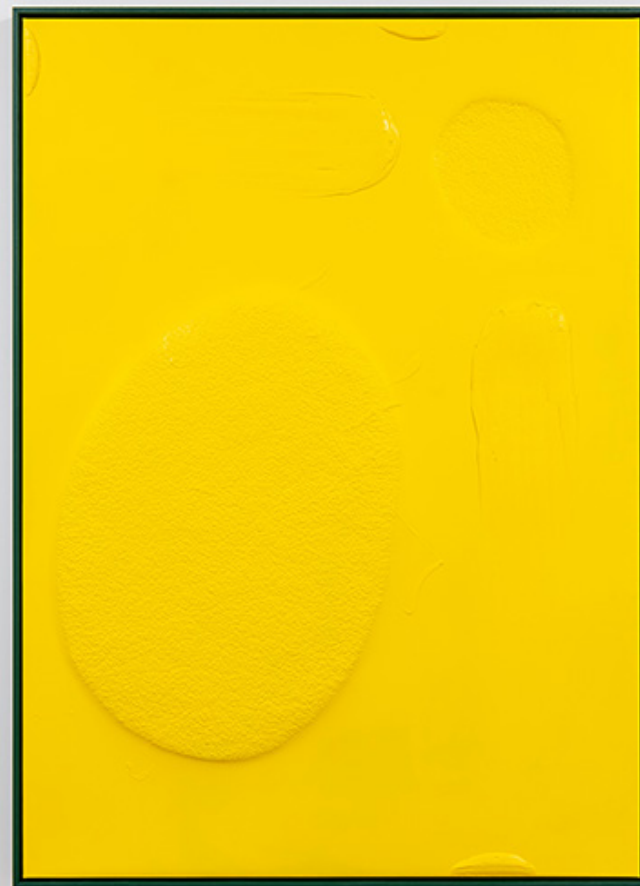
Jerszy Seymour

First Annual Report, a one-off performance devised as a musical “opera non-opera”, consists of 15 musical passages performed by a Seymour-fronted band. The performance is a response to ideas introduced via New Dirty Enterprises, which comprised an “initial stock offering” of a prospectively broader commercial model; a desk and table whereno-one was actually supposed to sit; 1km of steel tubing (the physical manifestation of the stock ‘currency’); and pizza boxes containing information on how to start a pizza delivery franchise. The idea was borrowed from British designer William Morris, who suggested that social uprising would be instigated by revolutionaries taking over bakeries. For Seymour, pizza was a logical contemporary alternative to bread.



BUMPY ROAD TO BRAZIL, 2019**Jesper Skov Madsen**

Made of processed aluminium, different mixed media, paint and lacquer, and presented in an oak frame.



Processed aluminium, mixed media
and paint

L 125 × W 90 cm + frame

£ 6 000.00 excl. VAT

SCHWEINCHENROSA HELL, 2019**Jesper Skov Madsen**

Made of processed aluminium, different mixed media, paint and lacquer, and presented in a painted oak frame.



Processed aluminium, mixed media and lacquer L 55 × W 40 cm + frame

£ 3 800.00 excl. VAT

CARIBBEAN 2.0, 2020**Jesper Skov Madsen**

Made of processed aluminium, different mixed media, paint and lacquer, and presented in a painted oak frame.



ONE ROSE WAY, 2020**Jesper Skov Madsen**

Made of processed aluminium, different mixed media, paint and lacquer, and presented in a painted oak frame.



PURPLE NEON LIGHT ISLAND
(POST MODERN COLLECTION), 2020

Jochen Holz

The neon table light is a unique light sculpture made of free formed borosilicate glass tubing. Each one is one of its kind and part of a small edition. The form plays with the pure light emitted by the different rare gases, the undulating tube subtly manipulates the light, softening and intensifying it in turns.



Purple and celadon borosilicate glass,
helium gas filled, electrodes, electrical
transformer

L 35 x W 25 x H 60 cm

Exclusive to SEEDS
Each unique can be made to order

£ 3 000.00 excl. VAT

RIBBED INCALMO VASES (POST MODERN COLLECTION), 2020

Jochen Holz

‘Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.’

– Jochen Holz

Hand-blown, extraordinarily light and with the designer’s trademark wobbly aesthetic, the vessels look almost watery themselves.



Coloured and clear ripped borosilicate glass, free-blown, opaque coloured rim details

ø 15 × H 35 cm

Exclusive to SEEDS
Each unique can be made to order

£ 560.00 excl. VAT

RIBBED INCALMO VASES (POST MODERN COLLECTION), 2020

Jochen Holz

‘Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.’

– Jochen Holz

Hand-blown, extraordinarily light and with the designer’s trademark wobbly aesthetic, the vessels look almost watery themselves.



Coloured and grey ripped borosilicate glass, free blown, opaque coloured rim details and applied arms (handle)

ø 17 × H 31 cm

Exclusive to SEEDS
Each unique can be made to order

£ 560.00 excl. VAT

RIBBED INCALMO VASES (POST MODERN COLLECTION), 2020

Jochen Holz

‘Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.’

– Jochen Holz

Hand-blown, extraordinarily light and with the designer’s trademark wobbly aesthetic, the vessels look almost watery themselves.



Coloured ripped borosilicate glass, free blown, opaque coloured rim details and applied arms (handle)

ø 16 × H 35 cm

Exclusive to SEEDS
Each unique can be made to order

£ 560.00 excl. VAT

ROOT VASES, 2019**Jochen Holz**

The opaque coloured pieces are made of sections of borosilicate tubing which are partially heated up and shaped with a variety of tools to create root-looking forms.

The aim is to create functional yet sculptural objects: vase. Every piece is unique, individually considered and finished with the unique combination of forms and colour.



Borosilicate opaque glass

Vases from H 22–26 cm

Exclusive to SEEDS
Each unique can be made to order

£ 250.00 excl. VAT – each
£ 600.00 excl. VAT – set of 3

COLOURED GLASS CANDLESTICK, 2019**Jochen Holz**

Hand-blown coloured and textured glass.



CANDLESTICK, 2019

Jochen Holz

Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bend and cut them in various configurations, creating unique candleholders.



Borosilicate opaque glass

L 35 × W 20 cm

Exclusvie to SEEDS
Each unique can be made to order

£ 350.00 excl. VAT

CANDLESTICK, 2019

Jochen Holz

Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bend and cut them in various configurations, creating unique candleholders.



Borosilicate opaque glass

L 40 × W 19 cm

Exclusvie to SEEDS
Each unique can be made to order

£ 400.00 excl. VAT

CANDLESTICK, 2019**Jochen Holz**

Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bend and cut them in various configurations, creating unique candleholders.

**Borosilicate opaque glass****L 18 × W 16 × H 10 cm****Exclusvie to SEEDS**
Each unique can be made to order**£ 200.00 excl. VAT**

BROKEN RIM CARAFE, 2019

Jochen Holz

One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along with the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.



Clear and coloured borosilicate glass

Varies from ø 9 × H 30 cm

Each unique can be made to order

£ 150.00 excl. VAT

BROKEN RIM CARAFE, 2019

Jochen Holz

One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along with the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.



Clear and coloured borosilicate glass

Varies from ø 9 × H 30 cm

Each unique can be made to order

£ 150.00 excl. VAT

BROKEN RIM BOWLS + SPOON, 2019

Jochen Holz

One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along with the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.



Clear and coloured borosilicate glass

Bowl: ø 9 × H 5 cm

Spoons: varies from L 9 × W 2 cm

Each unique can be made to order

£ 50.00 excl. VAT

BARK GLASSES, 2019**Jochen Holz**

With his bark glasses, Jochen explores the rarely practiced glass blowing technique of lamp working. The work focuses on the materiality of borosilicate glass and a unique process to produce rich textures and complex shapes. Glass is often seen as a material of ultimate perfection, qualities of high polished transparency and vibrant colours. Jochen aims to disrupt this perfection and to break down the pristine nature of glass.

**Borosilicate glass****Dimensions vary****Each unique can be made to order****£ 35.00 excl. VAT each**

TUBUS (GLASSES), 2018**Jochen Holz**

For the Tubus series, Jochen has taken long tubes of coloured, transparent, plain and textured glass and cut them in sections of different sizes, creating a collection of glasses.

**Borosilicate glass****Height varies from 6 – 11 cm****Each unique can be made to order****£ 30.00 excl. VAT each**

COLOURED BARK VASES, 2019

Jochen Holz

Continuing his work combining wood and glass, Jochen's aim was to combine coloured glass with the effects of shaping and texturing the hot glass by pressing it onto burned wood and to further enhance the effect with a special flame applied iridescent lustre finish.



Coloured borosilicate glass with
metallic lustre

Dimensions vary
ø 12 – 15 × H 22 – 28 cm

Exists in several colours
Each unique can be made to order

£ 500.00 excl. VAT each

IRIDESCENT VASES, 2018

Jochen Holz

Working with his own experimental techniques, Jochen beautifully creates a unique coloured wash effect on the glass with metallic lustres.



Coloured borosilicate glass with
metallic lustre

Dimensions vary
ø 12 – 15 x H 25 – 30 cm

Each unique can be made to order

£ 500.00 excl. VAT each

PENGUIN (JUG), 2018

Jochen Holz

Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'

– Jochen Holz

Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.



Hand-blown glass

Dimensions vary
approx L 15 x W 10 x H 40 cm

Each unique can be made to order

£ 200.00 excl. VAT each

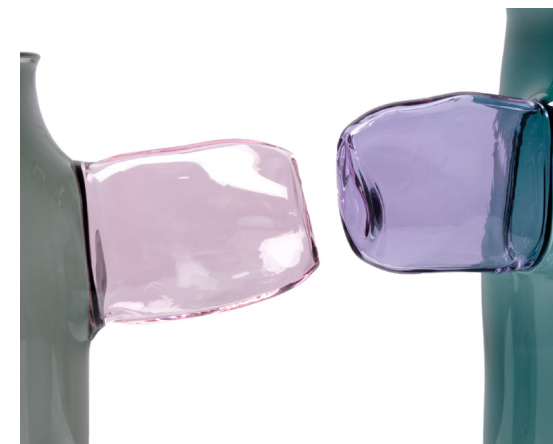
PENGUIN (VASE), 2018

Jochen Holz

Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'

– Jochen Holz

Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.



Hand-blown glass

Dimensions vary
approx L 20 x W 10 x H 20 cm

Each unique can be made to order

£ 250.00 excl. VAT each

TEXTURED VESSELS, 2017

Jochen Holz

The clear textured pieces are made from sections of borosilicate tubing which are partially heated up and shaped with a variety of tools to create different textures and forms. Materials such as burnt wood and perforated metal are pressed into molten glass to imprint the textures and change the shape at the same time. The aim being to create functional, tactile objects – organically conceived carafes and vases. Every piece is unique, individually considered and finished.



Borosilicate glass

Dimensions vary
ø 7 – 11 × H 26 – 30 cm

Each unique can be made to order

£ 120.00 excl. VAT – Small
£ 160.00 excl. VAT – Medium
£ 180.00 excl. VAT – Large

BARK VASE, 2018**Jochen Holz**

With Bark Vases, Jochen explores the rarely practiced glass blowing technique of lamp working. The work focuses on the materiality of borosilicate glass and a unique process to produce rich textures and complex shapes. Glass is often seen as a material of ultimate perfection, qualities of high polished transparency and vibrant colours. Jochen aims to disrupt this perfection and to break down the pristine nature of glass.

**Borosilicate glass****ø 14 × H 32 cm****Each unique can be made to order****£ 220.00 excl. VAT**

CHAMPAGNE GLASSES, 2018

Jochen Holz

These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.



Borosilicate glass

ø 6 × H 23 cm

Each unique can be made to order

£ 50.00 excl. VAT each

WINE GLASSES, 2018

Jochen Holz

These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.



Borosilicate glass

ø 9 × H 23 cm

Each unique can be made to order

£ 50.00 excl. VAT each

WATER GLASSES, 2018

Jochen Holz

These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.



Borosilicate glass

ø 8 × H 10 cm

Each unique can be made to order

£ 40.00 excl. VAT each

CUMULIFORM TABLE LIGHT, 2016

Jochen Holz

The neon table light is a unique light sculpture made of free formed borosilicate glass tubing. Each one is one of its kind and part of a small edition. The form plays with the pure light emitted by the different rare gases, the undulating tube subtly manipulates the light, softening and intensifying it in turns.



Borosilicate glass and argon gas

L 35 x W 25 x H 60 cm

Each unique can be made to order

£ 1 950.00 excl. VAT

LOBUS WALL LIGHT (BLUE), 2018

Jochen Holz

This wall mounted neon light is a unique light sculpture made of free formed borosilicate glass tubing and a cast jesmonite stone wall plate. Each is one of its kind and part of a small edition. It uses much bigger glass tubing diameters and wall thicknesses than in conventional neon making. This is highly unusual and shows entirely new qualities in this traditional technique. The glass is left uncoated and becomes part of the piece, the forms play with the light emitted by the different rare gases, the undulating tube subtly manipulates the light, softening and intensifying it in turns.

The blue light is created by using is argon/mercury gas and the pink light is lled with helium gas.



LOBUS WALL LIGHT (PINK), 2018

Jochen Holz

This wall mounted neon light is a unique light sculpture made of free formed borosilicate glass tubing and a cast jesmonite stone wall plate. Each is one of its kind and part of a small edition. It uses much bigger glass tubing diameters and wall thicknesses than in conventional neon making. This is highly unusual and shows entirely new qualities in this traditional technique. The glass is left uncoated and becomes part of the piece, the forms play with the light emitted by the different rare gases, the undulating tube subtly manipulates the light, softening and intensifying it in turns.



Borosilicate glass, electrodes,
transformer, jesmonite and neon

L 26 × W 12 × H 80 cm

Each unique can be made to order

£ 2 500.00 excl. VAT

LOBUS WALL LIGHT (AMBER), 2018

Jochen Holz

This wall mounted neon light is a unique light sculpture made of free formed borosilicate glass tubing and a cast jesmonite stone wall plate. Each is one of its kind and part of a small edition. It uses much bigger glass tubing diameters and wall thicknesses than in conventional neon making. This is highly unusual and shows entirely new qualities in this traditional technique. The glass is left uncoated and becomes part of the piece, the forms play with the light emitted by the different rare gases, the undulating tube subtly manipulates the light, softening and intensifying it in turns.

The blue light is created by using argon/mercury gas and the pink light is filled with helium gas.



CUMULIFORM PENDANT LIGHT, 2017

Jochen Holz

After a brilliant reception by the public at NOMAD Monaco and at Salone Del Mobile 2017, SEEDS comes back with Cumuliform, a neon light chandelier.

It is made by using free blown, oversized borosilicate tubing to create a unique immersive light environment. Like luminous clouds, the organically shaped wide diameter tubing emit a mesmerising light and subtle changes of tonal and reflective qualities.

The very unique use of thick wall borosilicate tubing produces an elegant and owing feel to the glass shapes and gives each piece a different character.

It is hand blown by Jochen in his London studio.



Borosilicate glass filled with rare gases

Dimensions vary

Each unique can be made to order

£ 1 750.00 excl. VAT per strand

FLASHLIGHT (SCONCES), 2019**Kim Thome**

Flashlight is constructed with 45 degree cut ribbed glass which distorts the light source to create a flash-like pattern.

**Brass and glass****L 43 × W 13 × H 10 cm****Exclusive to SEEDS
Edition of 6****£ 1 500.00 excl. VAT**

GRADIENT MIRROR, 2019**Kim Thome**

An arrangement of semi reflective and tinted film make up the gradient mirror. The mirror is cut away from the glass edges and has subtle degrees of reflective areas.

**Glass, film and brass****L 100 × W 70 cm****Exclusive to SEEDS
Edition of 6****£ 2 000.00 excl. VAT**

UNTITLED #2 MAGAZINE RACK, 2013**Laetitia De Allegri**

A hint to the constant movement of up and down and the energy created from it.

**Glazed ceramic****L 40 × W 31 × H 21 cm****£ 1 000.00 excl. VAT**

TUFTY, 2017

Laureline Galliot

SEEDS is delighted to feature Laureline Galliot, a French painter and product designer with a focus on new formal possibilities offered by digital tools: her intuitive, compulsive, tactile practice of painting on iPad contaminates her way of designing objects.

TUFTY, presented at Salone Del Mobile 2017, reinterprets original motifs and colors of oriental carpets in contemporary form. Touch screen allows to paint with fingers and it generates a new kind of organic, multicolored shapes.

To design TUFTY, Galliot chose to play with typical parts of oriental carpets (central medallion, pendants, field, main border, outer secondary border, fringes). While depicting successively these parts on her iPad, she explored – distorted, disguised – the traditional motifs to finally deliver her own versions of a carpet.



Hand-tufted rug in wool and viscose

L 370 x W 227 cm

£ 2 500.00 excl. VAT

TESTE COMPOSTE (GENTLEMAN), 2019

Lucia Massari

The gentleman is part of a series of arcimboldo-esque mirrors composed of swirls rosettes, flowers and leaves, some of the most typical elements of craftwork on Venetian mirrors, in the place of beards, eyes, noses, and hair. The mask and the mirror are both typical Venetian artistic products: combining the two creates a new mirror which maintains the decorative details of the antique venetian mirrors while downplaying any seriousness with irony and levity.



Fret worked mirror decorated with
coloured glass elements

L 75 x W 75 x D 8 cm

Exclusive to SEEDS
Edition of 6

£ 3 500.00 excl. VAT

THE (NOT SO) GLORIOLE LAMP, 2015

Marc Dibeh

The idea behind the lamps is to deprive an originally shiny material, in this case, brass, of its reflective quality and to purposefully roughen it by oxidising, thus also intensifying the inner halo and giving the object an egotistical presence.



Oxidized brass, oak, black painted steel, marble

L 40 × W 20 × H 205 cm

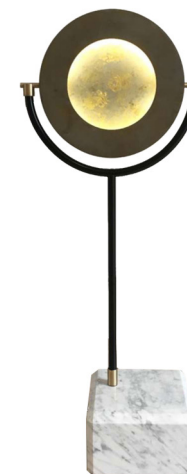
Exclusive to SEEDS
Edition of 2

£ 4 000.00 excl. VAT

THE (NOT SO) GLORIOLE LAMP, 2015

Marc Dibeh

The idea behind the lamps is to deprive an originally shiny material, in this case, brass, of its reflective quality and to purposefully roughen it by oxidising, thus also intensifying the inner halo and giving the object an egotistical presence.



Oxidized brass, oak, black painted steel, marble

L 30 × W 18 × H 85 cm

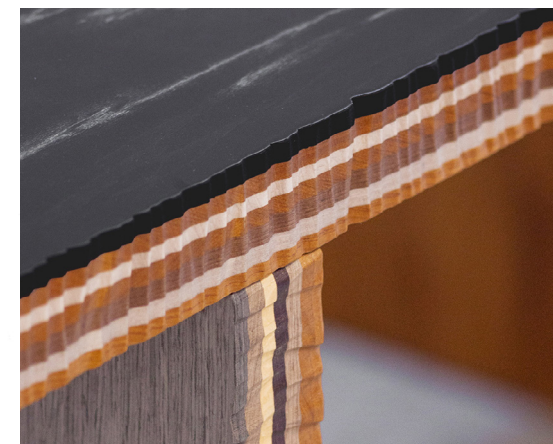
Exclusive to SEEDS
Edition of 2

£ 3 500.00 excl. VAT

GEORGE DINING TABLE, 2019

Marco Campardo

What is the role of waste material in contemporary design production? How can designers rethink the value of objects, materials and processes considered as waste? George is a collection of furniture made from reclaimed sheets of Alpi wood, using pieces discarded through industrial production to create new hand-crafted objects. The discarded scraps — sheets made from different colours and finishes — have been glued together to form a thick block of wood. In this way, sheets that are usually used as surface veneer, become a structural element, inverting the relationship between form and function, decoration and construction. Treating this processed material as a block of timber, Marco Campardo has chiselled the edges of the table, as a tongue-in-cheek homage to the great master George Nakashima. These chiselled blocks form an appealing series of stools, coffee tables and dining tables, offering a new aesthetic alternative to solid wood furniture. Inverting the relationship between the natural and the artificial, waste and resource, this project subtly questions the way we value materiality in the digital age.



Reclaimed alpi wood, thickness 25mm L 250 × W 100 × H 76 cm

Exclusive to SEEDS
Bespoke sizes and wood combinations
upon request

£ 15 000.00 excl. VAT

GEORGE COFFEE TABLE, 2020

Marco Campardo

What is the role of waste material in contemporary design production? How can designers rethink the value of objects, materials and processes considered as waste? George is a collection of furniture made from reclaimed sheets of Alpi wood, using pieces discarded through industrial production to create new hand-crafted objects. The discarded scraps — sheets made from different colours and finishes — have been glued together to form a thick block of wood. In this way, sheets that are usually used as surface veneer, become a structural element, inverting the relationship between form and function, decoration and construction. Treating this processed material as a block of timber, Marco Campardo has chiselled the edges of the table, as a tongue-in-cheek homage to the great master George Nakashima. These chiselled blocks form an appealing series of stools, coffee tables and dining tables, offering a new aesthetic alternative to solid wood furniture. Inverting the relationship between the natural and the artificial, waste and resource, this project subtly questions the way we value materiality in the digital age.



Reclaimed alpi wood, thickness 25mm L 76 x W 76 x H 30 cm

Exclusive to SEEDS
Bespoke sizes and wood combinations
upon request

£ 3 850.00 excl. VAT

GEORGE COFFEE TABLE, 2020

Marco Campardo

What is the role of waste material in contemporary design production? How can designers rethink the value of objects, materials and processes considered as waste? George is a collection of furniture made from reclaimed sheets of Alpi wood, using pieces discarded through industrial production to create new hand-crafted objects. The discarded scraps — sheets made from different colours and finishes — have been glued together to form a thick block of wood. In this way, sheets that are usually used as surface veneer, become a structural element, inverting the relationship between form and function, decoration and construction. Treating this processed material as a block of timber, Marco Campardo has chiselled the edges of the table, as a tongue-in-cheek homage to the great master George Nakashima. These chiselled blocks form an appealing series of stools, coffee tables and dining tables, offering a new aesthetic alternative to solid wood furniture. Inverting the relationship between the natural and the artificial, waste and resource, this project subtly questions the way we value materiality in the digital age.



Reclaimed alpi wood, thickness 25mm ø 110 × H 30 cm

Exclusive to SEEDS
Bespoke sizes and wood combinations
upon request

£ 3 750.00 excl. VAT

GEORGE COFFEE TABLE, 2020

Marco Campardo

What is the role of waste material in contemporary design production? How can designers rethink the value of objects, materials and processes considered as waste? George is a collection of furniture made from reclaimed sheets of Alpi wood, using pieces discarded through industrial production to create new hand-crafted objects. The discarded scraps — sheets made from different colours and finishes — have been glued together to form a thick block of wood. In this way, sheets that are usually used as surface veneer, become a structural element, inverting the relationship between form and function, decoration and construction. Treating this processed material as a block of timber, Marco Campardo has chiselled the edges of the table, as a tongue-in-cheek homage to the great master George Nakashima. These chiselled blocks form an appealing series of stools, coffee tables and dining tables, offering a new aesthetic alternative to solid wood furniture. Inverting the relationship between the natural and the artificial, waste and resource, this project subtly questions the way we value materiality in the digital age.



Reclaimed alpi wood, thickness 25mm L 32 x W 32 x H 43 cm

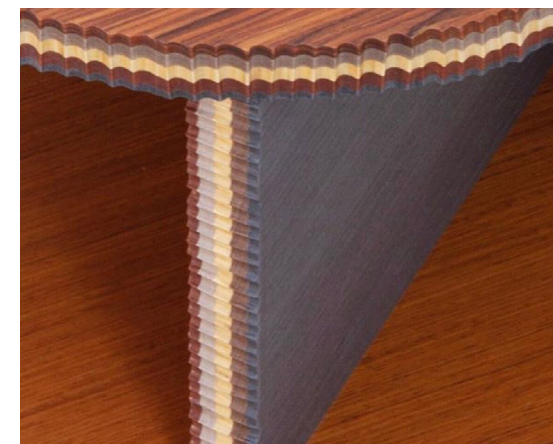
Exclusive to SEEDS
Bespoke sizes and wood combinations
upon request

£ 1 650.00 excl. VAT

GEORGE COFFEE TABLE, 2020

Marco Campardo

What is the role of waste material in contemporary design production? How can designers rethink the value of objects, materials and processes considered as waste? George is a collection of furniture made from reclaimed sheets of Alpi wood, using pieces discarded through industrial production to create new hand-crafted objects. The discarded scraps — sheets made from different colours and finishes — have been glued together to form a thick block of wood. In this way, sheets that are usually used as surface veneer, become a structural element, inverting the relationship between form and function, decoration and construction. Treating this processed material as a block of timber, Marco Campardo has chiselled the edges of the table, as a tongue-in-cheek homage to the great master George Nakashima. These chiselled blocks form an appealing series of stools, coffee tables and dining tables, offering a new aesthetic alternative to solid wood furniture. Inverting the relationship between the natural and the artificial, waste and resource, this project subtly questions the way we value materiality in the digital age.



Reclaimed alpi wood, thickness 25mm ø 40 × H 47.5 cm

Exclusive to SEEDS
Bespoke sizes and wood combinations
upon request

£ 2 350.00 excl. VAT

ELLE CONSOLE, 2020

Marco Campardo

Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles.

The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.



Brass and chameleon paint

L 95 x W 40 x H 160 cm

Exclusive to SEEDS

Bespoke sizes and paint colours upon request

£ 6 500.00 excl. VAT

ELLE STOOL (DESERT COLOUR), 2020

Marco Campardo

Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles.

The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.



Brass and chameleon paint

L 34 × W 34 × H 43 cm

Exclusive to SEEDS
Bespoke sizes and paint colours upon
request

£ 1 600.00 excl. VAT

ELLE STOOL (BLUE), 2019

Marco Campardo

Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles.

The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.



Brass and chameleon paint

L 34 × W 34 × H 43 cm

Exclusive to SEEDS
Bespoke sizes and paint colours upon
request

£ 1 600.00 excl. VAT

ELLE CHAIR (GREEN), 2019

Marco Campardo

Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles.

The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.



Brass and chameleon paint

L 43 x W 43 x H 76 cm

Exclusive to SEEDS
Bespoke sizes and paint colours upon
request

£ 2 500.00 excl. VAT

ELLE BENCH (BLUE), 2019

Marco Campardo

Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles.

The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.



Brass and chameleon paint

L 122 × W 31 × H 43 cm

Exclusive to SEEDS
Bespoke sizes and paint colours upon
request

£ 2 560.00 excl. VAT

66. BLACK CANDLESTICK, 2020

Onka Allmayer-Beck

Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.

This collection is custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.



Hand-glazed clay

ø 27 × H 27 cm

Exclusive to SEEDS
One of a kind

£ 1 600.00 excl. VAT

SAN DIEGO VASE – 1, 2018**Martino Gamper**

‘Clay is a very social material, it’s a very fast and slow material at the same time. It doesn’t need many tools and can be worked very spontaneously.’

– Martino Gamper



Wood fired vase, extruded Southern California clay and reduction

ø 9 × H 25 cm

Exclusive to SEEDS
One of a kind

£ 1 300.00 excl. VAT

POTTING W/ SUE + LAURIE, 2018**Martino Gamper**

‘I like to bring people together and to share experiences, in this case it’s to work with friends on a new show where we can play and have fun together while designing and making new work.’

– Martino Gamper on the occasion of working in clay with friends for ‘No Ordinary Love’

**Wood fired salt glazed ceramic****Dimensions vary
ø 8 × H 6 cm to ø 10 × H 3.5 cm****Exclusive to SEEDS
One of a kind****£ 700.00 excl. VAT**

DUO TONE (PLANTERS), 2016

Martino Gamper

Hand thrown planters made from a mix of local vicentine clay. They exist in three sizes: Small, Medium and Large. Elegantly placed on matching clay saucers.



Vicentine clay

Dimensions vary
ø 20 – 30 × H 22– 36 cm

£ 350.00 excl. VAT – Small
£ 450.00 excl. VAT – Medium
£ 500.00 excl. VAT – Large

SALT + PEPPER SPITZ

Martino Gamper

Made of walnut and ash, the Pepper Spitz and Salt Spitz by Martino Gamper is inspired by the mountainous landscape of his home region.



Walnut and ash

L 5 × W 5 × H 28 cm

£ 86.00 excl. VAT each

IN VINO VERITAS COASTER

Martino Gamper

Developed by Martino Gamper for his Total Trattoria project, this coaster is made of die-cut leather and is designed to hold 6 glasses at once.



Die-cut leather

L 36 × W 16 cm

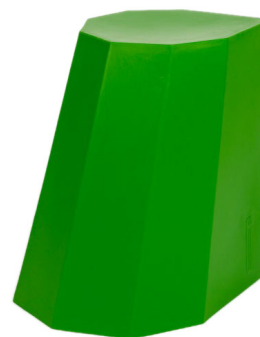
£ 22.00 excl. VAT

ARNOLD CIRCUS STOOL, 2006

Martino Gamper

Arnold Circus is situated in the heart of Shoreditch, E2, London, UK. Built on the rubble of the old slums it is part of the Boundary Estate, London's first council housing project.

The Arnold Circus Stool designed by Martino Gamper, is part of the regeneration project, the plastic rotation moulded stool is used as the official seating for the annual events, such as: circus picnic, brass band concerts, carrom tournaments, flower plantings and of course music and film events.



ARNOLDINO STOOL, 2006

Martino Gamper

The Arnoldino stool joins Martino's Arnold Circus collection.

Arnold Circus is situated in the heart of Shoreditch, E2, London, UK. Built on the rubble of the old slums it is part of the Boundary Estate, London's first council housing project.

The Arnold Circus Stool designed by Martino Gamper, is part of the regeneration project, the plastic rotation moulded stool is used as the official seating for the the annual events, such as: circus picnic, brass band concerts, carrom tournaments, flower plantings and of course music and film events.



Rotation moulded plastic

L 31.5 × W 31 × H 37.5 cm

£ 46.00 excl. VAT each

VIGNA COFFEE TABLE, 2010

Martino Gamper

The Vigna Table was designed by Martino Gamper in 2010 and was his first project with the Italian design company Magis.

A round table with a central column of twisted steel rods. One of several table designs in this range.



Steel rod legs with werzalit top

ø 60 × 73 cm

£ 363.00 excl. VAT

VIGNA CHAIR, 2010

Martino Gamper

The Vigna Chair was designed by Martino Gamper in 2010 and was his first project with the Italian design company Magis.



Steel rod frame with bi-injection
moulded seat

L 49 × W 42 × H 84 cm

£ 200.00 excl. VAT

DERMAPOLKA (3), 2017**Matteo Cibic**

DERMAPOLKA are all prototyped experiments. Some of the organisms found here produce processed knitwear, other raw materials like plastic and rubber, while others bear fruit to eat.

**Ceramic, gold 24k and platinum****ø 22 × H 40 cm****Exclusive to SEEDS
Edition of 3****£ 950.00 excl. VAT**

DERMAPOLKA (8), 2017**Matteo Cibic**

DERMAPOLKA are all prototyped experiments. Some of the organisms found here produce processed knitwear, other raw materials like plastic and rubber, while others bear fruit to eat.

**Ceramic, glass and rubber****ø 15 × H 40 cm****Exclusive to SEEDS
Edition of 3****£ 950.00 excl. VAT**

DERMALLOW (1), 2017**Matteo Cibic**

The biggest sculptures, called DERMALLOW, are prototypes for producing gum, tar and oxygen. The largest refills glass containers with oxygen, the pink form is a new type of plant that grows gum and the grey organism produces tar to use in the production of objects.

**Styrofoam, resin and glass****L 65 × W 40 × H 189cm****Exclusive to SEEDS
Edition of 3****£ 8 500.00 excl. VAT**

DERMALLOW (2), 2017**Matteo Cibic**

The biggest sculptures, called DERMALLOW, are prototypes for producing gum, tar and oxygen. The largest refills glass containers with oxygen, the pink form is a new type of plant that grows gum and the grey organism produces tar to use in the production of objects.

**Styrofoam and resin****ø 50 × H 180 cm****Exclusive to SEEDS
Edition of 3****£ 7 200.00 excl. VAT**

DERMAWANGA (LAMP / SEAT), 2017**Matteo Cibic**

DERMAWANGA is a self-growing plant animal hybrid. Avoiding most of the steps that are linked to today's production methods, these hybrids become the furniture of tomorrow. Everything is grown directly, nothing is wasted. If they break, they regenerate.

**Styrofoam, resin, MDF and glass****L 55 x W 30 x H 168 cm****Exclusive to SEEDS
Edition of 6****£ 7 200.00 excl. VAT**

DERMIGLOSBE (DERMALITE), 2017**Matteo Cibic**

With DERMALITE, the concept is the same. An organic form that not only gives light but also produces a knitwear to be used for clothing. Here a processed material is produced, completely skipping the machining process and again leaving no waste.

**Wood, plastic, glass and knitwear****ø 32 × H 215 cm****Exclusive to SEEDS
Edition of 6****£ 3 000.00 excl. VAT**

DERMIDERMA (SHELVING), 2017**Matteo Cibic**

DERMIDERMA is a selection of organic self-growing objects with a function. This series of plants grow as a single bench, console or stacked shelving system to display the organisms of the future.

Each of the units can be stacked for a height size of choice.



Lime wood

L 93 × W 38 × H 43 cm (Medium unit)

L 130 × W 38 × H 43 cm (Large unit)

Exclusive to SEEDS

Bespoke dimensions upon request

£ 1 800.00 excl. VAT each – Medium

£ 2 000.00 excl. VAT each – Large

DERMIDERMA (CONSOLE), 2017**Matteo Cibic**

DERMIDERMA is a selection of organic self-growing objects with a function. This series of plants grow as a single bench, console or shelving system to display the organisms of the future.

**Lime wood****L 130 × W 38 × H 83 cm****Exclusive to SEEDS
Bespoke dimensions upon request****£ 2 500.00 excl. VAT**

DERMIDERMA (BENCH), 2017**Matteo Cibic**

DERMIDERMA is a selection of organic self-growing objects with a function. This series of plants grow as a single bench, console or stacked shelving system to display the organisms of the future.

**Lime wood****L 130 × W 38 × H 43 cm****Exclusive to SEEDS
Bespoke dimensions upon request****£ 2 000.00 excl. VAT**

EXTENSION OF SELF, 2019

Max Frommheld

This mask is a personification of mundane construction materials collected from the construction site of his family's new home. In fact, it is composed of his future ceiling and skirting. Home influences identity.



Plywood, aluminium and valchromat

L 35 × W 30 cm

Exclusive to SEEDS
One of a kind

£ 1 300.00 excl. VAT

SERVING TRAY

Max Frommeld

Inspired by traditional Chinese-Japanese 'Geta' foot ware, these serving trays by Max Frommeld are made of Maple, Cherry, Walnut and Ash.



Maple, cherry, walnut and ash

L 31 × W 16 × 5 cm – Small
L 36 × W 22 × 4 cm – Large

Exclusive to SEEDS

£ 120.00 excl. VAT– Small
£ 150.00 excl. VAT– Large

GETA BENCHES, 2019**Max Frommelt**

Inspired by traditional Japanese 'Geta' footwear, these benches by Max Frommelt are made of walnut, maple and sapele.

**Walnut, maple and sapele****L 78 × W 26 × H 45 cm – Small****L 123 × W 26 × H 45 cm – Large****Exclusive to SEEDS****Edition of 12****£ 2 000.00 excl. VAT – Small****£ 2 500.00 excl. VAT – Large**

DINING CHAIR, 2018**Max Frommelt**

Hand-made dining chair.

**Mixed woods and suede upholstery****L 46 × W 43 × H 77 cm****Exclusive to SEEDS
One of a kind****£ 1 800.00 excl. VAT**

100 HOURS BENCH, 2017

Odd Matter

The relationship between designer and object is often determined by the tools used to create the pieces: tools enable creation but are also a barrier, a translation between imagination and reality. Odd Matter has developed an instinctive way of interacting with a material, allowing them to shape the object freely.

The shapes are made by folding, draping and warping the metal mesh, as each piece is intuitively hand shaped before solidifying its shape and final texture in the galvanic bath. As the chemical reaction of electroplating occurs in unpredictable ways, the soft metal mesh forms are transformed into solid metal furniture pieces, with an intricate organic appearance.

During the hours spent in the bath, the designers resign control allowing the process to complete the piece. In this way, the lamp, the shelf and the bench are made without technical drawings, 3d renderings or scale models and instead, both designer and tool, have been given the space to create in their own way, in their own time.



Copper electroplated mesh

L 140 x W 60 x H 55 cm

Exclusive to SEEDS
Edition of 6

£ 10 500.00 excl. VAT

114 HOURS LIGHT, 2017

Odd Matter

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Copper electroplated mesh

L 32 x W 17 x H 50 cm

Exclusive to SEEDS
Edition of 3

£ 2 500.00 excl. VAT

170 HOURS SHELF, 2017

Odd Matter

The relationship between designer and object is often determined by the tools used to create the pieces: tools enable creation but are also a barrier, a translation between imagination and reality. Odd Matter has developed an instinctive way of interacting with a material, allowing them to shape the object freely.

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MASS SHELF (HORIZONTAL), 2017

Odd Matter

A series of rocklike textured shelves, tables and lights with a cork terrazzo finish. Handmade with a new technique developed by Odd Matter Studio that explores the use of cork as an aggregate material and high quality hard plaster as a binder. Combining the soft and light nature of cork with rigidity and strength of gypsum.



Cork granules and alpha crystalline
gypsum

H 30 × W 40 × D 25 cm – Small
H 40 × W 60 × D 30 cm – Medium
H 50 × W 75 × D 35 cm – Large
H 60 × W 100 × D 40 cm – Xlarge

Each one of a kind
Bespoke sizes and colour combinations
upon request

£ 1 205.00 excl. VAT – Small
£ 1 530.00 excl. VAT – Medium
£ 1 805.50 excl. VAT – Large
£ 2 040.00 excl. VAT – Xlarge

MASS SHELF (VERTICAL), 2017

Odd Matter

A series of rocklike textured shelves, tables and lights with a cork terrazzo finish. Handmade with a new technique developed by Odd Matter Studio that explores the use of cork as an aggregate material and high quality hard plaster as a binder. Combining the soft and light nature of cork with rigidity and strength of gypsum.



Cork granules and alpha crystalline
gypsum

H 40 × W 30 × D 25 cm – Small
H 60 × W 40 × D 30 cm – Medium
H 75 × W 50 × D 35 cm – Large
H 100 × W 60 × D 40 cm – Xlarge

Each one of a kind
Bespoke sizes and colour combinations
upon request

£ 1 205.00 excl. VAT – Small
£ 1 530.00 excl. VAT – Medium
£ 1 805.50 excl. VAT – Large
£ 2 040.00 excl. VAT – Xlarge

TUSCAN STOOL, 2014

Oeuffice

Tuscan Stool belongs to the Kapital collection based on essential forms, reminiscent of primordial stone capitals and simple geometric assemblages commonly found in classical architecture. The distinct and characteristic profiles, proportions and details found in classical orders inspired this piece as a simplified reinterpretation with a contemporary twist.



Nero Assoluto stone, Travertino stone
and Giallo Reale marble

L 34 x W 21 x H 42 cm

Edition of 12 (end of)

£ 4 500.00 excl. VAT

REPEATED MIRROR NO.1, 2018**OS Δ OOS**

Studio OS Δ OOS tries to find the balance between form, material and use in their work which can best be described as contemporary objects derived from concept, yet rationalized to give them purpose.

For the Repeated Mirror collection, their efforts result in neither a product nor pure artistic expression but a culmination of both.



Grey, green and rose glass with metal
and bronze mirroring foil

L 151 × W 108 × D 7 cm

£ 6 750.00 excl. VAT

DAFFODILS, 2016

Pietro Russo

DAFFODILS was designed in 2016 by Pietro Russo as a part of his Exhibition 'A Certain Afterglow' at SEEDS.

Inspired by Wordsworth's poem "I Wandered Lonely as a Cloud" (1804), Russo's Daffodils have flower-like heads with deliberately unnatural proportions. These forms seemingly stare into the future and their strange roots, which are planted in the ceiling, possibly draw from the past. Neither mirrors nor lamps, these upside down antennas emit light but, in addition, are openly awaiting the "light" of a possible interpretation.



Brushed brass and mirrors

ø 63.7 × W 36 × H 220 cm

Exclusive to SEEDS

£ 7 000.00 excl. VAT

GINKO, 2016

Pietro Russo

GINKO was designed in 2016 by Pietro Russo as a part of his Exhibition 'A Certain Afterglow' at SEEDS.

Ginko is a special tree – a living fossil – with a great history and an interesting future. Strength, endurance and balance make this tree, which is considered the oldest on the planet, an incredible source of inspiration for this shelving system.



Wood, iron and brushed brass

ø 89 x x H 365 cm

£ 8 500.00 excl. VAT

PIUMA TABLE, 2013

Pietro Russo

With its generous oval form, The Piuma “Feather” table is made of cross pieces of solid maple that are joined in an intricate and precise manner. It is supported by crossed tubular iron legs painted in black with joints and feet elements made of brushed brass.



Maple, iron and brushed brass

L 200 x W 80 x H 55 cm

£ 5 200.00 excl. VAT

APOLLO LAMP, 2013

Pietro Russo

A suspension lamp inspired by the first satellites launched into space. It consists of two borosilicate blown glass tubes of different diameters, within which there is a second tube acting as a diffuser. The structure is made of brushed brass and LED light is used as indirect light.



Borosilicate blown glass tubes and
brushed brass

L 120 × ø 10 × H 125 cm
(Height is adjustable)

£ 2 650.00 excl. VAT

METROPOLIS LAMP, 2013

Pietro Russo

A suspension lamp inspired by the movie “Metropolis”, the structure of which is made of brushed brass. The light source hidden in the metal structure directs upwards and downwards, leaving the rest of the space in a penumbra in the form of a “metropolis”.



Brushed brass

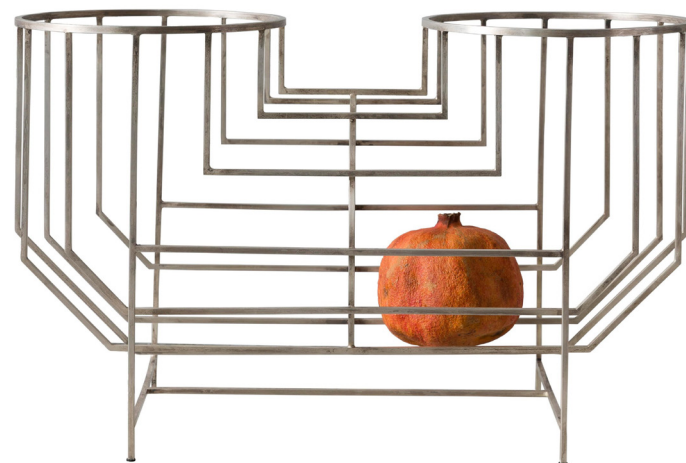
ø 66 x W 42 x H 30 cm
(Height is adjustable)

£ 2 650.00 excl. VAT

OHO, 2018

Pietro Russo

The juxtaposition of multiple linear elements creates the tube frame. A permeable structure, which relates the container to the content.



PAGODA, 2015

Pietro Russo

Pagoda, with his lower edges curved upwards and the elegant structure, is inspired by the delicate and pure lines of the Oriental art.



Taba wood, black powder coated iron
and brass

L 160 x W 35 x H 90 cm

£ 7 200.00 excl. VAT

MIKODOSAN CHAIR, 2019

Rio Kobayashi

Easy chair Mikadokun and table/stool Mikadochan are made of turned ash poles with pointed ends. The joints are precise, delicate and at the same time sturdy. Each piece is uniquely hand-painted in red, blue and yellow colours.



Ash wood and uniquely painted

L 61 × W 44 × H 87 cm

Exclusive to SEEDS
Signed and numbered

£ 2 000.00 excl. VAT

ROBOT SHELF, 2019

Rio Kobayashi

Rio Kobayashi combines in his sculptural shelf design the robotic and the human, the male and the female, the dead and the living and home storage and artful crafts.

Rio Kobayashi's core idea is that a shelf shows a lot about the personality of the owner. This thought inspired the London-based maker/designer to create a shelf that has its own personality.

There are all features of a human body from head to toes, sometimes we can see a robotic expression and sometimes we see a stylised human character in a combination of line drawing and volumetric shapes. The expression changes with the angle from which the shelf is viewed.



Hand-painted red cedar

L 166 × W 51 × D 23 cm

Edition of 6

£ 5 500.00 excl. VAT

FILTER LIGHT CHANDELIER, 2017**Sabine Marcelis**

FILTER is a series of lighting which utilises the material properties of HI- MACS combined with cast resin to filter a light source, highlighting the material's hidden qualities. Patterns and colours which do not reveal themselves when the light is in its off-state are exposed and celebrated once the lights are lit-up.

**Hi-macs, polished resin****ø 100 × D 6 cm****Edition of 3
Last piece****£ 6 800.00 excl. VAT**

MOIRE VESSELS, 2018**Silo Studio**

Collection of 3 vases that are acid etched with ceramic paint with moire effect.



Acid etched borosilicate glass and
ceramic paint

ø 8 × H 30 cm
ø 11 × H 30 cm
ø 15 × H 30 cm

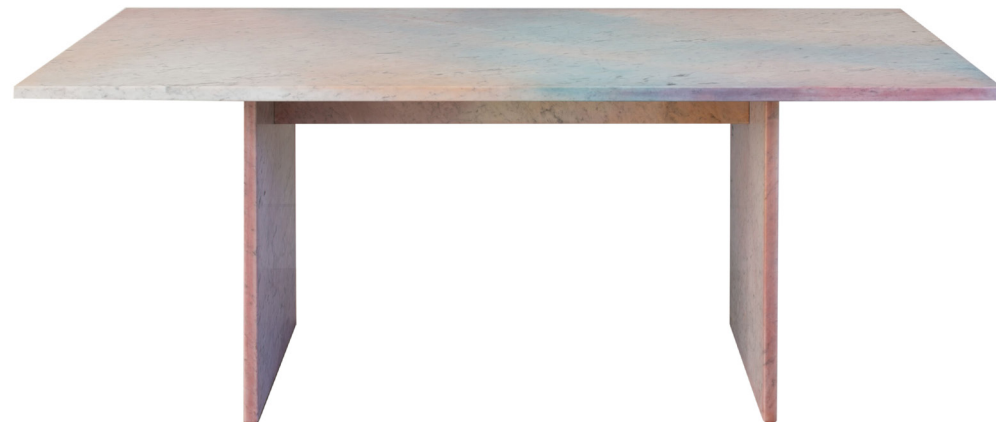
Exclusive to SEEDS
Unique set

£ 1 400.00 excl. VAT set of 3

DYED MARBLE TABLE, 2019

Silo Studio

Colours were applied to stone historically in classical art. During the Renaissance, plain became the new ideal, and since then a taste for white marble extended through subsequent aesthetic trends. Dyed marble innovates by treating a classical material in a contemporary way bringing new possibilities in colour and patterns to natural stones.



Dyed carrara marble

L 190 × W 83 × H 73 cm

Exclusive to SEEDS
Each one of a kind, bespoke sizes and
colours upon request

£ 7 500.00 excl. VAT

COAT STAND, 2018

Silo Studio + Wealdstone Youth Workshop

The Wealdstone Youth Workshop is a public design project with a group of 17 and 18 year olds in Wealdstone, Harrow, north-west London, who were brought together by regeneration agency Spacemakers to design and produce public furniture for use across their community. Over the last nine months, the youth – Esther Calinawan, Kayleigh Littlemore, Leo Harrison, Marina Marbella, Marius Dinu and Tanya Galia – have been led through a programme of workshops by Studio Silo to create, prototype and test a design.

Other works including a shelf, chair and bench are available upon request.



CARVED ALUMINIUM ARMCHAIR (BLUE), 2019

Soft Baroque

Using a standard 40×80 mm aluminium box section we constructed a simple armchair. The aluminium members, reminiscent of 2×4 timber, have sections graphically cut away revealing the hollow structure. It is a technical replica of a rustic primitive construction.



CARVED ALUMINIUM ARMCHAIR (RED), 2019

Soft Baroque

Using a standard 40×80 mm aluminium box section we constructed a simple armchair. The aluminium members, reminiscent of 2×4 timber, have sections graphically cut away revealing the hollow structure. It is a technical replica of a rustic primitive construction.



CARVED ALUMINIUM VASE, 2019

Soft Baroque

The aluminium extrusion, reminiscent of timber, has sections graphically cut away revealing the hollow structure. It is a technical replica of a rustic primitive construction.



Anodised aluminium and resin

L 20 × W 4 × H 30 cm

One of a kind

£ 420.00 excl. VAT

TEXTITES BOWLS, 2019

Studio Furthermore

Tektites are a collection of ceramic works by Studio Furthermore. A close relative of glass, ceramics are woven into the fabric of our anthropology and will play a certain roll in our material future. Delighted by the promise of such versatility Furthermore decided to investigate the use of ceramic foams. Ceramic foams have been used in applications such as mirror mountings on space telescopes as well as the heat shielding that aided NASA's space shuttles to re-enter the Earth's atmosphere unsinged. The designers decided to replicate ceramic foam production by developing a craft scaled polymer replica process.

Porcelain, already considered to be a superior clay, differs slightly from parian in so much as parian contains a higher proportion of mineral feldspar. When fired, the high feldspar content glasses into a smooth, strong, self-glazing material by means of the vitrification process. What results is a tough ceramic that is highly impermeable to liquids.



Ceramic

Dimensions vary

Bespoke sizes and colours upon request

Price starting from £ 135.00 excl. VAT

THE BLUE MOON NECKLACE, 2018

Studio Furthermore

Flashlight is constructed with 45 degree cut ribbed glass which distorts the light source to create a flash-like pattern.



Flexible open cell polymer

L 13.5 × W 10.5 × D 1.5 cm

£ 125.00 excl. VAT

SUPERIMPOSITION POTS, 2018

Studio Furthermore

This Superimposition Pots by Studio Furthermore are a variant from the Tektites Collection which was their first made of foamed ceramic pieces.



Coloured porcelain and foam

ø 18 × 28 cm
ø 18 × 28 cm
ø 21 × 20 cm

Each unique

£ 1 500.00 excl. VAT each

PLAYING WITH BALANCE, 2019

Tiago Almeida

Playing with Balance is a game of control.

Each of the components is thoughtfully designed and laid out in order to achieve aesthetic balance and physical equilibrium, however the work continually redraws itself as the balance shifts, moving the variant components with it.



Ash and walnut

L 60 x W 10 x H 40 cm

Exclusive to SEEDS
Edition of 8

£ 600.00 excl. VAT

OFF CENTRE TRAYS, 2018

Tiago Almeida

These trays are the outcome of an unconventional combination of materials, plastic and wood, giving the sense of disorder and displacement.

On the other hand, the strong disparity of the textures and colours create a strong line where the two materials join, line which is off centred within the circular shape of the piece.



Walnut and recycled plastic

ø 34 cm – Small
ø 40 cm – Large

Exclusive to SEEDS

£ 500.00 excl. VAT – Small
£ 600.00 excl. VAT – Large

DOWELS LAMP, 2018**Tiago Almeida**

Dowels is a wall light formed by the combination of wooden dowels with tube light bulbs.

All elements share similar shapes and they seem to play a game of “hide & seek”. While switched off the white bulbs seem to hide between the wooden dowels but once switched on the wood seems to hide behind the light.

**Wood dowels, glass and metal****L 70 × W 18 × H 10 cm****Exclusive to SEEDS
Edition of 8 + 1 A.P.****£ 1 500.00 excl. VAT**

100° CHAIR, 2016

Tiago Almeida

To escape from the right angle, glorified by the modernists, Tiago decided to use a different point of departure. 100 degrees is the key measurement of this piece. It represents the most comfortable angle for the back support. It is also used to measure the angle of the cut for each different section of the chair. Thus, it becomes a leitmotif that unifies the structure of the whole piece.



Walnut and ash

L 40 × W 50 × H 87 cm
(Seat height 47 cm)

Bespoke wood combinations and
leather upon request

£ 700.00 excl. VAT
£ 750.00 excl. VAT with leather seat

100° BARSTOOL, 2019**Tiago Almeida**

To escape from the right angle, glorified by the modernists, Tiago decided to use a different point of departure. 100 degrees is the key measurement of this piece. It represents the most comfortable angle for the back support. It is also used to measure the angle of the cut for each different section of the chair. Thus, it becomes a leitmotif that unifies the structure of the whole piece.

**Walnut, ash, brass and leather****L 40 × W 50 × H 87 cm
(Seat height 67 cm)****Bespoke wood combinations and
leather upon request****£ 800.00 excl. VAT
£ 850.00 excl. VAT with leather seat**

UNLIMITED 0/1289GRS**200Grs.**

200 Grs. was born out of the idea of using wood off-fall to produce unique pieces serving a multitude of miscellaneous functions. A calculated balance of handwork and machinery produced objects with an inherent sense of authenticity that is fully explored once the pieces reach their users. Pieces are made by bringing together different types of wood, along with metal and in some instances rubber or cardboard. Among the pieces presented at SEEDS are the clever reinterpretations of a nutcracker, a pencil case, a tape dispenser and a desk organiser. Each piece is, originally, named after its weight.



Materials vary with off-fall wood,
metal, rubber and cardboard

Dimensions vary

One of a kind

£ 80.00 – 100.00 excl. VAT each



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INFO@SEEDSLONDON.COM

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