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COLLECT

2018

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REPEATED MIRROR NO.1, 2018
OS Δ OOS

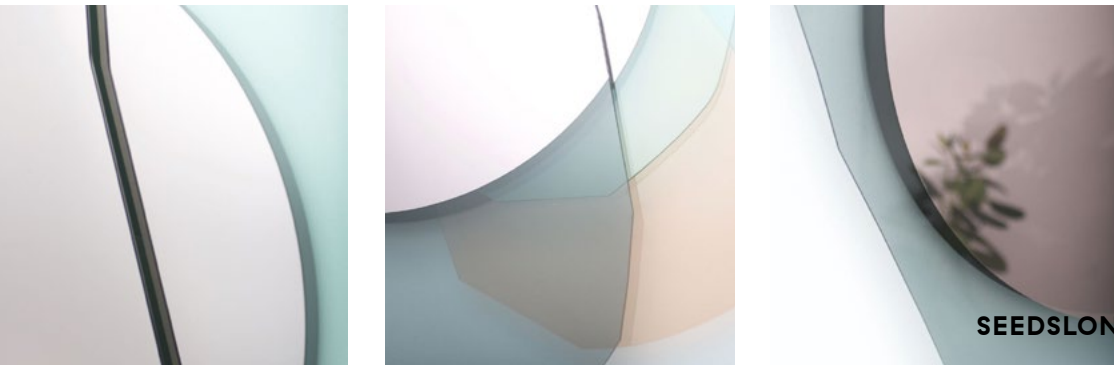
Studio OS Δ OOS tries to find the balance between form, material and use in their work which can best be described as contemporary objects derived from concept, yet rationalized to give them purpose.

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

grey, green and rosé glass, metal and bronze mirroring foil

H 150.8 x W 108.4 x D 6.5 cm

£6 750 excl. VAT



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REPEATED MIRROR NO.2, 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.

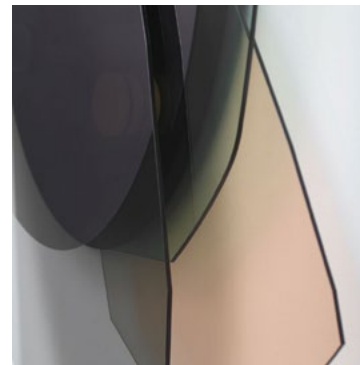
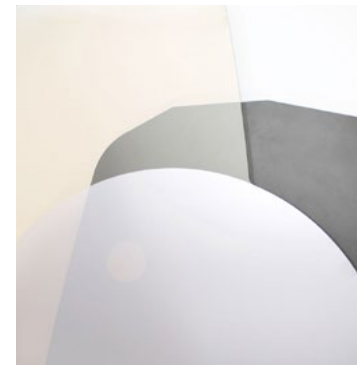
For the Repeated Mirror collection, their efforts result in neither a product nor pure artistic expression but a culmination of both.

rosé glass, marble, metal and bronze mirroring foil

H 152.2 x W 111.4 x D 6.5 cm

£6 350 excl. VAT

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LOBUS WALL LIGHT, 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.

Blown clear borosilicate glass, electrodes, transformer, jesmonite

Argon/mercury and helium gas

Approx. 80cm x 26cm x 12cm

£ 2 500 excl. VAT

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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

Approx. H 40 x Diam 10 cm

£ 250 excl. VAT

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£ 200 excl. VAT



SEE••DS

ECLIPSE I, 2015
YADE

Felt's sound absorbing and comforting properties have inspired this collection of rugs by Yade. The subtle graphics reflect the delicate balance in the production processes, resulting in a rug that reveals the material's core attributes.

wool felt

H 240 x W 170 cm

£3 000 excl. VAT

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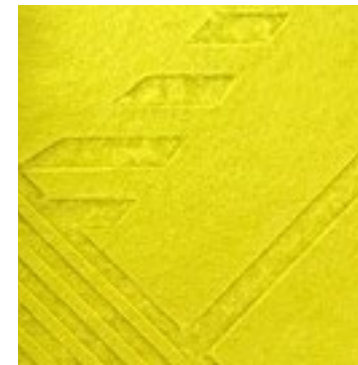
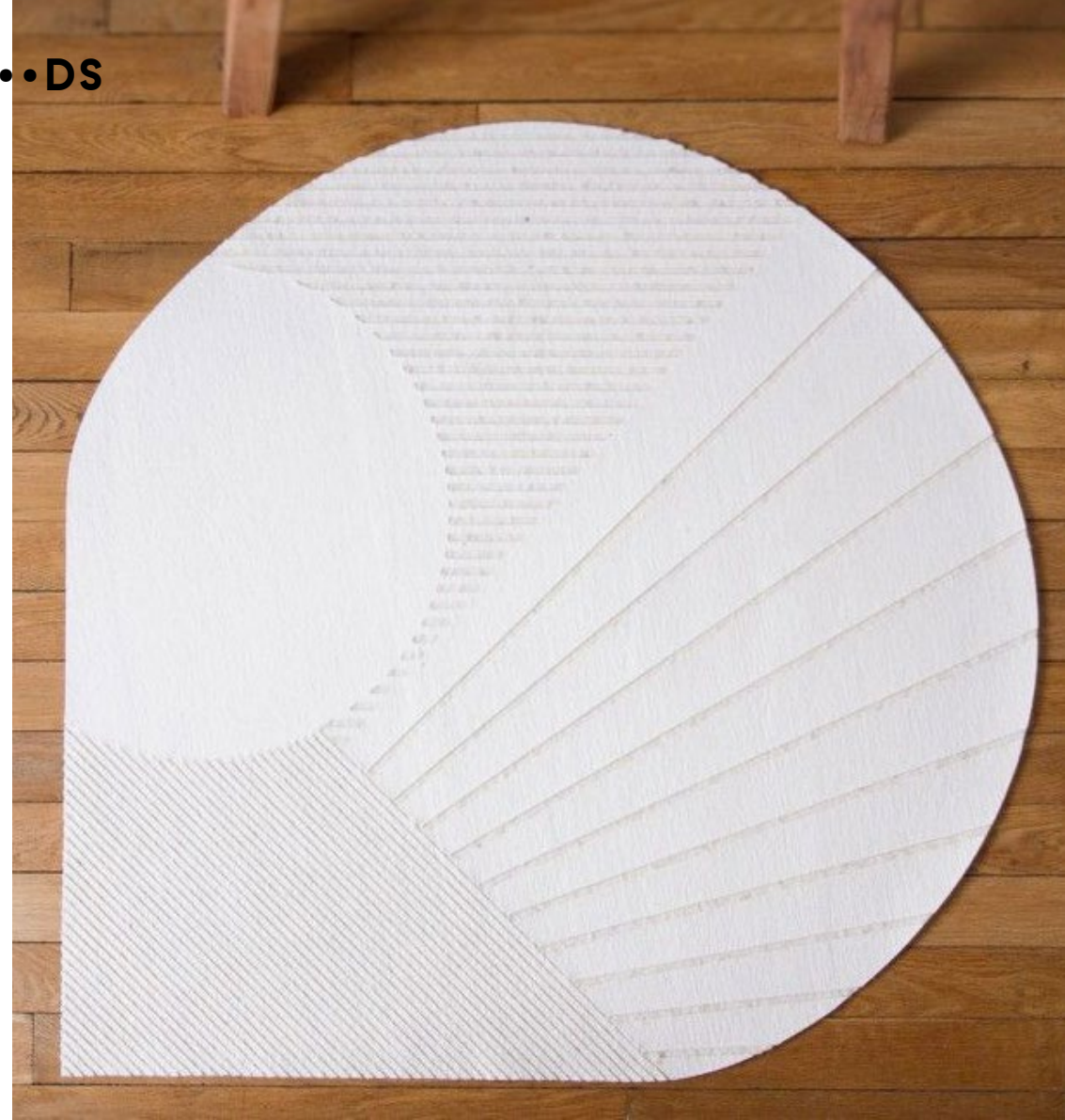
ECLIPSE II, 2015 YADE

Felt's sound absorbing and comforting properties have inspired this collection of rugs by Yade. The subtle graphics reflect the delicate balance in the production processes, resulting in a rug that reveals the material's core attributes.

wool felt

H 115 x W 115 cm

£1 200 excl. VAT



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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.

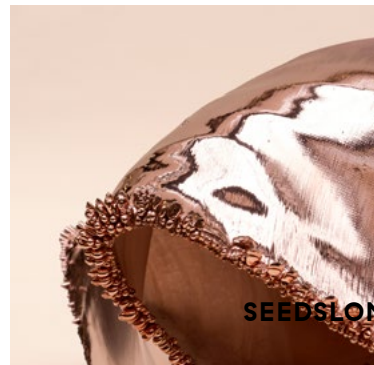
electroplated copper mesh

H 55 x W 140 x D 60 cm

edition of 6

£10 500 excl. VAT

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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

H61 x W 20 x D 20 cm

unique

£ 1 600 excl. VAT



SEE••DS

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.

concrete and foam

H 51 x W 35 x D 31 cm

unique

£ 1 970 excl. VAT

FAR DEEP VOID (YELLOW), 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

H 40 x W 24 x D 23 cm

unique

£ 1 250 excl. VAT



ENQUIRIES:

INFO@SEEDSLONDON.COM

+44 (0) 7989 393 089

SHOWROOM BY APPT:

4 DOURO PLACE

LONDON W8 6PH