

**SEE • • DS**

**X**

**collect**

***AVAILABLE WORKS***

**2019**

SEE••DS



## **LIVING BY DESIGN**

*For Collect 2019. we have decided to showcase conceptually designed contemporary crafted objects by emerging and established talents.*

*At SEE••DS, we believe in a human centred approach to daily life and have commissioned pieces that fit this philosophy.*

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## 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

H 43 x W 13 x D 10 cm

ed of 6

£ 1 500 per pair exc. VAT

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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

H 100 x W 70 cm

ed of 6

£ 2 000 exc. VAT

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## 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

H 73 x W 190 x D 83 cm

unique

£ 7 500 exc. VAT

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PHILIPP SCHENK-MISCHKE



*These ceramics get deformed on a body vibration plate right after demoulding. The plate, with its origin in the fitness industry, is a hijacked tool to explore new ideas and processes.*

*Philipp's work aims to question traditional methods in a post-internet era. It interferes by misapplying materials with findings from online-shops or DIY stores, and contributes to the debate of rethinking old links that we begin to perceive as natural — a powerful tool to create new experiences without new resources.*

ceramic/stoneware, underglaze

H 17 x W 30 x D 20 cm

unique

£ 600 exc. VAT



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040119/2, 2019

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ceramic/stoneware, underglaze

H 20 x W 26 x D 18 cm

unique

£ 600 exc. VAT



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## 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, metallic lustre

H 22-28 x Diam 12-15 cm

each unique

£ 500 exc. VAT



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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, metallic lustre

H 25-30 x Diam 12-15 cm

each unique

£ 500 exc. VAT

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## 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

approx H 60 x W 25 x D 35 cm

unique

£ 1 950 excl. VAT



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KIMABAYA, 2016

MILIA MAROUN



*Kimabaya is a fusion of Eastern (Japanese) influences and Middle-Eastern craft in the combined form of the iconic Middle Eastern robe with aspects of the traditional Japanese kimono.*

*This piece was made in collaboration with Nada Debs, a Lebanese designer who grew up in Japan, reaching a perfect synthesis of minimalism and oriental expansion. The resulting Kimabaya is a stunning blend of influences and styles in which parts of the skeleton, often used in Japan as the basis for clothing design, are picked out in delicate mother of pearl, imitating the spine.*

silk and linen with mother of pearl detailing

H 125 X W 130 cm

unique

£ 4 500 excl. VAT

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BOOKSHELF 01, 2018

FREDERIC IMBERT

*Bookshelf 01's starting point is the need to go back to normal shapes, before industrialisation, when the lines of furniture pieces were created by craftsmen and not machine.*

*The handmade production creates a very sensitive piece, not only as a functional sculpture but as a gesture to fine craft and irregular beauty.*

*Bookshelf 01 can be hung on the wall horizontally or displayed vertically on the floor.*

hand sculpted foam covered with sand-paper

composite with matt coating finish

H 54 x W 130 x D 30 cm

ed of 12 + 1 ap

£ 3 500 exc. VAT

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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

H 31 x Diam 15 cm / £ 600 exc. VAT

H 39 x Diam 30 / £ 1 500 exc. VAT

H 75 x Diam 22 cm / £ 2 200 exc. VAT

each unique



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PLAYING WITH BALANCE, 2019

TIAGO ALMEIDA



*Playing with Balance is a game of control.*

*Each of the compents are thoughtfully designed and layed out in order to achieve aesthetic balance and phycsal equilibrium, however the work continually redraws itself as the balance shifts, moving the varient components with it.*

ash and walnut

approx H 40 x W 60 x 10 cm

ed of 8

£ 600 exc. VAT

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GETA BENCHES, 2019

MAX FROMMELD



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

walnut, maple and sapele

ed of 12

Large (pictured) - H 45 x W 123 x D 26 cm / £ 2 500 exc. VAT

Small - H 45 x W 78 x D 26 cm / £ 2 000 exc. VAT

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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

H 25 X Diam 9 cm

unique

£ 1 300 excl. VAT

# ABOUT THE DESIGNERS

## FREDRIC IMBERT

*Frédéric Imbert started his career in 2008 and graduated from Interior Design in 2010. He implements a learning approach through an array of projects that he is involved in, including architecture, classical and contemporary interior design and furniture design. This diversity is the starting point of this studio, point of meeting and exchange. Living between Paris, where he grew up and studied, and Beirut, a city to which he is strongly attached, Frédéric began this studio project in 2018.*

## JOCHEN HOLZ

*Jochen Holz (German, 1970) is a glass artist whose innovative employment of lampworking—a form of glassblowing used primarily to make scientific equipment—is repurposing the technique in the art world. Indeed, whilst he has received training in scientific lampworking, Holz has chosen to practice it creatively, a radical departure from its traditional usage which positions him as one of the only people working in his field in the UK.*

## KIM THOME

*Kim runs his studio from East London, working on private commissions and developing new installations and furniture. Kim graduated from the Royal College of Art in 2012 and has since exhibited at Pavilion of Art and Design (PAD), A Palazzo Gallery, William Bennington Gallery, Selfridges, Habitat and showcased for Wallpaper in Milan. Kim was commissioned to create the centerpiece installation at the V&A during LDF 2015 for crystal company, Swarovski. His works finds a balance between installation and objects, working to blend a mixture of graphic elements and optical play in material and spaces.*

## MAX FROMMELD

*Max comes from a tradition of working directly with materials and manufacturing processes. Growing up in Ulm, Germany, a region with a legacy of industrial design and manufacturing, encouraged his interest in making and creative problem solving. In 2004, he moved to London to study product and furniture design at Ravensbourne College of Art and Design. He graduated with an MA in Design Products from the Royal College of Art in London in 2011. Max currently lives and works in London and California and teaches on the Product and Furniture Design course at Kingston University.*

## ABOUT THE DESIGNERS (CONT'D)

### PHILIPP SCHENK–MISCHKE

*Philipp Schenk–Mischke is London based and a recent graduate of the Royal College of Art. His practice focusses on analysing and intervening into systems and processes with the intention to cultivate a critical approach towards our relationship with what surrounds us, blurring the line between creative disciplines.*

### MILIA MAROUN

*Milia Maroun (Beirut, London) is a textile artist. Her designs and conceptual work have been featured in exhibitions including the International Design Biennale at Saint Etienne (2004); The Future of Tradition — the Tradition of Future at the Haus der Kunst, Munich (2010); and the Boghossian Foundation in Brussels (2012). In 2014 she presented the installations *Panta Rei* and *Common Thread* at the Beirut Art Center, In 2016 she showed her work at the prestigious Musée de l'Institut du Monde Arab and in 2018 the *Espace Muraille* in Geneva.*

### SILO STUDIO

*Silo Studio is the collaboration of Attua Aparicio and Oscar Lessing, who formed the partnership while studying at the Royal College of Art. Silo focuses on finding new ways of making, searching the potential of materials and processes. Their main driving force is to inspire people to make more and to get excited about making.*

### TIAGO ALMEIDA

*Tiago grew up in the Portuguese countryside until the age of 19 when he moved to Lisbon to study Product Design where after he worked as an in-house designer.*

*Later on he moved to London where he started developing and exploring craft techniques and working directly with the design production.*



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