

JOY
by
SEEDS

London Design Festival 2021



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What is the future of objects?

**Creative Funk Fantastic Colourful Playful Poetic Generous
Fertile Naive Unexpected Optimistic Inclusive Organic
Participative Collaborative Sustainable Happy Joyful**



JOY is an exhibition by SEEDS for the London Design Festival 2021, part of the Brompton Design District, curated by Jane Withers around the theme “From Here Onwards” showing works curated and commissioned around the idea of the aesthetics of Joy. Celebrating the power of colour, the unexpected, the unconventional geometrics, the inclusive, the playful and poetic messages of happiness. The future is joyful.



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LANA DAYBED

Agnes Studio

Guatemala City-based studio Agnes is a young Central American design practice. Their collection 'Living-Stone' envisages what design could look like in a post-human utopia.

Partners in both work and love, Estefania de Ros and Gustavo Quintana spent two years researching pre-Colombian craftsmanship to establish an aesthetic that they thought could fit with their idea of a new future for Central American design.

As they explain: "The Living-Stone is an exploration of contrast between the past and the future, the still and the living, of ancient materials and techniques in a futuristic context. It explores the contrast between the hand crafted and the streamlined, seeking the portrayal of a Post Human Utopia. Inspired and driven by our architectural heritage and by theoretical architects from the 60's and 70's Radicalism, we imagined the object as the possible evolution of Mesoamerican symbolism in Pre-Columbian architecture and design."



Upholstry: 100% Virgin wool
Base: Concaste (elephant ear wood),
White oak or Blackened oak

L 190.5 x W 76.2 x H 40.6 cm

Bespoke/ made to order available

Price On Application

MINIFUNDIUM CONE & ROD LAMP, 2019

Attua Aparicio

‘Cone and Rod’ is part of Attua’s ongoing research where she explores ways of using waste borosilicate glass in combination with ceramics, as this glass can not be recycled within conventional recycling systems.



Hand-built porcelain, glaze,
waste borosilicate glass, electrical
components

ø 24 × H 50 cm

Unique

£ 3 800.00 excl. VAT

MINIFUNDIUM VASE (SMALL), 2019

Attua Aparicio

The Minifundium Vases are a further collection made by Attua Aparicio during her residency in Jingdezhen, China. This series of thrown porcelain vessels is covered in a mesmerising melange of glazes, bringing together traditional and standard glazes with Attua's experimental new and unique borosilicate glass glaze.



Hand-thrown porcelain, glaze and
waste borosilicate glass

ø 13 × H 19 cm

Unique

£ 750.00 excl. VAT

MINIFUNDIUM VASE (MEDIUM), 2019

Attua Aparicio

The Minifundium Vases are a further collection made by Attua Aparicio during her recent residency in Jingdezhen, China. This series of thrown porcelain vessels is covered in a mesmerising melange of glazes, bringing together traditional and standard glazes with Attua's experimental new and unique borosilicate glass glaze.



Hand-thrown porcelain, glaze and
waste borosilicate glass

ø 22 × H 18 cm

Unique

£ 1 500.00 excl. VAT

MINIFUNDIUM VASE (LARGE), 2019

Attua Aparicio

The Minifundium Vases are a further collection made by Attua Aparicio during her recent residency in Jingdezhen, China. This series of thrown porcelain vessels is covered in a mesmerising melange of glazes, bringing together traditional and standard glazes with Attua's experimental new and unique borosilicate glass glaze.



Hand-thrown porcelain, glaze and
waste borosilicate glass

ø 24 × H 26 cm

Unique

£ 2 500.00 excl. VAT

BISCUIT VASE 6, 2020

Attua Aparicio

The biscuit series is part of Attua's ongoing research of how to combine waste borosilicate glass and ceramics to innovate in ceramics and bring a new life to a material that otherwise will end up in a landfill. The pieces in this series are made using biscuit shaped clay as a building block. Glass is pressed on the wet clay getting embedded into the clay as well as leaving an imprint; glazing and giving shape to the piece in one go. Biscuit in ceramics refers to the first firing cycle and if a glaze is applied a second firing usually follows. These pieces are fired only one time to reduce the CO2 emissions of the making.



Hand-built stoneware and waste borosilicate glass

31 × 21 × 15 cm

Unique

£ 1 400.00 excl. VAT

BISCUIT VASE 8, 2020**Attua Aparicio**

The biscuit series is part of Attua's ongoing research of how to combine waste borosilicate glass and ceramics to innovate in ceramics and bring a new life to a material that otherwise will end up in a landfill. The pieces in this series are made using biscuit shaped clay as a building block. Glass is pressed on the wet clay getting embedded into the clay as well as leaving an imprint; glazing and giving shape to the piece in one go. Biscuit in ceramics refers to the first firing cycle and if a glaze is applied a second firing usually follows. These pieces are fired only one time to reduce the CO2 emissions of the making.



Hand-built stoneware and waste
borosilicate glass

26 × 17 × 15 cm

Unique

£ 1 000.00 excl. VAT

LILI, 2021**Elodie Blanchard**

Lili is in a series of 'growing out of scraps forest'. These banded multicolored sculptures are created through repurposing fabrics scraps that are molded into unique figures to create a forest of "nonsense." Each one is named for a friend, family member, lover, pet, or someone of significance to the artist, suffusing every work with an individual importance.

**Concrete, foam, fabric and rod****W 30 × D 18 × H 170 cm****Unique****£ 1 600.00 excl. VAT**

LUCAS, 2021**Elodie Blanchard**

Lucas is in a series of 'growing out of scraps forest'. These banded multicolored sculptures are created through repurposing fabrics scraps that are molded into unique figures to create a forest of "nonsense." Each one is named for a friend, family member, lover, pet, or someone of significance to the artist, suffusing every work with an individual importance.

**Concrete, foam, fabric and rod****W 18 x D 18 x H 157 cm****Unique****£ 1 400.00 excl. VAT**

HIROKO, 2021**Elodie Blanchard**

Hiroko is in a series of 'growing out of scraps forest'. These banded multicolored sculptures are created through repurposing fabrics scraps that are molded into unique figures to create a forest of "nonsense." Each one is named for a friend, family member, lover, pet, or someone of significance to the artist, suffusing every work with an individual importance.

**Concrete, foam, fabric and rod****W 25 × D 20 × H 150 cm****Unique****£ 1 400.00 excl. VAT**

JAMIE, 2021**Elodie Blanchard**

Jamie is in a series of 'growing out of scraps forest'. These banded multicolored sculptures are created through repurposing fabrics scraps that are molded into unique figures to create a forest of "nonsense." Each one is named for a friend, family member, lover, pet, or someone of significance to the artist, suffusing every work with an individual importance.

**Concrete, foam, fabric and rod****W 30 × D 20 × H 142 cm****Unique****£ 1 400.00 excl. VAT**

MARGO, 2017**Elodie Blanchard**

Margo is in a series of 'growing out of scraps forest'. These banded multicolored sculptures are created through repurposing fabrics scraps that are molded into unique figures to create a forest of "nonsense." Each one is named for a friend, family member, lover, pet, or someone of significance to the artist, suffusing every work with an individual importance.

**Concrete, foam, fabric and rod****W 38 × D 24 × H 182 cm****Unique****£ 2 200.00 excl. VAT**

ROXANA, 2021**Elodie Blanchard**

Roxana is in a series of 'growing out of scraps forest'. These banded multicolored sculptures are created through repurposing fabrics scraps that are molded into unique figures to create a forest of "nonsense." Each one is named for a friend, family member, lover, pet, or someone of significance to the artist, suffusing every work with an individual importance.

**Concrete, foam, fabric and rod****W 25 × D 18 × H 137 cm****Unique****£ 1 400.00 excl. VAT**

RAINBOW CLOWN, 2021

Elodie Blanchard

Melting Clowns is Elodie's series of cord character, the results of her frustration over the 2020 campaign.



Polyester thread, polyester and cotton
cords

L 76.2 × W 66.4 × D 1.27 cm

Unique

£ 1 200.00 excl. VAT

COIL OF COILS, 2021

Eusebio Sanchez

Eusebio Sánchez creates coil built sculptures, choosing to expose the coil; a process of hand building that is often hidden in ceramic work. Sánchez, however, champions this process as he celebrates the history of craft and ceramics. He finds inspiration in the first primitive objects made of clay from the 'Jomon' period in Japan, while his approach to making is influenced by the Bauhaus.

Eusebio Sánchez uses the coil as a way of drawing, in the same way as a draughtsman use a pencil. The title of one of his works, 'Taking a Coil for a Walk', was inspired by the Paul Klee quote, 'drawing is taking a line for a walk'. "When I am making a piece of work, I know where I want to start and have a notional idea of how I want it to look. Frequently the work takes me on a material and narrative journey and, as I progress, I make decisions on how to shape the final form, allowing serendipity to happen in the search for a new structural complexity."



Ceramics

W45 x D20 x H75 cm

Unique

£ 3 000.00 excl. VAT

EXPOSED, 2019**Eusebio Sanchez**

Eusebio Sánchez creates coil built sculptures, choosing to expose the coil; a process of hand building that is often hidden in ceramic work. Sánchez, however, champions this process as he celebrates the history of craft and ceramics. He finds inspiration in the first primitive objects made of clay from the 'Jomon' period in Japan, while his approach to making is influenced by the Bauhaus.

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**Ceramics****W40 x D18 x H52 cm****Unique****£ 3 500.00 excl. VAT**

TOES BY THE SHORE, 2019

Eusebio Sanchez

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Ceramics

W45 x D45 x H158 cm

Unique

£ 5 000.00 excl. VAT

UNTITLED, 2021**I–Fan Chen**

Fascinated by the idea of fusing antique and classical materials with modern aesthetics. I–fan talks a great deal about the beauty of geometric solids and the order that she finds in the classical. Here, the beauty of unconventional techniques and the modernity of antiquity itself are combined with neoteric aesthetics in order to create a new and powerful modern paradigm.

Within this exists an ironic metaphor for the process of artistic creation, but it is also a self–portrait of the artist embracing her ever changing pose as she journeys in love. This is used to address wider topics such as intimacy between human forms, movement, transforming, and the positive sense and feeling of motion.

In the artists words, “Movement is fluid and elemental, temporary states, temporary poses exist to be broken from, the whole idea of the pose is actually to reassess our position and not become fixed or stiff, but to bloom; as it is motion that creates the beauty of life.”



Hemp, lime, metal, crushed marble
and plaster

H 120 × W 20 × D 20 cm

Edition of 6 + 1 A.P.

£ 6 300.00 excl. VAT

BALANCING WITH WOOD, METAL AND PLASTIC, 2021

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 material was set. Polished metal and the smooth beauty of walnut timber are combined with Jame Shaw's signature extruded plastic.



Wood, metal and recycled plastic and W 100 x D 40 x H 175 cm
lighting components

Unique piece
Exclusive to SEEDS

£ 4 200.00 excl. VAT

BLOB LAMP, 2021

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 and W 25 × D 10 × H 30 cm

Unique
Exclusive to SEEDS

£ 850.00 excl. VAT

PLASTIC BAROQUE CHAIR, 2020

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

H 75 x W 57 x D 43 cm

Unique
Exclusive to SEEDS

£ 1 600.00 excl. VAT

PLASTIC BAROQUE MIRROR, 2021

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

L 70 × W 50 cm

Unique

£ 950.00 excl. VAT

NEW WORLD PROJECTS MATTRESS, 2020

Jerszy Seymour Design Workshop

in dialogue with Macao and Rimaflow

New World Projects is a mattress made from recycled foam blocks wearing a smiley face for an optimistic outlook. It serves as a symbolic prototype for the planned creation of a utopian industry, to be based at Rimaflow, the worker occupied factory in Milan, and fueled by the alternative economic infrastructure of mutual aid using the non speculative crypto-currency of common coin and freedom coop created by the anarcho-left art center and activist group Macao in Milan.

Created for the exhibition 'Life on Planet Orsimanirana' by Jerszy Seymour and Macao at the MK&G Hamburg, its radio station, Radio Orsimanirana, presents the talk show 'New World Projects' where members of Rimaflow, Emanuele Braga of Macao, and Jerszy Seymour discuss the possible creation of this utopian industry.



Recycled foam mattress

L 200 x W 100 x D 18 cm

Edition 1 of 6

£ 3 000.00 excl. VAT

INCALMO VASE, 2021

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.



Borosilicate glass

ø 13 × H 42 cm

Exclusive to SEEDS
Each unique can be made to order

£ 585.00 excl. VAT

INCALMO JUG, 2021

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.



Borosilicate glass

ø 14 × H 28 cm

Exclusive to SEEDS
Each unique can be made to order

£ 575.00 excl. VAT

INCALMO VASE, 2021

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.



Borosilicate glass

ø 12 × H 31 cm

Exclusive to SEEDS

Each unique can be made to order

£ 565.00 excl. VAT

**NEON TABLE LIGHT (Yellow neon arch with green
opaque leg)**
Jochen Holz

The neon piece explore possibilities for sculptural lighting and pushing the boundaries of what can be achieved with conventional neon making in terms of size and colours and are opening up new aesthetic qualities. Each is one of its kind or part of a very small edition. Conventional neons use thin diameter tubing and are usually flat mounted onto a backboard. Jochen is using much bigger and thicker borosilicate glass tubing, which allows him to make strong and self supporting 3d shapes. With the increase in width the light also takes on more physical qualities; the light emanates as a volume, rather than as the lines and contours of a traditional neon.



Borosilicate glass, helium gas filled,
electrodes, electrical transformer

H 53 × W 18 × D 18 cm

Each unique can be made to order

£ 3 000.00 excl. VAT

BUTTER STOOL, 2020

Marco Campardo

The Butter Stool is a project that started from the desire to question the way industrial production can be adapted to the local context of limited, micro-scale production. Rather than using mass-produced, industrial furniture, this project explores rotational moulding – a process used to manufacture affordable plastic items on a vast scale – to make one-off objects. Plastics, the symbol of industrial production is recast here as an artisanal material.

The stools are made using a lo-fi mould made of sheets of polypropylene, where polyurethane resin is poured to make sturdy yet lightweight stools. Each mould is made from scratch using hot glue and adhesive tape, resulting in unique objects on each casting. The surface of each stool reveals the traces of its making, through shapes, curves and wrinkles that emerge on it as a result of the casting process.



polyurethane and pigments

W 32 × D 32 × H 45 cm

£ 260.00 excl. VAT

117 (PINK), 2021**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.

**Hand-glazed clay****W 26 × D 13 × H 19 cm****Exclusive to SEEDS
Unique****£ 900.00 excl. VAT**

119 (GREEN), 2021**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.

**Hand-glazed clay****W 28 × D 28 × H 18 cm****Exclusive to SEEDS
Unique****£ 1 000.00 excl. VAT**

Designers



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Agnes Studio

Agnes is a design studio focused on the creation of objects and spaces that blur the line between art and design.

Agnes began in 2016 in Guatemala, as a collaboration between designers Gustavo Quintana and Estefania de Ros, born out of a love for design, art, crafting, and the need to explore new ideas.

Agnes is a passion project that aims to explore form symbolism and emotions, through the reinterpretation and new contextualisation of traditional crafts, materials, and techniques.

Working closely with different artisans to create pieces that inspire us and bring new meaning to our lives.



Attua Aparicio

Attua Aparicio is a London based multidisciplinary artist working in the intersection of design, craft and art. At the core of her practice lays a very experimental and prejudice free way of understanding and working with materials. She is interested in sustainability, material hybridization and making.

Collaborations are a fundamental part of her practice. She co-founded Silo Studio with Oscar Lessing. She also collaborates regularly with her sister and artist Saelia Aparicio.



Elodie Blanchard

Elodie Blanchard is an artist and designer. Through material exploration, repurposing, and a near meditative process of repetition, she transforms the discarded and the commonplace into fantastical objects and playful environments that give us permission to explore our ambiguous relationship to nature, to others, and to ourselves. Her universe is joyful and humorous.

In addition to her artist practice, she partners with companies to develop textiles collections and architects to create large scale installations.

Born in Grenoble, France in 1976, Blanchard studied sculpture at l'Ecole Supérieure des Beaux Arts de Paris, fashion at l'Ecole des Arts Appliqués Duperré, where she explored the material intelligence of textiles, and performance at CalArts, where she collaborated with musicians and dancers. She established her design studio in 2005, and over the course of her career, collaborated with numerous architects, designers, and brands, developing textile collections and working on large scale works for public spaces, institutions, residences, offices, and hotels, in New York, Chicago, Los Angeles, Boston, Houston and abroad. She was most recently “interiors + sources” designer of the year and Artist in Residence at the Museum of Arts and Design in New York



Eusebio Sanchez

Eusebio Sanchez is a ceramic artist based in Brighton. He obtained a BA (hons) in 3D Design and Craft from the University of Brighton in 2015, and consecutively went to the Royal College of art to study an MA in Ceramics where he graduated in 2017.

Eusebio won the FRESH award at the British Ceramic Biennial in 2017, in 2018 he undertook a residency at the International Ceramic Research Center in Denmark. This year he has been selected as one of the emerging talents for Hothouse 2019 by the Craft Council and was one of the finalist at the Emerging Makers Aberystwyth International Ceramic Festival.



I-Fan Chen

I-Fan Chen is an artist based in London and Taipei. With a background in architecture, she went on to obtain her MA in Textile Design at Royal College of Art. Her work moves between sculpture, object, and furniture design, focusing on their tactility.

Her practice is motivated by the observations and strength of inner emotion, the parallels they hold with nature, and the creation of alternate possibilities. Achieved through a fascination for the intuitive and non bordered frames of structure rather than what is upright and confined. Through her open readiness to use both existing and unfamiliar processes her work aims to highlight the limitless possibility provided by open willingness.



James Shaw

James Shaw is an explorer of the material landscape with a hands on approach. His work aims to interrogate the material, systemic and formal approaches to the creation of objects. Frequently his work considers the resources around us challenging the notion of 'waste' to create new beautiful materials. Waste plastic has been a key theme of his work both through his ongoing Plastic Baroque project and notably in the exhibition Plastic Scene he co-curated with Laura Housely in 2018, which was named 'the standout show of LDF' by the New York Times.

James has exhibited internationally including at The Design Museum, The V&A, Boijmans van Beuningen Museum and MOMA. Past awards include being nominated for the Design Museum Designs of the Year Award and winning the Arc Chair Design Award. His work is in the permanent collections of MoMA, The Montreal Museum of Art and the Vitra Design Museum among others.



Jerszy Seymour

Jerszy Seymour (CA & UK, born 1968) is an artist, designer and director and cofounder of the Dirty Art Department, a radical masters program in art and design at the Sandberg Institute in Amsterdam. He sees design as the general relationship we have with the built world, the natural world, other people and ourselves, and as much about the inhabitation of the planet as the inhabitation of the mind. Spanning from industrially and post-industrially produced objects, actions, interventions and installations, he defines his work as the creation of situations that seek to expand utopian possibilities defined by the idea of the Non-Gesamt Gesamt Kunstwerk.

In 2021, he created the exhibition 'Life on Planet Orsimanirana' at the M&KG Hamburg, together with the Macao Collective in Milan, as a symbolic vision of a world we would want to live in.



Jochen Holz

Jochen Holz, born in Germany, 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. His work with neon is similarly original. Examining the possibilities of sculptural lighting, he bypasses the conventional thin, wall-mounted lamps and opts instead for thick borosilicate glass tubing to create free-standing 3D shapes and immersive light installations.



Marco Campardo

Marco Campardo is a London-based designer focusing on production, research and teaching. He has a particular interest in making and material experimentation as a form of critical practice, using it to explore wider narratives about culture, materiality, identity and authenticity.

Marco's work starts with hands-on experimentation and research to question the nature of contemporary models of production. With a keen interest in materiality, his research seeks to subvert or adapt industrial manufacturing processes to propose an alternative to standardised, mass production. The final result of this process are aesthetically and conceptually refined objects, whose final form is determined by the very process of making. Playing with high-end and lo-fi methods and materials, Marco's projects can be seen as a commentary on the value of making and craftsmanship. Prior to starting his own practice in 2020, Marco's approach to design was shaped through a decade-long work with M—L—XL and Tankboys, two multidisciplinary studios he co-founded in Venice, Italy.

Marco exhibited work at the London Design Festival, Milan Design Week, Tate Modern, London Design Biennale, Venice Art and Architecture Biennale, and Milan Triennial. Speculating about the nature of contemporary design practice, Marco's projects have been documented across different design publications from Wallpaper and AD to New York Times and Financial Times.



Onka Allmayer-Beck

Onka Allmayer-Beck (Austria, 1979) living and working in Vienna, as a Ceramist, Illustrator and Costume Designer. After graduating from Central Saint Martin Womenswear programme in 2004, she worked and lived in Milan(2004– 2016) as a Fashion Designer for various brands (Carol Christian Poell, Strenesse, Giorgio Armani).

She has dedicated the past four years to ceramic work, illustration and installations, in collaboration with Staatsoper Berlin unter den Linden, she was illustrating costume for Der Rosenkavalier, directed by André Heller(opening 09.02.2020).

Her work has been shown in Vienna (Vienna Design Week, Obizzi, Catrinette; inoperable Gallery), Kunsthalle Feldbach, Chiasso(M.A.X.museo),Moscow(AustrianForum),Abramtsevo Russia (Abramtsevo Museum), Milan (Riviera, Triennial di Milano) and Zagreb (HDLU), as well as being part of the 17th Krasnoyarsk Biennale in Siberia 2017 and Vienna Design week 2019. Her illustrations has been published by ZERO, Parterre de Reis, H.O.M.E., Flair and Die Presse. She has illustrated the life of Composer Haydn for Children in association with the Haydn Geburtshaus located in Rohrau, Niederösterreich and has designed several campaigns for Vöslauer water.





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