

S E E D S L O N D O N . C O M SEEDS@SEEDSLONDON.COM

For LDF 2022 Designer James Shaw and writer Lou Stoppard explore themes around moving in together.

Tastes and desires collide when two households combine to become one.

A presentation of Shaw's design objects is mixed with historical design classics to create a fictive environment which tells the story of a couple negotiating the conflicting tastes and practicalities as they attempt to build a home together. It is a meditation on the sense of self which objects of daily use give us, and the role physical possessions, habits and compromise play in our relationships. Shaw's objects and the arrangement of the display have been shaped by a new short story written by Stoppard, which was, in turn, inspired by the way Shaw's objects look when placed alongside other furniture. The short story is available for visitors to the exhibition to take away. When any couple move in together for the first time a clash of ideas about how we interact with the physical world emerges. Esoteric habits to do with tea-making or hand towels, which may well have been-acquired from our parents or past relationships, are suddenly forced to co-exist. Daily dramas unfold as very particular views on stacking the dishwasher unite. Battlefields emerge around taste in chairs. The home becomes a negotiation table, a physical manifestation of our ability to accept, to tolerate, and to love.



For a printed copy of the short story by Lou Stoppard, contact: seeds@seedslondon.com



James Shaw is a designer and a maker exploring the material landscape in a hands on way. 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. James has exhibited internationally and 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 V&A, The Montreal Museum of Art, The Design Museum Ghent and The Museum of London among others.



PEAR DINING TABLE, 2022

James Shaw

Edward believes that it is chivalrous to pay on a first date, and did so when he first met up with Justine. Justine says that this notion is old-fashioned and that it is normal to split the bill, though secretly she agrees with Edward and has, in the past, counted it as a point against her dates when they have not offered to pay.





PLASTIC BAROQUE DINING CHAIR, 2020

James Shaw

Edward's earliest memory is watching his mother shower.



MØLLER CHAIR WITH WOODEN SHOES, 2022

James Shaw

Justine's mother wanted to call her Anais but Justine's father refused.



FRITZ HANSON CHAIR WITH WOODEN SHOES, 2022

James Shaw

Edward's grandfather always told him that, in life, it is better to be feared than liked.







PLASTIC BAROQUE CANDLE HOLDER

James Shaw

Justine smokes between 10 and 20 cigarettes a week. When her GP asks her if she is a smoker, she says no."



PLASTIC BAROQUE BOWL, 2022

James Shaw

Before they met, Edward's age preferences on Hinge were set at 24–32. Justine's were set at 29–43.



PLASTIC BAROQUE LARGE SPOONS

James Shaw

When she was 14, at a family party, Justine's uncle Mark asked her if she would like to buy any weed from him.



PLASTIC BAROQUE CUTLERY SETTING

James Shaw

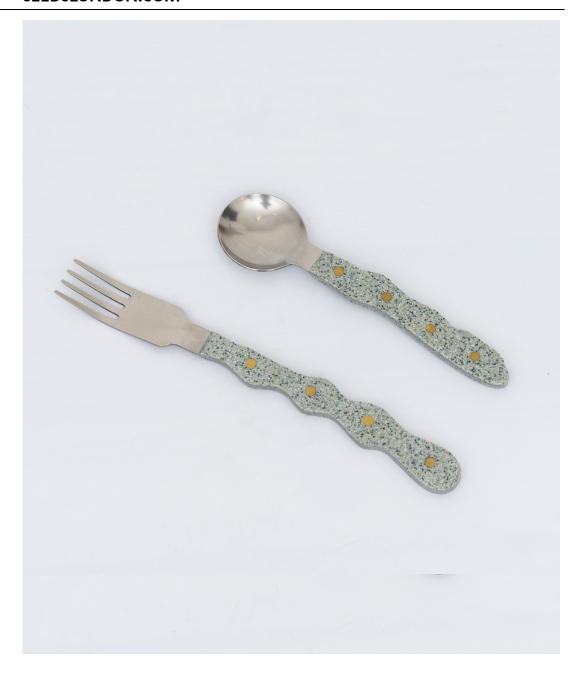
Justine is left handed.

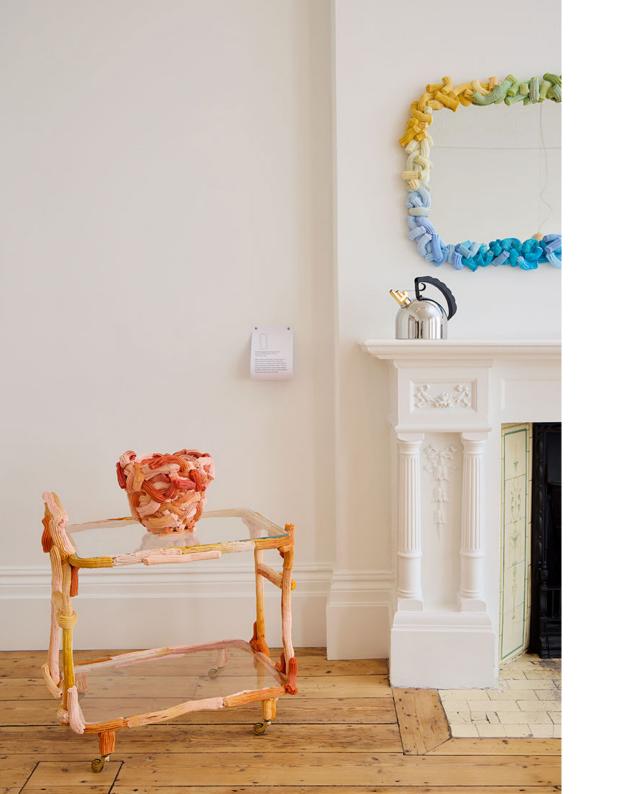


CONFUSION CUTLERY SETTING, 2022

James Shaw

Edward is also left handed.





PLASTIC BAROQUE DRINKS TROLLEY, 2020

James Shaw

Edward sometimes worries about his mother's drinking.



PLASTIC BAROQUE WINE COOLER, 2020

James Shaw

Edward sometimes worries about his mother's drinking.





PLASTIC BAROQUE LOUNGE CHAIR, 2022

James Shaw

Justine's father is half Portuguese, though Justine does not know this.



COFFEE/SIDE TABLE IN CARVED WOOD AND CORIAN, 2022 James Shaw

Edward claims he likes going to art galleries. He does not. When he looks at paintings he feels nothing and is alarmed when other people can describe, in detail, the emotions that a work sparks in them or the messages it supposedly contains. He cannot imagine how anyone could be an artist, or where they would get the ideas for their paintings. He does not understand how people know which artworks are good and which are just average.



FLOOR STANDING PLASTIC BAROQUE LAMP WITH WOODEN BASE, 2022

James Shaw

Justine and Edward received a total of 11 wedding invitations, over the course of their first year of dating.



WOOD METAL PLASTIC MIRROR, 2020

James Shaw

Edward worries more about baldness than about the fact his eyesight is worsening.



PLASTIC BAROQUE PLANTER, 2022

James Shaw

When Justine was twelve, she stole a school friend's beloved fresh water pearl bracelet, which she had coveted for weeks. She knew that she would never be able to wear it in public – everyone, including parents, had heard about it going missing – but owning it was enough. Sometimes, Justine would put it on before bed, and take it off before her mother would come into her room in the morning to tell her to get ready for school. The only person Justine has ever told this story to is Edward. She has no idea where the bracelet is now, and sometimes worries her mother will find it somewhere at home.



ALUMINIUM GLASS SIDEBOARD, 2022

James Shaw

In the three years immediately after leaving university, Edward did not read a single book.





BLOB VASE, 2022

James Shaw

Justine has never sent anybody flowers.



HANGING WORM LIGHT, 2022

James Shaw

Edward and Justine often talk about which of the couples they know will break up first and who will cheat on who.







PEAR BED, 2022

James Shaw

Justine and Edward have sex between one and two times a week. The longest they have gone without sex is six weeks. Neither of them raised the issue to the other at the time, and in the end, Justine felt it was easier to just do it than talk about why they weren't.







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ALUMINIUM BEDSIDE TABLE, 2022

James Shaw

Edward regularly uses Justine's expensive face serum, even though she has asked him not to twice.



PLASTIC BAROQUE BEDSIDE TABLE, 2022

James Shaw

Justine knows that Edward often uses her fancy serum, because she can smell it on his face when he kisses her goodbye in the morning. She bought herself a new pot online using their shared Monzo card and claimed the transaction was her stocking up on cleaning products.







PLASTIC BAROQUE GRID STOOL WITH FURRY CUSHION, 2022

James Shaw

Justine lost her virginity when she was 15. Edward lost his when he was 18. They both claim they lost it at 16.



CHERRY WOOD CONSOLE TABLE WITH WOODEN SHOES, 2022

James Shaw

Justine thinks that her worst feature is her teeth.





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HINGED PLASTIC BAROQUE MIRROR, 2022

James Shaw

Edward has never asked his parents whether or not they voted for Brexit.







PLASTIC BAROQUE CLOTHES RAIL, 2022

James Shaw

Both Edward and Justine's maternal grandmas died of bowel cancer.





FULL LENGTH PLASTIC BAROQUE MIRROR, 2021 James Shaw

When Edward was seven he broke his arm fighting with his cousin Toby. They both claim to have no recollection of the incident. Edward actually remembers it well – he can vividly picture spitting in Toby's face as they struggle on the ground. He is unsure whether Toby remembers too and is lying.



YELLOW BLOB LAMP, 2022

James Shaw

Justine's most common dream is that she has lost her childhood hamster Buffy. Usually, in these dreams, the hamster has escaped from her childhood bedroom, but in one, she took him to her office, and lost him there.



WOODEN LAMP, 2022

James Shaw

Edward once dreamed that he killed Justine with a bread knife.



SEEDS TWO KETTLES, NO SOFA Furniture and fiction by James Shaw and Lou Stoppard Designer James Sharr and resize Loss Stoppard explore themes. associated with moving in together. Testes and desires collide when one-households-combine to-become one. A presentation of Wase's design objects is entertheith biometral design classics reserves a feeting environment that tells the story of a couple regotizing the conflicting tastos and practiculties as they attempt to Incoming the contribute trades and practicalities as they alteriup to finall a finance together, it is a meditation months seeme of self-bridin objects of civily surgicie ex, and the rule physical processions, holders and compromise play it can relationships, those objects and the altrangament of the cliquity have been shaped by a new short many written by Stoppard. Estimating a finite of couple, for the and Educard which was, in term, longitudily the very Statum shipters book when placed shorppide other familians. The story is available for violent to the exhibition to take away. When any couple moves in regether for the first struc a duals of ideas about how we internet with the physical world reneiges, tout-ric habits, to do with two making or hand towers, which may well have been sequired from our pureme or pust relationships, are soldenly forced to co-exist, thelly draman antivid as very purticular views on stacking the districtable states furtheristic emerge around treat in chairs. The forms becomes a regulation table, applyabal manifestation of our shifty to accept, to referate, and recise. Consistence of the State of Addition of Confession of the State of Confession of Confessi

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