



**Design/
Miami**

SIDE GALLERY



BOOTH G34

5th-10th December
Convention Center
Drive & 19th Street
Miami Beach, USA

SIDE

Sabine Marcelis



Coffee Table

From “Stacked Collection”

Manufactured by Studio Sabine Marcelis.

Netherlands, 2023.

Resin and Sunrise Delight Onyx

Measurements

160 x 80 x 35h cm

63 x 31,5 x 13,8h in

Exclusive for Side Gallery.

More sizes and colors available upon request

Edition

9 + 1AP

Concept

The Stacked collection by Sabine Marcelis, produced exclusively for Side Gallery, celebrates materiality and juxtaposing of natural versus manufactured. It features four natural stone works made in Sunrise Delight onyx single-cast resin: a side table, a coffee table, a mirror and a console. Each object is to be discovered three-dimensionally and exists without direction, making them very flexible in their use. The result is a harmonic, polished, geometrical shape where the offset resin volumes create a playful dynamic to the monolith stone structures and either plug into or stack on top of them. The juxtaposition of nature-made onyx is contrasted by the translucent volumes of cast resin, which reference the veining of the onyx, and the colour use of the resin is determined by the naturally occurring warm cognac veining of the stone. This game of colours and volumes makes these structural static objects dynamic and multifunctional. Within the Stacked series, this is the first time an entire collection is created of different typologies of functional design using the same materials.



Sabine Marcelis



Console

From “Stacked Collection”

Manufactured by Studio Sabine Marcelis.

Netherlands, 2023.

Resin and Sunrise Delight Onyx

Measurements

108 x 45 x 100h cm

42,5 x 17,7 x 39,4h in

Exclusive for Side Gallery.

More sizes and colors available upon request

Edition

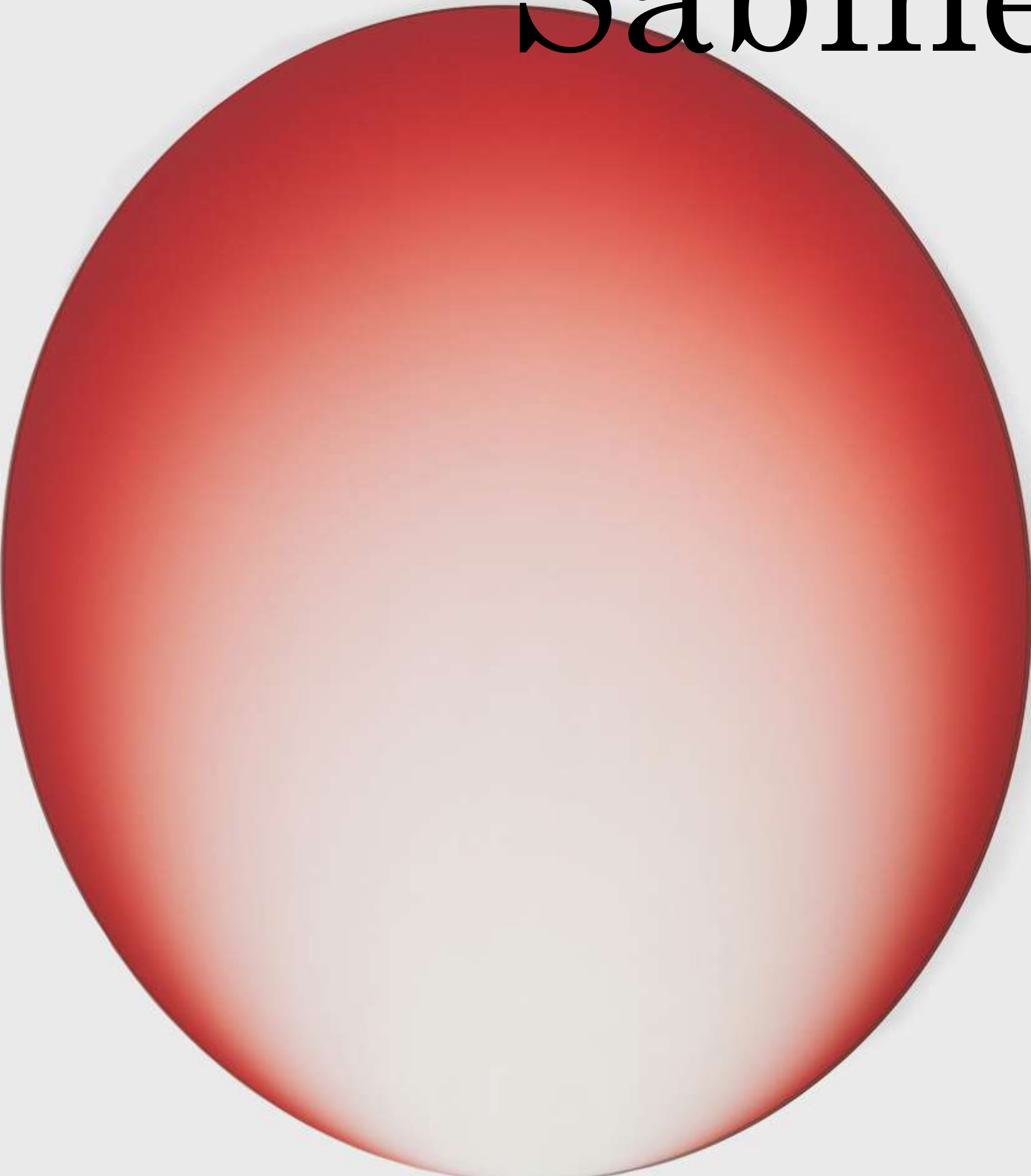
9 + 1AP

Concept

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Sabine Marcelis

Fade Mirror

From “Fade Mirror Series”

Manufactured by Sabine Marcelis

Rotterdam, The Netherlands, 2023

Mirror, Glass and Invisible Metal Wall Mounting System.

Measurements

150 x 150h cm

59 x 59h in

Exclusive for Side Gallery.

More sizes and colors available upon request

Edition

9 + 1AP

Concept

“Fade” is the latest object within Sabine’s ongoing exploration into optical interactions with glass. The layered glass sheets utilize colour and reflective treatments to create the illusion of depth within its flat surface.

Fade specifically takes the idea of a spotlight being pointed onto the mirror, with its intensity fading directionally to the top. Each mirror pulls in its surroundings and the viewer and skews the perception of space as it is viewed from different angles.

Sabine Marcelis



Off Round Bronze

From the series “Seeing glass”

Manufactured by Sabine Marcelis

Netherlands, 2014

Mirror, glass, colourfoil metal mounting system

Measurements

38 x 2,5 x 45 cm

14,96 x 0,9 x 17,71 in

Edition

12 + 1AP

Concept

Seeing Glass is an ongoing study into optical effects created with glass as the primary material. Through the use of colour, layering and surface finishes, unexpected effects are created which play with one's visual perception and the surrounding space.

Charlotte Kingsnorth



Fuzzy Armchair

From series Hi!breed Chair

Manufactured by Charlotte Kingsnorth

Exclusively for Side Gallery

UK, 2023

Pre existing Ercol chair frame, foam, faux fur, branch buttons.

Measurements

114 x 86 x 93h cm

44 x 33 x 36h in

Edition

Unique piece

Concept

The Hi!breed collection explores the personification of old chair frames with a sense of a life before. Kingsnorth finds inspiration in working with chairs that have been abandoned or are in need of repair.

She moulds the foam directly around the frames in an intuitive lead process of addition and subtraction, physically sculpting out a character and rearranging new body parts in what appears to be an anthropomorphic happening. Each chair is encased in textile, selected and hand stitched or formed to exude the character it has become.



Charlotte Kingsnorth



Dining chair 01

From series Hi!breed Chair

Manufactured by Charlotte Kingsnorth

Exclusively for Side Gallery

UK, 2023

Repaired Ercol chair frame with biomorphic upholstery and hand stitched faux fur

Measurements

55 x 65 x 90h cm

21,7 x 25,6 x 35,4h in

Edition

Set of 4. All unique pieces.

Exhibition

Global Tools, Side Gallery, Barcelona

Concept

The Hi!breed collection explores the personification of old chair frames with a sense of a life before. Kingsnorth finds inspiration in working with chairs that have been abandoned or are in need of repair.

She moulds the foam directly around the frames in an intuitive lead process of addition and subtraction, physically sculpting out a character and rearranging new body parts in what appears to be an anthropomorphic happening. Each chair is encased in textile, selected and hand stitched or formed to exude the character it has become.

Charlotte Kingsnorth



Dining chair 04

From series Hi!breed Chair

Manufactured by Charlotte Kingsnorth

Exclusively for Side Gallery

UK, 2023

Repaired Ercol chair frame with biomorphic upholstery and hand stitched faux fur

Measurements

55 x 65 x 90h cm

21,7 x 25,6 x 35,4h in

Edition

Set of 4. All unique pieces

Exhibition

Global Tools, Side Gallery, Barcelona

Concept

The Hi!breed collection explores the personification of old chair frames with a sense of a life before. Kingsnorth finds inspiration in working with chairs that have been abandoned or are in need of repair.

She moulds the foam directly around the frames in an intuitive lead process of addition and subtraction, physically sculpting out a character and rearranging new body parts in what appears to be an anthropomorphic happening. Each chair is encased in textile, selected and hand stitched or formed to exude the character it has become.



Mac Collins

Table, Set of 4 stools and Dominoes “Unicode”

Manufactured by Mac Collins

Newcastle, UK, 2023

Oak wood, dye, wax

Measurements

Table: 75 x 75 x 72h cm | 29,6 x 29,6 x 28,4h in

Stools: 38 x 42 x 56h cm | 15 x 16,5 x 22,1h in

Dominoes (28 p.): 5,5 x 2,8 x 1h cm | 2,2 x 1,1 x 0,4h in

Edition

Unique Piece

Concept

“Unconded”, previously called “Open Code”, was the design of a domino table with which Mac Collins participated in the second edition of Harewood Biennial 2022 (26 March 2022 - 29 August 2022). The exhibition was entitled “Radical Acts: Why Craft Matters” and aimed to explore how craft can impact social change and address political issues. It has now been produced for Side Gallery, as part of the group exhibition “Global Tools”.

The game has strong roots in Jamaican culture and was intended to confront the heritage of the house and the legacy of slavery. Edwin Lascelles amassed his fortune in the 18th century through the sugar and transatlantic slave trade in the West Indies, an income which funded the construction of Harewood House. The dominoes game -still widely played by the Jamaican community in Nottingham- was perfectly staged as the protagonist of the games room, where the family who profited from the exploitation of the slaves, used to retire after dinner.





Mac Collins



Burgess Bowl

Manufactured by Mac Collins

Newcastle, UK, 2023

Bronze

Measurements

35 x 35 x 13h cm

13,7 x 13,7 x 5,1h in

Edition

Unique Piece

Concept

Interested in how domestic objects become embedded with stories and memories, Mac Collins creates artefacts around which individuals are gathered and bound within a community. In this instance, the form of a bowl reflects the hospitality and openness of the British Caribbean households that Collins visits. Much like these open-door households, the bowl becomes the centrepiece around which individuals are bound and memories are formed. The vessel is futuristic and otherworldly in form, yet the rich patina and cast texture root the object back in some sense of history and tradition. The six repeating legs suggest the object has landed on the surface from elsewhere, with an origin that is destined to be mythologised.



Sam Chermayeff



Street Light Table

Produced in exclusive for Side Gallery

Manufactured by ERTL und ZULL

Berlin, 2023

Galvanized steel, marble

Measurements

261,4 x 140 x 198,1h cm (18 cm table height)

102,9 x 55,1 x 78h in (7 in table height)

Edition

8 + 1AP

Concept

Through a new series of works, tentatively named “Beasts” and developed exclusively for Side gallery, Berlin based architect Sam Chermayeff continues to reimagine the particular applications of furniture elements. A chair is a desk, a hutch is place to put on shoes and make-up, a sofa is a place to face ones interlocutor and so on. Each piece endeavors to engender a new relationship between our diverse physicalities and our everyday lives. In some cases we use these pieces alone and in others they bring us together. We understand ourselves through our interactions with the pieces and we commune with others. Made entirely of galvanized steel, this series is taking a further step by quite literally sharpening our connection to the work. It is reflective and as such we see ourselves. Its forms come from typologies that we understand intuitively. A table is still a table, even if it is also a light that supports its reflecting surface.



Sam Chermayeff



Banana Hanger

From the series “Beasts”

Produced in exclusive for Side Gallery

Manufactured by ERTL und ZULL

Berlin, 2021

Galvanized steel

Measurements

21 cm x 21 cm x 57h cm

8,2 in x 8,6 in x 22,4h in

Edition

9+1AP

Concept

Through a new series of works, tentatively named “Beasts” and developed exclusively for Side gallery, Berlin based architect Sam Chermayeff continues to reimagine the particular applications of furniture elements. A chair is a desk, a hutch is place to put on shoes and make-up, a sofa is a place to face ones interlocutor and so on. Each piece endeavors to engender a new relationship between our diverse physicalities and our everyday lives. In some cases we use these pieces alone and in others they bring us together. We understand ourselves through our interactions with the pieces and we commune with others. Made entirely of galvanized steel, this series is taking a further step by quite literally sharpening our connection to the work. It is reflective and as such we see ourselves. Its forms come from typologies that we understand intuitively. A table is still a table, even if it is also a light that supports its reflecting surface. This reflection might make the object disappear while its function, eating, working and so on come to the fore. It also makes us, doing those things, appear.

Sam Chermayeff



Flower Stand

Produced in exclusive for Side Gallery

Manufactured by ERTL und ZULL

Berlin, 2010

Galvanized steel

Measurements

30 x 30 x 42h cm

11,8 x 11,8 x 16,5h in

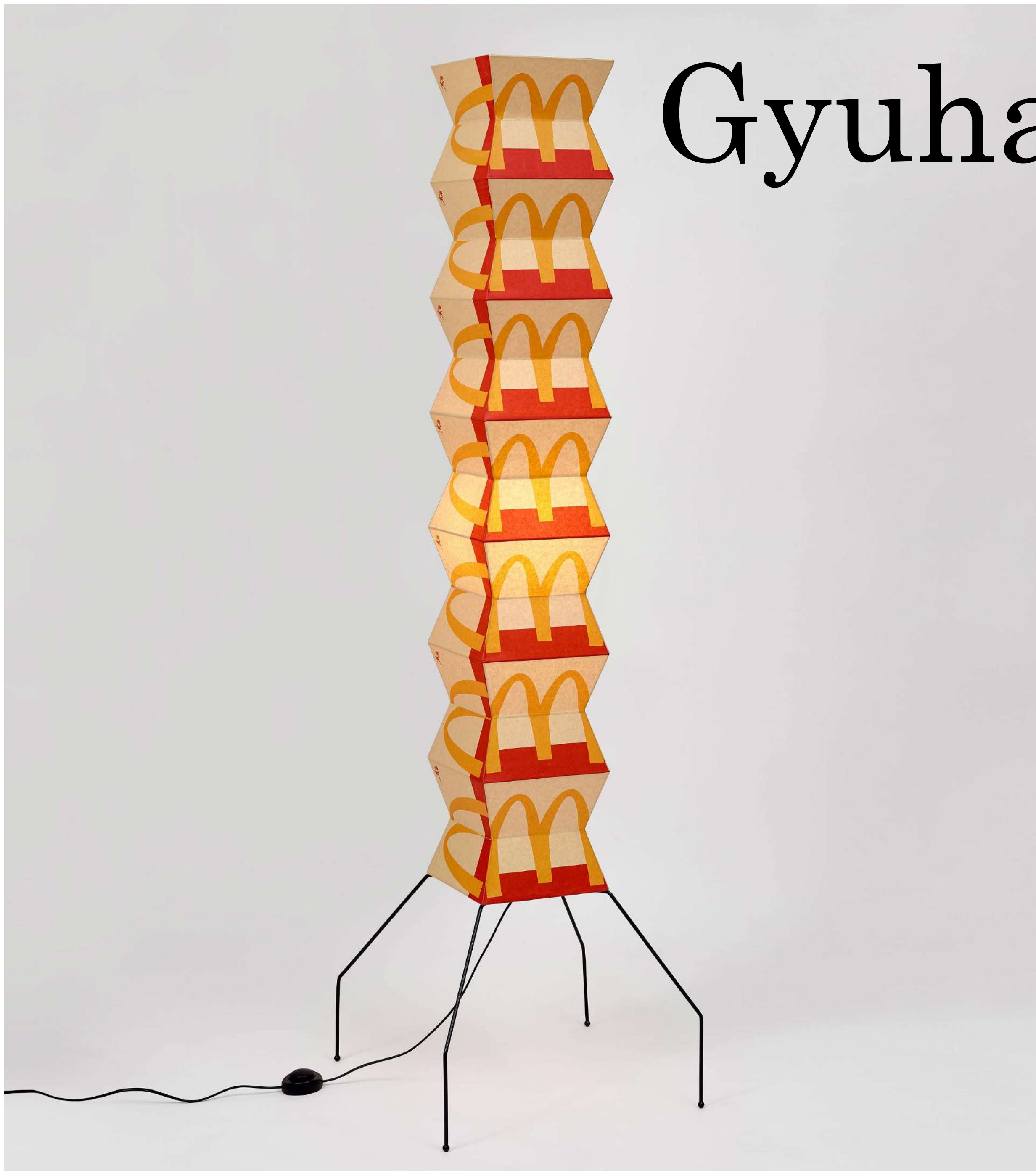
Edition

9 + 1AP

Concept

Sam Chermayeff continues to reimagine the particular applications of furniture elements. A chair is a desk, a hutch is place to put on shoes and make-up, a sofa is a place to face ones interlocutor and so on.

Each piece endeavors to engender a new relationship between our diverse physicalities and our everyday lives. In some cases we use these pieces alone and in others they bring us together. The flower stand, a vase, is a light and simple response to mass, made to hold large flowers and branches.



Gyuhhan Lee

McDonald Paperbag Lighting 7-3

Manufactured by Gyuhhan Lee.

Korea, 2023.

Paper, Steel and Electrical parts.

Measurements

45 x 45 x 175h cm

17,7 x 17,7 x 68,9h in

Edition

3 + 1AP

Concept

“McDonald’s paper bag lamp” a work of recycling paper bag into lighting sculpture. In this process of transforming “waste” into “sculpture”, Gyuhhan Lee questions the logo, colour and surface. The process of working with the logo aims to move away from it to become patterns, in which its meaning is rethought, stripping the symbol of its roots linked to consumerism. This can be seen in the use of “Hanji”, a traditional Korean paper, propitiating a new texture to the product that is generated from the design, away from the mass production of the usual object in which we can find the symbol. Questioning in this way the role of the designer, the craftsman and the consumer.



Gyuhhan Lee

McDonald Paperbag Lighting 10-1

Manufactured by Gyuhhan Lee.

Korea, 2023.

Paper, Steel and Electrical parts.

Measurements

40 x 40 x 178h cm

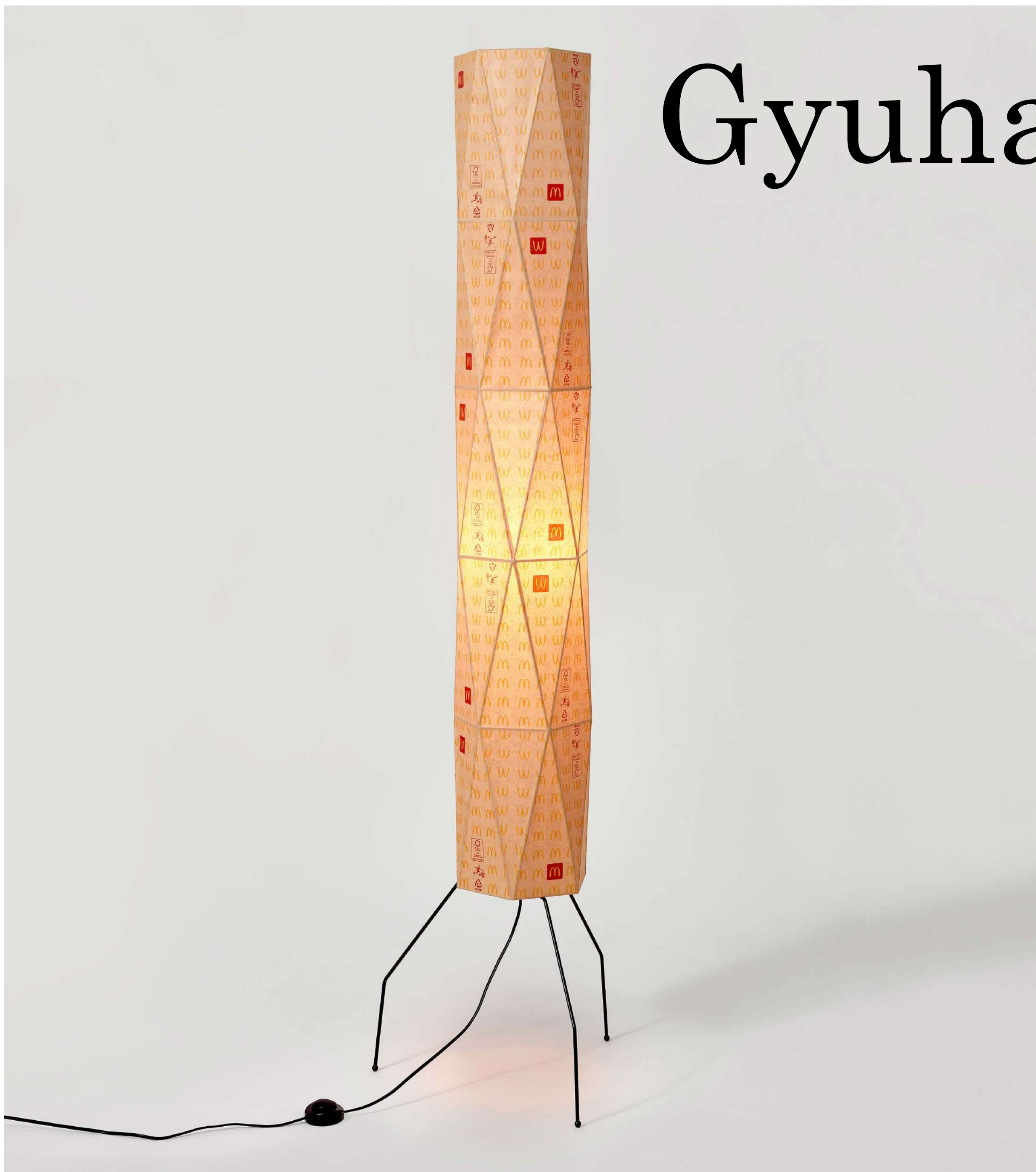
15,7 x 15,7 x 70,1h in

Edition

3 + 1AP

Concept

“McDonald’s paper bag lamp” a work of recycling paper bag into lighting sculpture. In this process of transforming “waste” into “sculpture”, Gyuhhan Lee questions the logo, colour and surface. The process of working with the logo aims to move away from it to become patterns, in which its meaning is rethought, stripping the symbol of its roots linked to consumerism. This can be seen in the use of “Hanji”, a traditional Korean paper, propitiating a new texture to the product that is generated from the design, away from the mass production of the usual object in which we can find the symbol. Questioning in this way the role of the designer, the craftsman and the consumer.





Gyuhhan Lee



McDonald Paperbag Lighting 10-2

Manufactured by Gyuhhan Lee.

Korea, 2023.

Paper, Steel and Electrical parts.

Measurements

48 x 48 x 175h cm

18,9 x 18,9 x 68,9h in

Edition

3 + 1AP

Concept

“McDonald’s paper bag lamp” a work of recycling paper bag into lighting sculpture. In this process of transforming “waste” into “sculpture”, Gyuhhan Lee questions the logo, colour and surface. The process of working with the logo aims to move away from it to become patterns, in which its meaning is rethought, stripping the symbol of its roots linked to consumerism. This can be seen in the use of “Hanji”, a traditional Korean paper, propitiating a new texture to the product that is generated from the design, away from the mass production of the usual object in which we can find the symbol. Questioning in this way the role of the designer, the craftsman and the consumer.



Fango



Side Table 01

Manufactured by Fango.

Colombia, 2023

Yaré fiber and metal structure.

Measurements

42 x 42 x 47h cm

16,5 x 16,5 x 18,5h in

Edition

7 + 1AP

Concept

The Ibuju collection projects the synergy of designing and storytelling, an essential intention of Fango's creative director, Francisco Jaramillo. The series stems from concern over the indiscriminate logging and overuse of the native woods from the endangered green lung of planet earth, the Amazon, a jungle increasingly fading from the world. Looking for alternatives to build functional furniture in native materials, Jaramillo and the weavers of Fango discovered the renewable Yaré fiber. Yaré is a fiber commonly called "vine", a root that grows around the trunks of trees in the Colombian Amazon. These fibers are used by local indigenous communities in southern Colombia for handcrafted weaving, which inspired Jaramillo to translate the native aesthetics and geometries of primitive wooden objects into a new collection using sustainable materials to create the neo-folk furniture collection, Ibuju.



Fango



Console

Manufactured by Fango.

Colombia, 2023

Yaré fiber and metal structure.

Measurements

180 x 50 x 90h cm

70,9 x 19,7 x 35,4h in

Edition

7 + 1AP

Concept

The Ibuju collection projects the synergy of designing and storytelling, an essential intention of Fango's creative director, Francisco Jaramillo. The series stems from concern over the indiscriminate logging and overuse of the native woods from the endangered green lung of planet earth, the Amazon, a jungle increasingly fading from the world. Looking for alternatives to build functional furniture in native materials, Jaramillo and the weavers of Fango discovered the renewable Yaré fiber. Yaré is a fiber commonly called "vine", a root that grows around the trunks of trees in the Colombian Amazon. These fibers are used by local indigenous communities in southern Colombia for handcrafted weaving, which inspired Jaramillo to translate the native aesthetics and geometries of primitive wooden objects into a new collection using sustainable materials to create the neo-folk furniture collection, Ibuju.



Fango



Dining Table

Manufactured by Fango.

Colombia, 2023

Yaré fiber and metal structure.

Measurements

210 x 120 x 76h cm

82,7 x 42,3 x 29,9h in

Edition

7 + 1AP

Concept

The Ibuju collection projects the synergy of designing and storytelling, an essential intention of Fango's creative director, Francisco Jaramillo. The series stems from concern over the indiscriminate logging and overuse of the native woods from the endangered green lung of planet earth, the Amazon, a jungle increasingly fading from the world. Looking for alternatives to build functional furniture in native materials, Jaramillo and the weavers of Fango discovered the renewable Yaré fiber. Yaré is a fiber commonly called "vine", a root that grows around the trunks of trees in the Colombian Amazon. These fibers are used by local indigenous communities in southern Colombia for handcrafted weaving, which inspired Jaramillo to translate the native aesthetics and geometries of primitive wooden objects into a new collection using sustainable materials to create the neo-folk furniture collection, Ibuju.



Calor Ashtray



Calor Ashtray

Manufactured by Fango.

Colombia, 2023

Coffee tree sticks structure, fique fiber, charcoal.

Measurements

36 x 20 x 46h cm

14,2 x 7,9 x 18,1h in

Edition

Unique Piece

Concept

The Calor Collection aims to showcase the technical and aesthetic potential of the fique plant through a series of pieces, exploring the use of the material. The dry seasons of recent years have been causing numerous wildfires in forests and jungles around the world, prompting some communities to implement different strategies to slow forest degradation. In Colombia, it has been found that the fique plant, a member of the Agavaceae family that is distributed throughout Latin America, proves to be a useful element in combating the spread of wildfires and stopping vegetation loss. This plant has fire-resistant qualities due to its high water concentration in its leaves, which create a natural barrier that acts as an obstacle, thereby halting the progress of fire. Traditionally, the fique plant has been used in Colombia to create crafts, ranging from traditional coffee sacks to carpets and accessories in the fashion industry. In the process of extracting and combing fique fiber, waste is generated, known as « residue oakum» which has become the primary material for the Calor collection. In the creation of the pieces, Fango transforms the residue oakum from fique into a « mash » which we use to cover various volumes, providing rigidity, and then cover it with a natural pigment based on charcoal powder.

Side Table



Calor Side Table.

Manufactured by Fango.

Colombia, 2023

Coffee tree sticks structure, fique fiber, charcoal.

Measurements

41 x 35 x 43h cm

16,1 x 13,8 x 17h in

Edition

Unique Piece

Concept

The Calor Collection aims to showcase the technical and aesthetic potential of the fique plant through a series of pieces, exploring the use of the material. The dry seasons of recent years have been causing numerous wildfires in forests and jungles around the world, prompting some communities to implement different strategies to slow forest degradation. In Colombia, it has been found that the fique plant, a member of the Agavaceae family that is distributed throughout Latin America, proves to be a useful element in combating the spread of wildfires and stopping vegetation loss. This plant has fire-resistant qualities due to its high water concentration in its leaves, which create a natural barrier that acts as an obstacle, thereby halting the progress of fire. Traditionally, the fique plant has been used in Colombia to create crafts, ranging from traditional coffee sacks to carpets and accessories in the fashion industry. In the process of extracting and combing fique fiber, waste is generated, known as « residue oakum» which has become the primary material for the Calor collection. In the creation of the pieces, Fango transforms the residue oakum from fique into a « mash » which we use to cover various volumes, providing rigidity, and then cover it with a natural pigment based on charcoal powder.



Floor Lamp “Super Litchi”



Floor Lamp “Super Litchi”

Manufactured by Lukas Saint-Joigny

Produced in exclusive for Side Gallery

Berlin, 2023

Polyurethane resin

Measurements

35 x 35 x 195h cm

13,8 x 13,8 x 76,8h in

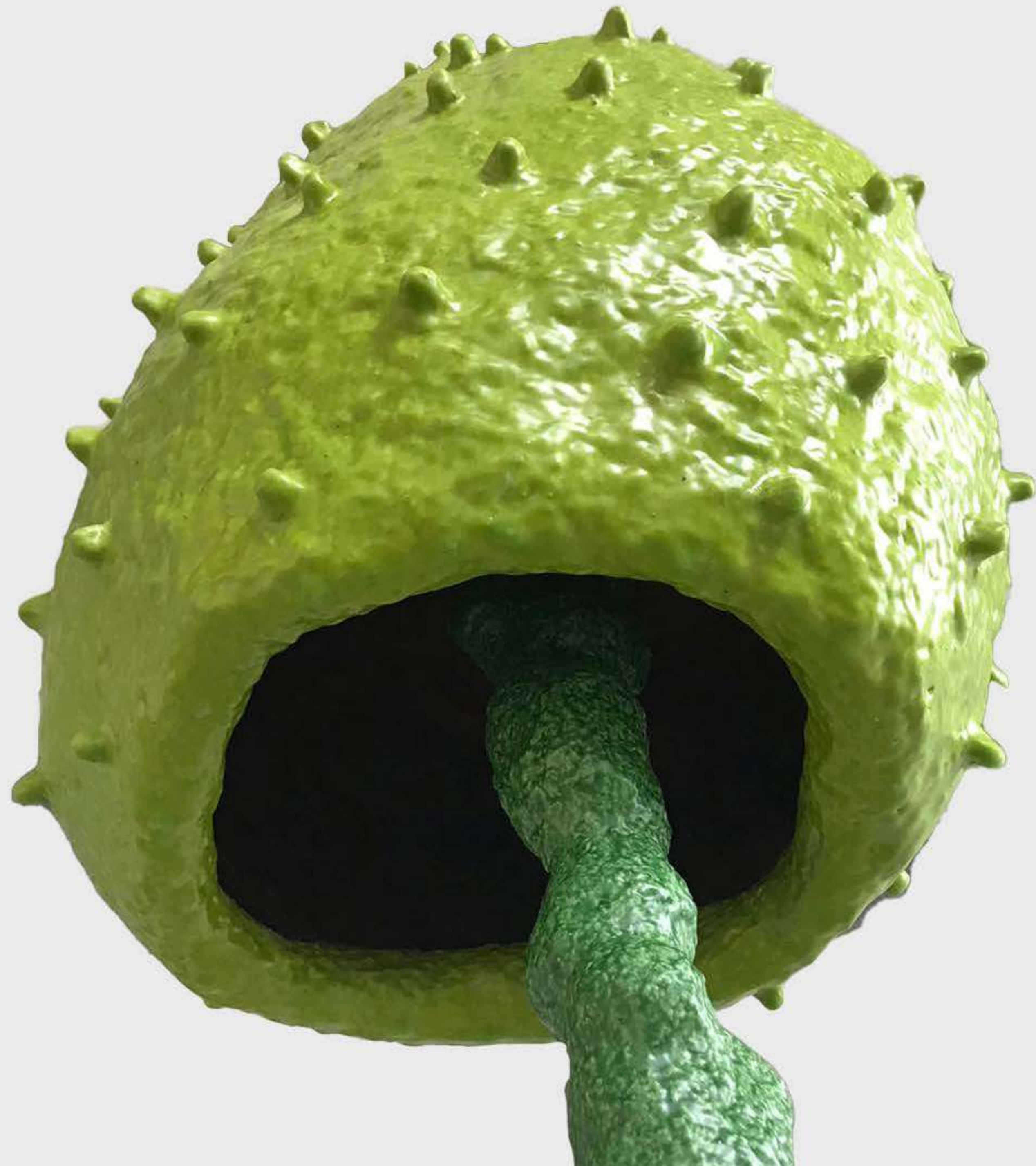
Edition

Unique Piece

Concept

Super Mushroom is an exploration of the combination of mushroom shapes to create fantasy lamps. The two distinct parts allow them to play with proportion and contrast to give them unique behaviour. Each piece has a title that reflects Lukas Saint-Joigny’s feelings on a specific theme, as shown by the lamp. It is expressed through experimentation of colour, texture and shape.

Such as transparent spikes where light can go through referring to the dragon imagination in the Dragon Mushroom lamps. They are made to convey a joyful intention, bringing people into a dream world where exploration can be made with the discovery of new pieces.



Lamp “Spring Dragon Mushroom”



Lamp “Spring Dragon Mushroom”

Manufactured by Lukas Saint-Joigny

Produced in exclusive for Side Gallery

Berlin, 2023

Polyurethane resin

Measurements

26 x 35 x 70h cm

10,2 x 13,8 x 27,6h in

Edition

Unique Piece

Concept

Super Mushroom is an exploration of the combination of mushroom shapes to create fantasy lamps. The two distinct parts allow them to play with proportion and contrast to give them unique behaviour. Each piece has a title that reflects Lukas Saint-Joigny’s feelings on a specific theme, as shown by the lamp. It is expressed through experimentation of colour, texture and shape.

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Tray Model “Party Platter”



Tray model “Party Platter”

Manufactured by Nick Weddell

Produced in exclusive for Side Gallery

New York City, 2022

Stoneware and glaze

Measurements

56 cm x 46 cm x 10h cm | 22 in x 18,1 in x 3,9h in

Edition

Unique Piece

Concept

Nicholas Weddell wakes up one morning from uneasy dreams to find his vessels transformed into enormous vermin. He must be radioactive, he thinks, for evolution to progress around him at such an alarming rate. Cups transform into pitcher plants, pitchers grow eyes, pots sprout teeth. Chairs covered in an amorphous ooze threaten to dissolve the sitter, the table that might have you as a meal. Every assumption must be questioned. What does it mean ‘to drink’ if we have two mouths and four tongues, if the cup bites you when you present your lip? As Nicholas Weddell wakes after a night of fitful, uneasy dreams, he knows his new profession is a cryptozoologist of clay. He doffs his tan pith helmet, hikes up his dungarees, laces his boots, eager to catalog the mutations of his own work--the specialization, the new species, the food webs. He pins each of the new organisms to a wax board, but they all wiggle free, refusing to be cataloged. They resume their predatory trickery, their camouflage, their mimicry, but Nicholas Weddell stuffs them in a sack until they grow stiff as ceramics. Biology. Gone. Wild. Animism on overdrive. Primordial clay clothes itself with symphonies of silica, molten, merging with copper carbonate. A feast of green glory. Sour lemon of vanadium with a bowtie of raspberry cobalt blue. A color that can only be called “demon leather”. Nicholas Weddell wakes from a night of restless, fitful dreams to plot his next journey into the unknown. The world into which he wakes is out of control, true, but also wondrous and joyful and new.



Stool model “Snuffles”



Stool model “Snuffles”

Manufactured by Nick Weddell

Produced in exclusive for Side Gallery

New York City, 2022

Stoneware and glaze

Measurements

45 cm x 38 cm x 53h cm | 17,7 in x 15 in x 20,8h in

Edition

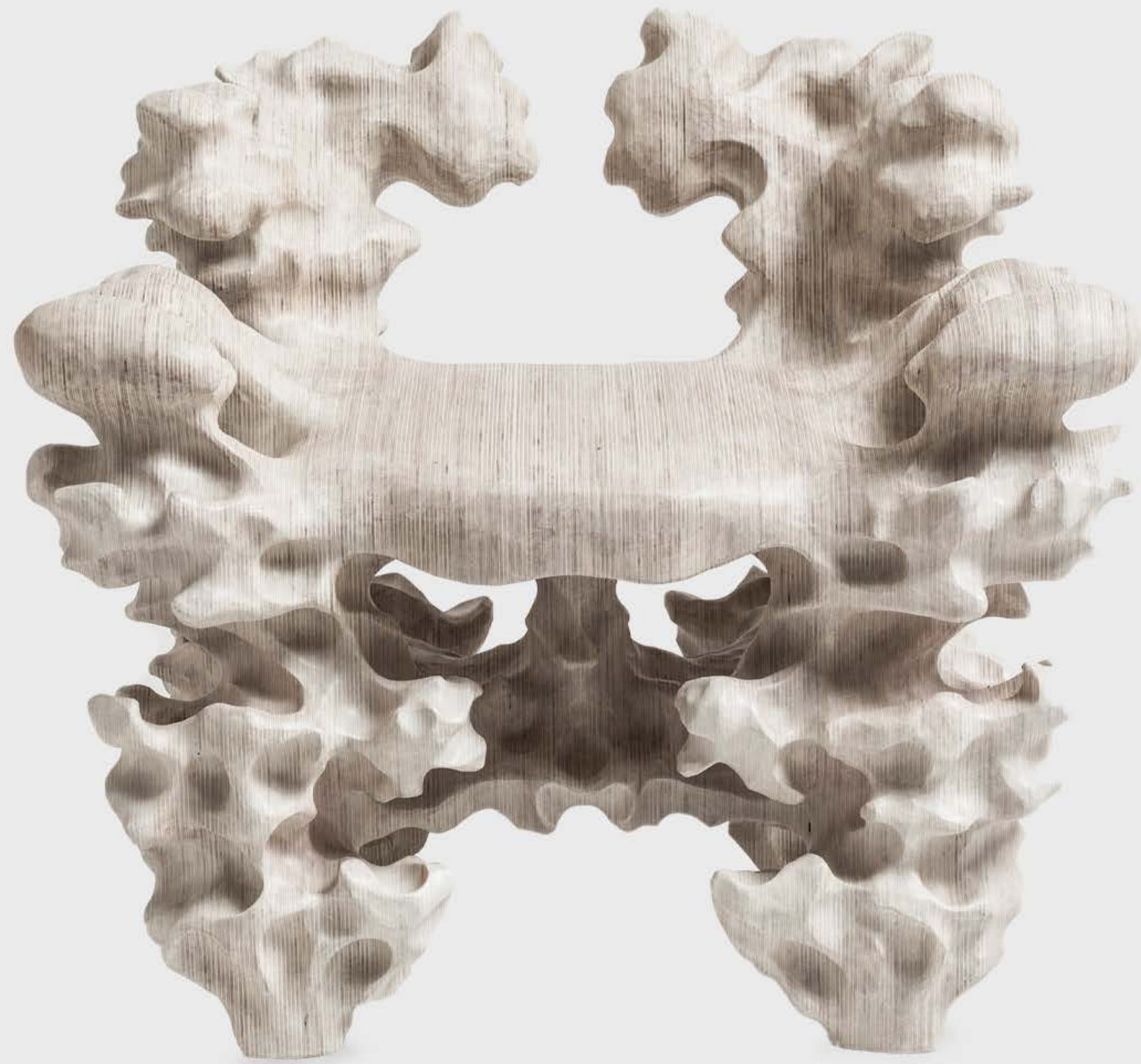
Unique Piece

Concept

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Stool



Stool

Manufactured by Tadeas Podracky

Prague, 2022

Wood

Measurements

65 x 65 x 70h cm

25,6 x 25,6 x 27,6h in

Edition

Unique Piece

Exhibitions

Global Tools, Side Gallery, Barcelona

Concept

For the design of this stool, Tadeas imagined how its basic form could be expanded. “Change” is his subject of research and interest. A speculative concept on which he imagines everyday objects that become living bodies subject to growth or decay.

In this case, the element he worked with to arrive at the final design of the stool, was symmetry; it can be seen how one side projects onto the other. In an attempt to make his work as similar as possible to natural formations or processes, he makes all the objects by hand, working to achieve the maximum perfection in the artisanal process, but without reaching the ultimate or absolute symmetry, as in this way, the design becomes alive.



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