

AMBIGUOUS FORMS

OKHA

Enigmatic works that trace
the outline of the unknowable.

Ambiguity is all around us. The natural world is unpredictable, ever changing; while in human society, we are in constant flux. Truth is both fact and fiction, gender is fluid, realities span both virtual and real worlds. Interchangeable, ever changeable, transitional, identities shift.

In launching this collection, OKHA responds to the fluctuating world around us, posing the questions we are all asking or implying. The result is a collection of design works and objects that cannot be put in a conventional box, labelled or confined. A concept that is un-associated and unattached.

Introducing
Ambiguous Forms

OKHA

An aerial photograph of a rocky coastline. A rectangular pool of water is situated on a sandy beach, bordered by large, dark rocks. The ocean is turbulent, with white foam from breaking waves visible. The overall color palette is dark and moody, with deep blues and greys in the water and rocks, and light tan in the sand.

INTERNAL
CURRENTS

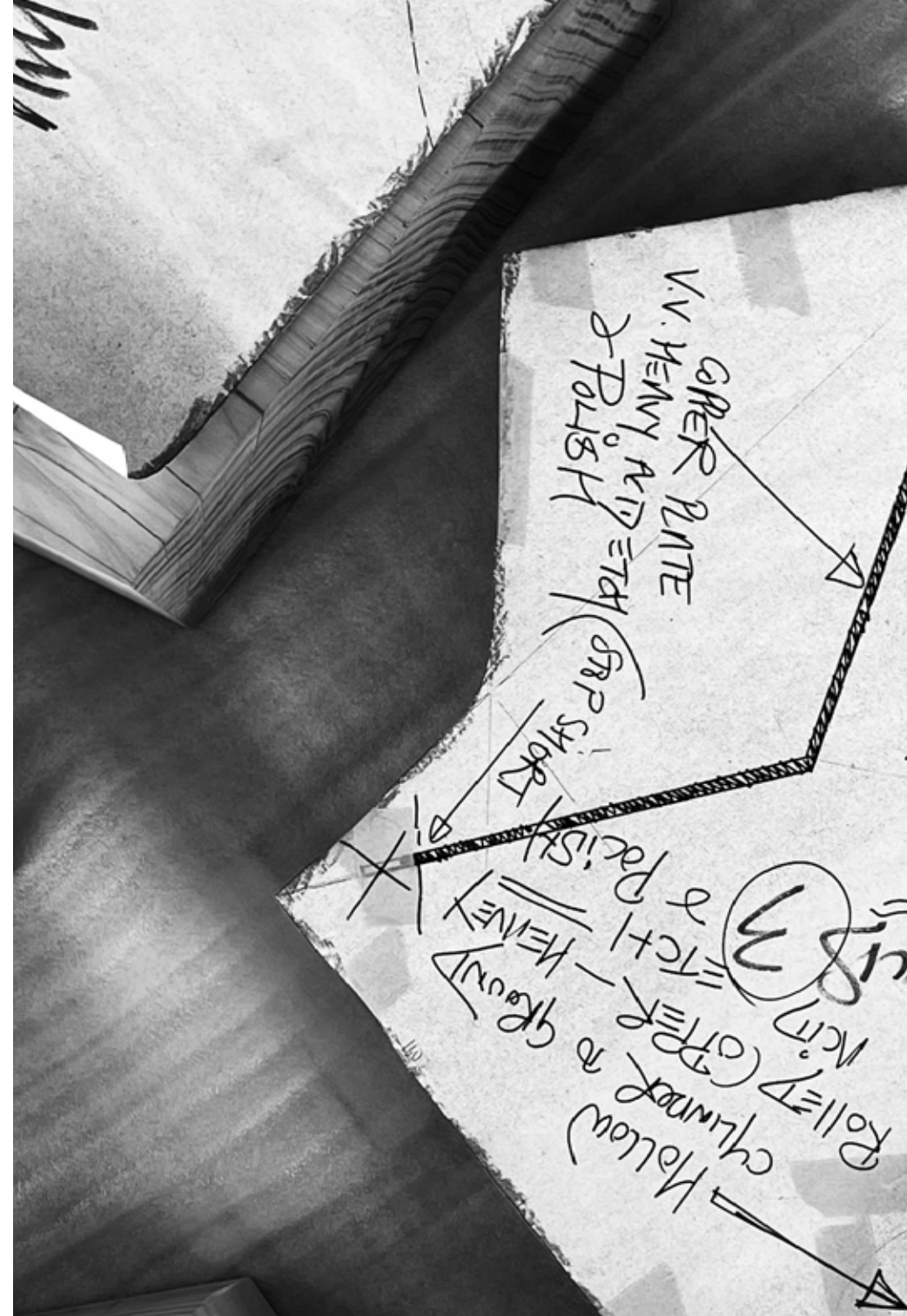


AMBIGUOUS
FORMS





The design process begins with the sketching of shapes that are neither organic nor geometric, at once masculine and feminine, raw and refined. The signature line-work that is hewn in wood and metal forming a range of eight side tables, a coffee table and candleholders, each a unique testament to free-flowing natural movement crystallised and captured in a solid state.



REVEALMENT / FORCE OF NATURE

WOOD

At an essential level, the growth of wood is captured in its grains. Imbued with the ambiguity, push and pull, the forces inherent in nature. Tabletops are cut from massive hunks of raw timber that have lain undisturbed for years. They are weatherworn and unknowable. Their unique beauty only revealed as the material is worked in a process that requires trust and intuition. Each piece of wood is chosen, rough-cut into shape and undergoes a stripping down to its core identity through planing, sanding and shaping that reveals a deeply layered graining, colour and tone. Its essence.





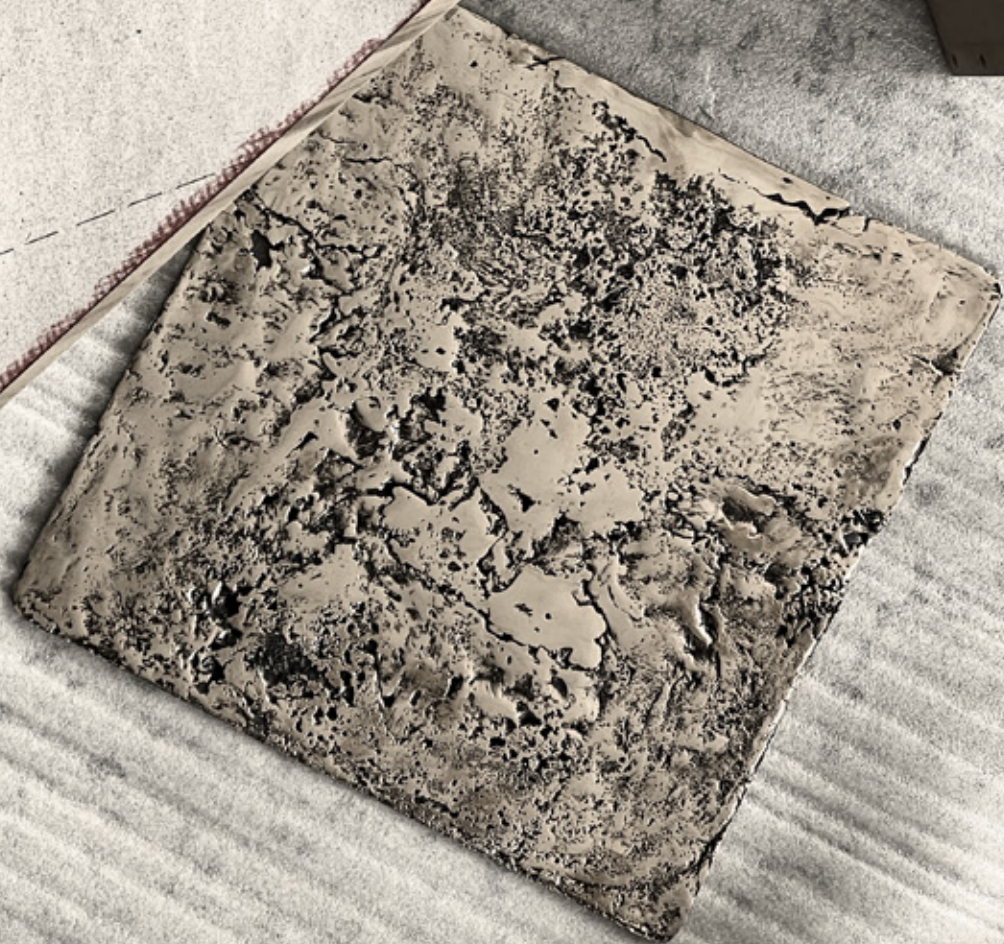
What emerges is a raw beauty that escapes definition. Formed without preconceptions or pre-meditated paths...based only on intuition.





TRANSFORMATION

AMBLYGUS 2





METAL

To offset the monolithic timber tops, Adam Court sought a different material for the leg structures, one that offered a magical metamorphosis; the transformation from one state into another.

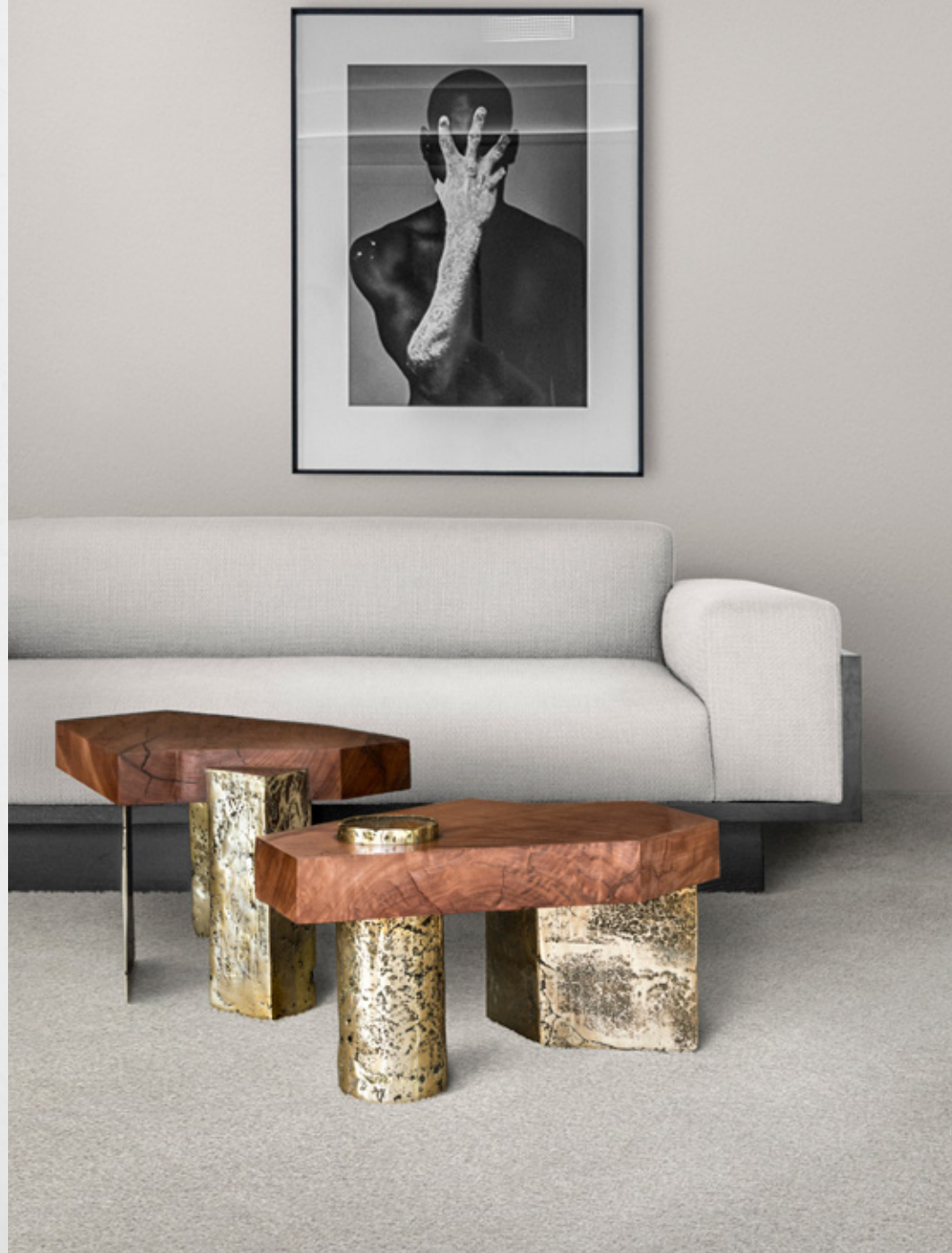


Aluminium, copper, brass and alloys, each with its own unique patina and texture were paired with the different grains and colouration of each timber.





A black-charred stone pine top complements silvery pitted, scarred and polished aluminium for a stark, almost lunar effect. A rufous-rich salinga wood juxtaposes lustrous bronze to radiate both materials in a strange and beautiful union.



PERSPECTIVE







Golden warm tones up against cool hard sheens. The composition intentionally interrupted and awkward. With this, sustainability becomes a matter of design worth where we are challenged to design fewer things in materials that are honest and sincere and in that result in a longevity that is deserved.



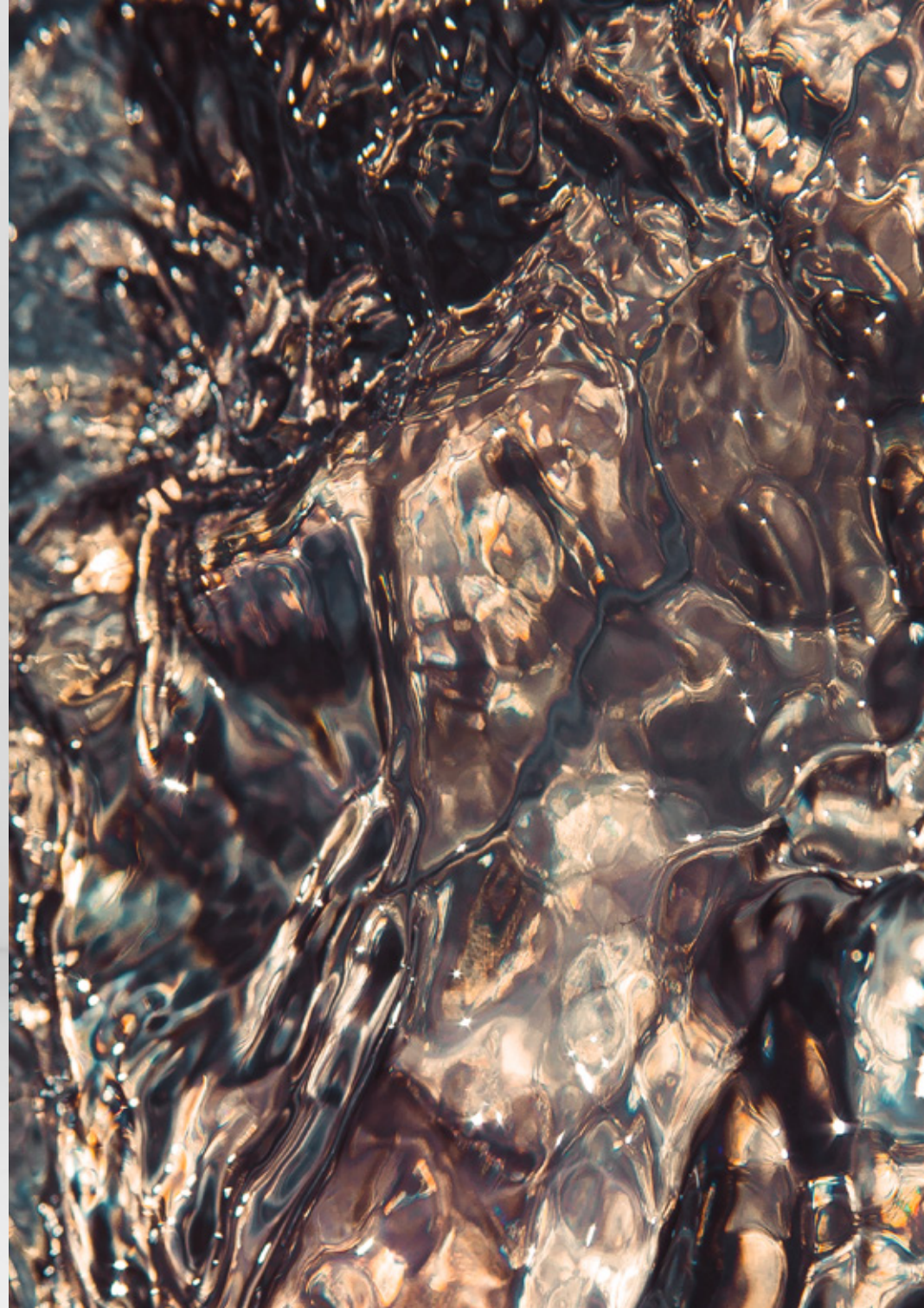
Discordant yet resonant. Fluid yet solid. No two pieces are alike.

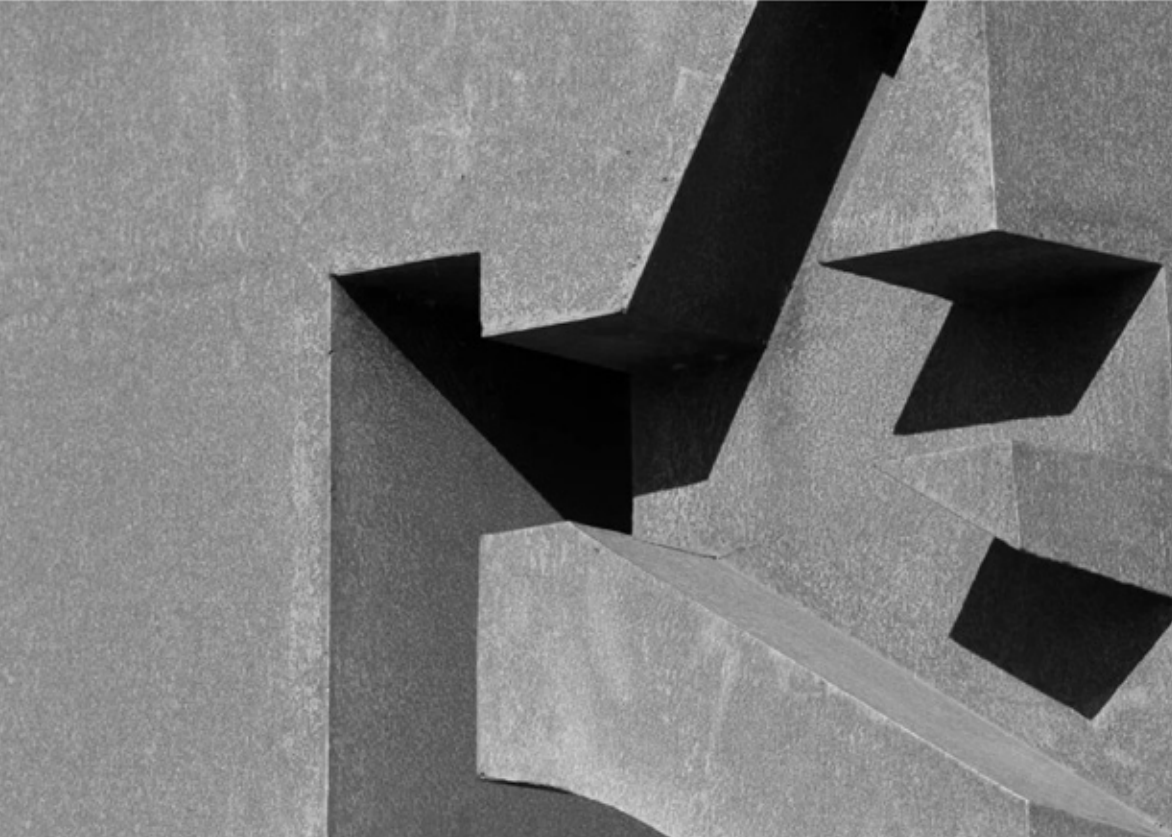




Sand-cast metals involve a process of extreme heating and cooling, turning a solid into a lava like liquid and re-forming it. The end result is unpredictable, capricious.







Out of the vastly inspirational and restorative qualities of nature come the primal elements of wood and metal. The passage of time and the movement of eons is encapsulated in these materials.





AMBIGUOUS FORMS are nature's hidden mysteries made material. Delivered in handmade crates, each work a limited series of five identities.





exhibition

twentieth

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By appointment only

Design/
Miami

The Ambiguous
Forms exhibition
will be showcased
online following
launch. Please visit
designmiami.com
for more information.

credits & contacts

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