

CHARLES BURNAND GALLERY

STUDIO FURTHERMORE

AUGUST 2026

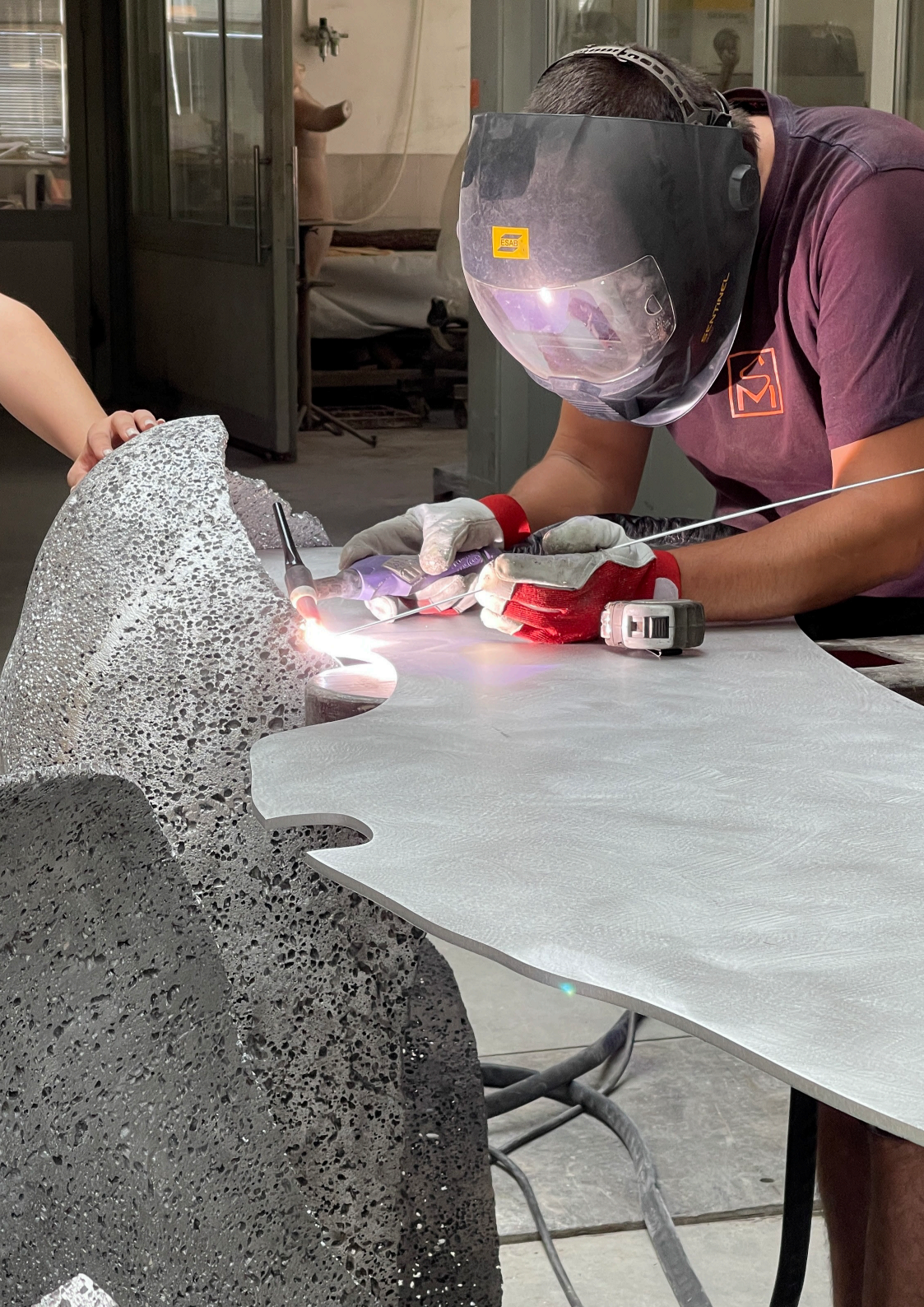
STUDIO FURTHERMORE

Studio Furthermore is the collaborative practice of Marina Dragomirova and Iain Howlett. Founded in 2015 after the pair met while studying on the Design Products MA at the Royal College of Art, the studio has developed an internationally recognised practice that occupies the intersection of collectible design, sculpture and material research.

Rather than beginning with a predetermined object, Studio Furthermore often invents new materials and fabrication processes before deciding what they will become, allowing process itself to shape each work. Drawing on geology, science and the natural world, the studio combines self-developed materials with glass, ceramic, lava stone and metal to create works that challenge conventional perceptions of material and origin.

Their work is held in the permanent collections of the Vitra Design Museum, MAK – Museum of Applied Arts, Vienna, and CID Grand-Hornu, Belgium. In 2025, their Moon Rock project was selected for permanent installation on the Moon through the Moon Gallery Foundation in collaboration with the European Space Agency.





Practice & Process

Studio Furthermore's practice investigates how new material realities can be imagined through the convergence of research, experimentation and making. Rather than beginning with a defined object or function, the studio often starts by developing a material or fabrication process, allowing the possibilities of the material itself to determine the direction of the work. In this way, process is not simply a means of production but an active method of enquiry.

Geology, volcanology, science and the natural world provide enduring conceptual frameworks for the practice. Mountains, caves, lava flows and mineral formations are studied not as forms to replicate, but as evidence of the forces that shape the material world over time. Alongside these natural references, advances in science and technology inform an ongoing investigation into how unfamiliar materials and surfaces might be conceived and realised.

Every project develops through an iterative dialogue between analogue and digital processes. Drawing remains the starting point, supported by an evolving archive of material samples, rock specimens and sketch models accumulated through years of research. Ideas move fluidly between hand-carving, digital modelling and 3D scanning before entering fabrication, with each stage informing the next rather than following a fixed sequence. Throughout this process, the studio deliberately preserves the openness of the earliest sketches, recognising that the most compelling ideas often emerge through making itself.

As the practice has evolved, the work has become increasingly liberated from the expectations of function. While many pieces retain a functional presence, they are conceived first as sculptural investigations into material, perception and possibility, occupying a territory where design, sculpture and material research intersect.

Materials

Material lies at the centre of Studio Furthermore's practice. Alongside working with enduring materials such as glass, ceramic, lava stone and metal, the studio regularly develops proprietary materials and fabrication techniques that form the basis of new bodies of work. Rather than selecting from an existing palette, Marina Dragomirova and Iain Howlett often invent a material before deciding what it will become, treating its physical qualities and behaviour as the starting point for design.

The development of these materials is rooted in sustained experimentation. Surface, texture, colour, density and structure are tested through repeated iterations, building an evolving library of knowledge that informs subsequent projects. New materials frequently lead to new methods of making, with fabrication processes refined in parallel with the objects themselves through long-standing collaborations with specialist foundries and craftspeople.

The studio is drawn to materials that carry a sense of permanence and geological time. Lava stone, glass and ceramic are valued not only for their physical qualities but for the way they weather, mature and acquire character over time. Whether naturally occurring or developed within the studio, every material is chosen for its capacity to create an unfamiliar tactile and visual experience. By obscuring conventional expectations of material and manufacture, Studio Furthermore encourages viewers to question both the origins of an object and the processes through which it came into being.





STUDIO FURTHERMORE | Narvi Console | 2026

Recycled aluminium, dichroic coating
H. 86 x W. 220 x D. 49 cm | H. 33 7/8 x W. 86 5/8 x D. 19 1/4 inches

Photo: Courtesy of The Artist





ARTIST/STUDIO NAME | Diode Dining Table | 2024

Recycled aluminium, dichroic paint & brass
H. 74 x W. 148 x D. 152 cm | H. 29 1/8 x W. 58 1/4 x D. 59 7/8 inches

Photo: Graham Pearson



STUDIO FURTHERMORE | Anthe Bronze Side Table | 2023

Cast bronze
H. 42 x W. 44 x D. 32 cm | H. 16 1/2 x W. 17 1/3 x D. 12 2/3 inches

Photo: Copyright Studio Furthermore



STUDIO FURTHERMORE | Sinop Centre Table | 2023

Recycled Aluminium
H. 90 x D. 39 cm | H. 35 3/8 x D. 15 3/8 inches

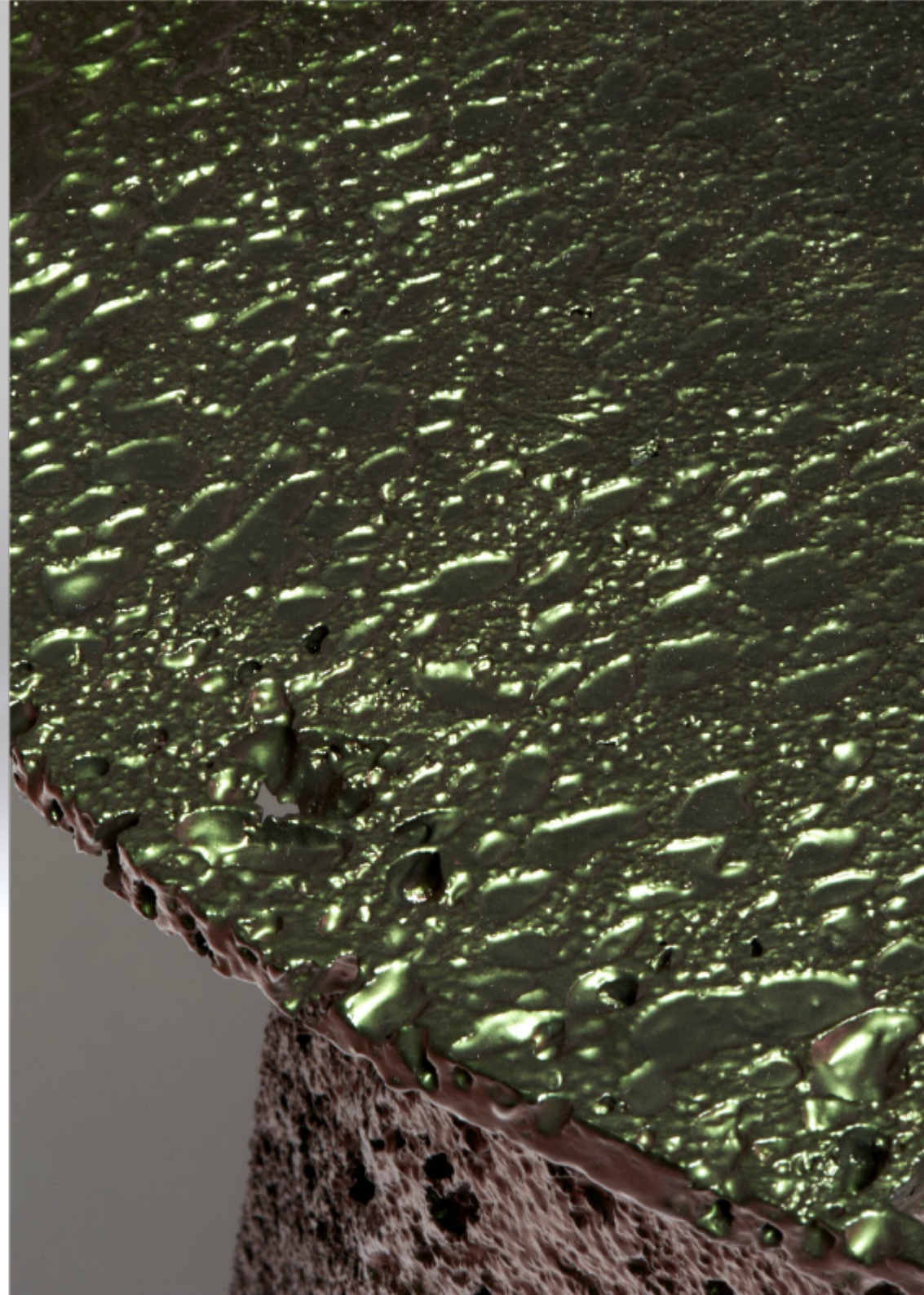
Photo: Graham Pearson

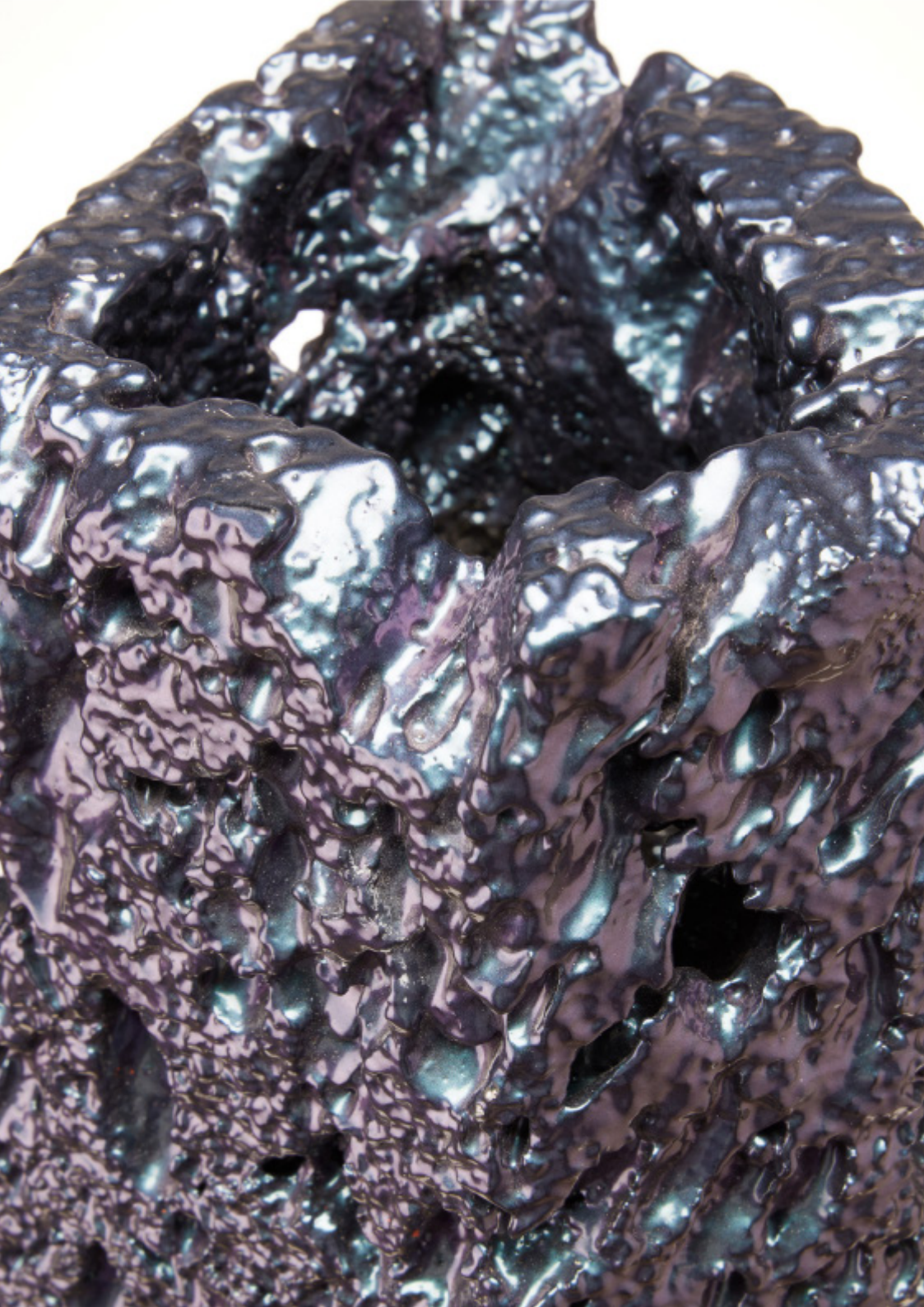


STUDIO FURTHERMORE | Sinop Side Table | 2023

Recycled Aluminium
H. 60 x D. 39 cm | H. 23 5/8 x D. 15 3/8 inches

Photo: Graham Pearson





STUDIO FURTHERMORE | Space Lava Vase Arctic Black | 2023

Recycled aluminium, paint
H. 38 x W. 11 x D. 13 cm | H. 15 x W. 4 3/8 x D. 5 1/8 inches

Photo: Graham Pearson



STUDIO FURTHERMORE | Space Lava Vase White Magma | 2023

Recycled aluminium, paint
H. 36 x W. 11 x D. 11 cm | H. 15 x W. 4 3/8 x D. 4 3/8 inches

Photo: Graham Pearson





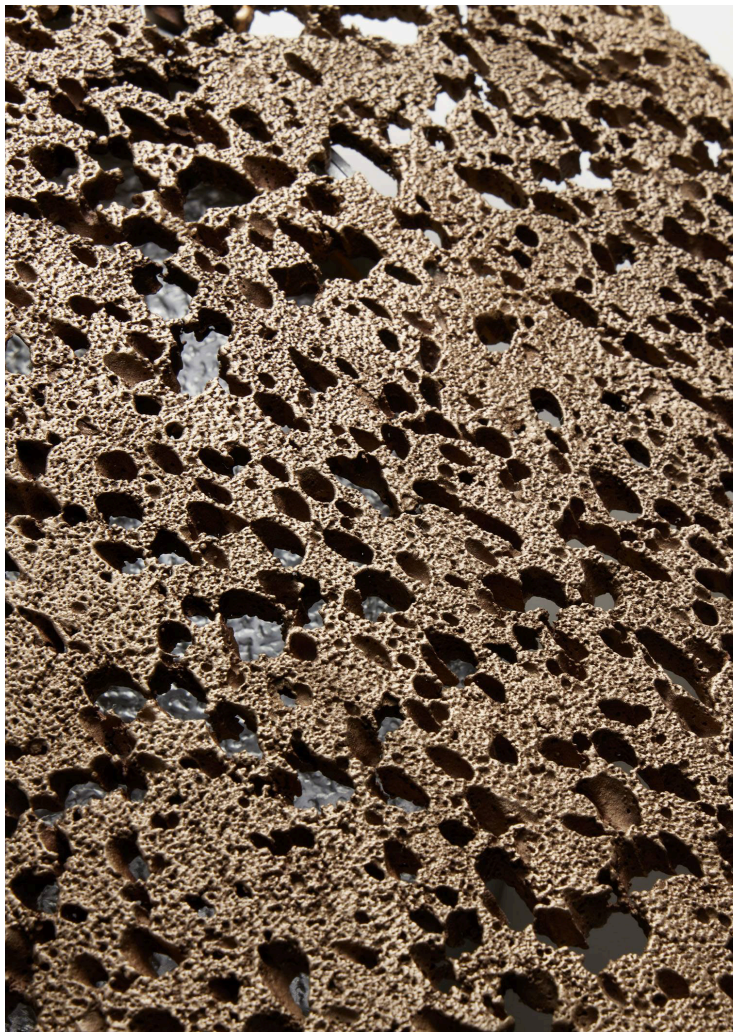
STUDIO FURTHERMORE | Hydra Cabinet | 2025

Powder-coated aluminium

H. 200 x W. 120 x D. 51 cm | H. 78 3/4 x W. 47 1/4 x D. 20 1/8 inches

Photo: Graham Pearson





STUDIO FURTHERMORE | Carme scone 50, NO.1 | 2025

Cast bronze, aluminium, LED
H. 50 x W. 40 x D. 15 cm | H. 19 3/4 x W. 15 3/4 x D. 5 7/8 inches

Photo: Courtesy of The Artist

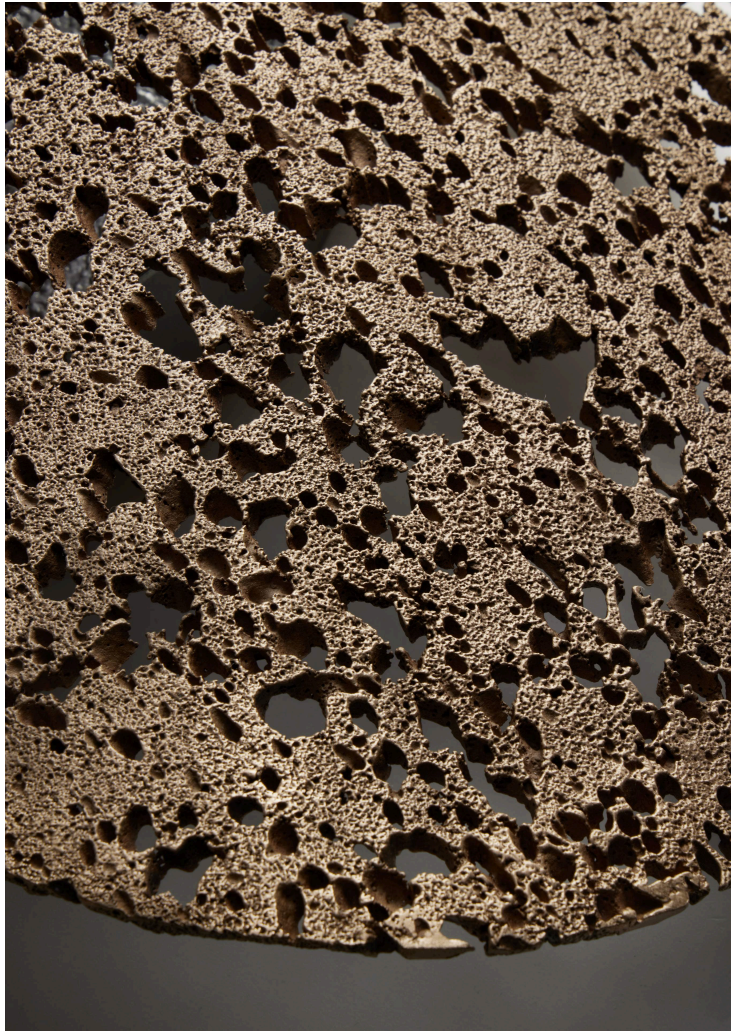




STUDIO FURTHERMORE | Carme sconce 50, NO.1 | 2025

Cast bronze, aluminium, LED
H. 50 x W. 40 x D. 15 cm | H. 19 3/4 x W. 15 3/4 x D. 5 7/8 inches

Photo: Courtesy of The Artist

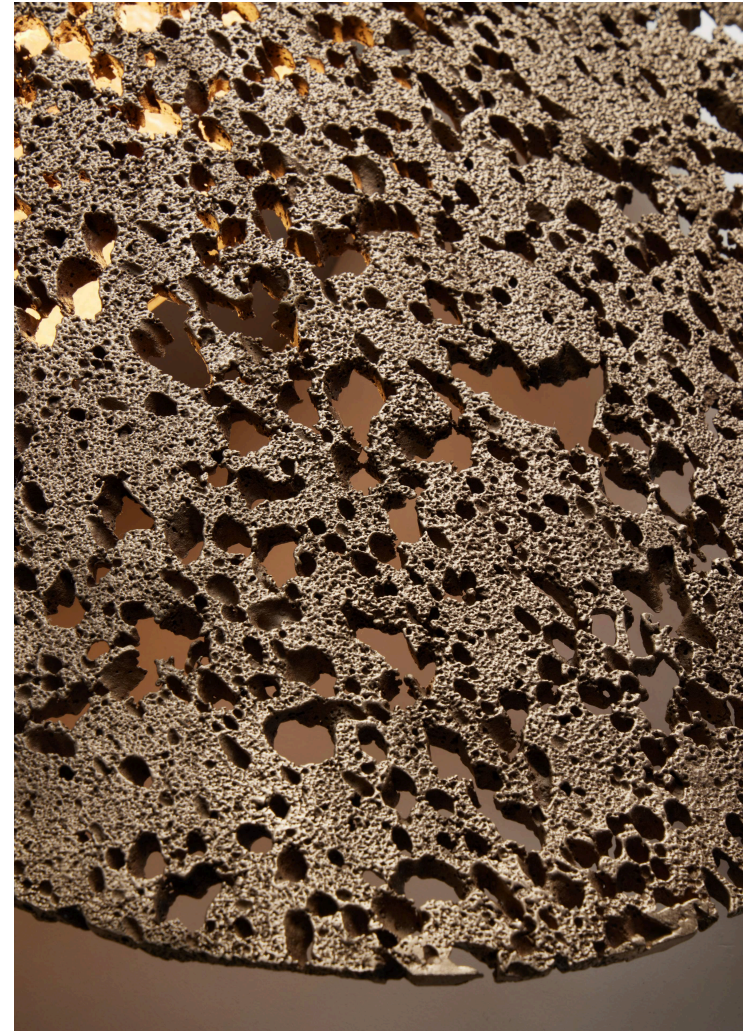


STUDIO FURTHERMORE | Carme Sconce 40, NO.1 | 2025

Cast bronze, aluminium, LED
H. 40 x W. 32 x D. 13.5 cm | H. 15 3/4 x W. 12 5/8 x D. 5 1/4 inches

Photo: Courtesy of The Artist

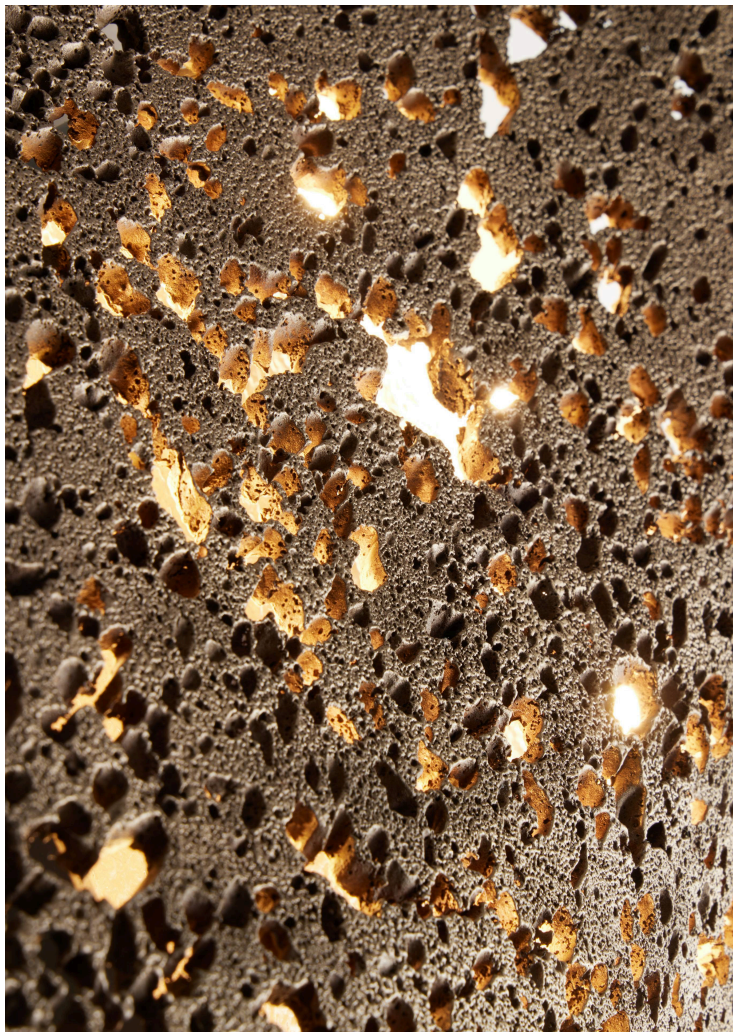




STUDIO FURTHERMORE | Carme Sconce 40, NO.1 | 2025

Cast bronze, aluminium, LED
H. 40 x W. 32 x D. 13.5 cm | H. 15 3/4 x W. 12 5/8 x D. 5 1/4 inches

Photo: Courtesy of The Artist



STUDIO FURTHERMORE | Carme Sconce 30, NO.1 | 2025

Cast bronze, aluminium, LED
H. 30 x W. 24 x D. 11 cm | H. 11 3/4 x W. 9 1/2 x D. 4 3/8 inches

Photo: Courtesy of The Artist





STUDIO FURTHERMORE | Carme Sconce 30, NO.1 | 2025

Cast bronze, aluminium, LED

H. 30 x W. 24 x D. 11 cm | H. 11 3/4 x W. 9 1/2 x D. 4 3/8 inches

Photo: Courtesy of The Artist



Artists Statement

Our work begins with curiosity about materials and where they come from. Rather than starting with a finished object, we often begin by inventing a material or a way of working with it before we know what it will become. That process of discovery is fundamental to the studio and has remained central to our practice since we graduated from the Royal College of Art.

We draw inspiration from geology, volcanoes, mountains, caves and the natural forces that shape the world over long periods of time. Science and technology are equally important, helping us imagine materials and processes that feel unfamiliar while remaining grounded in physical reality. We are interested in creating objects that seem difficult to place, as though they belong to another material history.

Our process moves constantly between drawing, physical models, digital tools and making. Ideas develop through experimentation rather than following a linear path, and we have learned to preserve the directness of the earliest sketches while allowing the work to evolve through fabrication. Alongside naturally occurring materials such as lava stone, glass and ceramic, we develop our own proprietary materials and techniques, building an expanding library of knowledge that informs each new project.

We are not trying to create work with universal appeal. We hope to offer something genuinely unfamiliar: objects that reward curiosity and remain open to interpretation. If people question what a work is made from or how it came into being, that uncertainty becomes part of the experience.



Winner
Best of Show
2025
DESIGN
MIAMI.

CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectible design, with a particular focus on Art Furniture and Illuminated Sculpture that fuse radical material integrity, emotional resonance, and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents both emerging and established contemporary artists and designers, curating monumental, sculptural works that push the boundaries of function, perception, and craft.

Known for its forward-thinking programme and sculptural focus, the gallery exhibits internationally at leading fairs including Design Miami, Frieze, PAD London, Salon Art + Design, and Collect Art Fair.

Alongside its exhibition programme, Charles Burnand Gallery operates an in-house design and production studio specialising in the development and realisation of monumental Illuminated Sculpture, enabling artists to create ambitious works at architectural scale through a global network of specialist makers and master artisans.

In 2026, Charles Burnand Gallery opens a flagship gallery in Mayfair, London, followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for ambitious exhibitions, international cultural programming, and institutional collaborations.

Awarded Best in Show at Design Miami in 2025, Charles Burnand Gallery continues to build an internationally recognised platform dedicated to the most ambitious voices in contemporary collectible design.

CHARLES BURNAND GALLERY

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