

PROJECT
GEN D
VOL. 2 /

DOLCE & GABBANA
CASA

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THE GEND PROJECTS RETURNS FOR A SECOND SEASON AT THE 2024 MILANO DESIGN WEEK. ROOTED IN THE ENDURING COMMITMENT THAT HAS CONSISTENTLY DEFINED THE BRAND'S SUPPORT FOR EMERGING TALENTS, INITIALLY IN FASHION AND SUBSEQUENTLY IN DESIGN. THIS JOURNEY ORIGINATES FROM THE DESIRE OF DOMENICO DOLCE AND STEFANO GABBANA TO CHAMPION THE CREATIVITY OF YOUNG DESIGNERS AND, SIMULTANEOUSLY, FORGE A CONNECTION BETWEEN THEM AND THE RICH TAPESTRY OF ITALY—BOTH ITS TANGIBLE AND INTANGIBLE TREASURES. IT ENCAPSULATES A BLEND OF HISTORY, CULTURE, AND A ZEST FOR LIFE, EMANATING FROM THE DEDICATION OF ITALIAN ARTISANS WHO PERPETUATE AGE-OLD TRADITIONS WHILE CONSISTENTLY INFUSING THEM WITH INNOVATION. THIS YEAR, FEDERICA SALA HAS ALSO CURATED A SELECTION OF TEN, ACTUALLY ELEVEN, DESIGNERS UNDER THE AGE OF 40 WHO HAVE ENGAGED IN MEANINGFUL DIALOGUE WITH THE BRAND AND SOME OF ITALY'S FINEST, BRINGING ALONG THEIR UNIQUE CULTURAL PERSPECTIVES. WHILE THE INAUGURAL EDITION HIGHLIGHTED THE CULTURAL DUALITIES OF THE DESIGNERS, THIS YEAR'S SELECTION SHIFTS ITS FOCUS TO THEIR CONNECTION WITH MATERIALS AND CRAFTSMANSHIP. THIS INTRODUCES A FRESH PERSPECTIVE TO THE ONGOING DIALOGUE WITH OUR EXCEPTIONAL ARTISANS. IT'S NO COINCIDENCE THAT THIS YEAR, TWO OF THE DESIGNERS—THABISA MJO FROM SOUTH AFRICA AND MINGYU XU FROM CHINA—HAVE CHOSEN TO DIVIDE THEIR PRODUCTION BETWEEN THEIR HOME COUNTRIES AND ITALY. THIS EXPANSION ALIGNS SEAMLESSLY WITH THE INHERENT DNA OF GEND, ENRICHING THE CONCEPT OF CULTURAL BRIDGES. ADDITIONALLY, THE MEXICAN DESIGNER MESTIZ, BASED IN SAN MIGUEL DE ALLENDE, SKILLFULLY ENCAPSULATES THE VIBRANT COLORS OF THEIR HOMELAND USING DIVERSE, HANDCRAFTED MATERIALS. SIMILARLY, LONDON-BASED CHINESE DESIGNER JIE WU DRAWS INSPIRATION FROM HER CULTURAL HERITAGE, OFFERING A CONTEMPORARY INTERPRETATION THROUGH HER CREATIVE WORKS. CONNECTING THE PAST WITH THE FUTURE IS THE CREATIVE ENDEAVOR OF SOUTH KOREAN DESIGNER BYUNG SUB KIM, WHO BREATHES NEW LIFE INTO THE TRADITIONAL ART OF MOTHER-OF-PEARL INLAYING OF THEIR COUNTRY. ON A DIFFERENT NOTE, AUSTRIAN DESIGNER LAURIS GALLÉE INJECTS A VEIN OF IRONY INTO HIS REINTERPRETATION OF WOODWORKING, INFUSING IT WITH A MODERN TWIST. MEANWHILE, THE ARTISTIC DUO TOUCHE-TOUCHE, COMPRISED OF CAROLIN GIEZNER AND THÉO DEMANS FROM ATELIER ZAVANTEM IN BRUSSELS, ADOPTS A WHOLLY CONCEPTUAL APPROACH, CRAFTING EXPERIMENTAL PROJECTS THAT, LIKE IN THIS CASE, TRANSFORM INTO INNOVATIVE INTERACTIVE SPACES. STRADDLING TWO CULTURAL REALMS ARE ENGLISH DESIGNER HANNAH LIM, NAVIGATING THE INTERSECTIONS OF HER DUAL BRITISH AND SINGAPOREAN CULTURAL IDENTITY BY SEAMLESSLY TRAVERSING THE DOMAINS OF BOTH DESIGN AND FINE ARTS. SIMILARLY, ELLA BULLEY, BASED IN LONDON, DRAWS INSPIRATION FROM HER GHANAIAN CULTURAL HERITAGE IN HER WORK, WHICH CENTERS ON MATERIALS RESEARCH AND ARTISANAL TRANSFORMATION. IN A PARALLEL PURSUIT, TURIN-BASED DESIGNER RICCARDO CENEDELLA ANCHORS HIS RESEARCH ON RECOVERED MATERIALS, UTILIZING THEM AS A PIVOTAL POINT IN HIS CREATIVE EXPLORATION. THIS YEAR, THE CHOSEN DESIGNERS FOR THE PROJECT HAVE TAKEN THE INITIATIVE TO SELECT THEIR PREFERRED MATERIALS OR ARTISANAL TECHNIQUES, INITIATING A SECOND SEASON OF ARTISTS IN RESIDENCE. THIS PROGRAM HAS LED THEM TO VARIOUS REGIONS ACROSS ITALY, DELVING INTO THE REALMS OF CERAMIC AND GLASS MOSAICS, EXPLORING HISTORICAL ARTISANAL MILLS, MASTERING THE ART OF BLOWN GLASS, METAL ENAMELING, ENGAGING IN SMELTING OR CARPENTRY, AND UNCOVERING DISTINCTIVE FEATURES OF THE BRAND ITSELF, SUCH AS ITS INTERNAL PAINTING ATELIER. THIS ENRICHING JOURNEY, FILLED WITH CULTURAL EXCHANGES AND INSPIRATIONS, HAS ONCE AGAIN GUIDED THE YOUNG DESIGNERS TO CONCEIVE DISTINCTIVE PIECES. THESE CREATIONS CONVEY THE DYNAMIC ENERGY OF VOLCANOES AND THE VIBRANT CHROMATIC JOY OF SICILY. THE DESIGNERS INGENUOUSLY ENGAGE WITH ARCHETYPES, PLAYFULLY TRANSFORMING STEREOTYPES, WHILE SKILLFULLY TRANSMITTING OUR INHERENT SENSE OF COMEDY. THIS CULMINATION GIVES RISE TO A NEW SEASON OF CONNECTIONS, ALL UNDER THE AUSPICES OF DESIGN.

DESIGNERS

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Biography

LAURIDS GALLEE

Laurids Gallée is an Austrian product designer based in Rotterdam, Netherlands. During his study at the Design Academy Eindhoven in 2011, Gallée noticed that his motivation as designer is less fuelled by the functionality of one an object, but more on material experimentation and the history of applied arts.

HIS DESIGNS ARE KNOWN FOR CROSSING BOUNDARIES BETWEEN THE OLD AND THE NEW, AND OFTEN DRAW INSPIRATION FROM FOLKLORIC TALES AND STORIES. TOGETHER WITH HIS USE OF CONTEMPORARY MACHINERY AND PROCESSES, THE OBJECTS COMING OUT OF GALLEE'S WORKSHOP IN ROTTERDAM CREATE SOMEWHAT OF A CLASSIC CONTEMPORARY FUSION.

After his graduation in 2015 he started working in a creative production workshop, to deepen his understanding of contemporary production processes and develop manufacturing skills with various materials.

Driven by the wish to put his own designs into form he started his studio in 2017. Gallée's work combines his understanding of craftsmanship with a deep passion for material, as well as his personal interest for drawing and illustration.

ATTENTIONED LISTENERS TO EXPRESSIONS OF THE VITAL
PRINCIPLES THAT UNIFY THE MYRIAD OF FORMS OF LIFE THEY SEEK TO
CREATE SITUATIONS THAT RE-POETICIZE OUR RELATIONSHIP
WITH DIVERSE ANIMATE MATTERS.

TOUCHE TOUCHE

Since 2018, artists Carolin Gieszner and Théo Demans, both of whom currently live and work in Brussels, have been co-creating the visceral universe of touche—touche. Their work is based on creating dream-like, scenographic experiences – encounters that feel like a free fall from tangible reality. With a emphasis on spaces of togetherness, creating sculptures and immersive installations, their work evokes new fictions for daily scenarios that deepen the sensual relationship we have with our surroundings.

They have exhibited at the 59th Biennale di Venezia, Haus der Kunst Munich, the 7th Athens Biennale, National Theatre Mannheim, WIELS, Salone del Mobile, Design Museum Ghent, MKG Hamburg, K11 Art Foundation, Stedelijk Museum, alongside many other venues. They currently teach at the Samdberg Institute in Amsterdam.



WORKING ACROSS MULTI DISCIPLINES BECOMES A TOOL TO TRANSFORM THE RAW INTO THE REFINED.

ELLA BULLEY

Ella Bulley is Ghanaian Artist and Material Designer based in London and Accra. Ella has also completed a Designer in Residence at the Design Museum, London in 2019. Meanwhile, interests in material exploration developed whilst enrolled at Central Saint Martin's School of Art and Design, where she completed the MA Material Futures (formerly MA Textile Futures) in 2014.

Working across multi-disciplines, using contextual research and material experiments intersected with artisan techniques to direct her design approach, it becomes a tool to transform the raw

into the refined. The outcomes whether objects or experiences, narrate the craft process, material research and explored themes of historical, social and cultural movements.

Ella has created designed objects and experiences with materials that includes scent/perfumery, sugar, ceramics, textiles, wood, glass and jesmonite.

Ella has exhibited work at London Art Week, London Design Festival, Milan Design Week, Tendence, Ambiente, Somerset House, Zagreb Design Week and the Design Museum. Ella was also listed amongst Crafts Councils design graduates to watch 2014 and 'Project Saccharum' was awarded the 'Form 2015: Innovative Craft' award.



Ma.B



Biography

MESTIZ

Daniel Valero, born in 1988, is a Mexican artist & Designer founder of Mestiz Studio. Based in San Miguel de Allende since 2019, he passionately crafts Wild Objects and Spaces.

Valero's creative realm spans objects, textiles, and spatial installations, with a focus on collaboration between designers and craftsmen. Drawing inspiration from culture and utilizing natural materials, he infuses vibrant colors to create a Mestiz language in everyday entities.

His works is recognized with prestigious awards such as the National Furniture Award in Mexico (2014) and the National Scholarship for Applied Arts (2016) from FONCA & École Supérieure Des Arts Décoratifs in Paris.

Mestiz boldly intertwines traditional craftsmanship with spatial art in renowned pieces like the Rockefeller Plaza Installation (2023) and exhibits at Solo Show at Ago Projects Gallery (2022), Installation for Denver Art Museum (2024), and Zona Maco Elle Decor Pavilion (2022).

MESTIZ

RICCARDO
CENDELLA

Biography



RICCARDO CENDELLA

I'm Riccardo Cenedella, Italian furniture maker and sustainable material consultant graduated in MA Material Futures at Central Saint Martins. I am dedicated to creating bespoke, handcrafted objects inspired by material experimentation and the excess of waste.

My practice is led by a hands-on approach focused on researching the possibilities to transform waste into functional objects and driven by the curiosity to give value to undesirable materials. Process and narrative come first and form and aesthetic are the results of them, tapping into both high-end and low-tech methods. My work can be seen as a way to create awareness about overconsumption and waste production.

I work both with private and public clients, my work is been exhibited t the London Design Festival, Milan Design Week, Affordable Art Fair London and Dutch Design Week. My work has been documented in different design publications including Elle Decor Italia, Artribune, Residence NL, Design Wanted, and Design Indaba. My work is represented by Galerie Philia, SWING Desing Gallery, Adorno Design and GOOD SESSION.



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of syntetic materials and
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JIE WU

Jie Wu, born in China, is a London based innovative material designer, who is adventurous and passionate in exploring the realm of contemporary craft. She graduated with a BA in Textile Design from Chelsea College of Art and Design in 2016, and an MA in Textile Mixed Media from Royal College of Art in 2018.

The designer's works explore the perceived values of natural and manmade materials in the anthropocene era – the geological age that started when human activity became the dominant influence on the world's climate. The central premise to her creative practice is to elevate our perceptions of synthetic materials and their potential, arguing that man-made materials can be considered 'sustainable' if valued and useful for decades to come.

Wu's father is an antiques dealer, and observing the care with which each precious ornament is passed down from generation to generation inspired the designer to consider what antiques of the present day could look like. By reconfiguring plastic in such a way that it can be considered as a timeless treasure, Wu hopes that her works may be considered with a similar appreciation as that of more traditional long-lasting materials, such as marble.

Wu's creative process includes casting a unique type of rosewood in colourful resin. She seeks to preserve the preciousness of this material, by sourcing it from antique works. This wood is found in a remote village in China and has a prolonged growth cycle. Used by the community who did not understand the preciousness of this material, rosewood was used for FMCG (fast-moving consumer goods) and wood-burning, since making it a very rare material. Wu casts the rosewood pieces in her chosen material of resin, with distinct marble-like patterns emerging out of the wrestling dance of the organic and the plastic.



MINGYU XU

Mingyu Xu, a furniture and product designer, graduated from Central Saint Martins, University of the Arts London. He founded MINGYU XU STUDIO in London. He has a long-standing focus on bamboo, Upcycling and traditional culture.

The aim is to inherit and develop traditional techniques to fit products and furniture in modern interior spaces.

Mingyu began researching and applying bamboo in 2016. His works have won multiple awards and have been exhibited at the London Design Festival, Salone del Mobile.Milano, Paris Design Week, Beijing Design Week, Shanghai International Furniture Fair, etc. In 2023, he was named one of the top 25 rising star designers by 'House & Garden'.



MINGYU

Mingyu Xu Studio

MINGYU XU STUDIO based in London and Shanghai, is focused on furniture and lighting design. It aims to incorporate cultural heritage and traditional techniques into contemporary design. It brings bamboo weaving into modern interior spaces by rethinking bamboo objects, offering unique furniture, which is sustainable and bespoke, adding luxury and value.



THABISA MJO

Thabisa Mjo is an award-winning designer from South Africa and is passionate about melding technology and traditional technology and crafts to create a contemporary design aesthetic. Her brand, Mash T Design studio is a South African designer and manufacturer of lighting, manufacture and furniture, founded in 2015.

THABISA MJO

Thabisa has become the first South African designer to have two of her works, the Tutu Light and Mjojo Cabinet, acquired as part of the permanent collection at Paris' Musée des Arts Décoratifs (Museum of Decorative Arts) in the Louvre. This same Tutu light was voted most beautiful object in South Africa in 2018 via a public vote.

The Centre Pompidou in Paris has also acquired the Hlabisa Bench for their permanent collection, a piece she collaborated on with master Zulu weaver Beauty Ngxongo and South Africa furniture company, Houtlander.



BYUNGSUB KIM

Byungsub Kim (1997) is a designer/artist base in Seoul, South Korea. He majored spatial design and makes various objects such as furniture, lighting and sculpture. He expresses the blank and balance between contemporary and traditional elements. Design furniture, space, and artwork.

This value continues in the process of constructing the form, completing the results in the form of refined language based on the functional objects.

Together with activities as an independent artist, he also affiliated in a Spatial design studio PRACTICE and show his work with multifaceted approaches to various fields such as architecture, interior, and exhibition design.



HANNAH LIM

STATEMENT

Hannah Lim b.1998 is a London based artist working between sculpture, installation and drawing. She received her BA in sculpture from the University of Edinburgh and her MFA from The University of Oxford's Ruskin School of Art. She has recently had solo shows with Edinburgh Printmakers and Huxley-Parlour gallery whilst also exhibiting in group shows with The Royal Scottish Academy and Bloomberg New Contemporaries. She was recently commissioned by Tate Collective to create a sculpture in the style of her 'Snuff Bottle Series' for Women's History Month. She is currently Pangolin London's artist in residence for 2022-2023. Hannah has upcoming shows in New York and Milan

“My practice has been a way for me to explore parts of my cultural identity. As a woman of mixed Singaporean and British heritage, my work explores the relationship between these two cultures, looking to how this has been reflected historically through furniture design, objects and architecture. I became intrigued by this 18th-century design trend, Chinoiserie. A trend through which elements of Chinese design and culture were recreated and imitated in relation to European aesthetics and tastes. In my own work, I attempt to reclaim and re-imagine this practice in a more conscientious way. My sculptures often draw inspiration from specific cultural styles or processes. Both ornamental and functional designs are blended together in my larger and smaller scale works. Recently I've become interested in Classical Chinese literature focussed in particular on enchanted creatures, objects, and mythical storytelling. Taking inspiration from texts including the 'Classics of Mountains and Seas' and Pu Songling's 'Tales of a Chinese Studio', my often ornamental yet animistic sculptures and paintings take on a storytelling quality whilst also referencing my own journey of identity searching. Alongside this I've started to examine the 'ornamental' nature of my work, in doing so I was introduced to 'Ornamentalism', a feminist theory for East/South East Asian personhood developed by Anne Annlin Cheng. Cheng explores the historic portrayal of East/ South East Asian femininity as something associated with ornamental language, aesthetics, objects, and technology. Through developing an understanding of Cheng's 'Ornamentalism' I've been able to examine the role of 'ornament' within my own work. For me, the over - 'ornamentation' or flamboyance of my work has become a way of pushing against fixed notions of identity and race that are often a point of confusion and struggle for those who come from mixed cultural backgrounds.



PROJECTS

Arcadia celebrates the richness of Italian heritage – the amazing food, charming architecture and hovering nature, while acknowledging elements and stereotypes brought by popular culture.

Drawing inspiration from the cinematic portrayal of Italy in the 50s and 60s, where the concept of La Dolce Vita represented this utopian spotless holiday dream before mass tourism came ashore with a different reality, this project delves into contrasting layers inherent in both story and materiality.

There is a present dichotomy between the picturesque and idealized notion of Italy and the gritty, masculine and heavy aesthetic of midcentury CEO desks. Through the use of luxurious wood veneer and meticulous craftsmanship there is also a juxtaposition of an opulence associated with prime Italian materials and an outdated, almost comical, portrayal of 'La Dolce Vita'. Imbued with ludicrous storytelling, each element of the desk serves as a canvas for subverting clichés and exposing the flaws beneath this surface of perfection.

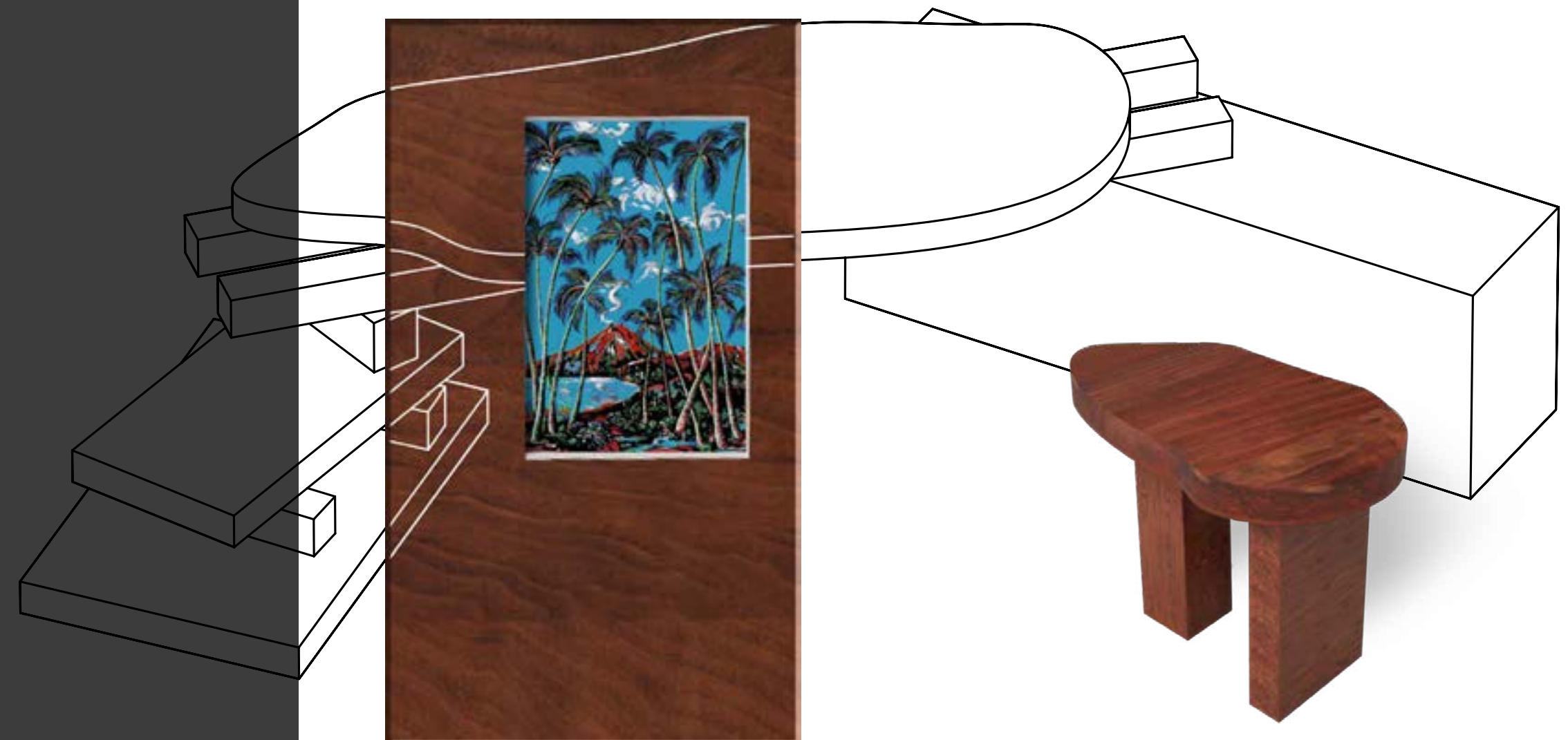
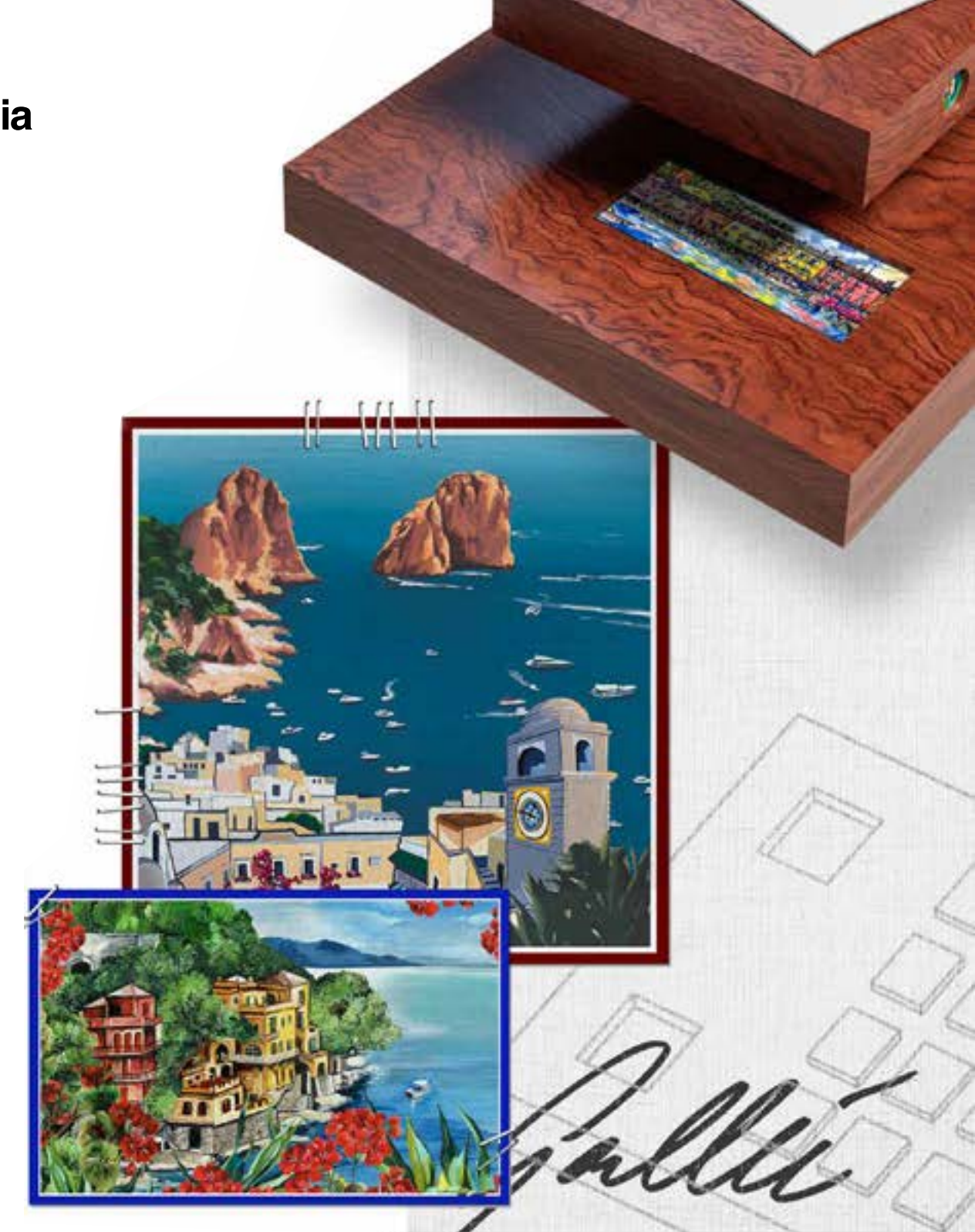
Oil paintings adorn the desk, depicting playful scenes and elements like clouds, umbrellas, and cold drinks presented with an uncanny touch.

Overall, 'Arcadia' celebrates the richness of Italian heritage - the amazing food, charming architecture and hovering nature - while acknowledging elements and stereotypes brought by popular culture.

Multiple elements and meanings hide in the drawers of this desk and the viewer can adopt its own placement in relation to it, leaving us with a fresh perspective on the Dolce Vita, fully blended with a nuanced exploration of nostalgia and humor.

Project

Arcadia





Project

Me Terre Or

'Me Terre Or' is a toy sculpture for playful rituals. Inspired by the energy and spirit of the Etna volcano in Sicily, the sculpture evokes a gathering space for more-than-human narratives.

The piece is informed by the elements that play out cycles of the life and death, continuously transforming our planet.

Like a meteor that spawns life and brings destruction, Earth is not an inanimate rock that floats in space, it is a site of an abundance of encounters that bring forth love and strive.

The sculpture aims to inspire people that live around it to compose new mythologies from non-human centric point of view. It can be used it as

tool to start a conversation about the power of transformation, to listen to a story of resilience or tell a tale of Balance.

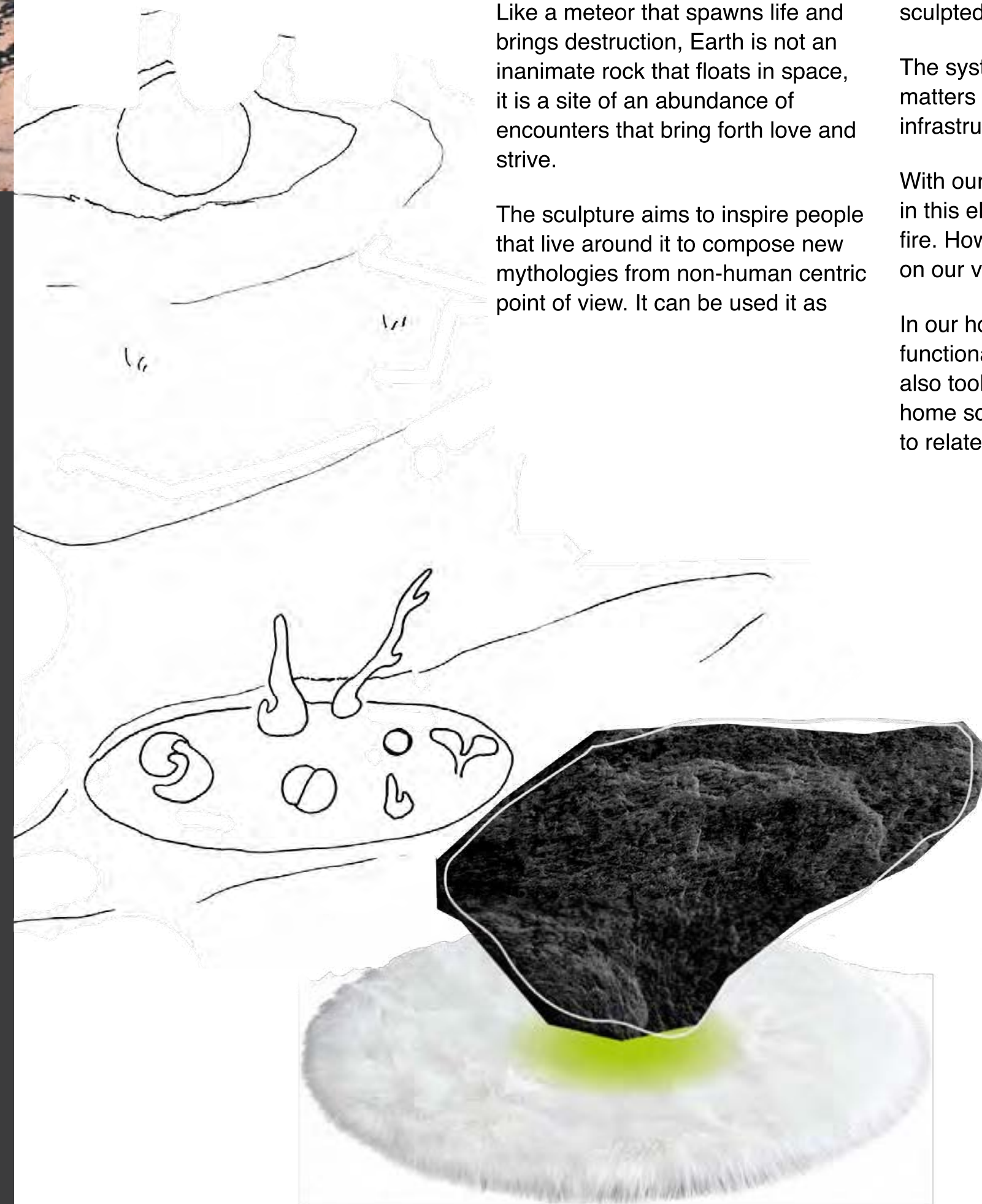
Via a knob in peridot stone on one side of the sculpture, a hidden heating system can be activated.

Turning a sphere on the other side regulates the flow of water that eventually disappears in a vortex sculpted basin.

The system is like all matter and matters connected to our larger infrastructure.

With our senses engaged we partake in this elemental dance of water and fire. How we do so may shine a light on our very own ecologies.

In our house do we just need functional objects for our bodies or also tools for our souls? This is a home sculpture, a hearth, conceived to relate to our living habitat anew.





“Fellinian Reverie, Pre-Hispanic Surreal Furnishings, and the Lyrical Currents of Italian Coast Life.”

Project

Mare Nostrum Fantasia

In the capricious chaos of reality, a tale emerges that blends the implausible with Fellini’s visual energy & Italian coast daily poetry. In this dreamlike universe, a crab and a seagull intertwine in an eternal dance, where voracity dissolves into the impossibility of being devoured.

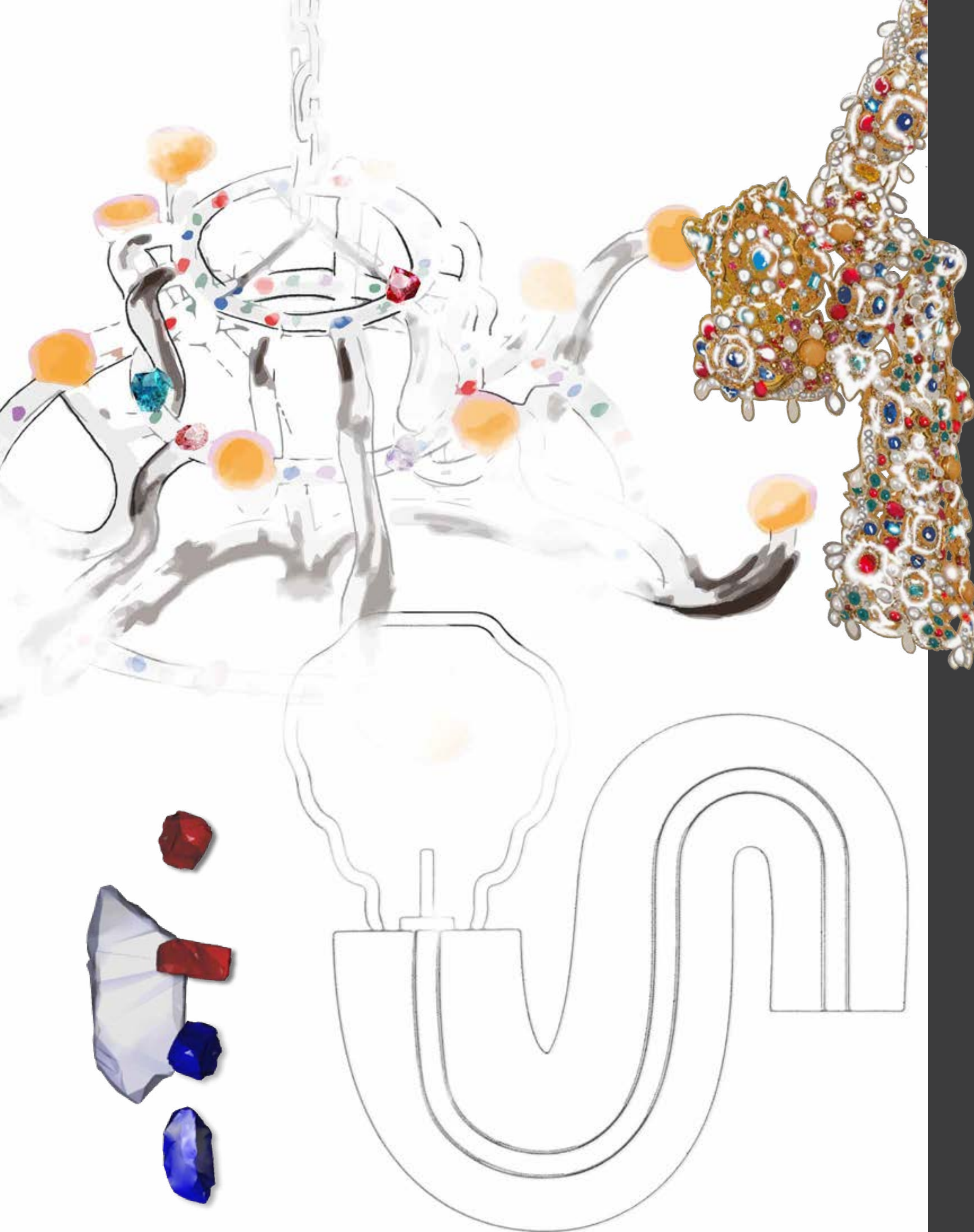
This kaleidoscopic narrative serves as the foundation for a deeper artistic exploration, a journey into the creation of furniture that defies conventions. Inspired by pre-Hispanic elements, the design becomes a contemporary altar where the ancient merges with the surreal.

Venetian techniques, such as glass mosaic, breathe life into a coffee table that reflects the richness of dreams and the complexity of existence. Each tessera tells its own story, forming a mosaic that celebrates diversity and the union of opposite.

Textile fabrics, with their ethereal elegance, envelop the lamp suspended above the table. This floating luminary, like Fellini’s seagull, defies gravity and elevates the space to new heights. Its soft light is a reminder of the transience of moments, a gleam in the perpetual dance of time.

Thus, this visual and tangible essay becomes a tribute to overflowing creativity, where cinema and art intertwine in a symphony of forms and meanings. In Fellini’s inspired world, the crab and the seagull are not prey but symbols of resistance against limitations, an invitation to explore the unexplored and create the unimaginable.





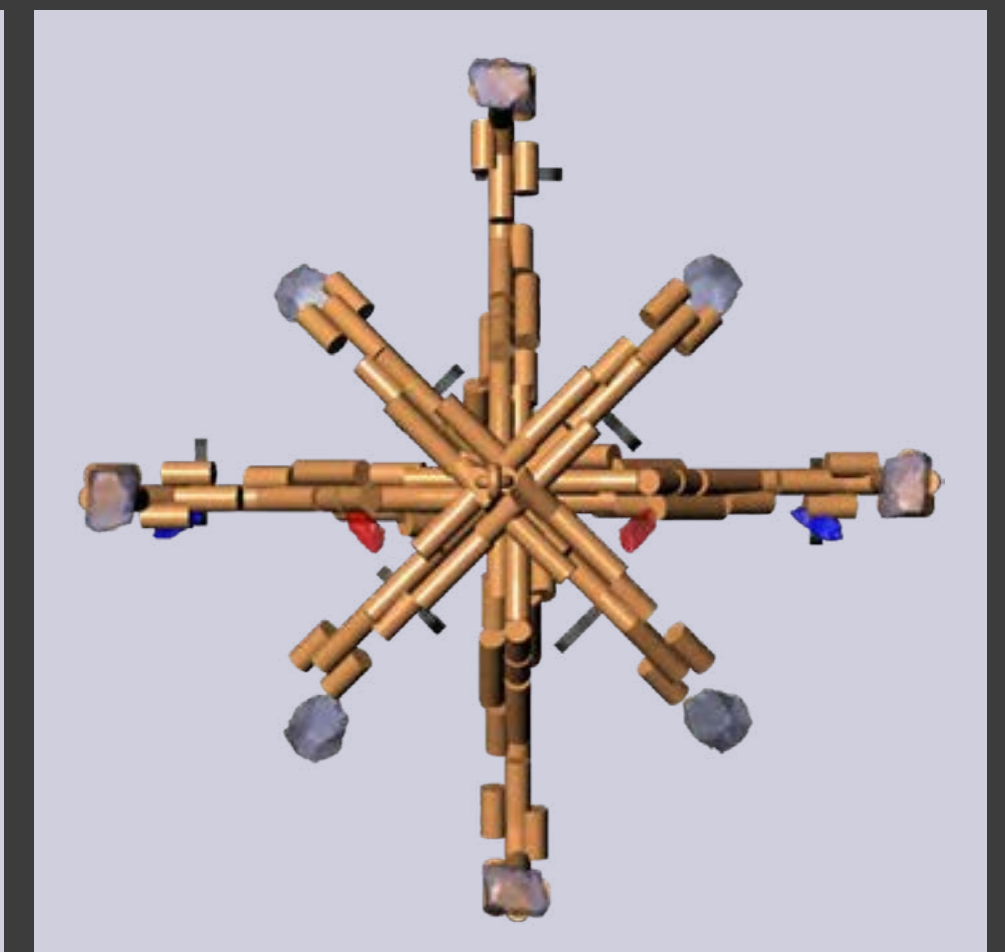
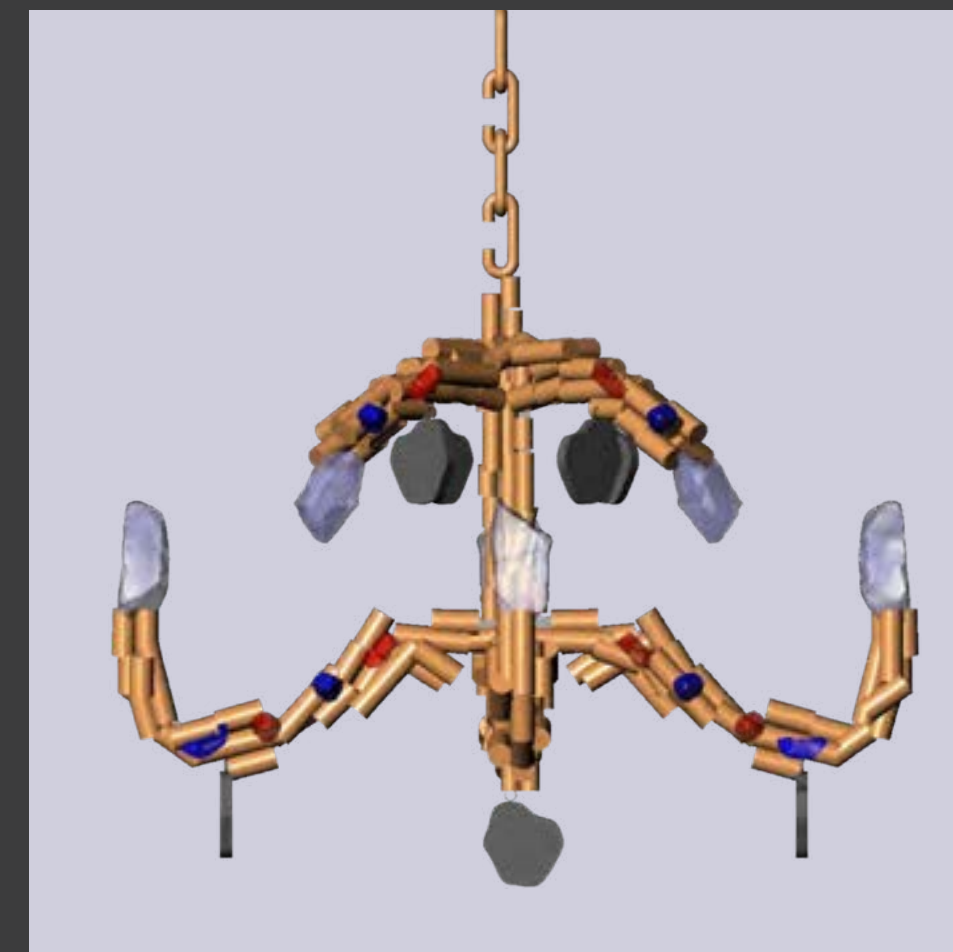
Project

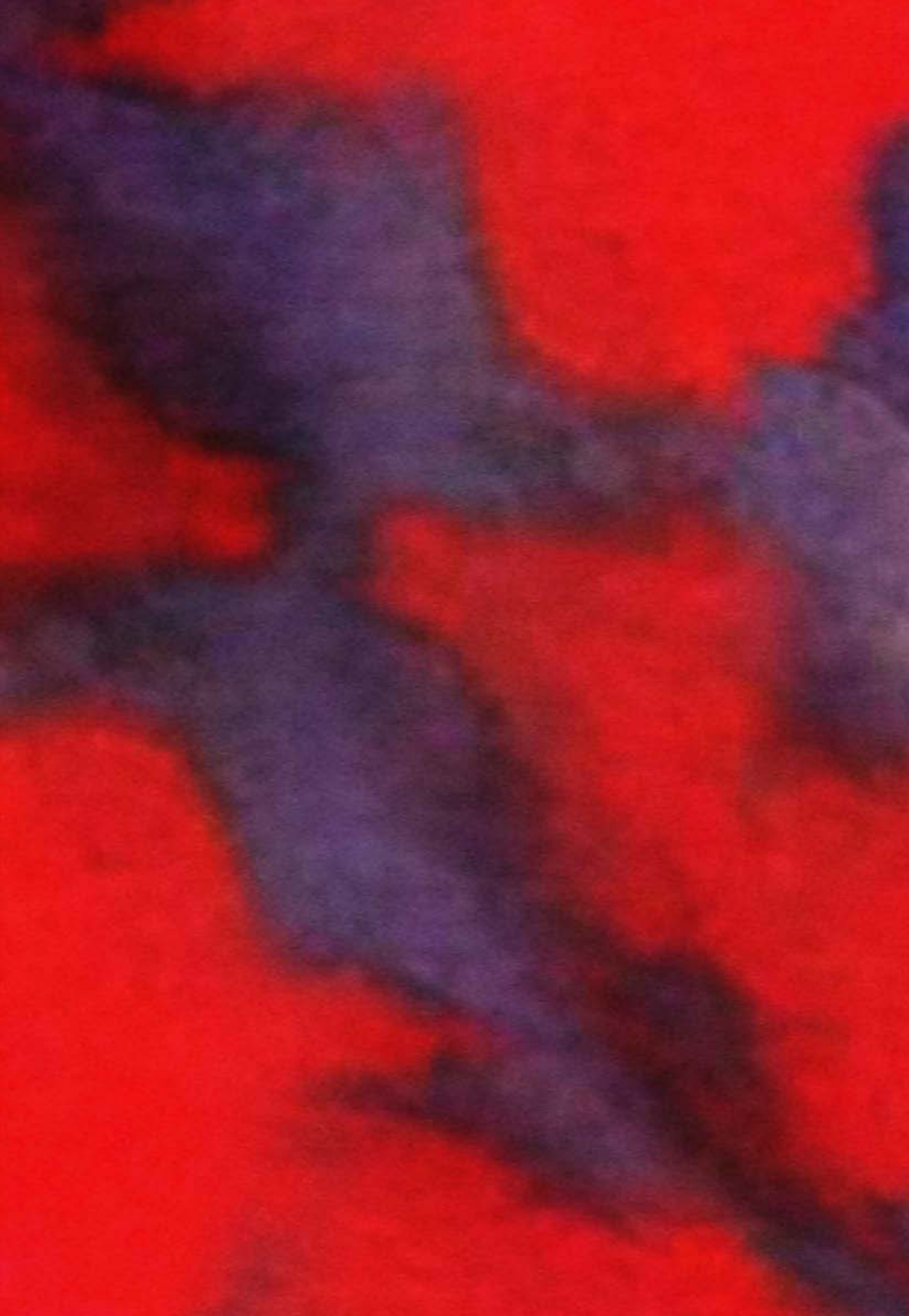
Whatever is at hand

Each production process generates by-products, some find their way back into the production cycle, while others are cast aside as unusable waste. For this project, I decided to reuse such by-products without further processing, following Charles Levi-Strauss's "bricoleur" approach, which uses whatever is at hand.

Inspired by Dolce&Gabbana's jewelry and the Alta Sartoria Collection presented in Marzamemi, I created a chandelier using polished and welded pieces of bronze slag, transformed into the main body of the chandelier. To complete this object, I incorporated fragments of cotisso from Murano, arranged to evoke the allure of gemstones.

This project aims not only to celebrate the transformative power of waste materials but also to raise awareness about the intricate dynamics of production. This project opens a conversation about sustainability and resourcefulness in the realm of goods production, ultimately inspiring a shift towards more conscious consumption practices.



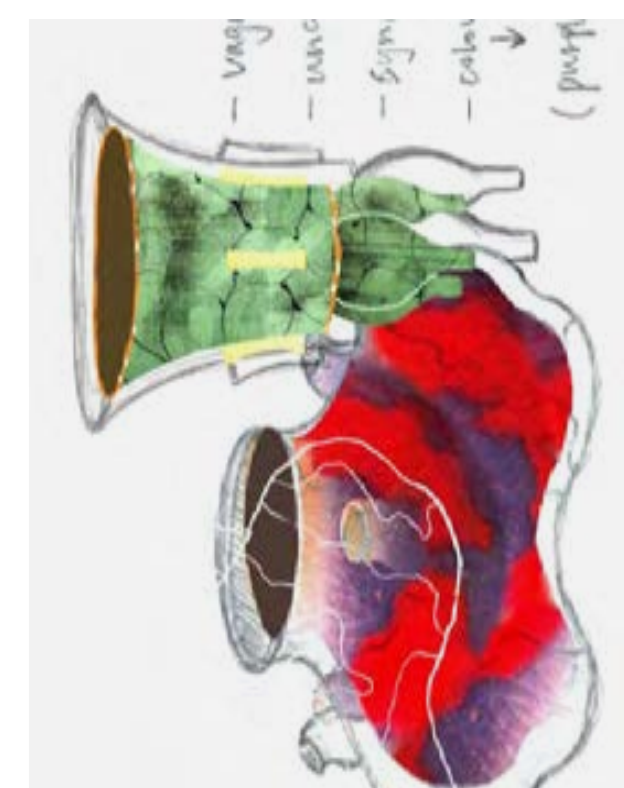
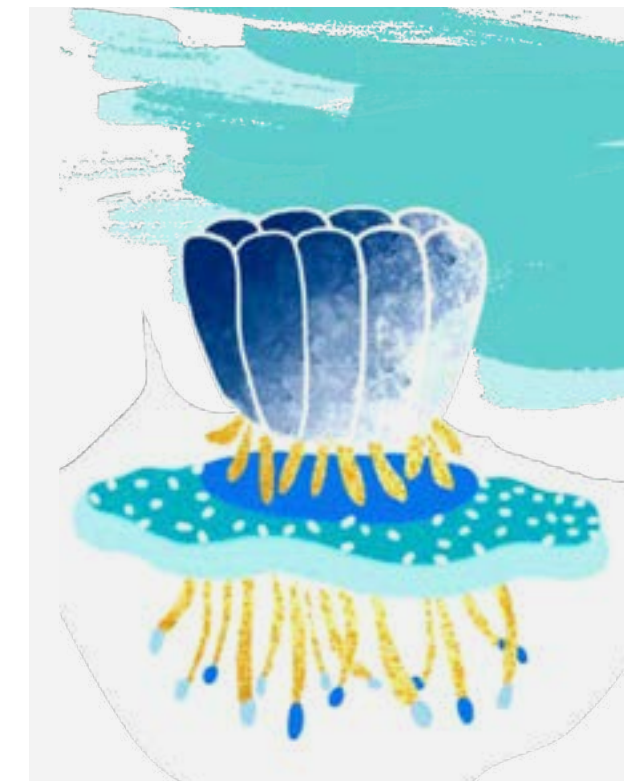


Project

A Journey

Italy has always struck me as a place of vibrant and passionate, filled with the flowing beauty of art and rich storytelling. The initial inspiration for this project comes from the pinecone of Sicily, an element that symbolises luck and brings good fortune to people. In my culture, there are also many elements symbolizing luck and good blessings.

Therefore, I decided to merge elements like lotus flowers, bronze artifacts, and Chinese knots – symbols of hope and good wishes in my culture – with the pinecone element, creating a series of decorative vases. Each piece is a fusion of the ancient and the modern, a blend of cultures, aiming to convey a sense of luck and happiness, whether through colours, textures, forms and stories.



Project



Wonderland

'Wonderland' is a collection full of joy, imagination and cultural fusion. The collection combines Chinese bamboo objects, Sicilian plants and Venetian glass, exploring the connection between Chinese and Italian cultures and the visual charm of traditional techniques.

The collection brings ancient bamboo weaving and glass techniques into modern living spaces, exploring the visual identity and functionality of two fascinating materials. Modular home furnishing products capture the elastic and tough quality qualities of bamboo, the light and shadow aesthetics of glass and bamboo.

The collection preserves the harmony between a timeless technique and a contemporary feel. The collection reimagines the interior possibilities of handicrafts, offering sustainable and interesting unique furniture that adds luxury and value.





Project

Dynamic Tension

I think that for all of us, our essence is woven from the opposing forces — masculine vs feminine and vice versa. This push-and-pull is not a tug of war, but the dynamic dance of wholeness. We are not defined by one or the other.

These chairs are one and the same: an intricate blend of both. The convex mirrors on the one chair, which bulge out toward a light source, are symbolic of the desire for external validation and self-critique, the burden of projected femininity in my personal view.

The heavy-handed embellishments on the other, are to distract from any perceived weaknesses: the bravado of masculinity. This is not a battle between the two, but rather a tapestry created by our lived experiences.



Project

Ceramic Nacre

'*Ceramic nacre*' is inspired by the splendor and sophistication of traditional Italian mosaic crafts. In Korea, where I was born, we have developed wood and lacquerware techniques since ancient times.

This is a symbol of sophistication and refinement as a decorative craft method that uses shells and lacquer.

I reinterpreted this work by using digital techniques to create mosaic patterns inspired by the lacquerware patterns. Mosaic techniques are represented in the most modernized ways at the same time as traditional ones.

My goal is to symbolize tradition in a 'box' and to dismantle it, to create a new sensational, sophisticated design.

The form of 'Ceramic nacre' dismantling the box represents the process of dismantling the box by the inspiration I received.

I love to have new inspirations and stimuli come into my life and change my existing way of thinking.

My work is created between tradition and modernity, blank and balance, culture and culture, art and design.



Project

Chest of Flames

The 'Chest of Flames' is based on the designs of traditional Cassone and Cassapanca, which were often carved or painted with stories, symbols and mythologies that were personal to their owners. I've used the 'Chest' as a vessel to reflect and capture some of the distinctive symbols within my own work, that I feel are connected to Dolce and Gabbana. Inspired by the bold style and flair of the Dolce&Gabbana designs I saw in Milan, I wanted the chest design to centre around a specific symbol of defiance and strength - fire!

The chest references the mythologising of fire in different cultures but it has a specific connection to the mythology of Mount Etna, an active volcano in Sicily. Structurally, there are also references to my small snuff bottle works, reflected through the 'enchanted box' design of the chest. Details such as the feet and chains, features used often in my snuff bottles, are referenced in the design, as well as creatures adapted from Chinese and Medieval mythology such as dragons, which add to the fiery nature of the work.





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