

RETHINKING

DESIGN

By DAVID EARDLEY *and* ANNA THEROUX LING
Edited by NATALIA RACHLIN

LET'S

What do designers think about?
How do they work?
Where do they go to find inspiration?

We asked David Eardley and Anna Theroux Ling (the brains behind Pink Essay, an online design archive and platform) to pick 10 of their favourite young designers from around the world. Then, we set the group a series of prompts.

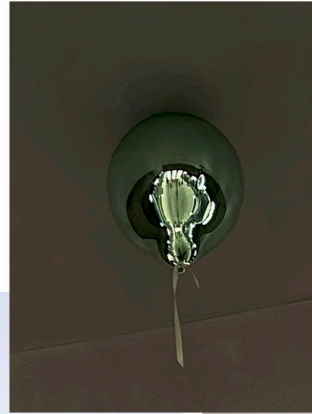
The rules were simple.

The designers were asked to provide:

10 portraits,
10 photos of their work,
10 photos of their environment,
10 photos of their dreams,
10 photos of the sky.

The resulting portfolio offers an international exchange of images (spanning South Korea, Sweden, Nigeria, the Netherlands and beyond) that represents a new agenda—one that expands what the design industry stands for today, and hints at what it will become tomorrow.

START HERE



FATIMA FRANSSEN



COPENHAGEN AND STOCKHOLM

The temporary and permanent collide in set and furniture designer Fatima Franssen's work, which reveals a new, more playful vision for Scandinavian design. A graduate in furniture and object design from the Royal Danish Academy of Fine Arts' school of Architecture and Design, Franssen embodies the designer of the future: her personal style and work are synonymous. In her intimate world, simplicity belies a commitment to form, as seen in her moulded veneer furniture. Others are already taking note of her work—in 2019, Virgil Abloh approached Franssen to design the sets for his IKEA collection.

PHOTOGRAPHY BY RASMUS WENG KARLSEN,
MORTEN BENZON, MARIA THORNFELDT





HOUSTON, TEXAS

Tension and dissection are explored in designer and artist Joyce Lin's work, which reinterprets the functionality of furniture. Her chairs collapse and explode, revealing how construction can be more interesting than the final product. Her work has been added to worldwide collections, including her alma mater's space, the RISD museum—she studied geology/biology and furniture design during her time at Brown University and the Rhode Island School of Design. Through her focus on the concept of transparency, she invites us to examine our own impact on the creation and disposal of materials, and explore the idea of intimacy in our relationship to the environment.



JOYCE



LIN





PHOTOGRAPHY BY HYUNJIN KIM, HYUNJUNG PARK

SEOUL

Serpentine tubes are the enduring theme in Jeong's work, which toes the line between sculpture and design. She transforms her own doodles into twisting silicone foam tubes, creating graphic furniture pieces that are comforting yet alien, and completely her own. Her relationship to space—built on in her degree in object and spatial design at the École Supérieure d'Art et de Design (ESAD) de Reims—questions the seriousness of design, beckoning her audience to engage and indulge.

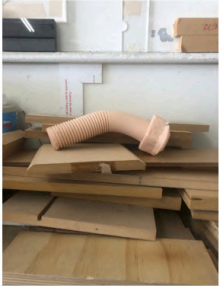


GREEM



JEONG





JACQUELINE

S. NERO



PHOTOGRAPHY BY TASYA VAN REE

LOS ANGELES AND NEW YORK CITY

As a sculptor and designer, Nero's work is both geometric and freeform: at her studio, a single oversized nut and bolt made from resin and silicone feels at home next to a dynamic urethane chair with a wave-like form. Her diverse practice reveals a fearless, exploratory approach, and her relationship to material is at once responsive and rebellious. The self-taught designer pushes process to its limit and pays particular attention to unique finishes — a nod to a past apprenticeship in fine furniture, veneer work and restoration.





BRADLEY

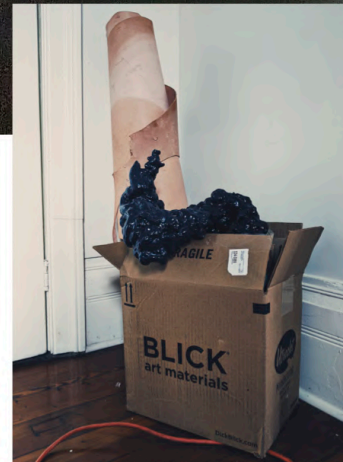


NEW ORLEANS, LOUISIANA

A graduate of the industrial and furniture design program at the Savannah College of Art and Design (SCAD), Bowers' New Orleans-based creative studio produces work that spans fashion, furniture and culture. Bowers has an ability to elevate simple materials into something otherworldly by experimenting with form and texture, and there is a precision to his craft that makes it undeniably luxurious. Combining handcraft with digital technology, Bowers blends old and new to create work that is at once organic and futuristic, delicate but bold, tactile and seductive.

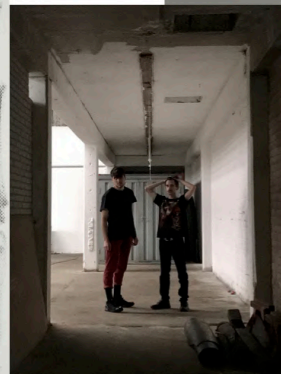
DESIGN PORTFOLIO

L. BOWERS



LYON AND AMSTERDAM

Romain Coppin and Alexis Bondoux are Messgewand: the design duo transforming discarded materials into entropy-defying chairs, tables and sofas. Industrial scraps, gnarled wood and found objects are all given a second life in designs that investigate the idea of waste and value. The work is strongly informed by their time studying art and object design in undergraduate and graduate programs at ESAD Reims and École Supérieure d'Arts Appliqués de Bourgogne (ESAAB). There is a new kind of futurism: one that replaces tradition with an appreciation for overlooked materials from daily life.



MESSGEWAND



EVERYDAY GALLERY, PHOTOGRAPHY BY TIES BEMELMANS

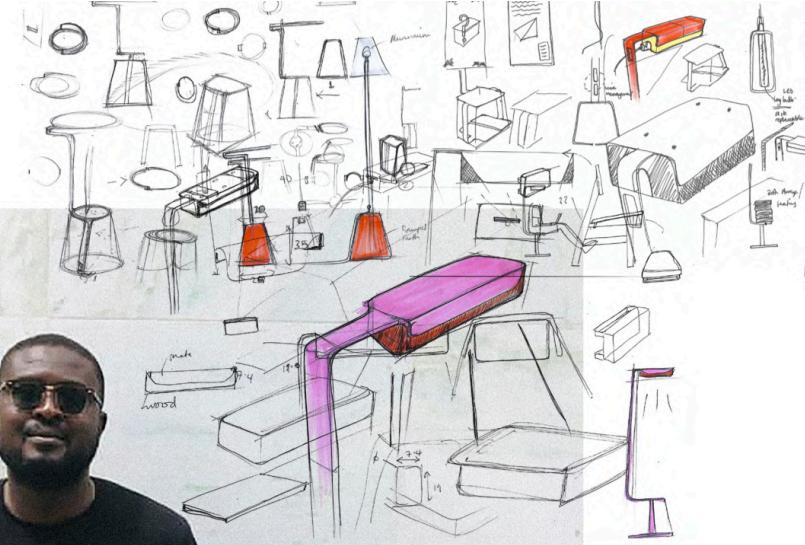


LAGOS

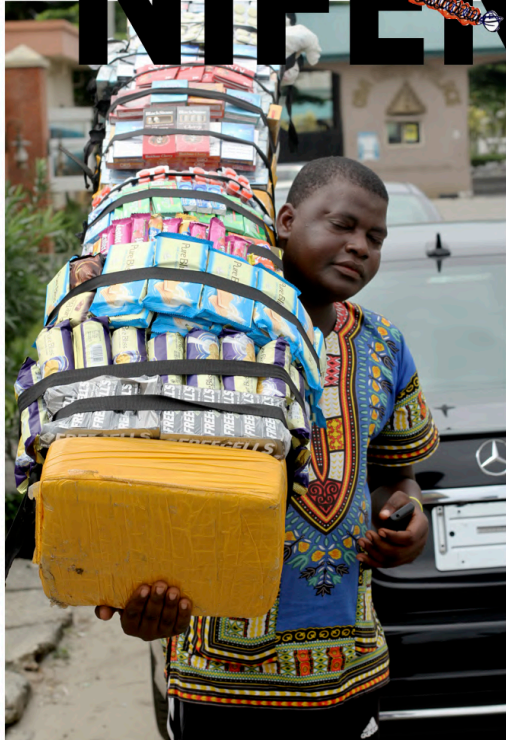
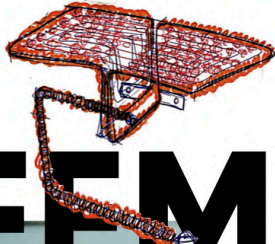
'Our design ethos is routed in empathy,' states nmbello Studio, the brainchild and HQ of designer Nifemi Marcus-Bello, who graduated from the University of Leeds with a degree in product design. Now settled in his native Lagos, Marcus-Bello's practice is acutely in touch with the current state of the world, and looks to offer elegant solutions to pervasive problems. He's known for work that ranges from contemporary classics like the SELAH lamp—which is meticulously crafted from a single piece of sheet metal—to the more utilitarian: his recent *For the Community By the Community* handwashing station is a portable and modular system that brings sanitization to any location.



PHOTOGRAPHY BY KADARA ENYEASI, GIO STAIRANO,
OYINKAN GLATUNJI, FEYIKEMI BELLO

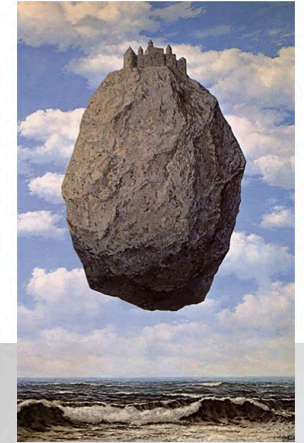
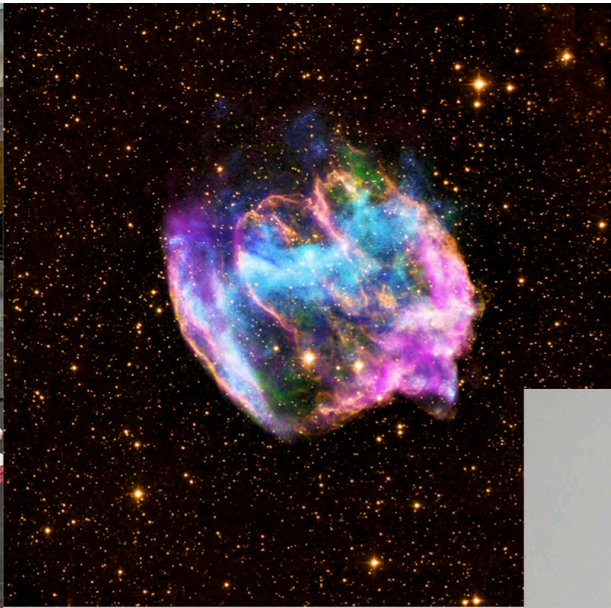


NIFEMI MARCUS BELLO





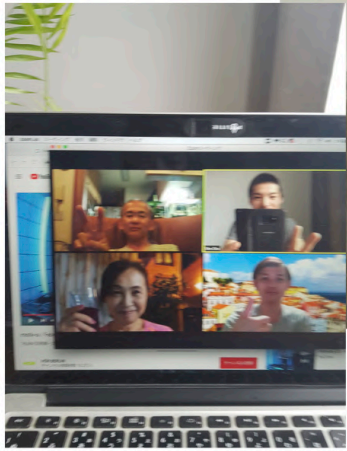
FLAVIE



PHOTOGRAPHY BY BILLAL TARIGHT, MATTIA LOTTI

LONDON

The French-Lebanese artist and designer Flavie Audi creates meteoroid-like masses of sparkling fibreglass and resin. In an era of 'cute' furniture, Audi's work is both shaded and mystical—impossibly smooth, flat-topped tables with uneven, rock-like bases read like oversized and over-saturated geodes, both beautiful and somewhat uncanny. Since studying architecture, ceramics, and glass at the Royal College of Art in London, Audi has gone on to show her work widely, including at a solo show at Nilufar Gallery in Milan.



THANKS TO A1043 GALLERY

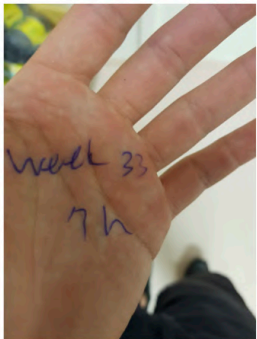
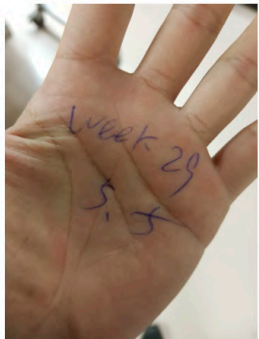
EINDHOVEN

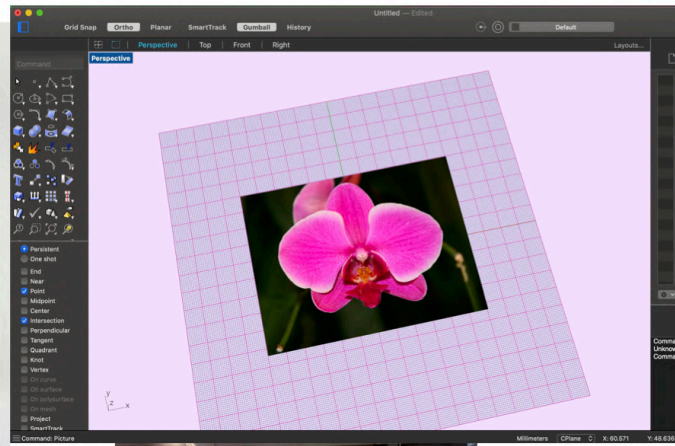
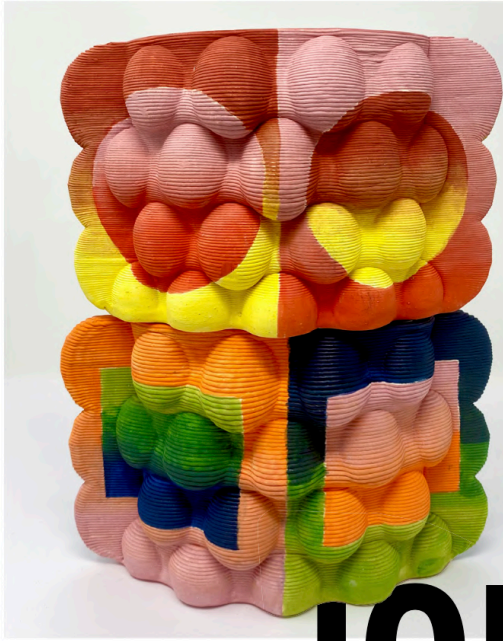
The natural flaws and flourishes of timber are the telltale signatures in the practice of Sho Ota. Trained in carpentry and woodwork, Ota spent seven years hand-building furniture in Japan before pursuing a degree in contextual design from the Design Academy Eindhoven. Knots and the beginnings of branches are left peeking out of many of Ota's pieces, revealing his fondness for history and a sense of narrative. His work has been shown multiple years at Collectible design fair, and he was a finalist for the Design Parade Hyères 14.



SHO

OTA





JOLIE



NGO



ALFRED, NEW YORK

Jolie Ngo's 3D-printed ceramic vases appear straight from a psychedelic daydream, as she captures the tension between past and future through her fusion of seemingly disparate practices. Each of Ngo's designs—which largely take the form of vases—balances tiers of printed clay strands with shimmering, dripping elements, defying the vases' inorganic origins and suggesting a new interpretation of ceramics. Ngo studied ceramics at the Rhode Island School of Design, and is currently enrolled at the New York State College of Ceramics at Alfred University.

