

Welcome to our annual presentation of the emerging designers who need to be on your radar now.

Modern World

EDITED BY
Nicole Anderson

PHOTO BY | @JAMIECHUNGSTUDIO
Jamie Chung

THE DWELL 24

Meet this year's roster of up-and-coming talent.

WORDS OF ADVICE

Seasoned pros offer wisdom for designers just starting out.

THE DESIGN LIFE

We chart the habits and obsessions of this year's Dwell 24.



THE DWELL 24

Ian Cochran's Plump Side Table embodies the spirit of experimentation shared by the two dozen-plus designers highlighted here.



OAKVILLE, ONTARIO | @SAMSON_FURNITURE

Samson Furniture Design

Trained as an engineer in aircraft repair, Canadian furniture designer Samson Wang, 30, brings his knowledge of physics to dynamic pieces. His sense of movement is most prominent in Rhythmic Serenity, a lounge chair made of ebonized white ash that appears to take off toward the sky. Employing digital and analog techniques, he creates pieces that reveal his exacting execution and personal handiwork. He credits his propensity for working with wood—used in the majority of his designs—to his grandfather, who was a carpenter. “When I do woodworking, I feel connected to family as well as to nature,” he says. A recent graduate of Sheridan College, Wang participated in WantedDesign Manhattan’s Launch Pad last May, where he showed his newest works, including INK, a side table, which was inspired by calligraphy and the landscape of China’s Jiangnan region. —*Anna Talley*

▲ Rhythmic Serenity Chair

NEW YORK CITY | @IAN_ALISTAIR_COCHRAN

Ian Cochran

Ian Cochran is a designer with the eye of an artist and the mind of a scientist. Trained as a sculptor at the Kansas City Art Institute, the 29-year-old has always been interested in materiality, which is evident when you look at his bulbous resin furniture. “The works I’ve produced so far all stem from the same interests that influenced my art—science and material reality,” he says. In 2018, Cochran burst onto the scene with his first piece, Plump Table, a playful coffee table made from sinuous molded slabs of resin. Next, he made Dew Drop, a side-table-meets-footstool that looks like a gem-hued gumdrop. He plans to continue experimenting with material and form in his next body of work. “One might be more candy-like, another inspired by honeycombs,” he says. —*Liz Stinson*

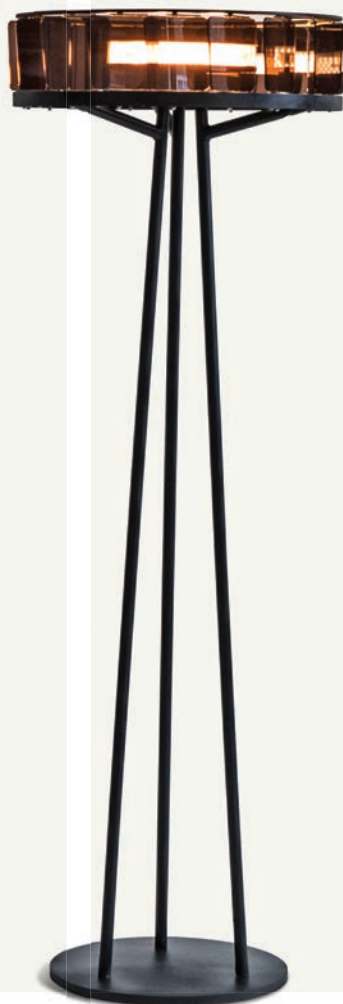
● Previous page: Plump Side Table

HAMBURG, GERMANY
@SIMONSCMITZ.LIGHTING

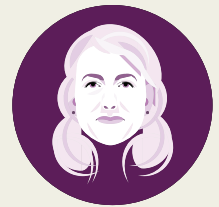
Simon Schmitz

From light and shadow to movement and mechanics, Hamburg-based lighting designer Simon Schmitz, 29, is part sculptor, part puppeteer. A graduate of HFBK Hamburg, he has designs in production and development with DCW Editions and Martinelli Luce. Schmitz manipulates light as though it were a material to be shaped and guided. His AARO lamp is a balancing act involving a single sphere joint that allows the lamp to move fluidly in any direction. For his Raa lamp, the angle of light can also be manually adjusted. It shines through an engraved acrylic shade, which creates shadows and textured patterns on the wall. “I’m excited about objects that do not want to hide themselves, but dare to make a statement,” he says. —*Tiffany Orvet*

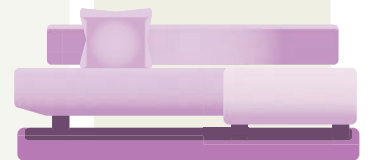
▼ Yalta Floor Lamp



WORDS of ADVICE



“First, never listen too much. I have two daughters, and naturally I tell them my point of view, but as you grow, you don’t have to listen to Papa and Mama anymore. In life and in design it’s the same. I love the word ‘culture.’ It represents your connection to the place where you live and your place within society. You have to understand how to speak from that position, how to announce it. Our desires are influenced by the dystopias that surround us. Technology and craft give us tools to find more possibilities for the future.”

PATRICIA
URQUIOLA

Urquiola’s new Gogan sofa for Moroso takes its name from a Japanese term for time- and water-worn stones.



HELSINKI | @LAURA_ITKONEN

Laura Itkonen

Creative restlessness is the special ingredient in Finnish designer Laura Itkonen's constantly changing collection of porcelain containers, tiles, tableware, and more. She mixes contrasting materials, techniques, textures, and colors in bold combinations. From metallic surfaces on soft ceramics to rough

chunks of red clay on delicate white porcelain, the surprises keep coming. Rather than steer toward large-scale production, Itkonen, 37, embraces the beauty and imperfection she finds in one-of-a-kind pieces sculpted by hand. "I work in the space between art and design," she

says. "Being the maker and the designer is the source of my inspiration and the force that keeps pushing me forward." Itkonen received her master's degree from the School of Arts, Design and Architecture at Aalto University and has run her studio in Helsinki since 2016. —TO

▲ A work from the Sculptural Containers series

SAVANNAH | @RYANEDWARDSTUDIO

Ryan Edward Studio

Introduced at this year's ICFF to rave reviews, Ryan Edward Studio is the lighting and furniture practice of Ryan Heinz, 26. His three-piece Orbit collection—a sconce, a pendant, and a Calderesque chandelier—proves that lighting can be playful as well as illuminating by inviting user interaction. The New Jersey native started out training to be a mechanical engineer but soon switched to industrial design and earned his master's degree at SCAD, the Savannah College of Art and Design. He has taken up residence in the Southern city, attracted by its lower cost of living and friendly vibes. "I enjoy making connections with people," says Heinz, explaining why, for now, he sells customized work to interior designers and not to retail stores. —Arlene Hirst

▼ Orbit Wall Sconce



LOS ANGELES | @ALEXBROKAMP

Alex Brokamp

Cincinnati-born designer Alex Brokamp has come a long way from making skateboard ramps in his parents' driveway. Currently studying for a master's degree at the Art Center College of Design in Pasadena, Brokamp, 28, has already worked for Matter Made, Rookwood Pottery Company, and Brendan Ravenhill Studio. This past spring, during New York City's design week, he won a NYCxDesign award for his Collate Table Collection, which he made using CNC-cutting to create patterns on aluminum tabletops. He is also exhibiting at Paris's Maison & Objet this month, where, along with five other studios, he will represent the United States. His approach, he explains, is to find the middle ground between experimentation and function: "The balance is to be lighthearted, but to execute in a careful, refined way." —AH

▲ Peapod Light

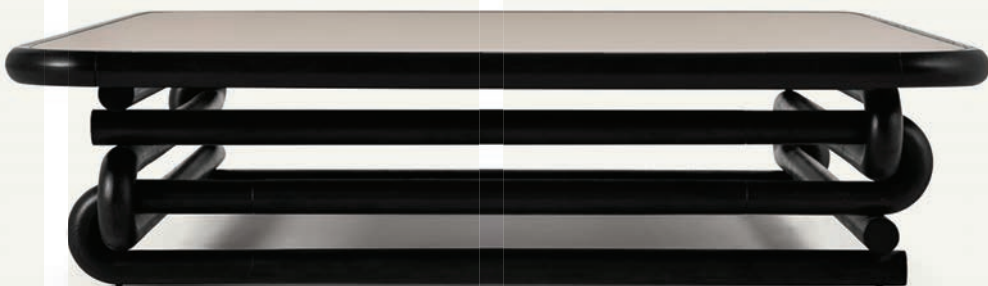


MEXICO CITY | @VIDIVIXSTUDIO

Vidivixi

Although Mark Grattan, 35, and Adam Caplowe, 28, started out in two of the world's top design hubs—New York and London, respectively—the duo say Mexico City is where they truly found their footing. "The design scene here is growing rapidly," says Caplowe. Adds Grattan: "It gives young designers the space to explore and experiment but without the financial constraints found in many other large capitals." The pair's inaugural collection of marble, glass, and bronze pieces takes its cue from the city's Art Deco and tropical modern architecture. A highlight is the Docked en Río bed, which—aided by Pia Riverola's artful photography—turned the walnut bed's cotton-upholstered folded frame into an Internet sensation. The designers are currently working on a new collection and showroom, both of which will debut during Design Week Mexico in October. —Dora Vanette

▼ Café Con Leche Table

PORTO, PORTUGAL & SINGAPORE
@ORIGINMADE & @GABRIELTANDESIGN**Gabriel Tan Studio/Origin**

A vacation to Portugal in 2014 planted the seed for what would become Singapore-born designer Gabriel Tan's design collaborative, Origin. A visit to an artisan's workshop in Barcelos (near Porto) opened his eyes to how much design was being produced in the country for top international brands. Tan, 37, decided the time had come to properly recognize the provenance of these objects, giving both designer and maker equal attention. (Each piece in Origin's line is labeled with the names of the designer and craftsman.) "I wanted this to be about not just where the company is branded from, but where the pieces are actually made," he says. He tapped a mix of designers—including Hugo Passos, Zoë Mowat, and Pauline Deltour—to collaborate with artisans to create pieces ranging from stone bowls to wooden coat pegs, in addition to creating pieces of his own. Next, Tan will bring Origin's globe-trotting concept to Brazil. —Paul Clemence

▲ From the Charred Vases Series

ILLUSTRATIONS: RAY SMITH

LAGOS | @THEAGAConcept

Àga Concept

Founded in Lagos in 2015, Moyo Ogunseinde's Àga Concept has quickly made a name for itself with a striking collection of homewares and accessories, all locally sourced and handcrafted. Ogunseinde, 41, who studied architecture at University College London, brings her minimalist aesthetic to products inspired by her childhood in Ibadan, in southwestern Nigeria. "My designs are full of the cultural nuances I grew up with," she says. "The rawness of the forms evokes a deeper connection to Yoruba culture and values that I'm seeking to preserve." Recently, the brand has been expanding its Egungun collection, inspired by masked figures in Yoruba lore. The pieces, originally designed as wooden keepsakes, have evolved into a series of functional objects, including lamps and shelves. —DV

▲ Egungun-Ngar Balls



SANTIAGO | @PAULACORRALES.STUDIO

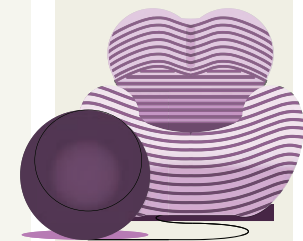
Paula Corrales Studio

Chilean designer Paula Corrales, 29, is motivated by technique. Whether done by hand or high tech, the manufacturing process is an essential part of the design experience for her. A prime example is her recent project, Lamps from Chile, which she produced in collaboration with fellow designer Mitsue Kido, after studying the craft of artisans in the Maule region. A standout in the collection—the delicate Crin Weaving Lamp—employs traditional weaving methods (consisting of a concentric crisscross of horsehair and vegetable fiber) typically used to make decorative tabletop figurines and jewelry, but on a much larger scale. Corrales credits her years working for the gt2P (Great Things to People), the renowned Chilean design studio, for helping her navigate the international design scene. In October, she will co-lead the British Council's Crafting Futures initiative in Chile. —PC

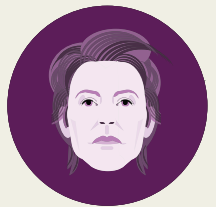
◀ Crin Weaving Lamp

WORDS
of
ADVICE

"I don't see any other possibility but for designers to abandon the 'decorativism' with which they are currently concerned. The future of design will be content. When an object, in addition to practical values, expresses transcendental values, such as philosophical, religious, political ones, it then becomes art. Time constantly proposes new values that will be expressed through art, poetry, music, architecture, and so on. The use of different disciplines helps one avoid falling into a routine. Moreover, creativity has no barriers."

GAETANO
PESCE

Pesce recently celebrated the 50th anniversary of his still-provocative Up5 chair (and Up6 ottoman) with a special edition by B&B Italia.



"I think it's very important that your first body of work takes, let's say, five years. It takes a while to build your own vocabulary and to find your own way. What are you addressing? Come up with a topic and build a collection of objects that shows the world what you stand for. Don't just take it out of a book. It's a matter of being authentic in your way of bringing the world something that we need—and not just another style. If you spend five years on a collection, and show it around, the industry will see you. You don't have to reach out."

HELLA
JONGERIUS

Jongerius used seven types of jacquard weaves to create her Vlinder sofa and Bovist pouf for Vitra, where she is the art director for colors and materials.

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“Remember, beauty is never absolute. It’s always relative. Things are beautiful in relation to other things, so the study of beauty is the study of relationships. Work hard and be super honest. There’s no reason to hurry. You can’t have results now if you want results in the future. You don’t want to burn too fast. Don’t peak too early. Be slow. And don’t die. Then I can’t help you. You have to build, build, build, build. You have to become great. That takes time. There’s an endless amount of time in front of you, and you will be amazing!”

MARCEL
WANDERS



GUATEMALA CITY | @AGNESSTUDIO.CO

Agnes Studio

Guatemala’s pre-Columbian heritage forms the basis for the newest collection from designers Estefanía de Ros, 29, and Gustavo Quintana, 36. Looking at Mayan culture through a contemporary, or even prophetic, lens, the two came up with an interesting premise, Quintana recalls: “We began playing with the idea—what would happen if that pre-Columbian design had evolved into a hypothetical utopian future?” The result is furniture brimming with bold shapes and textural materials, such as the circular Lana chair with its raw wool seat and the sculptural Altar dining table composed of lava rock and elephant ear wood. While the pair’s reference points might be rooted in the past, the designs undoubtedly resonate with the here and now. —PC

▲ Lana Bench



COPENHAGEN, DENMARK & STAVANGER, NORWAY | @MIJOSTUDIO

MiJO Studio

Miranda Tengs Brun, 30, and Josefine Gilbert, 31, are a Danish-Norwegian duo shaking up pattern and textile design with large-scale prints alive with splashy colors and wavy brushstrokes. Experimentation plays a major role in their work, as demonstrated in the print on their AIO chair. “By mistake, the combination of color and movement suddenly created this fascinating pattern,” says Gilbert. “After some time, we figured out how to control the new technique, which we have been using ever since.” The two designers met while attending The Royal Danish Academy of Fine Arts’ School of Design. Together, they established MIJO Studio in Copenhagen in 2016, where they collaborate with such clients as Eve Sleep, NuTe, and The Poster Club. —TO

▼ Lil Chair



HANGZHOU, CHINA
@MARIOTSAI_STUDIO

Mario Tsai Studio

For Mario Tsai, 30, restraint is at the essence of the design process—though not without a sense of humor. (Images of his true-to-its-name Pig Table went viral in the design world last year.) In 2014, Tsai founded his research-oriented studio to explore new materials and production methods, all through the lens of sustainability. In designing the delicate Mazha lighting system, Tsai sought to reduce both costs and the amount of material used in production, packaging, and transport. In addition, the modular nature of the fixtures allows for lower maintenance costs. He has since turned his sights on reducing waste from design exhibitions. “So much material gets thrown away after an event ends, particularly in China,” he says. “I am developing a reusable, easy-to-dismantle system that can become a sustainable solution for exhibitions and temporary buildings.” —DV

▲ Pig Table

ILLUSTRATIONS: RAY SMITH

BALTIMORE | @MALCOLMMAJER

Malcolm Majer

For Baltimore’s Malcolm Majer, 36, function rates relatively low on the list of design priorities. Instead, the Rhode Island School of Design graduate is driven by a desire to explore a range of other, more compelling, qualities. “There is such an intimate relationship between users and their furniture,” says Majer. “If a piece is oddly hard, cold, and heavy when touched, that becomes more interesting to

me than its being comfortable.” As a result, Majer’s chairs are difficult to categorize and highly expressive—all jutting angles and shifting colors. Majer treats his practice as an outlet that lets him upend the constraints of his day job, architectural metal fabrication. “In fabrication, I have to plan and draw before making,” says Majer. “In my designs, I allow the form of the piece to unfold as it’s being made.” —DV

► Chair 3



PHOTO: JAMIE CHUNG

TOLLAND, CONNECTICUT | @SINCA_DESIGN

SinCa Design

Sometimes inspiration comes just from keeping your eyes open. “We might borrow a line from a timber-framed building or the upper neck of a bottle of mezcal,” says Dave Sinaguglia, 37, of SinCa Design. Sinaguglia arrived at furniture design by way of sculpture and boat building. His

▼ Mezcal Table

wife and partner, Maria Camarena, 36, trained as an industrial designer. The duo, who use traditional woodworking techniques, founded the studio in 2016. In their meticulously crafted pieces, there is not an unnecessary detail to be found. The Yin-Yang chair is the perfect example. A gentle,

swelling line rises above a stool, providing back support and a subtle springing motion. “Wood is always moving, so we have to design for the movement,” explains Sinaguglia. “For us, wood is less a material and more a practice—the way yoga is,” says Camarena. Balance prevails. —DV



TORONTO | @STUDIOHITHANKSBYE

Hi Thanks Bye

When Stein Wang, 29, and Topher Kong, 28, came up with the name of their studio, Hi Thanks Bye, they knew it would be a conversation starter. The name—intended to be both playful and earnest—refers to their no-time-wasted approach to furniture design, prioritizing efficiency without sacrificing quality and a sense of fun. In their first commercial project, Collection O, the pair pay homage to their Chinese-Canadian backgrounds, evoking both Chinese gardens and the natural landscapes of Prince Edward and Fogo Islands. The pieces, made of cold-rolled steel sheets and handmade textiles, combine traditional and modern techniques. The designers' knack for storytelling is on full display in their latest collection, Be My Guest, in which they focus on the art of entertaining at home. Wang and Kong have several projects in development with emerging Chinese furniture companies such as HC28, Grado, and Kun Design. —PC

▼ Uo Shelf/Divider



PROVIDENCE, RHODE ISLAND & NEW DELHI, INDIA | @INDO.MADE

INDO-

Urvi Sharma, 25, and Manan Narang, 31, both grew up in New Delhi but first crossed paths at Rhode Island School of Design. In 2018, they founded INDO-, a studio that marries craft with modern manufacturing. "Living in a place where most objects were traditionally handmade and have been replaced by mass-manufactured counterparts makes you aware of what is being lost for the sake of convenience or cost," says Narang. "Deconstructing traditional methods, finding what makes a process special, is at the core of our philosophy." The duo's work includes dyed tables influenced by ceramic dip glazing and a credenza referencing the dyeing and weaving process of ikat fabrics. "Craft provides context and identity in a globalized and increasingly homogenous landscape," says Sharma. —DV

▲ Ikat Credenza



MADRID | @ARMOMBIEDRO_STUDIO

Ángel Mombiedro

Ángel Mombiedro's melting pot approach to design is owed to his training in several strikingly different cities around the world. With a degree in architecture from the Polytechnic University of Madrid and additional studies in Hamburg and São Paulo—as well as a stint in New York—Mombiedro, 31, has incorporated a range of ideas and techniques into his practice. Even the Spanish medieval town of Cuenca, where his mother is from, serves as fodder for his designs. "From all these influences, I create my own language," he explains. His professional experience has been equally diverse: He has produced exhibition design, interiors, and branding. In his debut furniture collection—composed of brightly colored tables, seating, and lighting—he mixes geometric forms and materials such as velvet, iron, and metal. —PC

▲ Bullarengue Lounge Chair

ILLUSTRATIONS: RAY SMITH



BEIRUT | @STUDIOPAOLASAKR

Studio Paola Sakr

Paola Sakr's projects—vases made with discarded concrete cylinders, biodegradable containers made of coffee grounds and newspaper pulp—might lead you to conclude that she's on a mission to save the planet. But the Beirut designer, 24, who turned from interior architecture to product design after discovering the discipline in school, finds herself drawn to repurposing materials because "there's more of a story behind it," she says. In addition to these green projects, she has created tableware for those with visual impairments and furniture composed of glass, marble, and terrazzo. "I'm open to anything that comes to me," she says. Currently, Sakr is working with a leading international textile manufacturer on a project to debut in Milan next year, pursuing her ongoing goal to collaborate with the world. —AH

▲ Quantum Vase

BLOOMFIELD HILLS, MICHIGAN | @STUDIO.SUNNYKIM

Studio.Sunnykim

A recent graduate of the Cranbrook Academy of Art, SeonHee "Sunny" Kim, 34, has wanted to be a designer since her middle school days in South Korea. "I wanted a job where I could make things I imagined, but my parents said it would be hard to make money doing that—they wanted me to be a teacher," she says. Kim has more than proved her parents wrong, with a client list that includes Mercedes-Benz, LVMH, and Samsung. The head designer at Bahk Seon Ghi Studio in Seoul, she is interested in thin, flexible materials, as evident in her paper Depth of Surface chair. "I like to experiment. When people see my workshop, they think I'm playing," she says. —AH

◀ Depth of Surface Chair

WORDS OF ADVICE

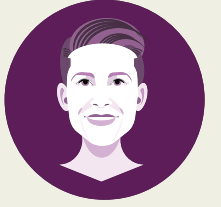


"Design is hard work. The idea sketched on a napkin that becomes a great product design? It doesn't work like that. Design doesn't come easy, but that doesn't mean you're not going to enjoy it. You need endurance. Don't give in too quickly. I think I can say that now after so many years in practice. Also, it's very important for designers to see themselves as part of an industry that has a culture—and not just as self-made entrepreneurs. Designers within the industry help companies develop smarter ways of doing things."

KONSTANTIN GRČIC

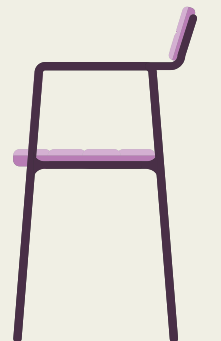


Last spring Grcic introduced Noctambule (Night Owl), a light for Flos made from customizable arrangements of handblown glass cylinders.



"Being a designer or a manufacturer comes with a responsibility. I dream of a world with fewer but better products, where people favor staying power over fading trends. In order to have longevity, you have to have vision and purpose. That is the secret sauce. Form follows function. We are believers, almost religiously, that utility can and should be elegant. Finally, please make sure you have read Dieter Rams's '10 Principles of Good Design' before you start your endeavor."

SOFIE CHRISTENSEN EGELUND



Egelund recently expanded Vipp, the company founded by her grandfather, into lighting, furnishings (including the VIPP451 chair, above), and, with the new Vipp Hotel in Denmark, architecture.

ROTTERDAM, NETHERLANDS | @STUDIOTRULYTRULY

Studio Truly Truly

Since opening Studio Truly Truly in 2014, Joel and Kate Booy, both 38, have established themselves on the international design scene. The transplanted Australians—they now call Rotterdam home—have worked with a range of lighting, textile, furniture, ceramics, and glass manufacturers as well as for IKEA's PS Collection, a commission they got straight out of the Design Academy Eindhoven, where Joel attended graduate school. ("Kate learned by osmosis," Joel says.) The couple always work as a team. "I have more energy at the start," he says. "She refines and edits." This year, they were chosen to design Das Haus, the Cologne furniture fair's demo residence, which showcased their plush Press Sofa, glass-and-steel Seismic Table, and more. —AH

▲ Levity Pendant Light





NEW YORK CITY | @GREENRIVERPROJECTLLC

Green River Project

Green River Project—a collaboration between Benjamin Bloomstein, 31, and Aaron Aujla, 33—took its name from the river that runs through Bloomstein's family farm in upstate New York where the studio got its start. The founders, who both have a background in fine arts, "approach design like making artwork," says Aujla. For each collection, the two "create a different narrative," explains Bloomstein, which allows them to explore new techniques and materials. It results in such diverse pieces as their coffee-stained stools upholstered with corduroy and their angular, modern-style bamboo club chairs. Winners of the 2019 Maison & Objet Rising Talent Award, the two designers are showing work in Paris this fall and are currently developing a small, sustainable woodland housing structure. —AT

▲ Brass and Lacquered Wood Daybed

LONDON | @BEFOREBREAKFAST_LONDON

Before Breakfast

Nicki Shen is a morning person. Every day before breakfast the designer makes a to-do list, laying out exactly what she needs to accomplish. "The design process in my head is long and messy," she says. Her designs, however, are not. Shen, 35, founder of the aptly named Before Breakfast studio, makes perfectly minimalist office wares like notebooks, scissors, and pens. Shen trained as a graphic designer and, after getting her MFA from Edinburgh College of Art, began experimenting with Risograph printing, a form of low-cost, high-volume printing that originated in Japan. All of Shen's notebooks are bound with paper handcrafted in her studio and printed with eco-friendly soy inks. Her sleek scissors and ergonomic pen took a year's worth of prototyping to get right. "There was a lot of trial and error but the process was actually very enjoyable," she says. Just imagine how many to-do lists that took. —LS

▼ Everyday Scissors in Black



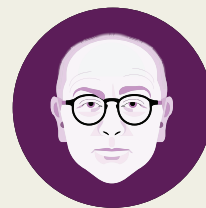
PARIS | @WENDYANDREU

Wendy Andreu

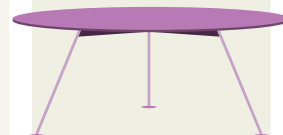
"I was terrible at sewing techniques—sewing machines were a nightmare," recalls Wendy Andreu, 28. An accomplished metalworker, the young Frenchwoman—as a student at the Design Academy Eindhoven in the Netherlands—wanted to go out of her comfort zone and turned to textiles, at first with disastrous results. She solved the problem by using glue. "When you don't know better, you find new ways of doing things," she says. Case in point is the technique and textile she devised called Regen, a composite of glue (silicone or latex) and rope. Combining her metalworking skills with this unique material, she has produced fashion accessories, furniture, and carpets. "I'm interested in materials, processes, and structures, and not the usual way of doing things," says Andreu. "I'm craving to explore more." —AH

▲ Pyramid Shelves

WORDS of ADVICE



"To be a designer means you have to be an engineer, a chemist, a mathematician, a scientist, a painter, a poet, a worker, a carpenter. You need to know many different approaches. First, you need discipline. Second, you need the capacity to be a hard worker. When you draw, draw by yourself, by hand, and not with a computer. You need a lot of passion, but it's a profession. It's not a joke. Last but not least, it's full of responsibilities. We are not artists, we are designers. That's different."

PIERO
LISSONI

Lissoni recently designed the Grasshopper table, with its insect-like legs, as part of a 2019 collection for Knoll.