**RE;CODE & DEKASEGI**

**PREVIEW FUORISALONE 2023**

**“RE;COLLECTIVE MILAN”**

**Sustainability and Upcycling between fashion and design,**

**on display at the FuoriSalone**

**c/o Dropcity, Tunnel 44, Via Sammartini, Milano**

**15 April: Press Preview: h 10:00 – 18.00**

**15/23 April: h 10:00 – 18.00, free access with daily workshops**

The problems our planet is facing today cannot be solved by one actor alone.

It is for this reason that the Korean brand **RE;CODE,** founded by the Korean textile and chemical company Kolon in 2012 with the aim of creating a sustainable fashion brand based on the virtuous circle of limited resources and ethical values ​​as an alternative to fast fashion, will promote a sustainable initiative at the next FuoriSalone, in collaboration with **DEKASEGI,** the Japanese design unit by Schemata Architects (Design) and TANK construction company (Product Realization).

Just like RE;CODE paints a better world through its clothes, to reach more people and solicit action RE;CODE & DEKASEGI have selected nine groups of Asian designers (Japan, Korea and China) who pursue sustainability in their respective fields.

Together, they are the protagonists of the "**Re;collective**" exhibition dedicated to the "**Upcycle**" theme, dreaming of a sustainable future under the slogan of 'creating significant changes together'.

From fashion to industrial design, moving on to furniture design, ranging from seats, street furniture, lighting, to clothes that speak of haute-couture details and tailoring: the theme of reusing industrial waste is tackled with creativity and imagination through the 12 projects on display.

The exhibition is taking place from 15 to 23 April, from 10 to 18, in the evocative setting of **Dropcity,** the new center for architecture and design in via Sammartini in Milan, inside the Magazzini Raccordati of Milan Central Station.

**The venue of Re;Collective exhibition**, designed and realized by **DEKASEGI**, offers communal tables, benches and table lamps realized with waste where, during a rich calendar of workshops, visitors will be given the opportunity to experiment with the recovery of objects, with the idea that solidarity for a sustainable world could become even stronger and wider in the future.

In the reception counter near by the entrance, visitors receive an explanation and may walk through the exhibition hall to view the works one by one. After they can have a break at the relaxing zone, with sofas made of airbag fabrics, and around tables, where they can experience "UPCYCLING" also by joining **"RE;TABLE" which is RE;CODE's upcycling workshop activity**, that will be held several times a day.

During the workshop, the visitor will experience the creative process of upcycling and designing with various subsidiary materials such as leftover labels and buttons. Participants will be provided with a key ring made from repurposed airbag tape and colored straps and will have the opportunity to decorate it using a variety of subsidiary materials.

For the exhibition, Dekasegi conceived a venue composed of fixture and display made of old wood and reused materials. The tables, surrounded by sanded antique chairs, are made of Japanese old wood: by filling the holes, the putty makes flat face and emphasize characteristic mortise and tenon shape of the old wood.

The balloon-type lighting, made of old plastic bags, can be brightly illuminated with a small amount of light source. Display boxes and counter are made of plywood on site. The furniture used in the exhibition, will then become permanent DROPCITY furniture.

Products: **RE;CODE, JO NAGASAKA & NARITAKE FUKUMOTO, EUNHA KIM, HYESUN LEE, JINYOUNG YEON, KUO DUO, KWANGHO LEE, MULTISTANDARD, NURI YEON, PINWU DESIGN STUDIO, ROARCRENEW ARCHITECTS**.

Venue design: **DEKASEGI.**

<https://recollective.recode-global.com>

**RE;CODE**

The Korean company KOLON launched RE;CODE in 2012, with the aim of creating a sustainable fashion brand able to act as an alternative to fast fashion, founded on the virtuous circle of limited resources and ethical values. RE;CODE is a "conscious" brand that designs and produces sartorial creations with refined details, the result of the exquisite know-how of craftsmen and designers, who have been able to re-evaluate waste materials and samples in the warehouses of fashion companies, putting in the foreground the value of 'Togetherness'.

All RE;CODE creations are unique and tell different stories to an increasingly international audience. Since its inception, RE;CODE has presented its clothes full of infinite inspirations in international artistic contexts, environmental forums and fashion shows.

**STACKING CUSHION**

Re;Code collects classic blazers that are no longer in use, either because they remain unsold, are in stock, or have become unwearable. They approach these blazers with the intent to disassemble and recombine their pieces, breathing new life into items that have already fulfilled their original function.

Through breaking the tightly coupled rules of existing structure and arranging the pieces freely, they can create new forms and provide them with a new purpose. This entire process is an upcycling method that they at RE;CODE have been refining for the past 11 years.

The latest creation, STACKING CUSHION, showcased at Re;collective Milan, embodies the essence of our upcycling method by telling stories of transformed blazers.

**SELVEDGE JACKET**

It tells an upcycling story about the discarded edges of fabric, known as ‘selvedge’ which are often overlooked and thrown away after the cutting process.

Re;Code began by exploring the tailors’ waste, which is typically left out of set standards and planned arrangements. They gather these discarded fabric edges and take the time to carefully examine and remember the information embedded in each piece while aligning the selvedges one by one in a meticulous process.

The “SELVEDGE JACKET”, also presented at Re;collective Milan, is made up of selvedges collected from various textures and materials, each with its own unique story.

**Kolon Industries**

Founded in 1954, KOLON is a Korean chemical and textile manufacturing company. Supported by a corporate culture based on communications and creativity, KOLON is committed to its vision as Lifestyle Innovator, spreading innovation, high quality and research values. KOLON’s top-quality products and services exceed the expectations of global customers, being a truly reference point for accountability and smart solutions.

[instagram.com/recode\_](mailto:instagram.com/recode_)

[facebook.com/recodian](mailto:facebook.com/recodian)

[youtube.com/@recode291](mailto:youtube.com/@recode291)

**DEKASEGI**

[noun] a temporary work away from home or overseas, or a person who does this kind of job.

**JO NAGASAKA & NARITAKE FUKUMOTO**

Humans have been creating all kinds of civilizations with rotational motion since the days of fire. From the development of agriculture through irrigation systems using windmills and water mills, to the evolution of food culture through flour milling, to the invention of factories and transportation equipment using steam engines powered by coal, rotary motion has developed along with human evolution. In the midst of all this, or rather in the midst of such vertically-oriented evolution, SENBAN series were made with a new and fun developed method of rotational processing through horizontal, or sideways. The entire project is created by Architect Jo Nagasaka, from Schemata Architects (Design) and Naritake Fukumoto, from TANK construction company (Product Realization), usually working together in architectural design and construction.

This work was a result of their collaboration: Jo Nagasaka conceived the rotational processing and designed the product, while Naritake created the processing machine and realize it.

**MAGAZINE BOWL** is the newest addition to the SENBAN series. By scraping off the pages of a magazine book that has been read, it is transformed from for reading into a bowl for storing things. The cross section of each page appears, so that the cover and pages, which existed on different surfaces when it was magazine, create the surface of the same bowl. The depth of the bowl changes as the pages are turned, and the pages on the opposite side has a series of stories cut out in round slices.

<http://schemata.jp>

<https://www.facebook.com/schemataarchitects/>  
<https://tank-tokyo.jp>

**EUNHA KIM**

Kim Eunha's works are born out of a reflection on modern society and the value attributed to clothing, seen as a container of memories and emotions.

In modern society, trends are moving faster and faster. Thus, clothes that until recently were worn as if they were tailor-made for us are quickly thrown away. From a certain perspective, clothes can be said to be the main means of self-expression; Kim Eunha then found herself struggling to deprive herself of garments she attributed to personal memories or memories of "someone" from the past that he could not part with. Collecting clothes containing various memories, the artist focuses on unique colors, prints and textures, combining them to create new shapes. The result are new objects that present themselves to the public in lively tones, as if they were forgotten and rediscovered realities, a contradiction between something apparently unknown which is actually familiar.

**FLUFFY TREE STUMP** is a stool and object made with clothes, labels, buttons, zippers sewn together. The work is padded and comes in shades of black and white. The mushroom-shaped object constitutes an element in itself that can be separated from the main work.

[https://www.instagram.com/kimuna.zip/](https://www.instagram.com/bonchu_____/)

**HYESUN LEE**

Since she participated in a group exhibition of creating works with marine litter collected from Jeju beach in 2016, the artist Hyesun Lee has made abandoned buoys, fishing nets and floats the protagonists of her art. Among her most famous works there are a series of lanterns of different shapes called **HAND LIGHTHOUSE**, a lighthouse in a hand.

Made with the waste abandoned in the sea, the lanterns describe the virtuous circle through which waste takes on a new important and essential function, such as that performed by the lighthouse for ships sailing in the night sea.

The process of making these lamps consists of going and then ‘Beachcombing’ the abandoned sea waste plastics there. The plastic that has stranded on the beach after a long float in the waves, takes on a new look given by colors faded by sunlight, and crushed and scratched surfaces. Hyesun Lee then makes various metal shapes using handcrafted techniques such as silversmithing, fabrication, welding, screw connection and cold joining technique, and then completes the individual works by combining them properly with the polished marine plastic waste.

The sea waste plastic lighting objects, reborn by the artist's hands, not only reduce and recycle marine plastic waste, but also present a new opportunity and solution on how to reuse the abandoned and consumed waste.

**FISH TRAP.** Material: brass, fishing gear, marine plastic. Size: 200X120X160MM.

**FLOAT SHE -3.** Material: Bronze, brass, buoy. Size: 125X145X185MM.

**FLOW.** Material: brass, buoy, volcanic stone. Size:145X85X330MM.

**ooo**. Material: brass, buoy. Size: 150X150X320MM.

**FROG-2.** Material: brass, buoy. Size: 180X180X295MM.

<https://www.instagram.com/bonchu_____/>

**JINYOUNG YEON**

Born in 1993, with a degree in furniture design, Yeon Jin-young creates tables, armchairs and lights using industrial equipment and discard parts such as padding, ventilation ducts, tents, reinterpreting the physical properties of waste material and giving them new value. This exhibition features **AIRBAG ARMCHAIR** that has been created by repeatedly disassembling and reassembling airbags that were originally used in cars. The unitized tube-type airbag has been aesthetically transformed through various processes, including repeated destruction. Additionally, the chair has been made using defective airbags from the mass production process, and this highlights the importance of sustainability through new interpretation and usage.

https://www.instagram.com/hang\_jin\_/

**KUO DUO**

KUO DUO is a Screative studio for three-dimensional design led by Hwachan Lee and Yoomin Maeng. Both majored in Industrial Design, the studio creates furniture, product, living object and space installation. Their work is a series of processes of discovering and playing with different techniques and materials to try a wide range of expressions.

This exhibition features KERF PLASTIC CHAIR & ARMCHAIR, the results of their current experiment on recycled plastic board. They’ve found that this material is highly similar to the plywood in terms of materiality and tried to apply a woodworking technique, ‘Kerf Bending’, which is used to bend wood, to the recycled plastic. Hard and thick plastic boards become soft and bent without the use of heat, glue, or any chemical process. This new possibility of processing the material is what they aimed to showcase throughout this work.

**KERF PLASTIC CHAIR.** Material: Recycled LLDPE / Size:W360 x D587 x H800 (mm)

**KERF PLASTIC ARMCHAIR.** Material: Recycled LLDPE / Size:W670 x D570 x H800 (mm)

[www.kuo-duo.com](http://www.kuo-duo.com)

**KWANGHO LEE**

Kwangho Lee lives and works in Seoul, South Korea, having received his bachelor of arts in 2007 from Hongik University, majoring in metal art and design. Making things by hand was a great joy of his as a child, reminding him of his grandfather, a farmer himself, who constantly made daily household goods from natural materials found nearby. Lee appreciated the way he looked at everyday objects and thus began to approach things in similar ways; to give new meaning and function to the most ordinary. Today, as Lee continuously presents new series of works, he develops his practice by discovering moments of materials joining another.

**NYLON STOOL.** As an extension of Lee Kwang-ho's signature work, the KNOT SERIES, a three-dimensional body was created by recycling mountain climbing ropes specially produced in Kolon industries for this exhibition.

[www.kwangholee.com](http://www.kwangholee.com)

<https://www.instagram.com/_kwangho_lee/>

**MULTISTANDARD**

At MULTISTANDARD the focus is to make ideas tangible by using new perspectives and the benefits of technology as a proactive tool in design.

With the renewal of values aiming at reflecting a diverse society, Multistandard needs to create new scenarios by rereading past histories and cultures, developing new manufacturing technologies that are difficult to realize with conventional production methods and experimenting with the characteristics of materials, while moving back and forth between affirmation and denial, using our imagination freely.

**CHOPPING** reveals the distortion and undulation of individual trees by chopping wood. Wooden furniture is usually processed into horizontal and vertical planes as planned 'timber', but by processing the wood using primitive wood-chopping methods, the living form of the tree inside is exposed. By literally standing them back-to-back, they are created as objects that can be used as stools or side tables.

The way softwood timber with an evident grain splits is highly dependent on individual information such as the growing environment and age of the timber. How the wood swells and distorts along the grain while making a cracking sound can be said to be the memory of the tree as it once lived in the mountains.

The collection of "chopping" is a series of individual differences and has the potential to be developed in various ways depending on the species and condition of the wood used. In this exhibition, the pieces are made from rejected timber from the market due to warping or splitting. Although the timber has been excluded from the distribution system, we thought it would be possible to recognize the value of the material not as 'timber' but as a result of the "chopping" process that confronts the character of each tree.

We hope to reduce a large amount of unused timber, and at the same time expand awareness of the current situation of timber behind productivity and efficiency, and to update the attitude of timber merchants, the forestry industry, forests and the environment. We also hope to provide an opportunity to explore new possibilities in modern manufacturing, which has become more efficient and uniform.

<https://www.multistandarddesign.com>

<https://www.instagram.com/_multistandard_/>

**NURI YEON**

Nuri Yeon's artwork series stems from his personal interests, which drive his random collection of news articles and objects. His inspiration for this series began with an article about 'lunar samples return', which sparked the idea that even the smallest object, when given a new function and story, becomes a "new territory".

Nuri's collection comprises various sound devices, including vintage speakers and amplifiers of different types. He captures the visual representation of sound through mixed states of pre-set. By using a sound-reactive approach, he allows viewers to "read" the sound through their eyes and imagine its shape without listening to it.

**NEW TERRITORIES - DIAMOND**

Nuri's approach involves creating new combinations of sub-quality products, such as vintage speakers with rough appearances and defective airbag binding patches. He repurposes these materials by combining them with others to make pedestals and sound-absorbing materials for the speakers. He achieves this without additional processing.

Nuri's creativity extends to using materials that has lost its use, such as a cloth rail hanger, a large spring, and discontinued industrial light bulbs, to create a new functional object, the floor light. This creation demonstrates his commitment to exploring new perspectives and creating new combinations of materials that challenge traditional notions of value.

<https://www.instagram.com/nurigiela/>

**PINWU Design Studio**

PINWU Design Studio was founded in 2004, base on Yuhang, Hangzhou, China. The three founding designers, Lei Zhang (China), Jovana Zhang (Serbia), Christoph John (Germany), focus on the deconstruction of Chinese traditional handicrafts and materials, applying in different areas such as art installation, furniture, traffic, space, product, graphic, brand strategy, curating and so on.

The mission of PINWU Design Studio is overturning the traditional design language and creating contemporary design works base on the deconstruction research about Chinese traditional handicrafts and materials. We call it “FUTURE TRADITION”.

**CEWO**

Ceramic and porcelain leftovers from Jingdezhen, the Chinese capital of Porcelain with countless workshops and factories, become the protagonists of the work of PINWU Design Studio.

For the Re;collective exhibition they present a seat made of ceramic and wood leftovers, 2 materials which are very hard to recycle traditionally, combined through stitching them together. The pieces of wood build the solid base and the ceramic parts form the upper seating surface by combining two opposing materials into a symbiosis in shape and function.

<http://www.pinwu.net/product2.php>

**ROARCRENEW ARCHITECTS**

PROBLEMS

Since 2015, due to the rapid expansion of the capital, Hundreds of millions of shared bicycles were abandoned. Resources are wasted. This is the environmental cost of China's economic growth.

COMPARE

By comparison, shared bicycles in European countries, due to out of capital expansion rapidly,

shared bicycles serve the society in an orderly way.

SOLUTION

Use the original abandoned bicycle and upgrade to new socially valuable functions, like barricade sign (warning sign, expanding barriers) and urban facilities (table&chair, fire estinghisher, trash can).

<http://roarc.design>

**DROPCITY ARCHITECTURE AND DESIGN CENTRE**

From the 15th to the 23rd of April, Dropcity Convention 2023, the winning project of the second edition of Festival Architettura promoted by the Ministry of Culture's General Directorate for Contemporary Creativity, produces and hosts a dense program of exhibitions, installations, lectures and talks with the participation of international architects and designers. Inside the spaces of the Magazzini Raccordati of Milan's Central Station along Via Sammartini, Dropcity Architecture and Design Centre, conceived by architect Andrea Caputo and developed thanks to Nhood, presents a preview of what in 2024 will become a place for work, aggregation and debate on architecture and the contemporary city, hosting: exhibition galleries, production workshops, carpentry, robotics and advanced prototyping laboratories. In addition, a large area will be dedicated to research, teaching and office space for industry professionals. A materials library and a public library, focusing on architecture and design topics, will complete the program.

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