

SIDE GALLERY

GYUHAN LEE



Pendant Light

Manufactured by Gyuhhan Lee
Korea, 2026

Recycled paper packaging (various brands), Hanji,
steel, electrical components

Measurements

60 × 60 × 150h cm
23,6 × 23,6 × 59,1h in

Edition

Unique piece

About

Gyuhhan Lee's Pop Craft Structure series explores the intersection of consumer culture, material reuse, and traditional Korean craftsmanship. Working with discarded packaging from globally recognized brands, Lee transforms mass-produced waste into carefully constructed furniture and lighting pieces.

Through a process that is both intuitive and methodical, Lee collects and reinterprets materials typically overlooked and destined for disposal. His practice is rooted in repetition and manual making, where the visual language of popular brands—logos, typography, colors, and graphic fragments—is integrated into refined sculptural compositions.

This pendant lamp draws inspiration from the dense visual landscape of Asian cities, where commercial signs, illuminated advertisements, and local businesses coexist within an ever-changing urban environment. Familiar logos are stripped of their original commercial function and become part of a new architectural composition in which memory, light, and material are brought together.

By combining recycled packaging with traditional Korean Hanji paper, Lee creates translucent surfaces that diffuse light while preserving traces of their previous identity. The work establishes a dialogue between heritage and contemporary visual culture, transforming discarded materials into objects of permanence through meticulous craftsmanship.

Biography

Gyuhhan Lee (1996, Seoul) began his formation at Kaywon University of Art and Design, where he specialised in Living Design, questioning the role of the waste that everyday actions carry with them, a question that will give rise to interesting design proposals, where he has forged a personal line. His first series "On My Seat" transformed Nike boxes into pieces of furniture, intermingling mass production, the waste of the product of which he was a consumer, in pieces close to craftsmanship, where accumulation gave rise to new forms of furniture, putting comfort, utility and consumism in the spotlight. The design of the new pieces was also questioned from an aesthetic point of view, rethinking dynamism through the use of the symbol, as a pattern that would end up setting a rhythm, both chromatically and formally, when intertwined in the final design.