Ico Migliore, an architect and three-time winner of the Compasso d’Oro Award, is Professor at the Politecnico di Milano and Chair Professor at Dongseo University in Busan (SK). He is co-founder of the Migliore+Servetto, a Milan-based design studio that is internationally renowned for its spatial and communication design works. He’s behind several major cultural destinations in Italy and abroad, such as the Egyptian Museum in Turin, the ADI Design Museum in Milan, and the Chopin Museum in Warsaw, and memorable installations such as the dynamic α-cromactive light structure in the Intesa Sanpaolo skyscraper designed by Renzo Piano in Turin. In the field of urban design, M+S realized the Blue Line Park a Busan, South Korea, and is in charge of the art direction and coordination of the public interventions in the common ground of MIAD, Milano Innovation District in addition to the wayfinding. Recently the Studio designed the interiors of the new headquarters of The Human Safety Net, the Generali Group’s social foundation, within the Procuratore Vecchio in Piazza San Marco in Venice, and the interiors of the new headquarters of Generali’s social foundation within the Procuratie Vecchie in Piazza San Marco in Venice. Ico Migliore has contributed to discussions on the evolution of design with texts such as: “Sketches, Maps, Sceneries” (Electa 2021) and “Time to Exhibit” (Franco Angeli 2019).
President’s Message

First of all, I would like to sincerely congratulate the collaboration between Professor Ico Migliore, a distinguished chair professor at our university and a world-renowned environmental architect from Politecnico di Milano, and our graduate emerging designers on the successful organization of this intergenerational exhibition. Dongseo University has been committed to the early establishment of its design programs and now proudly boasts being one of the leading institutions in the country. As part of our efforts to secure a globally competitive design education, we invited Professor Ico Migliore as a chair professor in 2019, providing our students with exceptional education along with global opportunities. This exhibition presents a special opportunity to experience both the artistic world of Professor Migliore and the creative possibilities of our graduates who have grown under his guidance. It is my belief that through this exhibition, Professor Migliore will strengthen communication with Korean audiences, and our emerging artists will find a platform for growth. To the visitors, I hope this exhibition becomes an inspiring moment, where the collaboration between a master and emerging designers ignites their imagination. Additionally, I hope it serves as a time to appreciate the achievements of our university’s global education. Wishing for the utmost success of this exhibition. Thank you.

Preface : LIVING PATTERNS

"Vibrant Patterns Engrafted in Design Education—"

Junyoung CHANG

Professor, Design College, Dongseo University

Director, Asia Design Center for Future

Dongseo University Global Design Education

The ‘Living Patterns’ exhibition showcases a unique educational achievement of Dongseo University’s College of Design, which has been ongoing for the past five years, alternating between Busan and Milan. The elegant artistic traditions of Italy, following the Renaissance of literary revival, the sophistication of modern design, and the innovative and outstanding design sensitivity of Professor Ico Migliore, began to bring a fresh breeze to the design education in modern-day Korea, particularly in Busan, in 2019. Through various activities in Busan, Milan, and virtual online spaces, our students have flourished in their skills and creativity. From workshops, special lectures, and field studies to intensive two-week projects, including mini-projects, the rigorous training journey continues to shape and refine our students.

Ico Migliore LIVING PATTERNS

Migliore+Servetto aims to reinterpret the Moon Jar archetypes—which encapsulates the uniqueness of the Korean identity through iconic simplicity—reworking it artistically through sharp cuts and the addition of patterns designed by Ico Migliore. Like etchings, almost like a meaningful tattoo to be decoded, the patterns build an immersive graphic landscape. The moon jar becomes a theatre of life, made up of intersections and layers, a pattern of paths that generates new inhabited spaces, opening up reflections on the relationship between humans, nature and construction. It is a "transform" design that reveals the richness of the infinite micro stories of which it is composed and which the cuts imposed on the perfect shape of the moon jar finally liberate in the space.

Young Artists

Jina YU

Awarded at the Korean Interior Design Exhibition(2018) and DDS Interior Architecture Design Exhibition(2018)

Received the Grand Prize and Society Paper Award at the Korean Institute of Interior Design’s Annual Academic Conference(2021)

Participated in workshops led by Professor Ico Migliore for Averses starting in 2019 and took part in the exhibition “Lightmorphing”(2019)

Hana NA

Korea Institute of Interior Design Competition(2013)

Master’s degree in Interior & Living Design from Domus Academy(2020)

Chae-Camilla Gim(Interior Architecture/South Korea, 2021–2022)

This artwork is a reinterpretation of Italian architect Ico Migliore’s patterns, themed as “People with Energy,” applied to a traditional Korean pottery vessel called “Onggi,” which embodies the spirit of earth. The original patterns have been transformed into a composition where the energy of three individuals spreads outward in a triangular arrangement. The vessel is created using UV resin, colored in different layers of transparency with white and mustard tones, to represent the pattern on the Onggi arrangement. The vessel is created using UV resin, colored in different layers of transparency with white and mustard tones, to represent the pattern on the Onggi arrangement. The vessel is created using UV resin, colored in different layers of transparency with white and mustard tones, to represent the pattern on the Onggi arrangement. The vessel is created using UV resin, colored in different layers of transparency with white and mustard tones, to represent the pattern on the Onggi arrangement.

To complete the exhibition of this project there will also be eight original drawings by the architect, made during the work to reflect on the patterns in dialogue with the soft shapes of the moon jar.