

Marta Los Angeles and curator Dung Ngo present:
KNIFE, FORK, SPOON 3.0, with Works by a
dozen Artists & Designers, presented with
support from DWR, premiering at ARK
Journal's Design / Dialogue as part
of the 14th Edition of 3 Days
of Design, Copenhagen,
June 10–12 2026

Marcin Rusak



Various Artists
Knife, Fork, Spoon 3.0

ARK Journal's
Design / Dialogue

Den Frie Udstilling
Oslo Plads 1
2100 Copenhagen
Denmark

3 Days of Design
June 10 – 12 2026

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Marta

With works by (A-Z) —

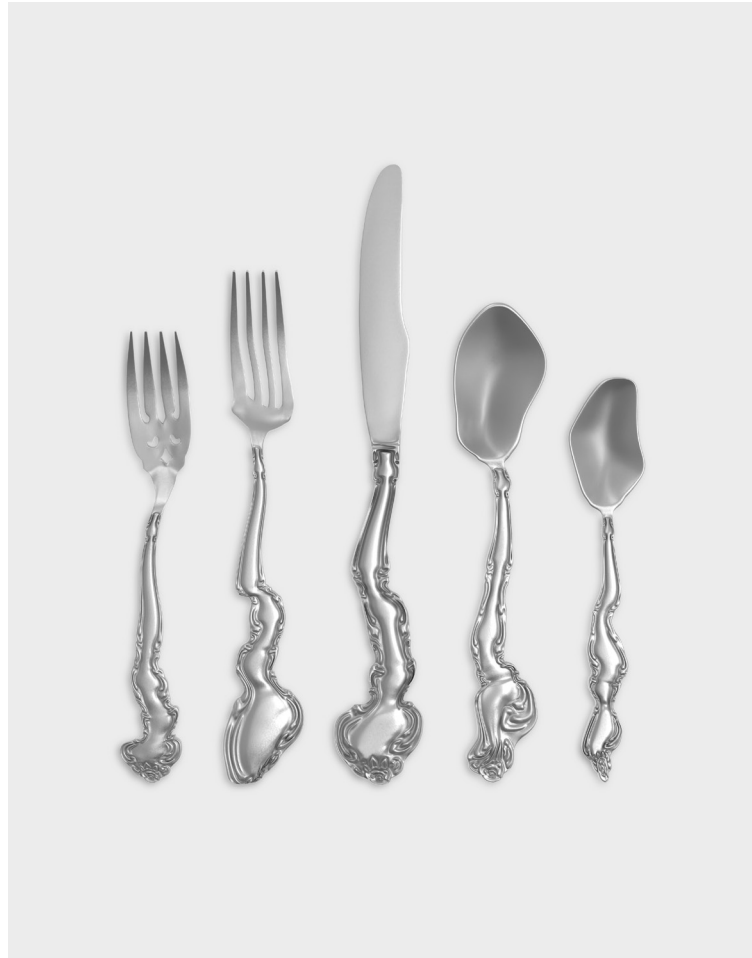
Rafael de Cárdenas
Charlap-Hyman & Herrero
Johnston Marklee
Misha Kahn
Minjae Kim
Greg Lynn

Nifemi Marcus-Bello
Jolie Ngo
Jacqueline Rabun
Marcin Rusak
SO-IL
David Wiseman

New York, NY & Los Angeles, CA — Marta and curator Dung Ngo are proud to present KNIFE, FORK, SPOON 3.0, an ambitious new project commissioning eleven contemporary flatware designs produced through 3D-printing, realized by some of today's leading artists and designers, presented with generous support from Design Within Reach (DWR).

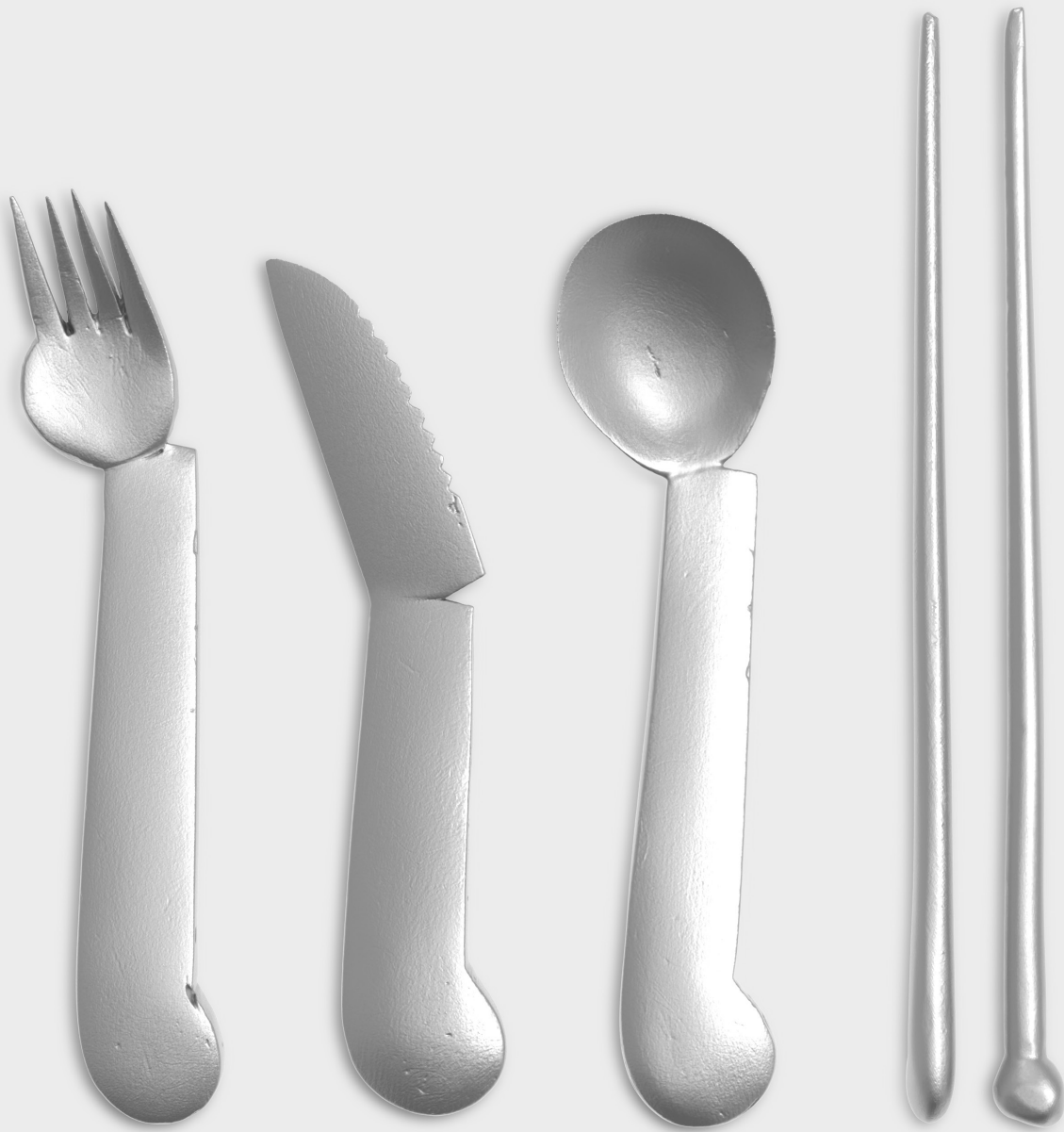


Jacqueline Rabun



Charlap-Hyman & Herrero

Although 3D-printing has long been used for industrial prototyping and specialized components, its creative potential in design remains underexplored. KNIFE, FORK, SPOON 3.0 seeks to change that. New York-based design curator Dung Ngo and Los Angeles-based art and design gallery Marta have commissioned eleven new flatware collections from a global roster of practitioners, 3D-printed in stainless steel and presented for the first time at ARK Journal's Design/ Dialogue exhibition as part of 3 Days of Design in Copenhagen, Denmark.



The participants represent a curated group of established and emerging talents—artists, architects, and designers ranging from Misha Kahn and Jolie Ngo’s playful, idiosyncratic aesthetics to the research-driven approaches of architectural practices Johnston Marklee and SO-IL. The project also highlights global dining cultures through designers such as Nifemi Marcus-Bello of Lagos, Nigeria, and Minjae Kim of Seoul, South Korea. p. 4 / 11



Greg Lynn

Cutlery is an intimate part of daily life: a universal touchpoint that transcends culture and generations. Since the early 20th century, modern flatware has evolved far beyond utility; it embodies how design, technology, and culture reflect and shape our everyday experiences. Yet, the manner in which flatware is made has barely changed in 150 years. Since the Industrial Revolution, production has depended on heavy industrial tooling and costly machinery that often limits innovation.

The 21st century introduces 3D-printing as a transformative alternative. This technology enables rapid prototyping, design freedom, and creative customization while allowing complex geometries impossible to achieve through traditional methods. Additive manufacturing reduces material waste, supports localized and on-demand production, and simplifies supply chains. These innovations were captured by the avant-garde architect Greg Lynn’s 3D-printed flatware commissioned by Alessi in 2007, but they were produced in very limited quantity due to the limited technical capabilities at the time. Two decades later, Lynn’s design will be part of this launch.

Marta

"If handmade flatware represents 'Version 1.0,' and industrial manufacturing marks 'Version 2.0,' then 3D-printing heralds Version 3.0," says curator Dung Ngo. "These twelve designs are forward-thinking in both form and production technique, demonstrating that—like its social function—flatware is constantly evolving," p. 5 / 11

In addition to being represented by and with Marta, all twelve designs will be featured in the upcoming exhibition *Knife Fork Spoon: Everyday Tools, Extraordinary Design*, opening at the Denver Art Museum in May of 2026.

Dung Ngo
Marta Los Angeles

Misha Kahn



Marta



Rafael de Cárdenas & Robert Passov

Rafael de Cárdenas is a designer and creative director based in New York. Since 2006, he has maintained a multifaceted international practice encompassing residential and commercial interiors, architecture, furniture design, art advisory, and brand development. De Cárdenas and his studio, Rafael de Cárdenas, Ltd., have been the recipients of numerous awards and were the subject of a book-length monograph published by Rizzoli in 2017. His projects for clients including Baccarat, Cartier, Christie’s, Kenzo, Nike, Nordstrom, and Skims—as well as numerous private individuals—span the US, Europe, and Asia. www.rafaeldecardenas.com

a practice that considers all aspects of the built environment, from site plan to furniture, having worked across the US, as well as in the UK, France, Switzerland, Austria, the Netherlands, Italy, Hong Kong, and Lebanon. They have designed stores for Aesop and Moda Operandi, as well as sets for the Santa Fe Opera and the Juilliard School. In 2018, CHH introduced an ever-growing line of textiles and rugs with F. Schumacher & Co., alongside their collections of lighting and furniture produced independently. Their discipline-bending group exhibitions for Jeffrey Deitch and Hauser & Wirth, among others, meld their curatorial practice with ambitious scenography. Charlap Hyman & Herrero’s residential projects, spanning ground-up architecture to sensitive restorations and interiors, have given them opportunities to collaborate with other leading firms, and to expand on the legacies of houses by IM Pei to Stanford White. www.ch-herrero.com



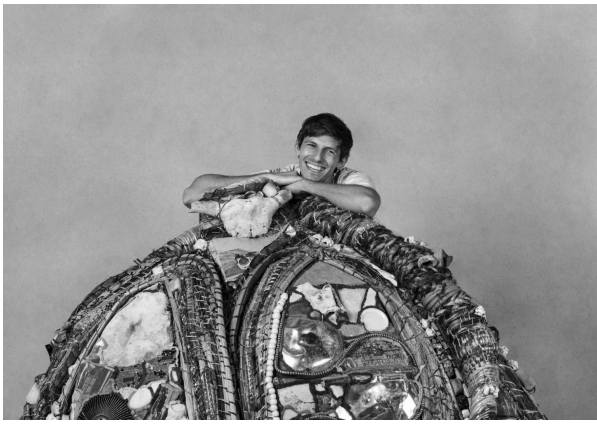
Sharon Johnston & Mark Lee

Sharon Johnston, FAIA and Mark Lee are the founding partners of Johnston Marklee, based in Los Angeles, CA. Since its establishment in 1998, Johnston Marklee has been recognized nationally and internationally for its engagement with arts and culture within the contemporary city, while rooted in the history and foundations of the discipline with over 50 major awards, including the 2024 Richard Neutra Award for Professional Excellence and the 2022 American Academy of Arts & Letters Award in Architecture. The firm’s work is in the permanent collections of MoMA, the Art Institute of Chicago, the Menil Collection, SFMOMA, Carnegie Museum of Art, and the Architekturmuseum of TU Munich. www.johnstonmarklee.com



Adam Charlap Hyman & Andre Herrero

Charlap Hyman & Herrero is an architecture and design firm started in 2014, with studios in Los Angeles and New York. Principals Adam Charlap Hyman and Andre Herrero lead



Misha Kahn (b. 1989, Duluth, MN) received a BFA in furniture design from the Rhode Island School of Design in 2011. His work exists at the intersection of design and sculpture, exploring a wide variety of media and scales. Kahn's approach combines an array of processes, from casting, carving, welding, and weaving, to imaginative and singular modes of production. This freewheeling approach prompted design technologist John Maeda to say, "Misha creates work for a parallel wonderland, where traditional perception of material and structure is pushed to the edges of the room to make space for one big party." Kahn's work has been exhibited internationally at the Museum of Art and Design, the Dallas Museum of Art, The Walker Art Center, and the Whitney Museum of American Art. His pieces live in the permanent collection of numerous museums and public collections such as The Museum of Fine Arts, Houston, the Dallas Museum of Art, and the Corning Museum of Glass. www.mishakahn.com



Minjae Kim (b. 1989, Seoul) lives and works in Ridgewood, Queens. An alumnus of the Architecture program at Columbia University, in 2018 Kim began complementing his interest in the built environment with works built

from hand. Minjae's dovetailing sculpture and furniture practices persuade through functionality both suggested and actual. From his predictive bodily impressions in wood to the silhouettes of his quilted fiberglass hulls and vessels, Kim insists on the invitation to actuate form and produce generative artistic meaning through materiality and touch. The artist's inaugural solo exhibition, *I Was Evening All Afternoon*, was held at Marta in 2021, and Kim has since gone on to present work with Etage Projects, Nina Johnson, Blunk Space, and Salon 94, among others. A pair of Minjae's works from 2023, *Garb 4* and *Moon Jar*, reside in the permanent collection of the Denver Art Museum. Minjae has been recognized in a cadre of publications, including *Apartamento*, *Architectural Digest*, *Cultured*, *Financial Times*, *Milk*, *The New York Times*, *Office*, *Pin-Up*, *Surface*, and *Wallpaper**. www.minjae.kim



Greg Lynn has been an innovator in redefining the medium of design with digital technology as well as pioneering the fabrication and manufacture of complex functional and ergonomic forms using CNC machinery. The buildings, projects, publications, teachings and writings associated with his office have been influential in the acceptance and use of advanced materials and technologies for design and fabrication. As design opportunities today extend across multiple scales and media, his studio Greg Lynn FORM continues to define the cutting edge of design in a variety of fields. His work is in the permanent collections of the most important design and architecture museums in the world including the CCA, SFMoMA, ICA Chicago and MoMA. Because of his early studies in philosophy and architecture he has been involved in combining the realities of design and construction with the speculative, theoretical and experimental potentials of writing and teaching. In addition to designing consumer products utilizing new materials and manufacturing technologies with companies like Vitra, Alessi, Nike and Swarovski he is also →

a co-Founder and Chief Creative Officer of the Boston based intelligent lightweight mobility company Piaggio Fast Forward. In 2002, he left his position as the Professor of Spatial Conception and Exploration at the ETHZ (Swiss Federal Institute of Technology Zurich) and became an Ordentlicher University Professor at the University of Applied Arts in Vienna. He is a Studio Professor at UCLA's school of Architecture and Urban Design where he is currently spearheading the development of an experimental research robotics lab. He was the Davenport Visiting Professor at Yale University from 1999–2016. www.glform.com



Nifemi Marcus-Bello (b. 1988) is a Lagos, Nigeria-based artist and designer. Recognized for his community-oriented, ethnographic approach to design and its adjacencies, Marcus-Bello exploits material constraints in pursuit of new forms. His interest in manufacturing scales, production availability, and design anthropology have led to accolades from Architectural Digest (2023), Hublot / LVMH (2022), and Wallpaper* (2021). In 2023, his Friction Ridge Bench was acquired by The Art Institute of Chicago. In 2024, the artist's TM Bench with Bowl was acquired by both the Los Angeles County Museum of Art, and the Art Institute of Chicago. Other works by the artist reside in the collections of The Design Museum (London), The Museum of Modern Art (New York), and the Denver Art Museum. Oríki (Act III): Whispers of a Trail is the artist's third solo presentation with the gallery. In late-2025, selections from all three acts of Oríki traveled to Marcus-Bello's adoptive hometown of Lagos for a presentation at Tiwani Contemporary. That exhibition coincides with a retrospective of Acts I–III published in tandem with Apartamento. www.nmbello.com

Jolie Ngo (b. 1996, Philadelphia, PA) is a Vietnamese-American designer based in Santa Barbara, California. She makes objects that quietly resist definition. Working primarily with 3D-printed ceramics and plastics, her practice flattens the hierarchy between the digital and the handmade. She draws colors from hazy gradients, digital textures, and soft pixelation—surfaces influenced by screen-based experiences, yet firmly grounded in material presence. These pieces gently reference domestic forms like lamps, mirrors, or furniture, without ever fully committing to function. They carry subtle humor, quietly poking at ceramic tradition while deeply respecting its history. Her work lives comfortably between categories, inviting open-ended relationships rather than demanding explanations. Ngo received her BFA in Ceramics from the Rhode Island School of Design and her MFA in Ceramic Art from the New York State College of Ceramics at Alfred University. www.ngojolie.net



Jacqueline Rabun is an interdisciplinary artist and the founder and creative director of Jacqueline Rabun, a world-renowned fine jewelry brand. Universally regarded as one of the leading voices in design globally, her eponymous maison, founded over 30 years ago, is known for its considered articulation of the human experience, using precious metals and gemstones to express emotional landscapes. Rabun's career highlights include a number of collaborations and partnerships such as those with Halston and Carl Aubock, alongside Georg Jensen with whom she has been collaborating with over the past 24 years, creating the brand's most commercially successful collections to date. Rabun more recently designed an exclusive series for Carpenters Workshop Gallery, who in 2023 held a Retrospective of her work at their →

newest London cultural space, Ladbroke Hall. The exhibition showcased archive material and designs from a career spanning 30 years. Recognizing her impact, *The Jewelry Book* (Phaidon) includes her among 300 of the most influential names in jewelry from the past two centuries. www.jacquelineraun.com



solo presentations at the BIO 27 design biennale, Ljubljana, Slovenia; Carpenters Workshop Gallery, Paris; Ordet, Milan, Italy; Twenty First Gallery, New York; Cobra Gallery, Shanghai; and the Horta Museum, Brussels, Belgium. He has also taken part in important group exhibitions at Hauser & Wirth, Somerset and London, Museum für Gestaltung in Zürich, William Morris Gallery, London and Jerwood Visual Arts, London. www.marcinrusak.com



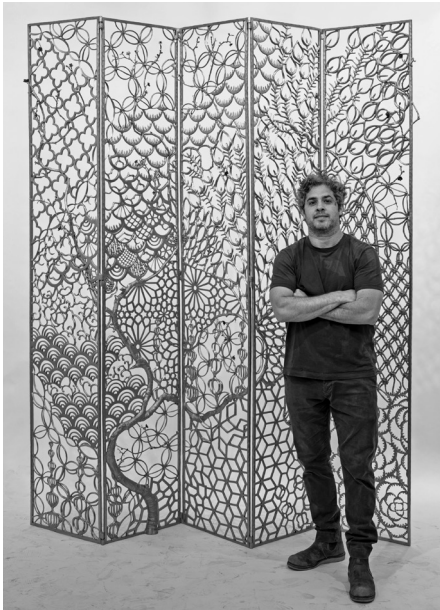
Marcin Rusak finds vitality through experimentation and constant discovery, from which he learns and examines the themes of transience, nature, and beauty. The studio acts as a laboratory, inventing concepts as grounds for experimentation. Marcin Rusak (b. 1987, Warsaw) is an artist and multidisciplinary designer interested in ideas of value, ephemerality, and aesthetics. Specializing in storytelling, process, and material investigation his work often incorporates research, object and installation as well as visual creations to explore overlooked details of our lives which, recreated and re-imagined, are shown again in a different light. Rusak has exhibited worldwide including most recent



Florian Idenburg & Jing Liu

Jing Liu, co-founder of SO-IL in 2008 with Florian Idenburg, brings over 20 years of experience to her mission-driven projects. Her work explores new construction techniques, exemplified in Kukje Gallery and K11 Museum, and engages with urban transformation in projects like the Martin Luther King Library and Melbourne Arts Precinct. Jing considers the feedback loop between cultural, social, and economic systems to contribute to equitable futures. She is a board member of the Urban Design Forum and a director of AIA New York Chapter, promoting design culture and global exchange. An adjunct faculty at Columbia University and visiting faculty at Princeton, Jing has been inducted into the American Academy of Arts and Letters and received awards including the Vilcek Prize for her contributions and leadership. Florian Idenburg, co-founder of SO-IL, is an acclaimed architect known for his innovative residential designs. With experience in Amsterdam and Tokyo, he's significantly shaped Brooklyn's multi-family housing scene, creating market-rate and affordable projects that redefine typologies. His work, explored in *In Depth: Urban Domesticities Today*, transforms spaces into livable environments, prioritizing well-being and community. A recipient of multiple awards, including the Charlotte →

Köhler Prize (2010), the American Academy of Arts and Letters Architecture Award (2022), and the United States Artists Fellow Prize (2022), Florian is a registered architect in the Netherlands and an International Associate of the American Institute of Architects.
www.solidobjectives.com



David Wiseman (b. 1981) is a contemporary American designer and artist who produces sculpture, furniture, lighting, and site-specific installations that bring his awe for nature to our built environments. Working from L.A. across the ancient mediums, he draws inspiration from his study of global decorative arts traditions and a reverence for timeless craft techniques, while maintaining a distinctly contemporary sensibility. Wiseman occupies a unique position in the world of contemporary design, bringing conceptualization, fabrication, and craft together under one roof. Wiseman's studio model affords him artistic control over each stage of making—from drawing and sculpture to casting and finishing. With his brother, Ari, they have built an environment that includes viewing rooms, gardens with species both inspired by and references for Wiseman's work, and extensive purpose-built production spaces. Wiseman has made site-specific installations for public institutions, international brands, and private collections. His work is included in the permanent collections of the Corning Museum of Glass, Crystal Bridges Museum of American Art, Los Angeles County Museum of Art, and Rhode Island School of Design Museum. Wiseman's designs are regularly featured in media outlets such as The New York Times, The World of Interiors, and Architectural Digest. His recent monograph, *The Four Seasons of Flower Fruit Mountain*, was published by August Editions in 2024. www.dwiseman.com

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