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Blown-up furniture is having a moment

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Korean designer Seungjin Yang is presenting his *Blowing* collection at PAD London, transforming ordinary balloons into sculptural pieces of furniture. It would be just another piece of exciting design news if his furniture didn't genuinely look like balloons.

At first glance, the pieces from the *Blowing* collection appear as though they might burst under the weight of someone sitting on them. Their rounded silhouettes, glossy surfaces and vibrant colours resemble inflated balloons, like those a street performer might twist into a sword or poodle for a child. However, Yang has reinforced his balloon structures and transformed them into functional seating. By coating them with multiple layers of epoxy resin, he gradually turns them into chairs, armchairs and sofas that look as though they have been frozen in the moment of inflation.



Courtesy of Seungjin Yang

Born in 1986, Yang grew up in Hongcheon, a small town in rural South Korea. He showed an interest in making things by hand from an early age, creating intricate models and paper aeroplanes. He studied design and metalwork at Hongik University in Seoul, graduating in 2013. During his studies and subsequent career, he began exploring the possibilities of different materials, and his experiments with balloons and epoxy resin eventually developed into the *Blowing* series. Today, he lives and works in Seoul, where he continues to develop his approach to furniture that exists somewhere between functional object and sculpture.



Courtesy of Seungjin Yang

In an interview with the Korean magazine *Living Sense*, Yang explained that he was less interested in the balloon itself than in the possibilities for shaping objects through inflation. “Actually, the balloon wasn’t important. What mattered more to me was that the chair was created through inflation,” the designer said. This idea also explains the apparent simplicity of his pieces: rather than concealing the material or forcing it into traditional furniture shapes, Yang works with its natural behaviour and the way it expands, curves and occupies space.



The production process is more precise than it might initially appear. Each balloon is shaped, coated with epoxy resin and left to dry, with the process repeated to create a solid structure. It is precisely this contrast between apparent fragility and actual strength that makes the collection so interesting: the objects retain the visual lightness of balloons, even though their construction serves an entirely different purpose.



Courtesy of Seungjin Yang

Yang is presenting the *Blowing* collection at PAD London, held from 13 to 18 October 2026 at Berkeley Square in London. At the fair's 18th edition, dedicated to collectible design, art and decorative objects, he is exhibiting with Gallery LVS & Craft at stand B22. The gallery showcases contemporary Korean art, design and craftsmanship, connecting traditional techniques with new approaches to materials and form. For the London edition, Yang has created a sofa, two armchairs and two chairs. Their appearance evokes the playfulness of objects that are usually short-lived, but the production process transforms them into more durable pieces of furniture.



Courtesy of Seungjin Yang



Courtesy of Seungjin Yang

This is precisely why *Blowing* is more than just a visually appealing collection. Yang gives the ordinary balloon a new role, transforming something we associate with fleeting entertainment into an object that can last and be used every day. At a fair like PAD London, where collectible design, art and craftsmanship come together, his pieces remind us that the boundary between furniture and sculpture doesn't have to be rigid, just as a material that appears fragile at first glance doesn't have to be limited by its conventional possibilities.



Courtesy of Seungjin Yang