



Emerging Talents

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Emerging Talents

Presented by
the Swiss Arts Council Pro Helvetia

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In a quickly changing and increasingly unstable world, designing for the better has become an urgent imperative. How are designers taking on this task whilst simultaneously building a shared and long-lasting legacy?

In the exhibition *Emerging Talents*, a new generation of Swiss and Swiss-based designers attempts to answer this question. The exhibition features a collection of objects from a variety of design disciplines that embody the essential qualities of functional aesthetics whilst simultaneously contributing to the establishment of a more resilient and sustainable world for everyone.

This publication accompanies the exhibition presented by the Swiss Arts Council Pro Helvetia at the House of Switzerland Milano, with the support of the Ikea Foundation Switzerland.

The House of Switzerland Milano is a joint project between Pro Helvetia and Presence Switzerland which aims to move the Swiss design scene into the spotlight and foster collaboration with the international design industry.

Alix Arto



Sur-Mesure is a made-to-order, tailored textile system which offers new shading solutions. The project plays with the way light and shadow morph throughout the day, exploring our relationship to the outside and inside.

On each piece, a series of opaque geometric shapes sourced from a form library can be freely placed on a translucent background to fit any windowed environment. This process allows users to hide certain areas of an interior setting, protecting themselves from being seen whilst still able to look outside and enjoy the natural light.

The current production system encourages competition among products that rarely offer genuine aesthetic or functional diversity – this can lead to high volumes of unsold products. In making the shades to order, and ensuring they are perfectly tailored to the user's needs, *Sur-Mesure* reduces waste and creates a unique object that can be cherished. The aim is to combine the individual approach of made-to-measure with the ease of manufacturing industrial products.

As making is central to my process, I usually weave to investigate the material directly. Following this experimental process, the prototypes for *Sur-Mesure* were developed using the jacquard technique by Tisca, a family-run Swiss company with a long-lasting tradition and established expertise.

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Sur-Mesure

Credits
Prototypes: Tisca
Thanks to: Domenica Tischhauser and Claudia Meile for the development, Innolana (Tiziana Ferigutti, Robert Hell) for the knitted experiments, Chloé Robilahy for her help with the knitting development

Dimensions
1200 x 3700 mm, 800 x 3700 mm



Weights
540g, 360g

Material
Polyester Trevira CS

Emma Casella

Newo is a kit for newborns made of Swiss wool. It contains a felt mattress, two sheets, a waterproof protective base, a blanket/sleeping bag, a cotton blanket, and a tote bag. If opened completely, the kit becomes a play mattress. If folded at the corners, it turns into a crib. If rolled on itself and closed with the tote bag, it folds up to be easily carried.

The goal of my project is to give a new value to Swiss wool, a material that has suffered from a demand crisis in recent years. During my year of research on the subject, I visited various companies involved in the collection and processing of wool in Switzerland, and understood the difficulties that the material has had to overcome since losing its main client, the Swiss army.

Newo is inspired by a similar kit that the Finnish government has been providing to families through parental subsidies since 75 years. If the Swiss state also chose to offer a *Newo* kit to new parents, there would be a regular demand for Swiss wool again, ultimately creating a Swiss-limited circuit of collection, processing, production and distribution of the raw material.

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Newo

Credits
Diploma project at écal, Lausanne
Product photography: Charlotte Favre
Product graphic design: Fanny Geiser
Thanks to: Julie Boegli for the help with sewing

Materials
Wool, ETA proof cotton,
organic cotton



Dimensions
300 x 700 x 200 mm



Weight
2kg



Paula Cermeño León



The *Herbier Project* is a range of biodegradable cosmetic masks that are dry-infused with plant-based formulas. The formulas are based on plant extracts, whilst the mask material is made from plant fibres. When the masks are moistened with water, the patches release the active ingredients into the skin. The project includes two types of mask: one should be applied to the oily zones of the face (T-zone), the other under the eyes.

Wellbeing has always been linked to plants. My work focuses on bringing the knowledge and practices behind plants into contemporary products. Whilst developing the *Herbier Project* I was inspired both by the diversity of local plants that I collected at La Becque Artists Residency and by how other people and institutions work with plants. The mask materials were made using local plant fibres explored by artist Viviane Fontaine, whilst the serums contained in the masks were formulated and made at Phytosphere Swiss Lab.

Many single-use products have improved our daily life because they are highly practical and easy to use, yet we must continually question the production processes and materials behind them, seeking improvement. The *Herbier Project* is an alternative approach to the cosmetic mask typology. Its material basis and production cycle could prove useful in reimagining other single-use products such as bandages, medical face masks, and many more.

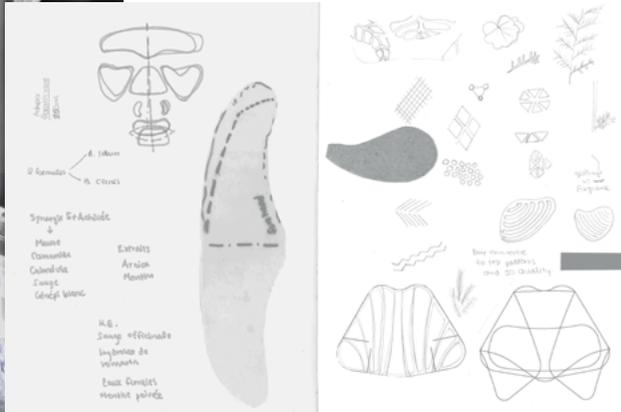
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Herbier Project

Credits
Project developed during a residency
at La Becque, La Tour-de-Peilz, Switzerland
Collaborators: Sarah Schneider and Geneviève Marie-Sainte
(Phytosphere Swiss Lab), Viviane Fontaine
Photography: Jagoda Wisniewska



Materials
Plant fibers, paper

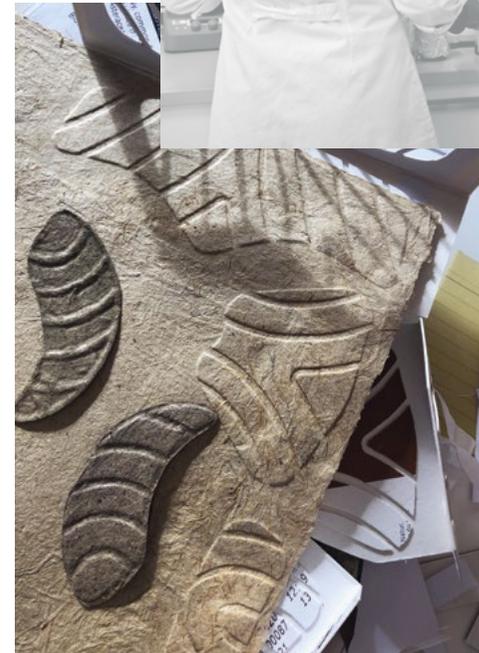


Dimensions

Smallest patch: 65 x 25 x 1,5 mm

Largest patch: 145 x 55 x 1,5 mm

Packaging envelope: 240 x 190 x 2 mm



Weights

Smallest patch: 1g

Largest patch: 3g

Full set with packaging: 20g

Léon Félix



Terra is a passive cooling system. Inspired by the *mashrabiya*, an architectural element from Islamic tradition, it consists of a sliding terracotta shutter that helps to keep the surrounding environment cool.

Intended for use in warm regions, *Terra* is made of durable, inexpensive, and easily accessible materials. A series of extruded terracotta elements are stacked on top of each other and held together by a steel frame to form the shutter.

Once in use, the functioning principle is simple. First, the user fills the elements with water. The clay then gradually absorbs the water, which goes on to evaporate through its pores, thus cooling down the environment. Accentuated by the geometry of the shutter, the natural flow of air creates a convection that allows new cold air to circulate.

There is a paradox in the way humans are increasing their energy consumption to overcome the problem of rising temperatures. Whilst looking for a sustainable way to resolve this, I was inspired by an ancient, rudimentary solution based on the properties of clay: a material capable of cooling by capillarity. I tried to transpose this technology to an existing domestic object: the shutter. By working with affordable and recyclable materials, *Terra* allows for local production on a large or small scale, offering a simple and versatile solution for cooling that does not require electricity.

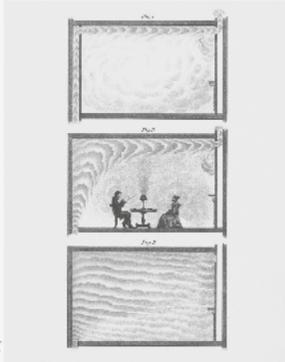
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Terra

Credits
Semester project at écal, Lausanne
Product photography: Sara De Brito Faustino
Terracotta prototype made with the help of Peter Fink

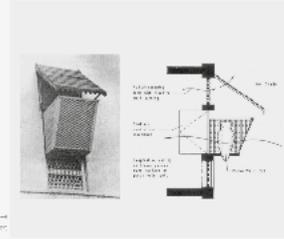


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1.4

Terra / Shimmer / References



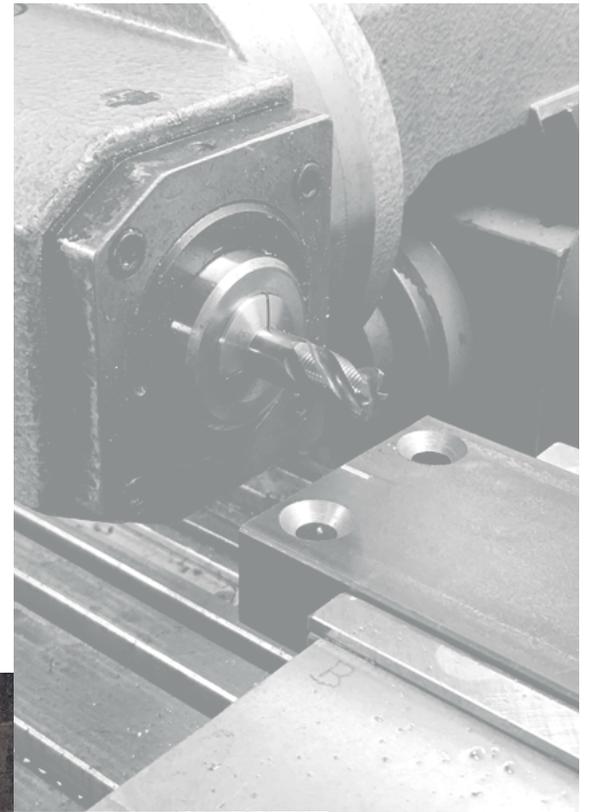
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INSIDE - OUT



1.1

65



Dimensions
1250 x 800 x 70 mm

Materials
Terracotta, galvanised steel



Weight
30 kg

Emer Tale























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Gradient Atelier



Refonte is a reflection on the role of the designer in the current global context. Given the infinite number of objects that already exist, we as designers no longer feel entitled to create. To what extent is a new chair, a new vase, or a new lamp still useful for people and the planet?

We decided to address this issue through an anti-design approach. Our attention was caught by the variety of forms that already exist as anonymous objects sitting on the stalls of flea markets. We took second-hand bowls and used them to create sand moulds, which we then used to cast aluminium replicas. In applying this technique, we produced a series of bowls made from a single material, which allowed us to better focus on the different shapes as well as the details and flaws related to the history and production method of each piece. We deliberately chose aluminium for the project, as it is one of few materials that can be recycled infinitely without any loss.

As designers, we are aware of the energetic cost involved in the production of a new object, no matter how well-thought-out it might be. Perhaps this is the moment to question the role that we play on an ecological, social, and political level, at a time when it is becoming urgent to act for our future.

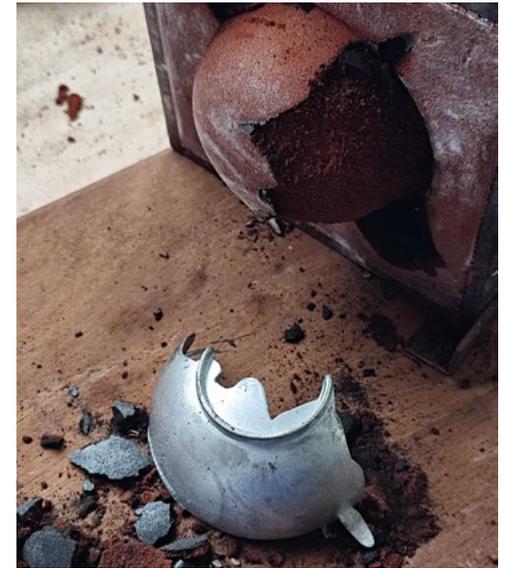
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Refonte

Credits
Photography: Fanny Reynaud, Nadia El-Hindi, Swann Fardel
Thanks to: Berengère Bussioz, Janick and Patrice Fardel,
Nicole Péry, Collectif la Fonte



Materials
Aluminium, ceramic,
glass, wood, plastic



Weights
65g-340g



Dimensions
54-143 mm

Alena Halmes

What does beautiful mean to those who cannot see? This question inspired me to begin this project. Whilst researching, I found that acoustics have a strong influence on the way that the blind or visually impaired perceive form. For them, the sound of things is accompanied by an experience of perception that sighted people often quite literally overlook.

“It hisses”: this is how people who are blind from birth describe water falling onto a hot stovetop, an action that they can neither see nor touch. As they hear a sound, they imagine movement in their minds. In this way, a new language of form and experience emerges.

Beginning with this premise, I created a playful set of five glasses, based on a new design approach inspired by the haptic and acoustic perceptions of the blind. In *Eyes Closed*, blindness becomes an opportunity to integrate the non-visual into design, with the goal of making inability more tangible and turning design into a valuable tool able to highlight new perspectives on social issues.

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Eyes Closed

Credits
Diploma project at Institute Industrial Design, ICDP, HGK, Basel
Glassblower: Wilfried Markus, Rheinfelden (D)
Photography: Alena Halmes, Raphaëlle Wettstein
Models video: Viviana Leida Leonhardt, Maeva Rubli,
Hanna Schiesser, Deborah Senn

Studio Carolien Niebling



Plating Up the Future

Food currently accounts for over a quarter of global greenhouse gas emissions. Lately, we have lost touch with both its origin and the effort that goes into growing it and, as a consequence, it has become easier for us to throw it away.

Research shows that textures and eating rituals improve our relationship with food. Little surprises and unexpected elements, such as playing with uneven eating surfaces, have been proven to enhance our experience of flavour and crystallise the memory of what we've eaten.

Plating Up the Future challenges stereotypes about food by working with seaweed, a future-proof superfood that is both widely available and largely ignored by most people. The project aims to change this perception by showing the inherent beauty of seaweed, so that we can welcome it both onto our plates and into our hearts.

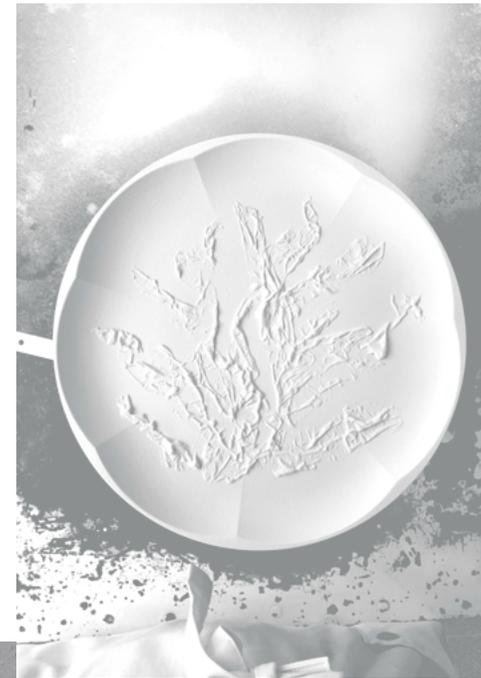
In order to produce the collection of plates I rehydrated seaweed from different food shops and pressed it into a ceramic mould, which was then moulded again to imprint an exact embossing of the seaweed onto the plate. At the end of the process, the plate becomes a pedestal that highlights the beauty of edible seaweed, bridging the gap between what we eat and where it comes from.

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Credits
Small plates production:
Manufacture de Sèvres (Paris)
Large plates production: Laurin Schaub,
Keramikwerkstatt Schaub (Bern)
Images: Carolien Niebling
Macro photography: Lorenz Cugini



Material
Porcelain



Weights
700g, 900g



Dimensions
210mm, 290mm (diameter)

Studio Marthins



React/Refract is a project that explores the intersection of computational design, robotic additive manufacturing and circularity. The prototype uses environmental parameters to create a unique 3D-printed sculpture that combines micro- and macro-patterns to reflect and refract light within a recyclable mono-material. The result is a structure inspired by organic shapes, in which a dynamic and purposeful interplay between light and shadow creates a new aesthetic language.

The *React/Refract* project is the result of an MAS thesis on Architecture and Digital Fabrication at ETH Zurich, tutored by Ina Cheibas (Gramazio Kohler Research, ETH Zurich). The project is part of a collaboration within the National Centre of Competence in Research Digital Fabrication (NCCR DFAB). The manufacture of the piece was made possible thanks to the world-leading infrastructure at the Robotic Fabrication Lab at ETH Zurich.

React/Refract shows how we can incorporate environmental functionality and performance to address the urgent need for sustainable and ecological design solutions, leaving a positive legacy for future generations in the built environment.

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Credits

Master project developed in the context of MAS ETH DFAB 21/22 at ETH Zurich
Project designers and owners: Erika Marthins (Studio Marthins) and Ina Cheibas (Gramazio Kohler Research, ETH Zürich)

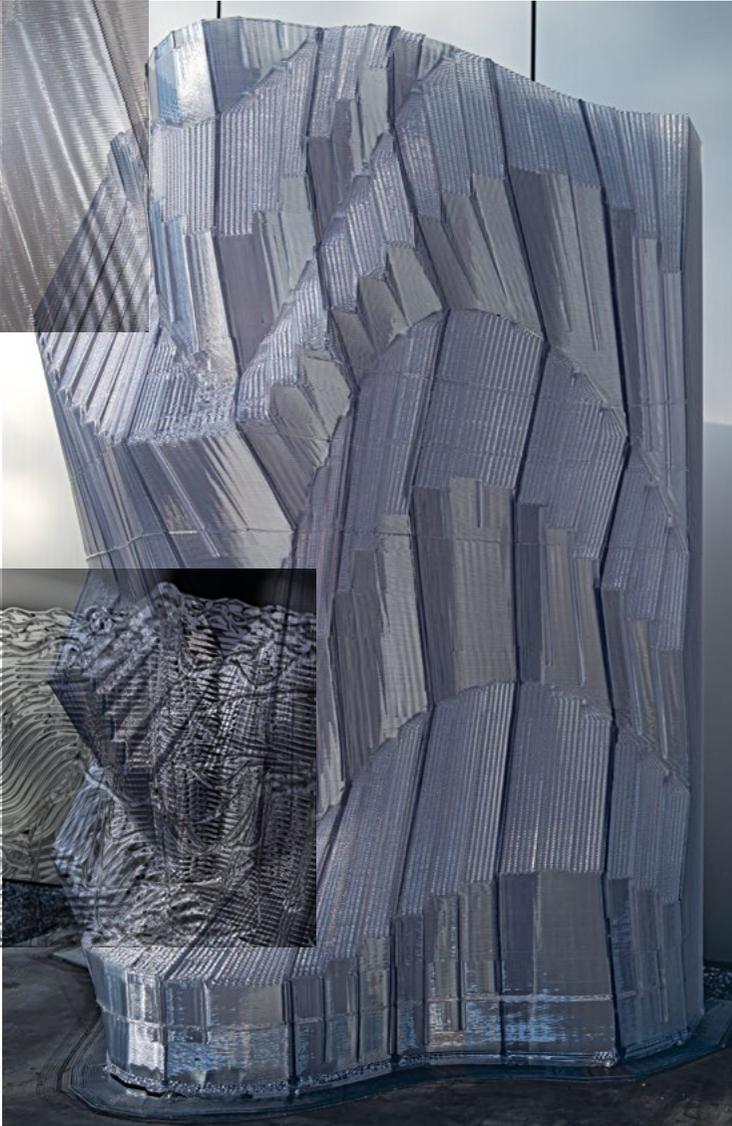
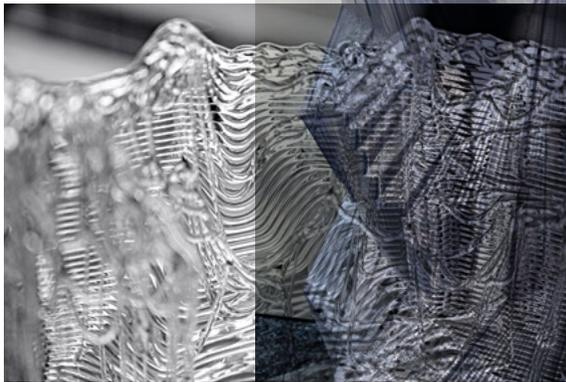
Project credits

Gramazio Kohler Research, ETH Zurich:
Prof. Fabio Gramazio, Prof. Matthias Kohler
Digital Building Technologies, ETH Zurich:
Prof. Benjamin Dillenburger, Matthias Leschok
Architecture and Building Systems,
ETH Zurich: Prof. Arno Schlueter, Valeria Piccioni
With the support of Michael Lyrenmann and Philippe Fleischmann

React/Refract



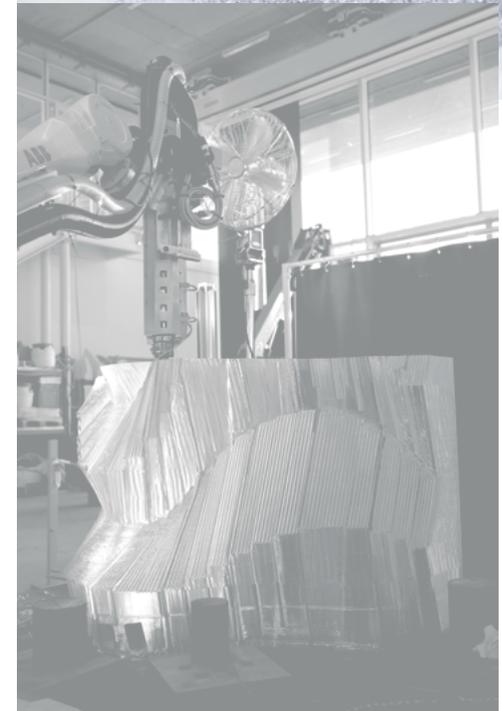
Dimensions
1550 x 1050 x 1770 mm



Material
Polyethylene terephthalate
glycol (PETG)



Weight
70kg



Studio Topo

Designing with waste material offers a level of freedom that is not necessarily achievable when designing with new materials; alongside this, it helps us meet ecological demands. When it comes to exhibition design, it makes little sense to use new materials when we consider that the work is temporary, and high-quality waste materials are often available in abundance.

Based on the concept of reusing reclaimed materials, the *Y-Stool* was designed as part of an exhibition on leftover and waste recycling for the Material Archive Zurich. Developed in a narrow time frame and with the imperative of using a stack of salvaged aluminium profiles, the resulting objects reveal a strong personality that would not have been the same had we used virgin aluminium.

The production process included the following steps: cutting the old aluminium profiles to length, cleaning the aluminium with acetone and pure benzine, marking the bending points, bending the individual profiles with a 5-tonne press under the matrices developed for this purpose, and finally, welding the three parts together to form the *Y-Stool*.

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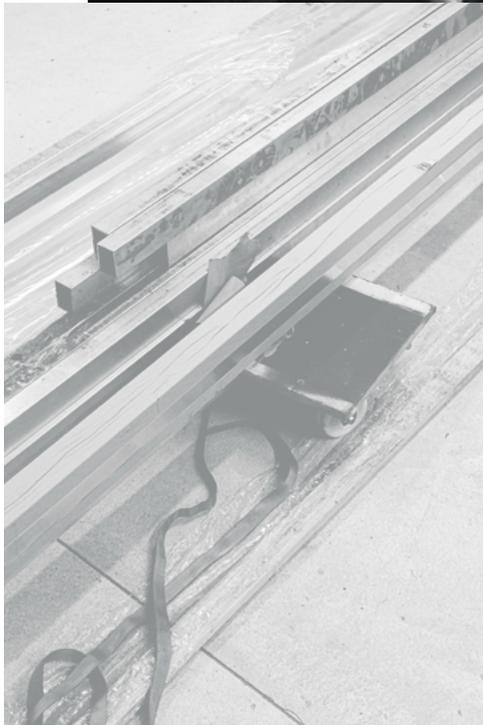


Y-Stool

Credits
Commissioned by the Material Archive Zurich
for the exhibition *Blut & Staub*,
curated by Franziska Müller-Reissmann
and Leonor Kotoun
Photography: Studio Topo



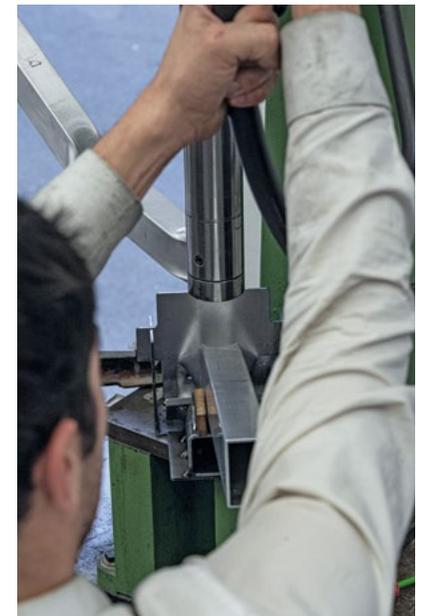
Dimensions
380 x 340 x 470 mm



Material
Sourced waste
aluminium



Weight
2,5kg



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