

# TALENTE

münchen



20  

---

26

## MEISTER DER ZUKUNFT

Sonderschau der Internationalen  
Handwerksmesse München  
Special Exhibition at the IHM



# TALENTE münchen

Sonderschau der  
Internationalen  
Handwerksmesse  
München

Special Exhibition  
4th to 8th March 2026

20  

---

26

# CONTENT

Jury .....	3
Mentors 2026 .....	4
Grußwort/Address .....	7
Einführung/Preface .....	8
TALENTEmünchen Award Winners 2025.....	12
Talente 2026 .....	21
Biographies.....	111
Credits, Imprint .....	120

Abbildung Titelseite | Picture credits cover  
Sampson Addae; Textile sculpture *Neighbors*;  
photo: Will Bradley

Alle angegebenen Maße | All dimensions  
Height x width x depth

# JURY 2026

---

**Sara Díaz Rodriguez**

Berlin, DE

---

**Prof. Yves Ebnöther**

ZHAW – Zürcher Hochschule  
für angewandte Wissenschaften,  
Departement Architektur,  
Gestaltung und Bauingenieur-  
wesen, CH

---

**Prof. Katharina Jebesen-Plättner**

Fakultät Angewandte Kunst  
Schneeberg, Westsächsische  
Hochschule Zwickau – University  
of Applied Sciences, DE

---

**Prof. Chequita Nahar**

Academie Beeldende Kunsten  
Maastricht, NL

---

**Markus Rusch**

Keramikschule Landshut,  
DE

---

**Gisbert Stach**

München, DE

---

**Prof. Laura Straßer**

Burg Giebichenstein  
Kunsthochschule Halle,  
DE

Gefördert durch



Bayerisches Staatsministerium für  
Wirtschaft, Landesentwicklung und Energie

# MENTORS 2026

## **AMSTERDAM**

Lisbeth den Besten  
Ruudt Peters

## **ANTWERP**

Hilde de Decker

## **BARCELONA**

Ramon Puig Cuyas

## **BERLIN**

Zane Berzina  
Ineke Hans  
Holger Neumann  
Julian Ribler  
Christiane Sauer

## **BIRMINGHAM**

Norman Cherry

## **BLOOMFIELD HILLS**

Iris Eichenberg

## **BOLZANO**

Kuno Prey

## **BRATISLAVA**

Matus Cepka  
Blanka Cepková  
Silvia Fedorová  
Karol Weisslechner

## **BUENOS AIRES**

Francisca Kweitel

## **CANBERRA**

Roderick Bamford

## **CHAMPAIGN**

Billie Theide

## **DUNEDIN**

Olivia Cook

## **DÜSSELDORF**

Uli Budde  
Jantje Fleischhut

## **FRANKFURT A. M.**

Katrin Krupka

## **GARMISCH- PARTENKIRCHEN**

Wolfgang Stehle

## **GENÈVE**

Fabrice Schaefer

## **GENT**

Johann Valcke

## **GLASGOW**

Stephen Bottomley  
Silvia Weidenbach

## **GÖTEBORG**

Karin Johansson  
Heiner Zimmermann

## **HALLE AN DER SAALE**

Bettina Göttke-Krogmann  
Klaus Michel  
Martin Neubert  
Laura Straßer

## **HAMBURG**

Renata Brink

## **HASSELT**

David Huycke

## **HEREFORD**

Delvyth Done

## **HILDESHEIM**

Hartwig Gerbracht  
Melanie Isverding

## **HOF**

Michael Barta  
Arwed Guderian

## **HÖHR-GRENZHAUSEN**

Nele van Wieringen

## **IDAR-OBERSTEIN**

Ute Eitzenhöfer  
Theo Smeets

## **JERUSALEM**

Zivia Key  
Einat Leader  
Yaron Ronen  
Galva Rosenfeld  
Shelly Stat

## **KASSEL**

Ayzit Bostan  
Jakob Gebert

## **KAUFBEUREN - NEUGABLONZ**

Christiane Förster  
Norman Weber

## **KIEL**

Jinhwi Lee

**KOBLENZ**

Nora Arrieta

**KØBENHAVN**

Signe Marie Ebbe Jacobsen  
Marie-Louise Kristensen  
Sarah Thetmark

**LANDSHUT**

Martin Köver  
Markus Rusch  
Rudolf Schepp

**LAPPEENRANTA**

Eija Mustonen

**LIMOGES**

Monika Brugger

**LONDON**

Caroline Broadhead  
Simon Hasan  
Simone ten Hoppel

**MAASTRICHT**

Chequita Nahar

**MELBOURNE**

Kirsten Haydon

**MONS**

Ornella La Vaccara

**MÜNCHEN**

Thierry Boissel  
Eva Jünger  
Martin Kargruber  
Roland Müller-Neumeister  
Karen Pontoppidan  
Barbara Schmidt  
Gisbert Stach  
Wolfgang Steckenleiter  
Martin Veit

**NEW PALTZ**

Myra Mimlitsch-Gray

**NEW YORK**

Charon Kransen

**NÜRNBERG**

Suska Mackert

**ONTARIO**

Koen Vanderstukken

**OSLO**

Marthe Y. M. Hansen  
Leah Svalastoga Kahn

**PARIS**

Cécile Feilchenfeldt

**PFORZHEIM**

Christine Lüdeke

**PRAHA**

Eva Eisler  
Milan Pekar

**RAMAT GAN**

Yuval Etzioni

**ST. PÖLTEN**

Hans Stefan Moritsch

**SCHNEEBERG/ZWICKAU**

Katharina Jebsen-Plättner

**SEOUL**

Sungho Cho  
Kap Sun Hwang  
Dong-Chun Lee  
Bogki Min

**SOUTH AUCKLAND**

Renee Bevan

**STELLENBOSCH**

Carine Terreblanche

**STOCKHOLM**

Beatrice Brovia  
Anders Ljungberg

**STRASBOURG**

Sophie Hanagarth  
Florence Lehmann

**TAIPEI**

Emmy Hsieh

**TALLINN**

Nils Hint  
Piret Hirv

**WISMAR**

Andrea Wippermann

**WROCŁAW**

Katarzyna  
Koczyńska-Kielan

**WUTTAN**

Dai Xiang

**ŽELEZNÝ BROD**

Zdeňka Hušková  
Jiří Kučera  
Anna Polanská

**ZÜRICH**

Yves Ebnöther



# GRUSSWORT

# ADDRESS

Die Sonderschau ›TALENTemünchen‹ ist ein internationaler Wettbewerb, bei dem sich Absolventen aus aller Welt um eine der begehrten Positionen bewerben. Der Titel ist ein Wortspiel, denn mit ›Talent‹ beschreiben wir oft Fähigkeiten, die angeboren zu sein scheinen. In unserer Ausstellung zeigen wir jedoch, wie sich die eigenen Stärken mit einer Bildungsleistung paaren und in ein Konzept für ein Abschlussprojekt vereinen. Darüber hinaus verstehen wir unter ›Talenten‹ auch begabte Menschen, die wir fördern möchten. Wir präsentieren Ihnen in 2026 Perspektiven auf dem aktuellen Stand der Dinge und freuen uns über erfrischende Vorschläge für heute. Wir wünschen den ausgewählten Talenten viel Erfolg und hoffen, dass sie mit ihren Ideen viele Menschen erreichen und überzeugen!

Zahlreiche Experten tragen zum Erfolg bei: Michaela Braesel ist für die Auswahl und Organisation der Sonderschau verantwortlich und koordiniert das Aufbauteam. Ein besonders herzlicher Dank gilt unseren Mentoren im In- und Ausland, die sich oft schon seit vielen Jahren mit großem Engagement für uns einsetzen. Sie sind von grundlegender Bedeutung, da sie ihre Studierenden auf uns aufmerksam machen. Den qualitätvollen Standbau führt das Team von Kaufmann und Ladendorf durch. Isolde Bazlen inszeniert die Ausstellung so gekonnt, dass die Bilder im Gedächtnis haften bleiben. Stefan Vogt und Xaver Sedlmeir gestalten den Katalog, der als Zeitdokument die Szene widerspiegelt. Für die Jury der Preise danken wir unseren engagierten Expertinnen und Experten, die ihre Zeit und ihr Know-how zur Verfügung stellen. Die Zusammenarbeit mit dem Team der GHM ist ebenso eng wie vertrauensvoll. Herzlichen Dank an alle, die 2026 zum Gelingen beigetragen haben. Auch das Bayerische Staatsministerium für Wirtschaft, Landesentwicklung und Energie trägt seit Jahrzehnten großzügig dazu bei – inspirierend, gastfreundlich und offen für Neues. Wir danken sehr für die Förderung unserer wichtigen Sonderschau.

Barbara Schmidt  
Abteilung für Handwerkskultur,  
Handwerkskammer für  
München und Oberbayern

The special exhibition ›TALENTemünchen‹ is an international competition in which graduates from all over the world apply for one of the coveted positions. The title is a play on words, because we often use the term ›talent‹ to describe abilities that seem to be innate. In our exhibition, however, we show how individual strengths can be combined with educational achievements and brought together in a concept for a final project. We also understand ›talents‹ to mean gifted people whom we would like to support. In 2026, we will present you with perspectives on the current state of affairs and look forward to refreshing proposals for today. We wish the selected talents every success and hope that their ideas will reach and convince many people!

Numerous experts contribute to the success: Michaela Braesel is responsible for selecting and organising the special exhibition and coordinates the assembly team. We would like to express our sincere thanks to our mentors at home and abroad, many of whom have been working with us with great commitment for many years. They are of fundamental importance, as they draw their students' attention to us. The high-quality stand construction is carried out by the Kaufmann and Ladendorf team. Isolde Bazlen stages the exhibition so skilfully that the images remain in one's memory. Stefan Vogt and Xaver Sedlmeir design the catalogue, which reflects the scene as a contemporary document. We would like to thank our dedicated experts on the awards jury for giving their time and expertise. Our collaboration with the GHM team is as close as it is trusting. Many thanks to everyone who contributed to the success of 2026. The Bavarian State Ministry of Economic Affairs, Regional Development and Energy has also been a generous contributor for decades – inspiring, hospitable and open to new ideas. We are very grateful for the support of our important special exhibition.

Barbara Schmidt,  
Head of the Department of Craft Culture  
of the Chamber of Crafts and Trades  
for Munich and Upper Bavaria

# EINFÜHRUNG

2026 präsentiert TALENTEmüchen Arbeiten von 86 jungen Gestaltenden oder Teams aus 25 Ländern in 13 Gewerken. Es sind auch Teilnehmende aus Georgien, Ghana, Israel, Mexiko, den Palästinensischen Autonomiegebieten, der Ukraine und Venezuela vertreten.

Wie im letzten Jahr erreichten uns besonders viele Bewerbungen aus den Bereichen Schmuck und Textil. Gerade im Textil hat sich eine besonders vielseitige Breite entwickelt, die von nahezu skulpturalen Wandarbeiten über die Entwicklung von Gewebeproben zu originären Modeentwürfen und funktionalen Textilproben reicht. Neu sind in diesem Jahr Stickereien, die sich mit zeitgenössischen sozial-kulturellen Problemen und Themen beschäftigen und diese in einer virtuosen Interpretation von intensiver Farbigkeit umsetzen.

Ein wichtiger Aspekt bildet auch die Beschäftigung mit aktuellen politischen Ereignissen, die vornehmlich auf einer humanitären Ebene reflektiert werden – es geht um die Kriegsschauplätze im Nahen Osten und in der Ukraine. Im Mittelpunkt stehen die Überlegungen, wie solche Kriege das Leben der Bevölkerung zerstören, in Unsicherheit, Elend und Traumata führen. Es geht um das emphatische Mitfühlen und die Hoffnung auf eine schnelle Beendigung dieser kriegerischen Konflikte.

Das Interesse an Nachhaltigkeit und Umweltschutz spielt nach wie vor eine große Rolle. Es geht um das werkstoffgerechte, einfache, teilbare Recyclen von Produkten, das Arbeiten mit Naturmaterialien. Auch die längere Nutzbarkeit von Gegenständen ist ein wichtiges Anliegen. Dabei wird auf eine Konzeption von Entwürfen geachtet, die das unkomplizierte Austauschen und Erneuern von Teilen erlaubt. Ein anderes damit verbundenes Ziel ist es, Gegenstände – besonders Möbel – zu entwerfen, die sich veränderten Lebensumständen leicht anpassen, die sich parallel zum Lebenslauf ihrer BesitzerInnen verändern, oder Textilien zu schaffen, deren Oberflächenmusterung nur eine zeitlich beschränkte Haltbarkeit aufweisen und dann erneuert und verändert werden kann. Aber auch an der Entwicklung neuer Materialien wird gearbeitet; diese finden sich besonders im Bereich von Bakterien und Mikroorganismen.

Die jungen Gestaltenden beschäftigt zudem das soziale Miteinander. Dieses betrifft zum einen praktische Aspekte wie das Kreieren von Hilfen, die den Menschen das Leben und die Bewegung erleichtern, zum anderen aber auch die Auseinandersetzung mit sozialen Gefügen, dem Leben in den Städten, das Arbeiten gegen die Vereinsamung. Mit den Erkundigungen sozialer Gefüge verbunden ist die Suche nach den eigenen Wurzeln, nach der individuellen Verortung. Hieraus entwickelt sich ein Interesse an den eigenen Traditionen, die Beschäftigung mit der jeweiligen kulturellen Verbundenheit, ein Bewusstsein für die kulturellen Unterschiede, die fasziniert und mit Neugier und Offenheit wahrgenommen werden. Dazu zählt auch die Erkundung in das Wesen der Erinnerung und der Medien, die diese dokumentieren. Durch verschiedene technische Verfahren erfolgt eine Reflektion in Hinblick auf die Erinnerung und das Gedächtnis. Interessant ist hierbei die Transformation von etwas Immateriellen in ein bestimmtes materielles Medium. Ebenso erfolgt eine Auseinandersetzung mit den eigenen Veränderungen, der Anpassung an neue Gegebenheiten und kulturelle Umfeldler, die wiederum Anlass zu einer Reflektion über die eigene Herkunft bieten. Die jeweiligen Lebensumstände der neuen Umgebung werden analysiert und erforscht, die Relevanz für das eigene Leben reflektiert. Hieraus ist ersichtlich, wie sehr die jungen Gestaltenden steten Ortswechsellern in ihrer Ausbildung unterworfen sind. Dieses wird besonders bei den in China geborenen Teilnehmenden deutlich, die Teile ihrer Ausbildung in anderen Ländern erfahren und sich auch von dort beworben haben.

In Hinblick auf die eigenen Wurzeln erfolgt auch die Beschäftigung mit Traditionen. Diese kann die Erforschung von handwerklich-künstlerischen Techniken der eigenen Herkunft meinen, oder aber die Einarbeitung in fremde kulturelle Techniken und das Bestreben, die eigene und fremde Tradition zu verbinden und in diesem Zusammenhang neue Artikulationen herauszubilden. Daneben erfolgt ein Erforschen von Tradition und Geschichte, der historisch gewachsenen Gestaltungsvorstellungen des eigenen Gewerks und die experimentelle Auseinandersetzung mit Techniken und Formenkanon. Traditionelle Techniken und Herstellungsverfahren werden analysiert, hinterfragt und verändert oder weiterentwickelt. Die GestalterInnen stellen sich die Frage, warum Dinge nicht einmal anders gemacht werden können, wenn auch mit den gleichen Mitteln, warum ein Abweichen von den üblichen Pfaden nicht möglich sein sollte.

In diesem Zusammenhang ist es interessant, auf die Bestrebungen des immateriellen Kulturerbes zu verweisen. Das Bewusstsein für vergangene Handwerkstraditionen wächst, wobei es das Anliegen ist, diese Tradition durch ein Überführen in die eigene Zeit lebendig und relevant zu halten. Die Techniken werden variiert, Verfahren ausprobiert, innovativ verbunden und verändert, sei es durch Materialwechsel – Aluminium statt Holz – sei es durch die ästhetische Auffassung in Form und Ornament. Auch Techniken, die lange bei jungen GestalterInnen eine eher untergeordnete Rolle einnahmen wie Federverarbeitung, Emaille, die Verwendung von Glasperlen oder Sticken spielen wieder eine Rolle.

Zudem werden traditionelle und moderne Techniken – klassische Handwerksverfahren und Computertechnologie – verbunden, um neue Gestaltungsmöglichkeiten zu erkunden und die volle Breite an Möglichkeiten auszunutzen. Nach wie vor besteht eine große Neigung, entlegene Materialien besonders aus dem alltäglichen oder technischen Bereich in den Schmuck zu überführen, um ungewöhnliche ästhetische Lösungen zu erzielen und inhaltliche Themen anzusprechen, darunter finden sich dieses Jahr Plastikstrohhalm, Plastiktüten, Fotografien, Beton, Kabelisolierungen. Das Interesse an Oberflächengestaltung, besonders in Hinblick auf eine plastisch artikulierte Struktur, ist ebenfalls auffallend.

Wie in den Jahren zuvor spielt das urbane Lebensumfeld eine große Rolle ebenso wie die Poesie der Natur. Die jungen Gestaltenden erkunden ihre städtische Umgebung mit der ihr eigenen Ästhetik und Gewohnheiten voller Entdeckerlust. Zugleich bekunden die Arbeiten die Sehnsucht nach Entschleunigung, Zeit für das soziale Miteinander, den Wunsch nach dem Austausch mit anderen. Die Natur dient hier als Zeichen für die ersehnte Ruhe, Entzerrung und Friedlichkeit. Prozesse der Natur wie Verwesung werden als formgebende Kräfte erfahren. Auch das Erscheinungsbild von Naturmaterialien wird im Schmuck als Grundlage für eine behutsame, das Material in den Vordergrund stellende Gestaltung aufgefasst, die selbst wiederum an andere Naturphänomene wie Wellenformationen erinnert. Naturpoesie und Materialgerechtigkeit werden besonders von den jungen Künstlern aus Japan und Korea kombiniert.

Insgesamt ist eine vielfältige Ausstellung zusammengekommen, die politische Relevanz, Menschlichkeit, Poesie, das Interesse an dem Anderen, Offenheit, Umweltbewusstsein in spannenden und aussagekräftigen Arbeiten verbindet. Die jungen Gestaltenden sind sehr genau und reflektiert, problembewusst, und schauen durchaus gestaltungsfreudig in die Zukunft.

Dr. Michaela Braesel  
Abteilung für Handwerkskultur,  
Handwerkskammer für München und Oberbayern  
Organisation TALENTE – Meister der Zukunft

# INTRODUCTION

In 2026, TALENTEmüchen will present works by 86 young designers or teams from 25 countries in 13 disciplines. Participants from Georgia, Ghana, Israel, Mexico, the Palestinian Autonomous Territories, Ukraine and Venezuela are also represented.

As was the case last year, we received a particularly large number of applications from the fields of jewellery and textiles. In textiles in particular, a remarkably diverse range of works has developed, ranging from almost sculptural wall pieces to the creation of fabric samples to original fashion designs and functional textile samples. A new feature this year are embroideries that address contemporary socio-cultural problems and issues, translating them into a masterful interpretation of intense colour.

Another important aspect is the focus on current political events, which are primarily reflected on a humanitarian level – the conflict zones in the Middle East and Ukraine. The focus is on how such wars destroy the lives of the population, leading to insecurity, misery and trauma. It is about emphatic compassion and the hope for a quick end to these armed conflicts.

Interest in sustainability and environmental protection continues to play a major role. The focus is on the sustainable, simple and separable recycling of products and working with natural materials. The longer usability of objects is also an important concern. Attention is paid to designing products that allow for the uncomplicated replacement and renewal of parts.

Another related goal is to design objects – especially furniture – that can be easily adapted to changing living conditions, that change in parallel with the owners' lives, or to create textiles whose surface patterns have a limited durability and can then be renewed and changed. Work is also being done on the development of new materials, particularly in the field of bacteria and microorganisms.

Young designers are also concerned with social interaction. On the one hand, this involves practical aspects such as creating aids that make people's lives and movement easier, but on the other hand, it also involves examining social structures, life in cities and working to fight loneliness. The exploration of social structures is linked to the search for one's own roots and individual belonging. This gives rise to an interest in one's own traditions, an engagement with one's cultural ties, and an awareness of cultural differences, which are perceived with fascination, curiosity and openness. This also includes exploring the nature of memory and the media that document it. Various technical processes are used to reflect on memory and remembrance. What is interesting here is the transformation of something immaterial into a specific material medium. There is also an examination of one's own changes, adaptation to new circumstances and cultural environments, which in turn provide an opportunity to reflect on one's own origins. The respective living conditions of the new environment are analysed and explored, and their relevance to one's own life is reflected upon. This shows how much the young designers are subject to constant changes of location during their training. This is particularly evident in the case of the participants born in China, who have undergone parts of their training in other countries and have also applied from there.

With regard to their own roots, the young artists and designers also engage with traditions. This may involve researching the craft and artistic techniques of their own origins or familiarising themselves with foreign cultural techniques and striving to combine their own and foreign traditions and develop new forms of expression in this context. In addition, they explore tradition and history, the historically developed design concepts of their own craft, and experimentally engage with techniques and formal canons. Traditional techniques and manufacturing processes are analysed, questioned, changed or further developed. The young artists and designers ask themselves why things cannot be done differently, albeit with the same means, and why it should not be possible to deviate from the usual paths.

In this context, it is interesting to refer to the efforts to preserve intangible cultural heritage. Awareness of past craft traditions is growing, with the aim of keeping these traditions alive and relevant by transferring them to the present day. Techniques are varied, processes are tried out, innovatively combined and changed, whether through a change of material – for example the use of aluminium instead of wood – or through aesthetic concepts in form and ornamentation. Techniques that have long played a rather subordinate role among young designers, such as feather processing, enamel, glass beads or embroidery, are also playing a role again.

In addition, traditional and modern techniques – classic craftsmanship and computer technology – are being combined to explore new design possibilities and exploit the full range of options. There is still a strong tendency to incorporate unusual materials, particularly from every day or technical contexts, into jewellery in order to achieve unusual aesthetic solutions and address specific themes. This year, these include plastic straws, plastic bags, photographs, concrete and cable insulation. There is also a striking interest in surface design, particularly with regard to sculpturally articulated structures.

As in previous years, the urban living environment plays a major role, as does the poetry of nature. The young designers explore their urban surroundings with their own aesthetics and habits, full of a spirit of discovery. At the same time, the works express a longing for slowdown, time for social interaction, and the desire for exchange with others. Nature serves here as a symbol of the longed-for tranquility, relaxation and peacefulness. Natural processes such as decay are experienced as formative forces. The appearance of natural materials in jewellery is also understood as the basis for a careful design that emphasises the material itself, which in turn is reminiscent of other natural phenomena such as wave formations. Natural poetry and respect for materials are combined in particular by the young artists from Japan and Korea.

Overall, the result is a diverse exhibition that combines political relevance, humanity, poetry, interest in others, openness and environmental awareness in exciting and meaningful works. The young designers are very precise and reflective, aware of problems, and look to the future with a keen interest in its design.

Dr. Michaela Braesel  
Cultural Department of the Chamber  
of Crafts and Trades for Munich  
and Upper Bavaria  
Organisation of the special exhibition  
TALENTE – Masters of the Future

TALENTE  
MÜNCHEN  
AWARD  
WINNERS  
2025

**NATASCHA FRECHEN**  
**GERMANY**

The jury commended Natascha Frechen's work for its adept handling of the material and its properties. These include the combination of different materials, the continuity of the material, and the appearance of an unusual softness in the stone. The individual design of cords and clasps, the design of which is based on the respective pendant, was also noted.



*Frequencies* from the series *Fragments*; necklaces; chalcedon, polished, engraved, dyed, mounted, plant-dyed wool, steel, gold; 33 x 7,9 x 2,3 cm; photo: Eva Jünger

**LISA FUHRIG**  
**GERMANY**

In Lisa Fuhrig's textile works, the jury particularly praised her ability to transfer her experience of handloom weaving to modern techniques, the subtle use of colour, and the effect of depth. The three-dimensional effect of her works is achieved through post-processing in a multi-stage process. The sophistication of the project is based on meticulous planning, extensive experience, and rigorous research into materials and processes.



Textile spatial object from the *limpid* series; synthetic fibres, thermoshrinkable yarn, multi-layer jacquard weave with heat treatment; 50 x 55 x 40 cm; photo: Eva Jünger

**PAULA HOLZHAUSER**  
**GERMANY**

Paula Holzhauser's textile works are fascinating in the way they combine sustainability, folding techniques and changes of perspective. The colour combinations and fine transitions give the works a special appeal, especially as their striking folds present different and surprising aspects.



Fabric for curtain from the series *You May Also Like*; woven from wool remnants;  
400 x 140 x 14 cm; photo: Eva Jünger

**ANDREAS RIER**  
**ITALY/GERMANY**

The jury appreciated the vessel objects of Andreas Rier's *Uno col'Altro* series, noting the unique method of mould-blown glass production. This process utilises moulds crafted from diverse types of wood, which vary with each production run, thereby ensuring a constant variety of shapes. The detailed, labour-intensive production process, and the exploitation of the possibilities offered by working in the glassworks, proved to be a source of great fascination, as did the connections to past glass traditions and their transfer to the present.



Group from the series *Uno col'Altro*; vase/vessel objects; mould-blown, free-formed glass; 45 x 17 x 15 and 57 x 14 x 15 cm; photo: Eva Jünger

TALENTE  
MÜNCHEN  
AWARD 2025

**YEGYU SHIN**  
**SOUTH KOREA/GERMANY**

The jury was convinced by the concept underpinning the series of spoons, which visualises a life cycle through the utilisation of spoons of varying sizes and designs. The notion under discussion is predicated on the observation that utensils such as spoons are utilised by humans from the earliest stages of life until its conclusion. The fine spoons, crafted from silver, serve as a metaphor for the fragility, delicacy and purity of life.



Spoons from the series *Toy of Time*; silver, thread, stitching, engraving;  
15 x 4,2 x 1,5 cm; photo: Eva Jünger

**ONNO THEELEN**  
**THE NETHERLANDS**

Onno Theelen's large-scale objects were met with acclaim by the jury, owing to their amalgamation of a historical and contemporary approach, interwoven with an individual perspective and sense of humour. The workmanship was just as impressive as the unusual and thoroughly daring approach.



*Crocodiles on a Cup*; sculpture; earthenware, throwing, hand sculpting; 55 x 40 x 35 cm;  
photo: Eva Jünger

TALENTE  
MÜNCHEN  
AWARD 2025

**TA CHUN WEI**  
**TAIWAN**

The jury was impressed by the way in which Ta Chun Wei handles leather, the individual and innovative way in which he conceives of his work, the precise, skillfully constructed design and the dexterity with which he works. The transfer of materials from metal to leather is just as interesting as the creative engagement with the tradition of regional metalworking.



Vessels and plate from the series *Leather Pot with Embossed Decoration*; vegetable-tanned leather, waxed thread, moulded, hand-stitched; 0,5 x 22,3 x 22,3, 18,5 x 10 x 10 and 40,5 x 22,3 x 22,3 cm; photo: Eva Jünger



TALENTE  
MÜNCHEN  
CATALOGUE  
2026



## Sampson Addae

Sampson Addae is interested in contact, encounters, and the boundaries between individual bodies, elements, and materials. At the centre of his investigations is the skin with its porous surface, which serves him both – as a material principle and as a metaphor. He understands it as the layer where the inner and outer worlds meet. For Sampson Addae, the skin is a field of negotiation where this relationship is constantly being renegotiated. This idea also determines his approach to materials – discarded textiles and used clothing. These fabrics, which once protected and adorned bodies, become places of memory for him. He defines them as intimate witnesses to identity, work and emotion, as carriers of history, which are conveyed on the surface in the form of folds and structures, similar to skin. Sampson Addae collects these

materials in order to reassemble them and stage them in a spatial context. He understands this work in terms of repair and revitalisation. He interprets them as tactile landscapes, as topographies of touch, memory and absence. Sampson Addae sees textile waste in a variety of ecological, cultural and emotional contexts. It is about global trade, inequality and consumption, as well as care and the intimacy of everyday life. He shapes the textiles using various craft techniques such as sewing, knotting, folding, painting and weaving. These slow, repetitive gestures represent his resistance to industrial speed and disposability.

Textile sculpture *Neighbors*; textile, weaving; 95 x 95 x 15 cm;  
photo: Will Bradley



## Roni Arbel

Roni Arbel's project is based on the desire to inspire positivity, optimism, innocence and hope in difficult times and to put a smile on people's faces. She drew inspiration from the carefree days of childhood and the playful visual language of playgrounds. She used individual shapes and colours in the design of her work. The shoes are particularly striking, with their spiral motifs reminiscent of

playground seesaws. The use of animal motifs such as horses also links the work to playgrounds and carousels. The colours are bright, shiny and cheerful. The shoes are made using 3D printing combined with leather.

Shoes from the series *Let's Play Again*; Nylon PA12, leather, paint, 3D printing, welding, glueing; ca. 15 x 26 x 11 cm; photo: Shalev Ariel



## Meret June Arndt

Meret June Arndt's motivation for her project *Memories of Memories* was the need to come to terms with her own past and was based on an archive of family photos. She developed various forms of visual dissolution or abstraction based on the photos, including pixelation, for example. The textile techniques realise the essence of memories – the faded memory of events that are only present in photos, the dissolving, blurring and overlapping of memories, their different variations. With her works, Meret June Arndt wants to invite viewers to engage with their own memories and retrieve them. To realise this

approach, she chose various techniques, each of which translates different stages of remembering. In the exhibited work, motifs from the photo archive were screen-printed onto the warp threads of the fabric. Acid dye paste was used, which was fixed using steam. The fabric was then woven by hand, creating the square pattern.

Textile object from the series *Erinnerungen an Erinnerungen*;  
textile installation; wool, silk, cotton, handwoven;  
700 x 45 x 0,3 cm; photo: Jonas Aumüller



## Einav Ben David

Einav Ben David's collection for men deals with the theme of growing up, with adolescence and the associated consequences of permanent change, which is also linked to pain, doubts and constantly shifting priorities. She describes the beginning of her project as »an inner search for identity through a visual study of line, grid, and colour elements that create structure while holding tension«. She decided to articulate her theme within the context of men's fashion, as it is believed to be more restrained and moderate and offered scope for personal expression

within the set boundaries. She considers the project to be ongoing, in a state of flux and change. The designs stand out for their unusual details, interesting combinations and attractive surfaces, which reflect the differentiated creation process and the high craftsmanship of the ensembles.

Ensemble from the collection *Adolescence*; clothes and accessories; cotton, wool, synthetic fabrics, nylon, sponge, clay, sewing, hand knitting, embroidery; photo: Guy Rashkovan



## Sören Bläcker

The aerodynamic city bike *Legno Veloce* is made of ash wood and combines design innovation, craftsmanship and technical precision. Particular attention was paid to a coherent overall concept and a characteristic shape with a free-floating saddle. This lends the frame dynamism and lightness and emphasises the unusual lines of the design. The frame is made of ash wood, providing high elasticity and good vibration damping. Careful craftsmanship and modern CNC technology were combined. By using the latter, complex geometries with high dimensional accuracy and repeatability could be realised: ›For this purpose, two halves each consisting of four layers of ash were pressed together with PU glue, consisting of a total of 32 pre-formatted parts – always taking into account the

fibre courses of the individual frame tube parts. The four parts of the rear swing arm were each moulded from eight layers of veneer and completely CNC milled together with the main frame part.‹ When selecting the bicycle components, Sören Bläcker followed the aerodynamically inspired design approach and harmonised each part with the overall picture: ›The result is a functional design object that consciously expands and reinterprets the possibilities of wood as a material in modern bicycle construction without sacrificing suitability.‹

*Legno Veloce*; bicycle (single speed/fixie); ash, moulded and laminated, CNC milling using 1:1 3D model; 106 x 167 x 35 cm; photo: Curzio Castellan



## Vera Bracklo

In the textiles of the *Coded Threads* series, Vera Bracklo explores the hidden potential of Kukuri Ito, a special cotton thread traditionally used for the production of Japanese ikat textiles – Kurume Kasuri – together with the Japanese weaving mill Shimogawa Orimono in Yame. The Kukuri Ito (Japanese for binding thread) is wrapped tightly around the yarn before the dyeing process to resist the dye and define the pattern that will later appear in the woven fabric. These threads are actually thrown away after the dyeing process. Vera Bracklo, however, emphasises the function of these threads as a testimony to craftsmanship, rhythm and touch, as a material trace of the production process itself. Her works are the result of a month-long research residency in Japan, during which she worked together with Japanese craftspeople and focussed on the theme of Kukuri Ito. The aim of the project is to reuse the growing surplus of this yarn, to view it as a resource and to address the current problems of traditional Kurume Kasuri craftsmanship. These are based on the limited yarn and fabric widths imposed by

the historical looms. Vera Bracklo understands the project in terms of new perspectives on both the use of materials and the continuity of traditional craftsmanship. She interprets Kukuri Ito for contemporary interior applications through experiments on industrial Jacquard and dobby looms: »In double weave constructions with planned alternating weft sequences, coloured yarns intertwine with Kukuri Ito to create textiles of impressive visual depth and luminosity. [...] The resulting fabrics have a layered quality in which clarity and blur coexist. Through simple geometries and carefully selected materials, the work brings the kukuri thread to the forefront, revealing its inherent beauty, structure and expressiveness. *Coded Threads* combines traditional craftsmanship with contemporary design practice and shows how a secondary material can take on a new functional and aesthetic meaning.«

*Coded Threads*; textile; cotton, jacquard weaving, ikat dyeing; 155 x 164 x 0,2 cm; photo: Vera Bracklo



## Annika Brehm

In the vase ensemble *bewegt*, Annika Brehm focuses on permanent change, on fluidity. She translates the resulting movement into a pattern of coloured lines that cover the surface like traces of wind or water. They constitute a contrast to the clear, reduced form and thus create a field of tension between calm and dynamism. These dynamic, organic lines invite associations. The vases with their clear design language are based on a rhombic shape for the body, on which a conical cylinder is placed as the neck. The individual vases are created as variations on these basic shapes with the help of plaster moulds that Annika Brehm makes herself: »First, the core of each vase is turned from plaster in the shape of the vase, then plaster is

poured around the core to create a negative mould. Light-coloured, chamotte clay and coloured clay beads are gradually moulded into this form until the vases take on their final shape.« The colour palette combines white, cobalt blue, lilac, blue-grey and lemon yellow in a lively but harmonious combination. The exterior remains unglazed and matt, while the interior emphasises the contrasting white of the building mass with a transparent, shiny glaze.

Vase group *bewegt*; clay, coloured, formed in plaster moulds made by the artist; 73 x 30 x 30 cm; photo: Peter Litvai

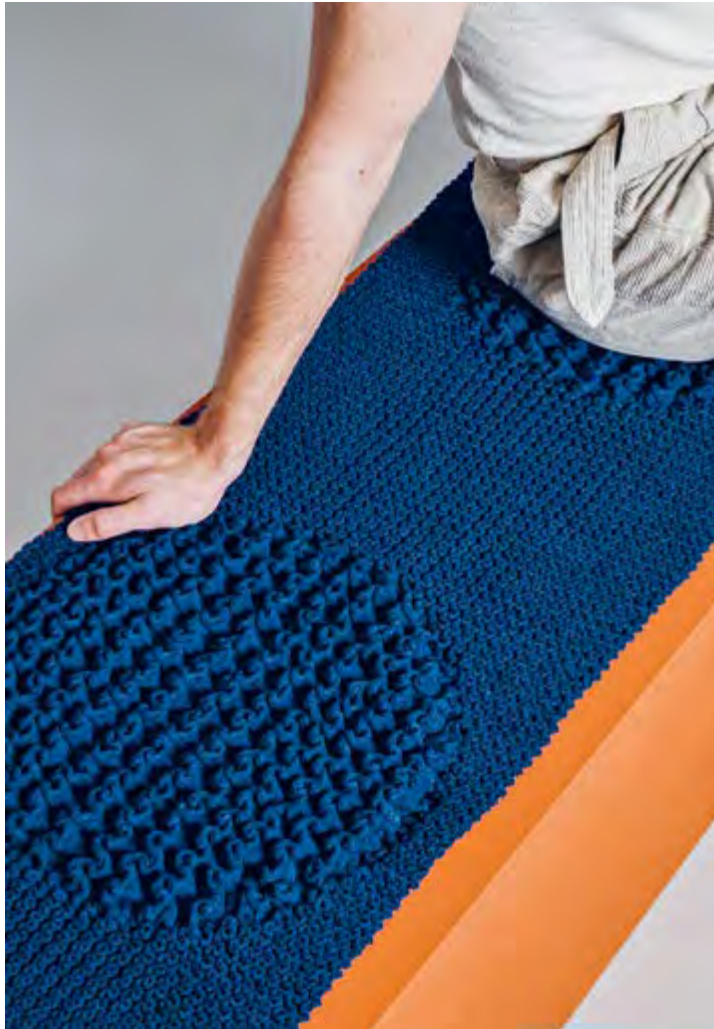


## Margaretha Briksi

Margaretha Briksi reflects on the function of the handles of a vessel. On the one hand, they fulfil various practical purposes such as enabling the vessel to be carried and lifted and for pouring liquids; on the other hand, early pottery finds show already that these handles also had an aesthetic, decorative function. This last aspect is at the centre of Margaretha Briksi's amphorae. The rotationally symmetrical bodies of the vases follow classical models and gain individuality and charm through the protruding, modelled handles. These handles are formed from different curves and rings that are positioned symmetrically on four sides of the ceramics: »By attaching them in a crossed pattern, the handles expand the vessel by transforming the negative space between them into a design

element. The pieces thus visually take up more space, while at the same time gaining grace and playfulness through the lightness of this enlargement.« Margaretha Briksi drew her inspiration from various historical models, including large antique four-handled vases with unusual handles, Gothic tracery windows for the symmetrical composition of arch motifs and Art Nouveau ceramics for the pastel colours and organic curves. She combines these diverse inspirations to create unusual, contemporary vase shapes.

*Amphorae*; stoneware, construction technique (vase body) and moulding (handle); 62 x 45 x 40, 53 x 40 x 40, 47 x 34 x 34, 43 x 36 x 36 cm; photo: Peter Litvai



## Saskia Buch

In her work *Knitwave*, Saskia Buch explores the question of how self-folding, three-dimensional textiles can be developed from two-dimensional knitted surfaces through specific mesh architecture. The differences in tension between the right and left knitting alone create the three-dimensionality of the knitted textile. Depending on pattern and arrangement, wave-like structures are created that vary in thickness and shape and have a cushioning effect. The project is based on a structured, experimental approach with various knitting tests that are used to investigate how mesh tensions are related to wave shapes and volume and how these effects can be specifically controlled. Various knitting parameters are changed for this purpose, for example the size of the pattern segments or the arrangement of the loops. This reveals which patterns produce stable waveforms and which combinations have a particularly cushioning effect. These results form the basis for the development of more complex, functional upholstery textiles. The textile designs each show differ-

ent combinations of wave structures, the effect of which alternates between organic-looking shapes and strictly geometric patterns with varying degrees of contrast. The exhibited textile panel with its clearly marked seating areas serves as a seat for two people. Saskia Buch plays with different pattern heights of varying comfort. Thanks to the high elasticity of the material, the underlay can also be used as a blanket or warming cushion. The textiles were knitted on an industrial flat knitting machine. The main wool used was that of the North German dyke sheep, which is sourced from local shepherds via the Elbwolle sales organisation. This wool is generally considered a by-product and is rarely processed further. It is temperature-regulating, odour-inhibiting, durable and rarely needs to be washed – properties that are particularly beneficial for upholstery textiles.

Folded upholstery fabric from the series *Knitwave*; wool, industrial knitting; 3 x 40 x 115 cm; photo: Saskia Buch



## Camilla Cadegianini

In her collection *[m•a•g]* consisting of six outfits, Camilla Cadegianini explores the connection between fashion and graphics by using the means of colourfulness, surface construction and scurrility. Her aim is to experiment with fashion as a visual statement, fashion as wearable graphics. In this way, striking design elements merge with wearable form: ›Colours, surfaces and shapes – otherwise found on posters, book covers or furniture surfaces at home – turn into textile ambassadors. Fabrics become canvases, cuts become compositions, silhouettes become layouts. The result is clothing that not only wants to be worn, but also read, viewed and decoded. The collection understands fashion not just as a shell, but as a medium: a graphic experiment at skin level. Scurrility breaks through the ordinary, ironises classic body proportions and turns conventions upside down – with a mixture of humour, seriousness and colour.‹ Camilla Cadegianini

sees her collection as a visual narrative, a fashionable poster in space. To this end, she develops interesting, unusual combinations of shapes, the effect of which is heightened by the use of colour. Geometric shapes, which tend not to appear in fashion with such clarity and angularity, are treated like graphic compositions and are also given a toy block-like appearance. Rectangular elements contrast with rounded ones, verticals with explicit horizontals. Traditional areas of clothing are stylised or alienated, elements that respond to the physique are either transformed into flat surfaces or emphasised symbolically. This results in unusual, original designs with a playful sense of fun and a desire to experiment.

Ensemble *[m•a•g]* 02 from a fashion collection of six outfits; textile, yarn, wadding, cardboard, sewn; 160x100x30 cm; photo: Anna Lena Färber



## Nehora Chajes

Nehora Chajes describes her motivation for her work: ›This project began when the Israeli police banned demonstrators from displaying images of the destruction in Gaza. It emerged as a direct response to that act of censorship – a silencing of events unfolding just a few kilometers away. At its core, the work reflects on our human capacity to turn away from violence. In Israel, many people never see these images. That absence enables detachment, dehumanization, and the justification of violence committed in our name. But nothing can justify this level of bloodshed – the blood of men, women, and children, most of them innocent.‹ With her work, Nehora Chajes resists ignorance. She wants to confront viewers and urge them to engage with the subject matter. It is important to her to add a personal touch by depicting individual people, so that the events are linked to specific faces and fates. The photographs were taken by

Jehad Alshrafi, who was trapped in Gaza at the time of the application. Nehora Chajes chose a combination of enamel and decal printing on copper as her technique. The plates are cut to size to match the images and are enamelled on both sides. The decal is then soaked, placed on the surface and fired in a slow heating process, with the temperature gradually increased to 400°C over four hours. The plate is removed from the kiln, which is then heated to 850°C and finally the plate is returned to the kiln for a short time to permanently fuse the image to the enamel. The finished plates are mounted in simple pin structures made of copper, brass or silver. This minimalist design allows the images to remain in focus – ›quiet yet insistent, fragile yet impossible to ignore.‹

Brooch from the series *War Badge*; copper, stainless steel, silversmithing, decal enamel; 3,5 x 4,8 x 0,3 cm; photo: Nehora Chajes

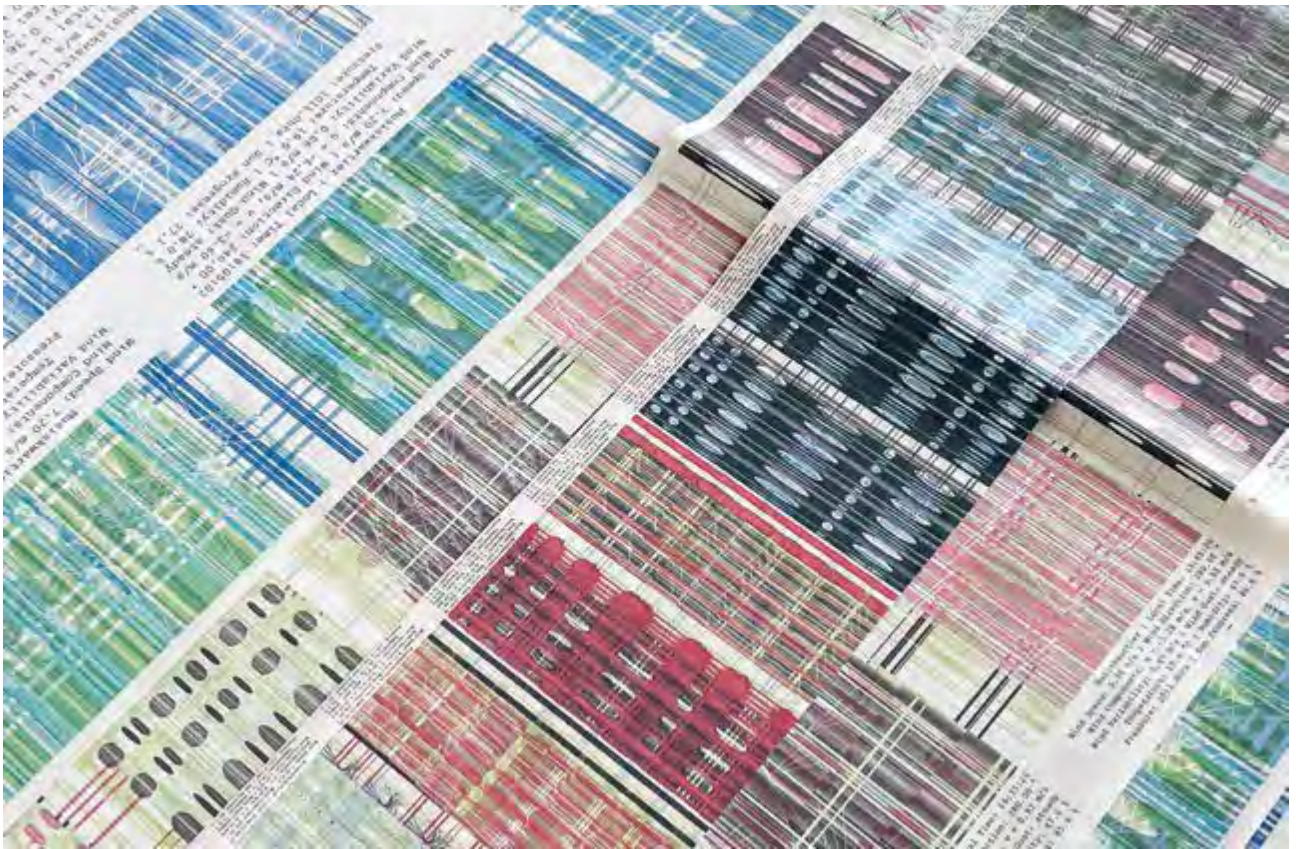


## Marco Chiarandini

The stool *Antai* made of solid beech wood was created as a tribute to the tradition and art of Japanese Tsugite. These are precisely handcrafted joints that combine functionality and harmony. At the same time, the aim was to combine the precision of traditional Japanese craftsmanship with the limits and possibilities of CNC technology. The stool consists of three beech wood elements that are firmly joined together without glue using 14 tine joints. The object can be assembled by hand in a few

simple steps, is stackable, easy to dismantle and can be used in a variety of ways. Marco Chiarandini emphasises sustainability and material integrity, the combination of traditional craftsmanship and innovation. For him, the stool is both ›functional and sculptural and testifies to simplicity and conscious design‹.

Stool *Antai*; beech wood, CNC milling; 99,8 x 120 x 150,9 cm;  
photo: Curzio Castellani



## Joy Chung

Joy Chung's Project *Weave the Wind* is a generative pattern system that transforms live wind data into visual textiles. It shows how invisible, fleeting wind can be read as layered data and translated into woven patterns, making the intangible visible and archivable. Visualised through the language of weaving, it unravels real-time weather data into threads and reweaves them into a visual textile of wind. The idea was based on the fact that the wind is transient and formless, consisting of multi-layered movements that resemble the way the threads come together in a woven fabric. The language of weaving enabled Joy

Chung to capture the intangible nature of wind and translate its invisible complexity into something legible, comprehensible and tangible. This resulted in delicate, poetic works of exquisite colour, which at first glance seem more like designs for fabric patterns than documentation of meteorological data.

*Weave the Wind*; data-driven pattern design; digital print on fine art paper, generative pattern design through creative coding; 300 x 150 x 0,1 cm; photo: Joy Chung



## Jonas Cuntze

The Japanese word *Toki* means time. *Toki Light* combines time and light into one lamp, whereby a timer of up to 60 minutes can be set by turning the upper ring on the base. The light is activated when the timer is set and causes the surroundings to change. The light remains on until the self-set time has elapsed. The aim is to encourage a more active approach to time by consciously switching on the light. The difference between this and a conventional timer is that you are constantly reminded of the

timer by the change in light. This is intended, for example, to promote productivity in the workplace or a more conscious perception. The lamp is reduced to the bare essentials. The round outline of the cylindrical base and the curvature and sweep of the lampshade determine the design.

Light *Toki Light*; aluminium, leather, 3D printing, cold forming, crowning; 38 x 19 x 19 cm; photo: Eva Jünger



## Carola Dargel

The project *Paper Loam – Potentials of a Fusion* presents a sustainable and resource-saving material that combines the positive properties of loam with the lightness and mouldability of papier-mâché. It enables the simple and interactive use of clay in product design and presents its diverse qualities. Thanks to its moisture-regulating effect and biophilic design, the material supports a healthy indoor climate, promotes well-being and protects surrounding objects. The objects exemplify the creative and functional possibilities of the newly developed material. They were created using the compression moulding process with the help of 3D printed moulds and highlight the special qualities of the material. In view of the growing

waste of resources and its consequences for the climate and the environment, *Paper Loam* sets an example for the conscious use of valuable resources. While paper is often only used for short-lived products, this material demonstrates a recyclable and long-lasting approach. It remains fully biodegradable, repairable and recyclable, thus opening up new potential for a future-oriented and responsible use of materials.

*Paper Loam – Potentials of a Fusion*; set of bowls; paper loam in a self-developed process, form moulded; 16,5x20x20 cm; photo: Carola Dargel



## Judith De Keyser

This series is based on the traditions of basketry, which have not yet been adopted by technological means of production. Baskets are, on the one hand, functional objects with deeply rooted cultural significance and, on the other, carriers of history, tradition and personal stories. Judith De Keyser's aim is to rediscover this ancient technique in an age of mass production and uniformity and to breathe new life into it by connecting it with the materiality of contemporary culture. She reflects on the fact that basketry and 3D printing share a fundamental logic: the construction of form through a continuous thread, layered upward in a spiral of repetition. Both are built from the ground up through an accumulation of small, repetitive gestures. She describes this connection between traditional and modern manufacturing processes, drawing on their parallels, as an exploration of the tension between past and future, tradition and industry, craft and

automation. For her objects, she uses a filament that is partly made of wood and takes the form of a long, flexible thread resembling a willow branch. This thread is pliable, so the process of soaking before weaving is not necessary. Judith De Keyser, however, does not want to do without this fundamental component of basketry, but she now adds it as a finishing touch to her work. She first builds tall, structured forms and then soaks them. The moisture causes the objects to collapse, creating a tension between the controlled, repetitive base and the organic, unpredictable distortion. This process is intended to show the relevance of craftsmanship, not as an antithesis to technology, but as an alternative way of thinking and making.

Basket/object from the series *Start to Finish*; wood PLA filament, basket weaving, wood soaking; 26 x 12 x 12 cm; photo: Judith De Keyser



## Arianaz Dehghan

Arianaz Dehghan describes the motivation behind her work as ›personal breakage [which] becomes a source of strength, beauty, and transformation. Inspired by Carl Jung’s concept of the Shadow and the journey of self-individuation, I turn toward the hidden, wounded, and often rejected parts of the Self.‹ Accordingly, she chooses materials such as broken stones and braided strands of hair. They serve her as metaphors for resilience, memory and healing. Hair, although delicate, is very strong and symbolises the paradox between vulnerability and strength. Woven through broken stones, it becomes a thread of continuity, like DNA, connecting stories, traumas and identities. Arianaz Dehghan’s work ›speaks to moments of fragility and quiet transformation, inviting

the wearer to see brokenness not as an end but as a beginning. In putting ourselves back together, we do not return to what we were; we carry the beauty of fracture and emerge as something new [...] The pendants act as medals, symbols of respect and pride for lived moments. Each carries stories of hardship, naivety, or fragmentation, but also resilience and growth. They call you to face your own fractures, to rebuild, and to continually become more than you once were; a journey toward Jungian Self realization.‹

Pendant; agate, human hair, dyed cotton thread, stone carving; 44 x 9 x 1 cm; photo: Nima Ashrafi



## Alessa Dresel

The pepper mills in the *Shapes from Noise* series explore how creative practice, design responsibility and the skill set of designers change when artificial intelligence becomes an active co-creator in the design process. The upper and lower parts of the pepper mills can be combined in a modular fashion. This results in 81 possible variations, which exemplify the abundance of AI-generated forms. The conscious curation of this diversity demonstrates that selection, evaluation and responsibility are central components of working with AI. Pepper mills were chosen as object because of the historical and cultural significance of the spice: ›Pepper refers to the historical dimension of global dependencies: it was once a symbol of colonial exploitation and unequal trade relations. Today, it is data that is collected, extracted and

traded worldwide—a process that raises similar questions about power, access and responsibility.‹ Alessa Dresel sees her work as both a discursive artefact and a practical tool. The pepper mill itself is functional, but its creation reveals the limits of technology: it was designed digitally but crafted with precision – a process that cannot be reproduced industrially in this aesthetic. Although AI creates visual impulses and aesthetic diversity, the craftsmanship and aesthetic judgement of designers remain indispensable for evaluating and harmonising form, function and material.

Pepper mills from the series *Shapes from Noise*; porcelain, cast, inlay technique; 30 x 9 x 9 cm; photo: Max Méndez, Alessa Dresel



## Julia Gäse

Julia Gäse's project *Reprint* is based on the idea of whether transience can also be a sustainable design concept. Based on this, she has developed a biodegradable printing paste, coloured with spirulina microalgae. It enables reversible prints that can be removed without leaving any residue using only water and soap. This means that patterns, colour areas and lettering can be applied temporarily and renewed or replaced as desired. The fabric patterns can thus be changed according to altered wishes, taste and requirements without having to throw away the textiles. It is conceivable that the biological dyes could be integrated into the textile industry on an industrial scale. In collaboration with the Institute for Textile and Leather Technology at the West Saxon University of Applied Sciences in Zwickau, 23 different compositions of the printing pastes were examined with regard to their colour application and the three test methods for colour fastness – light, rub and wash fastness. The paste was used to create blackout curtains. One of these curtains was made using hand screen printing. Its pattern was inspired by

the light reflections on the water surface – the natural habitat of microalgae. Printing with stamps, by hand or with modified 3D printers is also possible. Julia Gäse summarises her approach: »In line with design for sustainability, *Reprint* combines ecological responsibility with the concept of emotional longevity and opens up perspectives for closed material cycles and new industrial concepts such as the establishment of product-service systems or rewritable textile surfaces. The project focuses on ecological responsibility in harmony with aesthetic and functional innovation. It represents a visionary response to the ecological challenges facing the textile industry and attempts to demonstrate a new approach to textile finishing by combining science, material experiments, technology, craftsmanship and design.«

Blackout panel guard from the series *Reprint*;  
polyester fabric, algae-based bio-printing paste, hand screen printing;  
175 x 120 x 5 cm; photo: Julia Gäse



## Albert Gerstmair

Albert Gerstmair's aluminium cabinet is based on his fascination with long-lasting objects and their transmission from generation to generation. The focus is less on the physical longevity of objects and more on their endurance by virtue of their emotional and cultural significance: ›Material quality, craftsmanship and personal connection play a central role.‹ The cabinet is based on a piece of furniture belonging to his great-grandmother, which was characterised by its solid construction, ornate ornamentation and emotional family ties. Elements of the design are reminiscent of traditional farmhouse furniture, but without directly copying it. For the realisation, Albert Gerstmair developed his own bitmap milling technique

(CNC milling machine), which was used to produce the door panels of the cabinet. The floral ornamentation on the front interprets traditional forms in a modern way. The plinth ornaments, on the other hand, were milled out of solid material. The cabinet is made entirely from AlMg3 aluminium and is 100% recyclable. The contrast between the traditional form and motif and the contemporary material and production methods gives the cabinet a certain tension and an unusual, interesting moment.

*Cupboard Against Time*; Aluminium (AlMg3), metalwork, CNC milled (digital production); 135 x 60 x 37 cm; photo: Anna Marie Lewandowski

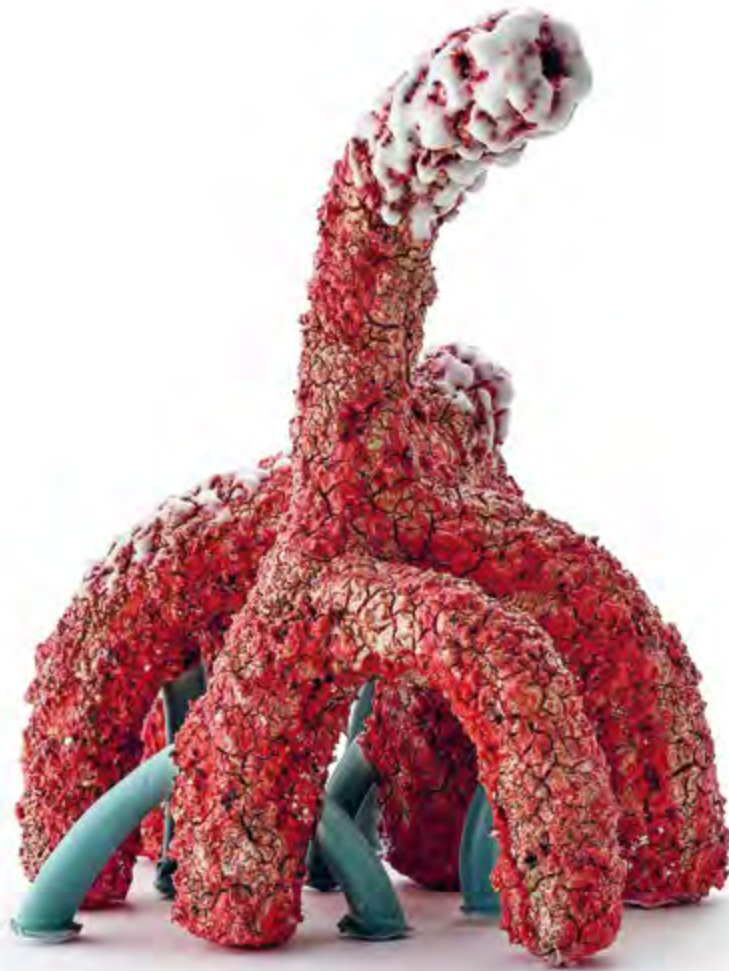


## Lena Giering

The project *unfolded* deals with self-supporting textile. In her project, Lena Giering experiments with textile constructions. She explores the potential of multi-layered fabrics to form self-supporting structures that do not require external support materials or additional seams. Through precise cutting, twisting and unfolding, a two-dimensional, multi-layered jacquard fabric is transformed into a three-dimensional body. The textile form unfolds through the tension integrated into the fabric in combination with specific material properties. The fabric is woven from Econyl, a regenerated polyamide yarn, and nylon.

This combination provides high stability with flexibility. This technique is used to create textile forms that can be understood as architectural structures and are at the same time soft, organic and space-forming. The result is small textile towers made of layered, cushion-like units that taper to a point at the ends.

Textile object from the series *unfolded – a self supporting textile*;  
Econyl, nylon, jacquard weaving;  
40 x 30 x 30 cm; photo: Isabelle Caroline Selwat



## Yeeyoung Ham

Yeeyoung Ham's ceramic works are based on considerations that connect urban landscapes with bodily structures: ›In cities, invisible or abandoned spaces contain hidden supports that quietly sustain what is otherwise unseen. Though easily overlooked, these structures form the foundations of our surroundings. I understand such conditions as a kind of landscape, not merely a visible scenery but the underlying forces that hold things together.‹ The human body is also vulnerable—especially the legs, which have to carry a lot of weight and serve as support. This inspired Yeeyoung Ham to integrate not only the form of invisible supports of the city into her works, but also the form of fragments of the body. The objects are handmade from mixed clay bodies and multi-layered glazes, often combining fragments that have been reassembled after partial collapse. Traces of pres-

sure, imbalance and repair are deliberately preserved to emphasise the tension between fragility and endurance. Broken surfaces reveal vulnerability and fragility, while the hidden layers suggest another dimension of support. The result is whimsical shapes with interesting, brittle surfaces, whose supporting structure is supported by other structures that differ in surface and colour. These are constructed in such a way that they are characterised as additions and stand out from the more striking larger structures. In her work, Yeeyoung Ham explores the question of how invisible forces, whether in urban environments or in the human body, continue to sustain us.

*Pillar*; object; stoneware, crackle glaze, hand build, multiple firings; 33 x 30 x 24 cm; photo: Studio Munch



## Siri Hansen

In her brightly coloured, cheerful brooches, Siri Hansen explores the themes of material hierarchies, sustainability and the re-evaluation of values through the language of jewellery. Siri Hansen has been working with discarded plastic for some time, a material that both fascinates and unsettles her. She appreciates the material for its versatility, durability and malleability, but also sees its negative aspects in relation to excess, pollution and throwaway culture. She uses everyday plastic waste for her jewellery, giving new form to materials that were never intended to have a long life. A fundamental theme is the dialogue between reused plastics and precious materials such as silver and gemstones. This combination of the worthless and the precious, of the found and the refined, creates a visual and conceptual tension. The plastic components bear visible traces of their past – for example, colours that bear witness to consumption and time – while silver and gemstones are associated with aspects of tradition, craftsmanship and economic value. The result is hybrid objects that question our decisions about what we value

and what we throw away. From a technical point of view, she combines traditional silversmithing with experimental, self-developed methods. The collected plastics are melted, carved and shaped using heat and pressure, employing tools she has developed herself, often made from recycled materials. The plastic elements are complemented by handmade silver settings, soldered structures and stone settings, which follow classic jewellery traditions but are deliberately developed into new, unconventional compositions. The material itself, with its specific properties, provides the inspiration. Siri Hansen understands her work in the sense of ›re-evaluation and repair – not only of materials, but also of perception. By transforming plastic waste into jewellery, I hope to invite reflection on what we choose to keep, what we throw away, and how we might see value differently.<

*Piece 19*; brooch; discarded plastic and plastic beads, silver, stainless steel, making moulds out of metal, melting the plastic into the moulds, mounted on a metal plate; 7,5 x 7,5 x 1,5 cm; photo: Siri Hansen



## Raz Harari and Shir Israel

Raz Harari and Shir Israel from Studio Zing are interested in the intersection between material experimentation and poetic expression in the field of ceramic design. In their project *Memory of Paper*, they use ceramic slip casting as a foundation and combine it with paper as an active, temporary agent. This dialogue between clay, plaster and paper creates objects that reflect fragility, transformation and permanence. In *Memory of Paper*, specially prepared sheets of paper are used as disposable moulds in a specially developed process. The paper is cut, folded and sometimes coloured before it is used in the plaster mould. During the casting process, the ceramic slip takes on the textures of the paper – the folds, creases and even the fibres. After removal, the paper leaves a permanent imprint on the ceramic surface. Each vessel is therefore unique and carries the memory of the ephemeral material that shaped it. The project emphasises the tension between temporary and permanent material: paper, fragile and

ephemeral, becomes a partner that influences the design but disappears in the end, while the ceramic retains the traces of the paper indefinitely after firing. Raz Harari and Shari Israel see their work as a dialogue between fragility and permanence, between material and maker, between intention and chance. At the same time, the works illustrate that fragility also contains strength, how the imperfect can take on a new meaning. Studio Zing understands its projects in terms of technical research and artistic vision: ›They demonstrate how small interventions in the mold-making process can open new aesthetic possibilities, where the vessel becomes not only functional but also a carrier of ideas, metaphors, and emotions.‹

Vase from the project *Memory of Paper*; porcelain, pigments, slip casting in disposable paper mould, hand-finished; 21 x 12 x 12 cm; photo: Anatoly Krinitsky



## Paulina Heidelberger

In her master's thesis project *Fungiture*, Paulina Heidelberger examines the possibilities and risks of thermally pressed processing of mycelium-based materials using the example of furniture design. In view of climate change, she considers it timely to firmly integrate innovative research approaches in the field of alternative materials and bioeconomic aspects into product development and design. Based on the processing properties of mycelium-based materials, she explored the innovative process of thermal pressing and used it to develop a series of three stools. Material compositions resulting from upstream research processes are further processed in a thermal pressing process. Through the heat applied, they fuse into

homogeneous, stable panels that differ in colour and structure. This results in three different variants: a colourful mushroom panel stained with natural pigments, a laminated panel made from various substrates, and a veneer panel in which mushrooms are used as veneer. Paulina Heidelberger sees it as her duty as a designer to take responsibility for our planet. Sustainability and environmental awareness are at the centre of her creative approach to products and processes.

Stool model from the *Fungiture* project; mycelium materials, multiplex, thermal pressing; 34 x 32 x 32 cm; photo: Lena Zülch



## Maurizio Paul Hirmer

Maurizio Paul Hirmer has long been fascinated by organic forms and structures found in nature. During and after his studies, textures and movements inspired by flora and fauna formed the basis of his creative approach and the aesthetic and thematic framework of his work. Ecological aspects, a sustainable understanding of materials and the endeavour to revive lost craftsmanship and transfer it into contemporary contexts are also important to him. His feather works are characterised by his use of natural materials and his exploration of traditional techniques. The textile works are based on an independently developed variant of the Puttawus knot technique, inspired by the traditional indigenous feather art of North America. The resulting net structures serve as the basis for a dense

arrangement of feathers, which are built up using a specially developed technique of feather stitching – each feather is processed individually. Other techniques used include the ancient feather mosaic technique, various ribbon techniques and their further development, as well as experimental combinations of traditional craftsmanship and contemporary design language. He locates his designs between wearable decoration, sculptural jewellery and pictorial expression.

*So Close to the Earth*; wall design; pheasant, duck, chicken, partridge, peacock and jay feathers, wood, feather mosaic technique; 87 x 47 x 21 cm; photo: Maurizio Paul Hirmer



## Oi Ying Valerie Ho

Oi Ying Valerie Ho's aim is to express her perception of her environment and the political context in her jewellery. She does not see herself as a political artist but rather wants to leave a historical testimony by placing culturally significant finds in a new context and thus depicting her reaction to historical events. At the same time, she addresses issues such as identity, resilience and socio-political change. She is particularly interested in historical reinterpretation and contemporary activism. Both encourage her commitment to preserving cultural heritage and amplifying marginalised voices in politically repressive contexts. As a citizen of Hong Kong, Oi Ying Valerie Ho witnessed the protests there in 2019. The series *Everyday Triumphs* was created in response to the ongoing exodus from Hong Kong following the introduction of the National Security Law. The project began in 2021 with her move to the United States, leaving her family and everything familiar behind to start anew on her own. Simple, everyday activities gave her strength and became

personal symbols of adaptation and dignity. Each of the cloisonné pin badges commemorates a moment of perseverance and honours the small victories of life in transition. Inspired by the mechanics of *achievement unlocked* in video games and traditional medal systems, the series highlights moments that otherwise go unnoticed and transforms them into signs of care, capability and growth. When the project was expanded to include the voices of other Hongkongers now living in the UK, Canada and Taiwan, a broader narrative emerged, reflecting the shared emotional landscape of uprooting: grief, determination, humour and redefined identity. The project thus bears witness to the social and emotional issues associated with migration, making visible the invisible efforts and experiences made.

Badge *Master-Chef - 21 Meals a Week Edition* from the series *Everyday Triumphs*; copper, brass, silver, enamel, ribbon, cloisonné; ca. 13 x 5 x 0,5 cm; photo: Tiff Cheun



## Jeongyun Hyun

Jeongyun Hyun sees her embroidered pictures as paintings created with needle and thread. The elements she selects reflect personal preferences that are deeply rooted in her consciousness and generally lie outside general standards of beauty. From this, an ideal archive of aesthetics gradually emerges. The careful selection, combination and execution of each individual stitch has a healing effect and gives the embroidery the ability to express her inner worlds. Inspired by cross-stitch, Jeongyun Hyun observed the woven structure of the fabric and noticed that the intertwined warp and weft threads resemble the pixel structure of early Windows interfaces: ›Step by step, stitch by stitch, I create a pixelated digital world. I reinterpret the graphics I saw as a child on computer screens in the early 1990s and translate them into contemporary works of art.‹ In her work, she explores the artistic possibilities that arise from the

interplay between analogue and digital, past and present, traditional craftsmanship and modern technology. The combination of calm, artisanal practice with the aesthetics of digital pixel worlds creates a new visual language of bright, intense colours. Traditional elements from art and transience encounter modern everyday motifs and contemporary technical motifs to create intricate compositions that are waiting to be deciphered by the viewer. Jeongyun Hyun makes virtuoso use of the various stitches – cross and straight stitches – and plays with the different orientation of the flat stitches and the resulting changing light effects.

Embroidered picture from the *Metaverse Series*;  
fabric, embroidery thread, hand embroidered, picture frame;  
63x53x7 cm; photo: Jeongyun Hyun



## Kyuman Hong

In his work, Kyuman Hong examines the role of parents, particularly that of the mother, who bears a heavy burden. As a Korean and as a son, he observed that the obsession with education, the late independence of young adults and Confucian culture further reinforce these responsibilities. He relates the role of the sprue in the lost wax process to that of a mother, based on the common Korean comparison of a human being to a vessel. The sprue is used to create a specific pattern and is removed after casting. Even if it is damaged, it no longer appears in the final image once it has served its purpose. Nevertheless, the sprue is essential for the entire casting process. In his vessel objects, Kyuman Hong aims to highlight the diverse connections between mother and son. The internal vessel form and the external layers composed of sprues are fabricated using a mould made from 3D printed forms. A mould for the inner vessel is first produced to obtain the

vessel in its wax state. The outer sprue layers are then constructed by attaching wax lines onto the 3D printed vessel form. These two components are interconnected and joined together. The entire process follows the direct method (direct lost-wax casting), involving the investment and burnout of a unique, non-replicable master model. The subsequent investment process is carried out within a custom-made flask. Then, the melting and pouring the molten metal process is done personally, which allows him the freedom to select the molten metal, including various alloys. The whole process from wax works to finishing work and patination, every stage is executed by Kyuman Hong.

*Voltaire*; object; silicon brass, patination, lost wax casting; 16,9 x 11,3 x 11,3 cm; photo: KC Studio



## Simon Huber

Simon Huber's enthusiasm for visual experiments formed the starting point for his project. He was fascinated by how analogue devices can alter, distort or discolour images. In his search for ways to experiment with analogue devices, Simon Huber came across the Fotovix – a small device developed for viewing and editing slides that offered just four functions. This simplicity forces the user to look closely and work with limitations. The Fotovix can be used to alter slides in an analogue way: colours can be changed, contrasts shifted, structures enhanced or dissolved. From this, Simon Huber developed his own method of analogue image processing and experimented with the possibilities of how colours, shapes and structures can be influenced and how the material, device and light of the screen interact with each other. The random discovery of a box of old slides provided the source material. The individual slides were examined using Fotovix's zoom feature to check for graphic lines, ornaments and textures. Colour variations were tried out and the results archived. The next step was to consider displaying the

slides on a larger scale and in a public space. The idea was to create a visual pause in a space flooded with advertising, information and stimuli with the concept *Contra Advertising* and to show images that do not sell anything but create a moment of calm. In order to make the colour effect and the intensity of the light visible, Simon Huber worked intensively on the printing process: ›I wanted the colours to glow, to appear transparent, so that you almost have the feeling that the light is coming from the picture itself.‹ The choice fell on handmade Japanese paper – a very thin, translucent material that makes the colours appear particularly intense. To intensify the colour intensity, the paper was printed on both sides: ›The result was exactly what I had imagined: colours that almost seem to glow – not through light, but through their own density and layering.‹ The papers were applied to the glass panes using the classic posterizing technique with paste.

*C 42-Prozess*; prints glued onto panes for a light box; glass, handmade paper, printed, photography, pasted, posterised; 78 x 62,5 x 15 cm; photo: Eva Jünger



## Nicole Jarošová

The organic, asymmetrical, irregularly rounded vase objects bear abstract, dynamic paintings in glass colours on their transparent walls. Individual bright colour accents alternate with more shadowy, mist-like areas. Dabbed-on and broadly applied irregular areas and paintings combine to form exciting compositions, which then create new arrangements in the group depending on the constellation and view. Nicole Jarošová sees her works as oscillating between image and object: ›This creates a

visual space for exploring the relationship between the conscious and the unconscious. Here, abstraction does not serve as an escape from meaning but as its reinterpretation.<

*The Conscious Dance of the Unconscious*; vases; glass, glass paints, freehand hot-formed, enamel painting; 30,5 x 32 x 32 cm; photo: Tomáš Košťál



## Levani Jishkariani

For Levani Jishkariani, the material is paramount. His approach and the design decisions are the result of his observation, perception and feel for the material. Depending on the stone, different ways of working with the material and different processes are required, which cannot be planned in advance due to the individual properties of the stone. For Levani Jishkariani, the results are intuitive, based on reacting to a material and embracing its properties, on patience and internalisation in the process

of working with the material. The other fundamental aspect is found in the body and its interaction with the forms. This concerns the wearability of jewellery and its qualities and properties, which Levani Jishkariani sees in the way it envelops and protects.

Necklace *Ruler*; agate, beech, steel, engraved, carved;  
28 x 20 x 6 cm; photo: Nima Ashrafi



## Muna Jonkman

*I am Because you Once Were* is a series of handmade wall hangings that celebrate the Ethiopian coffee ceremony. This ceremony is a symbol of connection, friendship and bringing different generations together through the way coffee is prepared. Muna Jonkman aims to use her work to demonstrate how traditions connect generations and to emphasise the importance of intangible cultural heritage. Documenting such traditions raises awareness of cultural wealth and ensures it is carried forward into the future. Stories, customs and values contribute to connecting people and promoting a better understanding of their own culture. The works are rooted in personal memories and cultural heritage. For this project, extensive visual research was conducted into Ethiopian imagery,

which was then combined with Muna Jonkman's own style. Individual gestures, motifs and atmospheric references from the coffee ceremony are incorporated alongside patterns, surfaces, and colours from traditional Ethiopian woven fabrics and garments and transferred into a new visual design. Each wall hanging is a multi-layered composition in which personal interpretation and cultural heritage come together – not only in the visual language, but also in the physical construction.

*I am Because you Once Were*; three wall hangings; cotton, mixed media: print, screen print, embroidery; each 200 x 130 x 5 cm; photo: Muna Jonkman



## Subin Jung

Subin Jung's brooches are made from plastic straws, which she values for their lightness and vibrant colour palette. Based on her exploration of the thermoplastic properties, she processes and shapes her material to create diverse and organic structures: ›Each piece is the result of experimenting with transformation – where an ordinary, disposable material transcends its original purpose to become something expressive and enduring.‹ Due to the hectic pace of life, its routines and an increasing lack of commitment, Subin Jung feels that life is becoming more and more colourless and grey. Through her work, she aims to reawaken the lost feeling of vitality and emotional connection. She transforms an everyday material, which she also sees as a symbol of consumption and a throwaway mentality, into unusual organic forms. These formations are reminiscent of algae or corals with

finely structured surfaces. For Subin Jung, the pieces embody both fragility and resilience. For her, the process of transformation also symbolises the transformative power of emotions and human relationships. The variations in colour and form within each piece express different aspects of love: tenderness, intensity, vulnerability and strength. By overlaying and interweaving these contrasting qualities, Subin Jung attempts to create a tactile language that invites the viewer to reflect on how love, like colour, can return to human life even after it has faded.

*Being of Love*; brooch; plastic straws, fabric, cotton thread, plastic, heat-formed, hand-shaped, assembled; 10,5 x 9,5 x 5,5 cm; photo: Subin Jung



## Melvin Kaczmarczyk

According to Melvin Kaczmarczyk, urns are the last vessel for a person and therefore not only contain the ashes, but also many personal experiences and memories. He defines them as objects of remembrance. His aim is to produce objects that give mourners support, connect them in their grief and honour the deceased. The urns are intended to support mourning rituals through symbols and interaction, as a kind of monument and memento of a person's life. In terms of form and material, the urns are architecturally designed to emphasise that they are an

object in which a person finds their final home. The recessed gilded cross of the ceramic urn provides a ritual space, a bridge between the deceased and the mourners. It invites you to place an offering or a memento in it.

Urn; clay, modelled in slab technique, gilded with gold leaf, oak, turned, hewn steel, fine silver, mounted, filed, burnished, inlaid with silver; 27 x 21 x 21, 27x23x23 cm, 24 x 21 x 21 cm; photo: Melvin Kaczmarczyk



## Marvin Kasper

*Take a Seat* is a circular furniture system for the catering industry that combines modularity, low-emission production, durability and recyclability. A robust aluminium frame flexibly combines different supports and materials. Pure, separable materials enable repair, reuse and recycling. This concept extends the lifespan of furniture, reduces waste and supports a resource-conserving circular economy. The focus is on the aluminium frame, which can be combined with different corpora to create maximum variability. For the realisation, only sustainable, recyclable materials were chosen: Solid wood, polypropylene recycle, PET fleece, pulp and thermoplastic TPE foam for upholstery. Environmentally friendly paints and recyclable packaging are also part of the concept. As a specific

example of the design idea, a chair made of solid oak wood was created, which illustrates the combination of craftsmanship and system thinking. Marvin Kasper also developed a rental and take-back model that enables new ways of use and keeps resources in the cycle in the long term. The *Take a Seat* project combines design quality with sustainable utilisation concepts and contributes to socio-ecological transformation – through fair supply chains, local value creation, circular business models and responsible use of materials.

*Take a Seat*; chair; oak, aluminium, plastic, CNC milled; 80 x 50 x 50 cm; photo: Vera Bracklo



## Ji Hyun Kim

Vessels – objects that can contain something – have both practical and aesthetic value and are closely associated with everyday life. However, Ji Hyun Kim’s concern goes further, as she wants vessels that go beyond their functional role as mere containers and become media that reflect her own sensibility and intention. Her metal vessels are created based on simple geometric forms and are connected to their spatial surroundings. Each form exists independently, but at the same time contributes to the structural balance of the whole. Through variations, Ji Hyun Kim attempts to create visual tension, while symmetrical compositions create a sense of rhythm within stability. Architectural structures act as compositional elements that expand the space and create visual order through the relationships between forms. She focuses intensively on the contemplation of forms, creating a sense of calm. Her work starts with the cutting, bending and joining of metal sheets – much as if she were working with

paper. This approach allows different shapes to interlock within a single vessel, revealing subtle sculptural transitions and allowing viewers to perceive varying spatial atmospheres according to their perspective. Depending on the colour, shape and atmosphere she wants to convey, she applies ottchil (traditional Korean lacquer) to the inside of the vessel. By repeatedly applying, polishing and smoothing layers of raw or tinted lacquer, the deep, subtle colour tones and natural lustre that harmonise with the texture of the metal are emphasised. For her, this repetitive process is not just a finishing technique, but an act of contemplation, mediated by material and time. The lacquer is also applied to the acrylic elements to achieve visual coherence and depth.

*Balance3*; vessel; brass, ottchil (Korean lacquer), acrylic, silver plating, metal forming, fabrication; 17,5 x 35,3 x 14,5 cm; photo: KC studio



## Mari Kobayashi

With her rings, Mari Kobayashi wants to show how the overlooked beauty of everyday life can be revealed by decorating familiar shapes. In her *enfold ring* series, she focuses on four classic gemstone cuts – round, oval, square and emerald. But instead of using real gemstones, she just takes the shapes themselves and completely encases them in cloisonné enamel. In her series, she focuses on the quiet, enduring beauty of form, emphasised by ornamentation. She understands ornamentation not just as decoration, but as a way of expressing the form and its inherent elegance more clearly. The rings are decorated with arabesque motifs – a traditional ornament that sym-

bolises for Mari Kobayashi continuity and the cycle of life. Each leaf and each line is individually cut out of 0.04 mm thick sheets of pure gold, placed with tweezers and sealed in transparent enamel. Repeated polishing gradually creates patterns with delicate gradations, while deliberately unpolished areas retain a misty softness. This interplay allows permanence and transience to co-exist, reflecting both the enduring lustre of enamel and the fleeting nature of time.

*enfold ring*; fine silver, pure gold, enamel, cloisonné;  
2,7 x 2,3 x 1,2 cm; photo: Koto Sato



## Kazunori Kodani

In his sculptural rings, Kazunori Kodani explores the theme of connection, particularly with regard to the relationships between people, society and space. He sees modern life as a fabric woven from countless invisible networks that shape who we are and how we exist. In his works, he attempts to give these invisible forces a tangible form and transform them into structures that relate to the body. The rings are made of fine silver wire that has been bent and welded into skeletal frameworks. Gemstones float seemingly weightless within these fragile-looking structures. Each stone forms a fragment of resonance, capturing the fleeting emotions that arise when people meet or move through the world. Their arrangement is never predetermined, but emerges gradually through a process of addition and removal until tension and harmony find a balance: ›In this way, the act of making itself becomes a metaphor for connection – a nego-

tiation between thought, hand, and material. Kazunori Kodani combines traditional silversmithing with experimental methods. Without conventional settings, the gemstones are held in place by the balance and tension of the structure itself and appear to float in space. He describes his approach: ›For me, jewellery is never complete until it is worn. On the body, the work awakens. It shifts from object to medium, creating dialogue between self and society, between inner and outer, between the visible and the unseen. The pieces are more than adornment: they invite reflection, prompting both wearer and viewer to consider the connections that shape us and the moments of resonance that define our lives.‹

*Ring Formation-no.1*; silver, smokey quartz, garnet, tourmaline, ruby, crystal, ruthenium coating, metal carving, welding, stone setting; 8 x 5 x 4 cm; photo: Kazunori Kodani



## Michaela Korenová

The *Foot Deformities* collection addresses the functional and aesthetic challenges faced by people with hallux valgus, a common foot deformity characterised by a deviation of the big toe. The project aims to combine orthopaedic function with contemporary shoe design and, in contrast to conservative approaches to medical footwear, focuses on innovation, comfort and style. The collection comprises three different shoe concepts tailored to different requirements in terms of support, mobility and wearing conditions. The collection includes corrective slippers, which also form the basis for further applications. Here, the fundamental causes and symptoms of hallux valgus, such as prolonged wearing of narrow shoes, are addressed. This is why the design focusses on anatomical precision and adaptability. Inspired by traditional Japanese tabi socks and jika tabi shoes worn by Japanese construction workers, the design features a leather upper with split toes and a 3D printed outsole developed in collaboration with 3Dees Industries. This construction improves the natural mobility of the big toe and supports

its independent movement. The custom-made model has an adjustable internal mechanism that strengthens the weakened muscles of the big toe. When tightened, it aligns the toe and stabilises it in the correct forward-facing position. When loosened, the foot can rest naturally. The outsole is a functional prototype and features auxetic perforation structures around the first toe joint that allow for adaptive flexibility. This base model can be enhanced with an adaptive sneaker overlay to improve durability and protection for outdoor use without compromising the corrective alignment provided by the inner shoe. The third model is a sporty ballerina shoe. Here, the particular focus was on combining elegance with fashion issues and ergonomic requirements.

Prototype of a leather shoe (no. 2) from the series *Foot Deformities: Hallux Valgus*; 3D printed outsole (TPA), chrome-tanned leather upper, plastic components, paracord laces, sewn on an industrial sewing machine, a zig-zag machine and a Strobl machine, outsole glued on, cut out by a Zund machine; 35 x 31 x 11 cm; photo: Marie Zdráhalová



## Friedrich Kreppel

*MO:CO Kitchen* is a flexible, mobile, modular kitchen system that adapts to changing life situations. *MO:CO* can be dismantled, reconfigured and expanded to suit changing space situations and requirements. The individual elements can be arranged horizontally next to each other or vertically on top of each other. The system consists of aluminium profiles, lightweight multi-wall sheets for walls and doors, CNC milled multiplex panels as worktops and

3D printed connectors. All materials are completely separable, interchangeable and recyclable. *MO:CO* is a sustainable, durable alternative to traditional kitchens, offering flexible adaptability to suit changes in lifestyle.

*MO:CO Kitchen*; aluminium profiles, plastic, CNC milled, 3D printed, plugged;  
100 x 60 x 60 cm; photo: Maxine Stiller



## Leika Su Kutzke

*VelAir* is the first element in a project for bicycles with inflatable bicycle accessories. It is an innovative mudguard that is inflated using a bicycle valve and is easily attached to the standard bolts on the rear of the bicycle. The air pressure gives it sufficient stability and a tight fit. The bike is protected from dirt and scratches when leaning against something, and when *VelAir* is removed from the bike while on the move, it can be used as a seat when taking a break. The mudguard is made of TPU-coated nylon fabric

and is processed using a precise high-frequency welding process, which guarantees resilience and durability. *VelAir* is lightweight, space-saving and cost-effective to manufacture – a step towards a more sustainable cycling culture.

*VelAir*; mudguard; TPU coated nylon fabric, bicycle valve, high-frequency welding process; 75 x 95 x 3 cm; photo: Leika Su Kutzke, Roland Wagner



## Hasan Kurd

In his series of small stone vessels entitled *Silent Dialogue*, Hasan Kurd explores the connecting and dividing aspects of food: ›It exists within a field of contradictions, weakness and strength, hatred and love, poverty and abundance, war and peace. Beyond its role as a means of survival, food carries cultural, religious, and political symbolism, as well as deep ties to human identity.‹ The project attempts to deconstruct the relationship between human beings, food and memory, transforming it into a sensual and aesthetic experience that transcends the boundaries of the body and leads to a deeper space of recollection and longing. His vessels function not only as containers for olive oil, but as bodies that preserve life, collective

memory and a silent dialogue between humans and the earth. In this context, olive oil is not simply a food substance, but embodies endurance and transformation, resilience and fragility. The use of these vessels reflects a desire to pause time in order to preserve moments and evoke memories. Over time, the white Carrara marble begins to absorb the oil, changing its colour to a subtle green – a silent gesture towards the tensions that lie beneath the surface.

Vessel from the series *Silent Dialogue*; Carrara marble, sculpting, filing, burnishing; 9 x 5 x 12 cm; photo: Mirei Takeuchi



## Yurika Kuwabara

This series of brooches is inspired by waves – an amorphous phenomenon in constant flux – and translates their transience and beauty through gemstone carving. Waves display infinite variations and quickly disappear again. In their fleeting forms, beauty arises precisely from their transience. In the cycle of water and the workings of nature, waves change their shape from moment to moment and show many different faces. Their movement suggests both the fleetingness of a single moment and the powerful energy that creates a larger flow. Japan, as an island nation surrounded by the sea, has long cultivated a deep relationship with the ocean in its life and culture. Waves

are appreciated for their beauty, but also feared for their power and potential dangers. Yurika Kuwabara has known the sea since childhood from visits to the coastal town where her grandfather lived, and was fascinated early on by its incessant, changing beauty. In gemstone carving, she seeks to express the ›fleeting yet powerful beauty‹ of the ever-changing waves.

Brooch from the series *Moment*; moss agate, silver 950, nickel silver, stone carving; 2 x 5 x 3 cm; photo: Yurika Kuwabara



## Katerina Lagoda

The *Dumka* Project explores the intersection of comfort and protection through a series of knitted vests and a textile mural, presented together as an installation. A pillow, a symbol of home and rest, meets the vest, associated with rescue and defence. This combination creates garments that wrap the body, forming a tangible barrier between the person and reality. The project draws inspiration from art created during times of conflict, exploring how making can help process pain and awaken hope. The word *Dumka* holds several meanings – *thought* in Ukrainian and *pillow* in ancient Slavic. All garments are produced using hand-knitting, industrial or needle punch machines, following a fully fashioned technique that minimizes material waste and yields ready-to-assemble pieces. Most vests are created using a tubular knitting method, forming a double-layered fabric that can be filled after knitting to achieve volume and softness. The mural is made through an experimental needle punch technique, using two layers of viscose fabric with cotton fibres

distributed between them. By using a needle-punch machine, which mechanically entangles the fibres, the three layers are permanently united into a single, soft yet structurally stable surface. Each vest carries its own technical and emotional narrative: The *Pillow Vest* with its removable, feather-filled pillows embodies warmth and care, the duality of rest and readiness. Inspired by childhood games, the *X-Vest* has been transformed into a reflection on conflict. The *Cable Vest* shows braid motifs, referencing the act of hair braiding – a gesture linking personal memories of womanhood. The *Bullet Vest* expresses the coexistence of safety and danger. Together, the garments and the mural form a textile dialogue between softness and resilience.

*Dumka – Between Reality and Dream*; textile mural and vests; cotton, wool, viscose fabric, cotton fibres, polyurethane foam, acryl filling, needle punch technique, hand maschine and industrial knitting; 230 x 400 x 3 cm; photo: Achikam Ben Yosef



## Junpeng Liang und Weixi Kuang

The project *Bactereature – Microbial Pigment Biopolymers* explores colour, form and authorship at the threshold between human and microbial life. The project began with a simple question: if our bodies host complex microbial communities, what kinds of objects could be co-authored with them? Junpeng Liang and Weixi Kuang focused on the red pigment prodigiosin produced by the bacterium *Serratia marcescens*, a well-studied organism in bio-dyeing research. Rather than using the pigment as a superficial stain only, they investigated how it could become part of a new class of biopolymer surfaces and how this material might record growth as a spatial memory. The workflow combines microbiology, digital design and ceramic craft. In the lab they cultivate *S. marcescens* in liquid media under controlled temperature and light to optimize pigment yield. Prodigiosin is then extracted and encapsulated in a bio-based polymer binder together with UV stabilizers. In parallel they model growth-like morphologies in Houdini, using agent-based rules and field-guided toolpaths to generate stacked, layered masses

that evoke colonies or coral. These toolpaths drive a paste-extrusion printer that deposits a clay-based substrate. The printed bodies are air-dried and bisque-fired at 900–980°C to achieve dimensional stability while keeping the surface sufficiently absorbent. Technically, the project treats pigment not as a uniform coating but as a carrier of information. Variations in deposition rate, humidity and drying time produce rings, gradients and veins that register process history; the micro-porosity of the fired ceramic amplifies these effects. The pieces – small sculptural objects between artifact and specimen – ask where the boundary of the self is drawn when colorants, materials and even forms are shaped by other species.

Sculptural objects / material studies from the series *Bactereature*; microbial pigment biopolymers; bio-based polymer, fixed microbial pigment (prodigiosin from *Serratia marcescens*), ceramic substrate, robotic clay 3D printing, drying, bisque firing (ca. 900–980°C), cold application of fixed microbial-pigment polymer coating; each ca. 30 x 30 x 30 cm; photo: Junpeng Liang, Weixi Kuang

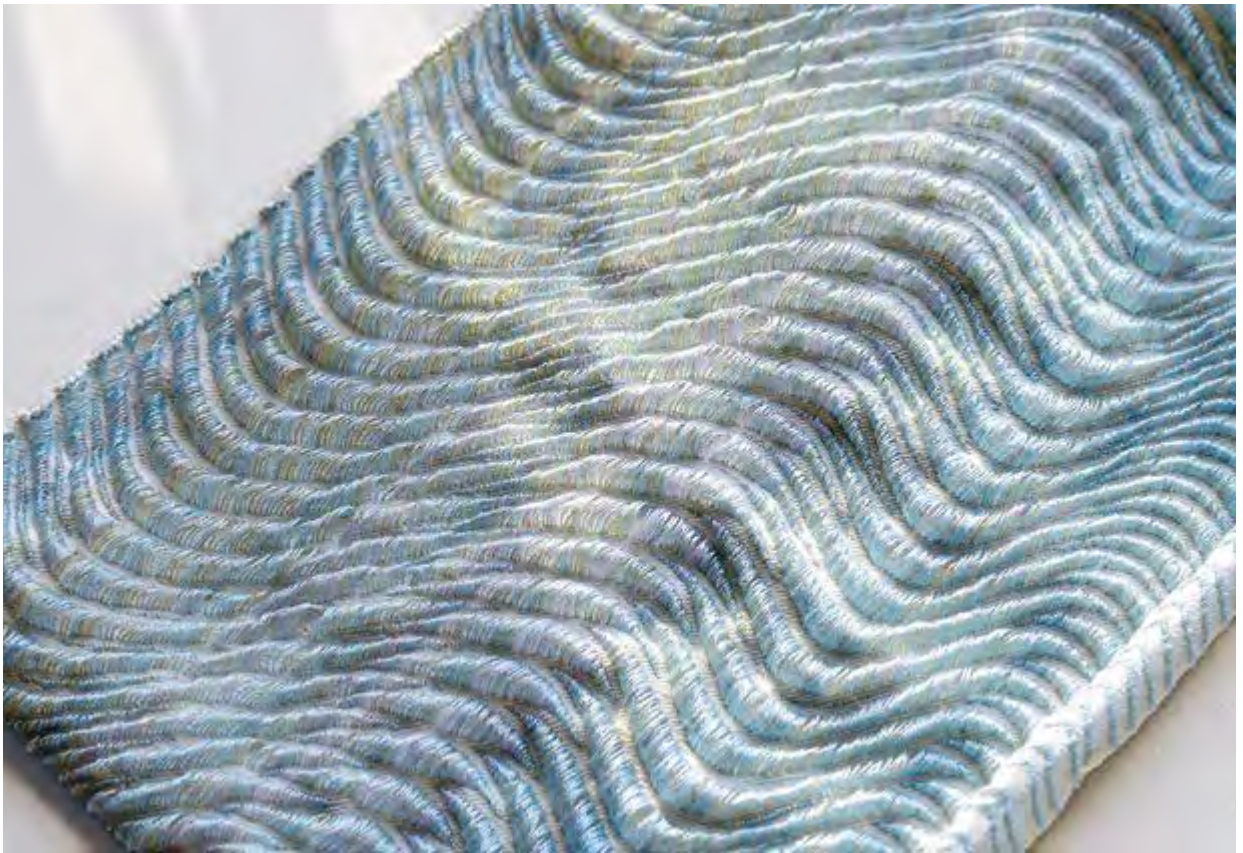


## Yanzhu Lin

In the digital age, where social media dominates and digital imagery reigns supreme, Yanzhu Lin is exploring the possibilities of merging the digital and the tangible within the post-internet landscape. This project discusses the beauty of mundane moments captured through analogue cameras. A collection of imitation gemstones is formed using one of the most advanced 3D printing technologies, Polyjet. The design was inspired by a common gemstone treatment technique – foiling. Rather than using a sheet of foil, Yanzhu Lin opted for photography. Her deliberate choice of analogue photography as the medium for capturing these moments represents a deliberate departure from the instant gratification and per-

fectionism often associated with digital imagery. Through this project, she challenges the notion of what constitutes a valuable memory in an increasingly digital and ephemeral society. By immortalising these analogue photographs within wearable art, she aims to bridge the gap between the tangible and the digital, inviting contemplation on the nature of memory and its preservation in an ever-changing technological landscape.

Necklace *Skylines of Three Cities*; polyjet, copper, acrylic paint, varnish, metalsmithing, 3D printing, airbrushing; 3,6 x 53 x 1 cm; photo: Yanzhu Lin



## Svenja Lühr

The fabrics in the *Woven Textures* series were created on Jacquard and shaft looms. It is an experimental work that moves at the interface between craftsmanship, textile research and artistic expression. The work focuses on investigating the aesthetic potential of elastic yarn in fabric. Testing and understanding the behaviour of the yarns is an important step in Svenja Lühr's working process, as they are decisive for the behaviour and appearance of the finished fabric. The aim was to create textured surfaces in which the surface is broken up and the threads emerge into the space. The result is multi-layered fabrics reminiscent of fine line drawings or natural structures; surfaces break open and underlying layers become visible. Structures from nature such as root networks, wave formations or bark were the source of inspiration for the work.

Observing such structures has a meditative and grounding effect. The structures often follow a rhythm, a similar movement, but each repetition is nevertheless unique. During weaving, rhythms and repetitive patterns are created by the weaves and the arrangement of the threads at right angles. Liveliness is conveyed by the threads contracting and by strong material contrasts. The fabrics have their own special character, only acquiring their final form after being removed from the loom. The tactile, richly structured, three-dimensional surfaces are only possible through the combination of elastic and inelastic yarns.

Fabric from the series *Woven Textures* (03);  
textile, woven; 23 x 30 x 1 cm; photo: Svenja Lühr



## Melea Lüpken

In her vase group *Im Fluss* (In the Flow), Melea Lüpken plays with different shapes, contours and silhouettes. The vases, with their elongated or horizontally compressed forms, are linked by their organic design. The walls curve out irregularly, forming a sweeping, sinuous silhouette; individual vase shapes are linked together; in others, two necks rise from the shoulder area. The dynamic and seemingly flowing contours of the vase bodies are emphasised and enhanced by vertically ascending, wave-like lines in blue on a white background or in white on a terracotta-coloured background. The vases are based on a lens-shaped base plate or, in the case of the double vase, two such plates. Starting from these plates, the vase bodies were built up using the coil technique and the coils were smoothed and compressed on the inside

and outside. The aim was to achieve as smooth and soft a surface as possible, as this was not to be glazed later. The lines on all pieces were scratched into the surface with a thin wooden tool while the clay was leather-hard. After bisque firing at 920°C, these lines were filled with coloured glazes and then fired in a glaze firing at 1200°C. In addition to their unusual shape and original design, the vase objects fascinate with their similarity and correspondence, the complementarity of their silhouette and internal drawing, both of which are determined by the theme of flowing movement, of river and waves.

*In the Flow*; sculptural vases;  
ceramics, build-up and coil-technique;  
68 x 90 x 21 cm; photo: Peter Litvai



## Mingxuan Ma

*Dionysian City* emerges from the experience of growing up under the pressures of metropolitan life. While nature is often romanticised, Mingxuan Ma believes the perceived coldness of architectural materials is not inherent but shaped by environmental and cultural contexts. By integrating the bodily and symbolic quality of jewellery with the apparent austerity of architectural materials she seeks to recontextualise these materials as extensions of urban identity. *Dionysian City* is grounded in in-depth research and immersive fieldwork across London. She merges personal impressions with the cultural characteristics of various neighbourhoods, translating them into a series of chain designs. These are inspired by elements such as walls, window ledges, road signs, and manhole covers. Every piece corresponds to a specific urban infrastructure or district, and she names each one after a postcode. Jewellery always carries the artist's personal emotional significance. To avoid excessive subjectivity,

she distils these into more emblematic components that resonate with London's broader cultural identity. Using jewellery as a medium highlights often-overlooked corners of the city and invites the audience to rediscover their surroundings with renewed awareness and a sense of belonging. Each chain possesses a distinct character, much like the diverse walls of London, each revealing its personality through texture and surface. The chains are created from concrete with a different finish and colour, echoing the specific texture and emotional resonance of its corresponding wall. Her work merges digital design with traditional craftsmanship: She redesigns the mould itself, allowing her to cast interlocking links without adhesives or cutting, creating a seamless cable chain entirely from concrete.

*EC4M 9BT*; necklace; concrete, jesmonite, copper, cast; 21 x 21 x 1,9 cm; photo: Runhe Luo



## Sofia Mac Gregor Oettler

Textile work has long been associated with domestic labour and tradition. Sofia Mac Gregor Oettler deconstructs this legacy by breaking the loom down into its essential components: the warp and the weft. In doing so, she reveals the underlying structure of the medium and challenges its perceived two-dimensional limitations. This exploration becomes a metaphor for how systems such as social norms, gender roles and cultural expectations can be reimagined. She predominantly works with primary colours, which, like warp and weft, serve as foundational elements. This palette acts as both a visual anchor and a conceptual tool, emphasising her ongoing investigation into the building blocks of form and their potential for reinvention. Through subtle gestures such as interruptions in pattern, shifts in tension and layering, she elevates the medium to a third dimension. This process reflects her experience as a woman navigating the evolving landscape of feminism in Latin America. Over the past decade, she has witnessed structures that were once believed to be

immutable, especially those that shape women's lives, begin to shift. These changes unfold slowly, almost imperceptibly, through acts of resistance, reclamation and care. Yet, over time, these changes accumulate, bending the framework of what was once considered unchangeable. Sofia Mac Gregor Oettler's artistic practice embraces this quiet, persistent force. It is a form of resistance and reimagining where tradition is not rejected but unravelled and rewoven. Through deliberate gestures and attention to detail, she reveals how even the most constrained forms can allow for transformation. What may seem fixed can be reshaped, and what was once invisible can become visible. Through her work with thread and thought, she explores how structure can contain both history and possibility.

*Bombito II*; sculptural tapestry; cotton, woven on a vertical loom; 165 x 60 x 25 cm; photo: Isabel de Lara



## Therese Mieth

Gossip has a bad reputation and is associated with superficiality or insidiousness. Yet gossip is deeply human: it creates closeness, is fun and a form of storytelling. Originally, the word referred to close female friends. Later, the term was used to devalue the exchange of knowledge among women and to ignore critical voices. Based on Silvia Federici's essay *On the Meaning of Gossip*, Therese Mieth examines gossip and its connection to textile handicrafts beyond prejudice. For centuries, textile handicrafts were not only the sole source of income for many women but also provided opportunities for exchange and networking. In her textiles, Therese Mieth wants to tell the story of these entanglements: of medieval women spinning, of gossip as a collective practice, social network and strategy of resistance. The designs take up different as-

pects of gossip. Based on illustrations of medieval women spinning and gossiping, a jacquard fabric was created using the damask technique. Another hand-woven jacquard fabric depicts hands at work and historical net-making techniques, thus referring to the intangible networks that arise through the exchange of ideas while working together. The fabrics were produced in cooperation with the historical weaving mill Egelkraut on the TC2 hand jacquard loom and an industrial embroidery machine in the workshops of Burg Giebichenstein.

Fabric from the series *XOXO – About Gossip, Stories and Textile Handicrafts*; cotton, viscose, Jacquard loom; 205 x 165 x 0,2 cm; photo: Therese Mieth



## Karen Modrei

Karen Modrei's work explores the relationship between bodies and spaces, their experiences and dynamics, as well as the negotiability of boundaries and intimacy. With the ongoing shift towards the digital, her curiosity also extends to the translation process between the physical and the virtual as well as the definition of tools and skills for working with digital materials. Her focus is on textile techniques, products and contexts, which she uses to translate abstract digital processes into a tangible and accessible material. Her works oscillate between optimistic attempts at mediation, laborious materialisations and abstract poetry. Some of them make use of elements from programming languages to place them in tangible

and unfamiliar contexts – soft interpretations and re-writings of languages that construct and maintain digital worlds. Others critically and questioningly examine our relationship with digital devices and how they change the way we experience the world. Karen Modrei works primarily on the domestic knitting machine and experiments with yarn qualities and techniques. Her textile objects are often characterised by fragility and transparency. This allows them to integrate into their respective surroundings and enter into dialogue with space and people.

*meditate*; textile object; silk yarn, glass beads, lead ribbon, knitted; 300 x 100 x 0,1 cm; photo: Karen Modrei



## Leonard Neuberger

The *Sofia Hand* is an innovative myoelectric hand prosthesis that uses an integrated sensor system and artificial intelligence to make gripping significantly more intuitive and natural for users. Unlike conventional prostheses, which require users to manually select specific grip types, the *Sofia Hand* uses an intelligent system to automatically select the appropriate grip. At the heart of the prosthesis are triangularly arranged LIDAR sensors that continuously scan the environment. They analyse the shape, distance and structure of objects in the vicinity of the palm in real time. The data obtained is processed by AI-supported software, which assigns a suitable gripping strategy to each object – for example, a precision grip, key grip or cylinder grip. The decision-making process is based on natural human gripping movements and relieves users of the cognitive burden of consciously choosing a grip, which is often perceived as cumbersome with classic myoelectric prostheses. The *Sofia Hand* understands what needs to be grasped and automatically performs the ap-

propriate movement. This creates a much more intuitive user experience that makes everyday activities more fluid and natural. Another central aspect of the concept is the combination of mechanical functionality and cosmetics. The prosthesis should not only be technologically advanced but also meet the cosmetic and mechanical requirements of its wearers. It combines a minimalist appearance with a robust, biomechanical design that is suitable for everyday use and durable. A particular advantage in manufacturing lies in the production of the finger components: these are produced flat using a 3D printing process and then brought into their final shape. This process not only saves time in production, but also significantly increases the structural stability of the components.

*Sofia Hand*; prototype of a prosthetic hand; TPU, elastane, cotton, copper, acrylic, PU, servo motors, Arduino UNO; 50 x 15 x 15 cm; photo: Leonard Neuberger



## Dorin Nahum

At the beginning of her project, Dorin Nahum was driven by a desire for clarity — to define the topic, message and direction. She was searching for the correct and precise place to start. However, she repeatedly found herself drawn back to threads, unravelling and knitting, her hands moving before words could explain. The slow, contemplative rhythm of the process created a different sense of time. Understanding and definition came after the act of making. She designed a collection that does not seek to express a fixed, singular identity, but rather reflects the multiplicity of her inner selves – a continuum of sensations and experiences. Rather than translating an idea into form, the process creates space for multiplicity and acknowledges the presence of uncertainty. The connections between threads mirror the connections

between the many voices within her. The relationship between structure and improvisation, between woven and knitted fabric, symbolises freedom from the need to figure it all out. Dorin Nahum works with wool and cotton threads and wool and PLA, using knitting, pattern development and 3D printing techniques. She works with interesting material contrasts and surfaces, smooth and textured sections, different volumes, covered and exposed areas, with the contrast of light and dark. This results in unusual, dramatic ensembles that nevertheless appear wearable.

Ensemble; wool and cotton threads, knitting and sewing;  
100 x 100 x 100 cm; photo: Shalev Harel



## Mia Newman

In her project, Mia Newman challenges the material habits of the fashion industry and explores what happens when we embrace rejected materials – our waste. She examined the natural processes that trash undergoes, such as decay, mould and parasitic fungi, and chose to reinterpret these acts of decomposition as the beginning of something new, as a new aesthetic. The collection includes four outfits created using knitting, felting and sewing techniques, as well as two pairs of shoes made with 3D printed TPU and wool felt, and jewellery crafted from gold-plated PLA 3D printing waste set with gemstones. Approximately 70% of the collection consists of waste, while the remaining 30% comprises new materials with minimal environmental impact. The designs work with

unusual formal elements but also draw on historical fashion elements such as trains and crinoline shapes or display a more futuristic design language. The highly structured surfaces reveal the collaged approach, but at the same time have a strongly organic look that refers to the various states of the waste and translates this into the textile medium.

*Outfit nr. 3* from the collection *Deca Dance*; dress and shoes; natural felted wool, leftover yarns, fabric scraps, dried flowers, peels, repurposed curtain, deconstructed knitwear, wool yarn remnants, canvas, metal wires, reused bridal shoes, felting, wet felting, shibori, knitting, sewing, gluing; 200 x 30 x 30 cm; photo: Ariel Shalev

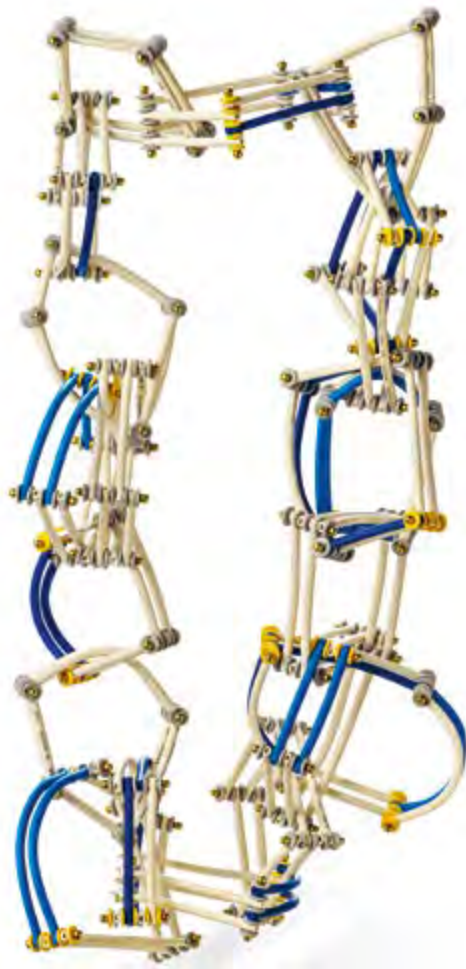


## Anton Oberländer

Urban spaces are increasingly characterised by anonymity, speed and constant change. Neighbourhoods are changing and personal encounters are becoming rarer. Yet social interaction in the immediate living environment is an important basis for quality of life and social cohesion. Furniture can play a decisive role here: it creates places that facilitate encounters and activates threshold spaces that often go unnoticed in everyday life. Against this backdrop, Anton Oberländer designed *smal* – a stool for neighbourhood encounters: a simple, easily accessible piece of furniture that invites people to use shared spaces such as the hallway, the pavement in front of the building or the courtyard as meeting places. *smal* creates a low-threshold invitation: Hanging in the hallway, the foldable stool takes up hardly any space and is always ready for use. The design of the stool is characterised by two essential requirements: It must stand stable on uneven

surfaces and, when folded, take up as little space as possible in order to keep escape routes and movement areas clear. This led to the development of a three-legged, foldable stool. Aluminium was chosen for the construction – a lightweight, robust and fire-resistant material that is well suited for sheet metal production. The hinges are an integral part of the construction and are worked directly from the material: Rolling up the sheet metal edges creates stable connections that enable the folding function and form an ergonomic handle when folded. An integrated mechanism in the hinge securely fixes the seat in the unfolded and folded positions. By pulling on a tab, the mechanism can be released and the stool folded or unfolded.

Folding stool *smal*; aluminium sheet, bent;  
48 x 35 x 35 cm; photo: Anton Oberländer



## Juyeon Park

Based on reflections on social structures characterised by complex relationships, rigid rules and predetermined paths, Juyeon Park explores ways to visually convey the sense of imprisonment and the state of mind experienced by individuals within these systems, which often render them unable to act: ›This work expresses the ideas of *connection* and *constraint* within systems of control and oppression through the medium of electrical wires.‹ Cables are functional materials defined by colour and length that transport energy along fixed routes. However, Juyeon Park frees them from their original purpose. They intertwine freely, moving beyond fixed colours and lengths, and deviating from their intended direction. For Juyeon Park, this free connection symbolises the human desire and potential to break free from society's strict rules and forge individual paths. She sees her works as symbolising the paradoxical relationship between conformity and resistance, and between control and freedom, which individuals experience in society. The wire insulation, from

which the metal cores have been removed, becomes a flexible yet robust material. It was moulded into the desired shapes by heating. It was then connected with custom-made metal components in the form of nuts and bolts, enabling the units to be rearranged and configured into different shapes. Additionally, PLA tags produced by 3D printing – materials and shapes that could not be combined in their original function – are integrated into the work. These elements, no longer limited to an object's internal function, express outward expansion and transformation. This connection method overcomes the functional limitations of wires and symbolises the search for new relationships and directions. Technically, it embodies the core theme of the work: *liberated connection and transformation*.

*Another Connection*; necklace; brass, wire insulation, metal lathe machining, thermal forming of wire insulation; 33 x 20 x 5 cm; photo: KC Studio



## Cameron Pearson

While geometry is vast in its complexity and narrative, these sculptures are articulated through the lens of Euclidian and Ideal geometry. Inspired by this harmonic relationship between these geometries, these forged sculptures transform two-dimensional designs into three-dimensional forms through precise rotations. Each piece merges mathematical purity with a raw, forged aesthetic, revealing the intrinsic beauty of geometry. The works celebrate the intersection of art and science, highlighting the enduring elegance of geometric principles. The project *Geometry in Perspective* aims to articulate these foundational principles to compose their planula (two-dimensional) constructions. During their construction, Cameron Pearson first follows the postulates of Euclid to dictate the processes of point, line and plane, defining how the shapes that span from them can relate and interact with one other. Utilizing the precise rotations of 90°, 180° and 270°, these two-dimensional compositions

are translated through space, shifting a once flat design into three-dimensional form. This form is then broken down into forge processes, planning the steps needed to produce them out of one piece of steel. This pure, mathematical process is concluded with a forge aesthetic that adheres to the raw simplicity of their axiomatic constructions. The main body of the sculptures are forged out of stock lengths of 16 mm x 16 mm square. Each section started at 800–850mm long, they were bent, forged and curved over the anvil until the two open ends met. To complete each section, Cameron Pearson used a technique called fire welding to fuse the two open ends together: The metal becomes semi-liquid, so when the two ends are struck, they will fuse together, allowing the metal to be forged out as one piece of material.

Sculpture from the series *Axiomatic Compositions*;  
mild steel, hand forged; 51 x 32 x 32 cm; photo: @o\_cameronswan

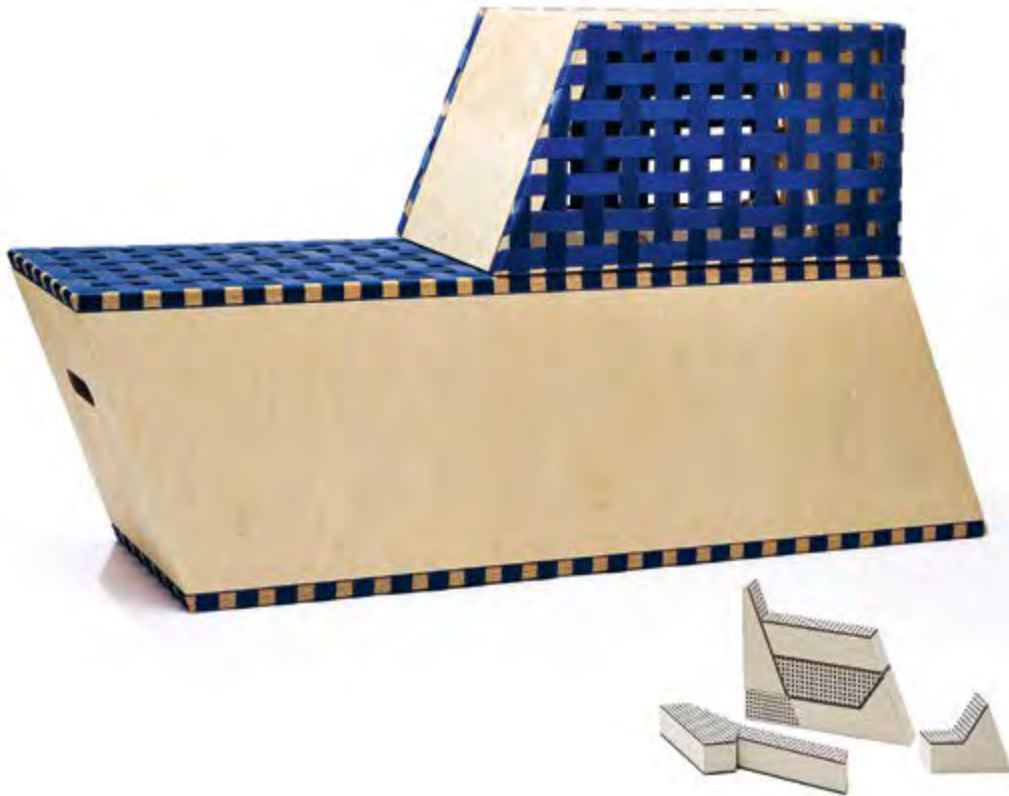


## Eleonora Radke

In her project *circle*, Eleonora Radke explores the question of whether objects can generate emotions. The glasses in her series invite interaction – on the one hand between people and objects, by allowing familiar forms to be experienced in a new way through touch, and on the other hand between people, because it is only through touch that the concave and convex curves of the vessels connect with each other. Emotions are psychophysical reactions triggered by sensory impressions. They influence perception, decisions and relationships. Sensory impressions can also influence emotions in design. The glasses take up the themes of closeness and connection. The focus is on transparency, both in a material and

symbolic sense. The circle forms a recurring, connecting motif on a formal and metaphorical level. The glasses were created at the furnace by controlled blowing into wooden moulds and targeted shaping by partial heating with a flame on the bench. Each curve was individually crafted and positioned. Concave curves were sucked in, convex curves blown out. The unique pieces in the series were produced by the glassmakers at the Gernheim glassworks according to Eleonora Radke's designs and in her presence.

Glasses from the *circle* series; glass, mould-blown, shaped; 7 x 9 x 9 cm; photo: Eleonora Radke



## Nico Ridder

The modular seating furniture *mosinet* is based on the desire to develop furniture that can respond flexibly to different room situations thanks to stackable elements and textile belt surfaces. The focus was on combining construction, ergonomics and design into a functional and at the same time aesthetic overall concept. The belt net characteristic of the design not only defines the seating surfaces, but also gives the design a clear, structuring form language. The construction of *mosinet* is based on a clear, modular system. The bodies were made from mitre-cut panels and then glued together to form stable basic elements. Milled recesses were used for the grip grooves, the shape and size of which were determined in advance by model tests to ensure ergonomic handling.

The frames of the seating surfaces consist of solid wooden slats, which have been rounded at the upper edges to increase seating comfort. Textile straps were stretched across these frames. The strap system supports both the weight of the seated persons and the tension that creates the characteristic mesh structure. Rebate strips and insert blocks were used to ensure a stable connection between the frame and the body. This construction not only provides high stability, but also facilitates maintenance and replacement of individual straps.

*Mosinet*; modular seating furniture; wood, textile straps, carpentry; 55 x 200 x 150 cm; photo: Eva Jünger

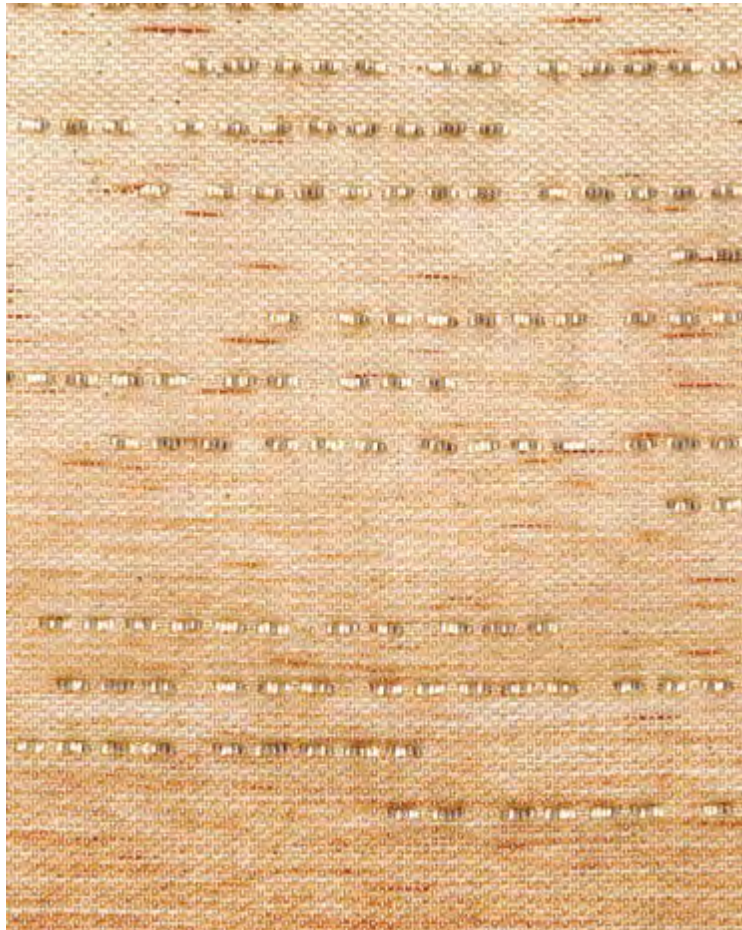


## Lena Ringel

Lena Ringel's project begins with destruction: massive plaster moulds are broken – with force and intention, but also by chance. From these fragments, a series of sculptural vessels emerges through experimental approaches to traditional ceramic casting, exploring the aesthetics of destruction and renewal. Each object reveals the traces of this process. Sharp edges, irregular surfaces and striking corners give the vessels a raw, archaic presence. Technically, *Fragments* is based on a modular mould system. The broken plaster segments can be freely combined with each other and assembled in varying stacks. This makes each cast unique and results in an individual vessel body. This process opens up an almost infinite spectrum of variations. In addition to the form, the surface

plays a central role. The traces of the manufacturing process remain visible and are not smoothed or concealed. In this way, the raw materiality, breaks and edges become the focus of the aesthetic experience. Lena Ringel sees her project as an ongoing process. Each break is not only a loss, but also a starting point for something new. The project highlights the dynamics of the unfinished, in which each fragment becomes part of the result.

*Fragments, 10 Layers in Coral*; vessel/vase;  
stoneware, pigmented, slip casting, modular plaster mould;  
35,5 x 28 x 25 cm; photo: Lena Ringel



## Anna Rudert

Anna Rudert's work explores the relationship between textiles and storytelling. Fabrics and textile crafts are omnipresent in myths and fairy tales, demonstrating how deeply rooted they once were in our culture. She regrets that, over time, people have lost touch with textile crafts, as well as knowledge and appreciation for the processes behind the materials. Her project *[text]il* explores how stories, myths and memories shape our relationship with fabrics and the potential of textiles as a medium for storing personal memories. The hand-woven works interweave the concepts of *text* and *textile*. Some works bear encrypted texts by Homer and Plato, with the principle of binary coding – familiar from punch cards and the language of our computers – translated into fabric weaves; other works form a contemporary lyrical perspective on these ancient writings and continue the principle of

binary encryption through sequences of woven glass beads. The text becomes part of the fabric, and the materials remind us of both the significance and the ubiquity of textile craftsmanship in ancient Greek mythology. At the same time, the textiles also tell the story of their own creation: visual markers in the fabric document essential parameters of the weaving process, such as weaving time and material expenditure, and inscribe them into the fabric. Decoding invites conscious and attentive viewing. *[text]il* occupies a mediating position between human and textile, between past and present, between myth and memory.

*The Fates II* from the series *[text]il*; textile wall hanging; cotton yarn, hand-woven on a shaft loom; 70 x 51 x 0,4 cm; photo: Anna Rudert



## Richard Rulf

Richard Rulf's work reflects on human intervention in the landscape and the influence of the landscape on people. Urbanisation is one of the forms of anthropogenic landscape transformation, the impact of which can manifest in various ways. He asked himself: why not reverse it? He positions the jewel as an intervention in the landscape, for which he uses the term: *Urbanisation of the Body*. This metaphorical process sees the human body become a carrier of the structures and forms that are characteristic of an urbanised environment. In the context of jewellery created from industrial components as opposed to natural materials, the urbanisation of the body can be understood as the body's

transformation into a landscape reflecting traces of human technical civilisation, craftsmanship and the indispensable nature of natural materials. The body becomes an interface between the organic and the artificially created, and between the natural environment and the human presence. For Richard Rulf, the screw joint symbolises a strong connection and therefore mirrors the strength of the bond between humanity and nature, a theme that his work seeks to explore.

*Preload 2*; necklace; Carrara marble, steel, macrame rope; 42 x 3,5 x 2,5 cm; photo: Radovat Kodera



## Luca Schreiber und Michel Schneider

The joint project *Broken=Good* by Luca Schreiber and Michel Schneider arose from the motivation to develop more sustainable approaches to design practice in the context of the ceramics industry. The project was supported by the porcelain manufacturer Kober-Steinwiesen GmbH. The focus was on avoiding broken goods in the production of functional porcelain. Often, excessively high and perfectionist standards lead to up to 20% of fully functional broken goods being sorted out and thrown away. The project sought design interventions in the manufacturing process and in waste disposal in order to save resources and reduce waste material. It became apparent that there is potential for more sustainable product development in the ceramics industry, but that this potential often remains untapped due to established production structures, economic constraints and a lack of awareness of ecological issues. The challenges lie not only in technical adjustments, but also in overcoming established patterns of thinking. This includes

questioning standards and realigning design criteria. The result of the work is the design of a small-series porcelain tea service that questions previous aesthetic requirements for porcelain produced in Germany and values the material as a raw material and the energy required for production. It aims to raise awareness of the normal characteristics that can arise from the combination of material and production and are otherwise declared as defects. The concept includes complementary interactive communication on the topic in a café usage scenario, which was tested as an event in the student café at the Bauhaus University. The design does not claim to be a universal solution but rather aims to contribute to a larger rethinking.

*Teeservice Broken=Good*; porcelain, recycled glaze waste, slip casting, semi-automatic rolling; 20 x 80 x 50 cm; photo: Michel Schneider and Luca Schreiber



## Lisa Marie Schubert

Cobalt oxide – a deep, vibrant blue in the glaze of traditional ceramics – is now also a fundamental material in the batteries of rechargeable digital devices. Lisa Marie Schubert's wall installation brings together images from her research on cobalt mining in the Congo, where most of the world's traded cobalt is mined under questionable circumstances. The result is a fragmented mosaic: aesthetic and brutal, distant and yet everyday. The craft of tile painting is a centuries-old technique that has been used for pictorial storytelling and decoration. Lisa Marie Schubert uses this technique to reveal the reality behind the production of our everyday technology. The individual tiles correspond in size to modern smartphones and were painted by hand with cobalt oxide. While she wore

protective gloves and a respirator when handling the material, the paintings show people working without protective clothing and often with their bare hands. On display are images and text excerpts documenting the health consequences, political conflicts and profound ecological impacts of extractive processes on the environment. Lisa Marie Schubert's aim is to use her work to encourage reflection on ›digital consumption, the invisibility of global supply chains, social inequalities and the contradictions of the flood of information on the internet‹.

*In Our Hands*; wall installation made of 303 tiles; glazed stoneware, painted with cobalt oxide; each 14,7 x 7,1 x 1 cm; photo: Lisa Marie Schubert



## Eun Young Seo

*Yeonriji* is a phenomenon where the branches of two different trees grow in contact over a long period of time, gradually intertwining until they join as if they were a single organism. Similar natural occurrences can be found in many parts of the world and are known biologically as inosculation, but in Korea, this unique formation is called *Yeonriji* and carries deep cultural symbolism. This natural occurrence, where distinct beings meet and grow together at their point of contact to form a unified form, serves as a powerful metaphor for connection and union in nature. This work aims to interpret the idea of *Yeonriji* in a sculptural form. Inspired by the branching structure of plants, two simplified shapes are brought into contact and connected within a single composition. Each is made from different materials, enamel and iron, which have contrasting textures and physical properties. Despite

their differences, they meet and become entangled within a shared form, capturing the moment of growing together. This sculptural connection represents more than a simple combination of materials; it symbolizes how separate beings can come together and grow as if sharing a single life. The textures and marks on the surface of the work record the quiet process of approaching, touching, and becoming intertwined. It is in this meeting point, where contrasting elements unite and create harmony, that new meaning begins to emerge. These are the *traces of connection* conveyed through form and texture.

*Traces of Connection*; brooch; copper, iron, sterling silver, enamel, ottchil, raising, enamelling, welding, riveting; 10,2 x 15,9 x 6,2 cm; photo: kc studio



## Kazuki Shibata

Light is an indispensable energy for life and a fundamental presence that indicates the direction of growth. The sight of a plant sprouting from the earth and stretching upward toward the light symbolizes the strength of life itself. Human beings, too, grow by receiving light, and light is essential for living. Kazuki Shibata has been fascinated by this ›life-nurturing power of light‹ and have made it the axis of his work. He has incorporated this image of the ›origin of life‹ into his work and linked it to the form of five vessels. A vessel only gains meaning when it receives a plant. In that meaning, he discovered the ›life-nurturing power of light‹ and designed the work to visualize the circulation of light. To realize this expression, he studied the properties of metals, focusing on the reflection of light created by layering them. On the black metal surface, he carved openwork patterns with a fret-saw to evoke the pulse of light. Behind it, he placed gold leaf, and further back, arranged polished silver with un-

even surfaces, so that light reflects in multiple layers and creates a brilliance with depth. Through the gaps in the openwork, the radiance of gold and the clear light of silver simultaneously emerge, overlapping and spreading outward. The work uses three types of metals – gold, silver, and copper – and due to the effects of reflection, the appearance is not limited to the simple colours of the metals, but reveals a diversity of hues depending on the viewer and the angle. Furthermore, the black metal parts are made from an alloy of copper and gold, finished with a traditional Japanese colouring technique that brings out a subdued, natural tone and results in a profound black which also emphasizes the contrast of light.

*Guided by Light*; vase-objects; silver, copper, gold-copper-alloy, gold leaf, metalwork; 28 x 8 x 7; 31 x 9,4 x 7,29 x 11 x 8; 22,5 x 8 x 7; 26 x 10,4 x 8 cm; photo: Musashino Art University, Tokyo, Japan



## Lia Shimshoni

Wandering through satellite imagery from around the world led to a series of textile works that explore the vertical line as a symbol of human existence, fragility, and the connection between the earthly and the spiritual. From above, the landscape reveals patterns, textures, and lines that often go unnoticed from the ground. In this distant perspective, details lose their immediate meaning, opening space for abstract interpretation and a new reading of the landscape. Lia Shimshoni focuses on the lines as they appear in nature: in geological fractures, water streams, tree formations, walking paths and roads. These organic traces are translated into knitted textile surfaces that hold emotional and symbolic significance suggesting presence, fragility, connection, and transformation. The work develops into a collection of wearable, hung and sculptural knit pieces that play with the contrast between softness and structure, transparency and materiality, body and landscape, through a practice rooted in material sensitivity and sustainable thinking. Through layered textures and directional tension, the knits reflect both

physical terrain and inner states. The vertical is not native to knitting, which is built in horizontal rows, so creating vertical emphasis becomes a formal and conceptual challenge, echoing the human effort to find balance in a shifting world. The knits are created with natural fibres such as cotton and wool, using an industrial knitting machine that allows her to experiment with diverse techniques. With those techniques and by shifting density, texture, and direction, the surfaces gain layers of depth, transparency, and subtle movement. Sewing together knitted and woven elements introduces a dialogue between elasticity and structure, the flexible nature of knit contrasting with the stability of woven cotton. Screen-printed interventions on the fabrics further expand the vocabulary, adding visual layers that echo the geological and human traces inspiring the work.

*Overground*; textile sculpture; cotton threads, cotton woven fabric, wires, industrial knitting, sewing; 130 x 25 x 25 cm; photo: Dana Krinsky



## Myeongin Shin

Myeongin Shin explores how objects can embody human narratives, emotions and gestures through their materiality and form. She approaches design as a medium that connects people, memory and the process of creation. Her work reflects her deep interest in how we remember and feel through things, translating these invisible stories into contemporary forms shaped by structure, gesture and tactility. The resulting aesthetic values of soft geometry, structured rhythm, and the quiet tension between restraint and playfulness, are creating balance and sensory reflection in everyday rituals. Working primarily with porcelain and the slip-casting technique, Myeongin reveals traces of the creative process and the subtle relationship between precision and touch. The *Phantom* series examines the boundaries of perceived function. The cup

has no handle, yet it evokes the feeling of one. A gentle indentation along the side invites the hand to rest, suggesting a space that feels intuitively right. The design blurs the line between form and perception, replacing physical function with psychological response. Developed through hand-modelled studies and repeated slip-casting iterations, *Phantom* strikes a balance between sculptural precision and sensory comfort. It suggests that function can exist in the mind as much as in the material itself. The pieces have a refined tactility and a calm presence.

Tableware series *Phantom*; porcelain, slipcasting, glazed; each ca. 8 x 10 x 10 cm; photo: Myeongin Shin



## Maria Sixtová

*Musp'ay* (Quechua: Dreaming) is a series of three glass objects reflecting Maria Sixtová's inner landscape of memories and imagined notions of home, a place she has never personally visited. Each object contains an impression of a mountainous relief, on whose peaks a small herd of llamas grazes. The entire composition is enclosed in a bubble and veiled with a delicate mist and a night sky dotted with shining stars. *Musp'ay* are intended to be not only objects but also containers for memories and dreams, transforming experiences she has never lived into her personal imagination. The inspiration comes from family photographs, stories, and her own imagination, which together create an imagined landscape of Bolivia. The llamas evoke her family's traditions and life in the Andean village of Huaylluma, a home she only knows through stories. The base of each object forms a mountain created by pressing stones from the area where she grew up into the glass, thereby bringing the own

home into the series and connecting a distant reality with her personal experience. Technically, Maria Sixtová combines glass engraving with hot glass techniques. The engraved llamas and relief details are enclosed directly in the hot glass form. The shapes of the objects are inspired by the curves of a condor's egg. The condor, Bolivia's national symbol, is regarded in Inca culture as a sacred bird representing the celestial world. The series consists of three objects, the number three symbolizing magic, the continuity of family memory, and the connection between generations. The objects are veiled in mist and night sky, emphasizing the spatiality and dreamlike quality of the composition. Just as the Andean mountains disappear in the fog, her work immerses itself in white smoke, into a dream.

*Musp'ay*; series of objects; glass, glass blowing, engraving, hand sandblasting; 31 x 100 x 70 cm; photo: Adéla Suchardová



## Ondřej Sláma

During his second year of studies, Ondřej Sláma visited Designblok and encountered vases made using the Graal technique. He immediately wanted to explore this method himself and when he was later assigned the theme *Inspired by Zdenka Braunerová*, it seemed natural to focus on her glass animals or drinkware sets. However, Ondřej Sláma was more drawn to her decorative embroidery designs. Rather than directly transferring these patterns onto the glass—which would be both technologically complex and conceptually limiting—he chose to reinterpret Braunerová's free-flowing, expressive style and transformed her organic, asymmetrical forms into strict, idealized shapes composed of pixels. These pixelated patterns are then softened and curved by the natural properties of glass and the shaping process of the vase, bringing a sense of humanity back into the digital struc-

ture. The result is a dynamic interplay between structure and emotion. As the glass expands during forming, the decoration stretches and loses its sharpness at the widest parts of the vase, while remaining crisp and intact at the neck and base. The series follows a descending composition based on the sphere, with each vase being a variation – either elongated or flattened. One set is coloured in vibrant primary hues, subtly referencing traditional folk motifs. The other set draws inspiration from the heritage of indigo-dyed textiles (modrotisk), achieved through the use of deep cobalt glass. In both cases, the colour lies at the core of the piece, while a delicate white layer appears on the surface, creating visual depth and contrast.

*Trio of vases – Folk; glass, Graal-technique; 90 x 35 x 35 cm; photo: Ondřej Sláma*



## Se Eun Son

›All living things sway‹ – these are words Se Eun Son always keeps close to her heart. In life we are often swayed by unexpected moments and she wanted to capture those inner shifts through her work. On the throwing wheel, she embeds small circles of coloured clay into the vessel. Each one stretches and transforms with the rhythm and pressure of her hands. As she waits for it to dry and be trimmed, the circle's shape remains unknown. When it comes out of the kiln, the patterns on the surface reveal themselves. Se Eun Son describes the process of working: ›Making ceramics feels like walking a long path. When I pause to breathe, I'm reminded why I keep creating – for

that single breath that keeps me steady. That's why I return to the wheel, again and again.‹ She uses the neriage technique which records the rhythm of pressure and movement, like traces of wind carved into clay: ›The moments that have passed build up in the clay and it becomes a shape of who I am. I continue to carve that time into clay, day after day.‹

*The Wind on Clay*; teapot and teacup; white porcelain with coloured clay, wheel-thrown, neriage technique; 8,7 x 11,5 x 7 cm; photo: kc studio



## Linn Svensson

Inspired by the history of textile handicrafts as a form of visual storytelling, Linn Svensson uses the medium to reflect on contemporary topics related to politics, societal structures, identity, and the human condition in the throes of late-stage capitalist society. With a simplified figurative language, she creates compositions of figures in varying landscapes and states of mind, where their pantomime, surroundings, and situations trace the outline of a story that the viewer is invited to interpret freely. Her main body of work is executed in the embroidery style known as flat stitch – a technique in which the desired motif is created by filling a large area, or sometimes the entire surface, of a fabric with embroidery stitches. Utilising this method, Linn Svensson builds stitched surfaces where the fibre, direction, colour and thickness of the yarn come together to create a textured, frieze-like effect. By devoting her artistic practice to a slow, deliberate craft, she seeks to reflect on the commodification of time in contemporary life. The gradual process of creating

a work, stitch by stitch, serves as a commentary on the tension between a fast-paced consumer society and the slow work of preserving and continuing culturally significant stories and practices. Combining scenes of mundane office work, space exploration, and the dream of eternal life through embroidery, she aims to inspire discussion about the balance – or imbalance – between certain cultural practices and the social structures within which they exist. She poses with her work the question: ›Does the dissonance between embroidery and its subject matter amplify the craft’s perceived obsolescence as a vehicle for visual communication, or does it instead affirm its power as a timeless narrator of the human condition?‹

*Men Around Table*; embroidery mounted on wooden frame; wool, linen canvas, flat stitch embroidery; 27 x 50 x 3 cm; photo: Linn Svensson



## Taavi Teevet

*Centrifugals* are created by Taavi Teevet's experimental own technique, where the artwork's ultimate shape is not solely dictated by the artist's vision and adeptness, but also by the scenario he orchestrates for the interplay between the laws of physics and the whims of chance. Unlike classical casting technologies, *Centrifugals* do not create repetitions. The focus is not on replicating a casting model, but on constructing a controlled environment where the mould spins continuously and the molten metal poured into it solidifies under the combined forces of centrifugal force and gravity. The results may be felt through repetition, yet they are never predictable. They can be controlled, but only within the boundaries set by the laws of nature. In *Centrifugals*, technological and material research come together – a process that has now lasted for over three years and with each new casting

continues to expand the limits of what is possible. The five vessels presented are fragments of this exploration. Fragments of molten bronze, copper and tin falling into the mould, spinning endlessly at more than a hundred revolutions per minute. Taavi Teevet describes his working process: ›At the moment I hold the crucible, brimming with molten metal, in a kiln at 1200 degrees, all possibilities lay before me. Nothing is set in stone. The mould begins to spin. I shut off the gas, open the kiln, and extract the crucible. Switching tongs, I let loose a cascade of molten metal. The material flows, finding the mould, beyond my control now. All decisions and potentials merge into a singular future artifact.‹

*Centrifugal V No. 2*; vessel; copper, experimental casting, own technique; 16 x 13 x 13 cm; photo: Taavi Teevet

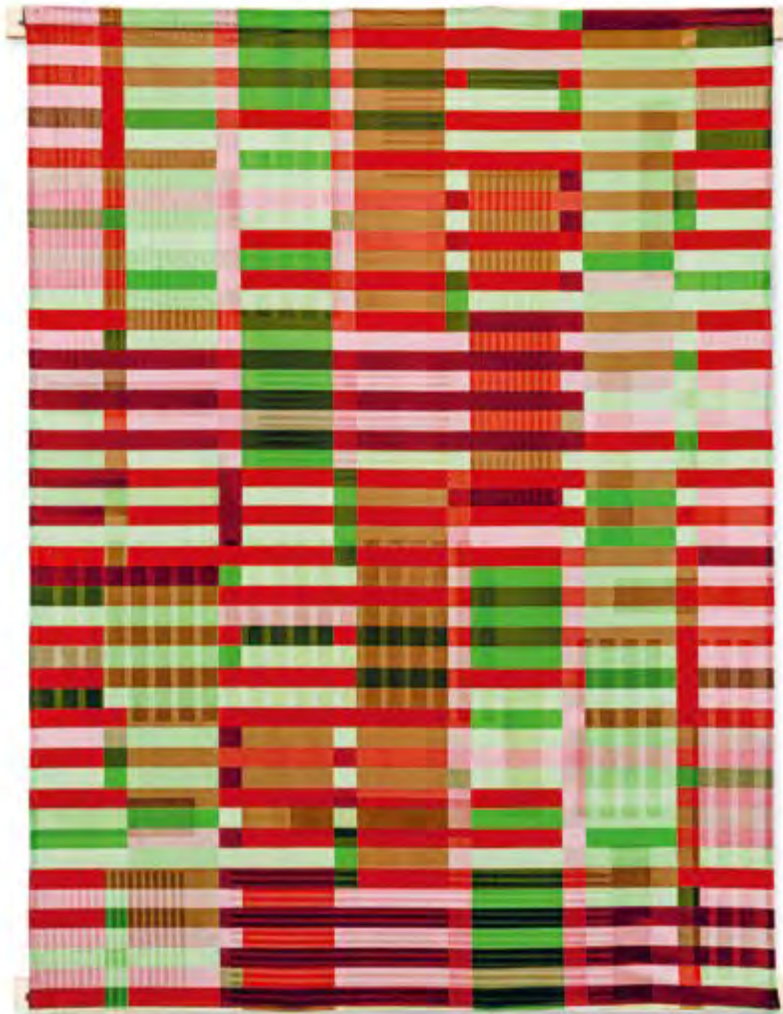


## Niels Tingaud

There are two necklaces: one made of noble materials, such as porcelain and silver, and the other made of more common materials, such as black sandstone and iron. Both necklaces are produced in the same way, starting with a material that must be shaped and put through the test of fire. They are encrusted with tiny glass beads and joined by rings of cold, hard metal. The ceramic rings are hand-formed coils that are rolled in glass beads like cake dough in sugar before being placed in the oven. They are suspended on an iron bar so that the glass beads melt onto the rings to form a glaze similar to shiny enamel, which is irregular where the tiny beads are still visible. The transformed material is recognisable, despite being

mistreated to the point of being unrecognisable. The *White Pearl Necklace* and *Black Pearl Necklace* symbolise wealth and power, indicating material value. They resemble the necklaces seen in Hans Holbein the Younger's portrait of Henry VIII, but also echo the jewellery worn by rappers, such as Jay-Z's Cuban chain. However, the glass beads, mixed with porcelain and stoneware, create breaks that speak of the fragility and transience of power and appearance.

*White Pearl Necklace No. 1* and *Black Pearl Necklace No. 1*; porcelain, sandstone, glass beads, silver, iron, high temperature firing; 51 x 14 x 1 und 53 x 14 x 1,5 cm; photo: Niels Tingaud



## Nofar Toren

*Niche* is a research-based textile project that explores the dynamic relationship between red and green – two complementary yet opposing colours. The project presents a series of textile works for the domestic space, each created using different techniques such as weaving, dyeing, printing, and sewing. These methods highlight the meeting of the colours in diverse ways: weaving integrates them into rhythm and structure, dyeing allows them to merge, printing creates layered surfaces, and sewing defines tactile borders. The works include cushions woven on an industrial loom for durability, autonomous woven fabrics that stand as independent compositions, and digitally printed textiles combined with silkscreen

for layered depth. The choice of complementary colours reflects a desire to re-examine well-known colour theory in a contemporary design context. Red and green, along with burgundy and turquoise, formed a focused palette that created both constraints and opportunities for innovation. By placing contrast at the centre, *Niche* proposes a personal design language that demonstrates how bold colours can become harmonious, applicable, and enriching in the home environment.

*Niche Final Project 03*; woven fabric; cotton, digital printing, screen printing; 150 x 100 x 2 cm; photo: Ahikam Ben Yosef



## Elisa Trebstein

As public transport is becoming increasingly important in the context of climate change, Elisa Trebstein wants to use the textiles in her *Mind the Gap* project to highlight new possibilities and explore textile surface structures that can themselves be used as seat supports. This creates a resource- and environmentally friendly alternative to conventional seats, enabling recycling cycles and easy cleaning of textiles in the transport sector for the first time. At the same time, important functional aspects such as fire protection and dirt resistance were integrated into the design process. The use of special techniques

such as twisted weave enables the combination of seemingly contradictory properties such as permeability and strength in order to develop an optimal seat structure. However, the focus is not only on a new form of application, but also on the development of an innovative aesthetic that contributes to a pleasant and appreciative atmosphere and thus to positive interaction among users.

Textile from the series *Mind the Gap*; Trevira CS, polyester, twisted weave; 40 x 25 x 1 cm; photo: Elisa Trebstein



## Yalta Tzion

Yalta Tzion's collection *Faces of Obsession: An Exploration of Shape, Identity, and Repetition* is a meditation on obsession – not as a flaw, but as a driving force behind creation. She has always been drawn to the act of returning to one idea again and again, exploring it from every possible angle. In this collection that idea takes the form of a woman's face. Through repetition, she revisits its silhouette, breaking it apart, reinterpreting it, and integrating it in new ways while preserving a sense of simplicity. She describes the idea of the face in her designs: ›The face's outline holds something powerful. We can often recognize someone purely from the shape of their face, even without any features. Their identity becomes visible yet remains unknown – the form tells us something, but never everything. For me, this tension captures what it

means to strip away human complexity, to reduce emotions, struggles, and experiences into a single, continuous line tracing the forehead, nose, lips, chin, and neck.‹ Throughout the collection, the motif of the face shifts between clarity and abstraction. Sometimes it's precise and defined, other times, it dissolves into shape and shadow. This constant return to one form mirrors the nature of obsession – a repeated gesture that both limits and liberates. Each piece is a new variation of the same silhouette, a fresh attempt to understand its boundaries and to breathe new life into a familiar shape.

*One Line – Look 3*; synthetic fabrics, neoprene scuba, double sided interfacing, sewing, hand sewing; 115 x 100 x 20 cm; photo: Guy Rashkovan



## Josefína Váchová

Josefína Váchová creates objects from small particles and fragments of glass that embody both fragility and strength. Her work engages with the interplay of light, material and emotion, exploring how transparency and opacity can convey the nuanced complexities of human experience. She is drawn to traditional techniques such as *pâte de verre* and papermaking, in which patience and precision become forms of meditation. Through these processes, she seeks to reveal the inner quietness and

tension within matter. Inspired by simplicity, nature and the restrained beauty of industrial spaces, Josefína Váchová searches for moments where craftsmanship meets contemplation, where every form, edge and reflection speaks softly to the viewer.

*Pearl Paper*; suspended object; Japanese paper (*washi*), glass beads, handmade paper; 195 x 50 x 1 cm; photo: Petra Hurai



## Valeska Vera

Valeska Vera is weaving with a high-warp loom and she found in this technique her main form of expression, a way to translate what she lives and feels into something tangible. Through weaving, she processes experiences, emotions, and questions that are sometimes difficult to put into words, letting the threads and knots carry what remains unsaid. Her inspiration emerges directly from lived experience. She attempts to unravel and reimagine through weaving what she cannot articulate with words: ›In this way, each tapestry becomes a vessel of transfor-

mation: an intimate dialogue between myself and material, between the seen and the felt.« The works are from the series *Jardín*, in which she explored natural fibres as a way of evoking cycles of growth, decay, and renewal by allowing the organic quality of the fibres to guide the shapes and textures of the weavings.

*The Resilience of Nature*; textile; cotton, wool, jute, linen, raffia, woven on a high-warp loom; 200 x 80 x 8 cm; photo: Daniel Santolo



## Cornelius Vetter

*MODU.CUBE's* is a modular camping system that combines functionality, mobility, and design. The aim of the project was to develop a compact solution that makes it possible to cook, eat and work while travelling, regardless of the type of vehicle. The system consists of two independent but coordinated modules: the *CHEF.CUBE*, a well thought-out cooking and storage unit, and the *TABLE.CUBE*, an integrated table box with a foldable construction. Both modules are made of spruce three-ply panels and have a light, stable and clear design. Both boxes are characterised by an organic geometric grid inspired by natural structures and implemented with digital precision. This combination of traditional craftsmanship and

modern manufacturing reflects the core of the project. Sophisticated details such as Lamello joints, Shaper-Origin millings and the red rubber band system demonstrate the demand for quality craftsmanship and design consistency. The result is two functional modules that can be used individually or in combination – a flexible, durable and aesthetically pleasing system for spontaneous everyday adventures.

*MODU.CUBE's*; modular camping system; spruce three-ply panels, lamello joints, Shaper-Origin millings, elastic band system; 90 x 100 x 200 cm; photo: Cornelius Vetter



## Lingjie Wang

The shapes of each bead in the necklace derive from five traditional forms of Chinese vases: plum vase, cong-style vase, lantern vase, gourd vase, and phoenix-tail vase. Each corresponds respectively to wood, metal, earth, water, and fire – the five essential elements in Eastern philosophy. This work is designed to be completed together with the wearer. The vases are connected end to end, representing the circulation and transformation of the five elements. The necklace becomes a microcosm of flowing energy, turning static form into dynamic balance. The wearer can rotate the vases so that their preferred colour faces outward. In Chinese culture, such rotatable and interactive forms also carry symbolic meanings of good fortune and transformation. The piece also draws inspiration from Buddhist rosary beads, or nian zhu. In Buddhism, these beads are used to count and focus the mind when chanting sutras or reciting the names of Buddhas and Bodhisattvas. Twisting the beads while reciting generates merit and cultivates mindfulness. Even outside Buddhist practice, many in China wear these beads as symbols of

peace and protection. In this necklace, the textured surface of each bead heightens the tactile experience – each rotation becomes a subtle daily ritual. The diverse silhouettes of the vases give the wearer full autonomy. By sliding and rearranging the vases along the cord, they can redefine the necklace's shape and rhythm or even emphasize specific elements according to their own five-element attributes. One day, while eating bayberries, I was captivated by the delicate texture of their flesh. I wondered whether such a texture could be recreated through 3D printing. Traditional FDM prints reveal visible layer lines, but through structural innovation and repeated calibration of printing parameters, these lines have been transformed into intricate colour gradients and fine, tentacle-like surfaces that invite touch and curiosity. Here, the 3D printer becomes a kind of knitting machine.

*Tactile Five No.2; necklace; polylactic acid (PLA), nylon wire, 3D printed; 32 x 7 x 3 cm; photo: Lingjie Wang*



## Lina Wiedwald

Lina Wiedwald's work operates at the intersection of traditional ceramics and experimental materials research. She creates objects that are based on the balance between control and chance. Her work draws on traditional vessel forms, but breaks away from their purely functional purpose. Situated between utility and sculpture, they question the conventions of ceramic design. A central element of her work are figurative drawings that appear directly on the ceramic surface. These motifs are embedded in ornamental structures and arise from an interplay of autobiographical memories and fictional desires. The

surface becomes a projection screen for personal narratives – it tells stories in which the inner world and outer form intertwine. The drawings not only function as decorative elements, but also open up new levels of meaning and challenge the reception of the work as a purely ceramic object.

*Nixe (mermaid)*; vessel object; porcelain, coloured body, cast, cut, constructed, printed, drawn, sgraffito, glazed; 60 x 24 x 24 cm; photo: Lina Wiedwald



## Gijs Wouters and Ruben Hoogvliet

Gijs Wouters and Ruben Hoogvliet are *Atelier Fig*, which has passion for materials, craftsmanship, and the natural world. The creative duo specializes in experimental processes and innovative designs, crafting extraordinary objects that provoke a heightened aesthetic awareness of the tactile experiences and the transformative nature of the creative process. Driven by experiment, their project the *Gravity Collection* started with rethinking ceramic crafts. Fascinated by liquid clay and its fluidity, they discovered a technique that would allow them to work more spontaneously and sculptural without the interference of rigid plaster moulds. During this process they developed

an alternative method into an innovative craft. They make their work by immersing hand-built sponge structures into liquid clay. Leaving the clay-soaked forms to drip-dry before firing them up to 1240°C to solidify. In this process, gravity always has the final say. A continuous back and forth between the serendipity of natural force and their creative interventions shows a fusion of the unexpected and the calculated.

*Gravity Bowl 01 Forest Green*; porcelain, glazed, gravity-dip-technique (sponge in liquid porcelain); 23 x 38 x 17 cm; photo: Ruben Hoogvliet



## Andreas Wieser

*NOOK* is a carefully designed workspace for the home. It combines a desk and cupboard in a single piece of furniture, whose interior unfolds in a smooth, flowing movement of the worktop. When you have finished working, your work tools, papers and documents can be stored away in two pull-out roll containers. Inspired by the classic sewing machine table, *Nook* allows you to set up a tidy, functional workspace in small rooms or hallways. A special feature is the safe and quiet guidance of the approx. 9 kg worktop. A metal stud on each side, which is firmly connected to the worktop, engages with this guide. These studs are equipped with ball bearings that allow the worktop to move smoothly and in a controlled manner in the side guide rails. This refined mechanism ensures a safe, fluid movement that appears light and elegant, while the technology remains almost invisible.

Resilient multiplex and solid birch were chosen as the materials for the main furniture and the rolling containers. The work surface and fronts are covered with olive green linoleum, whose soothing colour is pleasant even during long periods of work. The entire piece of furniture is supported by four black metal profiles. A perforated plate as the back wall of the body, together with 3D printed elements, creates a variety of storage options for writing and work utensils. A modular socket system can be integrated into the back wall as required. *NOOK* also features pleasant LED interior lighting.

*NOOK*; writing desk furniture; multiplex birch, solid birch, metal profiles, linoleum, PETG, traditional furniture construction, CNC milling, 3D printing; 150 x 45 x 126 cm; photo: Curzio Castellan

TALENTE  
MÜNCHEN  
BIOGRAPHIES  
2026

## A

---

### **Sampson Addae** (p. 22)

Ghana/Norway  
sampsonaddae76@gmail.com  
www.sampsonaddae.com

2013 – 2017

Kwame Nkrumah University of Science and Technology, Kumasi, Ghana: BFA

2022 – 2024

Oslo National Academy of the Arts (KHIO), Norway: MFA

---

### **Roni Arbel** (p. 23)

Israel  
roniarbel8@gmail.com

2020 – 2024

Bezalel Academy of Arts and Design, Jerusalem, Israel: Jewellery and fashion

---

### **Meret June Arndt** (p. 24)

Germany/Sweden  
arndt.meret@gmail.com

2020 – 2025

Burg Giebichenstein Kunsthochschule Halle, Germany: Textile design

2023 – 2024

KASK Gent (Koninklijke Academie voor Schone Kunsten van Gent), Belgium: Textile design

Since 2025

Swedish School of Textiles, Borås, Sweden: Textile design

---

## B

---

### **Einav Ben David** (p. 25)

Israel  
einav7410@gmail.com

2022 – 2025

Bezalel Academy of Arts and Design, Jerusalem, Israel: Jewellery and fashion

---

### **Sören Bläcker** (p. 26)

Germany  
srnblaecker@gmail.com  
www.soerenblaecker.com

2018 – 2021

Richard Mangel Möbelwerkstatt, Rheda-Wiedenbrück, Germany: Apprenticeship as carpenter

2021 – 2022

Fachhochschule (University of applied sciences) Münster MSA, Germany: Architecture

2022 – 2025

Free University of Bozen-Bolzano, Italy: Industrial and product design

---

### **Vera Bracklo** (p. 27)

Germany  
verabracklo@aol.de

2013 – 2014

ISAP Scholarship, DAAD, Germany: Hiroshima City University, Japan: Lacquer arts, textile design

2017 – 2022

Hochschule (University of applied sciences) Hannover, Germany: Costume design

2022 – 2025

Burg Giebichenstein Kunsthochschule Halle, Germany: Conceptual textile

2023 – 2024

Promos Scholarship, DAAD, Germany: Tokyo University of the Arts, Japan: Textile arts

2024

Shimogawa Orimono, Yame, Japan: Ikat Weaving – Kurume Kasuri

---

### **Annika Brehm** (p. 28)

Germany  
annikabrehm266@gmail.com

2019 – 2022

Staatliche Berufsfachschule für Keramik, Landshut, Germany: Apprenticeship in ceramics

2022 – 2023

Journeyman at the atelier of the ceramicist Manal Morcos, Kafr Yasif, Israel

---

2023 – 2025

Staatliche Meisterschule für Keramik und Design Landshut, Germany: Ceramics and design

---

### **Margaretha Briksi** (p. 29)

Austria/Germany  
margaretha.briksi@gmail.com

2017 – 2019, 2019 – 2020

›Die Graphische‹ – Kolleg und Meisterschule für Grafik- und Kommunikationsdesign, Vienna, Austria: Graphic and communication design

2020 – 2023

Berufsfachschule für Keramik, Landshut, Germany: Apprenticeship in ceramics

2023 – 2025

Meisterschule für Keramik und Design, Landshut, Germany: Master craftsman in ceramics

---

### **Saskia Buch** (p. 30)

Germany  
saskia\_buch@yahoo.com

2018 – 2023, 2023 – 2025

Weißensee Kunsthochschule Berlin, Germany: Textile and material design, BA und MA

2022 – 2023

L'École nationale supérieure des arts visuels (ENSAV) de La Cambre, Brussels, Belgium: Textile design

---

## C

---

### **Camilla Cadeggianini** (p. 31)

United Kingdom/Germany  
camilla@violafilm.com

2021 – 2025

Deutsche Meisterschule für Mode, Munich, Germany: Communication and fashion design

---

---

**Nehora Chajes** (p. 32)

Israel  
nehorachajes@gmail.com

2023 – 2027

Bezalel Academy of Arts and Design,  
Jerusalem, Israel: Jewellery

---

**Marco Chiarandini** (p. 33)

Italy  
mchiarandini@unibz.it

2021 – 2026

Free University of Bozen-Bolzano, Italy:  
Interdisciplinary Design

---

**Joy Chung** (p. 34)

South Korea  
joyjmchung@gmail.com

2021 – 2025

ArtEZ University of the Arts Arnhem,  
The Netherlands: Graphic design

---

**Jonas Cuntze** (p. 35)

Germany  
jonas.cuntze@web.de

2021 – 2024

Schreinerei Finauer, Anzing and  
vocational school Erding, Germany:  
Apprenticeship as carpenter

2024 – 2025

Akademie für Gestaltung und Design  
Munich, Germany: Gestalter  
im Handwerk

---

## D

---

**Carola Dargel** (p. 36)

Germany  
carola\_dargel@web.de  
caroladargel.myportfolio.com/work

2017 – 2020

Berufschulzentrum (centre of vocational  
schools) am Westerberg, Osnabrück,  
Germany: Apprenticeship as media  
designer in digital and print

2020 – 2023

Fachhochschule (University of applied  
sciences) Münster, Germany: Design, BA

2023 – 2025

Hochschule (University of applied sciences)  
Düsseldorf, Germany: New craft object  
design, MA

---

**Judith De Keyser** (p. 37)

Belgium  
Dekeyserjudith@gmail.com

2021 – 2025

Royal Academy of Fine Arts Antwerp,  
Belgium: Jewellery design

---

**Arianaz Dehghan** (p. 38)

Iran/Germany  
aryanaz.deh@gmail.com  
aianazdehghan.com

2007 – 2010

Art University of Tehran, Iran: Sculpture

2021 – 2025

University of applied sciences Trier, Campus  
for art and design Idar-Oberstein, Germany:  
Gemstones and jewellery

---

**Alessa Dresel** (p. 39)

Germany  
alessa.dresel@gmx.net  
alessadresel.com

2013 – 2018

Bauhaus Universität Weimar, Germany:  
Product design, BA

2023 – 2025

Burg Giebichenstein Kunsthochschule Halle,  
Germany: Product design ceramics and  
glass, MA

---

## G

---

**Julia Gäse** (p. 40)

Germany  
jugaese@gmail.com

2021 – 2025

Westfälische Hochschule (University  
of applied sciences) Zwickau, Germany:  
Design – textile / textile design

2022 – 2025

Sparkasse Zwickau und Forschungs-  
und Transferzentrum (FTZ) e.V., Zwickau,  
Germany: Scholarship Germany

2023 – 2024

FabLab Barcelona, Spain: Fabricademy  
educational programme

---

**Albert Gerstmaier** (p. 42)

Germany  
albert19@gmx.de  
albertgerstmaier.com

2020 – 2025

Hochschule (University for applied sciences)  
Munich, Germany: Industrial design

Since 2025

HfBK – Hochschule für bildende Künste  
Hamburg, Germany: Design/Art

---

**Lena Giering** (p. 43)

Germany  
st6157@burg-halle.de

2016 – 2019

Opera House Leipzig, Germany:  
Apprenticeship as tailor

2020 – 2025

Burg Giebichenstein Kunsthochschule Halle,  
Germany: Textile design

---

## H

---

**Yeeyoung Ham** (p. 44)

South Korea  
yeeyoungham@gmail.com  
instagram.com/yeeyoungham/

2020 – 2022

Seoul Women's University,  
South Korea: Ceramics, MA

2022 – 2025

Seoul Women's University,  
South Korea: PhD in Living & Craft Design  
(focus on ceramics)

---

**Siri Hansen** (p. 45)

Sweden  
siri.hansen@live.se  
sirihansen.se

2020 – 2024

Glasgow School of Art, United Kingdom:  
Silversmithing and Jewellery Design

2024 – 2026

Konstfack University of Arts, Crafts  
and Design, Stockholm, Sweden:  
Jewellery and Corpus

---

**Raz Harari and Shir Israel** (p. 46)

Israel  
des.zing02@gmail.com  
des-zing.com/

2018 – 2021

Holon Institute of Technology (HIT),  
Israel: Industrial design

2021 – 2022

Holon Institute of Technology (HIT),  
Israel: Ceramics

---

**Paulina Heidlberger** (p. 47)

Germany  
paulina@heidlberger.com  
heidlberger.com/

2017 – 2021, 2022 – 2024

Folkwang Universität der Künste, Essen,  
Germany: Industrial Design, BA; Design  
Futures, MA

2023

NRW School, Köln Düsseldorf Bochum, Ger-  
many: Summer School on Green Business  
and Sustainability

2023

Folkwang Universität der Künste, Essen,  
Germany: Folkwang Preis-Winner 2023

---

**Maurizio Paul Hirmer** (p. 48)

Germany  
crafted\_by\_rutan@outlook.com

2019 – 2023

Macromedia Universität Berlin in Coope-  
ration with Atelier Chardon Savard Paris,  
Germany/France: Fashion

2022 – 2023

Practical training with Henar Iglesias,  
Madrid, Spain: Feather crafts

---

**Oi Ying Valerie Ho** (p. 50)

China/USA  
oiyingvalerieho@gmail.com  
oiyingvalerieho.com/

2012 – 2017

Hong Kong Baptist University,  
S.A.R.: Visual Arts, BA (Honours)

2015 – 2016

Maine College of Art, Portland, ME, US:  
Exchange Student (Full Academic Year)

2021 – 2023

RISD – Rhode Island School of Design,  
Providence, RI, USA: Jewellery and  
Metalsmithing, MFA;

The Tiffany & Co. Foundation, NY, US:

The Tiffany & Co. Foundation Scholarship;  
RISD – Rhode Island School of Design,  
Providence, RI, US: Edward Holbrook  
Scholarship

2022

The Society of North American Goldsmiths,  
US: Educational Endowment Scholarship;  
RISD – Rhode Island School of Design,  
Providence, RI, US: Graduate Commons  
Grant

2023

Penland School of Craft, Bakersville, NC,  
US: Penland Scholarships Summer 2023

---

**Kyuman Hong** (p. 52)

South Korea  
sowolrock@snu.ac.kr  
instagram.com/ministryofcasting/

2016 – 2022

Chung-Ang University, Anseong, South  
Korea: Department of Design,  
Arts and Crafts Design Major, BFA

2022 – 2025

Seoul National University, South Korea:  
Department of Crafts and Design,  
Metalsmithing Major, MFA

---

**Simon Huber** (p. 53)

Germany  
huber\_simon@ymail.com

2017 – 2020

RSP GmbH Munich, Germany: Appren-  
ticeship in restoration and preservation

2024 – 2025

Akademie für Gestaltung und Design Munich,  
Germany: Gestalter im Handwerk

---

**Jeongyun Hyun** (p. 51)

South Korea/Germany  
scaqrt12@gmail.com

2013 – 2016

Kookmin University, Seoul, South Korea:  
Ceramic craft

2020 – 2025

Burg Giebichenstein Kunsthochschule Halle,  
Germany: Fashion design

---

**J**

---

**Nicole Jarošová** (p. 54)

Czech Republic  
nicole.jarosova@gmail.com

2020 – 2025

SUPSS – Střední Umeleckoprůmyslová  
Škola Sklářsk – Highschool of Applied Arts  
for Glassmaking, Železný Brod, CZ: Glass  
painting

---

**Levani Jishkariani** (p. 55)

Georgia/Germany  
levanijishkariani@yahoo.com

2009 – 2010

Academy of Fine Arts Tiflis,  
Georgia: Sculpture

2011 – 2014, 2018-2020

University of applied sciences Trier, Campus  
for art and design Idar-Oberstein, Germany:  
Gemstones and jewellery, BA and MFA

---

**Muna Jonkman** (p. 56)

The Netherlands  
munajonkman@gmail.com  
munaye.nl

2021 – 2025

HKU Hogeschool voor de Kunsten Utrecht,  
The Netherlands: Graphic design

---

**Subin Jung** (p. 57)

South Korea  
subin6422@naver.com

2014 – 2019

Keimyung University, Daegu, South Korea:  
Craft Design – Metal Craft, BA

2017 – 2018

Linnaeus University, Växjö, Sweden:  
Exchange Program of Art

2019 – 2022

Keimyung University Graduate School,  
Daegu, South Korea: Design – Craft Design,  
MA

---

## K

---

**Melvin Kaczmarczyk** (p. 58)

Germany  
guskaczme@student.gu.se

2020 – 2025

HAWK- Hochschule für angewandte  
Wissenschaft und Kunst (University for  
applied sciences and art) Hildesheim:  
Metal Design, MA

Since 2025

University of Gothenburg, Sweden:  
Metal Art, MFA

---

**Marvin Kasper** (p. 59)

Germany  
hello@marvinkasper.de  
marvinkasper.de

2012 – 2015

Carl-Severing-Berufskolleg für Handwerk  
und Technik, Bielefeld, Germany:  
Dental technology

---

2016 – 2021

Hochschule (University of applied sciences)  
Hannover, Germany: Product design, BA

2018

Hefei University, China: Exchange  
Programme, product design

2018 – 2019

Birmingham City University, United  
Kingdom: Erasmus semester, product  
and furniture design

2022 – 2024

Burg Giebichenstein Kunsthochschule Halle,  
Germany: Industrial design, MA

---

**Ji Hyun Kim** (p. 60)

South Korea  
jihyun157@naver.com  
2016 – 2019

Kookmin University, Seoul, South Korea:  
Department of Metal Craft, Graduate School

---

**Mari Kobayashi** (p. 61)

Japan  
kobakimuchi8@gmail.com

2015 – 2021

Tokyo University of the Arts,  
Department of Craft, Japan:  
Metal Carving, BA and MA

2017

Tokyo University of the Arts, Japan:  
Ikuo Hirayama Prize

2018

Tokyo University of the Arts, Japan:  
Ataka Prize

2021

Tokyo University of the Arts, Japan:  
Metro Cultural Foundation Prize

---

**Kazunori Kodani** (p. 62)

Japan  
kk05111018@gmail.com

2014-2018, 2018 – 2020

Kobe Design University, Japan: Art & Craft;  
Graduate School, Art & Design

2019

JJA Jewellery Design Awards 2019 New-  
comer Grand Prix

---

---

**Michaela Korenová** (p. 63)

Slovakia  
m\_korenova@utb.cz

Since 2018

Tomas Bata University, Zlin, Czech Republic:  
Shoe Design

2020

Designskolen Kolding, Denmark:  
Accessory Design

2022 – 2024

Bespoke shoemaker Michal Švec, Stupava,  
Czech Republic: apprenticeship in bespoke  
shoemaking

---

**Friedrich Kreppel** (p. 64)

Germany  
friedrich.kreppel@gmail.com

2020 – 2025

Universität der Künste, Berlin, Germany:  
Product design

---

**Hasan Kurd** (p. 66)

Palestinian territories/Germany  
hasankurdun@gmail.com

2017 – 2021

Bezalel Academy of Arts and Design,  
Jerusalem, Israel: Jewellery

2022 – 2027

Akademie der Bildenden Künste Munich,  
Germany: Class for Jewellery and Objects

---

**Leika Su Kutzke** (p. 65)

Germany  
leika.su@icloud.com

2019 – 2022

Bartmann, Berlin, Germany:  
apprenticeship as carpenter

Since 2023

Free University of Bozen-Bolzano, Italy:  
Design, BA

---

---

**Yurika Kuwabara** (p. 67)

Japan  
ri.yuri.77@gmail.com

2013 – 2017, 2017 – 2019

Nagaoka Institute of Design, Nagaoka Shi,  
Niigata Prefecture, Japan: Art and Craft,  
Bachelor and Master of Design

---

**L**

---

**Katerina Lagoda** (p. 68)

Ukraine/Israel  
katalagoda1@gmail.com

2020 – 2024

Shenkar College of Engineering, Design  
and Art, Ramat Gan, Israel: Textile design

---

**Junpeng Liang u. Weixi Kuang** (p.69)

China/United Kingdom  
ljunpeng665@gmail.com  
kuang-liang.com

2020 – 2024

China Academy of Art, School of Design &  
Innovation, Art and Technology, Hangzhou,  
China: Art & Technology, MA

Seit 2024

UCL – University College London,  
The Bartlett School of Architecture,  
Bio-Integrated Design, United Kingdom:  
Computational design, material science,  
robotic fabrication, additive manufac-  
turing / Central Saint Martins, University  
of Arts London, United Kingdom: MA  
(Major in Material Futures)

---

**Yanzhu Lin** (p. 70)

China/Belgium  
linyanzhubao@gmail.com

2020 – 2021

Gemological Institute of America, USA:  
Gemology

2021 – 2024

Royal Academy of Fine Arts Antwerp,  
Belgium: Jewellery Design

---

**Svenja Lühr** (p. 71)

Germany  
svenja-luehr@web.de  
instagram.com/svenja.luehr/

2020 – 2025

HAW – Hochschule für angewandte Wissen-  
schaften (University for applied sciences)  
Hamburg, Germany: Textile design

---

**Melea Lüppken** (p. 72)

Germany  
m.lueppken99@gmail.com

2020 – 2023

Lehre Berufsfachschule für Keramik,  
Landshut, Germany: Apprenticeship  
in ceramics

2023 – 2025

Meisterschule für Keramik und Design  
Landshut, Germany: Master craftsman  
in ceramics

---

**M**

---

**Mingxuan Ma** (p.73 )

United Kingdom  
mmxtata@gmail.com  
www.mingxuanm.com

2022 – 2025

London College of Fashion, UAL – University  
of the Arts London, United Kingdom:  
Fashion jewellery

---

**Sofia Mac Gregor Oettler** (p. 74)

Mexico/Spain  
sofiamac16@gmail.com  
instagram.com/sofiamacgregoro/

2023 – 2024

Textil Teranyina, Barcelona, Spain: Weaving

---

**Therese Mieth** (p. 75)

Germany  
therese.mieth@gmail.com

2020 – 2025

Burg Giebichenstein Kunsthochschule Halle,  
Germany: Textile design

---

**Karen Modrei** (p. 76)

Germany  
karen.modrei@gmail.com  
karenmodrei.com

2011 – 2014

Spitz Maßdesign, Erlangen, Germany:  
Apprenticeship as tailor for women

2015 – 2019

Bauhaus-Universität Weimar, Germany:  
Architecture

2019 – 2021

Konstfack University of Arts, Crafts and  
Design, Stockholm, Sweden: Textile

---

**N**

---

**Dorin Nahum** (p. 78)

Israel  
dorinnahum@gmail.com

2021 – 2024

Bezalel Academy of Arts and Design,  
Jerusalem, Israel: Jewellery and fashion

---

**Leonard Neuberger** (p. 77)

Germany  
leonard.neuberger@gmail.com  
leonardneuberger.de

2016 – 2019

werk5 GmbH, Berlin, Germany: Apprentices-  
hip as technical model maker illustration

2021 – 2025

Kunsthochschule Berlin Weißensee, Germa-  
ny: Product design, BA

---

**Mia Newman** (p. 79)

Israel  
mayanewman2000@gmail.com  
mayanewman2000.wixsite.com/  
my-site-portfolio

2020 – 2024

Bezalel Academy of Arts and Design,  
Jerusalem, Israel: Jewellery and fashion

## O

---

### **Anton Oberländer** (p. 80)

Germany  
info@aoberlaender.de

2020 – 2025  
Universität der Künste Berlin, Germany:  
Product design, BA

Since 2025  
Ecole Cantonale d'Art de Lausanne (ECAL),  
Swiss : Product design, MA

## P

---

### **Juyeon Park** (p. 81)

South Korea  
mulreong94@gmail.com

2018 – 2024  
Hongik University, Seoul, South Korea:  
Department of Metal Art & Design, MA

### **Cameron Pearson** (p. 82)

United Kingdom  
cameronpearsonartistblacksmithing@  
outlook.com

2019 – 2022  
Holme Lacy Blacksmithing College,  
Herefordshire, United Kingdom:  
Blacksmithing and metal work

2022 – 2025  
Hereford College of Arts, United Kingdom:  
Artist Blacksmithing

## R

---

### **Eleonora Radke** (p.83)

Germany  
eleonora.radke@study.hs-duesseldorf.de

2016 – 2019  
Berufsfachschule für Keramik, Landshut,  
Germany: Apprenticeship in ceramics

2019 – 2025  
Peter Behrens School of Arts, Düsseldorf,  
Germany: New Craft Object Design, BA

2021 – 2025  
Studienstiftung des deutschen Volkes,  
Germany: Scholarship for Design

2024 – 2025  
Eesti Kunstiakadeemia (Estonian Academy  
of Arts), Tallinn, Estonia: Glass Art

2024  
Summer Academy, Salzburg, Austria:  
Analogue photography

Since 2025  
Peter Behrens School of Arts, Düsseldorf,  
Germany: New Craft Object Design, MA

### **Nico Ridder** (p. 84)

Germany  
nico.ridder@web.de

2020 – 2023  
Berufsschule (vocational school) Weilheim,  
Germany: Apprenticeship as carpenter

2024 – 2025  
Akademie für Gestaltung und Design,  
Munich, Germany: Gestalter im Handwerk

### **Lena Ringel** (p. 85)

Germany  
hello@lenaringel.com  
lenaringel.com

2019 – 2024, since 2024  
Fachhochschule (University for applied  
sciences) Potsdam, Germany: Product  
design, BA; Design, MA

### **Anna Rudert** (p. 86)

Germany  
a.rudert02@gmail.com

2020 – 2025  
Westfälische Hochschule (University  
of applied sciences) Zwickau, Fakultät für  
Angewandte Kunst Schneeberg, Germany:  
Textilkunst/Textildesign, BA; Design, MA

### **Richard Rulf** (p. 87)

Czech Republic  
rulf.richard@seznam.cz

Since 2023  
Ladislav Sutnar Faculty of Design and Art,  
University of West Bohemia, Pilsen,  
Czech Republic: Metal and jewellery

## S

---

### **Luca Schreiber und Michel Schneider** (p. 88)

Germany  
luca.schreiber@mail.de

### **Luca Schreiber**

2020 – 2025  
Bauhaus-Universität Weimar, Germany:  
Product design, BA

2023 – 2024  
NR21 Design GmbH, Berlin, Germany:  
Practical training, Industrial design

2025 – 2026  
Kober-Steinwiesen GmbH & Co. KG,  
Steinwiesen, Germany: Practical training,  
Porcelain

### **Michel Schneider**

2017 – 2020  
Tischlerei Voss GmbH, Rabenkirchen-  
Faulück, Germany: Apprenticeship  
as carpenter

2020 – 2025  
Bauhaus-Universität Weimar, Germany:  
Product design, BA

### **Lisa Marie Schubert** (p. 89)

Germany  
lisa-marie.schubert@gmx.net

2015 – 2018  
Hauchler Studio, Biberach an der Riß,  
Germany: Apprenticeship as state-certified  
graphic designer

2020 – 2025  
Muthesius Kunsthochschule Kiel, Germany:  
Art, focus ceramics, BFA

2024  
City of Friedrichshafen, Germany: Prize for  
young artists;  
Escola Maumaus Lissabon, Portugal, and  
Muthesius Kunsthochschule Kiel, Germany:  
Scholarship for Lissabon

---

**Eun Young Seo** (p. 90)

South Korea  
eaddj@naver.com

2011 – 2016

Sungshin Women's University, Seoul,  
South Korea: Metal craft, BFA

2016 – 2020

Sungshin University, Seoul, South Korea:  
Craft, MFA

---

**Kazuki Shibata** (p. 91)

Japan  
kazuki.s.sen@gmail.com

2019 – 2024

Musashino Art University, Tokyo, Japan:  
Metalwork

---

**Lia Shimshoni** (p. 92)

Israel  
shimshoni.lia@gmail.com

2020 – 2024

Shenkar College of Engineering, Design  
and Art, Ramat Gan, Israel: Textile design

---

**Myeongin Shin** (p. 93)

South Korea/Germany  
fons.std@gmail.com  
narratologydesign.com

2020 – 2024, since 2024

HfBK – Hochschule für bildende Künste  
Hamburg, Germany: Product design,  
BFA und MFA

---

**Maria Sixtová** (p. 94)

Czech Republic  
mariasixtova@gmail.com

2014 – 2018

Secondary School of Art and Design in Brno,  
Czech Republic: Illustration

2018 – 2024

Tomas Bata Univerzity, Zlín, Czech Republic:  
Glass Studio

2020

Academy of Arts, Architecture and Design,  
Prague, Czech Republic: Glass Studio

---

2021 – 2025

SUPSS – Střední Umeleckoprůmyslová Škola  
Sklářsk – Highschool of Applied Arts for  
Glassmaking, Železný Brod, CZ: Engraved  
Glass

2021

International Summer Academy Bild-Werk  
Frauenau, Germany: Engraved Glass with  
Pavína Čambalová

2022

University of Ostrava, Czech Republic: Dra-  
wing studio

2023

Academy of Fine Arts and Design, Bratislava,  
Slovakia: Glass Studio

---

**Ondřej Sláma** (p. 95)

Czech Republic  
slamaondrej05@gmail.com

2021 – 2025

SUPSS – Střední Umeleckoprůmyslová  
Škola Sklářsk – Highschool of Applied Arts  
for Glassmaking, Železný Brod, CZ: Hotshop  
glass production

2024

International Summer Academy Bild-werk  
Frauenau, Germany: Glass with Liam Reeves

---

**Se Eun Son** (p. 96)

South Korea  
sonsemong@naver.com  
sonseeun-ceramics.com

2009 – 2015, 2016-2019

Sungshin Women's University, Seoul,  
South Korea: Ceramics craft, BFA; Craft, MFA

---

**Linn Svensson** (p. 97)

Sweden/Norway  
linnamsvensson@gmail.com  
linnsvensson.no

2012 – 2014

Stenebyskolan, Dals Långed, Sweden:  
Textile Art, Form and Design

2014 – 2017, 2023 – 2025

Oslo National Academy of the Arts (KHIO),  
Norway: Art and Craft department: Graphic  
printing, BFA; Textile – Medium- and Material  
Based Art, MFA

---

2025

The Relief Fund for Visual Artists' art  
student grant (BKH)

---

**T****Taavi Teevet** (p. 98)

Estonia  
Taavi.teevet@gmail.com  
taaviteevet.com

2015 – 2019, 2019 – 2022

Eesti Kunstiakadeemia (Estonian Academy  
of Arts), Tallinn, Estonia: Jewellery and  
blacksmithing, design & craft, BA and MA

2021 – 2022

The Art Museum of Estonia, Tallinn, Estonia:  
Adamson-Eric Young Artist scholarship for  
Jewellery/Contemporary Art

2022

Estonian Academy of Arts, Tallinn, Estonia:  
Best Applied Artist Award MA

2023 – 2024

Kadri Mäik Scholarship of the Estonian  
National Culture Foundation, Tallinn,  
Estonia: Jewellery

---

**Niels Tingaud** (p. 99)

France  
niels.tingaud@gmail.com

2018 – 2019

Le Concept – École d'art du Calais, France:  
Preparatory class for the School of Fine Arts

2019 – 2022, 2022-2025

ENSAD- École Nationale Supérieure d'Art  
et de Design de Limoges, France: Licence  
and Master with contemporary jewellery  
mention

2024

LAB University of applied science,  
Lappeenranta, Finland: Erasmus semester

---

**Nofar Toren** (p. 100)

Israel  
nofartoren21@gmail.com  
2020 – 2024

Shenkar College of Engineering, Design and  
Art, Ramat Gan, Israel: Textile design

---

---

**Elisa Trebstein** (p. 101)

Germany  
elisatrebstein@yahoo.de  
elisa-trebstein.de/

2011 – 2016

Bauhaus Universität Weimar, Germany:  
Visual Communication

2014 – 2015

KASK Gent (Koninklijke Academie voor  
Schone Kunsten van Gent), Belgium:  
Graphic design and illustration

2020 – 2025

Burg Giebichenstein Kunsthochschule Halle,  
Germany: Conceptual Textile Design

---

**Yalta Tzion** (p. 102)

USA/Israel  
yalta.m.t@gmail.com

2021 – 2024

Bezalel Academy of Arts and Design,  
Jerusalem, Israel: Fashion design

2023

Poliarte Accademia di Design, Ancona, Italy;  
Course Fashion

---

**V**

---

**Josefína Váchová** (p. 104)

Czech Republic  
josefina.vachova@seznam.cz

2019 – 2022

Technical University, Liberec, Czech  
Republic: Glass and jewellery design

---

**Valeska Vera** (p. 105)

Venezuela/Spain  
valesvera12@gmail.com  
valeskavera.com

2018 – 2020

Escola Massana Centre d'Art i Disseny,  
Barcelona, Spain: Tapestry

---

**Cornelius Vetter** (p. 106)

Germany  
cornelius-v@gmx.de

2024 – 2025

Akademie für Gestaltung und Design,  
Munich, Germany: Gestalter im Handwerk

2020 – 2023

Berufsschule (vocational school) Weilheim,  
Germany: Apprenticeship as carpenter

---

**W**

---

**Lingjie Wang** (p. 107)

China/Germany  
wanglingjie668@gmail.com

2009 – 2013

Hunan University, Changsha, China:  
Industrial Design, B Eng.

2015 – 2016

Hochschule Pforzheim, Germany:  
Preparatory course Jewellery and object

2016 – 2020

Hochschule Pforzheim, Germany:  
Jewellery, BA

2019 – 2020

Central Saint Martins, University of Arts  
London, United Kingdom: Erasmus  
semester: Jewellery design

2022 – 2023

Royal College of Art London, United  
Kingdom: Jewellery & Metal, MA

2022

DIVA – Museum for diamonds, jewellery  
and silver, Antwerp, Belgium: Artist in  
Residence

2024

Deutsches Technikmuseum, Berlin,  
Germany: PF-Revisited Berlin Scholarship;  
BKV-Preis für Junges Kunsthandwerk,  
Munich, Germany: BKV Prize – 3rd Prize

---

**Lina Wiedwald** (p. 108)

Germany  
linawiedwald@mail.de  
linawiedwald.com

Since 2019

Burg Giebichenstein Kunsthochschule Halle,  
Germany: Free Art, sculpture / ceramics

Since 2019

Rosa-Luxemburg-Stiftung, Germany:  
Scholarship

2023

Förderpreis Perron-Kunstpreis, Frankenthal,  
Germany: Porcelain

2023 – 2024

Saga Universität, Arita, Japan:  
Research in ceramics/porcelain

2025

Special prize at the Frechener Keramikpreis,  
Stiftung Keramion, Frechen, Germany

2025

Richard-Bampi-Prize, Japanisches Palais,  
Dresden, Germany: Porcelain 1. Prize

---

**Andreas Wieser** (p. 110)

Italy  
andreas.wieser@outlook.it

2012 – 2015

Landesberufsschule für Handwerk und  
Industrie (vocational school for craft and  
industry) Bozen: Computer science

2021 – 2023

business college H. Kunter – Bozen  
(Evening School), Italy: Business studies

2023 – 2026

Free University of Bozen-Bolzano, Italy:  
Interdisciplinary Design

---

**Gijs Wouters** (p. 109)

The Netherlands  
info@atelierfig.com  
atelierfig.com

2016 – 2020

ArtEZ University of the Arts, Arnhem,  
The Netherlands: Ceramics, product design

# IMPRINT

---

**Ausstellungsveranstalter | Exhibition Organizer**  
Handwerkskammer für München und Oberbayern

---

**Trägerschaft | Sponsoring organisation**  
Handwerkskammer für München und Oberbayern

---

**Konzeption und Ausstellungsleitung | Conception and Direction**  
Barbara Schmidt, Handwerkskammer  
für München und Oberbayern

---

**Organisation | Organisation**  
Dr. Michaela Braesel, Handwerkskammer für  
München und Oberbayern

---

**Ausstellungsgestaltung | Arrangement and Display**  
Isolde Bazlen, Freising

---

**Gefördert durch | Supported by**  
Bayerisches Staatsministerium für Wirtschaft,  
Landesentwicklung und Energie

---

**Katalog | Catalogue**

The texts of the catalogue are based on the the texts  
provided by the exhibitors, edited by Dr. Michaela Braesel

---

**Kataloggestaltung | Catalogue design**  
VSP | vogt & sedlmeir GmbH, Augsburg

---

**Fotonachweis | Credits**  
Eva Jünger, Umschlag Innen , S. 6, 20, 121

---

**Herstellung | Print**  
Aumüller Druck GmbH & Co. KG, Regensburg

---

**Herausgeber | Editor**  
© 2026 Handwerkskammer für München und Oberbayern  
München, ISBN 978-3-933363-42-8

Applications for  
TALENTEmünchen 2027  
are possible until  
1st October 2026 under  
[www.hwk-expo.de](http://www.hwk-expo.de).



