# THERMOCHROMA

**A Conversation with Inès Sviezeny**

With just a few months left before she graduates from École Boulle, Inès Sviezeny is already making a name for herself in the emerging design scene. At 22, this young “conceptual” product designer has developed a highly personal approach to metal and color, at the intersection of graphic experimentation and industrial processes.

Her graduation project, Thermochroma, which will be presented at Paris Design Week 2026, explores the aesthetic potential of powder coating—a technique typically limited to industrial applications—to transform it into a true visual language. Through curved steel furniture legs featuring unexpected color gradients, she transforms a standardized process into a medium for sensitive expression.

**Your background is already deeply rooted in craftsmanship. How did you end up in product design?**

“After earning a science-focused high school diploma, I quickly realized that my passion for science would only make sense if it were applied to creation. I started with two years of preparatory classes in art and design at the École Duperré, where I developed a fairly broad visual and theoretical foundation. Then, I enrolled at the École Boulle in the object design and contemporary manufacturing program, a much more technical curriculum where you really learn to design and make objects. I was also fortunate to be introduced to chemical lacquer work during my DTS program and then to complete an internship in Vietnam at Hanoïa, a company specializing in this field. These experiences gave me a real appreciation for the meticulous work involved in surface treatment and for everything related to “the skin of objects.”





**Your work seems closely tied to drawing. How does this practice influence the way you design objects?**

“For me, drawing is a tool I draw upon at various stages of the creative process. For Thermochroma, I first chose to familiarize myself with the material I was working with. I had to analyze the often unpredictable reactions of the pigments when subjected to electrostatic forces and develop a production methodology to understand how to represent this new material. And it was only after I had mastered the material properties of the powders that I began to use drawing to imagine how to harness their graphic potential. Drawing then allows me to visualize what is temporarily ‘unfeasible.’ »

**What inspires your creative world?**

“My inspirations are quite diverse. There’s the evolution of design in terms of shapes and materials, but also production lines, which reveal patterns, forms, and gestures. Travel also plays an important role in my creative process. It allows me to encounter practices that are foreign to me. Then there’s painting, particularly watercolor, where the way pigments disperse in water echoes the movement of powder-coated pigments. Finally, fashion inspires me a great deal, especially designers who use color boldly, like Kenzo Takada.”

**Color is ever-present in your projects. What role does it play in your work?**

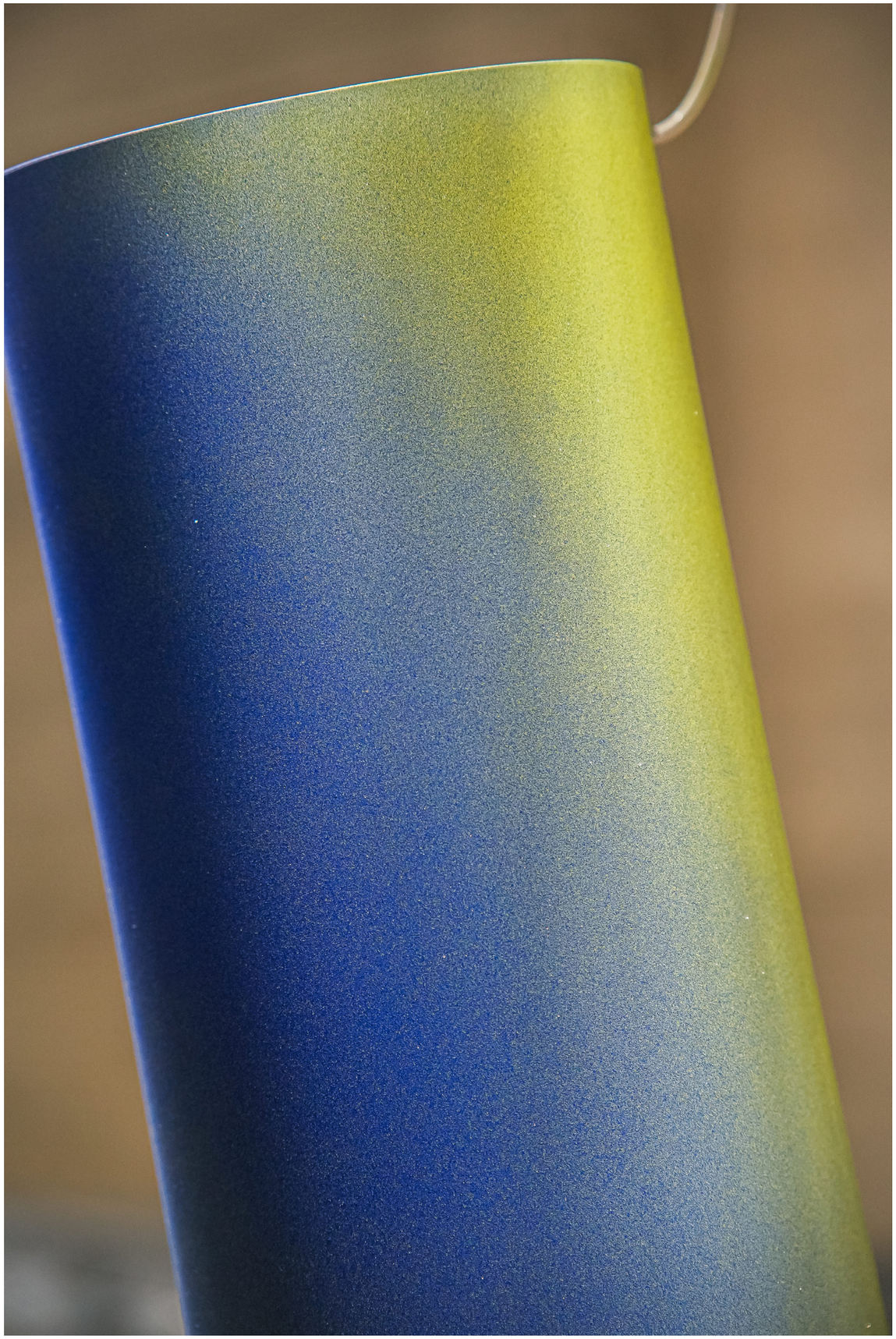
“Color is almost a material in its own right for me—a true ‘building material.’ It has a very strong emotional power, and I think it’s sometimes underestimated in product design. With powder coating, I’ve discovered an incredible playground for experimentation, because we’re working with powders. By mixing them or applying them differently, we can achieve very subtle effects. Color then becomes a language that completely transforms how the material is perceived.”

**Your Thermochroma project seems to reinterpret a highly standardized industrial process. How did this idea come about?**

“At first, I became interested in powder coating for very practical reasons: it’s a technique widely used in the metal industry. But as I observed the colored powders, I realized there was immense aesthetic potential there that had almost never been explored. Powder coating is generally used to achieve a uniform surface with perfect coverage. I, on the other hand, wanted to do exactly the opposite: reveal the texture of the powder, play with color combinations, and create unexpected color gradients.”

**The first pieces in the Thermochroma series take the form of furniture. Why did you choose this medium for your experiments?**

“Furniture is an interesting medium because it allows me to work on a visible scale. In Thermochroma, I’m developing a console table and a vase made of curved steel sheets. These forms are deliberately simple to highlight the surface treatment. The color gradients become landscapes on the metal. The idea is that the eye is left uncertain: you’re not quite sure whether you’re looking at a painting, a chemical effect, or a material that’s been dyed throughout.”



**You work both on your own in your studio and with an industrial partner. How does this collaboration work?**

"It's a constant back-and-forth between experimentation and feasibility. I've set up a small powder-coating area in my studio to test things out very freely. When certain effects work, I then present them to Peintepox, from whom I rent a six-meter-long industrial oven. We then discuss how to reproduce them on a larger scale."

**What will we see at the Thermochroma presentation during Paris Design Week?**

"I'll be presenting my first collection of one-of-a-kind pieces: a side table and a matching vase. My goal is to show that a very ordinary industrial material can become something delicate and almost poetic as soon as you change the way you work with it—and thus the way you look at it."

**The name of your Thermochroma project is intriguing. Where does it come from?**

**"The name Thermochroma refers to the industrial process used on the furniture. The powder coating employed is a specific industrial painting technique that requires polymerization—that is, baking the powders applied to the metal. 'Thermo' refers to the baking process, and 'Chroma' expresses the challenge of repurposing this technique—the challenge of making color speak. Like monoliths of color, Thermochroma objects stand out through their visual power in a silent environment that allows the pattern of an invisible powder to express itself."**

