

Desafío!



Local collaborations & Local production

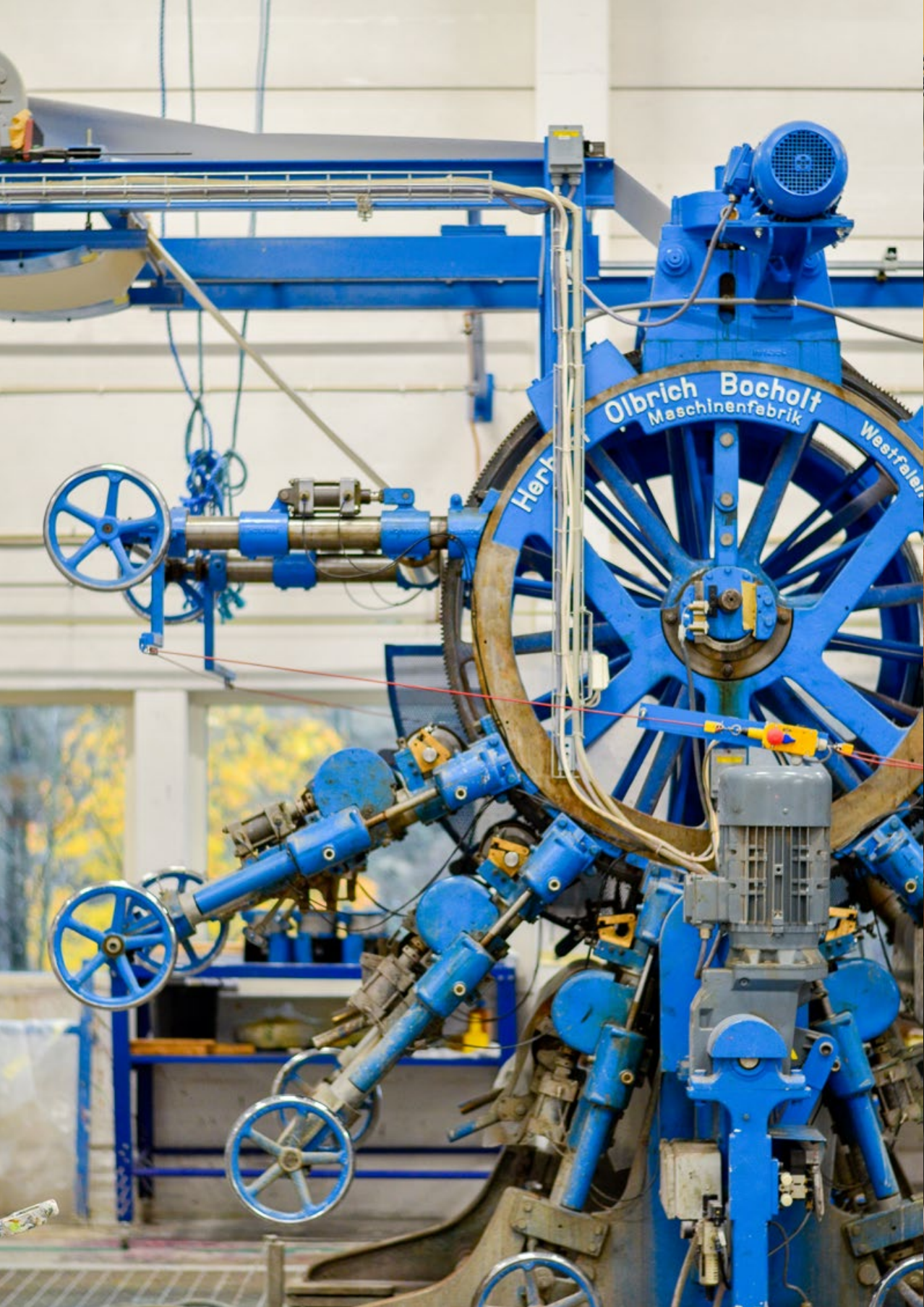
DES&DO! is initiated and run by SPOK Västra Götaland and FORM & folk with the purpose to promote collaborations and make visible the wealth of production and design that can be found in the Västra Götaland Region.

Through actual examples, we wish to showcase and highlight local production, knowledge and competence within crafts and design. 14 teams consisting of designers and manufacturers in Västra Götaland have been matched together. In collaboration, they have developed and created an idea, a new product, a material or a concept. DES&DO! is a test bed, and its results are displayed in a touring exhibition.

This is very much about presenting the importance of close collaboration between designers and producers. The value of knowledge, crafts and local production, and how we can make use of existing materials, and create new ones from scrap. Sustainable design that has been well thought out makes things we wish to keep for a long time, objects that can withstand the wear of beholding, products that pass from generation to generation.

With designers and producers who maintain a long-term approach and always strive for improvement, step by step, little by little – we think tomorrow is bright, a step in the right direction, for a more sustainable and circular future.





Darja Nordberg & Hjobergs Kakelmakeri

Hjobergs are tilemakers with a long history of producing marbled ceramic goods. Inspired by marbling, the collaboration between Darja Nordberg and the tilemaking company has had a great focus on technique, colours and patterns, making use of *nerikomi* – a decorative method from Japan. The process of creating a design pattern beforehand, using a technique which in itself is simultaneously both random and planned, has been playful, challenging and explorative. Great effort has been made to find the right colour compositions, in order to create a pleasing colour dynamic. The result is *K147*, bright and colourful tiles with their own interpretation of marbling.

Textile designer **Darja Nordberg** studied at the Swedish School of Textiles in Borås as well as other seats of learning. Colour, shape and playfulness are key elements that are always present in Darja's designs. She is passionately interested in textile crafts, and keen to work her projects from an explorative angle. She seeks at all times to lend her design a modern and personal expression. Darja is currently designing products for IKEA, as well as working on her own design. She has previously exhibited her work *Twisted Colors* both in Sweden and abroad.

Kontakt: darja.nordberg@gmail.com
[@darjavereinova_](https://www.instagram.com/darjavereinova_)

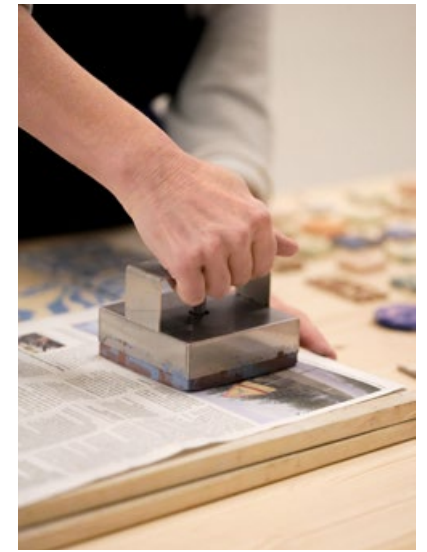
Hjobergs kakelmakeri – The Hjoberg family has worked with ceramics for eight generations, and today, the crafting tradition is carried on by Kristina (Hjoberg) Lundsgård and Daniel Thoren. Their workshop is located on the island of Orust. Hjobergs kakelmakeri mainly produces handmade ceramic tiles. The tiles are rolled and hand cut, made in the company's own, self-manufactured plaster moulds, or extruded. The Hjoberg tile series draw their inspiration from several different design traditions. Hjobergs kakelmakeri also makes custom tiles for private customers and various other clients.

www.hjobergskakelmakeri.se
[@hjobergskakelmakeri](https://www.instagram.com/hjobergskakelmakeri)

Kristina (Hjoberg) Lundsgård

Darja Nordberg





New Order Arkitektur & Mölltorps Gjuteri

Through Mölltorps Gjuteri, New Order Arkitektur has stepped into the world of cast iron, and landed in a modern interpretation of a classic park bench. The collaboration has been furthered through visits for studies and workshops where the in-depth casting know-how of Mölltorp has been crucial to the design work of New Order Arkitektur.

The project has evolved into a unique journey where two complementary areas of expertise have joined together to create something new and innovative. The bench, made from cast iron and sturdy, oiled oak is an example of the fact that solid collaborations yield better results.

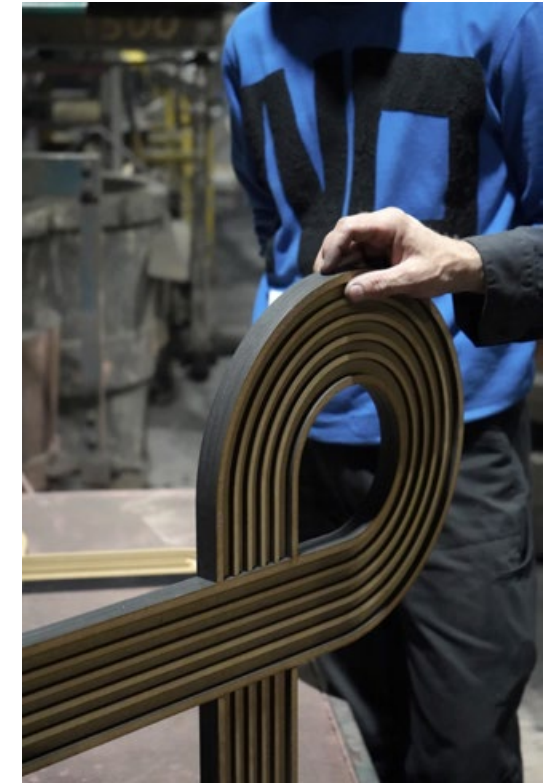
New Order Arkitektur is a design agency with a strong visual expression, and over 10 years of experience in creating interior architecture with a clear-cut identity. Their projects can be found throughout Europe, as they design anything from smaller products to large buildings and playgrounds.

In this matching project, New Order Arkitektur shared a goal with interior designer Marc Hoogendijk, to create a sculptural bench making use of the classical attributes of cast iron, with a modern expression. The bench is equally suited to park and city environments, and offers varied seating on its respective sides.

www.neworder.se
[@new_order_arkitektur](https://twitter.com/new_order_arkitektur)

Mölltorps Gjuteri & Mekaniska Verkstad has cast and worked iron and provided sheet metal work and welding since the early 1950s. They offer mainly subcontracting production of cast items for the Swedish workshop industry, grey and ductile iron products in small volumes, and single-item details adapted to client requests. Among other things, they have developed machine components for vehicle production, made girders and posts for the Göta canal, and participated in a cultural heritage project casting church windows, fences, and lamp-posts for public spaces.

www.molltorpsgjuteri.se
[@molltorpsgjuteri](https://twitter.com/molltorpsgjuteri)



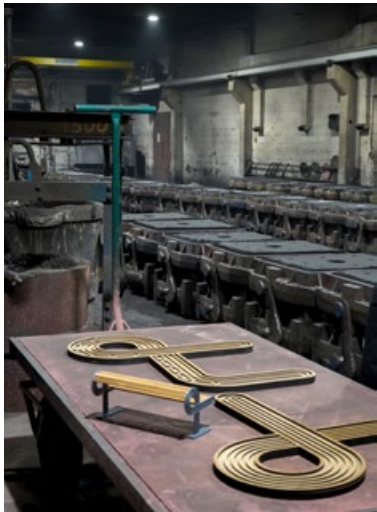
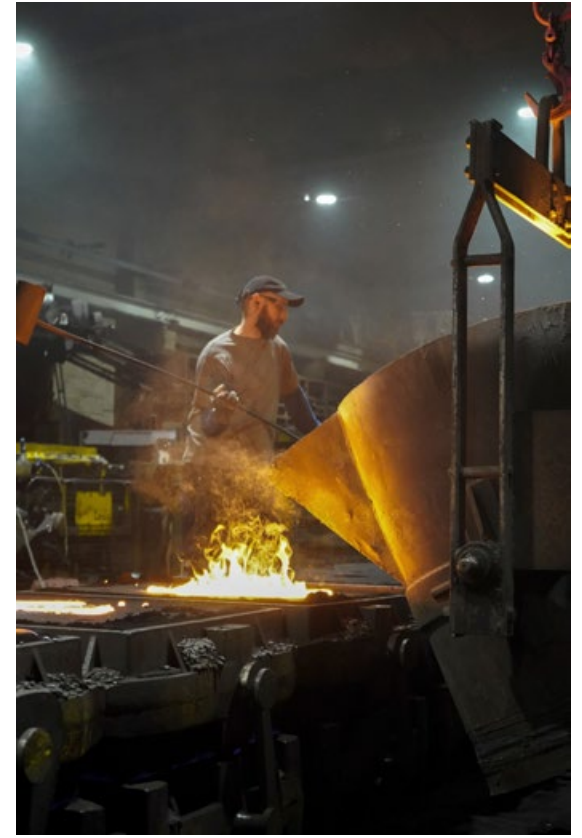
Marc Hoogendijk

Marie Nordh

Victor Alm

Rikard Larsson





Hermine Blixt & Master wood carver Lehrgrafven

How can sculpting be made modern? This was the question for both Emilia och Hermine. They were wondering what the relationship between designer and manufacturer could be. Emilia wished to find a format for sculpting beyond the traditional, while Hermine moves toward craftsmanship, exploration, and unpredictable methods. Fairly early on during the project, the idea to make a cabinet was introduced. The cabinet came to serve as a canvas for crafts and stories. After many tests, prototypes and points of uncertainty, the work was eventually summarised in crafts and tradition with equal parts of the contemporary and a longing for dreams and expressions embodied in a cabinet.

Hermine Blixt



Hermine Blixt earned her BA as an industrial designer at the Faculty of Engineering at Lund University, and a MFA as a designer at HDK-Valand, the School of Design and Crafts at the University of Gothenburg. Hermine is keen to base her work on wood, colour and imagery. Being able to further a process through dialogue and explorative methods is what fuels her practice. Hermine currently works both as interior designer for a designer agency, and for a carpentry where she restores windows. This is a great way to learn more about the collaboration between designers and manufacturers.

www.hermineblixt.com
@hermineblixt

Emilia Lehrgrafven



Emilia Lehrgrafven, Master wood sculptor trained at the Tibro Hantverksakademi. Working in Tibro since 2009, with the aim to make the world a little more beautiful! In the Tibro studio, wood sculptors have worked since 1902. Now, Emilia is active in the same studio, designing everything from classic ornaments for church interiors to modern details on behalf of architecture firms. Emilia is one of just a few remaining full-time wood sculptors in Sweden, and she harbours a great passion for disseminating knowledge and passing her craft on to others. She is most in her element when fully absorbed by her sculpting!

www.lehrgrafven.se
@bildhuggarmastare_lehrgrafven



Sophie Jungkvist & Boma Väveri

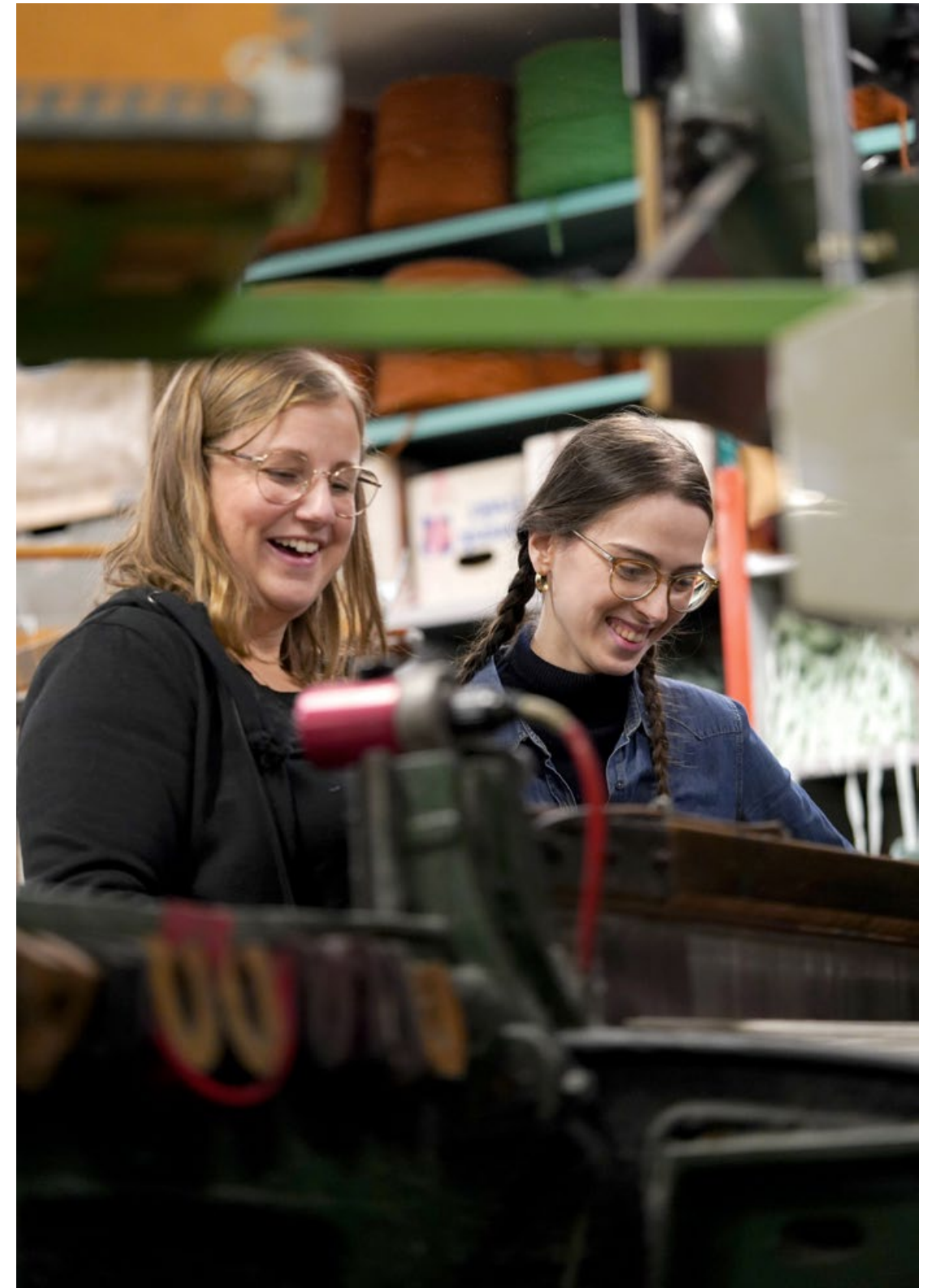
It all began with offcuts from the company next door – Ekelund, in Horred, Sweden. Frayed selvages are trimmed away and normally go straight in the bin. Our starting point was the question of how to put this waste material to use. The time-consuming task of winding the waste material into balls was carried out by the Kungsbacka supported work centre. The shuttles of the mechanical looms at the Boma weaving mill accommodate a wide range of material choices, as well as the option of tubular weaving, and weaving cushion covers as single pieces. The result is a new woven fabric with a shaggy surface, made from waste material. The colours that were once part of a towel or blanket are given new life, and lend the cushions a unique expression.

Textile designer **Sophie Jungkvist** enjoys most of all to explore the possibilities of woven fabric. The transition between the handwoven and the industrial is combined with the endeavour to fully get to grips with the woven structure. She has studied at Handarbetets Vänner in Stockholm, as well as the Swedish School of Textiles in Borås. In the project “Woven Change, Shifting Expressions” the woven material is made mobile and changeable, and has earned Jungkvist various awards and prizes, including the *Ung Svensk Form* in 2023.

www.sophiejungkvist.com
@sophie_jungkvist

Boma Väveri – founded by Georg Wenander, who opened his carpet weaving mill in the 1950s, when the woven plastic rug was widely introduced in Sweden. The Boma weaving mill is located on the outskirts of Horred, in the Sjuhärad district, known for its rich textile heritage. In 2019, the torch passed to Maria Ljunggren, and she has continued to develop the mill, expanding its material repertoire to include natural fibres and climate friendly materials. Today, the mill uses several different materials such as plastic, wool, linen, and waste from the textile industry. Each rug is woven with true craftsmanship as a bespoke item by request, in order to suit the needs of the client.

www.bomavaveri.se
@bomavaveri.se





Matilda Hunyadi & Glasets Hus / Glassblower Bevan Taka

Originally, the inspiration came from an old type of bottle known as a *Kluckaflaska*. Among its typical traits are decorative bands and a cinched waist, details that served as a focus and starting point for the project. The collaboration has been highly analogue in nature. Using Mathilda's handmade drawings, Bevan has undertaken the glassblowing with full freedom. The communication surrounding the process has taken place in the moment when the glass is kept hot, swiftly and immediately, by pointing and drawing on the floor. The sketchwork has been done mostly by working the material. The result is the *Piscis Couture*, two vases with decoration rendered as frills, drawing their inspiration from the sea and from haute couture.

Bevan Taka



Glasets Hus - Swedish Limmared is home to the country's oldest glassworks still in use, but at the main factory, the mouth-blown glass has been replaced by machines. At Glasets Hus in Limmared, on the other hand, glassblowers work in line with the ancient glassblowing tradition. In connection with the DES&DO! Project, Matilda Hunyadi has worked at Glasets Hus with their head glassblower Bevan Taka, originally from New Zealand. He has been a glassblower for more than 25 years, and works with his own art as well as glassblowing commissions for other artists.

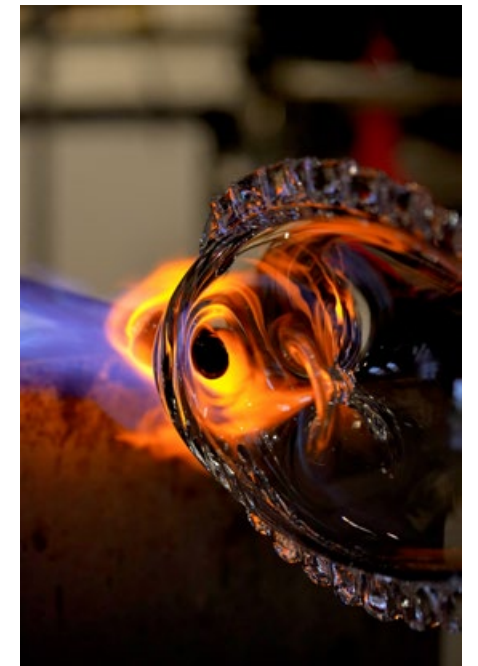
www.glasetshuslimmared.se
@glasetshuslimmared

Matilda Hunyadi



Matilda Hunyadi – With a great interest in history and folk art, Matilda Hunyadi mixes historical influences with contemporary design. As a designer, her personality includes equal parts systematic logician and passionate aesthete. With her furniture brand SLOYDLAB, she creates furniture drama poised between Scandinavian restraint and the ornamental excess of a romantic. Matilda Hunyadi received her MFA in industrial design at the University of Arts, Crafts and Design in Stockholm, and her BFA at the Ingvar Kamprad Design Center in Lund.

www.sloydlab.com
@sloydlab



Alice Kettle & PUUTS

When Alice explored Magdalena's woodturning factory, filled with a multitude of round objects, she was reminded of a chapter in the book by Gaston Bachelard, *The Poetics of Space*. In the chapter *The Phenomenology of Roundness*, Bachelard presents the idea that being is round, and that being is experienced through round shapes. Inspired by Bachelard's words, Alice designed *Rotations*, a playful collection consisting of floor vases and a suspended mobile, intended for use with local meadowgrass. The products have been turned from beechwood grown in the south of Sweden. The rotating mobile imitates traditional methods for drying grass. Along with the large, turned floor vases, the mobile highlights the beauty of the grass. The joining of the solid turned material to the frailty of the grass creates sheer poetry, and invites the viewer to experience parts of their local environment in a new way.

Alice Kettle has a background in product design and woodworking. Her work is steeped in an anthropologic research method which is also based in materials, with products and experiences that promote a reflecting and critical understanding of our environment, both the immediately adjacent and the general. Alice received her MFA in Applied Art and Design with a specialisation in Wood Orientated Furniture Design from the Steneby campus of HDK-Valand in 2020. She is based in Dals Långed.

www.alice-kettle.com
[@alice.kettle.design](https://www.instagram.com/alice.kettle.design)

PUUTS Interiör is a specialised carpentry workshop in Tibro, offering subcontracting with a main focus on turning and planing solid wood. They provide lathing to specific profile requests, and can turn anything up to 270 mm in diameter, with a maximum length of 1460 mm in one piece. PUUTS offers bespoke, handmade wood products for the furniture industry and interior decoration trade. Their main task is to produce unique, tailored wood details and furniture according to the clients' specific needs and design requests.

www.puuts.se
[@puuts.interior](https://www.instagram.com/puuts.interior)

Magdalena Svedlund

Alice Kettle



DES&DO!

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Pontus Johansson / Eisel Miranda & Game Prototyper

Common Ground – the result of a perceived lack of tools for easy visualisation, discussion and joint dreams of future spaces for children and play, in tune with nature and the environment. This need, alongside Albin's knowledge regarding board games yielded Common Ground, a game intended for landscape architects, designers and others, alongside children as part of the development process for new play areas. The game makes it easy to visualise a location in its present state, and what it could be in the future. A playful, flexible and democratic board game, with an intended outcome where everyone wins.

Child culture designer **Pontus Johansson** studied at the School of Design and Crafts at the University of Gothenburg. He works with rooms, play and stories, with a particular interest in children's participation, their opportunities for influence, and for being part in decision-making regarding their own situation, and the community in general.

www.pontusjohansson.com
@pontus_johansson

Eisel Miranda is a child culture designer specialising in graphic design, play, workshops and design analysis. She studied at the School of Design and Crafts at the University of Gothenburg, and earned a degree in graphic design at the Universidad Iberoamericana, Mexico. She is the founder of the design studio Formkiosk AB.

www.formkiosk.se
@eisel_design

Game Prototyper in Skara manufactures boardgames of all kinds, and offers assistance at every stage of game production. The company makes prototypes, produces small editions, and can assist you with other printed materials, such as paper and cardboard items, punching and cutting.

www.gameprototyper.com
@game_prototyper

Eisel Miranda

Pontus Johansson



Anna Hörling & Herrljunga Terrazzo

The inspiration was found in the demolition rubble near Anna Hörling's house on the island of Tjörn, where there was plenty of old concrete with seashells. This sparked the idea to create a new type of terrazzo – OstronTerrazzo – where the crushed stone that usually provides the patterning has been replaced with shells from the Japanese oyster, *Cassostrea gigas*, an invasive species spreading along the Swedish west coast. Anna Hörling experimented in collaboration with Herrljunga Terrazzo to produce a material that turns the unwelcome oysters into a useful resource. The result was a terrazzo with an organic, marbled effect. There is great potential for development of the OstronTerrazzo, and Anna Hörling has designed the TORÖD table as an example.

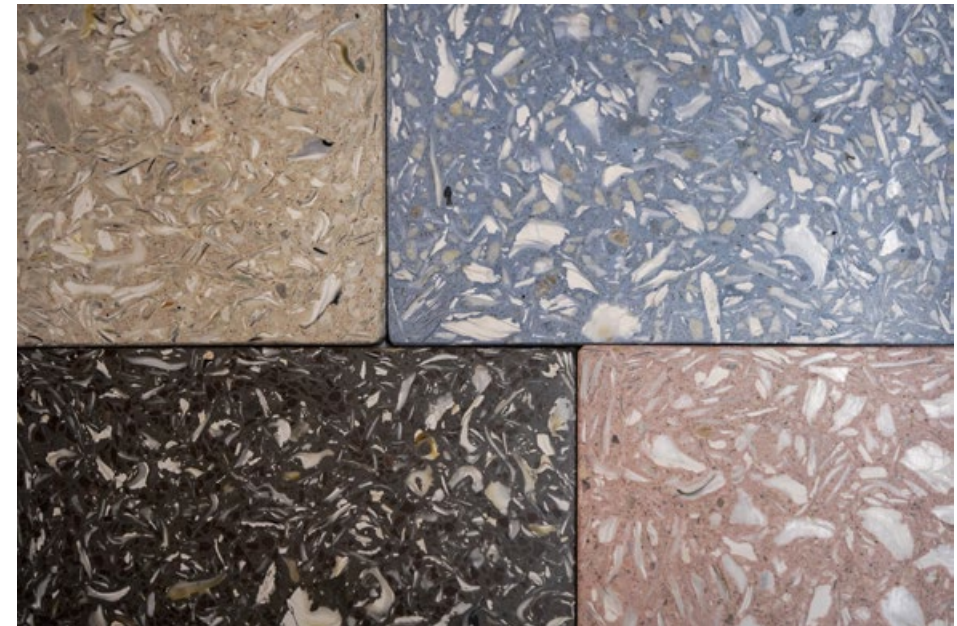
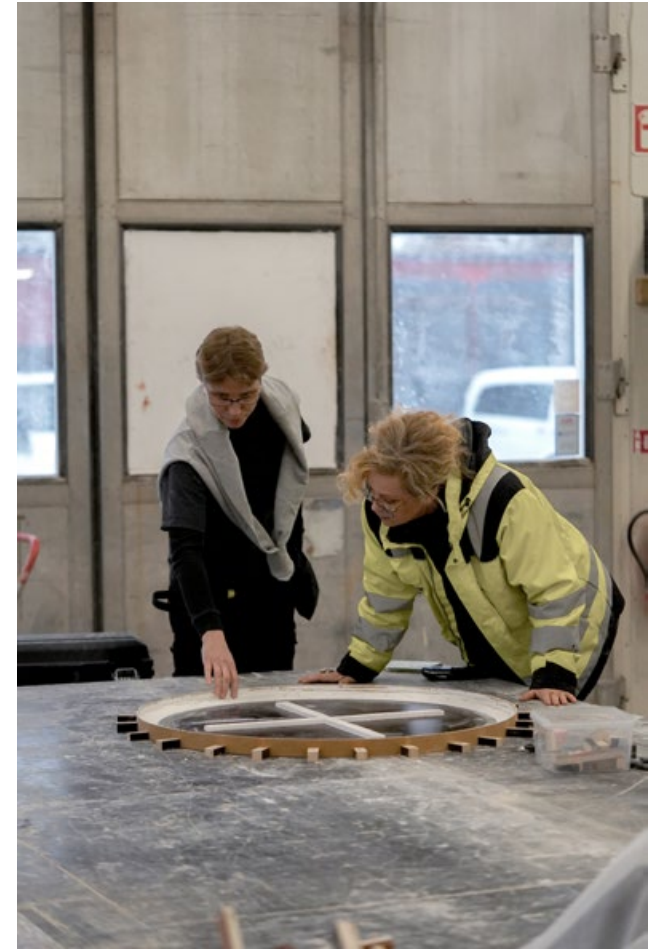
Anna Hörling – Curiosity, problem solving and an interest in sustainability are the driving forces in the design work of industrial designer Anna Hörling. Since graduating from the University of Arts, Crafts and Design in Stockholm in 1993, she has mainly worked with lighting (Watt&Weke), interior design (Kolmården, Gröna Lund and more), and eyewear design (Lexington, Pilgrim and others), but her previous assignments also include interior design magazines and books about sewing. Two of her luminaries have been awarded the *Utmärkt Svensk Form* diploma, *Pinguin* in 1994 and *Harlequin* in 1995 (both by Annell Ljus & Form).

www.annahorling.se
@stora.ladan

Herrljunga Terrazzo – Working with a material that has been used for millennia. Terrazzo is incredibly versatile, and lends itself to floors, walls and stairs, as well as interiors and artistic decoration. Herrljunga Terrazzo offers unique opportunities for architects, artists and designers in their product development and design. The company's own laboratory – the TerrazzoLab™ – offers the perfect conditions for creating innovative products and exciting combinations of both colours and materials.

www.terrazzo.se
@herrljungaterrazzo





Josephine Aspenrot & Hyssna Möbelsnickeri

The function of the hand is highly valued among designers and manufacturers both. A prerequisite for our creative ability, where the hand is our tool for understanding of form, materiality and our surroundings. A function impacted by many illnesses, as well as the times we live in. This would become the starting point for the work of Josephine Aspenrot and Hyssna Möbelsnickeri, where the wish of the manufacturer was to produce smaller items suited for serial production. Josephine found the starting point of this rendition in everyday objects and the waves of the west coast – changeable, just like the plasticity of the brain. The result was *PLEASE, DO TOUCH*, prototypes of objects that train fine motor functions of the hand, and explore tactility as a value for our sensory experiences. Objects that, through their decorative value, become accessible and encourage their own use.

Josephine Aspenrot studied furniture design at the Steneby campus of HDK-Valand.

Using wood as her main material, she creates furniture where the interest in the architectural radiates throughout the relationship between room, body and object. She strives to create design solutions with empathy for people's needs over time, and with social and environmental sustainability as their focus. She has been featured in Interior Design as well as in SVT programs, among other media, for her designs incorporating glueless joints. Josephine Aspenrot manages her own design studio in Gothenburg.

www.josephineaspenrot.com
@josephineaspenrotdesign

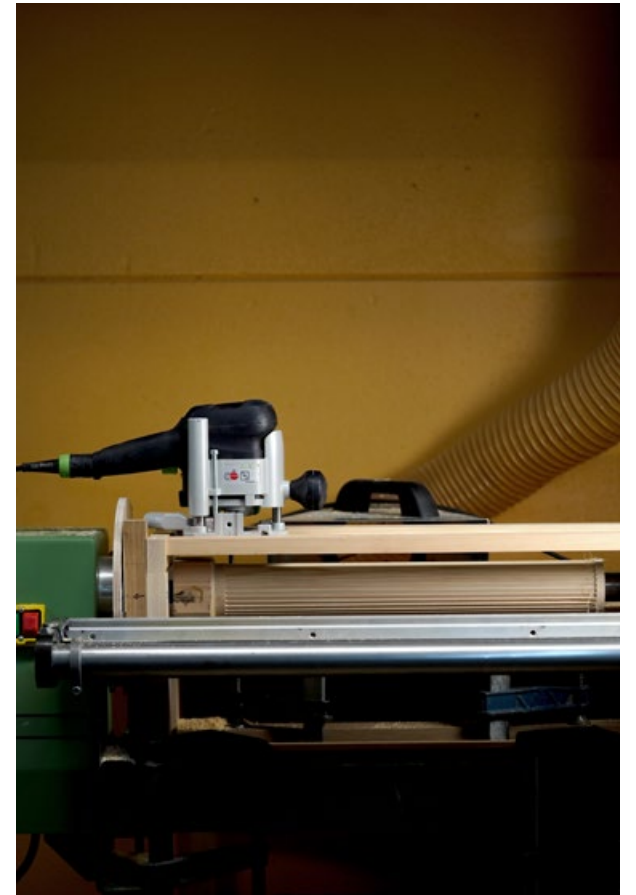
Hyssna möbelsnickeri – The small joinery shop with capacity for custom products. Established and managed by Julia Greek, furniture maker with a journeyman's certificate from Malmstens at the University of Linköping, in addition to her studies in Conservation at the University of Gothenburg. The joinery has a main focus on single-item production of furniture and interiors, and an additional great interest in serial production of wood items. Materials, craftsmanship and production techniques are core concepts that define each project.

www.hyssnamobelsnickeri.se
@hyssnamobelsnickeri

Julia Greek

Josephine Aspenrot





Hampus Penttinen & Stolfabriken i Tibro

The chair factory received a request for a church chair. As a product, this needs to be competitively priced, stackable, and come with the option of padding. What followed was a dialogue with sketches and feedback, aiming to find a modern expression for a product that aligned with clear specifications.

This way, the focus lay rather on the small gestures, instead of the grand ones: how does one piece of wood meet another, and in what ways can you really achieve something so simple? Inspired by the balloon animals of Jeff Koons, these encounters finally found their form: presented with humour and definition. The chair is stackable, and made from solid and moulded beechwood.

Hampus Penttinen



Furniture designer **Hampus Penttinen** studied at the Steneby campus of HDK-Valand and at the Royal Danish Academy – Architecture, Design, Conservation, in Copenhagen. With an interest in the balance between the spatial, the technical and the tactile, Hampus frequently finds his focus landing on the chair as a product. Behind the expression, at times perceived as stern, consideration for the body and the human being are often at the forefront. The work is an attempt at reconciliation between the ergonomist and the minimalist, two desires harboured here within the same person. Hampus works as a designer in Gothenburg.

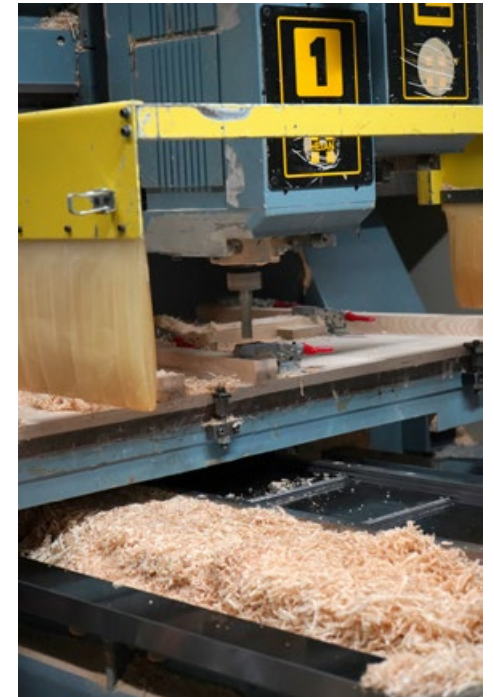
www.hampuspenttinen.se
@hampuspenttinen

James Minard



Stolfabriken i Tibro is synonymous with in-depth knowledge and extensive experience within the craft of furniture making. With capabilities ranging from traditional sculpting to modern CNC techniques, they are a skilled and reliable partner for both producers and designers in Sweden, as well as internationally. Located in Tibro, the heart of the Swedish furniture industry area, they are always spearheading sustainability. The chair factory is committed to making chairs that are meant to last for generations, and produced in a sustainable way.

www.stolfabriken.se



Gustav Wijk & Töreboda Blomkrukor

The prototype and purpose were clear from an early stage. Components for making flowerpots are expensive, and a joint decision was made to create something that could be added to the existing range of Töreboda Blomkrukor. This prompted the wish for an irrigation system. Gustav sat down to draw a selection of ideas. The result is an irrigation system, very simple in its construction; an elongated pot buried in the flowerbed. The pot, which has only been fired once, is permeable and will gradually release water. Depending on the moisture levels of the soil, the pot will balance and maintain a more even hydration. When the soil dries, more water will be absorbed from the pot. If the soil is wet, the water stays in the pot. Using this system with the plant pots you already have, or in your flowerbeds, allows you to water them less frequently.

Gustav Wijk graduated in 2023, earning his BFA at HDK-Valand, the School of Design and Crafts at the University of Gothenburg. Following his studies, he has worked on his own projects as well as collaborations with other students from HDK-Valand. His design is traditional, with a focus on clear-cut forms. From a multi-faceted starting point, each material is taken on with great fervour, to find its unique qualities and create something with a distinctly genuine feeling. As Gustav has a previous education in painting from the Dömen art school, the hand of an artist is plainly visible in virtually all his work.

gustav.wijk.97@gmail.com
[@w.i.j.k](https://www.instagram.com/w.i.j.k)

Töreboda Blomkrukor – For generations, the clay from Töreboda has been used to make bricks, brick roofing tiles, tiled stoves, flowerpots and household items. Today, the tradition is maintained by Töreboda Blomkrukor, as Sweden's main producer of flowerpots. Aside from making pots, the clay is also used for wheel-throwing by ceramicists making utility goods such as milk dishes, jam jars, lampshades, vases, hanging flowerpots, fruit trays etc., now in significantly more updated designs.

www.torebodablomkrukor.com

Gustav Wijk





Linus Holm & XV Production

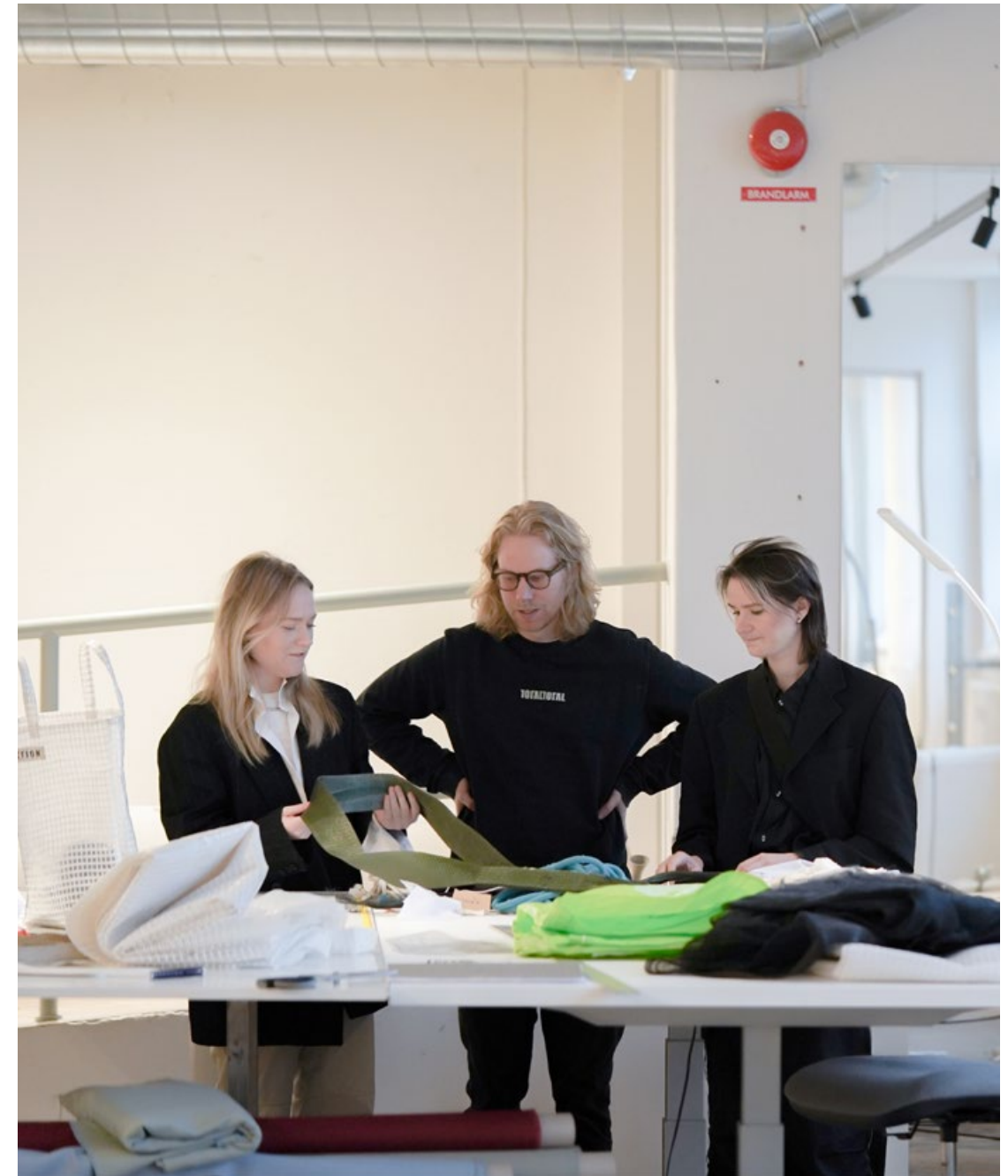
The Karla bag is based on an investigation of materials in collaboration with the *Fragile Matters* project, with the aim to find a use for waste materials from the construction trade in Gothenburg. XV Production offered to help Linus Holm take a step forward as a designer, which prompted discussions about design, use and choice of materials for the backpack. Holm designed and sewed a sample in the form of a smaller backpack. XV Production then produced a pattern and a first prototype. The Karla bag is a lightweight, durable backpack, large enough for your laptop or gymwear, and with a pure, techno-outdoorsy look.

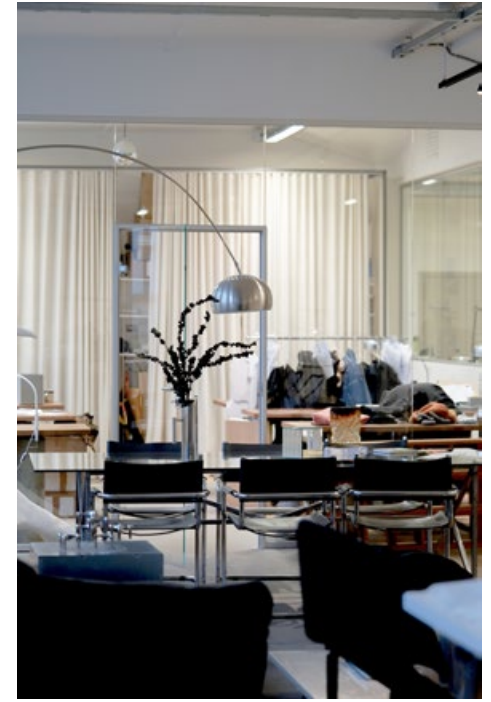
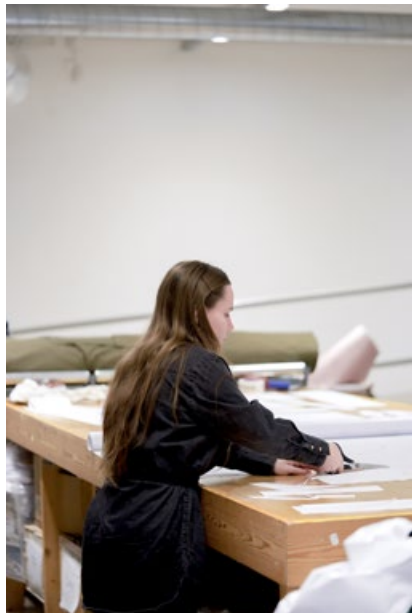
Linus Holm is an alternative fashion designer, interested in collective crafts and skill sharing. A common denominator in his design practice is the relation between crafts and factory production, and how the manufacture of items impact the relationship with the user. He studied at HDK-Valand, the School of Design and Crafts at the University of Gothenburg, where he specialised in workshops and designing bags. In his design practice, Linus Holm is based in Gothenburg, and is involved in several ongoing projects.

Kontakt: linusolaholm@gmail.com
[@linusolaholm](https://www.instagram.com/linusolaholm)

XV Production, based in Borås, is a factory for both design and manufacture, specialising in premium quality local production. With its sustainability focus, the company strives to reduce waste through upcycling and re-makes. This includes reshaping and repairing existing materials, creating new and unique products, and extending their lifespan. XV Production remains a reliable actor within sustainable design and in the production sector, and continues its work to inspire change for a more sustainable future.

www.xv-production.com
[@xv.production](https://www.instagram.com/xv.production)





Leonie Burkhardt & Ljungskile Triåkå

Olle, working at Ljungskile Triåkå, told Leonie Burkhardt the story of their fabric, the Lahmann jersey. The name is derived from that of a German physician by the name of Lahmann (1860-1905) who had great faith in the therapeutic benefits of this innovative, rib-knitted structure when it came to improving mental wellbeing. Leonie was fascinated by the idea that textiles can have a calming influence on people. Ljungskile Triåkå came to collaborate with Leonie, and to jointly develop abstract, tactile objects, *Crafted Calm*, that invite touching. These objects highlight the beauty of knits. The combination of high-quality Lahmann jersey and various woollen stuffing materials from the Swedish Wool Mattress Company provide a sensory experience.

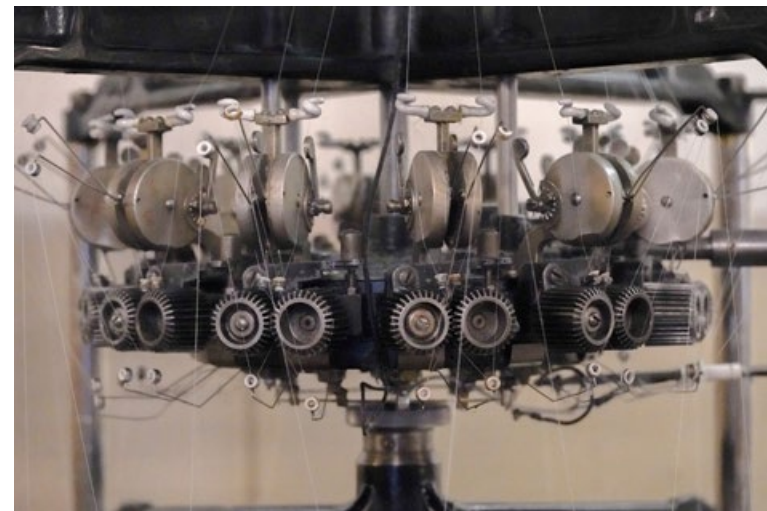
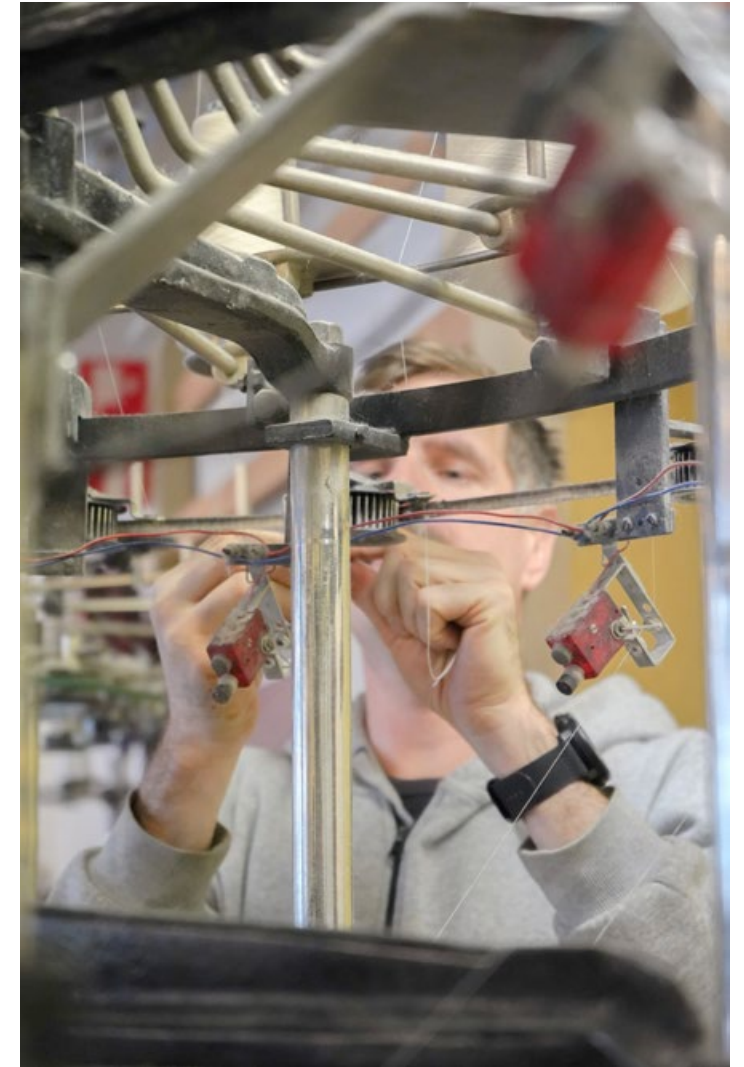
Ljungskile Triåkå – A Swedish textile company, specialising in circular knitting using body size machines, sewing jersey items, and manufacture in collaboration with brands that value environmental and social responsibility. Environmental consideration has been a core tenet since the outset. The entire chain of production adheres to strict regulations concerning environmental consideration and working conditions. A circular perspective is applied, as well as a transparent process for sustainable textile production with a small climate footprint. Ljungskile Triåkå produces series and collections for customers with rigorous demands on their climate consideration and working conditions. By avoiding excess production and stock-keeping, there is no need for the company to produce beyond requested volumes, which contributes in turn to a more sustainable textile production. All items are sewn at the Ljungskile factory. Manufacture from yarn to garment in Ljungskile.

Leonie Burkhardt studied to become a textile designer at, among other seats of learning, the Swedish School of Textiles in Borås, and the University of Applied Sciences in Hamburg, Germany. Her work inhabits the borderland between textile and object, emphasising the qualities of the textile, including material composition, lush textures, and vivid colours. She has won several international awards, and has been represented at a number of exhibitions around Europe. Since 2022, Leonie Burkhardt manages her own design studio in Gothenburg.

www.leonieburkhardt.com
@leonie.burkhardt

www.ljungskiletricot.com
@ljungskileknittingmill





Maria C Bernhardsson & Ulricehamns Tapetfabrik

For Maria, it was a major challenge to select which colours to exclude in order to adapt her pattern designs to the screen printing machine. Alongside her team, she spent a lot of time making test prints using several colours in layers, in order to create additional shades. They finally settled on 6 colours, while still maintaining a vividly colourful impression, which mattered a great deal to Maria. The *Howdy* wallpaper is available in several colourways, all with their own unique expressions. To Maria, the bouquet represents her passion for flowers and colour, while the boots symbolise her years in the fashion industry, and the bird captures the feeling of curiosity and freedom of spirit when she involves herself in a new project!

Maria C Bernhardsson



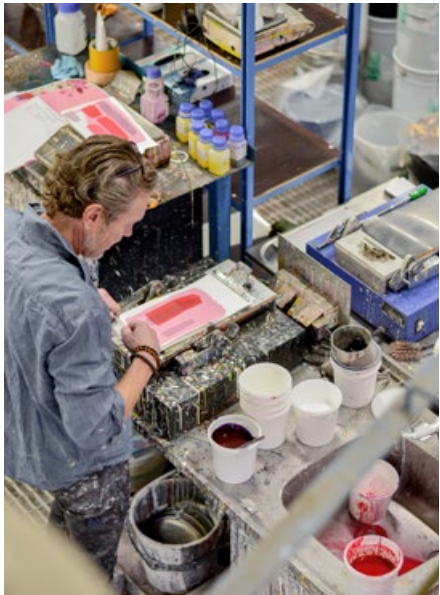
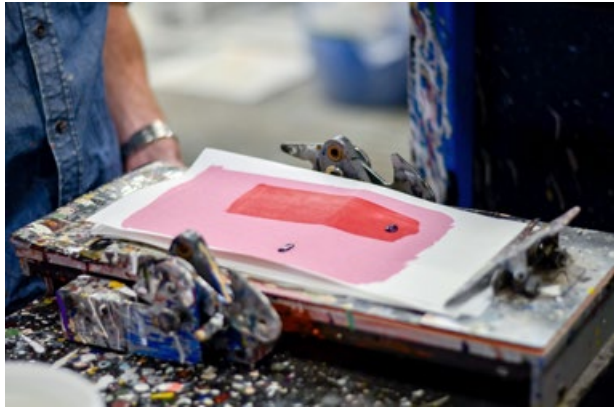
Maria C Bernhardsson studied fashion design at the Swedish School of Textiles. She combines her work as a graphic artist with designing prints for the fashion industry. Maria's art is often characterised by brightly coloured houses and flowers in a semi-abstract style. She collaborates with several international galleries in the U.S., Switzerland and France, among other countries, and is based in her studio in Sävedalen, Gothenburg.

@tavelhus_art
www.mariacbernhardsson.com



Ulricehamns Tapetfabrik – The manufacture uses traditional printing techniques, and has its roots in a genuine crafting tradition. Ulricehamns Tapetfabrik is a Swedish wallpaper company run by Anna and Thomas, with a great passion for the craft, and the wish to safeguard the authentic, small-scale and unique. The key component of the products is plain to see. It is not about paper or pigments, but about people, and connections. The company seeks to make a difference and find new ways forward, alongside wonderful people and businesses who, like Anna and Thomas, share a fervent interest in crafts, Swedish manufacturing and quality products.

www.ulricehamnstapetfabrik.se
@ulricehamnstapetfabrik



DES&DO! – a collaborative project

SPOK Västra Götaland and FORM & folk have initiated, developed and now jointly maintain DES&DO! Our starting point is the need for building a larger network, and to bring about collaborations for our shared target groups.

The collaborative aspect enables us to shift gears regarding our resources and joint assets. We stand together in challenging ourselves, the designers and manufacturers, to fully use our knowledge, our craftsmanship and our resources for sustainable development.

With DES&DO! we create a strong, expanded network, where the cross-fertilizing makes new things happen. Good relationships that may become the next step into the future.

DES&DO! offers a context for its members, as well as increased knowledge regarding a variety of materials and manufacturing techniques, and the opportunity to reach both the relevant business fields and the general public. In this project, we have shared our knowledge, challenges and experiences. We learn from each other, we share, support and coach.

The visits at manufacturers' locations give rise to new thoughts and ideas, and remind us of all the opportunities that can be found throughout the region. Creative enterprises, design, crafts and local production – together they give us the means to adjust to a more sustainable and circular future.

Collaboration partners: the Textile museum, Svensk Form Väst and the Cultural Administration of the Västra Götaland Region. Funded by the Västra Götaland Region.

Nanette Espinasse
Project manager, FORM & folk
nanette@formochfolk.se

Anna Elzer Oscarson
Project manager, SPOK Västra Götaland
vast@svenskform.se



SPOK Västra Götaland

SPOK Västra Götaland is part of the national SPOK network (*Samtida produktion och konsumtion* - contemporary production and consumption) which aims to compile and share information about local manufacturing opportunities, from crafts to industry.

Using the digital platform s-p-o-k.se, they gather and present manufacturers to make it easier for designers, architects, artists, entrepreneurs and other creative actors to find viable alternatives for production in their local area. SPOK Västra Götaland works with local manufacturers, local experts, materials sourced in Västra Götaland, and people and collaborations from the region. The project is formally owned by Svensk Form Väst in collaboration with the Cultural Administration of the Västra Götaland Region, and funded by the Västra Götaland Region.

Svensk Form Väst is a non-profit member association that aims to further design development in the Västra Götaland Region, and to promote West Swedish design in an international context. As one of the 14 regional branches of Svensk Form (the Swedish Society of Crafts and Design) Svensk Form Väst works with a wide understanding of the concept of design, which includes product design, design services and environments, fashion, art wares and architecture.

The organisation seeks to support projects that aim to assist working designers of the region in developing their networks, and to better showcase them in a variety of arenas; locally, nationally and internationally.

www.svenskform.se/regionalforeningar/vast/
@svenskformvast
@s_p_o_k_v_g

FORM & folk

A network within crafts and design, seeking to highlight the wealth of design initiatives within the Västra Götaland Region. FORM & folk strives to promote collaboration and co-operation, and serves as a driving force and motor in the transition to a more circular and sustainable future.

www.formochfolk.se
@formochfolk

Project owned by the Textile museum. Funded by the Västra Götaland Region.

The Textile museum is one of the foremost museums in the Nordic countries regarding textiles and fashion, with collections that include garments, fabrics, textile manufacturing equipment and more.

The Textile museum is housed at the Textile Fashion Center – a node for education, research, entrepreneurship and experiences within textiles and fashion, in the textile capital of Sweden: Borås.

www.textilmuseet.se

DESADDO!

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Team

- 06. Darja Nordberg & Hjobergs Kakelmakeri
- 10. New Order Arkitektur & Mölltorps Gjuteri
- 14. Hermine Blixt & Master wood carver Lehrgrafven
- 18. Sophie Jungkvist & Boma Väveri
- 22. Matilda Hunyadi & Glaset's Hus / Glassblower Bevan Taka
- 26. Alice Kettle & PUUTS Interiör
- 30. Pontus Johansson / Eisel Miranda & Game Prototyper
- 32. Anna Hörling & Herrljunga Terrazzo
- 36. Josephine Aspenrot & Hyssna Möbelsnickeri
- 40. Hampus Penttinen & Stolfabriken i Tibro
- 44. Gustav Wijk & Töreboda Blomkrukor
- 48. Linus Holm & XV Production
- 52. Leonie Burkhardt & Ljungskile Triåkå
- 56. Maria C Bernhardsson & Ulricehamns Tapetfabrik

FORM & folk

S—P—O—K

VÄSTRA GÖTALAND

Svensk
Form
Väst



Med stöd från
 VÄSTRA
GÖTALANDSREGIONEN

