

SWEDISH · LOVE · STORIES

EDITION 4

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SWEDISH LOVE STORIES

Love Swedish Stories

The kitchen is the best place to meet. We want to welcome our guests straight into an informal Swedish mood, sharing our contemporary lifestyle and design.

The innovative industrial design company No Picnic has made use of the Swedish 'love' clichés and romance of nature and created a big floating barn in paper, surrounded by archipelago islands made out of pine wood from the Swedish forest, perfect for showcasing products and inviting our visitors to sit down and have a rest.

Here you will find a selection of Swedish designers and companies sharing their unique stories. Their love for the material, affinities between designers and producers, ties with the places where the inspiration was born, and the people who made it happen. Swedish Design, with its long tradition and humanistic perspective is today perhaps more in demand than ever.

This time we take you on a journey to the roots of the region of Västra Götaland, linked to the west coast of Sweden, where many manufacturers and textile companies have their origins. The hallmark of contemporary Swedish Design is vital diversity. The deeply-rooted perception of excellent Swedish design, with its simple, stylistic consistency is no longer taken for granted.

The conceptual process underlying the final result and context is the decisive factor. Designers are not tied down to one country, but work around the world, sharing international references and contacts. This global outlook prompts designers to seek their personal roots, identity and craft - fulfilling a need for affiliation and continuity.

Now small design-led business with unique identities are enjoying a renaissance - telling their own stories and producing their products locally on a small scale. The international success of Swedish design is also due to the many bold manufacturers who are willing to stake their futures on new young talents, yet without compromising with long-term quality.

This year's exhibition is divided in several sections, as follows:

Västra Götaland – a selection of representative and finest contemporary design of the Western coast and region of Sweden

Love Affairs – Companies showcasing sharing their unique stories and new products.

Designers' Garden – individual designers profiling their identity and works.

And of course we have a bar in the barn.

Ewa Kumlin
Managing Director, Svensk Form
www.svenskform.se

SWEDISH LOVE STORIES 2011
WELCOME HOME
Milano 12-17 April
Superstudio Più

Textiles. Wood. Ceramics. These materials, raw materials, were the starting point of our focus on young, innovative and sustainable design from Västra Götaland.

Sustainable design has long been one of our region's leading trademarks. Ten years ago, Region Västra Götaland initiated a project to highlight design with a specific focus on sustainability. One of the results has been a 'green list' of sustainable firms offering products and services with exceptional green credentials.

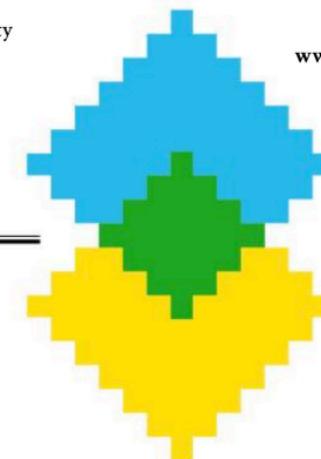
Sustainability is high on the agenda of Nudie, the denim brand we're showing along with dozens of other designers and companies here at Milan.

But design is not only about commodities, it is the creative capital which gives the greatest value of all. Without creative individuals and groups, there is no design company.

To invest in young talent is one of Region Västra Götaland's key areas and we are proud of every one of the young designers and craftsmen who work and live in our region.

We can guarantee that a visit to Västra Götaland gives the same vision as our Milan offering; young, innovative and sustainable yet on a much larger scale.

Ylva Gustafsson
Region Västra Götaland
www.designmedomtanke.se



Love, Västra Götaland

The Västra Götaland region has a long-standing history in the Swedish design landscape. Journalist Anna-Stina Lindén Ivarsson explains more about its role in both the future and the past of Swedish Design.

Västra Götaland (pronounced Vestra Yotaland) has a rich design heritage dating back to the 1800s, which saw the region attract students from all over the world due to its groundbreaking crafts institutions. The roots of the Swedish textile industry can also be traced to the area while, today, there is an emphasis on traditional furniture production methodology. Boasting several major design programs, a ceramics centre and thriving automotive industry, the region can claim to produce some of Sweden's most exciting and sought after designers.

Västra Götaland is located in south west Sweden and includes 49 principalities, stretching across a long coastline facing the North Sea and a beautiful archipelago. Such close proximity to fresh sea water gives the region its reputation for lavish seafood, with its oysters said to be the best in the world. Summer draws tourists in their hordes as its coastline fills with boats and yachts. The Bohuslän area, which nestles against Norway, is one of Sweden's most popular holiday destinations.

Should the coast become too crowded it's not too far to Dalsland, home to Sweden's largest network of lakes. Many of them join Dalsland's canal, a 250km long channel which slices through the deep untouched forest landscape, lovingly called "Sweden's Southernmost Wilderness". Nearby Steneby School of Craft and Design provides intense training in traditional crafts and, along with dynamic arts collective Not Quite i Fengersfors, is one of the reasons many young designers choose this area as their settling place.

GÖTEBORG (GOTHENBURG)

Sweden's second largest city, Göteborg, lies in Västra Götaland, with its wide, expansive harbour. A humble travel ticket will take you out from the city by boat and towards the archipelago and its rocky outcrops. During the 1900s Göteborg was one of the world's largest and important ports; Sweden's gateway to the world. The port itself still dominates the city, remaining Scandinavia's largest, however Göteborg as a city has undergone a transformation into a burgeoning creative hub, housing some of the world's top creative agencies and denim giant, Nudie.

The Faculty of Arts at the University of Gothenburg is Sweden's largest and internationally renowned for its wide-reaching courses in photography, film, editing, fine art, decorative art, many streams of literature study, opera and theatre. The city also boasts Sweden's only dedicated design museum Röhsska, which awards the annual Torsten and Wanja Söderberg Prize - the world's biggest design award worth 1million Swedish Kronor.

THE TEXTILES

As early as the 1600s Västra Götaland was actively functioning as Sweden's textile centre. Creating goods from its local suppliers and those in Sjuhäradsbygden (the area surrounding Borås) while its resellers and pedlars sold its textiles across Sweden. The textile industry expanded with vast numbers of spinning mills, weavers and dyeing houses emerging across the region and, when the clothing industry took off in the 1900s, it was Borås which became Sweden's fashion capital.

Today's fashion industry in Sweden lies in Västra Götaland, housing design offices, warehouses and logistics for international brands like Lindex, Kapp-Ahl and Gina Tricot. Sjuhäradsbygden is responsible for many of the world's leading developments and movements in technical textiles. The company F.O.V. Fabrics AB, with its in-house production facilities, supplies to the likes of Gore-Tex and numerous European prestige and luxury brands across multiple industries.

Another interesting example is Ludvig Svensson, which is the world's leading supplier of technical climate screens for regulating the temperature of greenhouses in the horticulture market as well as dynamic interior textile solutions. Oxeon is a young company specialising in woven carbon fibre tape for reinforcing fabrics in order to create lighter, stronger composite materials. Svensson Markspelle and Almedahls are other fine examples of large suppliers of textiles for the contract market. Kasthall and Bolon are two other companies in the area working with flooring.

The Swedish School of Textile in Borås is a progressive school, steeped in tradition which offers students many courses and lines of specialisation in economics, technological advances or artistic. Its Smart Textile department drives research into future textiles and R&D in cooperation with the textile industry in Sjuhäradsbygden and SP, Sweden's Technical Testing Institute, headquartered in Borås.

Smart Textiles' ambitious goal is to become the world's leader in developing technical textiles and advanced textile concepts such as textile reinforced concrete and textiles

that react emotionally to heat and cold. The fashion design students are liberated creatively by a free and unrestricted course program which encourages experimental design. The work of its students has appeared on the catwalks during London Fashion Week.

THE CERAMICS

At the southern tip of Sweden's largest lake, Vänern (which borders Västra Götaland) lies Lidköping. The city has been creating quality porcelain for over 100 years and continues to do so today, despite not having a functioning factory any more.

The industrial production has been replaced by the Rörstrand Center and ceramics museum, with many artists shops, collectives and studios to explore. The center contains many rental studios which grant all artists access to the huge industrial kilns and other facilities that most contemporary ceramicists find irresistibly alluring.

THE WOOD

A short trip away from Göteborg at Nääs is a beautiful location which became a unique centre for the training of craftsmen in the 1800s. It was founded and based around the principles of Otto Salomon, a renowned figure in the history of Swedish craft, whose name and work (the ideals of Slöjd or Sloyd) lives on internationally and whose actions helped found the Center for Sloyd and Building preservation at Nääs.

The furniture industry in Västra Götaland is located in the town



Image: Lisa Nestorson

of Tibro. Historically the home of traditional home furnishings, today the locality acts as home to about 50 different furniture companies operating mainly in the contract sector including Offecct, Lundbergs, Ire and SA Möbler. Supporting the industry are specialist firms and subcontractors like Senab and Input.

The Tibro municipality is enjoying a strong developmental phase and, together with Möbelriket in Småland, has lofty ambitions to become northern Europe's most important meeting place for international design. The Inredia building is flagged as the crux of this movement and a unifier of academia, industry and policy influencers.

With Tibro close by, it's no real surprise that so many young and emerging Swedish designers choose to base themselves in Göteborg. In a relatively short space of time, the city has emerged from its dyeing industrial past to rediscover itself as a new Göteborg, a place where creativity is celebrated and encouraged. Staffan Holm, Daniel Rybakken, Sigröd Strömngren and Fredrik Färg are a few of its designers who enjoy widespread international acclaim while a vast number of new designers snap at

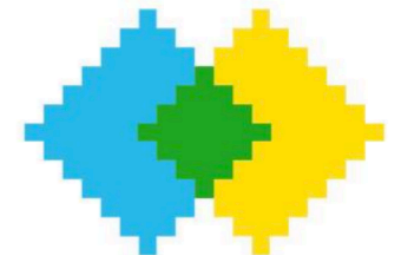
their heels.

Fulo, Modern Times and Brikolör are other home-grown Göteborg talents and design collectives also riding the new wave of western Swedish design. A movement buoyed and built upon advanced material technology, heightened emotional content, quality in production, sustainability and romantic references to the influential past of this beautiful Swedish region.

www.konsthantverkscentrum.se
www.rorstrandcenter.se
www.smarttextiles.se
www.vgregion.se



Selection, concepts and realisation: Ulf Linder, White Architecture in collaboration with Anna-Stina Lindén Ivarsson, Svensk Form Väst and KHVC- The Craft Center.





Names: Fred Hanson, Sami Kallio, Viktor Alm and Mathias Eriksson.

Why did you become designers?

We became furniture designers because through that we can take control of what we do and work towards making a difference - as design itself does not make a big impact; industrialisation is needed to make a major impression on a wide audience.

What are the problems and needs which influence your work?

We want to reshape the economic system. As an example, we are attempting to create a 300-year durability guarantee while creating new products in ways which interest us. Responsibility and the new social structure of interactivity also provoke us into action.

What is it like to be designers working in Västra Götaland?

There are many talented people who all know each other. It's not as far as everyone believes it is from the rest of the world. There is sometimes a philosophical distance that we encounter from time to time.



Brikolör is a brand striving for a better connection with the objects we surround ourselves with. Operating with the vision, Fewer Products for More People; its aim is to give each of its pieces an emotional and technical durability of 300 years. This year the company has released the Bagar shelving system. 🌟

www.brikolor.com

Brikolör

Annika Svensson



Why did you become a designer?

I have always liked working with my hands to create new shapes intuitively. At the same time I like to ponder existing designs and see if they can be pushed on by applying new technologies. Using clay gives me the time to think through each action and decision during the working process. As a potter you are often surprised as you never really know how the final outcome will look until the form and glaze are reconciled.

What is it like to be a designer working in Västra Götaland?

For me it was natural to start my business here as I built up a good network of contacts while studying in the area. I've also got easy access to the things I need as well as being able to work from my studio with clients internationally.

What are your future ambitions?

I look towards a future in which the stove is an efficient, sustainable heat source which is adaptable to today's influences, needs and expressions. It's a remarkable piece of utilitarian design which has so many uses from the decorative to functional.



Annika Svensson's stoves are designed and produced in her studio in Göteborg. The whole manufacturing process is made by hand. The tradition of tiled stoves comes alive in an exciting blend of art nouveau, folklore and popular culture. 🌟

www.keramik-kakelugnar.com

www.swedishlovestories.com



Why did you become a designer?

The geek in me likes details; managing all of these to create my own dream world.

What are the problems and needs which influence your work?

Attraction, satisfaction, storytelling and history.

What gives you inspiration?

The meetings which arise between human relationships and the processes that need to be managed to make ideas reality.

What is it like to be a designer working in Västra Götaland?

There's nothing to compare it to really. There are really interesting people here which gives scope for collaborations and expression.

What are your future ambitions?

To take advantage of the opportunities to explore new forms of expression and challenge different materials.

AEO is a brand which allows its founder, Anna Elzer Oscarson to experiment and explore a rich variety of materials, something of a specialty for her. The resulting products are crafted with considerable skill; inviting objects she hopes the user will want to keep close to them for life. 🌟

www.aeo-studio.com



Anna Elzer Oscarson

Carina Cresta



Why did you become a designer?

The ceramic traditions made a strong impression on me early on. I grew up close to where Indian porcelain treasures used to wash up from the sea and land on the rocky coast of Göteborg. The notion of these washed up, unexpected ceramic discoveries had a profound affect on me.

What are the problems and needs which influence your work?

As someone involved in arts education, I want to help to raise the value of the arts as a communication tool. It's my belief that through joint ventures, in which the hands can form words, we can rediscover valuable skills increase creativity and solve problems.

What is it like to be a designer working in Västra Götaland?

It's a rich region in the sense that there are so many values to retain and develop at the same time. It makes me proud to be a part of this through my ceramic design and social work. There are a lot of people who share these same thoughts but sometimes we could be better at moving from communication to action.

Carina Cresta's ceramics and art is given extra emphasis thanks to her work strengthening the bond between children and their historical design roots. Her necklace, Daddy is Crying forms a link between her past and who she is today. Each bead carries the symbolism of a negative thought translated into something something positive and beautiful. Its elements can be added to and extended as the designer goes through life. 🌟

www.cresta.se / www.makefun.se

www.swedishlovestories.com

