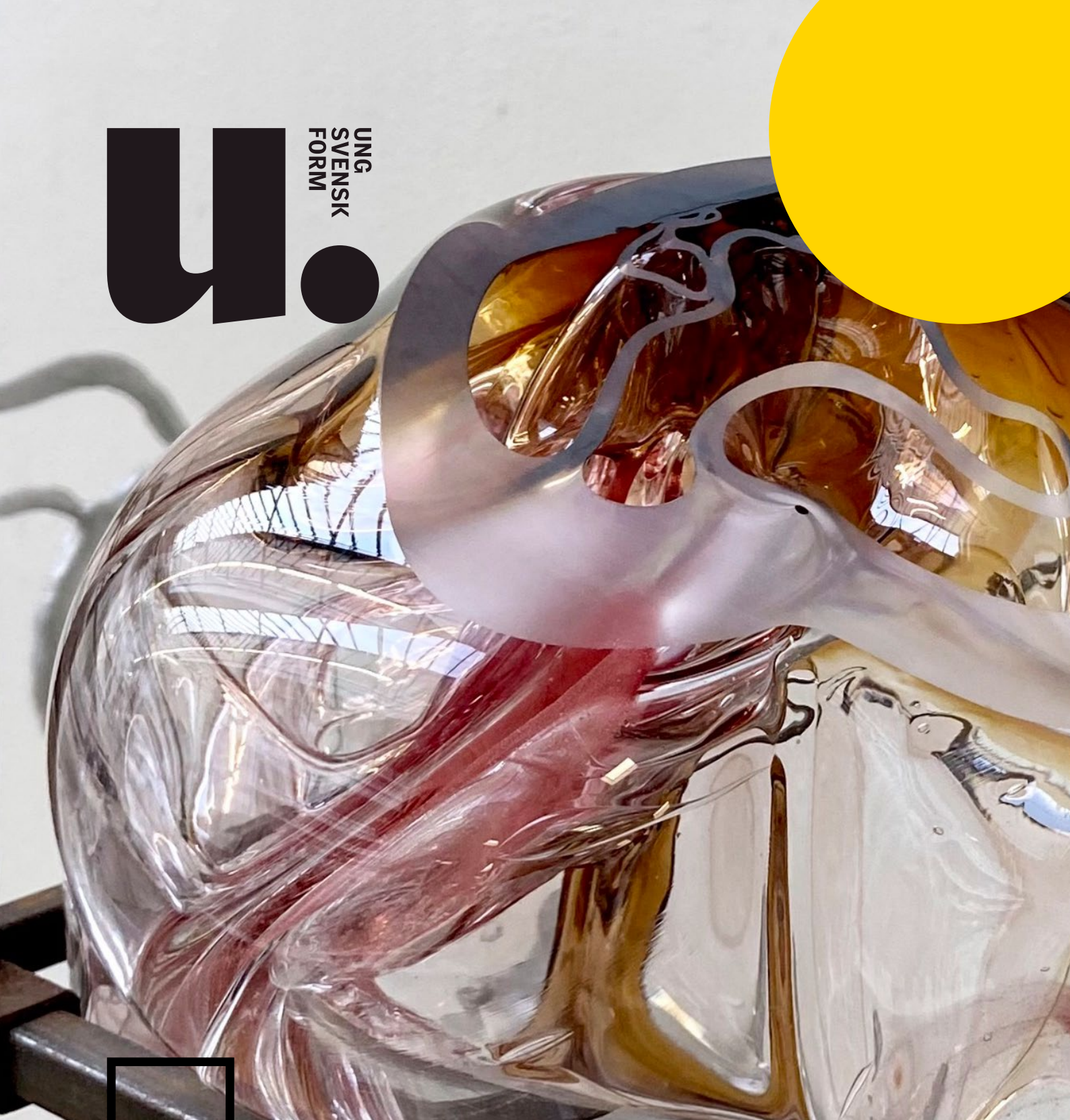


UNG
SVENSK
FORM



UNG SVENSK FORM

YOUNG SWEDISH DESIGN

ANNUAL RINGS

2025

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Ung Svensk Form is an annual award and touring exhibition that started in 1998. The aim is to increase the knowledge of young and innovative Swedish design and architecture. This year, the jury selected 25 winners from hundreds of applications to participate in the travelling exhibition. The exhibition will be shown for a year in several cultural centres and museums around the country.

In 2025, Ung Svensk Form will be shown at the following venues:

Greenhouse, Stockholm Furniture Fair

Dunkers kulturhus

Sandviken Kulturcentrum

Sara Kulturhus

Ikea Museum

Katrinetorp



Ung Svensk Form is more than an exhibition - it's a ground-breaking report on the present and future of Swedish design. Ung Svensk Form showcases Sweden's most promising talent, touring the country and inspiring audiences at every stop. Few exhibitions have the same impact on designers, architects, business and society as Ung Svensk Form. The exhibition presents a diversity of expressions and perspectives, from design innovations to in-depth socio-cultural analyses. The exhibition is designed to inspire and engage. It encourages reflection and discussion about our common future.

Ung Svensk Form 2025 exudes a power that both inspires and seeks to change. Showcasing the latest and most innovative in young Swedish design, the exhibition is an expression of craftsmanship, creativity and a deep understanding of materials. The jury has selected 25 entries from applications received from all over Sweden. The exhibition serves as an important platform where designers, architects, business and society come together to recognise young talent. It highlights key messages, and prestigious scholarships are awarded to support and shape the future of design.

The exhibition concept Annual Rings, designed by Matti Klenell, redefines what a travelling exhibition can be through its durable and adaptable format. It is compact, easy to transport and can be adapted to different spaces without losing its character. With splash painting in grey, we refine the material underneath and lift the object on top. A new shade of grey every year that creates change. A project in development. Annual Rings.

**Björn Nordin, Axel Swanstein
and Karin Wiberg, Svensk Form**

ANNUAL RINGS

The three-year exhibition concept Annual Rings, designed by Matti Klenell, is unique in the industry. It shows how we can develop, refine and utilise elements of the exhibition process while constantly changing the visual expression. It is not only new objects and works that characterises the travelling exhibition, but also the changing position and shading of the display modules. The modules, made of knotty spruce, are reused every year. They are designed to vary according to location and space. To minimise the use of space during transport, the parts are designed to be stacked inside each other. Each year, another layer of splash paint in shades of grey is added to the modules. It represents annual rings and shows change over time. The form becomes a story in itself - about producing exhibitions where we take advantage of opportunities and think about a sustainable future.

Ung Svensk Form is a touring exhibition that both engages and showcases pioneering design. It visits several major institutions throughout the country.

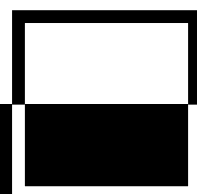
**Alexandra Lige Berglund, Exhibition Producer,
Dunkers kulturhus**

CHAIRPERSONS OF THE JURY

Ung Svensk Form 2025 is for everyone who is curious about what is happening on the young design scene today. What are tomorrow's questions, expressions, themes and opportunities? The jury has the great pleasure of selecting from hundreds of fantastic, creative and challenging works. We choose based on what we find artistic, relevant, experimental and challenging. Thank you to everyone who entered - for your ideas, thought-provoking conversations and fresh perspectives. There are recurring questions about the role of the designer in a larger context where sustainability, reuse and climate change are at the forefront. Questions about materials, production methods and the potential of craft are other recurring themes.

Welcome to an examination of our present and a glimpse into the future.

Caroline B. Le Bongoat and Tor Lindstrand



THE JURY 2025

Meet this year's jury. The jury has been working meticulously and intensively since the submission deadline. The members of the jury are always open to the unexpected and the innovative, the experimental and the diverse.

Samir Alj Fält, Designer and Founder of Design Lab S in Skärholmen

Parasto Backman, Graphic Designer, runs Studio Parasto Backman, Lecturer at Konstfack

Olivia Berkowicz, Exhibition Curator at the Röhsska Museum in Gothenburg

Caroline B. Le Bongoat, Business Developer Cultural and Creative Industries, Head of Design Malmö, City of Malmö (chair of the jury)

Sandra Frank, Executive Vice President / Marketing & Global Movement, Arvet

Jonas Fridén Kihl, Lecturer in Design at HDK-Valand, University of Gothenburg, Designer

Demian Horst, Director of Strategic Collaboration, MFA Programme Director, Transportation Design, Umeå Institute of Design

Magnus Ingerstedt, Creative Director at String Furniture

Anna Lidström, Designer and Researcher at the Swedish School of Textiles in Borås

Eva Lilja Löwenhielm, Design Manager at Ikea

Petra Lilja, Industrial Designer, Curator, and PhD Candidate at Konstfack

Tor Lindstrand, Architect and Partner at LLP Architecture Office, Lecturer in Interior Architecture and Furniture Design at Konstfack (chair of the jury)

Bea Szenfeld, Fashion Designer with several assignments from international brands, Lecturer

Matti Klenell, Furniture Designer, Interior Designer and Glass Artist

Andreas Säfström, Head of Design & User Experience at Ericsson

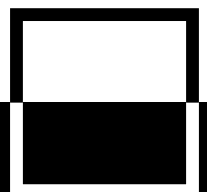
Lisa Hilland, Designer and Creative Director with her own studio in Malmö

Kristina Olofsdotter, Head of Postnord Stamps

Hanna Nova Beatrice, Chief Brand Officer at Nordiska Galleriet Group

Mikael Ling, Architect and co-founder of Förstberg Ling

Alexander Nyberg, Architect at Swedish Wood, responsible for the Wood Prize and Wood Magazine, jury member of the International Award for Wood Architecture (IAWA)



SCHOLARSHIPS 2025

The nominees of Ung Svensk Form participate in a touring exhibition showcasing the best in young Swedish design. Additionally, they have the opportunity to receive one of the following scholarships:

IKEA – WORK SCHOLARSHIP

Ikea offers one of the nominees in Ung Svensk Form a five-month work scholarship at Ikea of Sweden. The scholarship includes both a salary and paid accommodation in Älmhult.

KVADRAT – EXHIBITION SCHOLARSHIP

Kvadrat awards a scholarship consisting of a sum of money and the opportunity to create an exhibition in Kvadrat's showroom in Stockholm.

POSTNORD STAMPS – SKETCH ASSIGNMENT

Postnord Stamps appoints three recipients for a paid sketch assignment, where each winner receives a sketch fee of 20,000 Swedish kronor. The winner will then be given the chance, similar to beloved names like Elsa Beskow, Lasse Åberg, and Ingrid Vang Nyman, to design a series of stamps for Postnord Stamps.

FOUNDATION FOR THE PROMOTION OF THE TANNERY INDUSTRY – STUDY TRIP

A study trip and workshop for all participants of Ung Svensk Form 2025 will be organised in September 2025. During the trip, participants can apply for two working grants of 30,000 Swedish kronor each.



STOCKHOLM FURNITURE FAIR – EXHIBITION SCHOLARSHIP

The scholarship includes access to an exclusive stand in the Greenhouse at the well-attended Stockholm Furniture Fair.

STRING FURNITURE – PROTOTYPE SCHOLARSHIP

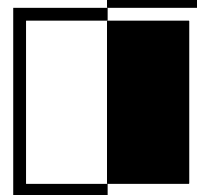
The scholarship includes a cash sum and the opportunity to develop a prototype into a finished product and participate in String Furniture's stand at one of the upcoming major furniture fairs.

SWEDISH WOOD – TRAVEL SCHOLARSHIP

Eight recipients are offered a four-day inspirational and educational trip through central Sweden. During the journey, they will learn about the significance of the forest and the interaction throughout the entire value chain. Five of these recipients applied for Ung Svensk Form 2025, but were not selected. In addition to the participants in Ung Svensk Form 2025, the following works will receive grants:

Birch House by Alexandra Carlsson
Wood Walker by Sebastian Acaymo Fältström
Flytbodarna - A puzzle of ethereal dwellings by Ateljé Atashgard
All These Useless Things by Iwar Agger
The Woods by Hanna Gimstedt

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PATRIK FILIP JOHANSSON, HANNES HEMB AND JONATHAN BERGLUND



ANXIETY AND ACHIEVEMENT – FREE CREATIONISM

Interactive, sculptural objects made of wood, smoke and light. Among people. Created in a process where we minimise our anxiety and performance demands, where our emotions rule in the moment. Our secret dreams of gossiping and confessing, bathing in smoke and emerging as our inner little stars were shared with visitors.

The jury's motivation

Young architects today find it difficult to come forward and show their skills. The temporary festival architecture provides a space to test ideas and new forms of expression. Which is done here through three spatial installations, a playful exploration of different spaces in full scale and using simple means to create atmosphere, interaction and community.

MAIJA VIRKKI



ATTENTION! ONGOING CARE

My contribution consists of a method and a design exercise on what care can be in architecture and how it can be expressed through maintenance in a situation of limited resources. Based on the conditions of Farsta IP, I propose a workshop that becomes an expression of how we can challenge the process and view of repairs.

The jury's motivation

Anyone who has visited a sports ground has often had to reflect on the concept of maintenance debt. In this challenging project repair, management and practical work become the starting points for spatial investigations. Here the workshop is as a place for renewal and change, with hyper-realistic images that both celebrate everyday architecture and point to a new direction for spatial design.

RIKARD OSTRAND

MALMÖ KREATIVOTEK

The work was my degree project from Lund School of Architecture. The supervisor was Nina Aronsen. The examiner was Tomas Tägil. I loved architecture school. That's why I designed a Kreativotek: like a library, but for creative work. The Kreativotek is new building typology, where creative work becomes a public function in the city. A place for professionals, beginners and everyone in between, with the hope that more people will find the joy of creativity.

The jury's motivation

The creative atmosphere of an architecture school becomes the starting point for a visionary library in the form of a creative workshop open to all. Through playful models within a series of spatial experiments, it is explored how such a new institution could be organised and experienced. Embracing with the small scale creates a longing for new kinds of shared spaces.

Scholarship

Swedish Wood



FABIAN REPPEN AND SAMUEL VILSON

SAMOTHRAKE – HEMMESTA WATER TOWER

Samothrake is our proposal in the competition for the new Hemmesta water tower. The sketch phase was characterised by the intention to create a building that would arouse curiosity from near and far and that would be a positive element in the otherwise untouched nature. By using simple geometries sculpted from a rectilinear block, we found a visual language that gives the building a changing shape depending on the viewer's position in the landscape.

The jury's motivation

This winning entry in an architectural competition demonstrates how deliberate sculptural form can add great architectural value. The design means that the water tower changes shape depending on the viewing point. A building with the potential to become a local landmark. The fact that young, untested architects are producing architecture of a high standard and quality can hopefully inspire more people to take part in competitions and calls for entries.



JULIANNA SMITH AND ANNA ERIXON

SVILLEN – REINTERPRETING THE BOATHOUSE CLUSTERS OF BOHUSLÄN

Based on studies of historical boathouse clusters in Bohuslän, we explore through craftsmanship how contemporary architecture can reflect the architectural tradition of Bohuslän. The interpretation is inspired by the formation and tectonics of the boathouses, combined with more modern materials such as corrugated iron and plywood.

The jury's motivation

An exciting architecture that explores the collective form in a cluster of Bohuslän boat-houses. Traditional architecture and local context, combined with contemporary materials and expressions have resulted in an elaborate project with fine spatial connections and details. With precise architectural modelling, the qualities of the project are effectively communicated.

Scholarship

Swedish Wood



OSCAR HAGBERG

BOYS WILL BE BOYS

How can we start conversations about masculinity and manliness? The interviews in this publication explore this theme from the scientific and the artistic, from philosophers to photographers. It is an invitation, a symposium of ideas. Interviews, tables and video artworks. Participants: Pixy Liao, Nina Power, AdeY, Linea Matei, Grebnellaw, Patrik Steorn, Yusuf Hussein, Tobias Hübinette, Farzin Fatih, Harun Güler, Austn Fischer, Fevered Sleep and Tiina Rosenberg.

The jury's motivation

A timely and well-articulated idea that is both socially critical and norm challenging. A consistent and elaborate contribution that explores different perspectives on masculinity through a wide and interesting selection of researchers, experts, artworks etcetera are explored. The subtlety of the film arouses curiosity. The book presents the subject in a tactile way. Through its dynamic design and typography, it guides the reader to interesting questions and further study.

Scholarship

Postnord Stamps



AMANDA JONSSON



A HIDDEN PLACE

In A Hidden Place I explored the place between the hand and the head: the inner space. With creation and experimentation, I have combined drawing with craft. It is a work of visual storytelling within the spatial, where the different works converse with and grow into each other.

The jury's motivation

A natural representative of Illustration 2025, an exploration of the fast and intuitive, combined with the time-consuming craft. Which images emerge from an artistic flow where the narrative is not controlling? Skillful execution in a variety of techniques, where the different works come together to form a whole that is stronger than the individual parts.

Scholarship

Postnord Stamps

Instagram: [amandajonsson_art](https://www.instagram.com/amandajonsson_art)

Website: [amandajonsson.com](https://www.amandajonsson.com)

ALQUMIT ALHAMAD

WAR TRAUMA

In my series of artworks, I explore pain and identity during and after war through sculpture, textiles, illustration and installation. Through tactility, sound, light and smell, I aim to challenge the viewer's notions of loss and trauma.

The jury's motivation

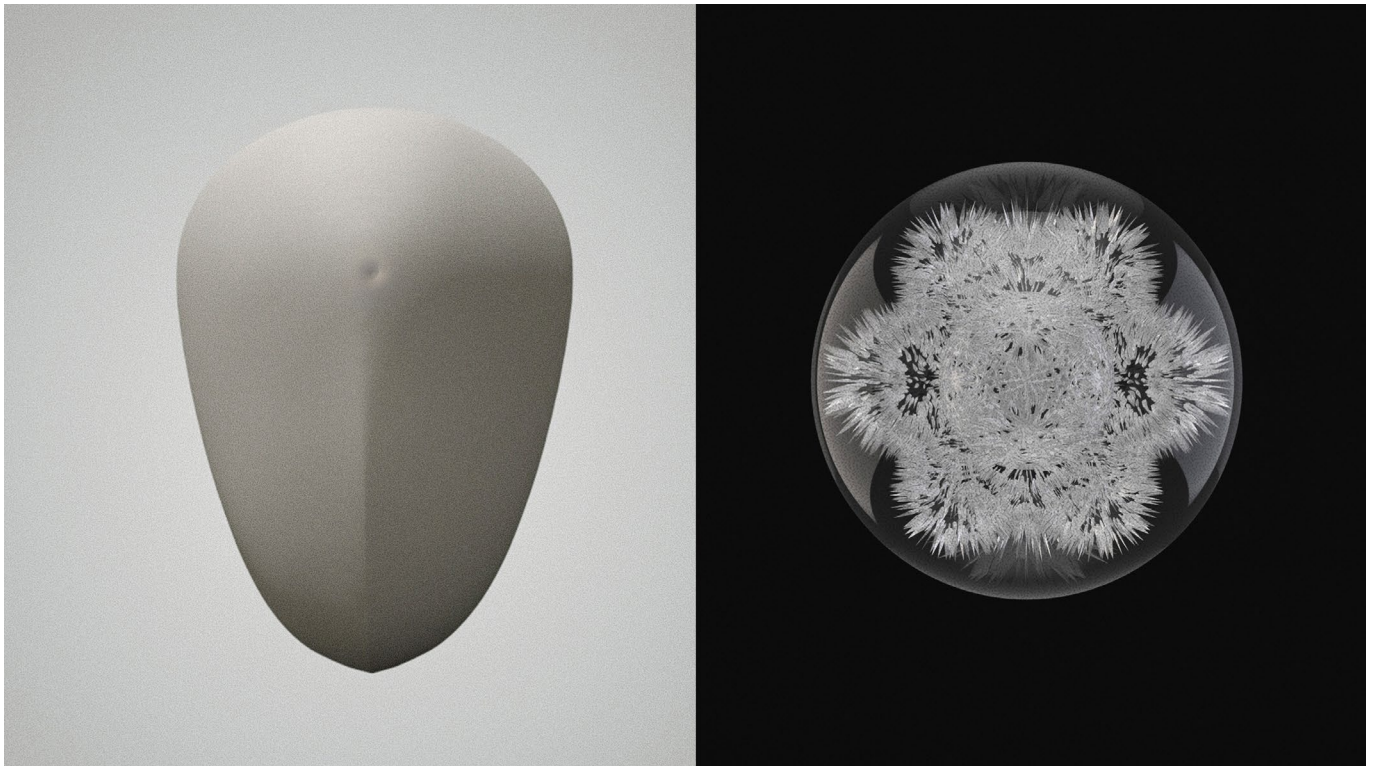
A very strong and moving portrayal of an ever so topical theme. With ingenious simplicity, self-perceived experiences are recreated that evoke immediate and strong emotions in the viewer are recreated. A fine thread runs through the works, skillfully executed in a variety of techniques.

Scholarship

Postnord Stamps



HILLEVI HESSELD AHL



DESIGNING FOR DEATH IN A DIVIDED FUTURE

In this project, I have examined two polarised future scenarios that have emerged from the climate crisis. These scenarios have given rise to death artefacts. The first, Vessel of Return, is a degradable urn that allows for material rebirth. The second, Orb of Descendancy, compresses a lifelong digital footprint into a crystal ball.

The jury's motivation

A thought-provoking concept with exceptional design, where contrasting elements are used to represent analogue and digital life. By addressing the taboo subject of the afterlife, it opens crucial dialogues about our future and presents nuanced scenarios that encourage important conversations about mortality and digital legacies.

CLARA STORSTEN AND ANNA-MARIA NILSSON

KLURA

With the aim of improving children's fine motor skills, we have developed Klura, a modular educational tool for the youngest school children that combines maths and embroidery. Klura consists of book and felt tiles and several small parts, which allow for endless combinations and challenge both hand and brain.

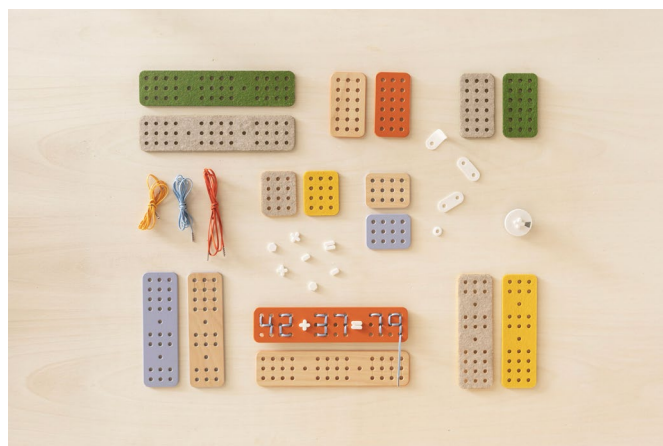


The jury's motivation

A beautiful educational tool inspired by early analogue techniques, from punch cards to knitting machines. Designed to stimulate both cognitive and motor skills, encourage collaboration and individual learning as well as allow custom exercises. All packaged attractively with clear instructions and thoughtful design.

Scholarship

String Furniture



MÅNS MARTINSSON



MAN MADE DONKEY

Cycling is the future of urban transport. I have designed a low-cost, easy-to-build and repairable bicycle trolley using standard wooden frames. The design follows open-source principles, so that users can continue to develop and adapt it to their needs.

The jury's motivation

A do-it-yourself approach that encourages personal creativity and engages the cycling community in creating sustainable solutions for their diverse transport needs. The modular system provides flexibility, while the combination of industrial aesthetics and organic materials results in a unique and appealing design.

Instagram: [baconmons](#)

Website: [readymag.website/u1229729104/4885048](#)

LAURA ASTRUP LARSEN

LONGING FOR TOUCH

In a world driven by digital interactions, I seek to reconnect us with materiality. Through colour, textured surfaces, and the soft shapes of ceramics, I create highly sensorial objects to awaken the viewer's curiosity to sense.

The jury's motivation

Ceramic and textile hybrids that interact unexpectedly with architectural elements. The form invites tactility through a strong visual and material presence in space. In the aftermath of the pandemic, the designer has made visible people's fear of touch and closeness in public spaces. The project draws the viewer in through colour, form and structure. The project alludes to an anxious pleasure where the organic forms break with a minimalist design canon.

Scholarship

Kvadrat



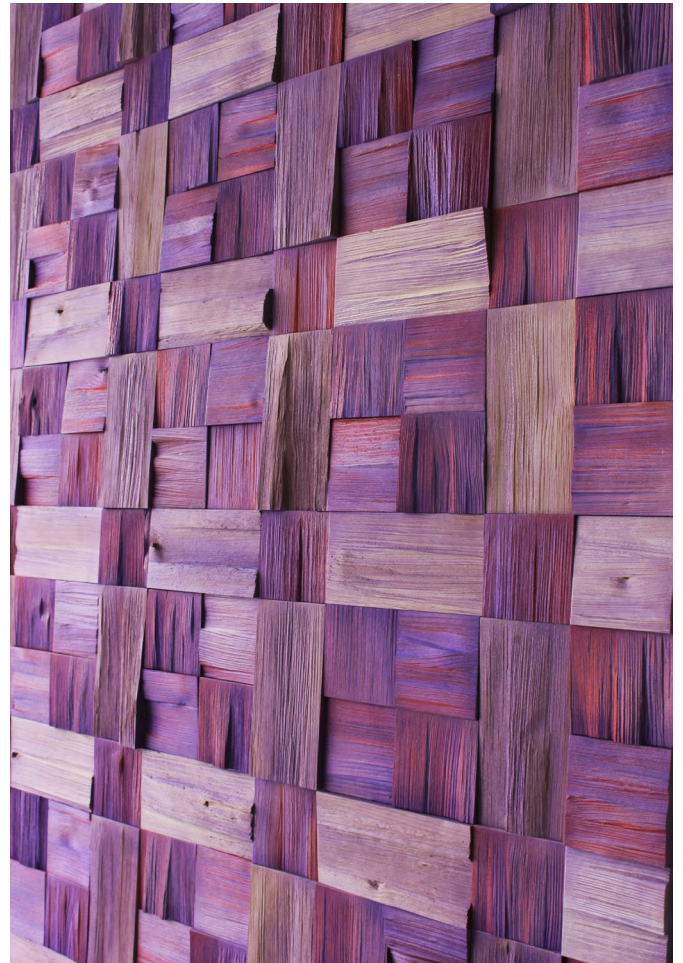
FREDRIK SAHLSTRÖM

LUCKY STRIKE

In the Lucky Strike project, I explore the interplay between control over a material and submission to its own will in an artistic process. The heart of the work is the processing of wood through splitting. The technique emphasises the inherent pattern, texture and structure of the material. This contrasts with the industrial processing of wood that we are used to seeing, which tends to blur the characteristics of the material.

The jury's motivation

The designer has worked with a craft technique where the wood is split along the grain and dyed with different colours to enhance the natural expression and structure of the wood. The jury sees relevance in the reintroduction of a dying craft tradition into the contemporary world. The technique brings out the natural shape of the wood, which is beautiful both up close and from afar, and invites a shift in perspective. From a distance, the panel appears as a patterned textile, but on closer inspection and touch, the viewer is surprised. The jury hopes for further development in collaboration with the wood industry to reintroduce a sustainable and climate-smart technology for utilising waste materials.



Scholarship

Swedish Wood

Instagram: stromsahl

AMANDA SARTORI LEKSELL

SKYMNING

My work is a hand-printed curtain, through which I explore twilight as a symbol of being in the middle of a transformation. Here, we found ourselves in the moment when the security of light gives way to the uncertainty of darkness. The work consists of 18 frames and 15 colour mixtures, screen-printed on viscose and lined with linen.

The jury's motivation

Skymning is a hand-printed curtain created with 18 screen frames and 15 colour mixtures. The size is 4 x 3.3 metres and is intended for the decoration of public spaces. Through the maximalist scale, the viewer steps right into the picture. Skymning is like a portal to another landscape. Skymning represents a threshold state where the day passes from light to darkness. The designer shows the uncontrollable forces of nature, compared to which man is less than nature.



ELLEN ADUOFUA BERNARDSSON

AT NANA'S FEET

My installation is a story about craft, heritage and identity. Using stoneware clay, synthetic loose hair, and ashes from my grandfather's orange tree as tools, I have explored these themes. I also worked with culturally significant symbols from Ghana, the place where the story begins.

The jury's motivation

A tapestry in plain weave made of synthetic loose hair with ceramic symbols. Three stools or enlarged headrests in earthenware and orange tree ash. The tapestry is woven on a counterbalance loom in plain weave, and the stools are made by hand and rolled in stoneware clay. A project of bold material choices and unexpected combinations. It points to personal stories and global design histories, where the designer's search for identity is based on her own background.

Scholarship

Stockholm Furniture Fair



JESSICA WESTERBERG



WORDLESS LANGUAGE OF GLASS – INTERNAL AND EXTERNAL PERSPECTIVES

An installation of mouth-blown glass, cast aluminium and steel, in which organic fleshy forms meet rigid structures. The work serves as a metaphor for the tension between the unique differences of the individual and the norms of society, encouraging reflection on adaptation, resistance and inner complexity.

The jury's motivation

An installation of glass, steel and aluminium where the forms cover the walls and hang from the ceiling. The project presents a material encounter between glass and metal, their properties and forms. The installation is like an organism of muscles, nerves and membranes, where the whole becomes an uncontrollable being. The designer has used the plastic properties of glass and metal, freezing a chance encounter in the moment.

MATTIAS RYDÉN



IT WEIGHS MORE THAN THE WHOLE WORLD

I have drawn on influences from Christian mysticism to create a dialogue between religion and craft. My aim is to create an adornment that reflects the desire to blur the boundaries between the human and the divine. The material is effect-dyed by hand. The patterns are woven on a digital handloom.

The jury's motivation

Historical and futuristic. An exploration of textiles in sacred spaces with an effect-dyed warp to symbolise the dissolution of the self into something greater. Inspired by medieval textiles, the patterns are hand-woven in scalene damask on a digitised loom. It creates a dialogue between religion and craftsmanship, blurring the lines between the human and the divine. Bold choice of colours and an exciting assembly.

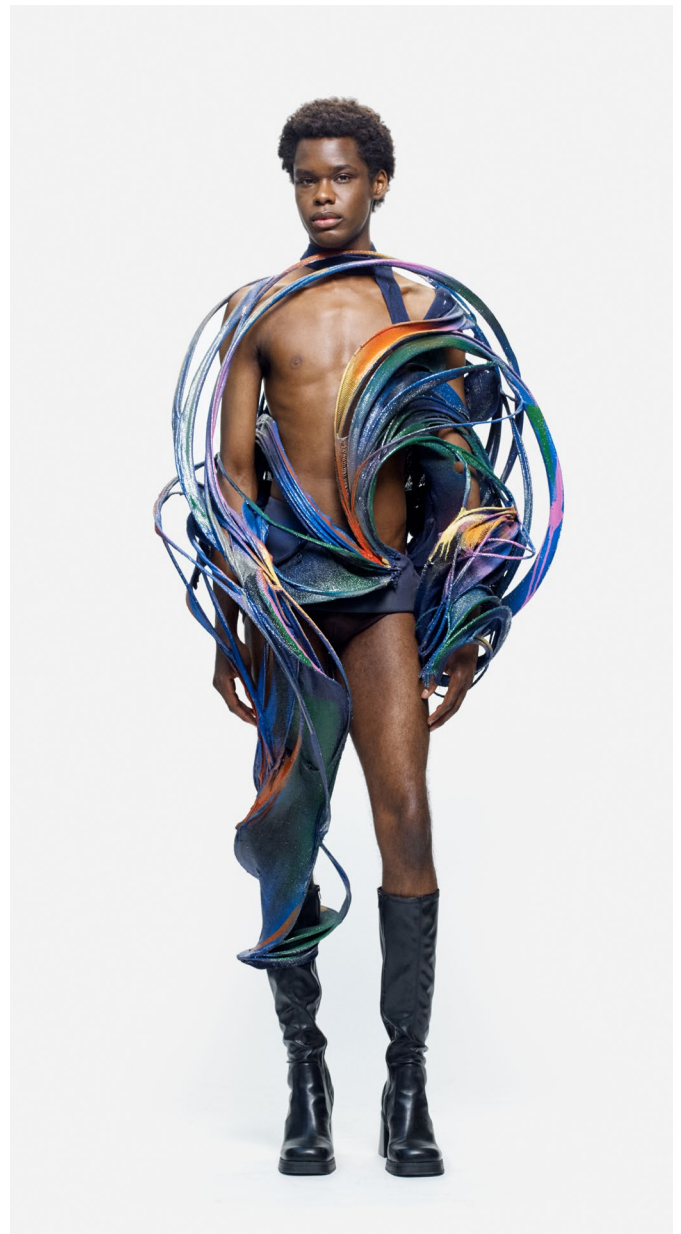
YERUUL ARIUNSANSAR

SCULPTED SPACE

This collection delves into the intersections of fashion and art, with a particular focus on creating wearable knitted sculptures. I chose to design spatially, without a human body as a reference, by sculpting with knitted forms inside scaffolding.

The jury's motivation

Strong integrity and a kind of questioning of the boundaries between body, garment, space and society. An interesting mix of knitwear and street art in fashion in a new way. Taking up space but not getting close. Craft meets digital; it could have been created with digital design tools, instead, it's made by hand, every step of the way. The collaboration of two creators, one canvas to work on. A sketch on multiple levels.



ALICJA KAMAJ

SKINNING OVER

With Skinning Over, I present wearable objects crafted with both machine and hand. Through zero-waste circular knitting, deconstruction and the intervening metal wire, I shape spatial forms, inviting the wearer to explore an embodied experience that blurs the lines between skin, clothing, and space.

The jury's motivation

The emotional value of wearing clothes. The wire and the wearer reshape the garments in an interaction that transforms and gives new form to old garments. This is an exploration of one's own body linked to the spatial interplay and the surrounding society. But also a kind of fusion of the human body and the animal through techniques such as deconstruction, jacquard knitting and felting. Like poetry and a kind of sensory awareness. A very tactile experience.



ADRIAN BURSELL AND SIRI SVEDBORG

BURN AND TURN

Burn and Turn is a series of wood and glass side tables, in which materials and craftsmanship are emphasised. We believe that in a world of digital precision there is an increased demand for unique objects with room for small variations. This is where craftsmanship can play a role through tactility, materiality and human presence.

The jury's motivation

Unexpected combinations of materials make these tables stand out. Well-cared-for wood meets Swedish glass craftsmanship that gives the table its weight in a double sense. A new delicious design with emotional added value, thought-out to the smallest detail.

Scholarship

Ikea



LINA REX



INGEMAR

I want to give new life to the trees that today are usually reduced to woodchips. The cabinet is opened by turning the oversized turned hinges of bark beetle wood, which also serve as its legs. An invitation to touch and a call to preserve forest resources and our craft heritage.

The jury's motivation

Hinges are usually a small detail that one tries to hide, but here we are invited by oversized, spherical wooden hinges that make up the whole piece of furniture. An expressive, innovative design with a 'twinkle in the eye'. The sustainability aspect lies in the emotional value, a high-quality piece of furniture to live with and take care of for a long time.

NILS ASKHAGEN



REGELVERK

In the Regelverk project, I have designed a series of furniture made of recycled wooden studs from the construction industry. By refining this waste material, I wanted to show that recycled design can combine aesthetics and functionality. My aim was to create beautiful and sustainable wooden furniture without cutting down a single tree.

The jury's motivation

A project that deals with the reuse of wooden beams. Waste from the construction industry, usually incinerated, is given new life in a sofa with soft shapes. Knot marks and defects in the wood, which are normally discarded in furniture production, here enhance the design and show the properties of wood as a living material.

LUKAS CARPELAN

SKÅP HENRIKSBERG

My cabinet reflects the gentrification of Stockholm. Cultural and architectural heritages that does not meet the needs of the middle class are disappearing. The plate is from the oldest building in the Henriksberg industrial area and symbolises a vanishing culture. The Scagliola map marks the gentrified areas of Stockholm.

The jury's motivation

A piece of furniture with exciting storytelling and criticism of the demolition of the Henriksberg neighbourhood and thus the loss of cultural diversity. In a cabinet with clear references to Josef Frank and Svenskt Tenn, recycled materials are used to fascinate and question what beauty, what is considered good aesthetics, can really be.



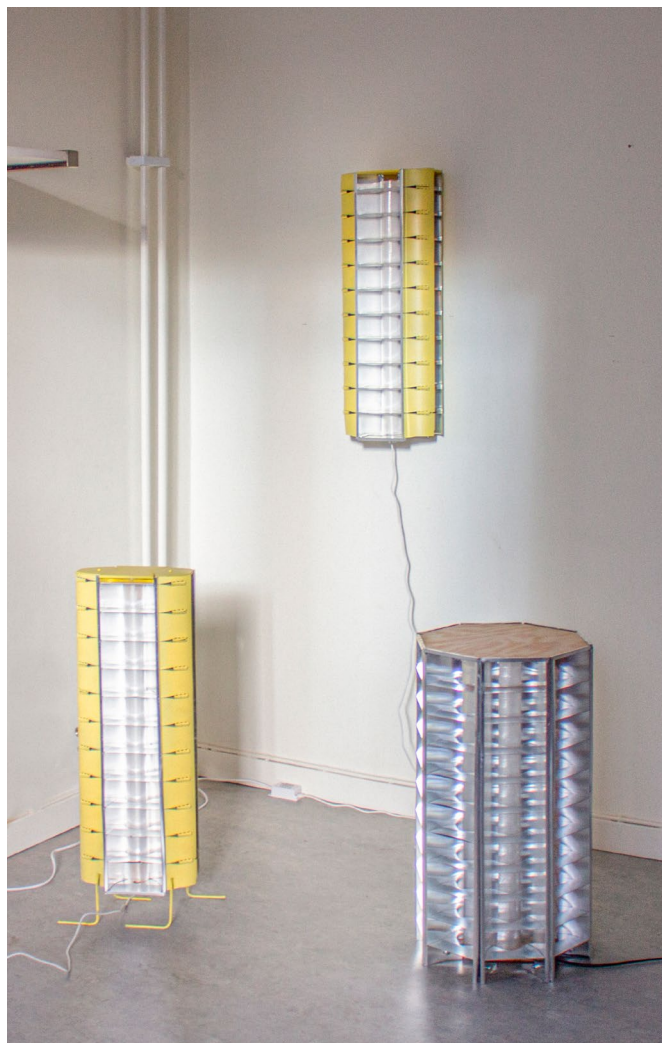
CARL LINDSTRÖM

TRANSPOSITIONER

Transpositions is a series of lamps made from discarded fluorescent reflectors. I am interested in overlooked objects that are poorly positioned in a cultural hierarchy. As a designer I want to renegotiate the position of materials and transform them into new objects that can transcend their origins.

The jury's motivation

A series of lamps made from discarded fluorescent reflectors. A good example of the reuse of materials in public spaces that are classified as rubbish. The new design is inventive and surprises with its clear function and elegant form. The 'rubbish' is thus given a new valuable life and encourages reflection.



JULIA STHILLERT



HIDDEN WITHIN URUSHI

I have created a workspace for Japanese lacquer work using urushi, a sustainable natural material. My goal is to explore how urushi can help us form stronger connections to objects in a time of excess. By combining tradition and innovation, I aim to highlight the values of urushi in my own context.

The jury's motivation

A poetic and reflective project about the past, present and future, as well as craftsmanship from another part of the world. A great approach to combining wood with the Japanese craft method of urushi. The result is an exciting piece of seating and workspace with an international flavour in both function and form.

The exhibition Ung Svensk Form 2025 is a co-production between Svensk Form and Dunkers kulturhus. The project is carried out in collaboration with Ikea of Sweden, Ikea Museum, the City of Malmö, the Stockholm Furniture Fair, Swedish Wood and a number of grant providers and exhibition organisers.

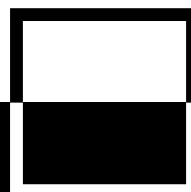
ABOUT SVENSK FORM

Svensk Form was founded in 1845 as the Swedish Crafts Association and is usually referred to as the world's oldest design organisation. The organisation has been deeply involved in design education from the start, and supported, among other things, what is today Konstfack. Over the years, Svensk Form has been a strong advocate for Swedish design in many national and international contexts, from exhibitions in Paris in 1925 and New York in 1939 and so on.

In 1998, Ung Svensk Form was founded - an annual award and exhibition to promote young, promising designers and give them a platform where they can be seen and grown.

Since 1999, Svensk Form has also had a government mandate to create involvement and highlight the opportunities design can provide for the individual, culture, society and business.

The success of Svensk Form is largely based on the invaluable support of our partners. With this support, which comes from all over the country, Svensk Form can continue its important work of strengthening Swedish design through inspiring projects, education and unique opportunities for both established and emerging designers. Many thanks to all our partners. Together we are elevating Swedish design and strengthening its influence internationally.



MAIN PARTNERS

Dunkers kulturhus
Ikea Museum
Ikea of Sweden
City of Malmö
Stockholm Furniture Fair
Swedish Wood

UNG SVENSK FORM SCHOLARSHIP PROVIDERS

Foundation for the Promotion of the Tannery Industry
Ikea of Sweden
Kvadrat
Postnord Stamps
Stockholm Furniture Fair
String Furniture
Swedish Wood

PARTNERS

Arkdes	Offecct
Arvesund Trädesign	Ogeborg
Arvet	Okko
Beskow von Post	Postnord Stamps
Blond Belysning	Reijmyre
Blå Station	Rise
Bolon	Röhsska
Bruno Mathsson International	Rörstrand
Byarums Bruk	Skandiform
Dahl Agenturer	Skultuna
Falu Rödfärg	String Furniture
Foundation for the Promotion of the Tannery Industry	Swedish Forest Industries Federa- tion
Gemla	Södra
Hansson Thyresson	Tarkett
Happy User	The Swedish Craft Centre
Hotel Skeppsholmen	The Swedish Institute
Kasthall	Zero Interiors
Kinnarps	
Kvadrat	
Källemo	
Lammhults Möbel	
Lamino	
Leve Plastprodukter	
Light my fire	
Ludvig Svensson	
Mitab	
NC Nordic Care	
Nola	
Oblure	

COLOPHON

Ung Svensk Form 2025 is a co-production between Svensk Form, Dunkers kulturhus, Swedish Wood, Ikea of Sweden and Ikea Museum. The project is carried out in collaboration with the Stockholm Furniture Fair, the City of Malmö and a large number of exhibition organisers and grant providers. The exhibition will open in the Greenhouse during the Stockholm Furniture Fair in February 2025.

Head of PR and Development, Svensk Form

Axel Swanstein

Marketing Manager, Svensk Form

Karin Wiberg

Office Assistant, Svensk Form

Nelly Burén

Exhibition Producer, Dunkers kulturhus

Alexandra Lige Berglund

Exhibition Designer

Matti Klenell

Production Coordinator, Dunkers kulturhus

Peter Johansson

Exhibition production

Lars-Ola Bergqvist

Björn Johansson

Graphic design, Dunkers kulturhus

Caroline Flindt



COVER IMAGE

Jessica Westerberg
Wordless Language
of Glass – Internal
and External
Perspectives



**Svensk
Form**



DUNKERSKULTURHUS
En del av Helsingborgs stad



**Stockholm
Furniture Fair**