The Welcome Card

Co-Founder and Design Lead, Sprig Design Ekonomisk Förening

Winner of the Global Competition "The Refugee Challenge", What Design Can Do + UNHCR + IKEA Foundation

Sweden + Italy + USA, 2016:now

In 2016, Amsterdam-based design agency What Design Can Do, together with partners UNHCR and IKEA Foundation, created the Refugee Challenge, a global call for design solutions to the current European refugee crisis. In 2015, UNHCR revealed that the number of globally displaced people topped 60 million, the highest number since World War II. As a consequence, tens of thousands of newly arrived refugees and asylum seekers have been wandering across Europe, moving from one border opening to the next, seeking temporary to long-term shelter in a new country. Caught between solidarity and anti-immigrant sentiments, the European Union has struggled to find long-term systemic solutions to this crisis.

Our story started on May 20, 2016, when our team met for a 12-hour workshop to tackle the refugee crisis as it has been developing in Sweden. We shared the same perspective: the current isolated solutions needed a more systemic approach. The Welcome Card was the concept born out of our human-centered design investigation. It is an adaptable systemic solution to the current asylum seeking and immigration crises unfolding around the world. It responds to the most commonly faced challenges when settling in a new country, by providing access to essential information, such as one's asylum application and immigration case status, and to publicly available services, such as language classes, cultural events and public transportation.

Website

thewelcomecard.org

Features

World Economic Forum / The Atlantic / Vrij Nederland / Design Indaba / Dezeen / Tjanstedesignbloggen / +Acumen / Fast Company / Welcome Home

Exhibitions and Panels

"Solution or Utopia?", The Stedelijk Museum, Amsterdam:The Netherlands

EUROMED Migration IV (EMM4), European Union + Government of Portugal +Estonian Presidency, Lisbon:Portugal

What Design Can Do + UNHCR + IKEA Foundation, Amsterdam:The Netherlands
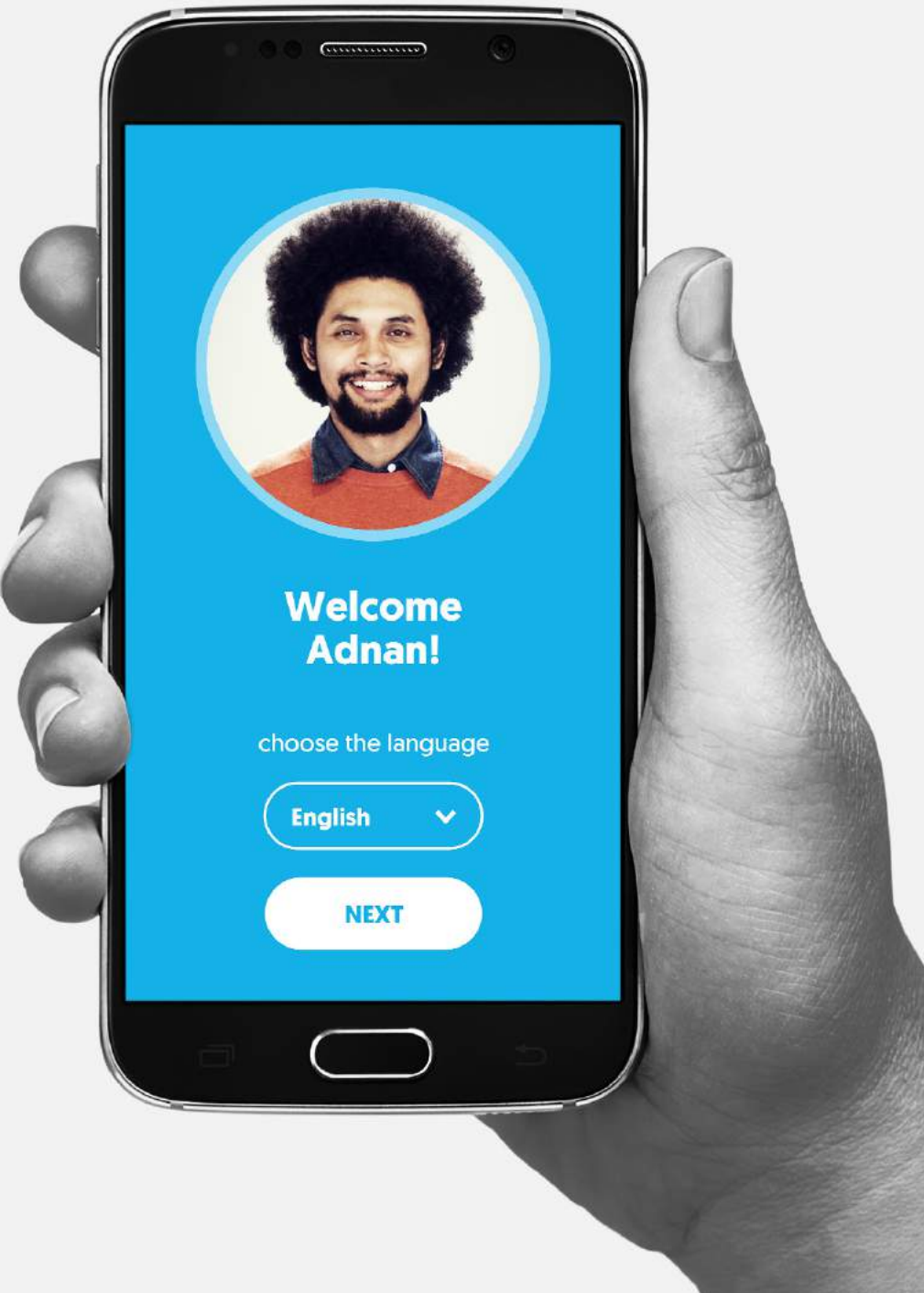
Adnan Emran
SV198003275182

Days Elapsed: 249
Today is: JUNE 6, 2018

CASE STATUS
FORUM
F.A.Q.
ACTIVITIES
MESSAGING
SETTINGS
ABOUT
PRIVACY POLICY
TERMS AND CONDITIONS

CASE STATUS

Case Registration ⌄

Preliminary Investigation ⌃

Once you have handed in your application, your case is assigned to a caseworker. Your caseworker will examine your documents, investigate your claims and search your fingerprints for a preliminary investigation.

Based on the information you have given during your case registration, your caseworker will decide how your application will be investigated. Your caseworker will prepare a list of additional information or documents needed for the extended investigation, and will contact the appropriate public authorities. You may be assigned a public counsel, if your case worker thinks it necessary.

Please note that each case is different and the investigation time can therefore vary between applicants.

✓   ?

F.A.Q.

The Asylum-Seeking Process in Sweden ⌃

Overview of the Asylum-Seeking Process ⌃

Case Registration ⌃

How do I apply for asylum? ⌄

What documents do I need to apply for asylum? ⌄

I don't have a passport or valid ID. What can I do? ⌄

What is the Dublin regulation and how does it apply to me? ⌃

When you apply for asylum in Sweden, the Migration Agency begins by investigating whether it is Sweden or another EU country that is responsible for handling your application for asylum. If

MESSAGING

For the interview, I was asked to bring a birth certificate. But I don't have one, what should I do?

May 30, 2018

Hi Adnan, I took a look at your case. If you do not have a birth certificate, we can identify you with other official documents. Please bring to your interview all original documents that you have with you.

Ok. How long before my case is reviewed?

Note: Ingrid is offline. Your message will be addressed as soon as possible.

type your message here

During 2015, a record 1.3 million refugees crossed into Europe. Between 2015 and 2016, more than 2.5 million people applied for asylum in the EU. By the end of 2016, authorities in the member states issued 593000 first instance asylum decisions.

In 2015, Sweden received 162877 asylum applications, a 300% increase since 2013. Due to the amount of incoming asylum application requests, the Swedish Migration Agency has seen an unprecedented growth in the processing and handling times. The increase of people seeking refuge in Europe has caused strains on local societies and government authorities alike, prolonging the waiting times for residence permits and asylum. Shortening asylum seekers' waiting time and ensuring that the time spent waiting is well utilized are currently the two most pressing concerns for local, national and European government agencies alike.

The Welcome Card is an adaptable systemic solution that proposes:

- a digital platform that allows asylum seekers (users) to navigate their own asylum seeking application process, by providing them with secure individual access to their case status on mobile and desktop.

- a physical identification card that allows asylum seekers and refugees (individuals with granted asylum) to experience communal living by participating in early inclusion activities and accessing existing public services, such as transportation, language and skill-based courses, cultural and networking events.
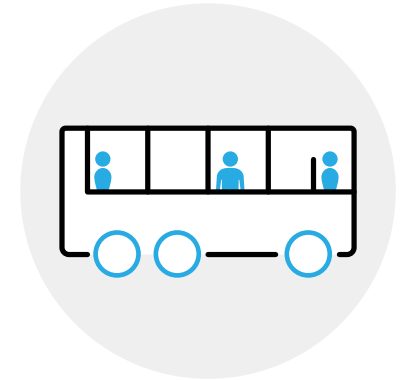
MY CASE STATUS
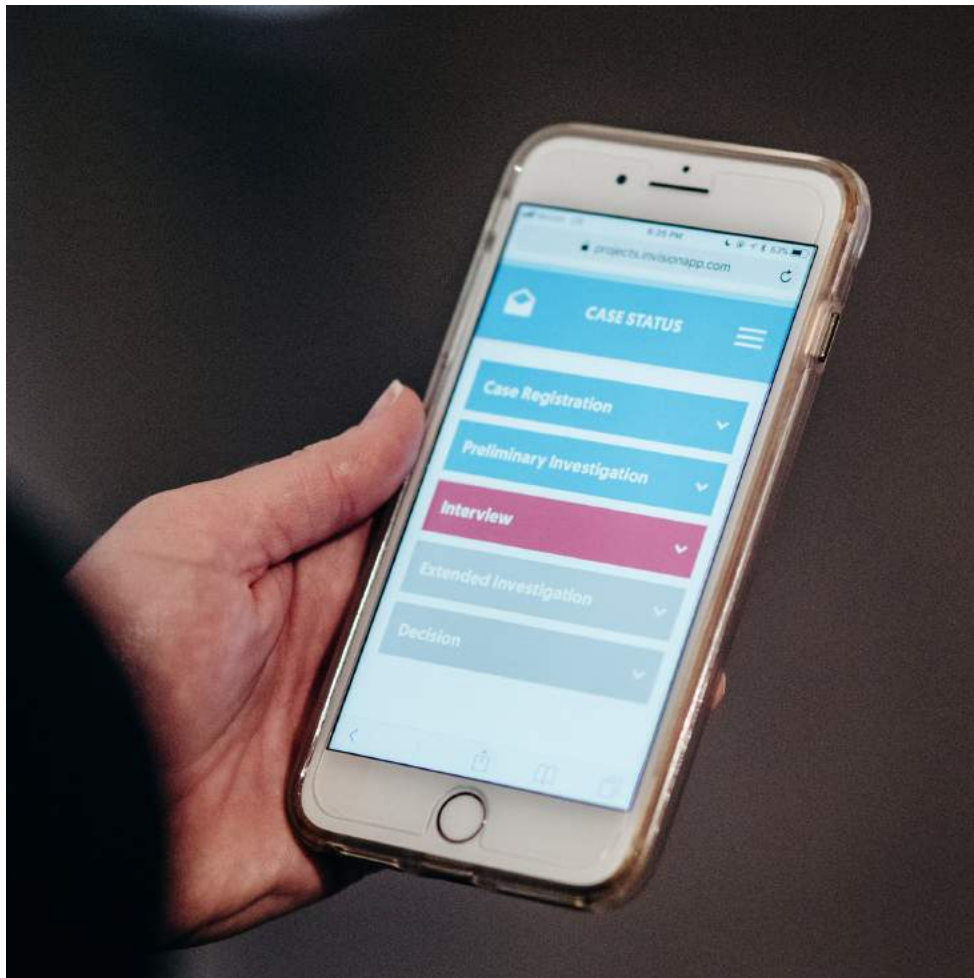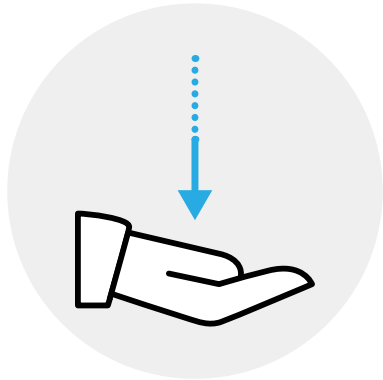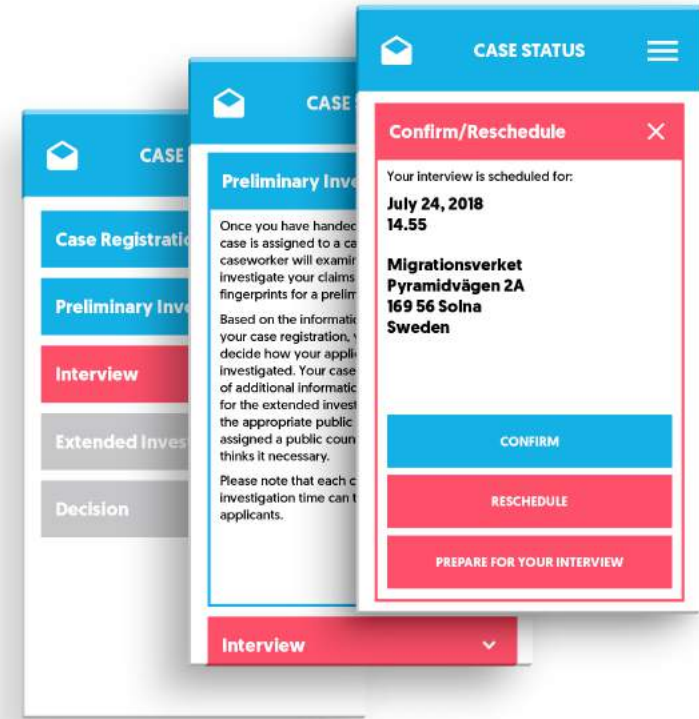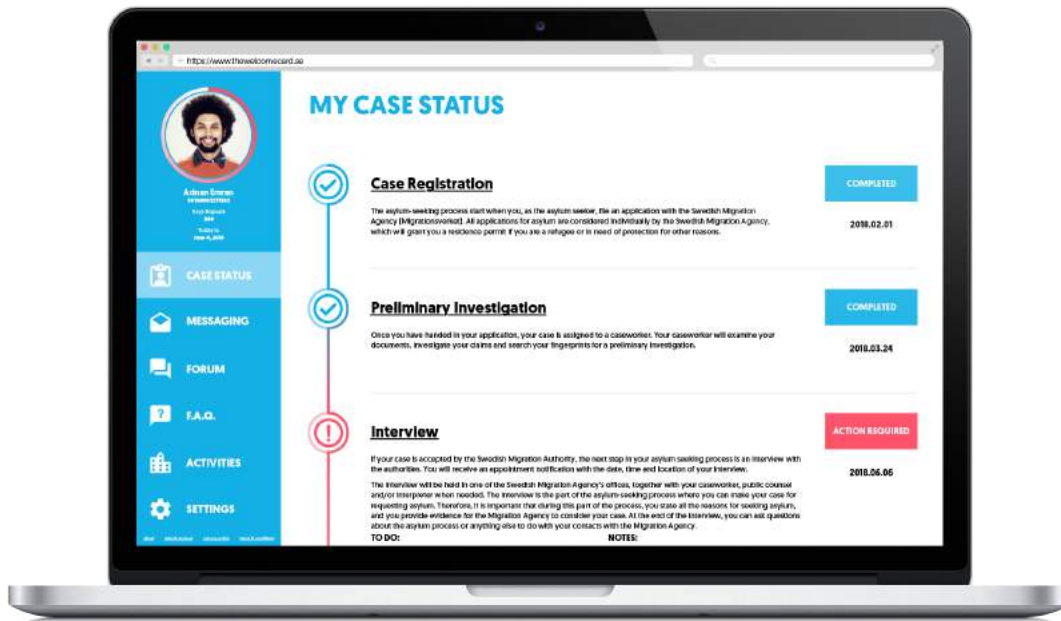
Step 1: upon arrival in Sweden, asylum seekers place a request for asylum and get registered with the national migration agency. Registered asylum seekers receive one Welcome Card per individual (based on age) to be used during the asylum application process, as both an identification card and as a key to their case status.
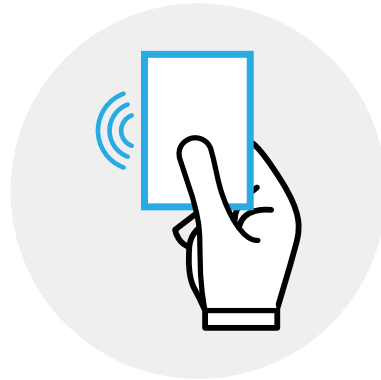
Step 2: using RFID technology, the card is unique and personalized for the user. It can be carried by its owner to be utilized for communal activities and publicly available services in the area where they reside.

Step 3: when tapping the Welcome Card on an RFID chip reader, or by using the log in credentials, asylum seekers can access their individual asylum application case status online or on a smart device.

Step 4: with direct access to their case status and updated information at their fingertips, asylum seekers and refugees can now access communal activities as part of the public services available in their area.
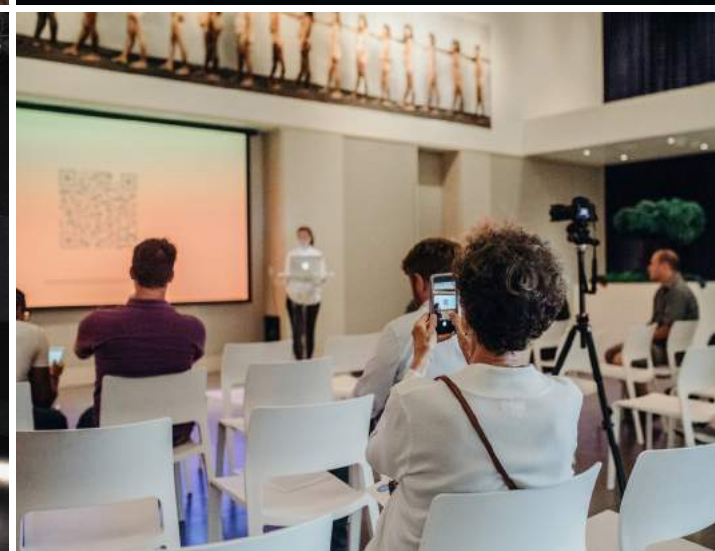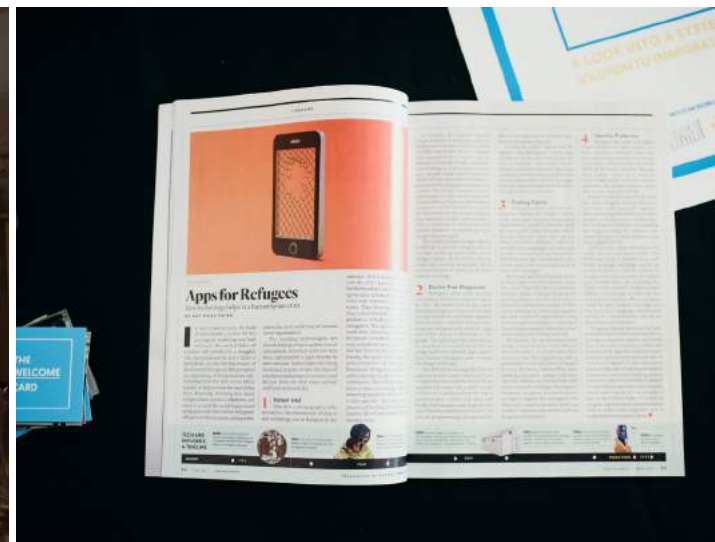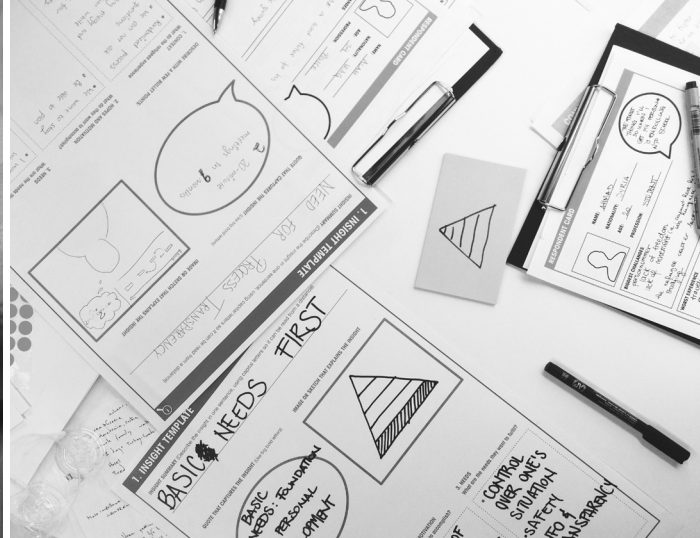
The Limits of Empathy

Graduate Thesis in Experience Design
Konstfack University, Stockholm:Sweden, 2014

One of the core principles of human-centered design is empathy, the ability to mirror and understand through experience the state of being of others. Although there is extensive research on the benefits of applying human-centered design and empathy-based processes to problem solving, there are still unresolved questions on the experience of empathizing. My thesis sought to investigate the importance of emotions in shaping human experiences and creating empathy.

Research has supported the concept that emotions are physiologically distinct and universally recognizable. Yet, in its most extreme forms of expression, fear remains strongly misinterpreted. After a brief analysis of emotional interpretation in the experience of empathy, this research heavily focused on recreating human experiences of fear to trigger empathic responses and leading to the design questions of:

Can design recreate emotional experiences? / Can humans bear someone else's experience? / Can humans empathize?

This thesis is a 2-year-long transdisciplinary design research on the role of empathy in human experiences that started with an exploration of emotions in the humanistic context and evolved into a design critique of empathy-based methodologies.

Methods

Human-Centered Design / Transdisciplinary Design Research / Experience Prototyping / Transhumanism / Digital Fabrication / Interaction Design / Sound Design
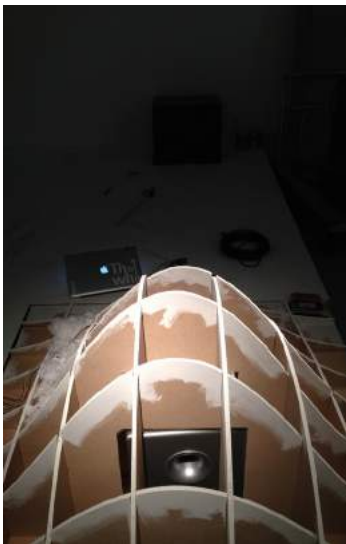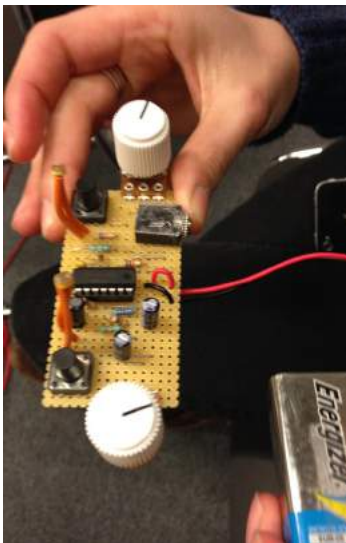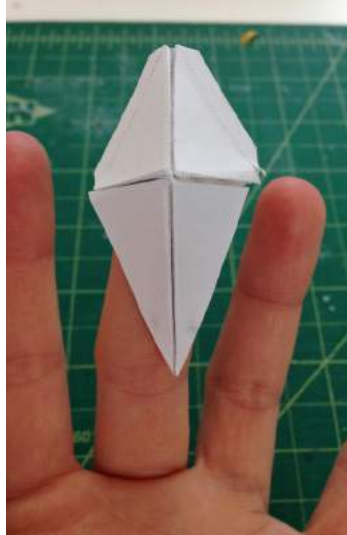
Thesis Advisors and Collaborators

Jenny Althoff / Ricardo Atienza / Mikael Lindström + Innventia / Kevin Grennan / Hlin Helga Gulaugsdottir / Brent Kiser + Unbridled Sound / Ramia Mazé

Features and Publications

Omkonst / Digitala Vetenskapliga Arkivet

Exhibitions

Konstfack University

As part of the exploration on fear, I investigated both the science-based records on the topic, and the philosophical discourse on phobias. I interviewed people with mild and severe phobias to understand their experiences and their insights, wondering how experience design could follow up and provide solutions to their challenges.

The next step consisted of collecting their tips and categorizing their solutions to create a toolkit to eliminate fear. Together with workshop participants, I prepared a set of step-by-step instructions to gradually expose individuals with phobias to their object of fear. The design objects sought to stand as ridiculous proposals to both devalue the object of fear itself, and to create a sense of ease in the process of facing one's fears and to allow participants to empathize with one another.

Using transhumanism as the concept of evolving and enhancing human abilities through technology, I looked at animal heightened senses during fear and posed the question, "what if we could use technology to enhance our perceptions?"

Animals make a much greater use of their perceptions in fight-or-flight situations, allowing them to prepare a reaction or to communicate with other members of their group for warning.

Using 3D printing, piezo membranes, a smart phone and headphones, I prototyped a wearable device that could detect environmental noises, analyze them and help us prepare a reaction. Through storytelling, I then simulated user experiences during which a wearable of this type could allow us a higher sense of perception of our surroundings, or communications with others for intervention.

Parallax PIR motion sensor #1

Parallax PIR motion sensor #2

220 Ω
OUT
3.3 V
GND

Arduino

Computer + PureData

PIR Motion Sensor Triggered
PureData Patch starts 'Panic_v1'

PureData Patch
continuously plays 'Steady' track

Panic_v1

PureData Patch
continuously plays 'Steady' track

PureData Patch
continuously plays 'Steady' track

Panic_v2

PIR Motion Sensor Triggered
PureData Patch starts 'Panic_v2'

The final exhibition is an interactive, spatial, tactile and audible installation of an experience of fear created with:
2 motion sensors / 1 Arduino / 1 computer running PureData program / 2 subwoofers + 1 speaker encased in the spatial layout / 3 audio tracks of audible physical experiences during a fear response

Total lenght of the experience: 3.5 minutes
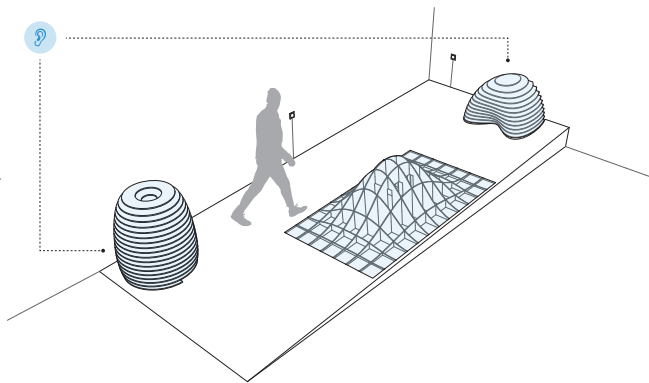
The installation constantly runs with an audio track of a normal physical experience (regular breathing and heartbeat rate). Two additional audio tracks of heavy breathing and accelerated heart beating are imposed over the normal track when the motion sensors are engaged. The installation requires the presence and participation of a person or group of people to interact with the sound and space.
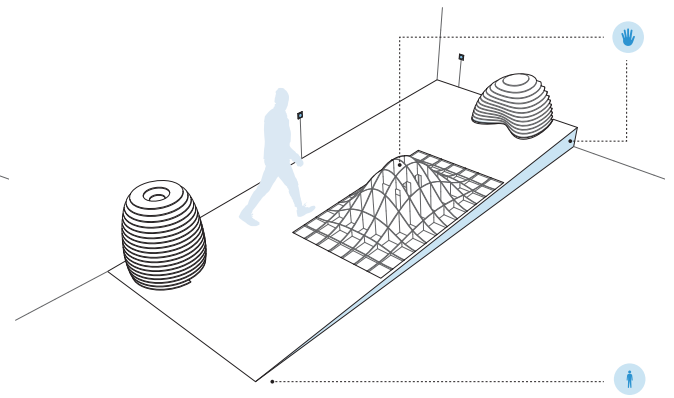
If the experience proved demanding, forcing participants to leave the space, the motion sensors detected such absence causing the experience to end. Participants in the installation are confronted with the question, "to what extent can you bear someone else's experience?" The purpose of the installation was to trigger an emotional response in the participants to test the limits of their own empathy.

o what extent can you bear
someone else's experience?

THE LIMITS OF EMPATHY
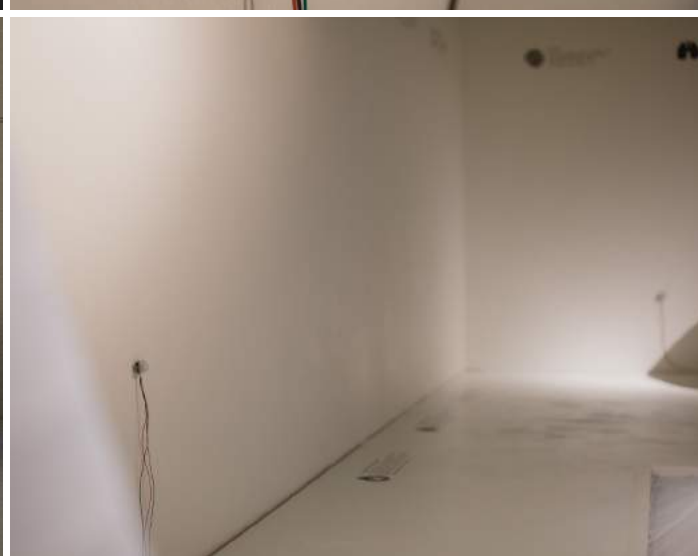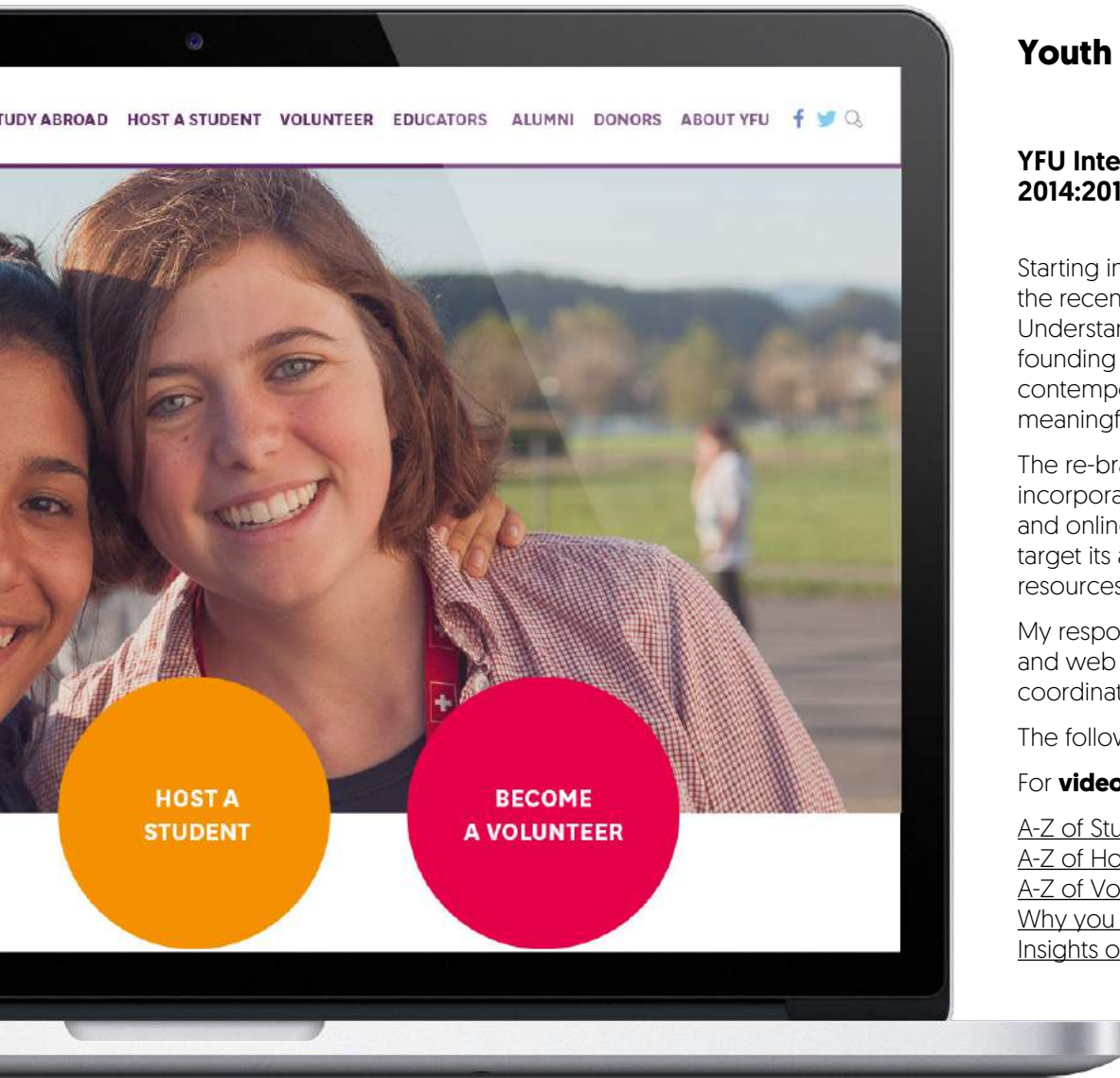
Youth For Understanding

YFU International Secretariat, Stockholm:Sweden + Washington:DC, 2014:2017

Starting in January 2015, I have been following the launch and development of the recently re-branded non-profit student exchange organization Youth For Understanding [YFU]. The re-branding process, which occurred 60 years after the founding of the 501[c][3], saw a strategic redesign that embraced the organization's contemporary mission, messaging and vision of the future to promote a meaningful presence in today's market.

The re-branding process consisted, together with other long-term goals, to incorporate the organization's vision in the design and marketing of both offline and online visual material, to redefine some of its core programs and to better target its audiences. Such redesign focused on printed material, marketing resources for the international offices, online campaigns and educational tools.

My responsibilities included branding development and implementation, visual and web design production, photography and video editing, intern and volunteer coordination.

The following pages contain samples approved for publication.

For **video editing** examples, please take a look at the following series:

A-Z of Studying Abroad
A-Z of Hosting: What it's like to be a Host Family
A-Z of Volunteering: What it's like to be a YFU Volunteer
Why you should go on exchange
Insights on Studying Abroad

Project: YFU World Web and Mobile Design

To apply the new branding guidelines in the digital platform and create a web presence for YFU and its national organizations

Website Concept

In the preliminary research of the existing YFU's websites, it became apparent that the ideals wanting to be conveyed as part of the messaging did not reflect the online user experience. With the rebranding of the organization, and the new guidelines set by the brand, the website underwent a holistic redesign, where the core values of YFU were expressed in a combination of photos, videos, text, and graphics to invite visitors to be a part of the new vision.

Responsibilities

- concept development and wireframe
- user-interface for desktop and mobile
- systems architecture
- iconography and visual design
- backend recommendations
- intern and web developer coordination
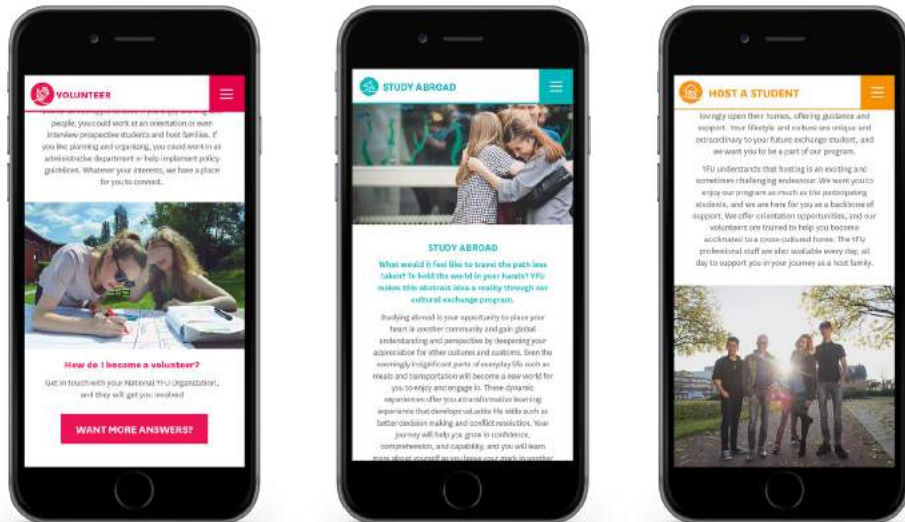
Encouragin Storytelling

Engaging all six main target audiences - exchange students, host families, volunteers, alumni, educators and donors - the website's aim was to emphasize their stories and encourage them to tell them. The objective was to get potential YFUers to experience the values of exchanging, hosting, and volunteering before personally taking part in the adventure.

Project: Marketing and Print Material

To produce the layout and visual design for YFU's and its 55 national organizations' marketing needs

Responsibilities

- iconography, illustrations and visual design
- layout, editing and post-production
- printing guidelines and setup
- custom services for national organizations
- intern and volunteer coordination

Project: Colored Glasses

A project funded by the European Commission and coordinated by EEE-YFU, in partnership with YFU national organizations, that seeks to expand intercultural education and to increase intercultural competencies through workshops and informal education

Responsibilities

- branding development and implementation
- iconography and visual design
- web design and app concept
- intern and volunteer coordination
- photography and video editing

COLORED GLASSES

In-Process Understanding
Behavioral Outcomes
Methods/ Education Platform
Emotional Learning
Adopted Behaviors
Transformative Outcomes

YOUTH FOR UNDERSTANDING

COLORED GLASSES

COLORED GLASSES *Simulation*

COLORED GLASSES *Riflessione*

1. the branding concept started to understand the similarities between the Colored Glasses workshops and YFU exchange initiatives

2. in order to integrate the objectives of YFU and Colored Glasses

3. to create a visual solution that worked with the existing brand guidelines and requirements

4. to create a dynamic visual that works with the various activities of Colored Glasses and its partners

Museum Beyond Walls

A collaboration with the Nobel Museum
Konstfack University, Stockholm:Sweden, 2013

The preliminary analysis of the Nobel Museum showed a dominant presence of foreign visitors and missing numbers of Sweden and Stockholm-based visitors, thus lacking the essence of Swedish and local identity. Intending to set itself as a crucial site in Stockholm in light of the design of the new Nobel Center, the Nobel Museum required the presence of Stockholm residents to re-create its personality. Using the core ideals of the Nobel Prize, the project proposed a vision of a museum of the future, in which the space acts as a platform for the production of creativity, where its visitors become the creators of new knowledge along with the laureates.

With the objective of creating a participatory experience for all visitors, the project aimed at indexing the Noble Museum among the cultural spaces in Stockholm, engaging locals, and creating a stronger connection between the prize and the space.

During the design research phase, creativity became a recurrent theme, both within the mission of the museum and with the laureates. As such, the project began to explore creativity as a tangible medium, in order to understand how it has been relevant to the Nobel Museum, how it has been perceived by the laureates for their discoveries, and why it is a fundamental human compulsion that distinguishes us from other species.

Following the lead of the 2004 Nobel Prize winners Prof. Richard Axel and Prof. Linda B. Buck on their discoveries of odor receptors and the organization of the olfactory system, creativity materialized in the form of a smell that could be utilized in the museum space itself. The idea was to use our own sense of smell to create a memory of place. The result of the project was a participatory creative process, during which the participants were invited to understand the components of chemistry, physics, medicine, literature, peace and economics through creativity and smell.

Visitors data showed a large presence of foreign visitors within the museum, lacking Stockholm residents: the only exception happens for the annual Nobel ceremony, when Stockholm residents enthusiastically follow the happenings of the Nobel laureates day by day.

The intent of the proposal was to bring the excitement felt by the residents of Stockholm back to the Nobel Museum, with the aim of indexing the attraction and of engaging a new audience, while connecting laureates and visitors through the influence of creativity. The project called for a participatory process that involves smell, as an element for the creation of memory, and curiosity, as a component for the exploration of new knowledge.

8% of Stockholm residents, who return frequently

67% of Stockholm residents, who have never visited the museum

25% of Stockholm residents, who have visited the museum once

average, **2 million visitors** worldwide enter the museum every year

1

to index the Nobel Museum
among the attractions in Stockholm

2

to engage a new audience
the residents of Stockholm

3

to connect prize and museum
using the enthusiasm of the ceremony
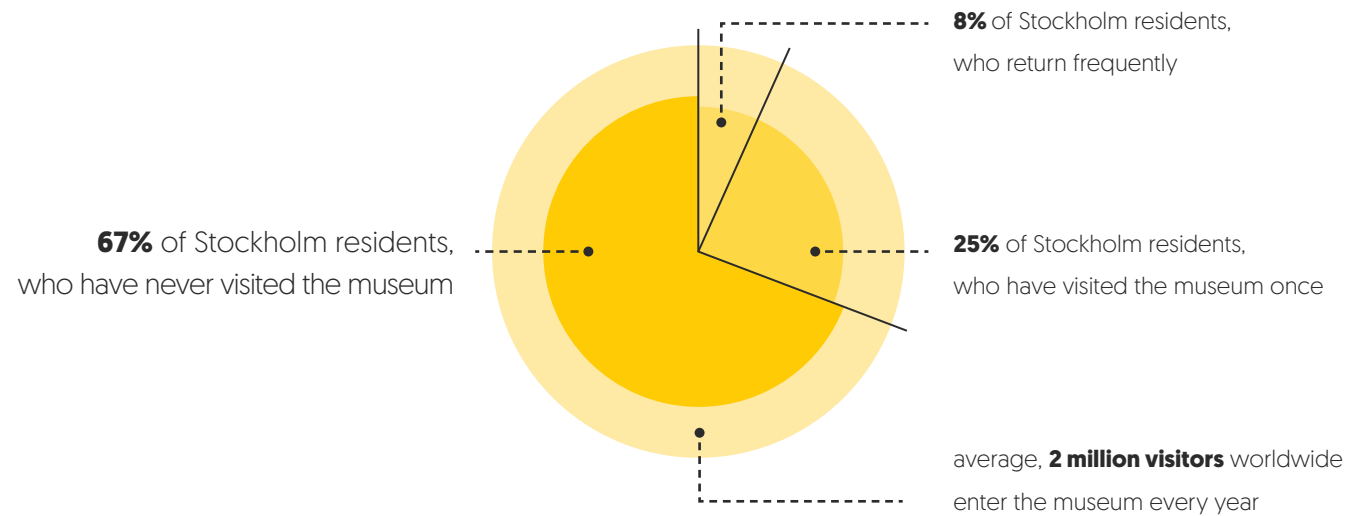
The proposal is based on the 2004 Nobel Prize in Physiology and Medicine winning discovery, which proposed that the olfactory system is linked to the creation of memories. The final objective of the proposal leads to a participatory process that involves Stockholm residents and foreign visitors alike in the production of the smell of creativity, which will be utilized in the museum space as well as be gifted to the laureates as that year tangible representation of creativity.

olfactory bulb

sensory input

memories
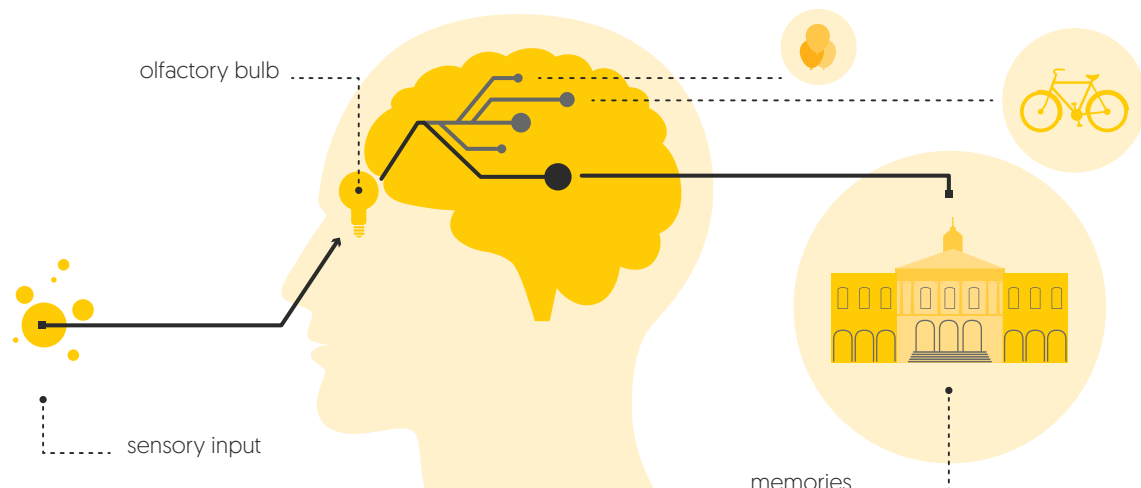
fragrances are organized
by quality and character
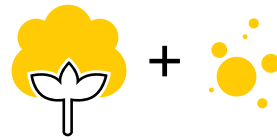
each fragrance is locked
in a cotton ball to
preserve the quality and
ensure anonymity

each fragrance is locked in
a cotton ball to preserve the
quality and ensure anonymity

participants of the workshop understanding the impact
of olfactory-induced memories

participants mixing and sharing fragrances together and
producing the "smell of creativity"

participants individually experiencing the fragrances and
recording their own memories

Designing Consequences

A strategic design research project
St:Göran Sjukhus and QuattroPorte, Stockholm:Sweden, 2013

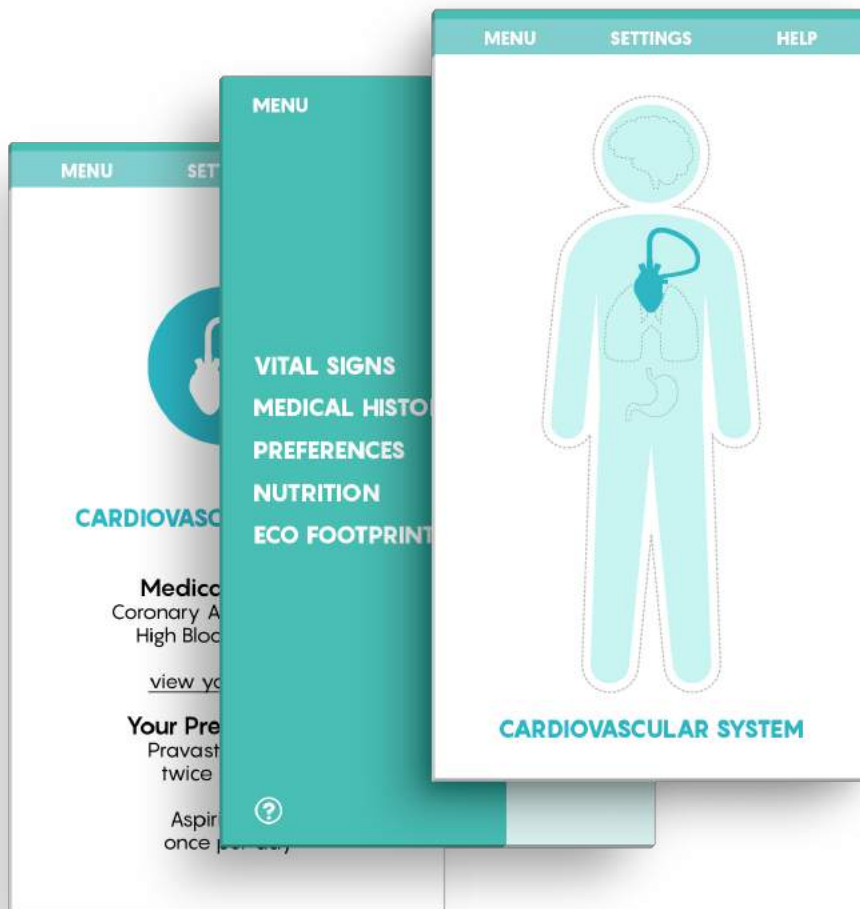When a person checks into a hospital as an in-patient in Sweden, s/he will be issued a conventional hospital gown. Patients consistently complain that these gowns are the source of feelings of embarrassment, loss of dignity, lack of privacy, and self-consciousness. Gowns discourage patients' feelings of well being and rehabilitation, which in turn directly impacts the recovery time and average length of stay.

The redesign of the hospital gown has been the topic of interest of many institutions and agencies, yet it is consistently the exception rather than the rule that these design interventions are ever implemented.

This project analyzes the system by which the public, medical staff, hospitals and gown manufacturers and distributors influence the recovery time of patients. It looks at alternative solutions to provide patients with direct access and control to their care, utilizing Sweden's wide availability of digital tools and mobile infrastructure.

The main question it sought to answer was, if the patient gown cannot be changed, what else could?

86% of them disliked the experience

61% of them liked very much to wear pants under their gown

50%

60%

60% of patients dislike the hospital gown, while 40% describe it as very uncomfortable
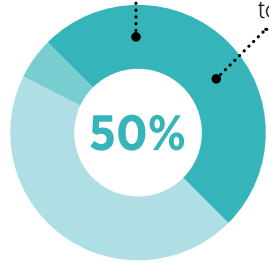
50% of patients walk the hallways in the gown

Global statistics have shown that recovering and hospitalized patients experience discomfort and embarrassment during their hospital stay. One of the leading causes of such feelings is the hospital gown. In Sweden, the stress from hospitalization increases when patients feel that they are not being taken care of, and experience loss of control over their independence and choices.
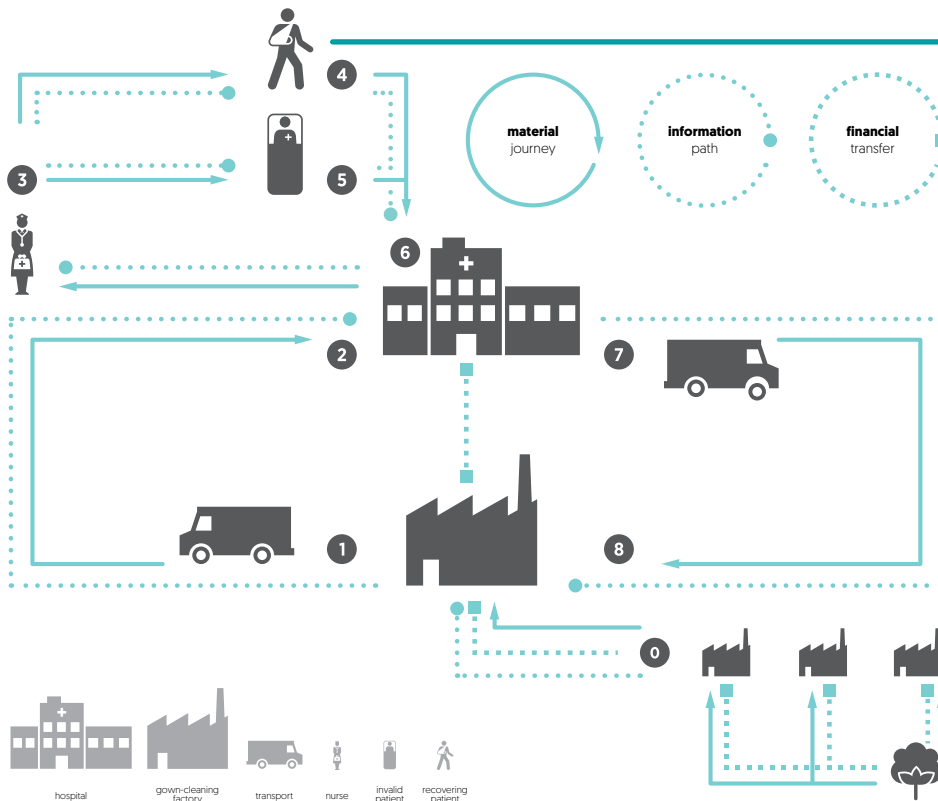
Generally, patients who feel that they have been taken care of while in the hospital recover faster. In terms of economics, a shorter recovery period means less costs for the hospital and local governments.

- **Why is the hospital gown never re-designed? What small changes could be easily implemented by manufacturers and distributors?**

- **What technologies are already available in the healthcare industry?**

- **What infrastructures can be hacked?**
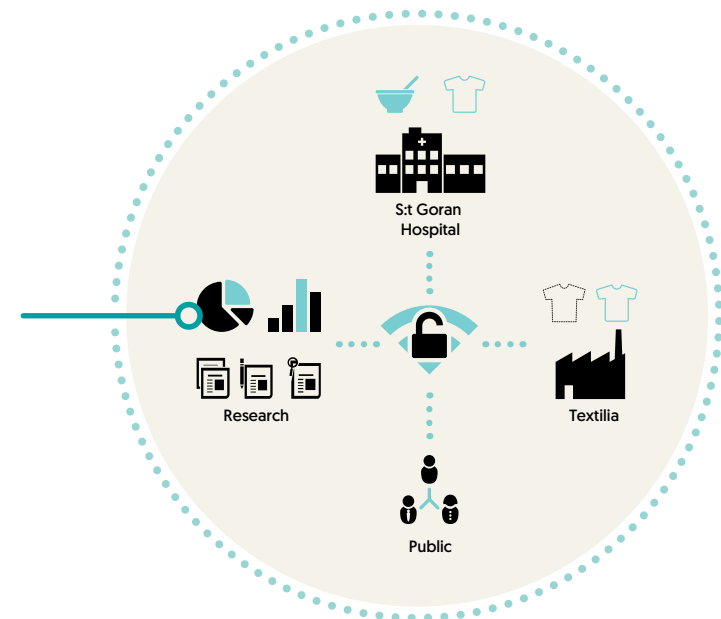
- **What do patients want to know?**

material journey

information path

financial transfer

hospital

gown-cleaning factory

transport

nurse

invalid patient

recovering patient

The first step was looking at the distribution system of the hospital gown, learning that it begins [0] at the manufacturing factories, where cotton and other primary resources are selected for production. In Sweden, the cleaning factory selects its manufacturers and distributes to hospitals [1]. Each gown is identified with an RIFD chip, and at St:Göran [2], it is distributed by staff [3] on shelves for patient pickup [4], or delivered directly to patients [5]. The used gowns are collected and placed in safe bags [6] for the cleaning factory to pick up [7]. These are sent to the cleaning factory [8], which organizes the gowns through the RFID and processes them for cleaning and redistribution back in the system [1]. At the end of a gown's life, the distributor and manufacturer manage its recycling or disposal.

By learning the journey of the hospital gowns, the project identified where the opportunities for a better patient recovery lay.

- **Opportunities for new feasible solutions: Gown Color Dietary Choices Health Information Medical History**

- **RFID Technology**

- **Next Steps: How to include these new opportunities in a feasible product or service Who to talk for implementation**

The project proposed to create a platform for open health records (OHR). Knowing that virtually all patients and citizens have access to a smart device, the solution is an accessible, tra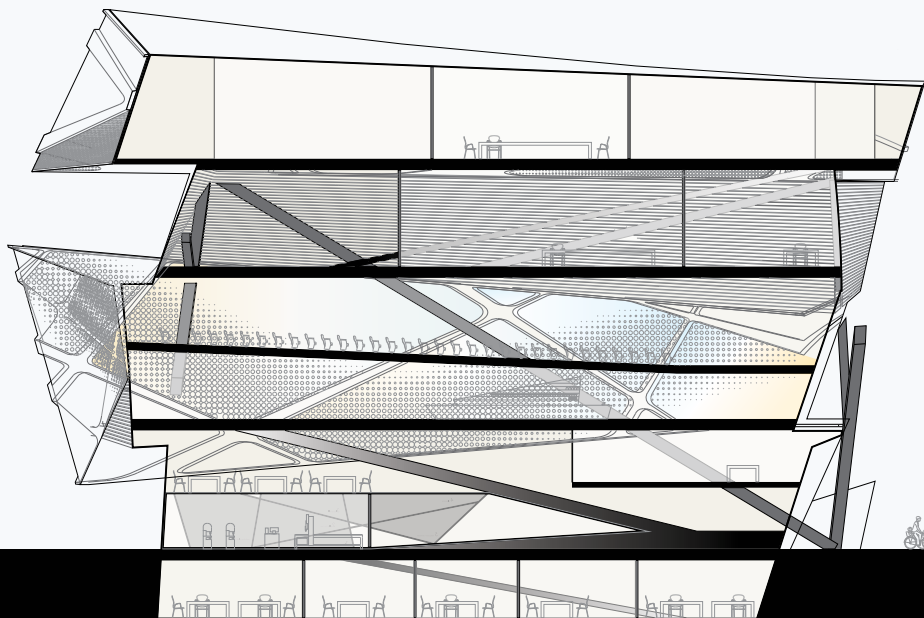nsparent and secure digital product that allows data collecting and browsing by all users of the system, from doctors and nurses, manufactures and distributors to ultimately patients. Such records include medical history, hospital enrollment, examinations and treatments, nutritional information, patient's preferences, and hospital management procedures.

The OHR will run on a system of computers, smart phones and other devices to collect and update data from all system users, and to create a database of information that is easily accessible across all components. Among medical and research data collection, this database will allow hospital staff to understand patients' preferences based on their health history and lifestyle choices, directly impacting the way they take care of patients at the hospital. A positive patient experience that supports independency, care and hospitality will improve patient's recovery time and health in the long run.

OHR
Open Health Records

Vital Signs   see all   **Medical History**   see all

2015/11/05
Blood Test and General Checkup
Dr. Alhena Ameera Issa
St. Göran's Hospital

Clothing   see all   **Nutrition**   see all

paleo   vegan   lactose intolerant   halal   kosher

Ecological Footprint

Nutrition: 3.5kg CO2
Clothing: 1.2kg CO2

MENU   SETTINGS   HELP

Karla Björklund
01/01/1980

B +   55   175

S:t Goran Hospital

Research   Textilia

Public

Brooklyn Robotics Workshop

An architectural competition for SuckerPunch
In collaboration with Michael Haas, Lexington:KY, 2012

The study and making of robotics has become an intrinsic part of society, where designing and prototyping have been attracting individuals from different disciplines, nationalities and ages. The Brooklyn Robotics Workshop addresses the need to create a facility where robotics enthusiasts and professionals can interact with and prototype such technology, while exhibiting their projects to the community.

The structure's program responds to the creative needs of the robotics community to experiment and the curiosity of the public to participate, offering a seamless network of spaces that break the barriers between private and public spaces, allowing for an open dialogue among users. Meanwhile, the exterior of the structure focuses its attention toward the local community and surrounding sites that act as attraction points for the structure. The form develops a magnetic shift towards these geographic instances, creating an internal and external atmosphere that is both dynamic and transparent, providing an immersive experience for all.
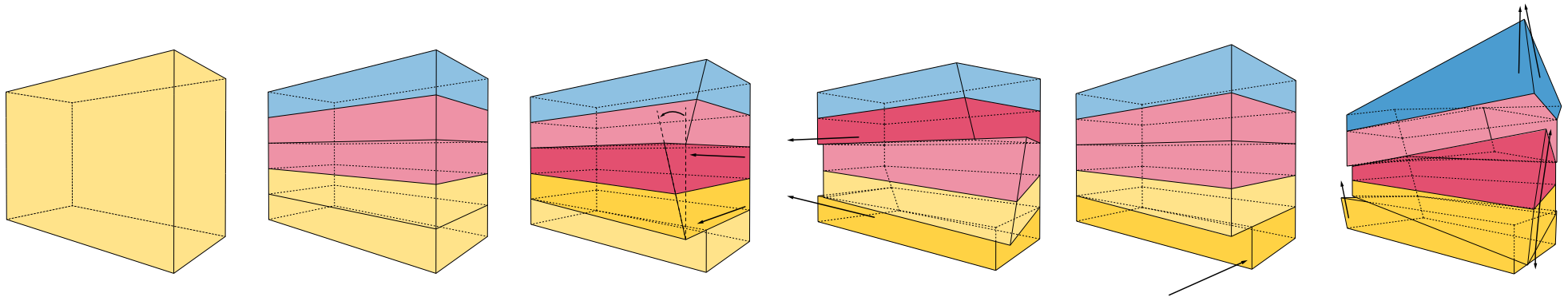
Formal Diagrams
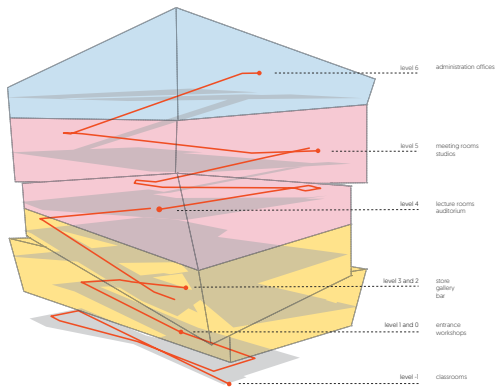
Circulation Diagram
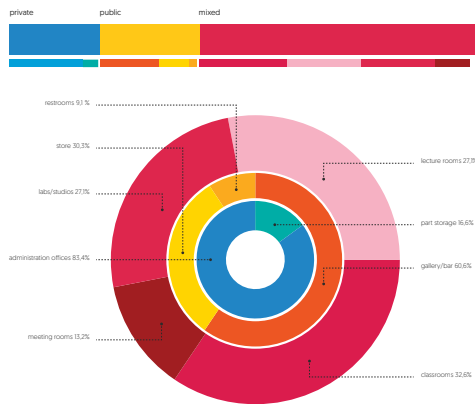
Program

Interiors Render

robot wORKSHOP
BROOKLYN new york

Exterior Front Façade Render

Design Innovation in Systemic Challenges

Graduate Course Syllabus for ARC 599

College of Design, University of Kentucky, Lexington:KY, 2018

Design thinking, combined with systems theory and interdisciplinary research, has the ability to produce innovative and im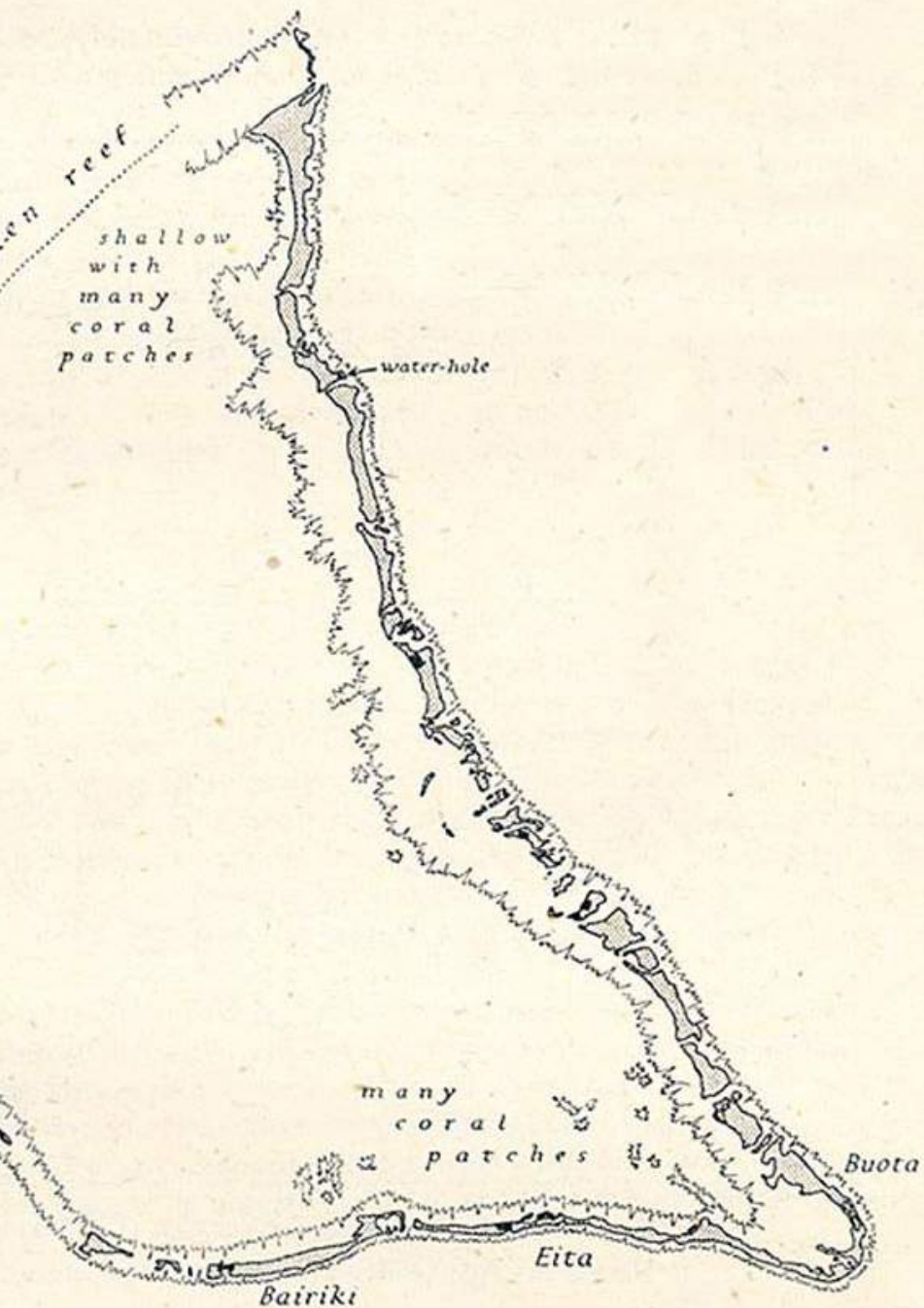pactful solutions that drive socio-politico-economic change. In this course, a group of interdisciplinary students will apply the principles of design thinking and human-centered design to consider global and local systemic challenges that threaten the growth of individuals and communities in both emerging and economically developed countries, from food security to violence against women.

Throughout the semester, students will explore global and local topics that relate to systemic challenges and learn to apply the design thinking process in both individual and group settings. Students are expected to fulfill an individual case study in a systemic challenge of their choosing, and a final group project that relates to one of the topics explored during the course.

Student Learning Outcomes

After completing this course, the student will be able to:

- Identify and investigate the needs and wishes of target stakeholders within a systemic challenge, analyzing and synthesizing primary and secondary research findings.

- Generate and rapidly prototype design solutions based on research, test and iterate solutions, and learn individual and collaborative skills in the creative feedback processes.

- Interpret the complexities of a system, outlining opportunities for success and setbacks for implementation.

Class Culture

Students in this course will use a variety of learning methods to explore the dynamics of design thinking. The material is taught through a combination of lectures, discussions, workshops, field visits, and reviews to engage students in a realistic interdisciplinary process. Students should expect a highly dynamic and interactive environments, where they will collaborate with faculty and classmates to generate primary and secondary research, ideas and prototypes that will address the final project package.

All students are expected to contribute to and create an open and honest environment. Students are expected to complete readings and watch video resources on time, and come prepared to class for discussions. Students are expected to actively engage in in-class activities and share their expertise and knowledge, creating a platform for individual and collective growth.

We can now count on incredible technology and open-source platforms that make research processes more in-depth than ever. Students may use laptops and smart devices at their advantage to contribute to in-class discussions, activities and research. However, use of these devices for purposes not related to class will not be tolerated. Students found in discordance with this policy will be asked to leave class.

Assignments

- Weekly: 1-question assignment
  Bring 1 question to share with faculty and classmates regarding readings, film and resources content

- Midterm Review: Individual Project Package
  Research Findings and [3] Prototypes

- Final Review: Group Project Package
  Research Finding, Final Prototype, Road to Implementation, Vision for Scaling

Required Educational Resources

- **Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation,** Tim Brown

- **The Blue Sweater,** Jacqueline Novogratz

- **well designed,** jon kolko

Film Series

- **A Place at the Table,** by Lori Silverbush and Kristi Jacobson [2013]

- **The Waiting Room,** by Peter Nicks [2012]

- **Design That Heals,** by MASS Design Group [2016]

- **Miss Representation,** by Jennifer Siebel Newsom [2011]

- **13th,** by Ava DuVernay [2016]

- **Human Flow,** by Ai Weiwei [2017]

| Modules	Activities
Migration Flows	1. Identifying a systemic challenge 2. Personas and Stakeholders 3. Building Empathy
Food Security	1. Identifying a systemic challenge 2. Personas and Stakeholders 3. Building Empathy
Healthcare	1. Interview Protocols 2. Synthesizing Research
Energy	1. Ideation 2. Prototyping
Climate Change	1. Prototyping 2. Iteration
Prototype Refinement	1. Prototype Refinement 2. Next Week: Midterm Reviews
Midterm Review	
Housing	1. Guest Lecture 2. From Idea to Implementation
Violence Against Women and Gender Equality	1. Vision vs. Reality 2. Measuring Social Impact
Water, Sanitation and Hygiene [WASH]	1. Guest Lecture 2. Creating Systemic Change
Recurring	1. Group Work
Final Review	

Planter

Fabrication Workshop
Designed in Sweden, handmade in Italy, 2014

This planter design is the result of a personal interest for growing herbs and small plants while living in a small apartment in Stockholm, Sweden. Due to the extreme lighting conditions, where daylight in the winter can be as short as 2 hours per day, growing plants is made very difficult. The planter allows for planting up to 5 small herbs, or 3 large plants, and can be located both indoors or outdoors. The legs allow for the planter to be high enough for easy use and reach while planting or harvesting, but especially for maximum exposure to daylight in the winter.

Mindful of Swedish furniture traditions, the planter is designed for quick flat-packing and easy storing, when not in use. The planter is produced with a single board of unfinished spruce wood, cut, sanded and assembled with screws and wooden dowel pins in pre-drilled holes.

Handmade in Italy with the support of a local fabrication shop, I have been carrying the planter around the world where I move.

greenhouse addition

25 cm

25 cm

30 cm

20 cm

60 cm
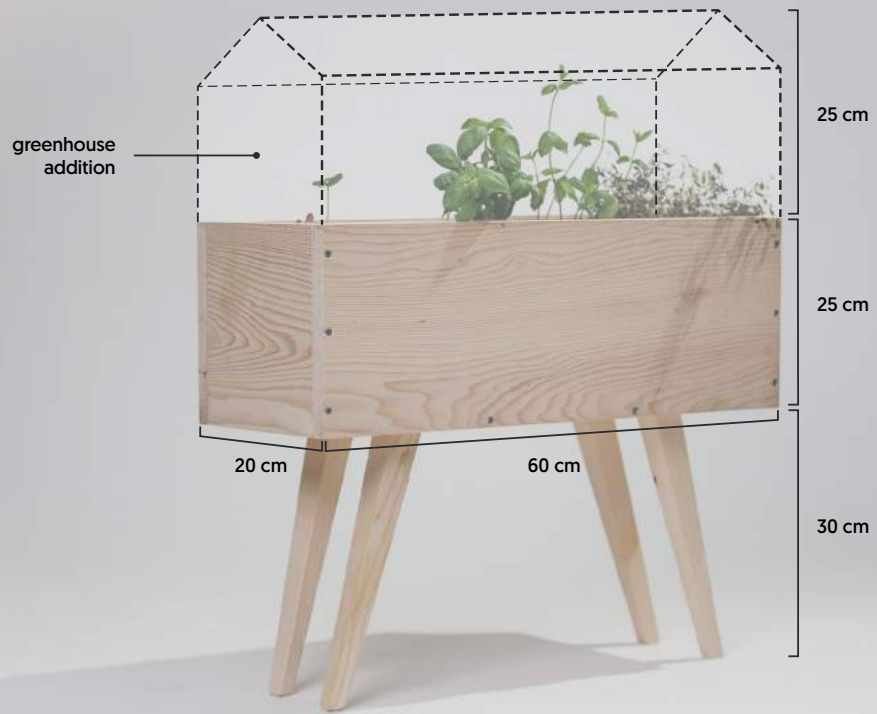
Daladräkt

A Stockholm-based fashion startup company
Daladräkt AB, Stockholm:Sweden, 2013

Daladräkt is a Stockholm-based clothing company that designs boutique-quality traditional Swedish costumes and distributes them worldwide through an online platform. Folkloristic apparel had been worn for hundreds of years in Sweden, as well as across the world in different cultures. Daladräkt's vision was to restore the traditional production of Dalecarlian hand-made apparel and revive the use of folk dresses in Sweden and for Swedes across the world.

The startup company began as a collaboration between a folk historian, a fashion designer, a tailor, an entrepreneur, a photographer and a visual designer, to re-design the costumes to fit modern production systems and to build a platform for resale. The garments and brand are inspired by the designs and culture of the land of Dalecarlia, which has a very rich history and heritage of folk costumes.

From the early stages of the startup, my responsibilities included branding and brand development, designing the website and the online selling platform, as well as designing and producing printing and marketing material.

DALADRÄKT

DALA CULTURE
HISTORY OF FOLK COSTUMES
THE DREAM

WEBSHOP

ABOUT US

CONNECT WITH US

Newsletter
Would you like to receive news and updates from Daladräkt?

Type your email here

SUBMIT

DALADRÄKT

HOW TO WEAR

Daladräkt's garments are designed after the models from the area around Leksand and Insjön. You can customize your own Dala outfit, but we would like to give you some tips on how to dress up in the Daladräkt.

Many Dalecarlian girls, Kullor, receive their first adult Daladräkt in their early teens – after setting aside their yellow childhood outfit, white stockings and rose-patterned shawl and bonnet.

TELE 2   11:23   100%

FLORA BLOUSE   149 USD

Flora is a flower and medallion patterned cotton Jacquard blouse in traditional folk style.

Color: Off white

Material: Flora is made of 97% cotton and 3% spandex. 100% cotton lace on cuff with shell button. Hooks and bars are made of metal.

For every product we sell we donate 1 US Dollar to Childhood.

"Our skirts"

Daladräkt is a Stockholm-based clothing comp...
traditional Swedish costumes for all of your...

DALADRÄKT