

Cuadernu

REVISTA INTERNACIONAL DE PATRIMONIO, MUSEOLOGÍA SOCIAL, MEMORIA Y TERRITORIO



ARTÍCULO | ECOMUSEOS Y COMUNIDADES. EL PATRIMONIO INMATERIAL DEL TERRITORIO Y LA COMUNIDAD: MARCO, INSPIRACIÓN Y RECURSO PARA EL DESARROLLO LOCAL ■ **NOTAS** | CRAFT, FOREST, AND SUSTAINABILITY. AN INTERREGIONAL DEVELOPMENT PROJECT WITH PROFESSIONAL CRAFTERS IN SWEDEN ■ EL PEQUEÑO SANTUARIO DE MI MEMORIA: EL DESCUBRIMIENTO DE LOS GRABADOS DEL ABRIGO DE SANTO ADRIANO ■ MINERÍA DE OPINIÓN APLICADA A LA INVESTIGACIÓN DE LA CULTURA DE LA SIDRA CASERA EN ASTURIAS, ESPAÑA ■ HACIA UN ESPACIO PÚBLICO DE RESISTENCIA FRENTE A LA DESPOBLACIÓN EN ASTURIAS, ESPAÑA ■ TOCANDO RAÍCES: PATRIMONIO BIOCULTURAL Y RESISTENCIAS SIMBÓLICAS EN LOS TERRITORIOS RURALES DE ASTURIAS ■ ENTREVISTA A MARCOS GARCÍA Y ÁNGEL PORTOLÉS ■ RESEÑA EXPOSICIÓN «PENSAR BONITO. DIÁLOGOS PARA REHABITAR LA TIERRA»

Cuadernu

REVISTA INTERNACIONAL DE PATRIMONIO, MUSEOLOGÍA SOCIAL, MEMORIA Y TERRITORIO

COMITÉ EDITORIAL

DIRECCIÓN | **Jesús Fernández Fernández** (Universidad de Oviedo/ Centro de Investigación y ecomuseo La Ponte)

SECRETARÍA | **Carmen Pérez Maestro** (Centro de Investigación y ecomuseo La Ponte)

CONSEJO | **Llorián García Flórez** (Universidad de Oviedo); **Andrés Menéndez Blanco** (El Teixu. Rede pal Estudiu y Defensa de la Llingua Asturllionesa); **Carlos Suari Rodrigue** (Universitat Rovira i Virgili); **Sebastián Vargas Álvarez** (Universidad del Rosario); **Nathália Pamio Luiz** (CeIED/Universidade Lusófona); **Manuelina Duarte** (Universidade Federal de Goiás); **Patricia Aparicio Martínez** (Universidad de Toronto); **Malena Bedoya Hidalgo** (Universidad de Manchester); **Luisa Abad González** (Universidad de Castilla la Mancha); **Camila del Mármol** (Universidad de Barcelona); **Laura Pérez Gil** (Universidad Complutense/Universidad Federal do Paraná); **Óscar Navajas Corral** (Universidad de Alcalá)

COMITÉ CIENTÍFICO

Alejandra Korstanje (Instituto Superior de Estudios Sociales, CONICET/UNT); **Jesús Ruiz Fernández** (Universidad de Oviedo); **Gabriel Moshenska** (University College London); **Sofía Chacaltana Cortez** (Universidad Ruiz de Montoya); **Alberto Sarcina** (Instituto Colombiano de Antropología e Historia); **Nunzia Borrelli** (Universidad de Milano-Bicocca); **Victoria Mcmillan** (Nottingham Trent University); **Patricia Ayala Rocabado** (Universidad de Chile); **Jimena Lobo Guerrero** (Universidad de Cambridge); **Jordi Abella Pons** (Ecomuseo de Valls de Aneu); **Iñigo Sánchez Fuarros** (Incipit-Consejo superior de investigaciones científicas)

EDITA

CENTRO DE INVESTIGACIÓN Y ECOMUSEO LA PONTE

www.laponte.org

Villanueva de Santu Adrianu s/n CP 33115 (Asturias, España)

Correo electrónico: cuadiernu@laponte.org

Tfno.: 699 654 172

DISEÑO Y MAQUETACIÓN | **Amelia Celaya**

Obra bajo licencia Creative Commons



3.0 ES

Más información en: <http://creativecommons.org/>

La revista *Cuadiernu* está indexada en las siguientes bases de datos: Directory of Open Access Journals (DOAJ), European Reference Index for the Humanities and Social Sciences (ERIHPLUS), Information Matrix for the Analysis of Journals (MIAR), Sherpa/Romeo, Biblioteca Nacional de España, Clasificación Integrada de Revistas Científicas (CIRC), Catálogo de la Red de Bibliotecas Universitarias (REBIUN), Worldcat, Dulcinea, Dialnet y Latindex, entre otras.

ISSN-e: 2340-6895

ISSN: 2444-7765

D.L.: AS-04305-2014

Diciembre 2025

sumario

4 Editorial

Artículos

11 Ecomuseos y comunidades. El patrimonio inmaterial del territorio y la comunidad: marco, inspiración y recurso para el desarrollo local

Notas

42 Craft, Forest, and Sustainability. An interregional development project with professional crafters in Sweden

56 El pequeño santuario de mi memoria: El descubrimiento de los grabados del abrigo de Santo Adriano

68 Minería de opinión aplicada a la investigación de la cultura de la sidra casera en Asturias, España

82 Hacia un espacio público de resistencia frente a la despoblación en Asturias, España

94 Tocando Raíces: patrimonio biocultural y resistencias simbólicas en los territorios rurales de Asturias

108 Entrevista a Marcos García y Ángel Portolés

120 Reseña Exposición «Pensar bonito. Diálogos para rehabetar la Tierra»

Craft, Forest, and Sustainability. An interregional development project with professional crafters in Sweden

Artesanía, bosque y sostenibilidad. Un proyecto de desarrollo interregional con artesanas/os profesionales en Suecia

Kajsa Stinnerbom, Region Värmland
kajsa.stinnerbom@regionvarmland.se

Sara Olsson, Region Värmland
sara.olsson3@regionvarmland.se

Abstract

Craft, Forest, and Sustainability (2022–2024) was an interregional collaboration project between craft developers in six Swedish regions. The main goal was to elevate craft as a cultural resource for a more sustainable society, with a focus on UN's 2030 Agenda. Through residencies in forest-adjacent environments in three Swedish regions, professional crafters had the opportunity to develop their artistic practice in relation to sustainability issues. The focus was on process rather than results, with participants working with various materials from the forest. The newly established role of *forest librarian* acted as a bridge between crafters, forest, and landowners. The crafting process was complemented by lectures and discussions. This strengthened the structure of craft within residency work and developed a method for residencies based on the crafters' terms, where individual, collective, and social dimensions are intertwined. The project also emphasized social sustainability, with community, reflection, and knowledge exchange at its core. The residency made visible the potential of craft as a societal actor and knowledge base in working with sustainable development in rural areas. Through cultural and place-based perspectives, local practice was linked to global challenges.

Keywords

Residency, craft, forest, sustainability, rural development.

Resumen

Artesanía, bosque y sostenibilidad (2022–2024) fue un proyecto de colaboración interregional entre artesanos de seis regiones suecas. El objetivo principal consistió en posicionar la artesanía como recurso cultural para una sociedad más sostenible, centrándose en la Agenda 2030 de la Organización de las Naciones Unidas (ONU). A través de residencias en entornos forestales de tres regiones suecas, los artesanos profesionales tuvieron la oportunidad de desarrollar su práctica artística en relación con cuestiones de sostenibilidad. Se prestó especial atención al proceso más que a los resultados, y los participantes trabajaron con diversos materiales procedentes del bosque. La nueva figura del *bibliotecario forestal* actuó como puente entre los artesanos, el bosque y los propietarios de las tierras. El proceso de elaboración se complementó con conferencias y debates. Esto reforzó la estructura de la artesanía dentro del trabajo de residencia y desarrolló un método para las residencias basado en los términos de los propios artesanos, en el que se entrelazan las dimensiones individual, colectiva y social. El proyecto también hizo énfasis en la sostenibilidad social, partiendo de la comunidad local, la reflexión y el intercambio de conocimientos como elementos centrales. Las residencias pusieron de manifiesto el potencial de la artesanía como actor social y base de conocimientos para el trabajo con el desarrollo sostenible en zonas rurales. A través de perspectivas culturales y basadas en el lugar, la práctica local se vinculó a retos globales.

Palabras clave

Residencia, artesanía, bosque, sostenibilidad, desarrollo rural.

Introduction

This note is written within the framework of the EU Horizon project CULTURALITY, which aims to promote and develop rural areas by elevating intangible and tangible cultural heritage and craft traditions in relation to cultural tourism. The CULTURALITY consortium, with The University of Oviedo (Spain) as lead partner, consists of 13 organizations from nine countries with

diverse backgrounds, among which Region Värmland is one, tasked with promoting rural development through the creation of job opportunities and business models for cultural creators.

Region Värmland is one of Sweden's 21 self-governing administrative regional divisions and is responsible for publicly funded regional development, healthcare, public

transport, and culture. The region receives national funding to help achieve the goals of Sweden's cultural policy and to promote good access to culture for its 250,000 inhabitants.

The Culture Department of Region Värmland employs development officers in areas such as handicrafts, visual arts, and film. The department is responsible to initiate, support and lead development processes in collaboration with others, in order to strengthen each respective field of art and culture.

Slöjd and craft

This note will be based on a Swedish context where the starting point is the context of "slöjd". The word originates from the Old Swedish "sløghþ" meaning "skill" (SAOB, n.d.) and can today be understood as a form of manufacturing and knowledge as described below. "Slöjd" can be difficult to define, but the word that is closest in meaning in English would likely be "craft". Often overlapping in meaning, but not identical to "slöjd" is the concept of "hemslöjd" (lit. *home craft*) which can be translated to traditional "domestic craft" or "folk craft". A common definition today is that "(home) craft is something a person makes themselves, as opposed to something that is bought already made" (Palmsköld, 2024, p.47) and primarily made with nature- and recycled material. "Artisanal craft" captures the artistic, professional producers, while "handicraft"

the handmade, everyday items; both these perspectives are sides of what "slöjd" is, but by themselves fail to capture the essence of the meaning. Sometimes the word "sloyd" is used in international contexts, but for the readability of this note, the word "craft" will be used throughout the note and will thus mean "slöjd" in a Swedish context.

Craft is a form of manufacturing and knowledge that can be viewed from four perspectives: as an aesthetic expression, a component of cultural heritage, a part of the industry sector, and a social function. Aesthetically, craft is based on traditional techniques and natural materials, often with roots in folk culture, and the personal touch of handmade work. As a cultural heritage, craft transmits knowledge and traditions across generations. Economically, few people today live solely from their craft, but since it's based on circular systems, it is highly relevant. (Melldahl, 2003, p. 9–13). In craft there's inherent knowledge about production, material, maintenance and reuse, as well as the creativity needed to solve problems. (Almevik, Björling, Brun, Svantesson, 2024, p. 33–34) Craft therefore has much to contribute to the work on sustainable development and the global goals in the 2030 Agenda. In craft, there is an approach based on using as little material and resources as possible. (Peterson, 2024, p. 21) The crafts-person simply learns to read the properties of the material and use it for the right purpose and



FIGURE 1 Fryksdals precinct. Domestic craft exhibition in Karlstad, Värmland 1922. Photo rights: Läns hemslöjdsföreningens i Värmlands arkiv (The Regional Handicraft Association in Värmland).

utilizing the resource where it is most effective. (Almevik, Björling, Brun, Svantesson, 2024, p. 33) Craft also plays an important social role by creating community and offering meaningful activities. (Melldahl, 2003, p. 13)

From a historical perspective domestic craft was crafted to meet household needs. Many people lived under difficult conditions, and as a reaction there was political governance to support the rural population's making of livelihood through the sale of craft products, which was the origin of the domestic craft movement that began in the late 1800s. Local craft associations were formed throughout the country, working to strengthen and develop the area through, among other things, craft

shops, educational programs, and weaving studios. (Hemslöjden, 2024) This function evolved into the role of the craft consultant that is present today.

Today there's approximately 55 regional craft consultants in Sweden that works with craft promotion. Employers can be a region, a county museum, or a non-profit craft association, which receives government funding. (NFH, 2018, p. 31) In Värmland, work to promote craft began as early as the 1870s, and the region has had a consultant since 1949 (Danielson, 2005, pp. 11-34), with two employees currently working full-time today. (FIGURE 1)

Since 2019, craft developers in the country have been working on how craft can contri-

bute to the transition to a sustainable society through what is referred to as “strategic craft” (*Strategisk slöjd*). This initiative was launched by the government agency The National Swedish Handicraft Council (NFH), and the aim was to explore craft’s role as an actor in society in relation to the United Nations’ Sustainable Development Goals (SDGs), the 2030 Agenda. (NFH 2024, pp. 4-5) In addition to collaborating with craft developers, NFH also worked with Helena Hansson, a design researcher and lecturer at HDK-Valand, University of Gothenburg. Hansson’s work included, among other things, mentoring, give lectures, and raising awareness of craft in relation to the SDGs. Within the field of craft, there was already work on sustainable development, but through *strategic craft*, the communication of craft’s sustainable values was clarified and placed within a global context. (Hansson 2024, pp. 11-16)

Craft consultants in the regions of Värmland, Dalarna, Västmanland, Örebro, Gävleborg, and Uppsala have close collaborations regarding craft and sustainability issues. Through strategic craft, an opportunity was seen to develop knowledge within the field through residencies for professional crafters. The basis for a residency is to give cultural practitioners an opportunity to create, develop, and deepen their artistic practice by offering a time-limited work stay in a place where they do not normally work. Residencies can



FIGURE 2 The first residency at Fågelsjö gammelgård in region of Gävleborg was situated in a picturesque environment, surrounded by vast forests.

vary, but the cultural practitioner is usually offered accommodation and a fee during their stay. Residencies are common for various cultural forms in Sweden, but within the craft field, residency calls are relatively new. This led to the development of the three-year residency project «Craft, Forest, and Sustainability.» The project was funded with regional funds and project funds from The National Swedish Handicraft Council.

Crafts, Forests and Sustainability

The starting point for the residency was to elevate craft as a cultural resource for a more

sustainable society by broadening perspectives on how craft uses materials from the forest. The goal was to strengthen the weak structures of craft within the residency format through the development of methods for residencies based on the crafters’ own conditions. The residency also included strengthening communication around the sustainable values of craft.

In the application, applicants were asked to describe a project of their own to work on during the residency, using materials from the forest. The focus of the project was not on the product itself, but on the process of creation. The selection of participants emphasized the representation of different materials and techniques, gender, age, and geographical origin. The residency was held three times in rural forest areas, with 7–9 professional crafters per year, and it ran six days each year. Group dynamics were also considered in the selection, as participants were expected to take part in workshops and discussions, among other activities. Residency participants received a fee, food, accommodation, and travel expenses for their participation.

Forest, place and material

The residency was carried out in Fågelsjö in the region of Gävleborg, Mattila in the region of Värmland, and Sixtorp in the region of Örebro. The selected locations also featured

business-operated venues closely connected to the forest, outdoor activities, and cultural tourism. The project group saw an opportunity to further strengthen these venues through the residency activities. The first two locations were situated in areas with vast forests mainly consisting of spruce, pine, and smaller amounts of deciduous trees, while Sixtorp is dominated by deciduous forest, such as hazel. (FIGURE 2)

In Sweden, there is a strong connection to the forest for many inhabitants, and many people are accustomed to spend time in it, supported by the Constitution, which states that «everyone shall have access to nature according to the Right of Public Access» (Bengtsson, 2023, p.7). This means that everyone has the right to move freely in nature and, for example, forage to pick mushrooms and berries. Many people in the country are involved in the debate about the ecological and social values of the forest in relation to the economic values of forestry, a debate with strong opinions and forces on both sides.

69% of Sweden’s land area is covered by forests. The majority consists of pine and spruce, but there has been a steady increase in deciduous trees. (SLU, 2025, p. 55) Historically, the forest has been used for centuries, and today it is a raw material for, among other things, building materials and paper pulp. (Föreningen Sveriges hemslöjds konsulenter, n.d.) The majority of the forest is managed



FIGURE 3 To establish a connection to the place, the residency began with a forest walk, here with Ann-Sofi Eliason, a nature guide at Sixtorp in region of Örebro in 2024.



FIGURE 4 Participants worked practically and reflected on their own role in relation to the global goals of Agenda 2030. Their own work was interspersed with discussions and lectures on craftsmanship and sustainability.

through clear-cutting with cycles of about 60–100 years. (Skogsindustrierna, 2025) As a result, only about a tenth of the forest is older than 120 years. (Föreningen Sveriges hemslöjdskonsulenter n.d.) Due to today's rapidly growing plantation forests, it has become more difficult in some cases for crafters to find the right quality of material, for example, for woven pine baskets where the trees need to have grown slowly for at least 150 years for the splints to be split. (Månsson, Åberg & Forss, 2023, p. 58)

The residencies took place during different seasons, which affected the availability of materials and techniques. For example, birch bark can only be harvested in mid-June when the birch is running sap, while heather for dyeing is more available in the autumn. With each passing year of the residency, the perspective on craft materials expanded beyond wood species.

Practical Implementation

The residency involved the crafters living and staying together, with the first day starting with a joint forest walk in the local area led by a guide with knowledge of the forest and the conditions of the site. The days were structured with larger cohesive sessions that included time for individual crafting. Between these sessions, discussions, lectures, and workshops were held, all focused on various as-



FIGURE 5 Tonas Sjöblom split long fibers from an ash log. The thin fibers were then woven into a large basket.



FIGURE 6 Several participants worked with natural dyeing using plant parts. Heather, which blooms with beautiful purple flowers in the fall, gives wool yarn in yellow shades. Fågelsjö 2022.



FIGURE 7 Pigments extracted from iron-rich clay from a nearby swamp in Mattila 2023. After being burned on a fire pit, the result is red ochre, which, mixed with egg and linseed oil, creates a beautiful and sustainable color.

pects of sustainability. A recurring discussion topic was: «Craft needs the forest, but does the forest need craft?». (FIGURE 3)

Space was provided to discuss the economic, social, and environmental aspects of craft, including through the lens of the UN's SDGs. Each year, an invited inspirational speaker spoke about the values of craft related to a specific theme: craft culture, climate issues, and branding. Helena Hansson, design researcher and lecturer at HDK Valand,

also held larger workshops during the first two residencies, where participants mapped their own crafting practices in relation to the global climate goals of the 2030 Agenda. As the residencies were held in relatively isolated locations, the workshop also served as a tool to connect what was happening on-site to its broader significance. Small-scale change work, on the handmade scale, was put into context and became relevant for larger global issues. In the third year, the work was fur-

ther developed through a workshop focusing on the Inner Development Goals (IDG) and its framework. During this workshop, participants reflected on their own role in working toward a more sustainable society. (FIGURE 4)

Several participants worked with materials sourced from the forest. One year, different techniques were tested to explore wood fibers by splitting fibers from ash or bird cherry trees, discussing how the season in which a tree is felled affects the fiber structure and possibilities. In practical terms, this process could then be used to, for example, weaving a basket or making a whisk. Another type of fiber was extracted from nettles, which were retted and treated to eventually become fine thread. Other participants explored shrinking techniques, where fresh hardwood was used to shrink-fit a bottom made of dry wood. One participant chose to practice making several items as identical as possible, while another allowed the shape of the material to determine the shape of the craft entirely. Natural dyeing was a recurring theme, with yarn being dyed using different plant parts. Another theme was various techniques for extracting color pigments. One topic discussed during the week was the difference between letting the material guide the craft versus directing the material. (FIGURES 5, 6, 7)

During the residency, consultants from the collaborating regions were present throughout the week. The host region had an ex-

tended responsibility each year, while other responsibilities included roles as discussion leaders, assistance with material gathering (e.g., tree felling in the forest), and other practical tasks. The work of documenting the crafters' processes developed throughout the residency as a way to preserve and continue the collective experience.

During the first residency, participants expressed a need for someone with in-depth knowledge of both the forest and craft, who could match materials with needs, much like a librarian matches books with readers. This resulted in the creation of the *Forest Librarian* position, which was tested during the following two years of residency. In addition to knowledge of species, the forest librarian needs to understand, for example, a tree's habitat, growth pattern, and climate impact. The role serves as an intermediary between the crafter, the forest, and the forest landowner. Local knowledge of the area is central to the forest librarian, because it must have a deep understanding of the forest and a network of contacts with owners of forested land. (FIGURE 8)

Social Sustainability with a Focus on Process

One aspect that became clearly evident during the residency years was the focus on social sustainability. The residency served as a unifying function, creating a sense of com-



FIGURE 8 The forest librarian at Mattila was involved in selecting an aspen from the local area, which was felled and used in the residency.

munity. Several participants expressed that they felt «something happened on the inside»¹ and shared that the week had helped them on a personal level in various ways. The importance of seeing each other at work fostered connections, especially since many normally craft alone, and the week became a shared journey. Living and having meals together also contributed to the group dynamics.

There was no predetermined goal for a finished product during the residency; the focus



FIGURE 9 An open atmosphere was created where participants developed together. Here, you can see a meeting between birch bark crafts and eco-printing, where some participants in Fågelsjö experimented with printing plants on birch bark.

was meant to be on the individual's crafting process. Many participants expressed that it was relieving «not having to perform»², despite the residency also involving participation in scheduled activities. The process itself can be seen as one of the results. By focusing on process, time and space were created for development and reflection.

A strategy from the project group was to promote an atmosphere where participants felt safe to openly discuss their thoughts and

¹The quote refers to unpublished documentation work by Sara Olsson och Kajsa Stinnebom.

²The quote refers to unpublished documentation work by Sara Olsson och Kajsa Stinnebom.



FIGURE 8 The residency provided participants with the opportunity to meet, discuss, and reflect on their own skills. They also experienced how, as a group, they learned and developed together. Mattila 2023.

reflections. Part of the method was to conduct individual in-depth interviews focusing on craft, the forest, and sustainability with all the participants. These interviews formed the basis for crafting portraits on social media, highlighting the core essence of each participant. The portraits can be seen as a collective contemporary document that presents various debates on sustainability from a craft perspective. The introspective and personal focus of the interviews was complemented by lectures and discussions, which placed the craft within a global context for the participants.

By creating conditions for reflection on both an individual and collective level, the participants could develop their work based on their own terms, but also in relation

to each other. During the residency week, participants build an understanding of each other's ideas and processes and discussed solutions to problems together. In this way, they used each other's experiences and competencies. During the first few days, they worked on their respective projects, but as they got to know each other more closely, collaborations increased to further develop ideas. An open atmosphere was created where participants, by approaching each other, solved problems and developed together. Eco-printing, that is, plant printing, is usually done on textiles or paper, but during the first residency, as participants experimented with using the technique to print on birch bark. Others tested painting a shrinking box with iron oxide

tempera made from clay collected from a bog. Collaborations between different individuals, which would not have occurred if the atmosphere had not been permissive and open, emerged. (FIGURE 9)

As a whole it can be seen as a process and combination of several interacting factors that created a residency based on the crafter's conditions.

Conclusion

By continuously working to promote handicrafts, craft developers can work closely with professional crafters and gain insight into their conditions, circumstances, and needs. This also makes it easier to identify possible pathways for development within the field. Working with craft on a regional level with publicly funded resources offers relatively unique opportunities to plan work strategically and in long-term, a factor that is further reinforced by the existence of a network of consultants across the country. Slow structures, such as the difficulty of making a living from craftsmanship, can mean that it takes time before the effects of changes are visible. The project *Craft, Forest, and Sustainability* has been exactly such a process, dependent on close collaboration between colleagues in other regions, both in the development and implementation of the residencies, and has required «trusting the process.»

One of the objectives of the residency was to develop methods for residencies based on the crafters' conditions. We can identify three factors that are central to this method: the individual crafting process, the individual in relation to the group, and the collective.

The individual crafting process was at the centre, as all participants applied with their own personal projects. This provided a unique opportunity for development, as crafters often lack the time to advance their skills while simultaneously earning an income.

The individual in relation to the group was also an important factor. The residency had a relatively large number of participants, which allowed more people to develop further in their own creative processes through advice, support, and the exchange of experiences with others. Additionally, social sustainability played a larger role than expected and became one of the most significant elements. This became particularly evident during the conclusion, when it was revealed that many felt they had been seen not only as crafters but also as individuals, which had a great emotional impact. (FIGURE 10)

There was also a collective development, where participants, through activities themed around sustainability, placed their craft in a broader context. Together, they discussed the values and possibilities of craftsmanship, as well as how they could work together. Professional crafters had expressed a desire for

networking opportunities with other crafters, and the effect of the residency was an expanded network. Specifically, for the participants, this led to new collaborations, such as exhibition and sales opportunities in other regions, and innovative joint projects that were carried out together.

The countryside and rural areas of Sweden is characterized by forest and the culture that belongs to it. Crafters live and work primarily in rural areas and are thus also one of the forces supporting and participating in rural development. Through their knowledge and skills in hand-tool techniques, their awareness of natural materials, and their approach to circular and holistic work in their cultural practice, crafters contribute to a more sustainable society. By further deepening their skills, for example through residencies, development is also propelled forward. The work

with the residency serves as a strong foundation for continued development through CUL-TURALITY. Here, craftsmanship is placed in a global context, and more business opportunities are developed in rural areas through a tourism perspective. The countryside and the forest become the arena for the cultural resource that the environmental, economic, and social sustainability of craftsmanship embodies.



Bibliography

ALMEVIK, G; BJÖRLING, N; BRUN, G. & SVANTESSON, B. (2024). Vart är vi på väg? Hantverk som produktion, kunnskap och etik. In *Strategisk slöjd – att angripa hållbarhetsmålen utifrån ett*

slöjdperspektiv. Stockholm: Nämnden för hemslojdsfrågor.

BENGTSSON, B. (2023). Allemansrätten – Vad säger lagen? *Naturvårdsverket*, 7.

DANIELSSON, S. (2005). Värmlands Hemslojd 100 år. In C. Olsson & L. Thor (Eds.), *Slöjden tar form - Värmland förr och nu*. Sandgrundsudden: Värmlands Museum, 11-34.

FÖRENINGEN SVERIGES HEMSLÖJDSKONSULENTER (2025). *Hemslöjdsguiden: Om oss*. Retrieved June 6, 2025, <https://hemslojdsguiden.se/om-oss/>

FÖRENINGEN SVERIGES HEMSLÖJDSKONSULENTER (2025). *Hemslöjdsguiden: Skogen*. Retrieved June 6, 2025, <https://hemslojdsguiden.se/tra/skogen/>

HANSSON, H. (2024). Strategisk slöjd – en ansats och metod. In *Strategisk slöjd – att angripa hållbarhetsmålen utifrån ett slöjdperspektiv*. Stockholm: Nämnden för hemslojdsfrågor.

HEMSLÖJDEN (2024). Hemslojdens Historia. Hemslojd – slöjd och hantverk för alla. Retrieved June 6, 2025, <https://hemslojden.org/om-hemslojden/historia/>

MELLD AHL, E. (2003). Svensk hemslojd eller hemslojd i Sverige. Stockholm: Nämnden för hemslojdsfrågor.

MYNDIGHETEN FÖR KULTURANALYS (2018). *Kulturarbetare eller byråkrat Regionala kulturkonsulenters roller och förutsättningar. (Rapport 2018:3)*. Göteborg: Myndigheten för Kulturanalys.

MÅNSSON, S; ÅBERG, H & FORSS, K. (2023). *Korgar från ett avlångt land. Korgen Lyfter*, 58.

NÄMNDEN FÖR HEMSLÖJDSFRÅGOR (2024). Strategisk slöjd och Agenda 2030. In *Strategisk slöjd – att angripa hållbarhetsmålen utifrån ett slöjdperspektiv*. Stockholm: Nämnden för hemslojdsfrågor.

PETERSSON, L. (2024). Strategisk slöjd håller. In *Strategisk slöjd – att angripa hållbarhetsmålen utifrån ett slöjdperspektiv*. Stockholm: Nämnden för hemslojdsfrågor, 21.

PALMSKÖLD, A. (2024). Begreppet hemslojd – ett decennium senare. In *Strategisk slöjd – att angripa hållbarhetsmålen utifrån ett slöjdperspektiv*. Stockholm: Nämnden för hemslojdsfrågor.

SVENSKA AKADEMIS ORDBÖCKER (2025). Slöjd. Retrieved June 6, 2025, https://svenska.se/saob/?id=S_07371-0052.52R6

SKOGSINDUSTRIERNA (2025). Varför brukas Sveriges skogar som de gör? Retrieved June 6, 2025, <https://www.skogsindustrierna.se/om-skogsindustrin/vad-gor-skogsindustrin/skogsbruk/sa-brukas-skogen/varfor-brukas-sveriges-skogar-som-de-gor/>

SKOGSSTYRELSEN (2025). Hyggesfritt skogsbruk. Retrieved June 6, 2025, <https://www.skogsstyrelsen.se/bruka-skog/olika-satt-att-skota-din-skog/hyggesfritt-skogsbruk/>

SVERIGES LANTBRUKSUNIVERSITET (2025). Skogsdata Aktuella uppgifter om de svenska skogarna från SLU Riksskogstaxeringen. Tema: Tillväxt, avverkning och naturlig avgång: Umeå: SLU Institutionen för skoglig resurshushållning.

Instrucciones para colaboraciones

Normas editoriales

1. Las propuestas enviadas deberán ser originales e inéditas (que no hayan sido publicados previamente, impresa o digitalmente, en otro medio u otro idioma).
2. Son aceptados los siguientes tipos de manuscritos:
 - Artículos: su extensión no debe exceder las 10.000 palabras. Son sometidos a revisión por pares ciegos.
 - Notas: su extensión no debe exceder las 4.000 palabras. Son sometidos a revisión del consejo editor.
3. Las lenguas principales son el castellano y el asturiano, aunque puntualmente podrán publicarse trabajos escritos en otras lenguas.
4. No se admitirán en el texto términos o construcciones literarias que hagan referencia a cualquier tipo de discriminación u ofensa.
5. Las propuestas se presentarán en formato docx y constarán de las siguientes partes:
 - Título, autor/a y filiación.
 - Resumen: tendrá un máximo de 200 palabras y resumirá de manera clara y concisa el contenido. – Palabras clave: un máximo de cinco palabras descriptivas del contenido.
 - A continuación, deben seguir el orden habitual de las publicaciones científicas, con una introducción, cuerpo central descriptivo y analítico, conclusiones y bibliografía.

Tanto título, resumen como palabras clave deberán presentarse también en inglés a continuación de la versión en el idioma original.

6. Figuras: se puede incluir un máximo de 10 imágenes, tablas e ilustraciones por propuesta. Las imágenes deben estar formato JPG y tener una reso-

lución mínima de 300 ppp. Se enviarán separadas del texto y denominadas con la abreviatura “Fig.” más el número que corresponda al orden de situación en el texto. Dentro del texto se señalará la posición de cada imagen todo ello entre paréntesis, Ej.: (FIGURA 6). En archivo word aparte, incluya un listado con la leyenda de cada figura. Debe señalarse la referencia y/o autoría de las figuras en caso que no correspondan al(los/as) autor(es/as) o si están tomadas de otra fuente.

7. Las notas a pie de página seguirán las indicaciones generales, reduciendo el tamaño de fuente a 10.
8. Las citas, referencias y bibliografía seguirán la norma APA 7 edición. Ejemplos:
 - Citas textuales entrecomilladas (Apellido, año, pp.), no textuales (Apellido, año).
 - Artículos
SARCINA, A. (2021). Arqueología comunitaria en un contexto de conflicto: el proyecto Santa María de la Antigua del Darién (Chocó, Colombia). *Cuadernu: Revista internacional de patrimonio, museología social, memoria y territorio*, 9 69-106.
 - Libros
FERNÁNDEZ, J. (2018). *Reclamar el paisaje*. Madrid: MediaLab-CoLab-Ministerio de Cultura, Educación y Deporte.
 - Capítulos de libro
LOPEZ, P. y PEREZ C. (2021). Una experiencia comunitaria de divulgación científica: la Ponte-Ecomuseu. En Gibaja, J. F., Mier, M. F. y Cubas, M (Coords.) *Si te dedicas a la ciencia, ¡divúlgala! La transferencia de conocimiento en el marco de las Humanidades* (pp. 167-179). Gijón: Trea.
9. Las propuestas se enviarán por correo electrónico a la dirección cuadernu@laponte.org



Cuadiernu
www.laponte.org

COLABORAN



Aytu. de Santu Adrián



RYC-2020-029619-I/AEI/10.13039/501100011033

QUE ESTÉS TÚ, CUENTA

Porque **juntos invertimos** en
fortalecer el territorio

Descúbrelo aquí

