



# Urban Legends.



LUND  
UNIVERSITY

# Information.

Exhibition catalogue for Stockholm  
Furniture & Light Fair 2021

School of Architecture at Lund University  
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# School of Architecture at Lund University.

The architectural program provides the students with knowledge and tools for analyzing and designing architecture at different scales. Students are trained in spatial design, often in longer design projects and by attending theoretical courses and workshops.

The course Architectural Design Process and Prototypes for second-year students has a cross-border character where students challenge their preconceived notions by trying new material and concepts. Emphasis is put on students' conceptual ideas about furniture and clothes.

The concept of prototype is the most important and experimentation together with exploration are more important than a perfect finish. The purpose is to test ideas in full scale, and to gain an understanding of the complexity of completing a product.

To stimulate change of perspective, we base the work on themes that can be quite remote from furniture and clothing design. This year's theme was urban legends, which became the starting point for the students' works.

# The movie.



# Projects.

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**Folk Lore.**

# Hugin & Munin.

This project is an interpretation of Hugin and Munin, the two ravens that belong to the god and allfather Odin in Norse mythology. From Valhalla, Odin overlooks the world as he strives to gain all the wisdom and knowledge. To his aid, Odin is accompanied by two ravens, Hugin and Munin.

Each morning they lift from the shoulders of Odin to serve their lord. They fly over Asgard and Midgard to gather information and bring it back to Odin. Hugin represents the thought and Munin represents the memory. By flying over the world and gathering information, they also embody Odin's all seeing eyes.





Lisa Sundqvist  
Matilda Lundh



# Näcken.

A mournful tune is heard by the water as the last sunlight searches its way through the branches of the forest edge. The beautiful melody seduces you to approach it, and suddenly you are captivated by a treacherous dance that holds you in its grip until dawn, successively dragging you beneath the surface of the water to drown. You have fallen victim to Näcken.

This Scandinavian mythical creature is a water spirit in human form, that presumably is created out of the fear of flowing water. His skillful violin play is a symbol of the temptation of dangerous waters. This makes the violin a central feature of his character, and therefore the focus point of our project. Because of his ability to also disguise himself in different shapes, we chose to create a unity of two separate objects that if seen from a certain angle, form a violin.





Sara Eklundh  
Emma Gustafsson



# Jenny & Caroline.

The legend of the mermaid dates back thousands of years, and wherever in the world you may find water, some tale of the mermaid follows. Presented are two embodiments of the myth of the mermaid; Jenny and Caroline.

Jenny, the garment, plays with the H.C. Andersen tale of "The little mermaid" who longs to be human and thus having a soul, yet being held back by her roots. From the front, Jenny seems to be wearing regular human clothes. From the back however, we are presented with the conflict and ongoing transition between ocean and land.

Caroline, the armchair, relates back to the more alluring and vile nature of the Siren most known from Homeros' Odyssey where they would bait seamen with their enchanting voices, only to wreck their ships. Caroline with her beautiful singing and attractive pattern, allures the observer to come closer. As you approach, the pattern gets distorted, and sitting down might not entail what you expect.

Please, have a seat!





Zahra Dasoki  
Hugo Oskarsson



# Lyktgubben.

During night time you can find Lyktgubben ("The Lantern Man") wandering around in the woods. "Don't go near him", the saying goes, "otherwise you might get sick, lost, and never return home." But what if he only seeks closeness; a friend; someone to tell his stories to?

The winds of the forest have given his lantern a somewhat twisted character. By sitting next to him on his wooden stool, he lights up and gives you comfort. But when you stand up and leave him, his light turns off.

As night turns into dawn, and you decide to leave him and his light, you might find yourself covered in wet leaves which is him saying "don't leave me."





Malin Muhr  
Oliwia Helgesson

# Skvaden.

Far into the woods of Medelpad lives a strangely dual creature known as "skvadern". At least according to the hunter who claims he has seen it. Many people have since wandered the woods, hoping to catch a glimpse of the skvader. With a feathered tail and speckled wings the creature resembles a grouse. Yet, with a hare's furry ears and soft paws it runs on all fours. The skvader does not quite read as neither a grouse nor a hare. Or it could be read as both.

Knowing we wanted to work with the skvader made it easy to set a few keywords for our project; wood, light, dark, feathered, soft, green. When imagining the skvader we associated it with a gentle ambient light, like a glade in the grove, leading you on...

The hybrid aspect of the skvader led us to develop our ideas of the furniture and garment even further. We wanted a hybrid between the two. The garment can therefore be worn both by a person, but also by our furniture, enhancing the ambiance.







Rina Zetterqvist  
Embla Westman

# Ogopogo.

Logs floating in line, otters swimming in formations or underwater currents that creates short and wide waves on the surface. These are examples of various natural phenomena that some people believe can create illusions of Ogopogo, the sea monster in our chosen folk tale. In parallel with these explanations, there are still people who are convinced that they have witnessed the face and robust shell of Ogopogo. Based on these aspects, we have become interested in how simple individual fragments along with angles, perspectives, shadows and light can create a new body that speaks its own language. Thus, the cornerstone of our project is to go from diverse to uniform, plain to complex solitary to intertwined diffuse to distinct abstract to concrete







David Johnson  
Oskar Nilsson



# Narcissus.

The myth around Narcissus, who later gave name to the condition narcissism, originates from Greek mythology. Known for his striking beauty, Narcissus rejected all romantic prospects and took pride in disdaining everyone who loved him. Eventually Nemesis, the god of revenge, had enough. During a hunt Narcissus became thirsty and luckily, he thought, found a clear pool of water. While lowering his head towards it he noticed the reflection of a young man, and at Nemesis' convenience he instantly fell deeply in love. Soon he realised that his love could never be reciprocated, but unable to leave the allure of his image, he stayed and faded away. And where he lay a white flower later bloomed. The narcissus.

Inspired by the pose in which Narcissus is often portrayed, resting against a rock and glancing down on his reflection, we have created the steel and concrete piece. The garment however, is inspired by the white flower appearing after his death. How many selfie accidents does it take before an ancient myth becomes a modern truth?





My Hartman  
Clara Olsson

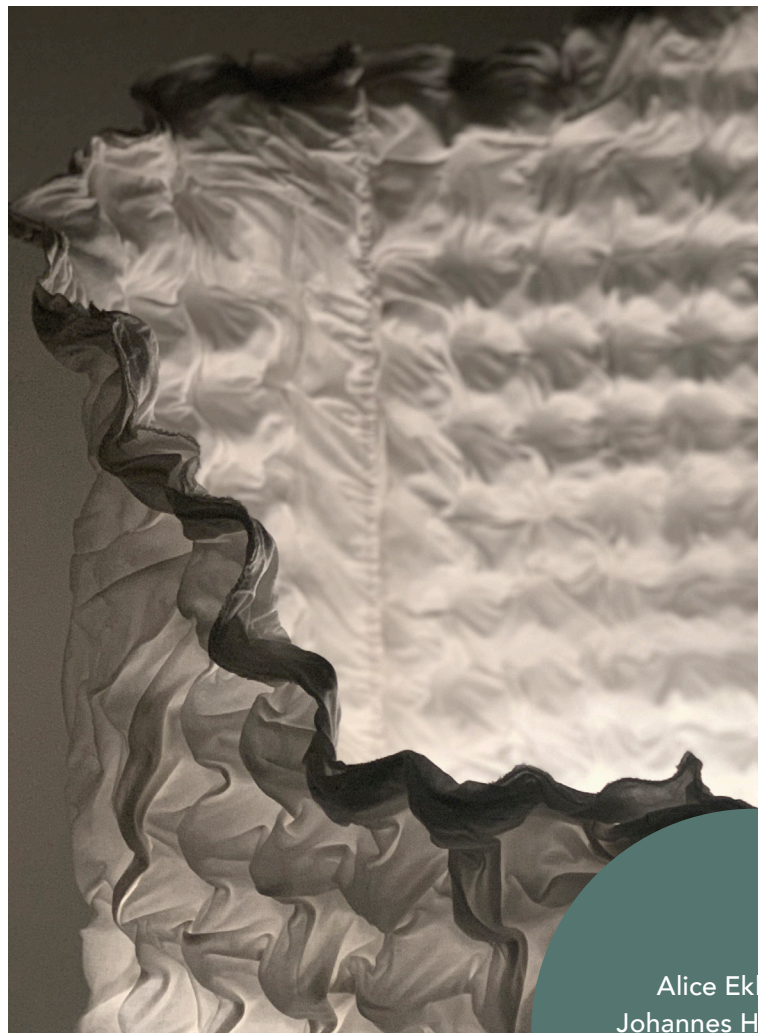
# Skogsrå.

The Skogsrå: a personification of the power of the forest realm. The Skogsrå, as well as the forest, is beautiful and inviting, but if you treat her badly she could turn her hollow back against you. Those who are enticed into following her deep into the forest are never seen again.

In old legends, as well as in modern social media, we choose what we show and what we try to hide. Can we believe what we see? Is the identity shown to us really a true identity? Is it important? Are the things that hide beneath really unseen?







Alice Eklund  
Johannes Hagberg  
Linnea Gillberg

**Local Legends from  
Near and Far.**

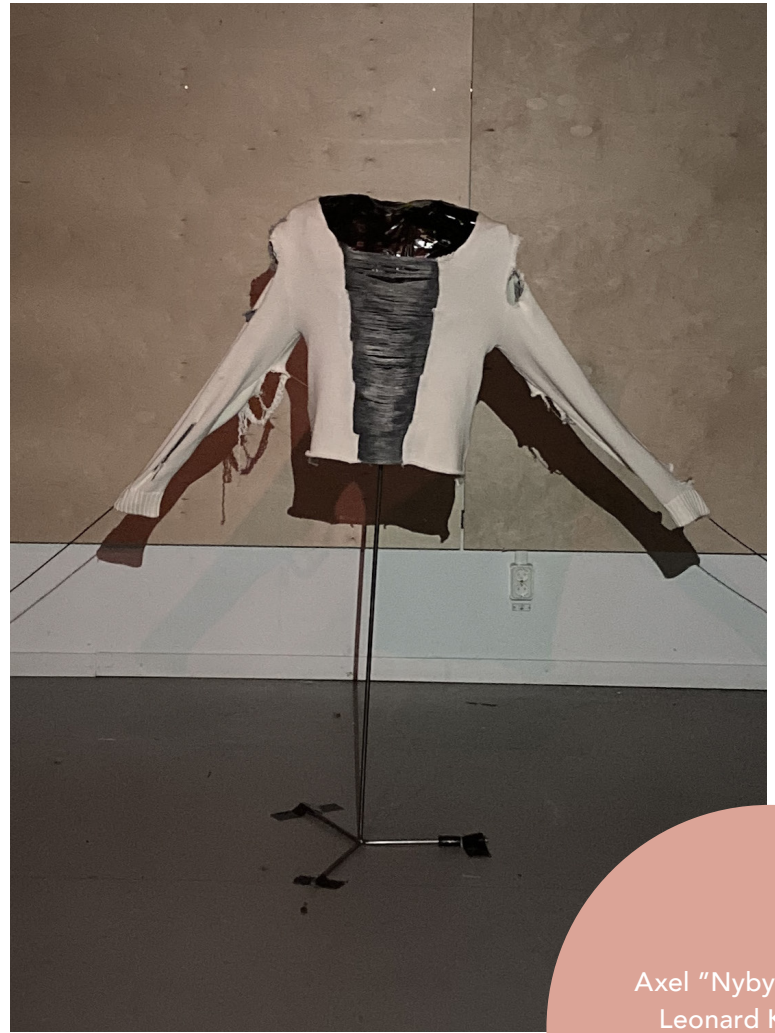
# Bind duktigt .

One late night a few students sat in a bar in Lund when one of the students after a couple of beers boasted he was afraid of nothing. He then got challenged to prove his bravery by shoving a dagger into one of the graves at the northern cemetery. Afraid of being seen as a coward he went to the cemetery and shoved a dagger into a grave but when he tried to stand up he felt something was dragging him back. His friends waited outside when they heard their friend's cry and rushed inside and found their friend lying dead on the ground. Discovering that the end of his coat was nailed to the ground by the dagger, they figured that when he tried to stand up he must have thought someone was holding him back, and therefore died of fear.

The moment when the coat stretches out and is caught by the dagger is what we tried to capture in this project – metal creating tension and stretching the textile. But also some fragility, the fact that his life depended on a couple of threads in his coat not breaking.







Axel "Nyby" Nyby  
Leonard Kümin

# Channeling Tunnels.

"I've heard that there is a secret tunnel from here to Dalby. Nobody knows where it starts and what it passes by." Secret tunnels have been discovered all over the world, serving purposes as hiding and smuggling both people and goods. We wanted to create a garment and a piece of furniture that embody the perception of a tunnel; deep, mysterious, intriguing and somewhat claustrophobic. The circles in the construction of the lamp decrease in size to create an optical illusion of depth. The curve of the lamp represents the curiosity of wanting to go further into the tunnel. It also creates a hidden spot for the bulb, which invites you to continue forward and inside the lamp. The process of putting on the garment is like entering a tunnel, as the circular body creates a sense of perspective. The sleeves lead out towards different directions, representing a network of passages. As you slip it on, the fabric gets narrower around the head and creates a claustrophobic feeling, just like an underground tunnel might provoke.







Lovisa Markus  
Mathilde von Der Groeben

# Hårgadansen.

When visiting the people of Hälsingland in northern Sweden, some may tell the tale of a folk musician who came to the village of Hårga one late night many decades ago. He played the violin with music sweeter to the ears than anyone had ever heard and people started dancing and could not stop until his music stopped. They danced long into the night and to the following day until their hearts stopped beating and every last one had fallen dead. No one had noticed that the violinist had hooved feet.

The musician at Hårga allured people with his enticing music only to have them trapped in eternal motion. The concept behind our project was to materialise two perspectives of this legend; the rocking chair that tempts you, and the dress that constrains you. The chair feels soft and comfortable at first touch, tempting you to sit in it. When sitting however, you sink deep into the chair, getting trapped while you start to rock beyond your control.

The dress tells the observers tale of the legend, as it traps and constrains while following the wearer's motions and exaggerating them, forcing all movement to become a dance.







Simon Stråle  
Jasmina Wierzbicka



# The Romanovs and the rebels.

After the turmoil of the industrial revolution and the first world war, discontent started spreading through the Russian Empire. Rebels ran rampant and wished to dethrone the monarchy, another revolution is coming. Tsar Nikolaj Romanov was forced to abdicate and the family was relocated on the basis of increased security. On the 17th of July 1918, the whole family was brought into the mansion's basement presumably to be moved to a safer location. Instead mother, father and children are brutally executed. All bodies were not initially found leading to many russian orthodox and other hopefuls praying that the missing children were still alive. Imposters began popping up left and right and Anastasia soon became central to the conspiracy.

"is she still out there?"

"...no bones..."

"how did she escape?"

"who would kill a child?"

"is that her?"

"Anna Anderson or the lost duchess Anastasia?"

The inspiration for our design mainly stems from the idea of confinement, industrialism and traditional russian clothing. We wanted to convey the contrast between the childlike freedom of the duchess Anastasia and the isolation the family experienced before their deaths.







Clara Hammer  
Enoo Rasmussen

# The Trickster.

The mythology of the Trickster dates back to the 11th Century in West Africa and is a well-known figure appearing in many forms and shapes; in this particular case as a multi-coloured chair influenced by Rietveld's creations in the early 1900's.

The role of the Trickster is to disrupt peace and harmony in order to overthrow programs and create chaos. This is achieved through various pranks and tricks.

The moral of our story teaches us that what we see is a matter of perspective, not necessarily the truth. In that sense The Trickster may be considered as a helper to humanity, despite being a master provocateur.







Sanin Demo  
Adnan Bajramovic

# Moskstraumen.

Take a rest and listen to the rocking waves and the sound of the calm ocean.

But be aware! What seems to be a safe haven, can quickly turn into a horrifying maelstrom. A whirlpool where seamen are lost and ships become wrecks. Their fates, determined by the fearful Moskstraumen.

The powers of the Moskstraumen scared seafarers to the extent that they adjusted their course to stay miles away from it. The bold ones that chose to defy it are resting in the depths of the ocean, beneath their forever living slayer.







Amanda Austin  
Hanna Edgren

# The Lambton Worm.

The legend of the Lambton Worm takes place in the north east of England during the Middle Ages. It centers on a boy, John Lambton, who one Sunday decides to skip church and go fishing. He catches a strange, eel-like creature which he discards down a nearby well. Years later, the creature has grown into a dragon and starts terrorising the villages nearby, devouring both sheep and children. John, returning home from the Crusades, decides to kill the dragon. Following the counsel of a witch, he covers his armour with spearheads in order to prevail over the dragon. She also leaves him with a warning - afterwards he must kill the first living thing he lays his eyes upon or his family will suffer a terrible curse.

John engages in a violent battle with the dragon and manages to kill it. Unfortunately, John's father becomes so excited that he rushes to congratulate John. Since John cannot bear to kill his own father, the Lambton family is cursed. During the coming nine generations, no Lambton heir will die peacefully in their bed. In our creations, through which we choose to sympathise with the worm, we aim to highlight the vainness of humanity's endless strive to suppress nature and contain the uncontainable.







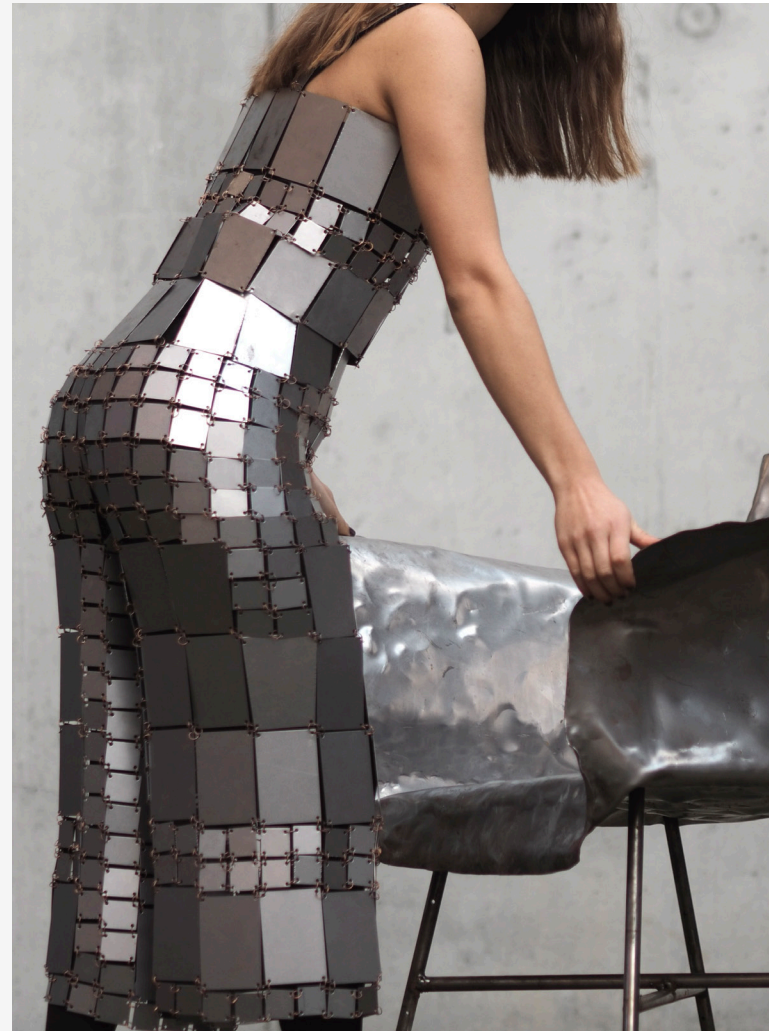
Navid Mirzaie  
Ronja Norrelgren  
Karin Törnström

# The elephant on the Volkswagen.

One cloudless afternoon in the early 1900's a circus paraded through an American town. The parade included everything from a marching band to clowns and elephants. The elephants were trained to perform, and one of their skills was to sit on a red chair when their trainer blew his whistle. During the parade a loud noise in the traffic, resembling their trainer's whistle, confused the elephants and one of them dutifully sat on a red Volkswagen. The overwhelming weight of the elephant crushed and deformed the car, which gave it a new use.

The chair, made of a single sheet of blackplate, was exposed to great forces and from there got its shape. With throbbing, throwing, stomping, pressing and hammering the flat plate was like the car in the legend, deformed into a chair.

The characteristics of the material has been of great importance to the design of the garment, and alludes to the physique of the elephant. The density, weight and stiffness of the metal gives the person wearing the garment a sense of heaviness, solidity, strength and protection.







Elin Neij  
Marcus Bonder

# Dave's disposable day.

He wakes up, falls out of bed, grabs a bathtub from the shelf  
Once fresh and clean, the tub is tossed on the mountainous  
pile  
He finds his way downstairs to drink a cup  
White, crips, boxers, and an untouched t-shirt fresh off the roll  
Oh shit  
I read the news today, oh boy  
A lucky man who made the grade  
At the end of the day he threw it all away  
Four hundred tubs in the bathroom, oh dear  
Though the packs were rather large  
There were thousands of them in his garage  
Daily trips to the mall  
Now he knows how many tubs it takes to fill the Albert Hall  
by the dagger is what we tried to capture in this project –  
metal creating tension and stretching the textile. But also some  
fragility, the fact that his life depended on a couple of threads  
in his coat not breaking.





Oscar Sundström  
Andreas Färegård



# Hide Don't Seek.

..... Japan 2008 .....

A woman in Japan lives in a stranger's closet for more than a year and is eventually found by the man because he notices that food goes missing.

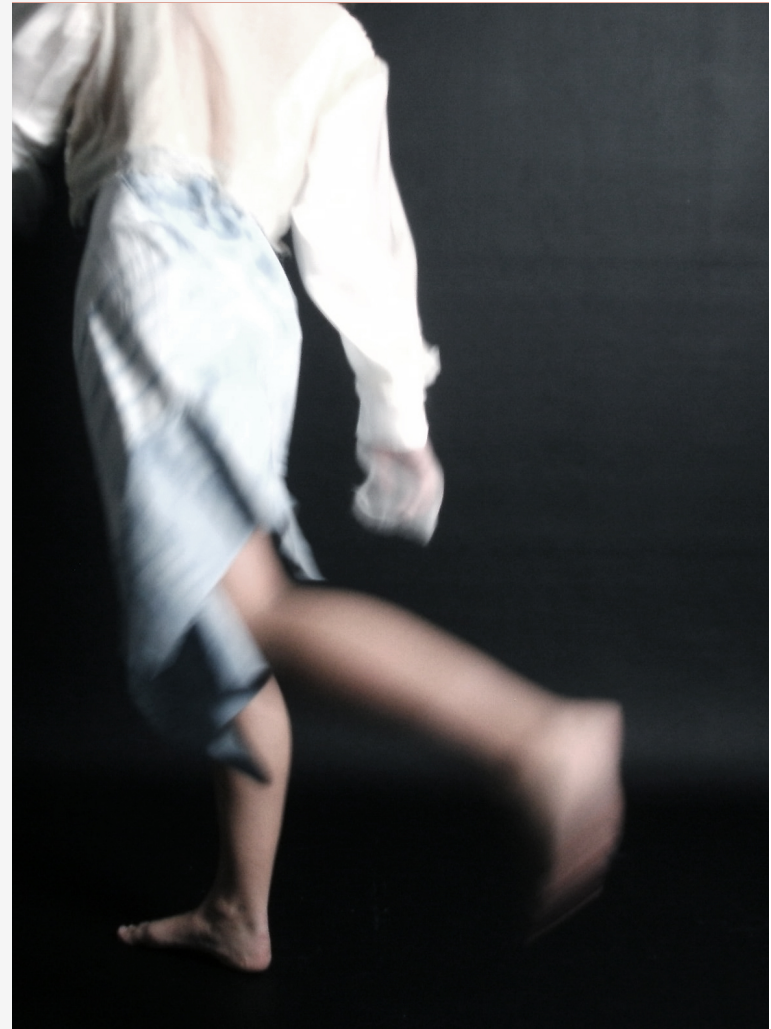
..... America 2019 .....

A man lives in a dorm room closet for several weeks before the tenant notices her clothes are starting to disappear. This leads to the tenant finding out that he lives in the closet and is wearing her clothes.

.... Lund 2020.....

These are just two examples of many stories about how people around the world have been fearing or even encountered that they have an uninvited guest staying with them. In this project you can see these stories and others come to life.

By opening the cabinets you enter the worlds of the people in hiding, who want nothing else than for you not to seek.





Vendela Bergman  
Angelica Plahn

**Cautionary Tales.**

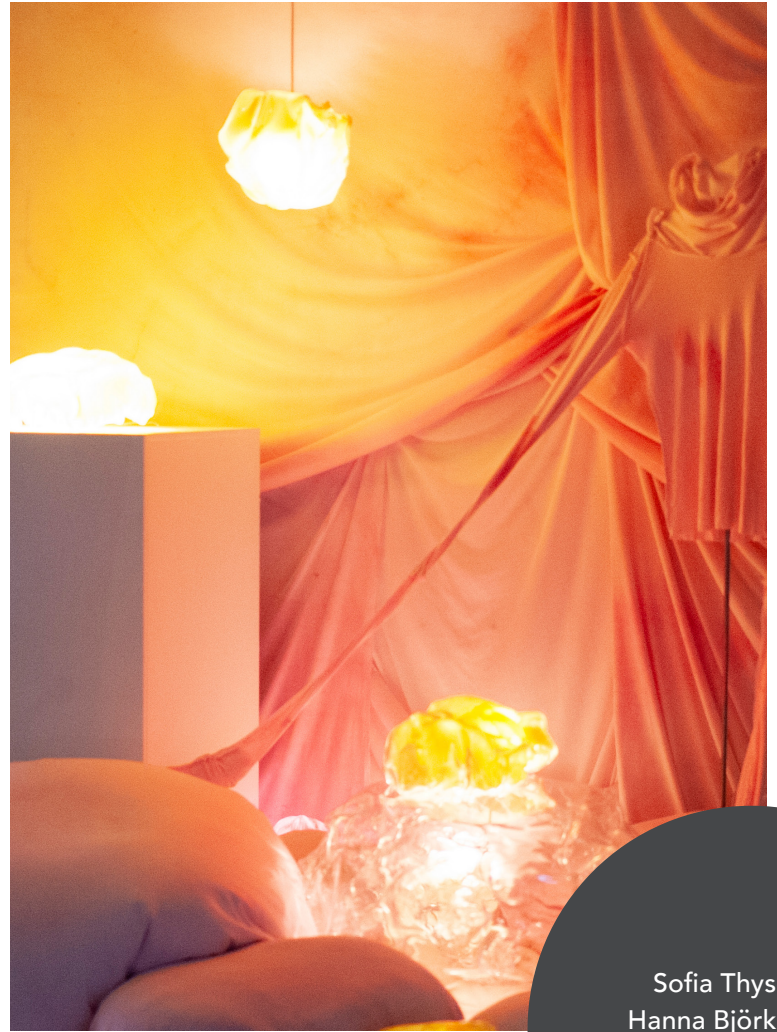
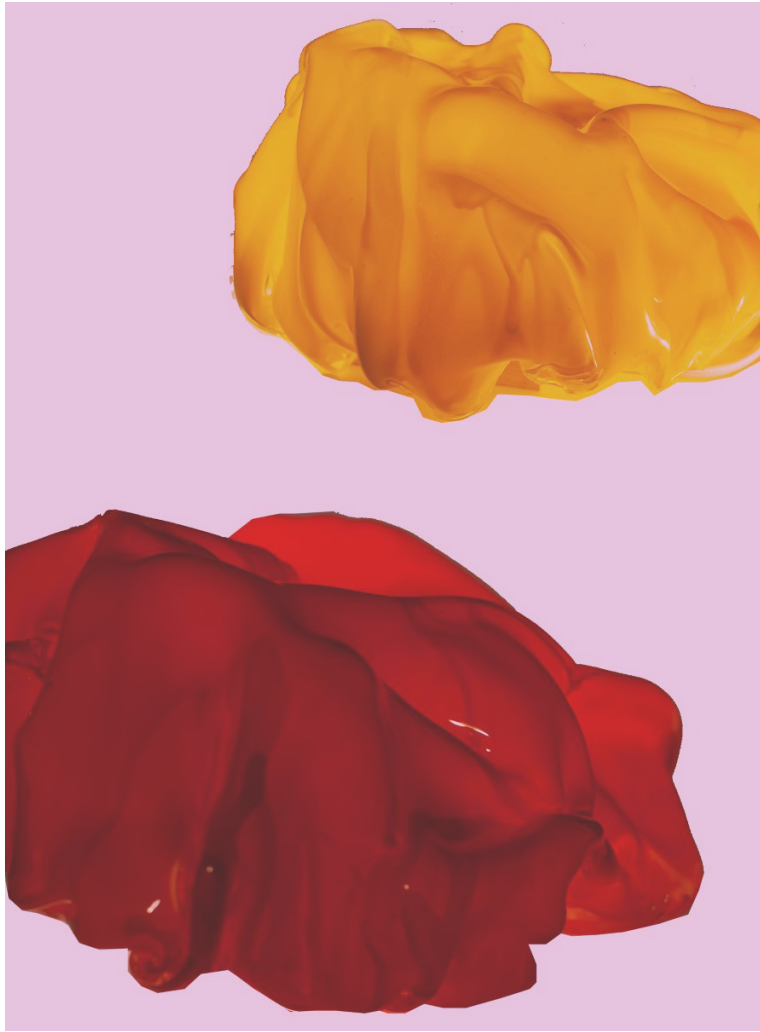


# Gummy in my tummy.

"The longest relationship I've ever had is the one with the enormous lump of bubblegum evolving in my belly"

Origin: The misconception that a swallowed chewing gum will remain in your body for seven years, or maybe even forever.





Sofia Thysell  
Hanna Björklund

# can(cer).

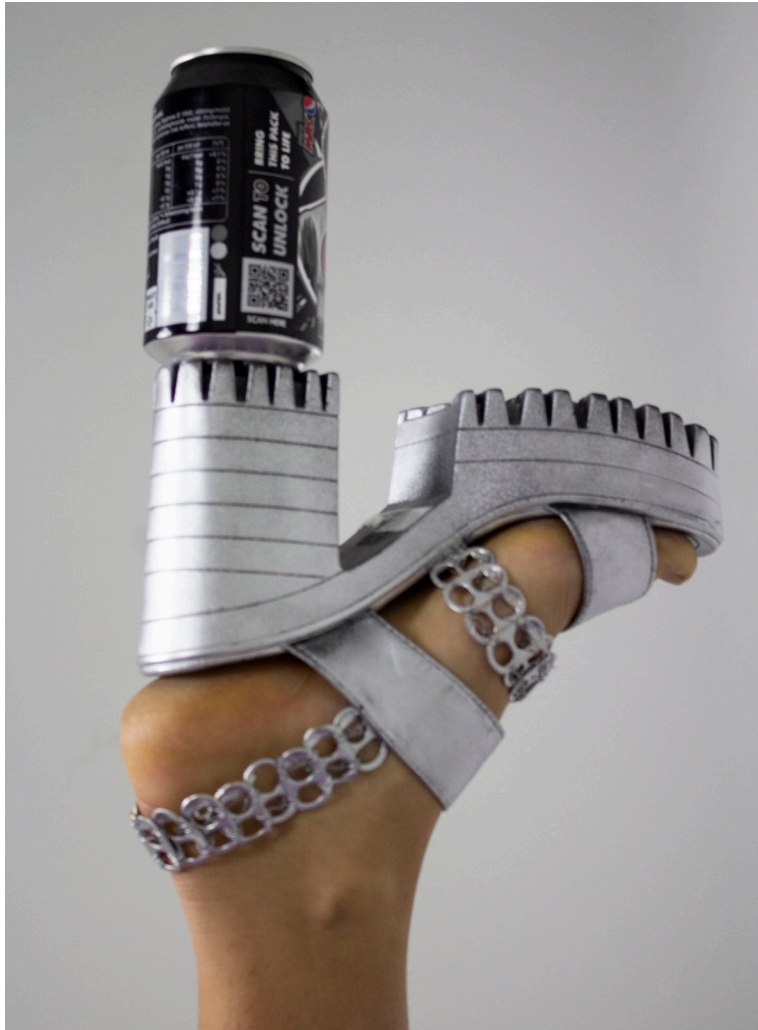
A relatively common misconception is that diet soft drinks can cause cancer. This has been proven wrong multiple times but despite this the fear and scepticism towards artificially sweetened products remain.

The dress is an interpretation of the rapid growth of cancer. It consists of 300 separately sewn units that are inspired by the look of cancer cells through a microscope. To distinguish the cells, a Hematoxylin and eosin stain make the nuclei blue and the cytoplasm and extracellular matrix pink. The rapid pace of cell division in cancer often leads to an irregular and chaotic appearance which is reflected in the shape of the dress.

On the contrary the lamp plays with the idea of radiation as a way of killing cancer. This is visualised through a light source surrounded by deformed plastic bottles. The construction also functions as a can holder, providing a safe way to keep drinking diet soda.







Olivia Larker  
Alma Ljungkvist

# Tandfen.

This project mirrors the legend of the tooth fairy into a garment and a furniture. Nordic folklore says that the lost baby tooth should be placed underneath a pillow or in a glass of water beside the bed. At night, the tooth-fairy will come and replace the lost tooth with a coin. The garment is a two piece set, the volume in the top represents the pillow and the iridescent cellophane is a parable to the water in the glass. Furthermore, the cellophane symbolizes the magical and gleaming radiance that the tooth-fairy brings forth. The furniture resulted in a nightstand that enables the placement of a glass of water, its design resembles coins stacked on each other that are collected through childhood.







Amanda Sukchok  
Madeleine Nantorp



# Svarta Madam.

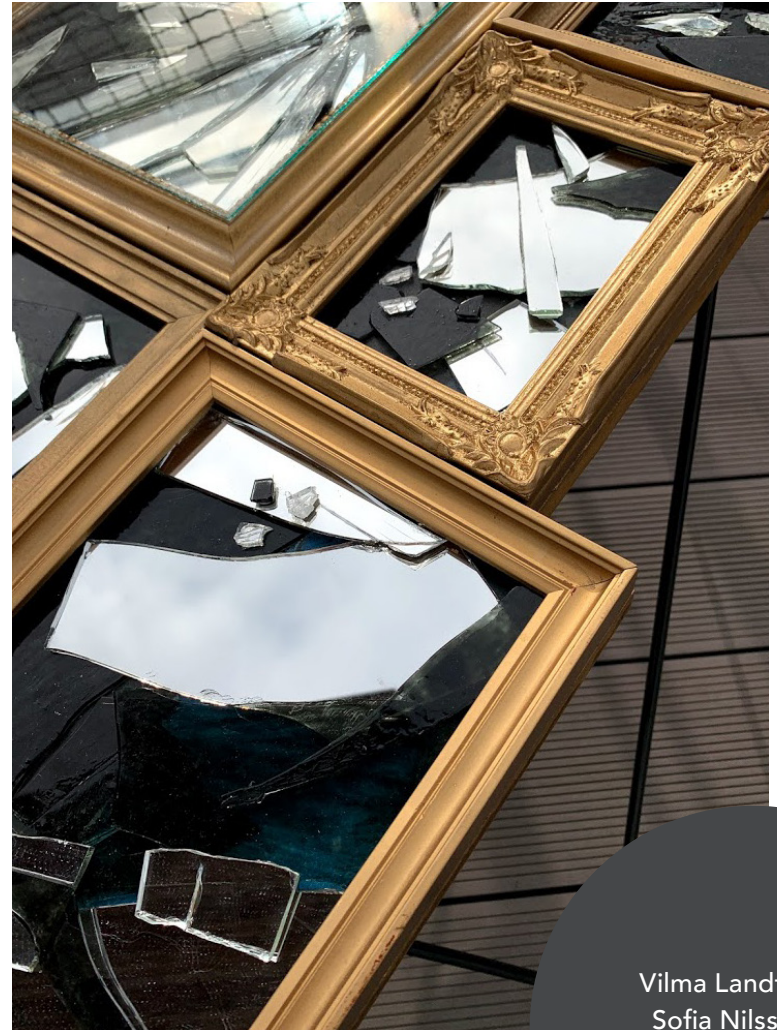
One of the most commonly known urban legends is the story of Bloody Mary. Due to the fact that the legend is well spread across the world, the story and especially the details differ depending on where you are. However, the overall story is the same in every single one of them. According to the legend, if you look into a mirror with the lights off and then say "Bloody Mary" three times, Mary will be summoned and appear in the mirror in front of you.

Our project, and therefore the garment and the furniture are both based on the urban legend above.

The black robe, kimono or perhaps wedding dress, named "Mary" is inspired by the feminine, but also the harsh and intimidating part of the legend. One version of the story even says that Mary when appearing in the mirror will either show you your future husband or a skull symbolizing death before marriage.

The low and irregular table, named "Alice", reflects the legend through the mirror frames and the mosaic made of glass and mirror shards. And who knows? If you look closely perhaps something or someone appear before your eyes.





Vilma Landfors  
Sofia Nilsson

# Man under the car.

“Man under the car” is the urban legend in which an assailant hides under an unknowing victim’s car and slashes the ankles of the victim as they approach to unlock the vehicle. The assailant then proceeds to rob the incapacitated victim or steal the vehicle.

These events are said to take place in desolate parking areas where there are very few if any witnesses.







Alex Holm

# Unpredicted Patterns.

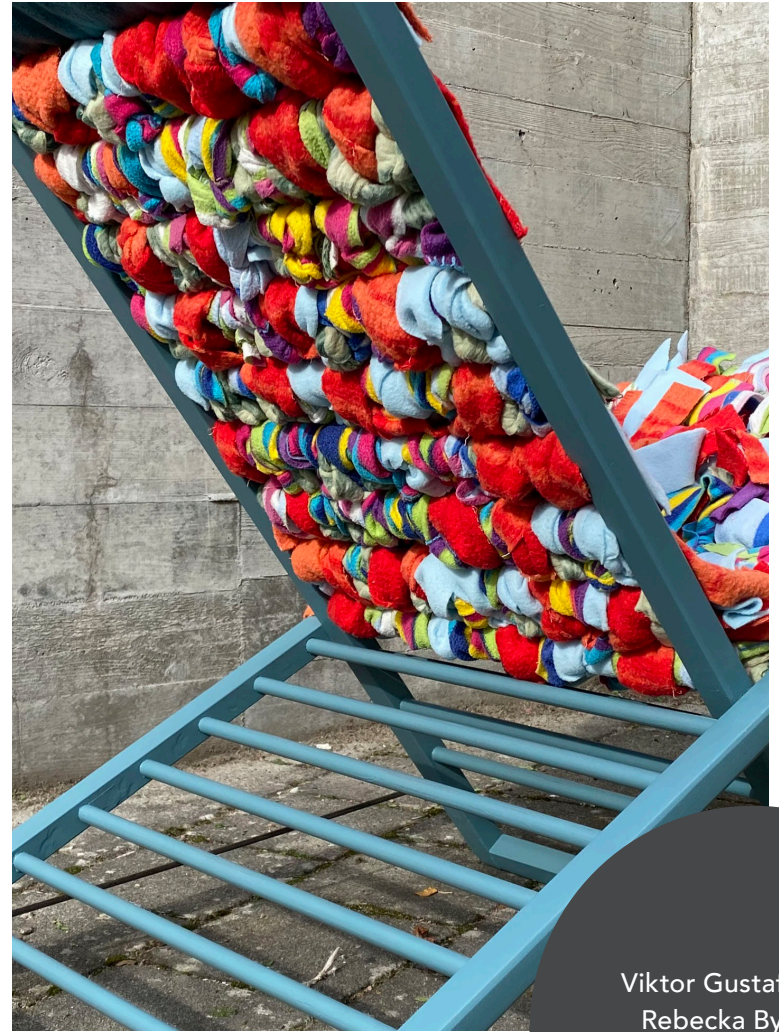
The legend about the baby and the guardian pet has endured and been reused in different forms over more than 2000 years. A provocative story about a dog who saves an infant child from being harmed by a predator, but by a misunderstanding unfortunately gets killed by its owner.

The legend has contained its structure but the roles and animals vary throughout time. The longevity of the legend is impressive and old patterns tend to return in different forms.

This is our way of reusing unwanted material, such as a baby crib, blankets, scarves and yarn. Thus extending their life using patterns and structure in a new and unexpected way.







Viktor Gustafsson  
Rebecka Bylén



# Spaghetti & Ketchup.

Have you heard about the student on Sparta who got scurvy? The student's diet consisted only of pasta. He fell ill by the end of October and died around Christmas. The doctor said: "If he only had ketchup on his pasta he would have survived."

It was the combination of seriousness and irony in this myth that caught our interest. These components laid the foundation for a playfulness and a simplicity, which got to permeate the project. The result is a creation of spaghetti and ketchup in the shape of a chair and a poncho. Simple and tasty!





Astrid Persdotter  
Linn Assarsson

**Exploring  
the Unknown.**



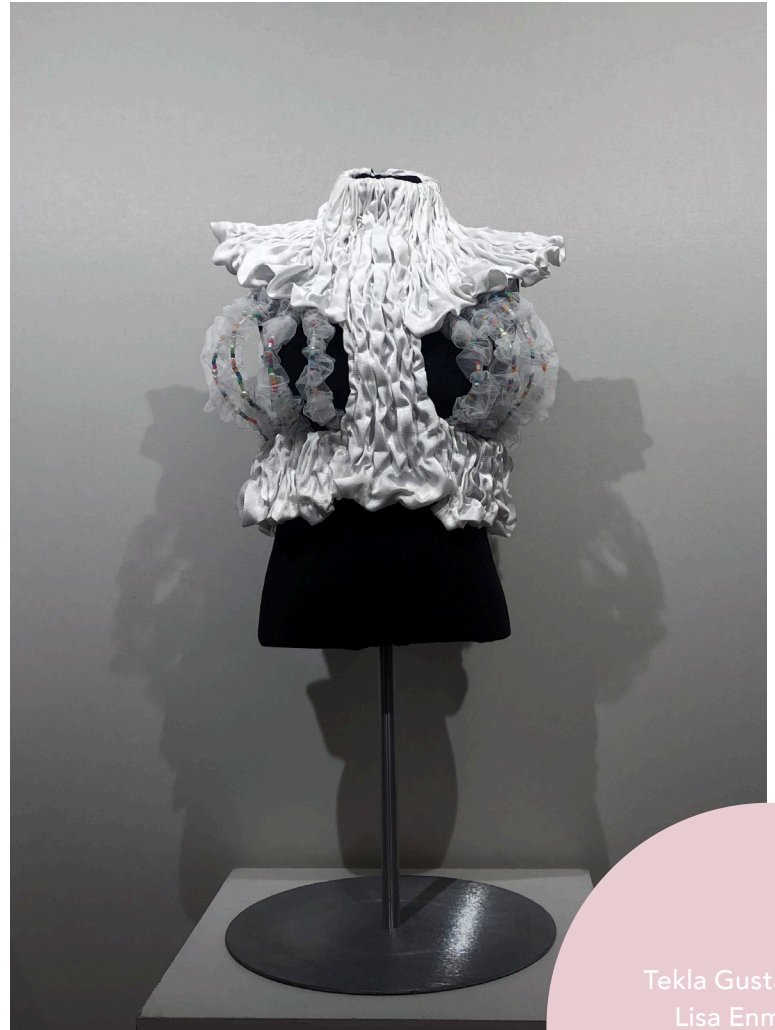
# Venus.

The possibility of life on Venus is a topic that has forever fascinated humanity. Due to it being the second brightest natural object in the night sky after the Moon, Venus has been of remarkable importance in mythology, astrology and fiction in different cultures throughout history.

The planet is named after the Roman goddess of love and eroticism, Venus, and ever since ancient times the planet has been a symbol for matters of the heart.

We wanted to, in a playful way emphasise the aspect of eroticism in our project. Our lamp aims to illustrate the imagined landscape, with its shapely and bright surface. Meanwhile, the piece of clothing represents our interpretation of the sensual beings inhabiting the planet.





Tekla Gustafsson  
Lisa Enmark



# Chain reaction.

The theme chain reaction originated in the urban legend "Sirap i håret" where one event triggers the next into a continuous chain. "Chain reaction" led to an idea where we began by showing one person a picture of one of the most used pieces of furniture, the plastic chair. This person described the chair to someone else who drew what they heard. Consequently, this drawing was given to the next person to describe and another drew. The process continued and ended up with a drawing of geometric shapes which is the inspiration for our chair.

The shapes of the chair became a pattern that was initially going to be printed on fabric. However we found the movement of light through the stencils more interesting than the pattern itself. Therefore we created a fabric partly of stencils which highlights movement and light.

Throughout the project our way of working has been a central aspect. It has been about letting go of control and allowing one thing to lead to another. To integrate the users in the beginning of the project and letting them affect the outcome is a process we find interesting for future projects.







Ebba Wågman  
Rebecka Östlund



This is no jacket.  
This is your adventure.





Adam Rydén  
William Lindholm



# Ambigram.

This chair and pyjamas always land on their feet, like a cat.





Frej Einarsson  
Filip Arkemar

# Pandemic! at the disco.

Our furniture piece and clothing is inspired by the folklore called Hårgadansen. The central theme of the story is that the devil enchanted the people to dance, one by one. This caused a dance pandemic which persisted so long that the involuntarily dancing people ultimately died. We were inspired by the idea of involuntary movement and incorporated that into the clothing. The bearers limbs are connected by ropes and strings forcing them to either move or be uncomfortable. We also focused on materials that enhance the visual effect of movement. With the furniture we went a slightly different route, choosing a design that aims to surprise the user with an unexpected movement. Hidden beneath the soft padding the triangular structure is unstable causing the furniture to shift when one takes a seat or changes their position.







Frida Bergström  
Adelie Centerstam

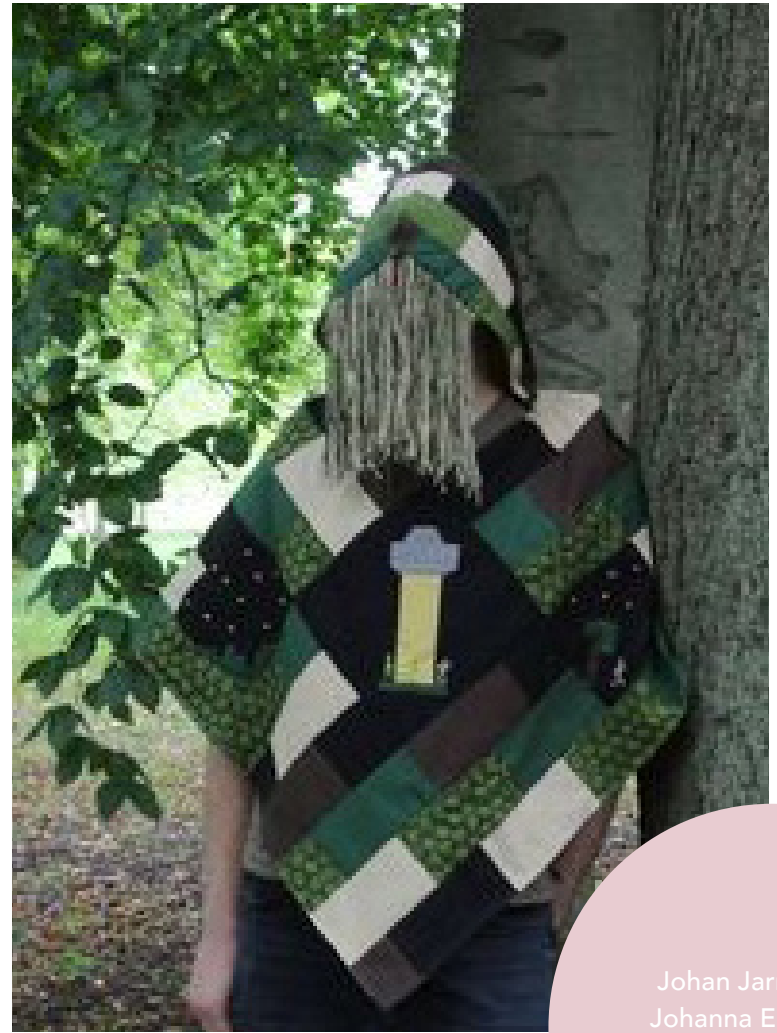
# I Beelieve.

In the year 1946 a mysterious event took place in a forest just outside the city of Ängelholm. A man named Gösta Carlsson claimed that he witnessed a UFO landing when he was taking a walk in the forest. The aliens seemed friendly and even gave Gösta a gift. He received a recipe for a medicine made from pollen. This medicine made him rich and he became known as the Pollen King.

We made our lamp to resemble a UFO floating in the air and we took a lot of inspiration from nature's pollen collectors, the bees. The hexagonal pattern of the bee's honeycomb structure is repeated throughout the lamp and the dark golden colour is reminiscent of honey.

The garment is a poncho consisting of a patchwork with colours of the forest as well as motifs describing the events of the urban legend. You can also find the hexagonal shapes from the lamp throughout the garment. The face cover obscures the wearer's view of reality, just like Gösta's probably was when he claimed to see aliens.



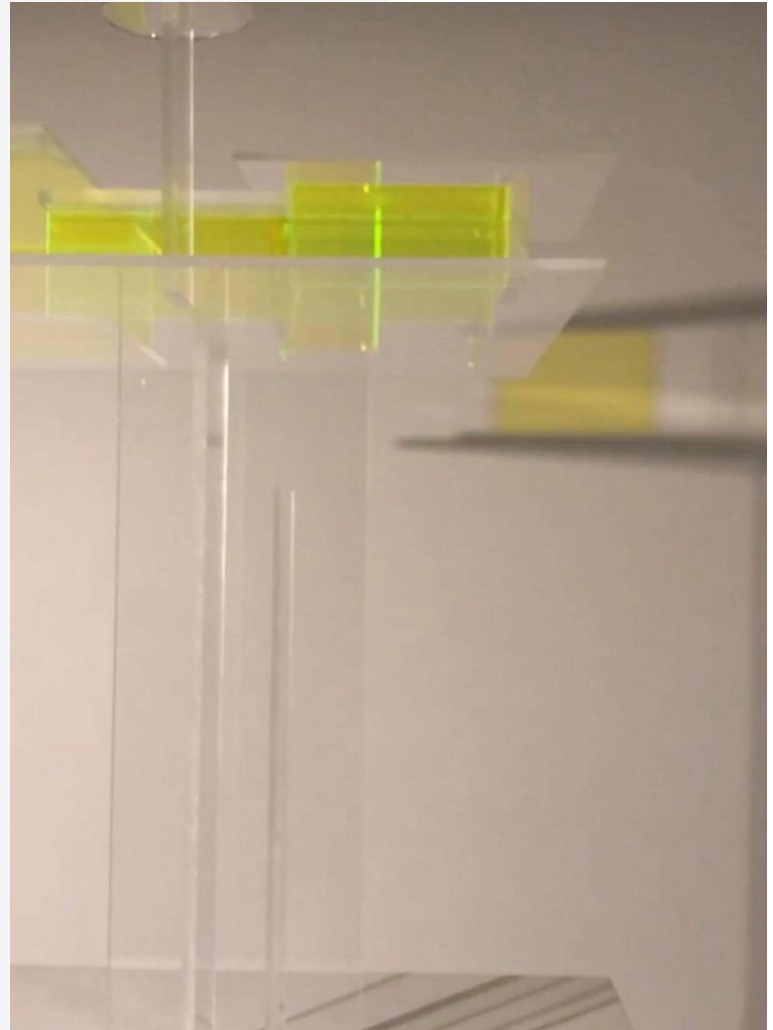


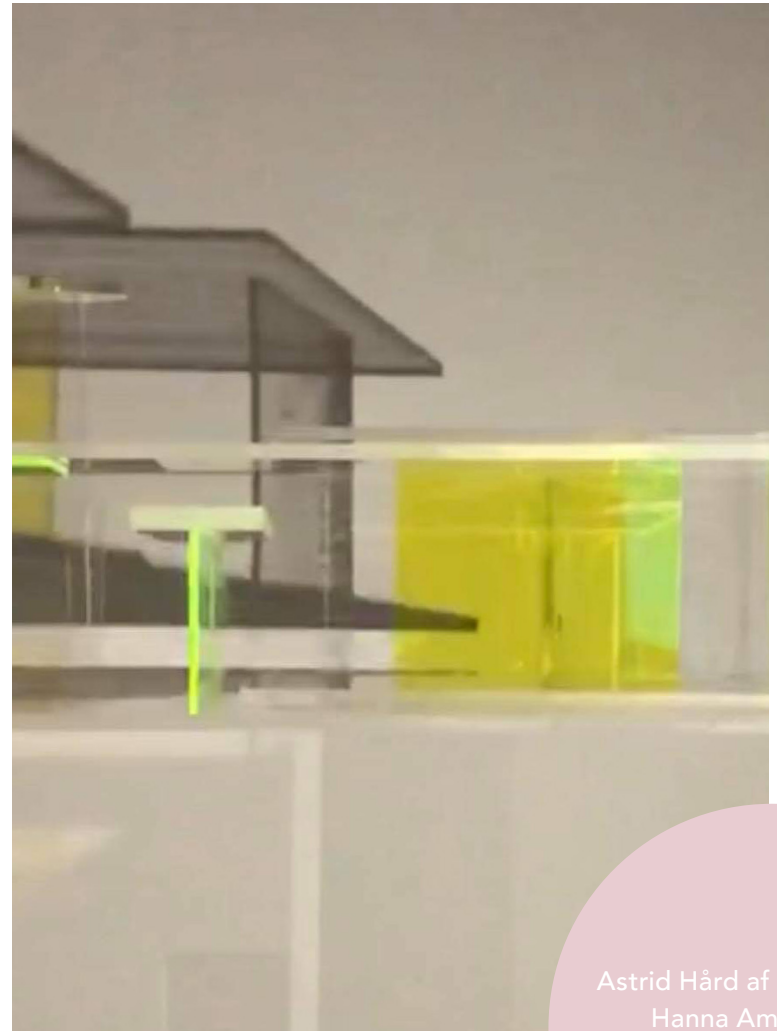
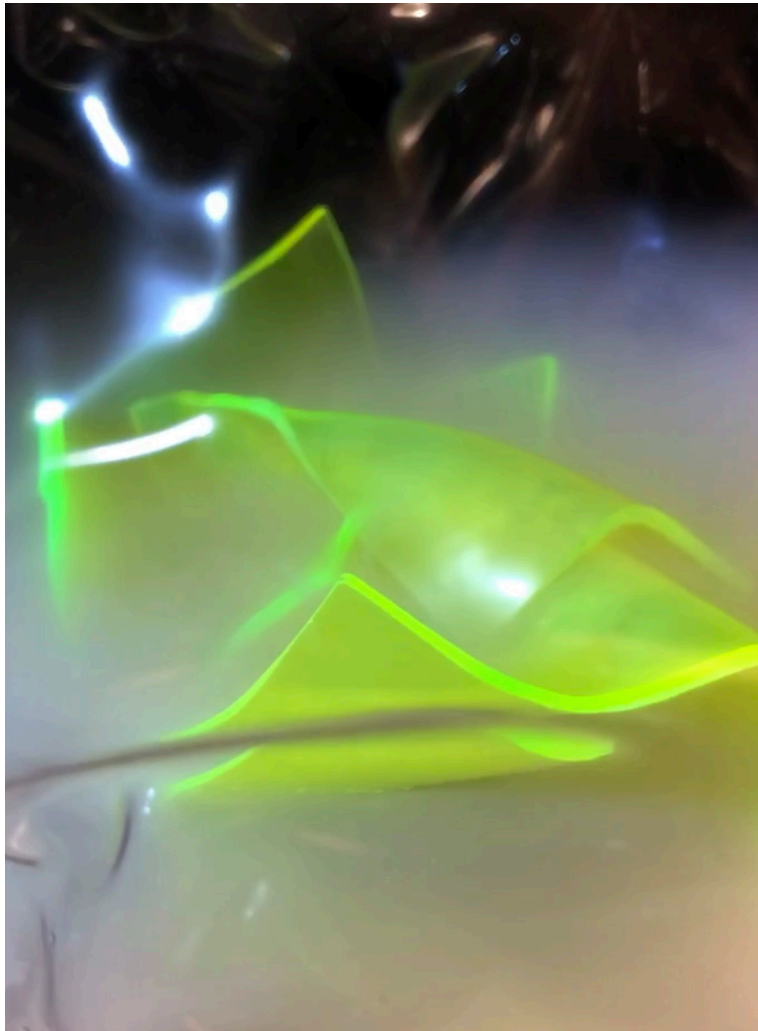
Johan Jarneklo  
Johanna Ericson



# Floating focus.

The curiosity of the unknown. In order to understand our surroundings we need to actively search. Even though there might not be a precise answer, we can find perspectives we did not know existed. By adding one layer after another it paints a floating visual experience on its surroundings. The material possesses a quality of duality as it builds itself up and at the same time tears itself apart. The formation of clouds causes an optic illusion that triggers the belief of external life. A constant change that you can not grasp. Like the smoke, a way of capturing the essens of the lawless movement of something we can not explain nor touch. How every moment is unique. The photograf as a proof. Without that, it is almost like it never existed.





Astrid Hård af Segerstad  
Hanna Ambuhm

# **Conspiracy Theories.**



# It's all good baby baby.

Did you know? My co-workers uncles ex-wife's niece's classmate's dog read an article on the internet by a scientist who proved that rising levels of carbon dioxide in the atmosphere is not a problem for the environment. The trees need carbon dioxide right? The greenhouse-effect is just a good thing, it makes the forests grow! Even the President of the United States says this is true, I promise! We should not trust scientists who tell us we are a danger for our own planet. And those solar panels... they just steal the sun's energy away from the trees around them, some even say they give you cancer! We should wear some kind of protection for that. And besides, it's been freezing outside lately! What the hell ever happened to global warming?? We should not trust anything those scientists say or do, we have nothing to worry about! So here, have a seat, just relax! It's all good baby babyyyy





Tove Larsson  
Åke Henriksson

# Spencer.

It is big. It is vicious. Some say it weighs thousands of pounds. It rules the world beneath the city, dwelling deep in the darkness of the sewers. Without impediment it continuously consumes human waste and grows larger.

It is the entity that supposedly infests New York City's sewer system, slithering through the bowels just under the street level, feeding on scraps and rubbish and terrorizing sewer workers armed with guns for self-defence. Some sewer workers have demanded and even been granted hazard pay.

The New York Police Department has assembled a new special unit to investigate the matter.







Linus Josefsson  
Omid Mirzaie

# The Goatman.

The Goatman (getmannen) is an urban legend born on the internet, a so called creepypasta. By imitating the voice and appearance of people you know the half-man half-goat hybrid lures you out in forest. Similar myths like the Skin-walker in Navajo culture and Skogsrået and Huldran in Sweden describes the same unknown perpetrator taking a different form to gain your trust by pretending to be something it's not. We wanted to explore the ambiguous nature of these myths by creating elements of surprise in our pieces. Some things are not what they seem to be upon first look.

Present meets past through our choice of material and motifs. Wool and pine glances back at the history of verbal dictation in Swedish folklore through generations. Motifs inspired by traditional folk embroidery as well as modern storytelling and urban myths connects our history with the present.







Alice Eckerdal  
Mathilda Qvennerstedt



# Birds aren't real.

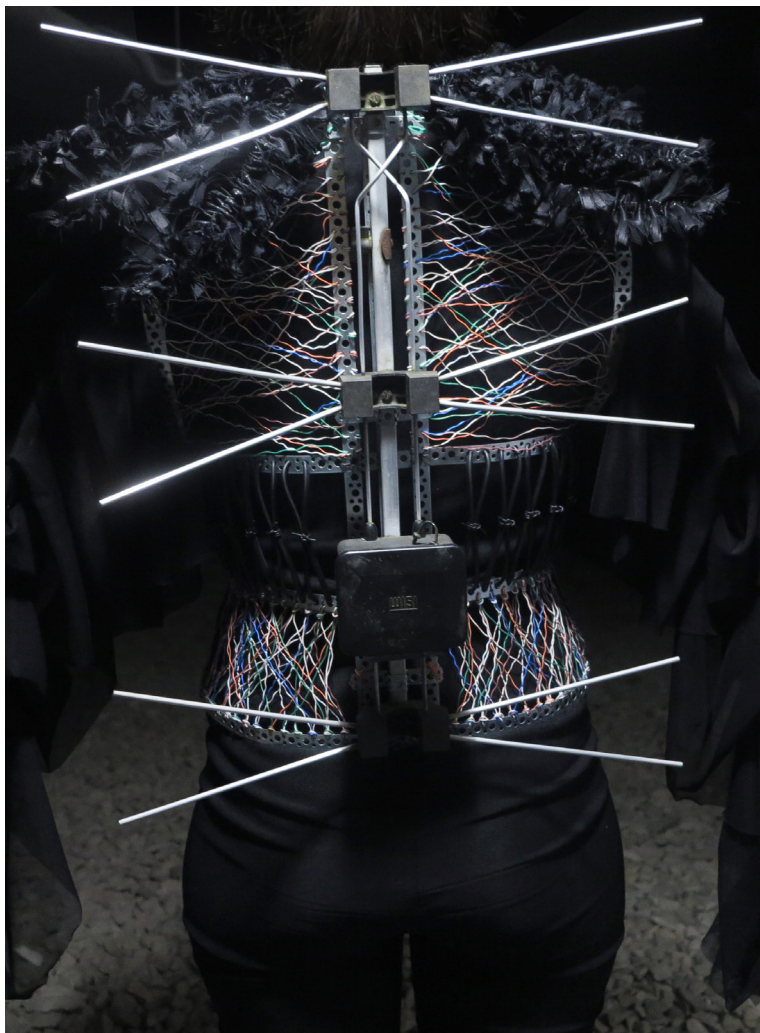
Birdwatching goes both ways.

Birds aren't real is the name of a movement that claims all birds have been systematically collected by the government and exchanged with robot replicas sent to monitor the society. This conspiracy theory is based on the fear of constantly being watched; something that nowadays may not be too far from the truth.

When creating the furniture piece, we wanted to bring out the uneasy feeling of being watched. This resulted in a lamp that can sense the viewers presence and lights up when you approach it.

In the clothing piece the textile parts are inspired by the soft plumage of a bird. Underneath the puffiness, the true robotic nature of the "bird" hides.





Alva Villebeck  
Klara Fagerström

# Is my phone listening to me?

My friend once told me about this book by folklorist Bengt af Klintberg, *Råttan i pizzan*. A few moments later, when I pulled out my phone, the first thing I saw was an ad for this book. A book I had never heard of before. So ... is my phone listening to me?

Social media platforms are regularly accused of tracking their users in different ways. The collected data is then used by corporations and governments to control our behaviour. Supposedly, it's possible to create an account through these platforms without being constantly tracked. But if you want to use the service properly, you have to agree on its terms and conditions – without exceptions.

The furniture we've designed is possible to use as a small table. But if you want it upright as a chair, you have to agree on putting on the garment and strap yourself to it. Through the materiality we seek to emphasize the feelings of being exposed and detained.







Tiam Khayyami  
Elias Duvner

# Gratitudes.

## **Architectural Design Process and Prototypes**

Big thanks goes to our deeply dedicated teachers: Lars-Henrik Ståhl, Marit Lindberg, Martin Svansjö and Helle Robertsson.

We would like to give a big hug to our friendly and supportive workshop instructors: David Eriksson, Peder Karlsson, Carl Nilsson, Philipp Aussem, Samuel Norup and Charlotte Karlsson.

The theme of the course was introduced through a series of inspiring lectures by Bengt Af Klintberg, Akane Moriyama, Stefano Santilli and Anna Wahlöö.  
Great stuff!

We are also grateful for the opportunities we were given to display our pieces at Skissernas Museum in Lund, at Lund Architecture Film Festival and at Stockholm Light and Furniture Fair.

We would like to thank Jonas Brasjö Albin and Helene Sveningsson for all the help and guidance with regards to the exhibitions!

Lastly we are incredibly happy that our course managers were able to adapt this course to be completed in a successful fashion despite the prevailing pandemic.

