



FILM från till FORM

Från film till form

A design project by architecture students in Lund 2019

Second-year students at the Lund School of Architecture have explored different ways of translating movies into furniture and wearables. In this catalogue you'll find their interpretations of the movies Tokyo Godfather, Victoria and Amatörer.

Från film till form

Exhibition catalogue for Stockholm
Furniture & Light Fair 2020

Lund School of Architecture
www.arch.lth.se

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Layout:
Tova Laurell, Emilia Lindgren,
Elin Vilhelmsson, Elsa Schröder,
Hanna Xu

First edition, first print
Printed at Media-Tryck
Sölvegatan 14, Lund



Svanenmärkt trycksak, 3041 0903

Introduction

During the 2019's course of Architectural Design Process and Prototypes, the second-year students at the Lund School of Architecture have explored different ways of translating movies into furniture and wearables.

Movies have countless ways of mediating stories, for example with their urban context, which have been the starting point for this project. Based on the movies Tokyo Godfathers, Amatörer and Victoria, the students have sketched and realized prototypes in scale 1:1. The results are presented in this catalogue.

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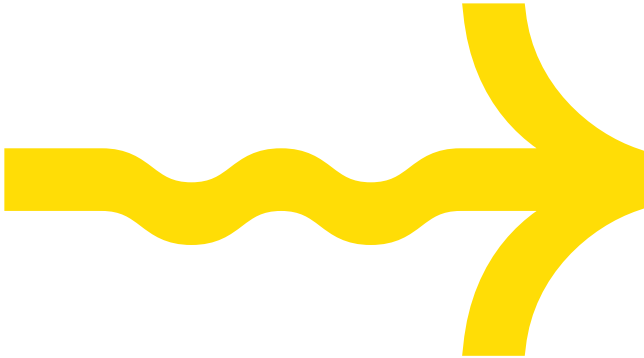
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Tokyo Godfathers

Japan (2003)

An infant is found at a garbage dump on Christmas Eve by the three homeless people Gin, a middle-aged alcoholic, Hana, a transgender woman and former drag queen, and the teenage girl Miyuki who ran away from home after an incident with her father. We then follow them through a rough and unwelcoming Tokyo in the search for the infant's parents, and along the way find out more about their previous lives.



Trapped on the margins



Tokyo Godfathers



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Johanna Adlerton

Amanda Angelhag

Drawing inspiration from homelessness and how the city is perceived by people on the margins we asked ourselves: What do you make of urban spaces when they are all you have? Urban landscapes often create left-over spaces that become meaningful for people without permanent homes, which they adapt after their needs.

These needs can have both a functional value but also an emotional. What we saw, in the film, was how people turned harsh environments into bearable places – a concept we incorporated in the process of making our furniture.

As homeless, one is constantly exposed to the urban environment. Like clothes the city becomes something near your body from which you are not shielded. With our garment we wanted to illustrate how the city would feel to move around in. Being vulnerable, trapped and uncomfortable.

Temporära möten



Tokyo Godfathers



20



Tobias Allard

Timothy Riseley Randers

This project is inspired by the movie
Tokyo Godfathers.

The main concepts of the project
revolved around different characters
meeting, temporary situations, and the
reuse of materials.

Förfall och åter- uppståndelse



Tokyo Godfathers

24



Tim Anderberg

Ida Lindberg

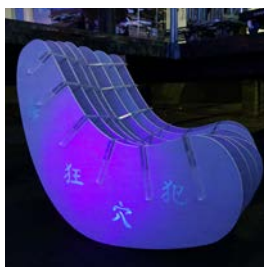
Breaking and putting the pieces together, falling and rising once again... Misery, oppression, struggle against the norms of society, but also inventiveness, enterprise, loyalty and humor.

The life as a homeless on the streets of Tokyo is portrayed in Satoshi Kon's Tokyo Godfathers. Inspired by the impression of the human body, and the dusky color scale of the movie, we have worked with two contrasting expressions.

Skenet bedrar



Tokyo Godfathers



Emma Bertlin

Erik Edfast

Skenet bedrar is an interpretation of the personalities from the characters in Tokyo Godfathers.

Our concept is based around how different views and angles change the interpretation of the objects.

How actions and time changes the way we look at things is an important aspect of understanding and not judging too quickly, as things may not always be what they seem like.

We tried experimenting with how different colors and materials would appear depending on the viewers position. Taking it a step further we tried the effects of UV-light to furthermore display varieties in objects depending on certain lights.

Tokyo Godfathers

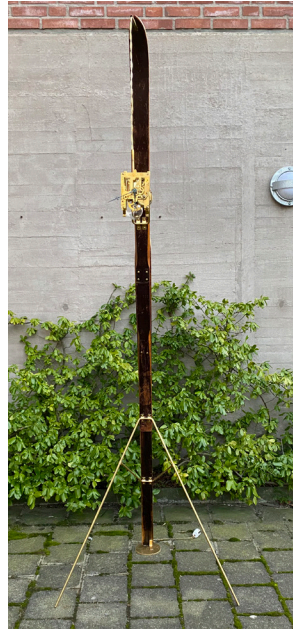
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Kintsugi



Tokyo Godfathers

32



Louise Hedberg

Hanna Klang Coady

Kintsugi treats breakage and repair as a valuable part of the history of the object, something to highlight and begild. It springs from Wabi-Sabi, which values the flawed and imperfect.

Our process emanated out of collecting things intended for disposal, reevaluating the way we view them. Like our homeless Tokyo Godfathers protagonists, the have character and value, but have been consigned to the sidelines of everyday life.

Gin is worn and chipped, stalwart and intelligent. He is the backbone, the leading light, and the logic.

Hana is magnificent and flamboyant, male and female, forceful and delicate. She is the warrior and the mother figure.

Alone they are curious characters.

Together they heighten each other to a peculiar beauty.

Tokyo Godfathers

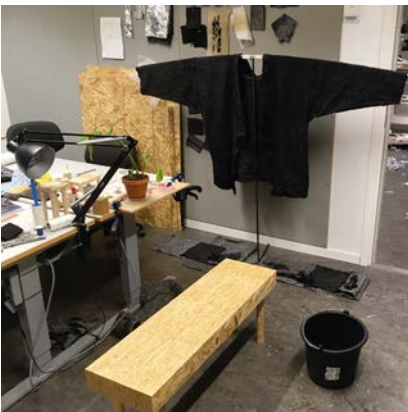
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Råmateriel



Tokyo Godfathers

36



Mattias Hammar

Gustav Sjöberg

The inspiration is a scene from Tokyo Godfathers, where you are invited into the home of an old homeless man who seemingly lives a poor but creative life.

The bench is intended as a low workbench, to be used by kneeling or sitting cross legged on the ground. It is constructed using sheets of oriented strand board laminated to form solid blocks of wood, that are worked into shapes and processed from a rough state to a smooth shiny finish, leaving a homogenous surface with a marbled appearance.

The garment is designed as a layering concept patterned after japanese workwear. A padded vest acts as a warm outer layer and the jacket underneath is equipped with a big utility pocket. The material comes from recycled transit blankets, which by its mixed fibre composition enabled for constructing the garments exclusively by bonding with heat using a custom made iron tool.

Tokyo Godfathers

38

Mentsu



Tokyo Godfathers



Clara Karlsson

Emelie Winberg

In Japanese culture, it's very important to not lose your "mentsu" which is like losing your prestige or honour. As a homeless it can be very hard to keep this facade up.

In this project we have focused on creating products out of simple and cheap materials. We also wanted to celebrate the Japanese culture by incorporating traditional techniques, such as weaving and shou sugi ban (wood burning).

The cabinet was inspired by a shopping cart as the life on the streets requires a storage solution that is movable. Our garment, made out of tarpaulin and old jeans, can be transformed from a blanket to a modern kimono depending on your needs.

Bortkastat & upphittat



Tokyo Godfathers



44



Elin Persson

Tova Sinobad

Community is the keyword that our project has revolved around since the beginning. The three main characters in the movie live together on the street as a small family, despite their very different personalities. They have, for various reasons, been excluded from society, but they have each other.

Considering the life situation depicted in the movie, our concept has been to make something new from materials that has been thrown away. The furniture consists of three secondhand chairs which each reflects the main characters in both form and color. These are connected by a new common seat that enhance the community of the characters.

From recycled fabric and a bunch of different techniques, we have created a garment that will give the feeling of multiple layers in a patchwork aesthetic. To keep one warm during a cold night.

Amatörer

Sweden (2018)

A German discount chain announces that they are considering the small industrial community Lafors as the next location for one of their mega stores – a thrilling thought to the municipal board. To improve their chances, they decide to make a commercial to better the image of the community. In order to save money, they assign the task to a middle school. The teenage girls Dana and Aida take this mission very seriously and start filming immediately, with the intention to show all sides of Lafors. Both good, and bad.



Amatörer

Amatörer



Amatörer



50



Iwar Agger

Anton Axell

Our design process started at the same environment that Amatörer takes place, a Swedish small town.

There we collected elements that became sketches and finally objects. The feeling we wanted to remain during the project was the same as the main characters in the film, Aida and Dana, had when they without any experience of filmmaking created a 5 hour long commercial film for Lafors municipality - happy amateurs.

Amatörer

WOOH DANG 168



Amatörer

54



Teodor Edvinsson

Melker Eriksson

In the same way as the local politicians of Lafors in the movie *Amatörer* told an enforced and beautified story of their city through their commercial we wanted to embellish everyday clothings to deprive them from their association to common people and force them into uncomfortable extravaganza.

The armchair and the bathrobe that form WOOH DANG 168 are made by abandoned and undesired pieces of clothing that we've received from friends, a bowling center in Staffans-torp and different thrift shops in Lund and Malmö. In that way, the project is also raising questions about the worth(lessness?) of materials that no longer can serve their original purpose.

Amatörer

Braids and curves



Amatörer



58



Jennie Kohkoinen

Hanna Stigenius

Initially our project was inspired by the relationship between the town and the surrounding nature portrayed in the movie. Both the dress and the chair encloses the user with their rounded shapes.

Early on, we discussed how the same material can be perceived differently in different contexts, and how the appearance of materials can be enhanced when used together. That inspired us to design a chair consisting of both concrete and wood, both as a symbol of the town and the surrounding landscape but also to portray the contrast between industry and craftsmanship.

The craftsmanship was prevalent in our garment with its many braids, while the weight and thickness of it makes it durable and lasting, just like the town. The colour palette of the dress was inspired by collages we made based of different scenes in the movie.

Amatörer

Molnkonstruktion



Amatörer



62



Emilia Lindgren

Kåre Neergaard

We have focused on the terms filtered vs. unfiltered, which originate from the two portrayals of the village Lafors that is presented in the movie. The unfiltered is symbolised by the untreated wood and the visible construction of nuts, bolts and wires. The filtered is represented in the way we have given shape to the paper, and that we've used this simple material to create something romanticized and dreamlike.

We were also inspired by a scene in which clouds consisting of dish soap foam is floating all over the local square. We interpret the clouds as a symbol of visions that go way beyond the little community, but also of the possibility of shaping your own future, no matter if you're dreaming of a life within or outside of the village. The jacket is something you could wear for this scene – the paper won't protect you from the clouds, but that in itself is not a problem.

Victoria

Germany (2015)

Victoria recently moved to Berlin and is thirsting for new experiences. One night, she encounters a group of four guys outside the club. It all seems harmless when she first decides to string along with them, but before she knows it the situation has intensified dramatically and is beyond control.

The film takes place in real time during that night, and was shot in one take with improvised dialogue.



Victoria

Encounter and intertwine



Victoria

68



Katarina Ahnborg

Tuva Nordström

Bryngemark

Victoria on scene in the Berlin underworld causes anxiety, stress and fear to the viewer of the movie. The contrast between her and the streets is significant and she seems misplaced.

In the beginning of the movie, the relation between Victoria and the Berlin underworld seems very casual, playful and easy. A simple encounter between her and the everyday happenings of the streets – there is no commitment. Towards the end of the movie, her relation to the underworld has become irreversible. Victoria is involved to the furthest extent, and the two contrasting characters have intertwined.

The relation between the materials used changes from the bench to the vest, from the casual encounter to being fully intertwined.

Victoria

Underground clash



Victoria



Zakaria Alamiri

Jacob Gullander

Various contrasts in our creative process have led to discussions about a concept that creates a relationship with the environments in the film.

With a sense of underground atmosphere, we have chosen to work with hard materials that are raw in their shape. We want to create a connection to the harsh environment and the charged encounters that occur in the underground world.

The furniture is an idea where three different materials meet and a chair is created in the center. The chair rises from the ground with a concealed bottom. The hoodie symbolizes the underground world with a hood to integrate its identity and a front to hide the criminal countenance.

In both prototypes, we have worked with materials and their inherent texture. We have experimented with different patterns and angles to create mysterious meetings.

**Say yes.
Play along.**



Victoria



Laima Dalsjö

Annika Frankendal

Say Yes. Play along. deals with the theme of disinhibition, decadence and degeneration in the movie *Victoria*. It's about the way deliberate choice links with improbable chance, forming a chain of events that seem to form a mind of its own.

Say yes. The sofa shapes a build-up: the thrill of the unknown, the joy in the danger, the allure of pending disaster. It overflows its own borders, shiny and squishy and slightly obscene. The freedom of the unhinged is tempting, but also temperamental.

Play along. The shirt represents the manic attempt at damage control when the point-of-no-return is far behind. When freedom has turned to prison, you are left trapped, gasping for air and clawing for a glimpse of light. Your only options are to give up, or to play along and fight for the chance of a happy ending.

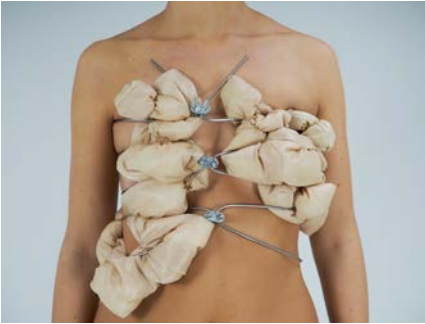
Victoria

Bära eller brista



Victoria

80



Clara Engvall

Jenny Svedberg

The fabric in this project represents Victoria as a character. The fabric of the chair symbolizes how she tries to grasp and become part of a context that feels foreign to her. How she is about to fall but desperately holds on. The frame represents the context she aims to be a part of; the rough scenery of Berlin and the unpolished group she encounters.

Victoria is a character who goes along with anything. With increasing anxiety and chest tightness, we ask ourselves when she is going to oppose. Victoria never does, instead her actions escalate until she crosses a line, which is represented in the garment.

The question we ask ourselves throughout the movie and hope to evoke amongst observers of the project is: How will it last? Will Victoria make it? Is the chair going to break?

Unsettled appearance



Victoria

84



Alexander Falldén

Filip Lundquist

Centering on the illusory stability of the present, the appearance of both furniture and garment are contingent upon the choices of any interacting subjects. Inspired by the one-shot approach mastered in Victoria the presented works represent the consequence of exploring and embracing the uncertainty of things to come.

Victoria

Sunday Clubbing



Victoria



88



Petter Fredriksson

Emanuel Grahn Nobring

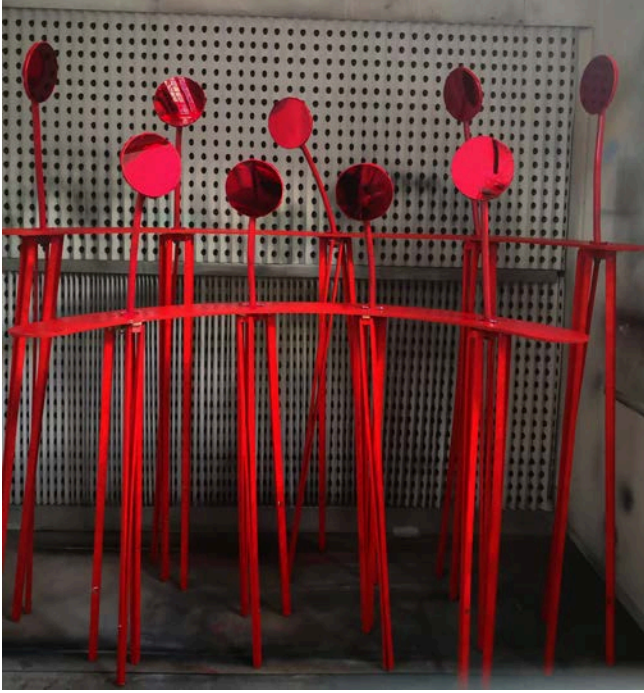
Sunday clubbing is a lifestyle in which someone is stuck with a dead-end job, and where the only joy in life is in the heavy partying that happens during the weekends. The party starts Friday evening and ends in the early hours of Monday.

The theme is expressed in a chaise lounge and a vest. The chaise lounge is often associated with psychotherapy where it was commonly used by therapists during treatment. This has been paired with the distinct pattern found in the Berlin U-Bahn to express the mood one might feel on a bus or train heading home after a night out.

While the vest might be your ticket in the line to the club it is also fitted with a hook to provide support for when your legs give in from three nights of raving techno.

Victoria

Shedding



Victoria



92



Meis Joda

Maria Xu

Victoria undergoes an identity evolution throughout the movie. Her life as a competitive piano student was controlled, which made her eager of breaking free from her past. Her rebelling takes shape when she decides to set herself in threatening situations, by taking that direction a hidden part of her personality comes to life.

Our pieces want to represent the hidden identity found in both Victoria and us viewers. Living in a society where we are ruled by our surroundings, there's little freedom of revealing our true selves.

The repetition of circular mirrors should reflect the different parts you have not yet discovered about yourself, while the garment showcases a molting phase, of how Victoria like a snake shedding its own skin is letting go of her past self. The color red highlights the intensity of the emotions that Victoria experience.

Victoria

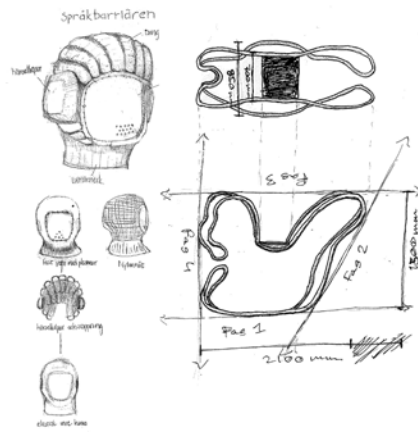
Katalys



Victoria



96



Fabian Johannisson

Felix Teneberg

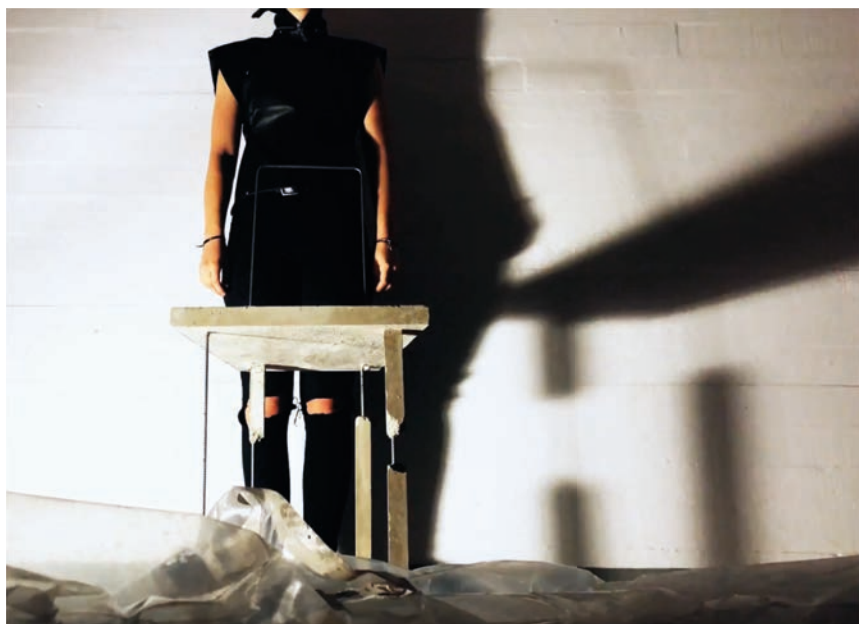
In our pieces we wanted to capture the events of “Victoria” and the factors that caused – or catalysed – the story.

In our furniture piece we wanted to reflect the four stages we found in the film. The table can thus be rotated to four different positions which vary in functionality and expression to signify the behaviour of the characters and their surroundings.

A great factor in the film’s storytelling is the language barrier between the men and Victoria. In our garment we emulate this through the mask’s integrated earmuffs which complicate the communication with the surroundings. The visor’s blurry transparency and the sandbags aim to recreate the disorientation and absurdity of the main character’s journey.

Victoria

Trust me



Victoria



Amanda Lagerqvist

Derya Ucan

Streetlights light up your path.
You are exploring the city.
You trust the city.

In the middle of the night.
You are far from home.
You turn into an alley.

It gets darker.
The shadows surround you.

You start running.
The city is closing up on you.
You run faster.
You lose your breath.

You stop in your tracks.
You can not breathe.
You are not allowed to breath.

It's a trap?



Victoria



Tova Laurell

Matilda Lundqvist

It's new. You crave it. The unexplored, a clean slate. Drawn into the unknown simply because you need to get away. And that first step makes it feel impossible to go back. It's not a choice because you finally managed to escape.

We chose to interpret this theme in the movie by making the furniture and wearable interactive. The garment, Victoria, is drawn to the unexplored, the chair. The chair appears unsteady and fragile. It's clear that if you sit down you will fall back. It makes you curious. The seat and back is covered in velcro tape and so is the garment. They are opposites yet they attract, they are drawn to one another. If you turn the coat inside out you will not get stuck if sitting down. It's your choice.

So, is it a trap?

Victoria

106

Alter-ego



Victoria



108



Emelia Lindblom

Erica Stensson

- "A second self", a person with two identities.

Our inspiration has its focus in the intensive meetings that take place between the characters. How they interact with each other and what similarities and differences exist between them. But not at least how all people can have several sides of themselves, several versions that may only come to life in certain circumstances.

The design language is a combination of angular and round, this to symbolize different personalities of individuals and how their interaction forms a whole. The soft geometric shape is transferred to the high collar and voluminous sleeves. The stripes reinforce sharp corners and straight lines.

An exploration of meetings between individuals through contrast, volume, asymmetry and rhythm.

Victoria

Hit and run



Victoria



112



Vilhelm Lizell

Elsa Karlsson

Ottilia Österström

The choice of shooting “Victoria” in one continuous take is what makes this film so breathtaking. It raises the stakes and brings authenticity into the story. “Victoria” is a mental roller coaster with many turning points, progressively getting grimmer over the course of the seamless shot. This is what inspired the design of our table - the high stakes of casting this complex shape in concrete with only one attempt. The moulding process allowed unexpected imperfections to appear along the surface, just as the turn of events shape how the characters end up.

Having the furniture represent the distressing events of the story, we wanted our garment to be a protection against the strain the film causes. A feeling of being embraced and taken care of: A soft and warm jacket to work as a shelter, a barrier between you and the world.

Continuity



Victoria



116



Nadía Helga de Montgomery Therese Jochelson

What makes the movie Victoria different from most films is that it's taken in one continuous shot, which inspired us to work with continuity in our project. We also focused on the character development.

The lamp is made with the Berlin nightlife in mind. We chose a typical black-light as a symbol for the club culture. Approaching the lamp you get the feeling of being in a club, cramped in the crowd of people. The foot of the lamp has a line that is continuous, with different directions.

The garment is composed of two contrasting pieces that work individually as well as together. The top piece is a simple plastic poncho that we bought and re-invented. Underneath is a black fabric poncho that is sewn together with a visible stitch. They are corresponding in shape, but different in personalities. When the lamp turns on, the garment changes with it.

Temporär frihet



Victoria



Nora Nordin

Elin Vilhelmsson

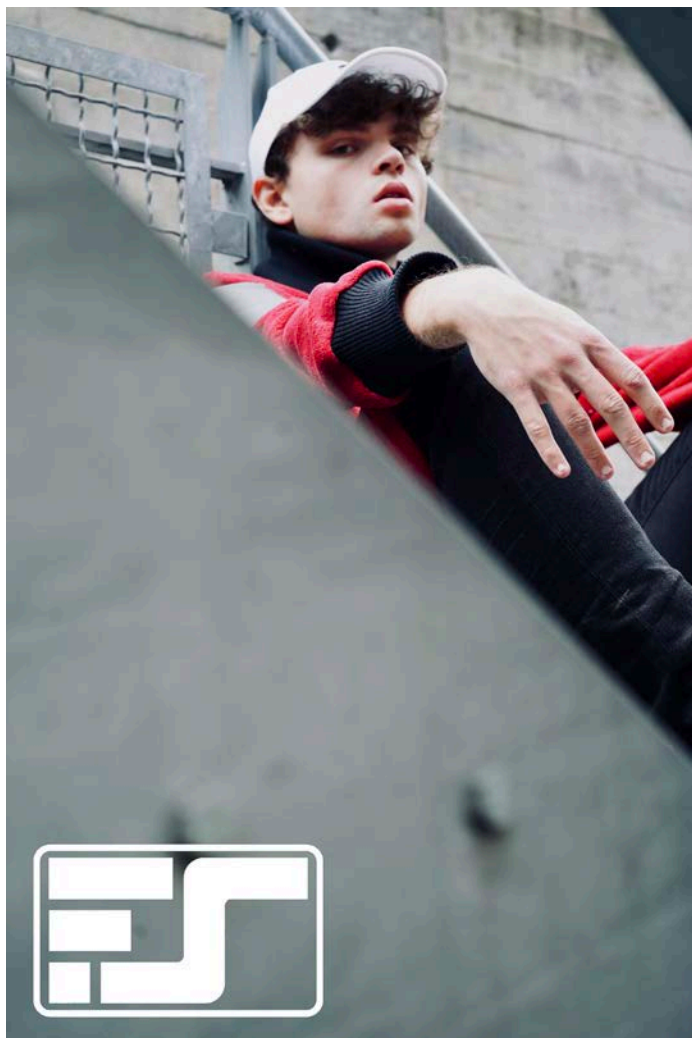
The feeling from Victoria was that the characters were thrown between two different state of minds. From happiness and freedom, where they lived after their own rules, to be thrown into the tough reality with laws and consequences. We used the temporary freedom they were in, to develop our garment and furniture upon.

The chair is demountable and can be carried with. It symbolises the flexibility and freedom that the user has of where to use it. The decision to make it fully out of metal was inspired from a rooftop scene. The cushion made of bubble wrap connects to the temporary and makes the comfort time limited.

The coat that transform to a hoodie symbolises how the freedom is temporary. As a coat it is light, and the loose threads makes it fragile. But as a hoodie it becomes dark, tighter and less fragile.

Victoria

Fake street



Victoria



Rikard Ostrand

Erik Regen

FAKE STREET® is a business-conglomerate operating in design, clothing and furniture. The company derives from street romanticism and the iconography and philosophy of the street, but without compromising on the comfort and safety of one's home.

ATRAPP® recreates an exterior staircase in a comfortable, modern and interior setting. A steel-frame, industrial textiles and asymmetric form creates a dynamic multi-functional furniture, promoting simple resting, long-term sitting, and social interplay.
27.990:-

FS COAT is a housecoat in training jacket- and tracktop-style, complete with zipper, wristlets and details in rubberized cotton and reflex material.
1800:-

FS CAP is a tennis inspired cap with a hand-embroidered FAKE STREET® patch, metal strap and sport visor.
500:-

Tension | Release



Victoria

128



Anton Pettersson

Elsa Schröder

In one take, we follow a person's attempt at coherence. A venture between five people's happiness and misery is played out within the Berlin cityscape.

A plastic bag, filled with money, gets the leading role and acts as the common thread that unites and pulls apart. Desperately she is crawling through endless sleeves, constantly in relation to the plastic's fragility. PVC-tubes meet metal rods and are set in motion. She is in free fall but at the same time influenced by her context. Involved in a situation in which she chooses to remain.

Like two objects that merge and disintegrates, an entirety is created that we call Tension | Release.

Victoria

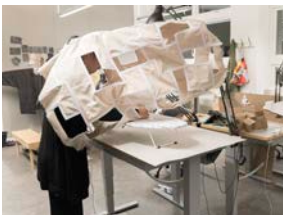
Hang with me



Victoria

5 Amerkanishöbler

4.



Ossian Swahn

Hanna Xu

Victoria is a new Berliner dreaming of the Berlin life. One night, she meets an authentic Berlin gang who reach out their arms for her, like the helping chair reaches out its backrest. They embrace her like she is one of them. However, the support and comfort she feels is temporary and unreliable. When the night is over and the Berlin gang disappears, the support is only left as an illusion.

The vulnerable social situation Victoria lives in is expressed in the garment. Lost and captivated in loneliness, longing for all sorts of human interaction. The dysfunctional form of the cape makes it hard to have a normal interaction with people. The placement of the holes give her arms no obvious way out. Victoria always have to find different ways to connect with her new German neighbours.

Thanks to ...

A big thank you to Marit Lindberg, Helle Robertsson, Stefan Santilli, Lars-Henrik Ståhl and Martin Svansjö, for a fun and rewarding course, and for all the support and good advice throughout the process. Thank you David Eriksson, Peder Karlsson, Carl Nilsson and Philipp Aussem, for your positive attitude and patience in the workshops. Finally, we want to thank the creators of Tokyo Godfathers, Amatörer and Victoria, for the movies that gave inspiration to our projects.