



Ingmar Bergman



### "Take a seat, make yourself at home"

Think about the word home, what does it mean to you?

Ingmar Bergman visited Fårö for the first time in 1960, the moment he set foot on the island he described it as having found home. Fårö became Bergman's home for the past 40 years and we have been inspired by the atmosphere of the island. The seat that resembles the swelling waves, the fishing cabins with its net, the added dimensions that will symbolize the safe place to settle in.

The Hammars armchair is made of birch and in order to create a natural feel and to protect the environment, we have chosen to make it free from metal fittings and plastic.

What about Fårö caused Bergman to experience the feeling of finding home? Perhaps the tranquility of Fårö by the sea, among the rocks

Hammars: Niklas Gran and Malin Morelius

and the sparsely pine forest, was a substitute from Stockholm and Munich's vibrant city life. And what did he value in the meaning of "finding home". What do we really value in the word home? Is it the house, the location, the profession, the feelings or that special person to lean against when the sea blows storm? Perhaps it's a combination of all parts.

Wherever you are in life, we want you as an observer to take a break, lean back in Hammars, and reflect about what home is to you.



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We would like to thank: CEOS, Steelnova, Ludvig Svensson, Addema, Carpenter Sweden



### "One who has lived in lies, loves the truth"

The background, vision and intent of our project is to interpret Ingmar Bergman from a psychological perspective, primarily through his relationship with his mother and how it affected his life and career. His childhood was characterized by fantasies, lies and deceit according to himself.

When Ingmar was four years old, he got a sister named Margareta. A sister who, according to Ingmar himself, took the mother's attention from him and his brother. This created an envy especially at Ingmar, which has followed him through much of his life.

We found inspiration for the project mainly in the film Persona, which, according to our interpretations, refers much to the relationship between Ingmar and his mother.

"I showed love to my mother but she ignored me" The lack of his mother's love and attention has shaped Ingmar's life both profes-

Oidipus: Sebastian Galo, Sanna Andersson and Eddie Gustafsson

sionally and privately, not least through the relationships and marriages.

Oidipus is created to embrace and give a warm feeling as the love of a mother. We want our furniture to symbolize the energy that can occur when two people sit close to each other in an embracing atmosphere. With round shapes and deep colours, we hope this armchair for two can give a glimpse of what Ingmar wanted to reach. At the same time there is another feeling when you sit in it alone - the chair becomes a bit too big, something is missing.



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### Invite! Say hello to the neighbours

Ingmar Bergman as "Färögubben", the Fårö oldster, was an cherished appreciated individual who would say hello to the neighbours when he passed by on his way to the local store. If you asked the locals where he lived, they would point you in the wrong direction to respect his privacy. Bergman had a determined opinion of how his house at Fårö should be furnished. The mild tones and the natural material created an entirety of simplicity and calm, like the nature at Fårö.

We named our furniture Invit, which is Swedish for invitation. Invit is an uncluttered and neat cabinet with Scandinavian design. The cabinet is made in ash veneer on particleboard, nature green jalousie doors and legs of solid ash. This makes Invit durable and stable. Invit is with its jalousie doors a classic and elegant furniture with a modern touch that fits all homes. There is plenty of space for storage. Invit is a furniture you can enjoy for many years to come.

"If you are to be solemn you could say that I have found my home, my actual home. If you want to be droll you could talk about love at first sight." -Ingmar Bergman

Invit: Mathilda Jonsson, Jonna Östergren and Ingela Lennartsson



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We would like to thank Ailing in Ålmhult AB, Tämsjö Garveri, PST Interiör Ekeström AB, CH Photography in Osby.



### Döden

Evokes thousands of feelings. Fear and despair. Longing for someone missing. Anxiety of what is next, after the light burned out. Dread of loneliness. Excitement for some, like a new merry-go-round at the funfair called life. As cold and obnoxious as seductively inviting. Frightful, but mightily beautiful.

The man dressed in black with a pale white face is one of Ingmar Bergman's most well-known characters, based on the movie The seventh seal. Our piece of furniture, largely inspired by the movie, is a symbol of Bergman's complex relation to the ending of life, and how that relationship changed as he himself aged. From being truly fearful in his younger years, to accept death as inevitable.

Then finally, after his wife passing, starting to long for his own death to reunite with her once more.

Döden: Carolin Andersson, Sofie Johansson and Stephanie Blomqvist

With this product, we wish to bring about an emotional experience leading up to a dialogue. An emotion based on the viewer's own perception of life and death. We decided to work with only two materials, in a contrasting symbiosis. The frame is made of polished stainless steel and creates along with its shape a clinical expression, leading to immediate associations of handling a sick, or even dead, person. The handles are, in addition to their actual function, also a symbol of being taken care of - you are not alone. The black, naturally tanned leather characterizes darkness, death and misery but also slightly, minimalistic elegance.



The year 2018 marks 100 years since the birth of Ingmar Bergman. This highlights graduation students from Product Development with Furniture Design

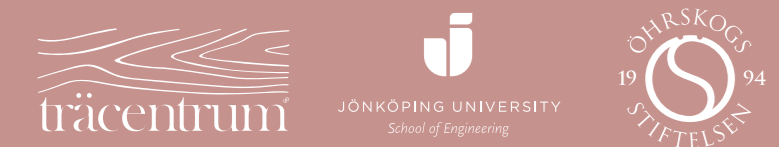
The idea that became reality - Exhibition of newly designed furniture as a "Homage to Ingmar Bergman 100 years" during the Cannes Film Festival 2018

The year 2018 marks 100 years since the birth of Ingmar Bergman. This highlights graduation students from Product Development at Träcentrum and Jönköping University (check out ju.se/pum). They have interpreted Bergman's life-work in a collection of seven unique objects, all with a strong story connected to his creation and person. The collection will be the interior of the Swedish pavilion at the Cannes Film Festival 2018 in collaboration with the Swedish film commissioners. A big thank you to Öhrskog foundation at Träcentrum for financing this project. Another big thank you to Karin and Erik at Källemo for strengthen the project with inspiration and support for the groups in their design process.

"When Marie Strömberg presented the idea to me and Berit Tilly a year ago, there was no doubt that this was a great idea for the Scandinavian pavilion in Cannes.

Since then we have only been met with positive reactions and with Marie's and the school's professionalism. This has grown into something similar to a movement that will benefit both Swedish and international audiences. I'm incredibly proud to have been involved and initiated this fascinating project."

Mikael Svensson  
Film Commissioner, Southern Sweden Film Commission



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We would like to thank: Öhrskogstiftelsen, Theofilis, Häfele, Borghamsten, Brehmers Industrilack.

Where does the music come from?

No scientist has yet managed to solve that mystery.

Bergman has said that "We have received the music as a gift to give us an idea of worlds beyond the one in which we live in."

The world of music is complex. A mysterious mix of sounds that you can change in infinity. Music enhances feelings, memories and experiences. The first love, sorrow when you lost someone, the joy of dancing or anger and frustration when something is wrong. We all have our own, private and perhaps secret relationship with the world of music.

In our group, we have all strong memories of situations where music has been crucial or extra important.

**Our cabinet Laterna Musica** is a tribute to the joy of creating. The outside with old worn wood and a foot of limestone gives it a rough and closed impression. It's easy to judge someone by the surface, have preconceptions. We have been inspired by the sea stacks and the small fishing villages at Fårö.

If you open the doors, you will meet energy, light and heartbeat. We want to give the viewer a sense of infinity. The latest technology makes the entire design a speaker, where your memories can flow out of the cabinet.

**Laterna Musica:**  
Mik Karlsson, Lovisa Ryman, Marie Strömberg and Mathilda Jungevall

Höstsonaten (Autumn Sonata) is the one of his movies we feel symbolizes our furniture the best.



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Anima

When we analyzed Bergman's personality, we thought that Bergman gave an obvious image of both anxious and negative feelings, but at the same time an appreciated creativity that has been a big influence on humans and in the world of films. The anxious he felt was significant for his creativity, which he explained: "The anxiety is the engine for the creativity".

**Our furniture shows two different emotions**, where one side of the furniture is positive and the other negative - to describe how Bergman perceived as an artist. We wanted to give the negative emotion a lot of room and attention, but that the positive part would dampen it.

We choose to form our idea as a table, because the tabletop naturally damps the chaotic legs. The legs create a doubtful, different, scary but beautiful feeling in the construction, unlike the soft and stable tabletop.

**Anima:** Theresa Dernegård and Susanne Farg

The table has also some influence from Bergman's film "Cries and Whispers", where Bergman used red paint in almost every scene through the film. Bergman himself described the choice of the red color: "The inside of the soul is a humid coat in red shades". The name Anima, that we choose for our table means soul in Latin.

The inside of the legs is therefore colored with a red color meanwhile the outside of the legs is black, to connect to the worried, yet so creative soul, that was held under a stable surface.



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The Silent Mind of Ingmar Bergman

Ingmar Bergman spoke about his fears, anxiety, neuroses and horror that characterized him throughout his life. A tangled and dull childhood contributed to complex thoughts that constantly penetrated his nightmares and caused sleepless nights. "Dämoner" became a joint name for Ingmar Bergman. An expression to be thrown between life and death.

**For us, a sense of reform was born.** A frightening, profound and liberating one. We realized that "demons" and suffering are a part of the creative process.

We sought freedom in the creative process choosing to explore and illustrate the potential of a furniture as well as its ability to free the mind. We explored the definition of time and space to achieve a genuine furniture collection made for the mind and soul. The day bed Supine is a sensible resting

**Supine:** Johanna Sundberg, Niklas Deblén and Mea Charlte

place, allowing the mind to wander and connect with the body whilst silencing the demons.



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