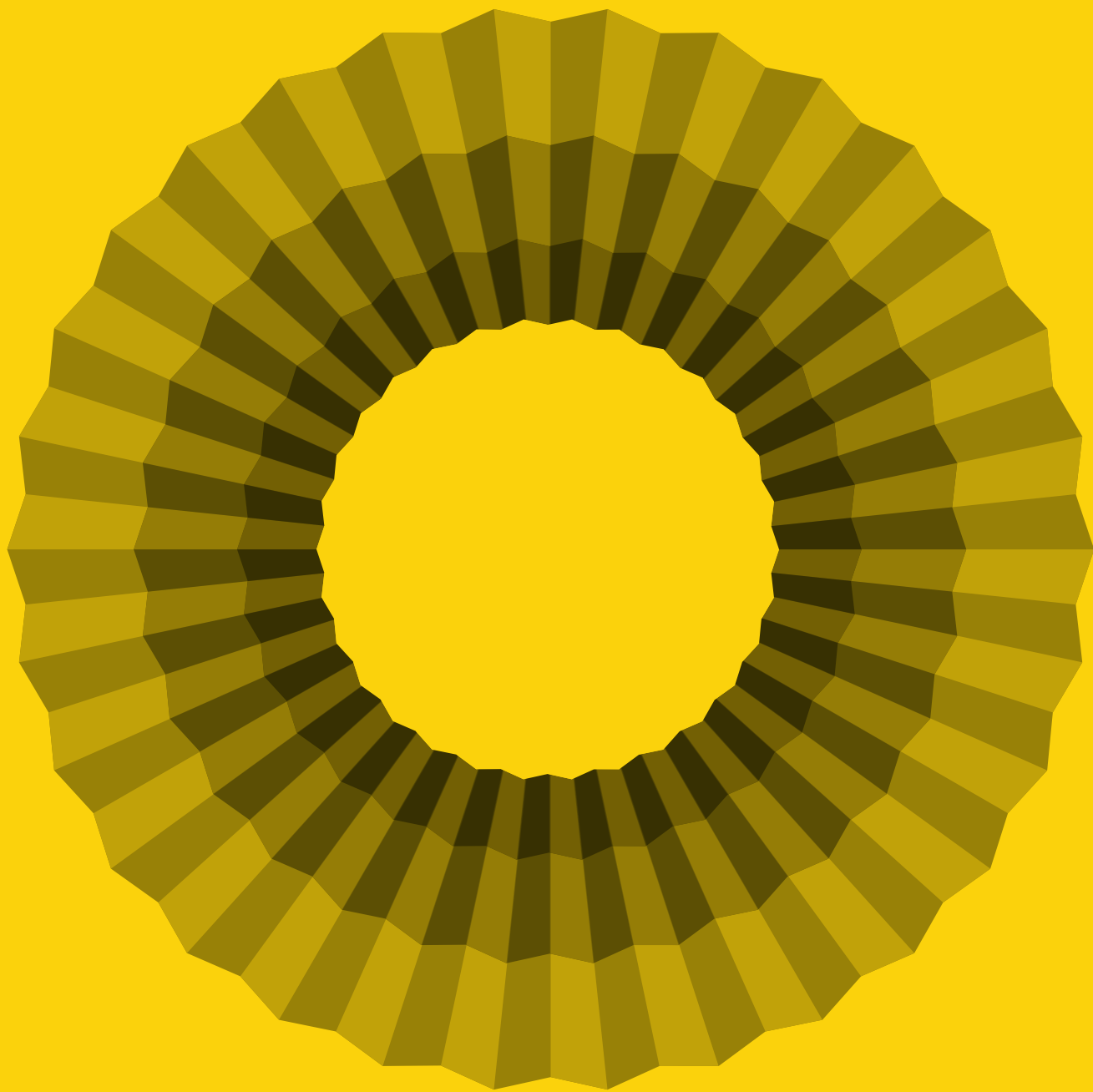


Ideal<sup>Lab</sup>



Replanted Identity

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**Ideal**<sup>Lab</sup>

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# Ideal Lab

The Ideal Lab is a program that relocates the meaning of design to a social environment in mutation. In collaboration with research, arts, science, sociology, and industry the Ideal Lab’s goal is to define upcoming needs, provide human results and realise future scenarios through tangible products and processes. By themed cycles of one year, selected Agents are invited to exchange visions, thoughts and co-produce meaningful results.

From 2010 to 2014, four themes have been developed in collaboration with 45 creative Agents and eleven public workshops were held. The results have received three international design awards and have been presented at 20 biennale, exhibitions, festivals and conferences around Europe.

Themes	Agents
Longer Participation	11 artist / designer / architect / photographer
Precious Food	11 artist / designer / green business consultant / inventor /writer
Empathic Home	9 artist / designer / sociologist / actor
Replanted Identity	14 artist / designer / sociologist / artisan



> The Artistic Council

### Founders

Birgitta Ralston and Alexandre Bau met and founded their design studio in Paris in 2001. Two years later they discovered the West coast of Norway through an artist residency, where they imagined and built the design centre Transplant. Located on the shores of the Dalsfjord, it is today the studios creative base. The Swedish-French design duo is dedicated to give each design a sense of meaning and personality for international clients that use design strategically, making environments and objects understandable and desirable.

Since 2007, they invite from diverse competence fields to co-create and produce tangible creations that inspire change. Ralston & Bau founded the Ideal Lab investigative design program with the desire to initiate design that focus on social issues.

### Team

Birgitta Ralston - Head of Program  
Sandra Stølen - Program Coordinator  
Malene Igland - Graphic Designer  
Andreas Eikeseth Nygjerd - Photographer

### Artistic Council

Alexandre Bau - Designer (No)  
Béatrice Josse - Director FRAC Lorraine (Fr)  
Anthony Quinn - Designer (UK)  
Lars Sture - Artist/Curator (No)  
Ambra Trotto - Studio Director  
ICT Institute Umeå (Se)

# Method

Ideal Lab work thematically, investigative and process-oriented, and not towards a beforehand defined product or other type of results. The process is structured by a given number of “Agents” that are invited in the project, each with their expertise. It is the agents who, in collaboration with the users and the environment, select which areas to investigate further in the project. This define what direction and towards what goal / result one should work.

## Themes

The social issue that the Ideal Lab program would like to explore is selected. The name of the program reflect the desired outcome of the theme.

## Agents

Agents with different professional backgrounds, are invited to take part in and develop a scenario that can create meaningful results within the chosen theme. By the choice of Agents the goal is to ensure that one obtains the broad expertise. It is of crucial importance that they complement each other and share common basic values: ethics, search for meaning, critical thinking, confidence in the other agents and the right to doubt and acceptance of conflicting results. The Agents creates results individually or in collaboration with others.

## Participants

Local participants are invited to bring their knowledge. A defined group of local habitants or users are invited to take part in co-creative workshops to transmit their point of view and knowledge to the Agents.

## Scenarios

The participants and Agents work together, find ideas and work out scenarios. In this phase, meetings and workshops are being held. The process focus on finding the scenarios that will guide the outcomes of the theme.

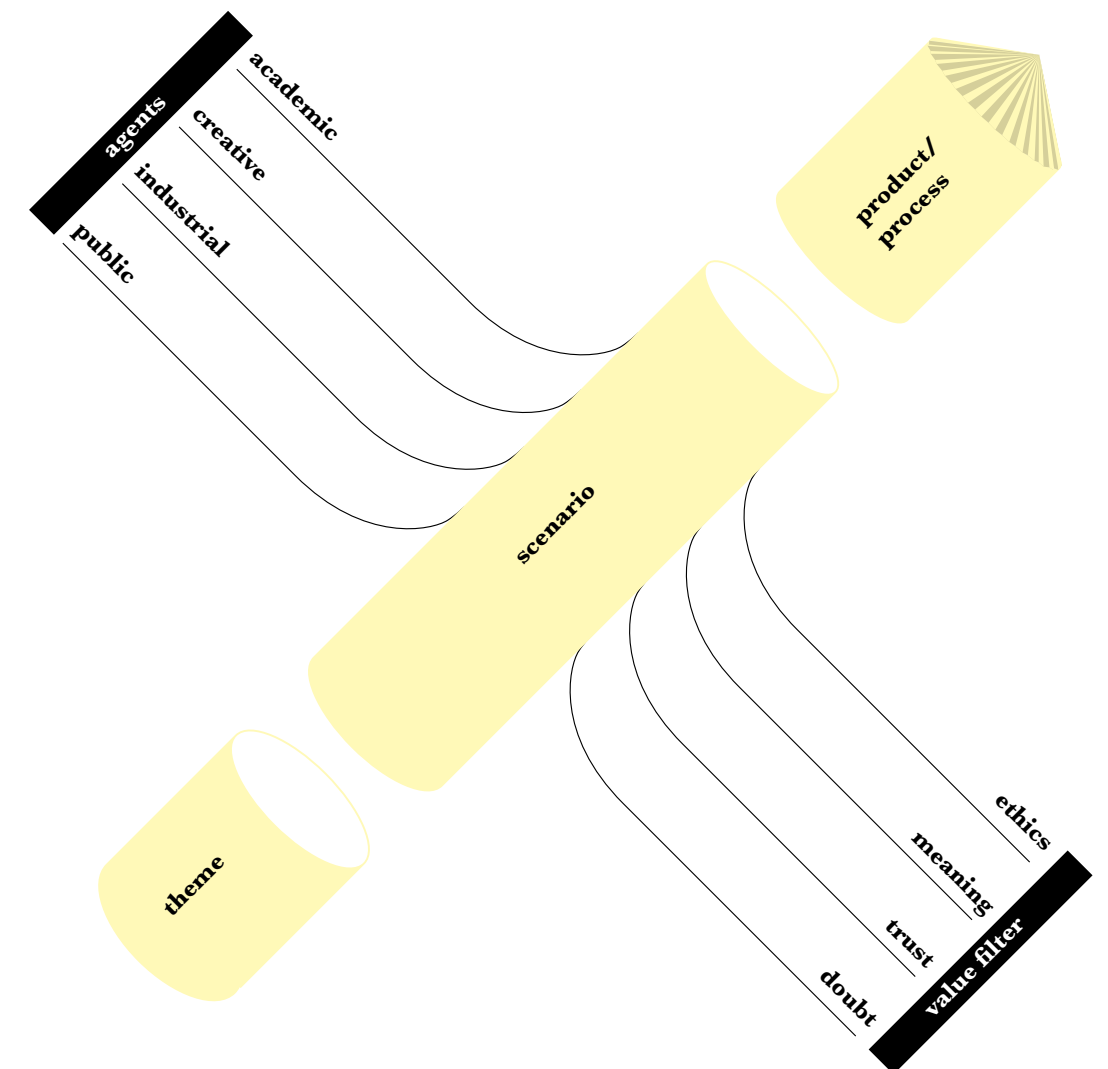
The scenarios are defined as a departure point for projects. The first ideas will be visualised with sketches which will be discussed, from there the participants will be involved in a phase of research and development.

## Results

At the end of the project period, the Agents have prototyped a series of products/processes answering the theme. The results can be an artwork, performance, a product design, a space design, the creation of an organisation, a service or a process. Editions like books and videos are edited to keep track of the experiences and make the research available to the public.

## Post program

Some results of the Ideal Lab can be taken further into a producable and usable product. Theme exhibitions are organised as well as workshops, where most of the time the public can take part, to transmit the program results.



# Research process

by Laurent Chambon

Ideal Lab has organized meetings with residents, experts and craftsmen. Working relationships and friendships were formed with locals and between the agents themselves, leading to either a creative Socratic method, or to the manufacture of an object or objects together. Meetings, structured or spontaneous, were held every day between Agents to ensure that everyone would benefit from the progress of others. Meetings were guided by Dietrich’s four processes: consider all possibilities, stumble upon a solution by chance, create a collective revelation or stimulate everyone’s imagination.

Ideal Lab made four methodological choices when considering their approach to “replanted identity”: participation, horizontality, collaboration and systematization.

### Participation:

Participation of creative agents of various backgrounds and nationalities who are chosen for their history and achievements, as well as local specialists (elected officials, experts), residents (local or migrant) and craftsmen/industries.

### Participating groups

Agents	Specialists
artist designer craftsman sociologist	intellectual concerned citizen expert
Inhabitants	Craftsmen
original migrant traveller	worker industrial entrepreneur

### Horizontality:

Each group is self-organised. Strategic and artistic decisions about the group were taken by consensus.

### Collaboration:

Each group has had the opportunity to work on many levels with the others: agents, residents or craftsmen.

### Systematisation:

In the organisation of the work meetings, the four processes leading to creativity as defined by Dietrich (2004) were followed. The combination of processing mode (deliberate or spontaneous) and knowledge management (cognitive or emotional) matched: deliberate/cognitive, deliberate/emotional, spontaneous/cognitive, spontaneous/emotional.

Saniteten, the Florø Public Health Association, loaned Ideal Lab their house in the centre of Florø for public meetings and collective work. This house, with its kitchen equipped with many Moccamaster coffee machines, turned into the headquarters of the collective. Agents met there every day, ate there, exchanged ideas, drew, discussed many topics and took a few naps on the couch. Working together and sharing their experiences as they wish to, the Florians explained their daily life, their moods, their desires, their passions and their inspirations. The Florians also shared stories about the city with each other and the Ideal Lab Agents - and some Norwegian and Polish food.

### Domain of knowledge

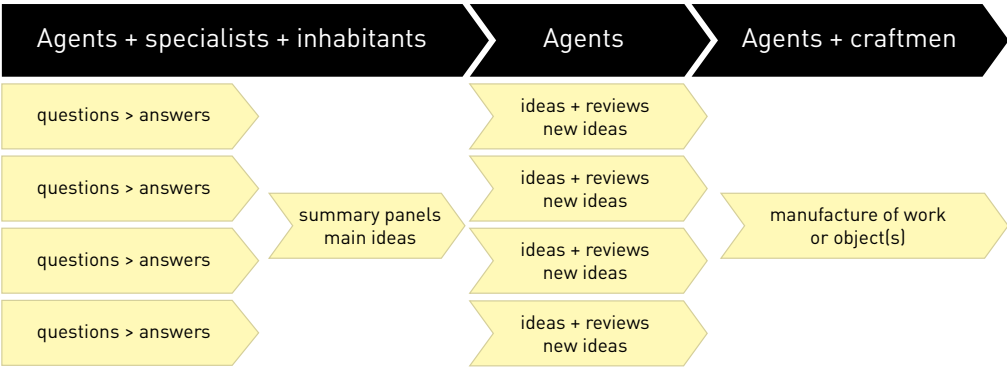
	Cognitive	Emotional
Deliberate	systematic	collective revelation
Spontaneous	random result	artistic creativity

Agents of Ideal Lab spent time on visits to the shipyard, the city, the museum or to meet their new contacts in the local community. These visits enabled the group to get a pretty good idea of the technologies used, the expertise of the people, and a sense of local life.

The process was the same in Saint-Nazaire. Agents spent their time between a place lent by the city (an apartment located at the top of « Le Building ») with an incredible view of the Loire estuary and the shipyards. They also made use of a former cafe to welcome the public, artisans and manufacturers with whom they have decided to work. After a week of investigation, helped the by locals and some schol-

ars, Agents of Ideal Lab got a thorough understanding of the state of the city. Throughout the week, residents and specialists routinely went to the café to give advice, study specific points or offer observations. Agents met regularly, both to compare and adjust their personal impressions of the city and to test concepts, projects or objects together. The conceptual scenarios having been formulated in Florø, Agents in Saint-Nazaire focussed on conclusions and possible solutions.

### Process





# Replanted Identity

by Laurent Chambon

Identity is, literally, what makes us identical to others. It is essential for forming a community, be it religious, national, local, sexual, racial or artistic. What makes an identity interesting is that it is in fact, a combination of multiple identities that are unique to each one of us and resembles a tool box. Everyone searches in their own, to find the identity that is useful at a given moment. It allows us to find a similarity with other people and create a connection, an identified community, even if it is a superficial and momentary one. Some can use their identity to exclude, but the traveler knows it is more useful to use the identity that includes. Socialising with unknown people is about finding the « identity zone » in which we can communicate.

The investigative design program Ideal Lab have taken on the theme identity, “replanted identity”, in the particular context of the Micropolis. Since most places are inhabited by indigenous and migrant populations, destined to stay there, an inclusive local identity emerge as important to create a happy and prosperous local community.

The identity issue has become very relevant as the traditional borders disappear. Having a certain nationality as once only identity does not suffice anymore. Humans are more and more connected to each other, above geographical and language borders, and choosing the right identity at the right moment is the best way to amplify these connexions. We stay less often where we were born or where our ancestors came from. Humanity is migrating to the cities, and its populations, better educated than ever before, can choose where and how they want to live. Helping humans to generate identities which allow them to connect easily to others is not a luxury anymore, but a common need.

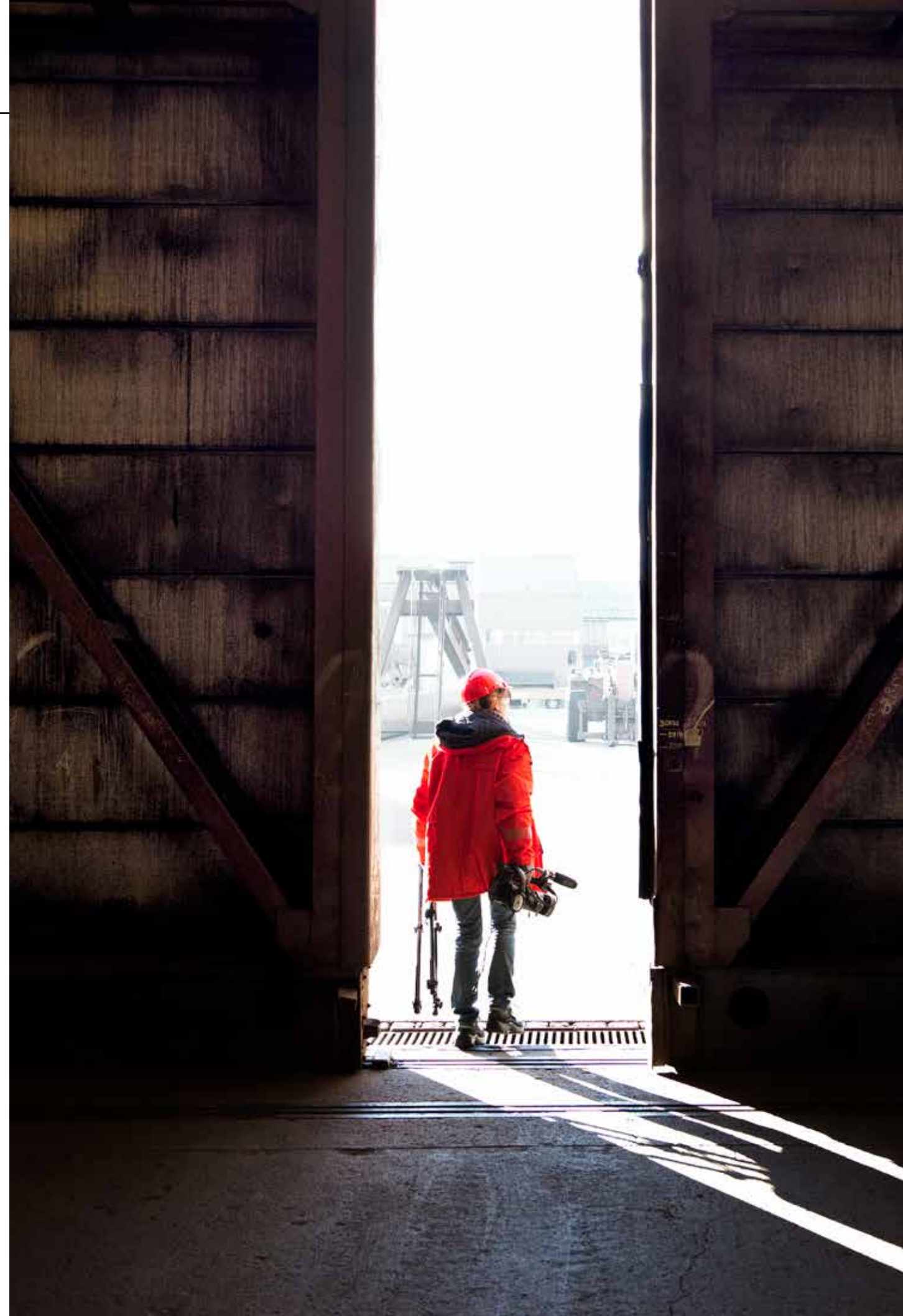
Everyone is a mix of endogenous and exogenous identities. Our endogenous identity is a result of how our body is connected, how we perceive data from the world that surrounds us and how we deal with it. Everyone is, in this aspect, quite unique, more or less sensitive to certain stimuli. Our exogenous identities are the result of our environment: the culture we grew up in, the educations we received, but also the friends we have chosen, the positive and negative experiences that marked us, the travels we made and

the influences we have had.

This mix of identities is the way we define ourselves and a way to connect ourselves to others. We can feel European because we feel connected to the other inhabitants of the continent. We can feel we belong to a place where we were not born, our mere presence there making us feel linked to its other inhabitants.

A successful local identity is a meeting point of the best in us. Where of the physical peculiarities of its territory meets the history of the place and the people who live there, while still making space for those who haven't moved there yet, those who are just passing by, and those who would like to settle for good. The success of a local identity is a daily collective practice, an object of desire, something unique and simple, open enough to include most people, but with enough restrictive definition not to lose its strength. The search for identity is the quest for what unites people, what bring them together, through what is identical to all.

The Ideal Lab have invited French and Norwegian creative Agents to immerse themselves in two unique places - Florø and Saint Nazaire. Both are distinctive, gorgeous and in transformation - with similarities and differences. These Agents collectively and individually studied and observed these Micropolises to project a new version of the local identity in artworks and objects, all vectors of a “replanted identity”.

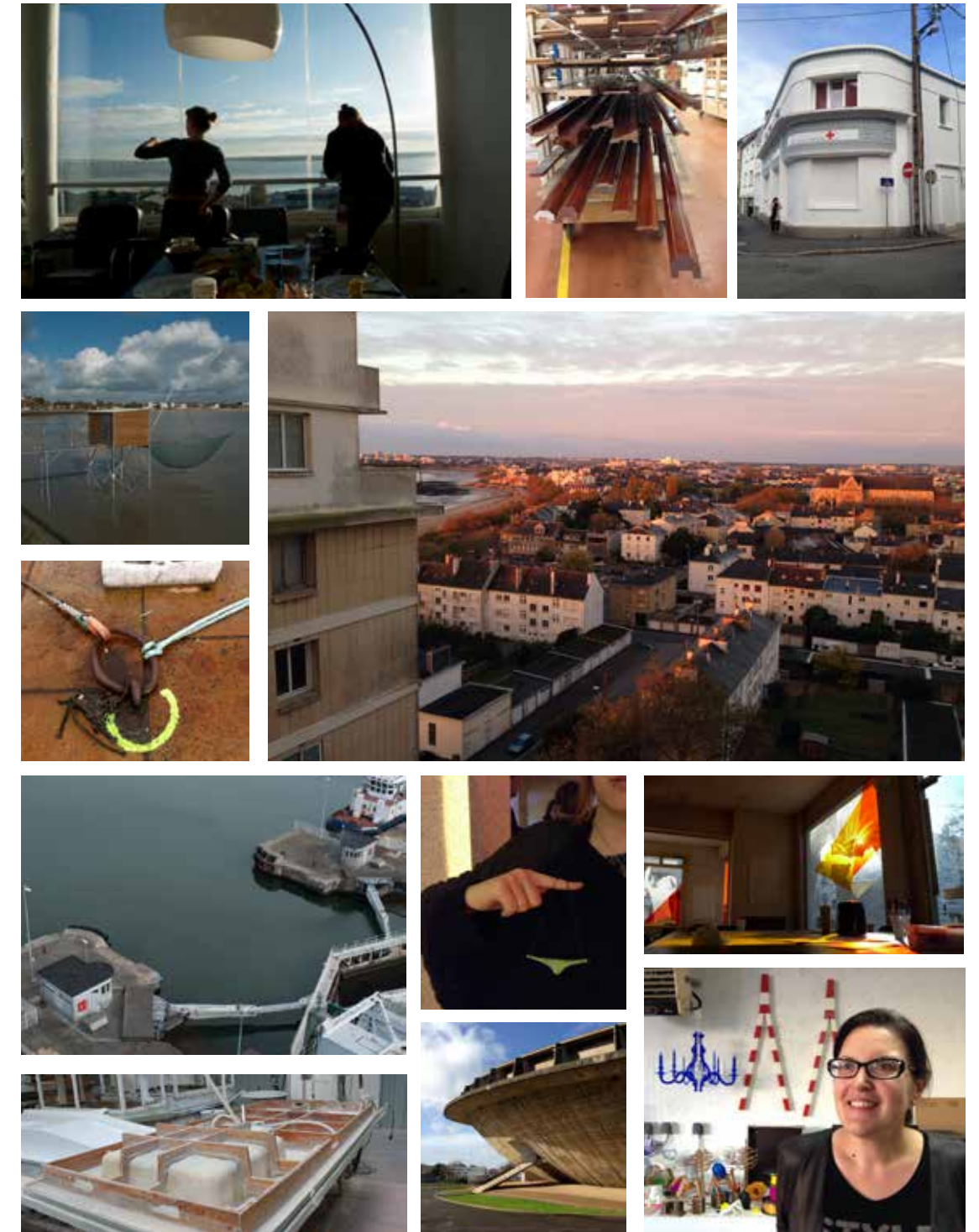
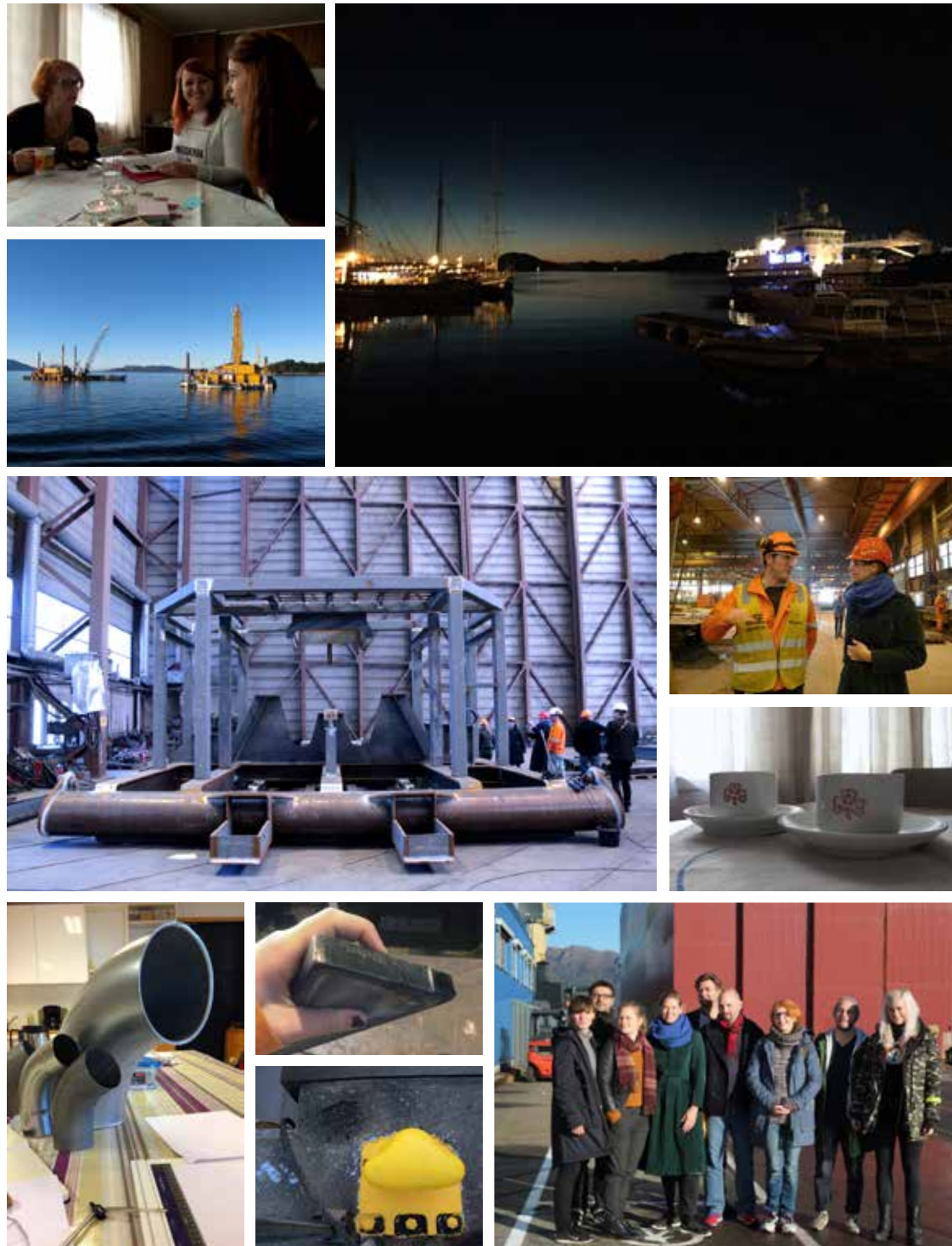




Florø  
Norway  
October 2014

Saint-Nazaire  
France  
November 2014

Photography by the Agents





A tech island in the wilderness





&gt; Workshop at Samiteten

## Ideal Lab in Florø

Florø (pronounced « flooruh ») is a harbour town of 12,000 inhabitants. Located at the tip of a peninsula surrounded by fjords which reach very far inland, its location is the westernmost in Scandinavia. The city is essentially surrounded by mountains, forests, and fjords. It is mainly constituted of wooden houses built along the edge of the sea. It has a church, an airport and a shipyard - where ships and underwater drilling platforms are constructed and repaired. The two predominant industries of this region are maritime and petroleum.

Three elements that Florians share are nature, the fjords and the wealth from the sea. Norwegian nature is fascinating, and Florø's habitants spend a lot of time on boats, on foot or on skis. Every morning, many climb Brandsøya, the big hill overlooking the city. At the top, everyone signs the register, kept safe and dry in a metal box, with their name, place of residence, and, most importantly, their arrival time. Some get up very early to be the first to sign it. Water is everywhere: the sea that comes inland through the fjords, the rain, the ubiquitous streams, from the wet rocks to the cascades of pure water that tumble through the gardens. Anything that is not kept dry or well maintained is quickly covered with moss and absorbed by greenery. At sea, the salt, waves and wind are a challenge for people and equipment, and all that is not impeccably maintained is quickly destroyed.

Oil and gas are the *raison d'être* of Florø, and the main source of Norwegian wealth. Some of the oil money is invested locally thanks to state grants, but it's mostly the money generated by the exploitation itself that irrigates Florø: Westcon is the largest employer in the city and hires workers for assignments on demand such as building, maintaining, and repairing ships and underwater platforms, as well as

providing materials and services. It is a source of wealth that justifies the city, but it is also highly volatile, depending on large orders coming in, the state of a global economy and oil prices.

During co-creative workshops, including migrants from eastern countries and local people, the Agents have discovered that the life of Florians revolves mainly around four areas: nature, work, the family and associations. These are the essential components of the local life, the fruit of a long tradition of civic investment in the community.

Florø is not really a classical oil city: it is not a Stavanger rich with shops and luxury hotels and we are very far from Houston or Dubai indeed. Not only because oil revenues are managed by the state, but also because the dominant culture is not the one of oil cowboys, but of resourceful farmers, of courageous fishermen used to bad weather, and of workers and engineers who are primarily focused on metalworking and industrial standards. More than easy money, oil in Florø is synonymous with technical professions, cranes and tons of steel. It is this tension between the Nordic traditions, migrants, and modern constraints that interested us in the Florian identity.







## Ideal Lab in Saint Nazaire

Saint-Nazaire is a harbour city of 70,000 inhabitants. It is the oldest French shipyard and the de facto main port of Nantes, the regional capital fifty kilometers inland. Located in the region of the Pays de Loire, it is historically part of Brittany and the area is home to 150 000 people. Situated in the Armorican Massif, at the mouth of the Loire river, modern Saint-Nazaire is the result of the destruction of the Second World War. Occupied by a large German fleet, it was heavily bombed and then rebuilt according to the rational urbanisation concepts of the time. As if to forget its maritime past, the modern city has been disconnected from the harbour and the ocean and is structured around two perpendicular avenues.

The bunker that served to protect (successfully) the German submarines has long been despised, but was eventually rehabilitated and accepted by the city. The same is true of the harbour and the shipyards: they have become sources of wealth and pride for the city.

The Saint-Nazairien economy is primarily based on industry: the autonomous port and its shipyard where ships - from the smallest fishing boats to supertankers and the biggest cruises in the world - are manufactured and maintained, as well as the aviation industry (Airbus, Snecma, General Electric). Moreover, as in all the whole of the Atlantic arc, there is a dense network of small and medium enterprises, which are often highly specialised and focused on export.

Saint-Nazaire is a city with a working class culture and a long history of social conflict. Its inhabitants are friendly, resourceful and handy: working-class culture is never far away and it seems that everyone makes something in his garage. Devoid of petit-bourgeois pretensions, the Nazairiens are willing to work with each other, open to others, quick to volunteer and full of technical resources.

What struck the Agents of Ideal Lab in their discussions with the residents was the relative consensus surrounding the analysis of the strengths and weaknesses of the city. This analysis partially coincides with the one made by the authorities, but in some

ways contradicts it. Following their own analysis of the situation, the Agents of Ideal Lab have made a number of proposals, from the simplest to the craziest. The main themes being a reintroduced ocean, a reorganised city and residents invited back to the city centre.

The city centre, though quite unpopular, has an outstanding architectural heritage which deserves real enhancement. Its 1950s buildings have huge potential. Despite a flat city centre with wide avenues, bicycles are absent, and automobiles are everywhere. Saint-Nazaire is the western terminus of the EV6, the cycle route that runs through Western Europe, and is right next to the EV1, which runs along the entire Atlantic coast. The city has the potential to become an exceptional walking and cycling destination. The nearby sea dominates the city through the activities that take place there but, incredibly, neither the sea nor the Loire River are visible from the city centre. Only a few steps away we find the full beauty of nature - a living ocean that gives energy, long sandy beaches, and magnificent sunrises over the Loire estuary.



> Understanding the structure of the Saint-Nazaire city centre



Subsea Coffee  
Svele  
Float





# Share

Identity (“having something identical”) can only be created through the act of sharing. That said, sharing is not always easy when natives already have their habits and social networks, while newcomers do not know all the rules. Successful sharing is preceded by a personal selection of what is really important, like a chef selecting ingredients or a DJ selecting songs. Sharing becomes a way to progress and improve when it goes both ways. Each person thinks about what is important to them, shares it, and enjoys the experience and the selections of others.

In Florø, like in Saint-Nazaire, sharing seems to be a delicate operation even though the Agents realised that in good conditions everyone is eager to contribute. The preparation of conducive conditions for sharing is what inspired us.

We created objects with the goal to encourage others to share teatime, a simple moment in which mastering each others’ language isn’t of great importance. The Florø experience gave birth to a complete manual coffee maker set taking its form from the subsea installations that bring Norwegian gas and oil from under the sea, serving trays which reflect the metallurgic tradition of the city and are named *Svele* after the special local pancakes that they lift and offer like an open palm. The work in Saint-Nazaire produced a boxed tea set inspired by seaside life, floats, and the fishing cabins along the estuary.





## Subsea Coffee

Norway is the largest subsea nation in the world today. The subsea sector is estimated to double in size within the next five years and within twenty years the production will be equal to the traditional oil and gas production offshore. The future of the subsea sector is exciting also because of its potential applications to neighboring fields such as the marine sector, maritime industries and underwater mining to mention a few. One of the largest challenges facing the expanding subsea sector will be recruitment. The industry is already and must in the future increasingly look for personnel abroad and from other specialized fields.

This trend is already clearly visible in the offshore-municipality of Flora which is at the top of the norwegian statistics for labor migration. The large offshore related industry in Florø attracts and depends on workers from all over the world and in this way changes the social landscape of the city. These workplaces were according to the immigrants we met the most important arena for socialisation and integration into the community.

*Subsea Coffee* is designed as a low threshold meeting point between the local community and its new inhabitants. To represent the future identity of Flora we have applied the hyper functional aesthetics of subsea constructions to this tableware. We decided to work with the slow brewing of coffee as a means of taking time for social interaction. We picture this social brewing ritual being implemented as a natural part of the everyday workflow. An arena to establish a more personal relation to co-workers that can go beyond the workplace.



### Vera & Kyte

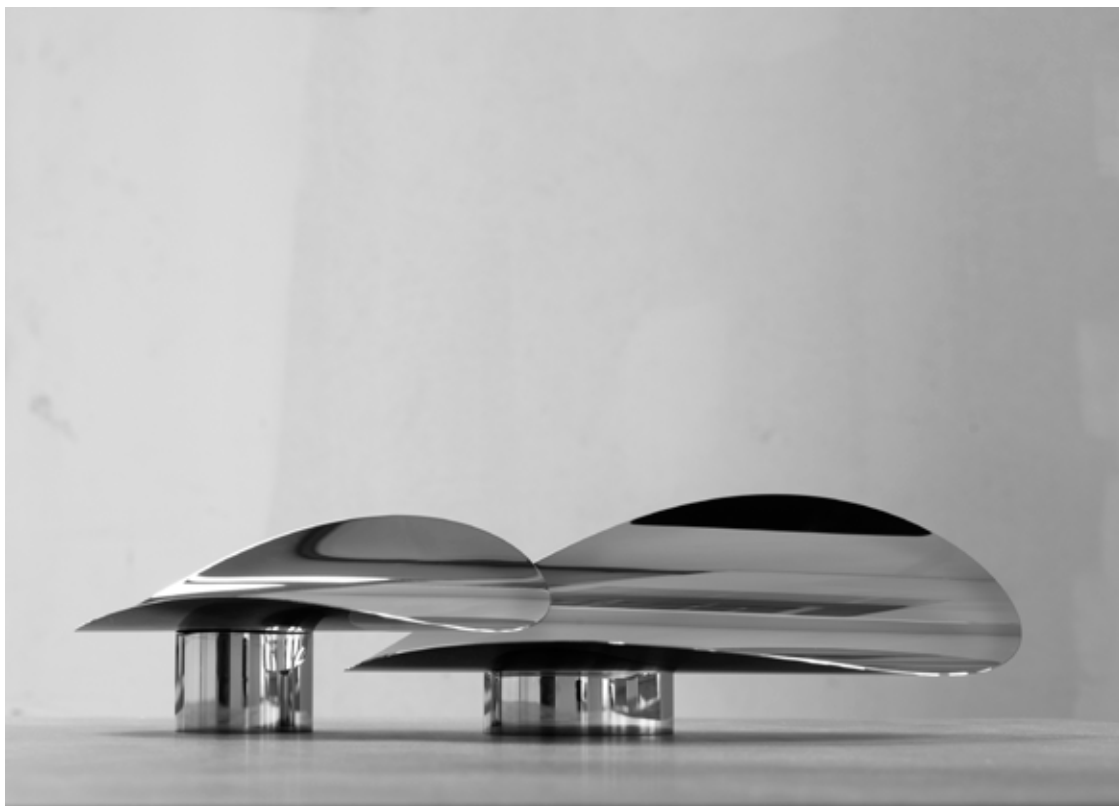
Designers  
Norway

### Subsea Coffee

2015  
Coffee set  
Material:  
Metal + 3D print







## Svele

In an initial workshop that called for dialog and gathering around Florø identity, the native and migrant participants contributed by bringing home-cooked finger foods. The natural choices for the “Florøværingar” with west norwegian culture was to offer the Svele, a small moon shaped pancake, and those with polish background brought Kiefies, a crescent shaped cookie. We were touched by the generous hospitality that was expressed by our city hosts and out of this experience grew our desire to create a dedicated object.

Shapes of both Svele and Kiefies are descending from the moon at different stages. We used the flat circular form to create two serving trays that took the name *Svele* after the regional pancake speciality that usually is placed flat on a plate and folded in two or three with brunost (brown cheese) or sugared butter inside. Our aim was to elegantly enhance the display and give them an outwards reaching movement symbolising the desire to share. *Svele* is an open palm reflecting proudly and as a manifest object the metallurgic tradition and heritage of the city. The dramaturgy of the coastal landscape and the colossal forces interacting are illustrated by the contradiction between the strength of the shiny metal material and its unexpectedly thin and bent shape. Hovering over the table and mirroring the surroundings in its shiny surface, *Svele* gives the illusion of floating with poetic fragility.



### Ralston & Bau

Designers  
Norway

### Svele

2015  
Serving plates  
Stainless steel  
Produced by: Norblikk





## Float

The series *Float* consists of a series of porcelain teapots, milkjugs and cups, presented in a cupboard. The fishing huts, (la pecherie) located all along the Atlantic shoreline of Saint Nazaire, have inspired the shape of the wooden cabinets holding the collection of teapots and cups.

The cupboard is made of birch triplex and a 'roof' of black MDF. The tableware is made of white and grey colored porcelain mass, dyeing is done by adding body stains, which are oxides. Techniques are casting, pot is three casts, - pot, spout and handle separately, and assembled after casting. The products has a sanded matt exterior and transparent glazed inside. Some of the cups also have a partially glazed outer surface, the drinking-edge. The teapots are closed by a float, a wink to fishing from the fishing huts. The bright carmine color that is chosen, is present on the cranes and bridges of the city.

The continuous ebb and tide of the seawater gave inspiration to the color bands in blue, brown and grey-tones along the lower edge. The lids of the pots are exploring different materials like rubber corks, spools from the hardware store (yellow) and a finding from the street (the brown). The teapots represent the different personalities living in a 'mixed' city. To share a cup of tea, learn to get to know each other, be open and learn.



### Margit Seland

Ceramic artist  
Norway

### Float

2015  
Tea set and cupboard  
Ceramics + wood + various

How to spend eternity wisely

Storm

Tideograph

Marançoire

Ideal Lab / Replanted Identity





# Adapt

Integration is a process in which one maintains individuality while adapting to stay relevant and alive. In the case of migration, it is to make space for the new without losing the familiar, both for the welcoming society as well as for the migrant. For cities, it means becoming more attractive while staying unique. Adaptation is a dialectic movement between transformation and conservation. Florø and Saint-Nazaire alike depend on their industrial activity to survive economically, and therefore on the know-how of their working migrants. But to keep being attractive to skilled migrants, the two cities need to adapt while being faithful to what makes them unique. In both cities, adaptation is not only human and economic, it is also an essential feature of their geography, of the ocean and its tide, the ever changing weather, the uninterrupted movement of people, objects, and elements.

In the video *How To Spend Eternity Wisely*, a figure is following the movement of a cloud. The body is set in the framework of universal time, in the constantly changing limits of the world. The climate of the Northern sea with its extreme weather has inspired the “Storm” vases that bend the flowers like the coastal pine that adapt to the wind and find its place in a horizontal position. The deafening lack of signs of the ocean in downtown Saint-Nazaire generated the idea of a tide indicator “Tideograph” to be placed in the city centre where the ocean cannot be seen. The tide also gave the idea to an urban swing, a collective, playful, ideal object designed to inspire conversation.





## How to spend eternity wisely

A figure in the distance seems to be pacing up and down in a bucolic landscape. His comings and goings, at first sight devoid of all intention and purpose, appear to be determined by the size and movement of a cloud ... unless they are themselves dictating the movement of the cloud.

The film propose an osmotic relationship with nature which appears to be a theatre of permanent exchanges where the body and the elements seem to be in perfect accord and rub shoulders in an assumption of equivalence.

Here, "the landscape is felt to be an extension of personal space, its scale serves to measure the span of one's own body expanded to the limits of the horizon". In this evocation of a new form of ccosmology, temporality is reinterpreted by the yardstick of the correlation between the pacing of the man and the march of the world. The body is set in the framework of a universal and natural time, in the constantly changing limits of the world.



### Agents

David Brognon  
& Stéphanie Rollin  
Artists  
France

### How to spend eternity wisely

2014  
Video  
Duration: 13,4 min  
Silent





## Storm

On the West coast of Norway, both nature and people are shaped by the extreme weather conditions. The strong winds incline the maritime pine in a vertical position, giving body to the quote: “the wind does not break a bendy tree”. The Florøværing is taking any unexpected situations in a pragmatic stride. A cancelled flight or a black out because of the passing storm is taken with a calm confidence while they are adapting their plans to the new situation. The ability to adapt is essential to integration of new inhabitants and create a replanted local identity.

Both immaterial and material adaptation gives new shape to the existing. We wanted to illustrate this in the *Storm* vases. Our first idea was to make these vases out of bended steel pipes, inspired by the local oil based industry, which is sustaining the local community of Florø. From a shipbuilding culture, Florø have had to learn how to be proud of working with pipes. Great strength is used to bend these to adapt them to the need of their usage. In the case of the *Storm* vases, it is the flowers that are taking the shape of bended glass. Rather than reaching straight upwards the flower reach forward and outward, much like the foreigner that wants to integrate a new community and the community that receives the new inhabitant cultures.



### Ralston & Bau

Designers  
Norway

### Storm

2015  
Flower vases  
Glass



## Tideograph

The main advantage of the city of Saint-Nazaire is its geographical situation by the sea. The harbour and beaches are a real attraction both the implanted companies and for the tourism. However the city does not propose any point of view towards the sea and one could almost forget its presence even if it is so close. Our project aims to valorise this natural resource at the heart of the city centre and more exactly the specificity of the Atlantic coastline: the tides. The inhabitants of the coast live according to and fro of the ocean.

This project of urban indicator of tides aims at accompanying the inhabitants' everyday life by informing them at which moment of the day they can go either fishing or to the beach. As well as a contemplative and playful object, this project is a landmark in the city centre connected in real time to the harbour.

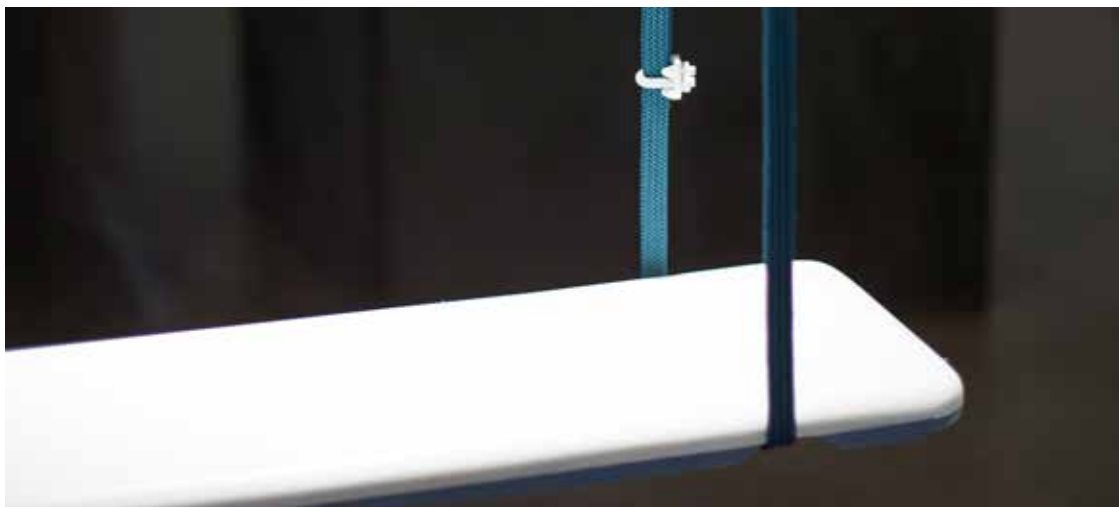


### Les M Studio

Designers  
France

### Tideograph

2015  
Urban installation  
Composite + water + pump  
Produced by: Polycim



## Marançoire

The Marançoire is a two person swing made for the city of Saint Nazaire. It is inspired by the “va et vient” – the endless coming and going of the tides. Saint Nazaire itself is defined by the same endless movement, with the gigantic vessels of the naval and aeronautic industry endlessly building up momentum just to leave town once finished. It is a movement that is both omnipresent and entirely invisible from the city centre. The Marançoire tries in its own way to bring back the movement to the inhabitants, to make them feel like being a part of it, in a playful way.

As always, the material and its manufacturing play a central role in the design. Fiberglass embodies in many ways the contradictory feeling of Saint Nazaire. It is still a city of shipyards, but behind the same façades now lies a world of high-tech craftsmen building vital parts of our airplanes, ships and windmills. Even the material itself has this ambivalence: light but hard, a layered composite leaving its true nature invisible. It is yesterday's futuristic material, vital to today's world. Responding to a city that has a certain heaviness, with the echoes of the hard work and conditions that shaped itself and its citizens, the object itself is deliberately « light », something without any importance, just for the fun of it.



### Mélanie Buatois

Designer  
France

### Marançoire

2015  
Urban installation  
Composite  
Produced by: Polyecim



Gleam of Light  
The Wrestler  
FL 1014 T & FL 1014 B  
Les Lameurs  
Moor

Ideal Lab / Replanted Identity

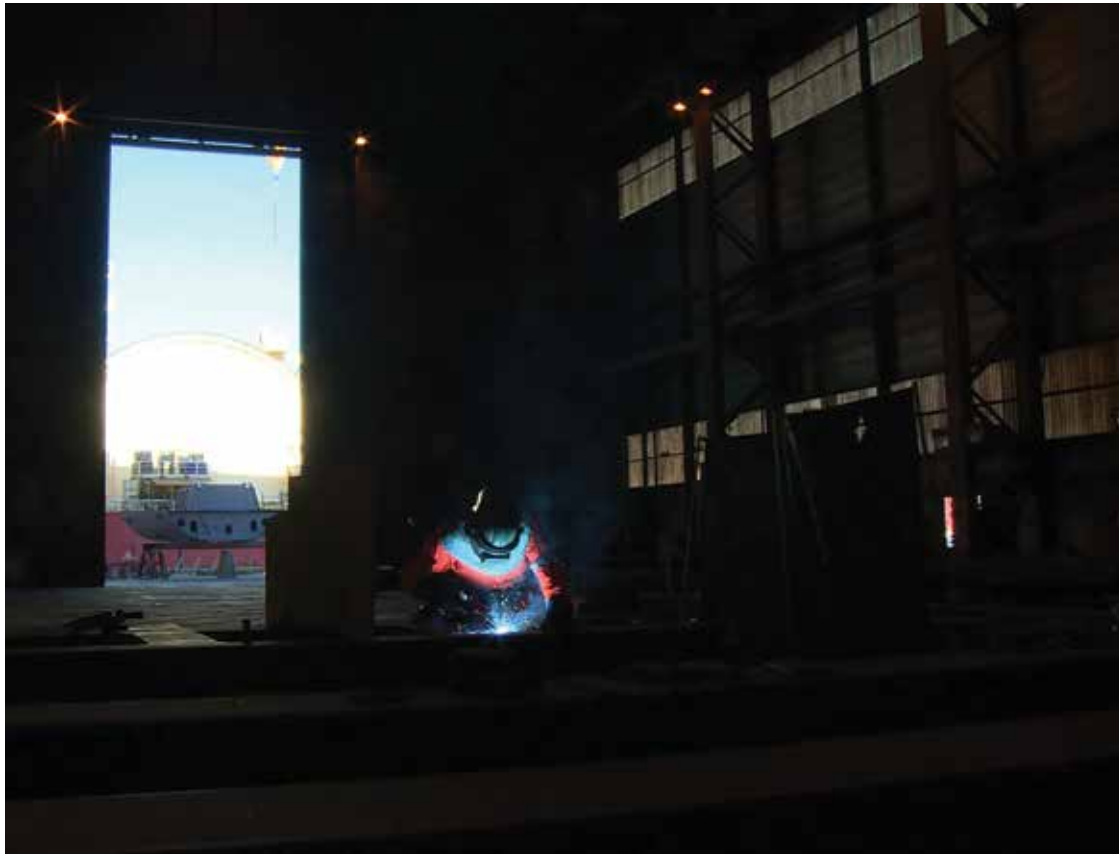




# Belong

Belonging is a result of the two previous scenarios. Belonging is a feeling based on the collective identity, shared rituals and a collective imagination. The common identity shows what people really share, the rituals which make everyone feel physically and emotionally connected. The collective imagination is filled with events, artistic expressions, and traditions which have touched everyone. Ideal Lab's Agents were fascinated by the significance of manual traditions in both cities - creating, fixing, making, restoring - and their absence in the public space. Both cities have a typical architecture (wood for Florø, post-war rational planning for Saint-Nazaire) which is sometimes not well taken care of nor embraced. The collective transformation process, through work and the reclaiming of public space, are the main themes of this scenario. An artistic video describes the life of the cornerstone company of Florø, the shipyard. Here workers are connected like parts in an enormous machine. The "machinery" would not exist without the people that manage to unite into a well-functioning cooperation. This is illustrated by the symmetrical iron sculpture called The Wrestler. The pass-stop use of the city for practicalities, gave the idea to design seats that invite the busy habitants to slow down, enjoy and take a break. Inspired by the locksmith, who guides the boats into and out of the port, the urban seats "Les Lamineurs" take their shape from the architecture of the 50's locks-houses. The traditional mooring ring of the harbour inspired the seat's round rack, which can be used to secure a bike, a dog.. or a boat.





## Gleam of Light

For me as an artist and a former inhabitant in the outskirts of the town Flørø, I thought it was interesting to have this possibility within the frame of the project “Replanted Identity” to meet people, make a new work and reflect on the contemporary conditions of the place and observe the changes that has taken place since I was going to high school there in the 70’s.

My contribution to the project is a short film informed and inspired by people we met, and circumstances and activities at the Westcon shipyard in Flørø. This business has a history back to 1949, and has produced equipment for agriculture industry, a high number of various tankers, repair, maintenance and modification services for ships and rigs and building of subsea and offshore steel constructions. Like in most shipyards the people who work there come from different countries and the workers are a mixture of permanent employees and temporary workers.

The new film *Ljoske/Gleam Of Light* consists of sequences filmed in the welding hall in the shipyard in Flørø in combination with a short story interpreted by Kyrre Eikås from Sogn og Fjordane Theater. It is a story about a man that has come to a new country to work because there is no work in his native country. We follow the life and work in the shipyard, as well as his alienation, longing and solitude.

-----  
Excerpt from the filmtext :

“... Most of the time I stayed in this environment at the shipyard. Don’t get me wrong, I didn’t live here. I had a studio apartment. In the beginning I only stayed during working hours. I arrived, put on my overalls, my safety gear, went into the production hall, exchanged a few words in my new language and hooked up to the oxygen generators. Those who did the same work as me were already connected. Everybody had to be...”



**Anne Lise Stenseth**

Artist  
Norway

**Gleam of Light**

2014  
Video  
Duration: 19 min  
Norwegian sound  
+ english and french subtitles





## The Wrestler

A week in Florø of meeting people, hearing their stories and working at the shipyard. A couple brought food from their home country of Poland. They proudly presented the food they had made for us, a huge table with all kinds of different polish dishes. For decoration they had carved vegetables and fruits into flowers. And the next morning at the hotel breakfast, the same kind of “flowers” were decorating the buffet. I liked the shape and the engagement. At Westcon Yards, one of the biggest shipyards in Norway, we met the HMS-inspector, a former teacher and judo-champion from Romania. He claimed that he did n’t train anymore but I got the feeling that he missed it. Extremely dedicated to his work with safety, he seemed well-integrated and happy in the community. Although just that had taken some time and muscle.

The thing that stuck on my mind was their dedication to their work. Their engagement to show their skills and eager to get involved with the community. At the Westcon shipyard I met the local workers and got to do some work myself. Most of them nearly retirement age, people with amazing skills in their craft. They put their stuff aside in a minute to help me out. They let me use their machines and pick any material I wanted. The shipyard, both in its scale and well functioning “machinery” of different people working together was impressive. Small, but amazingly heavy pieces of 25mm steel plates became the starting point of a sculpture. Rusted, as the patina of the steel at the shipyard made by the sea.



**Signe Solberg**

Artist  
Norway

**The Wrestler**

2015  
Sculpture  
Oxidised metal





## FL 1014 T & FL 1014 B

The starting point of this reflection was the shipyard. It as a central point in the city because of his impact on the landscape but mostly because of his the economical impact. If we talk about mmigrants it's also the most important reason that why people came to Florø. So we can consider the shipyard as a place where immigrants, natives and also ship crews members of all over the world can meet.

As a designer I wanted to create a DIY furnitures made in the shipyards by the different populations who works there. Make “together” as a creative and social link. So, a table appears to me, the most efficient meeting point. Sharing a lunch or discussions. The table is also one of the first necessity furniture piece when someone want to set up somewhere. Concerning the construction, the concept is to use the material and also technics of the shipyard. Trying to set a new standard furniture born from the shipyard.



### Pierre Dubourg

Designer  
France

### FL 1014 T & FL 1014 B

2015  
Furniture  
Painted sheet metal  
and pine wood



## Les Lamineurs

Situated by the Saint-Nazaire port, six little docking houses made in 50's architecture, are hosting the lamineurs. They are professional seamen on land that guide the ships going in and out of the harbour and fasten them safely at quay. A lamineur is guarding and monitoring the harbour, empathically looking after any vessel passing through. Day and night. Saint-Nazaire is a workers city. Its centre is a place you go through or jump into to buy something on your way home, without really linger or take part in a social urban life. We wished to offer spaces for the Nazariens to indulge in a well deserved break.

We created Les Lamineurs, a series of urban furnitures that invite the habitants to slow down and enjoy their city. Like the locksmiths guiding the ship, these furnitures are taking care of people. The shapes are taken from the docking houses that have a rounded front to provide a wide angle visibility and the metal and wood materials were selected from the ship building artisan industries we collaborated with. Four versions of Lamineurs each with its own attitude, has been created inspired by their rituals: Lunch break, Coffee break, Long watch and Power nap.



### Ralston & Bau

Designers  
Norway

### Les Lamineurs

2015  
Urban furniture  
Acacia wood and  
painted sheet metal  
Produced by:  
Les Ateliers du Marais  
& Armtop



## Moor

Saint-Nazaire has a beautiful location and an interesting history. I would love to see this charming little town embrace more of its own identity, and accept what it really is: An industrial harbor town. There are too many towns in Europe that have no industry to define their character. In Oslo, where I come from, we once had a proud industry, but now there is only consumption, and no real production. Personally I think a town is enriched by creating something. One of the first things I noticed about Saint-Nazaire is how great it would be to ride a bicycle around. There are short distances and its fairly flat.

My little contribution to make Saint-Nazaire more pleasurable to bike in is the *Moor* bicycle stand. The stand is a ring fastened to the pavement, or sideways in concrete walls or objects, in the city landscape. It is easy to access from all sides, and the whole shape can be used. The ring makes it easy to lock bikes of any size. *Moor* is inspired by the docks and how boats are moored there. Now you can also moor your bike.



### Øyvind Wyller

Designer  
Norway

### Moor

2014  
Urban installation  
Forged and painted metal  
Produced by: Thierry Loevy



# Agents

## Florø

David Brognon  
& Stéphanie Rollin  
Pierre Dubourg  
Laurent Chambon  
Ralston & Bau  
Signe Solberg  
Anne Lise Stenseth  
Vera & Kyte

## Saint-Nazaire

Mélanie Buatois  
Laurent Chambon  
Les M Studio  
Ralston & Bau  
Margit Seland  
Øyvind Wyller



David Brognon & Stéphanie Rollin

Artists  
France  
[www.brognon-rollin.com](http://www.brognon-rollin.com)

Background

Since 2010, David Brognon and Stephanie Rollin manipulate societal gross material, often marginal, with the recurring motifs; confinement, waiting and control. The containment systems that they confront with their own refractive systems of reality, minimalist prisms able to bring out brilliant and fleeting in rainbows. The tandem captures sparks with features that put the visible and invisible in permanent tension and light, the intangible and the physical reality as defined blocks of reality are ever more finely confronted.

Selected solo exhibitions

- 2013 I'm All the Tomorrow's Broken Hearts, Grand Palais Curtius, Liège
- 2013 Untitled, Galerie Albert Baronian, Bruxelles
- 2013 Solo Show, ArtBrussels, Galerie Albert Baronian, Bruxelles
- 2012 Never Wake, Wall painting, Mudam, Musée d'Art Moderne Grand-Duc Jean Luxembourg
- 2012 The Solo Project, Foire d'Art Contemporain de Bâle, Bâle, Suisse
- 2012 I love you but I've chosen Darkness, Project Room, Galerie Baronian-Francey, Bruxelles
- 2012 I'm All the Tomorrow's Broken Hearts, Galerie Nosbaum & Reding, Luxembourg
- 2011 If the Kids are United, Musée d'Art Contemporain de Liège, Liège
- 2010 If the Kids are United, Centre d'Art Faux Mouvement, Metz France
- 2010 Hooligans's Pilgrimage, Centre d'Art Faux Mouvement, Metz France



Mélanie Buatois

Designer  
France  
[www.melaniebuatois.com](http://www.melaniebuatois.com)

Background

Since 2012 she have been a consultant and product designer for melting pots, a new international brand of kitchen related objects, made an Jewelry creation (of Bullo), creation of the collection 'd'autres artisans consisting of 8 furniture pieces with 8 different craftsmen (plumber, tiler, zincworker...)

Education

- 2011 DSAA (Superior diploma of applied arts), a product design, industrial design course equivalent to a MASTER 1 that I obtained with congratulations of the jury (special honor), at ESAAB (France)
- 2008 HND (Technical diploma taken after two years of studies) in industrial design
- 2006 A-level STI (industrial and technological sciences) in applied arts (interior,graphic, fashion and product design) with honors

Selected Solo Exhibitions

- 2014 Exhibition N1, with the collective Noème, Lyon
- 2013 Solo exhibition at Atelier-galerie Visiosfeir, Lyon
- 2013 Dutch Design Week Eindhoven, Netherlands at the T.A.C. (Temporary Art Center), Zona Ventosa event
- 2013 Paris Design Week, exhibition at «Now! le off»
- 2007 Salon Maison et Habitat in Nevers
- 2006 Salon Maison et Habitat in Nevers



## Laurent Chambon

Sociologist  
France  
[www.laurentchambon.net](http://www.laurentchambon.net)

### Background

Laurent is a sociologist and activist from a minority perspective. Both a Frenchman living in Holland and a gay with a political career. Laurent has a unique perspective and experience beneficial to the theme Replanted Identity.

### Education

- 2012-1 Master of Arts, Master in Sciences of Education (Eerste graadsbevoegdheid) at Utrecht University. Two years in one.
- 1998-02 PhD, Amsterdam School for Social Science research (University of Amsterdam). Research and PhD dissertation in political science, under the direction of Prof. J. W. Duyvendak, entitled "Le sel de la démocratie. L'accès des minorités au pouvoir politique en France et aux Pays-Bas (Minority access to political power in France and the Netherlands)". PhD dissertation successfully finished and defended (21.11.2002).

### Books

- 2011-12 Book for Éditions Le Muscader (Paris). Out in April 2012. «Marine ne perd pas le nord». Analysis and comparison between Northern European populist and extreme right movements with the new Front National under the leading of Marine Le Pen, especially Norway, Netherlands, Denmark and Flanders.
- 2007-08 Book for Éditions Denoël (Paris). Out in April 2008. «Le grand mélange. Minorités, tolérance et faux-semblants dans la France de Nicolas Sarkozy». Analysis of the diversity in the media and in politics in France and the Netherlands, with comparisons with South-Africa, the USA and the UK.



## Pierre Dubourg

Designer  
France  
[www.pierredubourg.com](http://www.pierredubourg.com)

### Background

In 2008 he joined the studio Arik Levy to Paris and became project manager (furniture, industrial design). In 2012 he began as an artisan / designer working while being involved with students in product design. Today, he works with the publishing house and Reine Mère leading parallel personal projects. Active member of the collective French Federation of Design (FFD), he exhibited at the Carrousel du Louvre in Paris in September 2013 during the Design Week.

### Education

- 2007 Master degree in arts appliqués at l'IUP design, image, couleur de Montauban
- 2003 3 years University Diploma in arts appliqués at l'université Toulouse le Mirail
- 2001 Deug 1 science de la matière à l'université Paul Sabatier à Toulouse
- 2000 IUT génie mécanique et productique à l'université Paul Sabatier in Toulouse
- 1999 Baccalauréat Scientifique

### Experience

- 2014 Independent Designer
- 2008-13 Project Manager at Arik Levy / Ldesign
- 2012 Workshop with craftsmen: Creation of a table, a desk and a table lamp (exhibited in Toulouse Nov. 2012)
- 2007 Internships at Arik Levy / Ldesign and Reine Mère (young design brand)
- 2005 Internships at Thibault Desombre (Ligne Roset, Cinna, Softline...) and at Maurice Marty (cabinetmaker)





Les M Studio

Designers  
France  
[www.lesm-designstudio.com](http://www.lesm-designstudio.com)

Background

Poetic without compromising their functionality, the objects created by Les M are inspired by and provide a new take on the rituals of everyday life. By carefully selecting materials which appeal to the sense of touch and which are combined with well thought-out shapes, Céline and Anaïs give life to balanced creations, easy to integrate into our daily lives due to their modularity.

Selected Solo Exhibitions

- 2014 Saisons, Exhibition & Workshops, Domaine de la Roche Jagu, Paris
- 2012 Sensorium, Exhibition & Workshops, Mudam Luxembourg
- 2011 Pillow, Atelier Jeunes Publics - Centre Pompidou-Metz
- 2009 Nomination for the {D3} Design Talents - Competition, Imm Cologne Fair, Germany

Selected Group Exhibitions

- 2014 Design & Architecture, Exhibitions & Workshops - Domaine de la Roche Jagu, Paris « Du ménage à l'art » - HALO, HELI et COLLINE for JULIO, Paris Primaire for Carpenters Workshop Gallery, PAD Paris  
Never for money, always for love, Design City, Luxembourg Biennale
- 2013 Fusion & Vécéversa for Maiza-Edition- Maison & Objet Pillow, Festival Maintenant by Electroni[K], Rennes PlayWithDesign, Salon Playtime Paris



Ralston & Bau

Designers  
Norway  
[www.ralstonbau.com](http://www.ralstonbau.com)

Background

Birgitta Ralston and Alexandre Bau met and founded their studio in Paris in 2001. Ralston & Bau are dedicated to give each design a sense of meaning and personality. Designs that relate to people. The studio deliver design solutions in the shape of objects and public spaces. Integrating innovative materials into it's creations, Ralston & Bau is aiming for a sustainable design.

Awards

- 2014 Label VIA, France
- 2013 Red Dot Product Design Award, Germany
- 2012 Core 77 Design Award Notable, USA
- 2009+11 Design & Design International Award, UK
- 2005 Norsk Form Design Award, Norway
- 2002 IACP International Design Award, USA
- 2000 St Morez International Design Award (ICSID), France

Selected Exhibitions

- 2014 Red Dot Museum, Essen
- 2013 MOST Salone at Milan Design Week, Milano
- 2013 International Biennale of Design Saint-Etienne
- 2012 100% Norway, Dray Walk Gallery, London
- 2011 West Norway Museum of Decorative Art, Bergen
- 2010 International Biennale of Design Saint-Etienne
- 2006 VU, Vestlandsutstillingen, Ålesund, Øystese, Haugesund, Førde
- 2004 Centre George Pompidou, Paris
- 2000 Le Grand Hornu, Belgium



Margit Seland

Designer  
Norway  
www.margitseland.com

Background

Education at Gerrit Rietveld Academie, Ceramic department, Amsterdam. Telemark University College, Notodden. BA subject teacher, education in the Arts."My production ranges from tableware in porcelain, glass and textile to sculptural work for exhibitions. I have also worked on assignment for industry in Norway and the Netherlands. My background in different materials and knowledge in craft-techniques gives me a nice starting point for my work."

Selected Solo Exhibitions

- 2010 'ESSENS', Kunstbanken, Hamar, Norway
- 2008 'A World of Folk', Stavanger Cultural Capital, Norway
- 2008 Norwegian Artcenter, Lillesand, Bømlo, Tønsberg, Volda.
- 2005 'NEST', Stedelijk Museum, Amsterdam, The Netherlands

Selected Group Exhibitions

- 2015 Norwegian Presence, Milano, Italy
- 2009 Hå Gamle Prestegard, Jæren, Norway
- 2007 Gallery Format, Oslo, Norway
- 2004 Gallery Villvin, Risør, Norway
- 2002 Gallery Home Arts, Schilde, Belgium



Signe Solberg

Artist  
Norway  
www.signesolberg.no

Background

I like to work in the intersection between an organic and mechanical form, and issues related to the monumental. For example, people's sense of affiliation and relationship to monuments / historical objects and what triggers this. I do all the work yourself, and the physical work process is very important in my work. After completing the master's degree at the Art Academy in Oslo, I have worked independently as an artist in and outside Oslo, with its own workshop and studio here.

Education

- 2009-11 Master degree, Oslo National Academy of the Arts
- 2006-09 Bachelor degree, Oslo National Academy of the Arts
- 2005-06 Modeldesign, Einar Granum School of Arts
- 2001-04 Examen Artium, Dahlske Videregående Skole / High School

Selected Solo & Group Exhibitions

- 2015 Vigelandsmuseet, Oslo Norway
- 2013 Galleri FORMAT, Oslo Norway
- 2012 ART i JULI 2012 Kråkeslottet, Senja, Norway
- 2011 TIMBER! Arendal Kunstforening, Norway xs
- 2009 Point of No Return Galleri Nb8, Oslo Norway



Anne Lise Stenseth

Artist  
Norway  
[www.annelisestenseth.com](http://www.annelisestenseth.com)

Education

- |           |  |
|-----------|--|
| 2003      | Norwegian Network for Technology, Acoustic and Music, Summerschool   |
| 2000      | Oslo National Academy of the Arts, Interdisciplinary project and workshop. "The Role of the Arts in Investigating Conflicts" |
| 1989 - 94 | Oslo National Academy of the Arts  |
| 1984 - 86 | Westerdahls School of Communication, Oslo  |
| 1980 - 83 | Bergen National Academy of the Arts, Department of Specialized Art, Ceramics   |

Selected Solo & Group Exhibitions

- |      |   |
|------|---|
| 2011 | Florø Traditional And World Music Festival, Norway, Festival Artist   |
| 2011 | Sogn og Fjordane Museum of Fine Art, Norway, "The Kiss and Waste Project" V15 (4 and 1 channel video projection and 3 flat screen installation)   |
| 2010 | "Re:Imagining Cultural Space", Orienteatern, Stockholm International conference and lab on the policy and practice of flexible art spaces and cultural organisations in Europe. "The Kiss and Waste Project" V14 (3 channel video projection and 3 flat screen installations) |
| 2010 | "Artisterium 3", 3rd Tbilisi International Contemporary Art Exhibition and art Events, Karvasla, Tbilisi, Georgia. "The Kiss and Waste Project" V13 (flat screen installation)  |
| 2010 | "SEAS X Batumi", Batumi Drama Theatre, Georgia. "The Kiss and Waste Project" V12 (2 channel video projection and 3 flat screen installations)   |



Vera & Kyte

Designers  
Norway  
[www.vera-kyte.com](http://www.vera-kyte.com)

Background

Our design studio is always seeking new impressions, eager to discover the trigger for our next idea. This curious approach leads us to constantly explore new materials and aesthetics in all our projects ranging from objects to spatial design. Applying an analytical approach we seek to transform our curiosity into products that will engage you. Through our work we hope to share our genuine enthusiasm for design!

Education

- |      |  |
|------|--|
| 2012 | MA Degree in design, specialization in furniture design at Bergen Academy of Art and Design - KHiB |
| 2010 | Bachelor degree furniture- and spatial design at Bergen National Academy of the Arts - KHiB        |

Selected Exhibitions

- |      |   |
|------|---|
| 2014 | Salone Satellite - Salone Internazionale del Mobile - Milano                              |
| 2014 | Selected it's just design - Design monat Graz - Graz                                      |
| 2014 | Inside Norway - ICFF - New York   |
| 2013 | Greenhouse, Stockholm Furniture and Light Fair  |
| 2013 | Unge talenter 2012, Young talents 2012 exhibition by Norwegian Design Council, DogA, Oslo |
| 2013 | KHiB with friends, exhibition at TENT London  |
| 2013 | Preselected to exhibit at TENT London, London   |
| 2013 | Interiør og Boligmessen - Bergen  |





Øyvind Wyller

Designer  
Norway  
[www.oyvindwyller.no](http://www.oyvindwyller.no)

Background

He participated as an expert at “Redesign” on TV2 Bliss this year. He also work as a Art Director / Social worker at Monsterbedriften AS (a social entrepreneurship company with focus on getting ex-convicts back to society). Have experience with collaborating with people with different backgrounds. “I’m genuinely interested in finding the best possible way of life for people no matter where they live.”

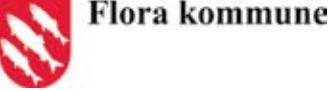
Education

2008-2010: Oslo National Acadmy of the Arts: MA Design  
2004- 2007: Oslo National Academy of the Arts: BA furniture and interior design  
2003-2004: Seljord Folkehøgskule: Kunst og Handverk (arts and crafts)  
2000-2003: Manglerud VGS: Tegning, Form, Farge. (arts and crafts)

Selected Exhibitions

- 2013 ICFF, New York
- 2013 Wallpaper Handmade, Milan
- 2012 ICFF, New York
- 2012 Salone Satellite, Milan
- 2011 ICFF Studio, New York
- 2011 Salone Satellite, Milan
- 2011 Meet My Project, Paris
- 2010 Tokyo Design Tide, Tokyo
- 2010 100% Norway, London Design Week, London
- 2009 Stockholm Furniture Fair, Greenhouse, Stockholm

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