

Precious Food

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# Ideal<sup>Lab</sup>



Ideal Lab / Precious Food has recieved the Profeccional  
Food Design Notable of the Core77 Design Awards.  
<http://www.core77designawards.com/2012>

# Index

<u>6</u> <i>Introduction</i>	<u>19</u> <i>Farm visits</i>	<u>38</u> <i>Performance Dinner</i>
<u>6</u> <i>Transplant</i>	<u>21</u> <i>Seminar</i>	<u>40</u> <i>Proportion &amp; Corruption</i>
<u>8</u> <i>Ideal Lab</i>	<u>22</u> <i>Nine Food Actions</i>	<u>43</u> <i>Eat</i>
<u>9</u> <i>Council</i>	<u>25</u> <i>Tomgods &amp; Floke</i>	<u>44</u> <i>Eat</i>
<u>10</u> <i>Process</i>	<u>26</u> <i>Local Mapping</i>	<u>46</u> <i>Flavours</i>
<u>12</u> <i>Precious Food</i>	<u>29</u> <i>Transform</i>	<u>48</u> <i>Vegetarian Course</i>
<u>13</u> <i>Scenarios</i>	<u>30</u> <i>Transform</i>	<u>50</u> <i>Food Rituals</i>
<u>15</u> <i>Grow</i>	<u>32</u> <i>Small Business Reconstructed</i>	<u>53</u> <i>Eat Scenarios</i>
<u>16</u> <i>Grow</i>	<u>35</u> <i>Use/Reuse Workshop</i>	<u>55</u> <i>Participant Register</i>
	<u>36</u> <i>1/3 Waste</i>	

# Transplant

*Transplant is an arena for design competence located on the West coast of Norway in Dale i Sunnfjord. It is a space for creative work, exchange and concrete development where art meet industry.*

The Transplanteurs facilitate strategic and conceptual processes for cross competent project groups. With a holistic and co-creative approach we take into account the global user experience, embedding sensorial, cultural and social factors. Unique tools for design and concept development combined with the inspiring rural views available from the banks of the intimate and beautiful Dalsfjorden make Transplant an ideal place for constructed and free thoughts towards individual or company goals. Transplant hosts a design studio with an international design team working within the fields of product, furniture, interior and graphic design. Transplant is also the base for the innovative material network Nordic Materials with its 800 innovative materials and all its services solving challenges for industrials and creatives alike. A model workshop along with a space for exhibitions adjacent to the large outdoor terraces completes what Transplant has to offer. As a place of vision on the border of a fjord, Transplant invites you to meet, discover, think, sense and achieve your creative aims.



^ Transplant



# Ideal Lab’

The Ideal Lab' is an experimental program that relocates the meaning of design to a mutated social environment. In collaboration with research, creative fields (e.g. art), science, sociology, material innovation and industrial sustainability the Ideal Lab's goal is to define future needs, provide human results and realise future scenarios through tangible products and processes ready to be produced and used. By cycles of one year, the program contributes to four major themes. Selected designers, artists, architects, industrials and researchers are invited to exchange visions, thoughts and co-produce meaningful projects. We call them “Agents”.

The program will explore four themes from 2010 to 2013:

<b>Longer Participation</b>	2010 - 2011
<b>Precious Food</b>	2011 - 2012
<b>Empathic Home</b>	2012 - 2013
<b>Replanted Identity</b>	2013 - 2014

# Council

The council is Transplants organisational and conceptual workgroup. The members have various creative and professional positions which are complementary to each other.

The councils mission is to find the programs mission themes, as well as, the concepts, values and goals for each theme. The council suggests agent participants, who will realise the projects, and partners for the Ideal Lab'.

## The council members

<b>Béatrice Josse</b>	<i>France › Curator › FRAC Lorraine The French Contemporary Art Collection</i>
<b>Ambra Trotto</b>	<i>Italy › Designer, Teacher Research Department Industrial Design, University of Florence, PhD can.</i>
<b>Stoffel Kuenen</b>	<i>The Netherlands › Designer, Teacher › Eindhoven University of Technology</i>
<b>Lars Sture</b>	<i>Norway, UK › Artist, Curator</i>
<b>Birgitta Ralston</b>	<i>Sweden › Designer, Head of Program at Transplant</i>
<b>Alexandre Bau</b>	<i>Norway › Designer, Project Leader of Nordic Materials</i>

## External peer

<b>Arild Bergstrøm</b>	<i>Norway › Artist, Project Coordinator</i>
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# Process

**The participant group is chosen by the council and is invited to take part in the project**

› Different specific knowledge bases meet within the group.

**The participants will work together, find ideas and work out guidelines**

› In this phase, meetings and workshops will be held. The process will focus on finding ideas, with non-professional participants involved as well.

**The next step is to choose various ideas for scenarios on which work can then be developed**

› The scenarios are developed to help define projects. The first ideas will be visualized with sketches which will be exhibited in Transplant. Everyone will have the opportunity to visit Transplant and take part in the development of the project.

**The participants will then be involved in a phase of research and development**

› In this phase of the process, Transplant will provide its tools and knowledge for the participants to use.

**Birgitta Ralston**

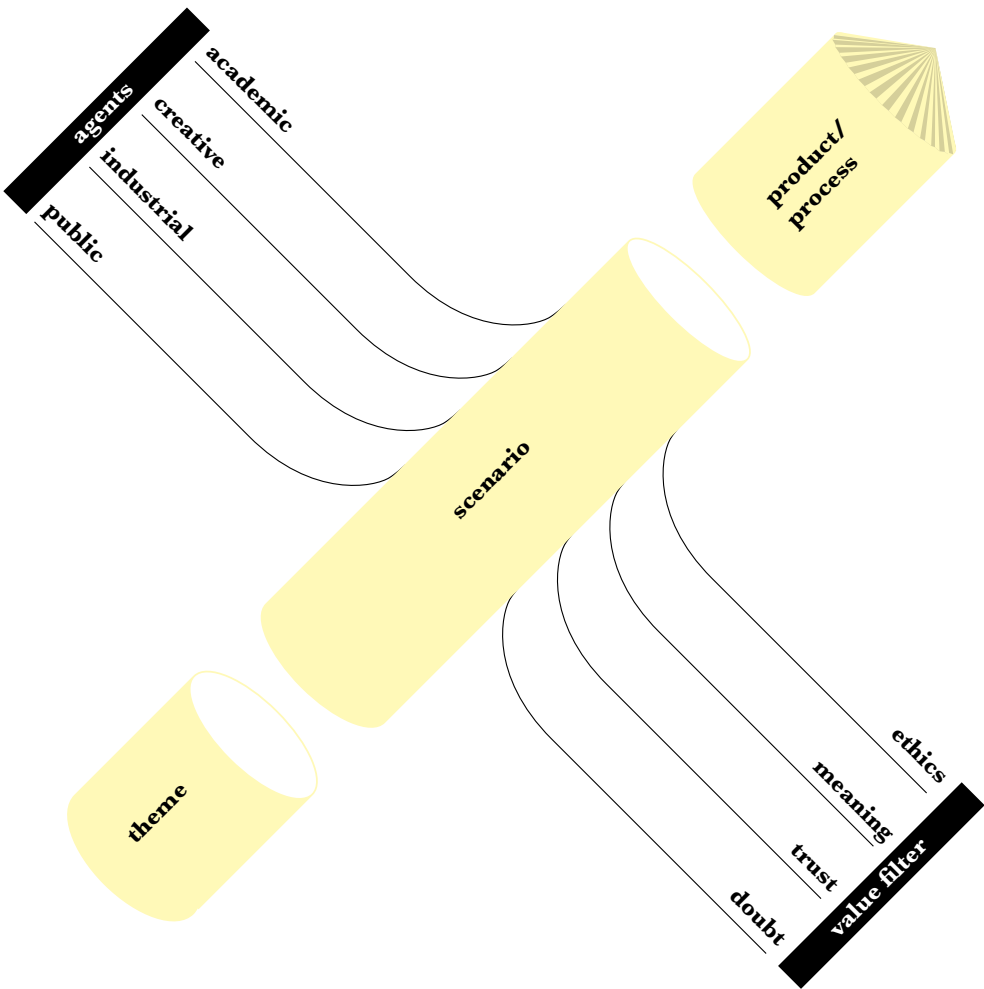
› *Designer, Head of program at Transplant*

**Jan Brauer**

› *Designer, Coordinator*

**Åshild Stav**

› *Designer, Assistant*



## Results

At the end of the project period, the Agents will have prototyped a series of products/processes answering the problematic themes. The series will be developed as artwork, performance, product design, space design, the creation of an organization, a service, a process. Different events, such as exhibitions, gatherings and workshops, where most of the time the public can take part, will be organised to enrich the project. Editions like books and videos are edited to keep track of the experiences and make the research available to the public.

## Post project

Some results of the Ideal Lab' can be taken further into a produceable and usable product.



Process work ^

# Precious Food

»» *Our food is shipped all around the globe before it arrives at its final destination. We can eat the food we want in the quantity we like all year round. But do you know who is producing, with sustainable values, in your region?*

Every day our civilization increases its records of production, but also its wasting. While we produce too much, the third world has a food insufficiency. Each culture has its own food habits, resources and usages. For these reasons we do not manage food in the same way. In this context history plays an important role because it explains these food habits and uses in culture.

The globalisation of food management world wide has created enormous gaps between the energy supplied to produce food and the end results as food is going through all the supply chains. John Thackara wrote in his book “In the bubble” that to produce one kilogram of rice, 4.000 litres of water is needed, while you need 13.000 litres for one kilogram of meat.

To empathise food experience and relocation, movements such as “Slow Food” are working to defend biodiversity in our food supply, spread taste education and connect producers of excellent foods with co-producers through events and initiatives. Slow Food believes the enjoyment of excellent food and drink should be combined with efforts to save the countless traditional grains, vegetables, fruits, animal breeds and food products that are disappearing due to the prevalence of convenience food and industrial agribusiness.

With the Precious Food program, we wish to make a precise statement about food management, from production and distribution to the supply chain. The goal is to come up with alternative scenarios and generate tangible new solutions following new social behaviours to reduce the impact of

our growing food need without taking away the pleasant experience of our daily food consumption. How could we eat better and healthier, for us and for the planet we extract these treasures from?

Personalities from all around Europe with complementary backgrounds will investigate the fact that humanity has this very relevant problem to solve towards our food consumption and its management on earth. They will collaborate not only to generate relevant interrogations, but also to come up with tangible new solutions, systems and creations that will tell our desire to change to a large audience.

Precious Food will work through three scenarios: “Grow, Transform, Eat”. In these scenarios, Transplant and the participants will set their focus on local knowledge and knowledge transfer within the main theme Precious Food. While working on various projects in each scenario, at least one or more of the projects will focus on local structures and necessities. The focus will allow participants from outside Norway to get an impression of local customs and will increase the dialogue around food amongst participants. This dialogue, along with the exchange process, will develop the impulses and knowledge further in both ways.

- › The waste of food is growing because of a heavy supply chain, based on a worldwide scale, with quality of taste and nutrition deteriorating.
- › The sad statement that up to 35% of food is wasted has to be solved with concrete, small and big, new scenarios to lower this percentage.

# Scenarios

## › Grow

In the scenario Grow, Transplant and the participants will focus on local farms. What is cultivated in the area? Which animals are bred? What are the distribution structures? These are some of the questions Transplant and the participants seek to answer through local food mapping. This mapping will give answers on the local food available and it will show alternatives and solutions to make what is offered more transparent and accessible for the consumers. The focus will be on seasonal food, as well as transport methods, limitation of waste and other resources. Transplant and the participants will also look to the future where the relationship between producer and consumer could be improved by using alternative technologies.

## › Transform

In the scenario Transform, following the basic idea of “Slow Food”, to preserve local diversities, Transplant will work together with knowledgeable inhabitants to collect recipes, specialties in food transformation and local food stories. The intentions behind this scenario is once more to enhance the knowledges which will then be transmitted.

## › Eat

In the scenario Eat, Transplant and the Agents will work together with local inhabitants and professionals on the transmission of eating values. The focus in this scenario will be to understand and empathise valuable relationships between food and consumers through new model, spaces and tools propositions. Transplant will transmit, during workshops, how to make and display a fast, good and healthy meal to a large public, who are often confronted with processed solutions. Fun and creativity will stay in the foreground during the workshops, in the same way as the awareness and expectations of the audience towards food experience and healthy eating will.



Introduction *Grow*  
Farm Visits *Local Exploring*  
John Thackara *Seminar*  
Siri Berqvam *Exhibition*  
Local Mapping *Result*





# Grow

Innovation within consumption is looking backwards to seek new meaning and sustainability. Nowadays food, its production and what we eat, has become more important for people than ever before. We want to know where it comes from, how it was made and the ingredients it contains. Seeking for not only authentic roots but also positive memories.

## Scenario

A group of selected Agents will work with the Norwegian municipalities of Fjaler and Askvoll as an experimental zone. This “identification and pointing process” (that could be, for example, a map) will give an overview over local food producers and other resources. It will focus on more emotional distribution and information methods to increase interests in local foods, suppliers, farmers and its values. This could be, for example, a reverted potential business model: get the population to come to the local suppliers, on a regular basis, as an alternative to extensive travel to reach customers.

The result will show in a playful and informative way the possibilities in the local community, make the public more aware and curious, and inspire other local communities to follow the idea of going local. This scenario is about identifying, making visible and making valuable the local ethical farmers/ food producers. Emphasising and optimising their activities towards their network, as well as rethinking production transport through new scenarios and activities is expected.

## Result

Agents created an empathic tool to not only identify and visualise "Precious Food" but to also collect and share knowledge about it through a socially inclusive process. The result of Grow is the interactive software "Precious Food Map", designed as a gameplay and prototyped on intelligent mobiles. Players are invited to browse a map, searching for secret places and people while discovering their surroundings and collecting meaningful data about "Precious Food" places, nature and events. "Precious Food Map" was shared at international venues such as PICNIC 2011 in Amsterdam, Food Design in Paris and Core77 Food Design 2012.

## Agents

### Leif Jarle Espedal

› Producer Agent › *Farmer*  
› *Norway*

### John Thackara

› Research Agent › *Writer*  
› *Director, Doors of Perception*  
› *France*

### Siri Berqvam

› Creative Agent › *Artist* › *Norway*

### Bertrand Duplat

› Creative Agent › *Interactive*  
› *Graphic Designer* › *France*

### Julien Dossier

› Research Agent › *Green Business*  
› *Consultant* › *Quattrolibri* › *France*



~ Julien Dossier and Bertrand Duplat



## Farm visits

*The Ideal Lab' theme, Precious Food, initiated its first scenario Grow at Transplant. The participants of the scenario; Julien Dossier, Bertrand Duplat, Siri Berqvam and the Transplanteurs: Alexandre Bau and Jan Brauer, started the workshop with a local farm visit around the Municipality of Fjaler. The participants got introduced to the local agriculture, the producers and their products.*

The first visit on the journey was Leif Jarle Espedals farm. He runs his farm with an ancient breed of sheep and is about to create his own microbrewery selling a local, hand made and organic beer. Leif Jarle Espedal presented his farm and explained to the visitors both the traditional and the modern way of farming in the region. Immediately a frisky discussion started and the visitors were exploring the first starting points for Precious Food together with Leif Jarle Espedal.

The second visit took place at Lisa and Jostein Bakkebøs farm. It was originally a cow and pig farm, but some years ago Lisa and Jostein turned their business into a combination of cow farming and local food production with a catering service. Today they make local meat and cheese products and open their farm on reservation for interested visitors. After presenting their farm and business, Lisa and Jostein invited the visitors from Transplant to a delicious lunch of home made fish soup, bread and rhubarb juice. In an intimate round, the visitors from Transplant, Lisa and Jostein and Leif Jarle Espedal discussed future possibilities of farming and the services connected with it.

The last station on the farm visit was the farm of Lillingstonheimen. This traditional farm was bought in 1808 by Nils L. Landmark who was very engaged in the local community and the local farming. He invented land use methods which are still active today. Lillingstonheimen is used today for many different cultural and social gatherings. One of the features of the farm is the old traditional wood stove which can be used by everybody for baking.

◀ Lisa and Jostein Bakkebøs cheese products  
 ◀ Lisa and Jostein Bakkebøs sausage products  
 ◀ Lisa and Jostein Bakkebøs meat products  
 ◀ Leif Jarle Espedal, Alexandre Bau, Lisa Bakkebo,  
 Jostein Bakkebo, Bertrand Duplat





## Seminar

During a seminar and exhibition, Transplant invited the public to take part in Precious Food. The Agents Julien Dossier, Bertrand Duplat and Siri Berqvam presented their work and conveyed their first impressions on their interaction in Precious Food. John Thackara participated with a dedicated video giving concrete input to the Agents work with an overview of existing projects treating the theme "Precious Food". A session of exchange with the public followed with ideas, possibilities and experiences around food. The day was rounded up with a dinner using local food, prepared by chef Christel Eide.

- ◀ Dinner with local food
- ◀ Julien Dossier at public exchange
- ◀ Leif Jarle Espedal and Bertrand Duplat



# Nine Food Actions

Talk by John Thackara

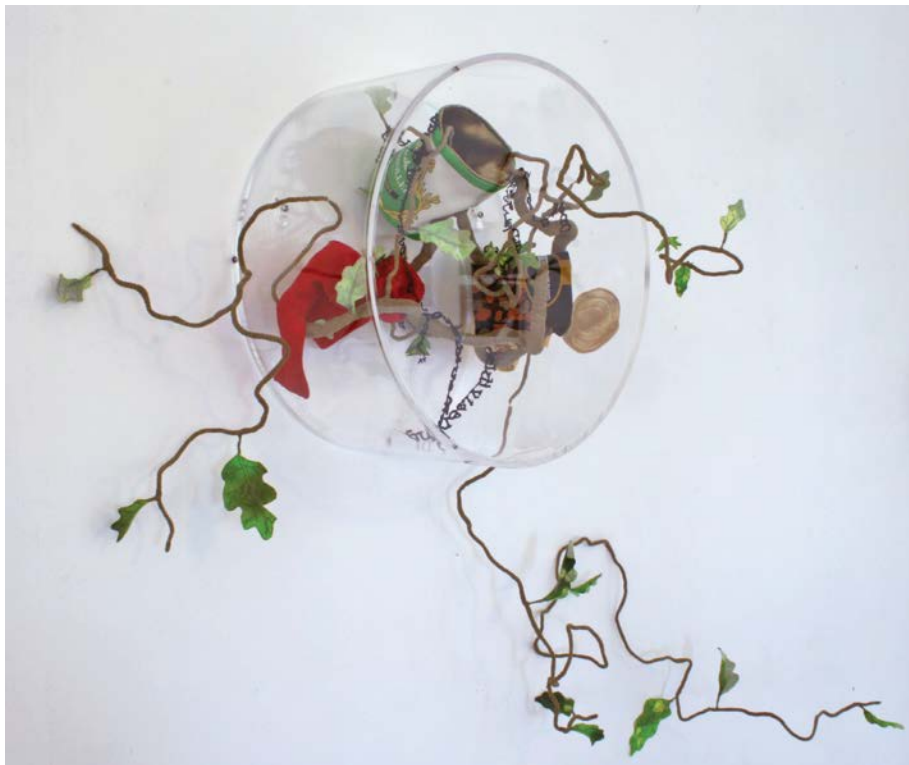
*»Be aware that as the subject of food goes up the agenda, and as more and more people are involved, the diversity of possible approaches and techniques is increasing; and so the whole subject of food can be much more exciting and varied than just some rather dutiful return to the land and reexamination of life as a peasant. There will be a lot of manual work as we increase our local food resilience, but it doesn't have to be a dead copy of what went before.«*

Thackara is interested in the topic of food as a common denominator in a sustainable world. He collects stories of people around the globe who are working on different projects and experiments to improve knowledge and build a network of people at a local level. Out of these stories he created a "tasting menu" for the Ideal Lab' with different projects for provocation and stimulation which can be tested, adapted and improved. These "Nine Food Actions" are examples of ways to intervene in food systems from different angles with the idea to change the bigger picture.

In Thackaras opinion we will need to use a range of these techniques to become resilient in food, because resilience is not just about a steady supply of basics, it is also about diversity and having different ways to grow and produce food available at different times.

1. Mapping local resources
2. Connecting growers & citizens
3. New co-operatives
4. Participation of young people
5. Re-use of buildings and spaces
6. Seeds and seed banking
7. Herbs, foraging
8. Connected gardening
9. Adapt other practices





## Tomgods and Floke

Textile Sculptures by Siri Berqvam

Washing machines, vacuum cleaners, radios, canned food and eating tools are some of the ingredients in her thematically extensive project. Berqvam has chosen to give these mass-produced things a new common unified language. She sews sculptures; which at first glance represent well-known consumer articles, complete with technical, realistically portrayed details as labels, volume knobs, etc.

Washing machines and canned goods reappear in a new and softer parallel world, whose synthetic nature allows them to point to new references that they are usually not associated with. Fabrics and textures in the sculptures exude softness and intimacy, and therefore evoke easily, associations to children's lives, surrounded as they are by soft stuffed animals in all imaginable variations. But, as in fairy tales it is a short way from safety to chaos. An atmosphere of unresolved drama, horror and lack of control can certainly occur in such a padded universe.

We find an informal language in the use of materials in Berqvam's work. Method and fabrics that are usually intended for toys have now been raised to contemporary art. She often focuses on the decay of our consumer articles when they no longer have utilitarian value and are reduced to junk. Useless in our practical life, but – as it turns out – very useful in an artistic context. In her recent work she takes a step further into a fairy tale world where decay and modernity meet insidious forces of nature.

◀ *Floke* by Siri Berqvam  
◀ *Tomgods* by Siri Berqvam



# Local Mapping A Matter of (Our) Time

By Bertrand Duplat and Julien Dossier

*Precious food is a fertile title for this programme. It hints at the value of a vital ingredient of life, currently perceived as a commoditised energy intake. It opens the field of innovation and new sources of value creation in relation to the food chain.*

With "Grow", the focus is on food producers, food resources and the challenge to promote their location, production and use.

The place of food has changed in our urban lives. With an urban life absorbing more time online and in front of a TV or within the bounds of the built part of a city, seasons and natural varieties are disappearing from the urbanite's radar. In pre-crisis Europe, food comes packaged, processed, sanitised, plentiful at all times of the year, with ample choice amongst branded suppliers. Knowing the name of the farmer has now become a rarity, knowing the variety of the ingredients used has become an oddity, knowing about the food production process has become a fringe expertise. Despite this marginalisation of the place and the places of food in our busy modern lives, food remains our vital ingredient, needed three times a day.

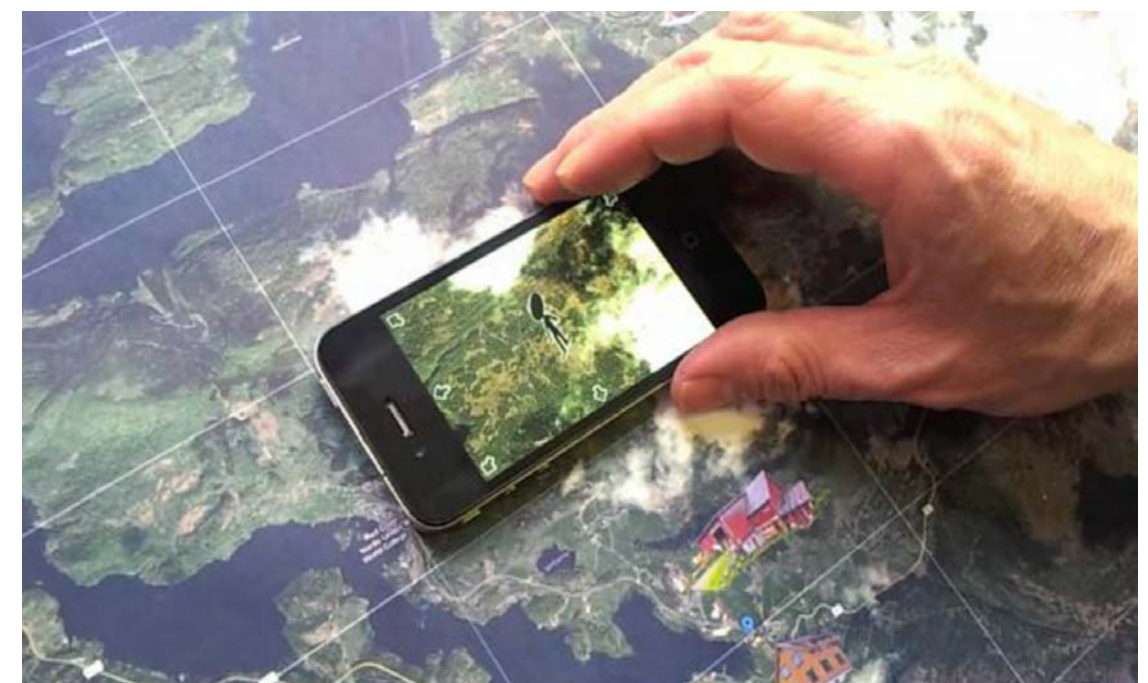
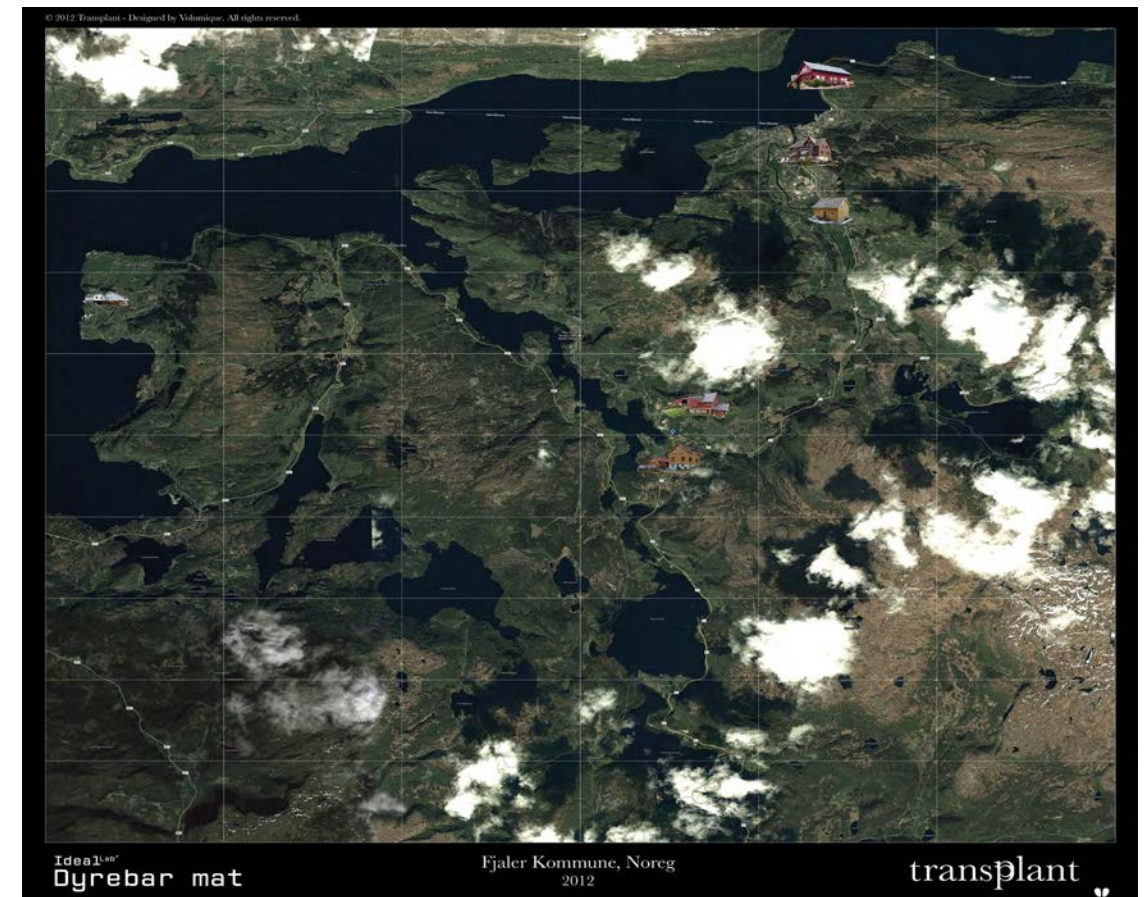
The point of producing food locally is only valid if food is consumed locally. We designed a map showing where the actors of the food chain can be located. A rich map which can be further explored, with a smartphone, to know more about each of the points highlighted. It is an invitation to meet new people and promote a new brand of people,

an invitation to play with the idea of local food and what it means for each of us.

To widen its use, we designed a game plan for the map, where the smartphone reveals an enigma at each stage of the food chain, inviting the user to discover more about this particular actor before discovering the next stage in the chain. The game is designed as a quest, where users progress towards a goal while meeting intermediate challenges. The goal is to assemble all the contents for a local meal: recipes, producers, ingredients, chefs, kitchens, guests.

We designed this game plan to be attractive and accessible to a wide range of users, from teenagers to parents to grandparents. We encourage each player to record his/her interactions with the food actors involved in assembling the ingredients of their meal. We also invite participants to record the final meal on video and in pictures.

We created this process so as to give visibility to the meals by encouraging new food actors to participate in the quests, inviting new guests to the table and spreading the word in the newspapers and in the local community about the game sessions.





# Transform

Introduction *Transform*

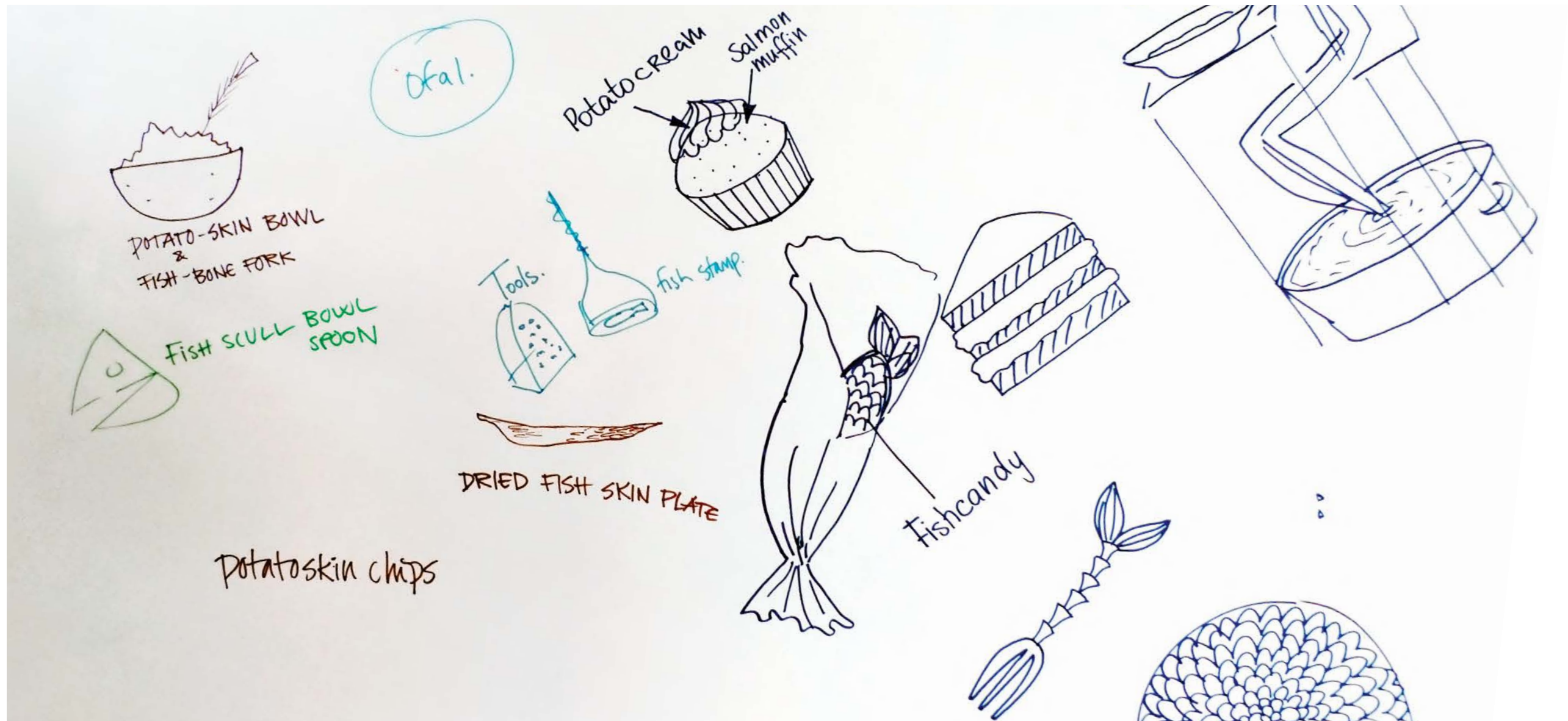
Jo Zarth *Exhibition*

Use/Reuse Workshop *Seminar*

1/3 Waste *Movie*

Proportion & Corruption *Product*

Performance Dinner *Event*



# Transform

The present actors in the business of transforming raw produce into food have focused on processing it into fast food. This trend is turning and associations like Slow Food, are looking to ancient knowledge to create new meaning.

- › Can the act of transforming raw food into an experience be social and communicative through a system?
- › Could it give me a short break on my fast track? Could it be inspiring to try something similar at home, in a minute?

## Scenario

Local cooks are invited to share their tricks and recipes in transforming local produce. With creatives, industries and during workshops, they will, rich with this knowledge, create mobile units of transformation, taking raw foods and making them available for consumption.

### The Units

- › are dedicated to produce one single culinary transformation experience.
- › shall generate a new experience around taste.
- › will have a limited amount of technology, resources, materials and energy they can use.
- › shall use simple materials and constructions dedicated to that particular style of cooking.
- › should be informative and transparent on the food they are offering.
- › should invite people and give them a possibility to socialise.

## Result

The outcomes of "Transform" were a series of live events: workshops, dinners and exhibitions, involving a large audience from private guests to school classes, designers to master students. "You add value while manipulating food" said Marc Brétilot. Concrete results were generated such as videos, performances and new product designs, powered by the dogma of minimising food waste and empathising the act of cooking with raw local food.

## Agents

### Jo Zarth

- › Creative Agent › *Artist*
- › *Germany*

### Runa Klock

- › Creative Agent › *Designer*
- › *Norway*

### Anthony Quinn

- › Creative Agent › *Designer*
- › *United Kingdom*

### Marc Brétilot

- › Creative Agent › *Culinary Designer*
- › *France*

## Participants

### Åshild Kyte

### Vera Kleppe

### Caroline Grepperud

### Anna Guseva

### Katharina Messy

- › KHIB , Master students from Bergen Academy of Art and Design › *Norway*

### COOP

- › During the whole workshop week the local supermarket Coop delivered food to Transplant that was supposed to be thrown out; fruits, vegetables and other foods that was still good to eat, but not good to sell. This food was donated and used for cooking excellent commun lunches and dinners at Transplant.



↖ Christel Eide





Jo Zarth's miniature models^

# Small Business Reconstructed

## Street Kitchen Models by Jo Zarth

*Creating miniatures and models and the feeling of surprise they elicit is perhaps always popular when it is no longer possible to measure a new, grown world with the measuring tapes of the existing system. Then systematists check their calibration tools and artists start to work. They make the world smaller. They create miniatures to look down on them and to get a new perspective on things.*

Jo Zarth, model maker and designer, has entered the subcutaneous world of Chinese skyscrapers and migrant workers' settlements with its miniaturised hot food stand models. Zarth makes these models because, to him, they serve as a reference value for an economic model: a miniature of global economy, often illegal and far below the huge sales volume of global trade and capital transactions, but still tightly interwoven within them. Without globalisation, no Chinese economic miracle; without the Chinese economic miracle, no hungry workers and employees fed by cooks pragmatically and with tradition in crooked installations in the hearts of the megacities. A global cooking precarity that rules over chilli oil and slices

of ginger and satisfies the need for dishes that taste like home. Regional cooking in the melting pots of the global economy, the ore for the woks shipped from Vladivostok, the wood of the knife's handle from the Amazon River delta, Coca-Cola – the import of an American cultural asset.

Zarth's hot food stand miniatures continue this game of deception. The propane gas bottles have once been Kinder surprise eggs with German imprint but made in china, the gas lines are made from iPod headphone cables. However, Zarth's most important materials are offset printing plates required for printing newspapers as well as leaflets, for power outlet strips made in Nanjing. Zarth

buys anything that cannot be made out of odds and ends from specialist shops for dolls house furniture and accessories, ordering on the internet and receiving material from England and the USA: global cycles for making small models, instead of unique valuables, small business reconstructed.

His diminished wok pans, folding tables and propane gas bottles follow a typology; they are isolated details of Chinese street life seen through the cool eyes of the systematist than the revelling eyes of the tourist. With inconceivable richness in detail and a trained eye for shabbiness, Zarth prevents his models from being cute or exotically romanticised. With startling illusionism as an extra, there is a plastic bag with microcosmic scallions dangling from a motor scooter handlebar and the miniaturised wok is covered with a greasy layer.

Zarth's haul from China is perhaps a testimony of the wars fought today, in front of the computers of exporters and day traders. A war of purchasing power parities: Who will be stronger? Will there be more German tourists in China or more Chinese tourists in Germany in the future? Also a war

about the direction of the imperial view: Is China a former semi-colony or is it a colonist itself now?

Anti-idyll with a grease film, Zarth's miniatures help to explore this foreign world of China that gives you the idea of being a model for our world; efficiency, reload of modernity, a form of urbanism already pronounced dead in the "old" world. The "new" world of the lashingly booming Asia is standardised by Zarth's hot food stand models using exactly the shabbiness and improvisation that contradicts with the shiny skyscrapers; because at the feet of the Chinese dreams are nailed wooden fences and people craving for dumplings and stir-fry dishes.

With his models, Zarth attempts to systematise everyday life beyond our imagination of the Chinese boom in a curious and empathetic way. He is driven by the wish to understand a part of the country with the help of his hot food stands. Zarth's models capture the poetry of life-size hot food stands. The perforated slats and chipboards are the place where the cooks compete to win the favour of the palate. By miniaturising the hot food stands, Zarth boils down this poetry.



^ Miniature models at Transplant





## Use/Reuse Workshop

by Marc Brétilot, Runa Klock and Anthony Quinn

*»Of all food produced in the world, up to 35% is wasted and thrown.«*

This incredible fact was the starting point for a workshop lead by the Agents Marc Brétilot, Runa Klock and Anthony Quinn. Marc Brétilot, who earlier made a food performance at Transplant during the event “Cycle of Mutation – Disappearance”, explored together with the other Agents and students from KHIB, mentored by Anthony Quinn, ways of transforming food and reusing the waste. Together they defined “Preciosity” and asked the question: *What is waste?* With the goal to transmit more awareness of the preciosity of food and the waste connected to it, the Agents and students experimented with installations, videos and models. Each evening during the workshop week, the students, the Agents and the Transplanteurs reused out of date food donated by local supermarket KIWI, to transform into a delicious common dinner with the help of the chef Christel Eide. The workshop week climaxed with the Use/Reuse Food Performance.

- ◀ Common Sketch with Khib-Students
- ◀ Brainstorming: What is waste?  
What is Precious?
- ◀ Students preparing performance



# 1/3 Waste

Movie by Master Students from KHIB



Movie making^



^ Screenshots of "1/3 Waste"



# Performance Dinner

by Marc Brétilot

The research process from the Use-Reuse workshop resulted in a participative dinner experience for 35 guests. The food served was designed by Marc Brétilot with the help of the students, who also developed a packaging design: *Left Overs – Bring it Home*. The Packaging contained crisp fish skin, roasted onions and selected herbs. Marc Brétilot, renowned French culinary designer, created a full dinner experience based exclusively on local food and applied the more approaching 0% process: each food component used was upcycled using new innovative culinary methods inspired by traditional recipes. With a pro-active participation of the guests, the values of "Transform" were transmitted in an informal and social way through this culinary and scenographic performance.



Starter served in a box coloured with Beetroot Juice



^ Performance: Guests building dining table  
^ Performance dinner





# Proportion & Corruption

Upcycled Figgjo Plates by Anthony Quinn

35% of our food is wasted.



^ Plates details



Proportion plates 1-3^



Proportion plate 4, Corruption plate and backside^

# Eat

Introduction *Eat*  
FplusK *Exhibition*  
Vegetarian Course *Workshop*  
Vegetarian Dinner *Event*  
Food Rituals *Workshop*  
Eat Scenarios *Workshop*





# Eat

In the same way, our interest in food changes, the discussion around it modifies as well. It becomes more public. People learn more and more how to cook right, how to eat correctly and how to choose the best ingredients. This change in our interest concerns all types of food, from slow food to fast food, from haute cuisine to a simple dish.

## Scenario

Inspired by one of the main ideas of the Slow Food Movement, to preserve taste diversities, “Eat” will work on the importance of local food recipes and manifest their importance towards todays global food industry with an art related process and a tangible result in the end. The result of “Eat” should inspire us to look on our daily food from a different, more precious angle and encourage us to be the guardians of a legitimate and precious heritage through the transmission of the rituals, the moves and the values of manipulating food and through this, adding preciousness. “Eat” will involve groups of elders as agents to empathise the results of the last Scenario (Transform) and transcribe them into transferable knowledge. The results could be partially transmitted to the next generation, and also the segment of the adult population living alone, reintroducing the pleasure and value of cooking at home.

## Result

"Eat" focused on the act of degustation of the "Precious Food". Based on the concept of "Food Tools", meaningful and tangible examples created by designers with renowned chefs, were shared with a large audience in several places (Transplant in Norway, PICNIC in Amsterdam, Food Design in Paris). Workshops were organised to prototype more Food Tools with rituals from other cultures as inspirational input. To finalise the process, a workshop with the Norwegian producer Figgjo identified two concepts of "Food Tools" targeted to professional markets such as hospitality services and conference catering.

## Agents

### FplusK

› Designers › *Norway*

### Solgunn Eikevik

› Culinary Agent › *Nurse*

› *Norway*

### Ralston & Bau

› Creative Agents › *Designers*

› *Norway*

### Constance Gaard

#### Kristiansen

› Industry Agent › *Figgjo*

› *Design Manager* › *Norway*

### Christel Eide

› Culinary Agent › *Chef* › *Norway*

»*Animal agriculture makes a 40% greater contribution to global warming than all transportation in the world combined, it is the number one cause of climate change.*«

Jonathan Safran Foer

# Flavours

Product Design by FplusK

*Sensing objects and food; FplusK aims to create objects that redefine the perception and flavours of a meal through a particular focus on the senses – using materials, surfaces and shapes that enhance the food experience.*

The products are the result of a cooperation with one of Norway's best chefs: Even Ramsvik. He has opened the designers' mind when it comes to exploring various aspects and possibilities of sensory perception and the experience of food. Serving as inspiration to new culinary experimenting and creations the products will provide new and unexpected ways of serving, sensing and eating food.



*Taste! ^*



*^ Aroma...*

## Taste!

Does the object from which food is eaten affect the taste, balance and finish of the food? With *Taste!* FplusK are investigating what affect the shape, material and surface of the eating tool has to taste. Inspired by the primitive way we all enjoy eating oysters, FplusK designed shells that serves as both serving plates and eating tools. The three different shells each guide the food to various receptors on the tongue enhancing and changing the taste.

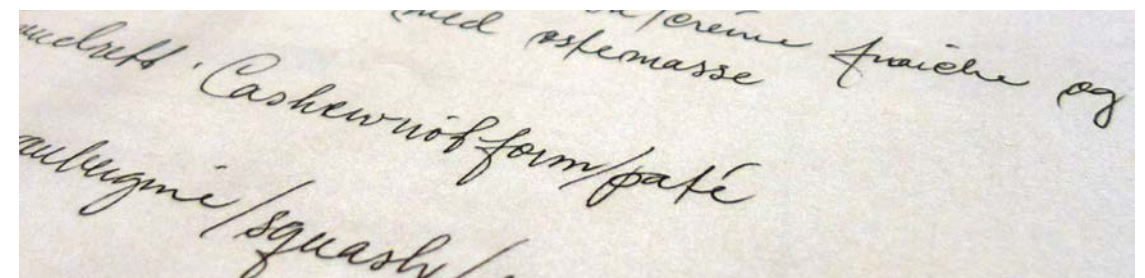
## Aroma...

Balancing tastes and aromas is the challenge of all cooking. Sometimes the subtle sent or just a hint of an ingredient is enough to perfect the harmony. With *Aroma...*, a double layered plate, FplusK have designed a tool for the chef to add the aroma of ingredients or spices without actually adding them to the food. The top part serves as a presentation area for the food and seals the bottom part, which can be filled with scented dry ice or steam with a chosen aroma.

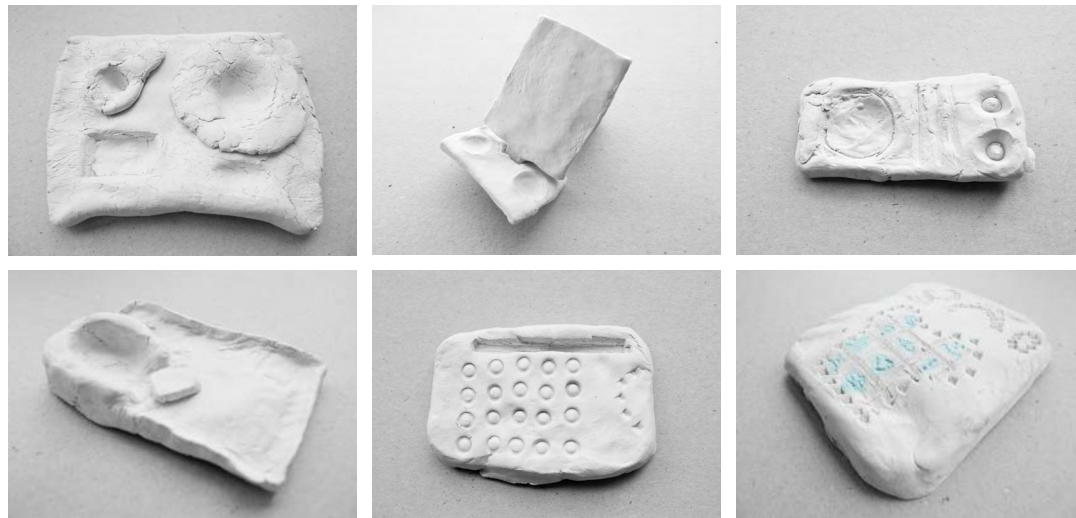


# Vegetarian Course

by Solgunn Eikevik







Food tool clay models^

## Food Rituals

Workshop by Ralston & Bau  
at PICNIC Festival 2011 Amsterdam

*Eating is one of the most intimate, human daily routines. All cultures have their own specific ways to nourish themselves: some eat with their hands, others with a fork and knife, or yet others with chopsticks. What we eat varies as well and connected to each dish comes specific ways to consume it.*

Birgitta Ralston, Alexandre Bau, Jan Brauer and Åshild Stav were invited to be guest speakers at the PICNIC Festival. It is an annual three-day event that blurs the lines between creativity, science, technology and business to explore new solutions in the spirit of co-creation. This year's theme was Urban Futures, with a focus on sustainability, infrastructure, society, design and media. The Transplanteurs held a food rituals workshop at the festival, treating both our required and treasured daily routines. The workshop explored the participants (Dutch and other) food rituals and co-created new objects. Inspiration for unique designs portraying differences and culture came through observations of everyday human life. The designers also showed objects created from French and Swedish food rituals.



^ PICNIC Food rituals workshop





## Eat Scenarios

### Eating standing up Workshop

The last of the three steps in the Precious Food program, Eat, was the departure point of a workshop on eating scenarios emphasising the preciousness of food. Together with Constance Gaard Kristiansen, design manager at Figgjo porcelain, and the chef Christel Eide, Ralston & Bau explored scenarios of eating standing up in a social setting. The result of the workshop was a real life scenography within the Ideal Lab' Precious Food.

Two new concepts of tableware dedicated to displaying food to a big audience at large venues, such as during conferences, were found. The concept of stacking up portions of food in a scenographic tableware landscape was one of them. The other conceptual track was to develop a playground and elegant food dispenser, offering a tasteful portion of food to the user with the minimum amount of interaction needed to achieve this action, with reference to gaming industries items. This process creates a more advanced user awareness toward food and could not only minimise the waste of food during large events but optimise its display.

< EAT Workshop with Constance Gaard Kristiansen  
 < EAT Workshop design work  
 < Test Buffet made by Christel Eide

# Participant Register

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### Siri Berqvam

› Creative Agent  
› Artist › Norway  
› [www.siriogatle.no](http://www.siriogatle.no)

### Education

2004-06: *MA Fine Art*, Bergen National Academy of the Arts, Norway › 2001-04: *BA Textile*, Bergen National Academy of the Arts, Norway

### Experience (selected)

Solo Exhibitions: 2011: Haugesund Billedgalleri, Haugesund › Nord Trøndelag Fylkesgalleri, Namsos › 2010: *Floke*, Kunstnersenteret i Møre og Romsdal, Molde › 2009: *Tømgods - Tjuvgods*, SOFT galleri, Oslo › 2008: *Liksomheter II* Kunstbanken, Hedmark Kunstnersenter, *Liksomheter I* Samisk Kunstnersenter, Karasjok › 2007: *Strikk 7*, Galleri Format, Bergen

Group Exhibitions: 2011: *Atle Selnes Nielsen & Siri Berqvam*, Vestfold Kunstnersenter, Norway › *Portage: textiles, extremes of scale*, Bonhoga Gallery, Shetland › 2009-11: *Strikk: masker i samtidskunsten*, Travelling exhibition organized by Norske Kunstforeninger › *Sommarutstillingen i Seljord*, Seljord Kunstforening › Galleri Skårer, Lørenskog Kunstforening › 2008: *REAL, ny norsk realisme*, Haugar, Vestfold Kunstmuseum › *Taktil* NKs landsdelsutstilling, Hå Gamle Prestegård, Sogn og Fjordane Kunstmuseum, Norway › *9 ROM*, Akershus Kunstsenter, Lillestrøm › *Norsk Skulpturbiennale 2008*, Vigeland – Museet, Oslo › *Den kulturelle Spaserstokken* Hamar kommune/kunstbanken › *Kjøft a! presenterer*, Podium, Hausmania › *Transformers*, Galleri 69



### Marc Brétilot

› Creative Agent  
› Culinary Designer › France  
› [www.marcbretillot.com](http://www.marcbretillot.com)

*Marc Brétilot Studio*, Paris, France

Teacher ESAD & ESCF (School of Culinary Arts in Paris)

### Education

Diploma(s): Ecole Boulle, ECM (Furniture Design School)

### Experience

*"I am a culinary designer and teach at the Graduate School of Art and Design of Reims where i founded the Research Workshop on Food Design. It works with the agri-food and fine craft of mouth as innovation consulting. It organizes international events around food and performances achieved on the borders of contemporary art."*

Search of new product concept for Nestlé and Unilever Food  
› Creation of specific product for Haagen Dazs › Meals event for Ikea France › Maison & Objet, for the champagne Krug › Product development for the Laboratory (space art science › Workshops and conferences for design schools, cooking, and institutions.



### Julien Dossier

› Research Agent  
› Green Business Consultant › France  
› [www.quattrolibri.com](http://www.quattrolibri.com)

### Education

1995: Graduated from HEC *Entrepreneurship major* (cum laude) and from the CEMS HEC-Cologne

### Experience

Julien is the founder of *Quattrolibri*, an innovation consultancy focused on low carbon strategies. Quattrolibri's consulting clients are mainly large corporates: *Volkswagen group*, *SNCF* and *RFF* (French railways operator and infrastructure companies), *EDF Energies Nouvelles*, *RATP* (Public Transport), *Groupe La Poste*. Aside from these consulting assignments, *Quattrolibri*'s leads R&D programmes on post carbon cities.

Julien is an expert on low-carbon transition strategies and contributed to the elaboration of the greenhouse gas transition scenarios for 2050 from the *French ministry of Ecology (rethinking cities in a post carbon society)*. As part of this programme, Julien published the *BETA Programme*, a coordinated programme of carbon emissions reduction in the Building, Employment, Transportation and Agrifood sectors to drive a reduction by a factor of four by 2050. He particularly stressed the systemic link between local food production schemes and cities' carbon emissions.

He lectures on post carbon cities in the sustainable development Masters programme at *HEC* and at the *Ecole des Mines* in Paris. He gave speeches on carbon transitions to the *French Academy of Technology*, and to sustainable development, business and social innovation clusters.



### Bertrand Duplat

› Creative Agent  
› Interactive & Graphic Designer  
› France

### Education

1990: Engineering Diploma from Ecole Nationale Supérieure de Techniques Avancées (ENSTA)

### Experience

Co-Founder of the Product Design Agency *Absolut Design* in Paris (acquired by Havas/BETC/EuroRSCG in 2000) » Co-Founder, President and CTO of *Virtools* (Acquired by Dassault Systèmes in 2005) » Leader of real time 3D interactive prototyping tools, for video games and virtual reality (for Electronic Arts, Ubisoft, Sony Entertainment, Blizzard...) » Co-Founder, Co-Creative Director of *Les éditions volumiques* in Paris, creating *Paper Video Games* mixing the tangible and the digital in paper books and board games.





### Runa Klock

› Creative Agent  
› Designer › Norway  
› [www.fplusk.com](http://www.fplusk.com)

*Frøystad + Klock* design sustainable products and furniture with personalities, create interiors and exhibition design, in addition to organizing and participating in workshops and various interdisciplinary projects.

### Education

2009: MA, Design, Sustainable design KHIO » 2007: Bachelor, Furniture design and Interior architecture KHIO » 1998: MI, graphic design

### Experience (selected)

2009-present: Partner and self employed designer in *Frøystad + Klock DA* » 1998-present: Partner and self employed graphic designer in *Positiva DA* » 2005-09: Freelance designer for *Louder* » 2005: AD for the magazine *Fett* » 2002-04: Freelance designer for *Inpoc* (now Aspiro) » 1999-2001: AD for *Mutek magazine*

Recent Workshops: 2009: Workshop *Furuhelvetica*, Trysil, Norway (planning & execution) » 2008: *Fremtidens produkter*, DogA, Oslo, Norway » *Folk Future*, Sandnes, Norway » VITRA Workshop *manufactured nature*, Boisbuchet, France

Recent Exhibitions: 2010: *Morgendagens klassikere?*, Kunstmuseet KUBE, Ålesund, Norway » “*Vær så god sitt*”, Permanenten, Vestlandske Kunstindustrimuseum, Bergen, Norway » 2009: *Furuhelvetica*, Designers Saturday, Oslo, Norway » *Norske designdager*, House of Oslo, Oslo, Norway



### Constance Gaard Kristiansen

› Industry Agent  
› *Figgjo, Marketing & New Product*  
› Norway

### Education

1999-2001: MA, Ceramic Design for Industrial Production, Staffordshire University, England » 1994-1998: BA, Product design, Akershus University College, Norway

### Experience

2004: to present Product Development Manager *Figgjo AS*, Norway  
» 2001-2004: Design Manager *Rosenthal AG*, Germany » 1996-2001: Own ceramic studio



### Anthony Quinn

› Creative Agent  
› Designer › United Kingdom  
› [www.anthonyquinnndesign.com](http://www.anthonyquinnndesign.com)

### Education

2010: *PG, Cert in Learning & Teaching*, University of the Arts London  
› 1996: *MA, Ceramics & Glass*, Royal College of Art › 1994: *BA (Hons), Design Ceramics*, Staffordshire University

### Experience (selected)

2010-present: National Co-ordinator Firing Up for *Crafts Council of Great Britain* › 2009: Advisor on the *Ceramics Cluster Study* for the North Staffordshire Regeneration Partnership

Teaching: 2011: *Masterclass design and manufacturing*, Yimng Museum, New Taipei City, Taiwan › 2008-present: *Professor of Form* at KHiB Nation College of Art & Design, Bergen › 1997-present: Senior Lecturer *BA Hons Ceramic Design*, Central Saint Martins College of Art & Design

Professional: 2011: *Tracking Tableware*, Design Research pilot, Horizon digital Economy research centre, University of Nottingham › 2007: *Le Vrai Gourmet*, Debenhams › 2007: *Home 360* › 2006: *Tableware for Betty Jackson Black*, Debenhams Budapest › 2005: Consultant & Design for *British Airways & Winkreative* › 2005: *Pierced*, Hartley Greens & Co › 2004: Micro-cookware, Lakeland › 2003: *Zeil vase*, Design Ideas

Exhibitions: 2009: *Object Factory II*, Museum of Art & Design, New York, USA › 2008: Curator *Art Hand Design*, CSM Lethaby Galleries › 2008: *The Object factory*, Gardiner Museum, Toronto, Canada › 2005: *100% Design*, Earls Court London › 2004: *Idea group exhibition @Tendence*, Messe Frankfurt



### Ralston & Bau

› Creative Agent  
› Designers › Norway  
› [www.transplant.nu](http://www.transplant.nu)

Ralston & Bau is a cross-competency design studio. They form interiors, products, furniture, and often the whole visual profiling with attention to strong concept and strategic development. Calling their work *human environment design*, Ralston & Bau point out their inspiration and responsibility to create meaningful objects and spaces that will be part of peoples lives. Birgitta Ralston and Alexandre Bau founded the studio in Paris in 2001. In 2004 Ralston & Bau's creative base was established in Norway.

### Selected Exhibitions

2011: *PICNIC*, Amsterdam, Netherlands › 2010: International Design Biennial Saint Étienne › 2009: *D/S chair & table*, Designer Saturday, House of Oslo, Norway › 2008-09: *Willy Furnitures*, Innovation Norway Headquarters Oslo, Norway › 2008: *Useful-Useless Tools*, Cycle of Mutations, Transplant, Norway › 2006: *Onini seat module*, Vestlandsutstylingen VU, Norway › 2004: *Food boards*, Aids Design, Centre G. Pompidou Paris, France › 2000: *Stam Tam for Branex*, Le Grand Hornu, Belgium › 2000: *Glass*, permanent collection, Musée de la Lunetterie Morez, France



**John Thackara**

› Research Agent  
› *Writer & Director* › France  
› [www.thackara.com](http://www.thackara.com)

Born 1951, Newcastle Upon Tyne, England

**Education**

1974-75: *Journalism*, Centre for Journalism Studies, Cardiff  
› 1970-74: *Philosophy*, University of Kent at Canterbury

**Experience (selected)**

2007-present: Director, *Doors of Perception*, Amsterdam » Programme Director, *Designs of the Time (Dott 07)* UK » 2008: Commissioner, *St Etienne Design Biennial*, France » Member and advisor for several design and science platforms including: the *Steering Committee* Interaction Design Institute in Ivrea (Italy 2000-06), the *Scientific Committee* of the *Interactive Institute*, Sweden, the *European Commission on Information Society Technologies*, the *Design Council UK* and the *Hong Kong Design Task Force* » 1993-99: Director, *Netherlands Design Institute*, Amsterdam » 1989-92: Director of Research, *Royal College of Art*, London » 1985-92: Managing Director, *Design Analysis International*, London & Tokyo » 1975-88: Editor and Correspondent in Design and Architecture related media, (e.g. *Harpers & Queen*, *The Guardian*, *The Spectator*, *The Late Show BBC*)

*Doors of Perception* (Doors) is an international conference and knowledge network which sets new agendas for design – in particular, the design agenda for information and communication technologies (ICTs). In 2000 Doors of Perception became an independent foundation with John Thackara and Kristi van Riet as directors.



^ Jo Zarth (Photo: Franck van der Borgh)

**Jo Zarth**

› Creative Agent  
› *Designer* › Germany  
› [www.zarthcore.de](http://www.zarthcore.de)

Jo Zarth, born in 1971 in Berlin, works as a cross media freelance designer and creative director since 2001. His work process combines elements from everyday culture and his personal views. The project *Small Business Reconstructed* was shown as a solo exhibition in Leipzig, Essen and Berlin. Together with Thomas Wrobel he researched the topic of *the street as a kitchen* together in Sichuan and in 2010, they built an entire street of Chinese cookshops as a poetic-atmospheric installation for the time of Leipzig's design festival and 2011 at the Milan Design week.

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