

Empathic Home

Ideal^{Lab}



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

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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 900 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.

Development	2003 - 2006
Construction	2006 - 2007
Opening	June 2007
Operating	2007 - 2012

Ideal Lab'

The Ideal Lab' is a program that relocates the meaning of design to a mutated social environment. In collaboration with research, arts, science, sociology, and industry the Ideal Lab's goal is to define future 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.

The program will explore four themes from 2010 to 2014:

Longer Participation	2010 - 2011
Precious Food	2011 - 2012
Empathic Home	2012 - 2013
Replanted Identity	2013 - 2014

Artistic Council

The Artistic 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'.

Béatrice Josse	<i>France › Curator › FRAC Lorraine The French Regional Contemporary Art Collection</i>
Ambra Trotto	<i>Sweden › Designer PhD, Senior Researcher at the Interatctive Institut of Umeå</i>
Lars Sture	<i>Norway, UK › Artist, Curator</i>
Anthony Quinn	<i>UK › Designer</i>
Birgitta Ralston	<i>Norway › Designer, Head of Ideal Lab'</i>
Alexandre Bau	<i>Norway › Designer</i>

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

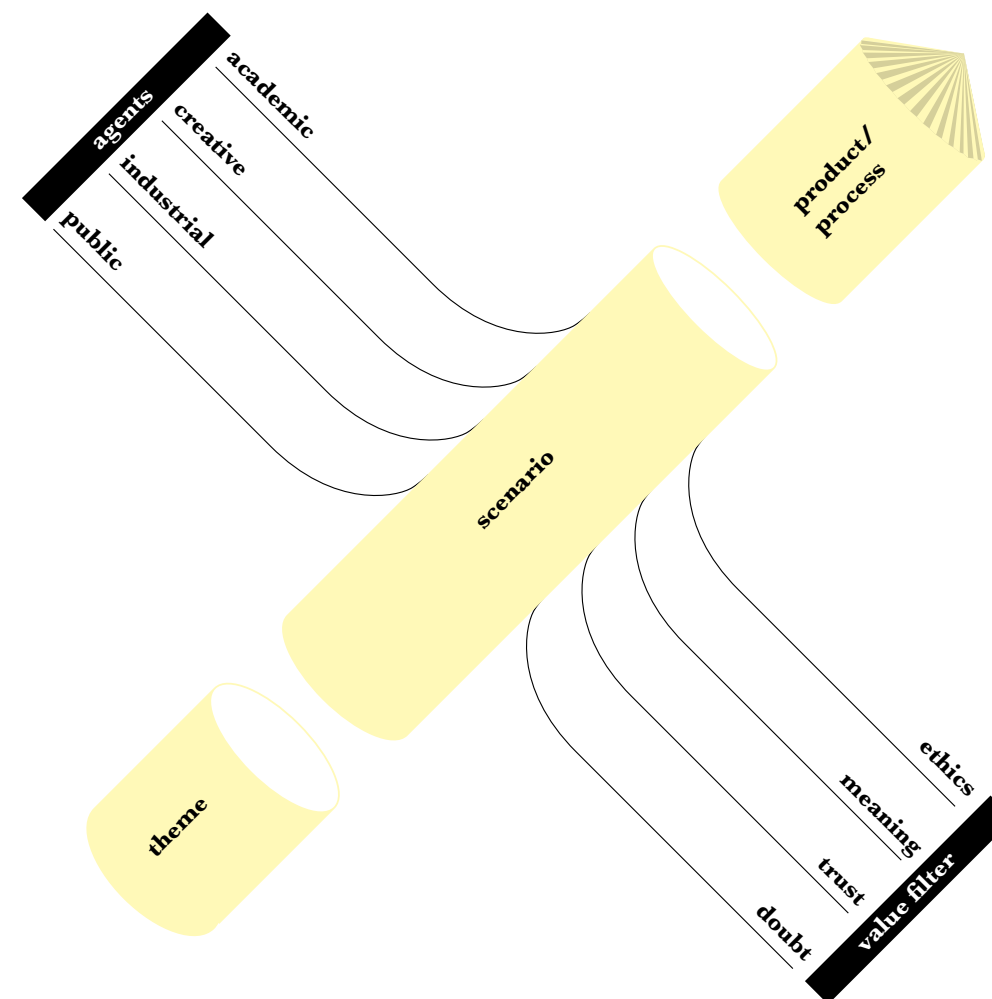
› In this phase of the process, Transplant will provide its tools and knowledge for the participants to use.

Birgitta Ralston

› Designer, Head of 'Ideal Lab'

Jan Brauer

› Designer, Coordinator



^ Process work

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.

Introduction

My home is sacred, it's my personal space. In the industrialized world living quarters have the same structure since decades. The only thing that has changed is that homes became bigger with fewer residents, better equipped and with increased security installations. Urban residencies are more spacious per resident than 50 years ago. As a result of this, we get less contact with strangers as it becomes less necessary to share. In Empathic Home, we studied how our homes can be developed from a sustainable and human perspective.

Since the Roman Empire, the topography of the "home" did not change much. The entrance is where it should be, the living room as social gathering unit, close to the cooking space defined as kitchen, and the intimate spaces as bedroom and bathroom are located in the back end. It's lived as an evidence, but we changed, our rituals, the society and families, everything changed.

To reconsider the established model, the "proxemics" is a relevant sociological tool: "Like gravity, the influence of two bodies on each other is inversely proportional, not only to the square of their distance, but possibly even the cube of the distance between them."¹

The borders of intimacy and proximity change with culture. What you can expect and tolerate of a personal space in the Middle East is radical different to what people in Norway expect. Norwegians have a large intimate zone. They live in a country with vast landscapes and plenty of room between their large houses. Norwegians express feelings modestly and it is not current to touch or be close to other people in public.

1/ The demand for personal social distances seems to change constantly. Living more in a digitalized world, most of people are dematerialized from their chemical proximity and teleported via new technology media (video games, interactive

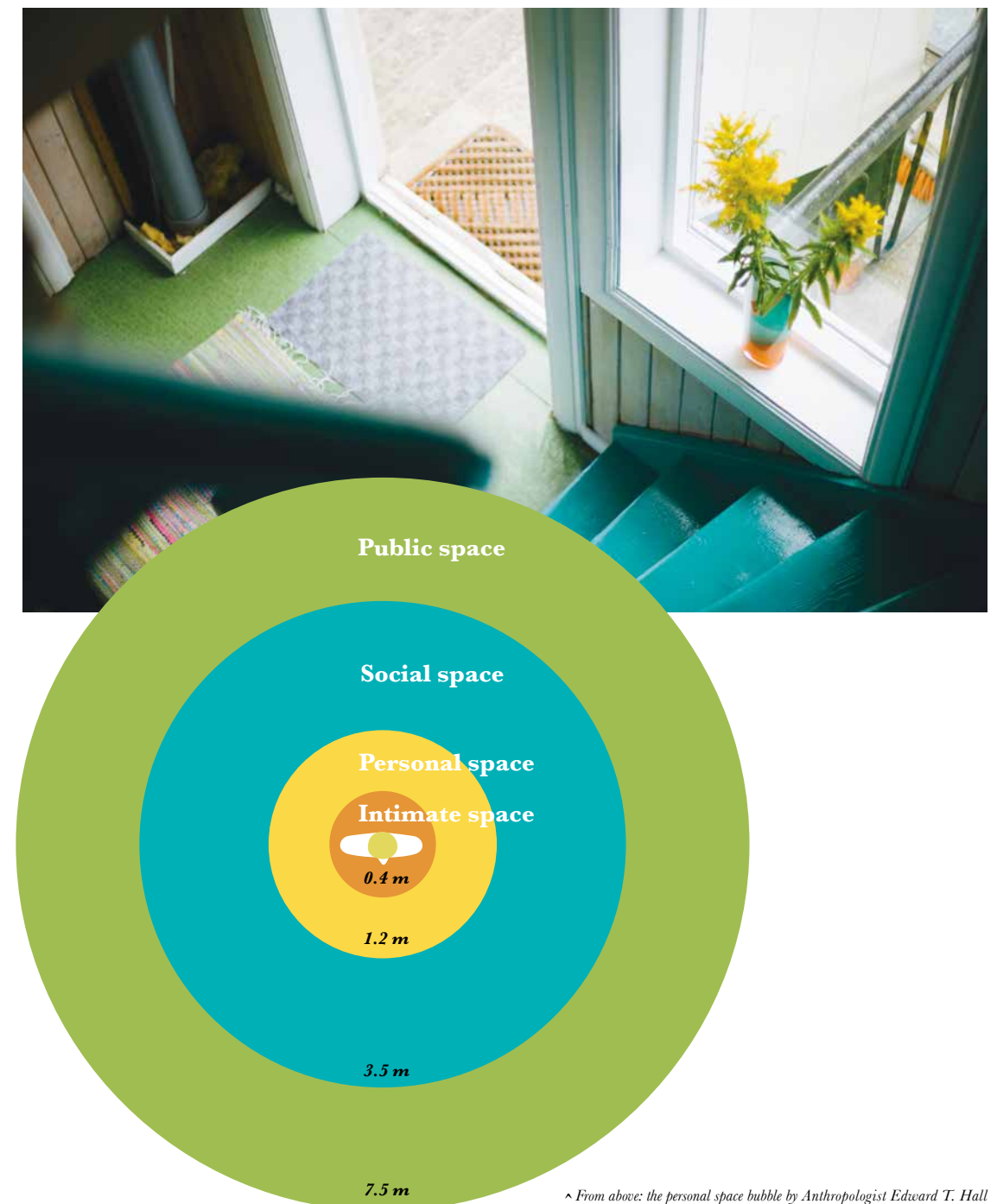
TV, social media, internet...), while a large part our day is spent away from home, working or for leisure activities.

2/ Sustainable thoughts and actions put a stop other consumer community. Not everybody needs to own everything, food can be cultivated locally and we can produce our own energy privately. These changes are the starting point which gives us new reasons to act together: "Our old models have reached the end of their life cycles, leaving in their wake a new vision of the future.

As proclaimed in the sustainable "manifesto" sustainism will come to shape our lives and our lifestyles. It will become the culture of the twenty-first century. Sustainism is much more than just sustainability, or "going green", though some of its roots originate in the sustainability movement. Sustainism is concerned with our changing media environment, the internet, social media and open-source information. We are witnessing a transition to a new lifestyle, and a new picture of the world: more connected, more localized, more sustainable."²

Birgitta Ralston
Head of Ideal Lab'

> ¹ Anthropologist Edward T. Hall (1966)
> ² Sustainism by Michiel Schwartz and Joost Elffers (2010)



^ From above: the personal space bubble by Anthropologist Edward T. Hall and introduction picture at Berit & Hallvard's

Local Mapping

Introduction

Artists interview

Empathic Scenarios



Local Mapping

The starting point took Empathic Home in a mapping and analyze of the current and future housing, living and working circumstances in Dale i Sunnfjord, Norway. Dale, based in the norwegian commune Fjaler in the county of Sogn og Fjordane, has a rich and long history of being a host place for strangers, travelers and guests for a short or long term period. Dale i Sunnfjord claims to be “eit ope samfunn”- “an open society” with the open mindness towards newcomer. Transplant invited the austrian sociologist Rainer Rosegger, whose expertise are shrinking cities and urban development, to investigate the now-adays situation in Dale, its needs and desires as a developing and prospering town. Rainer Rosegger, in collaboration with Transplant, interviewed local hosts and inhabitants to find out more about their previous experiences with guest and newcomers. Additionally he interviewed artists and people who work in creative industries, to find out more about how it is to work professionally from a small municipality with 2919 inhabitants. Rainer Rosegger used furthermore the opportunity to meet the commune responsables for the town development and to have a look in the communes plans, which gave him additionally good background informations to pull conclusions and for any recommendations.

The results of the interviews and studies of the commune and Dale led to a mind map, structuring social and economical aspects. This mind map was distributed to other following Agents in Empathic Home. It set the base for future projects in the program Empathic Home and a recommendation of scenarios for communal developments by Rainer Rosegger.

Agents

Rainer Rosegger

- › Research Agent
- › *Sociologist*
- › *Austria*



^ From above Kärina Siegmund, Steingrímur Eyjford and Arild Bergström

Empathic Scenarios

The following Scenarios were developed during research in Fjaler (September 2012). The aim of the research process was to identify potential “anchors” to develop “Empathic Homes” in Fjaler, based on existing needs and wants (compare mind-map “Scenarios for Fjaler”, see picture to the right).

Smart space enhancement

Situation:

- Limited resources of rooms (during conferences, meetings etc.)
- Idle space resources in existing homes in Fjaler
- No urgent need for economic capital in Fjaler
- Aging societies and increasingly social isolation of dwellers

Proposal:

- Conversion of vacant space into temporary B&B's / Meeting places
- Integrate concepts of “working and living”
- Create alternative approaches for remuneration systems (Fjaler Minutos, page 24)

Efficient spatial development

Situation:

- Intense land consumption through single-family housing development
- Need for sensible spatial development (ecological sustainability) Need for compact “living communities” (social sustainability)
- Need for efficient communal management (economic sustainability)

Proposal:

- Develop prefabricated housing units
- Densification of existing land plots with existing houses and infrastructure
- Densification of social life and create “new neighborhoods”

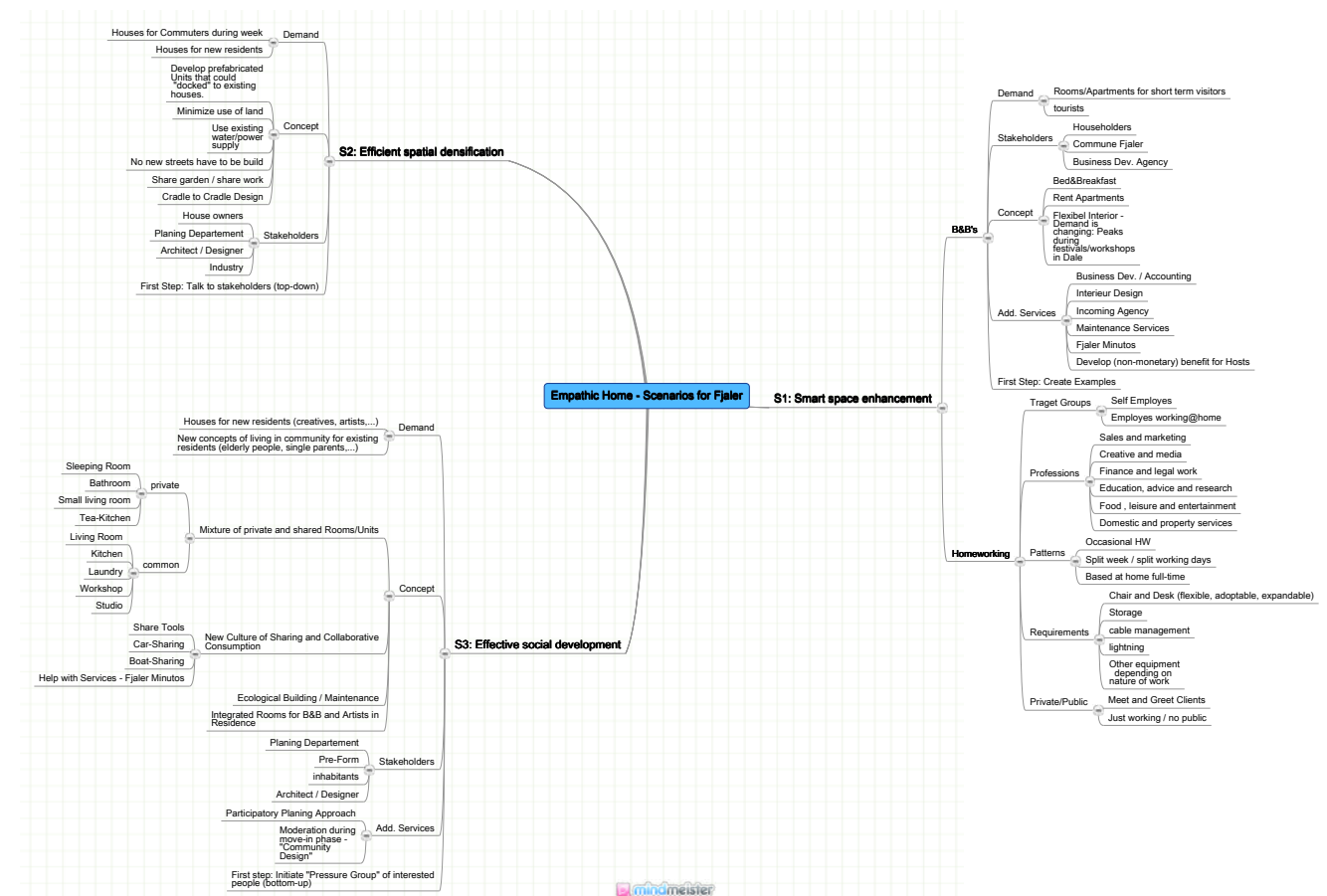
Efficient social development

Situation:

- Fjaler want to attract more people from creative scene (artists, designers,...)
- New inhabitants from the creative scene search adequate living space
- Lack of affordable living space in Fjaler
- This lifestyles (creative scene) prefer new concepts of “living in community”
- The focus group is interested in a sufficient sustainable society

Proposal:

- Create new concepts of compact housing (ecological, social, economically)
- Mixture of private and shared spaces as well as infrastructures
- Establish a sharing community
- Create an incubator for “new social conditions”



^ From above mind-map "scenarios for Fjaler" and map over Dale i Sunnfjord 2013

Time Bank

Introduction
Sculpture
Fjaler Minutos



Time Bank

Inspired by the concept of Minutos, the french artist duo CBMP contributed with the Time Bank sculpture to Ideal Lab' Empathic Home. The sculpture project was supported by the english manufacturer of the innovative material Concrete Canvas, a with concrete treated fabric which becomes a hard solid structure after having applied water on it. The sculpture is placed now permanently in the center of Dale - in the center of the community, between the old school house and the old commune house. It is a place were people can meet and exchange.

The idea of setting up a time bank is inspired from a famous time store, founded by Josiah Warren in Cincinatti in 1827. Warren was an inventor and an anarchist. He developed the concept of an experimental “labor for labor store“ based on the principle of exchanging working hours, rather than tasks, making all types of labour equal.

A time bank is a meeting point in a public space where working time can be swapped for money called Minutos. It is a progressive, domestic landscape, based on self development and covered with concrete canvas, a flexible cement-impregnated fabric which hardens in contact with air and water. Like a patchwork, the landscape is woven into an organic frame which may extend indefinitely.

The components of the “empathic space“ landscape come from furniture recovered within the community living in the fjord. This space is a hybrid trading landscape, in terms of its model, architecture, furniture...

Exchanging time is not limited to swapping working hours, it also requires participants to redefine and give meaning to their own perception of time and space.

This is one of the reasons that the time bank is built with as system of grafting and aggregating elements as a wide variety of experiences and perceptions are shared within the same landscape.

Agents

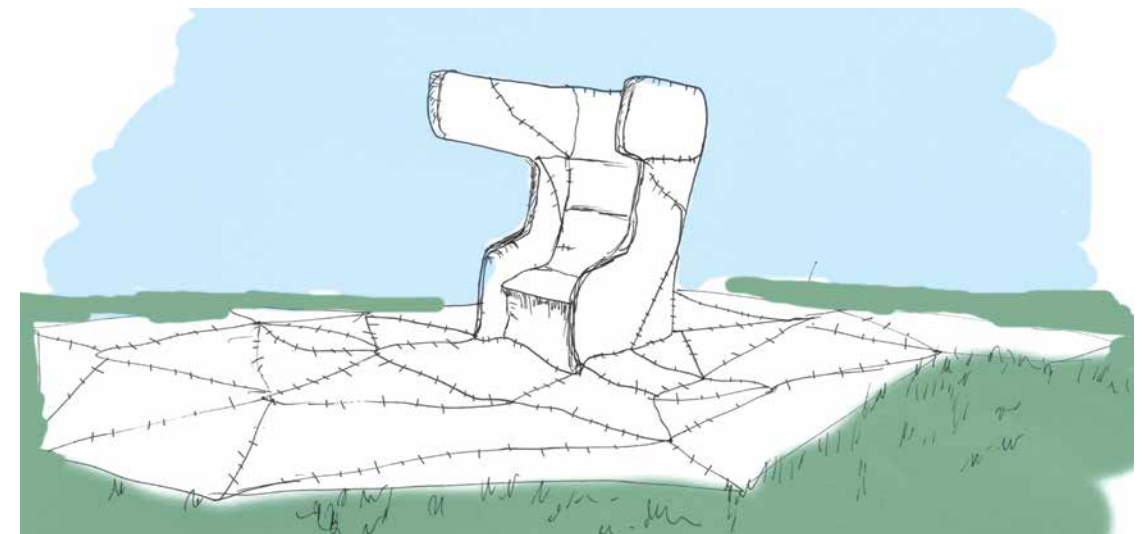
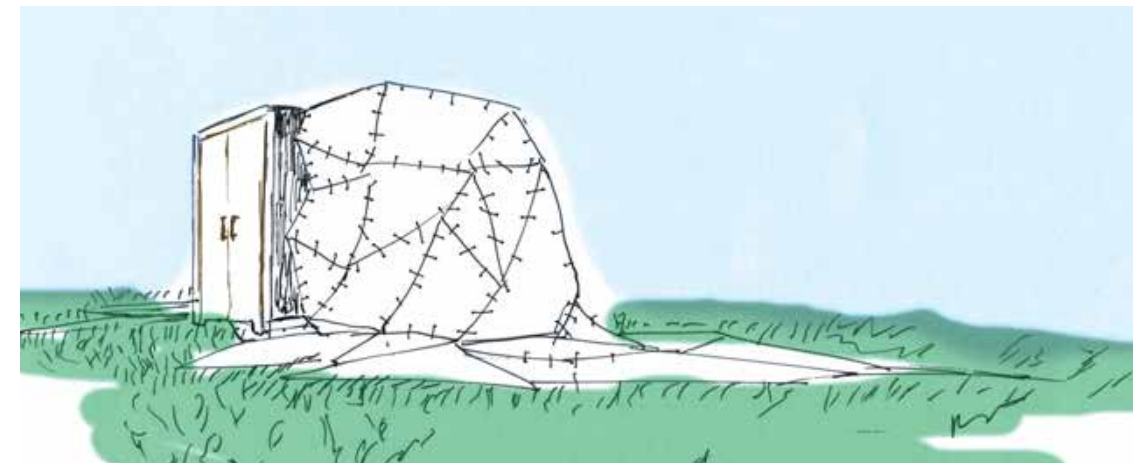
CBMP

Christophe Berdaguer
& Marie Péjus

› Creative Agents

› Artists

› France





^ Time Bank at winter

^ Time Bank at summer

Fjaler Minutos

The use of new means of payment needs a revision of our relationship to the topic of money. Increasingly, people are recognizing that conventional money systems are at the root of recurring economic and social problems.

Today, with a worldwide financial market, these problems occur on a global scale. They have led to an understanding that fundamentally new solutions would be needed. A whole host of different models have been developed.

One of the most successful concepts in Europe, so far, has been the introduction of regional currencies called 'Regios', which function parallel to the Euro, installed to support the regional economy and enhance the creation of social networks. One of the main reasons for stagnation in the present regional currencies is the administration effort: The unpaid organizers, who took on the responsibility to make the system work, get burned out and therefore discontinue their work.

A new model does not need any administration effort: The concept 'Minuto Cash', called Minuto, is based on the possibility that everybody can issue his or her own means of payment. Minutos, which are used similarly to cash, are a truly decentralized means of payment. Usually people work and get paid for it after that. The name Minutos is based on the minutes of high quality work that are being used as units of payment for the exchange of goods and services.

The Fjaler Minutos is totally inflation free, as an hour is an hour today, tomorrow and in a hundred years from now, the prices for goods and services in Fjaler Minutos will not have to be adjusted, for instance, if the conventional currency should go into hyperinflation. Fjaler Minutos (as the more stable means of payment) would be the equivalent of a higher amount of Euros.

When introducing Fjaler Minuto, a group of people meet. The responsibility can be shared and taken over by any citizen. Resources and needs are discussed publicly in Fjaler Minuto meetings. Every Minuto voucher shows the name and address of the person who issued it, its value, date of issue, the abbreviation of the state, the postal code of the issuer - and its period of validity.

Agent

Rainer Rosegger

- › Research Agent
- › Sociologist
- › Austria



Ope Hus

Introduction

Performance in a private home



Ope Hus

Ope Hus explored the meaning and value in distance between people, and the risks and rewards of changing that distance. The performance was held in a private house in Dale, and the audience was invited to walk through the house, finding installed performance pieces in various rooms. Each room focused on a different spatial relationship, between the actors and between the actors and the audience.

In one room, the tension between two actors is expressed through elastic cords which crisscross the room, stretching out from the actors, forming a sort of web of emotional tension. In order to proceed, the audience must maneuver themselves through the cords, causing further reactions from the actors. In this way, we challenged the audience to be an active part of the performance – we created spaces that required the audience to interact spatially with each other and with the actors. Some audience members, in the example of the elastic cords, were very nervous, and careful not to touch the cords, others seemed to get a cruel enjoyment out of affecting the actors, and one baby had a wonderful time playing with the cords and worked himself all the way over to one of the actors in order to touch her hand. Of course, all of these approaches to the cords and the actors are seen by the rest of the audience and compared to their own. Furthermore, will the way that the second member of the audience uses to move through the cords be influenced by that of the first? We did not set out to convince the audience that closeness was good, and being far away was bad, or vice versa. We set out to force them to be aware of their own habits and decisions regarding physical and emotional proximity, and hopefully to analyze them.

Our actors included three professionals – Jeff Pedersen, Idun Losnegård, and the Japanese performance artist Miyuki Inoue – and ten students and one teacher from the United World College Red Cross Nordic, aged between 17-20. We used a wide variety of skills in Ope Hus, most of which were entirely new to our student actors. In a very short rehearsal period, they learned about neutral mask work, chi sao (the 'push hands' of tai chi), the emotional preparation and repetition of Meisner Technique, and many other aspects of acting and physical theatre specifically.

Agents

Jeff Pedersen & Idun Losnegård

- › Creative Agent
- › Actors
- › Norway

Miyuki Inoue

- › Creative Agent
- › Artist
- › Japan

Peter Wilson and UWC Student Theatre

- › Education
- › Teacher
- › Norway



^ From above: Poster for the Ope Hus Performance (photo by Cecilie Haaland) and the performance location Kersti and Stein Valvik home



^ Ope Hus performance (photo by Luis Alves and Jan Brauer)

Welcome Stranger

Introduction

Bed & Breakfast Network

Case Study Berit & Halvard



~ At Berit and Halvard's B&B

Welcome Stranger

The most empathic act to perform in a home is to welcome strangers to stay. A visitor sleeping in a strangers home and the host letting its spare room are challenging the proxemic zones normally respected between people that have never met before.

The Ideal Lab' scenarios are defined by the local community where the theme is implemented. In Dale and Flekke, two villages in the municipality of Fjaler, there are a lack of hospitality facilities. While habitants in Fjaler are known for pitching in and host visitors privately when big events are being organised locally, there were no organised hosting network available to uninitiated stranger passing by.

In Empathic Home theme, Ralston & Bau researched the needs and desires for organising the empty beds in the villages so they could be available and known to anyone visiting the area. Locals known to have empty rooms and being open to receive were personally invited to start up a local B&B network. In the meetings that followed, several issues relevant to hosting were discussed. To be paid for something most normally did as a courtesy to a friend or neighbour, made many uncomfortable. To always have to be available and say yes to anyone asking, was another factor that frightened potential network hosts. Even if receiving visitors as a favour, it was clear that if a network was going to work, the hosts had to get paid for preparing and cleaning the rooms.

The social network Airbnb has become world widely used as a platform to make private hosting available professionally. It handles all the practical issues of planning and payment for for a small fee. Airbnb was chosen as a tool for communicating and renting the local hosting possibilities. In that way, anyone not initiated to the local networks would find the home listed in the area.

Two of the host families in Fjaler were chosen to get extra follow up in making their spaces available to receiving visitors: Berit and Hallvard Senneset and Tove and Jan Ulltang. Ralston & Bau advised them how to optimise their interior rooms and give them identity. Before the summer 2013 both families were up and running. After one year being operational, they had received many spontaneous visitors from different nationalities.

Agents

Ralston & Bau

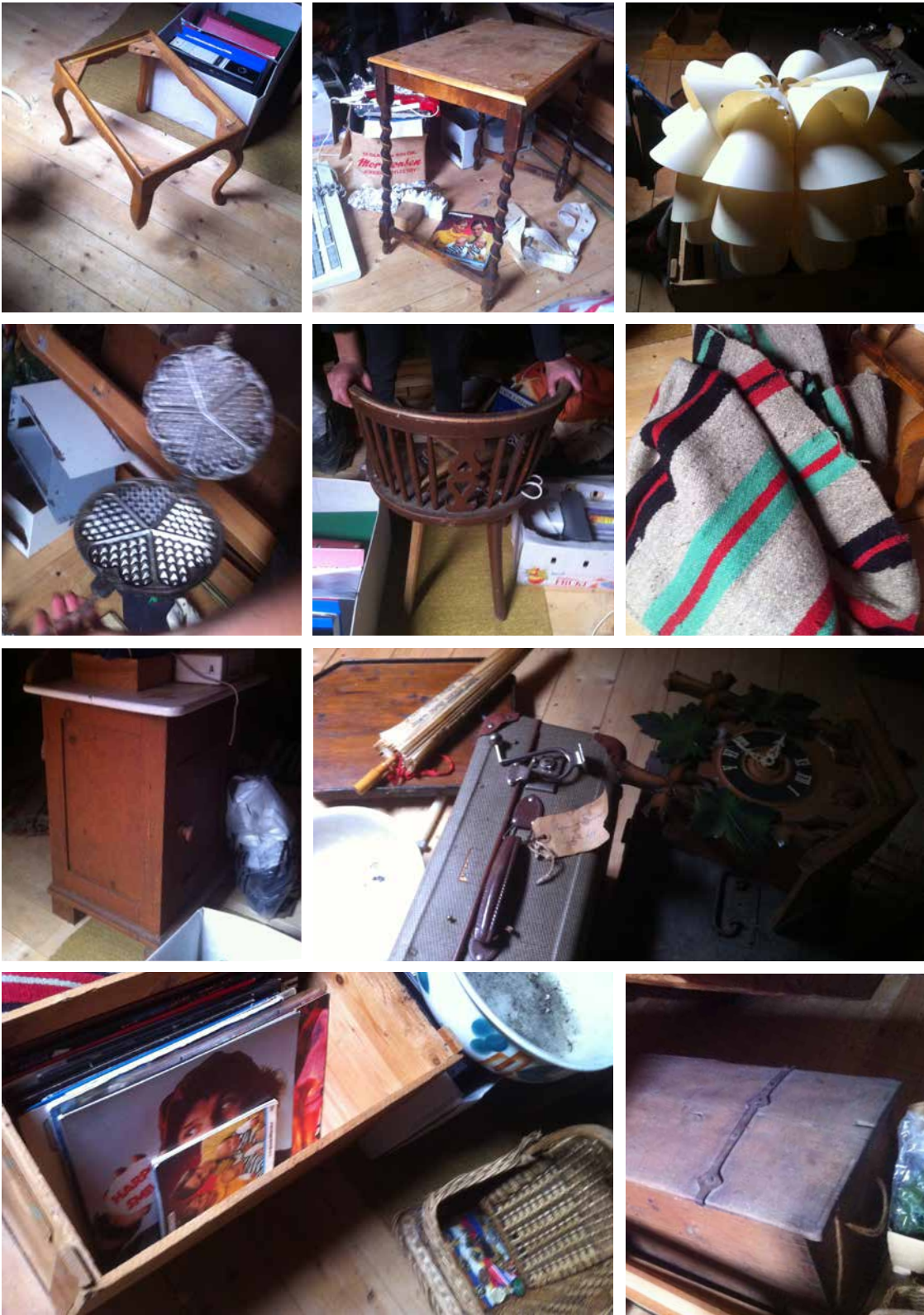
- › Creative Agent
- › Designers
- › Norway

Fjaler Næringsutvikling

- Linda Hovland
- › Institutional Agent
- › Business development
- › Norway



^ B&B meeting, from the left: Berit Senneseth, Linda Hovland, Birgitta Ralston, Tove Ulltang, Jan Ulltang og Lesley Blacklaus Wilson



^ History and memories at Berit & Hallvard's home





^ Berit and Hallvard at their B&B house

The Senneset family are today making their B&B activity professionally in a family house they are renovating and the Ulltang has extended their hosting to letting, not only their basement flat, but also their whole house. When letting their house they enjoy the adventure of living themselves in a Camping car. These families have become local ambassadors and examples, a modest start to a more sustainable local hosting network.



Empathic Seating

Introduction

Relation-between-things map



Empathic Seating

Scandinavian Business Seating is a Nordic furniture maker whose vision is to; make the world a better place to sit. Through this vision the company focuses on making a sustainable difference and products that offer the best working sitting positions. To make a difference SBSeating wishes to contribute to the shaping of the workplace of the future.

One workplace is and will be the home and other ad hoc spaces. The word “office” feels like an outdated word. What are the needs of a working person in informal work situations and how can the spaces quickly adapt to those needs. What is an empathic work environment?

Three user concepts were explored in a workshop with the sociologist Rainer Rosenegger, to create a foundation for further development:

- 1/ Identity building: the workplace becomes part of the workers identity. Flexible solutions gives the user the freedom to take control over its own space.
- 2/ Co-working: the co-working space is the third space, a place away from home and away from the office, where to meet for an informal exchange. It can be in a hotel, someones kitchen, a museum or a common atelier where a minimum of services can be found.
- 3/ Homework: in the home sphere the connection/de connexion between private and work is a major issue. Physical objects needed for a good work process at home should be multitasking, easily transformed from one mind set and usage to another.

Ralston & Bau placed these concepts in the perspective of the Empathic Village and Empathic Home context, to develop scenarios of how an office furniture producer could make a difference with its actions. The developed scenarios (see illustration to the right) were:

Social shift / Caring
Sustainable awareness / Less
Proxemic shift / Instant

SBSeating is taking the findings into a long term process where the company can develop concrete actions in the sense of being the good guy and cater to the proxemic shift in our society.

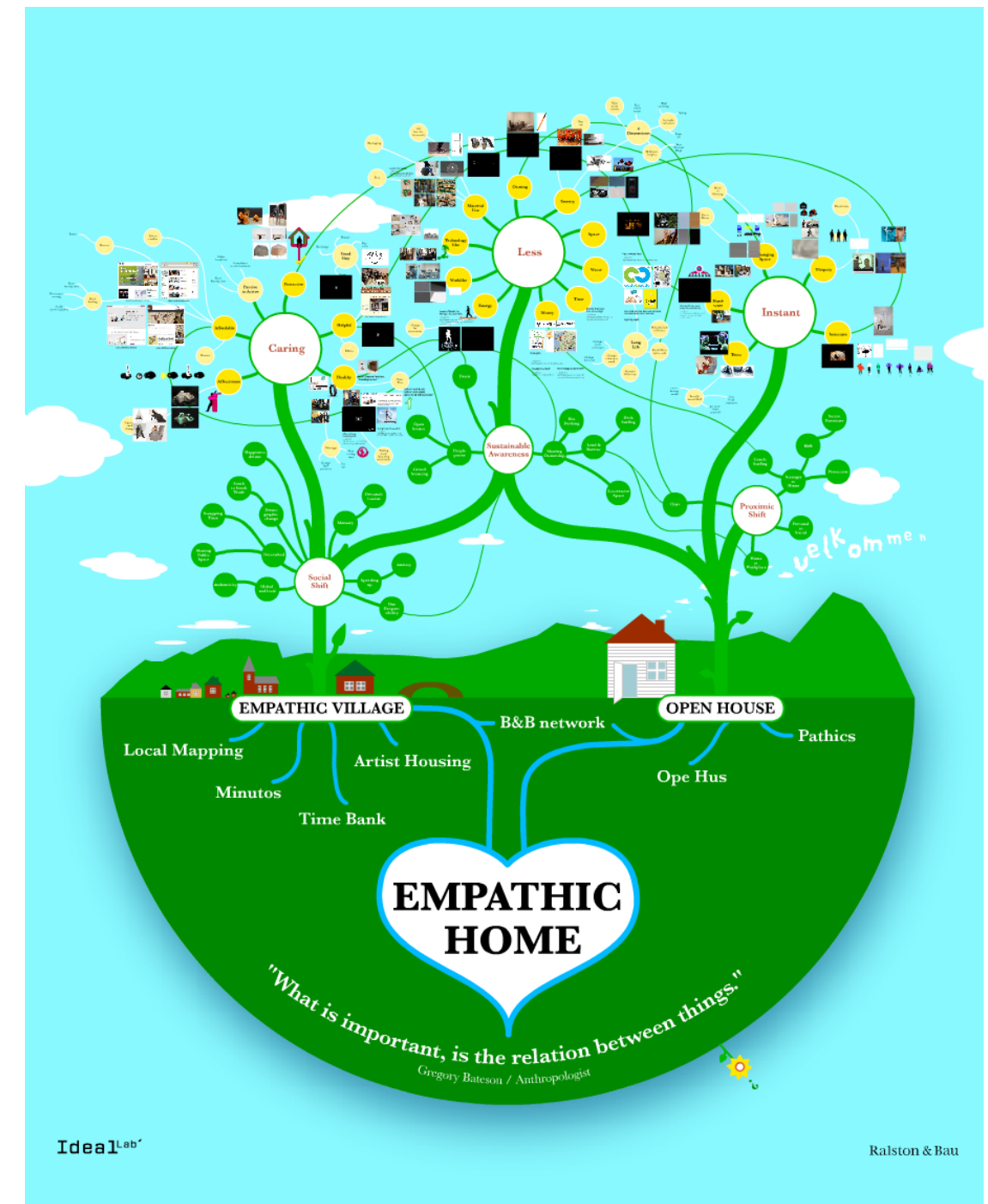
Agents

Scandinavian Business Seating

Christian Lodegaard
› Industrial Agent
› Furniture maker
› Nordic countries

Ralston & Bau

› Creative Agent
› Designers
› Norway



Pathics

Introduction

Prototypes Hook & Light Shelf



Pathics

The trace of the hand, tangible in handicrafts, signs of the relation between the material and the gesture. The time someone spend making an object by hand has in it self a built in empathic quality that can be lost in the industrialised production of objects.

Cecilie Haaland, a ceramic artist and receiver of the norwegian national artist work fund, was the invited Agent to design, in collaboration with Ralston & Bau, a series of objects intended for the empathic home.

Cecilie was interested in challenging the dividing line between art, artisan and designed objects. Her artisan pottery expertise with porcelain know-how and Ralston & Bau industrial design approach to shaping objects met in the collaboration.

In the first co-creative week session the research from Empathic Home and findings from the encounters and work to create the local B&B network was shared. The Agents identified a meaningful track to develop further a line of domestic objects materialising empathic qualities and values. Specific zones within the “home” were selected as points in need of helpful tools to guide visitors and make them feel welcomed. It was decided to keep focus on the entrance and bathroom areas.

In the second week the Agents created a series of objects in the concept of “Pathics”. Several porcelain objects where sketched and shaped in 3D principle models in paper and clay.

The materialised empathic object Pathic concept is resumed within this definition: “The Pathic is an empathic being surrounding us with one purpose: make our life easier. It is simple-minded, handle one task at a time and come to you when you need it, attracted by your needs. It is the Pathic.”

Agents

Cecilie Haaland

- › Creative Agent
- › Ceramic Artist
- › Norway

Ralston & Bau

- › Creative Agent
- › Designers
- › Norway





^ *Prototype of the Hook*



^ *Prototype of the Light Shelf*

Participant Register

**CBMP**

Christophe Berdaguer
& Marie Péjus

- › Creative Agent
- › Artists
- › France
- › www.cbmp.fr

Selected Solo Exhibitions

2012: *Insula*, IAC Villeurbanne, 2011: *Jardin d'addiction*, Abbaye de Silvacane, *Rosabel believe*, Galeriedemarseille, 2010: *Tempodrome*, Circuit, Lausanne, *Time store*, Galerie des Beaux-Arts, Tours, 2009: *Utopia bianca*, Musée Chagall, Nice Blitz

Selected Group Exhibitions

2013: *Dialogues Art/Architecture*, Paris/Los Angeles, Mak Center for Art and architecture, commissaire François Perrin, Shindler house, Los Angeles, *Pop-Up*, Institut Français du Japon, Tokyo, *Le nouveau festival*, Centre Pompidou, Paris, commissaire Bernard Blistène, *Terrible two*, *Villa du parc*, Centre d'Art Contemporain Annemasse, commissaire Garance Chabert, *Projections*, Musée de l'Abbaye Sainte croix, Sables d'olonne, commissariat Gaëlle Rageot Deshayes, *L'arbre de vie*, Collège des Bernardins, Paris, commissaire Gaël Charbau & Alain Berland, *Dreamland*, Espace Paul Eluard, Cugnaux, 2012: *Pas encore*, Galerie Sultana, Paris, commissaire Frederic Bonnet, *Art by telephone...recalled*, CNEAI, Paris, ESBA, Angers, CAPC, Bordeaux, Emily Harvey Fondation, New-York, USA, San Francisco Art Institute, San Francisco, commissaires Sebastien Pluot&Fabien Valloz, *Explorateurs*, Musée Abbaye de Sainte Croix, Les Sables d'Olonne, commissaires Sebastien Faucon & Gaëlle Rageot, *Silence*, Frac Basse Normandie, Caen, *Les maitres du désordre*, Musée du quai Branly, Paris, ommissaire: Jean de Loisy, *Ciudad total*, IVAM, Valence, Espagne, commissaire José Miguel Cortés, *Songe d'une nuit d'été*, Musée d'art et d'histoire de Chinon

**Cecilie Haaland**

- › Creative Agent
- › Ceramic Artist
- › Norway
- › www.phottery.com

Education

1995, Flyttet til Lofoten. Driver i dag felles verksted og utsalg med andre kunsthåndverkere på Engelskmannsbrygga i Henningsvær.
1990, Etablerte eget verksted
1988-90, Praktikant hos keramikerne Eli Solgaard og Helge Grønlie
1987-88, Praktikant hos keramiker Heming Hansen
1986-87, Kunst og håndverk linje, Seljord Folkehøyskole

Selected Solo Exhibitions

2010: *Reine ord*, Reine Kultursenter, Litteraturfestivalen »
2004: *Festivalutstillinger: Kraftfestivalen*, Galleri Graff, Askim

Selected Group Exhibitions

2013: *Approach*, Kunstnergruppen SIC, St. Petersburg, Arkhangelsk, Reykjavik » 2010: *Damenes Verden*, Galleri Voksenåsen » 2008: *Jubileumsutstilling*, Nordnorsk Kunstnersenter » 2001: Nordland Kultursenter, Bodø, desember » 2001: Galleri Nordafør, Bodø » 1996: Nordland Kultursenter, Bodø

Selected Workshops

2010: *Gumbichromat & Carbonprint*, Terry King, London » 2007: *Artist in residence*, La Meridiana, Int. Center of Ceramics, Tuscany, Italy » 2005: *Foto på glass og keramikk*, Galina Manikova, Horten » 2004: *Øyet som ser*, Pinhole-fotografi, Nordnorsk Kunstnersenter, Svolvær » 2003: *Morten Løberg: Svarthvit fotografering og mørkeromsarbeid*, Kabelvåg » 2001: *Marcus O'Mahoney: Ceramic Workshop*, Irland



Christian Lodegaard

- › Industrial Agent
- › *Furniture maker*
- › *Norway*
- › *www.sbseating.com*

Education

1996 University of Glasgow, MSc Mechanical Design Engineering

Experience

Senior Vice President / R&D Scandinavian Business Seating AS.
Project Manager R&D HÅG
Manager R&D Hydro Automotive
Project Manager R&D Hydro Automotive Deutschland GmbH
Trainee Hydro Aluminium
Board Member Ekornes Beds AS
Main jury member Norwegian Design Council's Award for Design Excellence

Selected industrialized & commercialized products

RBM Noor chair
HÅG Sofi taskchair
RH Mereo taskchair
HÅG Futu taskchair
BMW 1-3 series active roll over protection system
Audi A4, TT, A8 crash management systems



Jeff Pedersen & Idun Losnegård

- › Creative Agent
- › *Actors*
- › *Norway*

Jeff Pedersen and Idun Losnegård are theatre artists who met in drama school in England, married just after, and moved to Idun's native Norway in 2011. They attended the Guildford School of Acting together, and Jeff also was a student at The Acting Studio in New York. They now focus on creating original, challenging, artistically ambitious work in Sogn og Fjordane.

Jeff recently directed Idun in Herr Kurz og damene, and has largely focused on directing since moving to Norway. He also has worked extensively as an actor and has appeared in films such as You've Got Mail, Britz (BAFTA winner, Best Drama), The Government Inspector, The Deaths of Ian Stone, on TV with Stephen Fry in Absolute Power and as the acting coach on Britain's Next Top Model. He has a long stage career, appearing as Edward in The Philadelphia Story with Kevin Spacey at the Old Vic Theatre. In addition, Jeff is an experienced fight director.

Idun has been a constant presence on the stage at Sogn og Fjordane Teater, most recently appearing in Vaffelhjarte in collaboration with Den Nasjonale Scene, Mensen Ernst - løpekongen frå Sogn, and Sirkus Saragossa.

**Miyuki Inoue**

› Creative Agent
› Artist
› Japan
› www.inouemiyuki.com

Education

2001, University of Tsukuba, Master's degree of Design
2010, Royal Institute of Art, Stockholm, Exchange study
2007, University of Tsukuba, Bachelor's degree of Art and Design

Selected Solo Exhibitions

2012: *Name of this experiment*, Arcus studio, Moriya, Japan » 2012: *expresso vol.6: INOUE Miyuki*, Pharmallery, Tsukuba, Ibaraki

Selected Group Exhibitions

2012: *KKH×TSUKUBA ART*, Tsukuba university hall, Tsukuba, Japan » 2011: *Visions resonated*, Break Ueno-station Gallery, Tokyo, Japan » 2011: *Video art*, Break Ueno-station Gallery, Moriya, Japan » 2010: *Mistaken majority*, Gallery Mejan, Stockholm » 2010: *Workshop*, Skulpturenpark, Berlin » 2010: *PROCESSOR*, Mobila Konsthallen, Stockholm » 2008: *Potato crisps to french fries!*, Media Art, Art Gallery T+, Tsukuba, Japan » 2006: *Art Drill'06*, Tomobe elementary school, Kasama, Ibaraki » 2005: *DROPS light art show*, Art Tower Mito, Mito, Ibaraki »

Selected Performances and Projects

2012: *Between you and me*, Arcus studio, Moriya, Japan » 2011: *Koko, Soko, Hitorigoto*, Arcus studio, Moriya, Japan » 2011: *Voice improvisation*, with Shotaro Kaizuka, Arcus studio, Moriya, Japan

**Rainer Rosegger**

› Research Agent
› Sociologist
› Austria
› www.scan.ac

Education

1995 - 2002, Universität Graz, Mag. rer. soc. oec.

Experience

2009 - present Partner MOJO
<http://www.ithuba-mojo.net/> Industry: Non-Profit Organization
2008 - present Lektor Technische Universität Graz
<http://www.tugraz.at> Industry: Education
2007 - present Co-Founder, pilotprojekt
<http://pilotprojekt.at/> Industry: Consulting, Initiierung und Durchführung von Projekten im Bereich Cradle to Cradle Design
2005 - present Think-Tank-Member, European Science Foundation (ESF)
<http://www.u-k-a.eu/> Industry: Research
2004 - present Lektor Universität Graz
<http://www.uni-graz.at/> Industry: Education
2003 - 2005 Redaktionsteam BOB
monothematisch\multiperspektivisch
<http://www.bob-magazine.com/> Industry: Media Production



Ralston & Bau

› Creative Agent
› Designers
› Norway
› www.ralstonbau.com

Ralston & Bau are designers with a real dedication and passion to create meaningful design and desirable spaces. In this quest the studio has acquired knowledge in sustainability and engaged in design for social issues. Today the work of Ralston & Bau has received recognition in Norway, Denmark, France and USA. We are dedicated to give each design a sense of meaning and personality. Designs that relate to people.

Selected Exhibitions

2014: *Red Dot Museum*, Essen, Germany » 2013: *Biennale International Design*, Saint Etienne, France, *MOST*, Most, Salone del Mobile, Milan, Italy, 2012: *100% Norway*, Dray Walk Gallery, London, UK, 2011: *Brukbart*, Vestlandske Kunsthindustrimuseet, permanent collection, Bergen, Norway, *PICNIC* Amsterdam, The Netherlands » 2010: *International De 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*, Vestlandsutstyillingen 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

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