

Longer Participation

Ideal^{Lab}



reddot design award

The Shroom series, created within the Longer Participation theme received the Red Dot Award

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www.ideal-lab.org

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Transplant



Transplant

Description

Transplant is an arena for design competence located in the West coast of Norway in Dale Sunnfjord. It is a space for creative work, exchange and concrete development where arts meet industry. Transplant is used by businesses for seminars, meetings, workshops and suitable for intimate and grand occasions alike. Unique tools for design and concept development combined with the inspiring rural views available from the banks of the intimate and beautiful Dalsfjorden make it an ideal place for constructed and free thought toward individual or company goals. Transplant hosts the Ralston & Bau design studio with an international designers team working within the fields of product, furniture, interior and graphic design. Transplant is as well the base for the innovative material network Nordic Materials with its 800 innovative materials and all its services solving challenges for industrials and creatives. A model workshop completes the offer of Transplant. A space for exhibitions, concerts and workshops adjacent to the large outdoor terraces. A place of vision on the border of a fjord, Transplant invites you to meet, discover, think, sense and achieve your creative aims.

Ideal Lab'

The Ideal Project Lab is an experimental program that relocates the meaning of design in a mutated social environment. In collaboration with knowledge and creative fields, art, science, sociology, material innovation and industrial sustainability, the Ideal Project Lab goal is to define future needs, provide human results and future scenarios through tangible products and processes ready to be produced and used. In yearly cycles the program will contain four major themes. Selected designers, artists, architects, industrials and researchers are invited to exchange visions, thoughts and co-produce meaningful projects. We call them “Cell Agents”.

The program will explore four themes from 2010 to 2013.

Longer Participation:	January 2010 to December 2010
Precious Food:	January 2011 to December 2011
Empathic House:	January 2012 to December 2012
Replanted Identities:	January 2013 to December 2013

Council

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

- The councils mission is to find:
- the programs mission and theme
 - concepts, values and goals for each theme
 - participants who will realize the projects
 - partner

The council members are:

Béatrice Josse/ France/ Curator/ FRAC Lorraine/ the french contemporary art collection
Ambra Trotto/ Italy/ Designer, Teacher research department industrial design/ University of Florence, PhD can.
Stoffel Kuenen/ The Netherlands/ Designer, Teacher/ Eindhoven University of Technology (design & technology)
Charlotte Grum/ Denmark/ Artist, Teacher/ Roskilde University
Elisabet Gustavsson/ Sweden/ Director Women in Film and Television
Lars Sture/ Norway, UK/ artist, curator
Birgitta Ralston/ Sweden/ Designer, head of program at Transplant
Alexandre Bau/ Norway/ Designer, project leader of Nordic Materials

external peer group:

Arild Bergstrøm/ Norway/ artist, project coordinator
Cathy Cat- Rastler/ France/ artist

The participant group is choosen by the council and is invited to take part in the project
 There is specific knowledges within the group.

The participant will work together, find ideas and work out guide lines
 In this phase meetings and workshops will be held. The process will focus on the finding of maximum ideas which will involve non-professional participants.

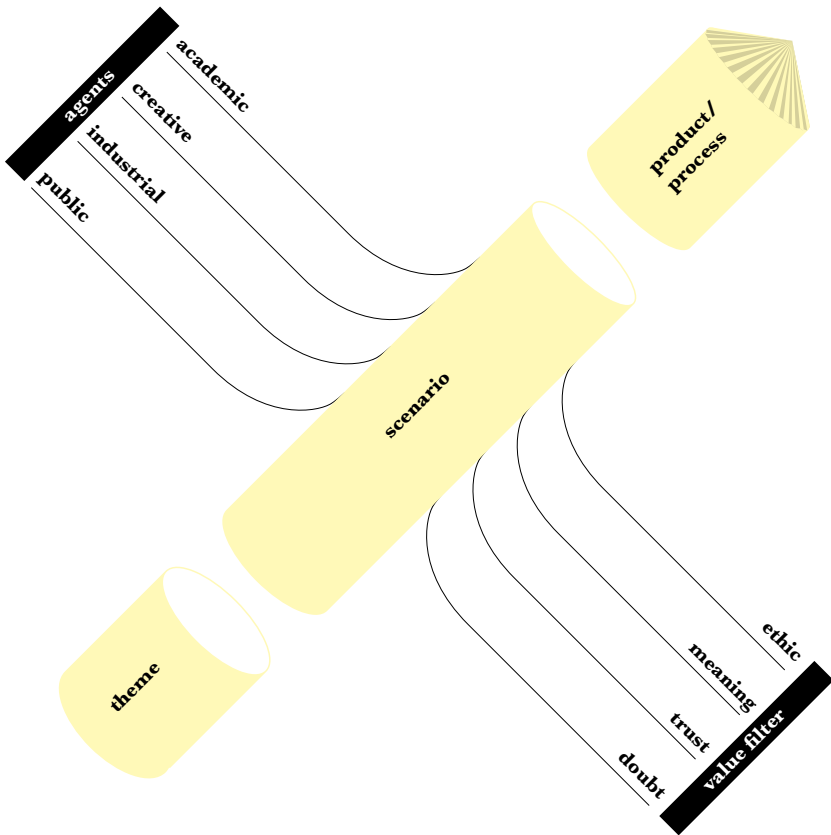
The next step is to choose various ideas which can be scenarios on which can continued to work
 The scenarios will be developed to define projects.The first ideas will be visualized with scetches which will be exhibited in Transplant. The visitors will have the oportunity to visit Transplant and take part so part in the development of the project.

The participants will be so involved in a phase of research and development
 In this phase of the process, Transplant will provide to the participants all its tools and knowledge.

Results
 At the end of this period, the Agents will have produced a series of products/processes answering to the theme problematics. The series will be developed as design product, a space design (interior/exterior), a graphic design, a creation of organization, a service, a process...Different events, such as exhibitions, gathering, workshops, where most of the time the public could take part, will be organised to enrich the project. Stemming products like books or videos will be edited to keep track of the experiences and make the research available to the public.

Post project
 The result of the Ideal Lab will be taken further into industrial production

Birgitta Ralston/ Sweden/ Designer, head of program at Transplant
Jan Brauer/ Germany/ Designer, Coordinator
Helena Goznikar/ Slovakia/ Assistant
Åshild Stav/ Norway/ Assistant



The population is aging and have longer active lives through improved health. From a certain age, humans can be left outside the community as well as from an economic standpoint. In this program Transplant asks: “How can we make the older generation participate longer in the community?”. In order to give an answer to this, we wish to develop the program: “Participate longer”. Each person which has a “normal functioning” mind, also has a creative soul. This means that anyone is able to influence the society, assuming that they have the technical aides and the competence to use these tools to materialize their ideas. Elder citizens do not always have these aides nor the skills to use them, due to this they are often ignored during a creative process. Even more the main part of the senior would be in touch with technology (a survey show that between september 2008 and March 2009 the 55-65 year old Face-book users grew more than 550%). By ignoring them, we create a deeper generational gaps and lose opportunities to develop better systems and profit from of their knowledge and life experiences.

Problematics
 The elder population is beginning to be bigger than the present working generation. After a life of working, and without experience of using modern communication tools, motivated elders can get isolated. Valuable knowledge is lost, where as it could be useful for the society.

Scenarios

1 Urban Development

Mission: involve seniors in the local development
 The Cell Agents will work on a creative project about the town Dale i Sunnfjord and closed municipalities in Norway as an environmental case study. Together, Cell Agents the municipality and elders will take part to the creative process to empathize physical exchange zones where elders contribute to the collectivity. At the end of this six month period, the Cell Agents should have a product ready to be processed by the dedicated Agent. In case of new urban spaces, the municipality would be the partner to apply new scenarios conclusions into reality. During this process, Olav Hovland/ norwegian architect, will be the consultant for the Cell Agents, as he was already involved in former town development projects and research programs.

Result:
 The results of the urban development include emotional and climatic qualities of the town, as well as aspects of citizen movements. These result will be included in a public lighting design for the town and in a structural perspective for a future development. Prototypes of the public lighting will be produced and presented to the public during the 2010 design Biennial of Saint Etienne in France and in Norway.

Post project:
 The public lighting project will be taken into production.

2 Knowledge transfer

Mission: increase knowledge transfers between generations
 The Cell Agents will explore an study the different ways to reintroduce the seniors’ knowledge and the competences. Together the Cell Agents will research and create tools, documents, process to empathize active elders to keep in touch with technologies and the professionals world. Together with the participating elders, the Cell Agents will link the knowledge with contemporary design and material aspects.

Result:
 The result of the knowledge transfer will be a documentation of the knowledge transfer between the elders and the Cell Agents. Resulting out of the knowledge transfer, prototypes of different products, for example a bag or a chest will be manufactured.

Post project:
 The developed products will be taken into production.

Rights Through Making

Rights through Making is an international research project, which started in 2007 and whose founders are the Eindhoven University of Technology, Department of Industrial Design (the Netherlands) and the University of Florence, Department of Technologies of Architecture and Design "P. Spadolini" (Italy). The scope is to promote a new way of thinking elicited by products that empower people towards the realization of the values expressed by the Universal Declaration of Human Rights. By bringing together designers from different cultures, the communication about the declaration through doing, i.e. designing together, is enhanced: we believe in communication through working together. Words often divide, work unites. Improving communication is also about culture, in this case the culture of doing. We are rapidly losing essential design craftsmanship, saper fare. By using these skills in the context of the newest technology they acquire a new dimension that will safeguard their survival, and indeed, guarantee their expansion. This experiment aims to explore and validate the Rights through Making approach in a virtual collaboration. Instead of inviting designers to work together in a same place, we propose that the design process happens online and everybody contributes to it, by submitting his point of view to a common design space. This minimizes discussions and maximize constructiveness.

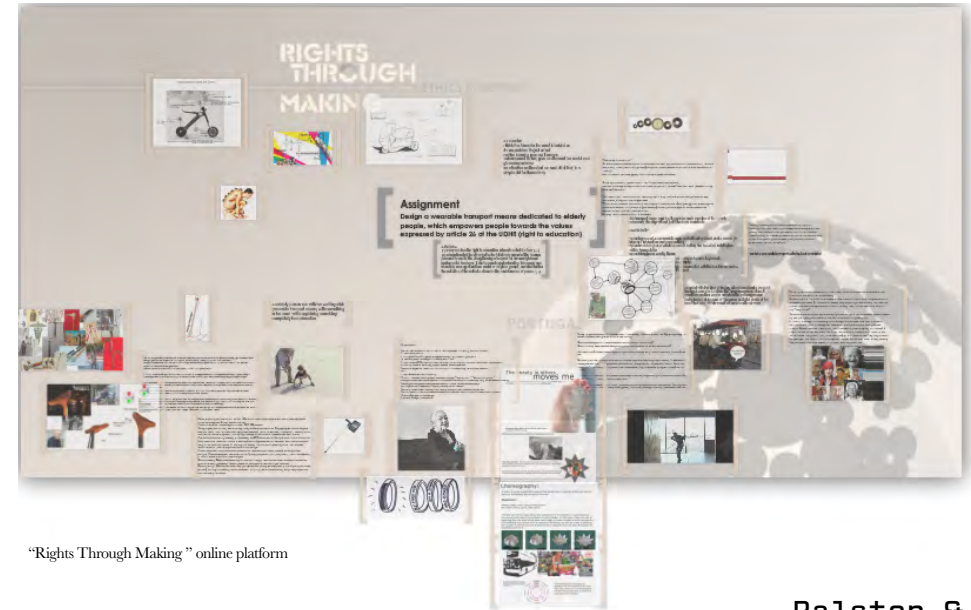
27 participants from 10 different nationalities, with completely different professional backgrounds, bravely accepted to participate to this experimental Rights through Making workshop. The online workshop is an experiment that started Monday May 3rd and finished Saturday May 8th 2010. The theme was "Design a wearable means dedicated to elderly people, which empowers people towards the values expressed in the article 26 of the UDHR (rights to education)". This workshop was the start-up of the project Longer Participation, part of Transplant, Ideal Lab'.

Ralston & Bau, whose design team has given a decisive contribution, hosts a preview of this event in this internet site, which will be then uploaded in the Rights through Making internet platform, launched in July 2010.

www.rightsthroughmaking.org



"Rights Through Making"



"Rights Through Making" online platform

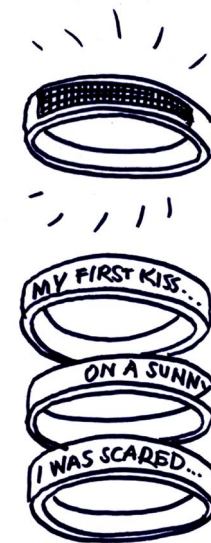


Photo by Sissel Myklebust 2008

Story bracelet

The bracelet is a wearable that can be used by seniors and young, men and women.

It could be used as:

- a longterm "ticket" for public transport on which is included a GPS probe so that the person wearing it can be tracked if "lost"
- it could have a LCD screen and be a receiver and transmit short texts with the latest cultural events in the city: event at the library, expos, theatre, when squeezed. This would inspire for more cultural consumption and ultimately more open-mindedness.
- a game between old and young: On each bracelet there is printed the start of a story: "I was scared....", "It was a sunny day...." on gives the bracelet to the other and the receiver should continue the story using its memories or fantasy. This way the two generations get to know each other better and knowledge and experience is shared in a fun, equal and natural manner. The story chosen direct the story told making for a genuine collaborative process. The bracelets can be worn and cherished as one remember the stories told and moment shared.

Game= Transport of knowledge

Bracelet= Transport of emotions

Sensing Dale

A space is not a thing rather a set of relations between things

(Henri Lefebvre, The Production of Space 1974).

The workshop was inspired by the psycho geographic method, developed by the organisation the Situationist International, emerging from a fusion of several artistic groups. Being active from 1957 to 1972, the organisation stated that it was the people using the city that created the city. Everyday life became their centre of attention, wanting to understand how people gave meaning to the city. The Situationists explored the potentials not visible in the material structures of the city by studying the emotional and behavioural effects of the geographical layout. The workshop is also inspired by the book Soft City by Jonathan Raban. Here, Raban states that our individual town is constructed by personal experiences and memories – that is, my town is different from yours! It's the associations and relations to places that create security and identity in town – more than physical street lights and signs. From this perspective the city or town can be seen as a stage, a unique and private reality constructed by personal trajectories and narratives. If we want to get to know a town and its potential, we have to dig into the social texture of this particular town.

Participation is taking part in the construction of reality. For two days a group of Dale citizens were invited to re-construct or co-construct their individual townscape. They contributed to mappings of Dale that were founded in personal lives and experiences instead of functions, structures and institutions.

There is not only one version of Dale but hundreds of versions!



Hans Stav, Torodd Fagerheim, Jan Haugen, Charlotte Grum, Åshild Stav, Christian Nitter



emotional mapping of Dale



"This is a special place!" / number stickers placed in Dale

Exploring and including the many individual versions of the town creates a more valid and 'thick' image of Dale, how the town works and what it means to its citizens, its creators – informing and qualifying town planning and designing products. Relational aesthetics is an art form where the social or relational exchange is the primary centre of attention. The psycho geographic workshop in Dale is to be understood in these terms; the goal of the workshop was to collect and weave together the elders' relations to the town. The workshop presented an alternative understanding of the experienced qualities of Dale. The workshop can be seen as a user orientated exploration of the subjective mindscape of the elderly citizens, a bottom-up approach to understanding town life. The workshop underlines the importance of subjective registrations, and how these can be carried out and later used in different ways. The mapping method takes point of departure in people's usage and comprehension of the town, rather than the physical look of it. By inviting the elders to describe their town and living environment in different terms and alternative aspects, the 'soft' version of Dale turns up.

By visualizing and physically mapping meanings, memories and sensory experiences we got an insight into the plastic nature of Dale exposing the potential for developing living spaces that matter - closely related to the participants and people living in this place. The shift between individual, pair and group tasks, between thinking, sharing, discussing, agreeing, walking and sensing was all supporting active participation, strengthening the social texture of the town.

What if the subjective side of climatic qualities were taken into account while designing and planning the infrastructure of the town?

What if more personal stories were collected and where put on signs or audio stations all over town?

Layers of meaning would become visible; a physical expression of the invisible social relations Dale is made of. The informal soft side of town would be tangible and laid open inviting identification and ownership.

Would it create a more human town?

What if??

A blog was created to assemble the results from the workshop and allow other participants to contribute with personal stories.

visit: www.ideallab-lp.blogspot.com

Emotional mapping

In order to grasp the qualitative experience of town living a group of elders is asked to walk through town registering and identifying emotionally charged areas. A photographer from Transplant is registering every step with her camera. The result of the day is a greater awareness of all the personal stories connected to every corner of Dale, making visible that a place can have many different meanings attached to it. That is, a place is a space woven by traces of individual interaction. The numbered stickers being attached to the place is communicating to other by-passers that this is a special place, a place of importance. The places and stories are put on a blog for others to comment.



Nils Nitter, Christian Nitter, Jan Haugen, Hans Stav, Asbjørn Eikerød



Charlotte Grum, Åshild Stav, John Helle, Christian Nitter

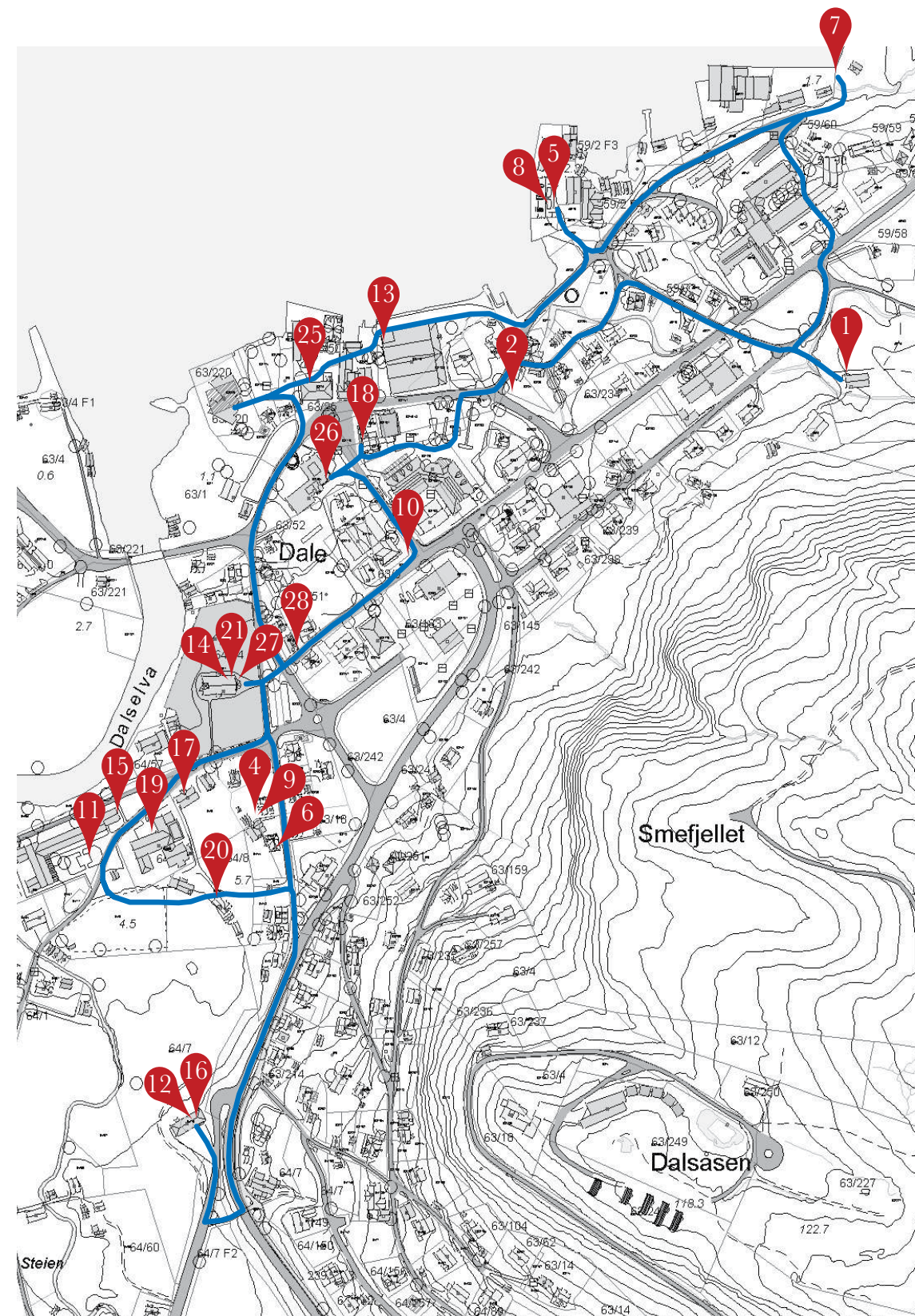
- 1 Place Nr. 1 - Yksnebjør/ Økenberg**

Yksnebjør/ farm, where I grow up in another time, from the war period and beyond, along with parents and four siblings in the common effort to obtain the necessities for living. But there was energy left to play both on land and the sea.

Meaning for me: The Farm, Dale, Dalsfjorden with its varied landscapes made it natural for me after my studies in Bergen in the 1960's, to return to Dale as a teacher and sheep farmer.
- 6 Place Nr. 6 - Klokkargarden**

Spare time was spent in this area. Various form of activity.

Meaning for me: Means friendship, unity and development of creative times.



emotional spots in Dale / Dale i Sunnfjord overview map 2010

Identifying climatic qualities

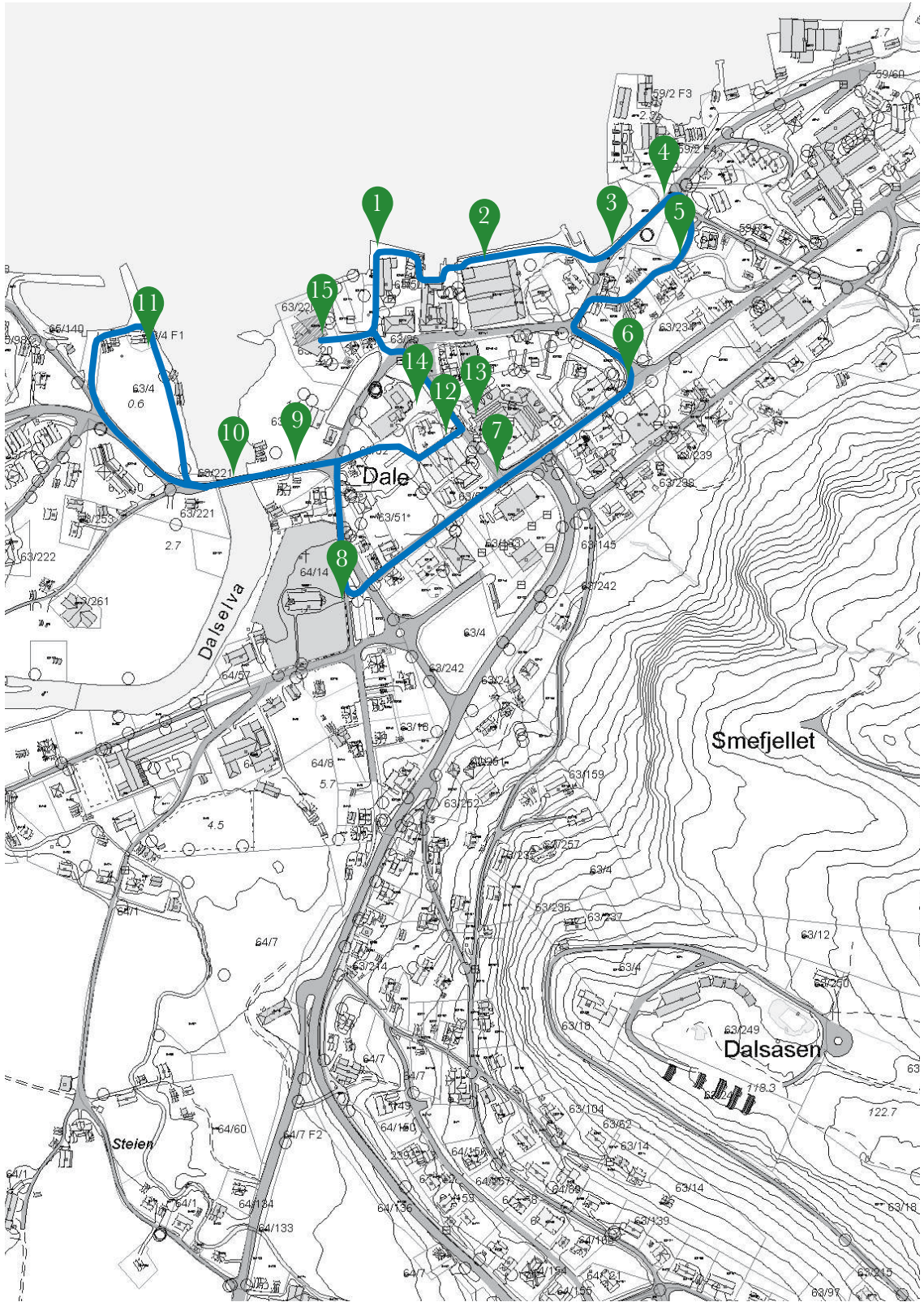
Heat, coldness, dryness, wetness/humidity, light, darkness, wind and calmness are all climatic qualities of the human environment. Our psychological perception is influenced by subjective factors like memory, experience, preference etc. making the perception of places a highly individual matter. In this workshop we want to explore which climatic qualities are being experienced in Dale and we want to create personal visualizations of specific climatic qualities by single use cameras. The result of the day is situated and individual observations making a sketch like description of which climatic qualities are being experienced in Dale. This information is put on the blog as well as samples of the individual visualizations of specific qualities. The aim is to raise reflections and further social exchange. It is a qualitative perspective which can be developed further by including more people and more places. As an example it is interesting to reflect upon whether a group of women would experience the same qualities as the men did, that is - whether a gender difference exist in perceiving and evaluating climatic qualities.



instant cameras for different climatic qualities / warm, cold, humid, dry, open, closed, windy, calm, bright, dark



Asbjorn Eikero



climatic spots in Dale / Dale i Sunnfjord overview map 2010

Identifying climatic qualities



Liv Sandsund, Nils Nitter, Åshild Stav, Hans Stav, Asbjørn Eikerol, Torodd Fagerheim



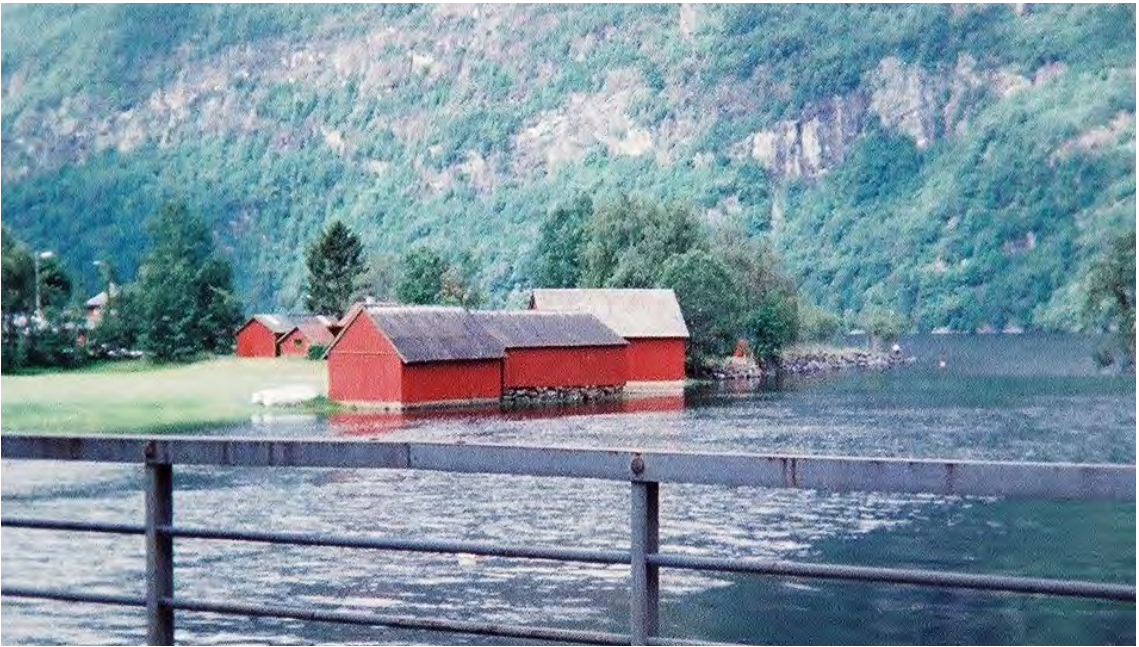
Olav M. Hovland, Liv Sandsund



8

Church

warm, humid, windy, calm, bright, open, closed



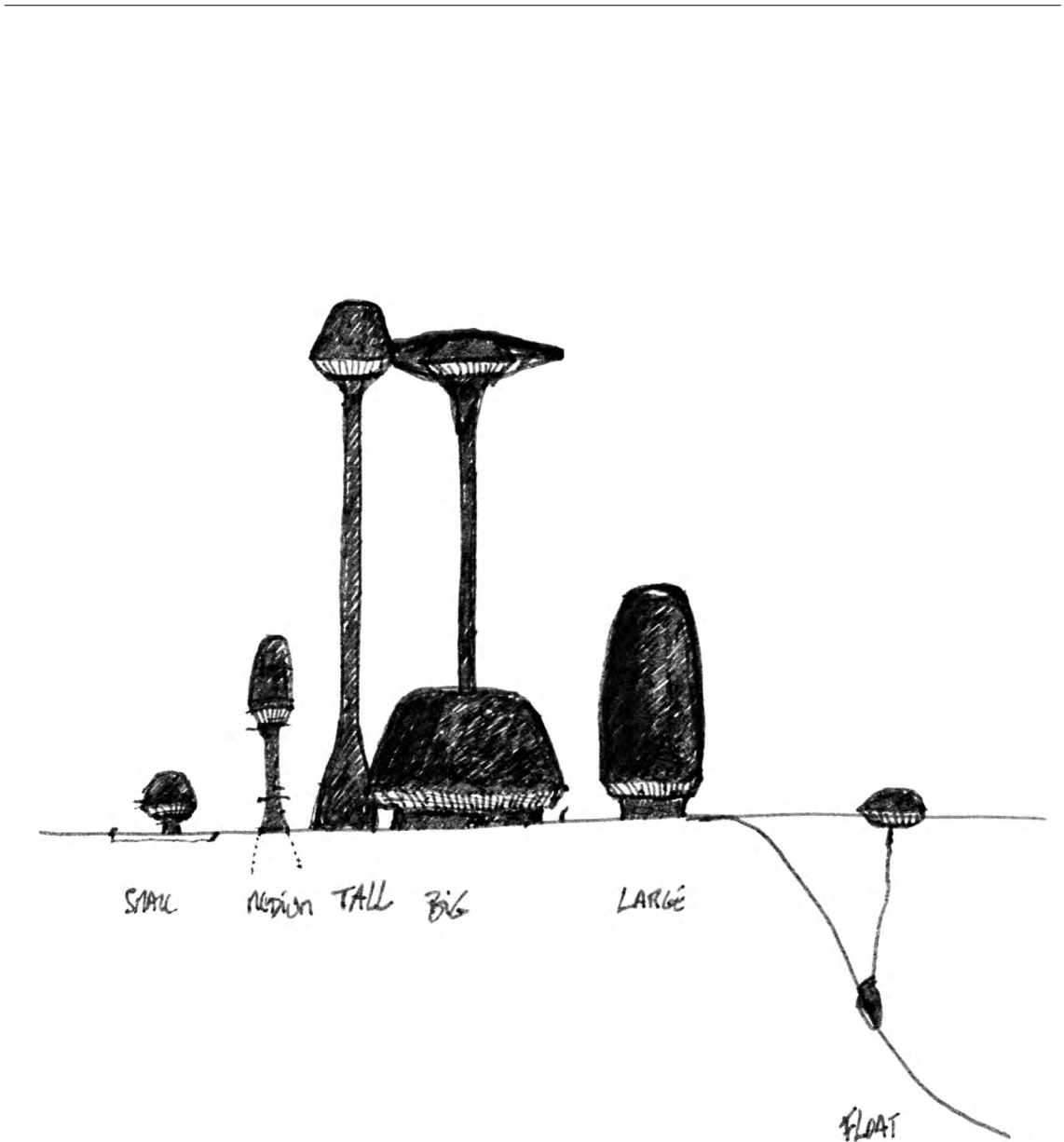
10

Bridge

cold, humid, windy, bright, open

Shrooms

Inspired by a Norwegian village and its relationship with citizens, we designed a line of rural intelligent objects supply- ing dedicated lights for specific moments as walking, seating, waiting in large sense moving in a rural space by foot, cycle or car. The Shroom light will guide and follow you smoothly and spare energy when you don't need it.



Age of the World pyramids

“The Age of the World pyramids” of the populations of Fjaler (Municipality Norway), Norway and Europe, are modeled in 3D. Mathieu Lehanneur is using the population data of 2008 to determine the shape of his “Age of the World pyramids”, the resulting contoured shapes then communicate the state of living in a given country...

Statistics, charts and graphs reincarnated in a curious set of containers, jars or urns, creating a radical representation of our human bondage to this world. Birth is the base and death the apex of these enameled terra cotta pagodas, whose contours change in phase with the age rings that translate life expectancy. From bottom to top there are 100 strata, shaped in solid or void, but the top end is always a sharp tip.

What we have here is a fascinating twin-scope view of the state of living, a look at our own life-span in a sculptural surround view. Can you find yourself in the pyramid? What level are you at neighbor? Where have you been all this time honey?

The “age-pyramids” are 40 cm high x 40 cm wide. The “age-pyramid” of Norway is manufactured in CNC production by Shape. The “age-pyramids” Fjaler and Europe will be visualized in 3D and produced as an printed image in their original size.



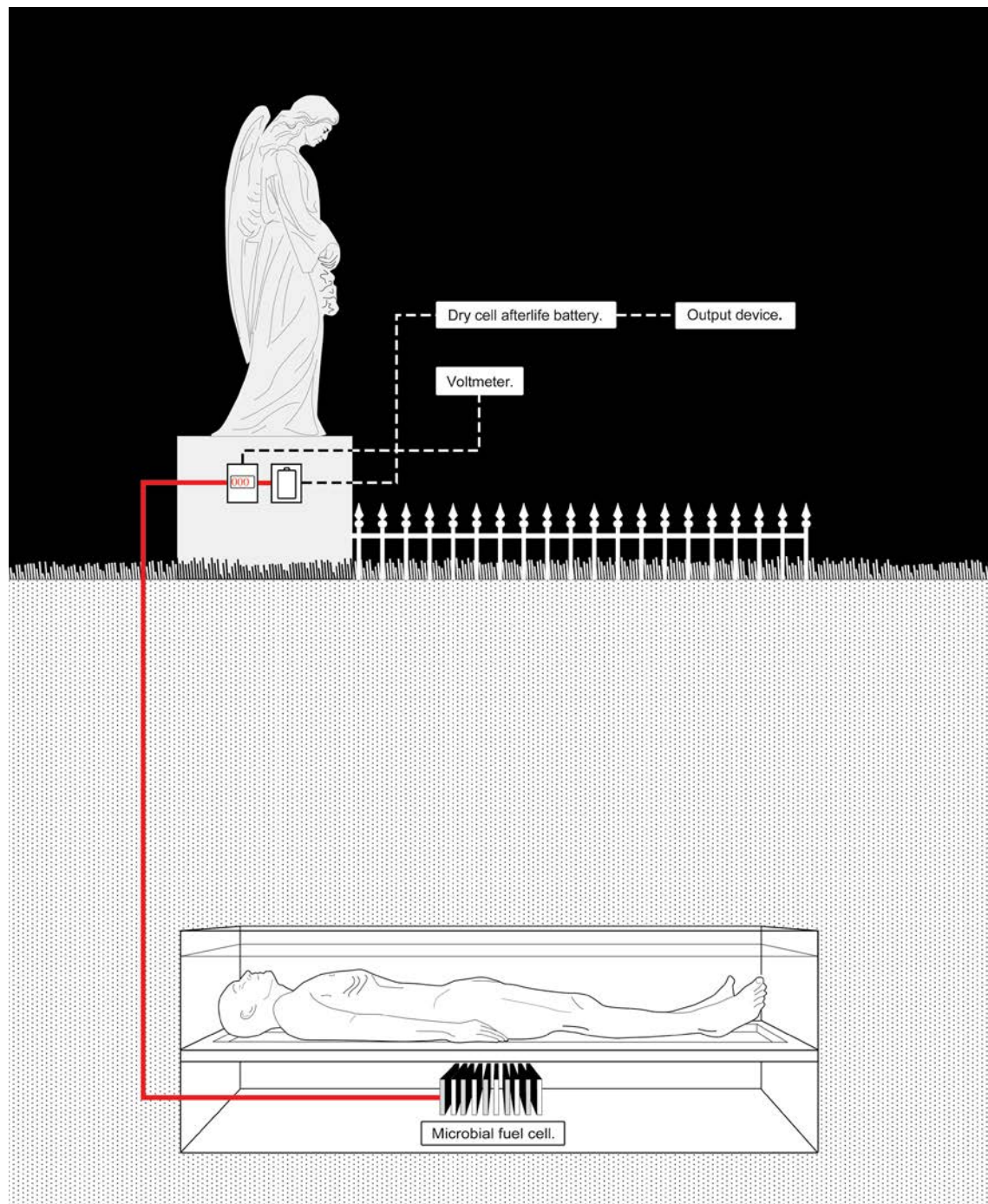
Fjaler



Europe

Afterlife

There are many perspectives and beliefs on what happens to us after our lives in this planet come to an end. When faced with our own mortality or that of a loved one, notions of what the afterlife may hold; whether it be in a spirit world such as heaven or reincarnated into another body or form, spiritual faith can offer great comfort and reassurance. Science and reason though have started to undermine these traditional belief systems as we strive to find logic and meaning in our existence. This scientific research has yet to offer any tangible proof of continued existence, after death. So in terms of comfort and reassurance what then is there for the grieving atheist?



Afterlife scheme

Under normal circumstances after death, the human body would be assimilated back into the natural system. The Afterlife device intervenes during this process to harness the chemical potential and convert it into usable electrical energy via a microbial fuel cell - a device that uses an electrochemical reaction to generate electricity from organic matter. This electricity is contained within a familiar dry cell battery. The afterlife battery can be used to run a range of memorial products chosen to suit the needs of the individual. Utilisation of the battery in a meaningful product offers both psychological and emotional benefit.



Afterlife coffin

Where to put the battery is an extremely personal and emotive choice. During a lecture by Auger & Loizeau about “Afterlife”, participants were asked to propose what they would do with an afterlife battery charged either by themselves or their partner/family.

Daniel Charny

I would support the research into a development of a multi chargeable battery - so that you could collect a whole family charge chain recognised by it having the names inscribed on the case of the battery. The inscription tool would be powered by the battery charged with the energy of the previously deceased.... thus after some generations you would have a nomadic family vault. (Voltage would increase with every addition...)

Eddy Bundy

Considering myself a romantic and a fantastic lover in life, I ask myself “Why should the fun stop when I die?” I would like my Afterlife battery to be placed in a vibrator for several acts of love after I’m gone.

Jack Schulze

If my father passed away, this is how I would use his battery. I would power some kind of electrical bird warbler. To be left in the garden, a unique noise though, formed from bird sounds common to Cheshire and rural Wales. It should not warble constantly, it should be around breakfast. This is because my father - early in the morning - can often be found out in the Garden (having pissed on the compost) in pants and vest, whistling along with various birds, for extended periods. It has to be said, he is pretty good.

Noam Toran

I want it observed in my will that my family (my partner Marloes, my three children Moses, Julius and Maurice) will be forced to stare at 3 illuminated bulbs in a small case placed above mantelpiece powered by my battery which reads “NO HARD FEELINGS” until said sign dies out. Only then can they receive their entitlement.

Onkar Kular

I imagine, like many other people, upon my deathbed I will hold a number of small regrets relating to things I should have said and done during my lifetime. Fortunately, the Afterlife Battery offers me the opportunity, in the form of my Last Will & Testament to live out my short but rich electronically mediated future afterlife.

Tom O’Brien

Why an aeroplane? Why a Spitfire MK1? I don’t feel the need to be remembered as an object. I’d like my energy to create an act. Since a child flying has fascinated me, not sure why, just does. I have always wanted to fly but have never completely felt at ease enough to think I could manage it without killing myself. I still intend to fly myself in one way or another but just in case I don’t this will ensure it.

Very rarely man creates an object that connects with the human soul, anyone who has witnessed a Spitfire and especially the MK1 in flight will have felt that connection. It looks, sounds, functions and is just ‘right’, it is perfect. The curve of the wings, it’s proportions, it’s functionality, it was also fitted with the Rolls Royce Merlin which without exception, before, after or at anytime in the future is the greatest four stroke engine ever produced.

Mike Michaels

A regular event in my family life is the argument over the control of the TV remote and the programmes that we will collectively watch. There is a complex process of negotiation that involves give and take, selfishness and selflessness. I would like to be memorialized in an evocation of this process, not least because I want to be remembered in relation to mundane technology (one of my academic specialisms), as a typically contradictory human being, and as a loving partner and father who was intent in bettering his family (my preferred genre was nature documentaries) while being chronically silly.

I would like my Afterlife battery to power a small speaker mechanism (much like the sort you find in a singing birthday card) integrated into a remote control. Whenever the TV is switched on by the remote, a recording of my voice is played to say either: “It’s my turn, so I’m going to decide what we watch” or “I really don’t mind, it’s your turn to choose.” Given how fragile and contentious everyday familial memory is, these two phrases should appear at random. Alternatively, and slightly more subtly, I’d like my Afterlife battery to power a circuit that makes the TV remote select very occasionally, automatically and unpredictably a channel showing a nature documentary. The channel cannot be changed for the duration of the programme, and the television can only be switched off at the mains.



Afterlife object “SHINE ON DAD”



Afterlife object “NO HARD FEELINGS”

Mature

Erwin Olaf is a commercial photographer who assesses the many forms of advertising and substantiates the way he feels about societies need to illuminate the “perfect image”. His commercial photography pushes the boundaries in promiscuous ways where the advertising world find ironic with satirical messages usually concerning themselves. Olaf puts a division with his own personal and artistic photographs, taking the viewer on an emotional roller coaster while his advertising represents ambiguity and evocative presumptions of the world. He tends to find “beauty” in the most unconventional ways and this can be seen in many of his photographs as he questions, “What is beauty?”

His methods, which equate his understanding of beauty and the perfect picture, come from his continuous work for the advertising industry. “He continually inverts the usual concept of what is ugly, what is wrong. He confounds anyone who equates beauty with purity” (Silver) In the perspective of a man who sees the conventional “beauty” everyday Olaf tends to think outside the box and his attitudes towards societies narrow mindedness about crucial topics, such as these makes him irritated. It was clear to see in Mature that even in old age there are different forms of beauty, which people are genuinely attracted to. The message he tries to convey is that beauty does not always have to look perfect rather it can be found in other ways.

‘Is it internal or external?’ The women are in focus to suggest how humanity can change their views on beauty instead of being focused with the traditional beauty that we see everyday in magazines and billboards.



Linda E. 62



Anna Nicole S. 75



Cindy C. 75



Claudia S. 63



Linda E. 62



Kate M.



Jerry H. 76



Isabella R. 89



Helena C. 75



Cristy T 66

Participant Register

Ideal ^{Lab}	Longer Participation



Auger / Loizeau / speculative designers / UK www.auger-loizeau.com

James Auger and Jimmy Loizeau have been collaborating on projects since the concept of the Audio Tooth Implant was first conceived in October 2000.[Industrial] Design therefore has mostly been concerned with the process of bringing products to market, making them desirable and therefore saleable. With a slight sideways step: removing the commercial aspect from the requirements of the object, it can adopt a whole different agenda, questioning the process that gives birth to it rather than blindly conforming to it. In this way design can comment on consumer culture, the role of products and the ubiquity and function of technology. It becomes a tool for questioning rather than problem solving. Through the development and dissemination of speculative and critical products and services we hope to instigate a broader analysis of what it means to exist in a technology rich environment both today and in the near future.

James Auger

- Work:**
- Tutor, Design Interactions, Royal College of Art, UK, 2005 - present
 - Designer, Miyake Design Studio, Japan, 2005
 - Research Associate, Media Lab Europe, Ireland, 2002 - 2005
 - Special Effects Technician, Asylum Models and Effects, London, 1996 - 1999
 - Engineering Apprenticeship, Rolls-Royce (Aero Engines), 1986 - 1990

- Education:**
- PhD candidate, Design Interactions, Royal College of Art, UK
 - MA(RCA) Design Products, Royal College of Art, UK, 2001
 - BA(Hons) Product Design, Glasgow School of Art, UK, 1995

- Selected Awards:**
- Transmediale Award 2010 nominee, Carnivorous Domestic Entertainment Robots (Auger-Loizeau), Transmediale, Berlin; Germany, 2010
 - Special Mention, Carnivorous Domestic Entertainment Robots (Auger-Loizeau), VIDA 11 Art and Artificial Life Awards, 2009
 - Honourable Mention, Interactive Art, Iso-phone (Auger-Loizeau), Ars Electronica, Linz, Austria, 2004

Jimmy Loizeau

- Work:**
- Tutor, BA Design, Goldsmiths College, UK, 2004 – Present
 - Design Consultant, Freelance, UK, 2004 – Present
 - Research Associate, Media Lab Europe, IE, 2002 – 2004

- Education:**
- MA(RCA) Design Products, Royal College of Art, UK, 2001
 - MA Fine Art, Birmingham College of Art, UK, 1991
 - BA(Hons) Fine Art, Maidstone College of Art, UK, 1989



Charlotte Grum / artist / Denmark

www.charlottegrum.dk

My art projects focus primarily on socially constructed space, the constructing subject and the relationship between the two. By altering the physical or mental qualities of a space my art projects call for another kind of subjective being, acting or thinking in that space. By shaping and reshaping social form, extending or twisting social exchange, I believe cognitive structures are challenged as well.

Born 1969, Denmark
Lives and works in Copenhagen

- Education:
- Art school Spectrum, 2008
 - Danish Film school post-education, 2008
 - Royal Danish Art academy post-education, Video laboratory, 2008
 - Bjørn Ignatius Øckenholt´s Frederiksberg Art Academy, 2003
 - student of Darek Ostrowski , Kbh., 2000- 2002
 - Social psychology studies, Copenhagen university Amager, 1998

- Selected Exhibitions:
- Transistation Copenhagen 2010, The Royal Danish Art Academy, Denmark, 2010

- Space Oddities, Rumkammerat, Kbh., Denmark, 2009
- I feel like winter, Gallery Esplanaden, Kbh, Denmark, 2009

- Selected Prizes and Residencies:
- My space Vesterbro, Rumkammerat, Khb., 2010
 - Chairman Fast Video, 2009 - 2010
 - Research Program, NKD, Norway, 2009

Member of:

BKF, UKK, AACORN



Olav Hovland / architect / Norway

Born 1939, Norway
Lives in Dale i Sunnfjord

- Education:
- Artsium in Oslo, 1958
 - Diploma in Architecture at Birmingham School of Architecture, 1963

Additional Education:

Different curses and symposiums in Poland, Denmark, Sweden, Germany and Norway

- Work:
- Military Service as architect at the norwegian state defence, 1964
 - Architect at architecture studio MNAL Harald Hille, Oslo, 1964- 1965
 - Architect at architecture studio Mandel Sprachman, Toronto Canada, 1965- 1966
 - Architect at architecture studio Peder A. Ristesund, Bergen Norway, 1966- 1974
 - Start his own architecture studio in Dale, Norway, 1974
 - Continue to work as architect until 2010

- Projects:
- Worked on 250 own architectural projects

- Awards:
- Askvollheimen, 1985
 - Fossesenter “Foss i Foss”, 1991
 - Atløy school and kindergarden, 1997
 - “Gasa” hospital, Eivindviken Gulen, 2000

Honorary Post:

Chairman at the Sogn og Fjordane architecture society in two periods



Mathieu Lehanneur / designer / France www.mathieulehanneur.com

Graduated from ENSCI-Les Ateliers (French National School for Industrial Design) in 2001, Mathieu Lehanneur opened that same year his own studio dedicated to industrial design and interior architecture.

Very soon has he been developing a real passion for interactions between the body and its environment, living systems and the scientific world. Combining advanced technologies and natural elements (such as plants, seaweeds...) in his creations, he came up with exploratory design projects within the pharmaceutical, biological or astrophysical fields. In 2006, he won the Carte Blanche from the VIA and he was awarded the Grand Prix de la Création from the city of Paris. In 2008, he received the Talent du Luxe Award and the Best Invention Award (USA) for Andrea, its air-cleaning system using plants.

Between 2004 and 2008, Mathieu Lehanneur was also the “Design and research” post-graduate manager at ESAD in Saint Etienne, France. In 2009, he founded in the USA Everything But The Molecules, a company specialised in pharmaceutical design solutions. His projects are part of several permanent museum collections: MoMA in New York, FRAC Paris and Musée des Art Decoratifs Paris.

born 1974, France
lives and works in Paris, France

Selected Collections:

- Permanent Collection of the Museum of Modern Art (MoMA), San Francisco, USA
- Permanent Collection of the Museum of Modern Art (MoMA), New York, USA
- Permanent Collection of the Museum of Modern Art Grand du Jean (MUDAM), Luxembourg

Selected Exhibitions:

- Elements, Milan, Italy 2006
- SAFE, Museum of Modern Art, New York, USA, 2005
- Slim Retrospective, Resonance, Lyon, France, 2005



Erwin Olaf / photographer & filmmaker / The Netherlands www.erwinolaf.com

Born 1959, The Netherlands
Lives and works in Amsterdam

Education:

- School for journalism, Utrecht, The Netherlands
- started to photograph in 1980 as assistant photographer to André Ruigrok

Selected Works:

- 2007 Creating and directing the children movie ‘Toms Space’, which is produced by Burny Bos, is being scheduled for this year.
- 2006 Early 2006 starts well with a cover for The New York Times Magazine. Inside the magazine three other pictures are also published. A campaign for Tiger Beer has been shot for international usage.
- 2004 series Rain, called Hope. His video works are expanded with three new short films, which immediately gets international coverage. Also this year Erwin Olaf shoots a big campaign for international USA account Kohler. Other big international campaigns include Lee Jeans and People of the Labyrinth.
- 2005 calendar for Lavazza.
- 2004 For the third time Olaf works with designer Marcel Wanders on the series Moooi. He also works with Ingo Maurer in a campaign for Camp bells soup. In October the monumental photo installation for the ceiling of the Dutch Embassy in Warschau will be opened.

- 2003 Produces the new series, Separation. Olaf wins several awards for his autonomous work, as well as his advertising campaigns. He works for Walkers, Virgin, BMW, Audi, Nokia, Microsoft and others. Olaf designs a monumental photo installation for the ceiling of the Dutch Embassy in Warschau. This assignment is commissioned by the Ministry of Foreign Affairs.
- 2002 Olaf makes an international breakthrough in the field of advertising. He works for Microsoft, Nintendo, Nokia, Virgin, Energy Jeans, and others. Citizen K asks him to do a large editorial. All campaigns are shown worldwide.
- 2001 New Paradise Club and Paradise Portraits series are created in the autumn. Olaf does commercial work for Nokia and Nintendo, among others.



Photo by David Zadig 2010

Ralston & Bau / designers / Norway

www.ralstonbau.com

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”, they 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. German designers Dana Stimming and Jan Brauer joined the office in 2006, French Diane Noetinger in 2009 and Norwegian Åshild Stav in 2010.

The office also have educational intern agreements with European universities.

Awards:

- Design and Design International Award 2009/Kystvilt identity & packaging + Driftig profile
- Vestlandsutstillingen VU 2006, No/Onini, Seat module, Laminated elm
- Norsk Form God Design 2005, No/D/S Chairs & Tables
- Nordic Artist Center NIFCA in Dale i Sunnfjord, No,Jan-July 2003 working-stipend/Design research
- IACP International Design Award 1st prize Book Design / 2002 San Diego, USA/Van Gogh’s Table
- 1st prize, International Professionnal Designer Glasses Design Award 2000 Morez, Fr (labelled ICSID)/Glass

Selected Exhibitions:

- International Design Biennial Saint Étienne, November 2010/Upcoming exhibition
- House of Oslo, Designer Saturday 2009, Oslo, No/D/S chair & table
- Innovation Norway Headquarters 2008-09 Oslo, No/Willy Furnitures
- Cycle of Mutations 2008, Transplant, No/Useful-Useless Tools
- Aids Design 2004, Centre G. Pompidou-Paris, France/Food boards
- Le Grand Hornu, Be 2000/Stam Tam for Branex
- Musée de la Lunetterie Morez, Fr, permanent collection since 2000/Glass

Bibliography

"Global Trendy Commercial Architecture" (China)/ Design Interior / Interior Public Space (China) / Design from Scandinavia 2009-10 / “Extreme Restaurants”, Tectum / "New French Restaurant Design", ICI Consultants / "Design and Design, volume 2, Index book/Deco Journal (South Korea)/ NORD/Design Corner / NRK / Norwegian Design 08/09, Young Rascals / Design Hotels Yearbook 2007 / Forum Form / Azimut / Jeunes créateurs, A vous de voir / Prospective Book nr4 “L'élan Chaman”/Icon/Wallpaper/Arkitekt Nytt/Arkitektur N.



Ambra Trotto / designer, can. PhD / Italy

www.rightsthroughmaking.org

Born 1978, Italy
Lives and works in Bologna

Education:

- Eindhoven, Nederland, PhD student at the Designing Quality in Interaction, Department of Industrial Design, Technische Universiteit Eindhoven, since 2007
- Firenze, Italia: Research fellow at the University of Florence, Faculty of Architecture, Dipartimento di Tecnologie dell’Architettura e Design “P. Spadolini”, Since 2007
- Florence, Italy: qualification to practice as an architect in the UE, 2003
- Florence, Italy: Università di Florence, Facoltà di Architettura, 1997-2003
- Specialization in Industrial Design, at the department of Prof. Arch. Roberto Segoni Final mark 110/110 cum laude, with publication dignity, 2001
- Eindhoven, Nederland, Technische Universiteit Eindhoven, 2001-2002

Selected Publications:

- Trotto, A., Hummels C.C.M., Overbeeke C.J., Cianfanelli E., Frens J.W. (Eds.) (2010) Rights through Making, Enhancing Social Interaction in Multicultural Cities, Ethics in Design n°4. Firenze: Polistampa.
- Trotto A., (2010) Metamorphic Fashion Design, in Kuenen S., Cianfanelli, E., Metamorphosis (Eds.) Metamorphosis of Fashion Design, Firenze: Polistampa, pag. 99-115
- Trotto A. et al. (2009), Rights through Making: 9 projects, in Smart Textile Salon proceedings, 25th September 2009. Ghent University, pag. 59-62

Selected Professional Activity:

- design consultant for Sophia s.r.l., Since 2009
- X. Excellence, Luxury. Excess: a magazine on top end Made in Italy. Design director
- 2006 - 2008: member of the staff of the Assessore alla Moda e Design (Fashion and Design Coun- cillor) at the Provincia di Firenze (Florence Pro vince Government)

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Transplant › 6963 Dale i Sunnfjord › Norway
www.ideal-lab.org › assistant@ideal-lab.org › @Ideal_lab_org › facebook.com/ideallab

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