

Maja Ganszyniec

Stones

set of vessels

The project is the answer to an observed situation in which artists at residencies all over the world use objects from IKEA – always identical, detached from reality, not rooted in the culture of the place where the artists are currently present.

The aim was to create unique objects made from natural materials, at the same time retaining mass production technology. The brims of the vessels vary in thickness at the circumference, thanks to this they disfigure in the firing process. Each created vessel of every set is different.

Reels

stools, footrests with storing space

Project inspired by furniture from the era of communist Poland – metal wracks or newspaper holders interwoven with plastic cord. The furniture is created by a metal frame and cotton string. There are three elements in a set, differing in size and woven pattern.

F table

A table designed for the newly opened artist studios at Warsaw's CCA Ujazdowski Castle, where artists live during residences and where they often work too. The piece can serve two functions: it is an eating table, with a compartment for tablecloths and napkins and drawers for cutlery or other small objects, and a drawing desk, with a regulated-height top, storage space for paper and drawings, and drawers for drawing utensils. The slightly slanting top is preceded by a flat part that allows for easy tool use and lets the user rest their elbow when drawing.

Amy Hunting

The initial point of reference for my thoughts and ideas for the prototypes for the both residency centres was the fact that the artists houses were already furnished, and especially nkd had been running for many years with its existing set up and interior. Therefore it seemed natural to add to this and give new and fresh subtle objects to the places. It was also important to give the artists living in these places a few choices of how to use these products and also where to place them. I have worked with textiles to give some warmth and homeliness into the living areas without imposing too much on the existing surroundings.

Magnet Table

The idea behind this table is to have one table which functions as both a coffee table and a dining/work table. The extended legs are stored in the coffee table legs when not in use and are easily pulled out and placed in the holes for when the table is extended. Magnets keep the legs in place. Pine was chosen as it's the most common and available type of tree in both Norway and Poland with lots of history. It's also the lightest tree so it's light enough to lift up and move around.

Hook

Individual coat hooks which can be placed wherever you need to hang things, be it in the hallway, one's studio or even kitchen. I have tried to work with a few materials and tried to give it character so it's strong enough to be placed on its own.

Ottoman with hand printed textile

Hand printed aprons

I wanted to give the art residents something tactile, functional and with some history behind it. The pattern hand printed on textile which covers the ottoman and printed on aprons features different symbols from Norway, everything from furniture pieces found in a folk museum on the west coast of Norway to the iconic cheese slicer.

Ola Mirecka

Snakes

objects to play with

During the winter, in Dale I began to knit a hat. Below in the town there was a large shop with yarn, sweater and sock patterns. I thought that it would be worthwhile to transfer a bit of this Norwegian warmth and cosiness to the modern interiors of the Laboratory. Snakes is a set of strange forms that invites one to have fun, made from pipes, upholstered with knitwear.

Mug

During the sojourns at the Dale residency, the meals were the moments of discussions and exchange of thoughts. In the winter days we warmed ourselves with hot tea or coffee. When the conversations dragged on, the mugs turned out to be too small. That is why I designed a mug in two sizes, which instead of a handle had a ring around it which distanced one's fingers from the hot drink.

Huba

additional table

Space is very important in the work of an artist. A sculptor's table in the workshop allows comfortable work on a sculpture. When rotating it, we see more. One sculptor requires a table and extra table-tops, another needs just empty space. The important thing is that everyone can arrange their studio the way they want it. From these observations came *Huba*, the rotating table; it can be attached to any table-top.

Platform

The Platform is a support for artists who spend many hours at their laptops on a sofa. It is made of wood, carries the weight of the computer and allows its ventilation.

Paweł Jasiewicz

Split

chair, table, hanger and lamp

Split is a furniture set comprising a chair, a table, a coat rack, and a lamp. All the pieces have been created on the basis of one characteristic element: notched and bent squared timber.

As a result of experiences gained during the *Rooted Design for Routed Living* project, uniquely constructed furniture pieces were created. The experiment was a result of fascination with material-combination solutions found in Polish and Norwegian furniture and architecture.

During stays at the residence centres in Warsaw and Dale, my observations interpenetrated and merged. Contrast between the two different cultures manifested itself in both the material and the actual design. The choice of wood was dictated by a desire to preserve the symbiosis present in Dale and to import the atmosphere to Warsaw.

Two aspects greatly influenced the *Split* project: Norway's harsh climate and the resulting need to make the right decisions in daily life, and a visit at the National Museum in Warsaw's Modern Design Centre storehouse in Otwock, where the roots of design can be found. The former aspect manifested itself when making the *Barn – Closet* piece in Dale, the latter one became clear when creating prototypes in Poland. The project was divided into two research-and-development stages. The idea was to try and understand the given places and cultures, but also to define one's own identity and to build on one's unique experience.

Stage 1 – preliminary research (June-December 2009)

I was open to experiencing new places and tried to look at the two cultures in a similar way. My idea was to look at the two countries as if through a child's eye: open, curious and cheerful. The first I noticed were the contrasts: quiet – noise, wood – concrete, mountains – lowlands. The impact of the visual differences between Warsaw and Dale inspired the *Barn – Closet*, which I created with Maja Ganszyniec. It was a wardrobe whose shape alluded to Norway's many wooden barns, a first, highly spontaneous attempt to understand wooden constructions. The closet was put outside the studio and subjected to the elements – sun, wind and rain eventually degraded it to the point of destruction. That experiment allowed us to understand the crucial importance of choosing the right construction for the given conditions.

Stage 2 – development and execution (December 2009 – July 2010)

The destruction of the *Barn – Closet* led me to analyse various constructions, from barns, through furniture pieces, to small wooden accessories. I studied special-purpose daily-use objects. I was intrigued by their simplicity and material solutions. Among those objects was a kick sledge, a crayfish harpoon, early skis. All these objects, given their purpose, are marked by a relatively simple construction. As a result of those experiences, I turned my attention towards traditional handicraft, especially self-clamping solutions used in wooden architecture. That led to the creation of small wooden objects built without nails or glue. The experience gained during those brief exercises led to a desire to create an object out of a single piece of wood that would become a smart construction in itself. A series of experiments with notching squared timber led to the creation of the *Split* furniture set, the elements of which are a study of craft and an attempt to understand the properties and possibilities of the material.

Oscar Magnus Narud

Dead Wedge Bench

The bench utilizes a simple and traditional, yet very effective, way of assembly by wedging. The horizontal wedging of the planks alongside the wedges used under the legs rigidly secures the structure, all dictated and kept in place by the cast iron leg units. The constructional principle of the bench allows for easy assembly and flat pack.

Ship Shape Shelves

The wooden A-frame combined with the folded metal shelf units makes up a secure structure without the need for any fixings, meaning the structure is easy to assemble and take apart. The shelving units slide on to the two frames until they drop to a level where they wedge tight and thus securing a rigid structure. As with the bench, the aesthetic is driven by a constructional principle making this a functional object, both as a shelf and room divider as it's easily accessed from both sides and intended as a free standing unit.

Trond Nicholas Perry

Gordon

adjustable table for leisure and work

The adjustable table is a mix between a coffee table and a drawing table. The tabletop is adjustable in three angled positions while serving as a drawing table, with a pivoting shelf underneath made out of wood, or alternatively wicker. The mechanics of the table are slightly exaggerated, imitating the pedagogy of old wooden toys, emphasising the transition between leisure and work.

The name Gordon is chosen due to my personal admiration of a book called "Re-organising structure by drawing through it", a wide selection of powerful drawings by artist Gordon Matta Clark.

Go Folks!

modified directors' chair

Go Folks! is a series of chairs made in assemblage technique, attempting to fuse elements found during the extensive research of the *Rooted Design For Routed Living* project. The original chair was an already existing one, found in the residency of nkd Dale. The linen seatback was detached from the chair, and decorated with an embroidered collage of friendly, cartoonish folk motives found on small tablecloths in an old woodcarver's house. The sides of the chairs were replaced by turned parts. The eight chairs for nkd Dale served as prototypes for the fully manufactured ones delivered to CCA's a-i-r laboratory.

Tomek Rygalik

Many everyday objects remain unappreciated. They are modest, common and found everywhere. Their beauty rests in their cohesion, honesty and simplicity and their main goal is to stand the test of time. Creating such objects is the greatest challenge for a designer. This collection is an attempt to take up this challenge.

HookLock

A key with an integrated hook allows you to hang your coat or jacket right after entering a room and closing the door behind you. It thus strengthens your sense of privacy and security. At the same time, it makes discreetly sure that you don't forget your coat when leaving.

SpeakerBox

A modest, unassuming speaker to which you connect your favourite music player, be it a phone or an MP3 player. The idea is to create a low-key sound piece for the home or work without creating a tangle of wires.

Wardrobe 1

A clothes hanger that uses only those elements of the wardrobe that are really needed. It thus strives towards achieving maximum functionality with the minimum means.

Daybed

An armchair that allows you to comfortably contemplate every moment. Can be arranged in different configurations for different resting positions and when completely unfolded, it turns into a full-size bed.

T4 Cantilever

A coffee table that keeps its balance thanks to a weighted foot. As a result, it can overhang a seat or bed. Lets you put away your cup of coffee, book or laptop while leaving them within an arm's reach.

Osiek

A chair that is strong in construction but delicate visually. Designed so as to remain both fashionable and functional for as long as possible. The wood/metal combination lends the form unique expression and stability – the characteristic back support serves also as reinforcement.

StokkeAustad

Jonas Ravlo Stokke & Oystein Austad

Pegs

The pegs are a modern interpretation of a similar system we found in a museum in Norway. It was a peg for hanging up different clothes such as jackets, hats and scarves and is found right inside the front door, found in the traditional houses in Norway. We also wanted to create a product in turned wood. There is a fantastic wood turner just outside Oslo, who has done nothing but turn wood for the last 60 years. Working with him and his experience is something we wanted to do for a long time and this project proved perfect for the job.

Notice boards

Where the pegs got their inspiration from the setting of the project, the notice boards are more directed to the habitants of the artist-in-residency centres. In our office we have a huge notice board we use to pin up everything from new ideas to payment notifications or invitations. In our office we do not have any drawers so everything we have is either on our desks, up on the notice board or filed away for good. The notice board is an easy way for creative people to organise ideas or simply sketching out a concept quickly to keep it in mind. We wanted to add this simple organising tool to the residencies as a pragmatic and easy way to keep things in a little more orderly fashion. To accommodate different rooms and settings the notice board has been broken up into several smaller ones so it can be arranged more freely on the wall of the user.

Log Chair

The Log Chair was developed during a *Rooted Design for Routed Living* project. Our challenge as designers was to design furniture rooted in local craft, tradition or history, giving the artists occupying the centres a sense of place. Traditionally centres like these and others are populated with generic, cost efficient furniture indifferent to the specific site.

We stayed at the Nordic Artist's Center in Dale a total of seven weeks spread out over three stays and visited several museums, points of interest and manufacturing plants while there. We became

interested in the traditional Norwegian log chair, a chair with its frame made from a single piece of wood, typically lime.

We wanted to explore the concept behind this chair, but in a new context. Looking at a chair produced with very few parts, being conceived as a solid object that the user sits down into. Even though the starting point was the log chair, we felt it right to interpret and develop it freely, adjusting it to our design visions and modern manufacturing requirements. We have also added two flaps on the side, which distances the chair from its original, but we felt justified from ergonomic and aesthetic reasons. It is though cast in foam, upholstered and with a swivel base at the bottom.

As we do when a project time frame allows us, we made scale models, and then a card mock-up in 1:1. This allowed us to test and evaluate it, before we made another version in foam. Working in foam lets you get really close to the shape of the product and fully understand it. When working with an object which is so solid it is important for us to control the form rigorously, and that way clearly define the shape.

Kuba Szczęsny

Relic armchair, chaise longue, footstool

Over the consecutive session of work on furniture I was looking for a material that would have qualities typical for textiles: easy to shape, soft and gave the impression of being stopped in motion like sheets moving in the wind, or folds of clothing becoming “animated” under the movement of a person. I wanted the created objects to be organically dependent on the outside world, like the form of a sail changing under the influence of the wind or the layer of moss covering a granite slope. This need appeared due to an ascertainment regarding the landscape around nkd in Dale and of course Norway’s nature as a country: I realised the strength of the dependence of both the human beings and their material creations on the power and whims of nature; a dependency not seen to such a degree in Poland or countries further to the south of Europe. In Norwegian conditions obvious became the effort to make one’s life comfortable in the surroundings of ruthlessly dominating nature.

From here I started searching for the connection between nature and comfort: the former conjoined with hidden and difficult to understand by humans mechanisms, whereas the latter associated with remaining in some position linked to culture, for example in an invented by the Western world position of sitting above ground level with an added backrest.

I also needed the opportunity of creating an object that would allow integration with the landscape, maybe even vanishing in it. The reconciliation of a certain nonchalance and gracefulness arising from limited control over textile forms with a structural necessity - in this case withstanding the weight of a person - is a topic that has intrigued me for several years now. Although in architectural forms the use of textiles is usually connected to ties, meaning tent structures or inflatable structures (both techniques are still considered by most architects as highly experimental or even not worth considering due to their evanescence), in the case of furniture I did not want to make just some more upholstered chairs. I remember Tomek Rygalik’s comment, who intelligently and semi-ironically concluded that making upholstered furniture is a golden enterprise, taking into account the sale price of an average sofa in view of amount of work, research, materials and time involved in its manufacturing. This commentary was made during our visit in a production hall of one of Norway’s factories. Before our eyes furniture of the price of let us say a Fiat Panda were being manufactured, however the contrast between technical thought and input of means into production of those both items became even shocking to us.

As an architect I wanted to become involved in the sole specifics of a certain fabric, interpret it in a way no one has before. I tried with leather scraps left over from the production of boots for the Norwegian army. All in all, the leather of army boots is very stiff. The effects of the long hours of “coroplastics” were surprisingly pleasing to the eye, but did not guarantee the durability reached even in the least solid chairs made out of cardboard, or recycled paper known from Vitra’s manufacturing or pages of Victor Papanek’s books. Many hour long sessions with a needle and a shoemaker’s twine did not however yield positive results, but they strengthened my conviction that if my horse’s harness were to break in the desert, I would cope with mending it. Experiments with PVC and linoleum ended in similar fiasco.

A coincidence came to my aid: whilst drinking coffee in a bar adjoining a design company of a Franco-Swedish designer duo, I was drawn into viewing their studio, a part of which is a library of unusual materials. Then to my joy the owner of the studio proudly presented a piece of inconspicuous material that looked like a cross between car ceiling upholstery and an lorry's tarpaulin, moreover sprinkled with concrete dust. This ugly thing turned out to be an experimental material invented by two students of London's RCA and used to make temporary shelters for the army and for stabilising drainage ditches. The miraculous material was meant to set twelve hours after shaping under the influence of moistened concrete powder, whose crystallisation provided a ten year guarantee of retaining the assigned liquid form. Without much thought I ordered in England a four metre roll of Concrete Cloth, for this was the name of this marvel and started work.

To my joy the material could be cut with an ordinary knife and scissors, in addition it could be sewn with an ordinary thread. The length of time needed for the concrete to set turned out to be a problem: the temperature in January in the workshops of the Dale centre reached only eight degrees Celsius, which substantially prolonged the whole process and taught endurance to cold to the participants of the workshops who were willing to work away from the warmth of the fireplace and the warm light emitted by the screens of Macs. The first prototype was created in Dale: left outdoors for a few months, it was to prove the durability of the material and the technique of joining the elements. Apart from this I counted on the chair becoming integrated with the environment through being overgrown by lichen, that quickly show up in a chemically acidic environment. The material, when in an upright position, after setting turned out to reach terminal rigidity gradually, that is only two to three centimetres from the severed edge, which obviously had lost the necessary for achieving hardness powder at the sides of the roll already during transport. As a result, one who sits on the up-end of the profile can be pleasantly surprised expecting the hardness of the side of a roof covering from corrugated eternit.

In the meantime work began in Warsaw on consecutive prototypes, this time in the summer heat of July in the courtyard of Mr Wiesiek Kęska's company that manufactures lorry tarpaulins and PVC tent structures. The workmen employed for this occasion amazingly began to agree with the Italian trainee that was filming us: the chairs unanimously were christened "relics". When I voiced my opinion of hope that the chairs will blend in well with the mountains, and that because they will be overgrown with lichen they will pass the test of being shocking interior furnishings, everyone nodded their heads in unison. "Mister, I tell you: it is as if were taken out of the ground, like some sort of relic," said the half naked worker, wiping