

# **Social Spaces in the Scope of Interior Architecture: Sensorial and Spatial Experiences**

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In times of uncertainty, I want to hold on to the things that are stable around me. The only things that I could think of were the people and places I know. These are the things that I am surrounded by on daily life. I am always been more into seeing the beauty in everyday life rather than making beautiful things daily. Am I being modest and humble, or just honest and real?

**My master's thesis is a site-specific project, where my aim is to visualise the social, physical and virtual space. As a designer, I want to take a holistic approach in order to highlight topics such as democratising the space by doing and unconventional exhibition experiences in a public area. This is a project about exploring soft values in a spatial context.**

## **Social Spaces in the Scope of Interior Architecture: Sensorial and Spatial Experiences**

The final case that Celine Condorelli makes in the Support Structures (2009) is to use an unacceptable colour and she chose to use red for that. In my theory assignment I am referring to that manual both in colour and fundamentally.

### **1. Introduction**

How did I get where I am now? Digging in the past in order to look into the future. This section includes my designer statement.

### **2. The Social, Physical and Virtual Space**

Defining the soft values and sensorial experiences in everyday life. Looking into spaces in the eyes of proxemics. This section includes my works and studies at Oslo Academy of the Arts.

### **3. A Personal Project as a Pilot Experiment**

This is an on-going collaboration project together with Shubham Mehra, in order to learn from each other and enrich our fields in design. We are exploring topics such as digital versus handmade expressions, and working with both soft and hard materials. This section includes a booklet of failures.

### **4. A Practical Experience as an Exhibition Designer**

Talking about the practical side of the exhibitions and working with space. This is an on-going collaborative placemaking project series together with Jason Falkenburg. This section includes two exhibition descriptions.

### **5. Identity of the Interiors**

A reflective investigation of the historical Christiania Sailcloth Factory and democratising the public space around it. This section includes sensorial exhibition experience at the White Box Gallery.

### **6. A Space within a Space**

Exploring temporary solutions and spatial strategies for interior design. That will allow me to work with conceptual scenarios, physical models and interior renderings. This section includes an alphabet of the activities that I want to be working on from January 2021.

### **7. Conclusion**

Gathering my final thoughts and reflecting on them. This section includes a personal view of my practice.

## **Social Design, Interior Architecture, Materials & Tools, Exhibition Experiences**

## 1. Introduction

First of all, looking back to myself and my journey as a designer has been an eye-opening experience. At the beginning of this course, we were analysing myself and my work together with my close friends and fellow students İlayda Keskinaslan and Shubham Mehra. They said that the keywords that pop up are tools, materials and community. This is pretty correct, as I am passionate about all the three topics and I want to explain what they mean to me more closely.

Tools are objects used to modify other objects or the environment. In our everyday life, we use physical tools such as a knife and a printer. In our everyday life, we also use emotional tools such as honesty and gratitude.

Materials are the matter that the objects are made of. Materials can be divided into organic and non-organic substance. Organic materials are everything that we find already existing in the world and the non-organic materials are the ones created by us modern humans.

Community is a group of people that share the same norms or have something in common. It can be anything from living in the same apartment building or attending the same swimming class. What I like about this topic is identity, social values and interaction.

With writing this piece of theory, I have come to several conclusions. I am not a writing designer by any means, but hopefully, my practical skills and thoughts are still valued. I am curious and I want to find answers to my questions with learning-by-doing.

### Designer Statement:

**I am**

**socially conscious designer with a creative mindset and multidisciplinary skills. My approach to design is somewhat experimental in various fields, such as product and interior design. More and more, I get inspired by spatial design that enables me to generate ideas behind objects, explore natural materials, find intuitive solutions and learn through hands-on experiences.**

**I create**

**future concepts, material innovation and playful products. The idea of merging soft values into our everyday lives and spaces around us is something that I have been working with throughout my practice. As a designer, I can visualise projects using a range of tools from sketches and photos to material samples and rapid prototypes. The production process is highly relevant in my creative work, where craft meets impact design. How can I otherwise explain creating a cube-shaped tent out of recycled industrial felt for a music festival? Or a floating timber pavilion in the middle of the wilderness? My observation is that objects carry a more significant meaning than what they seem to do. It can either be an interactive smart textile wall fixture, temporary studio interior solution, site-specific furniture design for libraries or therapeutic tool for a mental health centre.**

**I value**

**forward-thinking yet practical solutions. For me, play and experimentation are necessary in order to realise ideas that at first may seem impossible. I believe the future of design is about physical and non-physical placemaking that can only happen through collaboration.**

## 2. The Social, Physical and Virtual Space

**Spaces exist in the mind as well as on land and sea. They cannot be seen, or traversed by ship or on foot, not even with seven-league boots. For they are abstract spaces or styles of thinking. (Boden, 2009)**

In order to talk about social space, let's try to define it first. A social space is a place where people can gather and socialise. That can mean many different things. Socialising can be direct, such as me talking to another person, or indirect, such as me sitting three meters away from a stranger. These days we have both a physical and virtual space. Both of them require a strong presence from us people, either online presence or presence in real life. I find it intriguing that somehow we always try to display and recreate us and our surroundings in our online community.

Our online presence is very much controlled and coordinated according to our taste, preference at the time and perhaps only giving a glimpse into our everyday life. Our real-life on the other hand exists of things that happening now and here. It is much more spontaneous and open to more meanings.

When I started to study at Oslo National Academy of the Arts, I also created straight away an Instagram account for our group. I also noticed that our department has a website, but it hasn't been managed for some years. I did ask about it from our head of the department, Toni Kauppila, and he took this matter seriously. Since then I have been managing both our department's website and Instagram account. The website and also social media account gives the institution a chance to share the ideas to the outside world. Most importantly, it gives a chance to show it. I must admit that Instagram is mostly visual output, and if people are more interested in reading what the projects are really about, then a website has a better overview of it combining text with photos. It is important for creating a feeling of community, where people share the same values. The community can be local, but the opportunities these days give us also the freedom to reach out to the people from all over the world.

**I have been having a concept of soft values throughout my practice and I have never tried to define it. Perhaps it is something that can be experienced and not explained. The main idea is to consider the things that are not visible straight away, things that are more to do with mood and perceptions - how we see things from our personal perspective. I would like to illustrate or show the soft value situation in practice.**

Humans have five senses and one uses them on a daily basis. They consist of tactile, visual, olfactory, gustatory, and auditory senses. In a way, they help us to make sense of the world and give unique sensorial experiences. In *The Hidden Dimension*, E. T. Hall presented his theory about four zones of interpersonal distance in the Western culture: intimate, personal, social, and public.

### 3. A Personal Project as a Pilot Experiment

**Human life consists, in equal degrees, of tradition and new creation. Traditions cannot be wholly cast off and regarded as used objects which have to be replaced by something new. In human life, continuity is a vital necessity. (Aalto, 1957)**

This is an on-going collaboration project together with Shubham Mehra from the graphic design department, in order to learn from each other and enrich our fields in design. I translated his designed type into objects and it resulted in a fun material based set design collection that induces the element of play. At the moment it is his turn to translate the objects into typefaces again. We are exploring topics such as digital versus handmade expressions, and working with both soft and hard materials.

One of the best opportunities that Oslo National Academy of the Arts gives to people is multidisciplinary and freedom to stay curious. That is the mentality of the institution and also probably the highest quality. This is also the reason why I wanted to pursue this personal project as the first experiment in a row of studies. For me personally, learning and researching by doing is the only possible way of exploring new and yet unknown topics.

When we talk about graphic design, then we have to talk about typography first. Mehra created typography for three different languages and tried to fit it into the same set of rules. Then again, I tried to look at the type as visual material that has been taken out of context. How to read a book in the shape of the objects?

**There are four statements that I want to bring out with this pilot project:**

**The future is multidisciplinary.**

**Collaborative projects will push one creatively, but also as a human being.**

**There is a bridge between graphic and spatial design.**

**To give something a physical form is a realisation that we live in a three-dimensional world.**

Out of this project came out also a booklet that is called *The Library of Failures*. It is inspired by *The Incomplete Manifesto For Growth* by Bruce Mau, but a modern version of it as manifestos are not relevant these days anymore. The booklet consists of ten lessons for five different school workshops that I used in this project. The lessons are quite specific and from my personal experience, but hopefully can be translated and applied to many more areas in life.

## **Tufting workshop**

### **Lesson 01: Choose the right kind of material.**

When I started working with tufting the first time, I thought trying out some yarns that I already had lying around. They were cotton yarns in various shades of blue, orange and white. For many reasons, cotton isn't the best yarn to work with when it comes to tufting. It is slippery and it makes the caps seem to be larger than they are. The next yarn I tested was wool. It is known to be the best kind for this kind of work, as it has a rough texture and short fibres.

### **Lesson 02: Show the process as it can be more compelling than hiding it.**

What I learned was that you don't have to trim the final piece of tufted rug. I started cutting the loops and I noticed that I started missing them straight away. When you are spending some time creating something, you will become fond of how it looks. It is important to try things out, but do it on a test piece first.

## **Bronze casting workshop**

### **Lesson 03: Be ready for surprises.**

It was thanks to Ali that I started even think about metal casting as a possibility. He handed me a yellow wax material that can be used to create a shape that later on you want to cast in either bronze or aluminium. In order to dip the sculpture, you have to attach it to a bit where you can hold it. It is common practice that after the casting, you remove the bit, but in some ways, it gave something extra to the form that wasn't planned in the first place. As a designer, our job is to decide what shapes we like and we don't. It is freeing to let go of that mentality and to be in a position that is opened for a surprise.

## **Ceramics workshop**

### **Lesson 04: Accept that you are in a sticky situation.**

Ceramics as a material is fascinating to work with, and even more so if you can play around with various glazes. For this piece, I used some cobalt powder mixed with water and on top of it a beige transparent glaze. It was easy to layer up. There is one thing that you have to pay attention to and it is to leave one side unglazed. I did leave the bottom parts untouched, but my mistake was to leave the objects on the side in the kiln. Obviously, they got stuck on a plate and there is nothing you can do to fix that.

### **Lesson 05: Working with raw materials can be challenging.**

The clay object can break easily in many occasions, such as in the kiln during the first burn or by just not being careful enough by lifting it from one place to another. Some materials are more fragile than others. That is all that I want to say about that.

### **Lesson 06: Always add some more!**

When you think that you have already covered all the rows, gaps and corners, then check again. I glazed it at least twice and it still came back as if I didn't pay enough attention to it.

## Screenprint workshop

### Lesson 07: Use the right tools and do it properly!

It is totally fine to do quick screen printing tests by using just a screen and cut-out paper images. The only thing is that you can use it once. Also, next time take the thickness and the texture of the fabric into consideration. It may need more strokes on a piece of felt than it needs on light cotton fabric.

## Sewing workshop

### Lesson 08: Have an image in your head, but also test it out in real life first.

I have a vision of this fluffy object that lights up in my head. When I put the materials together, it didn't look or feel the same. Could it be the wrong materials or just a wrong idea behind it? Is it a matter of perception? I still can't figure it out.

### Lesson 09: Scale it up and scale it down.

By looking at the fragment of an item, you will only see the details. Some objects are meant to be looked at closely and some of them not. Some objects are meant to be touched and some not. It is also a matter of the softness that invites us to engage with certain types of materials.

### Lesson 10: Acknowledge that the world we live in is three dimensional and not a flat image as we have been told daily.

Working spatially will give me further experience to work with life-sized objects.

THE LIBRARY  
OF FAILURES

#### 4. A Practical Experience as an Exhibition Designer

During this semester I have had the opportunity to be working together with a curator Jason Falkenburg who is a freelance exhibition curator and museum researcher. His field is museum studies, which differs a lot from the design field. It has been enriching experience for both of us and I can clearly see how much Oslo National Academy of the Arts has provided me with a certain skill set that can be put into practice. We have collaborated on two exhibitions. The first exhibition has had the opening already in November and the other one is an upcoming show that will be opened in December. Both of them are site-specific projects and I have realised that this can be used as a method for working. Both of them also present the idea of placemaking in the city where you are local.

**The first one is an exhibition called *A Look into Oslo's Sauna Heritage* was presented inside the floating sauna named *Anda* in the Oslo fjords and it was commissioned by Oslo Badstuforening. This exhibition introduced the history of bathing culture in the local environment. The idea is to invite people that are not the average museum-goers to be part of an exhibition experience, and in that way to democratise the shared social space.**

**The second one is an exhibition called *Wonders of Oslo's Shores* will be presented in the glasshouse container in the Vaterlandsparken and it was commissioned by Bydel Gamle Oslo. This exhibition raises awareness of the marine plastics in the local waters. The idea is to raise awareness of plastic pollution in the sea by connecting various companies and bringing them closer to the people and to each other.**

What I find intriguing is the process that I can explain more with using these two examples. The process itself starts always with an idea. The idea has to be written clearly such as all the partners will understand the project. The partners can include curators, designers, makers, commissioners, collaborators and guests. Then it is the ideation period, where you have more visual ideas of how you want to deliver or talk about the project. When it comes to physical exhibitions, then the next question is always how. How to make it happen? This is when the practical skills and tools will come in handy.

*A Look into Oslo's Sauna Heritage* exhibition consists of photographs and texts that needed to be presented on the inside walls of the sauna. We had an idea of keeping it simple and neat. We decided to print the photographs and texts on separate papers, and glueing them onto the foam board. As the inside of the dressing area in the sauna itself is quite dark, the extra lights were also needed.

*Wonders of Oslo's Shores* exhibition consists of more details, which makes it more complex and fun project. We received and collected marine plastic waste from the nearby oceans and collaborated local initiatives that are already dealing with the same problem. We decided to was and present the items that used to be trash on plywood boards and a plywood shelf. There is also a large-format photograph of a contemporary still-life created with both organic and non-organic materials. Some of the bigger items are displayed on the sand inside the space and some of the lighter objects are hanged up, creating a feeling of the cabinet of curiosities. It is organised, but messy at the same time. The lights will be directed from the ground upwards creating a mysterious effect.

Both of the exhibitions have been following the restrictive rules of the year 2020.



## ***A Look Into Oslo's Sauna Heritage***

**Today's sauna culture in Oslo:**

Sauna culture is on the rise in Oslo. It is becoming one of the most popular activities locals enjoy. The clean Oslo fjord affords the sauna goers for refreshing dips in the summer and ice swimming during the wintertime. It is not just a simple fad, it is so much more than that. Going to these floating public saunas is forming part and parcel of the social and cultural identities of local communities in the Oslo area. Oslo's Badstuforening only started just a few years ago with their first built Sauna – called Måken (the Seagull) – initiated by local enthusiasts who made it by using floating driftwood found at the shores of Bjørvika. Today, the Badstuforening has a fleet comprising of four uniquely designed floating saunas – one of which was a candidate for the Oslo City Architecture Prize in 2019 - drifting together in pairs on Bjørvika right next to the Operahuset. This fleet provides an experience that is not the only beneficiary for one's physical, social and mental health, it, in fact, also connects the people to a communal history – one that is rooted to Oslo and its heritage of past bathing culture. A history we would like to show to the public via this exhibition project.

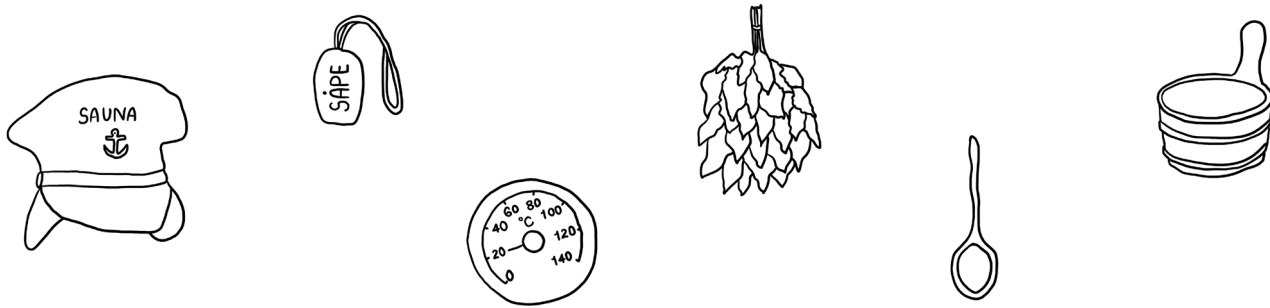
**Bathing machines in Victorian England:**

Public bathing became popular in Victorian England during the late 18th century and early 19th century. It was, however, a segregated affair. Men were allowed to bathe publicly on the beach, whereas women had to do so privately – a real nuisance of course! They came up with an 'inventive' solution - sea bathing machines. These 'machines' were essentially little cabins on carts that were horse-drawn to shallow sea waters where women could take private dips. These private bathing machines were popular throughout the British Empire, including other countries like Germany, France and the U.S. This trend never took off in Norway. Nevertheless, as early as 1820 citizens of Oslo were introduced to social sweat gatherings - namely, bath-houses. The first one was floating and moored on Bjørvika, called "Bademaschin" (or bath "machine"), borrowing its name from its Victorian predecessor.

**Oslo's floating sea bathhouses during the 19th century:**

In the 1800s floating sea bathhouses were built along the shores of Oslo essentially because the salt from the sea (and seawater and sun) was regarded as having important health benefits for curing several diseases. A number of them were thus erected along Filipstad, Tjuvholmen, Vippetangen, and Akershusstranda. In the late 19th century, however, many had to be torn down largely because of increased pollution caused by the city's main sewer drainages that were led straight into the fjord and partly due to road and railway constructions around the fortress and the harbour. Several more elaborate sea bathhouses were built in the early 20th century further out away from the inner shores of the city centre, along Bygdøy in the west and Kongshavn and Nordstrand in the east. Most did not last long either. While regular non-sea bathhouses continued to be open in the city centre – aiding in common folk hygiene - after WW2 sea bathhouses became a lot less popular. Recreational sauna started to gain track but this was mainly practised in private settings; folk enjoying them particularly in their countryside cabins. Recreational sauna culture – as practised by the Badstuforening's floating saunas - is surprisingly a recent phenomenon.

**(Falkenburg, 2020)**



### ***Wonders of Oslo's Shores***

This glasshouse exhibition is a modern-day wonder room. It shows natural and 'unnatural' materials one finds on the shores and ocean floors surrounding Oslo city. This 'wonder room' gives reference to the *Kunstkamera* and *Cabinet of Curiosity* of the 16th and 17th century. It is a museum design style that was popular before modern-day museums were invented in the 19th century. The original curiosity cabinets/wonder rooms were intended as places where the wonders of nature and man-made art objects were displayed together. Visitors were invited to have personal encounters, discussions and sensorial experiences with these objects. Objects were placed closely together, sometimes randomly, forming an artistic display. A beautiful specimen of art and human craftsmanship were displayed together with natural objects such as seashells, narwhal tusks, tortoises, corals, colourful fish, other strange oceanic specimens, creating a whole range of sensations of wonder. We have tried to emulate this display style with the material wonders that wash ashore Oslo's beaches.

We hope that this display composition helps citizens better identify and reflect on the inheritance of the Anthropocene - meaning humankind's impact on the world's ecological system - and the effect humans are having on the oceanic environment. We present shore findings, including those that people normally don't deem worthy to look at, in ways that turn them into objects of wonder. It is a fact that a huge amount of waste from local rivers and ocean debris from local and international currents washes onto Oslo's beaches. They indicate the major ecological problems we still face of human waste consumption ending up on the world's oceans. The displayed assemblages, however, show both the aesthetic and problematic side of Anthropocenic objects. Such collectables are worth 'wondering' (meaning both admiration and critical reflection) about: they provide surprising and conflicting emotions and experiences of the complex relationship humans have with nature.

This exhibition functions in revealing to the public some of the organizations that help clean up Oslo's shores and oceanic seafloors. Many of the objects shown here are collected with the help of these organizations: Norwegian Trash springs from the environmental collective Nordic Ocean Watch (NOW) who work with marine litter, facilitating, organizing and mobilizing beach clearings. Norwegian Trash convert collected plastics into beautiful design and artworks. Green Boats are a paddling boat and floating sauna organization in Akerbrugge that help organize weekly clean up events of plastic pollution in the inner fjord. Marinreparatørene is an environmental organization that works with projects that help protect local sea wildlife, which includes cleanup operations above and below water. Plastpiratene is a local based volunteer organization comprised of enthusiasts that care about the natural and oceanic environment. They both organize events that help clean up Oslo's waste and plastic dumping.

(Falkenburg, 2020)

## 5. Identity of the Interiors

**A historic reference is a tool which helps in articulating something about the construction of the present. (Beck, 2007)**

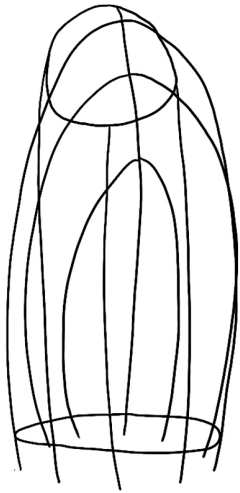
Identity of the building is often moulded by history, the purpose, the activities performed there and the people themselves. Oslo Academy of the Arts is currently based on the old sailing factory. Back in the days, it was called Christiania Seildugsfabrik, which was founded in 1856 and they were the biggest factory in town. They were producing sails, fishing equipment, nets, ropes and sacks.

When you enter the building, you already feel that this is a place for creation and production. The rooms are spacious and the ceiling is incredibly high. You will see various materials such as paint coated metal, stone, red brick, concrete and huge glass windows. The atmosphere is welcoming, warm and inviting. It feels contemporary, but it is not. I like to say that it is updated and repurposed space.

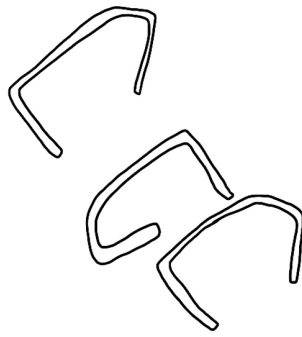
The reason why I wanted to talk about this building is that there are a lot of exhibitions happening here as well. Either in the official Seilduken gallery, in the lobby, in the White Box Gallery, just in the hallway or outside on the stairs. The possibilities are endless if you are willing to keep your eyes and options open. The outdoor area is a good example of democratising public space. The locals are included and invited to share it with the students and staff at the school. The stairs can be used as a pathway, for working out, for having lunch with a friend, creating art or just for enjoying the sun on a cold winter day.

During my master's our group has displayed our own work only once at Oslo Academy of the Arts and I truly believe that it should be done more often. As I stated before, the architecture has good qualities to present works in almost every corner of the building because of the amount of natural light that the big glass windows allow to get into space.

**The objects from the on-going collaboration project together with Shubham Mehra were displayed in the exhibition called *Materials Translated*. From the very beginning, I had this idea that these objects need to be shown in the White Box Gallery. One thing to share the experience and the outcome with others, but more importantly it gives us, designers, an opportunity to look at them in a new light. Stepping into the room together with a visitor, makes you look at your own work differently and helps you to dig deeper.**



CHUAN JIANG



TIE LI



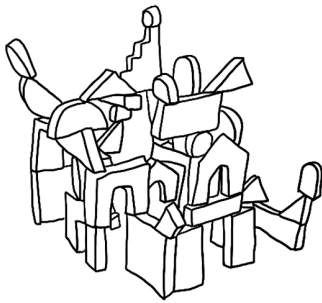
KRIS VEINBERG

# THE WHITE BOX GALLERY

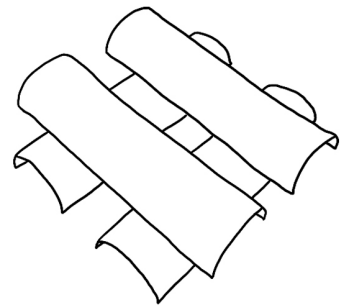
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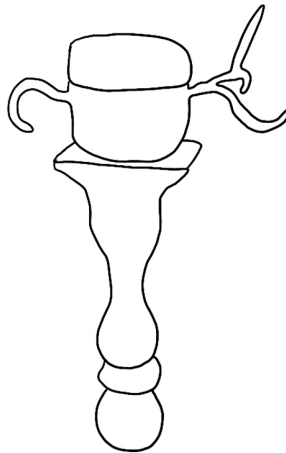
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İLAYDA KESKINASLAN



ALI GALLEFOSS



HERMAN ØDEGAARD

## 6. A Space within a Space

**I believe at this point more in the alphabet. The alphabet holds untold possibilities. (Godard, J.-L.)**

This can be looked at as a skeleton for the activities that I am fascinated by in space. Making a selection isn't always the easiest, so I followed Godard's guidelines and followed the alphabet. It is a playful way to approach making lists. Behind every letter, there is already a much bigger idea that could be translated and applied in space or onto objects. I truly believe that us humans, are first and foremost sensitive creatures and try to make sense of the world with all our senses. Perhaps this is also a topic that is frowned upon, as in the world exist strong masculine and feminine forces that for some reason are exclusive and not inclusive terms. Objects don't have to carry the same message and hopefully, they don't.

### **Activities from A to Z:**

**Adapt** - As the recent events in the world has shown that in order to survive, the adaption of different situations is important. This might be the most helpful skill to have and why not use it on a daily basis.

**Breathe** - When it comes to architecture, then it is important to include both interior and exterior architecture. How do they complement each other?

**Collect** - Collecting is one of the main and basic ideas of museums and it is worth exploring further.

**Damage** - Broken things? Reuse? Recycling? Upcycling?

**Experiment** - This is a safe place to try out things.

**Focus** - Sometimes it hard to focus and easier to procrastinate.

**Gather** - How do the people gatherings look like in the future?

**Hide** - Do you have a place to hide and why do you think it is important to have that?

**Idle** - A space to relax and do nothing.

**Join** - Joined workshops?

**Knock** - How to enter the unknown social space?

**Learn** - How to maintain motivation and thrive?

**Measure** - It is useful to have the correct tools and skills.

**Narrate** - Everyone has different experiences about the same place. Can we somehow display and make a more visible different point of views and people's personal stories?

**Organise** - If your desk is a mess, your head is a mess, fix that first.

**Play** - Miguel Sicart argues that to play is to be in the world; playing is a form of understanding what surrounds us and a way of engaging with others. Play goes beyond games; it is a mode of being human. (Sicart, 2014)

**Quarantine** - When you are ill, stay at home. How to work from home effectively?

**Record** - Make notes and document your way of working. That could be a way of learning. The process is a big part of the end result.

**Sleep** - Does napping count during the winter period?

**Touch** - Let's talk about tactile experiences.

**Undress** - Heinrich Wölfflin argues that he can only understand architecture on the condition that he has a body. (Condoirelli, 2009)

**Value** - What are your values in life?

**Work** - How to present your work in a way you want it to be seen?

**Xerox** - This is an important part of a workplace, but very often it doesn't work.

**Yellow** - Let's talk about colours in space.

**Zone** - Creating areas both indoors and outdoors.

## 7. Conclusion

**Although we are looking forward to a future where you can't even imagine what something will look like, there is a reason why elements shouldn't be completely abstract. Snow White was the first full-length animated feature to be released, in 1937. What if they'd decided to paint abstract figures instead of relatable characters? Who wants to sit through something that long just looking at blobs? We navigate life by understanding the language of objects and environments. In the West, mimicry is often seen as a negative word but I don't think it should be. If virtual space is a tool for learning, for having fun, then it becomes increasingly limiting if you don't refer to things from the physical world. (Hellberg, 2020)**

This is a quote that I can really relate to. There is a thin line between refined abstraction and a complete mess that nobody understands. Sometimes it is hard to find that balance, but it helps a lot when you put your ideas into perspective and put them into context. That is also what I tried to do here.

Firstly, I wanted to create a personal introduction to the people that will read this body of the letter. I want you to know, who I am, what I create and what I value. Of course, this parameter also ever-changing just as everything else in life, but this is what I stand for in December 2020. I can't ignore the fact that it has been a challenging year for all of us.

Then I started off by defining various spaces that I have been working with and with what I would like to continue to work. Then I moved onto a personal project that has already a physical output as well. You can't really see what I am talking about, as I tried to keep the images to the minimum. There are actually no images at all, as I wanted to focus mostly on writing. Rest of the work is already done, and this type of work is best to do in the workshops and not behind the computer. There are some illustrations that perhaps give you some idea of what I am talking about, but it's a very subtle hint. Sometimes I get tired of images, as in the society that we live in, there are too many images already to look at. I am also sharing my experience of failures, as I see it as a part of the learning process.

I then continued by talking about my exhibition designer or maker practice. Again, I try to explain with words instead of showing, in order to grow as a person and a designer. This is a skill that I have to develop more, and the only way to do it is to practice it. These experiences have opened up so many thoughts and creating exhibitions in uncommon places has been lots of fun. And design should be fun or at least, you should be having fun doing it.

After that, I moved on to combining exhibition spatial experience within the Oslo Academy of the Arts building. In order to keep it compelling, it is good to create contrasts between two different kinds of involvement. Me as a person who is currently Oslo local, and me as both worker and a student at the school.

The last part before the conclusion is a framework for myself in order to work further with January. This will be a practical part of the master's thesis. As you can see, I tried to build a structure that will carry me on. I feel stronger having it to back me up, but it is not completely finished yet.

All in all, I have a clearer idea on what my practice is about and it is important to take time to reflect on what you are doing. I see that I work best in groups or collaborations, as I like to have likeminded people around me and work together towards a common goal. Also, it is inspiring to make place-making projects for real and experience it as you are part of the city. I guess this year has been a lot about me becoming one with Oslo and finding my own space.

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