



EXPERIMENTAL JOURNAL

Bringing playfulness to architecture (Jenny Fjellström Jensen)

AAR 4612 EXPERIMENTAL PRACTICE A

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INTRODUCTION

a quick summary of the semester

Throughout the fall semester 2023 I have been participating in the Experimental practice course, and it has been such a journey. For the past couple of months our class of twenty-two students have taken part in many different projects and experiences. We started the semester with the "Crafting Circularity" workshop, where we spent seven days on a farm in Eggkleiva living in tents. Here we built a chicken/greenhouse from scratch reusing materials that was already there. For this project we collaborated with four other universities through ERASMUS, who all came to visit Norway for this. After we finished at the farm we went to Svartlamoen to spend time at ReMida, the "center for creative reuse". Here we had a sketch workshop with children, in preparation for our project at Barnas katedral, and the "Moving Threads" workshop with Paola. In addition to these workshops we were also encouraged to go on a stud trip, as an architectural design method. For this we split up the class according to where we wanted to travel, and later shared the different experiences with each other. I ended up going to Venice to see the famous "Biennale Architettura". Lastly we had the main project of this semester, that was for Barnas katedral at Lademoen church. Here I choose to work on the "treasure box" assignment.



CRAFTING CIRCULARITY

CRAFTING CIRCULARITY

During our seven days at the farm, we got to take part in the whole process regarding the preplanning, designing, and building of the chicken/green house. Except from the teachers not many of us students had any experience with this type of practical work. Even so we were allowed and trusted to work on our own during the project, which was very educational. In the end I think it was inspiring to see how much we got done as a team the short amount of time we spent there.

The materials we used in the Crafting Circularity workshop was either created by us, or reused material that already was on the farm. Building this project using what was already available showed us how much potential there is in reusing old material instead of just throwing it away. The restriction of the materials worked as a guide to what we could create, and mixing all these different elements gave the structure a unique look.





In this Workshop in the last days of September, we were able to participate an most unusual activity. Roughly 60 students from four Universities meet in the cold north to disassemble an old farm and use its material to create a new structure. On a Building space of four by ten meters, we were task to assemble a Greenhouse and chicken house. While we were bringing in some new material to keep everything together, we mostly relied on the planks and beams of the old farm.



Before any foundation could be placed, we first had to disassemble the old stable. The building was After years of neglect already a ruin, but now its material would give new live to a new construction.

Within tree days we tor down most of what was left of the building and started the long process of sorting and categorizing the material. Here we got the first feeling for the materials, with which we were going to work with but also for our colleagues with whom we would spend this semester.



During the first three days we spent at the farm, before the actual workshop week with all the students, we knew one of the main goals was to build at least two toilets. This need was motivated by the fact that we would be in total around 50 people, students and teachers, to live day and night on the camp site. One permanent toilet could still possibly be used in the basement of the house. However, the goal was to provide two toilets in the wood.

We first picked the location we thought the most appropriate, far from the main house, and as far as possible from the planned set up place of the tents for the camp.

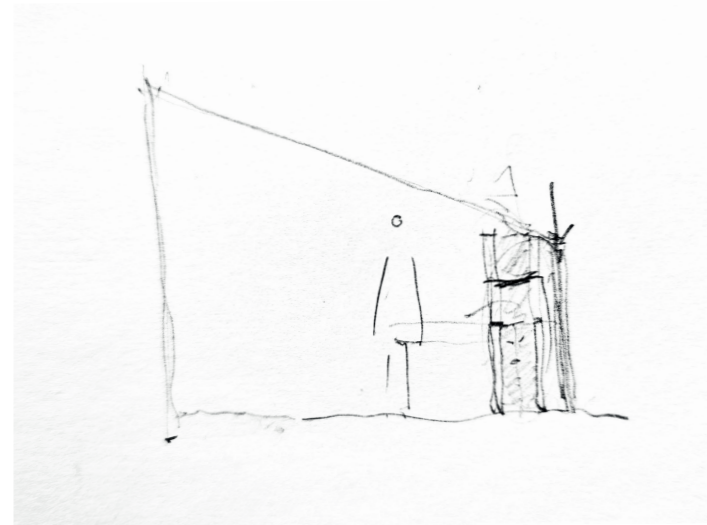
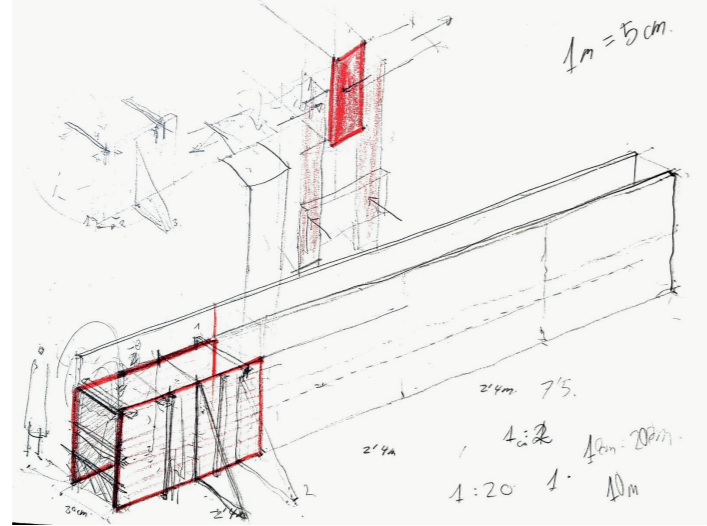
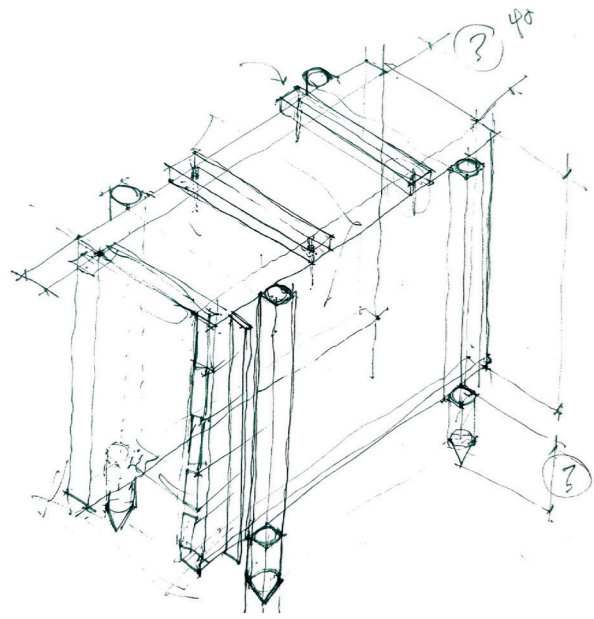
To provide natural hidden spaces while remaining away from the muddy ground next to the lake, we ended up picking a location in the area of the farm field with the most trees. However, this was also an area with a slope, which made the design and actual building of the toilets more difficult.

Then the actual construction of the toilets consisted in digging deep holes in the ground, building a wooden access platform with reused materials from the dismantling of one of the farm's building.





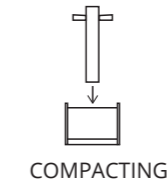




For the framework, we looked for a structure that allowed us to compact the earth without losing the form we wanted to achieve. A lot of pressure is applied to both lateral surfaces when hitting the earth, so we came up with an auxiliary structure that kept the walls in place, using triangles for stability and beams in the ground for reinforcement.

RAMMED EARTH

A wall made of rammed earth that will personalise your chicken/green-house



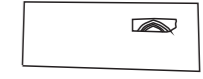
COMPACTING



7 DAYS



10 PEOPLE



1 RAMMED EARTH WALL

Ingredients

- 1 bucket of gravel
- 1 bucket of clay
- 3 bucket of sand
- 6 cups of water



1. Dry the clay and find some sand. Ideally the clay should dry for a couple of days.
2. Crush the dry clay with any type of hard surface you find fitting (woodblocks and stones are two of many options) until it turns in to powder.
3. Mix 1 bucket of gravel, 1 bucket of sand and 2 cups of water. Let it mix for a while.
4. Add 1 more bucket of sand and two more cups of water to the mixture. Let it mix until it gets a "smooth" consistency.
5. Have a nice chat with your group members while keeping an eye on the mixture.
6. Add the last bucket of sand and 2 more cups of water, and let it mix a bit longer this time.
7. Voilà, the rammed earth is now ready for use.



- Shovel
- Corrugated tin
- Rake
- Stone and brick
- Box
- Bucket
- Wheelbarrow
- Cup
- Concrete mixer
- Rammingtool
- Masonry shovel





After spending over a week on the construction, sleeping in cold tents, eating food from all corners of the continent, battling with mud, and making friends we were done. We learned a lot, be it about woodworking, cooking, construction management or fishing. It was a grate opportunity to leave AutoCAD and Revit behind and swich to screwdrivers and saws. Seldomly has a Workshop been as enriching and eventful as this one. And I can personally only say thank you for all the awesome work.



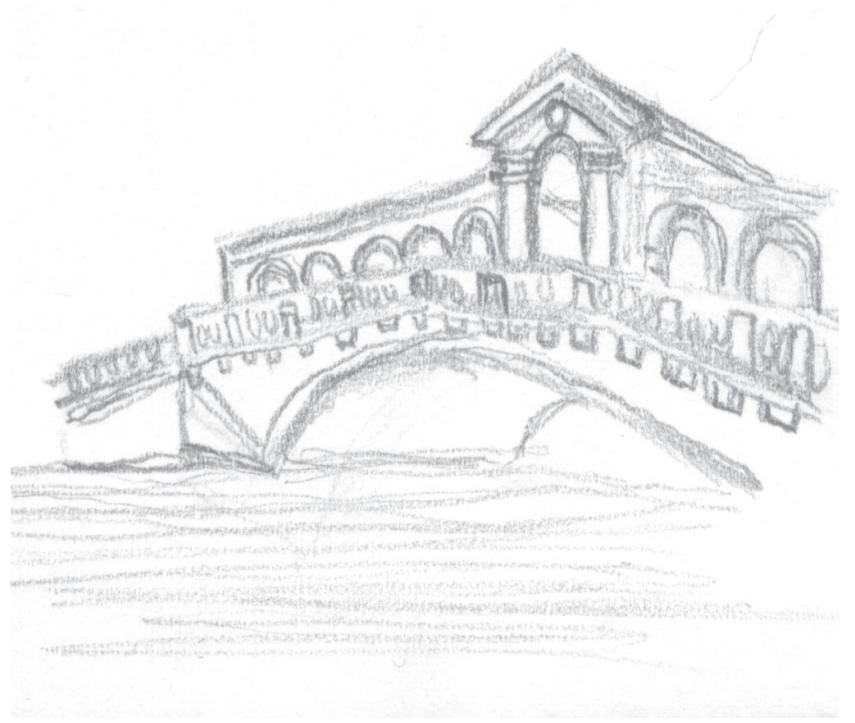
STORYTELLING

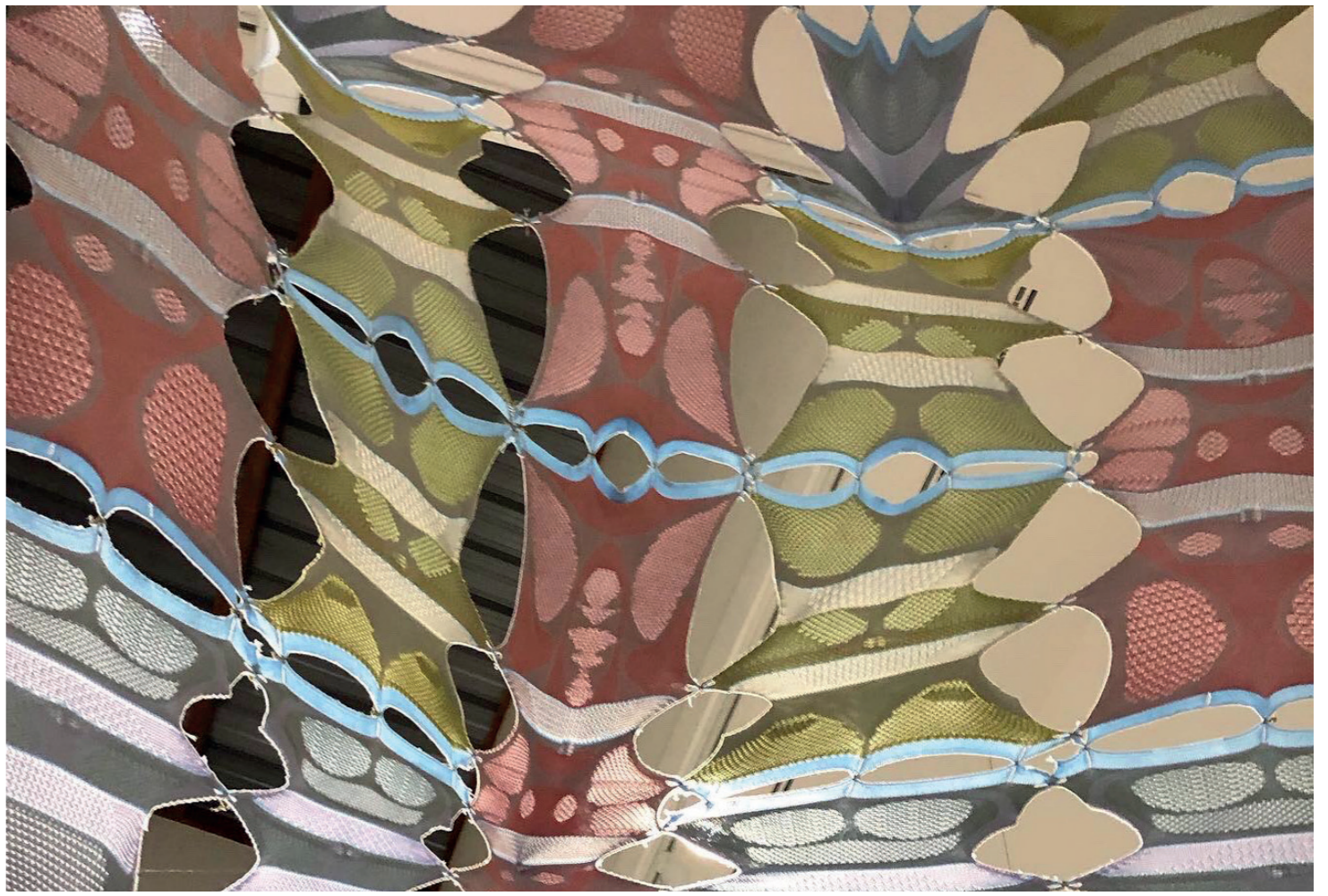
STORYTELLING

This semesters study trip went to Venice, were we went to see the "Biennale Architettura" and explore the city.

I had not been to Venice before this trip, and I was amazed about how charming and pedestrian friendly the city was. In Venice there are no cars, so you use your own feet to get around. With its many small and peculiar passages, you never really knew where you were going to end up, and in some ways you could say you got to know the city in a more personal way.

On our way back from Venice we had the opportunity to spend seven hours in Helsinki during "Design week", which was a happy coincidence. We visited the design museum where they had an exhibition about textiles, which was very fitting for the Moving Threads







Experimental practice claims that all experiences are design experiences.

The course invites for engagement with events and encounters as with new ways of informing the design process, because "an event is the creation of a new possibility", says Alain Badiou, and elaborates:

"An event changes not only the real, but also the possible.

Badiou, Alain "Is the word 'Communism' forever doomed?"
in: Miguel Abreu Gallery. 2009.



ON DISPLACEMENT

Experimental practice devises study-trip as one of its specific architectural design methods. It values the situation of a displacement, or a shift in location as a situation that enables another kind of experiential and contextual thinking/learning to happen.

Merleau-Ponty teaches us that one must be able to withdraw and gain distance in order to become fully engaged. Thus, it is about acknowledging the other, possibly a culture very different of ones own, as a way of situating oneself in the word.

It is through the encounter with (another) local context with all its specific layers, stories, resources, material, ritual habitual and other cultures, that enables us to think truly sustainably.



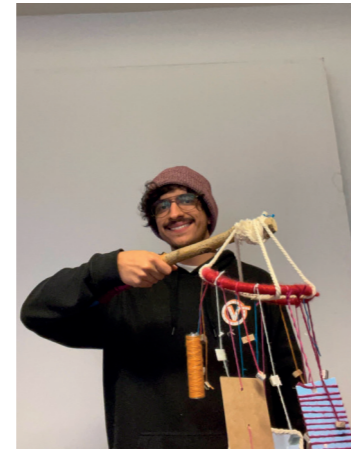
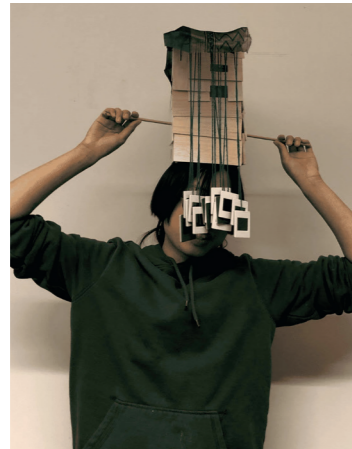
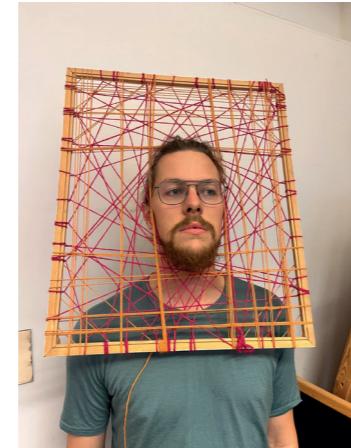
HYFER FESTIVAL

FESTIVAL/ ARCHITRIBAL GET TOGETHER

The strangemaking of new wearable/carriable instruments and rituals

- Make a simple instrument that you will CARRY / WEAR for the opening event
- Use reusable/found materials and/or objects (it can be an object on a stick, something that makes sounds or not, something from your everyday life, or something that you pick for seemingly no apparent reason)
- Use a thread and a stick for attaching the instrument to the wood structures exhibited at the Hyfer festival
- Beforehand, take a photo of yourself with your object /instrument and add it to this gallery
bring the instrument along to Elgeseter park on Friday evening, perform it, and give it to a person next to you with a ritual you come up with
- Continue with a performance with the object/instrument and ritual that you get carry/wear it from Elgeseter park to Hyfer at Kalvskinnet (see the map) and perform it while walking exhibit it on the location of Hyfer festival and leave it behind for others to play with







PARTICIPANTS

Hanna Ronglan, Aleksandra Raonic, Suvetha Vilvarajah, Lydia Schulstad, Jenny Fjellström Jensen, Guro Sesilie Drivene Sæbøe, Ola Johan Slingsdal, Noah Bao Olaisen Wik, Gro Rødne

In week 37, 7 students and two of the teachers travelled to Venice to go see the Venice Biennale; an exhibition showcasing various installations related to art and architecture. We also got to spend time exploring Venice, experiencing an environment quite different from that of Norway.

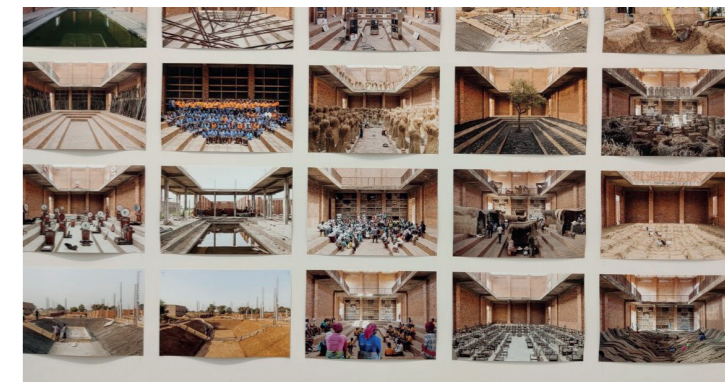
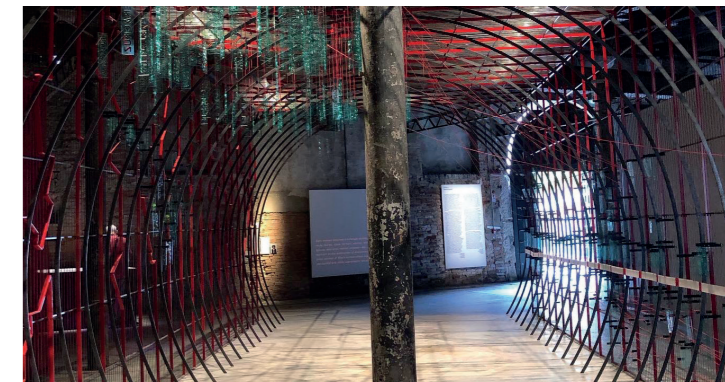
THE VENICE BIENNALE OF 2023 The Laboratory of the future

“What does it mean to be ‘an agent of change’? (...) An architecture exhibition is both a moment and a process. (...)”

“It is often said that culture is the sum total of the stories we tell ourselves, about ourselves. Whilst it is true, what is missing in the statement is any acknowledgement of who the ‘we’ in question is.

In architecture particularly, the dominant voice has historically been a singular, exclusive voice, whose reach and power ignores huge swathes of humanity — financially, creatively, conceptually — as though we have been listening and speaking in one tongue only. The ‘story’ of architecture is therefore incomplete. Not wrong, but incomplete. It is in this context particularly that exhibitions matter”

- from the Venice biennale website



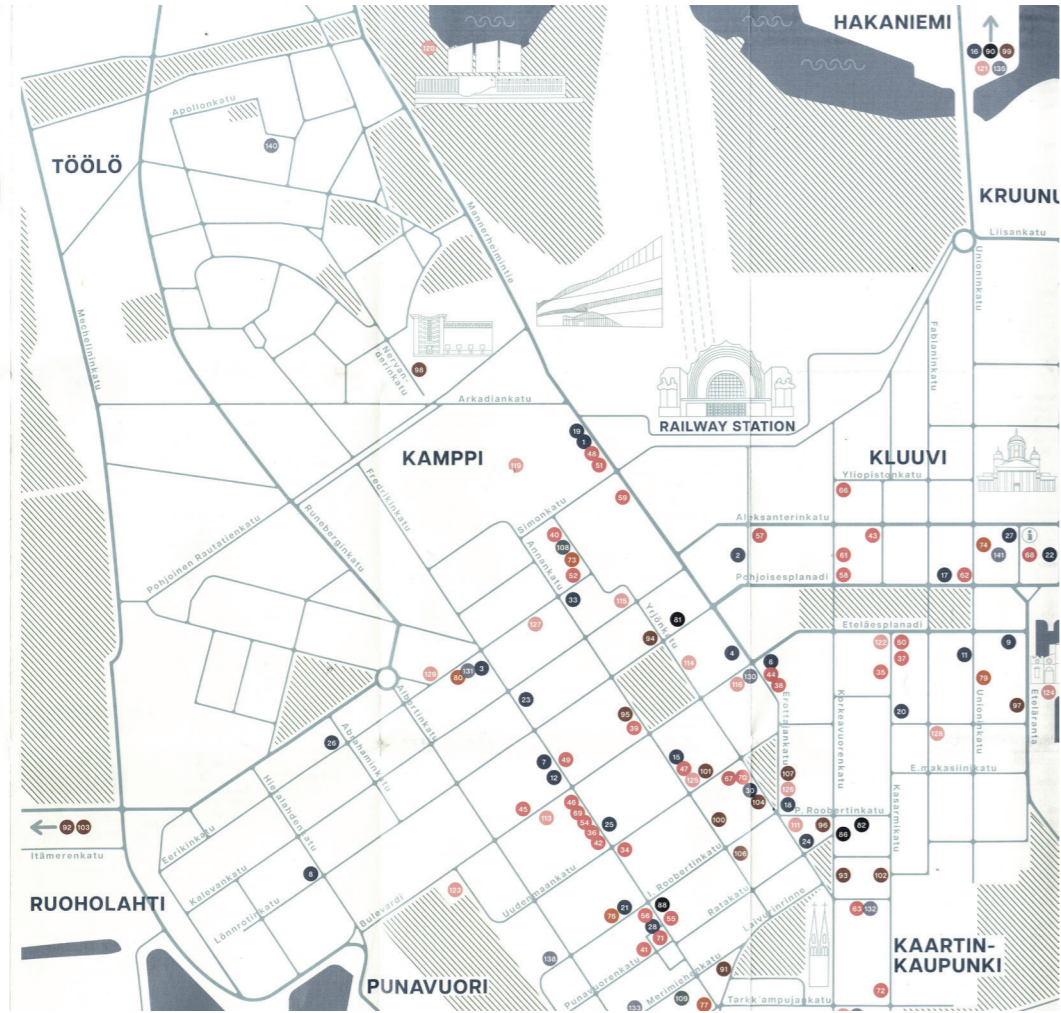


DESIGN DISTRICT HELSINKI

HELSINKI
A UNESCO CITY OF DESIGN

Design District Helsinki is a curated group of Helsinki's gems: Designer shops, artisanal studios, exhibitions, pop-up events, restaurants, hotels and much more. It stands for creativity, uniqueness, vibrant experiences and Finnish urban culture.

Find your way to



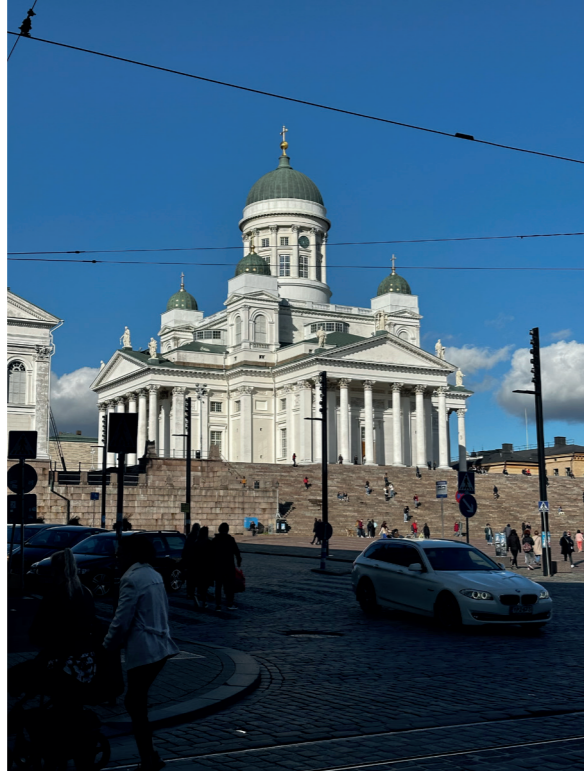
In Helsinki you don't need many hours to get an impression.

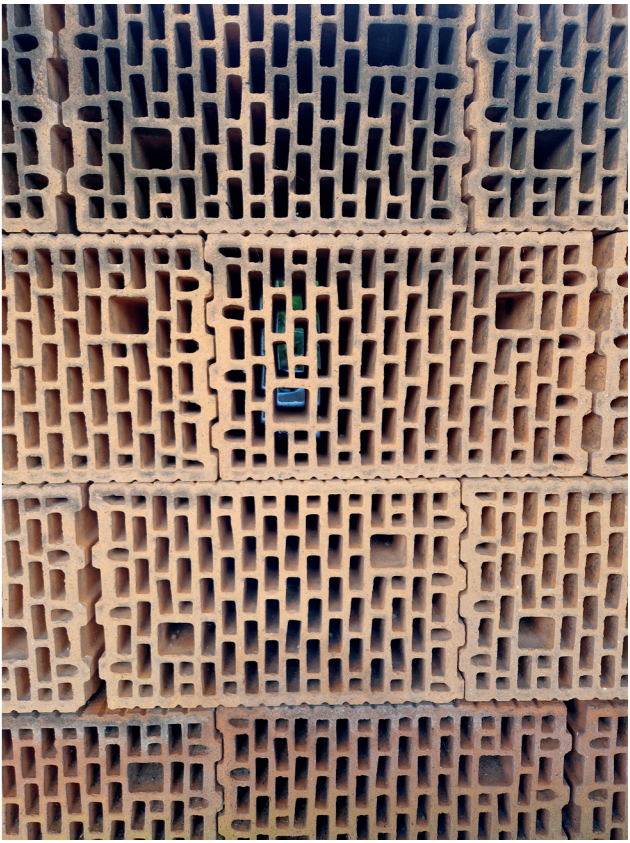






One exhibition had distinctive use of colour and textile that inspired.



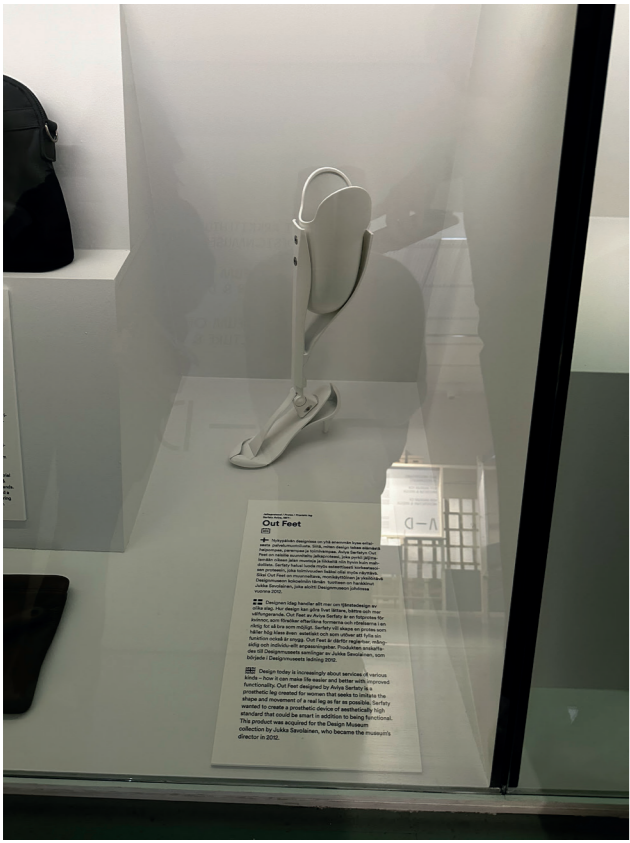


The fins are good at living with the seasons and the climate, not against, which shows in their designs.



Finnish designers are by some considered the best of the Nordics, and it is easy to see why





At the design museum they show how function drives the design. They use minimal ornamentation and instead prioritise shaping practically and beautifully.



It was fun to see that design objects are not merely sculptures, but everyday objects. For example the baby seats at the airport.

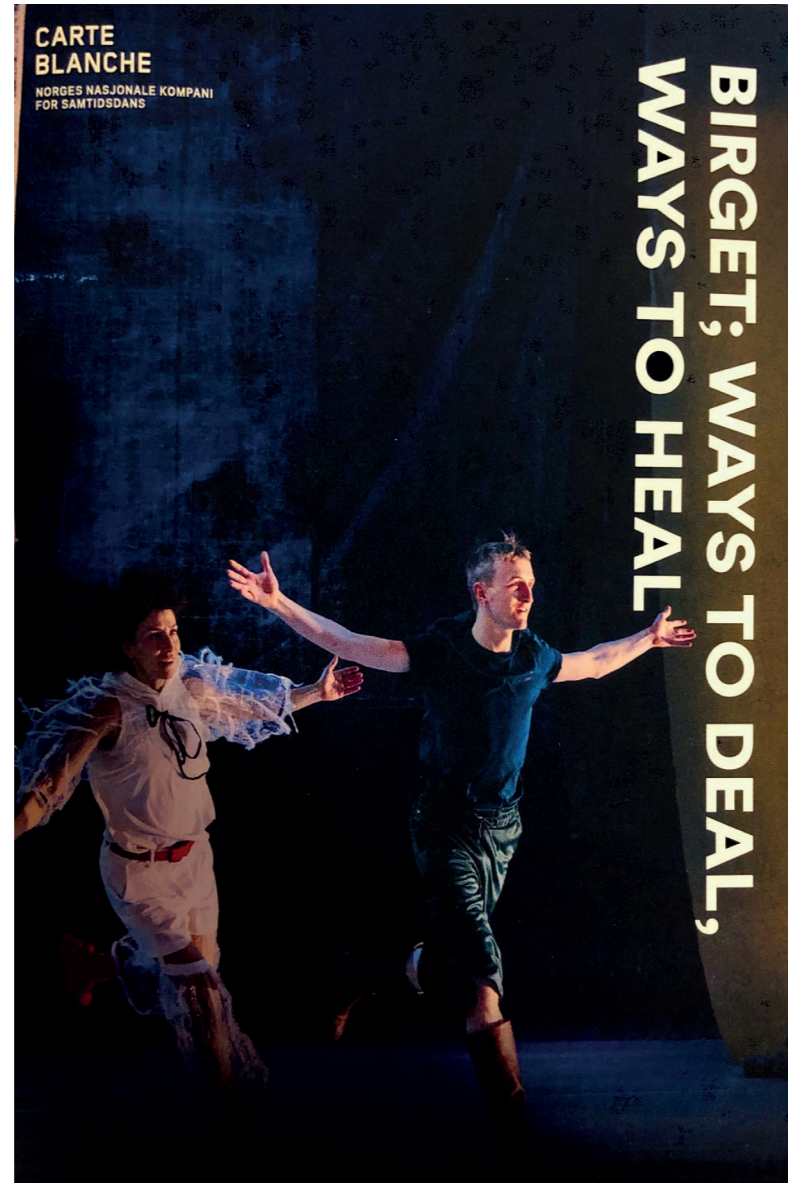


BIRGET; WAYS TO DEAL, WAYS TO HEAL

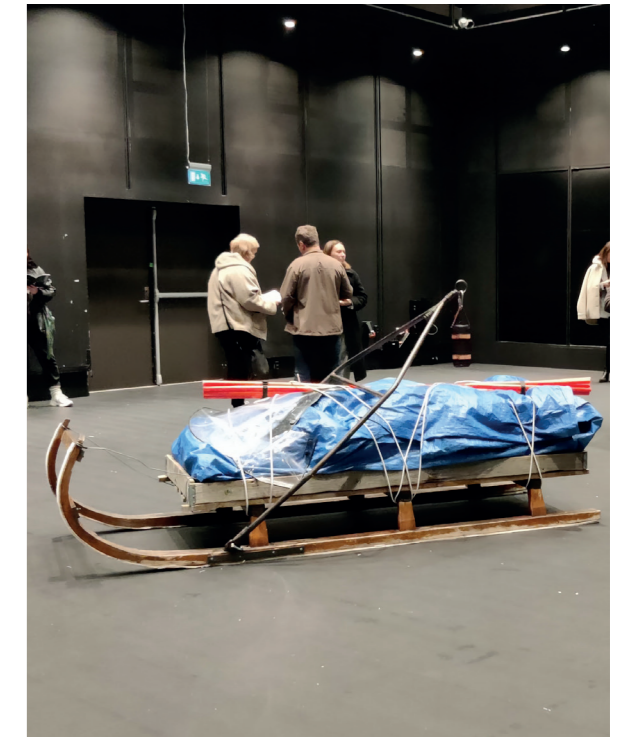
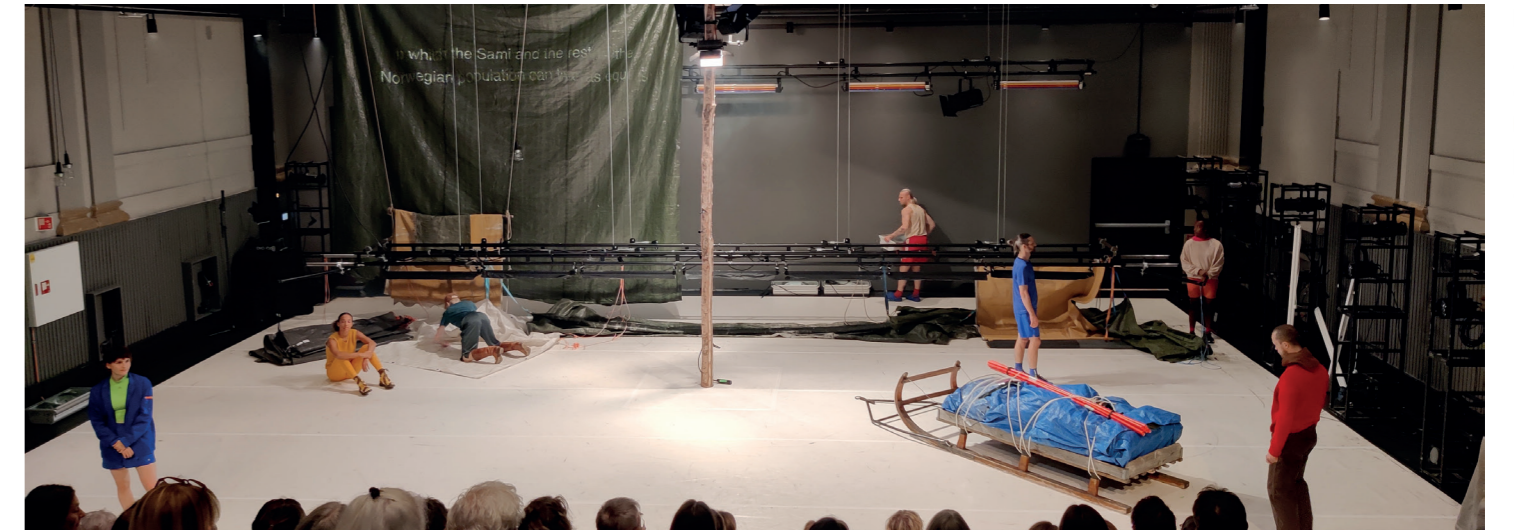
During the semester, 6 students got to go see a performance at Rosendal Theatre produced by Elle Sofe Sara and Joar Nango in collaboration with dance troupe Carte Blanche.

Birget, a sami term which has been translated into the expression "to cope", showcases a dance performance that conveys the emotions of the sami people and their experience with being a minority in Norway.

The performance was maybe particularly interesting in regards to how the dancers used the stage, creating spaces with various trash found in the sami people's everyday life.



PARTICIPANTS
 Eloy Garcia Bernabé, Léonie Labolle, Lydia Schulstad, Suvetha Vilvarajah, Noah Bao Olaisen Wik, Jenny Fjellström Jensen



MOVING THREADS

MOVING THREADS

My main goal with the moving thread workshop was to get out of my head and just try out different techniques and ideas instead of thinking too much about it beforehand. This was very efficient, and I got to produce a bit in the short amount of time we had.

The weaving in itself was calming and something I enjoyed working together on with the rest of the class. In a way it felt like having a hobby workshop, while at the same time learning about all the possibilities and qualities that comes with weaving. It was also interesting to get to know Paola and see how she had used weaving all over the world in her different projects, and how it gets people to interact with one another.

The Moving Threads workshop ended up inspiring our project for Barnas Katedral, where we incorporate fabrics in our structure. This helped with making our theatre elements flexible, since you had the possibility to change the position and type of fabric easily. In addition, it also made the structure easy to carry with its light weight.





In Moving Threads workshop we explore the dimension of coexistence through art, inhabiting spaces and times together, and translate the experience of sharing into form.

We interweave relationships, points of view on artistic production, and apparently distant cultures, to discover the contemporaneity of an archaic gesture rooted in all communities such as that of weaving.

Hosted by Pål Bøyesen at Remida, while using techniques that travelled to us from the ancient cultures of Andes through stories and experiences shared by Paola Anziche, we searched for ways of transforming the found materials in new forms of spatial narratives, at the crossroads between tradition and innovation.

Joined by the children from Lademoen Kirke and Svartlamon Barnehage, we engage in a collaborative practice of sharing and making at the intersection of anthropology, artistic process, material culture and sustainability.

- Aleksandra Raonic





On a rainy Sunday afternoon, we ventured out to gather seaweeds, ensuring they'd be fresh and soft for weaving in the upcoming days. Despite the rain, navigating slippery rocks and handling slimy sukkertare added a unique charm to our experience—far more rewarding than spending the weekend indoors watching TV. The shared laughter under a - not so waterproof tree - made it a memorable experience.

I found that the hands-on process of collecting and preparing the seaweeds gave me a new perspective on these materials. Just as we appreciated and took care of the seaweeds after investing time and energy on them, there's a parallel in architecture. If we can involve users more deeply in the creative process I believe they will create a deeper connection with the buildings they occupy. When people contribute to the design, they feel a sense of ownership, making them more inclined to care for and cherish the spaces they've helped shape, thus turning them into places they want to stay in for longer.





Monday was spent preparing materials and looms for the next day of the workshop.







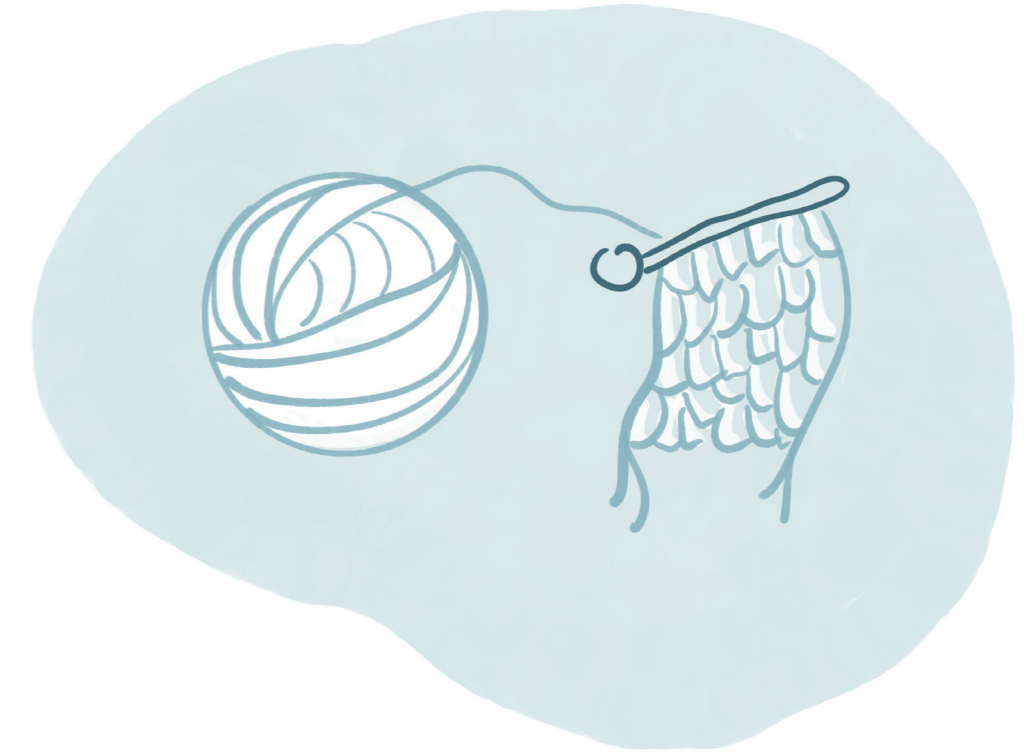


The workshop encouraged working together. How did this teamwork aspect make the workshop more enjoyable, and did it create a sense of community?



Jenny

I think the workshop was a refreshing and more loose way for the class to get to know each other better. Trying new weaving techniques with materials that might seem a bit strange could potentially feel a bit challenging to do on your own, but as a collective I felt it was something we could have fun with, and it gave us the opportunity to talk a lot during the process.



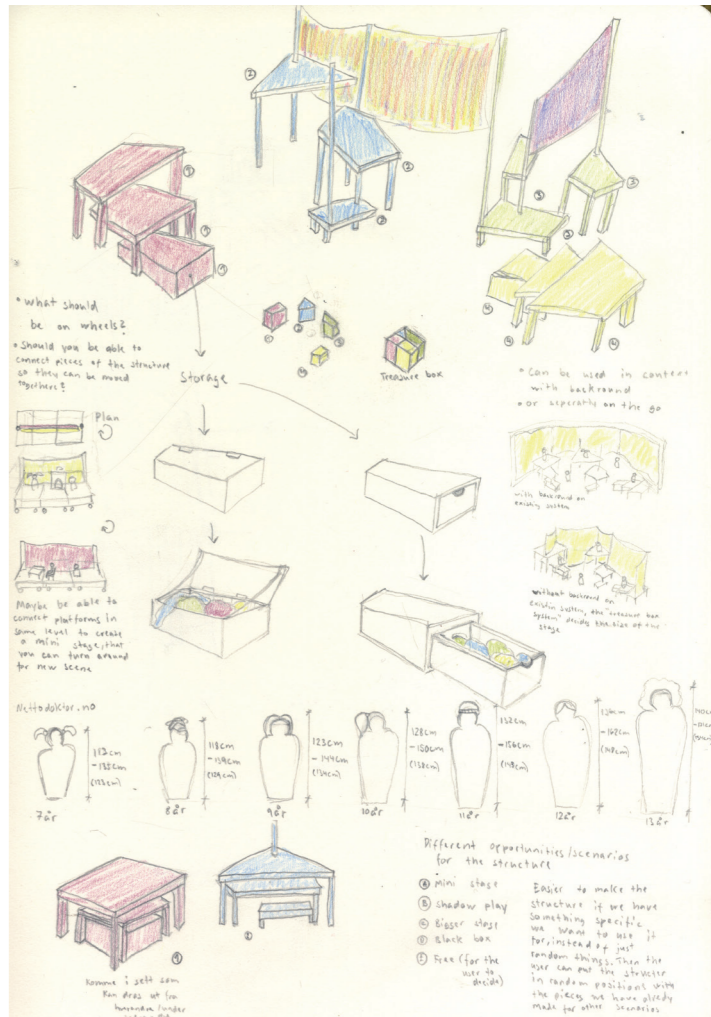
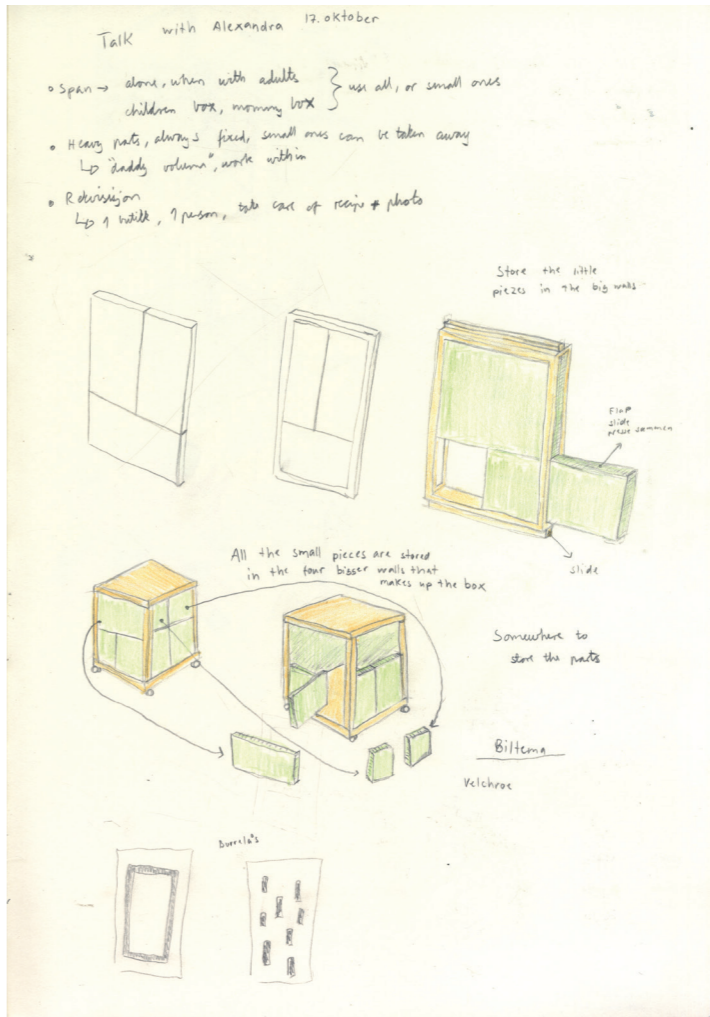
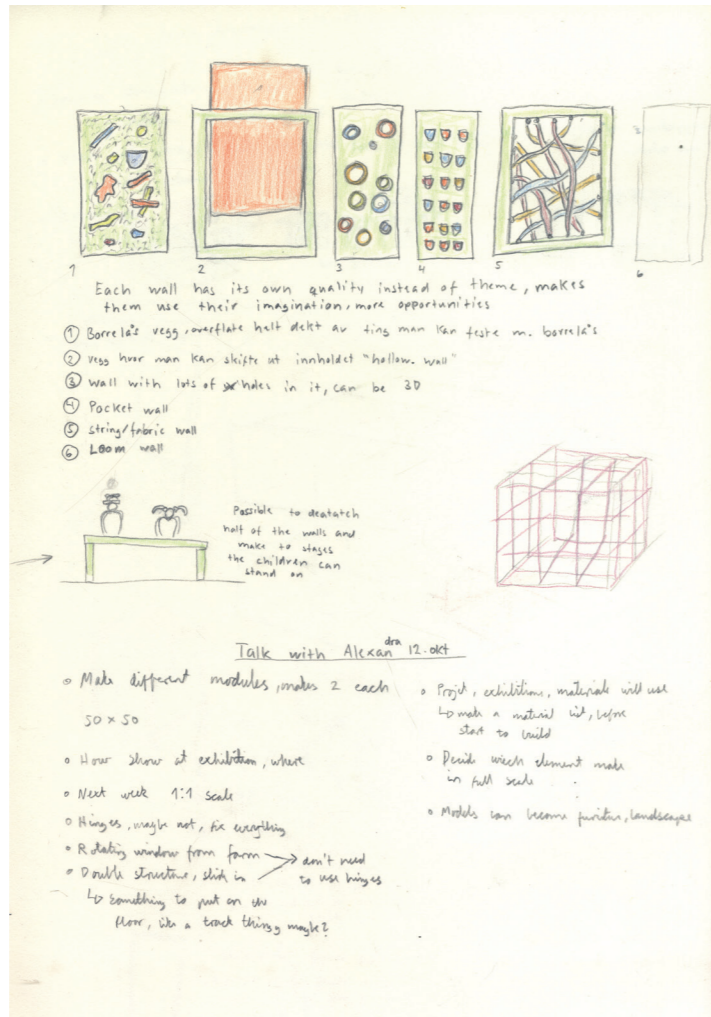
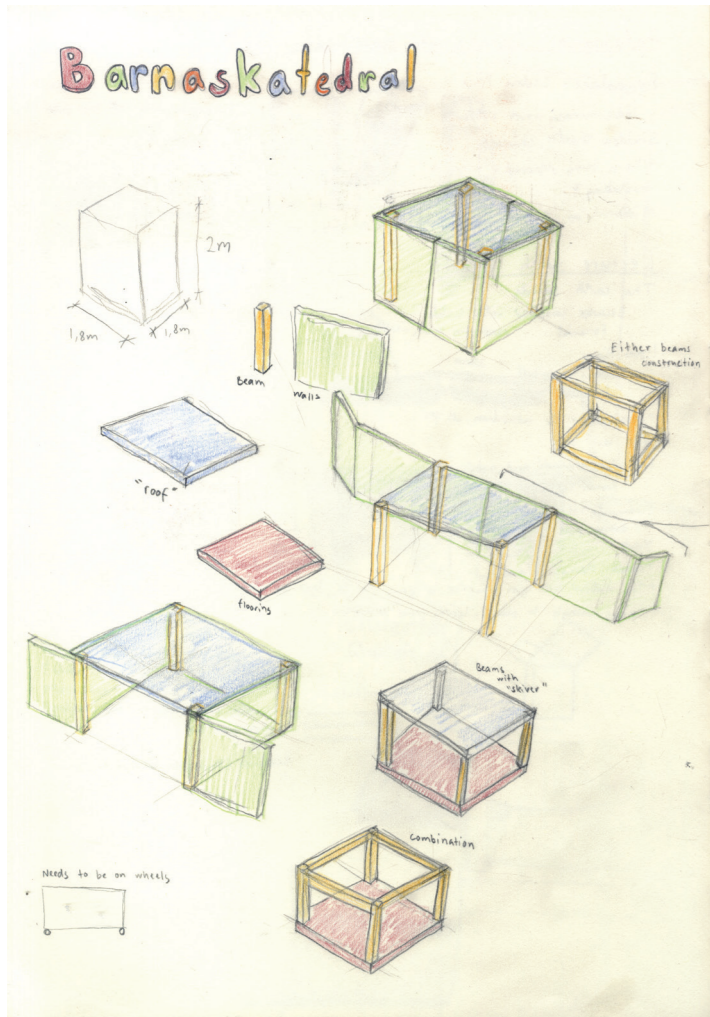
BARNAS KATEDRAL

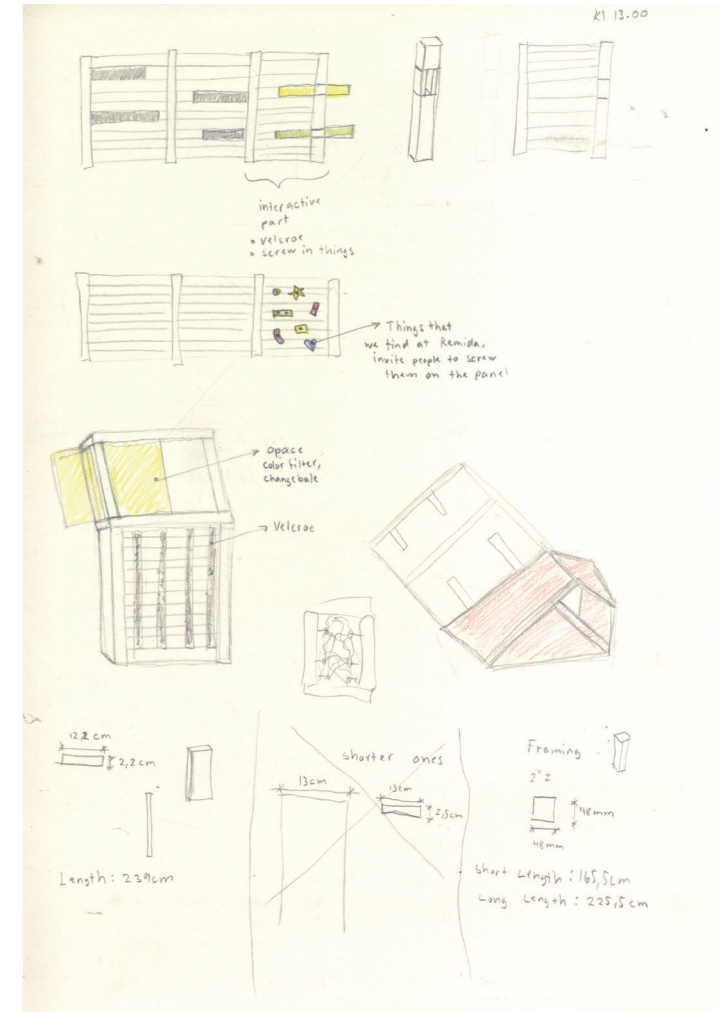
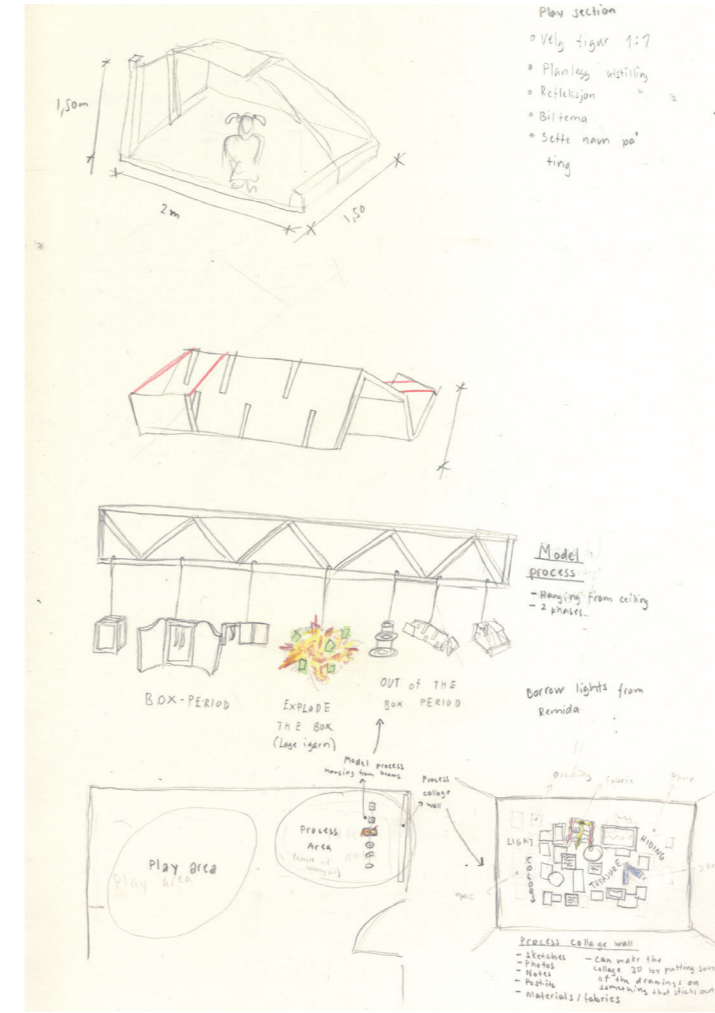
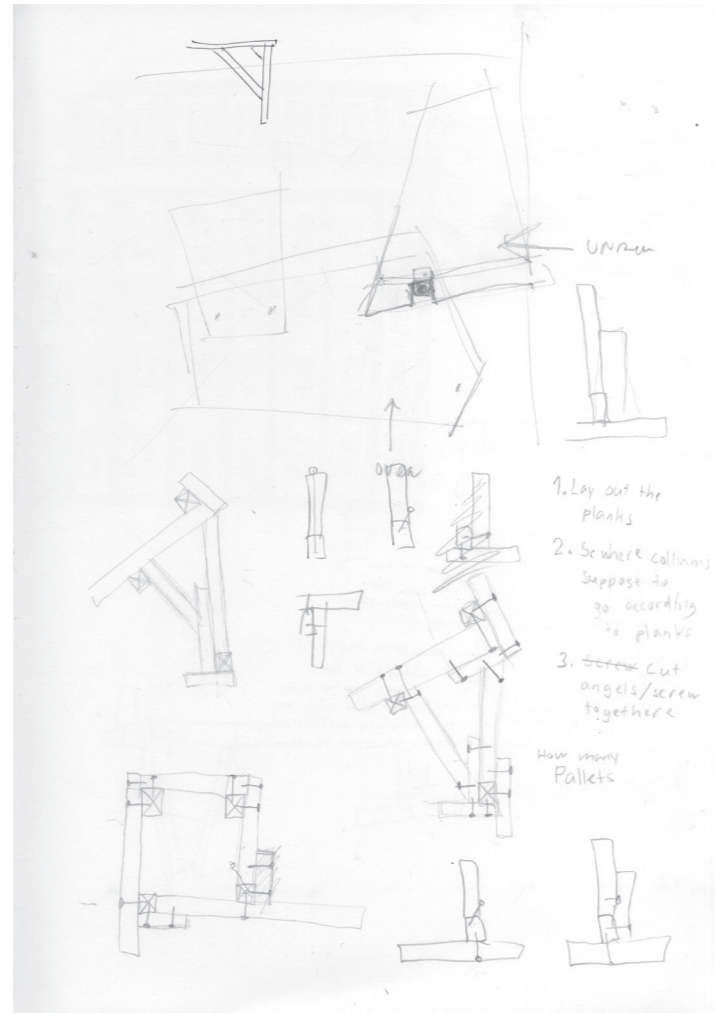
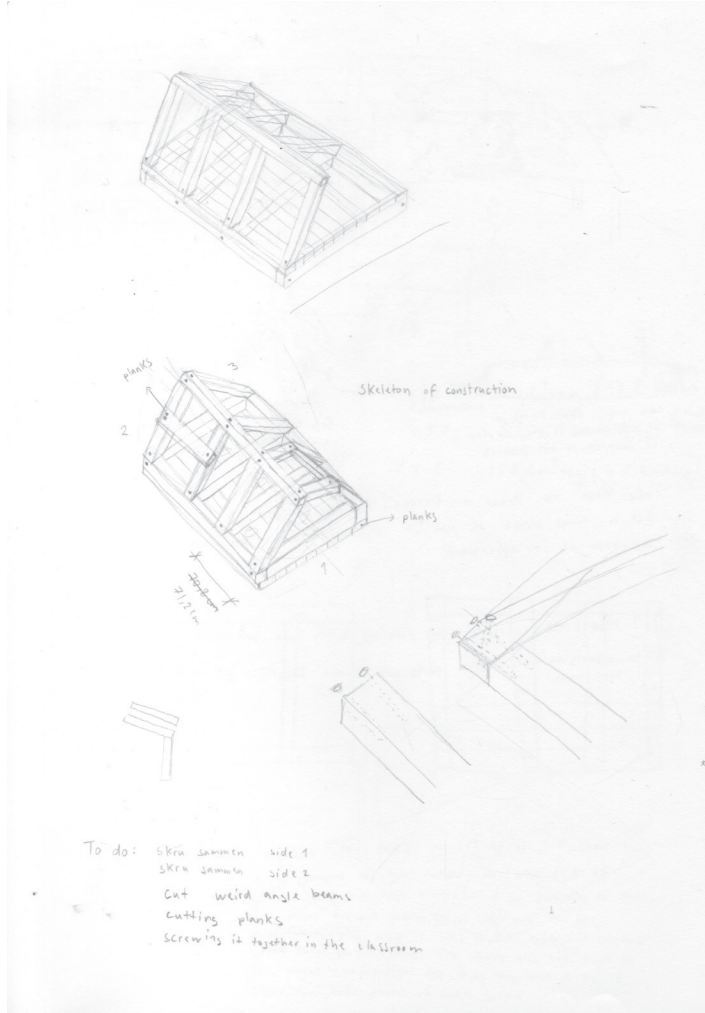
BARNAS KATEDRAL

The Barnas katedral project has been one of the most impactful projects I have worked on so far in my architecture studies. I feel I have learnt so much these last couple of weeks when I have been working on it.

First of all, I have become much more confident in the wood workshop at NTNU. Before this project I had not spent much time there and was a little intimidated by all the different tools they have. But this quickly changed after spending time there working on our project. I have also become more aware about how important it is to think about the structure of what I am designing. When you make drawings from the computer it is easy to forget that we are designing structures that are going to be built, and that they need to be able to stand on their own. This dilemma happened to our project, where we did not really think about this when we drew it. Therefor we had to put in additional beams and inclined struts when we were in the wood workshop to make the construction stable and safe. It ended up being an experience we learned from.

In addition to this, I have also been taking more responsibility in regard of structuring the group, then I have done in earlier projects. To try and make us works as efficiently as possible, I have been trying to keep and overview of what needs to be done, and I have made plans in advance about how we should work. This is an experience that has made me better at making quick decisions and has over all made me more confident when it comes to group projects, which I am grateful for.

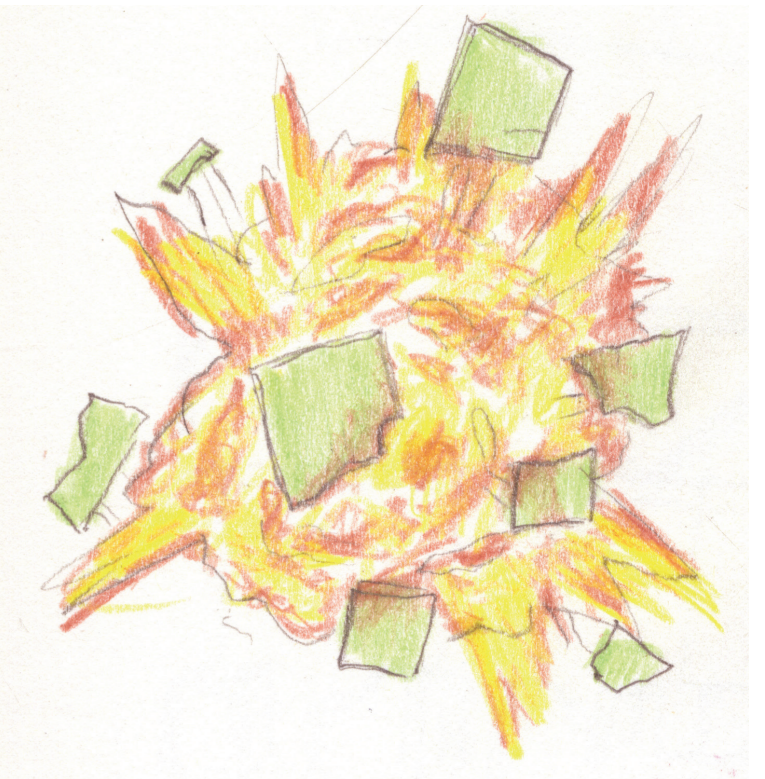








Gamar Agakishieva, Noah Bao Olaisen Wik, Carmen Alonso de los Santos, Lucie Le Garrec, Jenny Fjellström Jensen, Sanne Marij Salomonsen



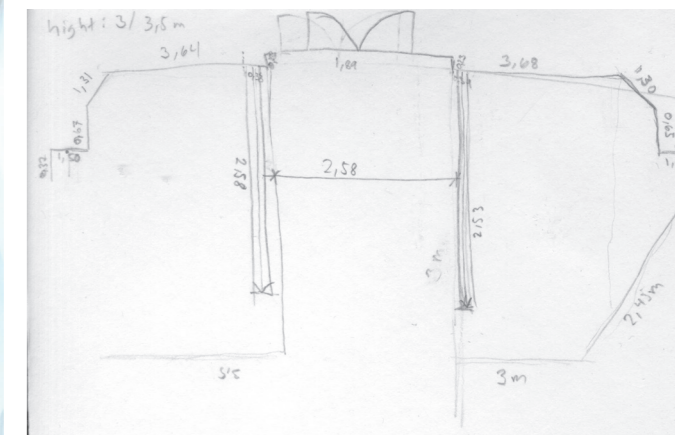
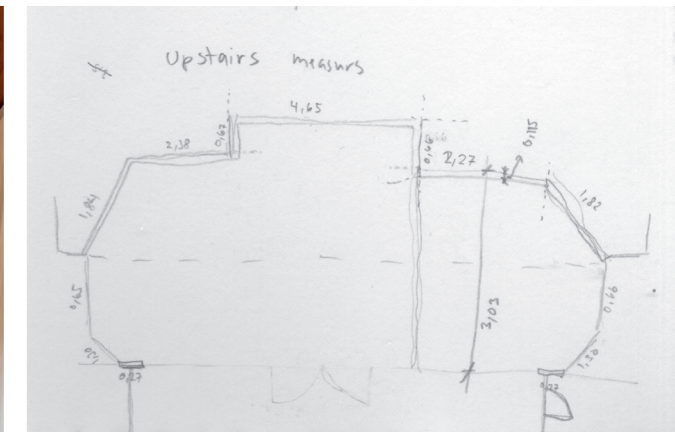


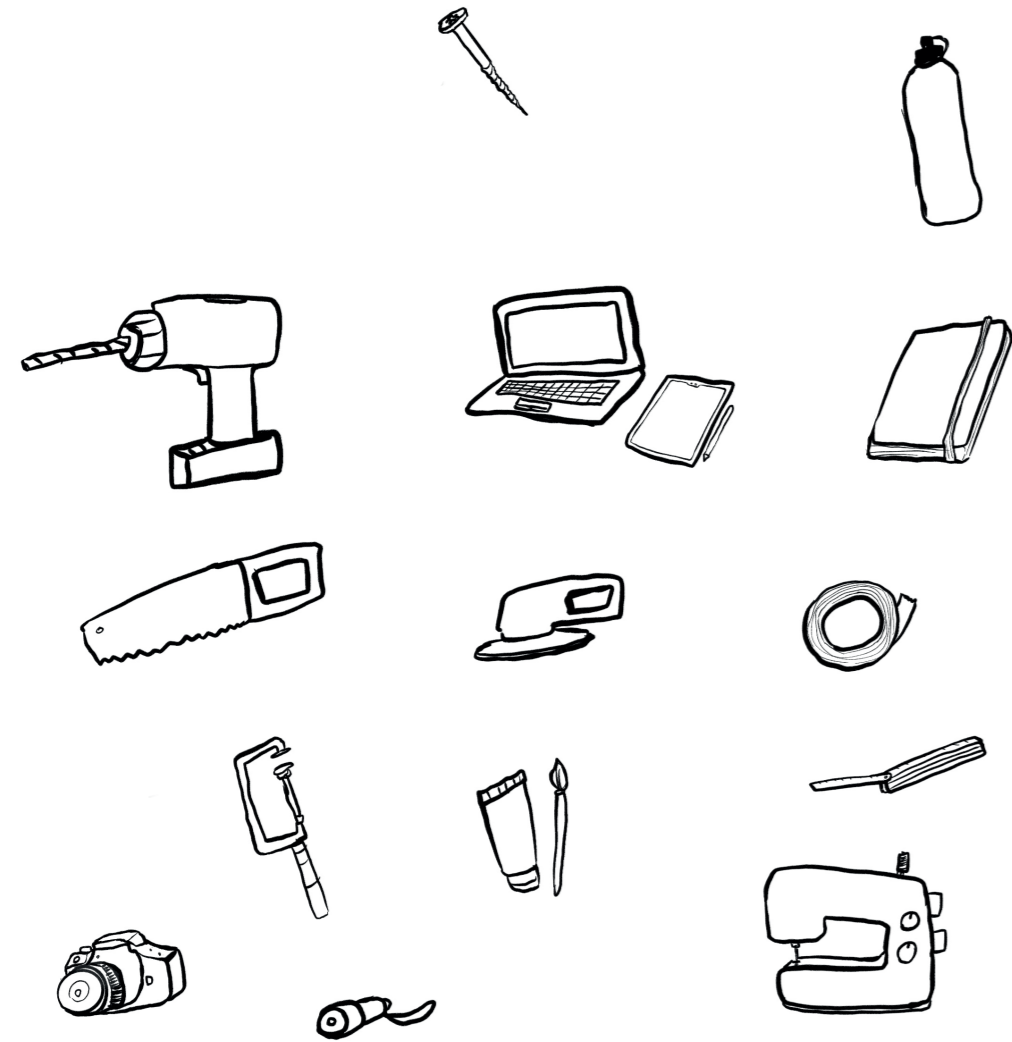
A project designed by the child in us, for children. Enjoying, interpreting and making the space our own. We prepared the material, a full scale model that the children can now make their own, enabling us to discover more their own world. Living, playing, interpreting; this "treasure box" aims to accommodate all these actions, all those we can imagine and the ones we can't.

Our challenge was to create a treasure box/theater stage for the children theater group so they can play with, put up impromptu, as well as planned theater performances.

The structure needed to be portable and to fit inside the storage space that we had been given, as well as to be easily maneuvered between the chairs of the main alley in the church.

There were a lot of things to consider. First of all, the age of the children determined how they would interact with the structure. Additionally, their height and weight impacted how much the structure would have to endure. The measurements of the storage space and the choir limited the size we could work with. Lastly, we had to take into account the safety of the children who would use the structure.

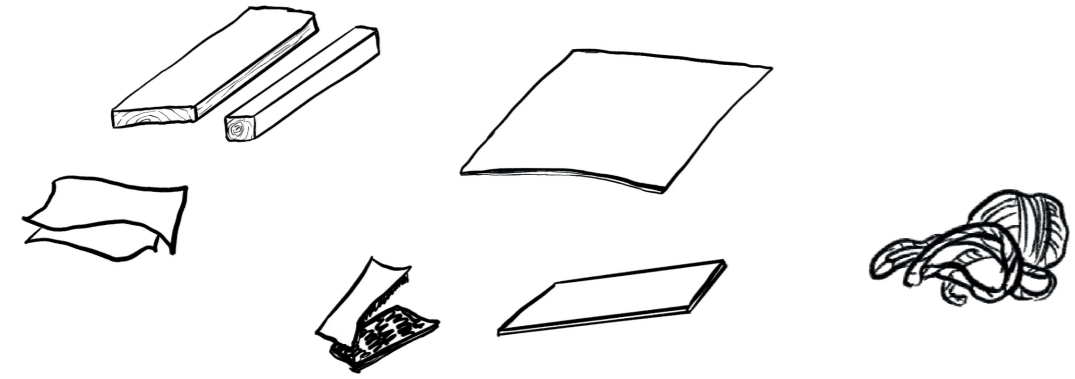




- Drill
- Screws
- Pc and ipad
- Sketchbooks
- Saws
- Sanding machines
- Tape
- Glue
- Rulers
- Clamps
- Paint
- Sewing machines
- Camera
- Flashlights

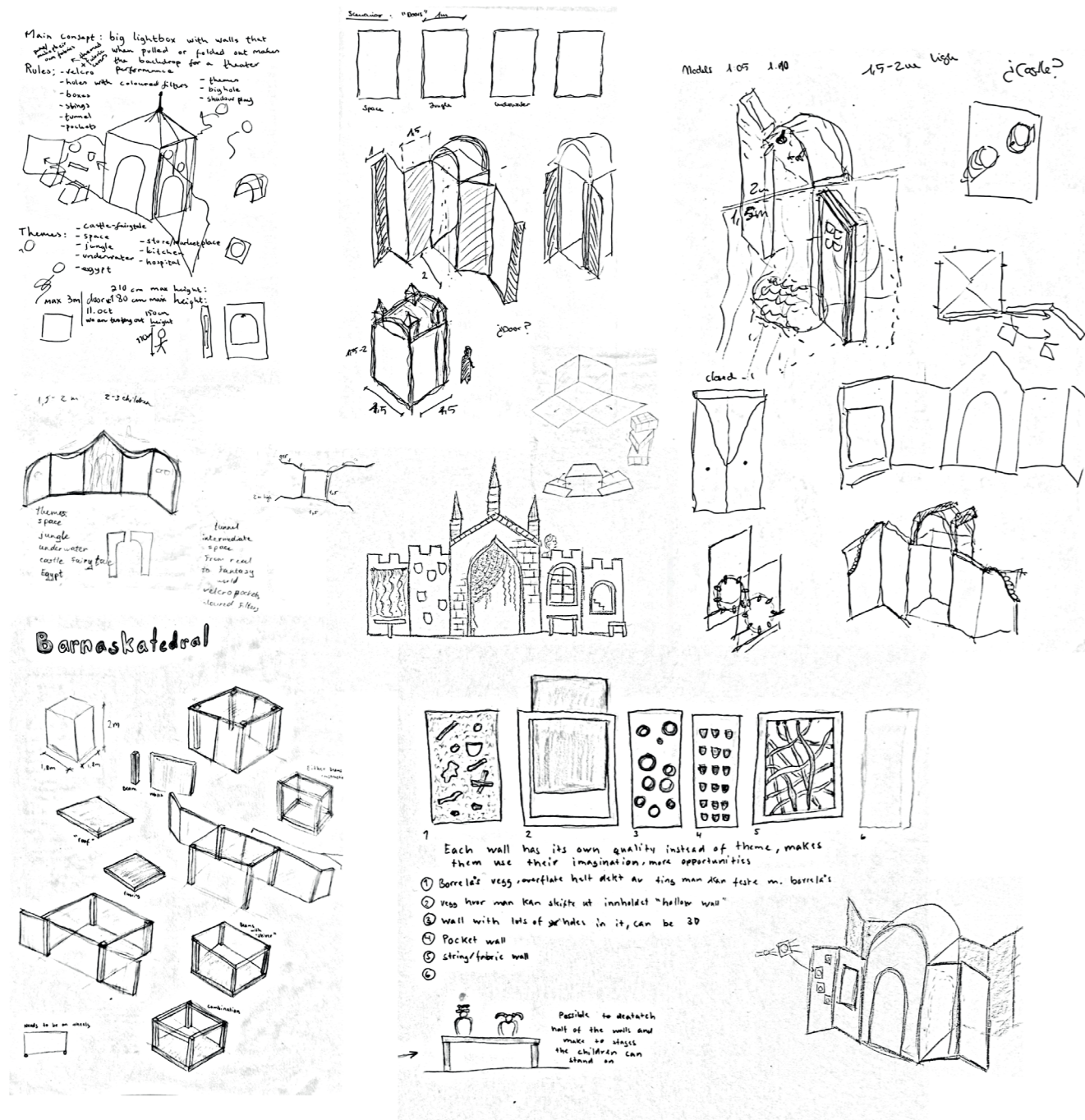
Working on the project from design to construction, we've used a multitude of tools. From screens and paper to electric power tools, the project has been developed and reached its final form.

During this process we have become familiar with the tools and the behavior of the wood. We learned by doing and those tools that we did not know how to use and that could even scare us at first, became our best allies. For all this, numerous attempts of how to cut, join, sand or shape materials were necessary. We learn by making.



- Wood
- Cardboard
- Velcro
- Coloured plastic
- Threads

By using materials we can find, we create sustainably. Our design choices are influenced by what is available: materials sourced from our homes, from Formlab, from REMIDA and from the ARK 1 project. This gives the design its own character, and inspired us to seek out different ways to use and reuse different materials.

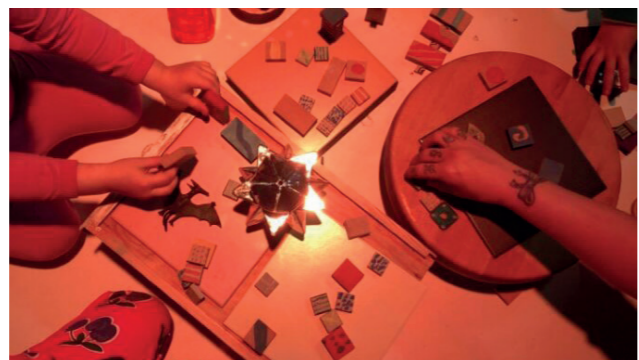
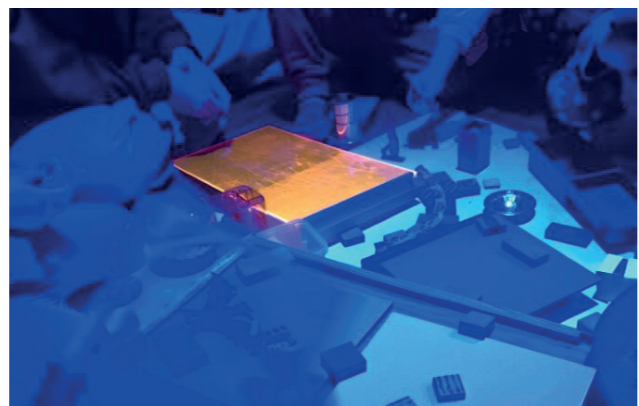
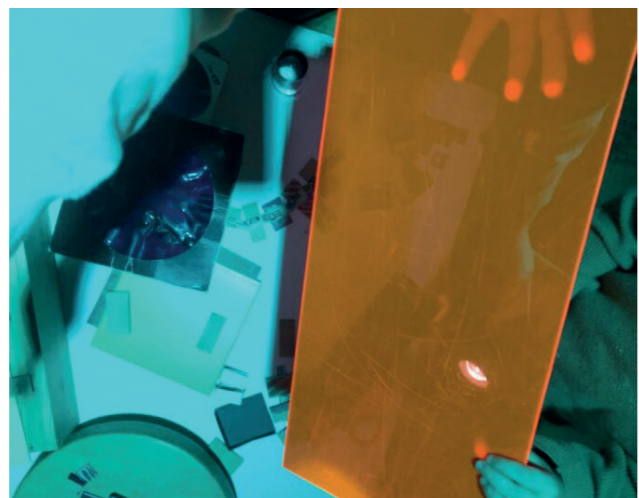


What is a treasure box ?

We started off with a lot of questions because the task was unclear. We had some ideas including a rubik's-cube-box system, as well as an origami folding system.

We prepared the workshop in Remida. How will the children play? How do they like to interact with each other?

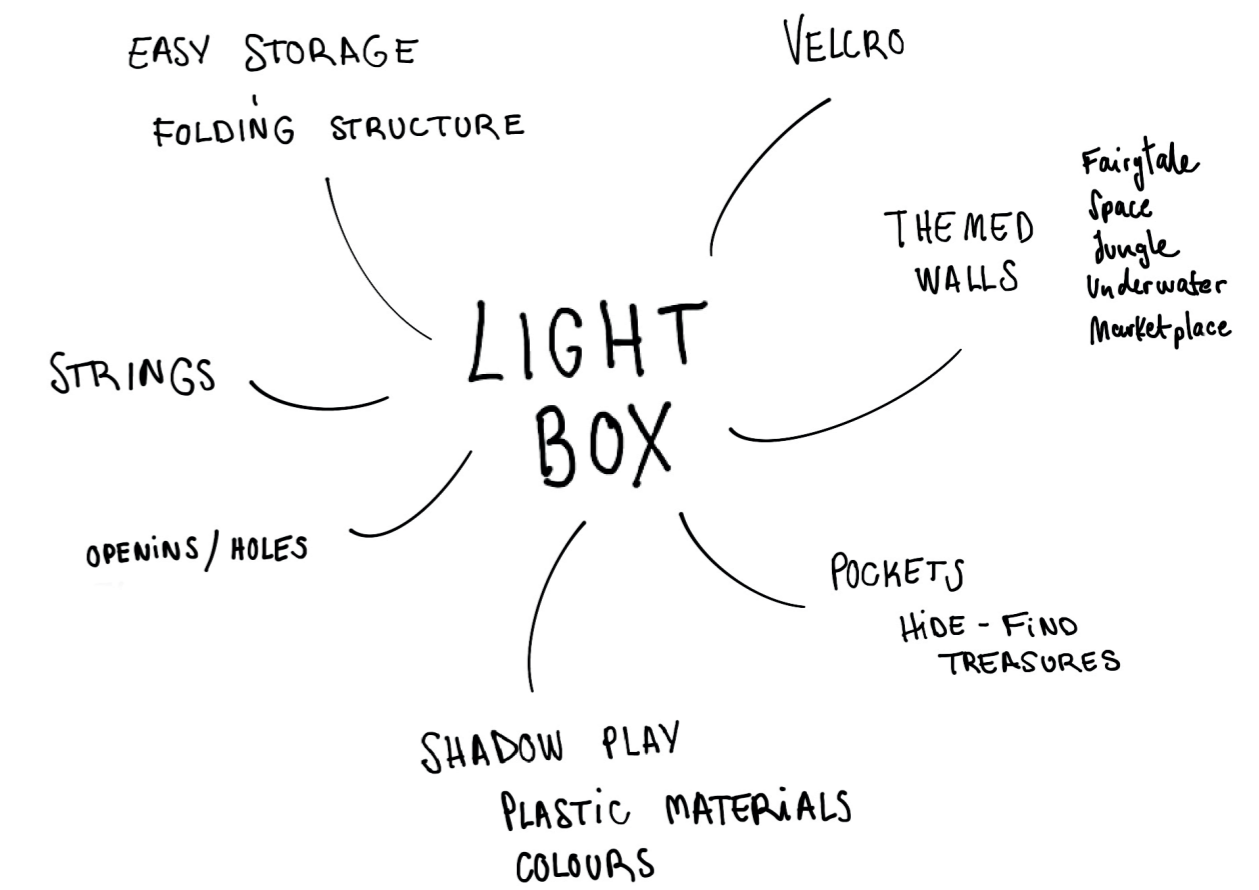
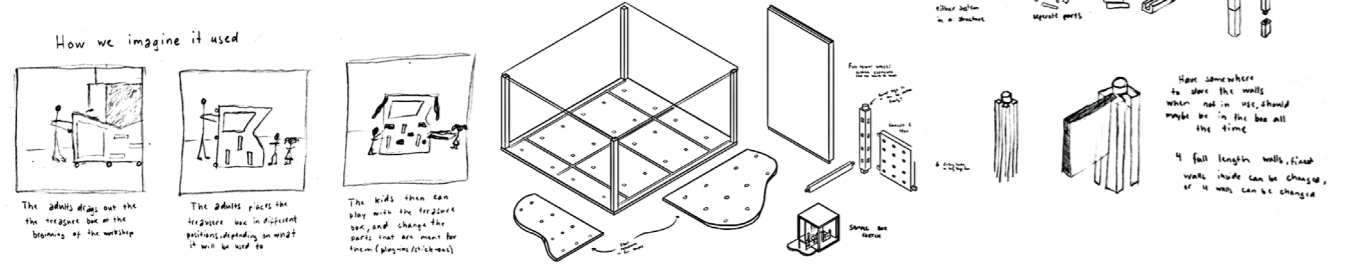
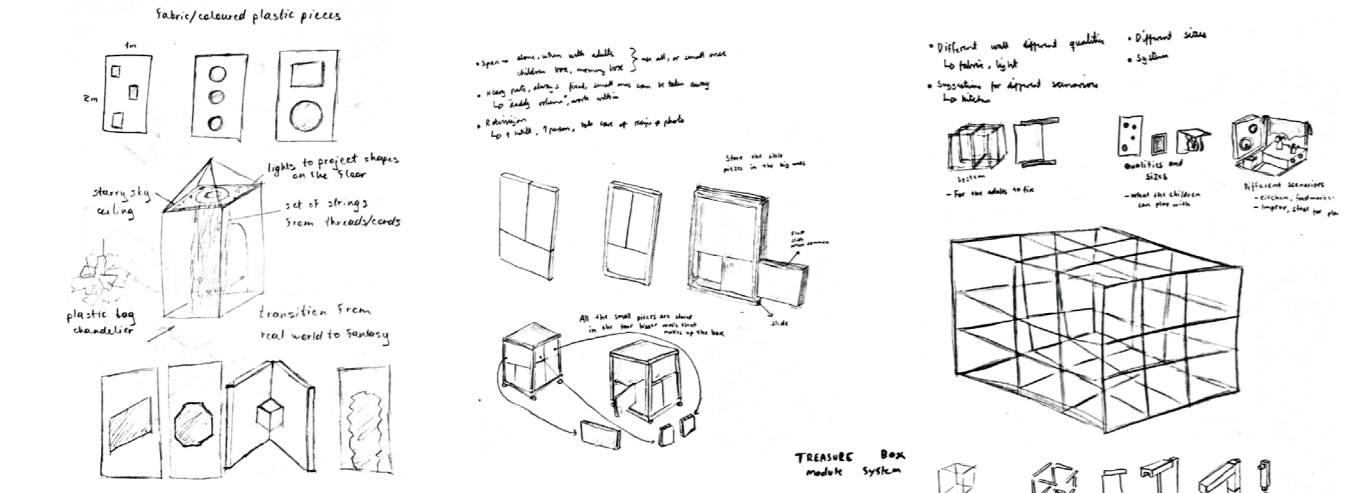
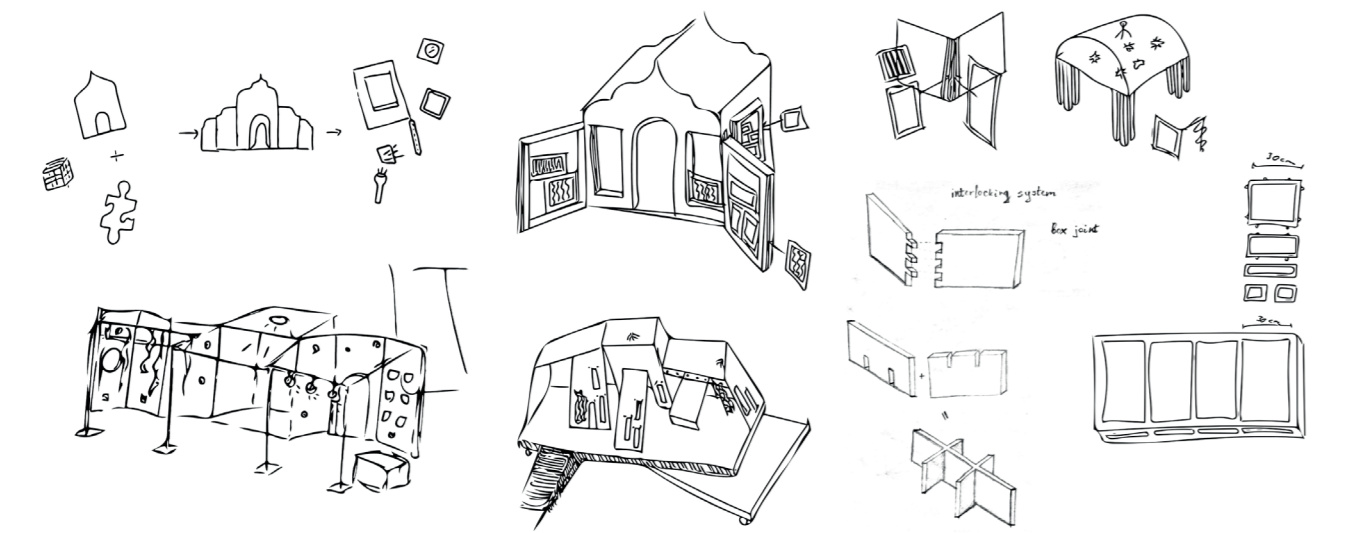
We prepared some painted cubes, and hidden treasures for them to interact with.

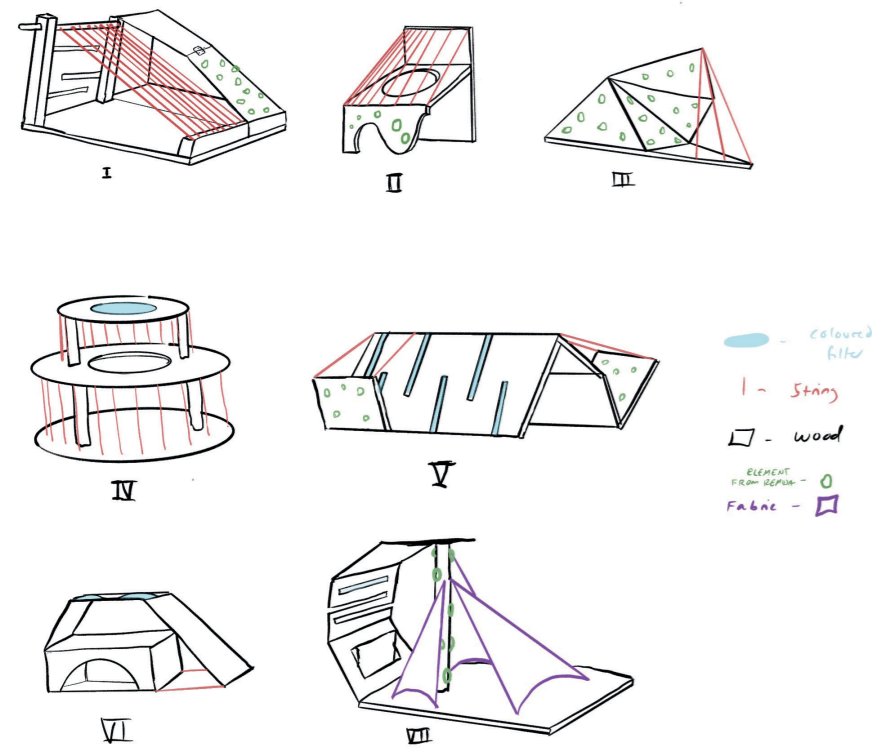


REFLECTIONS AFTER WORKING WITH THE CHILDREN

After interacting with the children, we drew some conclusions ; and other factors came into play that we hadn't thought of. The children like to hide and find things, using different types of boxes of different colors and shapes. They create their own game. For our future design we should not define everything so clearly (as we did with the first blocks). We should leave freedom for the children to create their own space. We will pay attention to places to hide small treasures, to lights and shadows, reflections, spaces through which they can access from one place to another, windows, textures... and so on.







Exploding the box

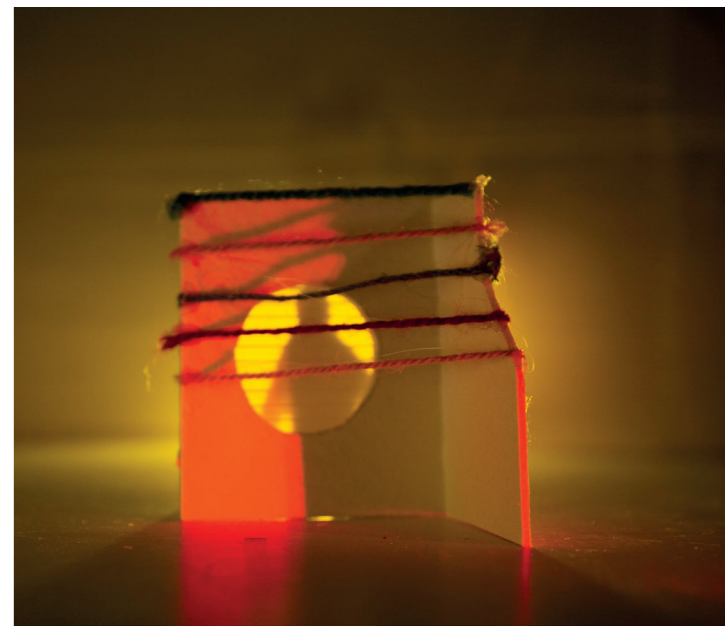
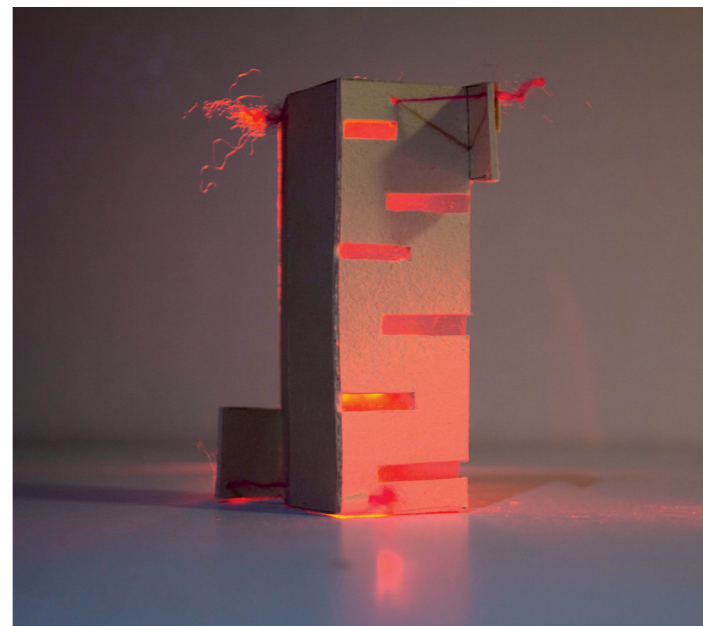
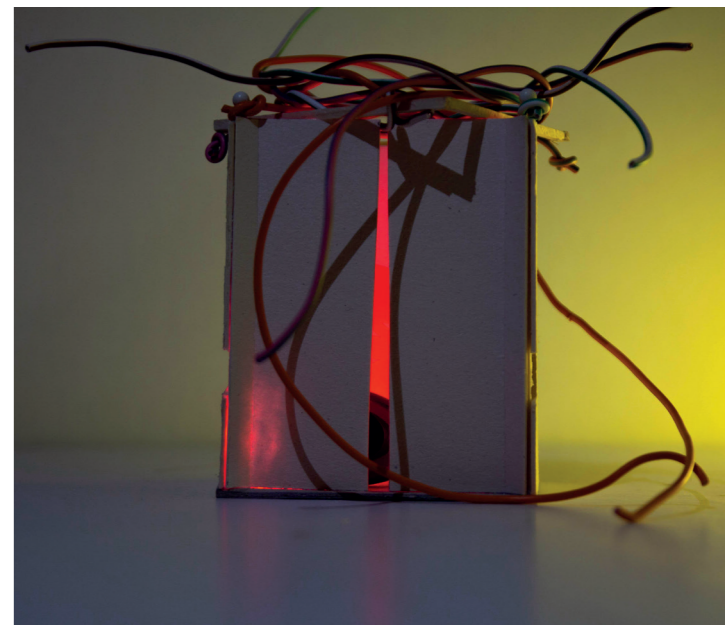
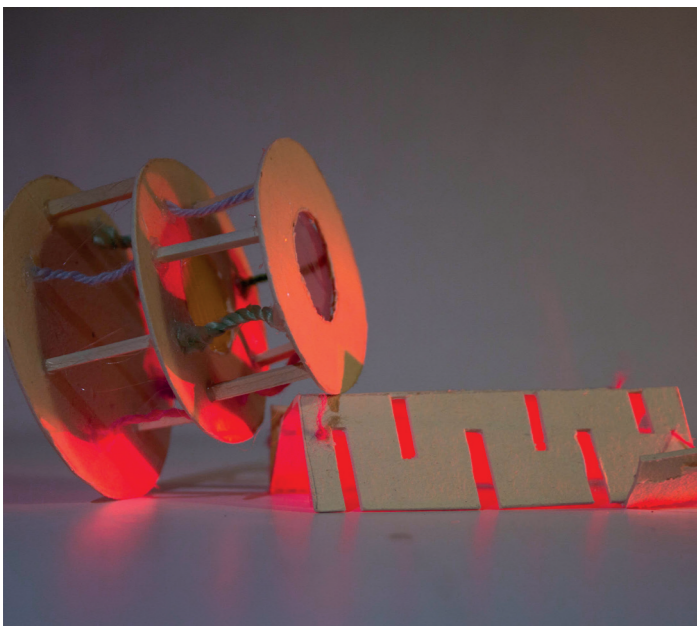
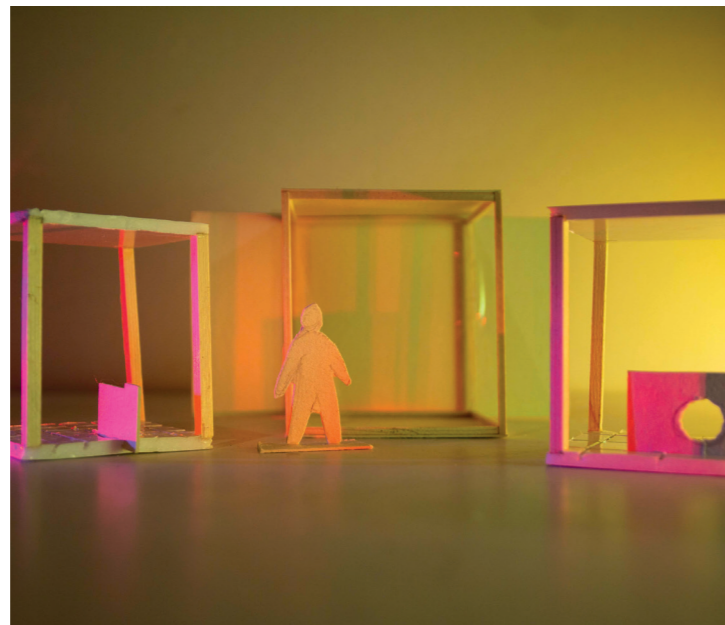
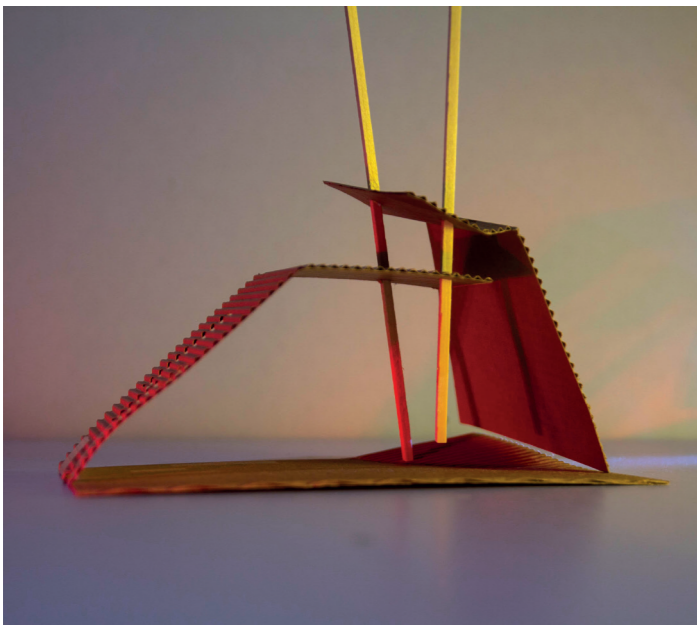
Feeling like we were a bit stuck in our ideas of a box, we then realised we had to "think outside the box" a little, coming up with a series of designs that were not constrained inside a box shape.



The treasure box as separate pieces that can be played with one by one, where you can flip each piece to give it a new use. The separate pieces can also come together to create a stage/scenery as the model photos show.

At this point we were sketching and planning the exhibition at the same time, and had to

decide what we wanted so we could build a 1:1 model for the midterm the following week. We tried out a lot of sketchmodels and decided on one of them to start making the full scale model on the following Monday.





We had the opportunity to share our work with different people; this was very enriching. It is important to get different points of view and to know the strengths and weaknesses of our project. It turned out to be a very attractive project that caught attention at first sight. The children and adults wanted to play with it, climb, weave and play with the shadows.

The interior created a really cozy space where they wanted

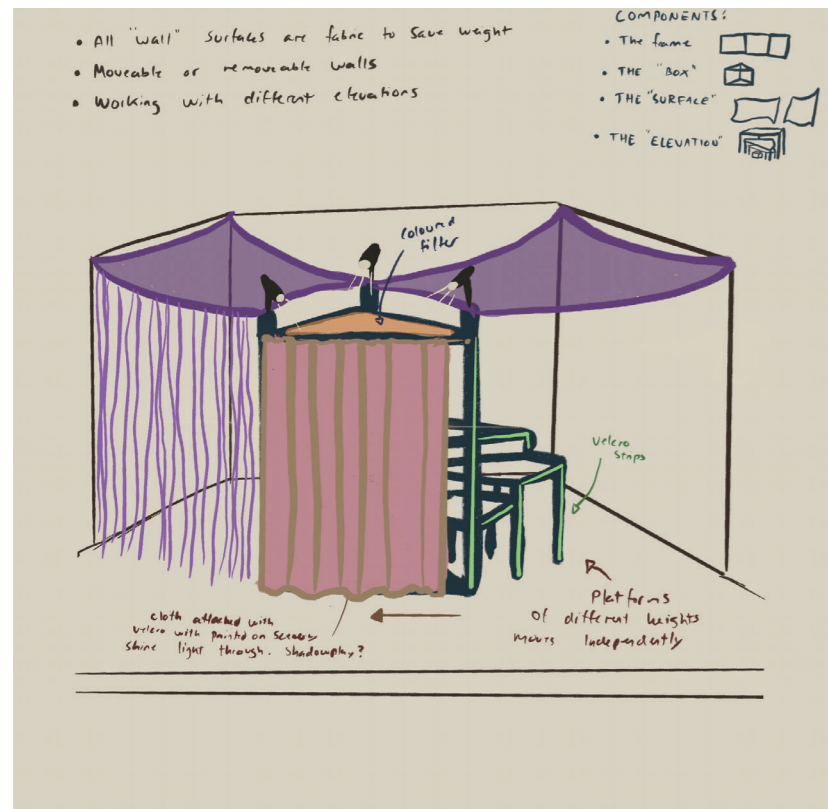
to be. At the same time, this midterm review helped us to learn more about the work of our colleagues and to create a possible link between all of them. In this way our project would become part of the rest and vice versa.

Building this prototype allowed us to relate to the structure, materials and construction. The construction of a 1:1 model was key to the progress of the project. At the end, we had an

interesting talk about circularity and all that it entails. We went out of expectations and created by thinking and experimenting. It is very interesting to see how people interact for the first time with a totally unknown model and how they discover the treasures it contains.







Finally, we had to take into account everything we had learned and reflect on how the final project should be. We wanted to include certain aspects that we had taken into account for the prototype we had built for the midterm review, but we definitely wanted to change certain things.

We wanted to give the project the idea of a forest, to have a connection with nature and to make our project multipurpose. So we defined certain vertical elements that would serve as structure and support for the textiles. Varying the heights as needed, we created the sensation of an undefined forest that could be used for textiles or not.

The study of how the children performed their plays in the church was key to the realization of the final project. We were very struck by the lights and colors, as well as the play of shadows. So we incorporated elements that we knew would work. The only thing left to do was to make it happen.



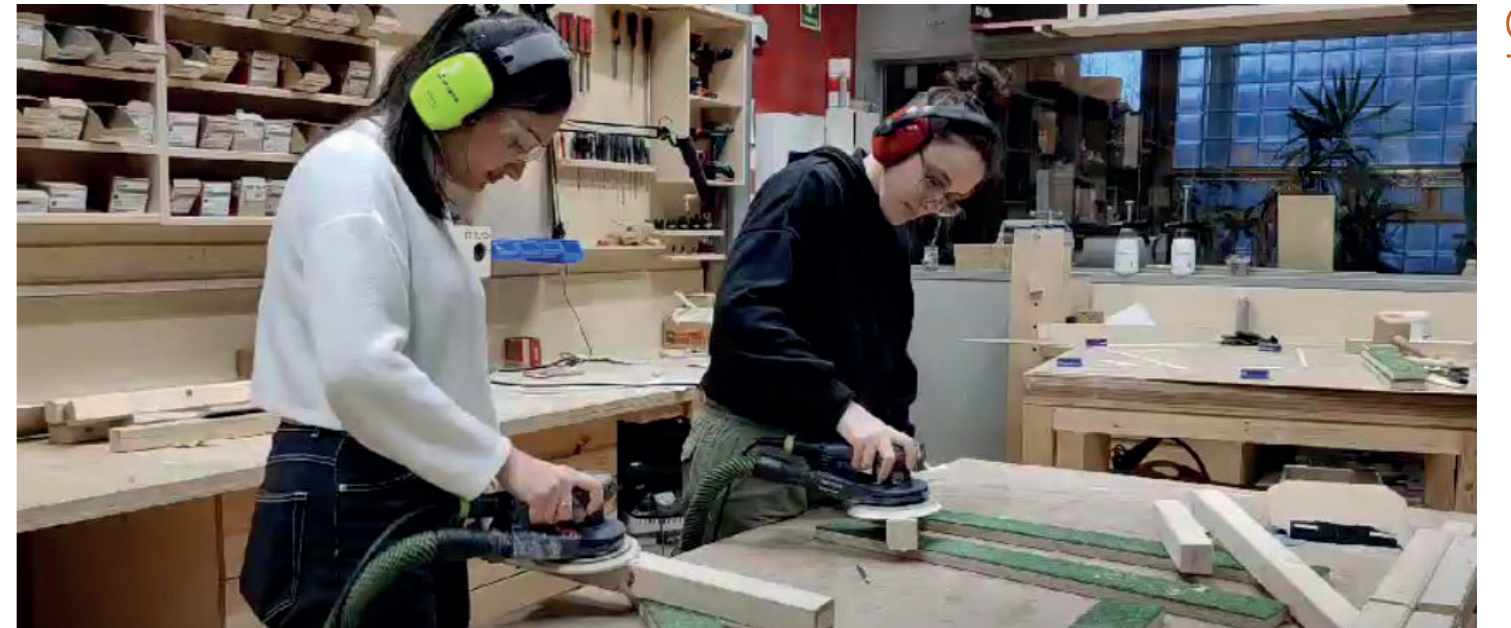
We learnt from our sketching workshop with the children that their play is undefined. They make their own rules and the rules change as they go. Therefore we made a decision to make the structures as versatile as possible to allow for their play to unfold and change naturally.

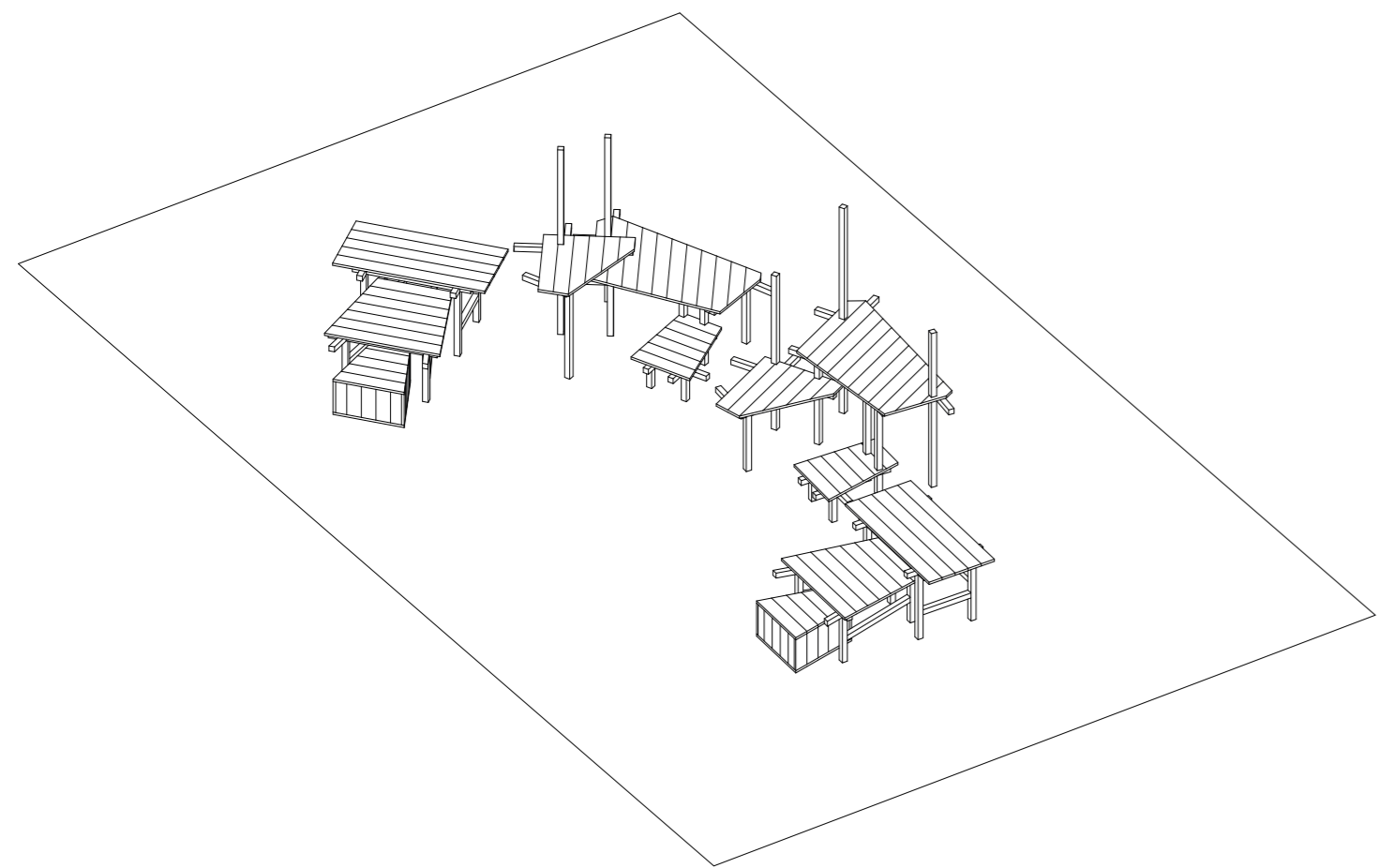


We used, as always, recycled materials. We were faced with a real structure, a model that we have to build. For many of us, this was the first thing we would build with our own hands. Therefore, the design had to go beyond form, it had to be functional. To speed up and make the construction

process easier, we made a 3D model of the design, making a detailed list of the materials with their dimensions and the necessary cuts. We also made certain decisions at the time of design. Regarding the structure of the platforms, we decided to establish the boards on a frame that will be anchored to the

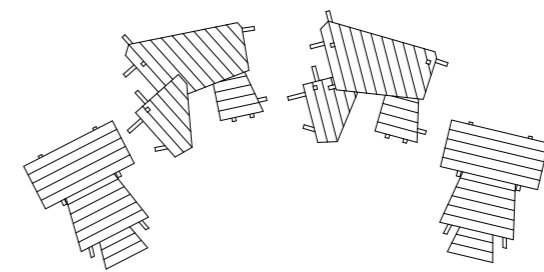
columns, so the design of the frame had to be perpendicular to the columns. This proved to be a real challenge for us since the figures were not rectangular. We finally came up with a system, which we used throughout the project.





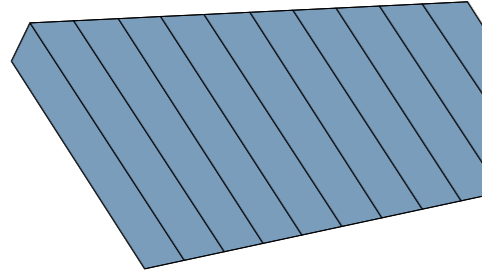
Main structures

In order to decide on the final project, it was necessary to take all the previous approaches and make design decisions. We wanted something light, not so massive that it could be easily transported and stored. One of the important factors was that finally the treasure box would not be for 5 year olds, but for 7-13 year olds. After visiting how they made their plays we saw that they already had a fabric system with an infrastructure, so we had to focus the project in another direction. We thought of making different platforms so they could perform and they could change as many times as they wanted. By not making really defined figures, we left room for imagination and creativity, creating infinite scenarios.

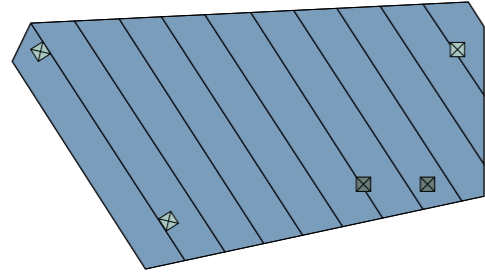


We learn by creating, we learn by experimenting. That is how our "treasure box" reaches its final form. The result of work, learning, research and numerous attempts. Different platforms at different levels, taking into account the standardized heights so that they can be used for many different purposes. A platform, a table, a chair, a bed, a tunnel, everything we can imagine. The project consists of two fixed structures with their respective platforms and two other mobile structures with storage for fabrics and materials for the theater. In addition to the structure, creating an environment is necessary to induce the spectator in the play and the children in their performances. We designed a system of changing lights that create the perfect ambiance for every occasion. In addition to interchangeable fabrics that give us creative freedom.

1. Started with drawing a shape we thought looked interesting for the platform, did not take anything else into consideration except the size of the platform.

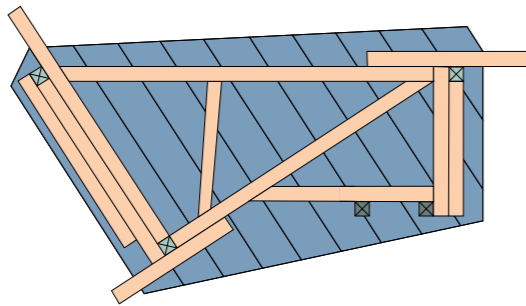


2. Placed columns to support the platform, and placed them according to the planks so we wouldn't have to cut a hole in the middle of the plank for them to go through.

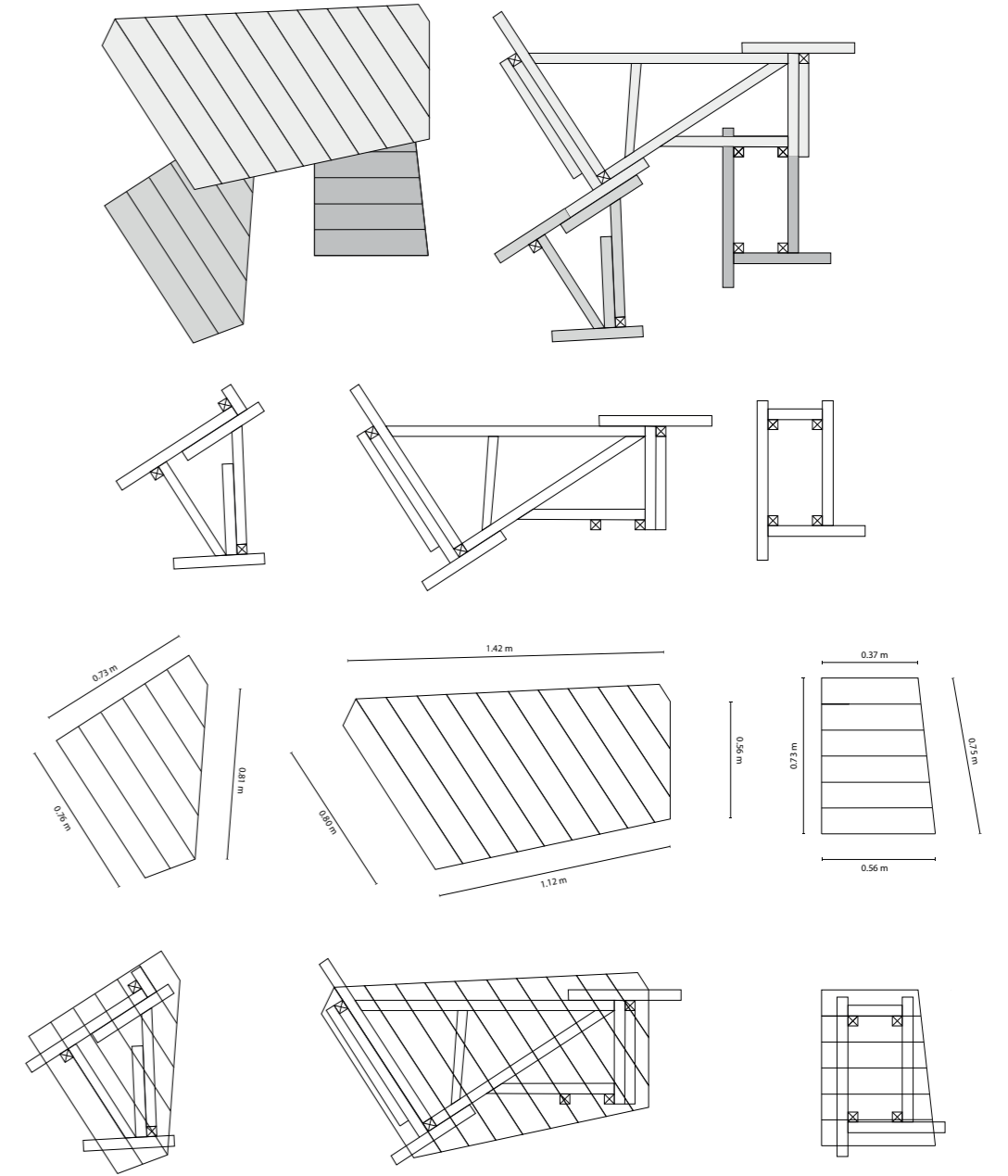


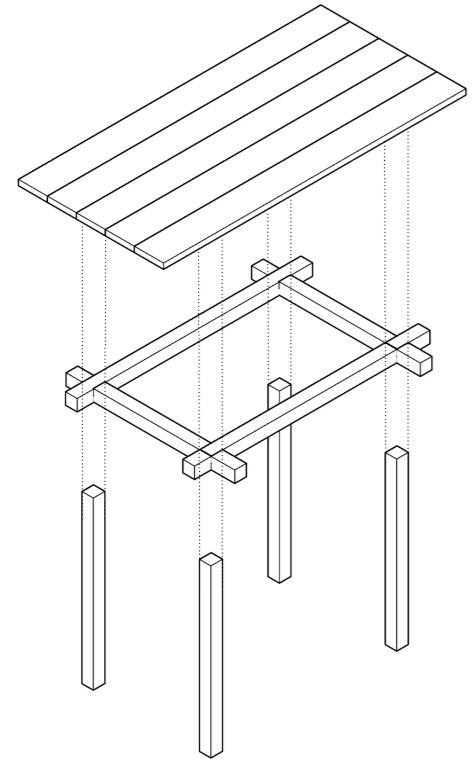
- Columns that does not go through platform
- Columns that goes through platform

3. Connected the columns with beams to support the platform. In this system they are always connected perpendicular to the columns, and the beams overlap each other so they can be extended and stick out of the platform.

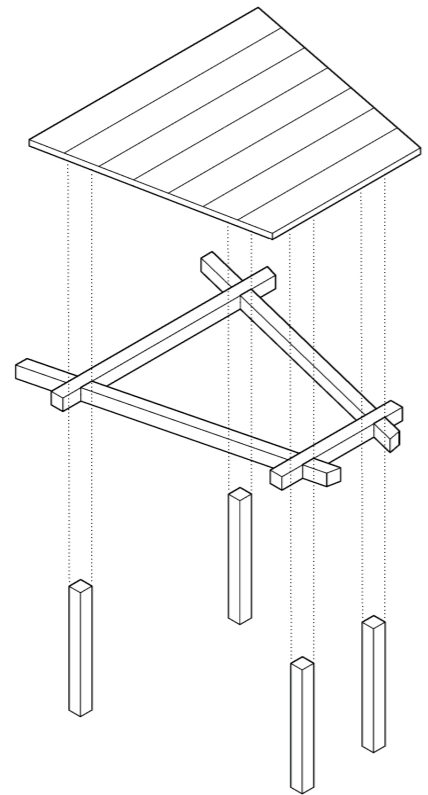


Construction principle - seen from underneath

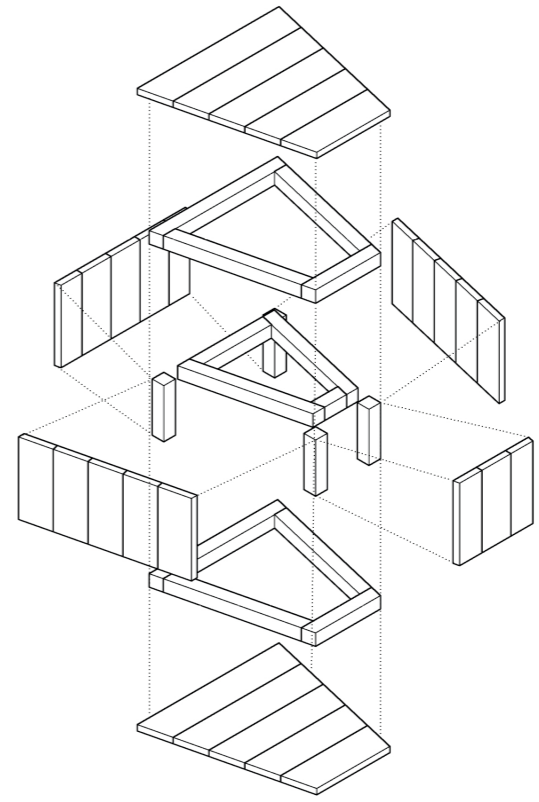




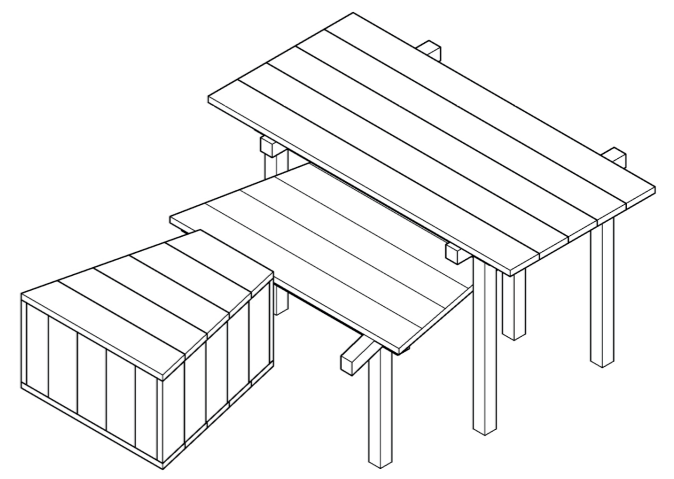
Large "table"



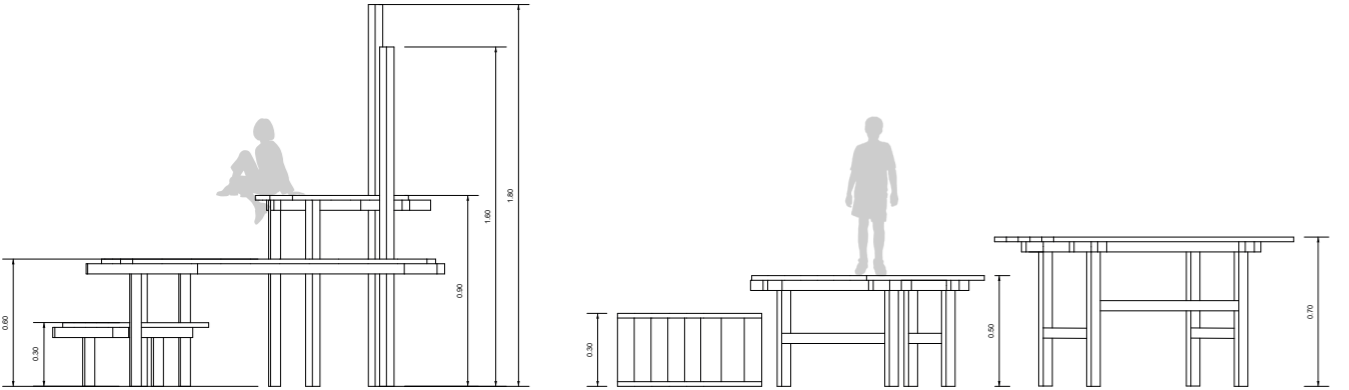
Medium "table"



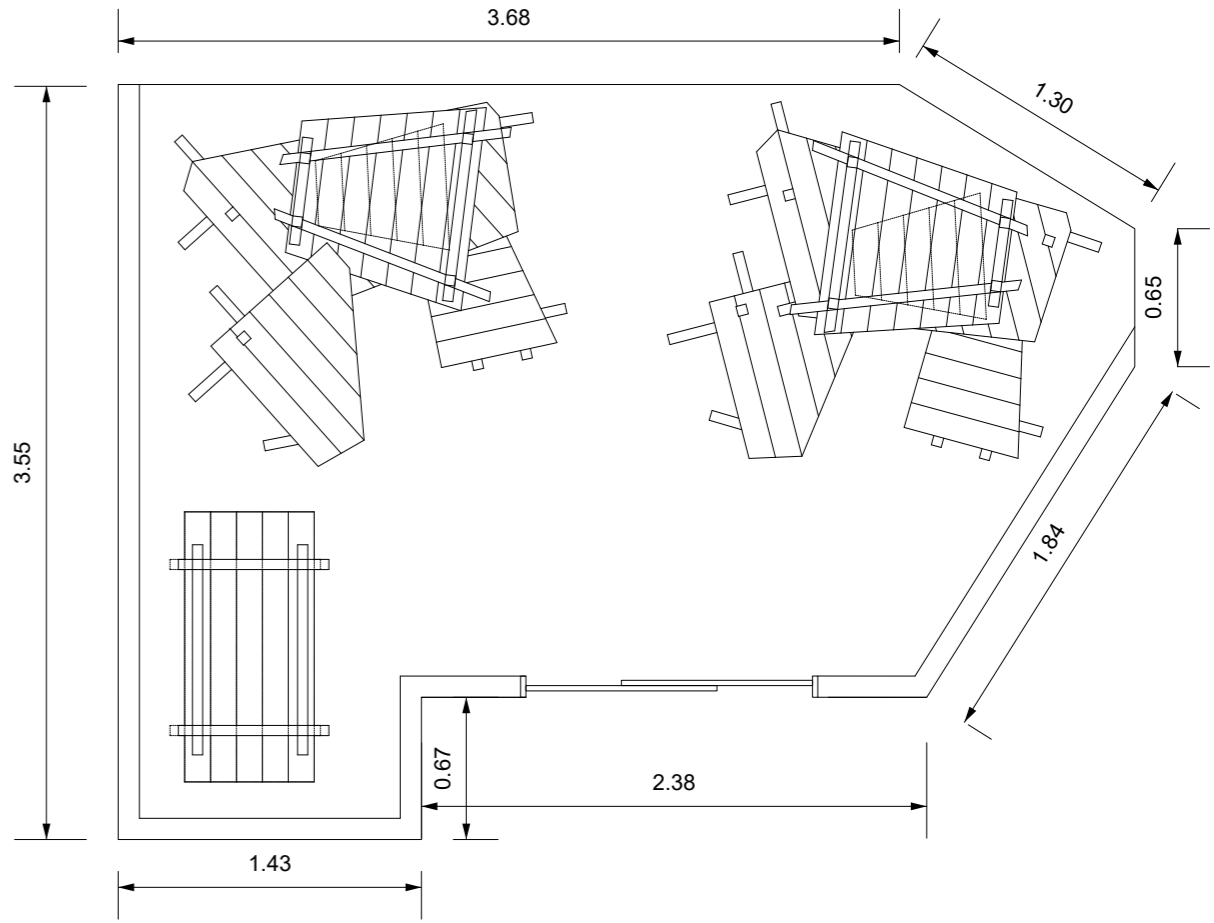
Box



Tables with the box



Elevation displaying heights



"TREASURE BOX"

Process, experimentation, play, fun, creativity.

Our project concludes with not just one, but infinite scenarios. Although technically it does not conclude, because it is and will always be in constant evolution. This is one of the aspects we wanted to achieve. Children will be able to use it regardless of time, place and situation. The fabrics and the mobile structures provide the flexibility we need. The result is the union of many ideas, many mistakes and many successes. A project that we did not know how it was going to start or how it was going to end.

This project for children, carries a part of the child that each one of us carries inside.







Overall, this project taught us on many different topics. Firstly, the main topic was about circularity and how to implement it in architecture. We realised how we could make a new project happen based on materials reused from previous structures built.

Besides, the main enrichment of this project was to have the opportunity to work with and for the community of Lademoen. Through our time at the church and at Remida, during the workshops with the children, the CREDO dinners and the final installation of the project, we had the opportunity to engage with locals, with their experiences and their needs.

Working on this project has also provided us with many basic construction skills that most of us did not have before. Therefore we feel more empowered in our abilities to build such a structure, as well as having learned about understanding and fixing stability issues.

We also discovered that all our experiences throughout the semester in the end contributed to our final project. We learned about the process, having fun through it, rethinking and adapting to find better solutions. Finally, we were met with a new input most of us had not thought of before: combining fabrics and every kind of art that can be done with it, with architecture.



REFLECTIONS

bringing playfulness to architecture

A semester of collecting and sharing experiences. Those are the words I would use to sum up my semester with Experimental Practice. For these past couple of months, I have had the possibility to try out and see so many new things and shared all of this with my class. The twenty-two of us students come from all over the world and have quite different backgrounds, which have been enriching for the working environment and given me a lot of new impulses and perspectives.

This semester has made me see architecture in a more fun and colourful way. Instead of being so strict with everything, having the opportunity to try new techniques and methods has helped me with becoming more open and efficient in my work. Instead of just sitting and thinking about things and getting stuck in my old patterns, I have now started to produce more drawings and physical representations of what I am thinking about, to see if it works out or not. I also feel like I have been become more playful in my designs and see the opportunity to incorporate new materials such as fabrics to my future projects. And in general, I have just started having more fun with the process phase of designing, and realized there are other ways to work with architecture then just endless discussions and drawing on a computer.