Interior Architecture
Portfolio
2025

Finally you made it!
I have been waiting...

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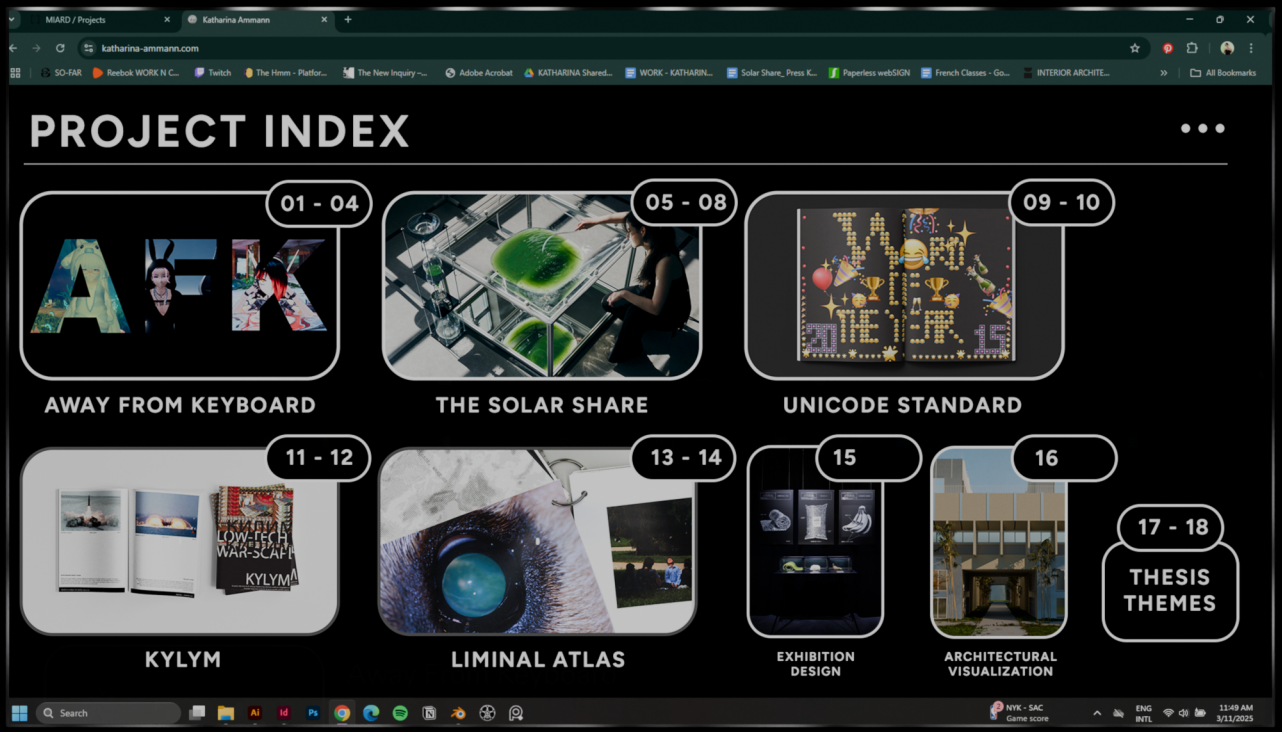
About Me

With a deep fascination for the societal impacts of online culture, I explore the intersection of digital media, pop culture, and spatial design. My work examines how technological advancements shape our interactions, identities, and environments, often addressing complex or controversial themes. By engaging with digital and spatial narratives, I aim to craft immersive experiences that challenge societal taboos and provoke new ways of thinking.

In my recent projects, I have investigated the profound implications of modern technology on our daily lives. Through installations, digital storytelling, and experimental spaces, I incorporate symbols of our digital age—such as emojis, avatars, and virtual environments—to reflect on the evolving relationship between humans and technology. My approach blends research and design, resulting in interdisciplinary projects that critically engage with contemporary culture.

Now, I am eager to expand my practice within the field of interior architecture. My goal is to develop temporary and permanent installations that integrate digital culture, media theory, and spatial design, creating environments that embody and question the narratives of our time. A Master's in Interior Architecture offers the ideal framework to deepen my research, refine my methodologies, and push the boundaries of spatial storytelling. Through this practice, I seek to explore the ways in which interior spaces can become platforms for critical engagement, using architecture as a medium for discourse and transformation.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About me

2024

Away From Keyboard Webseries

Genres: Social & Cultural
This programme is: Quirky, Sentimental Relaxing

“Away from keyboard” is a 3 episode docuseries that invites spectators to view thought-provoking discussions conducted entirely within virtual reality. Recorded within a social media game named VRChat, each interview offers a unique exploration of digital immersion and identity, diving deep into the complexities and nuances of our online personas. Set on an island world, the atmosphere of the documentary reflects the waiting process of finding and interviewing participants, capturing the eerie sensation of hearing a human voice emanating from a digital avatar.

CLICK HERE FOR TRAILER

How does the architecture of digital immersion influence our percieved identities?

Episode 1

Belonging

We delve into the tree island world of “Isolated Mind” to explore the concepts of belonging within virtual communities. Through the embodiment of similar-looking avatars and the intricate bonds we form with anonymous identities, this heartwarming episode presents an insightful introduction to the connections that arise in these digital environments.

Click here for episode

Episode 2

Belief

Set in the spaceship world of “Exoplanet Journey,” this episode explores belief and speculation by examining the experiences and beliefs that shape our digital personas. As we navigate limitless possibilities, the episode prompts us to consider whether we spread ideology, compassion, or madness in anonymity ....

Click here for episode

Episode 3

Bodies

Set in the vacation world of “Sea Breeze,” this episode examines how body language in virtual reality influences identity, online personas, and users’ connections to their avatars. By exploring the various purposes of digital avatars, it emphasizes the contrast between discovering your true self and role play. Which path will you take?

Click here for episode

From dissecting the phenomenon of avatar customization to exploring the implications of virtual interactions on real-life relationships, no aspect of the digital self is left unexplored. With a focus on fostering digital anonymity as a device for open dialogue, empathy, and understanding, “Away from keyboard” celebrates the diversity of voices and perspectives that shape our digital experiences.

VRCHAT

Videogame is a online virtual world platform that allows users to interact with others with user-created 3D avatars and worlds. VRChat is designed primarily for use with virtual reality headsets. The game is made up of connected, user-generated worlds, through which users interact with each other using virtual avatars.

PERSONAL AVATAR

I created a personal avatar designed completely in 3D blender software and imported into the videogame through Unity game engine. The character has all reactive qualities for VR use such as hand movement and facial tracking.

SEE CHARACTER MOVE HERE

"Our world today is increasingly mediated by digital media such as video games, virtual worlds, internet and mobile phone technologies. As new media users continually re-create and re-shape their online identities, the representations of our selves as formed by digital technologies become increasingly complex, dynamic, personality-driven, disembodied and dis-identified. The digital avatar in a virtual world is an explicit trope of this fluidity in re-creating and re-shaping identity. Defined as "an interactive, social representation of a user", an avatar acts and interacts in its virtual world in place of the person driving or controlling it, in turn constituting a representation of the self (of the user) in numerous ways from movement to identity to visual representation. The project explores how the modular qualities of entering digital bodies can help shape discourse with each other to furthermore enhance a sense of togetherness."

EXPLORING

- Discovering game interface
  Getting used to VR headset
- Exploring worlds - seeing which worlds are most active for hanging out and conversation
- Having VR sessions for getting used to talking to people online
- Character Design
- Picking worlds to revisit
- Lowkey discussions with users about their opinions - not recorded

INTERVIEW

- Developing Interview questions and themes to explore
  - Do you feel your avatar in VRChat reflects your true self, or does it represent a different aspect of your identity?
  - Can you recall a moment in VRChat where your avatar challenged your perception of yourself or others?
  - Can you share an experience in VRChat where your interactions challenged your views on identity, gender, or culture?
- Looking for users to interview
- Meeting in game
- Meeting in through online communities
- Interview and discussion Recorded
- Editing Footage
- Post-processing

FINDINGS

AVATAR CUSTOMIZATION & IDENTITY

- Avatar customization is often used in VR for depersonalization.
- Users customize avatars to build a specific alter ego.
- The embodiment of avatars can lead to a loss of personal physical identity.
- Sharing or stealing avatars is a notable phenomenon—players seek unique personal avatars tied to their in-game persona.
- A large portion of the player base identifies as trans or non-binary, using VRChat as a space for gender exploration and self-expression.

SOCIAL BEHAVIOR & ANONYMITY

- Anonymity in VR pushes people in two directions:
- Genuine behavior reflecting their real-life persona.
- The creation of a completely new persona, sometimes used to spread controversial ideas for entertainment.
- The game fosters community-building through user-created worlds, often forming long-term social hubs.

PSYCHOLOGICAL & IMMERSIVE ASPECTS

- Users carry and use a mirror asset to stare at themselves and their avatars for hours, displaying a hyper-fixation on their fictional bodies.
- The more time spent in VR, the more immersive it feels, leading some players to feel "trapped" in the game.
- Spatial freedom in VR contrasts with real-world confinement—users can create limitless fantastical worlds, fostering escapism.

SEXUAL & ETHICAL DIMENSIONS

- Avatars and virtual spaces are frequently used for sexual exploration.
- Some interactions in VRChat cross consensual boundaries despite the digital setting.

Installation Design

The Design of the installation was aimed at reproducing the sense of being in Virtual Reality without needing to use a headset A certain type of lens through which you see the interviews.

1

2

3

2024

The Solar Share (Horizontal prototype)

Winner of
The Melkweg Award

2024

Based on a artistic research by
DISNOVATION.ORG Art Collective
Co-produced with DVIC ParisCo-commissioned by Hac Te
with the support of ICFO and the STARTS program of the European Union

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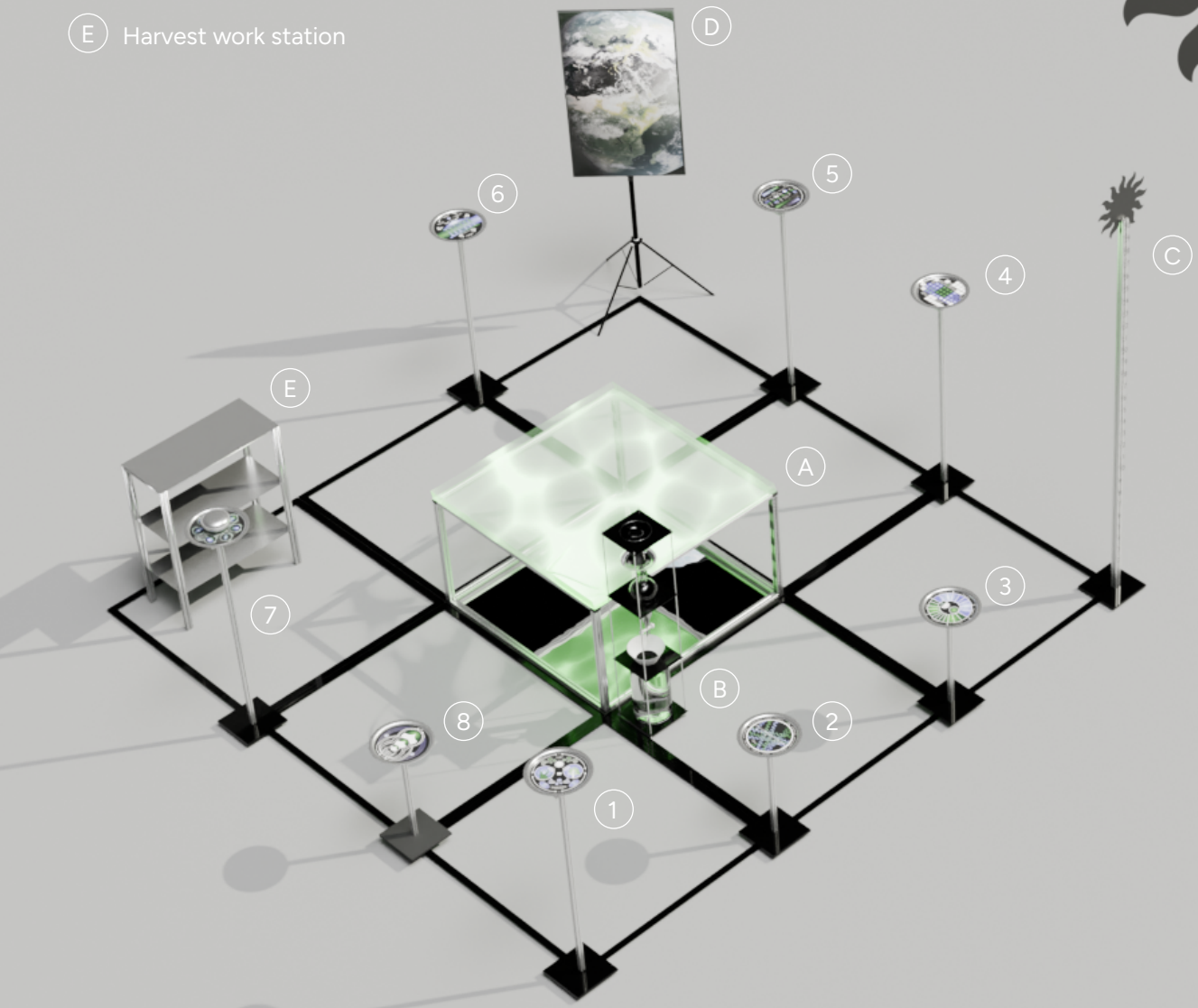
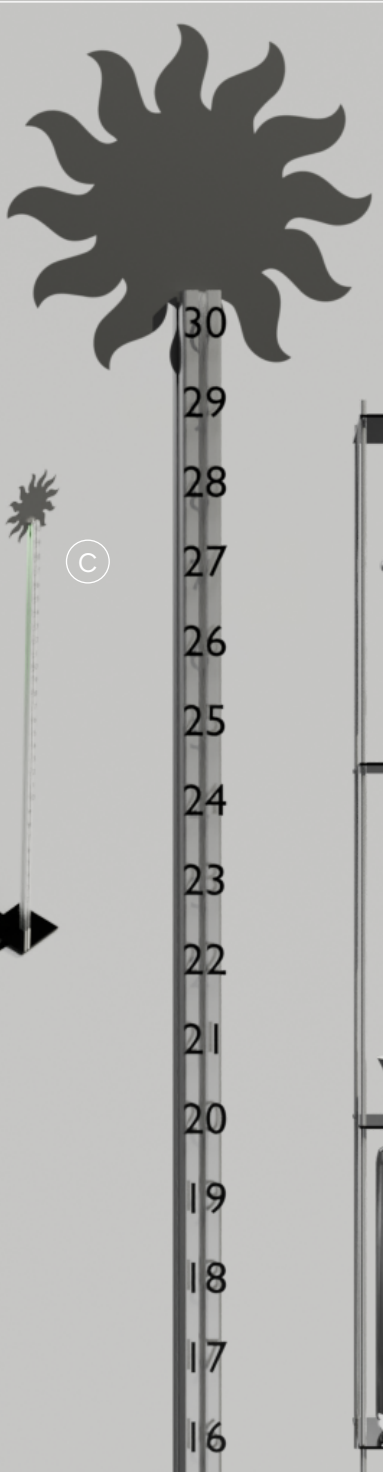
Exploring solar energy through the photosynthetic properties of Spirulina algae, the project features a production laboratory centred around a 1-square-meter Spirulina farm. Daily harvests are conducted, which, over time, represent the solar share—a speculative accounting unit, a consumable energy source, and a tangible measure of solar income. Targeted towards individuals working in ecosystem sciences, bioeconomy, the energy industry, and policy-making, aiming to engage these professionals in rethinking the utilization and valuation of solar energy.

OFFICIAL WEBSITE CLICK HERE

Installation Design Elements

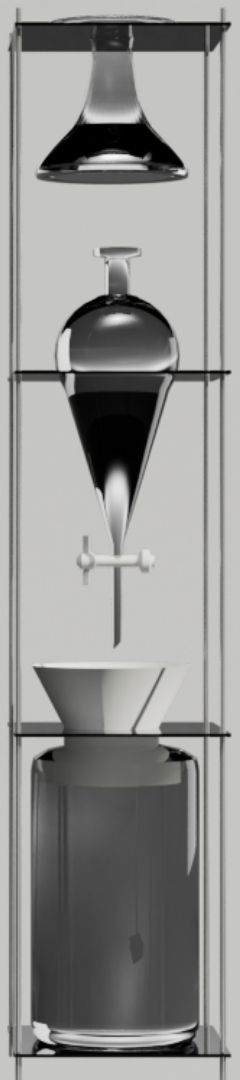
- (A) 1m² Spirulina Photobioreactor
- (B) Algae harvest system
- (C) 1 month cycle Archive
- (D) Explanatory animation video (LINK HERE)
- (E) Harvest work station



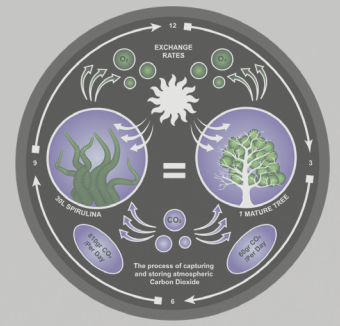


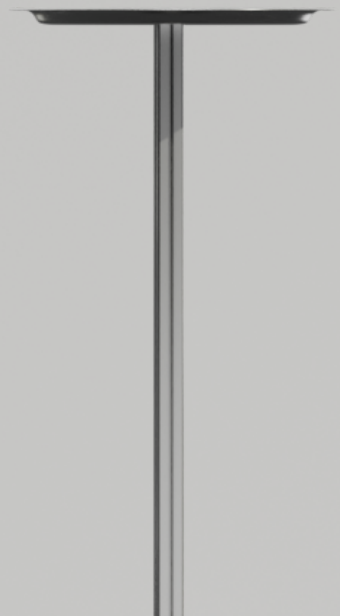
Algae harvest 1 month cycle Archive (C)

Algae harvest system (B)



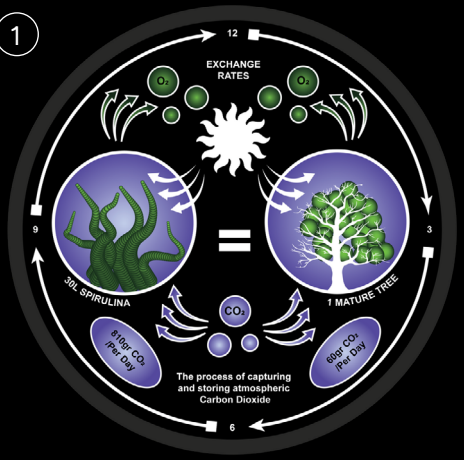
Collection of 8 custom printed infographic metal plates (1)





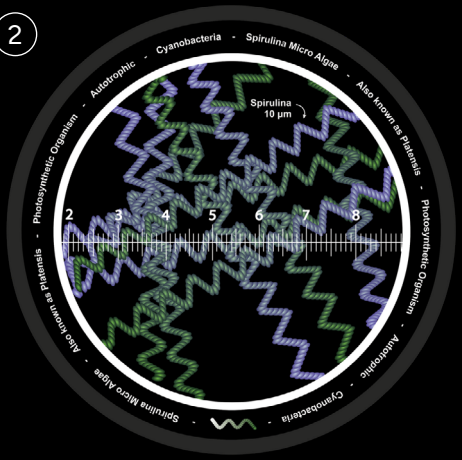
Collection of 8 metal plates with custom designed infographics inspired by economical theories based on the sun, Photosynthesis and Carbon.

1



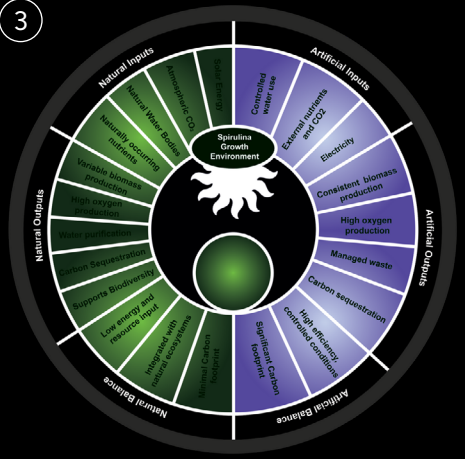
[1] Infographic based on atmospheric carbon storage - Designed as a carbon absorbtion comparison between spirulina and a mature tree.

2



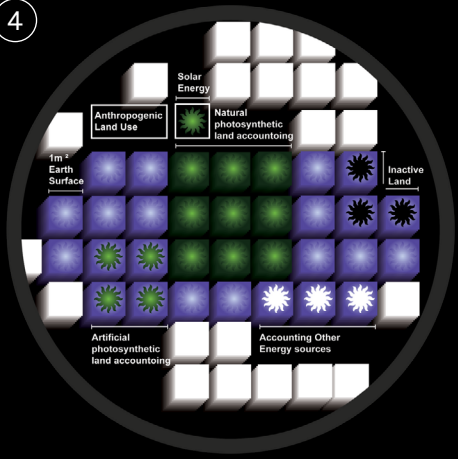
[2] Microscopic representation of Spirulina algae cyanobacteria

3



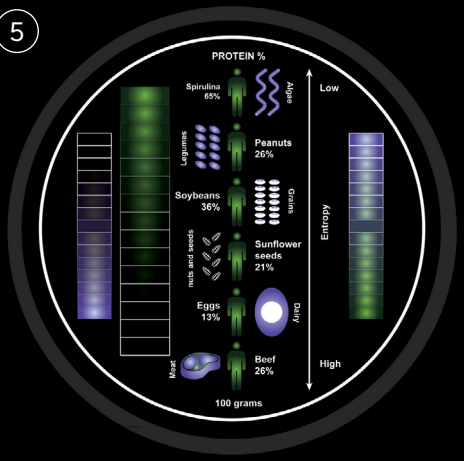
[3] Spirulina growth value based on the comparison of a natural growth environment to an artifical environment

4



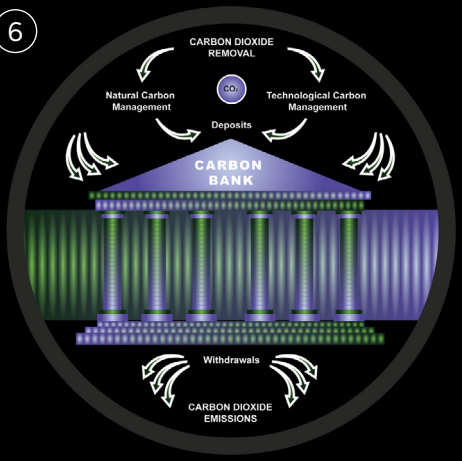
[4] Value distribution system based on athropogenic land use.

5



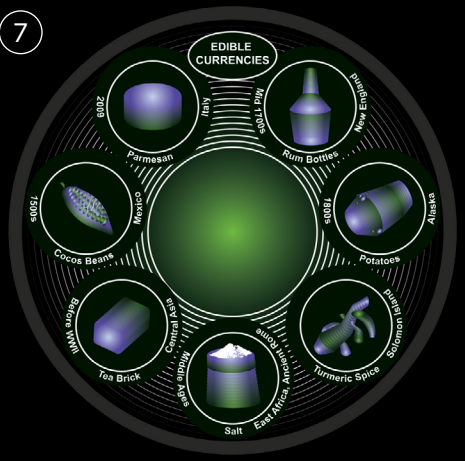
[5] Protein value representation of Spirulina Algae in comparison to other protein sources such as beef, Eggs, Sunflower seeds and peanuts

6



[6] Proposing the storage of carbon through photosynthetic processes as an atribute of monetary value in the economic system.

7



[7] infographic representing already existing edible currencies throughout history and presenting their time period.

8

[8] Infographic representation of energy entropy. Presenting high entropy energy systems towards low entropy energy systems (solar).

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 1 The Solar Share(vertical) pr
esented at Ars Electronica Linz, Austria 2024

Fig. 2 The Solar Share(vertical) harvest trolley
presented at Ars Electronica Linz, Austria 2024

Fig. 3 The Solar Share(Horizontal) installation
presented at Dutch Design Week 2024

Fig. 4 The Solar Share daily harvesting
presented at Ars Electronica Linz, Austria 2024

Fig. 5 The Solar Share daily harvesting
presented at Ars Electronica Linz, Austria 2024

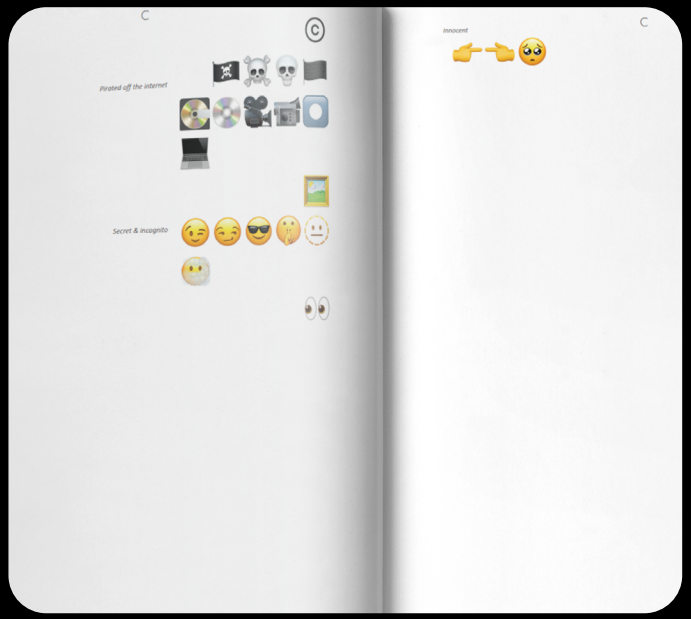
2023

Unicode Standard

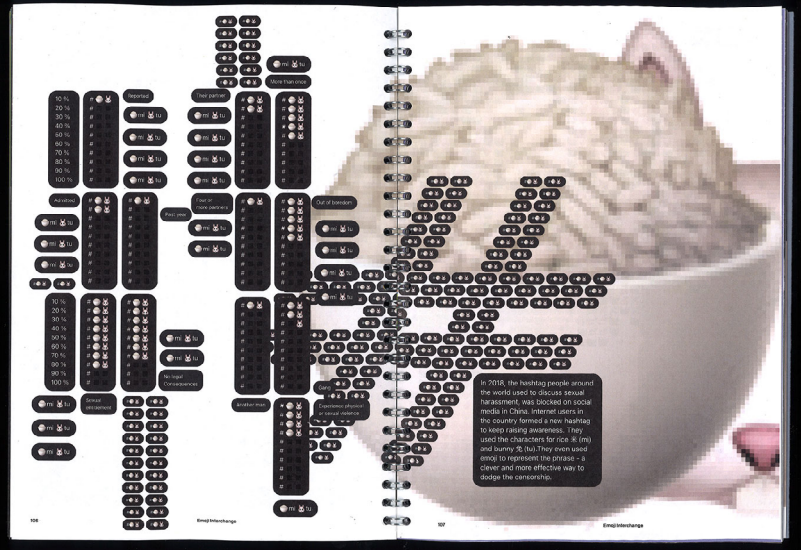
Publication and visual/theoretical Research work

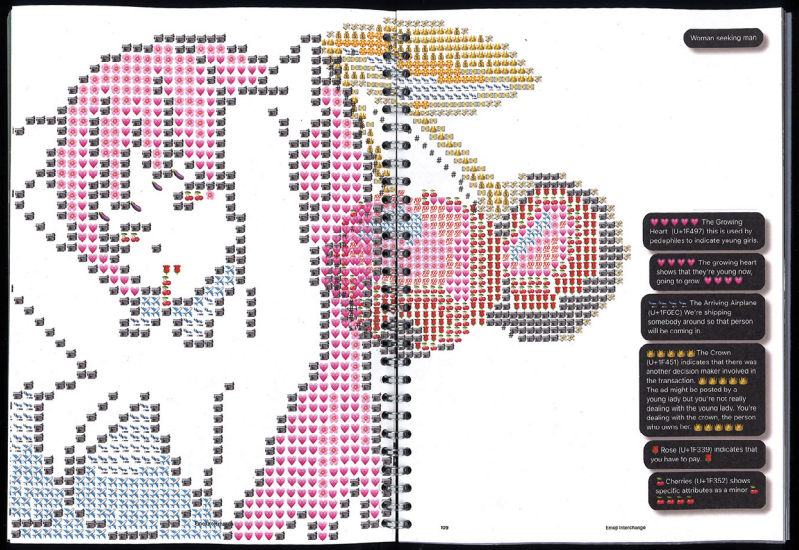
This project presents a research into the standardized digital language model UNICODE. The project focused on the lingo of emoticon characters, now known as emoji. This comprehensive investigation lead to a project presenting archived combinations or uses of emoji's for the purpose of censorship avoidance.

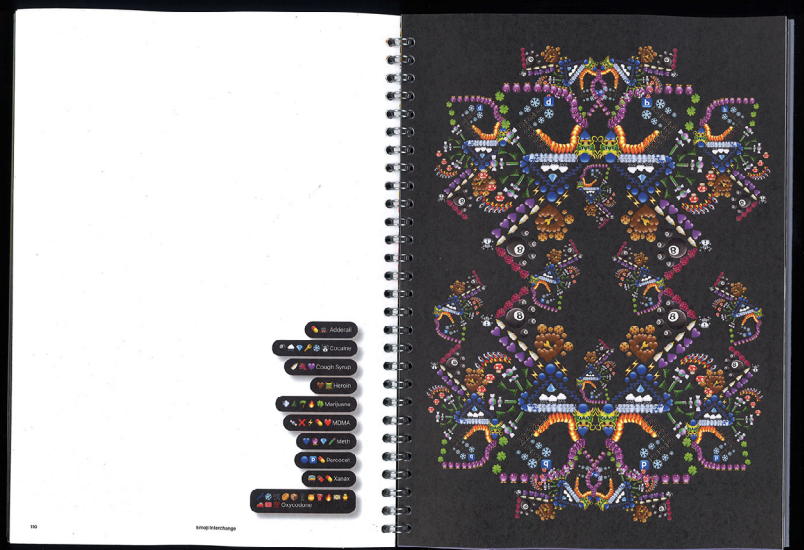
The main technique used was internet browsing and archiving leading to an investigation into the grey area of court cases that include emoji interpretation as evidence.

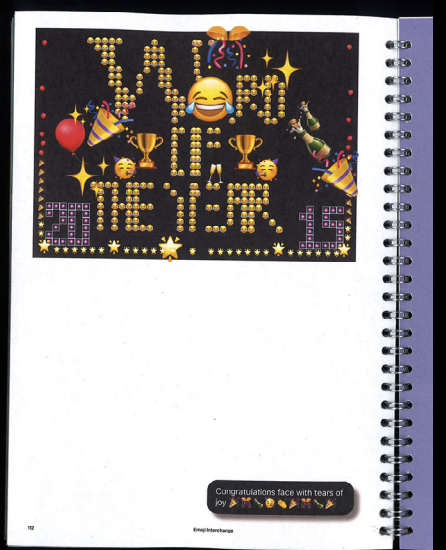


Emoji Violence
In 2016, Apple replaced the revolver emoji with a water pistol to prevent promotion of gun violence. Whilst anti-gun campaigners welcomed this, response from gun rights advocates in the US was vocal and swift. One developer announced plans for an app called Gunmoji, under the hashtag #ArmYourPhone, which appeared on Apple's App Store later that year.
A squirt gun (water pistol), as used to spray water for fun.
On major platforms, depicted as a green or orange toy gun with an orange tip and barrel pointed left. Google and Facebook's designs include mounted reservoirs.
Originally depicted as a classic handgun, as a revolver or other pistol. In 2016, Apple switched its design from weapon to toy; other major vendors followed suit by 2018. Deprecated emoji sets or smaller platforms still display the emoji as a handgun.
Microsoft initially displayed the emoji as a toy ray gun before switching to a revolver, then squirt gun. Google once featured a blunderbuss.
Water Pistol was approved as part of Unicode 6.0 in 2010 under the name "Pistol" and added to Emoji 1.0 in 2015.
School shooting 2015–2022
United States of America


In 2018, the hashtag people around the world used to discuss sexual harassment, was blocked on social media in China. Internet users in the country formed a new hashtag to keep raising awareness. They used the characters for rice 米 (mǐ) and bunny 兔 (tù).They even used emoji to represent the phrase - a clever and more effective way to dodge the censorship.


Woman seeking man
The Growing Heart. (U+1F497) this is used by pedophiles to indicate yeung girls.
The growing heart shows that they're young now, going to grow.
The Arriving Airplane (U+1F6EC) We're shipping somebody around so that person will be coming in.
The Crown. (U+1F451) indicates that there was another decision maker involved in the transaction. The ad might be posted by a young lady, but you're not really dealing with the young lady. You're dealing with the crown, the person who owns her.
Rose (U+1F339) indicates that you have to pay.
Cherries (U+1F352) shows specific attributes as a minor


Adderall
Cocaine
Cough Syrup
Heroin
Marijuana
MDMA
Meth
Percocet
Xanax
Oxycodone


Congratulations face with tears of joy

2022

Kylym

Publication, Installation and visual/theoretical Research work

Project Kylym explores innovative, low-tech energy solutions designed for wartime resilience and self-sufficiency. The project examines the current composition of Ukraine's energy systems, their dependence on Russian resources, and the urgent need for alternative, locally sourced energy solutions. It aims to identify practical and accessible methods for energy generation, particularly in crisis situations where conventional infrastructure is compromised.

This project not only addresses the immediate energy needs of individuals in wartime conditions but also promotes self-built circuits using scrap electronics. By merging cultural heritage with survivalist innovation, Kylym redefines the role of everyday objects in energy autonomy and disaster response.

Circuit and Project Research - At the core of this project is the integration of energy-harvesting technology with a symbol of Eastern European culture—the traditional wall carpet. By embedding a DIY piezoelectric circuit within the fabric, Kylym transforms the carpet into a functional energy source. The system generates power through human movement, such as stomping, as well as the force of bomb-induced vibrations, converting kinetic energy into electrical energy to charge essential devices like mobile phones.

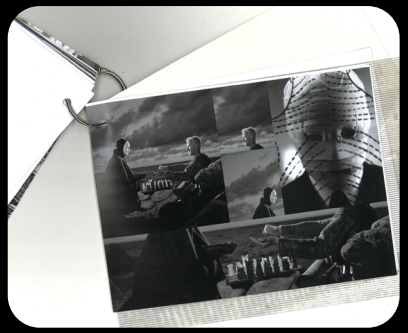
2022

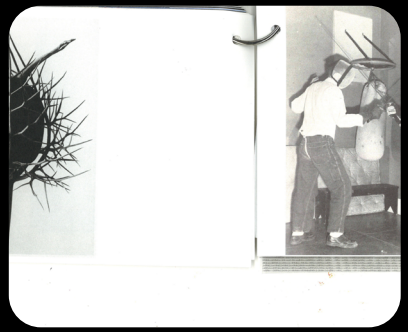
Liminal Atlas

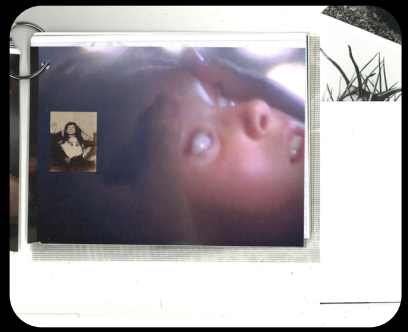
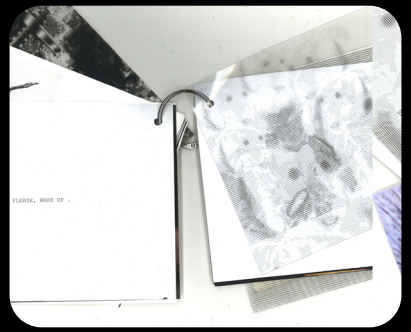
Spatial Design & Atlas Publication

The Project ventures into the states of liminality and awe, into the landscapes of the sublime. Aiming to uncover the essence of “what constitutes the uncanny and how can we reproduce it?”. The project follows an immense archival practice into finding typologies of the liminal; The unknown entity, the mortal and the emortal, and the state of an out of body experience.

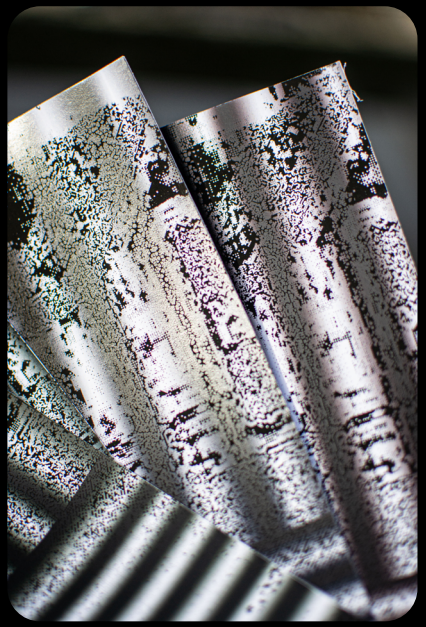
The project proposes an exhibition design inspired by the research of the visual archive on the theme of liminality.

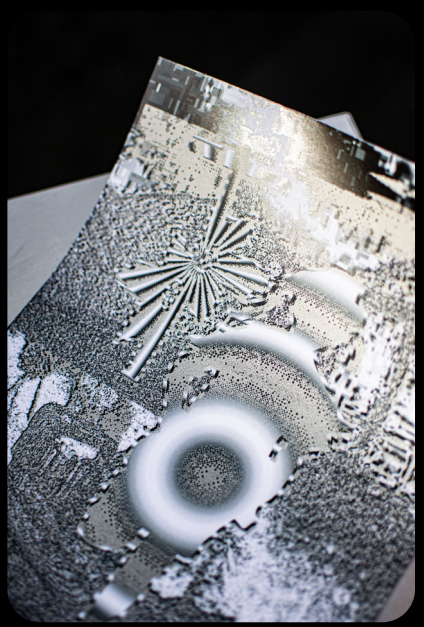




Spatial Design inspired by custom printing technique developed - Spatial CGI Render

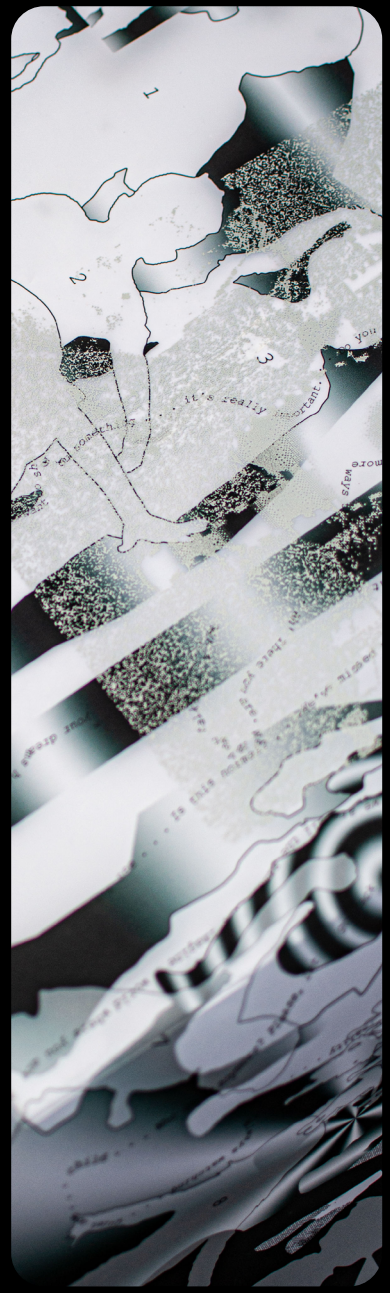




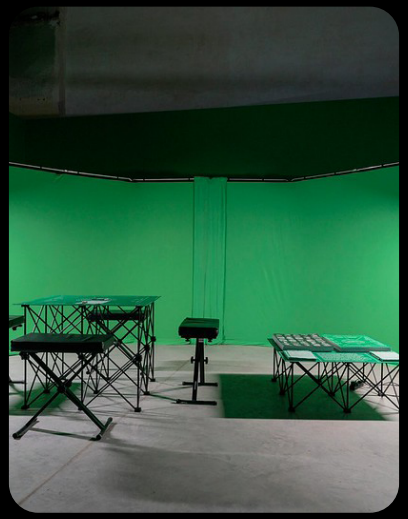
Digital

Analog

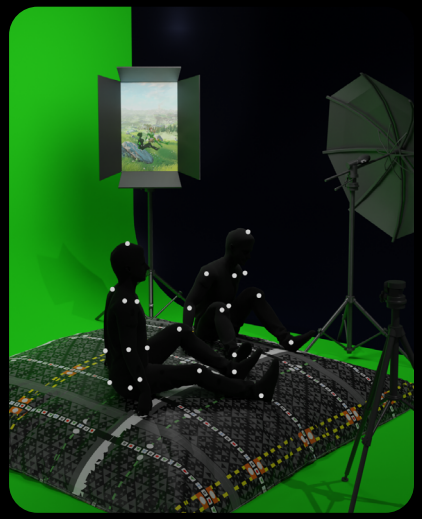
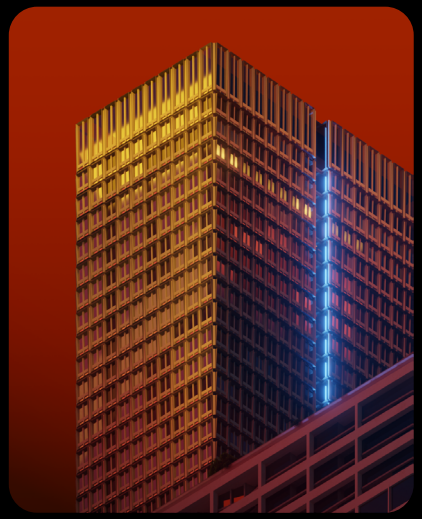
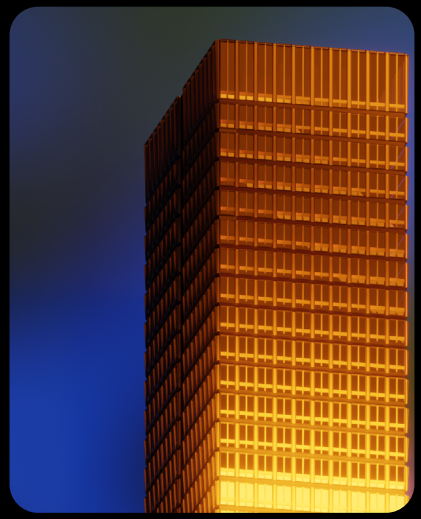
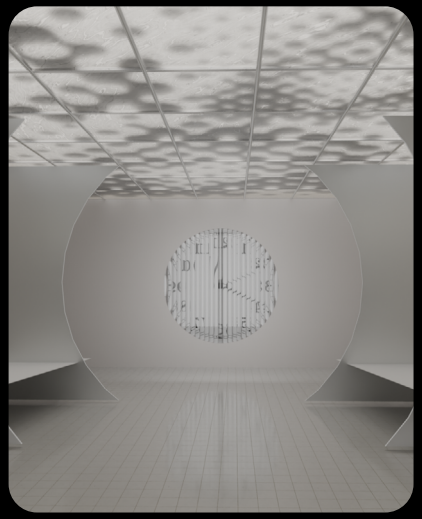
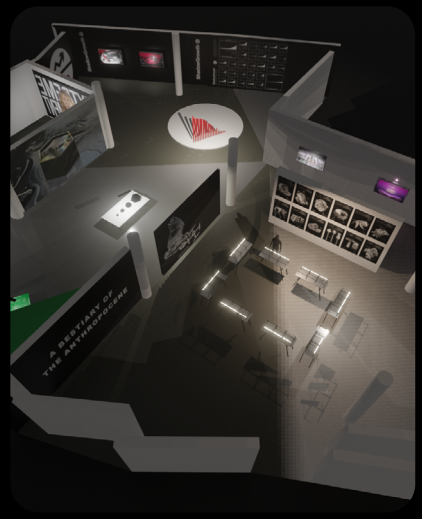
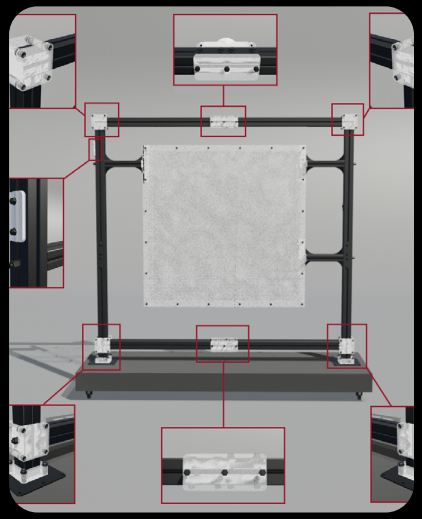
Spatial



Exhibition/
Spatial Design



Architectural Visualization

Master Interior Architecture (INSIDE)

Theme of Interest & Design Methodology

Accelerated Spaces

As part of the Master's in Interior Architecture at KABK, I would like to explore how the philosophical and cultural framework of accelerationism can inform spatial and interior design. Accelerationism, with its roots in political theory and speculative futures, interrogates the impact of ever-increasing speed, automation, and complexity on human life. Rather than aiming for a final outcome, I'm interested in using this project as an evolving platform to explore how these forces influence our spatial behaviors, perceptions, and experiences.

Fig. 1 - Cute Accelerationism by Amy Ireland and Maya B. Kronic
Fig. 2 - CCRU writings 1997–2003

Cute Accelerationism by Amy Ireland and Maya B. Kronic (Fig. 1) and CCRU Writings 1997–2003 (Fig. 2) offer two radical approaches to perceiving and navigating the world, not only at the level of content but fundamentally as methodologies of thought and action.

Both texts reject traditional linear analysis in favor of embracing complexity, non-linearity, and emergent systems. Cute Accelerationism uses the aesthetics of cuteness—often seen as trivial or powerless—as a tool for destabilization and transformation, suggesting that affective, seemingly insignificant cultural forces can drive massive systemic changes. Methodologically, it teaches a sensitivity to the overlooked, an attentiveness to how "soft" forces mutate environments and subjectivities.

The CCRU writings, meanwhile, explode methodology itself: blending fiction, philosophy, occultism, and cybernetic theory into a process they call hyperstition—fictions that propagate themselves into reality. Their method is not about analysis but about intervention: injecting concepts into cultural circuits and letting them take on lives of their own.

Fig. 1

Fig. 2

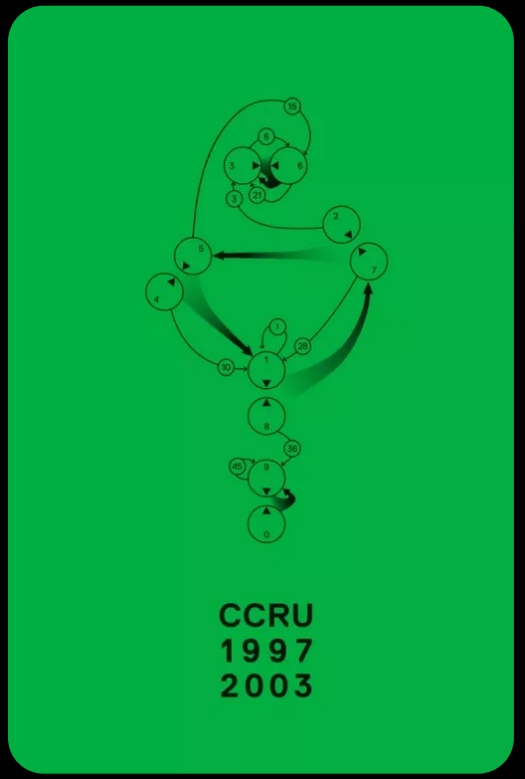


Fig. 1

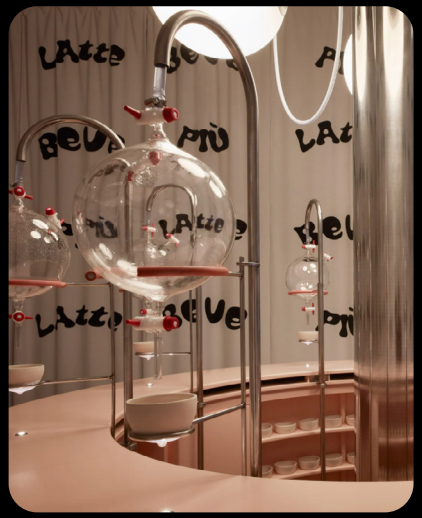


Fig. 2

Fig. 3

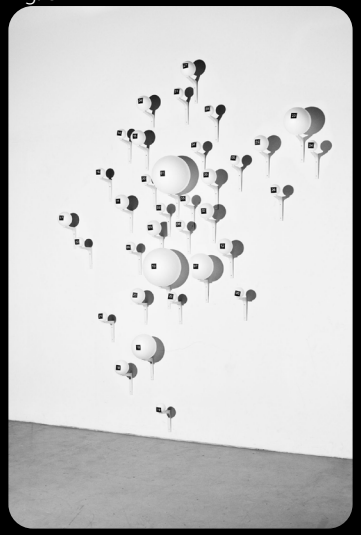


Fig. 4

Fig. 5

Fig. 6

This research would be process-based and interdisciplinary, drawing from critical theory, digital culture, material exploration, and immersive design. I envision using tools such as speculative mapping, temporal design, virtual environments, and sensory interventions to investigate how acceleration can be embodied in space—not only visually or structurally, but also psychologically and emotionally.

By examining the blurred boundary between control and chaos, overstimulation and absence, I hope to question what kind of interiors emerge when space is shaped by accelerationist logic. The Master's program at KABK provides an ideal context for this inquiry—offering the space to challenge conventions, experiment with methodologies, and rethink how interior architecture can respond to the urgencies of our time.

Techniques for Research

Archival
Visual Mapping
Field research
Visual Research
Interviews

Fig. 1 - Imagery of breasts and beakers is combined in this fountain, designed by graduates Lolita Gomez and Blanca Algarra Sanchez based on the Korova Milk Bar from A Clockwork Orange and currently on display at Milan design week, 2021
Fig. 2 - Oltre Terra is an ongoing investigation conducted by Formafantasma focused on the history, ecology, and global dynamics of the extraction and production of wool. Commissioned by the National Museum of Oslo, and curated by Hanne Eide, the exhibition is on view from May 26th to October 1st 2023.
Fig. 3 - FEROX / The Forgotten Archives - Nicolas Polli, 2018
Fig. 4 - UK design team Dunne and Raby (Anthony Dunne and Fiona Raby) designed this "Teddy Bear bloodbag"
Fig. 5 - Superstudio – Continuous Monument, 1969
Fig. 6 - Custom Printing 4-Meter Inflateable Globe, Irene Stracuzzi, 2019

REFERENCES

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