Formation

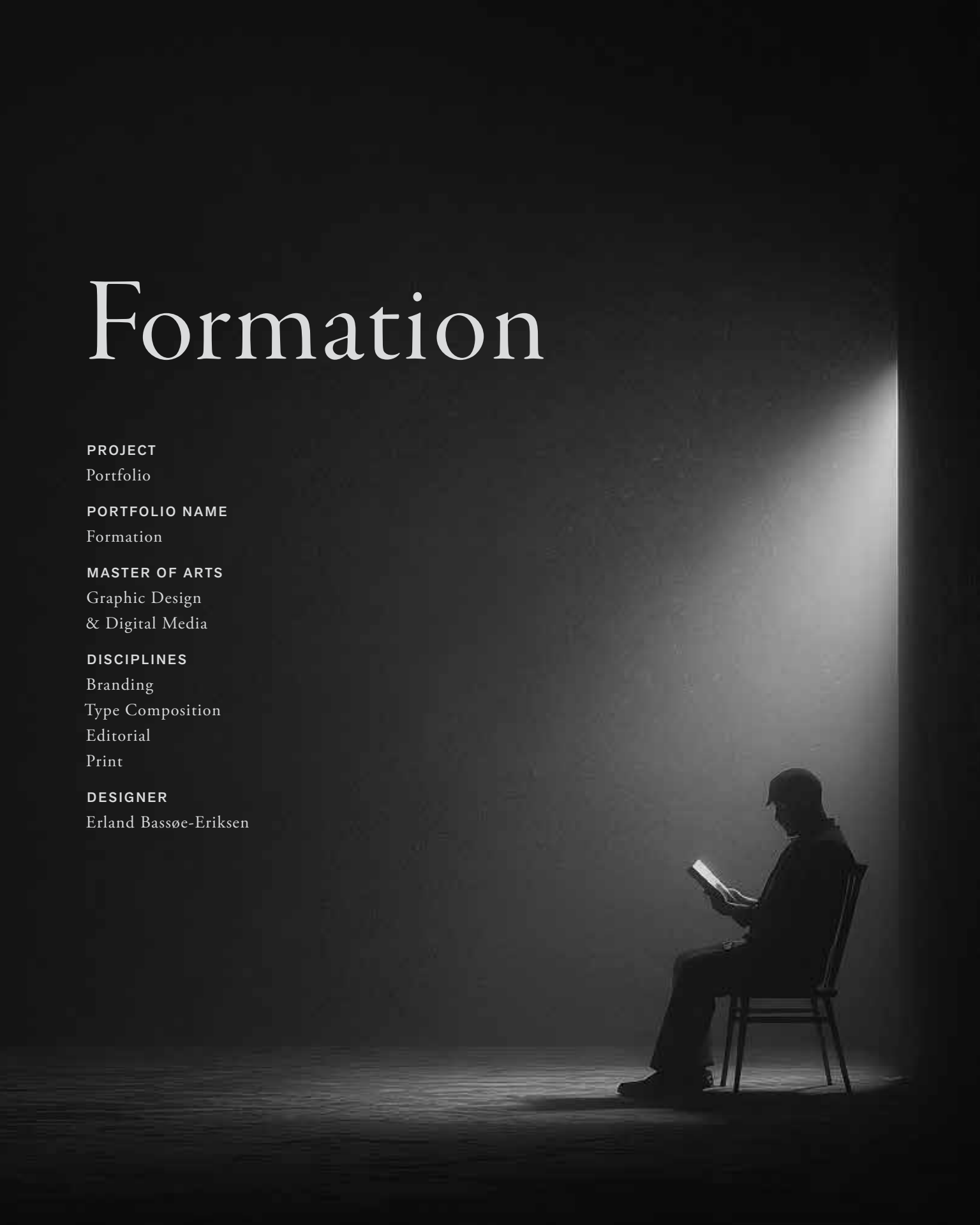
PROJECT
Portfolio

PORTFOLIO NAME
Formation

MASTER OF ARTS
Graphic Design
& Digital Media

DISCIPLINES
Branding
Type Composition
Editorial
Print

DESIGNER
Erland Bassøe-Eriksen



Formation

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Portfolio

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Editorial
Print

DESIGNER
Erland Bassøe-Eriksen

THANK YOU

Thanks to my parents and my brother for steady support and belief in me over the years. My best friends and girlfriend showed up in conversations, small distractions when they were needed, and quiet pushes to keep things moving. Classmates and studio partners sharpened the ideas through critique, shared resources, and long work sessions. And thanks to myself for doing the work, adjusting when things didn't land, and staying with the process until it held up. This book is the result.



FORMATION

Design is the deliberate act of shaping potential. Every project begins as an outline, an idea, or a blank page. From that initial state to the final product, everything takes form under my direction. As a designer, my role is to sculpt this continuous Formation, to translate the project brief, the user need, or an intuitive feeling into a cohesive, purposeful, and appropriate solution. This portfolio showcases six projects that illustrate this process, demonstrating how I turn evolving ideas into tangible, effective outcomes.

Contents

09	PROJECT 1	SPOTIFY ANNUAL REPORT
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111	PROJECT 6	KARL



IMAGE CREATED IN MIDJOURNEY

Every beat tells a story, and each listener makes it real.

PROJECT
Spotify Annual Report

COURSE
GR 621
Type Systems

INSTRUCTOR
John Nettleton

DISCIPLINE
Editorial Design
Print
Type Composition

KEYWORDS
Minimalism
Order
Clarity

OBJECTIVE
The goal of this project was to reimagine the 2023 Spotify Annual Report, transforming it from a dense, text-heavy document into an engaging, accessible, and brand-aligned publication. Beyond presenting financial results, sustainability initiatives, and goals, the report reinforces Spotify's commitment to responsible growth and transparent communication.

APPROACH
I developed a refined typographic system, applied thoughtful grid structures, and integrated photography with custom graphic elements to turn complex data into clear visual narratives. By emphasizing clarity and readability, the redesigned layouts support informed decision-making while reflecting Spotify's focus on environmental, social, and economic progress.

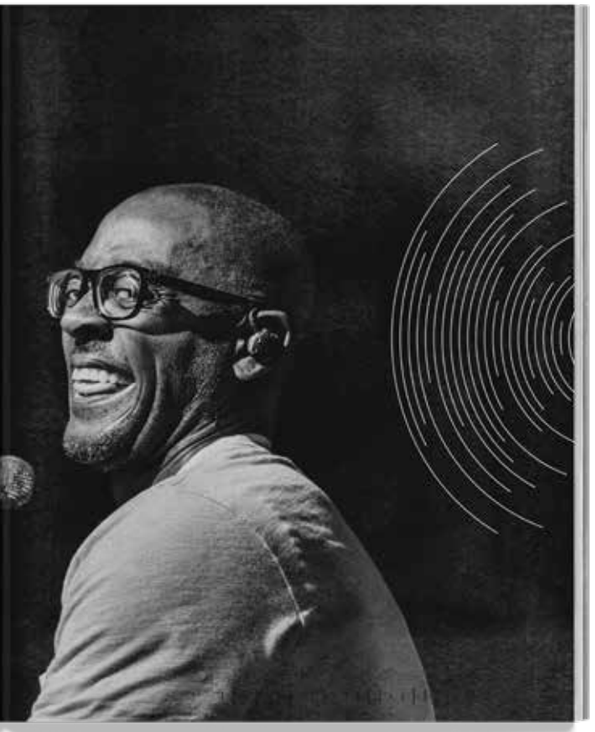
DELIVERABLES
The deliverable is a 48+ page annual report for a real organization, featuring a CEO's letter, table of contents, charts, tables, photography, and colophon. It must include four typographic levels, use two to six colors, and be professionally bound or mocked up, showing clear structure, brand alignment, and visual coherence.


DIRECTORS
LETTER
CREATORS
CORNER
TOP 15


PART
ONE
PART
TWO
PART
THREE


PART
ONE
THE
SOUND
OF
GROWTH


Impairment of non-financial assets
Financial instruments
Subsequent measurement
Derecognition





PRINCIPAL ACCOUNTANT FEES AND SERVICES



TO THE SHAREHOLDERS

FINANCIAL STATEMENTS & ACCOUNTING POLICIES

Corporate information regarding the 2023 consolidated financial statements

Spotify Technology S.A. (the "Company" or "parent") is a public limited company incorporated and domiciled in Luxembourg. The Company's registered office is 5, place de la Gare L-1616, Luxembourg, Grand Duchy of Luxembourg.

The principal activity of the Company and its subsidiaries (collectively, the "Group," "we," "us," or "our") is audio streaming. The Group's premium service ("Premium Service") provides users with unlimited ad-free high-quality streaming access to its catalog of music and podcasts. In select markets, the Premium Service provides eligible users with limited online and offline streaming access to its catalog of audiobooks. The Premium Service offers a more listening experience without commercial breaks. The Group's ad-supported service ("Ad-Supported Service" and together with the Premium Service, the "Service") has no subscription fees and provides users with limited on-demand online access to the catalog of music and unlimited online access to the catalog of podcasts. The Group depends on securing content licenses from a number of major and independent owners and other rights holders in order to provide its service.

Summary of material accounting policies

The principal accounting policies applied in the preparation of these consolidated financial statements are set out below. These policies have been applied consistently to all the years presented, unless otherwise stated.

Basis of preparation

The consolidated financial statements of Spotify Technology S.A. comply with International Financial Reporting Standards ("IFRS"), as issued by the International Accounting Standards Board ("IASB"), and have been prepared on a historical cost basis, except for short-lived investments, long-term investments, Exchangeable Senior Notes (the "Exchangeable Notes"), and derivative financial instruments, which have been measured at fair value, and lease liabilities, which are measured at present value.

The preparation of the consolidated financial statements in conformity with IFRS requires the application of certain critical accounting estimates and assumptions. It also requires management to exercise its judgment in the process of applying the accounting policies. The areas involving a greater degree of judgment or complexity, or areas in which assumptions and estimates are significant to the consolidated financial statements, are disclosed in Note 3.



Basis of consolidation

Subsidiaries are all entities over which the Group has control. The Group controls an entity when the Group is exposed, or has right to, variable returns from its involvement with the entity and has the ability to affect those returns through its power over the entity. Subsidiaries are consolidated from the date on which control is transferred to the Group. They are deconsolidated from the date that control ceases.

Premium revenue

The Group generates subscription revenue through the sale of the Premium Service in which customers can listen on-demand and offline. The Premium Service is primarily sold directly to end users. The Premium Service is also sold through partners who are generally telecommunication companies that bundle the subscription with their own services or collect payment for the standalone subscriptions from their end customers. Typically, the Premium Service is paid for on a monthly basis in advance. The Group satisfies its performance obligation to provide Premium streaming services, and revenue from these services recognized, on a straight-line basis over the subscription period.

Sometimes the Group bundles the Premium Service with other services and products. Additionally, in certain markets the specified monthly allocation of audiobook access within the Premium Service is considered to be a separate performance obligation in the customer arrangements where the Group has multiple performance obligations to the customer. The transaction price is allocated to each performance obligation based on the relative stand-alone selling price. The Group generally determines stand-alone selling prices based on the prices charged to customers, but where stand-alone selling prices are not directly observable, estimation techniques are used. In the markets where the Group offers audiobook listening time as part of the Premium subscription, the Group satisfies its performance obligation to provide a monthly entitlement or specified hours of audiobook content as these hours are consumed and recognize revenue over time using an output method based on the proportion of hours consumed. Additionally, the Group estimates how many hours of audiobook content will not be used by eligible Premium Subscribers and recognizes the revenue allocable to the unexercised rights in proportion to the pattern of audiobook consumption. For other Premium revenue is recognized either on a straight-line basis over the subscription period or at a point in time when control of the service or product is transferred to the customer.

Premium partner subscription revenue is based on a per subscriber rate in a negotiated partner agreement. Under these arrangements, a premium partner may bundle the Premium Service with its existing product offerings or offer the Premium Service as an add on. Payment is remitted to the Group through the premium partner. The Group evaluates the facts and circumstances, including whether the partner is acting as a principal or agent, of all partner revenue arrangements and then recognizes revenues either gross or net. Premium partner services, whether recognized gross or net, generally have one material performance obligation, which is the delivery of the Premium Service.






FINANCIAL STATEMENTS
& ACCOUNTING POLICIES






FINANCIAL OVERVIEW
& POLICIES


FINANCIAL LIABILITIES


PART
THREE
NUMBERS
THAT
RESONATE



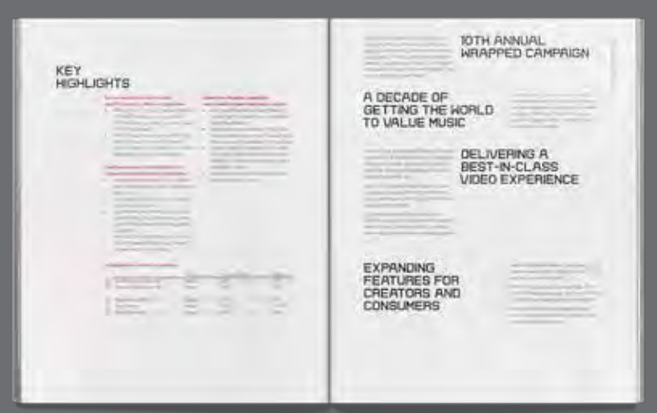



RISK
FACTORS


BUSINESS, STRATEGY
& PERFORMANCE RISKS


GROSS
MARGIN




KEY
HIGHLIGHTS
10TH ANNUAL
WRAPPED CAMPAIGN
A DECADE OF
GETTING THE WORLD
TO VALUE MUSIC
DELIVERING A
BEST-IN-CLASS
VIDEO EXPERIENCE
EXPANDING
FEATURES FOR
CREATORS AND
CONSUMERS


REVENUE


WELTMEISTER
WELTMEISTER




PART
ONE
THE
SOUND
OF
GROWTH


PART
TWO
STREAMING
THE
FUTURE


PART
THREE
NUMBERS
THAT
RESONATE

BUSINESS, STRATEGY & PERFORMANCE RISKS

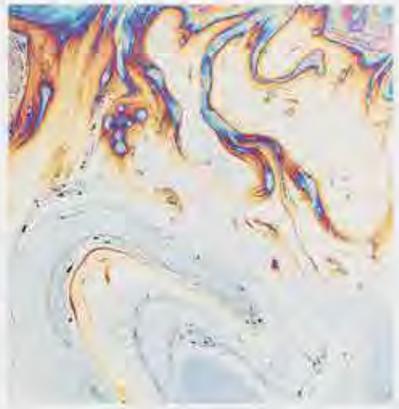
Our ability to grow our business and generate revenue depends on retaining, expanding, and effectively monetizing our total user base, including by increasing the number of subscribers to our premium service ("Premium Service") and the number of users of our ad-supported service ("Ad-Supported Service", and together with the Premium Service, the "Service") and finding ways to monetize our products and services. We must convince prospective users of the benefits of our Service and our existing users of the continuing value of our Service. Our ability to attract new users, retain existing users, and engage active users depends in large part on our ability to continue to offer exceptional technologies and products, compelling content, competitive pricing, superior functionality, and an engaging user experience. Some of our competitors, including Apple, Alphabet, and Amazon, have developed, and are continuing to develop, devices for which their music streaming services are preinstalled or may also be set as the default providers, which puts us at a significant competitive disadvantage.

As consumer tastes and preferences change on the internet and with mobile and other connected products, including cars, in-home, and wearable devices, we will need to enhance and improve our existing Service, introduce new services and features, and maintain our competitive position with additional technological advances and adaptable platforms from time to time. We have adapted in the past, and may adjust in the future, our subscription pricing, plans, or our pricing model, which may not be well received by consumers and could negatively impact our ability to attract and retain users or generate revenue. If we fail to keep pace with technological advances or fail to offer compelling product offerings and state of the art delivery platforms with competitive pricing that consumers perceive to be of value, our ability to grow or sustain the reach of our Service, attract and retain users, and monetize our products/services may be adversely affected.

In order to increase our advertising revenue, we seek to increase the listening time that our users spend on our Service or find new opportunities to deliver advertising to users on the Service, such as through podcasts and other opportunities relating to content promotion to users. The more content users stream on our Service, the more advertising inventory we generally have to sell. Further, growth in our user base increases the size and scope of user pools targeted by advertisers, which improves our ability to deliver relevant advertising to those users in a manner that maximizes our advertising customers' return on investment and that ultimately allows us to better demonstrate the effectiveness of our advertising solutions and justifies a pricing structure that is advantageous to us. If we fail to grow our user base, the amount of content streamed, and the listening time that our users spend on our Service, we may be unable to grow our advertising revenue. Moreover, given that subscribers to our Premium Service ("Premium Subscribers") are sourced primarily from converting users of our Ad-Supported Service ("Ad-Supported Users"), any failure to grow our Ad-Supported User base or convert Ad-Supported Users to Premium Subscribers may negatively impact our revenue.

We ended 2024 with strong Q4 performance, as nearly all of our KPIs exceeded guidance and profitability reached record levels. MAU net additions of 35 million marked the largest Q4 in our history and exceeded guidance by 10 million. Subscriber net additions of 11 million also significantly outperformed, surpassing guidance by 3 million. Revenue was ahead of plan due to favorable currency movements and underlying strength in the business. Gross Margin of 32.2% was above guidance and up 559 bps YoY. Operating income of €747 million was slightly below our guidance as Gross Profit strength and lower personnel and related expenses and marketing costs were more than offset by €96 million in Social Charges. Social Charges were €80 million above forecast due to share price appreciation during the quarter. Free Cash Flow reached €877 million in Q4, bringing full year 2024 Free Cash flow generation to €2.3 billion.

Looking into 2025, we view the business as well positioned to deliver another year of continued growth and improving margins as we continue to support our long-term potential.



User & financial summary	Q4 2023	Q3 2024	Q4 2024	Y/Y	Q/Q
USERS (M)					
Total Monthly Active Users ("MAUs")	602	640	675	12%	5%
Premium Subscribers	236	252	263	11%	4%
Ad-Supported MAUs	366	388	412	13%	6%
FINANCIALS (€M)					
Premium	3,370	3,586	3,706	10%	3%
Ad-Supported	301	503	537	78%	7%
Total Revenue	**3,671**	**4,089**	**4,242**	**16%**	**4%**
Gross Profit	980	1,360	1,368	40%	1%
Gross Margin	26.7%	33.3%	32.2%	–	–
Operating (Loss)/Income	(29)	511	477	–	-7%
Operating Margin	(0.8%)	12.5%	11.2%	–	–
Net Cash flows from Operating Activities	851	1,115	889	4.5%	-20%
Free Cash flow*	396	744	877	121%	18%

*Constant Currency adjusted measures and Free Cash flow are non-IFRS measures. See "Use of Non-IFRS Measures" and "Reconciliation of IFRS to Non-IFRS Results" for additional information.




FINANCIAL STATEMENTS
& ACCOUNTING POLICIES






FINANCIAL OVERVIEW
& POLICIES


FINANCIAL LIABILITIES

Definition and limitations of internal control over financial reporting

A company's internal control over financial reporting is a process designed to provide reasonable assurance regarding the reliability of financial reporting and the preparation of financial statements for external purposes in accordance with generally accepted accounting principles. A company's internal control over financial reporting includes those policies and procedures that (i) pertain to the maintenance of records that, in reasonable detail, accurately and fairly reflect the transactions and dispositions of the assets of the company; (ii) provide reasonable assurance that transactions are recorded as necessary to permit preparation of financial statements in accordance with generally accepted accounting principles, and that receipts and expenditures of the company are being made only in accordance with authorizations of management and directors of the company; and (iii) provide reasonable assurance regarding prevention or timely detection of unauthorized acquisition, use, or disposition of the company's assets that could have a material effect on the financial statements.

Because of its inherent limitations, internal control over financial reporting may not prevent or detect misstatements. Also, projections of any evaluation of effectiveness to future periods are subject to the risk that controls may become inadequate because of changes in conditions, or that the degree of compliance with the policies or procedures may deteriorate.

We have incurred significant operating losses in the past, and we may not be able to generate profit or positive cash flow on a sustained basis. In addition, our revenue growth rate may decline.

Management's annual report on internal control over financial reporting

Our management is responsible for establishing and maintaining adequate internal control over financial reporting (as defined in Rule 13a-15(f) and15d-15(f) of the Exchange Act). Our management assessed the effectiveness of our internal control over financial reporting as of December 31, 2023. In making this assessment, our management used the criteria set forth by the Committee of Sponsoring Organizations of the Treadway Commission ("COSO") in Internal Control – Integrated Framework (2013). Based on our assessment, our management concluded that our internal control over financial reporting was effective as of December 31, 2023. The effectiveness of our internal control over financial reporting as of December 31, 2023 has been audited by Ernst & Young AB, an independent registered public accounting firm, as stated in their report that is included herein.

The effectiveness of any system of internal control over financial reporting is subject to inherent limitations, including the exercise of judgment in designing, implementing, operating, and evaluating the controls and procedures, and the inability to eliminate misconduct completely. Accordingly, any system of internal control over financial reporting can only provide reasonable, not absolute, assurances. In addition, projections of any evaluation of effectiveness to future periods are subject to the risk that controls may become inadequate because of changes in conditions, or that the degree of compliance with the policies or procedures may deteriorate. We intend to continue to monitor and upgrade our internal controls as necessary or appropriate for our business, but cannot assure that such improvements will be sufficient to provide us with effective internal control over financial reporting.






Spotify

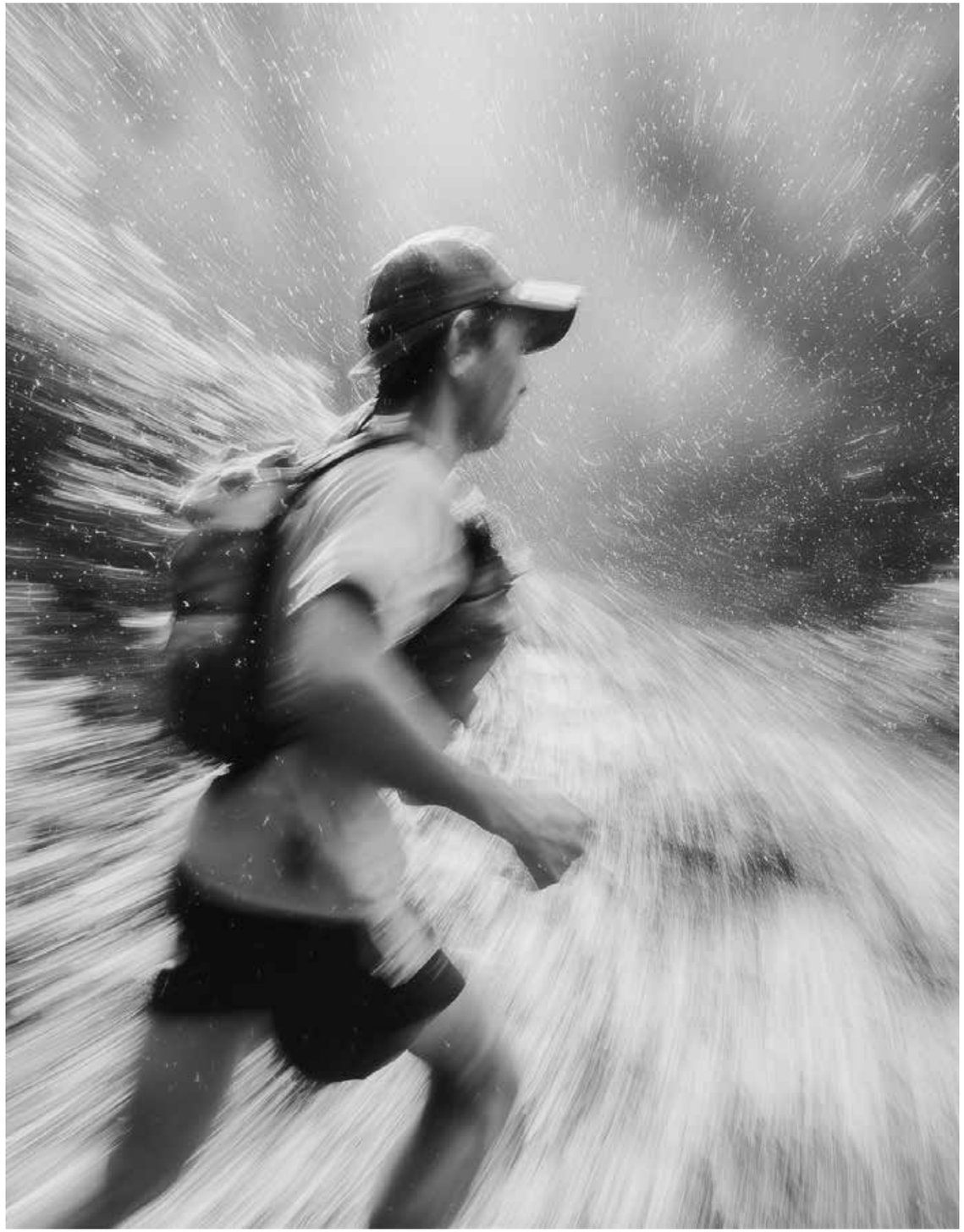


IMAGE CREATED IN MIDJOURNEY

The longer you stay grounded, the louder the adventure calls.

PROJECT
Terralume

COURSE
GR 620
Visual Thinking

INSTRUCTOR
Fiona Blankenship

DISCIPLINE
Branding
Typography
Print

KEYWORDS
Adventure
Reconnect
Organic

OBJECTIVE
The core goal is to reignite the adventurous spirit of “retired” outdoors people currently stuck in the concrete jungle. The project must use the lure of action, adrenaline, and adventure to bridge the gap and inspire them to actively return to their outdoor routines. Success means they fulfill the campaign’s core promise: “Step Outside and Feel Alive.”

APPROACH
My approach was to create a dynamic visual system that makes mindful nature experiences feel intentional and accessible. I used an energetic color palette and balanced clean typography with organic elements to inspire action and promote well-being in busy audiences.

DELIVERABLES
The campaign features a billboard to capture attention and share a clear message, a nature-inspired pop-up that brings the outdoors into urban spaces to reconnect people with nature, and a poster that visually highlights the balance between nature’s energy and calm.

TERRA LUME

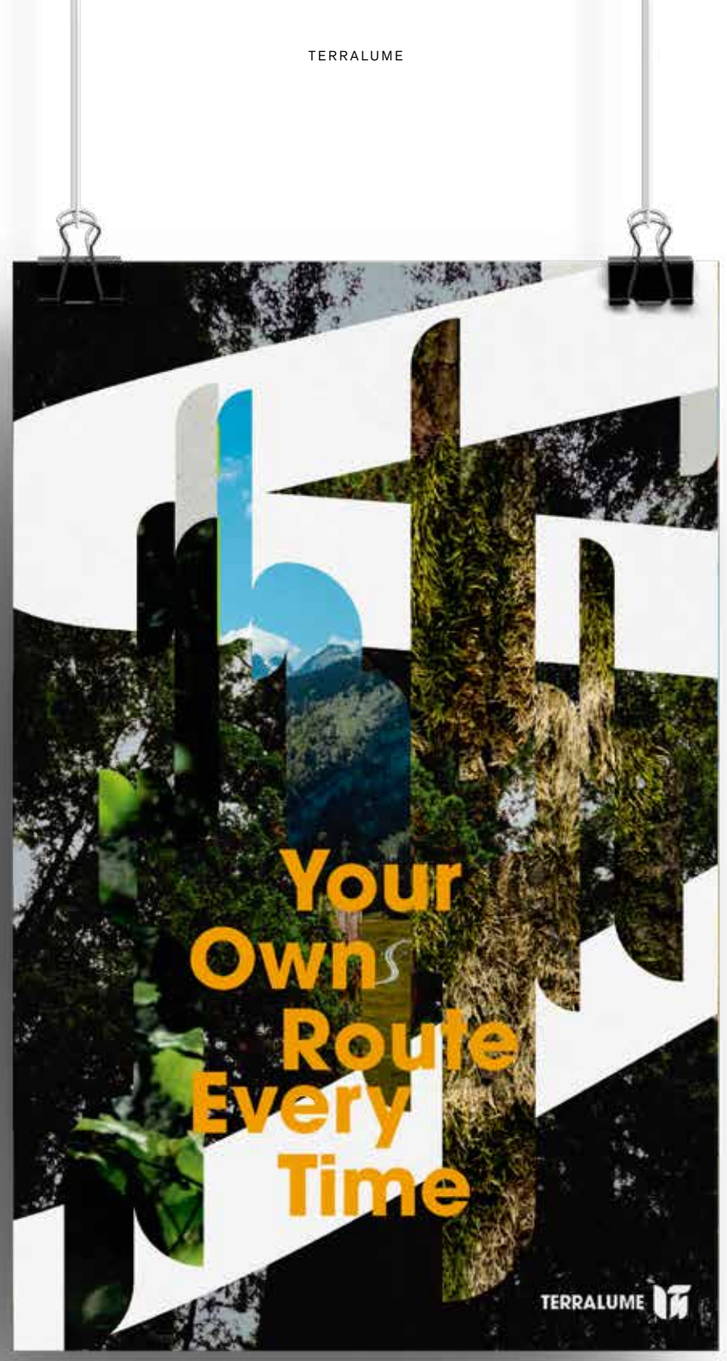
terra lume

TERRALUME




PICK YOUR OWN ROUTE


YOUR OWN LINE
EVERYTIME


Your
Own
Route
Every
Time
TERRALUME

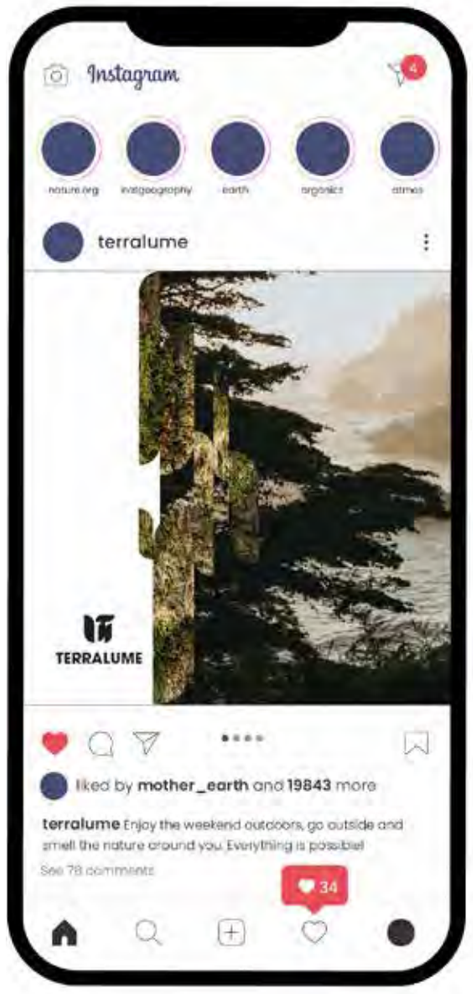

TERRA
LUME


TERRALUME

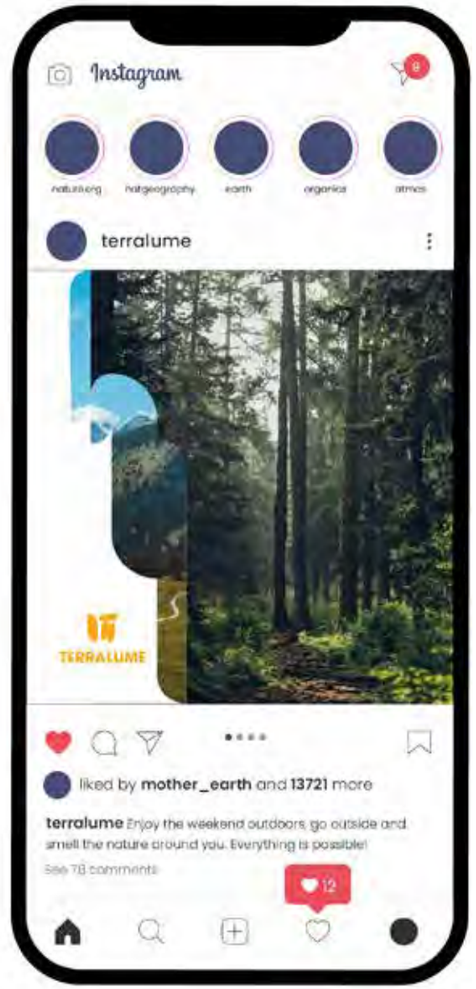

TERRALUME



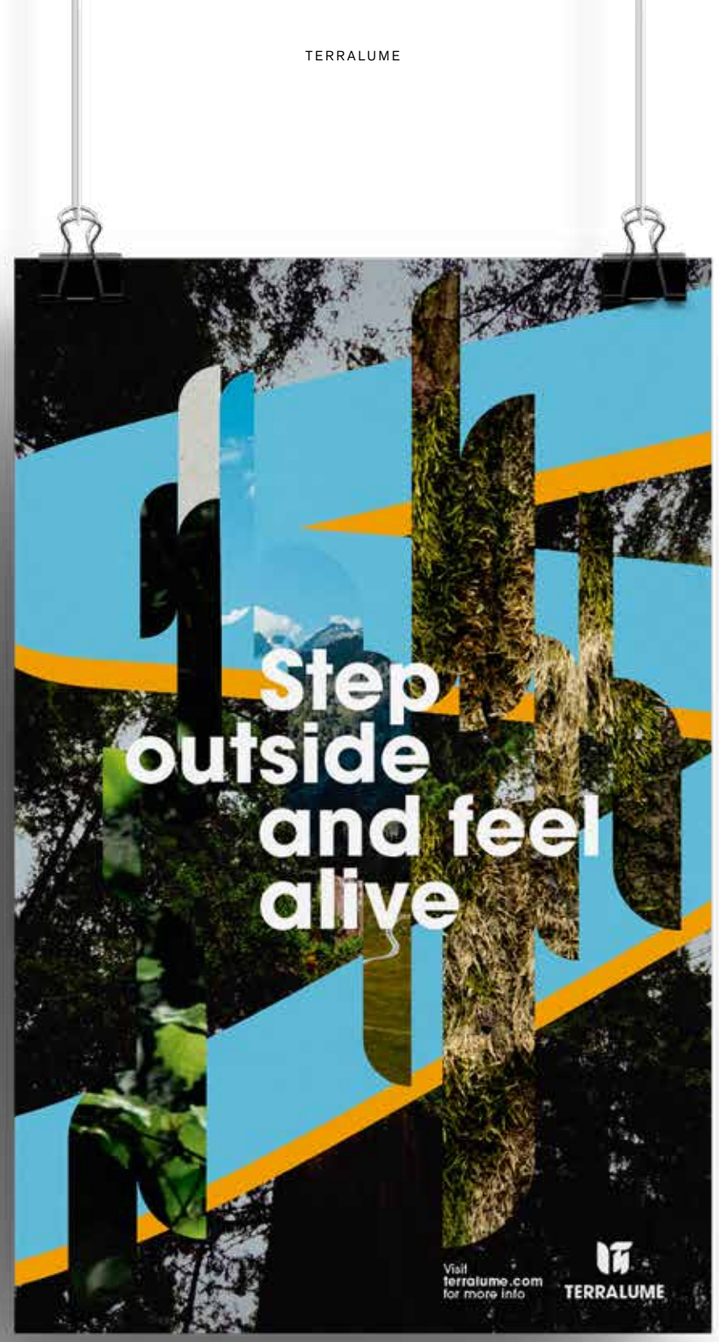
TERRALUME


Instagram
4
nature.org
instgeography
earth
organics
atmos
terralume
TERRALUME
liked by mother_earth and 19843 more
terralume Enjoy the weekend outdoors, go outside and smell the nature around you. Everything is possible!
See 78 comments
34

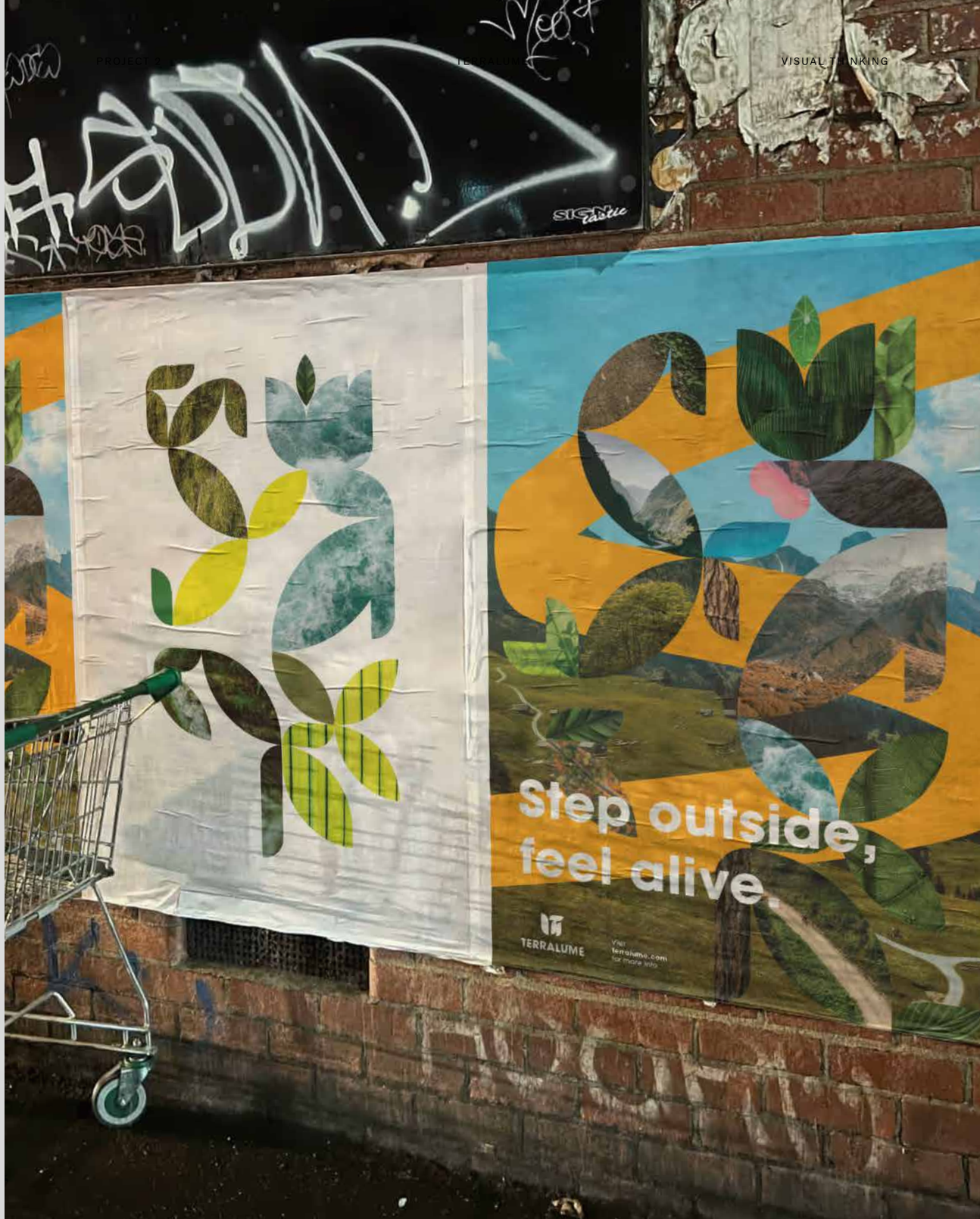

Instagram
8
nature.org
instgeography
earth
organics
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See 78 comments
97


Instagram
9
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earth
organics
atmos
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TERRALUME
liked by mother_earth and 13721 more
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See 78 comments
12


Step
outside
and feel
alive
TERRALUME
Visit
terralume.com
for more info


Step
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TERRALUME


TERRALUME

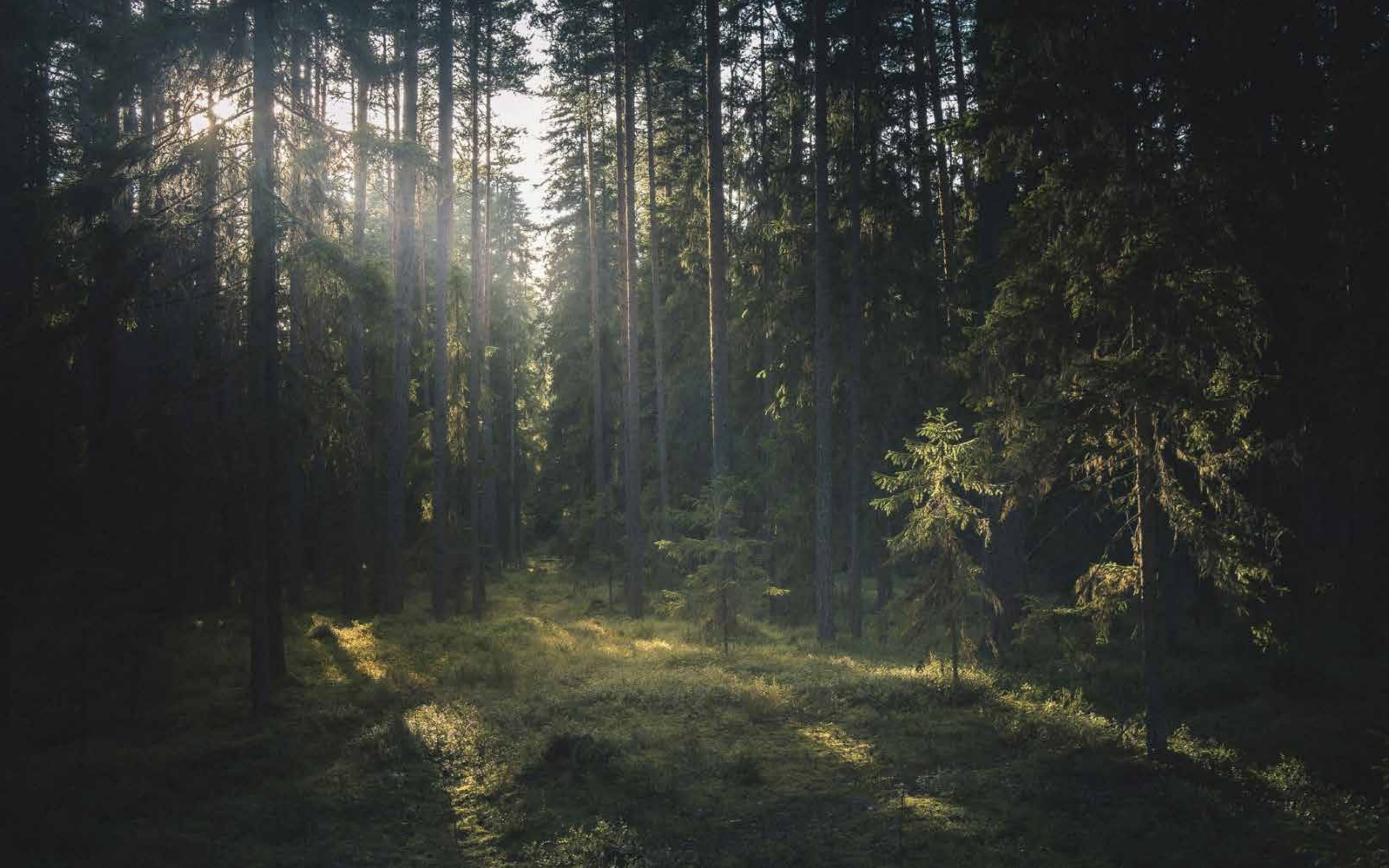

TERRALUME



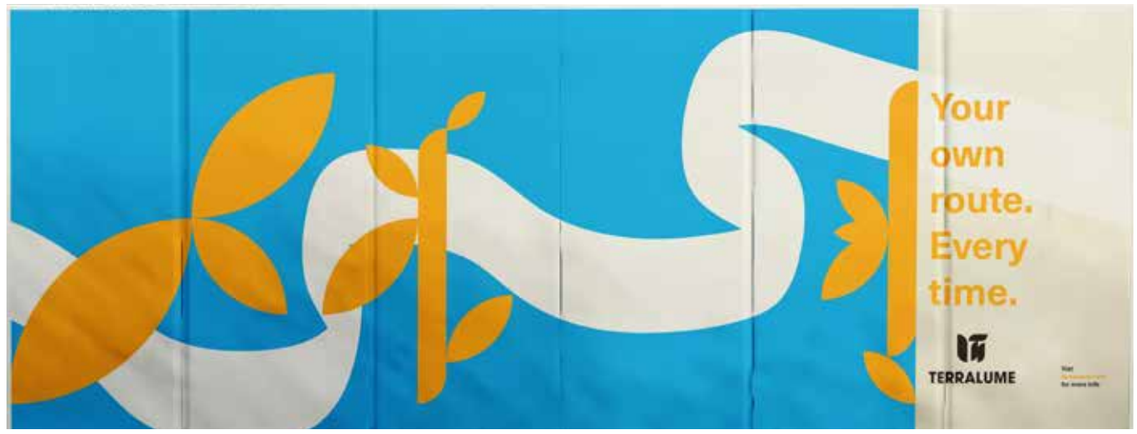



TERRALUME


TERRALUME




Step
outside.
Feel
alive.
TERRALUME


Your
own
route.
Every
time.
TERRALUME


Your
own
route.
Every
time.
TERRALUME


TERRALUME
Step
outside
and feel
alive
TERRALUME.com


Step outside and feel alive
TERRALUME
HARDWARE, AWESOME SOUNDWAVE AND BUSH RECORDS PRESENTS
ELECTRONIC GENERATI
CARL COX
JORIS VOO
IDA ENGBE
LUIGI MAD
ERIC POWE
+MORE
SUN 23 APR
FLEMINGTON RAC
TIX: PUREFESTIV
Bangkok Street Food Festival
MELBOURNE INTERNATIONAL COMEDY FESTIVAL
29 MAR - 23 APR 2023
BOOK NOW!
comedyfestival.com.au


Step outside and feel alive
TERRALUME


Step
outside
and feel
alive
TERRALUME


JCDecaux
Step
outside
and feel
alive
TERRALUME



IMAGE CREATED IN MIDJOURNEY

Nets drying on a boathouse wall, stories older than the tide.

PROJECT
Westcoast Chronicles

COURSE
GR 616
Making Ideas Visible

INSTRUCTOR
Sandra Isla

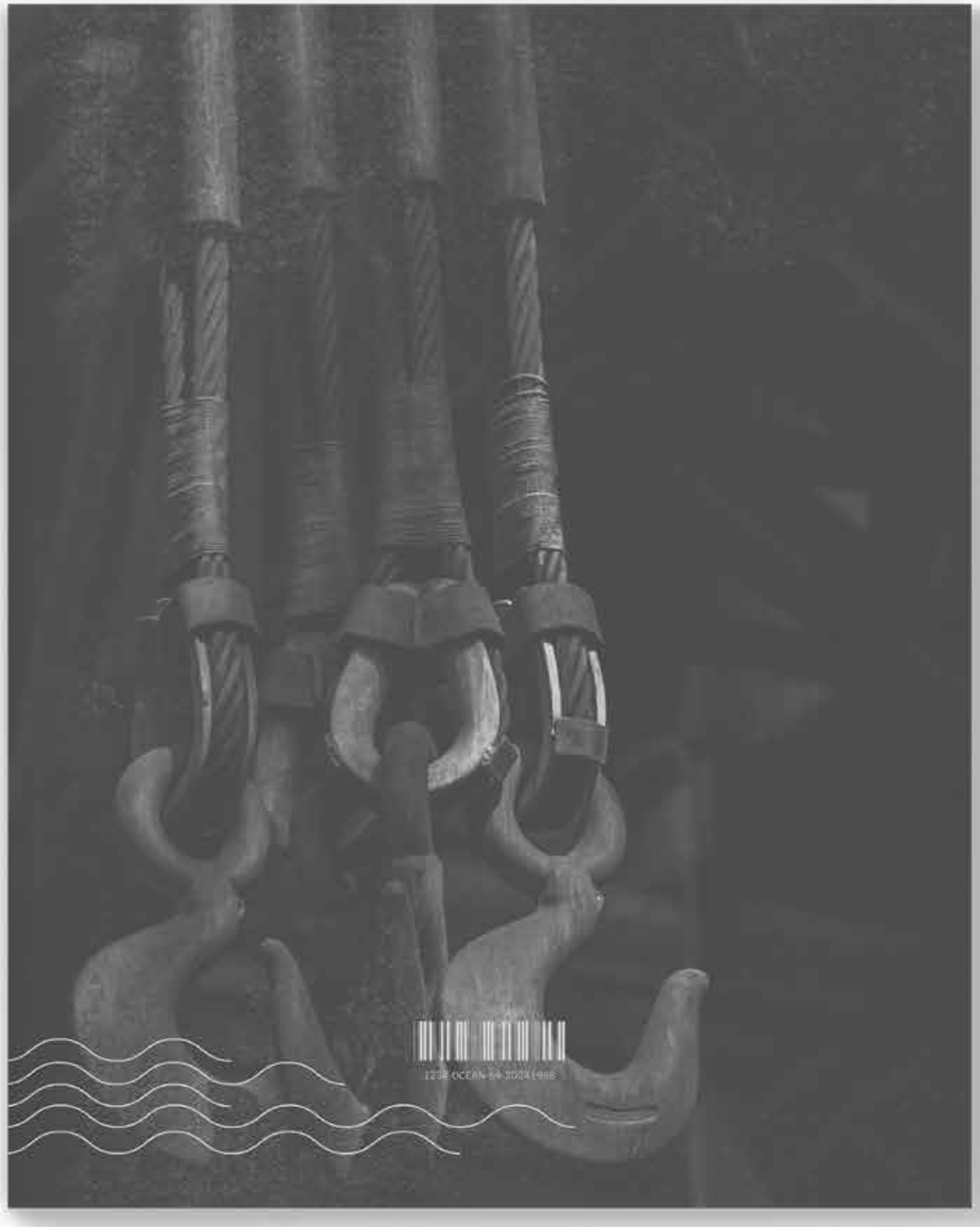
DISCIPLINE
Typography
Editorial Design
Type Composition

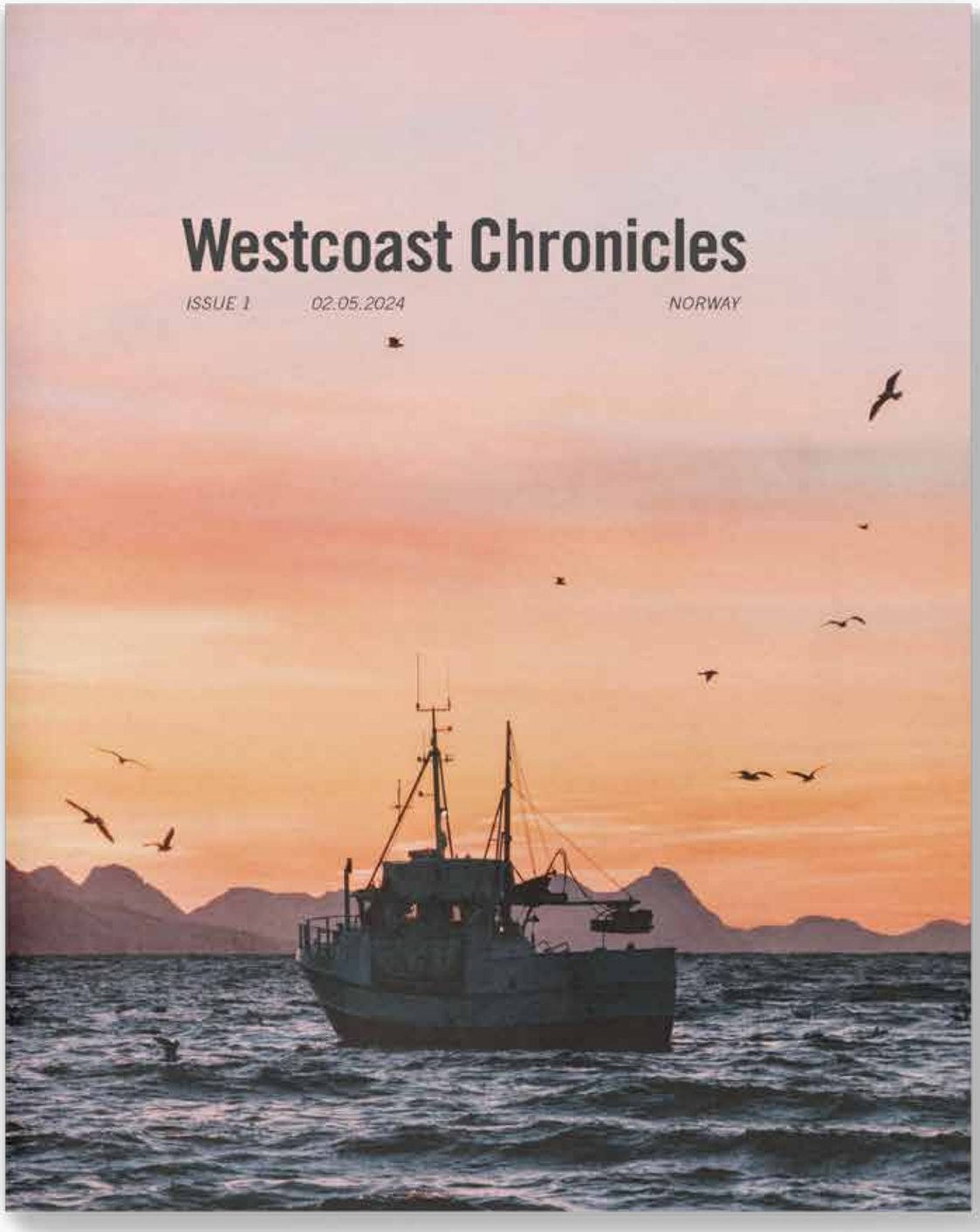
KEYWORDS
Adventure
Ocean
Photography

OBJECTIVE
The goal of this project was to take a broad natural phenomenon, the ocean, and narrow it down to a story with a clear human focus. I chose to work with fishermen on the Norwegian coast, since they depend directly on the sea and represent a specific cultural and visual environment. The publication was meant to show both the power of nature and the people who live with it every day.

APPROACH
I created an editorial system with opener spreads and clear chapter divisions, so each part of the story could have its own entry point. The layouts shifted between image-heavy and more informational spreads to control pacing and keep the reader engaged. All images were treated in a consistent way, so the magazine felt coherent even when the content changed. Typography was kept clean and structured to support the documentary tone.

DELIVERABLES
A magazine of 20 to 40 pages, including front, spine, and back cover. A table of contents, folios, titles, two tables, at least 25 images, and a maximum of 500 words. The publication also included sources, credits, and bylines.

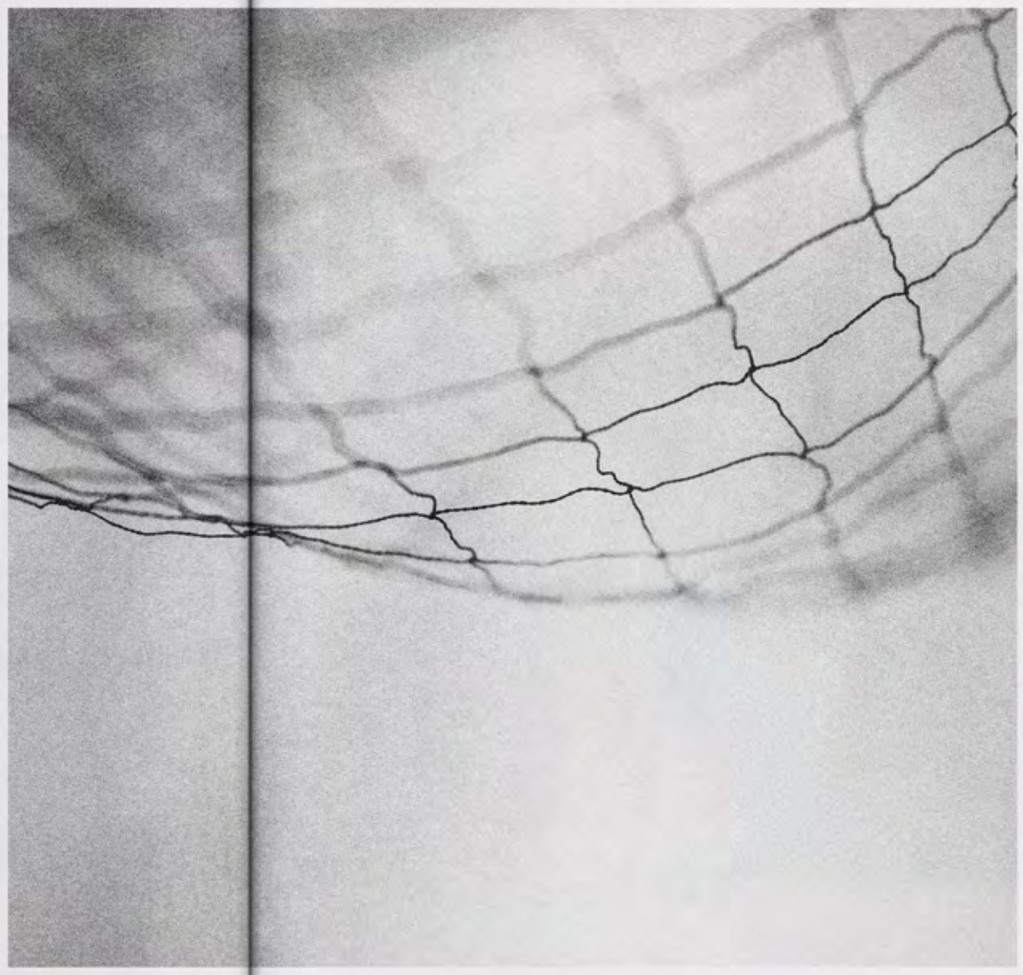



Westcoast Chronicles
ISSUE 1
02.05.2024
NORWAY

Welcome to this immersive exploration of Norwegian fishermen along the rugged west coast, where snowy mountains meet the freezing sea and the vast ocean weaves between tiny inhabited islands. Through captivating visuals, poignant statements, and eye-opening facts, this story will reveal the harsh realities of this industry. From facing extreme weather to navigating the moody ocean, these resilient individuals exemplify unwavering determination and a deep connection with nature.

It's a journey of discovery and appreciation, celebrating the timeless traditions and profound bond between humanity, brutality, and the untamed beauty of Norway's coastal landscape.

Written by editor, Erland Bassøe-Eriksen



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22 Per Nevois
22 Bed Charlie
23 NOAA
23 The Norwegian Seafood Council
25 Vidar Nordli Mathisen
26 The Royal Norwegian Navy
26 Kai Jaeger Kristoffersen
27 Fero Ando
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39 Sandra Sellanes

Front cover: Kjell Tholin
Back cover: Jon Dobson

Editor & design by
Erland Bassøe-Eriksen



CONTENTS

09 Good business

21 1997–2024

33 Hard work pays off










GOOD BUSINESS
The heavier the catch,
the bigger the paycheck
There is no hiding in this business. There's hard work and
there's good money—but you'll have to earn it.





Norway has always relied heavily on its fishing industry. The fishing culture in Norway is deeply rooted in traditions passed down through generations, serving as a crucial link. Norwegian fishermen caught fish worth well over 28 billion kroner in 2022. This highlights the enduring importance and economic impact of Norway's fishing sector.

Catch quantity in 1000 tons:

Species	1910	1930	1950	1970	1980	2005
Cod	167	219	196	310	281	225
Saithe	29	26	68	123	177	229
Haddock	10	25	18	30	68	63
Halibut	–	1	2	14	3	16
Cusk	7	4	5	13	37	12
Redfish	1	2	3	3	9	13
Herring	260	643	889	283	14	744
Mackerel	10	9	10	313	78	120
Blue whiting	–	–	–	–	149	739
Sand eel	–	–	–	1	148	17
Capelin	–	4	4	1 301	1 118	67
Sprat	2	3	6	14	77	2
Shrimp	0,4	1,3	2,3	8	45	48
Lobster	0,4	0,6	1	0,2	0,08	0,06
Crab	–	1	3	3	2	6
King crab	–	–	–	–	–	1
Total catch	529	994	1 279	2 707	2 400	2 383





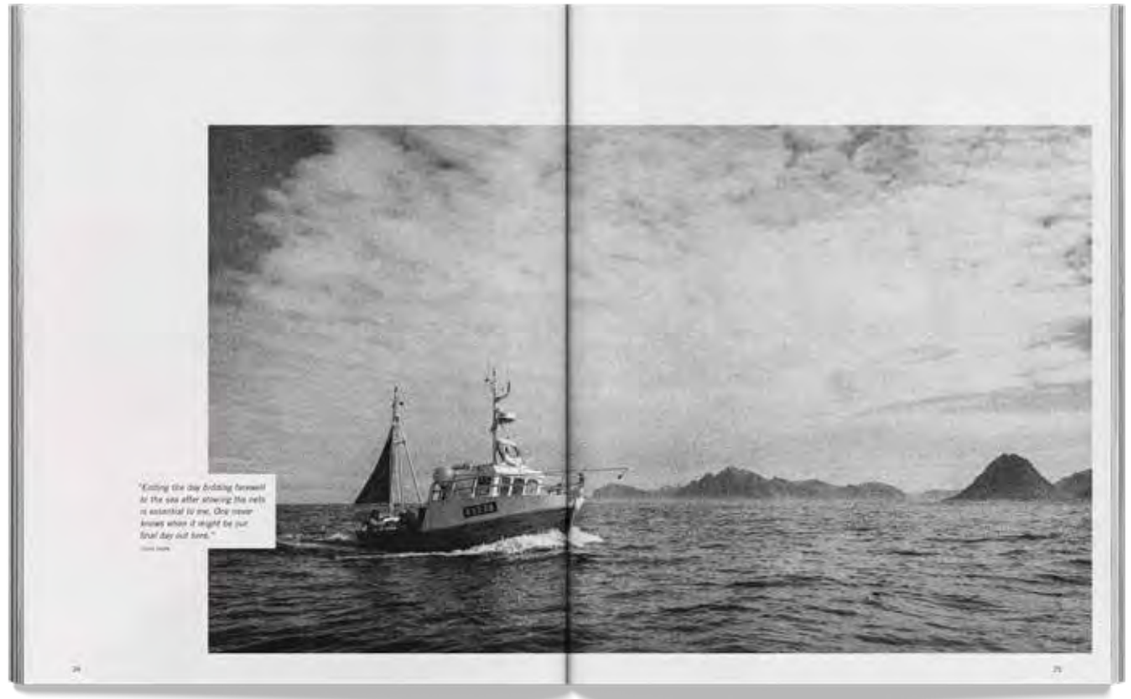

404
"TVI TVI"



1997–2024

A life lived with purpose and adventure

Every other month there is a new fatality and a boat left ghost sailing due to the fishermen falling overboard. This statistic makes it the deadliest profession in Norway.



"Exiting the bay bidding farewell to the sea after stowing the nets is ecstatical to me. One never knows when it might be our final day out here."





Some people spend their lives at sea, while others tragically lose their lives to accidents.







When small fishing vessels lose accidents, it often occurs in small coastal communities where a high risk of accidents has been accepted through generations.







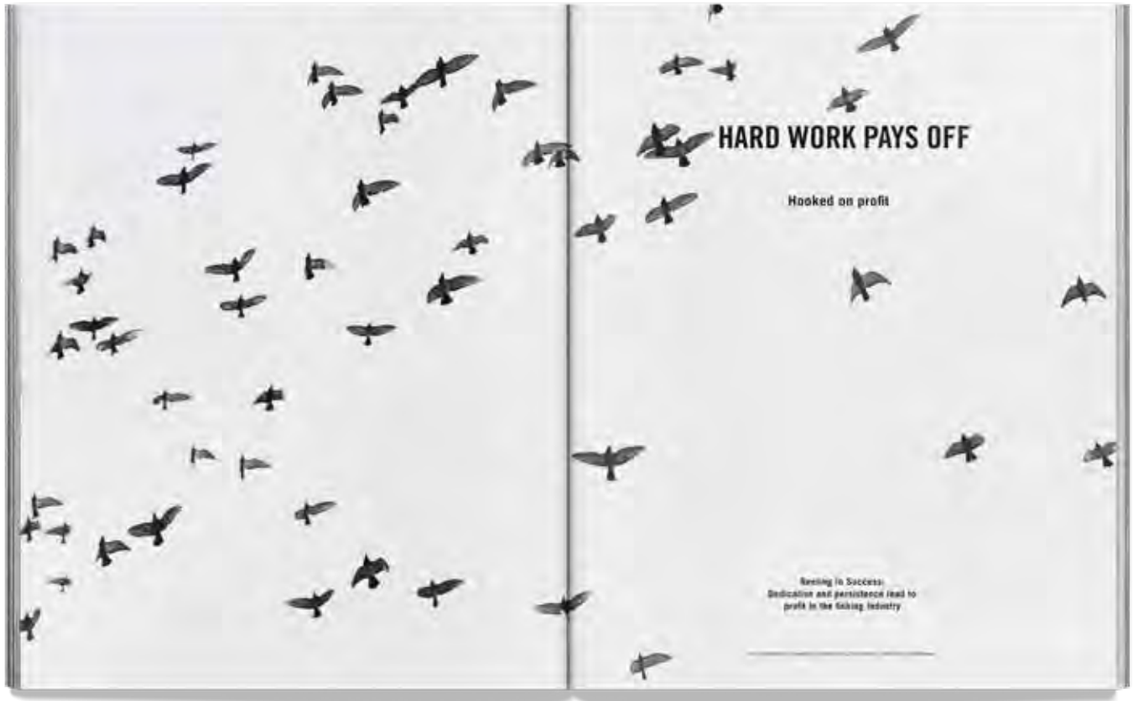
"We operate in dangerous water with motors, heavy chains, and large ropes swinging around us. It's demanding and tiring work, but the thrill and adrenaline rush make it enjoyable."


In 2022, Norway, the leading producer of Atlantic salmon, exported a record 2.9 million tonnes of seafood valued at 151.4 billion Norwegian kroner, equivalent to 40 million meals daily, reaching 149 countries including key markets like Poland, Denmark, and the USA. This highlights Norway's strong global presence in the seafood industry.
Norway has the second largest coastline in the world, stretching over 65,000 miles when accounting for all its fjords, inlets, and islands. This extensive coastline contributes to Norway's rich maritime heritage and scenic coastal landscapes.
Most popular fishing destinations on the west coast of Norway
1. Bergen
2. Ålesund
3. Tromsø
4. Lofoten
5. Sortland
6. Haugesund
7. Kristiansund
8. Bodø
9. Stavanger
10. Ålesund
11. Trondheim
12. Hammerfest
Norwegian Seafood Export destinations by value in 2022, with comparisons to 2021 figures
BN$ Change (%)
Poland 14.0 24.0
Denmark 12.9 22.0
USA 11.7 46.0
France 10.6 29.0
Netherlands 9.4 34.0
United Kingdom 7.9 27.0
Spain 7.3 21.0
China 7.3 45.0
Italy 6.6 30.0
Portugal 4.9 38.0









HARD WORK PAYS OFF

Hooked on profit

Seeing is Success:
Dedicative and persistence lead to profit in the fishing industry



"SJØFARTSLORER"

Norwegian seafaring folklore is rich with tales of sea monsters, mermaids, and ghost ships. These stories reflect the deep respect and sometimes fear that sailors held for the unpredictable and often treacherous waters.



"SKITT FISKE"

The expression "skitt fiske" originates from old superstitions. By saying "skitt fiske," one wishes good luck without actually doing so for fear that a good luck wish will result in bad fishing.

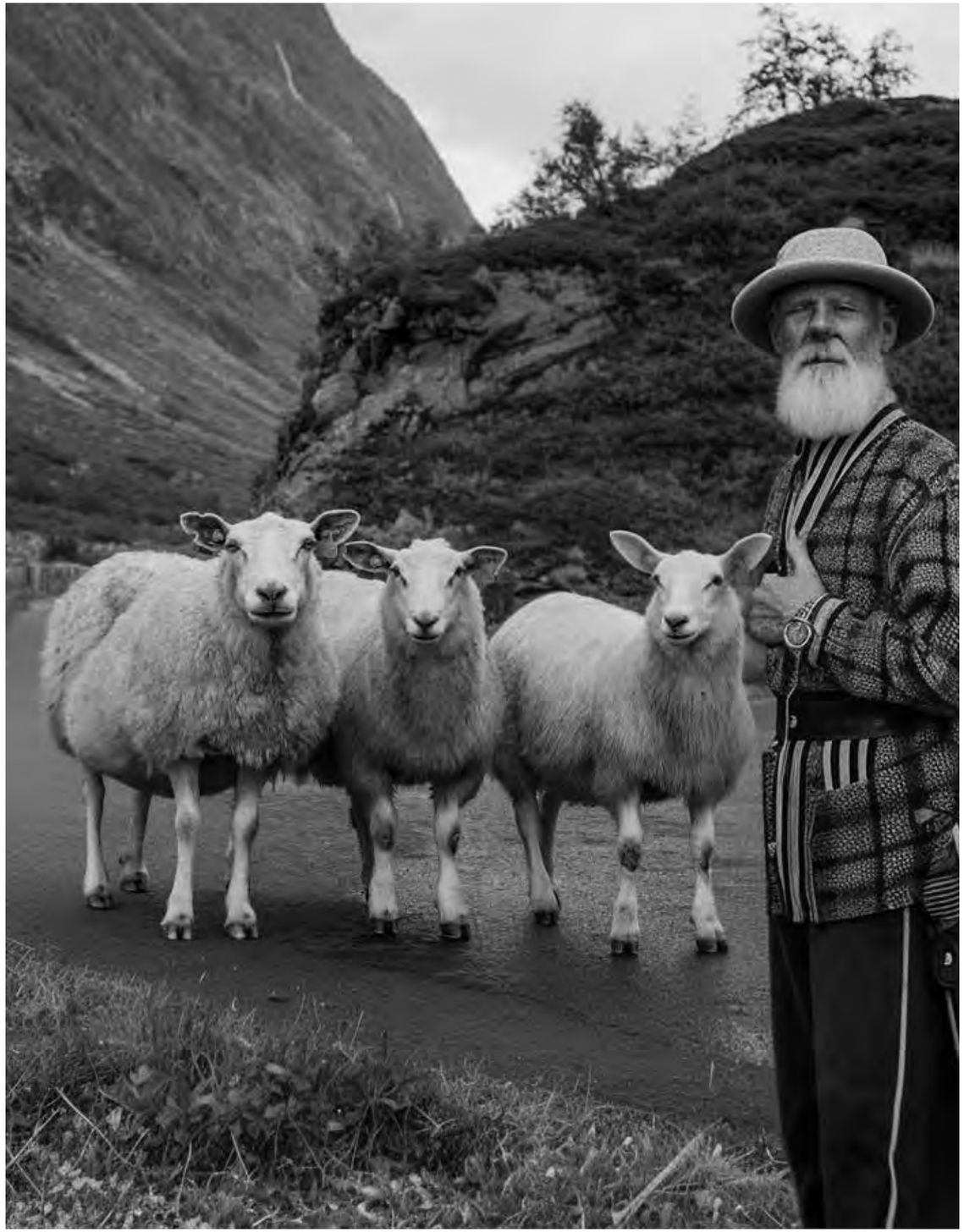


IMAGE CREATED IN MIDJOURNEY

Identity settles on the baseline, almost unnoticed.

PROJECT
Letters of Belonging

COURSE
GR 621
Type systems

INSTRUCTOR
John Nettleton

DISCIPLINE
Typography
Type Composition
Branding

KEYWORDS
Heritage
Conference
Pride

OBJECTIVE
The goal of this project was to create a fictional design conference that explored the full process of developing a cohesive visual identity. This included defining the conference's concept, tone, and theme, and applying them across print and digital deliverables to demonstrate strong skills in branding, typography, and visual communication.

APPROACH
My approach was to create a visual identity rooted in Nordic culture with a modern, minimal aesthetic. I used the letters Æ, Ø, and Å as visual and conceptual anchors, shaping the grid, typography, and layout to express a sense of belonging, balance, and Scandinavian design clarity.

DELIVERABLES
The deliverables include a promotion poster, postcard or mailer, website concept, and conference program with schedule and speaker details. I will also design a name badge, signage system, and mobile site or app look and feel, creating a cohesive visual identity across print and digital platforms.


Letters of
Belonging
Oslo+Type
7–8 June
2025

Letters of Belonging

Oslo+Type
7–8 June
2025

Munch Museum &
the National Museum
Oslo, Norway

Oslo+Type is a conference celebrating the rich Nordic typography tradition. It's where form meets function, and where every character carries the weight of culture, history, language, and a deep sense of belonging. It's a chance to connect across Nordic borders, with access to an international community.

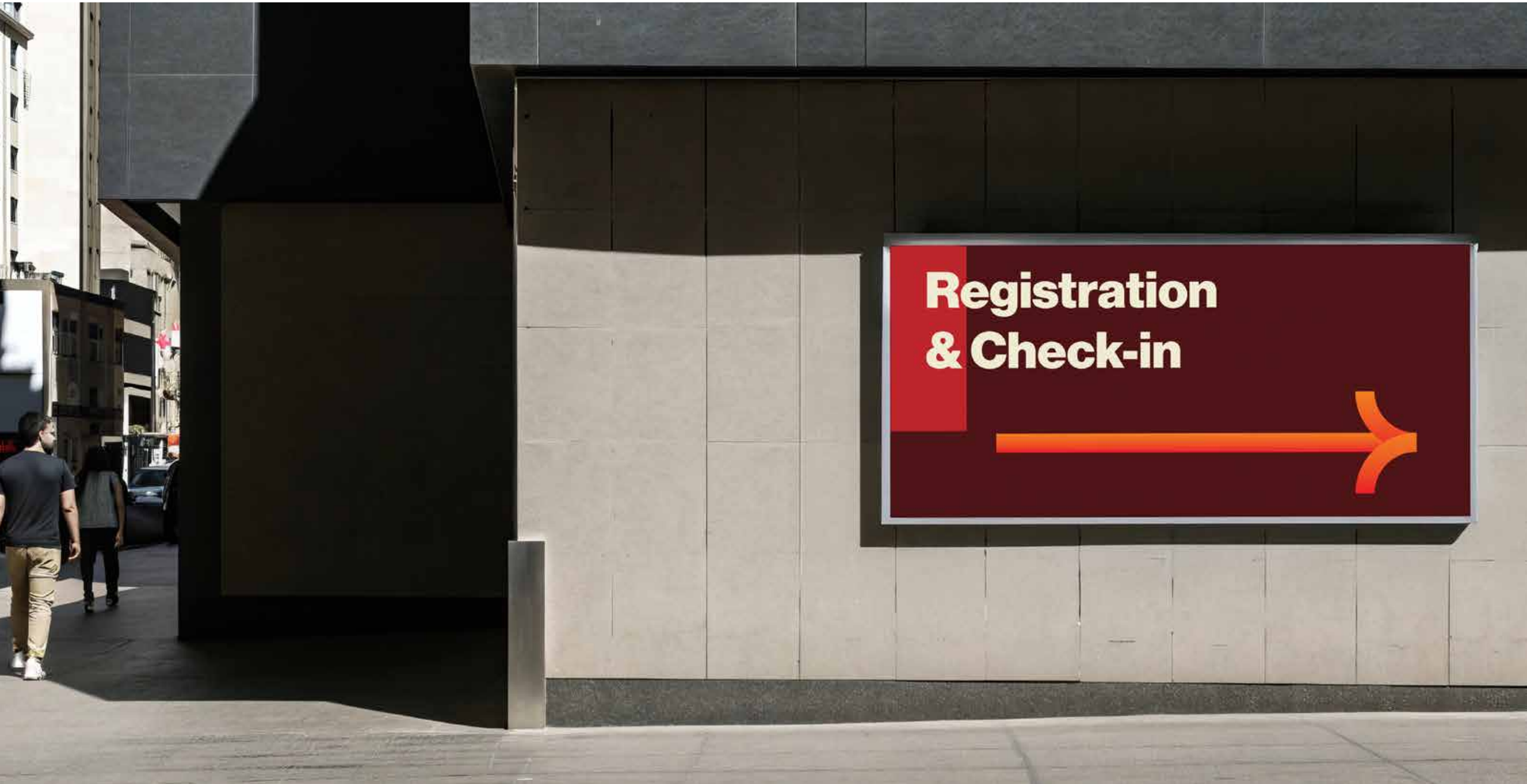
From the iconic Æ, Ø, and Å — letters with a story to tell — to the clean lines and thoughtful balance of modern Scandinavian design, the conference invites designers, typographers, and culture lovers to explore how type shapes not only communication, but also who we are and how we relate to the world around us.

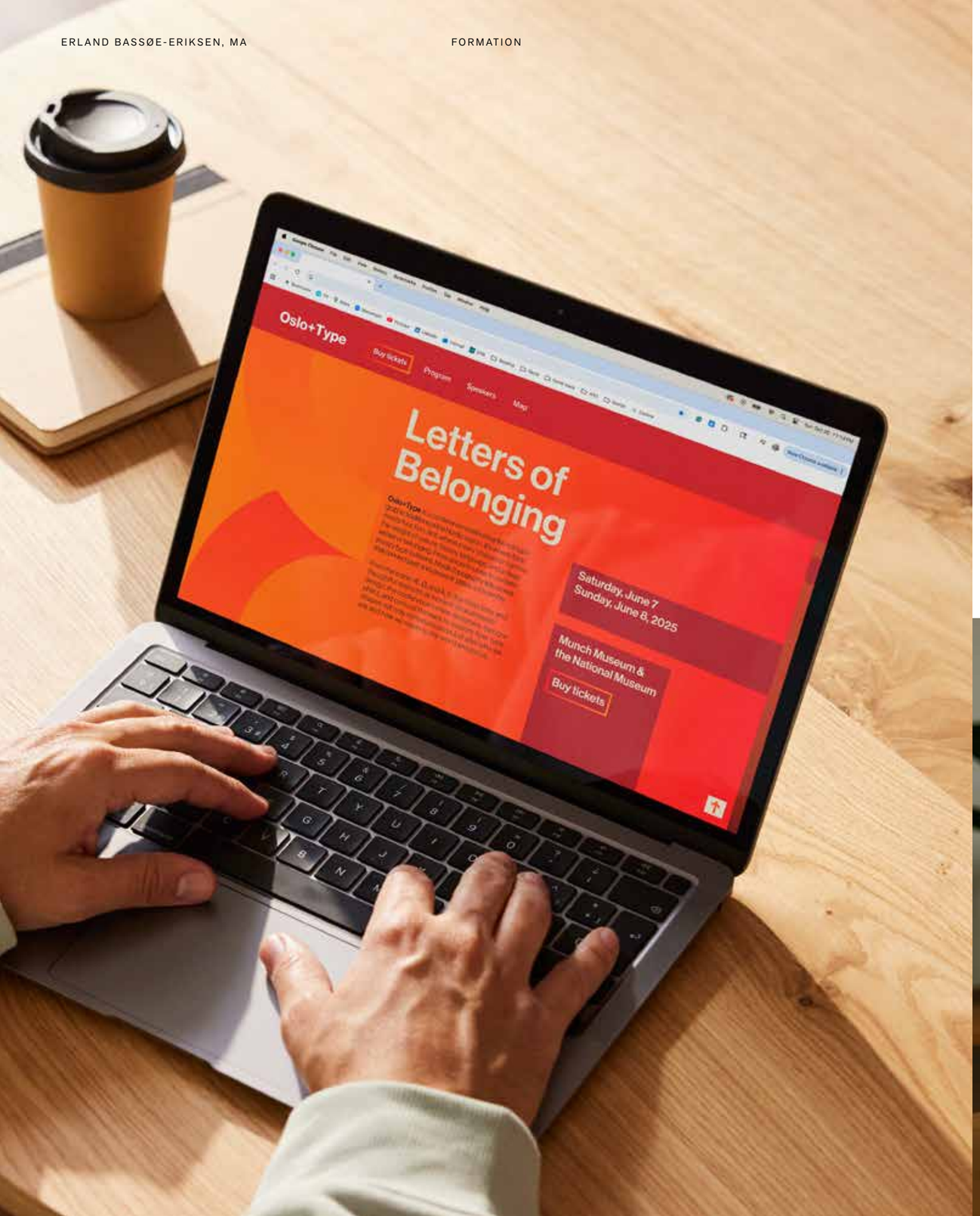

Oslo+Type
7–8 June
2025
Letters of
Belonging
Welcome to
7–8 June 2025
Letters
Belongi
Oslo+Type is a conference
typography traditions. It's
and where every character
history, language, and a des
nurses to contemporary type
tells stories that connect pla
From the iconic Æ, Ø, and
region—to the clean lines
modern Scandinavian design
designers, typographers, and
how type shapes not only
who we are and how we relate to the world around us.
Munch museum &
the National museum
Oslo, Norway
OsloType.no for
more information


Welcome to Oslo+Type!
7–8 June 2025
Letters of
Belonging
Oslo+Type is a conference celebrating the rich Nordic
typography traditions. It's where form meets function,
and where every character carries the weight of culture,
history, language, and a deep sense of belonging. From
nurses to contemporary type systems, Nordic typography
tells stories that connect place and identity.
From the iconic Æ, Ø, and Å—letters unique to the
region—to the clean lines of modern Scandinavian design,
designers, typographers, and cultural thinkers to explore
how type shapes not only communication but also
who we are and how we relate to the world around us.
Munch museum &
the National museum
Oslo, Norway
OsloType.no for
more information

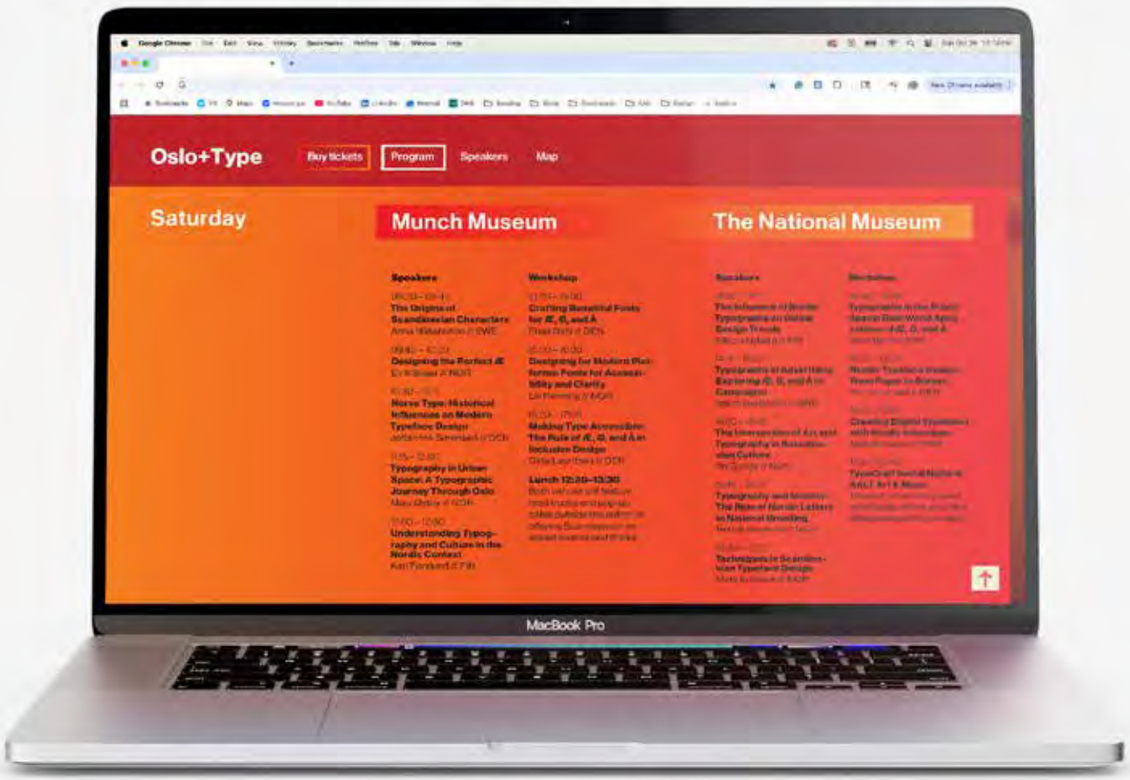

Oslo+Type
Oskar
Nielsen
GRID, Copenhagen
Speaker
Oslo+Type
Erland
Bassøe-Eriksen
Fagskolen Kristiania
Speaker
Oslo+Type
Hans Hampus
Flagstad Wiker
Coordinator
Crew

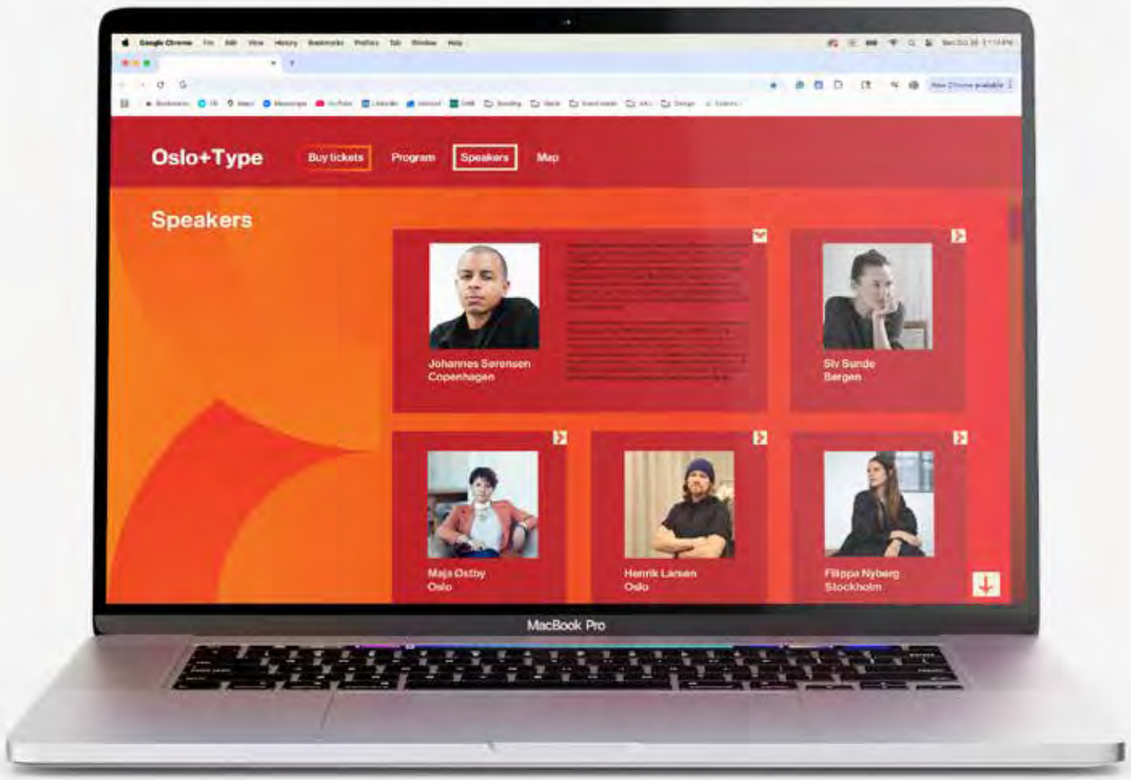

Workshops

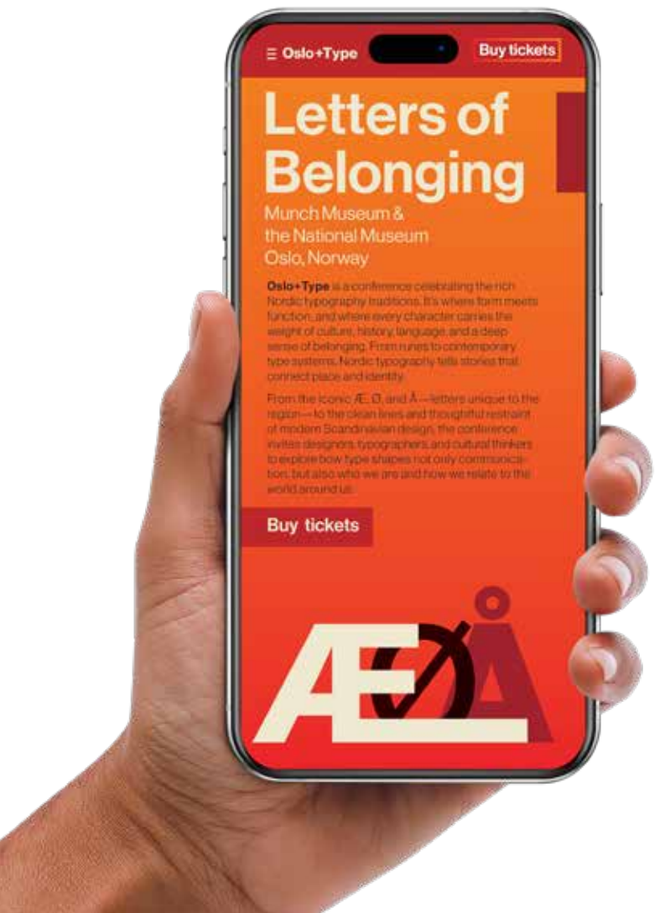

Registration
& Check-in


Oslo+Type
Buy tickets
Program
Speakers
Map
Letters of Belonging
Saturday, June 7
Sunday, June 8, 2025
Munch Museum & the National Museum
Buy tickets


Oslo+Type
Buy tickets
Program
Speakers
Map
The National Museum


Oslo+Type
Buy tickets
Program
Speakers
Map
Saturday
Munch Museum
The National Museum
Speakers
Workshop
MacBook Pro


Oslo+Type
Buy tickets
Program
Speakers
Map
Speakers
Johannes Sørensen
Copenhagen
Siv Sunde
Bergen
Maja Ostby
Oslo
Henrik Larsen
Oslo
Filippa Nyberg
Stockholm
MacBook Pro


Oslo+Type
Buy tickets
Letters of Belonging
Munch Museum &
the National Museum
Oslo, Norway
Oslo+Type is a conference celebrating the rich Nordic typography traditions. It's where form meets function, and where every character carries the weight of culture, history, language, and a deep sense of belonging. From runes to contemporary type systems, Nordic typography tells stories that connect place and identity.
From the iconic Æ, Ø, and Å—letters unique to the region—to the clean lines and thoughtful restraint of modern Scandinavian design, the conference invites designers, typographers, and cultural thinkers to explore how type shapes not only communication, but also who we are and how we relate to the world around us.
Buy tickets
ÆØÅ


Oslo+Type
Buy tickets
Program - Saturday
Munch Museum
Speakers
Workshop
Crafting Beautiful Fonts for Æ, Ø, and Å
Designing for Modern Platforms: Fonts for Accessibility and Clarity
Lunch 12:30–13:30
The National Museum
Speakers
Workshop
Typography in the Public Space: Real-World Applications of Æ, Ø, and Å
Nordic Typeface Design: From Paper to Screen


Oslo+Type
Buy tickets
Speakers
Johannes Sørensen
Copenhagen


Oslo+Type
Buy tickets
Program
Speakers
Map
The National Museum
Oslo+Type

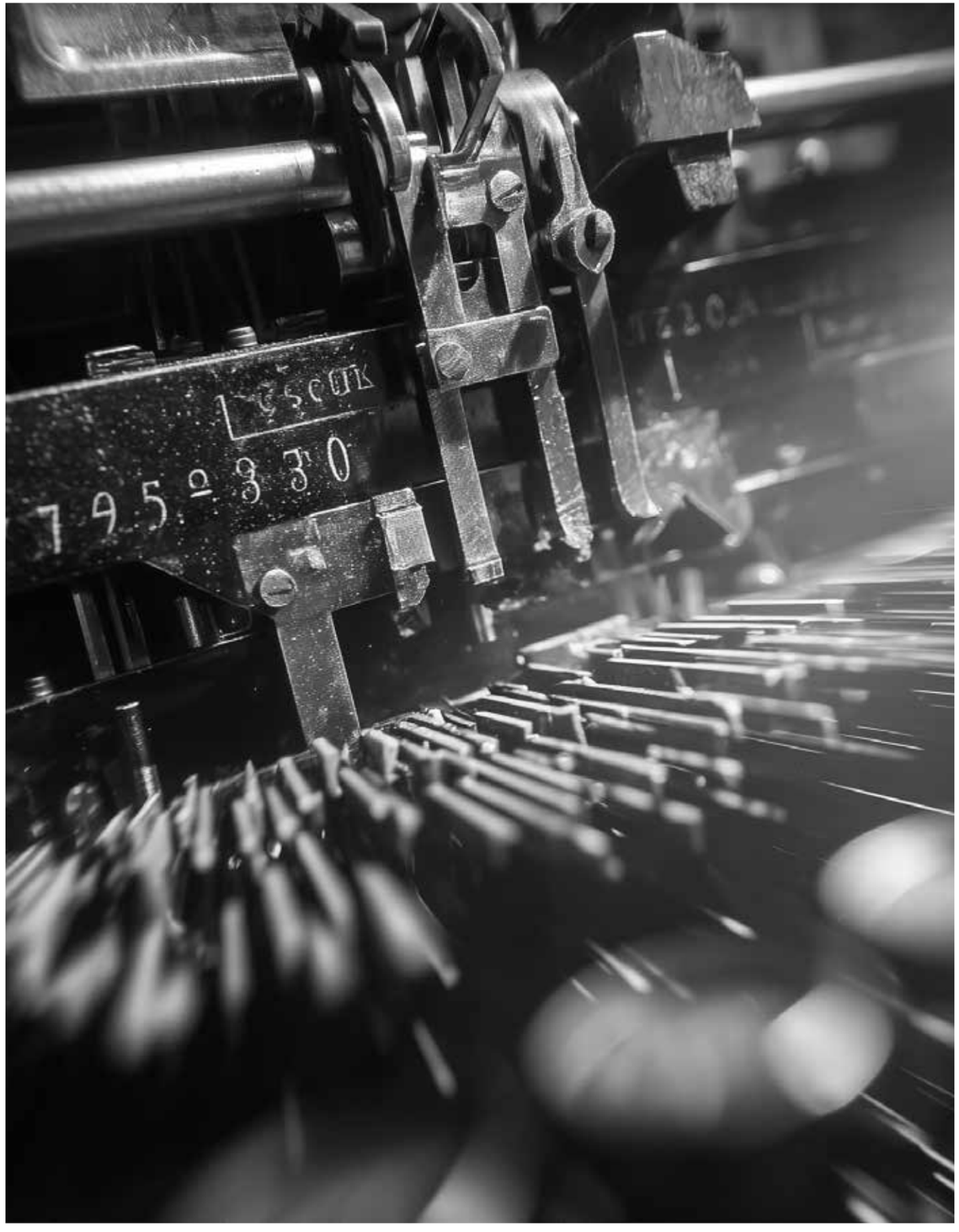


IMAGE CREATED IN MIDJOURNEY

A classic voice balances structure and calm authority across every line.

PROJECT
Neue Haas Grotesk
Type Specimen

COURSE
FGR 2101
Professional Challenges

INSTRUCTOR
Kim Rene Teige

DISCIPLINE
Typography
Composition
Print

KEYWORDS
Hierarchy
Typography
Legibility

OBJECTIVE
The goal was to design a type specimen brochure that presents a single typeface in a clear, systematic way using only one color. The brochure needed to demonstrate the font's range, including weights, numerals, and glyphs.

APPROACH
I organized the content so each element functioned as part of a structured composition, making hierarchy, spacing, and usability immediately legible. This kept the typeface as the primary visual focus while still conveying a designed, intentional layout.

DELIVERABLES
A four-page type specimen booklet for Neue Haas Grotesk showcasing its numbers, weights, and glyphs within a single-color system.


NEUE HAAS GROTESK
neue haas
GROTESK
FontHuset
Les mer om fonten på fonthuset.no


THE NORTH FACE
Typografi som visuelt fenomen.
Typografi er utforming og framstilling av primært tekstlige budskap, vanligvis med tanke på trykking, digital presentasjon eller annen form for mangfoldiggjøring, samt den visuelle, estetiske og funksjonelle formen på typografert tekst.
Handelsbanken
TOYOTA
Form skaper assosiasjoner og formidler et enten det er tilsiktet eller ikke.
Form er aldri helt men kan formidle et budskap om nøytralitet.
123456789
95 Black
75 Bold
65 Medium
55 Roman
45 Light
35 Extra light
25 Thin
a b c d e f g h i j k l m n o p q r s t u v w x y z æ å ø


123456789
THE NORTH FACE
Typografi som visuelt fenomen.
Handelsbanken
TOYOTA



IMAGE CREATED IN MIDJOURNEY

From plate to platform, under Karl the work invites new stories.

PROJECT
Photo book &
Storytelling website

COURSE
GR 619
Type Composition

INSTRUCTOR
Laurie Makela

DISCIPLINE
Typography
Editorial Design
UI/UX

KEYWORDS
Photobook
Storytelling
Branding

OBJECTIVE
The objective was to design a coffee table book that honors Karl Blossfeldt's botanical photography, and extend it into a digital storytelling platform powered by AI-generated narratives. Together, the two formats show how archival imagery can live across print and screen.

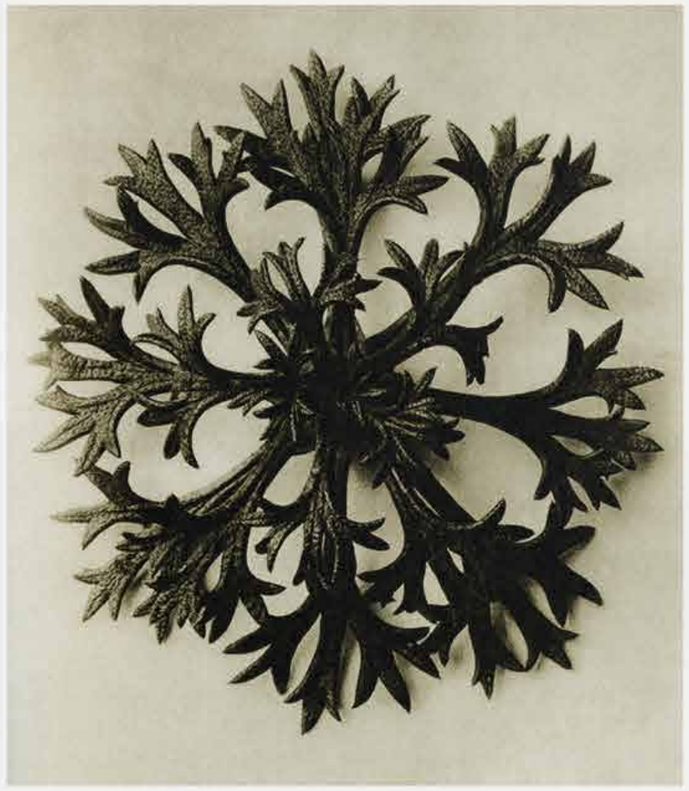
APPROACH
I prioritized a print-first structure that gave each photograph room to breathe through pacing, scale, and rhythm in the layout. The digital component was then aligned to the same visual language but optimized for interaction, using clear hierarchy and screen-friendly typography to support the AI-powered stories.

DELIVERABLES
A coffee table book featuring Karl Blossfeldt's photography with all supplied content (text and chapter structure), and a responsive storytelling website for mobile and desktop.

Master of the Camera:

Karl Blossfeldt

Nature as Art





by Robert Beresford


Master of the Camera
Karl Blossfeldt
Nature as Art

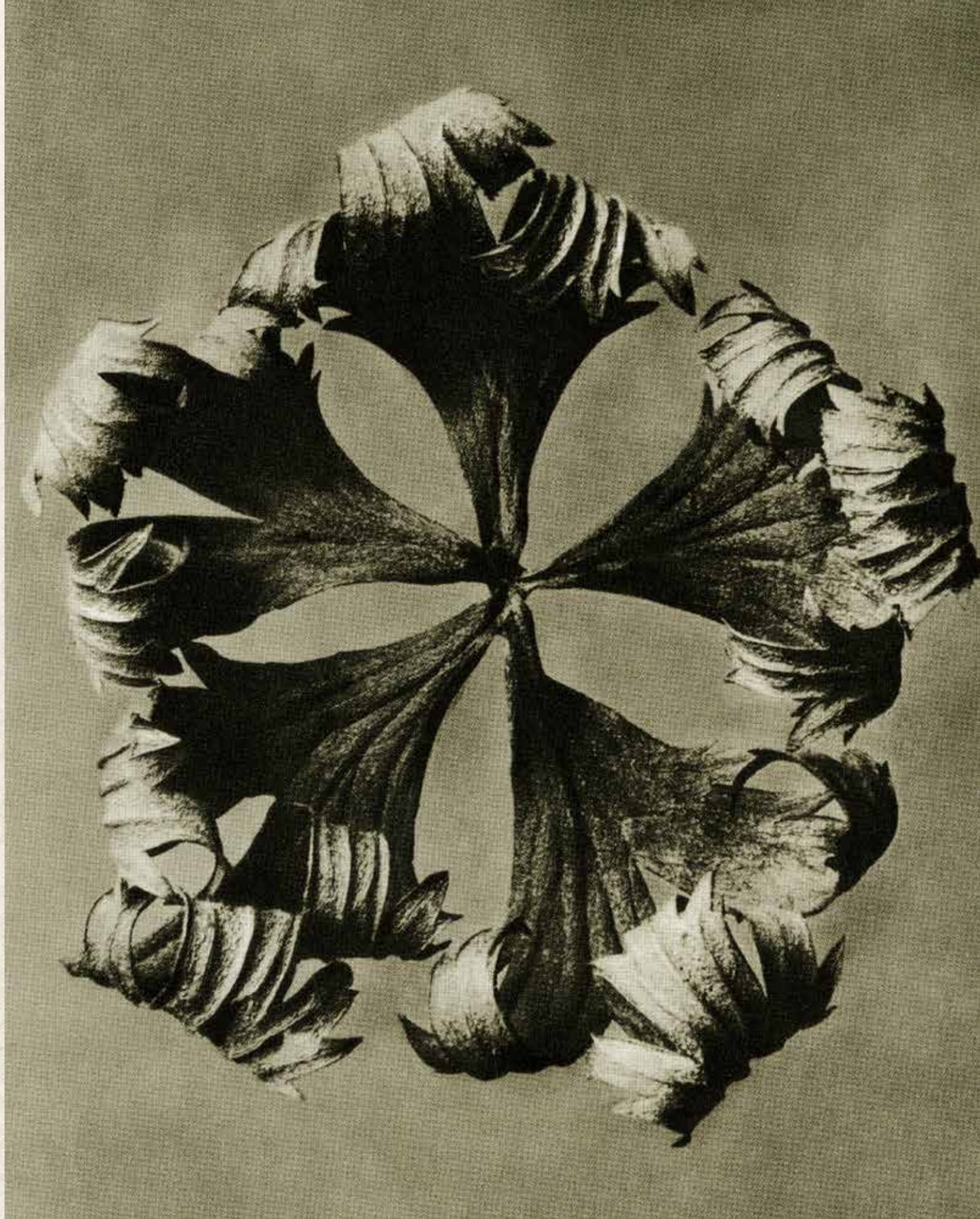

Chapter one:
Beginnings























Rooted in Structure

It is indeed true that Blossfeldt demonstrated little interest in root systems; and in accordance with the classical premises of his aesthetics and their origins in Meurer's teaching materials, they could hardly have interested him. The amputation that Kubicki criticizes is therefore not an act of random pruning, but rather an aesthetic decision based on principle. Just as the bestial aspect of vegetal functions remains secondary to him, the chaotic subterranean life of tubers is no subject for his photos. It is practically impossible to stylize it.

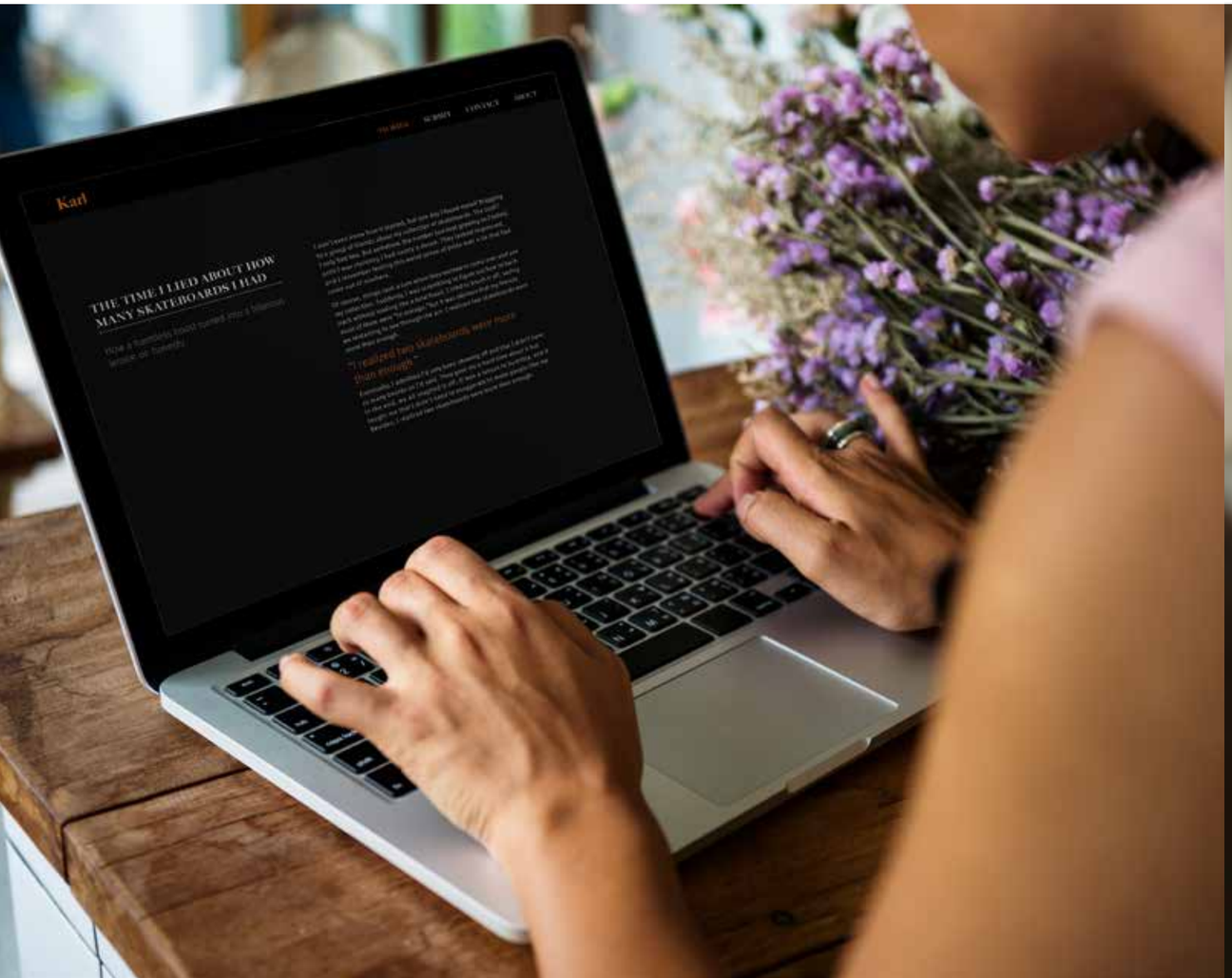
Every healthy manifestation of art requires a germinative impulse: only from nature's eternally flowing fountain of youth, from which the peoples of all ages have drawn, can art once again receive new energy and inspiration for healthy development. Blossfeldt's structural plants must not have seemed adequately rooted in this soil.




Karl
STORIES
SUBMIT
CONTACT
ABOUT
Karl
Karl is an online storytelling site for typographers
Prompts and typography by
Erland Bassøe-Eriksen
Stories written by ChatGPT
Typography 2 // Fall 2025
Academy of Art University
Title
Big Caslon Black
475/500 pt
Tracking : +20
Subtitle
Big Caslon Regular
36/46 pt
Tracking : +30
Navigation
Big Caslon Regular
16/22 pt
Tracking : +30
Body
Meta Regular
12/15 pt
Tracking : +30
MacBook Pro


Karl
STORIES
SUBMIT
CONTACT
ABOUT
A MONKEY STOLE MY ICE CREAM
The sweetest treat turned into the weirdest purse
I had just picked up the perfect cone—two scoops, stacked high, melting slightly in the tropical heat. I didn't even get a taste before I spotted the little thief: a monkey, perched on a nearby railing, eyeing my ice cream like it was the only snack left on Earth. In a split second, he made his move, launching himself right at me. Before I knew it, the monkey had snatched the cone right out of my hand and scampered off, leaving me standing there, dumbfounded and ice cream less.
He didn't go far, though—he clutched the cone like a trophy, licking it smugly while I watched in disbelief. The surrounding crowd burst into laughter as the monkey enjoyed my treat, completely unbothered by the chaos he'd caused.
"He clutched the cone like a trophy, licking it smugly while I watched in disbelief."
I tried to chase him off, but he just scrambled up a tree, clutching his prize. I could only stand there and laugh, realizing there was no way I'd get my ice cream back. As I watched him enjoy my dessert, I felt defeated yet oddly entertained—looking to a monkey in an ice cream bottle made for a story I knew I'd be telling for years.
MacBook Pro


Karl
STORIES
SUBMIT
CONTACT
ABOUT
THE TIME I LIED ABOUT HOW MANY SKATEBOARDS I HAD
I owe a Guinness book record for a thirteen-second lie I told
I don't even know how it started, but one day I found myself boasting to a group of friends about my collection of skateboards. The truth? I only had two. But somehow, the number just kept growing as I talked, until I was claiming I had nearly a dozen. They looked impressed, and I remember feeling this weird sense of pride over a lie that had come out of nowhere.
Of course, things took a turn when they wanted to come over and see my collection. Suddenly, I was scrambling to figure out how to back-track without looking like a total fraud. I tried to brush it off, saying most of them were "in storage," but it was obvious that my friends were resorting to see through the act. I realized two skateboards were more than enough.
"I realized two skateboards were more than enough."
Eventually, I admitted I'd only been showing off and that I didn't have as many boards as I'd said. They gave me a hard time about it, but in the end, we all laughed it off. It was a lesson in humility, and it taught me that I didn't need to exaggerate to make people like me. Besides, I realized two skateboards were more than enough.
MacBook Pro

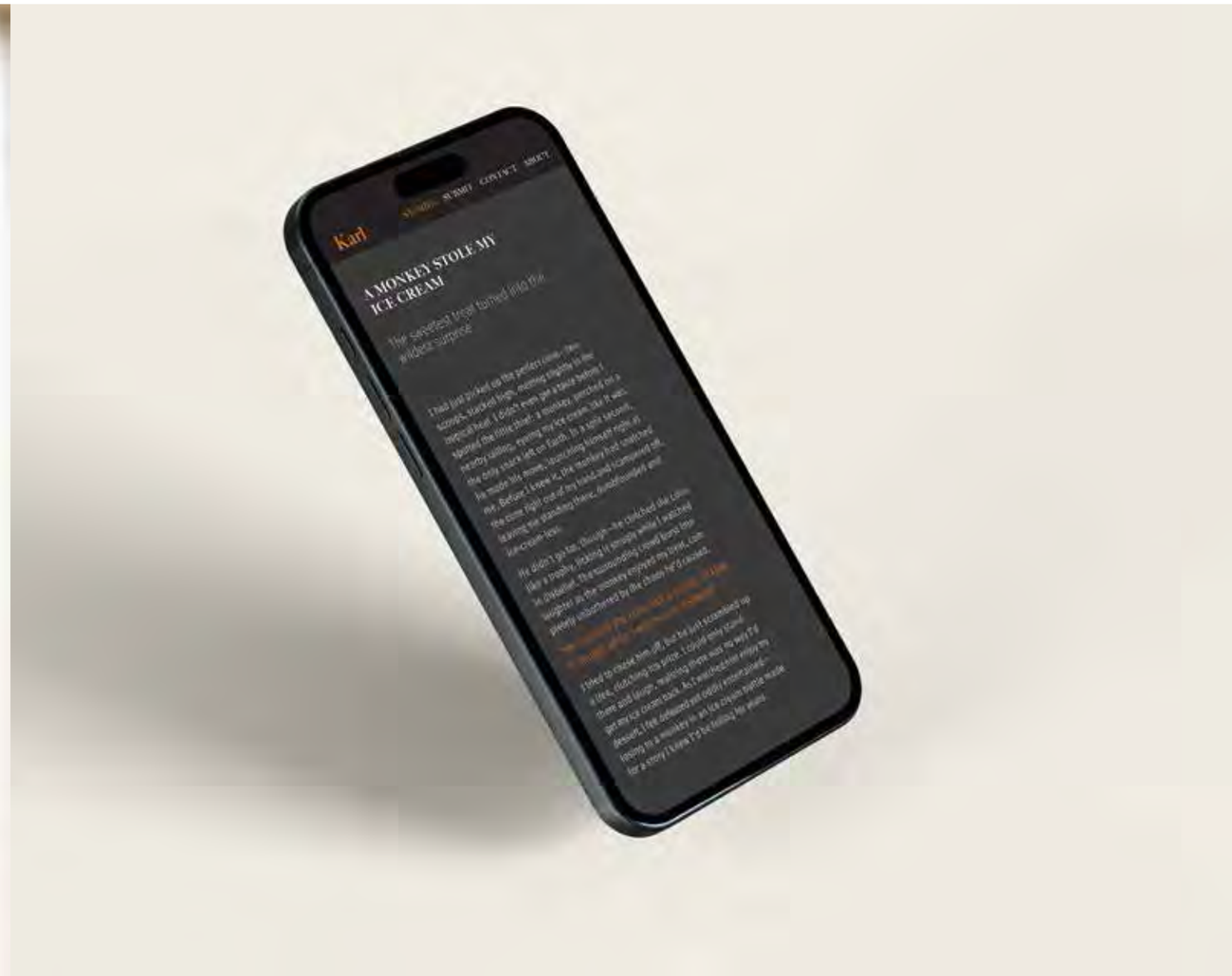

Karl
STORIES SUBMIT CONTACT ABOUT
THE TIME I LIED ABOUT HOW MANY SKATEBOARDS I HAD
How a harmless boast turned into a lifetime sense of humility
"I realized two skateboards were more than enough."


Karl
STORIES SUBMIT CONTACT ABOUT
A MONKEY STOLE MY ICE CREAM
The sweetest treat turned into the wildest surprise
"He clutched the cone like a trophy, licking it smugly while I watched in disbelief."


Karl
STORIES SUBMIT CONTACT ABOUT
I TRIED TO SNEAK MY GIRLFRIEND INTO HANDICAP ACCESS
A laughable lesson in taking the long way.
THE TIME I LIED ABOUT HOW MANY SKATEBOARDS I HAD
The sweetest treat turned into the wildest surprise.


Karl
STORIES SUBMIT CONTACT ABOUT
Karl
Karl is an online storytelling site for typographers.


Karl
THE TIME I LIED ABOUT HOW MANY SKATEBOARDS I HAD
The sweetest treat turned into the wildest surprise.


Karl
A MONKEY STOLE MY ICE CREAM
The sweetest treat turned into the



FAMILY, FRIENDS, AND GIRLFRIEND

I want to thank my family, friends, and my girlfriend for backing me through this whole program. You were the steady part while everything else was moving, checking in, letting me disappear into projects, and still cheering me on. I'm really grateful for that.

INSTRUCTORS

I am also very grateful for the people who taught me along the way: John Nettleton, Hunter Wimmer, Mary Scott, Sandra Isla, Laurie Makela, Eddie Cho, Fiona Blankenship, Jeff Carino, and Jeremy Stout. Each of you brought a different perspective and pushed me to make the work clearer, stronger, and more intentional. Your critiques, high standards, and willingness to spend extra time on feedback made a real difference in how I design today. Also, thank you to all the staff at the Academy of Art and the School of Brand Communications under Anna Villano for the support behind the scenes.

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Akzidenz-Grotesk Next

PRINTING & BINDING
Blurb

PAPER
Mohawk Superfine Eggshell Finish 100lb #Text

UNIVERSITY & DEPARTMENT
Academy of Art University
School of Brand Communication
Graphic Design & Digital Media

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