

Museum Ovartaci X Ung i Dag

# NET//VÆRK

AUDIENCE INTERACTION WITH  
THE ART INSTALLATION

**IMPACT RESEARCH 08/2024-05/2025**

**BeatrizGR**  
Social art studio

# //audience interaction

## **AUDIENCE INTERACTION WITH THE FINAL ART INSTALLATION**

How the audience who experienced and interacted with the art was affected by it.



Can youth-led art do more than create exhibitions – can it build **confidence**, **connection**, and a sense of **belonging** for both participants and the community?

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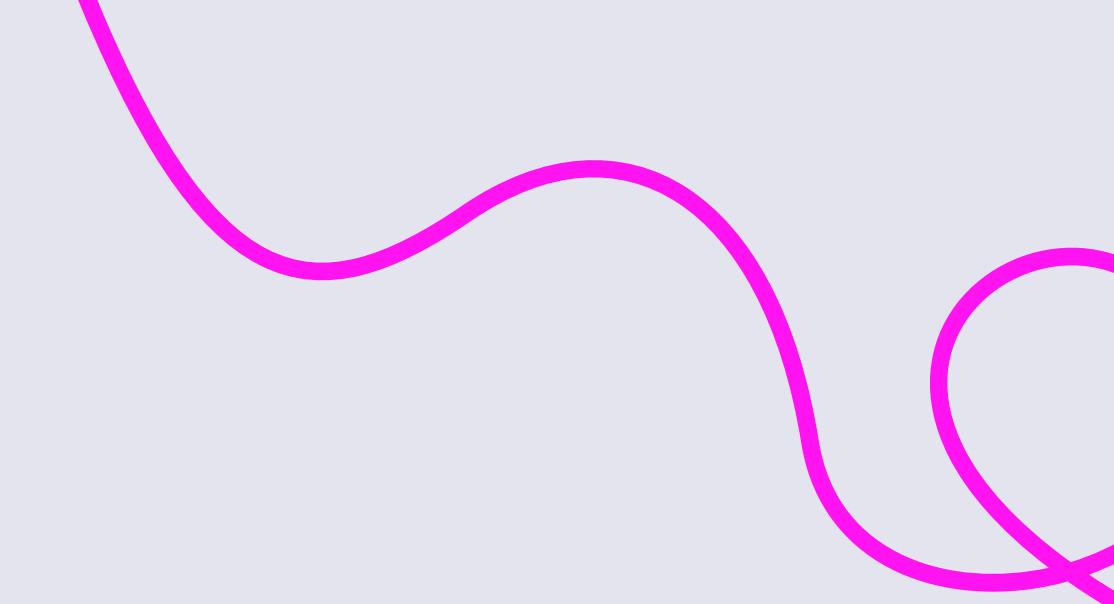
# why this research matters?



This research shows how creative, youth-led processes can strengthen confidence, communication, and connection.

It highlights **how art can become a tool for personal growth, social inclusion, and building a sense of belonging.**

By **understanding the impact** of this project, we can design better **social art experiences** in the future - ones that truly empower both participants and the public.



# FROM WORKSHOPS TO COMMUNITY ART INSTALLATION

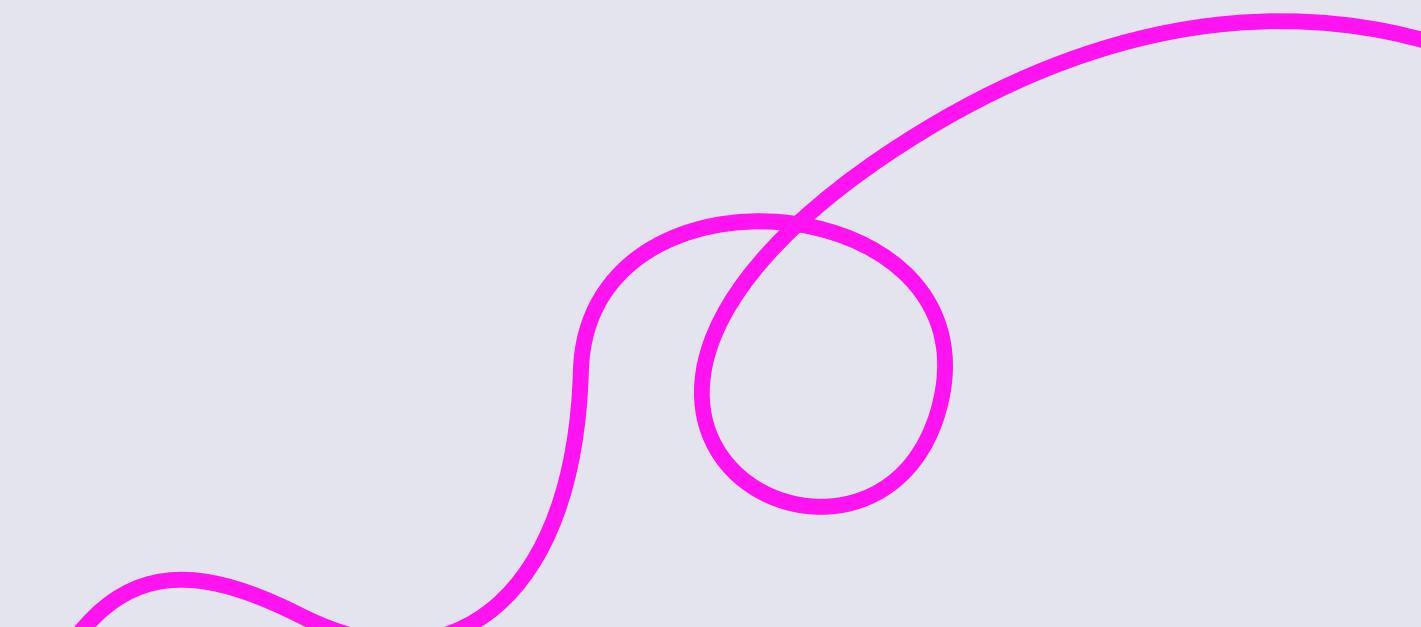
This study was carried out by Elina Rättö for **BeatrizGR Social Art Studio** between **August 2024 and May 2025**.

The project was part of "**Ung I Dag**" (**Young Today**) a larger initiative by **Museum Ovartaci** that began in autumn 2023. However, this study focuses only on the part where **BeatrizGR Social Art Studio** was involved as an **artist partner and facilitator**.

From August 2024 to March 2025, the studio guided a group of young people through creative workshops held every two weeks.

Together, they explored themes of **art, sustainable life, and community**, leading to the creation of a final **community driven interactive art installation** in March 2025.

This research aims to understand how this process impacted the **young participants** and the **wider community**, and to collect insights that can support future community-driven social art projects.





This impact study utilizes the Double Diamond Process Model, a well-known methodology in design, as its core processual framework. Additionally, an autoethnographic approach is employed to deeply understand the real experiences of project participants. This approach was particularly relevant due to the significant variability in the number of participation among participants. As a result, the original plan based on longitudinal analysis was adjusted. (A longitudinal analysis examines the same group of people over time to track changes in their views and opinions.)

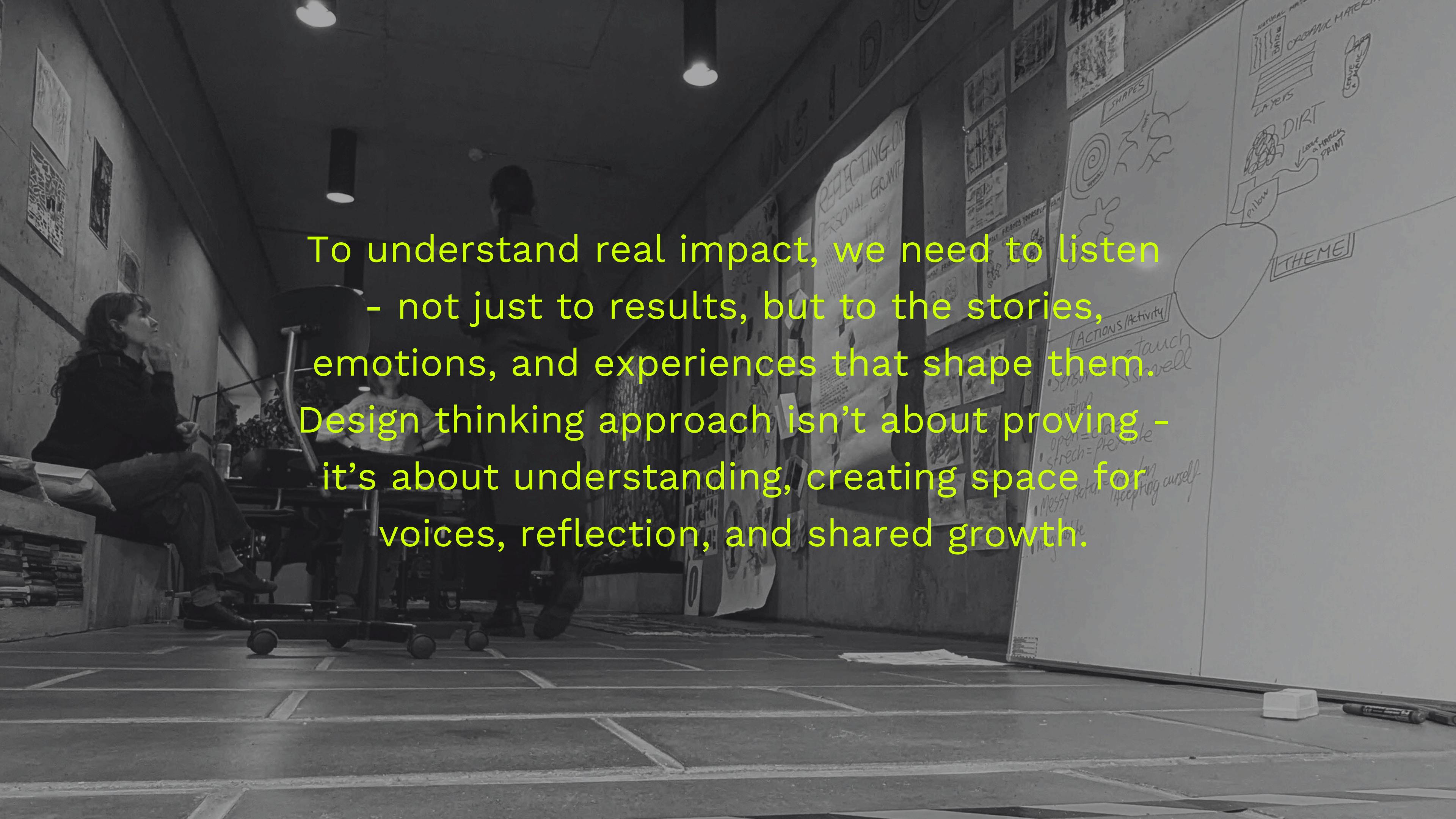
The study is rooted in Beatriz GR Social Art Studio's desire to understand the impact of the project on the lives of participants and the broader community. It also aims to gather insights and knowledge to inform the development of future projects.

A wide range of qualitative research and design thinking methods have been employed in this work, emphasizing understanding over quantification. Qualitative research values the exploration of experiences and multiple realities over the measurement of differences. It acknowledges that meanings are socially constructed and subjective rather than reflecting a singular, objective truth. Qualitative data includes observations and experiences that cannot be directly measured, such as phrases, expressions, statements, and stories. In the context of this social art project, the qualitative research focuses on what participants express verbally or through other forms of communication.

# About the research

The primary focus of this study is:

- **Collecting insights to understand the impact of art on the community.**
- **Exploring experimental ways to measure this impact.**
- **Identifying challenges and leveraging gathered knowledge for organizational and project development.**



To understand real impact, we need to listen  
- not just to results, but to the stories,  
emotions, and experiences that shape them.

Design thinking approach isn't about proving -  
it's about understanding, creating space for  
voices, reflection, and shared growth.

AUDIENCE INTERACTION WITH THE FINAL ART INSTALLATION

tools, findings & insights

WHAT DID WE LEARN?

# //research question:

How did the final art installation impact the broader community?

# //audience interaction

## HOW DID THE FINAL ART INSTALLATION IMPACT THE BROADER COMMUNITY?

To better understand **how the collective artwork affected people**, we set up a simple and playful “evaluation station” right next to NET//VÆRK installation. **The goal was to capture participants’ immediate, sensory experiences** - what they saw, heard, and felt, after engaging with the piece.

We created our own method using three glass jars labeled **“What do I see?”, “What do I hear?”, and “What do I feel?”. Visitors were invited to write down their responses on paper, crumple them and toss them into the jars.**

Over about a month, rich and emotional set of responses were gathered:

- What do I see? – 55 responses
- What do I hear? – 33 responses
- What do I feel? – 93 responses



# //audience interaction



The aim was to explore how collective art affects its participants on a sensory and emotional level - **and the results were both surprising and deeply touching.**

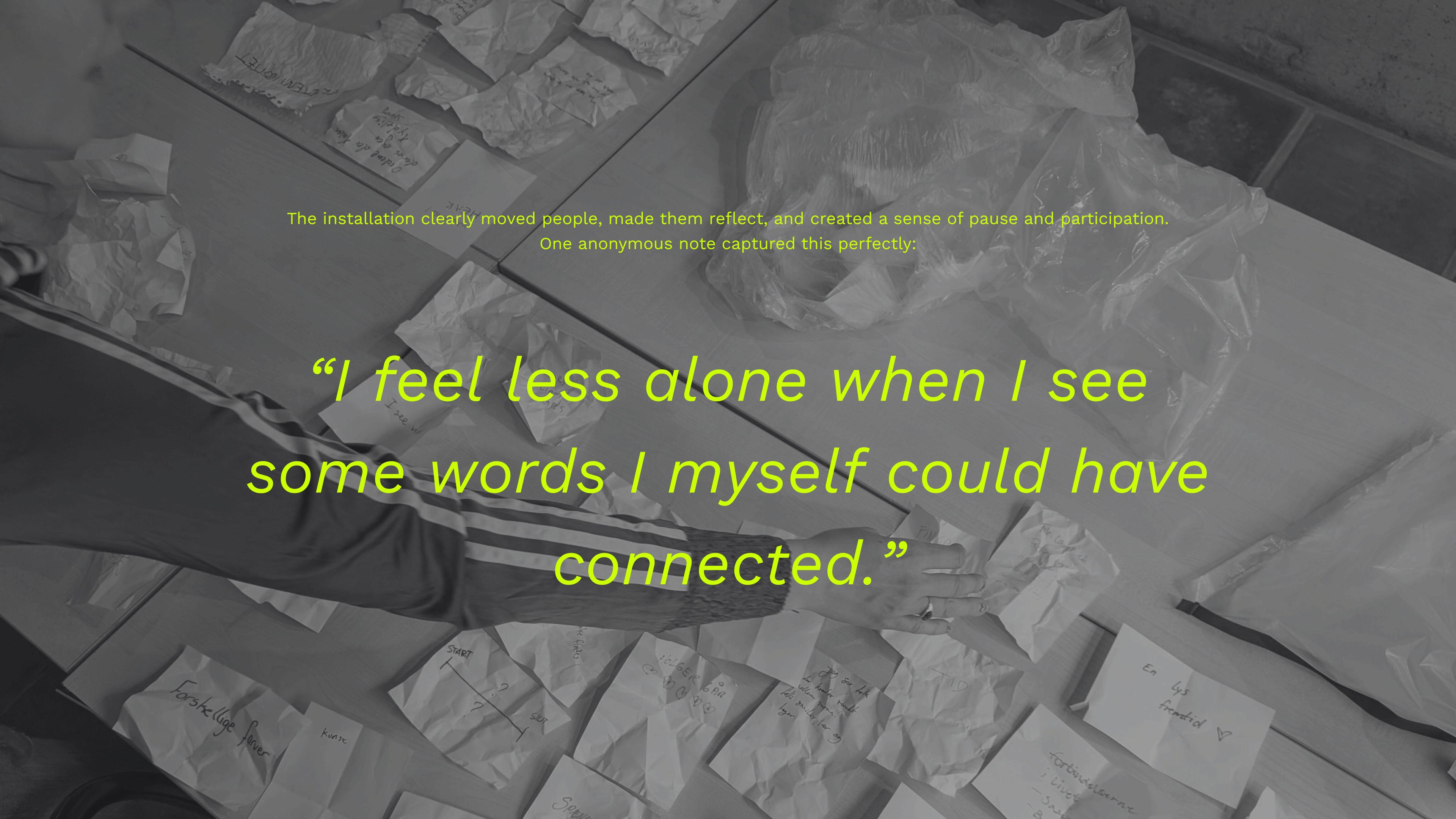
The use of paper, pen, and total anonymity encouraged people to open up, even about very personal matters.

# //audience interaction

This raises **curiosity** and valid questions:

- Could collective and participatory art offer a unique way for people to unburden their hearts - truly anonymously, without digital traces?
- In a time when everything is tracked and stored digitally, is there a growing need for “analog spaces” where we can safely release emotions and secrets?
- Could this kind of collective, unseen sharing actually lift something off our shoulders - quietly, but meaningfully?

**These questions might be worth exploring further.**



The installation clearly moved people, made them reflect, and created a sense of pause and participation. One anonymous note captured this perfectly:

*“I feel less alone when I see  
some words I myself could have  
connected.”*

what people felt, shared,  
and connected with

WHAT DID WE LEARN?

# //analysis

The **analysis resulted in four categories** that aim to uncover patterns and highlight the deeper meaning emerging from what people saw, heard, and felt.

- 1. Feelings**
- 2. Sound and silence**
- 3. What people saw meant something**
- 4. Installation helped people express themselves**

## 1. Feelings

“From loneliness  
to belonging”

People expressed a wide range of emotions:

**Confusion → Sadness → Calm → Joy → Hope**

# //analysis

## 1. Feelings

Feelings that people experienced speaks to the **installation's ability to act as a mirror of shared experience.**

Even when deeply personal, responses often point to universal themes of love, grief, self-worth, and identity.

***"I feel that we are creating new ideas for the future"***

***"I feel connected"***

***"A warmth about the thought of belonging"***

***"I feel calm. I feel like someone understands"***

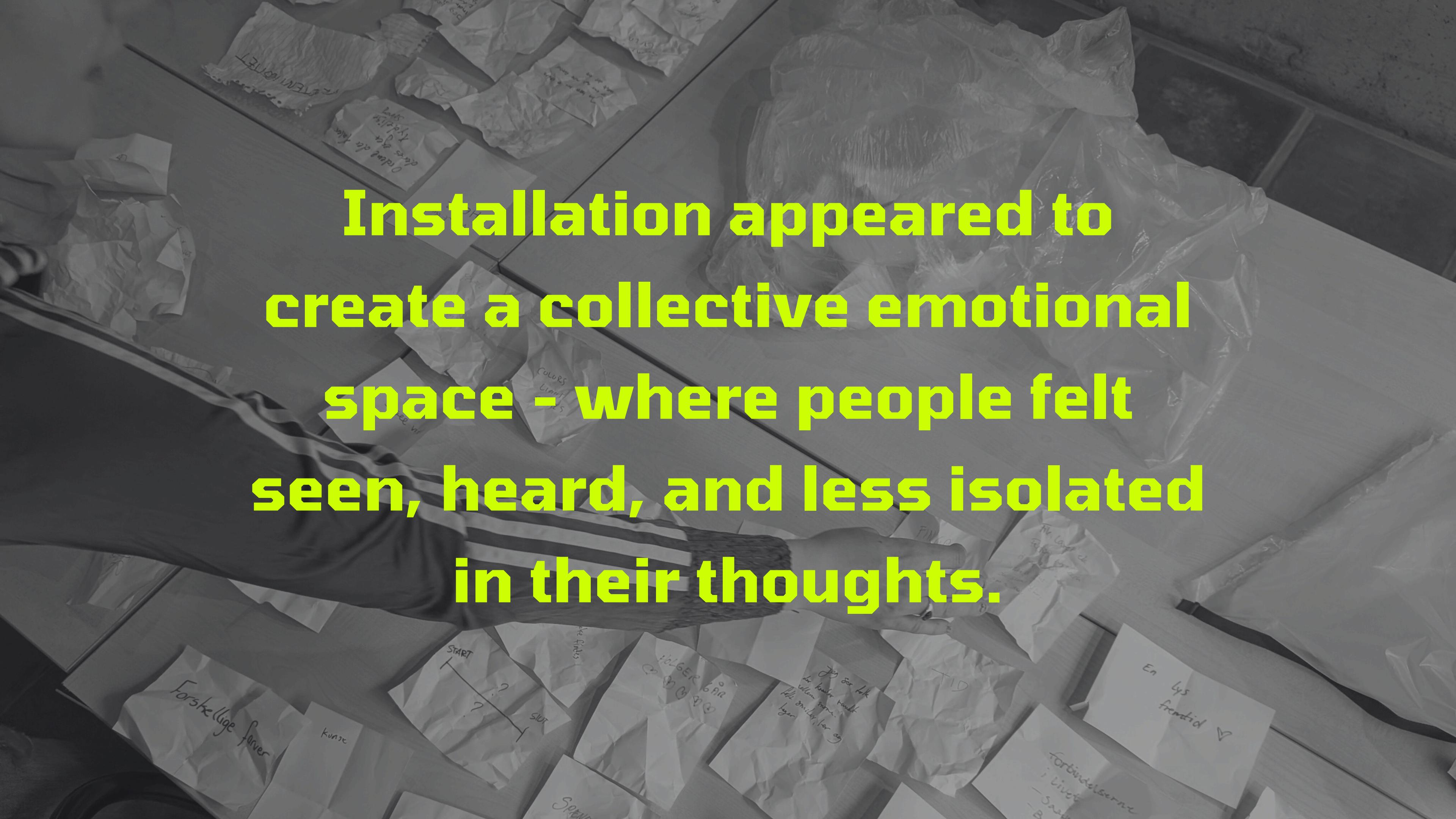
## 1. Feelings

***"I feel a confusion about existence.***

***Am I good enough, what is 'good  
enough'?***

***Why do I feel so much but also so  
little?"***

(This quote expresses vulnerability that many may relate to  
and showing how the art opened space for shared existential  
reflection)



Installation appeared to  
create a collective emotional  
space - where people felt  
seen, heard, and less isolated  
in their thoughts.

“Tuning inward”

## 2. Sound & Silence

What participants heard, played a significant role in shaping the atmosphere.

The soundscape was described as **calming, meditative, and ambient**, reinforcing a reflective state.

# //analysis

## 2. Sound & Silence

Interestingly, inner soundscapes (like the noise of the pen, inner voices, or even tinnitus) were just as frequently mentioned as external sounds.

This shows how **the installation helped people tune in**, blurring the boundary between outer world and inner reflection.

***“I hear my thoughts, sometimes louder than anything around.”***

***“I hear the calmness and the wind. I can hear my feelings in between it all.”***

***“Sounds of life in friendly variations.”***

***“Great music”***

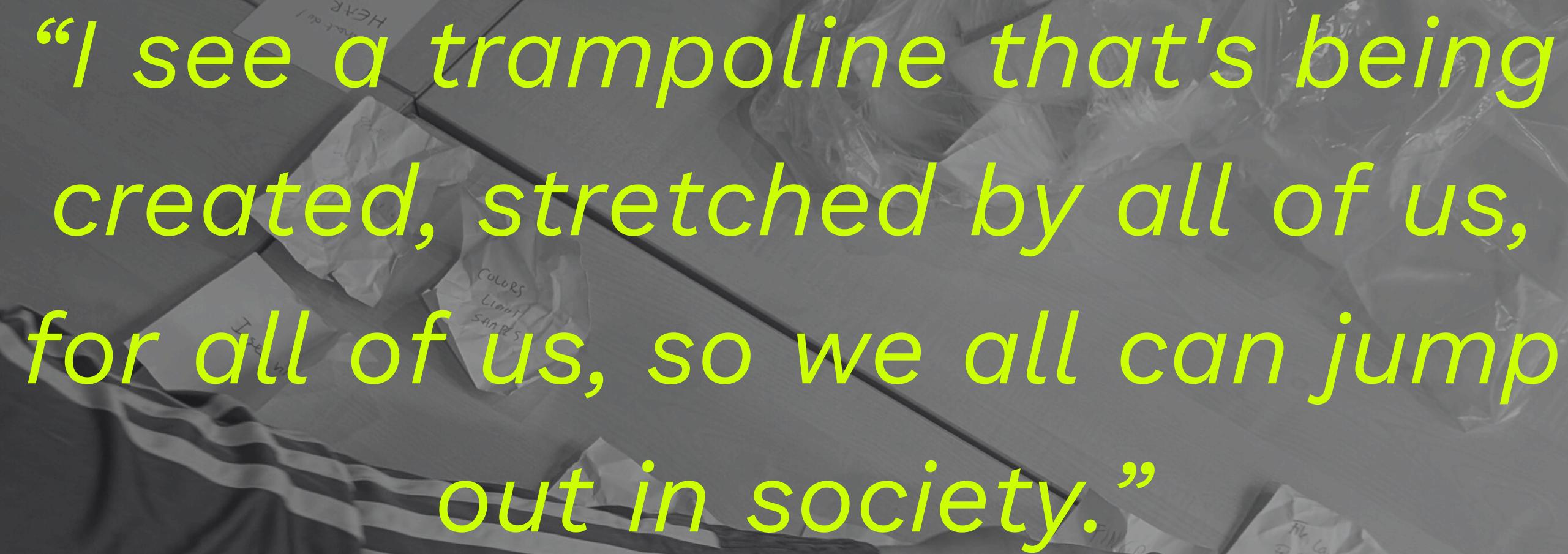
*“I hear my inner voice, peace  
and much needed silence.”*

## 3. Seeing symbolism

“Light, strings and labyrinths”

Participants saw symbolic reflections of their inner world in the artwork.

Visual impressions were **abstract, metaphorical**, and often **poetic**. People described “connections,” “light,” “strings,” and “labyrinths”- symbols often linked to emotional complexity and transformation.



*“I see a trampoline that's being created, stretched by all of us, for all of us, so we all can jump out in society.”*

This reflects how the collective act of building the installation became a metaphor for social empowerment and support.

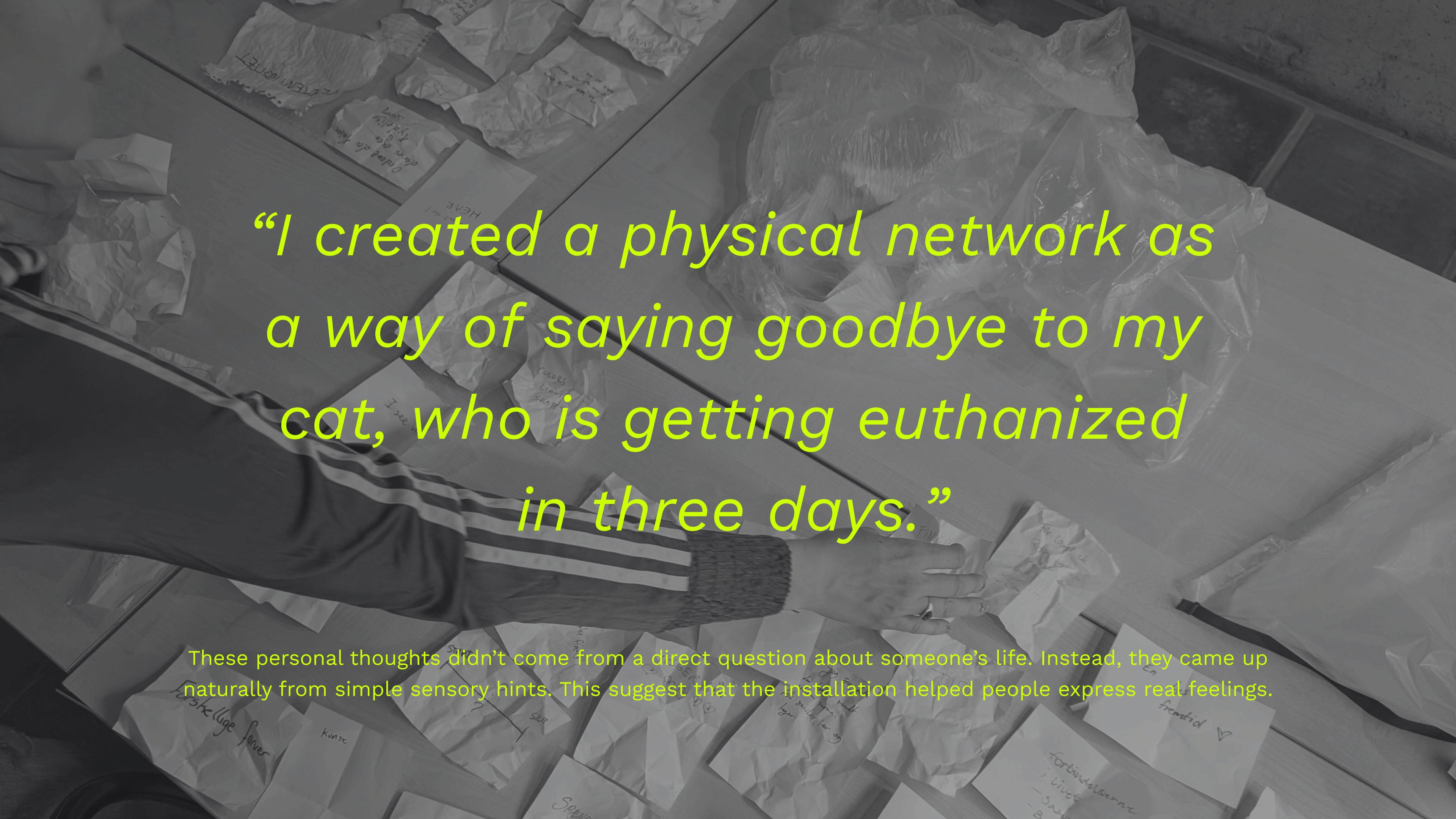
## 4. Self expression

“Interactivity sparks self-expression”

The installation’s interactive nature invited personal, often vulnerable stories.

People referenced **personal stories**: loss, love, identity struggles - and **linked them to the art experience**.

People used the space to process grief, love, identity, and change.



*“I created a physical network as a way of saying goodbye to my cat, who is getting euthanized in three days.”*

These personal thoughts didn't come from a direct question about someone's life. Instead, they came up naturally from simple sensory hints. This suggest that the installation helped people express real feelings.

## AUDIENCE INTERACTION WITH THE FINAL ART INSTALLATION

Conclusion

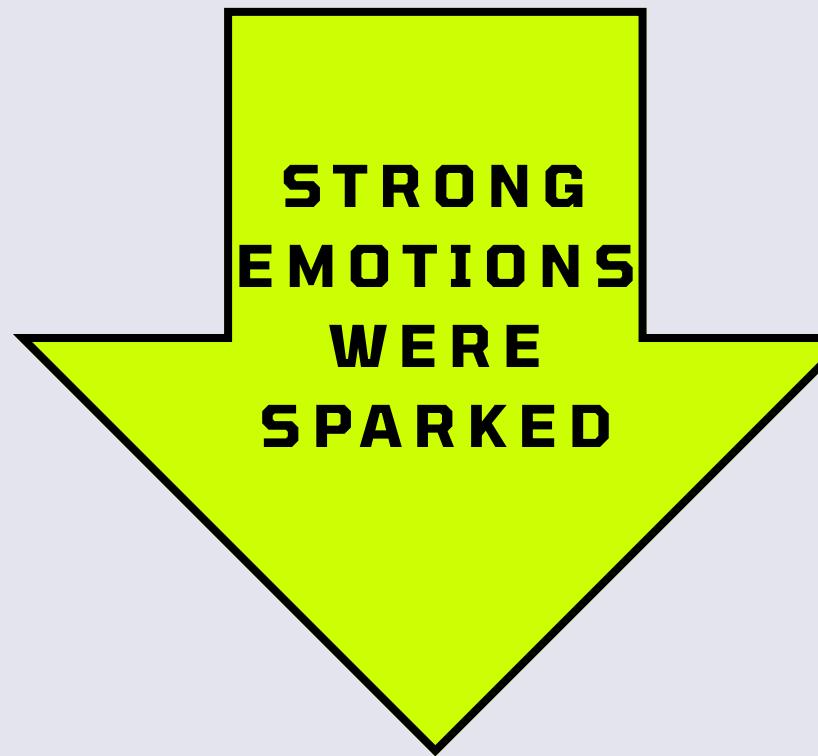
## //conclusion

### **NET//VÆRK “A COLLECTIVE PAUSE”**

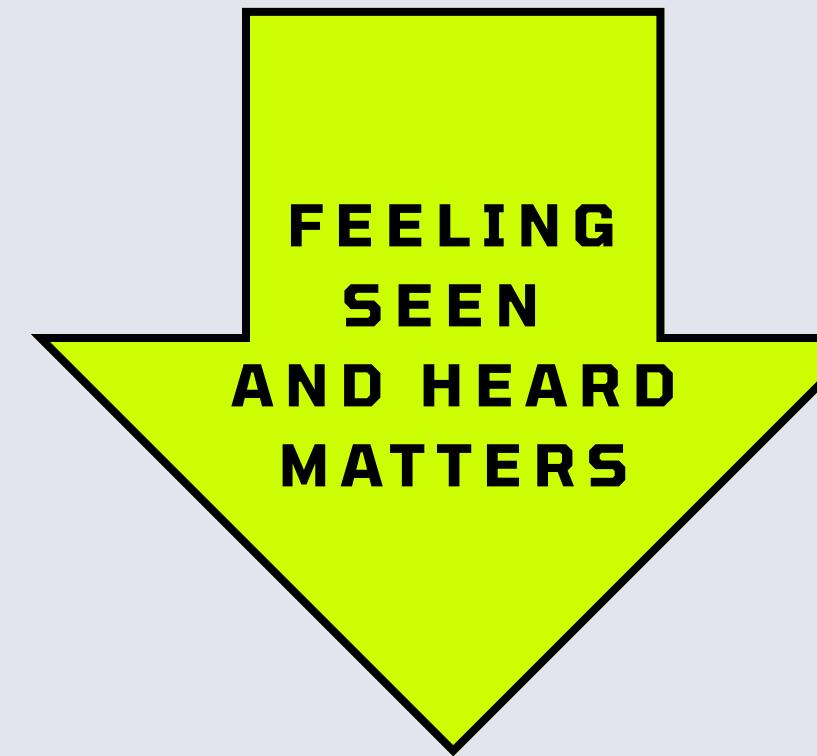
The feedback suggests that NET//VÆRK **installation functioned as a reflective space**: a symbolic and sensory setting that helped people think about their inner lives, express their feelings, and realise what they have in common with others.

# //conclusion

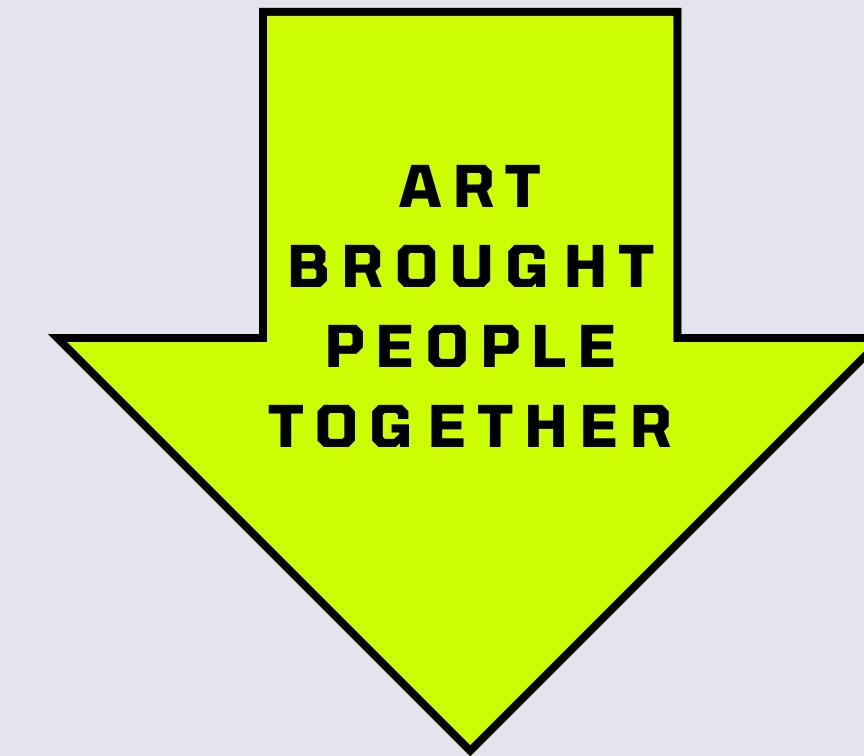
## THREE KEY INSIGHTS:



Even a short visit to the installation brought out deep feelings-like vulnerability, self-awareness, or a sense of connection.



People felt recognized, either by expressing themselves or by reading others' thoughts. This created a sense of belonging.



The installation wasn't just something to look at, it became a space for shared stories and feelings. Many felt connected to others, even without knowing who they were.

In conclusion, the art piece became more than an installation - it acted as a temporary community, a shared emotional landscape where the personal became visible, and the invisible found form.

**NET//VÆRK**  
FINAL COMMUNITY DRIVEN PARTIPACITORY  
ART INSTALLATION

exhibition

## *NET//VÆRK – Youth, Connection, and Uncertainty*

*NET//VÆRK is an interactive art installation about youth, resilience, and connection in uncertain times. Co-created with young people, it invites visitors to engage with their stories and experiences.*

*The installation features four walls representing Nature, Society, Present, and Future. Each wall is marked with words chosen by youth, inviting visitors to link them using colorful elastic threads. Over time, these connections form an evolving web, reflecting the complexities of growing up.*

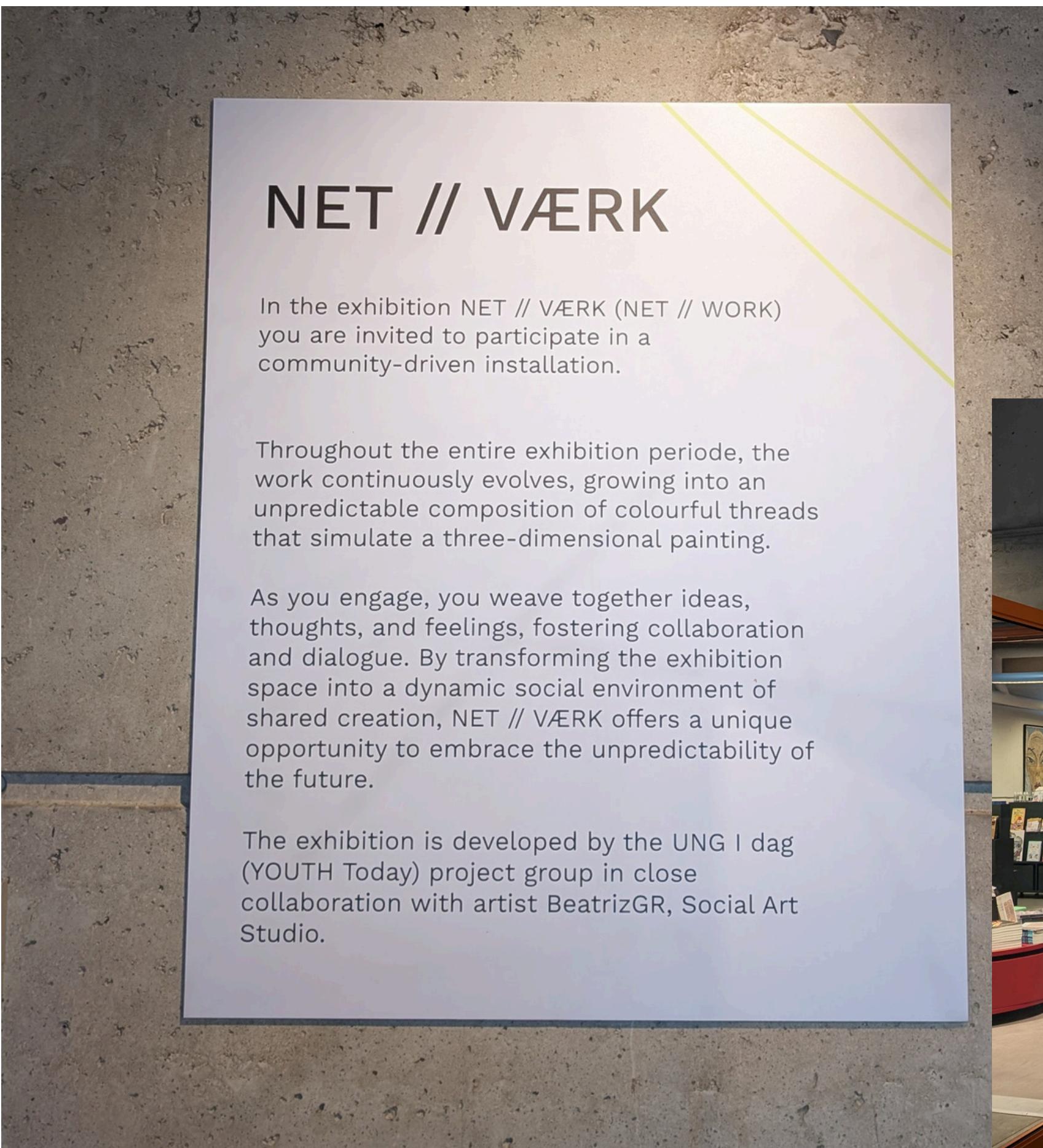
*Light filters through cut-out patterns in the walls, symbolizing openness and possibility. A short film will showcase the process behind the last seven months of work in making this exhibition a reality, capturing the experience and creativity of the young participants who created this project.*

*Visitors are encouraged to contribute and leave reflections, making NET//VÆRK an ever-growing conversation about youth and the future. Join us at Ovartaci Museum and become part of this living network.*

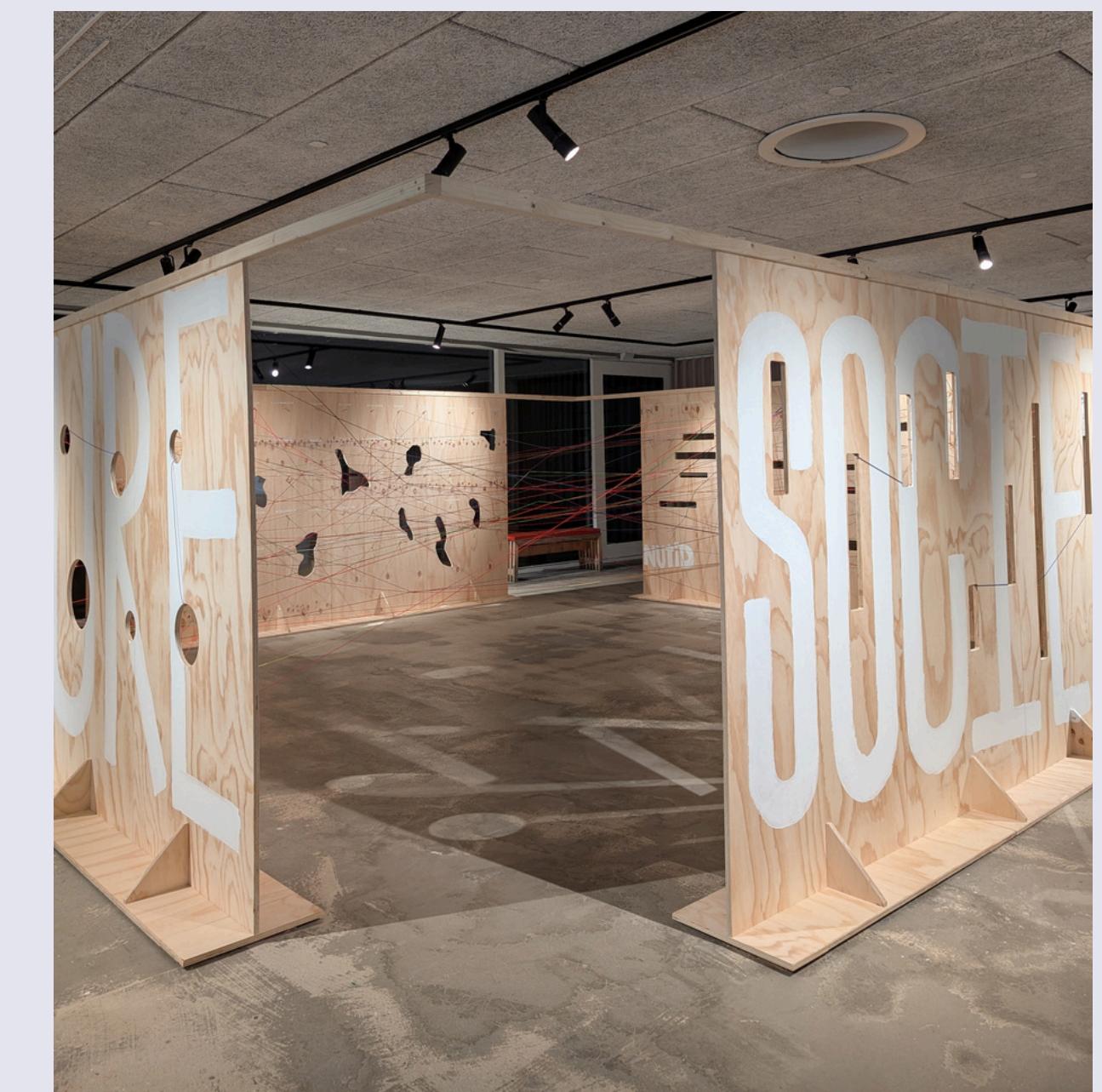
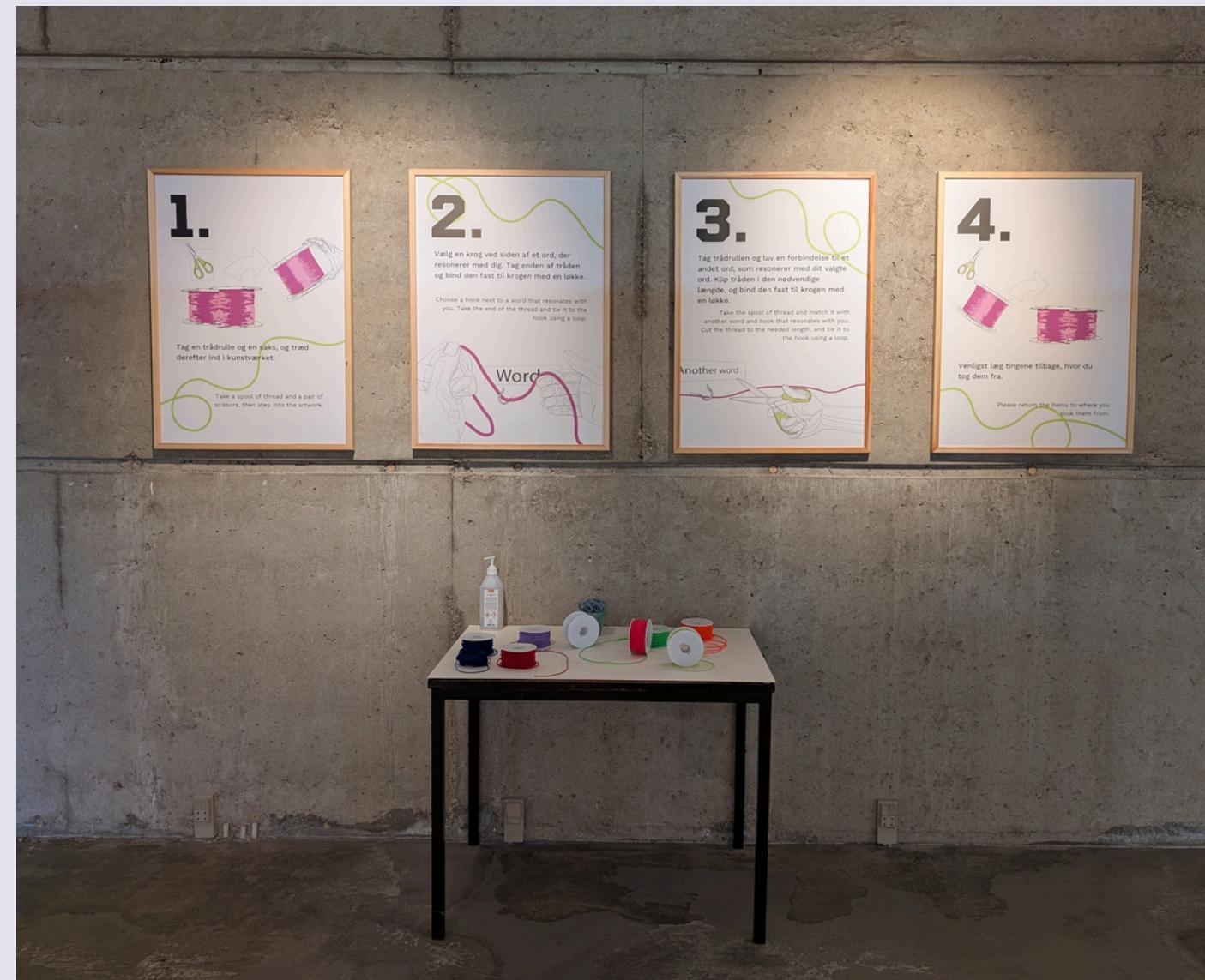
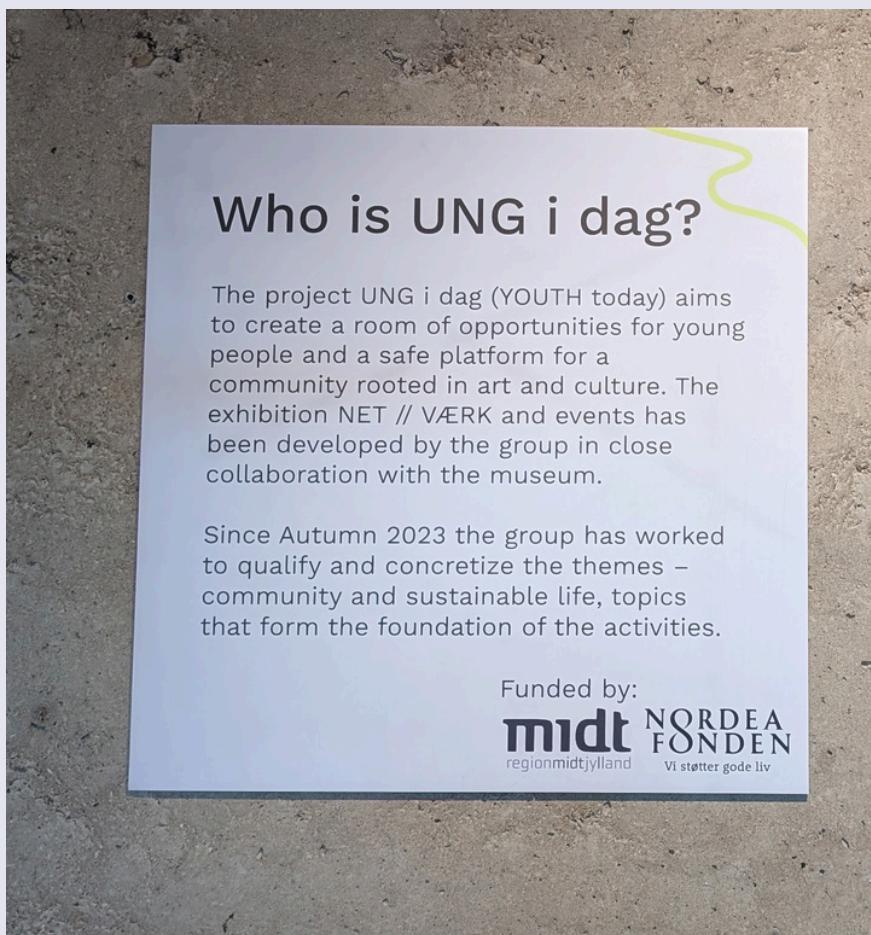
(Introduction text of the project by Beatriz GR Social Art Studio)

(+ Installation had soundscape designed for it)

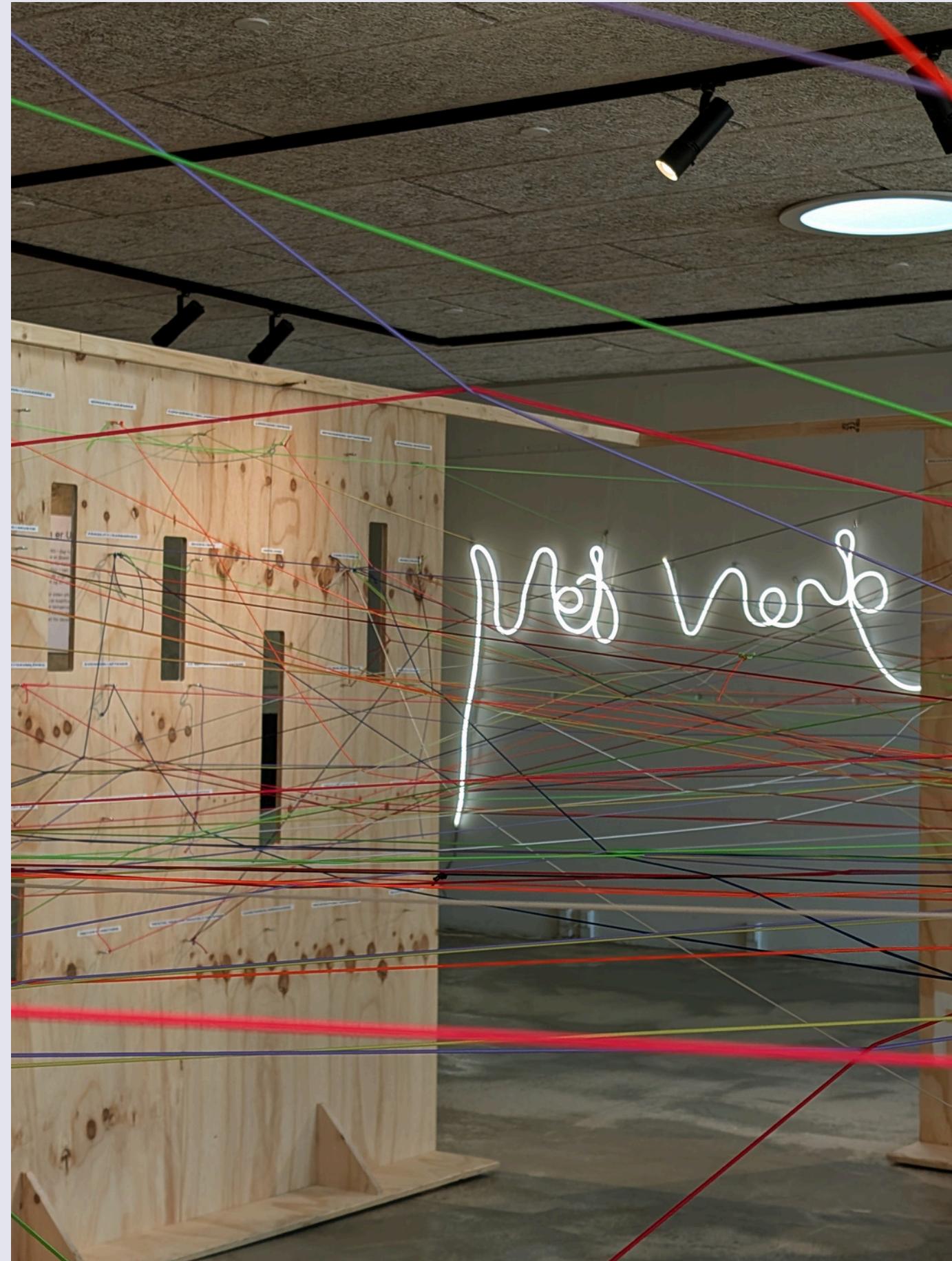
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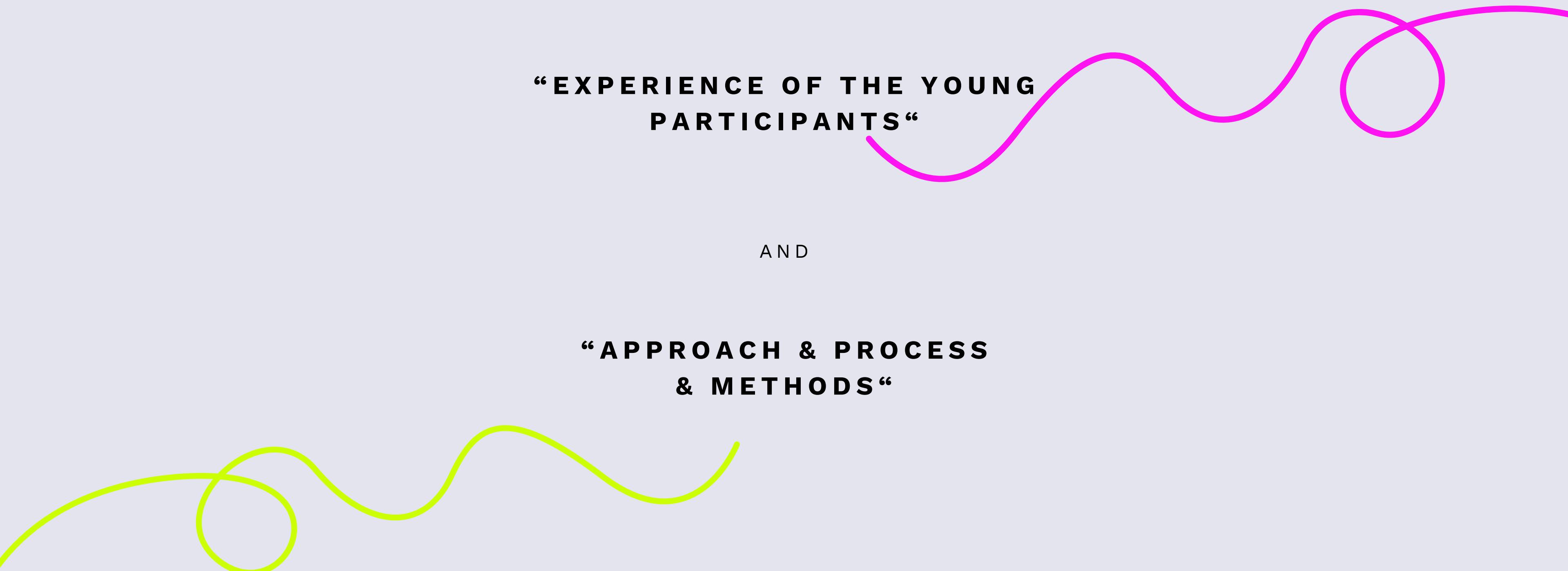


TO LEARN MORE ABOUT THIS STUDY, READ:

**“EXPERIENCE OF THE YOUNG  
PARTICIPANTS”**

AND

**“APPROACH & PROCESS  
& METHODS”**

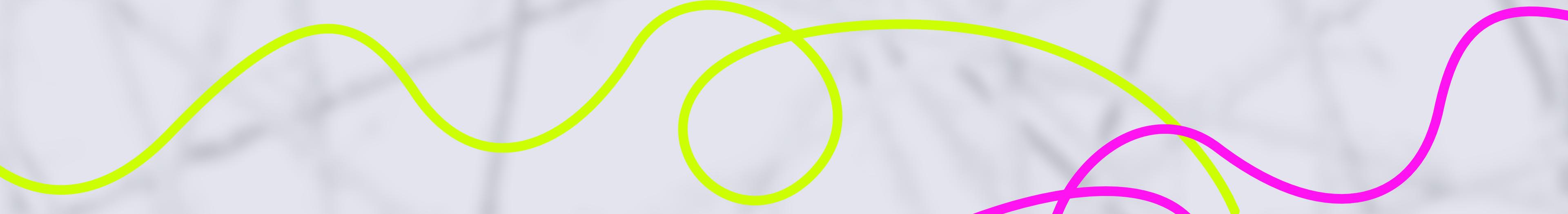


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ALSO THANKS TO EVERYONE WHO PARTICIPATED IN THE PROJECT, NET//VÆRK JOURNEY  
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SPECIAL THANKS TO BEATRIZ GR SOCIAL ART STUDIO AND MUSEUM OVARTACI FOR THE  
OPPORTUNITY TO CARRY OUT THIS PROJECT <3

# THANK YOU!



This impact research was conducted by Elina Rättö  
for Beatriz GR Social Art Studio.

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