Camille Amalie Wenner.

Portfolio 2026.

After the War.

Interactive exhibition on post-war Denmark at the Tirpitz Museum.
(Internship for YOKE).

Role.	Duration.	Tools.
Lead Graphic Designer and Assistant Exhibition/ Interactive Designer	10 weeks	Adobe InDesign, Adobe Photoshop, Rhino, Unity

How do you design an immersive experience that helps people grapple with responsibility, recovery, and uncertainty in the aftermath of war?

Challenge.

A special exhibition that would stay open for the next 1.5 years, on the devastating aftermath of World War II and post-war cleanup, and with an audience ranging from curious families to military historians, and a hard deadline of 10 weeks.

Goal.

Create an emotionally resonant, visually coherent exhibition that could educate and foster empathy around a complex topic. The exhibition needed to be accessible, thought-provoking, respectful, both as education and reflection.

Solution.

Working closely with museum directors and architects at YOKE, we made an exhibition from the beginning of WWII, to the modern day clean-up and questions of responsibility, with audience voting, large-scale models, and 1940s replicas.

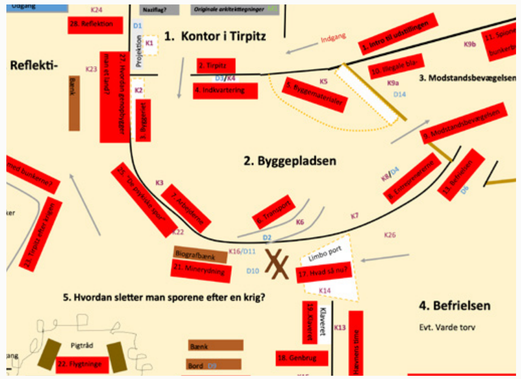
After the War is a special exhibition at Tirpitz marking the 80th anniversary of Denmark's liberation, designed to explore the immediate aftermath of WWII. Developed during my internship for YOKE, the project combines physical scenography, sound, projections, and interactive digital layers to guide visitors through the unresolved social, ethical, and infrastructural challenges faced in 1945. Through spatial storytelling and participatory elements, including an activity trail for children, the exhibition frames post-war recovery as an ongoing process, and connects historical dilemmas to contemporary conflicts and their long-term consequences.

Working on this project made me more aware of the negotiation between narrative intent, technical feasibility, and audience behaviour. As well as the responsibility involved in a large-scale project and working with an array of clients and stakeholders, whose visions all had to be respected and represented.

Process.

Historical & Ethical Research.

Researching the historical, social, and ethical realities surrounding WWII and its aftermath.

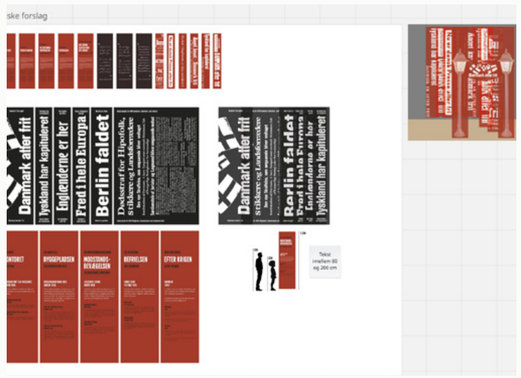


Narrative and Spatial Layout.

Testing chronological versus thematic layouts exposed how structure influences emotional pacing and visitor comprehension of causality.

3D Sketch Renderings.

Early sketches explored interactive mechanisms to transform passive observation into active ethical engagement.



Visual System Development.

Creating cohesive identity across banners, projections, and replicas to maintain historical gravity while ensuring accessibility across ages.

Spatial Prototyping.

On-site testing with large-scale prints validated sightlines and scale, revealing gaps between digital design and embodied experience.

Digital Integration.

Coding tablet interactions for diary entries demonstrated how digital layers could deepen narrative without overwhelming physical artifacts.

Mounting Exhibition.

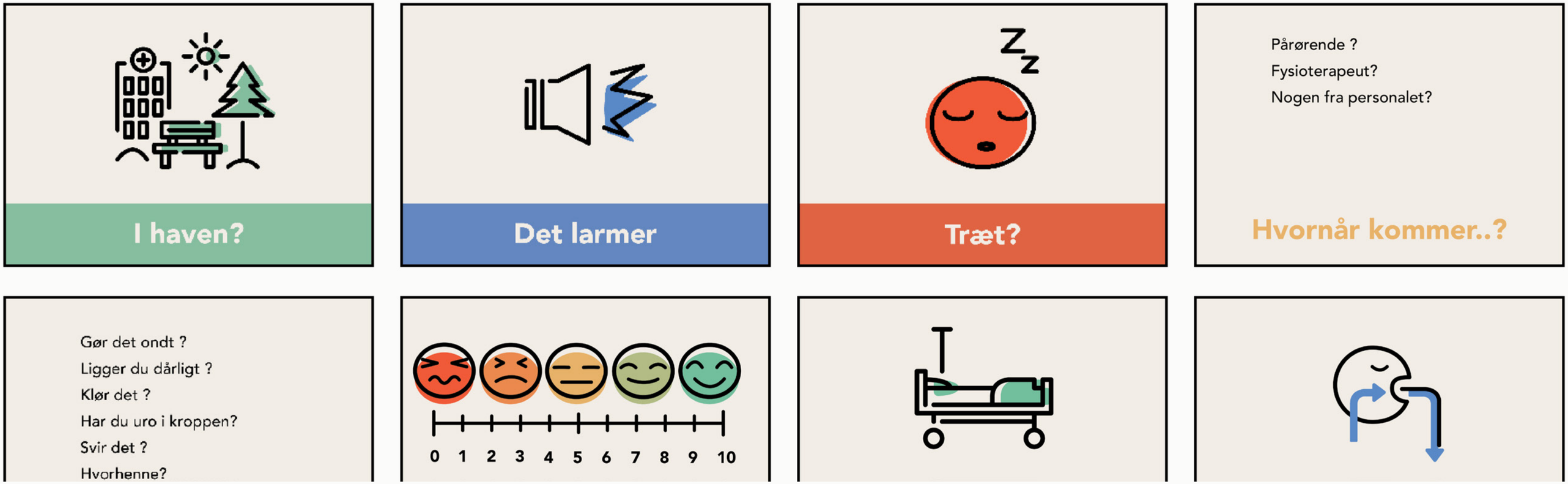
Setting up the final exhibition on-site, hanging banners, aligning projections, testing digital interactions, and the flow of the narrative.

CareCards.

Communication system for Bispebjerg Hospital.
(Group project at the Royal Danish Academy).

Role.	Duration.	Tools.
System Designer and Illustrator (group of 4)	6 weeks	Adobe Illustrator, Adobe InDesign, Figma, Premiere Pro

How might we create a novel communication system for non-verbal patients in the ICU?



Challenge.

A brief that started with solving the lack of entertainment in hospitals, we reframed the real problem as a broken link in human communication from non-verbal patients.

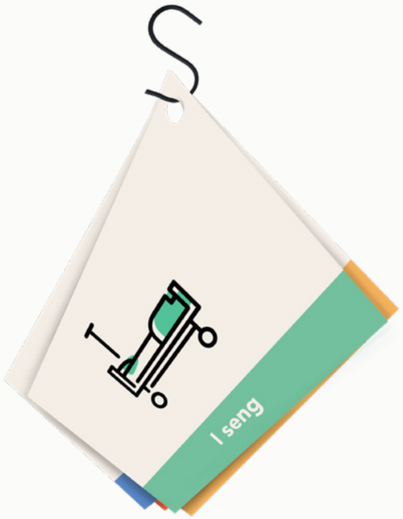
Goal.

Develop a simple, accessible system that gives non-verbal ICU patients the ability to be understood, while being inclusive of age, language, culture, and cognitive ability.

Solution.

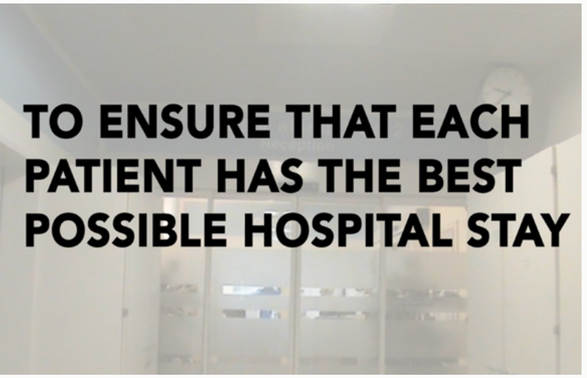
Through extensive co-creation with ICU staff and patients, we designed CareCards: a set of 18 colour-coded, hook-mounted communication cards covering needs from medical to emotional.

The original brief about entertainment options in hospitals missed the actual crisis: non-verbal ICU patients couldn't communicate basic needs, stripping them of agency while creating dangerous inefficiencies. This reframing only came when we observed nurses struggling with existing communication boards. The system we developed (18 colour-coded, hook-mounted cards) was shaped entirely by constraints: hygiene protocols meant laminated cards only; budget cuts meant no technology; cognitive overload meant simple symbols; workflow pressure meant interactions had to take seconds.



CareCards was adopted throughout the ICU and other wards at the hospital. Success couldn't be measured by usability alone, but the implementation at Bispebjerg Hospital revealed that the emotional impact was inseparable from functional performance, and that agency and efficiency are interdependent values in healthcare design.

Process.

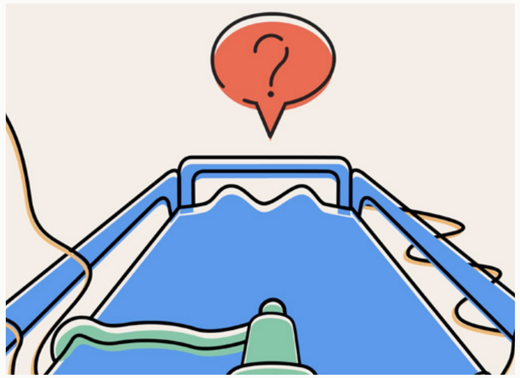


Initial brief.

The ICU wished to bring entertainment options to their patients, but wanted the main problem solved to be the patient's satisfaction of their stay.

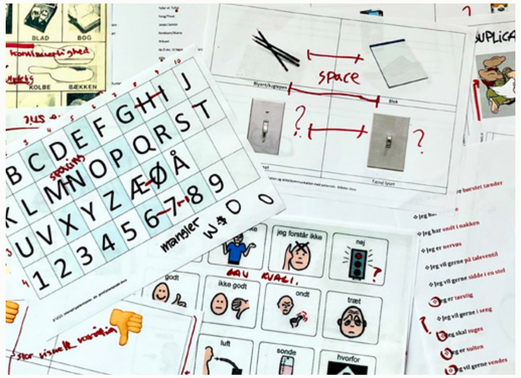
Field Visit and Interviews.

Interviewing nurses and patients, reflecting on their daily frictions at the ICU, where communication became a central issue.



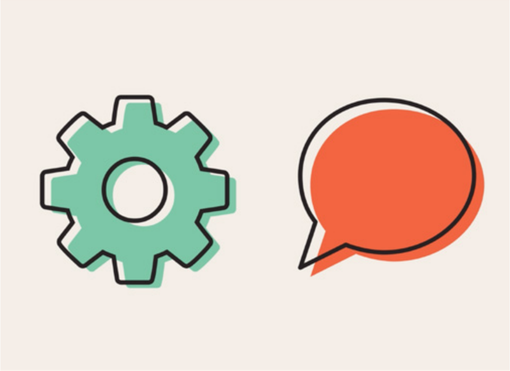
Research and Problem Reframing.

Initial brief was bringing entertainment to the ICU, research revealed communication breakdown as the core barrier to patients' stay and care quality.



Contextual Research.

Analysis exposed how existing communication boards failed under real conditions of fatigue, pain, and cognitive impairment.

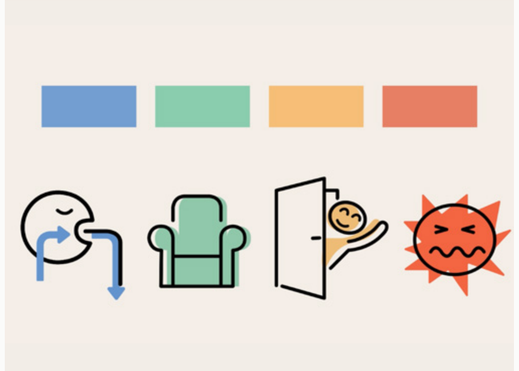


User-Centred Definition.

Narrowing scope to non-verbal patients created clear design constraints that prevented feature creep and maintained focus on critical needs.

Co-Creation With Stakeholders.

Iterative prototyping with nurses and patients tested assumptions about symbol recognition, revealing cultural blind spots in initial designs.



Visual and System Development.

Developing colour-system and empathetic illustration balanced clinical with emotional, making communication feel more human.

Input.

Speculative exhibition on how scrolling has become a modern ritual.
(Solo project).

Role.	Duration.	Tools.
Solo project	12 weeks	Lasercut, 3D Print, Blender, Python, Adobe InDesign, Adobe Photoshop.

How do you make digital behaviour physically tangible in ways that spark dialogue and self-reflection without prescribing solutions?

Challenge.

How do you make someone see the invisible patterns of their own technology behaviour, when they've never been asked to question them?

Goal.

Turn an abstract digital ritual into something tangible, spark self-awareness around screen time in 18—29-year-olds in Denmark, and create a space where scrolling became defamiliarised, as a means of creating curiosity and debate.

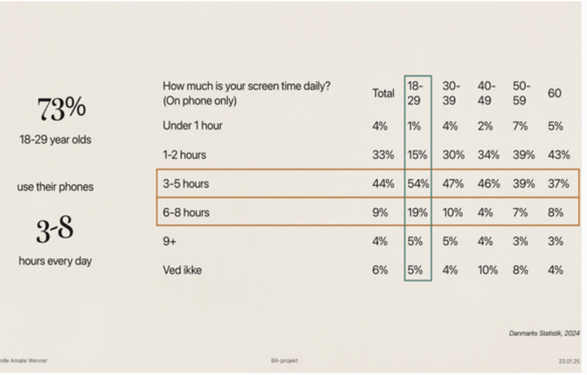
Solution.

A speculative exhibition, where every artefact invited interaction, visitors started reflecting, discussing, and questioning themselves and their behaviours; the exhibition was never about fixing scrolling, but about finally noticing it.

The exhibition had to make 18—29-year-olds in Denmark notice their scrolling behaviour without prescribing solutions or morals. Reading Epstein's work on tech-agnostic rituals and Dunne & Raby's writing on speculative design helped me frame scrolling as a modern ritual rather than an addiction to fix, shifting from problem-solving to problem-revealing. The core was translating an invisible, digital gesture into physical artifacts that could defamiliarize habits. Prototyping revealed that making scrolling tangible wasn't about literal representation but about creating uncanny objects that triggered recognition without explanation.

Observing visitor behaviour during the exhibition showed how speculation works: people didn't leave with answers about whether scrolling is good or bad, but they started questioning, through their own conversations and interactions with the artefacts. What I learned was that sometimes, design's value isn't in solving problems but in creating conditions where people notice problems they've normalized.

Process.



Behavioural Research.

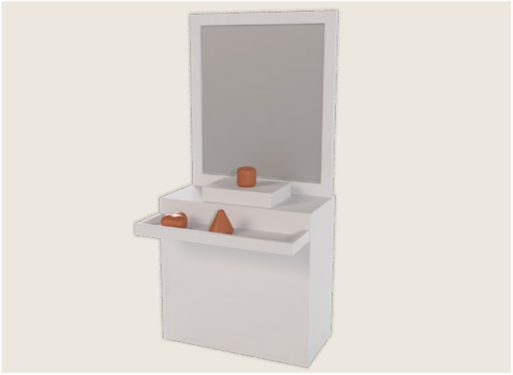
Quantifying phone usage patterns revealed scrolling's ubiquity, and the project's main user persona: 18-29 year olds in Denmark.

Conceptual Framing.

Visiting Tirpitz to understand the physical space, atmosphere, and constraints first-hand.

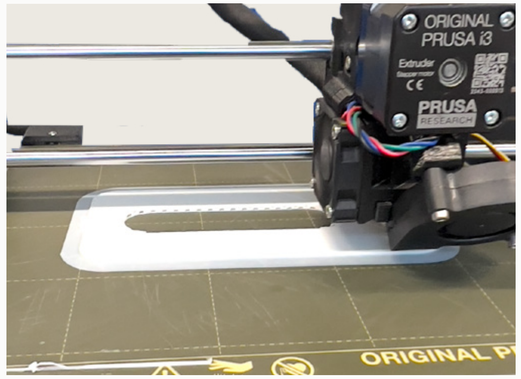
Design Research.

Reading Epstein and Dunne & Raby positioned scrolling as ritual rather than addiction, shifting from moral judgment to anthropological curiosity.



Sketching.

3D modelling sketches of physical artifacts to see how to make invisible digital gestures tangible without didactic explanation or determinism.

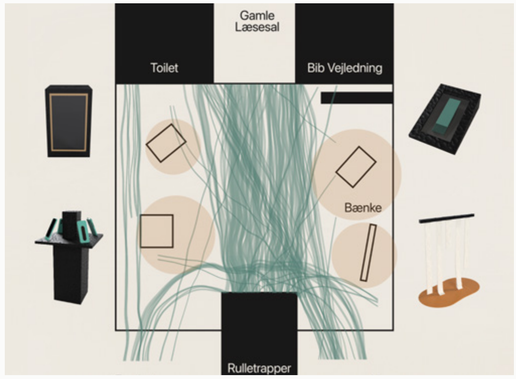


Fabrication.

3D printing different iterations, laser-cutting displays, designing a visual system and branding for the exhibition opening.

Production.

Final objects had to balance familiarity and defamiliarity; recognizable to trigger reflection, alien to disrupt automatic usage.



Curation and Setup.

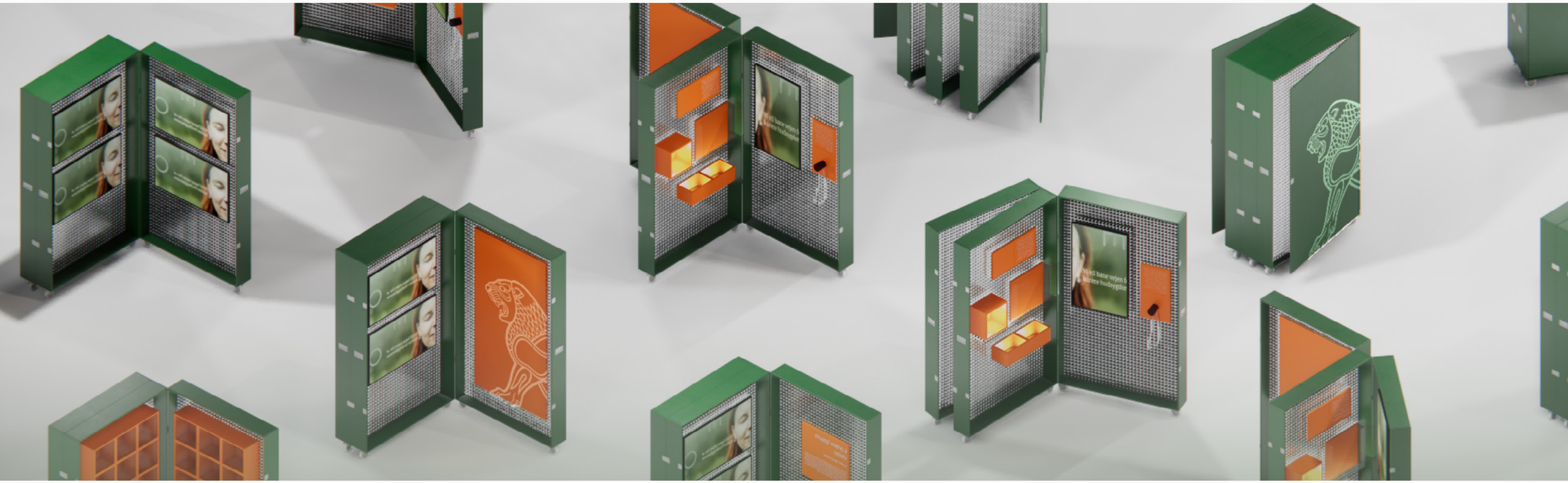
Floor plan determined how visitors encountered objects, using the space to create conditions for self-directed discovery and peer dialogue.

Exhibition on Wheels.

Travelling exhibition telling the story of LEO Pharma's history in Ireland. (Internship for YOKE).

Role.	Duration.	Tools.
Lead Graphic Designer and Assistant Exhibition/ Interactive Designer	21 weeks	Adobe InDesign, Adobe Photoshop, Rhino

How do you bring a pharmaceutical company's 100+ year legacy to life without making it feel like a textbook?



Challenge.

LEO Pharma needed a travelling exhibition to go around the world educating people on the history of the company, but the reality was a lot of data, very little physical space, weight and size limitations, and a strict brand identity to follow.

Goal.

Transform historical and medical information into a dynamic, engaging visual experience, while making it easy to pack up and make an impression; to inform, inspire pride within the company, and intrigue the outside.

Solution.

We crafted a modular system that treated information like a story, using graphics, animations, and their real medicines, in tight collaboration with the company directors. The final result was a portable “suitcase” of history.

The constraints of global deployment, portability, weight limits, and strict brand compliance didn’t restrict the design, they became the design driver. We focused on developing a modular structure where every component served dual purposes: educational but narrative, grand but packable. Early prototypes exposed engineering realities that reshaped graphic decisions (joinery methods, material weight, and assembly sequences) influenced everything from type scale to image placement. Working closely with company directors required balancing their desire for comprehensive historical detail with visitor capacity and attention, which led to developing a visual hierarchy that made information scannable at distance but rewarding closer inspection.

Implementation across multiple configurations proved that portability and impact weren’t opposing values but could reinforce each other, when constraints are treated as creative parameters rather than unfortunate limitations, and that robust visual design requires anticipating readability and contextual variation from the start.

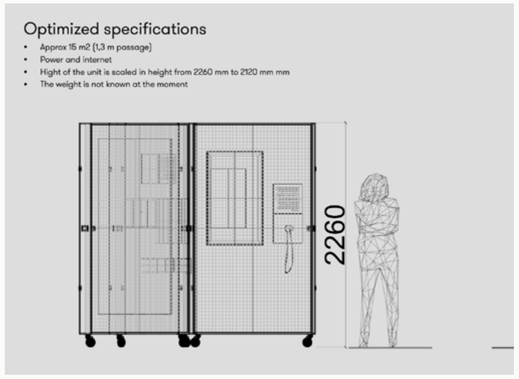
Process.

Historical Research.

Mining 100+ years of archives to identify narratives that could inspire pride while remaining legible to external pharmaceutical audiences.

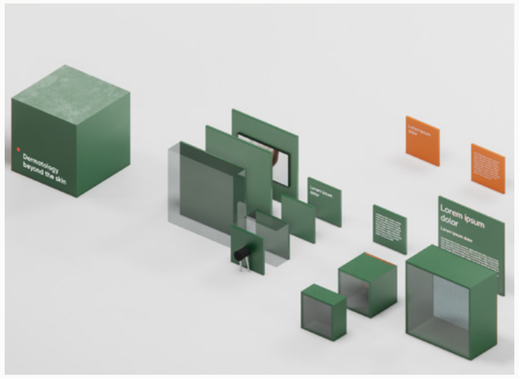
Audience and Brief Analysis.

Constraints of portability, brand compliance, and global use required rethinking what “exhibition” means when traditional methods won’t scale.



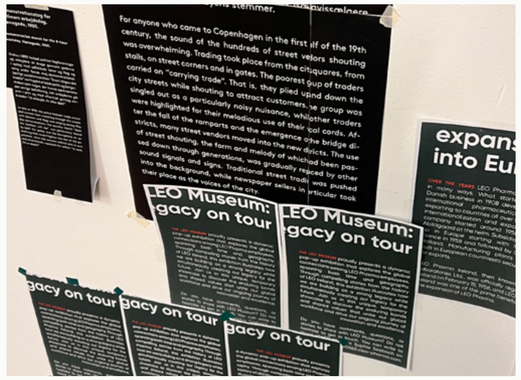
Technical Drawing.

Drawing up ideas to test modular systems for packing/unpacking, revealing engineering challenges that would inform choices and joinery.



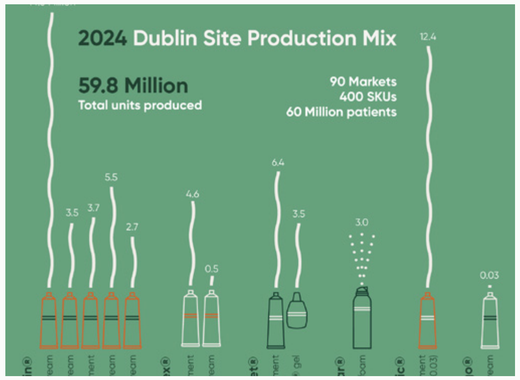
Visual Tools.

Developing visual system, balancing company branding, and integrating novel ideas within the modular exhibition concept.



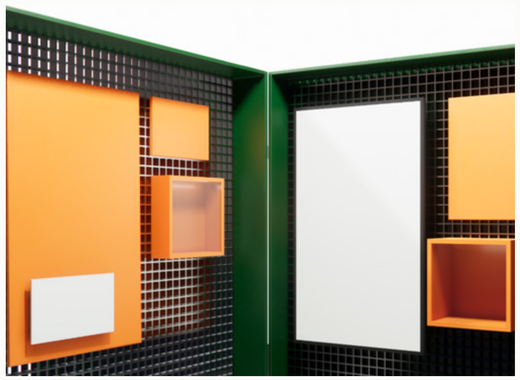
Graphic Iteration.

Trial layouts on walls exposed readability issues at distance and angle, forcing reconsideration of type scale and image-text relationships.



Site Immersion & Context Mapping.

Combining graphics, animations, and physical medicine samples for touchpoints that accommodated different preferences/contexts.



Production Engineering.

Translating designs into manufacturer specifications required technical precision to ensure global reproducibility and design integrity.

Extra ventures and interests.

Bevica Scholar.

Context.

The Bevica Scholarship was developed by the Bevica Foundation, an industrial foundation founded in 1872, that supports work with universal design based on Denmark's ratification of Convention on the Rights of Persons with Disabilities. The scholarship supports "innovative and bold thinkers in exploring how their profession can contribute to the development of universal design as a lever for the Sustainable Development Goals' pledge to Leave No One Behind".

Research Question.

To what extent can the shift from passive accessibility compliance to an inclusive environment in museums create barrier-free experiences and representative spaces for all abilities?

My Goal.

Breaking the Frame investigates how Danish museums can evolve from meeting minimal accessibility requirements to becoming truly inclusive cultural spaces through the application of universal design principles. Grounded in Ronald Mace's 'Universal Design Framework', this project focuses on four underdeveloped principles:

1. Equitable Use
2. Flexibility in Use
3. Simple and Intuitive Use
4. Perceptible Information

The goal is to address perceptual, cognitive, and experiential barriers that exclude many visitors.

Breaking the Frame: Establishing Inclusion in Danish Museums through Universal Design

1. Problem Identification & Initial Scholarship Research (finished).

2. International Research and Travel.

3. Co-Creation with Users with Disabilities.

4. Prototyping Interventions in Danish Museums & Evaluation.

5. Knowledge Dissemination & Implementation in Select Museums.

Extra ventures and interests.

Current Projects.

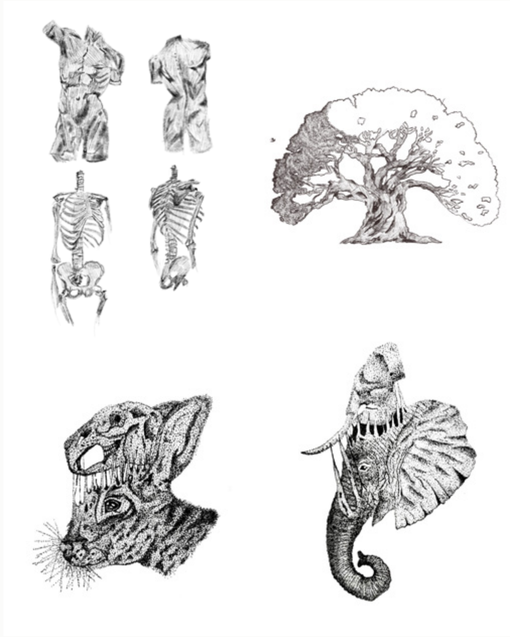
Collective.

Four other designer/artists and I form a creative collective called Nr. 18, that I co-founded. In the centre of Copenhagen we have our studio spaces, hold local community events, offer peer support, and critique sessions with one another.

janus.

janus is the design studio I founded as a response to the overtly negative and doom-filled narratives that circulate today. We offer visualisations of our imagined futures and work with external partners to design a more hopeful present. We consistently question what small steps we can take towards our mutual present.

Sketching and drawing.



Along with professional work and studies, I sketch and draw, mostly taking inspiration from “Memento mori” symbolism, vanitas still lifes, and the chaotic order of naturally occurring objects.

Extra ventures and interests.

Finished Projects.

The Gold Treasure from Vindelev.

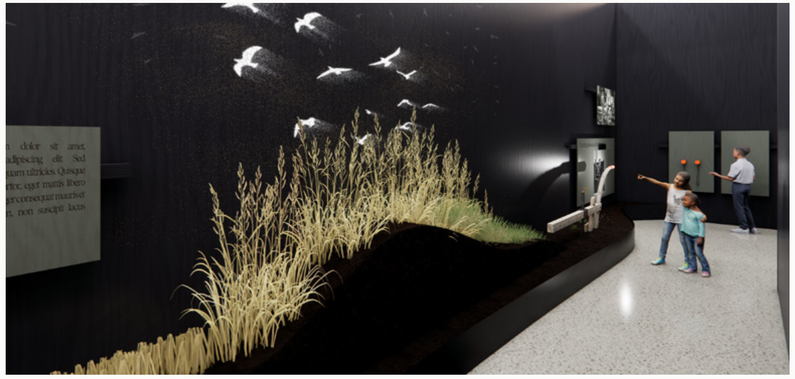
An exhibition that tells the story of 23 pieces of gold that lay hidden for 1,500 years in a Danish field, created during my internship for YOKE for the National Museum. Role: Graphics, illustration.

SMK Friday.

The National Gallery of Denmark's after-hours museum experience held on 6 Fridays in a year. This concept was on the representation of disabilities in arts. Role: Concept, graphics.

3D Rendering in Blender.

A 3D model and render for a magazine cover of a Danish designer and her studio space, inspired by a conversation with her. Created in Blender and Unreal Engine. Role: 3D model, concept.



Rendering Hamar Cathedral.

Concept renderings for an exhibition set in the ruins of a cathedral in Norway. Made for a competition during my internship for YOKE that we ended up winning. Role: Render, Photoshop.

Hi, I’m Camille.

Visual and Interaction Designer.
Exploring inclusive systems, new technologies, and social challenges.
Based in Copenhagen.

I am constantly driven by the intersection of design, technology, and human experience. Interested in how broader systems (social, ecological, technological) inform and constrain design decisions. I pursue projects that challenge assumptions and prioritise inclusion and responsible innovation. Through an ongoing exploration of technologies and interdisciplinary collaboration, I aim to contribute to work that endures and expands what design can do in the world and what we can do for each other.

Founder of *janus*, an independent design studio exploring discursive futures and conscious systems through visualisation and research-led practice.

Bevica Scholar, working on universal design within museums.

Education.

BA Visual Design and Interaction from the Royal Danish Academy.

International Baccalaureate from International School Hellerup (43/45).

Contact.

website.	camillewenner.com
linkedin.	linkedin.com/in/camillewenner
email.	camille.a.wenner@gmail.com