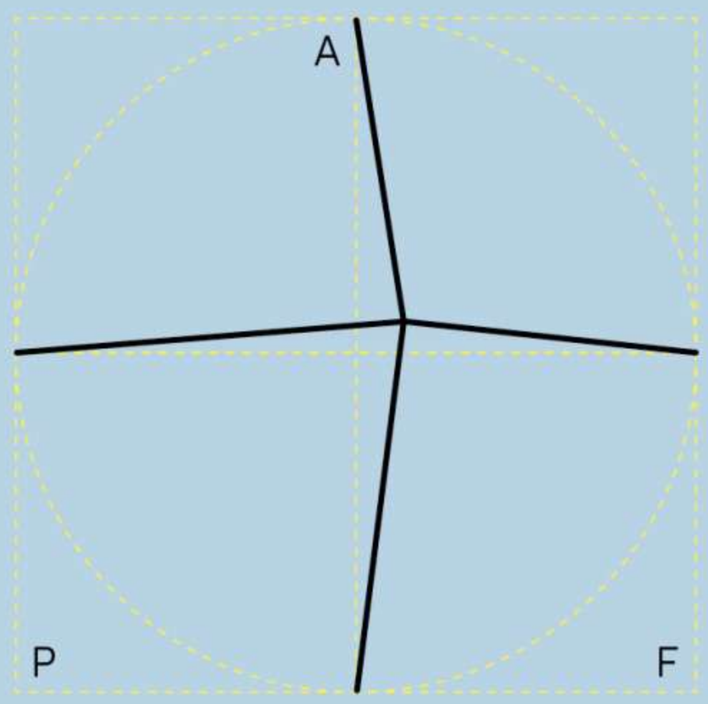
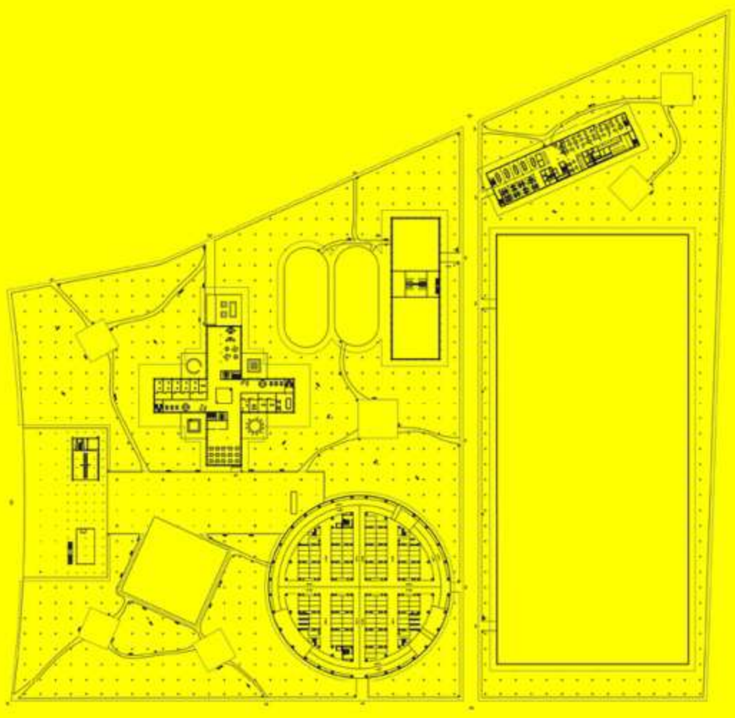


School UPT

Name Eduard Muntean

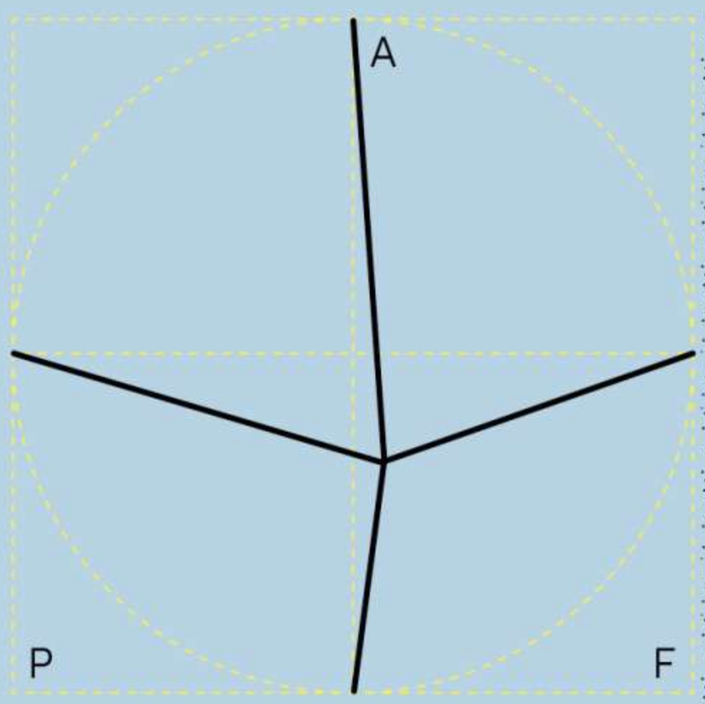
GREEN SOFT LIMITS

INDUSTRIAL HARD LIMITS



• PROJECT NOTES The proposed park underwent a meticulous planning process, with careful consideration given to each stage. From spatial definition to plant selection, a focus was placed on engaging the senses. Factors such as the aroma of wildflowers, the play of light, ambient sounds and colour palettes were all taken into account. Then given Timișoara's historical abundance of oak trees, we made the deliberate choice to preserve the oak as the park's primary tree species. To ensure a seamless transition between the natural and industrial zones, some elements of the industrial world, including its precision, structure, and modularity, were incorporated in the way of arranging the natural features. As a result, the forested areas are organized in a grid-like pattern. **Collectively, these design choices foster the development of a thriving ecosystem for small animals and birds while providing a welcoming community space for individuals of all ages.**

C COMMUNITIES · I INFRA STRUCTURE · W WEATHER & CLIMATE · R RESOURCES · T TECHNOLOGY

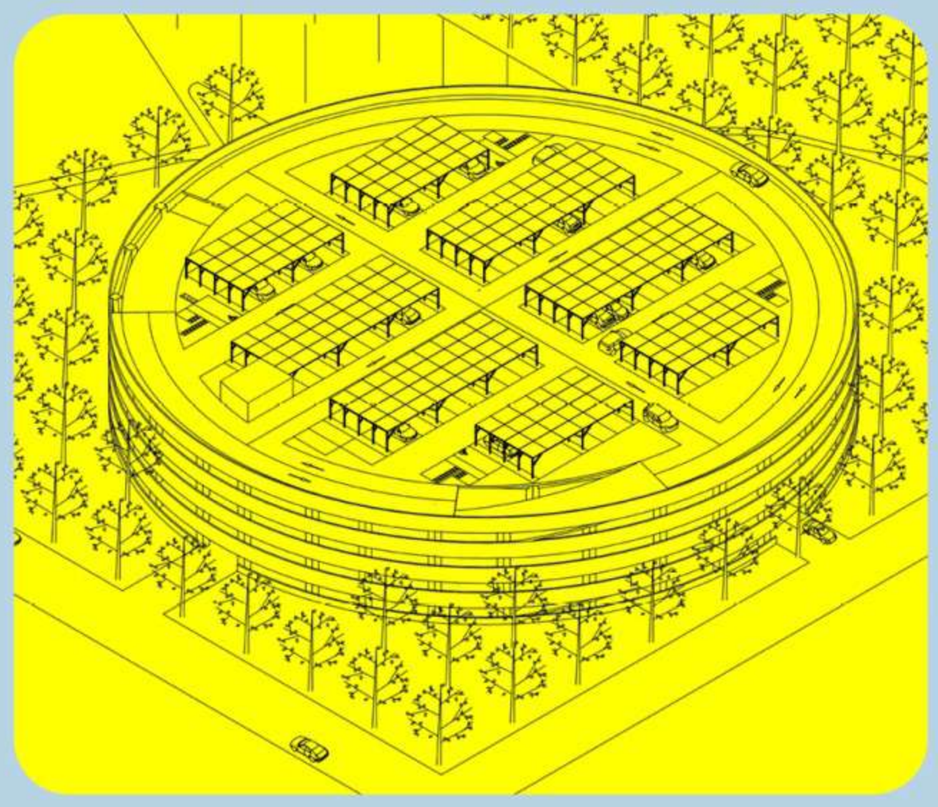


School UPT

Name Cristian Pocitarenco

SEASONAL

SUBMISSIVE ARCH DOMINANT NATURE

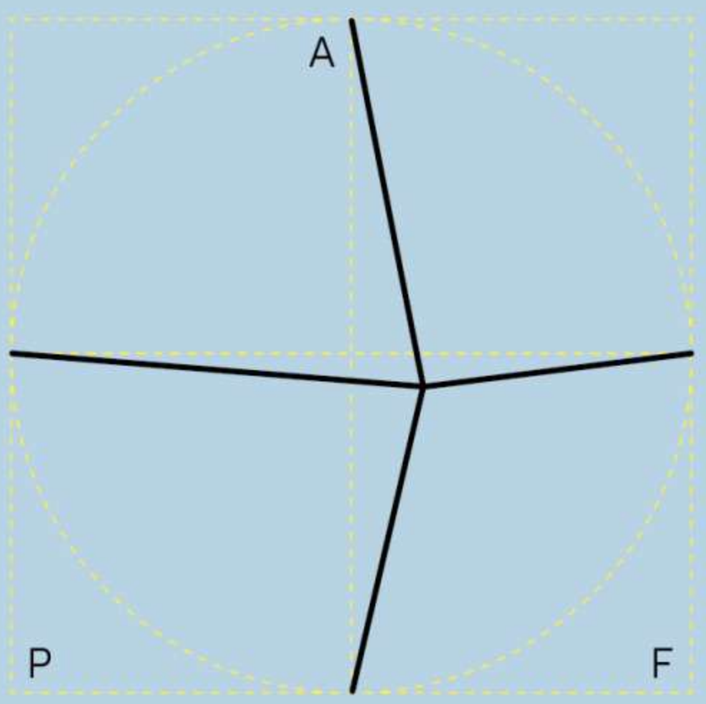


LAYERED

• PROJECT NOTES With growing interest in the area, we propose constructing a hotel on the park's northern side. Its significance is heightened by the nearby fair trade event, drawing visitors from across Europe. The project aims to **integrate the building harmoniously with the natural surroundings, blurring boundaries and seamlessly merging it into the park.** Eco-friendly materials like wood reinforce this concept, imparting a warm, environmentally conscious aesthetic. The project began from a vacant ground parking site, where we saw the potential for a parking facility. By consolidating existing lots, we aimed to optimize space and allocate the remaining area for public amenities. The circular design, with intertwining spirals, promotes seamless circulation and a more human-centred presence. Using wood as the primary material emphasizes our commitment to sustainability. The building doubles the previous parking capacity and includes over 1,000 bicycle parking spaces, accommodating around 2,200 individuals, including 400 from Continental.

CUIB
Hotel and Parking

C I W R T
COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY



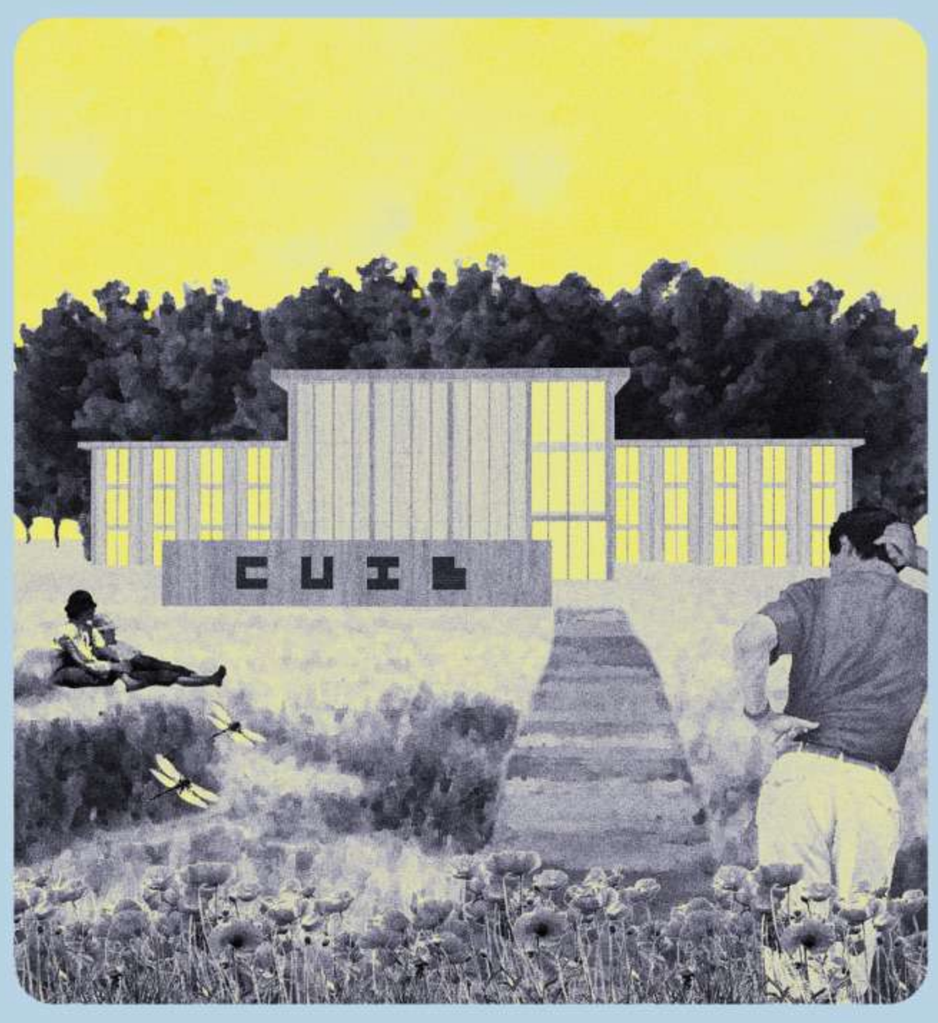
School UPT

Name Georgea-Elena Ștefan

BUILT

SYMMETRY MODULARITY

RE-USE



• PROJECT NOTES **The presence of an industrial zone and the growing population in Buziaș have made it imperative to construct a new school.** A collaborative partnership between the town hall and Continental, the city's largest factory, gave rise to the idea of a tech-school. The architectural design of the buil-ding emphasizes integration with the park and utilizes sustainable materials like wood and Cross-Laminated Timber (CLT). Internally, the building follows a cross-shaped layout with a central semi-buried space that is illuminated by skylights. The campus features gathering areas and outdoor spaces adorned with distinctive sculptural elements. Additionally, an added sports hall serves as a multi-functional space that is accessible to both the community and students, facilitating various events. The construction approach incorporates modularity, employing pre-manufactured components for quick and efficient assembly.

C COMMUNITIES
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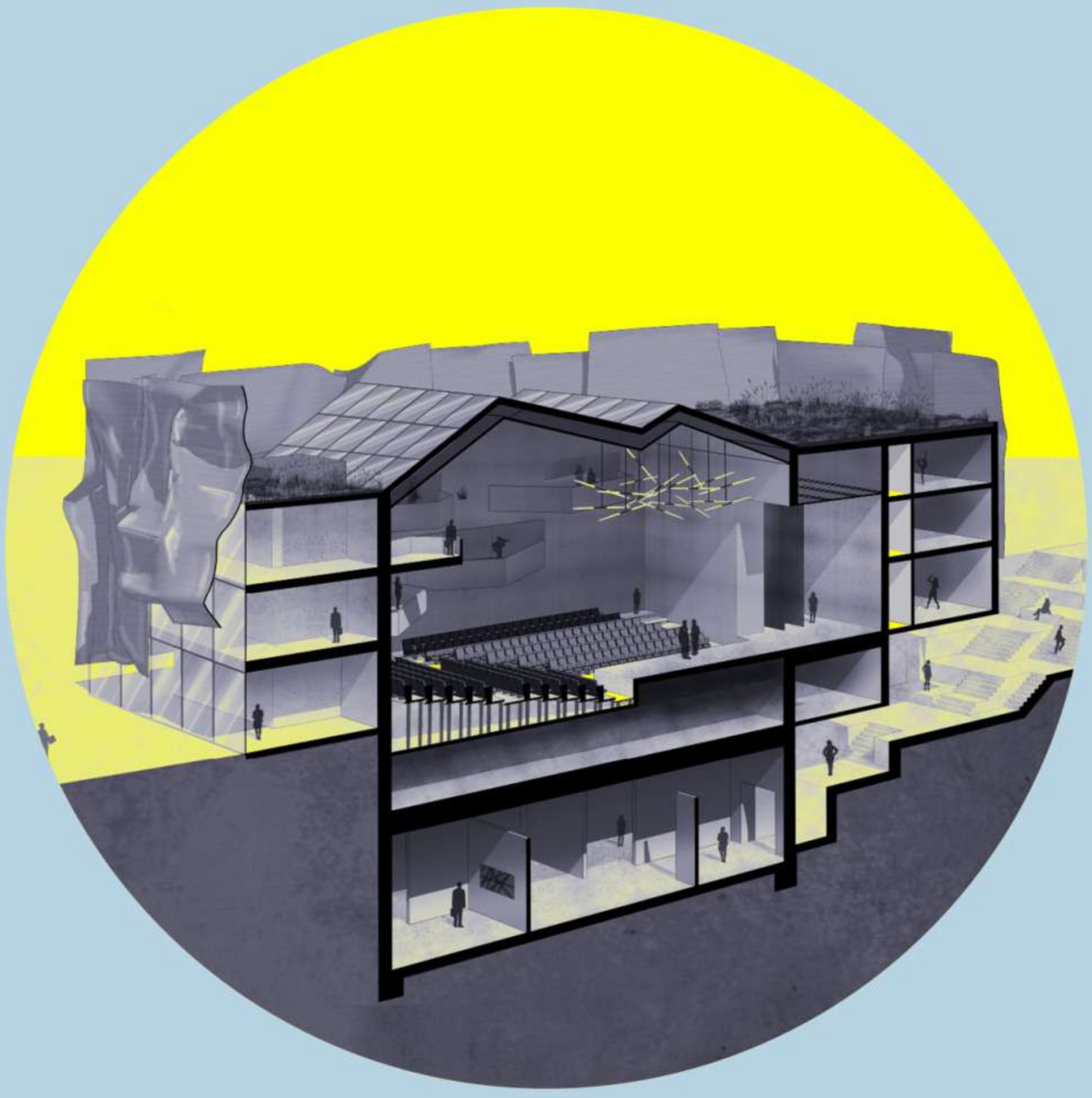
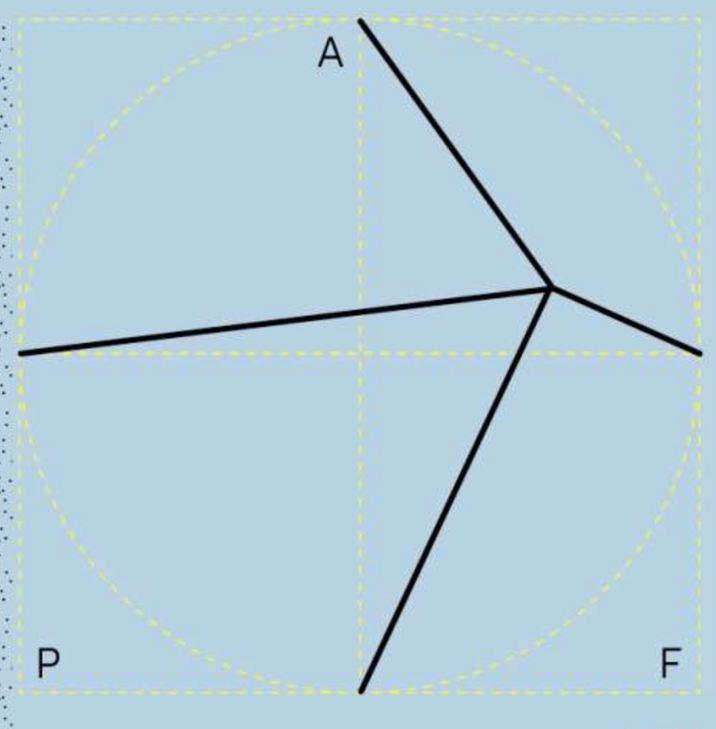


CULTURE

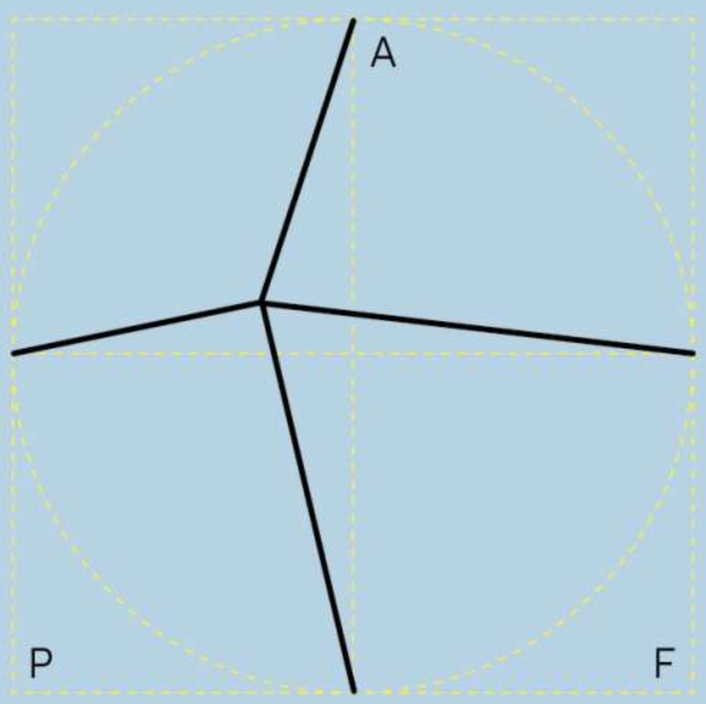


School UPT
Name Alex-Georgel Ban
Sebastian Sgăroiu

EXPERIENCE APPEARANCE

INDUSTRY

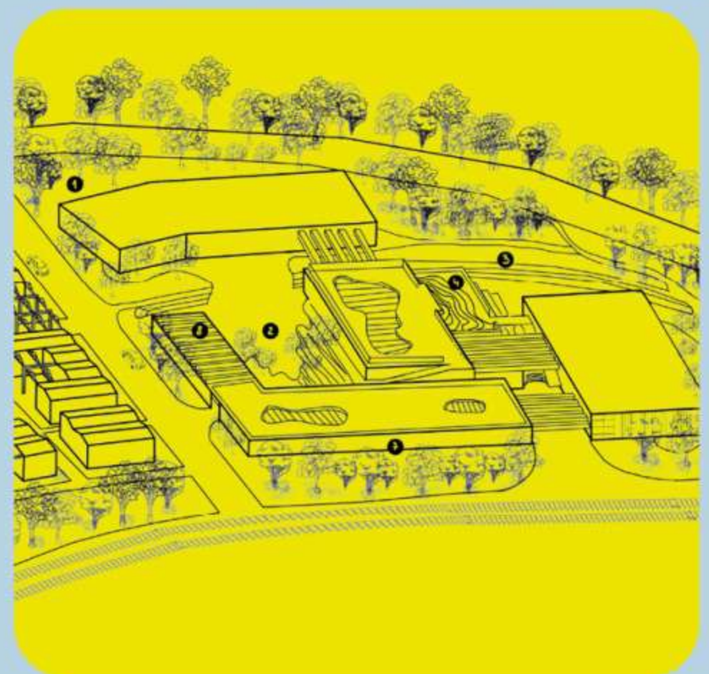
• PROJECT NOTES The focal point of our site is **represented by a multi-cultural centre, with the status of an architectural object.** The volume of the building is thought in this way, having the role of main attractor on the site, thus being the central element, the element that provides the dynamics of the site, both through its configuration and through the diversity of functions it hosts. The functions housed in the building are represented by a main function, the theatre hall, which has multiple uses, where the capacity of the hall can be increased or decreased, depending on the needs of the event that hosts it. The museum, located in the basement area, represents the second function that completes the cultural program. This is thought of as a flexible space, the interior space division being made up of removable walls, which allows the resizing of the exhibition hall according to the needs of the artist. Complementary functions are added to the museum, desirable for this type of space, such as the gift shop and the cafe. This is positioned in the access area, which is closely connected to the staircase, a space with multiple values. It represents a space where various activities can be carried out, from socializing, to recreation, even expanding the open-air cafe or museum. It can also act as an amphitheatre, in the event that an open-air cinema will take place, in which case the building becomes the background for this type of activity.



School UPT
Name Mădălina Năsălean
Nicolae-Daniel Popa

THE HIDDEN VISIBLE

INFRASTRUCTURE LANDSCAPE



• PROJECT NOTES In envisioning people's interaction with the site, the blue-green route becomes the vital path for pedestrian and cycling traffic, shaping the understanding and experience of the proposal. **Starting from the exhibition area, visitors engage with materials and machinery as objects to be visually enjoyed. As they progress along the main route, they receive continuous information about the sources of their experiences.** The second area showcases the manufacturing and learning processes of the technologies and crafts displayed in the first area. Interactions with the green space change, now emerging spontaneously but remaining subordinate to built structures. The route culminates in the third zone, revealing the destination of materials after use and the recycling source. At the central square, visitors gain a comprehensive understanding of the interconnectedness of the three areas. Conversely, moving in the opposite direction, the diminishing green areas profoundly impact the human experience.

REVIVE, REUSE, RECYCLE

C COMMUNITIES
I INFRA STRUCTURE
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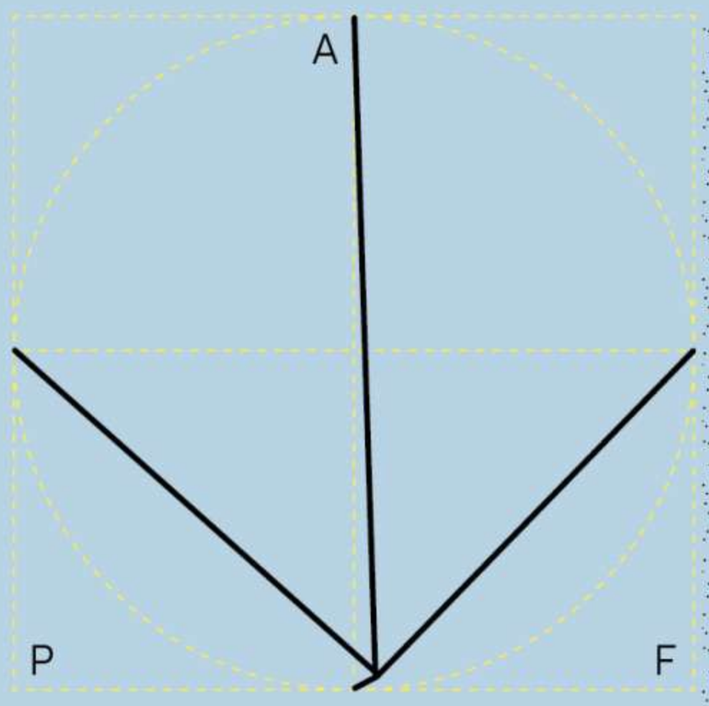
T TECHNOLOGY



School UPT

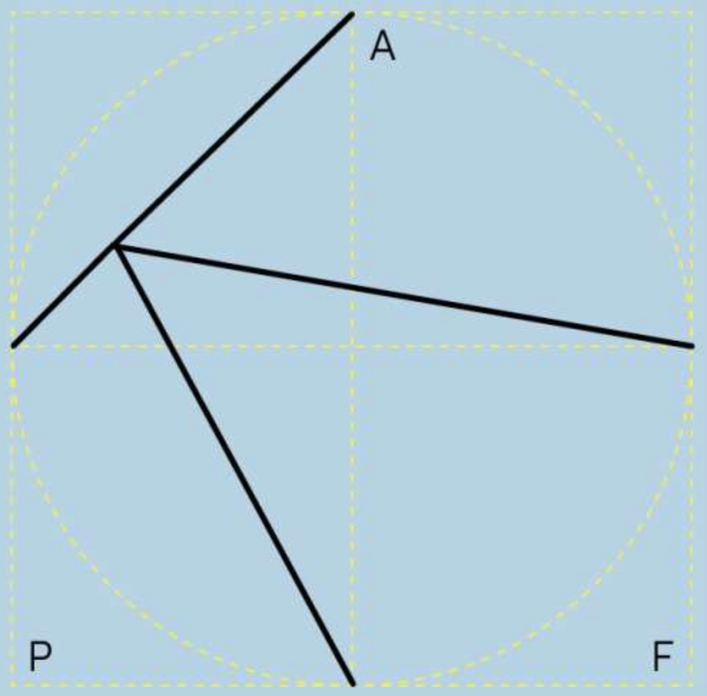
Name Ruxandra Rotar

PLANTS

MULTIFUNCTIONAL ACTIVATION

METALLIC STRUCTURES

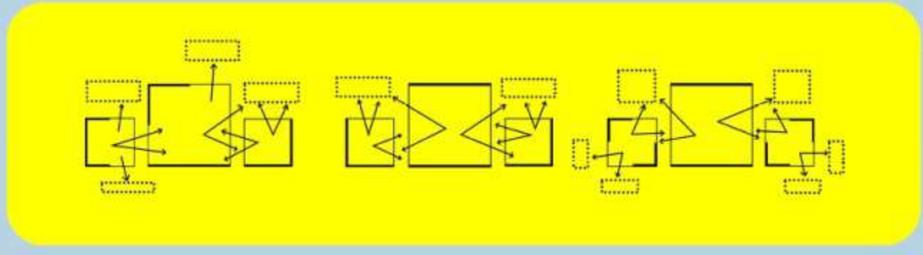
• PROJECT NOTES The project explores the **urban regeneration of an industrial site in Timișoara**. It started with the idea of reusing metallic structures found on site, including lattice girders with 12m openings and metal pillars with 6m openings, for light industry and manufacturing halls. These elements gave the idea for a modular structural system that adapts to a versatile, dynamic environment. Subsequently, by **integrating vegetation we allow nature to take over by gradually forming a microclimate to balance the excessive use of concrete and steel**. The modules encapsulate the movement that takes place within a fixed grid: the expansion and transformation of plants, the cycles of users that constantly redefine its identity. The proposal preserves the industrial character, linking it to craftsmanship and innovation, shaping a place dedicated to creativity. To keep the industry alive, a permeable ensemble is needed, in a continuous metamorphosis, similar to the ever-changing world we live in.



School UPT
Name Edward-Ștefan Kiss
Denisa-Anamaria Landler

STRUCTURE

DISUSED RETROFITTED

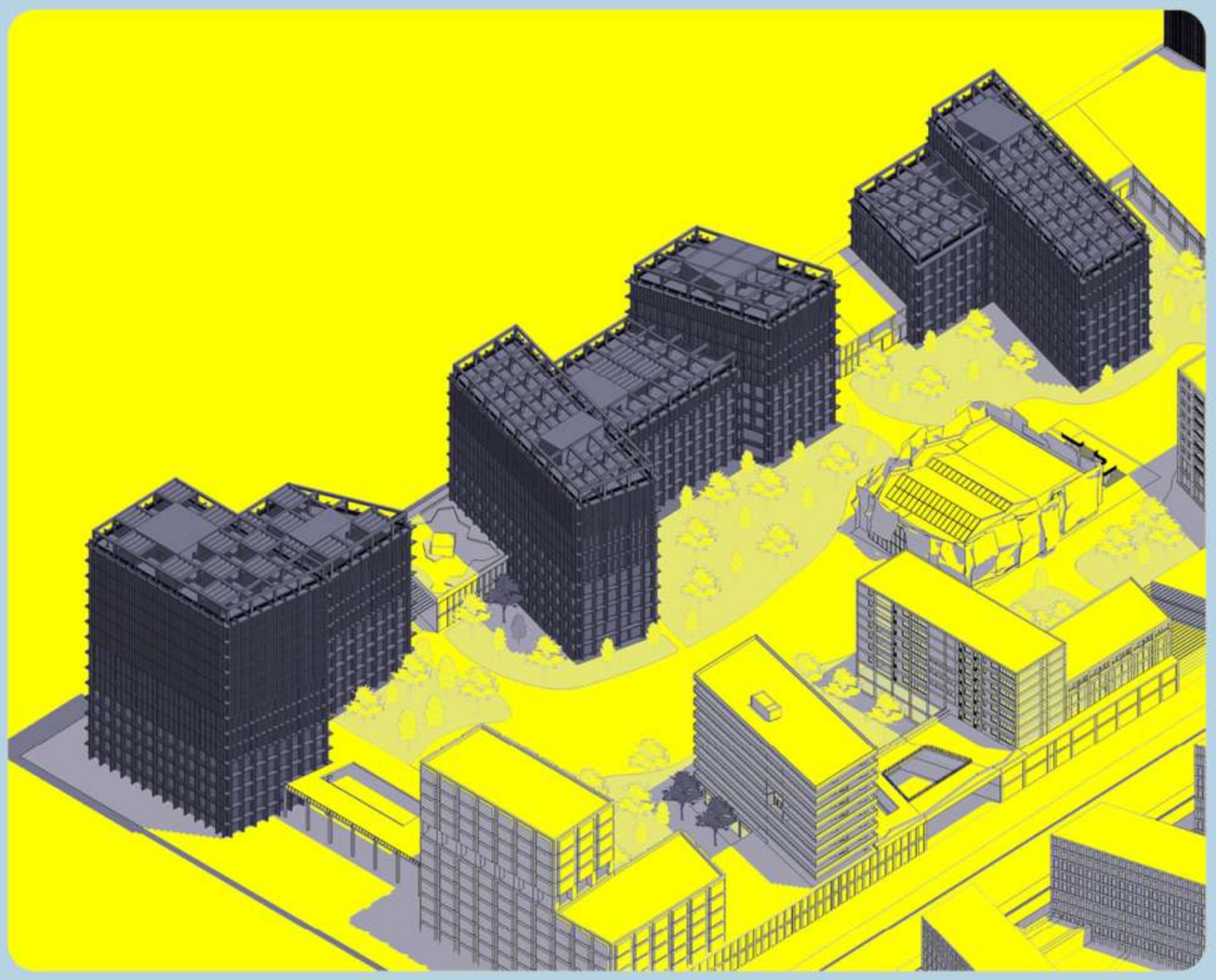


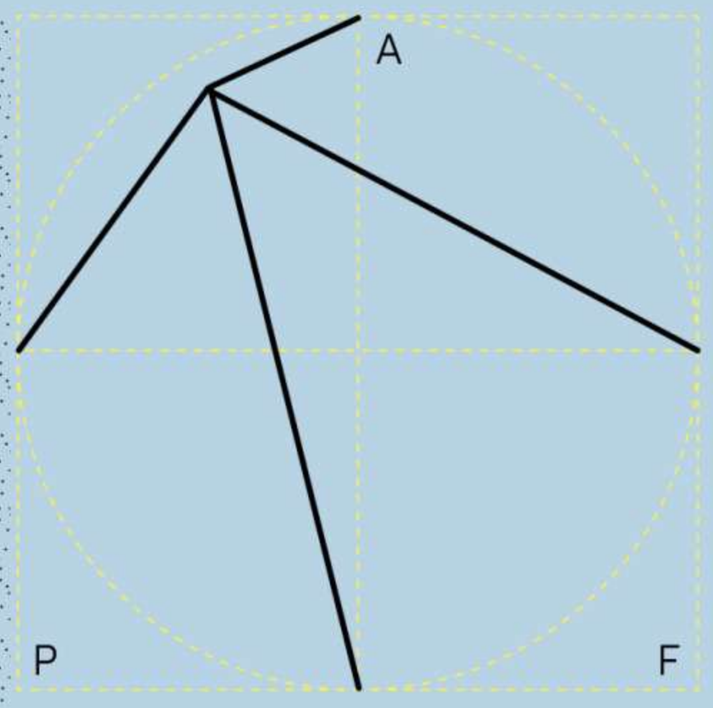
SPACE LIMITS

• PROJECT NOTES Our project strives to overcome the current state of a disused industrial site. Currently, large factory buildings occupy a very potent place on the map of Timișoara. **This urban space could be better utilised in the favour of the local communities and by extent the city itself.** For this to happen, such big factories need to be altered in a way that better suits the future programs. By breaking down these overwhelming structures into architecture of a human scale, we aim to make the space user friendly. By retrofitting an existing structure, we try to make use of as much of what we already have in an attempt to display mindfulness towards our resources. Every change is made in order to achieve a layout that offers a vast flexibility when it comes to using the space for various exhibitions, indoor or out in the open. Another ambition of this project is to have enough room to provide spaces towards local artisans and creators (from small community showings) while still answering the need for a regional exhibition center.

Industrial Exhibition Space (Retrofitted)

C I W R T
COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY





School UPT

Name Răzvan Iliescu

FUNCTION RESILIENCE

DIVISION

CONTINUITY

● PROJECT NOTES After the end of the Covid-19 pandemic the use of the office building has been questioned in terms of efficiency, user friendliness and relevance for people who choose to work from home. The significant changes consist in the **transformation of the former rigid working spaces into a more relaxed social space, where workers gather not to perform single tasks but to work in groups, to brainstorm and most importantly to feel that they belong to a certain social circle**. Transitory and sitting spaces have replaced the standard cubicle bringing, flexibility and unconventional working spaces. In the following project we see the proposal of three buildings, one a classic standard office building, designed for a multinational company and two designed in the spirit of the post pandemic office.

C I W R T

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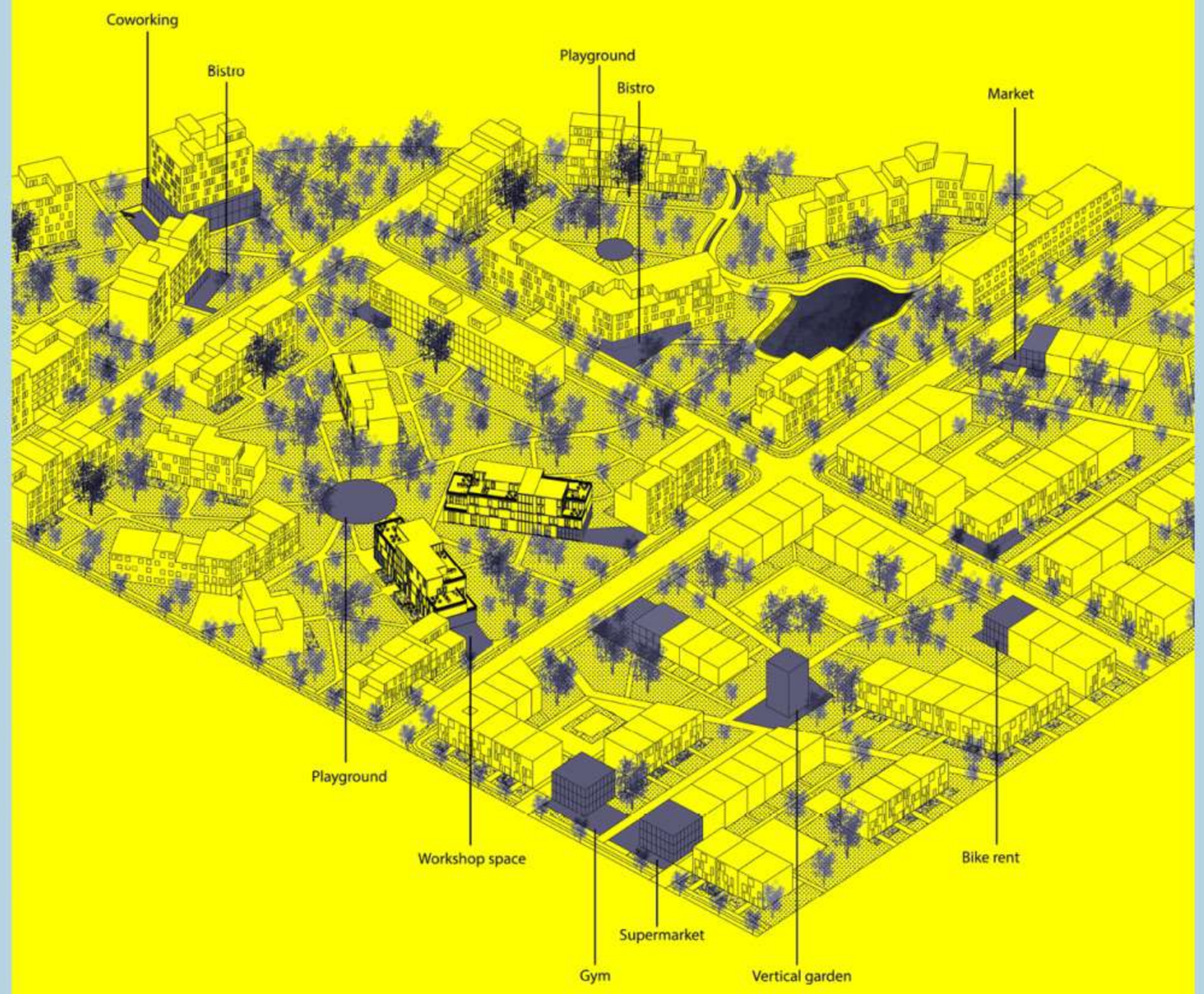
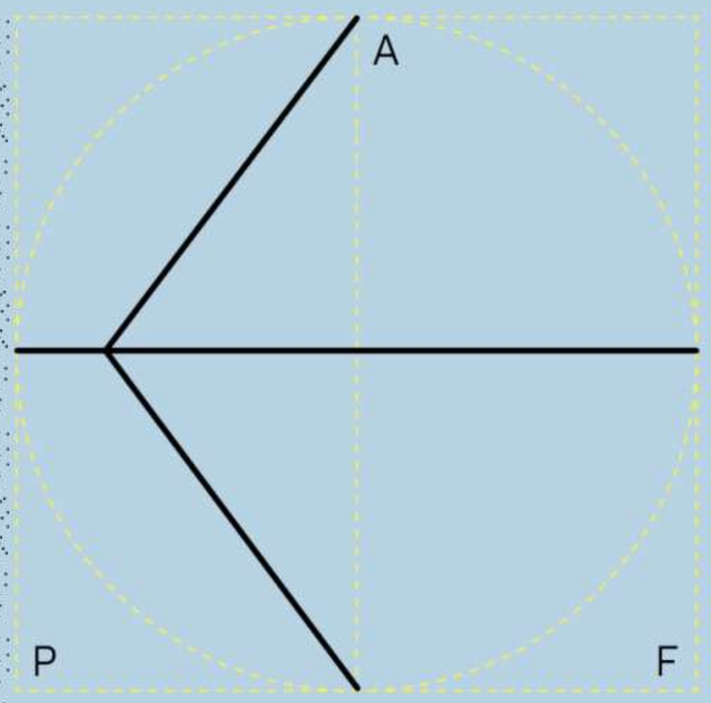
TIM C Center



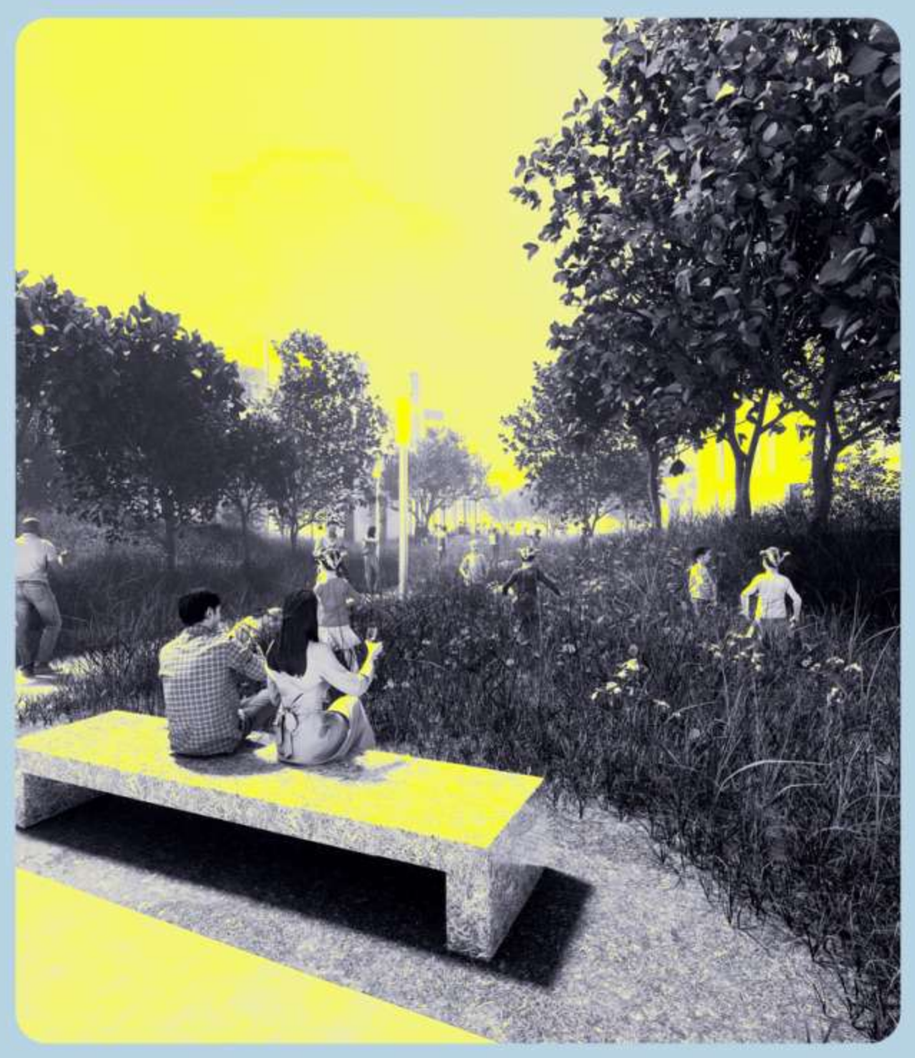
HOMOGENOUS SPACE



School UPT
Name Anastasia Stolearenco
Alexandra-Elena Tuleu

APART TOGETHER

PERCEIVED SPACE



• PROJECT NOTES Our project addresses to the **safety of women in public spaces, whetherthey are enclosed or open, which is not equivalent to ensuring safety in general**. The main question is: How can we ensure the safety of a woman, taking into consideration aspects such as the need for personal space, healthy interaction with other people, maternal instinct, etc.? Additionally, how do we create a pleasant experience for a woman in public spaces? Also, another important idea for us was to create a close relationship between humans and nature. We tried to maximize the quantity of the vegetation as much as we could against mineral space to improve the quality of life, living and environment.

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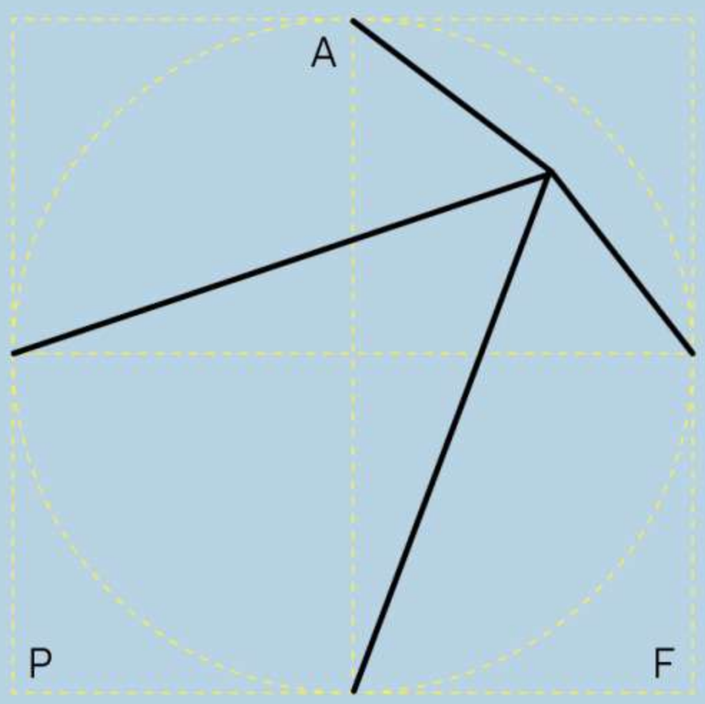


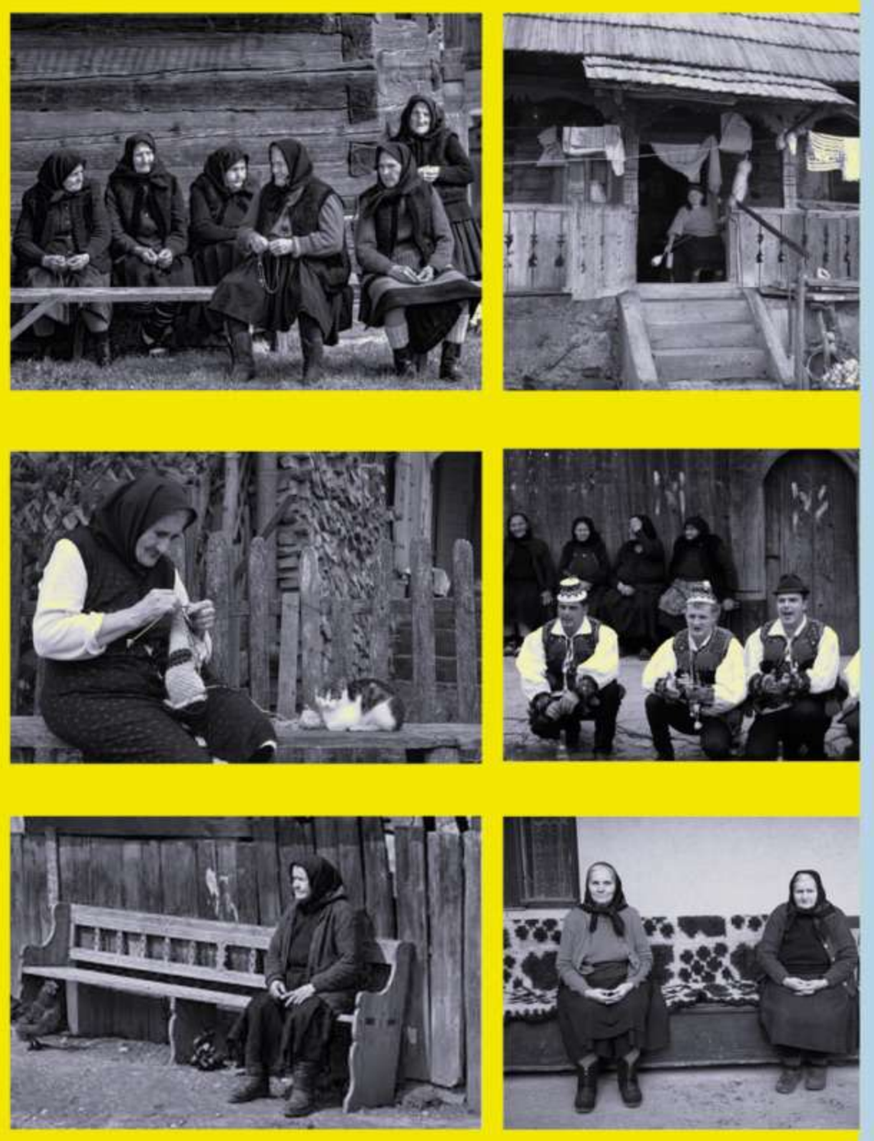
School UPT

Name Anamaria Degău

CLASA

GATHERING INDIVIDUAL

UPDATING TRADITION



• PROJECT NOTES My project **looks back on traditional living and aims to implement the same qualities into modern living**. As an apartment block, it gathers a lot of different people. Looking back to the communist regime of the last century, we understand that a lot of people came from their villages to work in the industry. To solve the living problem, the state quickly built hundreds of apartment blocks out of precast elements, this way losing lots of qualities of the traditional way of living, especially in terms of community. Even though a lot of people lived in the same building, they had no connection because they lacked communal spaces where they could gather. Built on a postindustrial site, this project is a good response to the problem mentiond above. I searched for the way that communities worked in our villages and used key elements: the bench, the porch and the garden.

C I W R T

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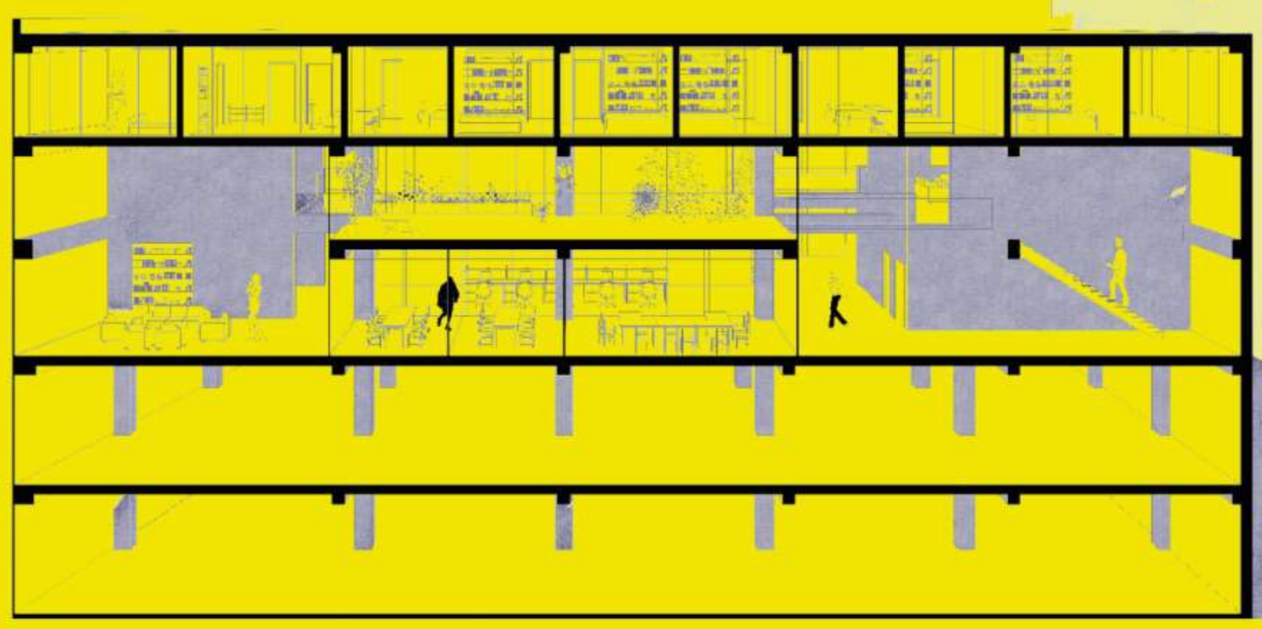
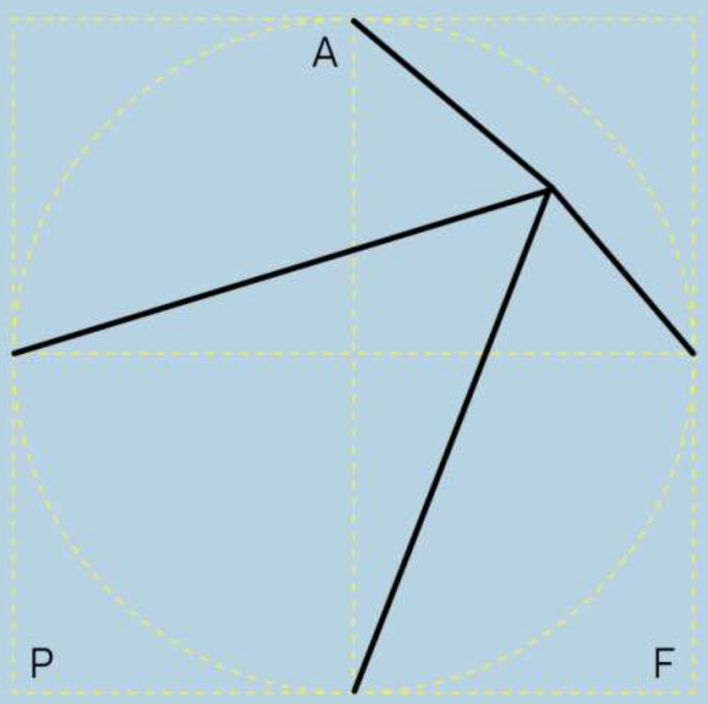
Postindustrial Living





School UPT

Name Anisa-Rachel Almagattish

CONNECTION

BOUNDARIES

WORK

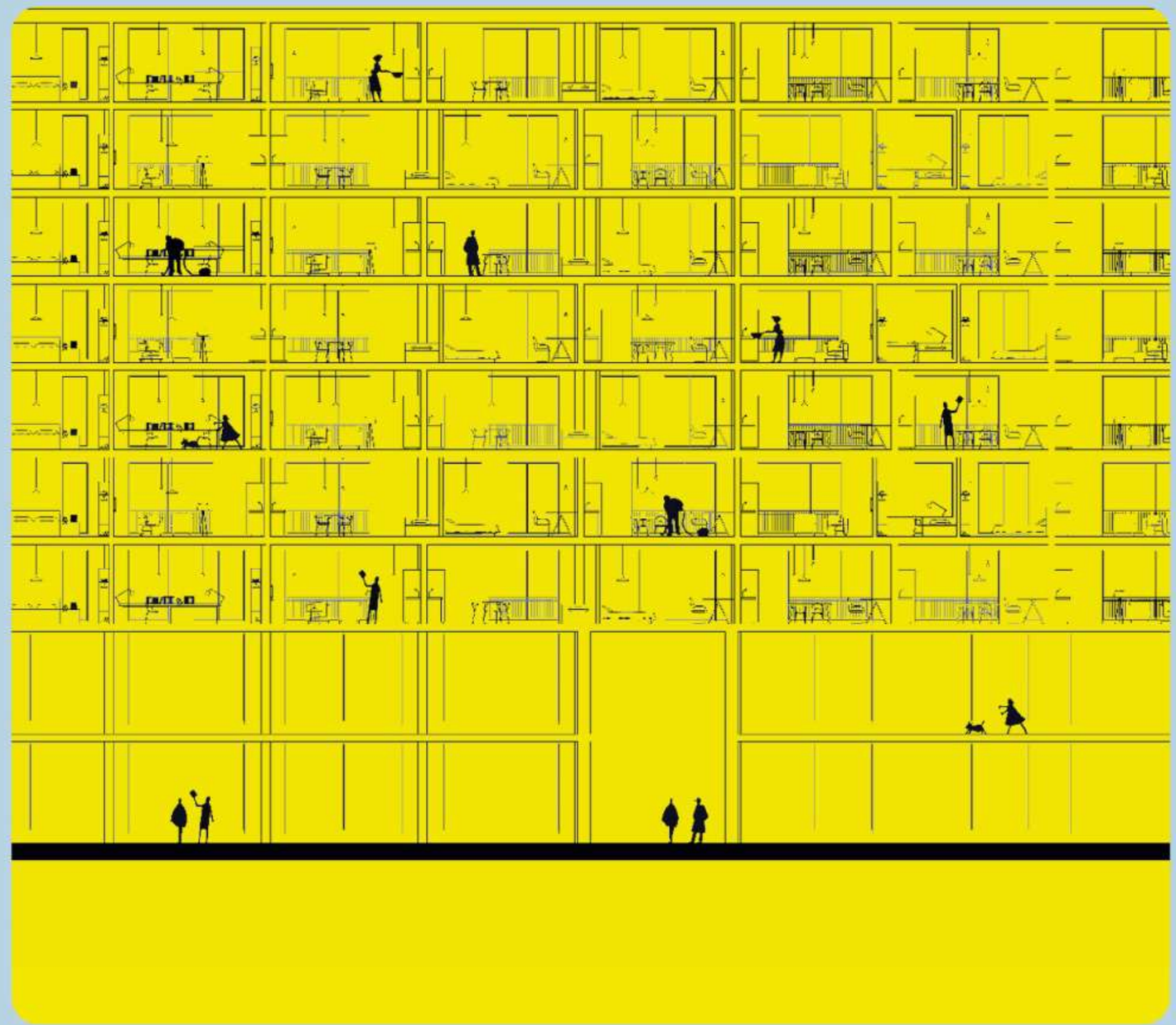
MOTIVATION

• PROJECT NOTES The project is located in an urban development core that revitalises an area of Timișoara. By appeal to the post-industrial character of the area, but also taking into consideration the economic aspects determined by the appearance of a demand for new workforce, the building program is that of a space that combines co-working with co-living. So, the post-pandemic aspects that produced a change in the interactions between people, but also created **new needs and possibilities in the dynamics of the workplace are treated by negotiating spaces, public and intimate areas, developing discussions such as »what's mine and what's ours«** or when and how much time I want to spend with others. These questions are taking place between people who may or may not have similar motivations taking into account the fact that they are in a common context determined by need or passion, in other words, work.

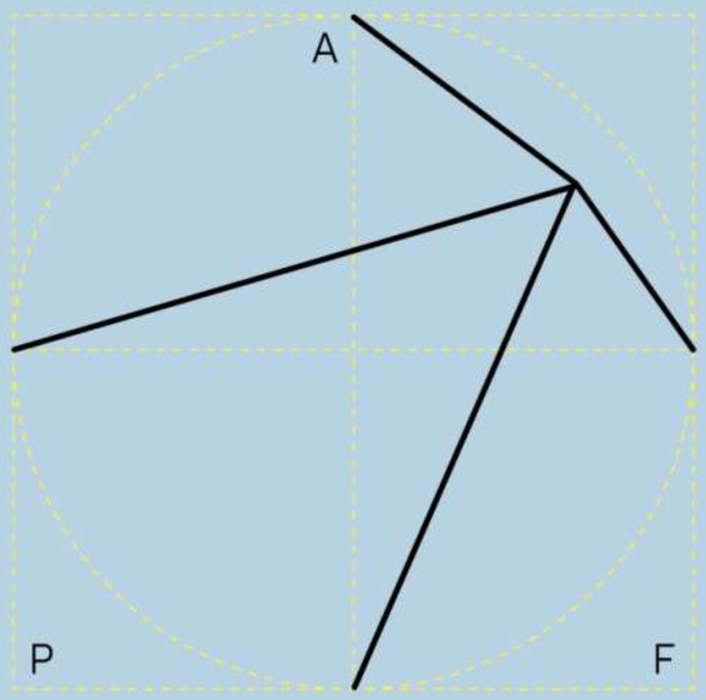
C I W R T

COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY

Postindustrial Co-Living & Co-Working



FLEXIBLE BOUNDARY



School UPT

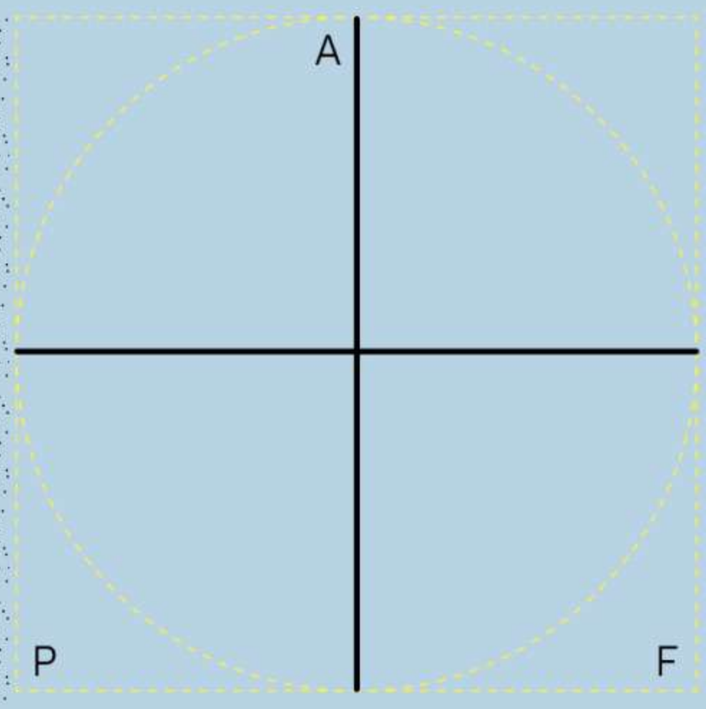
Name Eliza-Lucia Radu

APPEARANCE ATMOSPHERE

INHABITATION CYCLES

• PROJECT NOTES My project is **based on an antithesis: constancy and change.** The constancy is defined by the modularity of the volume which imposes a certain rigidity and austerity and the change is given by the way the living cells are composed and their different combinations from one floor to another, but also by their furnishing. **It is up to us what character we give to the place, even if the space is the same in terms of size**, the interior atmosphere can change from one inhabitant to another. Although the outside looks like a classic Eastern European model of living, the interior content and the way the modules are mixed on different floors gives it a special charm. To better demonstrate the unique character of each module, we have assigned a colour to each option.

HISTORICAL
PAST



School UPT
Name Alexandru-Aurel Tudoroiu

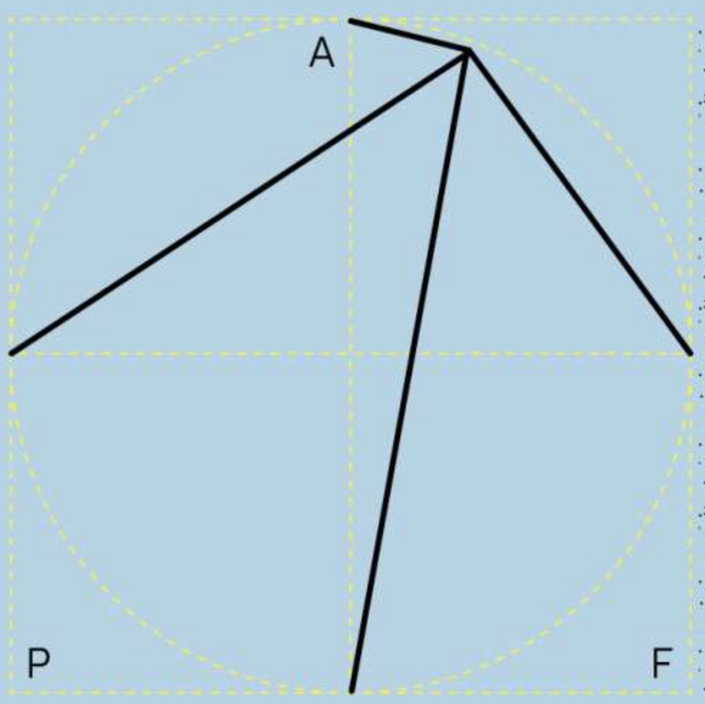
NATURAL ELEMENTS ARTIFICIAL

MODERN
SOCIETY

• PROJECT NOTES The concept of the project is closely related to the idea in which the desire to create a different space in which human interaction takes precedence over any other element of the design, **people are at the center of the project's action. The way in which the design works as a barrier between interior and exterior, creating that feeling of safety and isolation from the hostile external environment**, offering an active interior space, animated by people permanently through the diversification of functions, this always in this space. The project is also about this connection with the past of the area, I wanted a space that would reflect both the current situation as an industrial site but also the idea of the plaza that gathered in the past both in ancient Greece and in ancient Rome, a lot of people with interests and activities similar to those proposed.

C I W R T
COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY

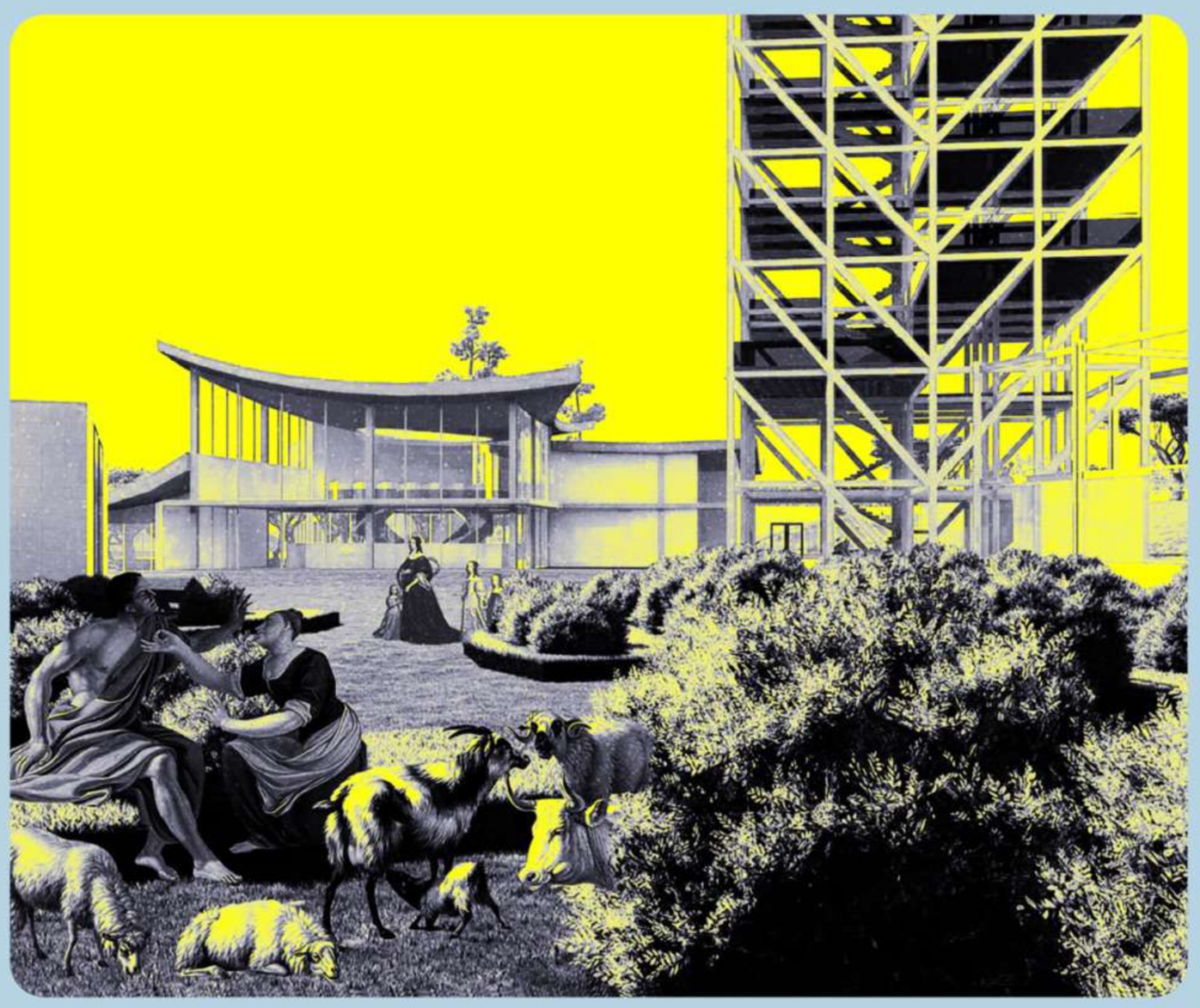
Buziasului Tram Station



School UPT

Name Miruna Fildan

INVISIBLE

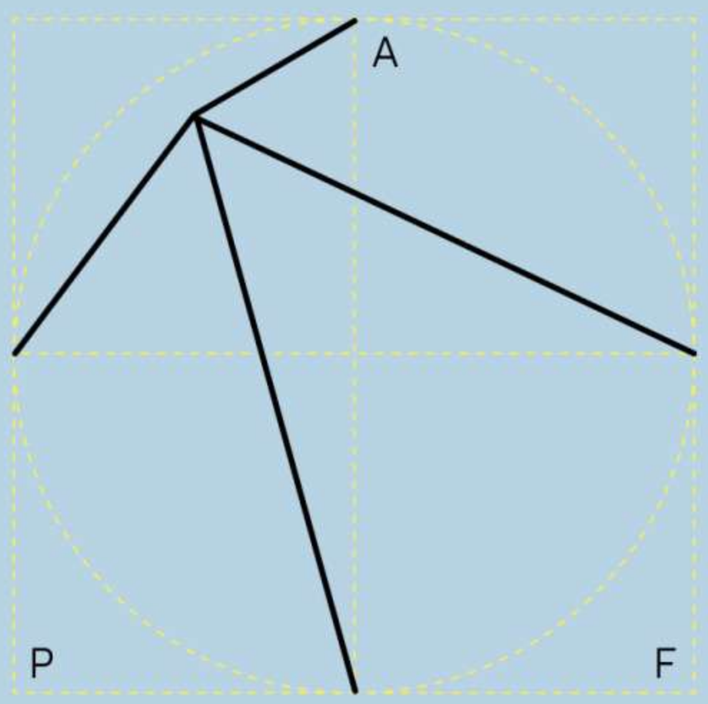


NATURAL CYCLE LAYERS

VISIBLE

• PROJECT NOTES **The concept of the centre of the site is dematerialization.** First, starting from the library towards the margins, there is horizontal dematerialization. The building of the library is the visual dominant with the curved roofs which continue in the second square with little boutiques that have the same type of roof, only on a smaller scale. Finishing off, is the third square which is the end of the dematerialization with only a few rounded shapes that translate in a playground for children. Next, we have vertical dematerialization which starts at the base of the greenhouse and ends with the highest point of our whole entire site. At the base of the tower the indoor greenhouse is located and meant for winter plants and ascending, the space becomes and outdoor greenhouse and also the highest point of our site and also a view point for the entire visualization of the site.

C COMMUNITIES · I INFRA STRUCTURE · W WEATHER & CLIMATE · R RESOURCES · T TECHNOLOGY



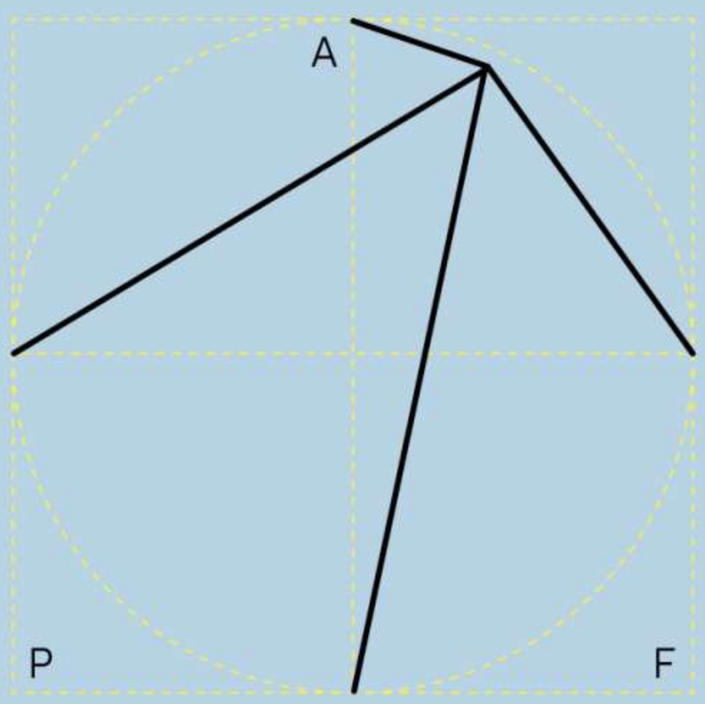
School UPT

Name Florea Miruna

USER-ACTIVATION

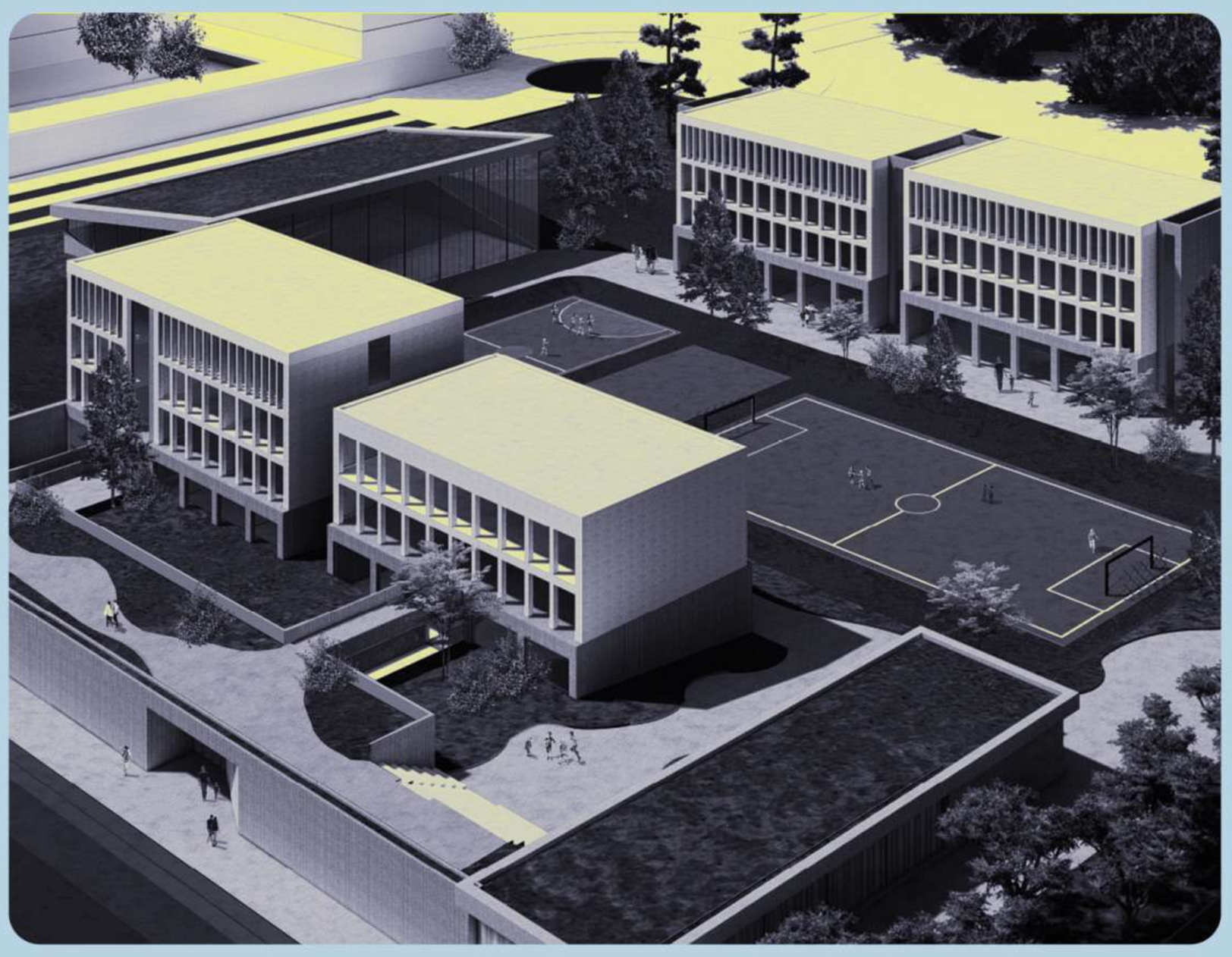
FLEXIBILITY COMMON GOOD

• PROJECT NOTES The project proposed in this area brings into discussion the idea of living in an educational area, an area with a school, a central market, and a library. Being a »family« area—a specific area for relaxation and a good mood—the project itself brings into discussion **the idea of the common good and how space can be manipulated in such a way as to gather people, create spaces, challenge people, and arouse their interest like a community**. So this is achieved by activating the space through gardening areas, common play areas, common film areas, and areas where the space can be activated practically anytime and in any way, where time can change the space through human influence. Instead, looking more closely at the architecture, we observe the same idea implemented for other purposes. We see a common corridor, a passage area that becomes the link between the houses, some more exposed, others more private, each thought according to the environment and context: I expose myself to the inside, where I feel protected, and I protect myself outside, where I feel exposed—exposed to the industry, exposed to factories—self-protection. I think that the HoLIScho site is very important because it brings that side of life into the whole context. It is an area that must convey the idea of safety and family, perhaps more than the term »community.« Practically, the respective site is the heart that beats in the neighbourhood and helps it function through people.



School UPT

Name Silvia-Elena Maxim

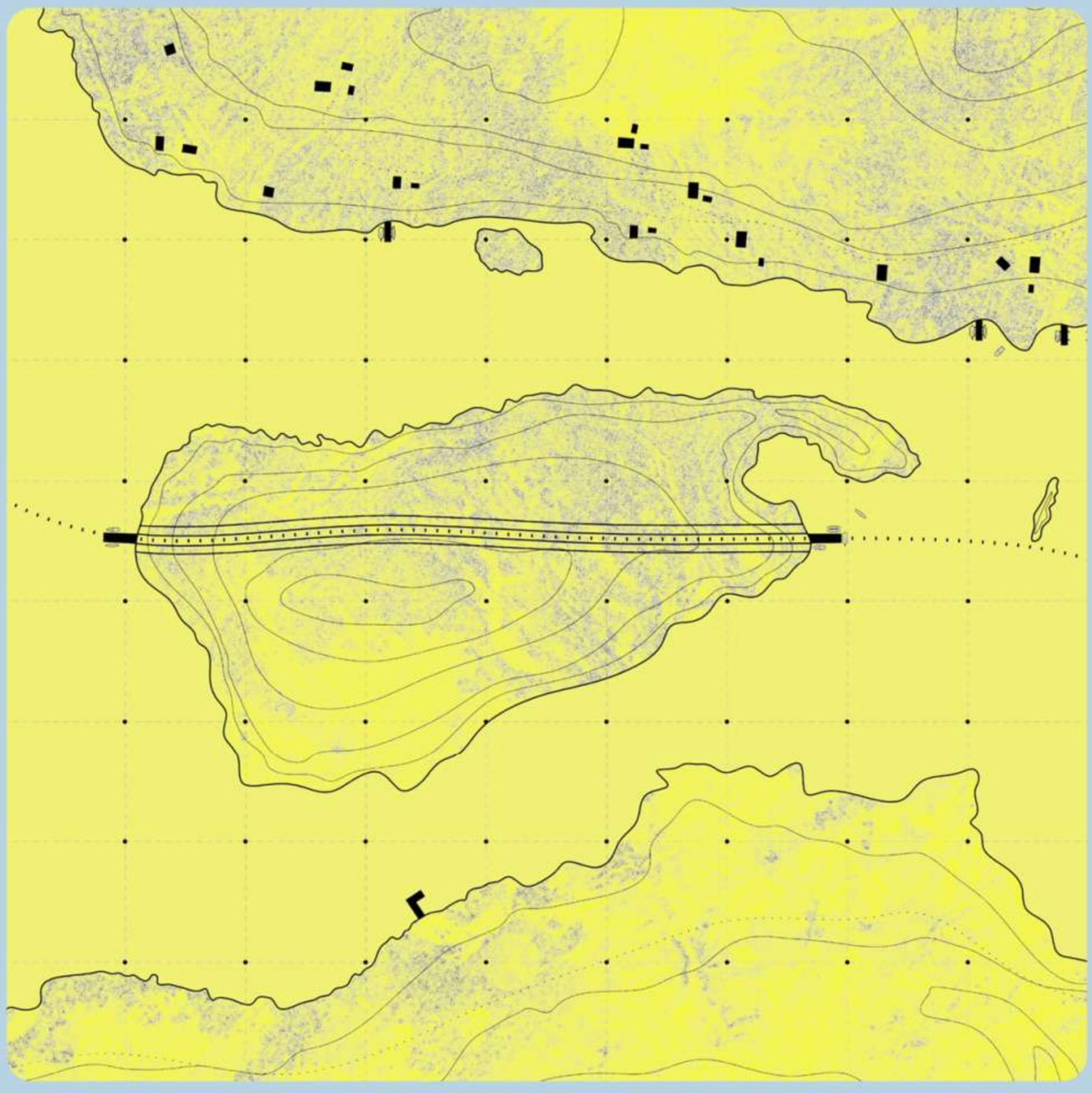


COMMUNITY

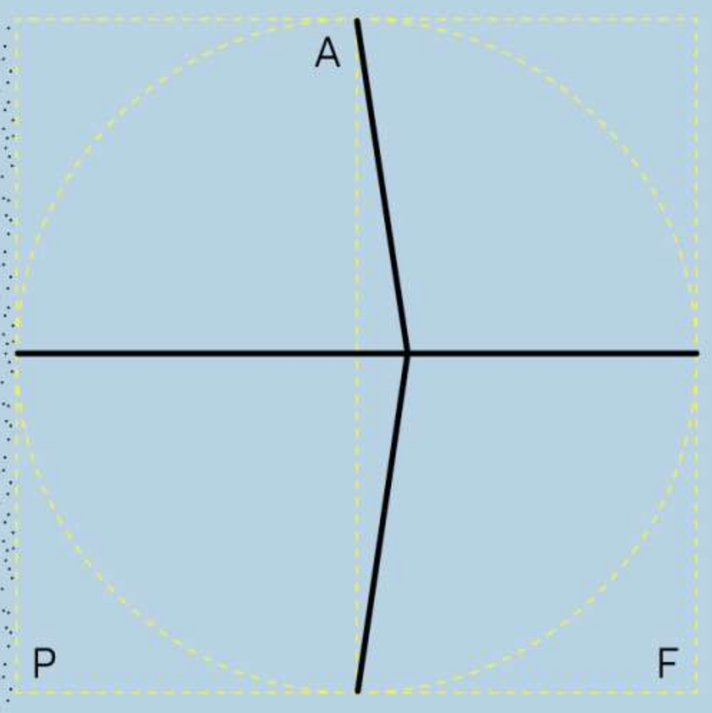
EXPOSURE PROTECTION

INDIVIDUAL

• PROJECT NOTES This area of education has the role of making the transition from housing/ kindergarten to industry/ school. Also we asked ourselves the question: **What's happening with this area after the end of classes?** So the place becomes a community space, where the outer spaces, sports fields, gym, swimming pool and multifunctional rooms can be used by anyone. At the same time the project emphasizes the individual and encourages personal development throughout the school time. These things are possible because of the topography of the land which primarily helps to protect the students in a more pleasant way. Second, it has the ability to bring people together in the center, and the farther you get from this center everything becomes more personal, if the hill gradually descends we can see that both the identity of the group and the identity are lost.



ACCEPTANCE



School TUD

Name Dominika Kubicka

CLOSENESS

OPENNESS

SUPERVISION

● PROJECT NOTES This project reflects on **the border between Norway and Russia, exploring 3 key conditions: the Everyday Border, the Political Border, and the Military Border.** The project materializes as a linear wall positioned along the border that duplicate and displace objects and individuals as a symbolic representation of crossing the border mentally. This physical manifestation embodies the concepts of reflection and transparency, inviting viewers to engage with the border in a visually striking manner. By creating a space for reflection and dialogue, the wall stimulates thought-provoking interactions and fosters a greater awareness of the border's implications. Emphasizing the »terra nullius,« the unclaimed space between two walls, the project conceptualizes a neutral utopian garden detached from political affiliations.

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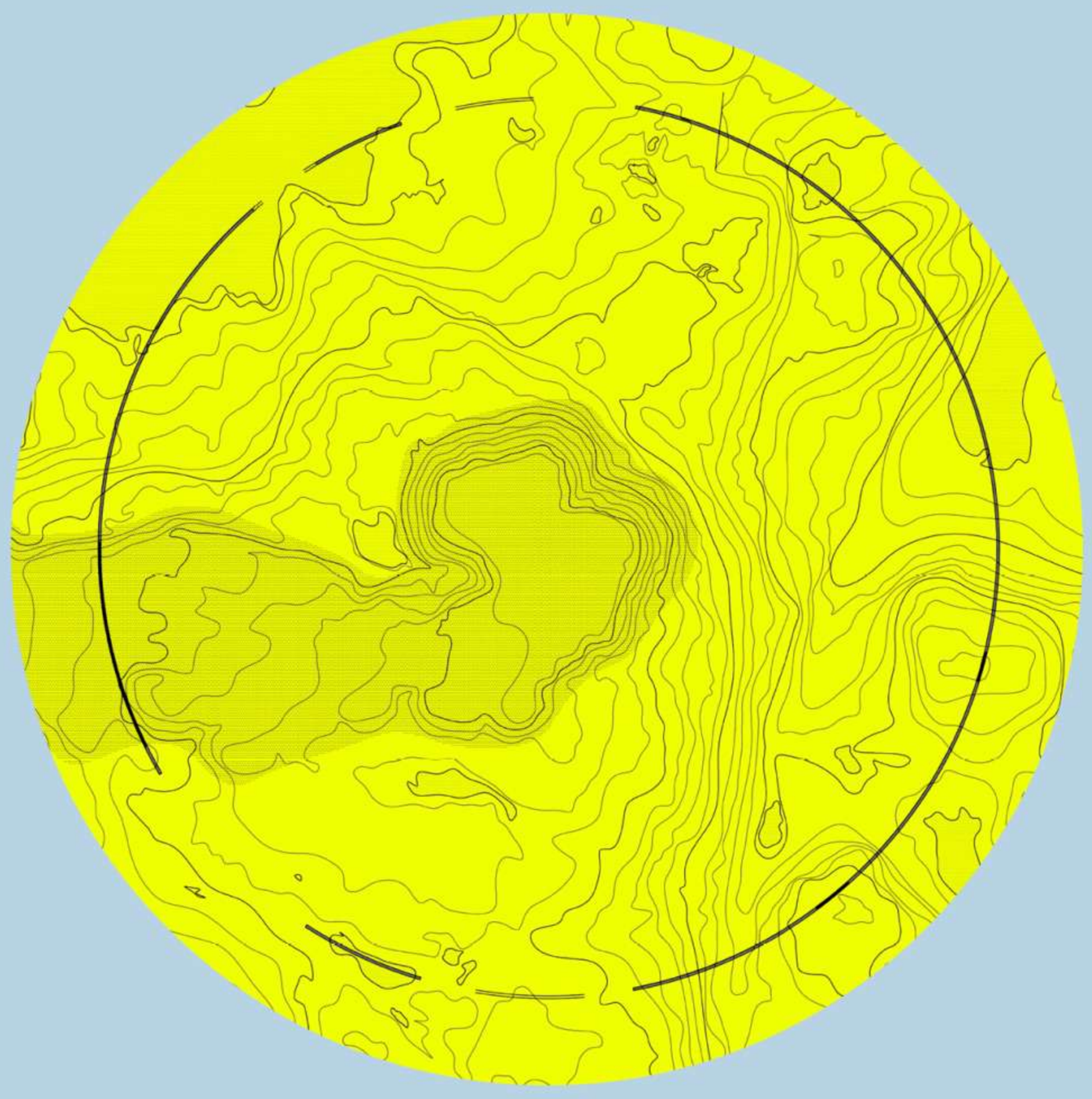
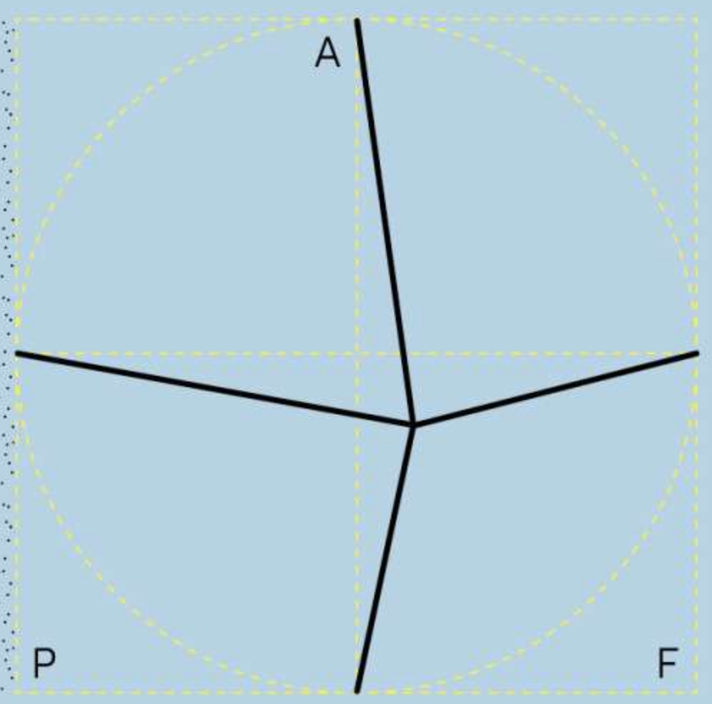
terminus nullus



LINEAR

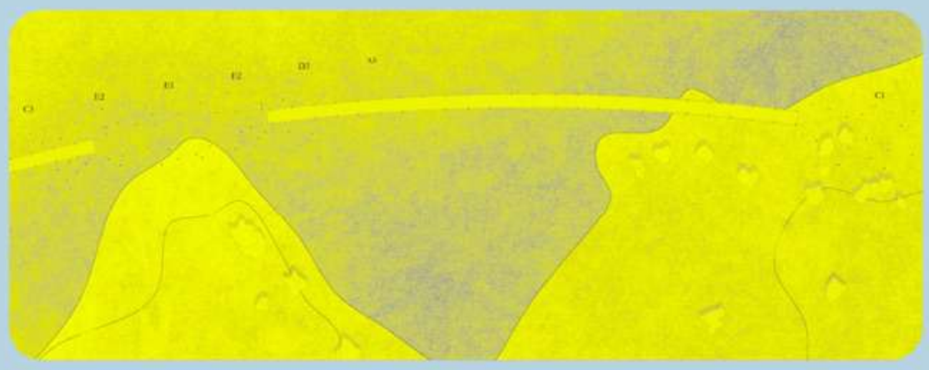


School TUD

Name Julia Pałęga

POLLUTION TRANSFORMATION

CYCLICAL



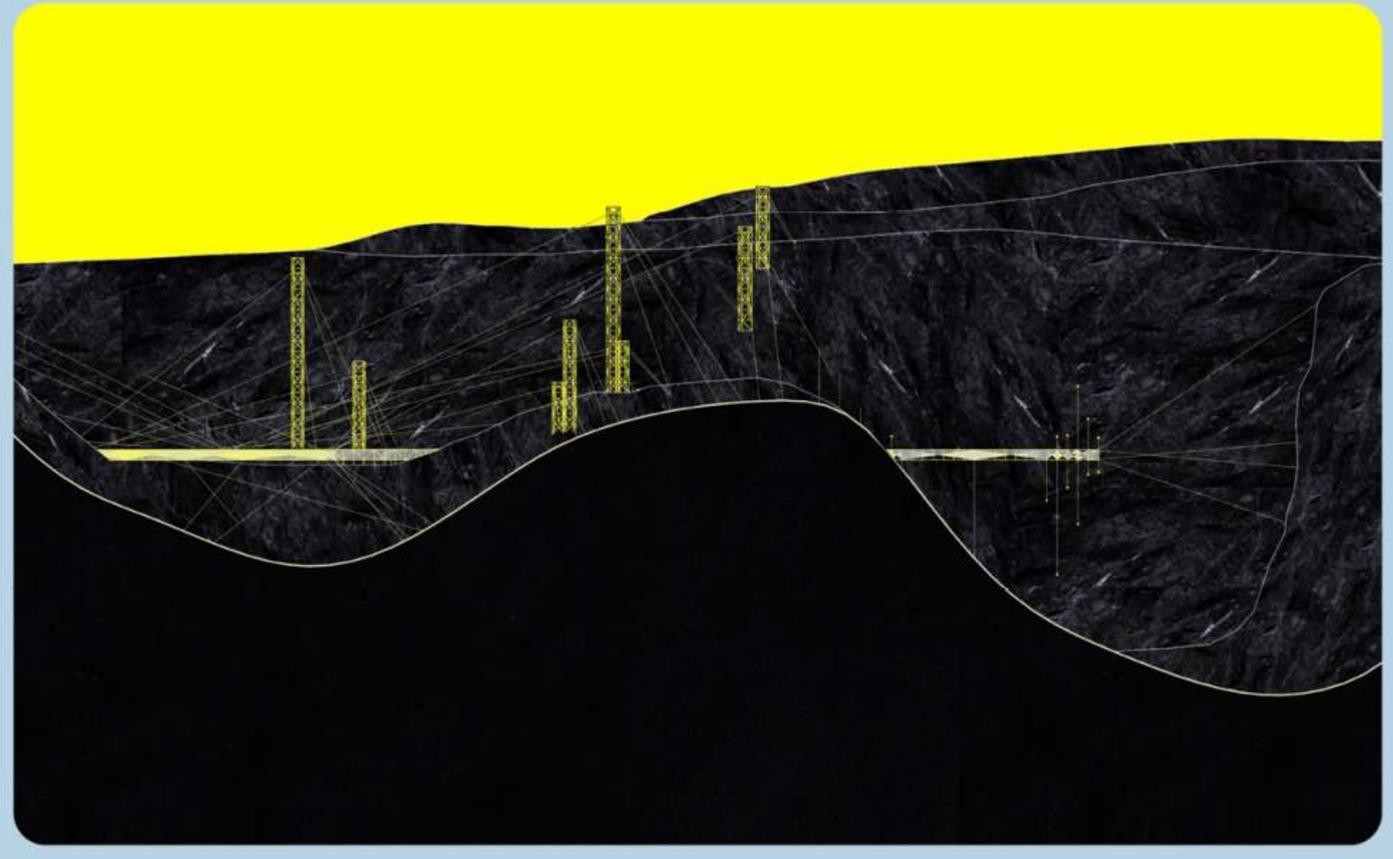
• PROJECT NOTES This project stems from my investigation of the landscape transformation caused by the mining industry. I came to the conclusion, that the environmental impact of the Kirkenes mining industry can be regarded as landscape transformation, rather than pollution. We should stop regarding this spatial situation as a subject (humans) acting on an object (nature), and rather investigate the relationships between different landscape formations. I propose a pavilion that would work as a line, **connecting the nearby landscape formations, not prioritizing one another but indicating different conditions. A cut through the landscape without a beginning nor an end—a circle**. Through this intervention, I want to highlight the relationships between different landscape formations and amplify their spatial differences. To conduct this architectural intervention I propose a system, containing two objects a path and a post. By utilising different configurations of these elements, I can create architectural features that accentuate the spatial relationships within this landscape.

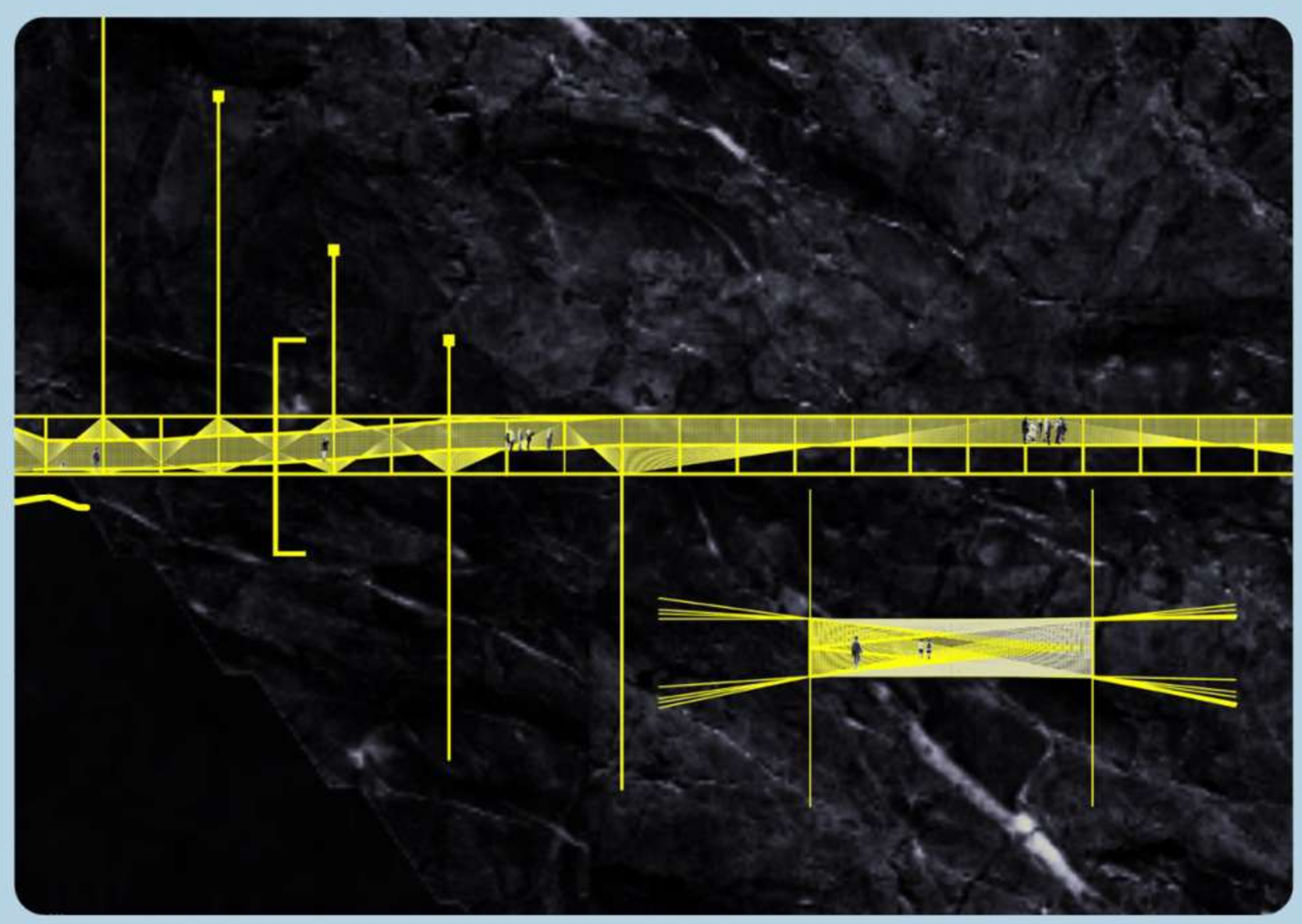
● 22

Amplification of landscape interplay

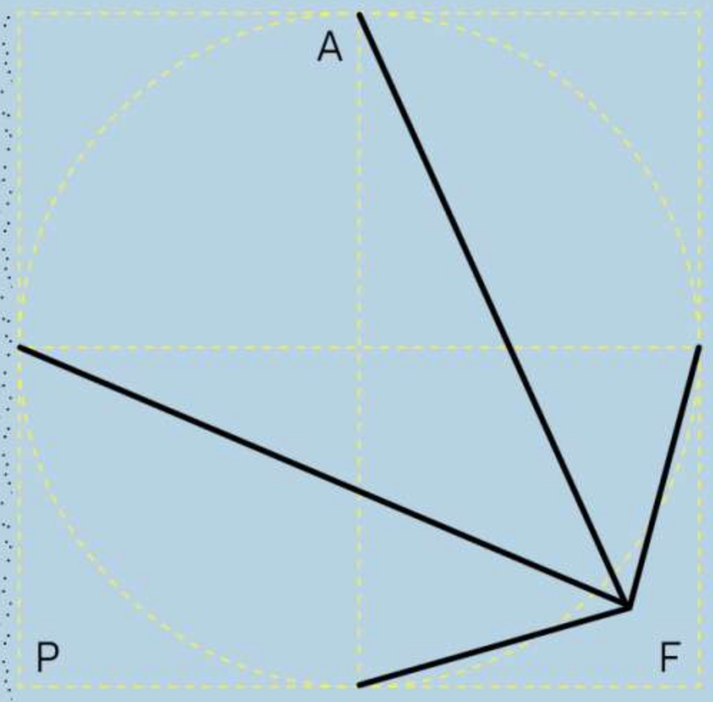
C I W R T

COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY





NOT LANDSCAPE



School TUD

Name Vanessa Heider

POSITIVE VS NEGATIVE SPACE

LANDSCAPE

• PROJECT NOTES Distances play a crucial role in shaping our perception of spaces and the overall experience of our environment, as they refer to the physical measurements between various elements within a given context. In the case of the Iron Ore Mine in Kirkenes, Norway, distances within the open pit mine appear to have been overlooked. The conventional understanding of negative space and the vast distances within the open pit mine becomes almost immeasurable on a human scale. After visiting the site, the concept of negative space and the challenge of comprehending the vast void left a lasting impression on me. The visual distance did not correspond to the absolute distance. As I delved into the project and conducted further research, I started to investigate how these distances and the perception of distance could be translated into a human-scale experience. My project **centers around this exploration of traversing the void and aims to investigate how various scales and proportions of distances can be manipulated to become perceivable on a different scale.**

A walk through the void

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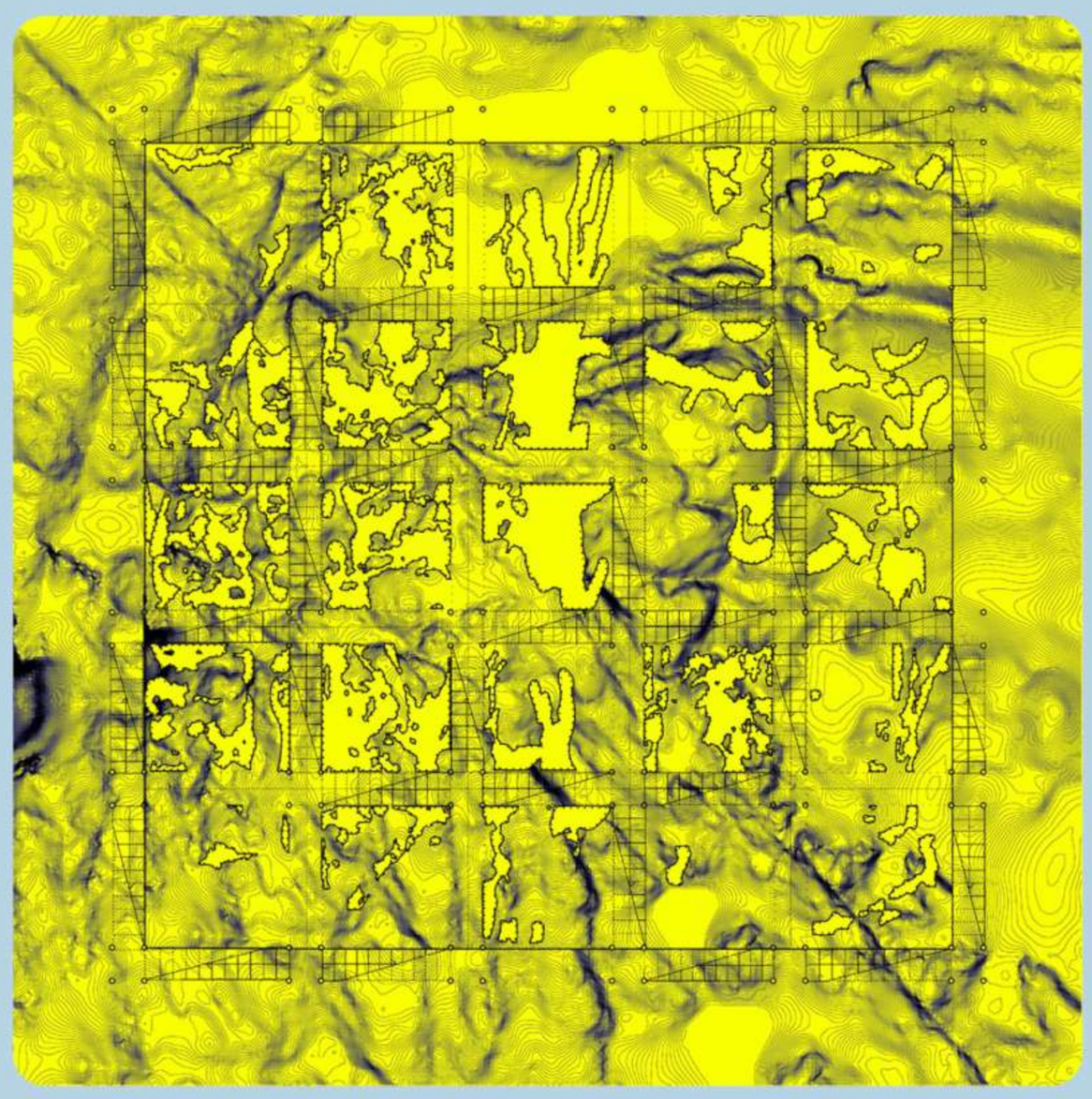
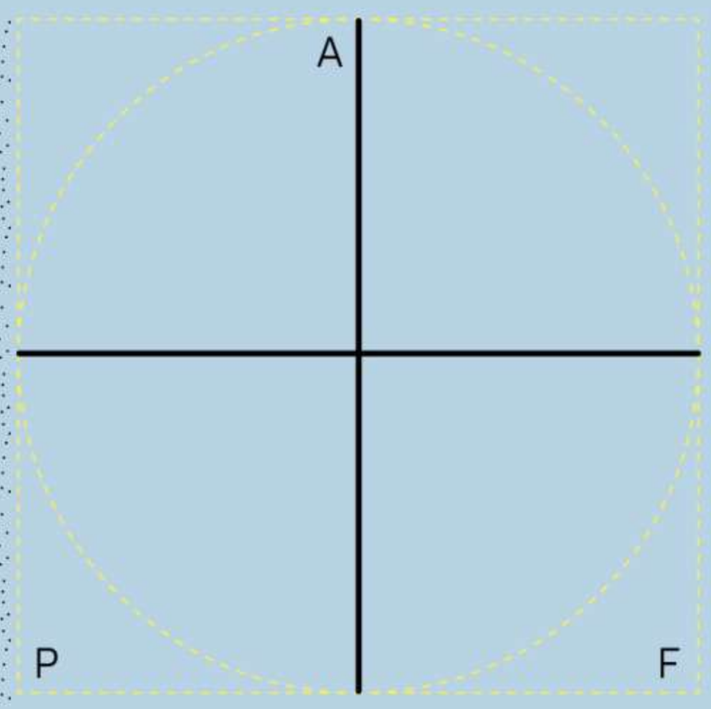


EVERYDAY POLITICAL

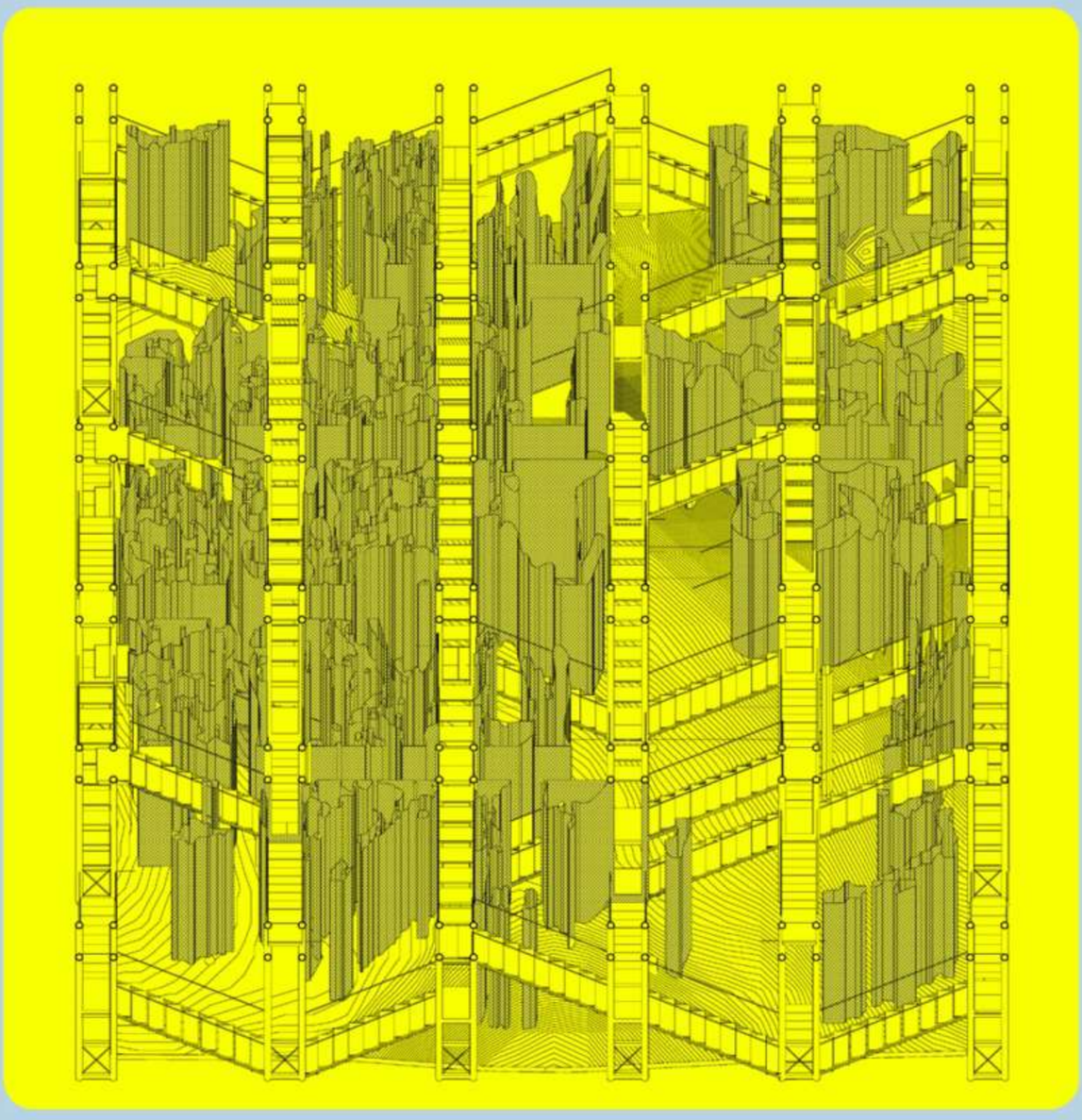


School TUD

Name Petar Kukec

NORWAY

RUSSIA



• PROJECT NOTES The border has so many synonyms –frontier, boundary, partition, borderline, dividing line, perimeter, marches, bounds and so more. How many nouns are there to describe the phenomena, there are even more forces that want to affect their shape–from the human power to the natural and mental. From the complexity of defining it and describing it, *Safari* is coming as an architectural form that offers materialisation of that entanglement and diversity. It offers a system of different mediums, which according to the distance from the exact point of the border gives different atmospheres of the land the user is walking on, **questioning the idea of the frontier phenomena and its existence in time and space. The user is becoming a traveller**. The final destination is a territorial billboard which like a glitch malfunction the strength of the famous, fictional, almost non-existent border in the material world, between Norway and Russia.

• 20

Border Safari, from the border with love

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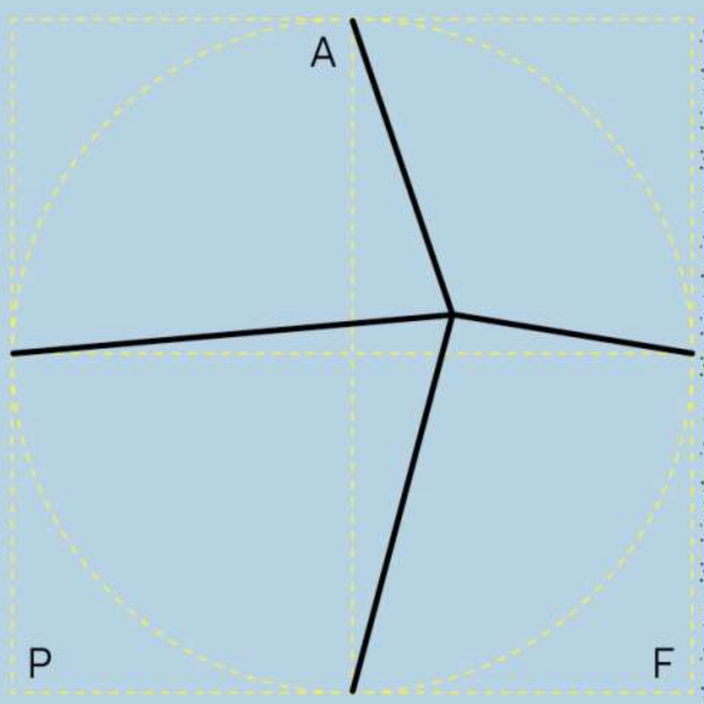
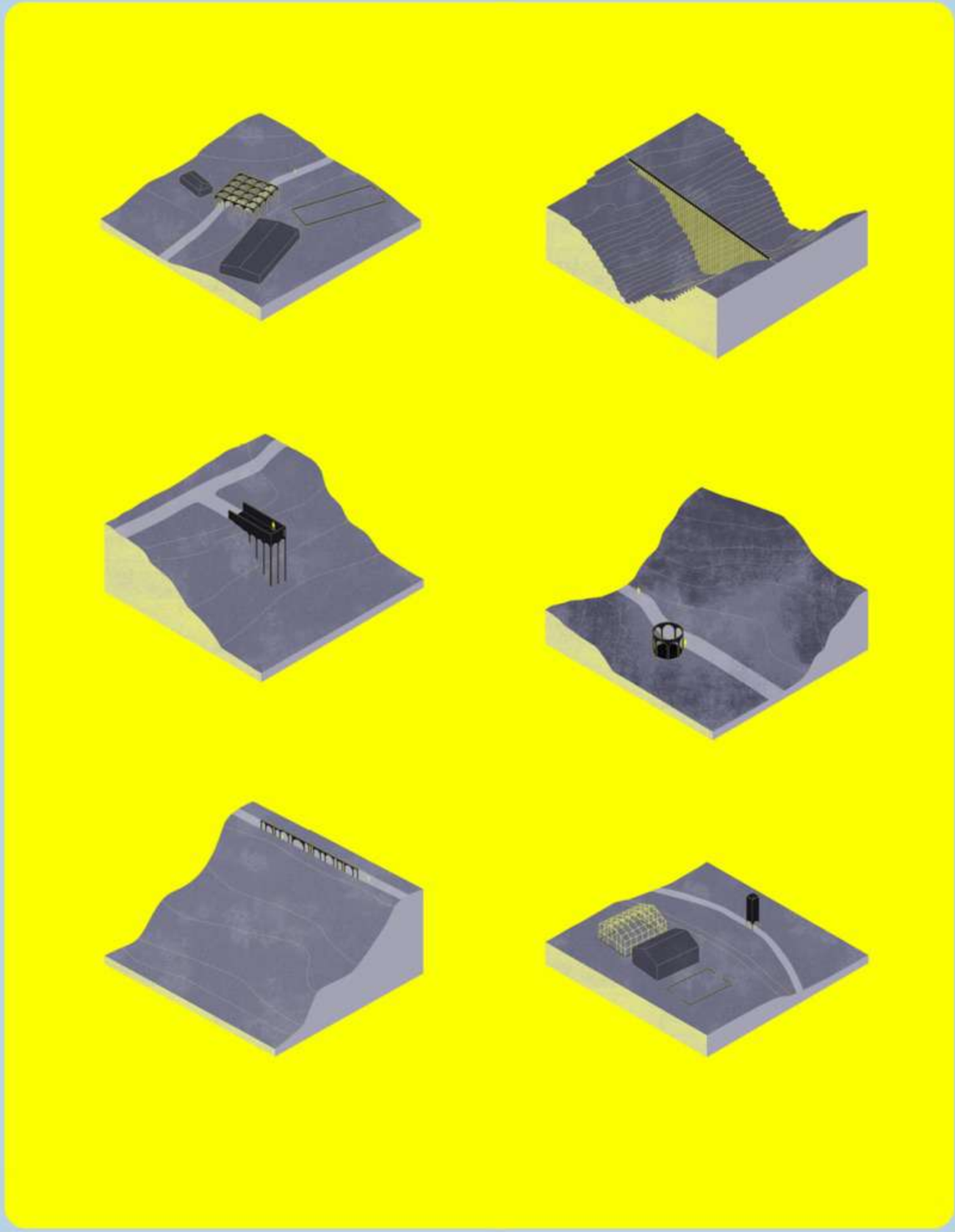
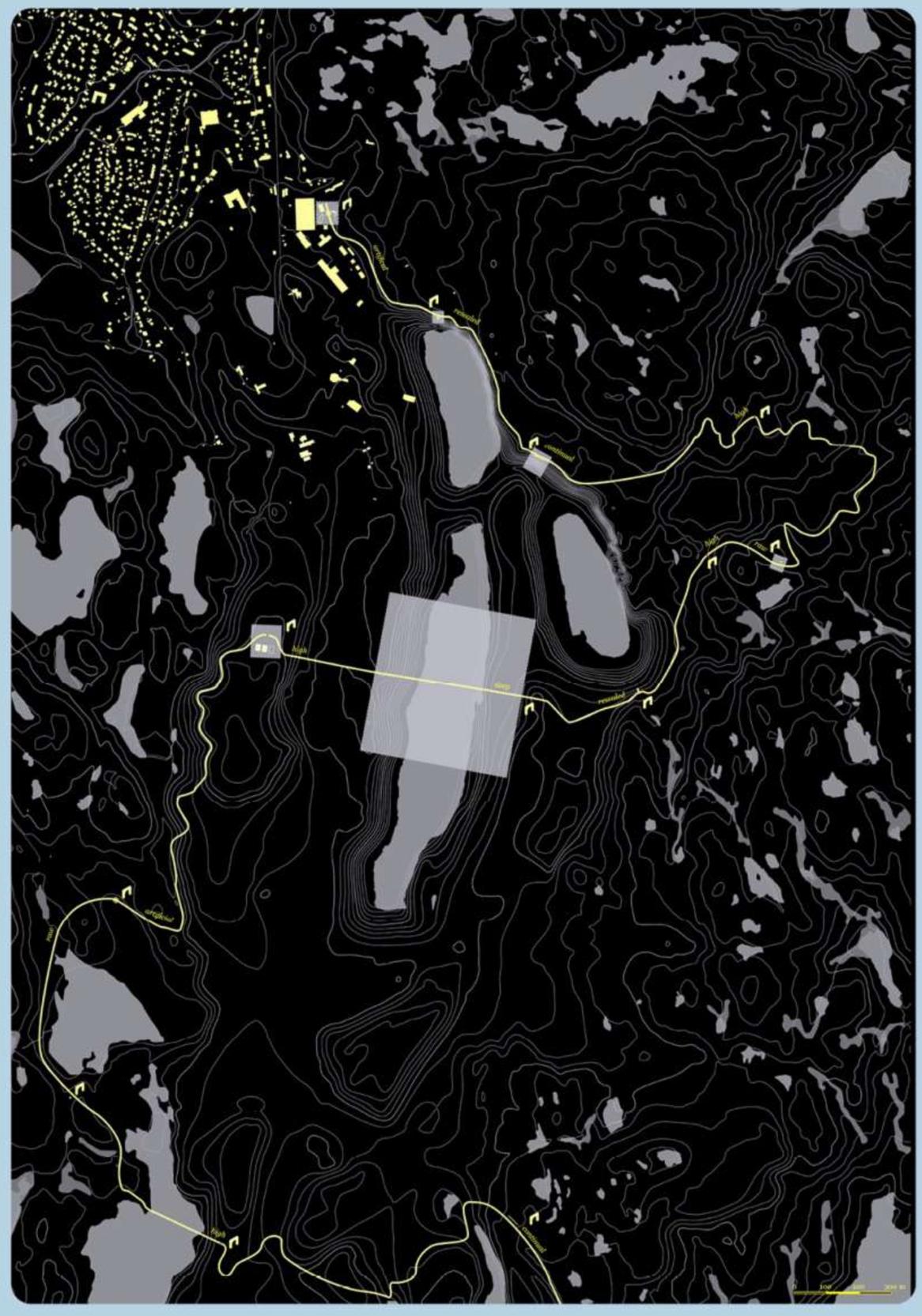


School TUD

Name Joanna Pilecka

PAST CHANGED KEPT FUTURE





• PROJECT NOTES The land known as Sydvaranger, nestled amidst the picturesque landscapes of northern Norway, was once a land of rich resources and breathtaking beauty. Long ago, when the world was still waking up to the Industrial Revolution, the allure of minerals and the promise of economic prosperity beckoned adventurers and entrepreneurs alike. As a result, in the early 20th century, the Sydvaranger mines were born, becoming one of the largest mining operations in Norwegian history. This design aims to **highlight the huge impact of the mining operations on the environment and landscape.** The pathway winds through the transformed area, integrating small interventions to enhance the experience. **Sculptural installations invite the visitors to immerse themselves into the site's history** and feel the relation between human design and the rugged natural surroundings.

C I W R T

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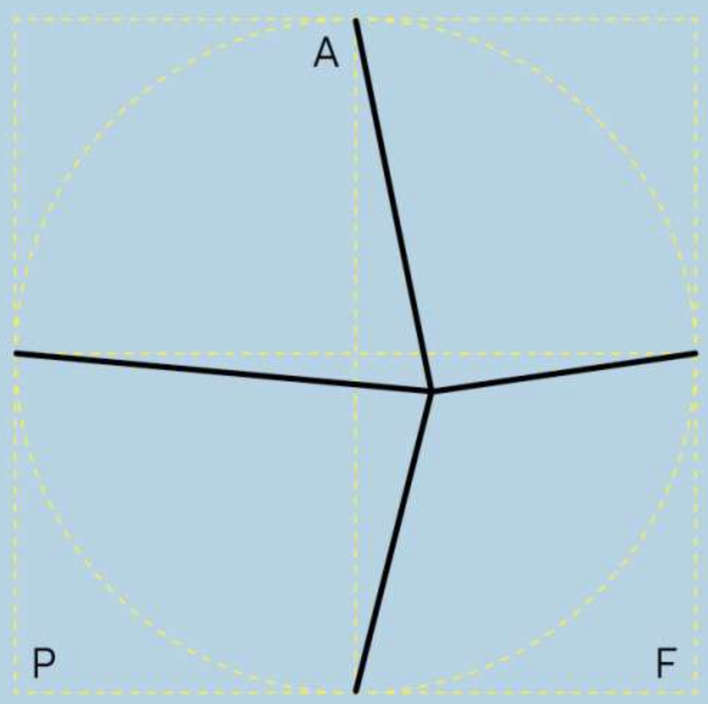
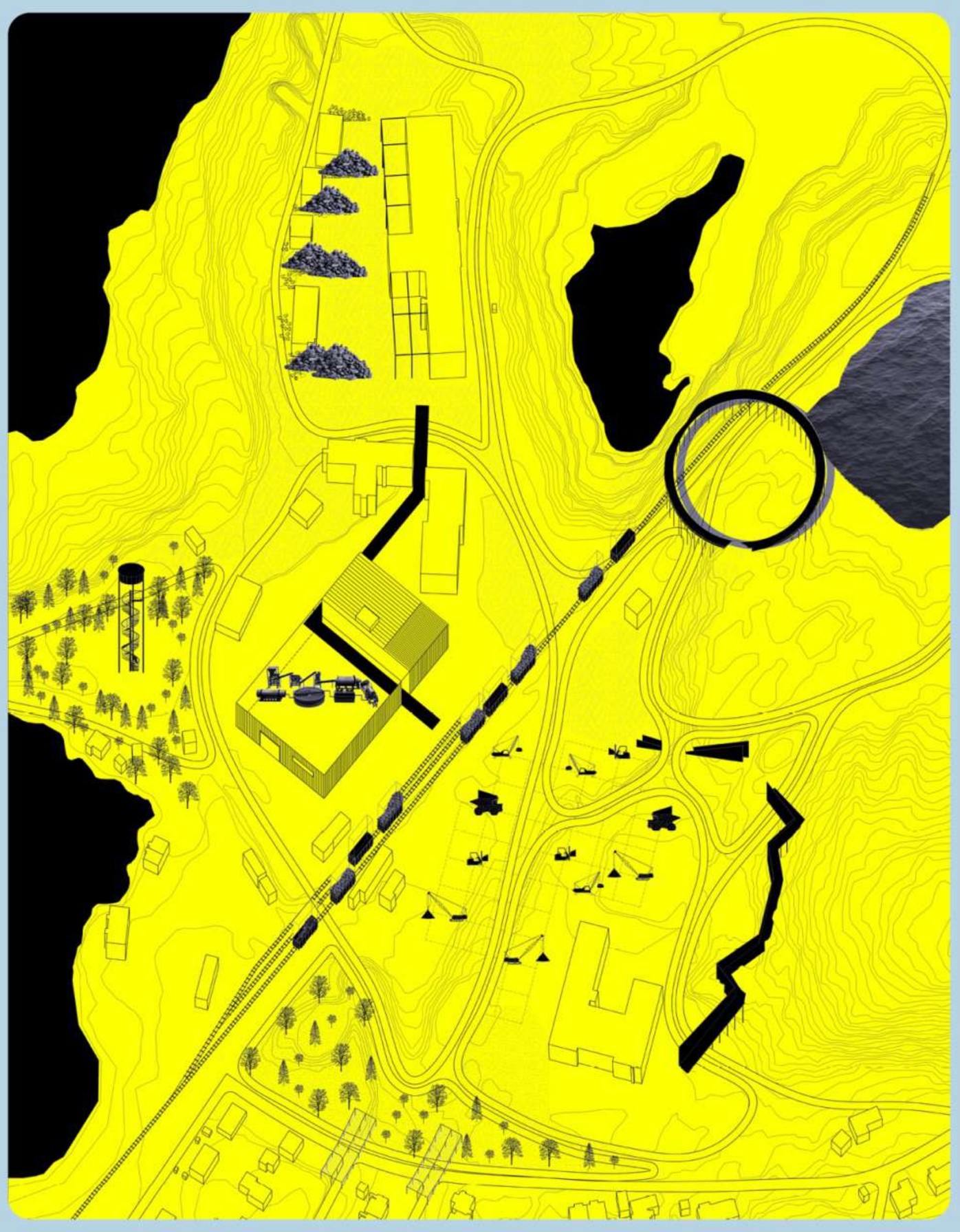


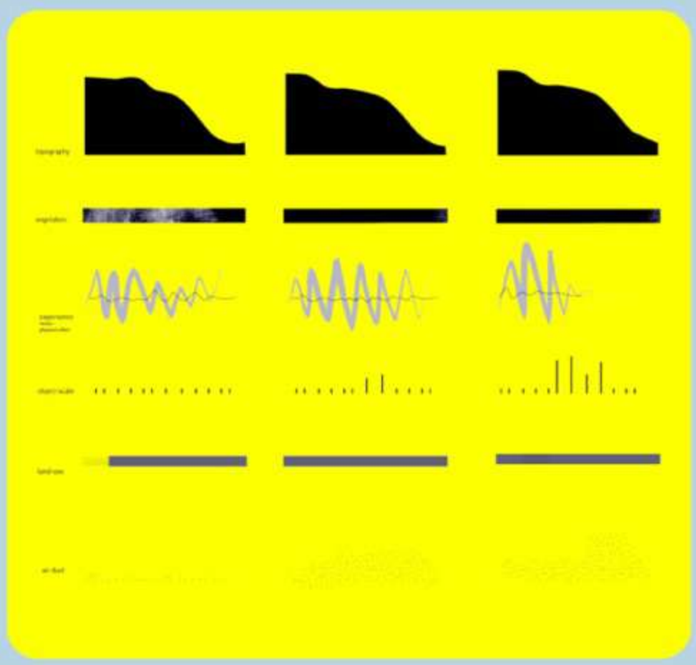
School TUD

Name Savvina Megalovasili

INBETWEEN



DIVISION



INSIDE

OVERLAP

• PROJECT NOTES The projects' point of departure was the research about the relationship between the town of Bjørnevatn and the Sydvaranger iron ore mine in Norway. The area is dominated by these two territories; one defined by the town and one defined by the mining basins. The space in between these two entities is where different territories overlap (territories defined by topography, land use, the railway and soil composition). As a result, a new area has emerged, the one that encloses these territories' edges and is where the mining facilities used to take place. The proposal intends to **highlight these different conditions encountered at the edges and fully utilize the existing materials at the site by introducing new circulation paths for visitors, as well as »directing« crossing moments between edges**. These »devices of transition« create a new field that becomes *The Third Territory*.

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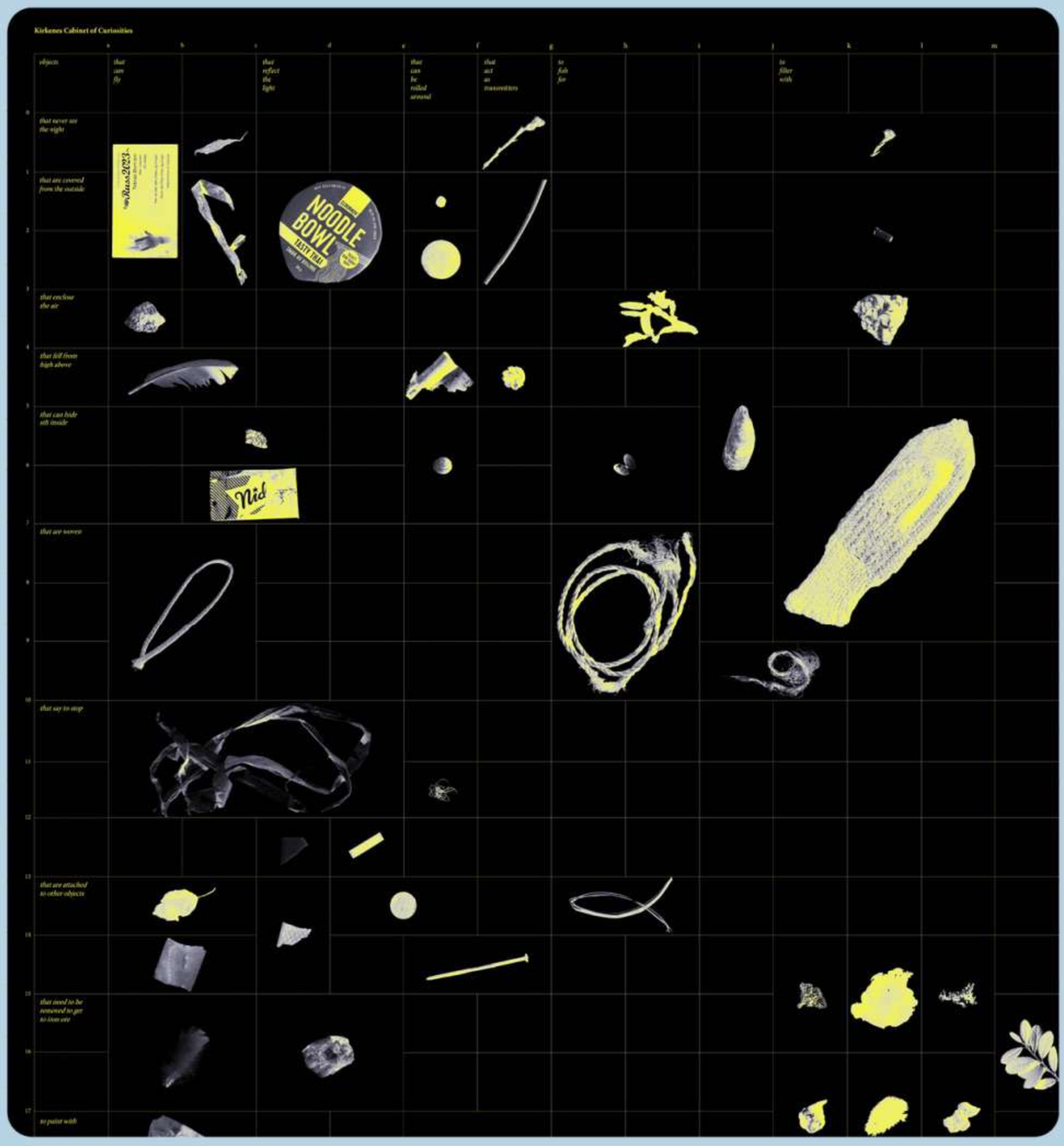
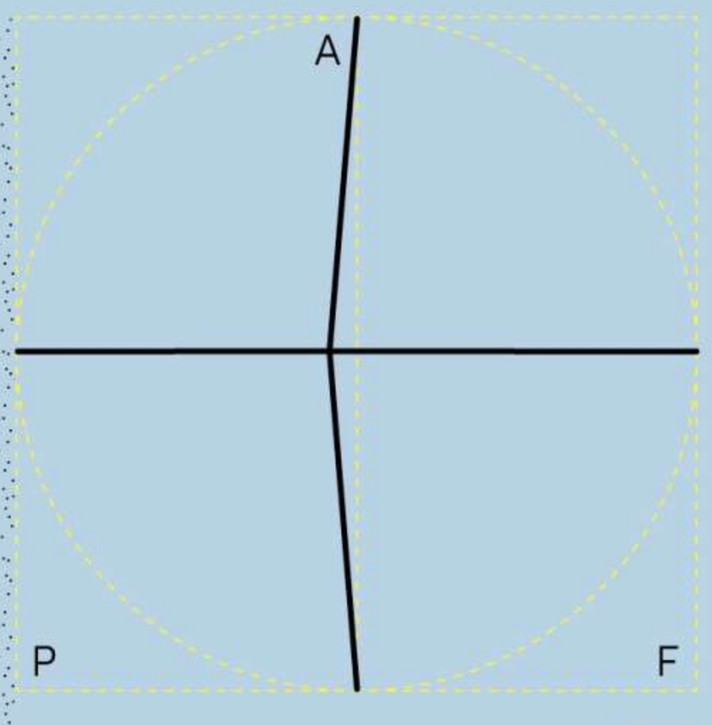


RELATIONS



School TUD

Name Małgorzata Łysik

EXPERIENCE

MATERIALITY

FREEDOM

• PROJECT NOTES *The Kirkenes Cabinet of Curiosities* is a collection of objects found during the field trip to Kirkenes, Norway. Removed from their original context, they are now rearranged within a matrix of the *Cabinet* that becomes their new spatial order. The categories assigned to the objects tell a story about the original site, their own materiality and the author's personal experiences during the field trip. Further architectural investigation turns the *Cabinet* into a generator of ideas for spatial expression. They materialize themselves in the form of surrealist collages that further inspire the creation of models, further motivating a production of construction details. This **breeds a process of neverending mutual triggers between the objects, site, materials and experiences.** They become oriented in the new matrix that through its categories defines their sites.

Kirkenes Cabinet of Curiosities

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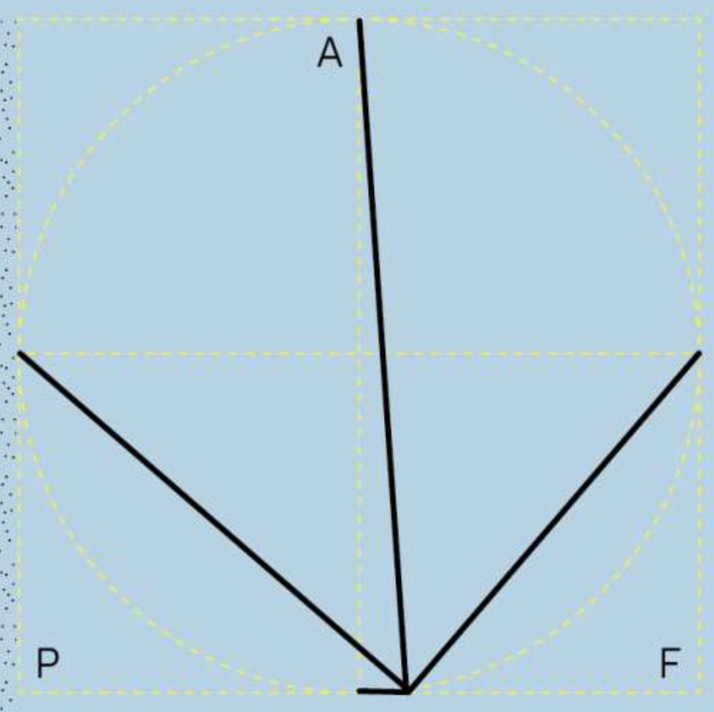
PRODUCTION



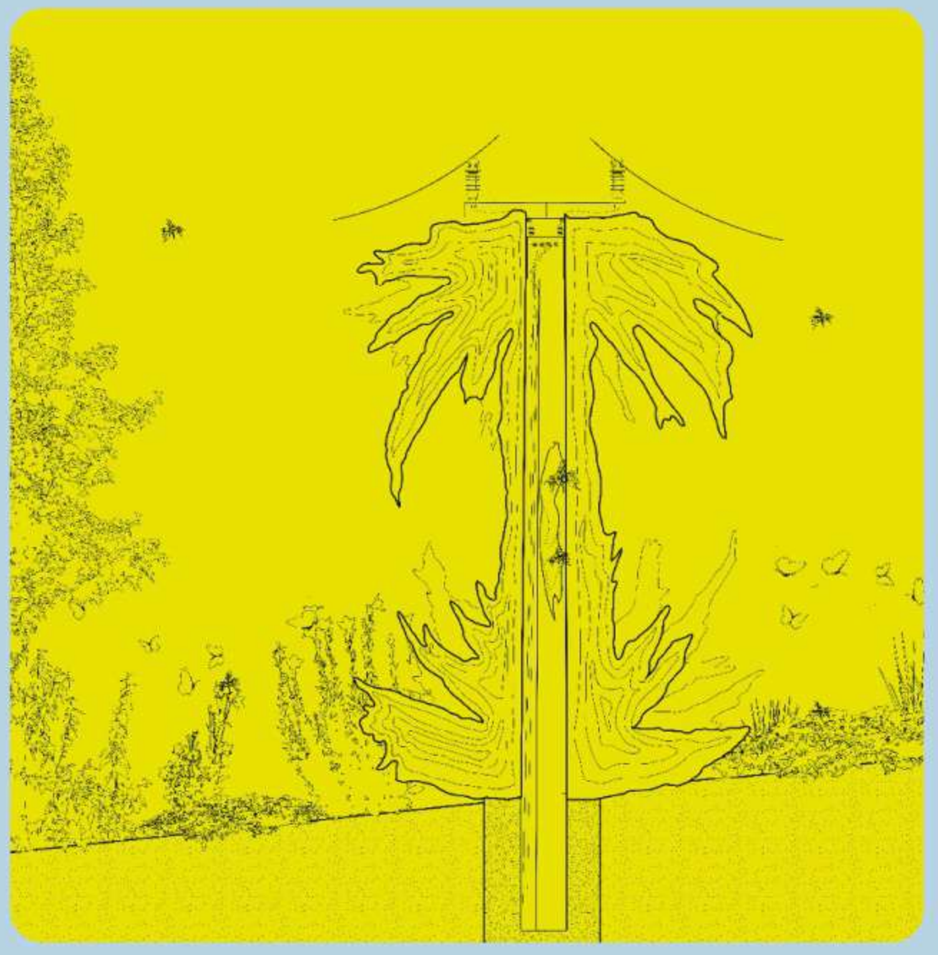
School TUD

Name Luisa Zeilinger

NATURAL LANDSCAPE GEOPOLITICS

• PROJECT NOTES Power lines are an infrastructural typology recognizable worldwide. They are often criticized for their ruin of landscapes through their »ugly« aesthetic quality, yet they are vital to our current way of life. The infrastructure necessary from production to consumption transcends borders and cuts through natural landscapes. This **project seeks not to erase power lines indefinitely but rather to bring together human necessity and nature**. My research focused on the invisible force fields surrounding power lines and their influence on both humans and animals. Through this, I sought to redefine the electricity pole through its invisible magnetic force fields to aid in the creation of habitats for native insects and birds.

CONSUMPTION



Redefining Electrical Infrastructure

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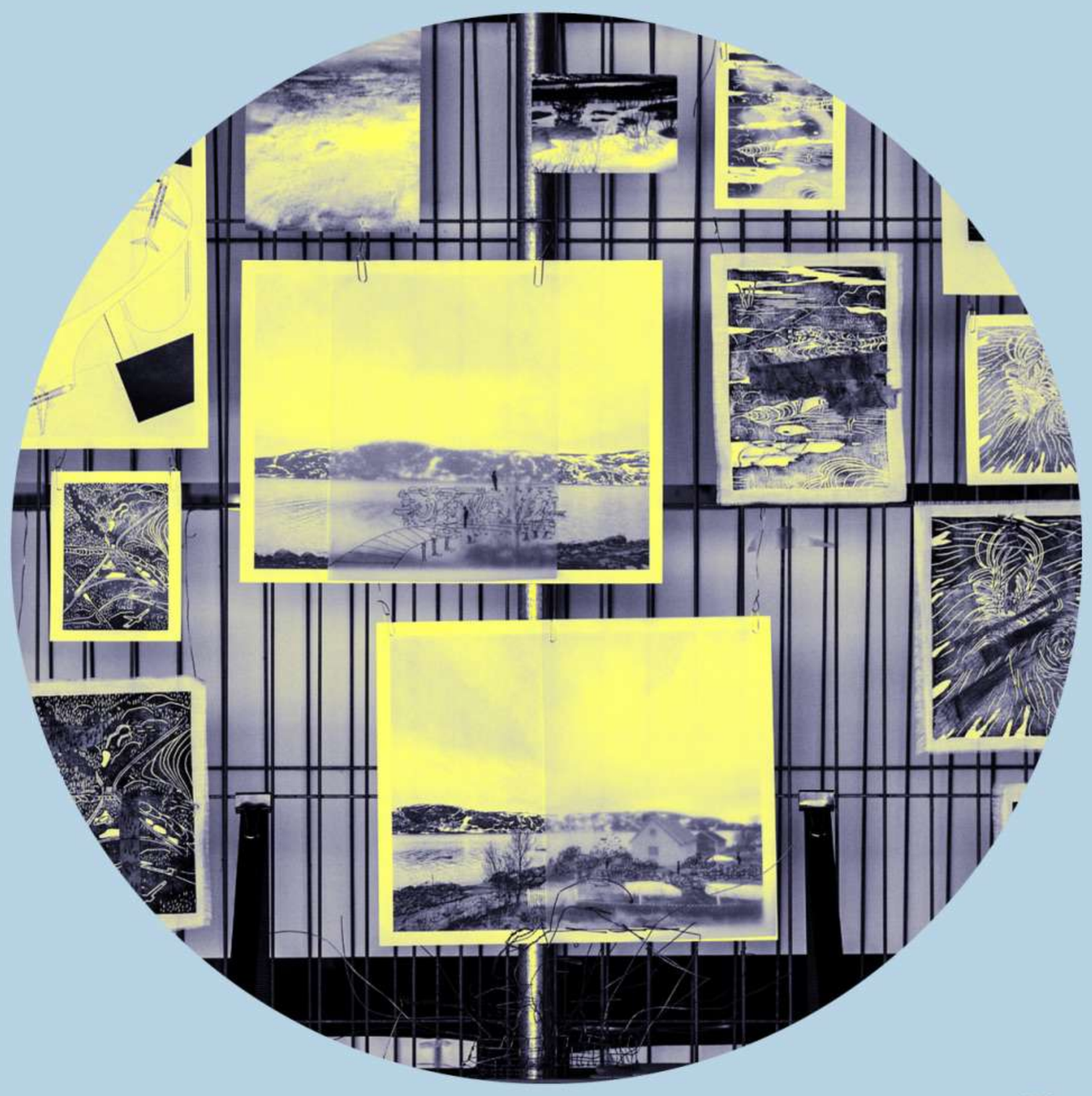
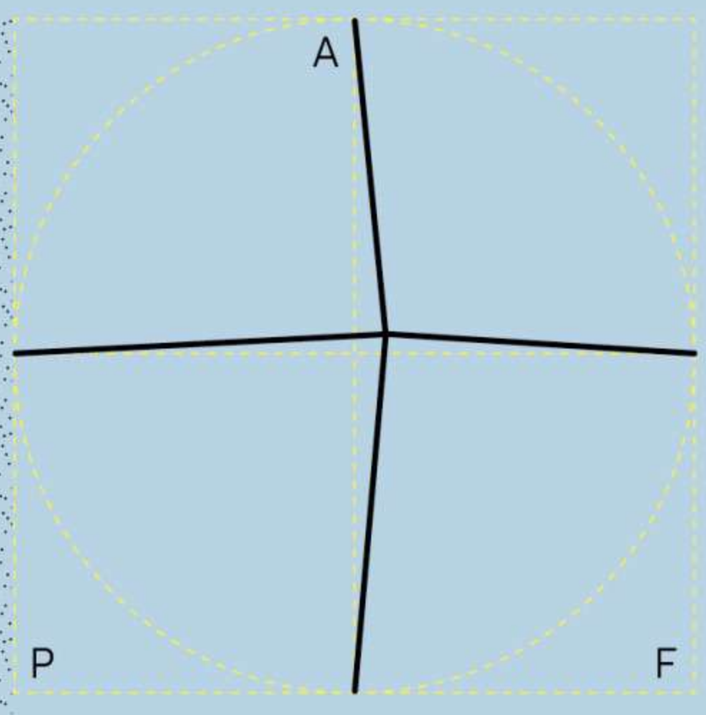


MOBILE

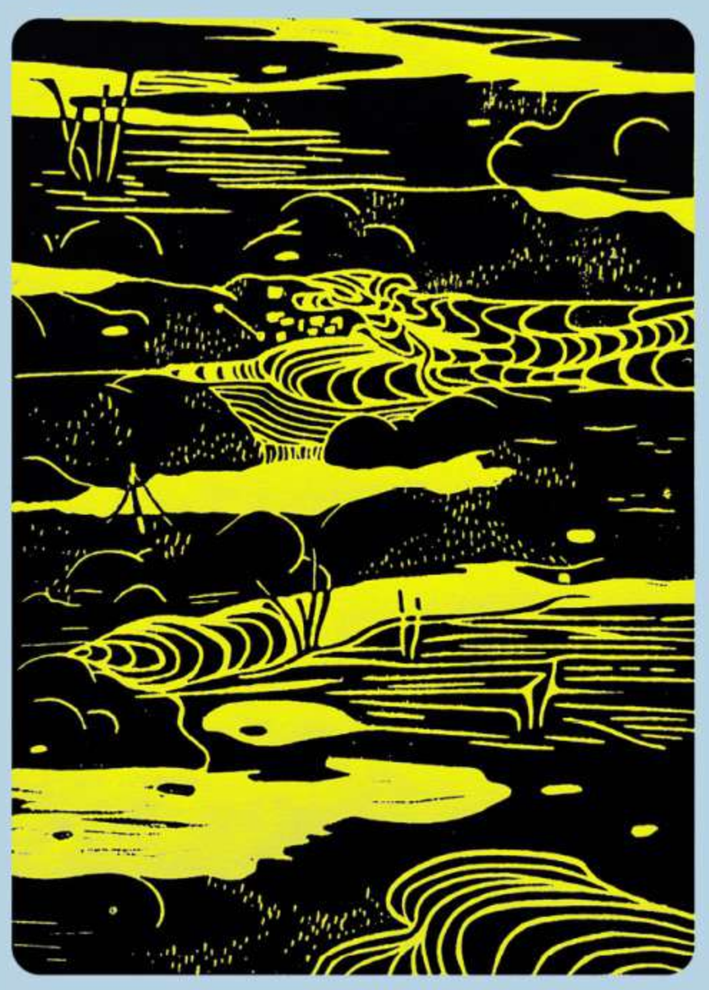


School TUD

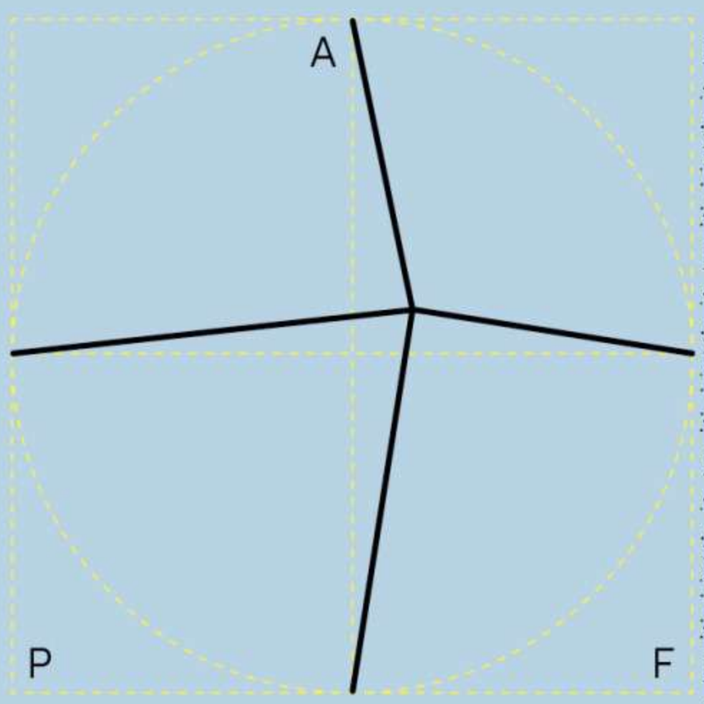
Name Joshua Jerome

FOREIGN FAMILIAR

GROUND



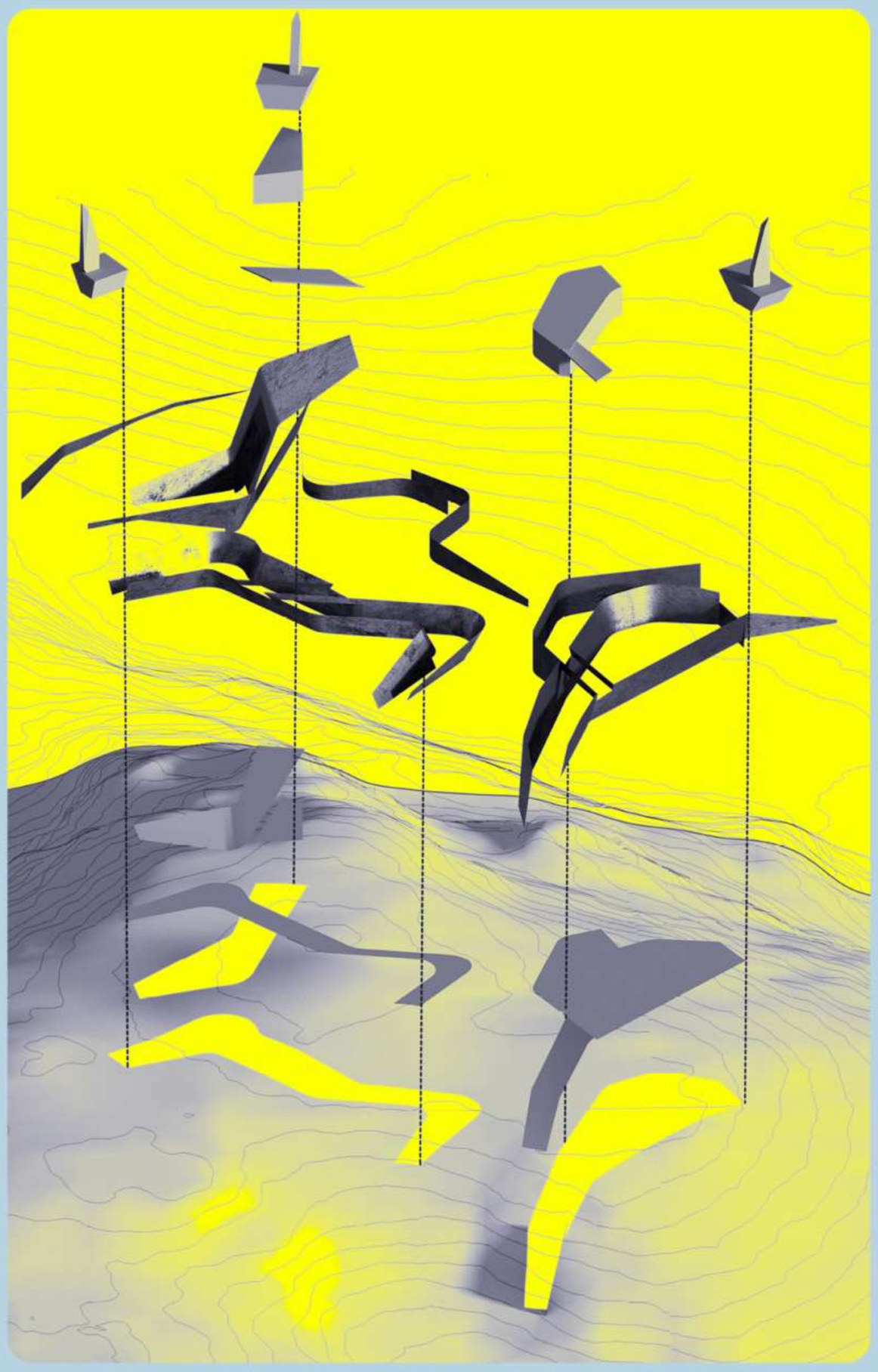
• PROJECT NOTES *Established* navigates the hyper-personal task of producing familiarity in alien landscapes (as perceived by the subject) through architecturally catalysed interpersonal bond production. **Located precariously in Kirkenes, Norway, the project has evolved into a pseudo-architectural product formed from a tactile and iterative method of map making and information coding**. Grounded in the Saami Indigenous people's tradition of mapping through storytelling, I built a report from the field based on narratives that reflect perceived, shared, imagined, and embellished reality, encapsulating transitional zones of the site. Physical and temporal spaces of transition are important and/or sacred in many human cultures, and by mapping these spaces I focused familiarity production on salient interpretations of reality. The process itself became oroboric, in which interpretation was influenced by interpretation in doing so producing an accelerated microcosm of culture production.



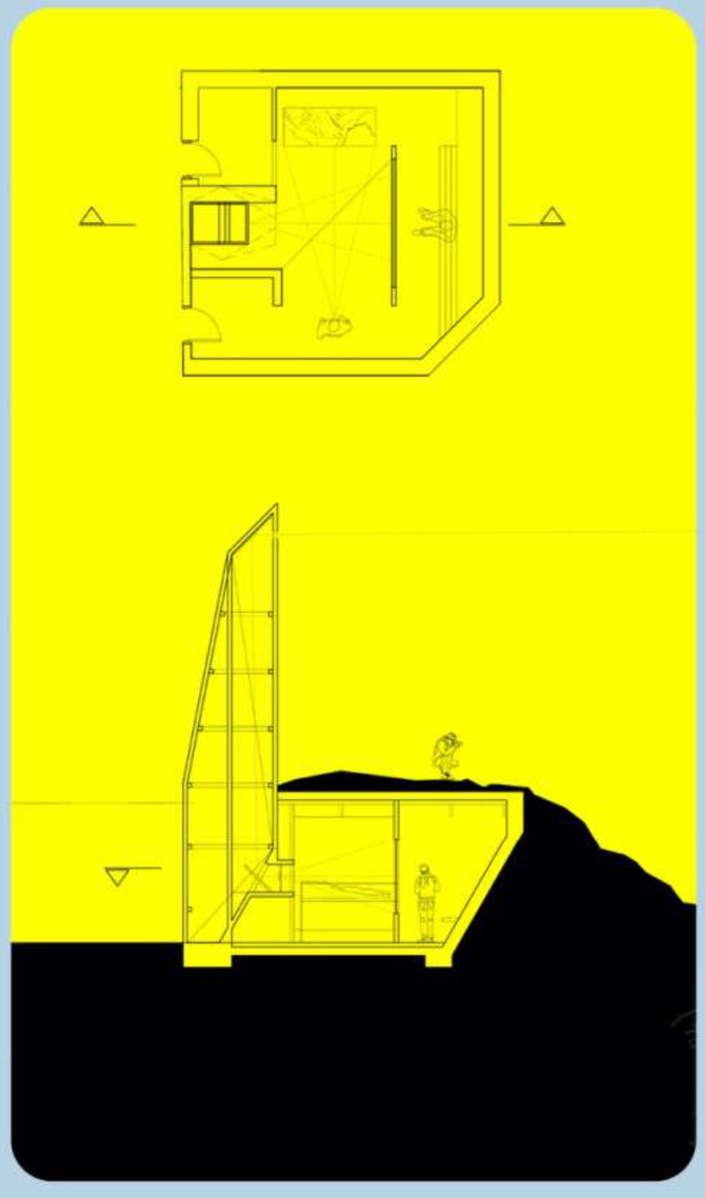
School TUD

Name Dinu Hoinărescu

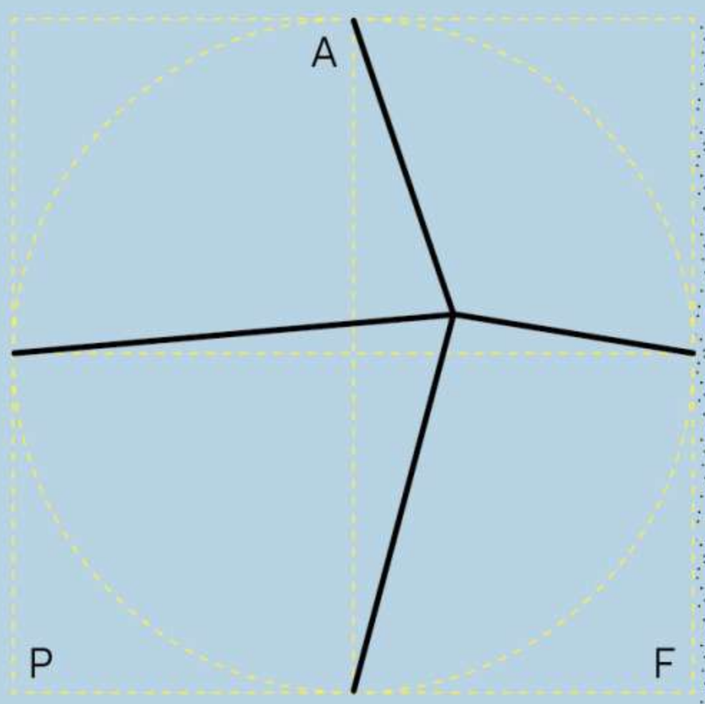
INFRASTRUCTURE



REINDEER IN HUMAN NATURE

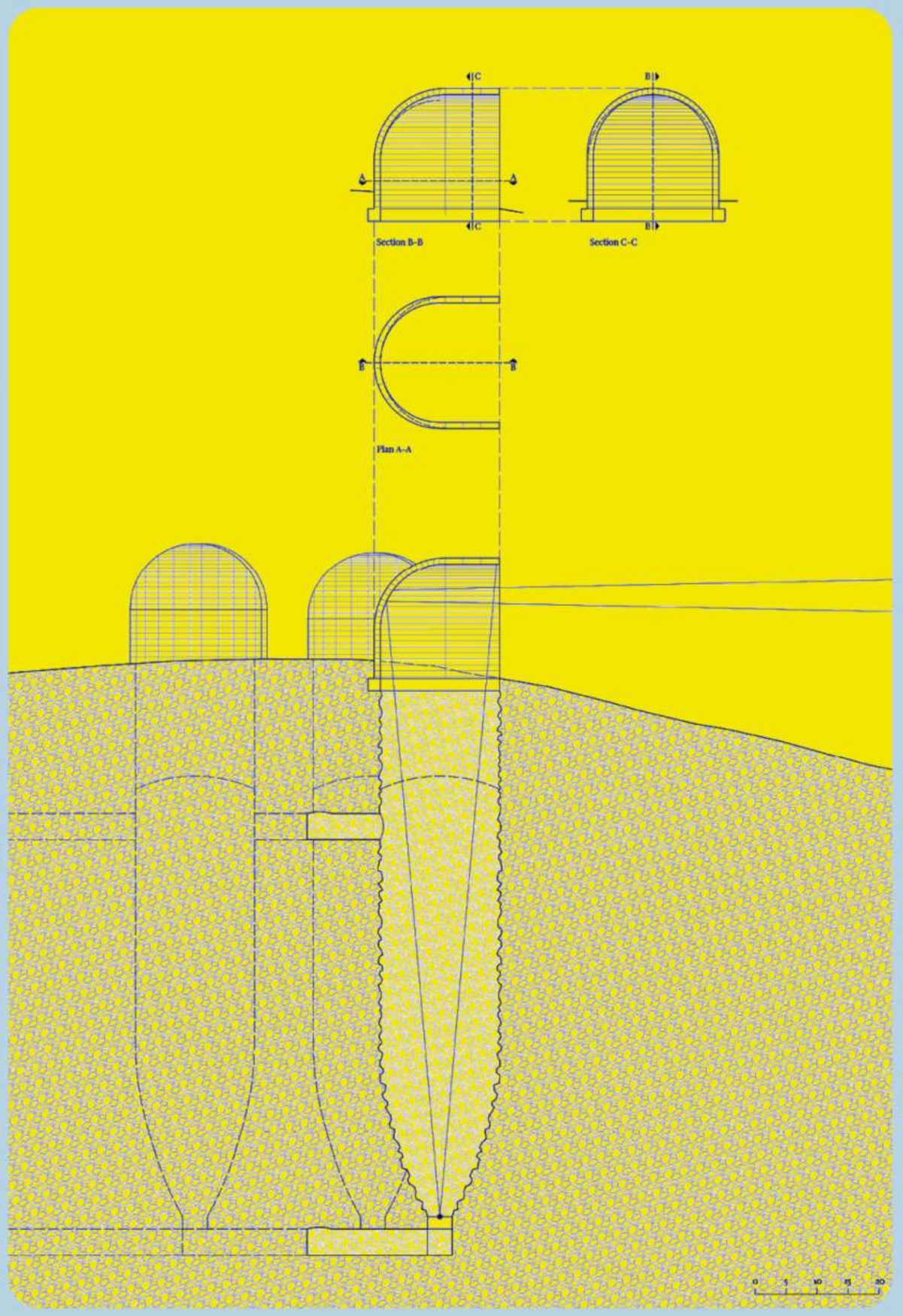


• PROJECT NOTES The research stage of the project dove into the **migration patterns of Sami reindeer herders and their relationship to their surrounding landscapes.** By creating an exercise of removing all apples from the Descartian landscape and starting from scratch I could start attempting **to experience the landscape from the Sami and reindeer's perspective.** This additive exercise (waters, vegetation density and height, safety, drone coverage, distance from human intervention) concluded in two possible locations for an architectural intervention without disturbing the natural migration routes while maintaining an approachable distance to observe. In these location devices recording the landscape using digital (drone footage) and analogue (camera obscura, light) data would record the influence the reindeer and the landscape have on each other and represent and archive it on site. This process would allow recording landscapes through the effect the reindeer have on it.



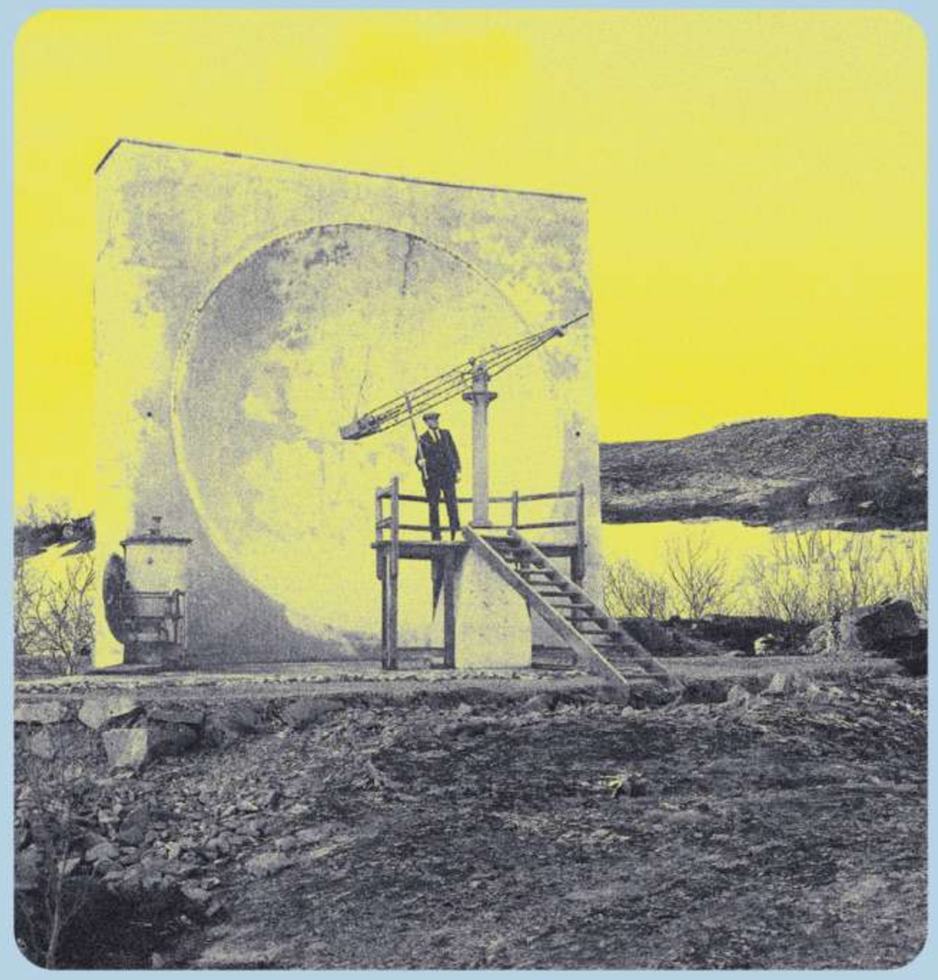
School TUD

Name Kamil Urban



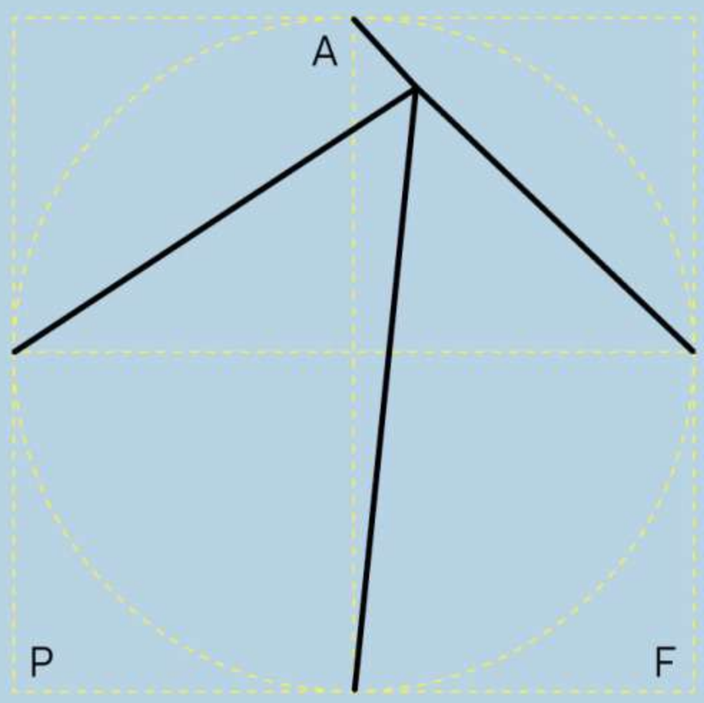
OBSTACLE TRANSITION

ABANDONMENT APPROPRIATION



• PROJECT NOTES The simultaneous practical absence and oblivion of mega infrastructure in the small city of Kirkenes with psychical and mental presence embodied with a feeling of empowerment is a contradiction. With the help of sound which is a natural tool in the existing condition of the site, I am providing evidence of the existence of spaces, which are hidden. **Six silos by their natural shape and material act as independent sound amplifiers.** Each of them sends sound in a different direction where acoustic mirrors are located to collect sound waves. In consequence of that the network of six points creates places which I am considering as a starting point for appropriation of this invisible infrastructure by providing audible evidence of their existence.

FRASTRUCTURE



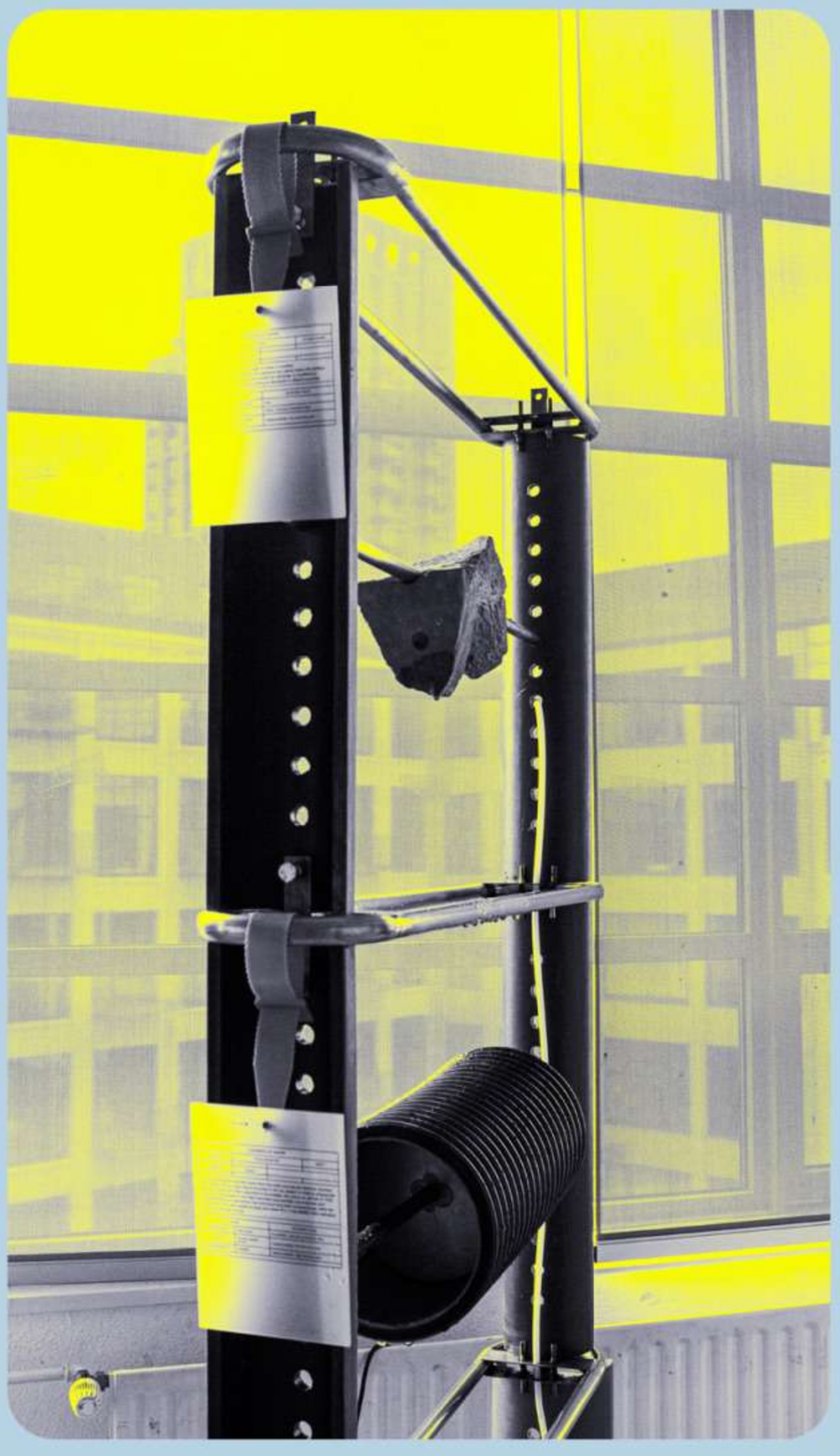
School DAE

Name Laurin Böhm

LIQUID ICE

USE IN

• PROJECT NOTES In Austria, the enormously high dependence of the structures on winter sports has created a mono-industry, which has led to a mono-interest of the public. **Due to climate change, snowy winters are rare. To counteract this, investments are made in the industrially manufactured product artificial snow as if it is a state font.** While the system behind is promoted as a purely natural process, the archaeological archives of the Alps are pervaded by a distant created standardized system. This system requires 16 trillion litres of drinking water, The capacity and number of artificial lakes have dramatically increased even though these investments will only last for the next 20 years. The critical ecosystem of the Alps is interfered by the quickly approved new construction projects on the grounds of public interest. Choosing this temporary maintenance allows only a brief preservation of economic strength but leaves permanent structure and consequences.



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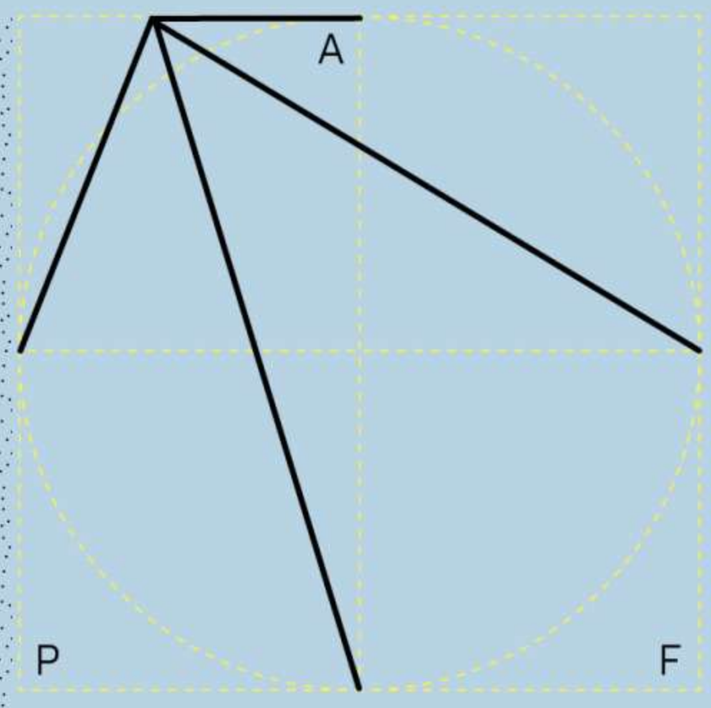
Artificial Snow

OUTSIDE-T



School DAE

Name Marie de Lavergne de Cerval

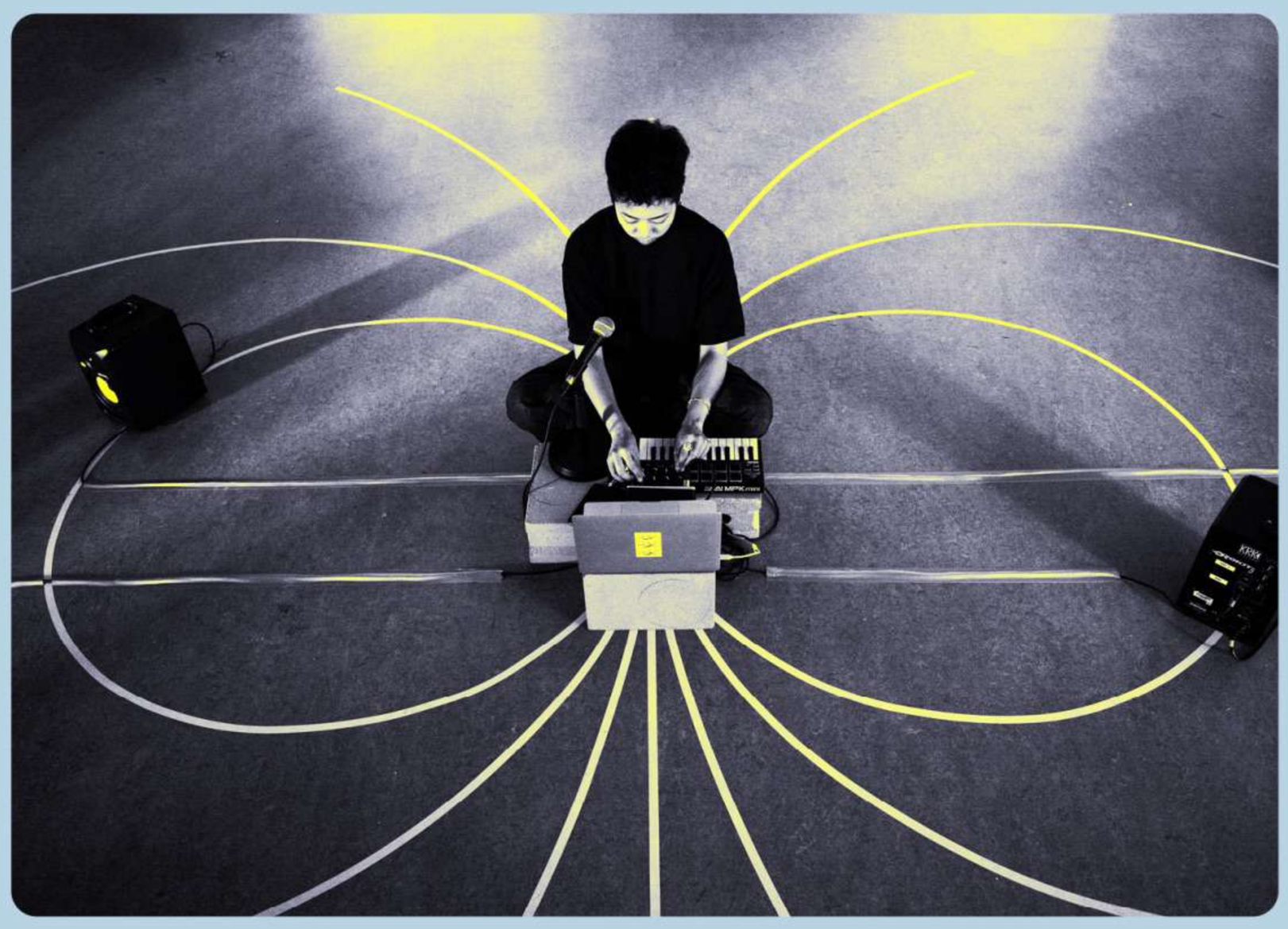
MONITORING BODY SENSORIAL

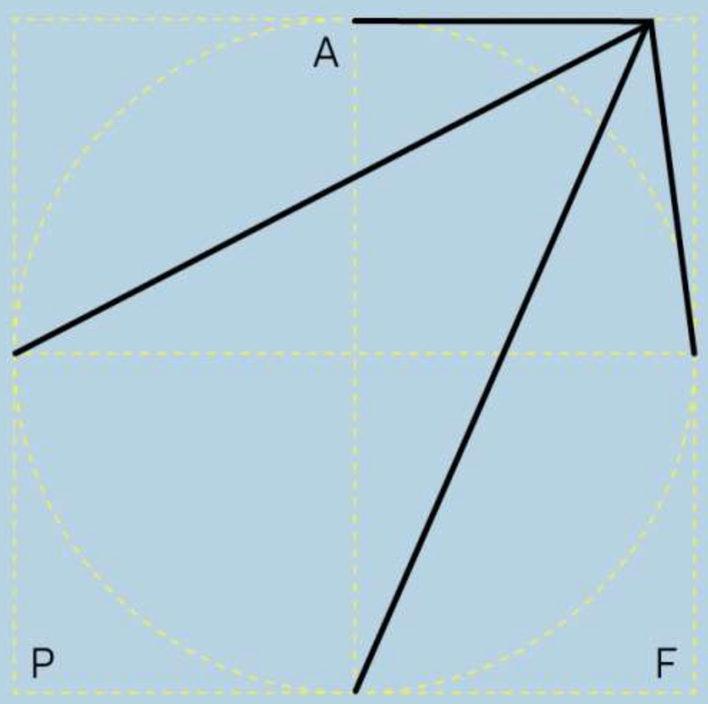
WITHIN

• PROJECT NOTES I've been intrigued by the contemporary portrayal of weather as a techno-aesthetic satellite view. Beneath the simplicity of meteorological representation lies a complex orchestration of technologies. Strategically placed cameras transform these natural environments into film or television studios. The different angles and specific trajectories of the cameras contribute to this aesthetic representation. **Paradoxically, the more we strive to get closer and refine existing technologies to better understand the phenomena, the further we distance the body from this choreography**. It develops a fiction of our environment as an external, quantifiable, and standardized object. This project is exposing the camera layers of this monitoring complexity through video editing, adding verticality and reintegrating humans as technologies among others. I'm designing a new system of weather presentation where the body goes through the weather and gathers data, finding a language to rationalize it, then performs it on a live TV set.

C I W R T

COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY





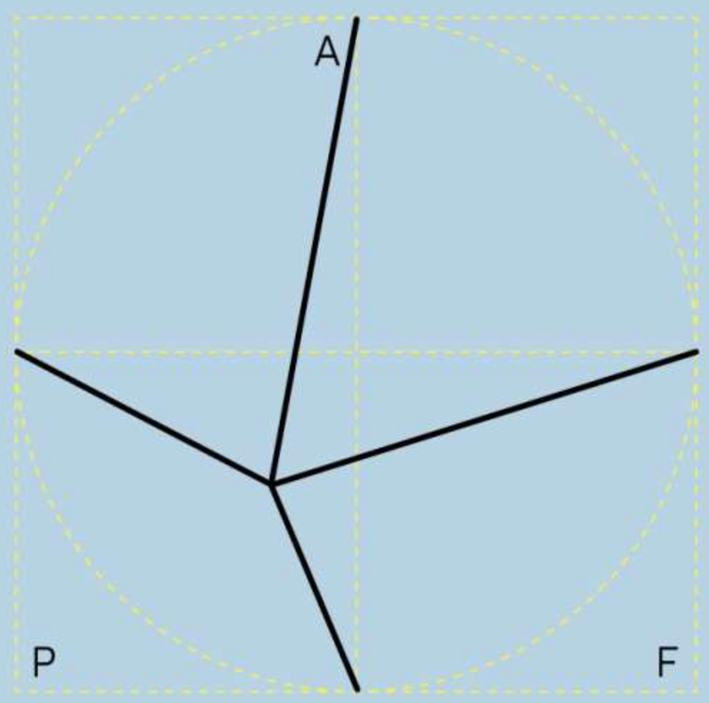
School DAE

Name Ever Peng

VOICE EVOLUTION

POWER PRODUCERS EMBODIMENT

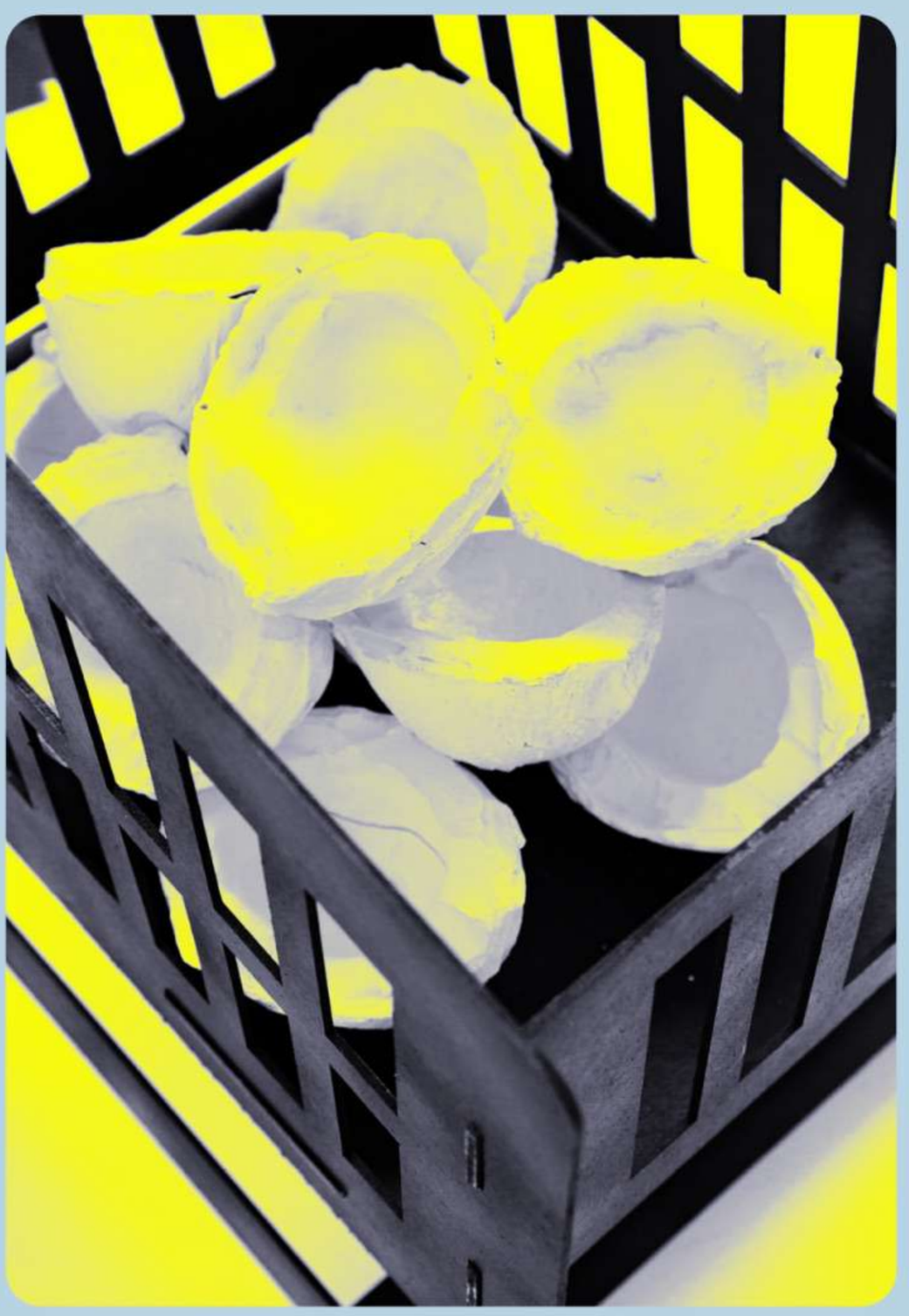
• PROJECT NOTES The natural body. The original, the essential body does not exist. A body is not a fixed or natural entity but rather a malleable and mutable assemblage of technologies. The voice, for instance, a signal transmitter of the body, a technology-laden entity, is encoded with socialization, culture, social constructs. The signal, a carrier of information, interacts with disturbances, interferences, social and mechanical influences in its propagation path. The receiver decodes a signal, and re-writes the vibrations and resonances, fabricating an unpredictable signal—a perceived and projected message. The technologies between a transmitter and a receiver are in constant negotiation and intervention. The voice is a performer. The conversation, a dance between the messenger and receiver. This is a call to all willing to transgress binaries, and to all performers of subjectivity. **This experimental spoken word performance invites you to consider the technologies, instruments, and landscapes at play between every conversation.**



School DAE

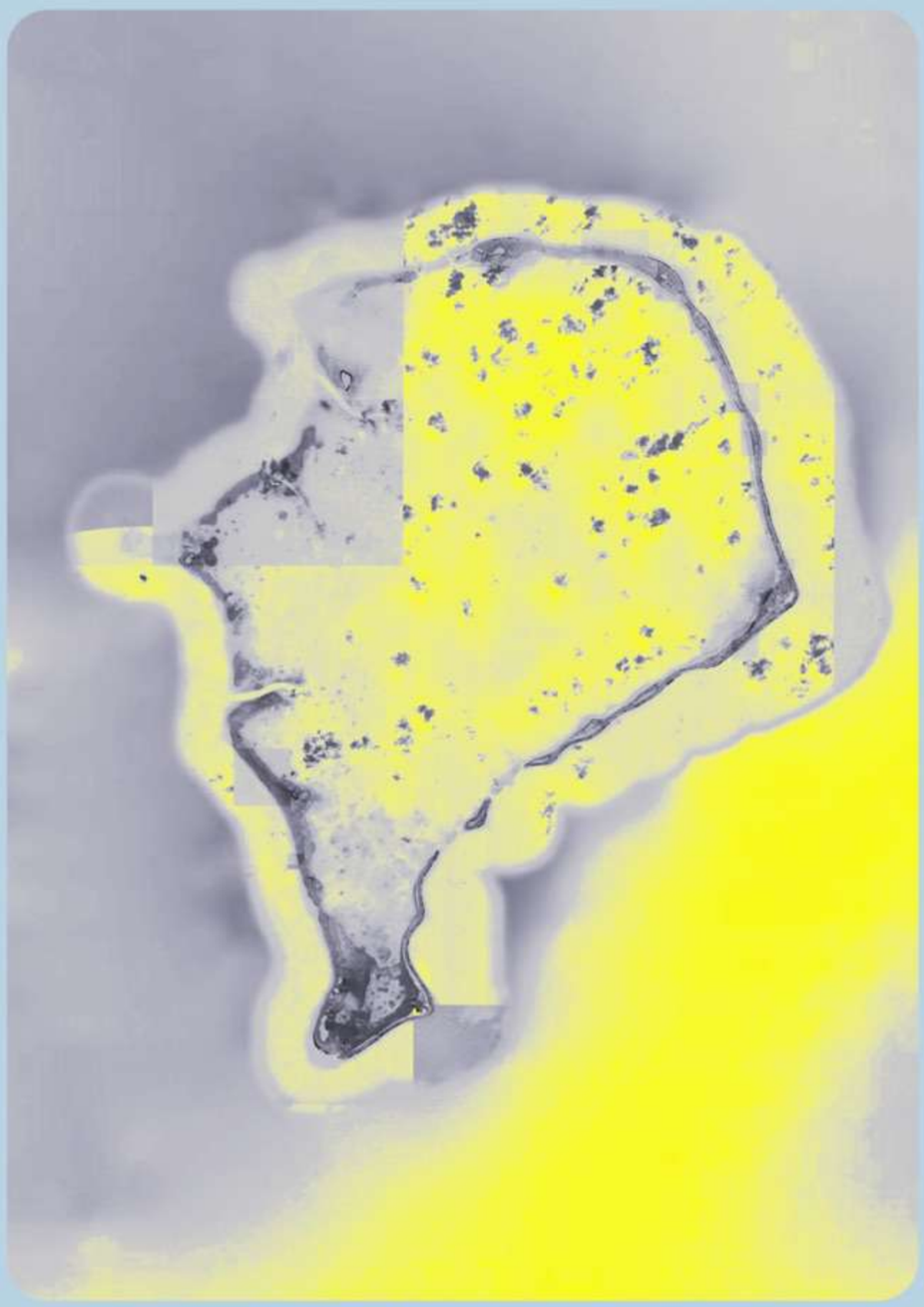
Name Anwyn Howarth

SYNTHETIC



PRESENCE MEMORY

ORGANIC



• PROJECT NOTES As a mitigation strategy against rising sea levels, Tuvalu is set to become the world's first digital nation. But what is lost in this digitisation process? And what is there to be gained for those left stateless? ***Cultivars of a Digital Kind* is a digital currency based on the robust coconut industry** on Tuvalu's nine atolls whose value is determined by real-time weather data such as increased surface temperature and tropical cyclones. How might the agricultural industries in Tuvalu continue production in digital form, where coconuts can be traded as poly component tokens that scale in value with projections of real-time agricultural factors? What might a digital economy look like that brings value to future generations of the population? And how could the adverse effects of climate change be put to the advantage of those most at risk?

● 09

Cultivars of the Digital Kind

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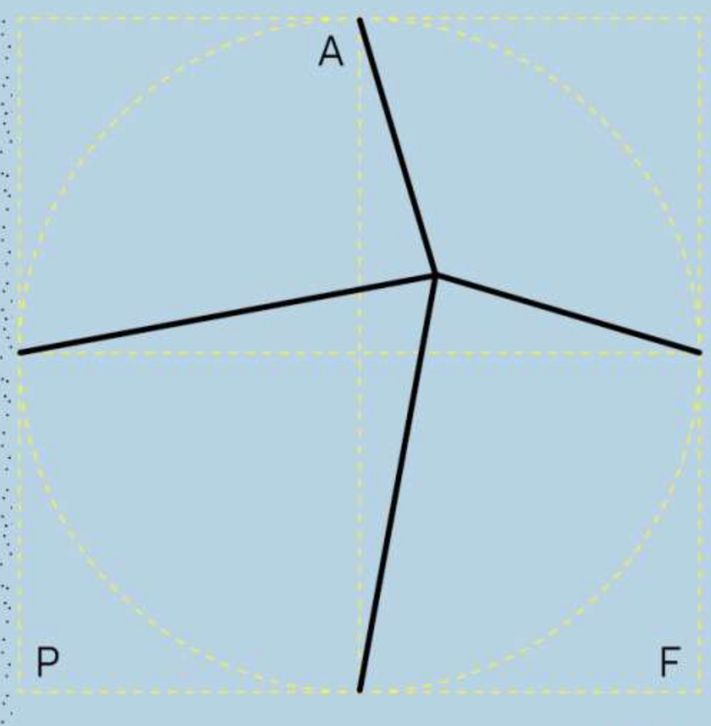
R RESOURCES
T TECHNOLOGY

DIVERSITY



School DAE

Name Zuika Owada

SPATIAL DESIGN GEOGRAPHY

ECOSYSTEM

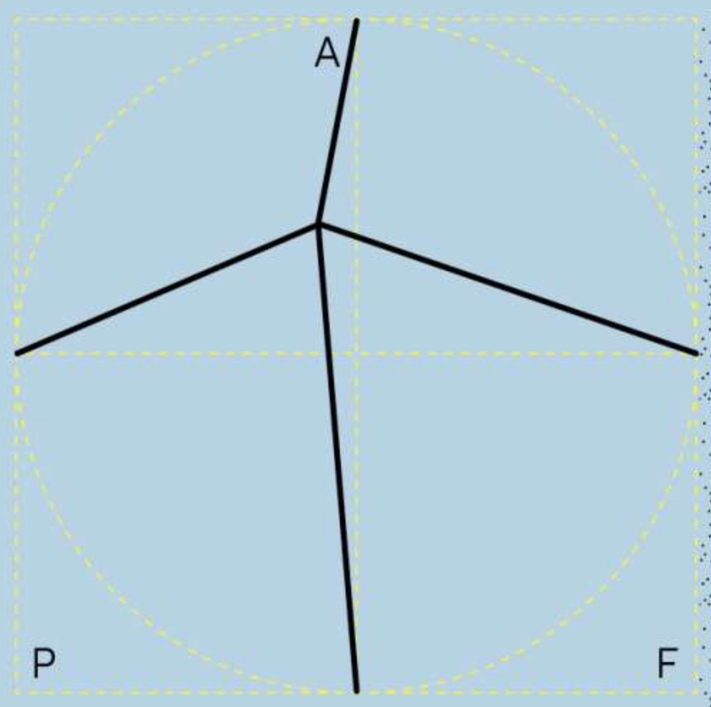
• PROJECT NOTES These trash bags express how the Dutch government strictly manages Strabrechtse Heide. The unique aspect about this Heide is, that if there is too much human intervention, such as mowing and grazing, grass and trees disappear and become dunes, and if left in their natural state, they return to their forested state. **Shepherds in this heide remove those young trees from the field every day to protect the diversity of the ecosystem**, so there is a lot of »invisible« tree waste left. These »invisible« trees represent why people need to protect the diversity of ecosystems.

C I W R T

COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY

● 08

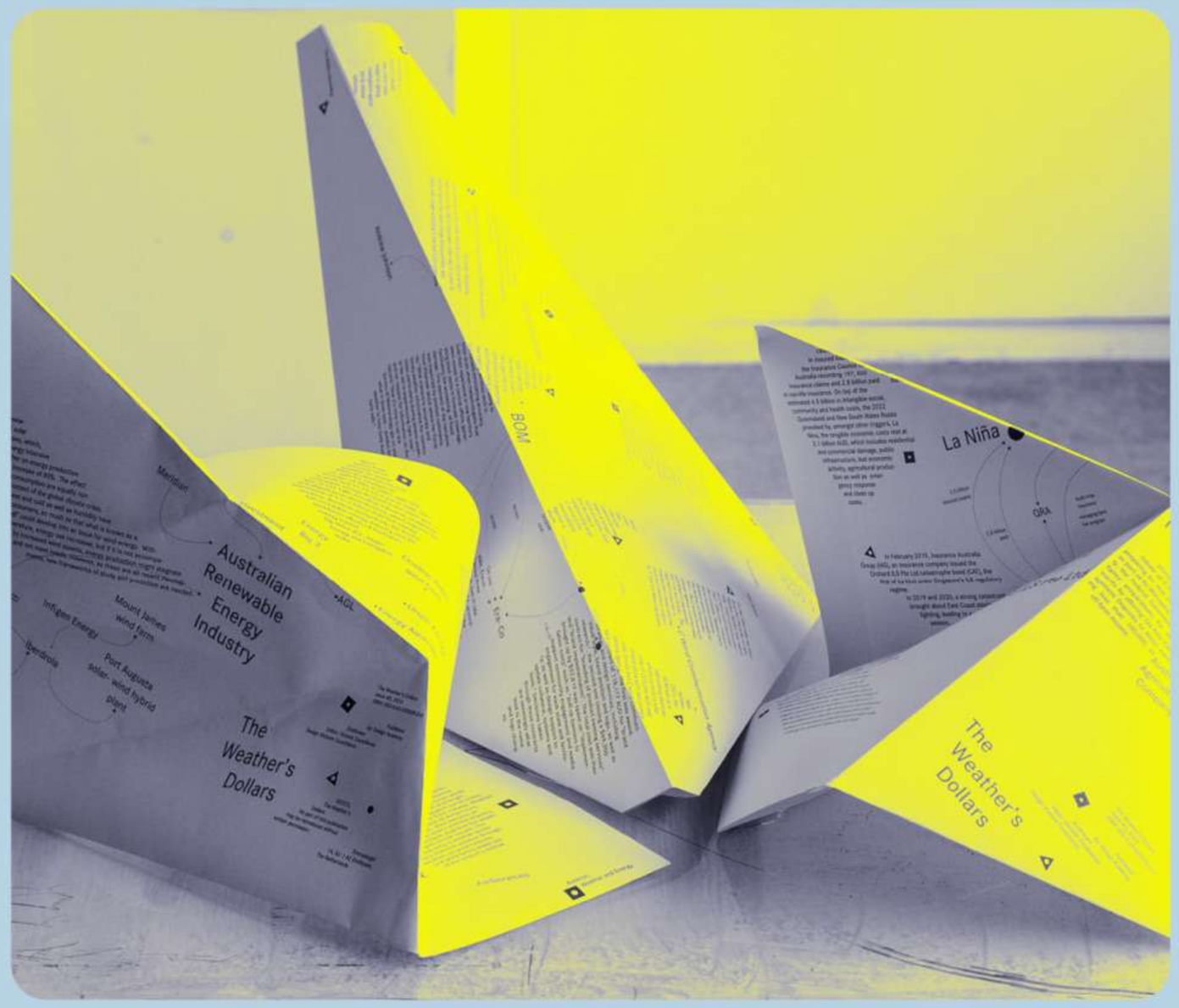
Invisible Trees



School DAE

Name Victoire Coustilieres

PUBLICATION



MONETARY FLOWS FINANCIAL AGENTS

VISUALISATION

• PROJECT NOTES *The Weather's Dollars* is **a publication navigating the controversies, technologies and industries making up the intricate network of the weather industry.** A central objective is to depict a comprehensive picture of a system where interconnected agents exert significant influence on one another yet are rarely seen as connected. The projects' multidimensional and immersive approach, with currently three issues respectively exploring political manoeuvrings, impacts on industries and extreme weather events, makes it engaging and accessible to general readers and aims to trigger a curiosity around the entangled connections between weather and the broader socio-economic landscape. Through folded lines acting as the main axis of action around which the narratives develop, the project has evolved into an activist endeavour aimed at unravelling the layers and intricacies of weather and its connection to financial systems in Australia.

● 07

The Weather's Dollars

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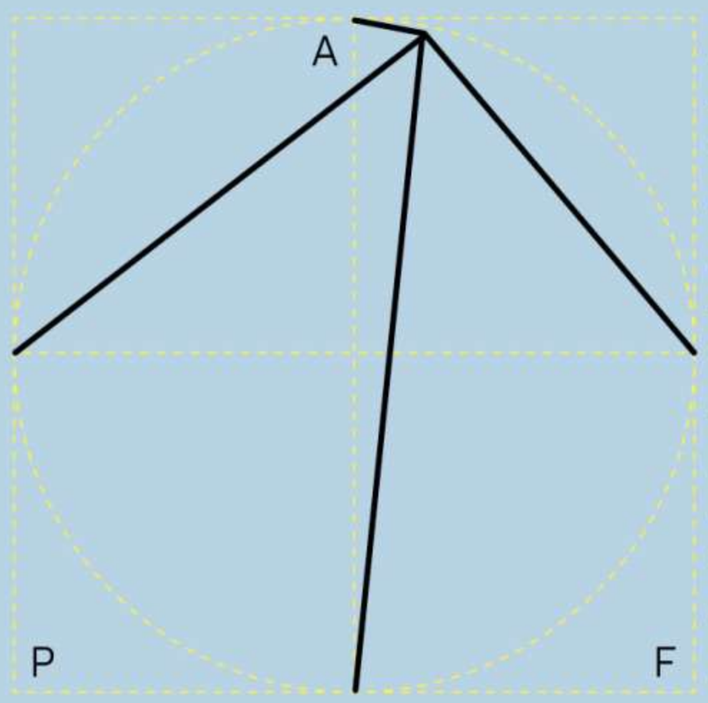
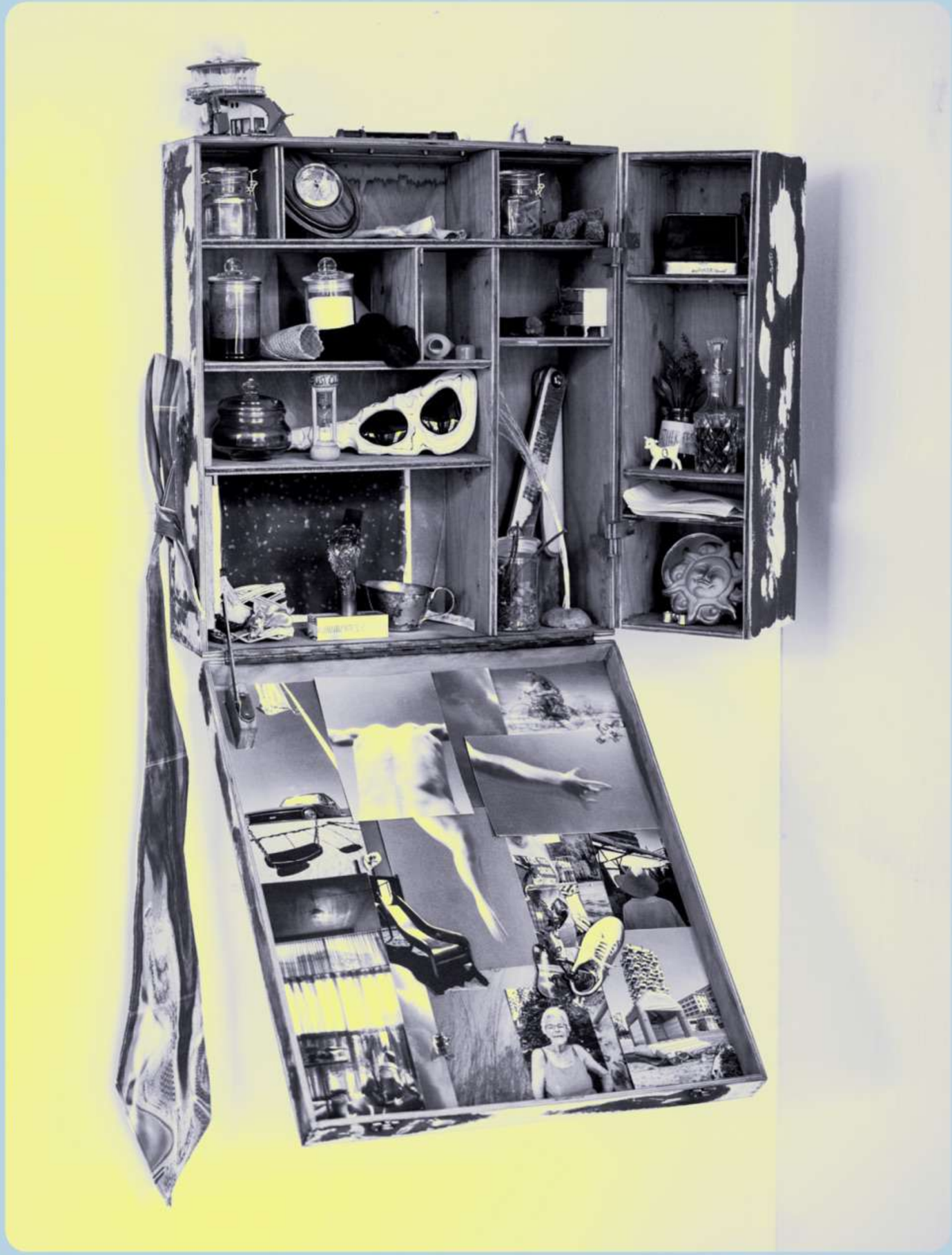


School DAE

Name Ralph Diepstraten

NARRATIVE



METAPHORICAL OBSERVATIONAL

PATHY EM

● PROJECT NOTES What is the significance of understanding weather? It impacts our lives immensely, yet weather forecasts often fail to capture our subjective experiences. **Weather is more than just numbers; it has a personal aspect. To delve deeper, I invite you to explore my portable cabinet, once a suitcase, filled with objects symbolizing my weather-related experiences.** Each item holds a subjective meaning and represents how the atmosphere has shaped my reality. I wonder how others would interpret these objects and what their own cabinets would look like. Together, they form a narrative based on emotions, memories, and lived experiences, offering a more conscious and open approach to weather. Although they won't provide precise temperatures or rain predictions, they reveal that weather is intertwined with our stories, not merely something to plan our lives around. We'll weather the weather, whatever the weather, whether we like it or not.

C I W R T

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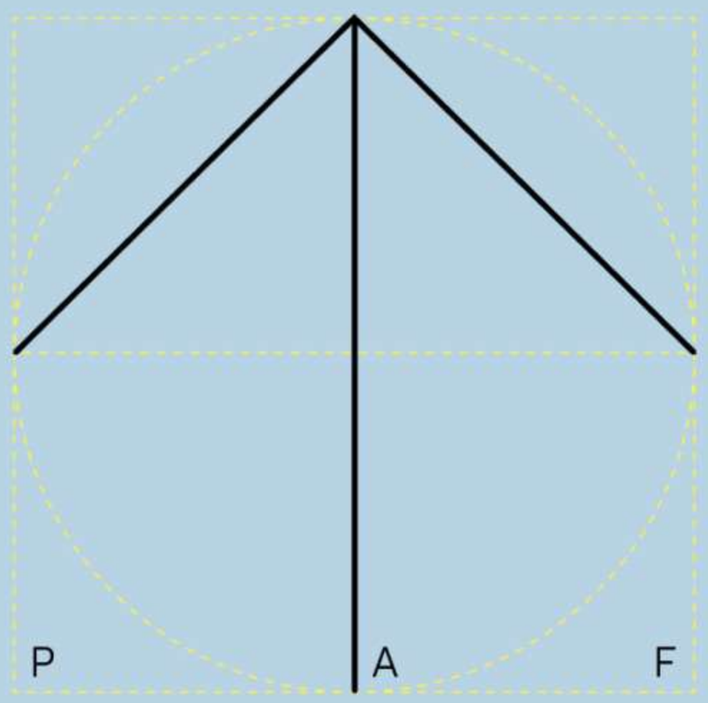
● 06

The Subjective Meteorologist



School DAE

Name Hui Baquero

SIZE

RESOLUTION COMPOSITION

RESOLUTION

• PROJECT NOTES The project focuses on **exploring the various perceptions, materialities and functions of the clouds as a model for describing the human processes that lie behind those un-graspable entities.** This one takes shape in a form of publication presenting an iconographic collection; divided in three segments that correspond to those three human processes: Observation, Representation and Interpretation. The publication is constructed using a subjective lens in order to highlight the unexplainable personal associations that bridges between the artificial and the natural perspectives. It is constructed by no text descriptions but rather iconographical examples that reflect and present the narratives that clouds appear; being mixed, crossed and connected, without imposing a unique truth but inserted honoring the role of perception on what is ungraspable.

● 05

Language of the Sky

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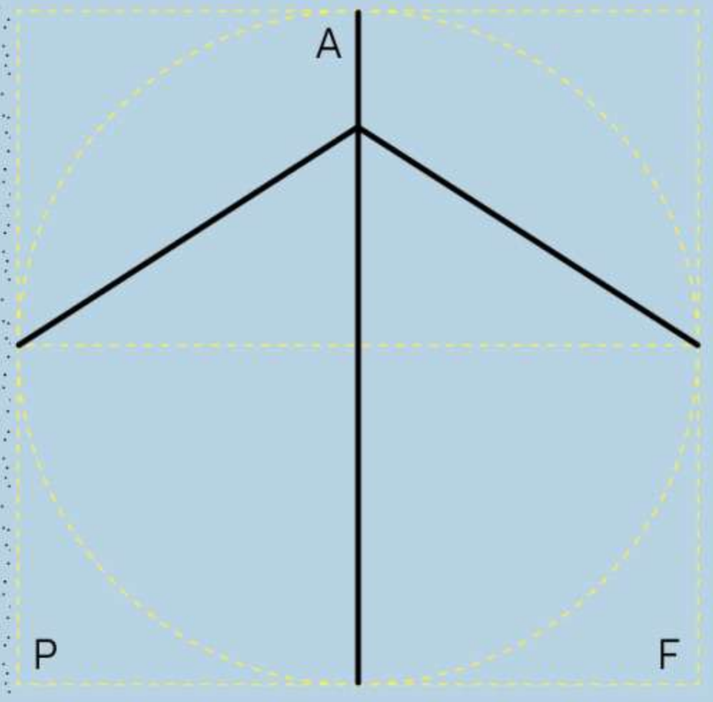
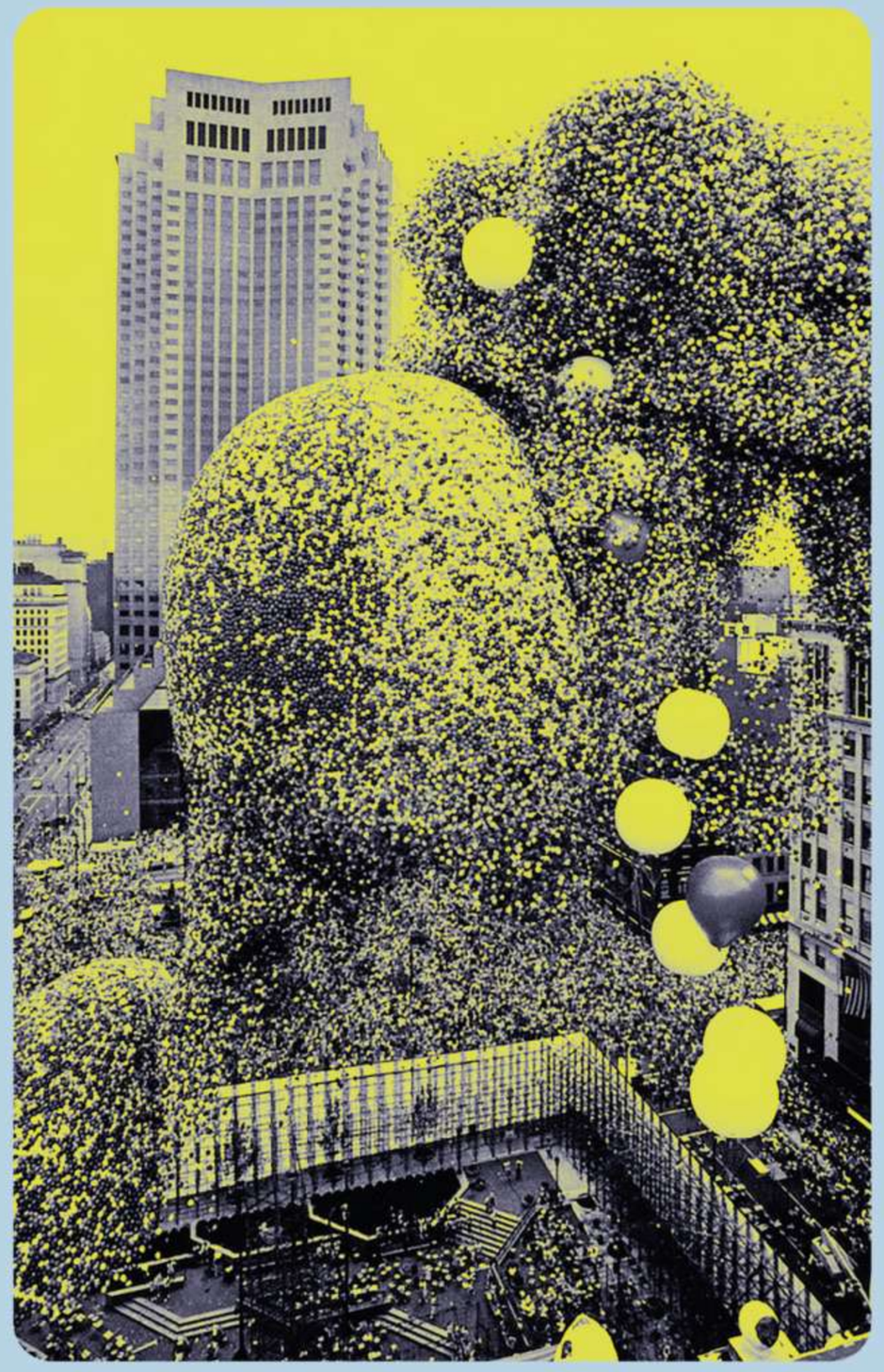
WATER LAND AIR NO OPERATION



School DAE

Name Shira Arzi



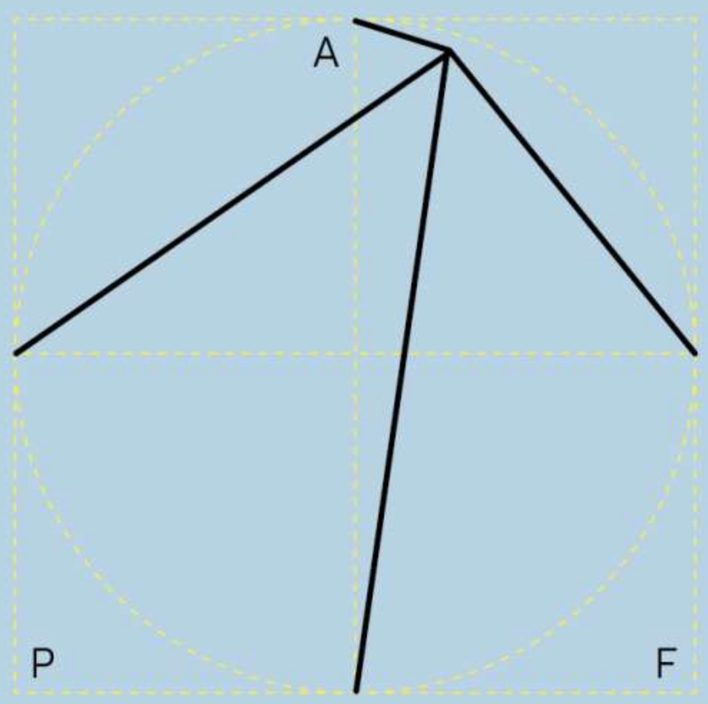
● PROJECT NOTES In matters involving weather modification it is almost impossible to determine cause and effect. Since the discovery of cloud seeding in 1946, countries have been using the technology for various reasons and not once had it come to international law matters. **Despite the widespread utilization of cloud seeding the international law remains ridiculously narrow.** Weather modification means »activity taken to mean that which deliberately produced artificial changes in the composition, behaviour or dynamic of the atmosphere«. *Who owns the clouds* is a movie about the contrasts and complexities within the relationship between man and nature. The contrast between »God's will« to »playing god«, between the ongoing development of science and technology and the rigorousness of the water shortage in the world to the international law who remains narrow and incapable of containing the changes.

● 04

Who owns the clouds

C I W R T

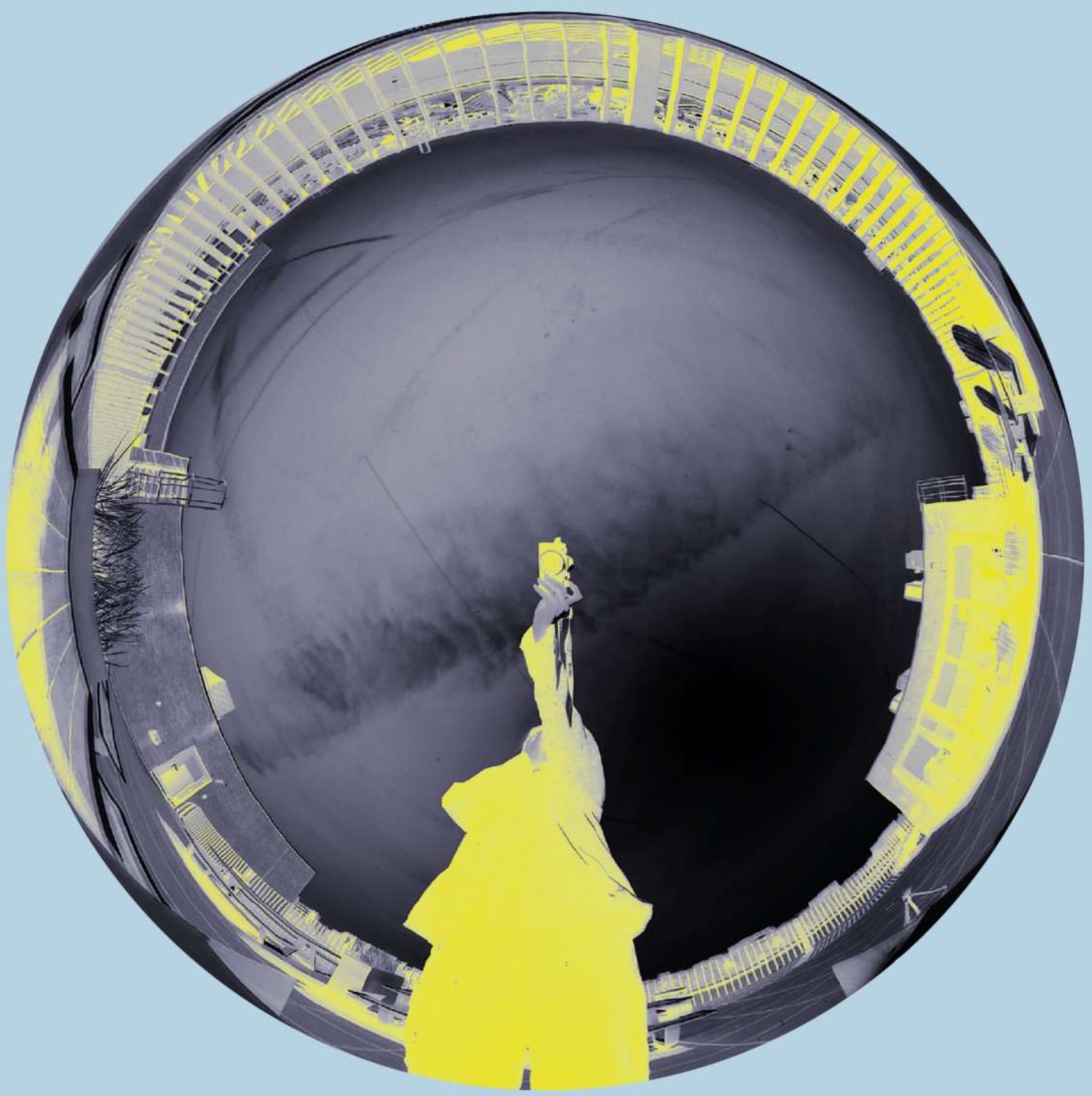
COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY



School DAE

Name Louella Exton

GROUND



INSTITUTIONAL INDIVIDUAL

OUTER SPACE

• PROJECT NOTES A series of observational techniques that can be used to study contrail clouds; a »special« cloud species formed by water vapour condensing onto soot particles emitted by aircraft. Through using the body as a tool for image making, this project reflects on the current exercises citizen science programs such as NASA Globe asks its participants to complete. Often momentary, over simplified and author-less, **this new set of techniques reimagines the ways in which we document contrails to not only provide more specific and nuanced data, but to create a more engaging and intimate practice of data collection for the observer.** Contrails not only reveal specific temporal atmospheric conditions within a small range of our stratosphere, but make visible the complex spatial network of aviation activity. Often misunderstood or simply overlooked, these beautiful traces in our skies require more tailored approaches to observation, and deserve a little more love and attention.

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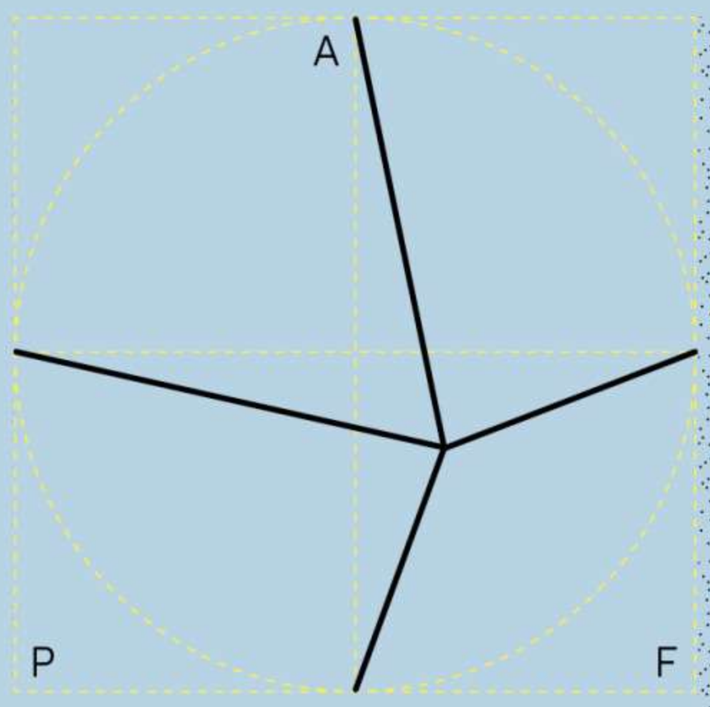
● 03

How To Fall In Love With A Contrail



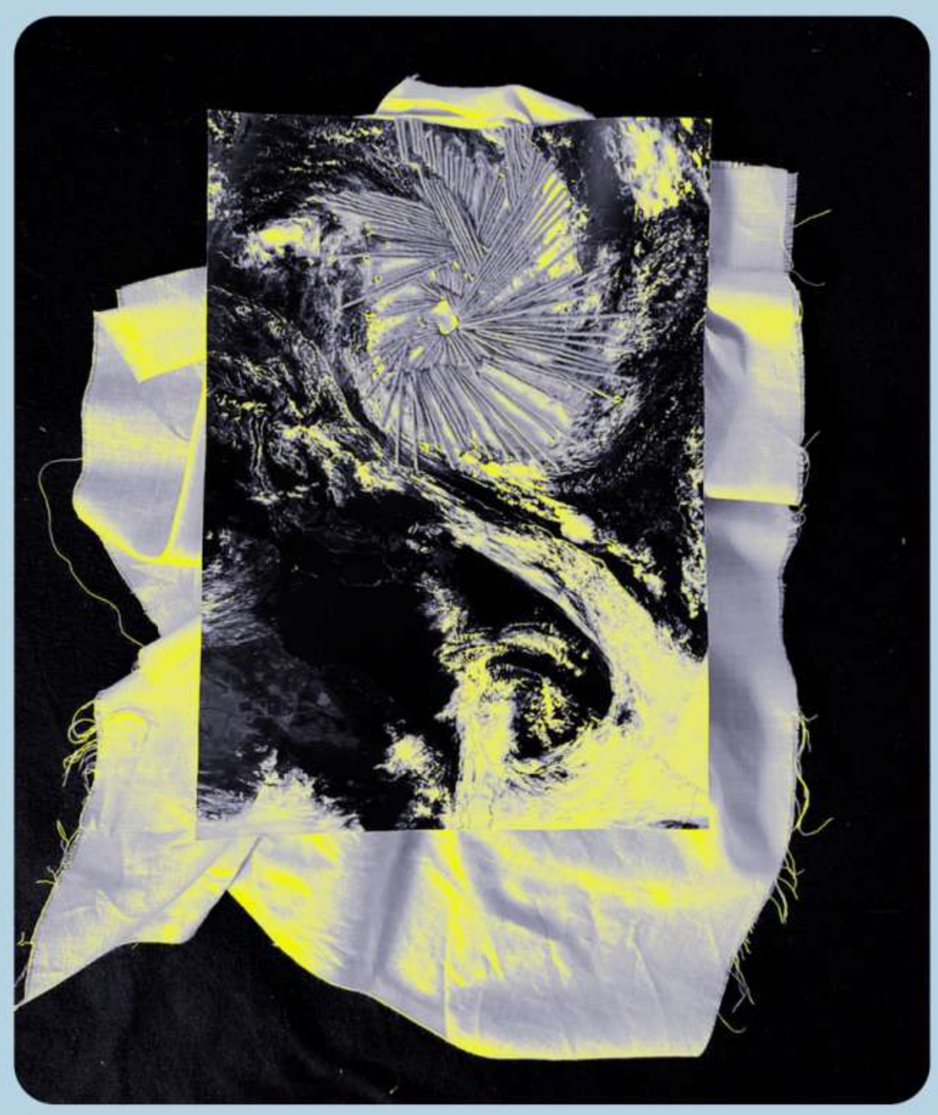
School DAE

Name Mari Ebisu

IMAGES

PUBLIC REPORT
PRIVATE REPORT

COLOURS



• PROJECT NOTES *Stitching Typhoons* **explores an alternative way of reporting on typhoons by integrating personal storytelling reflecting individual experiences with relevant statistical data in a form of quilt making.** Motivated by my experience and analysis of typhoon reports, including research on colour codes in communication of weather information, the project focuses on the role of public and personal perspectives in reporting on this extreme weather phenomenon. It explores the possibility of hand stitching as an embodied technique to visualise personal typhoon stories. Ultimately, the project aims to provide a tool kit that allows individuals to convey their unique stories on typhoons they have encountered.

● 02

Stitching Typhoons

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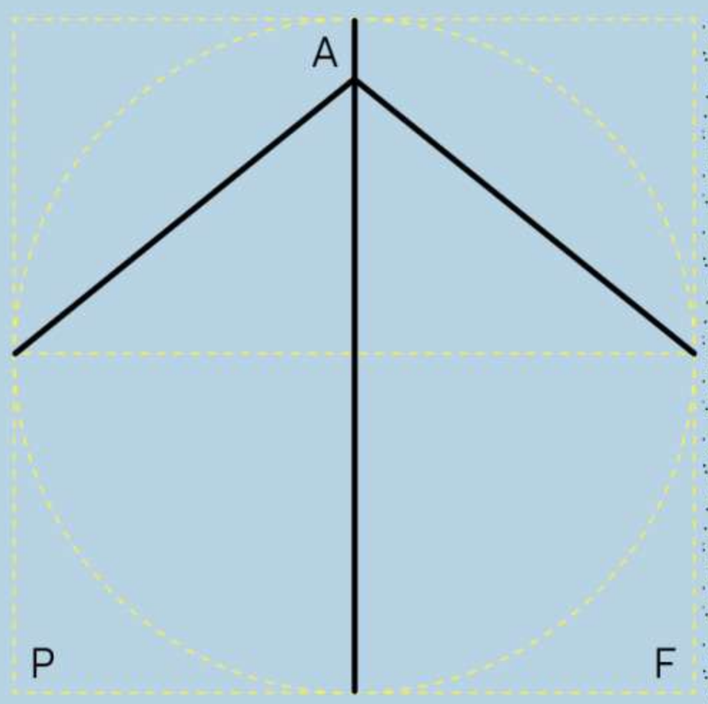
R RESOURCES
T TECHNOLOGY

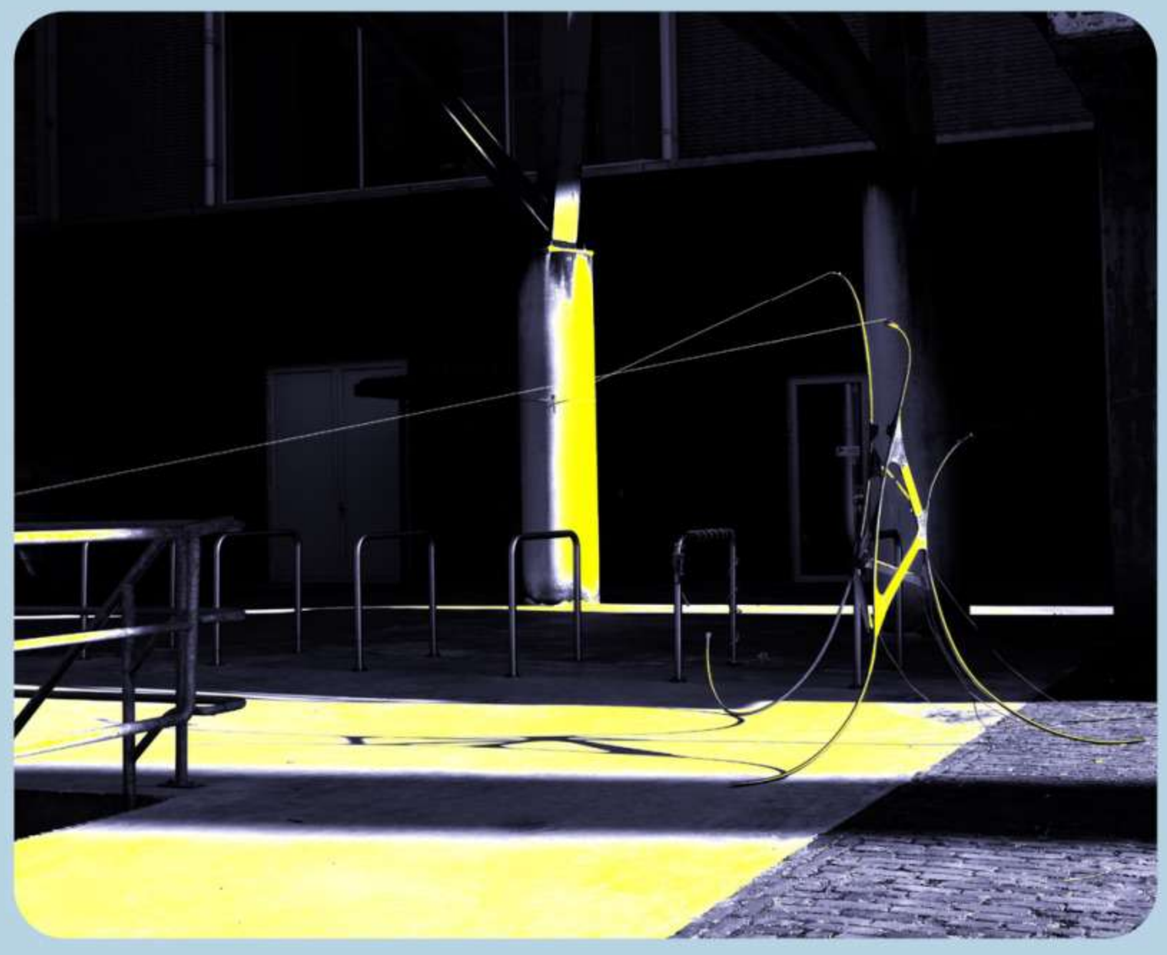


School DAE

Name Richard Temple Kingston

MEDIATED

CONTROLLED UNCONTROLLED



DIRECT

• PROJECT NOTES The wind is something that we experience entirely through reference. We see it disturb water, or feel it move over our skin. We explore it through objects such as kites, weather vanes, and wind chimes. This project does so using a wind harp. What is special about wind harps is that they explore an aspect of the wind we rarely perceive: its resonance. This resonance causes power lines to hum or bridges to collapse. It causes the strings on wind harps to produce harmonics. This particular wind harp provides some sense of the wind's behaviour in its vicinity. The strings are stretched in four directions, each resonating strongest with perpendicular wind flow. The harmonics produced by the strings give an indication of wind speed—higher notes in the harmonic series mean higher speeds. **The harp turns the movement of the wind into an ethereal language—to be listened to and enjoyed.**

C I W R T

COMMUNITIES INFRA STRUCTURE WEATHER & CLIMATE RESOURCES TECHNOLOGY

●01

Catch Wind Of