

*Final presentation
Imke Mulders*

Dripping **DATA**

The cloud that demands water

January 14th, 2026



Imagine this: today you are spending a day in Rotterdam, walking along the quay near Hotel New York, when you suddenly notice a remarkable floating building that immediately catches your attention. You see an organically shaped, scaled façade that appears to be “underwater,” framed by two mysterious black boxes. Suddenly, you remember reading somewhere that a pavilion about data use would be located here this month. Curious, you decide to step inside and take a closer look. You enter via the drawbridge and are welcomed by the shifting shadows of water ripples.

7 / Entrance



Architectuur as a medium

To properly understand the building design that I will guide you through in a moment, it is important to first understand the objective of my graduation project. Over the past year, my work has been driven by a desire to explore how architecture can be used to its full potential, beyond simply constructing buildings. In my view, architecture holds a much deeper capacity than the way it is commonly applied today.

From my experience, architectural designs are often supported by extensive arguments in order to convince clients or tutors of their value, while these arguments are rarely experienced by the actual visitors of the building. Meanings and narratives are frequently constructed retrospectively, searching for deeper intentions behind design decisions that are not necessarily perceived in use.



Triodos Bank
RAU architects

This project is an example of what I mean. The building is situated in a nature estate and to refer to the nature, the design is inspired on the flight paths of bats. Something that is hardly experienced by the visitors of the building.

*From a story to explain the design,
to a design to explain the story.*

For this reason, my design aims to move away from using a story to explain a building, and instead seeks to create a building that can explain a story. There are many narratives that, in my view, deserve far more attention than they currently receive.

“Facts alone don’t move people, emotions do.”

- Anne H. Toomey

I believe that various insights, particularly from scientific research, fail to leave a lasting impression on people. They do not resonate, are quickly forgotten, and therefore receive too little priority. We all know, for example, that how we live on this planet must change in order to tackle climate change, yet we seem unable to act accordingly.

These insights are often communicated through complex facts and abstract numbers. However, an increasing number of studies show that facts alone rarely lead to behavioural change, but that emotions do have that potential. We struggle to imagine large numbers and statistics, which makes them difficult to remember and internalise. This creates a clear need for alternative methods of communication to convey these insights and to inspire people to change their behaviour.

How can an architectural design communicate a societal message that inspires individual action among visitors?

Spaces of Impact

The background of the entire slide is a textured, light brown surface. Scattered across this surface are numerous dark brown, rectangular shapes of varying sizes and orientations, some appearing as solid blocks and others as outlines, creating a sense of depth and movement.

Architecture as a Medium for Social Activation

Imke Mulders

Dark Data

The digital footprint of data storage

The message I chose for my pavilion is that of dark data: the digital footprint of data storage. The idea behind this graduation project is that the method used to communicate this message can later be applied to a wide range of other projects, ultimately enabling multiple designs to pursue the same goal. For this reason, the research phase was of crucial importance. Its outcome needed to be a framework of design tools that demonstrate what to consider when aiming to communicate a message effectively through architectural design.

The societal message of my own design could just as easily have addressed air pollution and its effects on human health. However, during my design phase and my summer field study in Japan, I found myself increasingly drawn to locations near water. This spatial and experiential fascination ultimately led me to choose dark data as the central theme of the pavilion.



- More than half of all stored digital data is never looked at again.
- Every day, we generate 1.3 trillion gigabytes of dark data, a number that is almost impossible to comprehend.
- In the past, we had a physical archive cabinet: once it was full, you were forced to clean up. Today, cloud storage can be expanded endlessly by simply purchasing more capacity, but at the cost of what?
- Data centres currently account for 3% of the total energy consumption in the Netherlands, a figure expected to rise to 6.5% by 2030.
- This growth is expected to continue, and to cool the heat generated by this equipment, data centres consume vast amounts of drinking water.

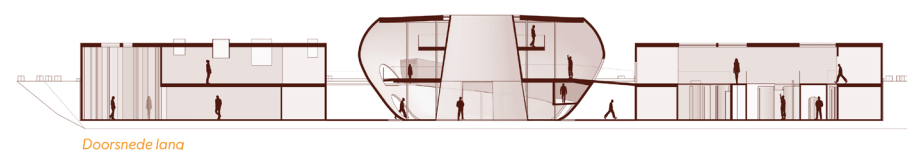
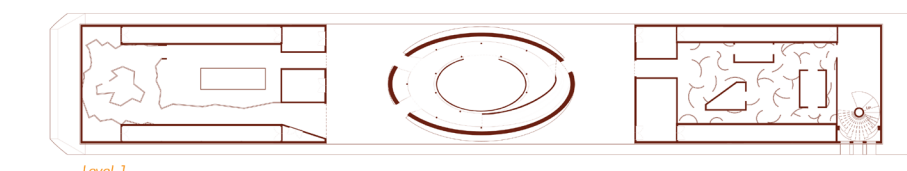
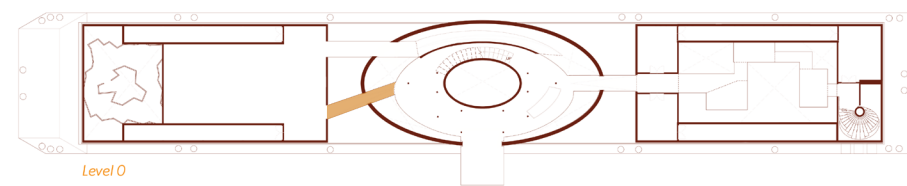
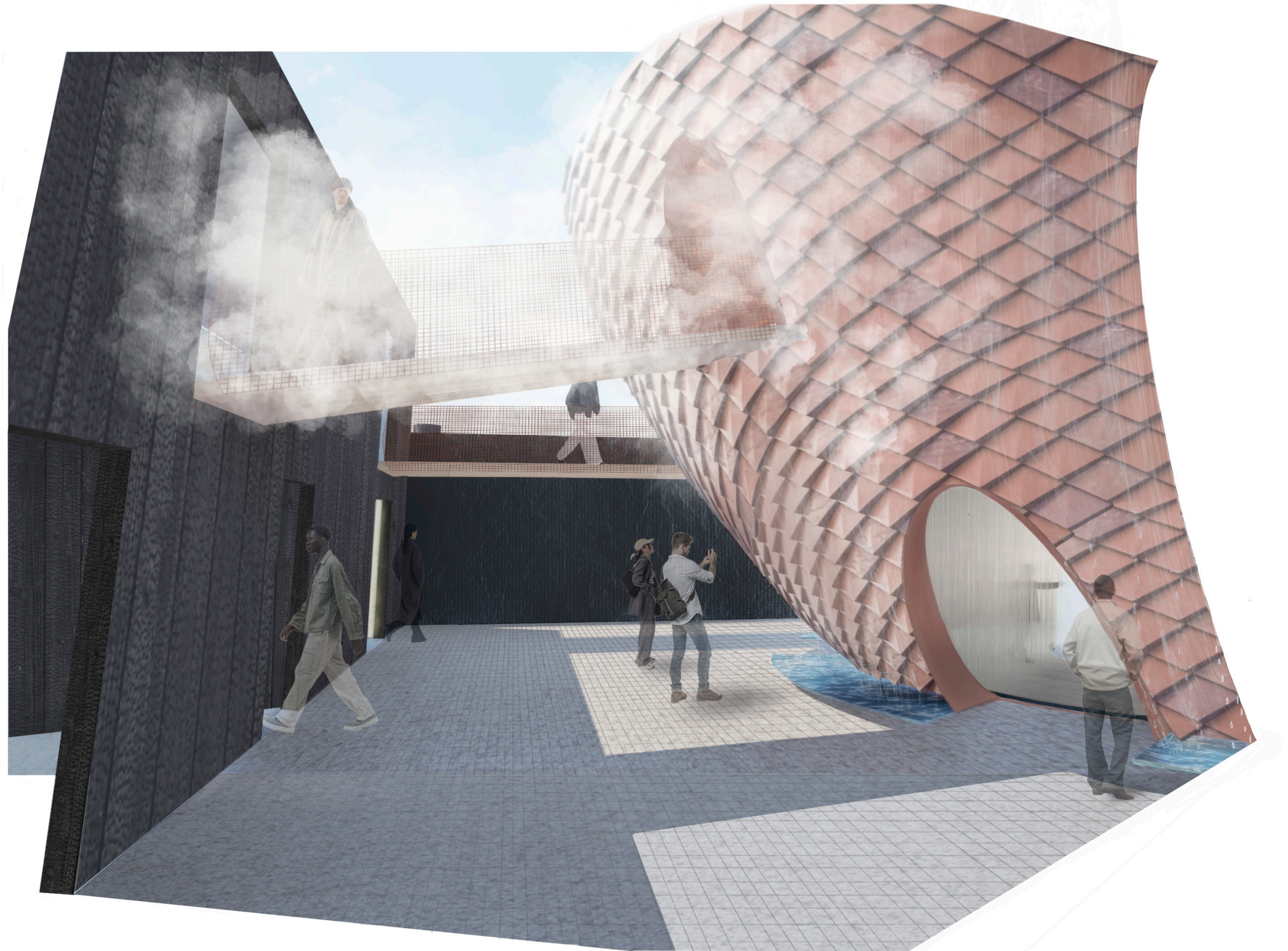
3-act structure

During my graduation project, I visited several design studios to seek advice from experts. During these conversations, I was introduced to the three-act structure from the film industry.

Storytelling	1.) Set-up	2.) Confrontation		3.) Resolution
Message	1.) Data storage Basic knowledge	2.) Confrontation Water waste	Reset	3.) Individual action Digital clean-up!
Graduation project	1.) Goal: Architecture as a medium	2.) Literature: Narrative architecture Experience design Narrative psychology	Japan	3.) Design: Research-by-design

The 3-act structure forms a guideline through my graduation project and my design, and so it will be used as the structure of the presentation.

2 / Head in the cloud



2 / *Head in the cloud*

Treshold space

Part of the
message:

Introduction

3-act structure:

Transition

Goal:

Getting the visitor in the right headspace,
receptive for new insights,
triggering curiosity

By:

Engaging the senses in an uncommon situation,
literally passing through the 'cloud'

Sensory

experience:

Seeing: vision decreases

Hearing: sound of the nebulizers

Feeling: the damp on your body

Ambiance/
emotion:

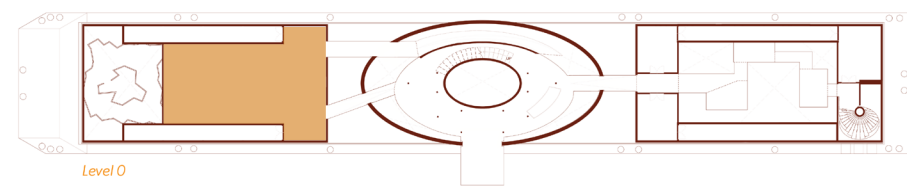
Mysterious

Role of water:

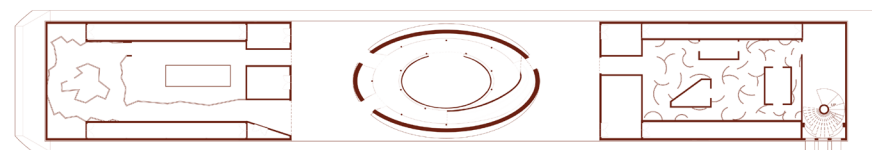
Water in a different form, using water as the architecture,
water stands for change, adaptation & resilience



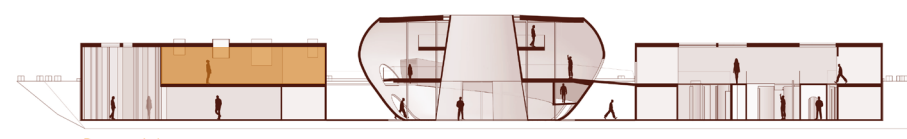
3 / *Highlighting the physical cloud*



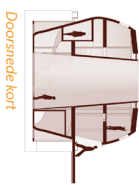
Level 0



Level -1



Doorsnede lang



Doorsnede kort

3 / *Highlighting the physical cloud*

Outlining context

<i>Part of the message:</i>	Data is saved in datacenters Jevons paradox; the bigger, the better, the more energy is uses
<i>3-act structure:</i>	Introducing the 'ordinary world'
<i>Goal:</i>	Education on basic topic information
<i>By:</i>	Art installations explaining the topic, making the cloud tangible
<i>Sensory experience:</i>	<i>Seeing:</i> Art installation(s) highlighted by natural daylight
	<i>Heering:</i> sound of dripping water
	<i>Feeling:</i> rough structures, industrial look & feel
<i>Ambiance/ Emotion:</i>	Neutral within the context, factual, blending in with the location
<i>Role of water:</i>	Water is not officially introduced as an actor yet, still remains in the background, only heard in the background



Design Production Brief

Objective

Create an interactive installation that presents the abstract concepts of data centre infrastructure and the Jevons Paradox in a tangible, factual, and accessible way.

Position within the Pavilion

The start of the journey (Act I: The Introduction).

Purpose of the Space

To introduce the “ordinary world” of digital data. The visitor is informed about the physical reality of the cloud and the paradoxical relationship between efficiency and increasing consumption, known as the Jevons Paradox.

Target Audience

A broad audience; no prior knowledge required.

1. Narrative Objectives

1.

Make it tangible
The installation should demonstrate that “the cloud” is not a magical or immaterial phenomenon, but is made up of servers, hardware, and an immense physical infrastructure (data centres).
2.

Introduce the paradox
Explain the Jevons Paradox in an accessible way: how technological improvements in energy efficiency paradoxically lead to an increase in total consumption, as processes become cheaper and more accessible.
3.

A neutral starting point
The installation should present facts without immediate judgement. The atmosphere must remain factual and neutral; confrontation and moral tension are introduced in later spaces.
4.

The role of water
Water should not be the central theme in this space, but should be subtly introduced as a background element (visual or auditory), preparing the visitor for Space 6.

2. Requirements for the Art Installation

- **Form**
An installation that invites visitor interaction in order to “activate” the context.
- **Interaction mechanism**
The interaction must establish a direct relationship between a digital action (e.g. uploading data, tapping a screen) and its physical consequences (e.g. a light turning on, a counter increasing, a physical object moving).
- **Concept example (for inspiration)**
A wall of physical server cabinets or components (rough, exposed structures), where

each visitor interaction produces a measurable effect on a “Jevons Counter”, for instance, a rapidly increasing counter that visualises the paradox of continuously rising total consumption.

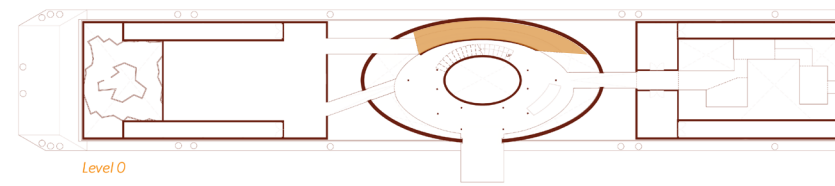
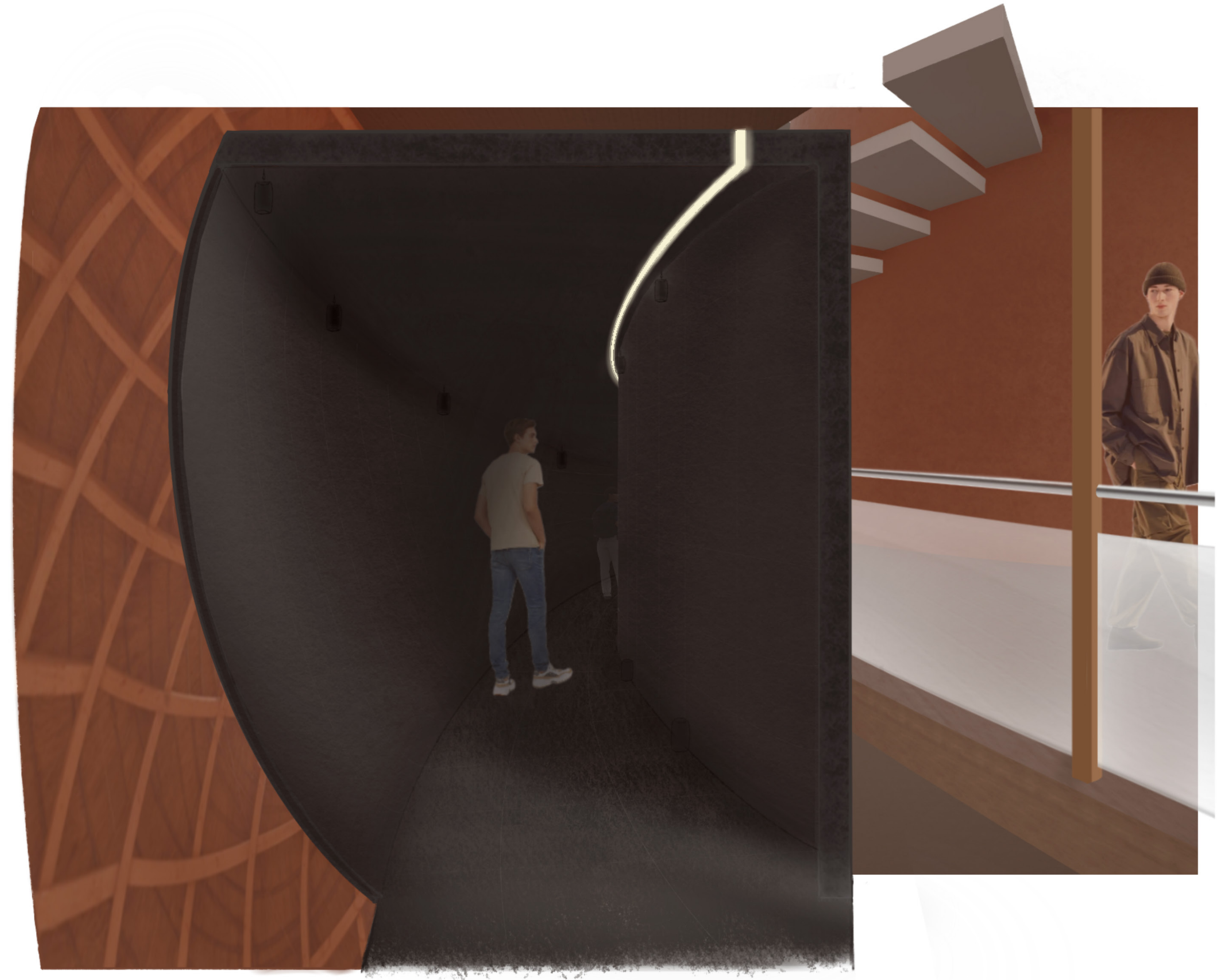
3. Aesthetic Guidelines

Aspect	Guideline
Atmosphere / Emotion	Neutral, factual, informative
Look & Feel	Industrial and robust; rough, exposed structures
Materials	Metal, concrete, untreated timber, glass
Lighting	Make use of natural daylight openings; accent lighting to highlight the installation
Sound	Subtle sound of dripping water in the background, possibly combined with the monotone, functional sounds of a data centre (ventilation, humming)

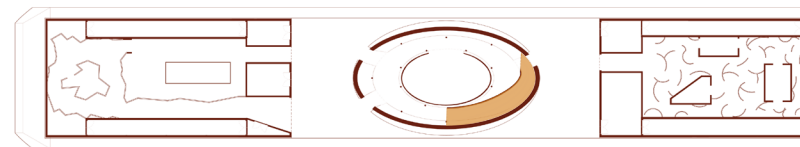
4. Technical Requirements

- **Durability**
The installation must withstand intensive and repeated use by a large public.
- **Maintenance**
The construction should remain functional throughout the pavilion’s lifespan with minimal maintenance effort.

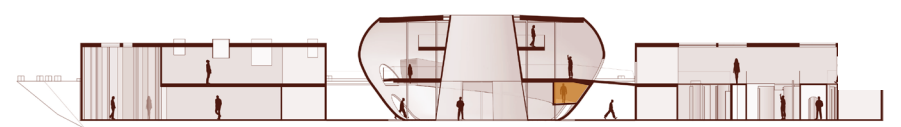
4 / The descent



Level 0



Level -1



Doorsnede lang

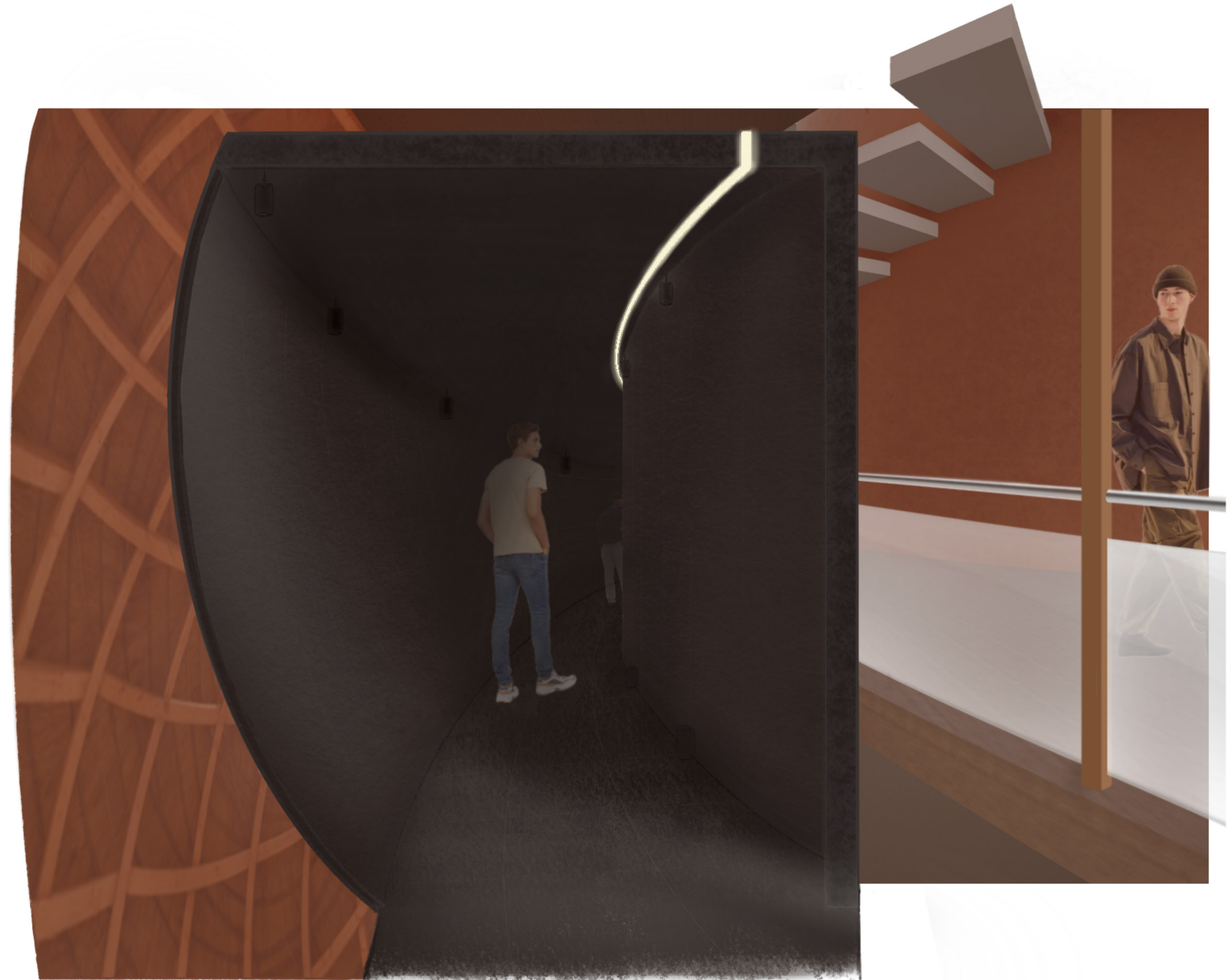


Doorsnede kort

4 / *The descent*

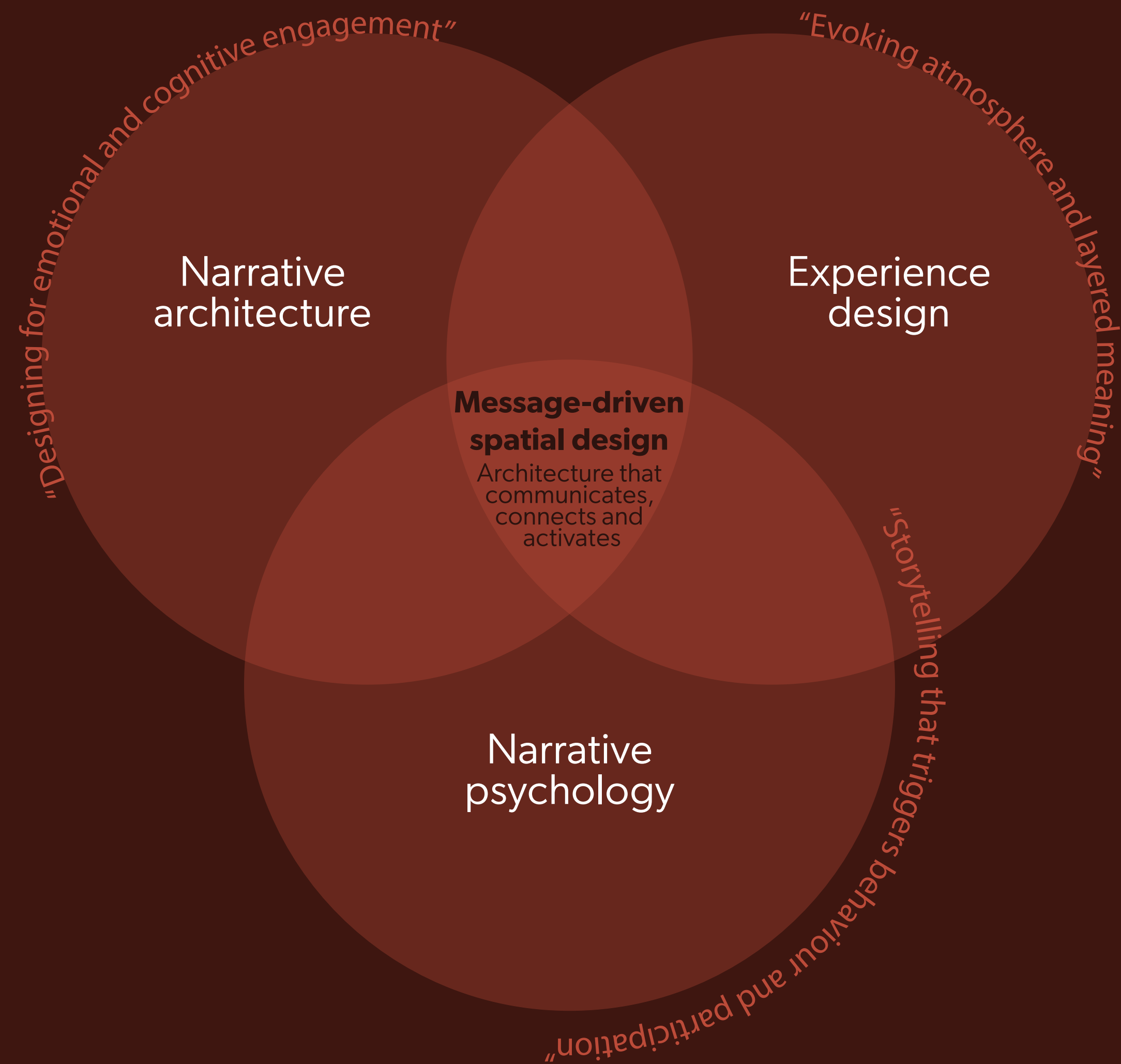
Build-up

<i>Part of the message:</i>	Building up to the problem statement
<i>3-act structure:</i>	Transition
<i>Goal:</i>	Emphasizing the urgency of the message, engaging the visitor in the story
<i>By:</i>	Dark, narrow, sloping passage, guided by a slit of light
<i>Sensory experience:</i>	<i>Seeing:</i> darkness, a dash of light that encourages you to keep walking
	<i>Heering:</i> shepard tones of running water
	<i>Feeling:</i> thick, sturdy walls
<i>Ambiance/ Emotion:</i>	Unrest, building tension
<i>Role of water:</i>	Water is not officially introduced as an actor yet, still remains in the background, only heard in the background





Literature



To answer the research question, research was done in 3 different literary fields.

5 qualities:

1. Movement

2. Interactivity

3. Curiosity

- The 5 senses:

Seeing

Hearing

Feeling

Smelling



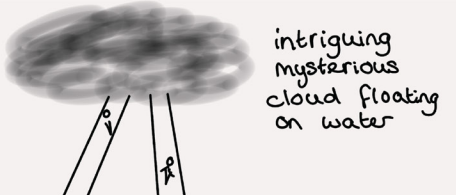

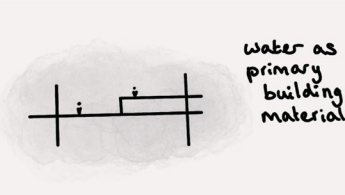
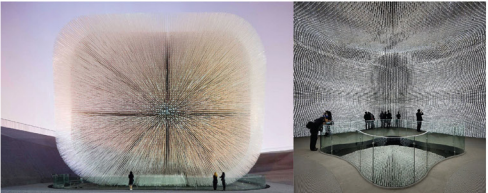
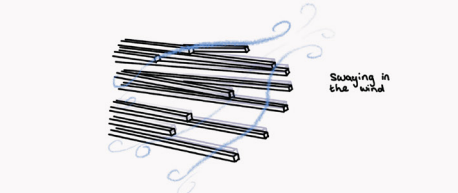

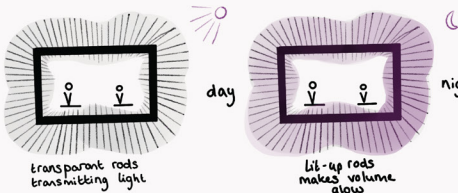
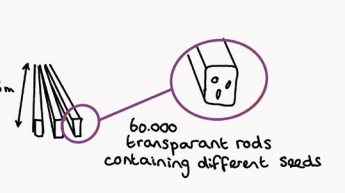

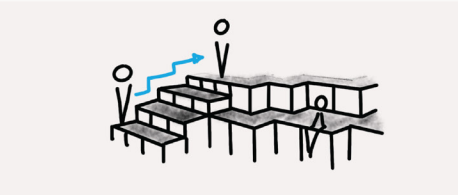
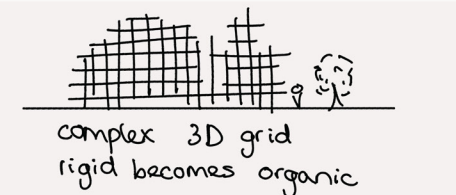
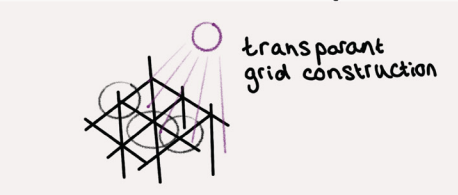
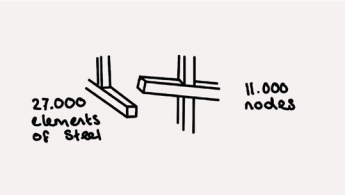
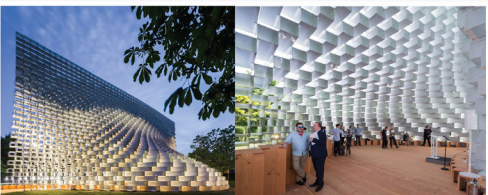

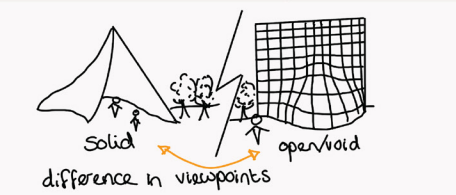
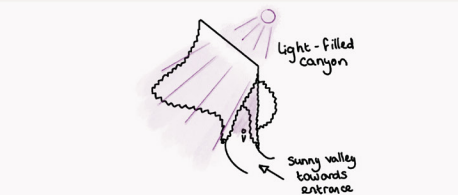
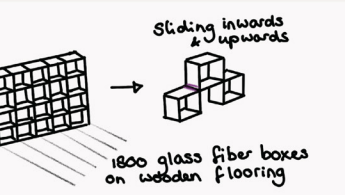

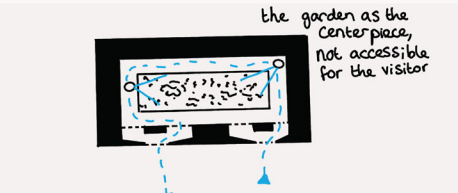
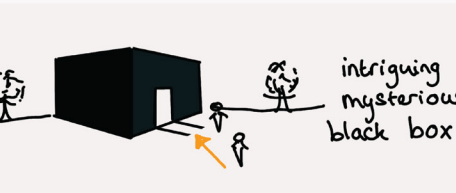
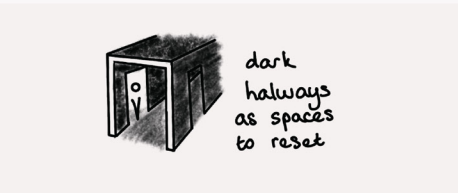
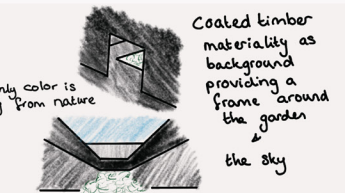

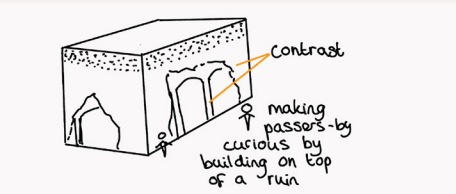
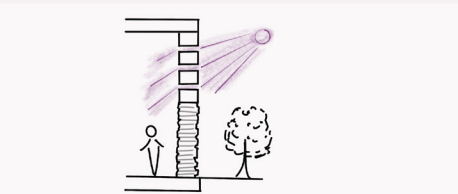
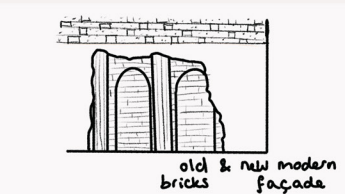

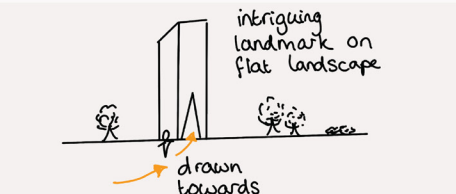

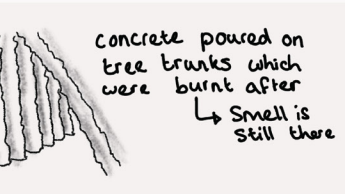

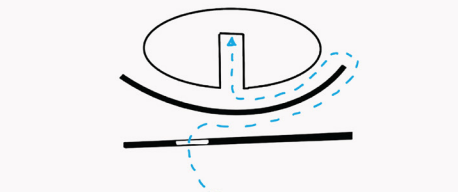
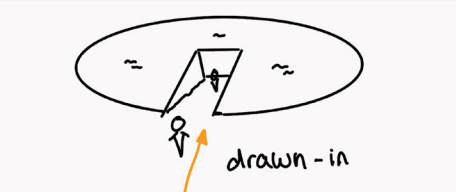
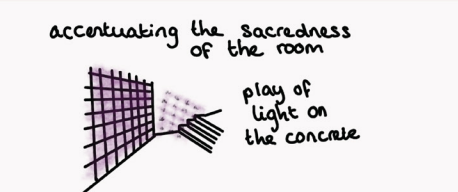
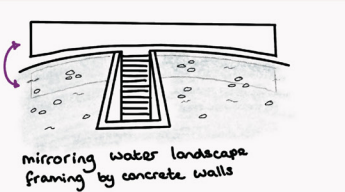
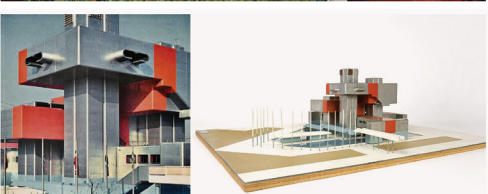



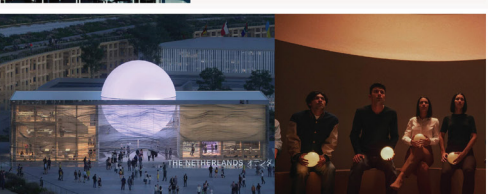
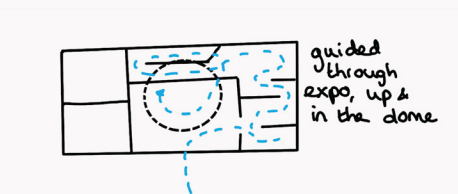



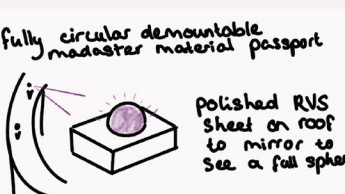
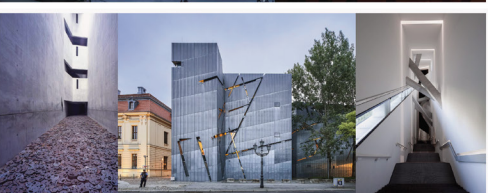
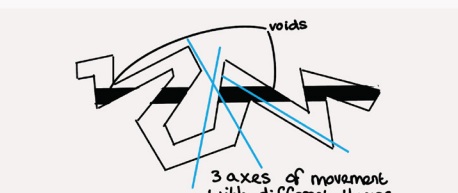
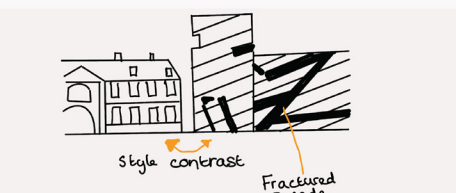
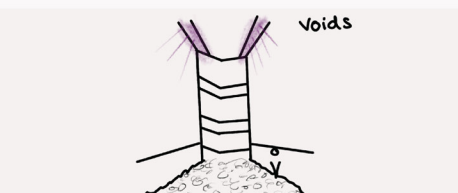

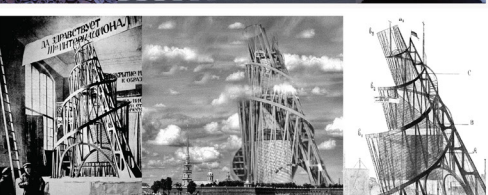
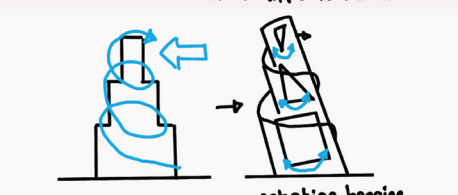

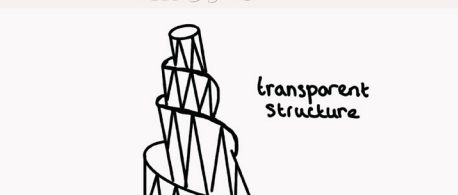
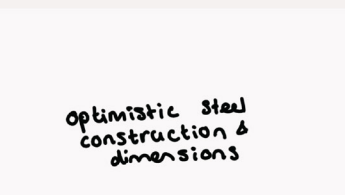
Tasting

4. Light


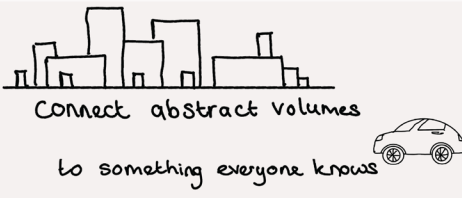
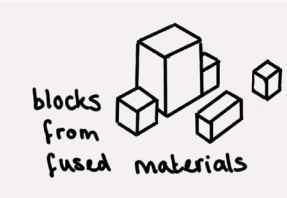

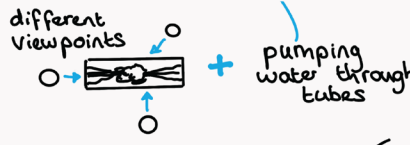
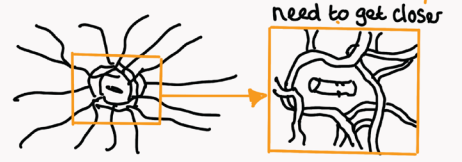


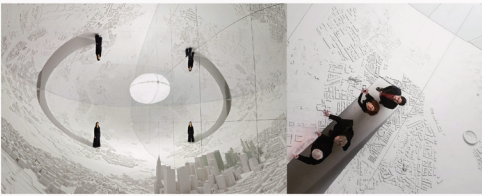
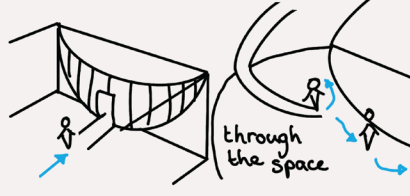
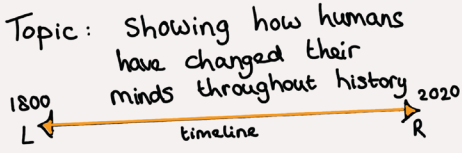
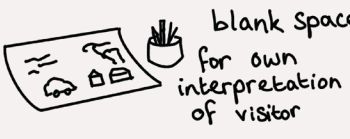
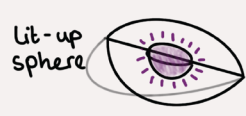
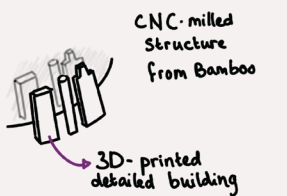

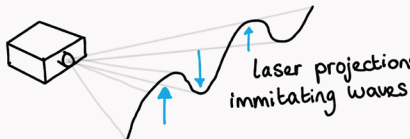



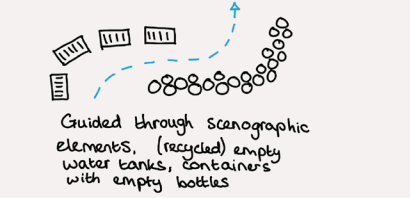






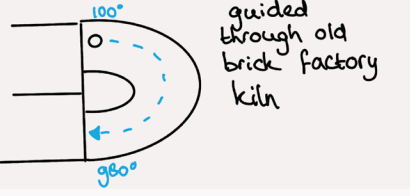

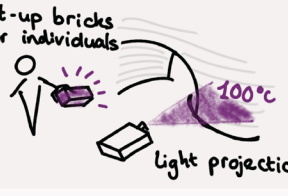
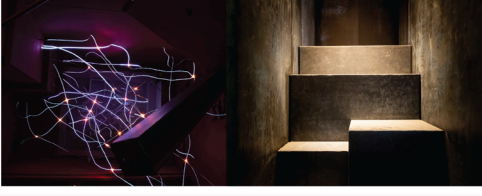
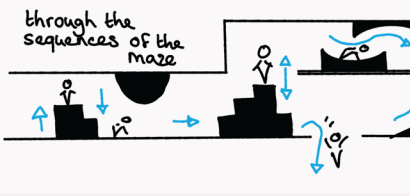

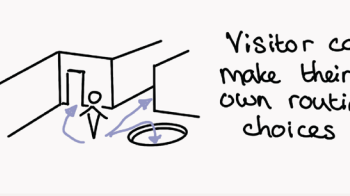
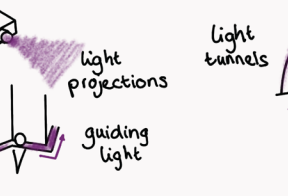


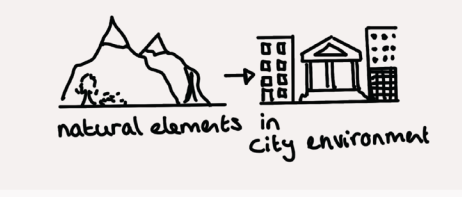


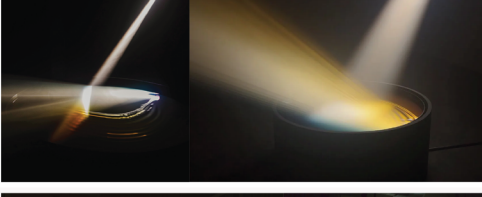




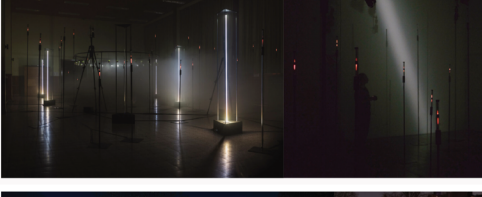
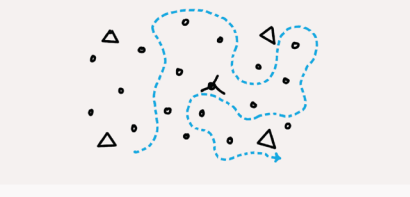
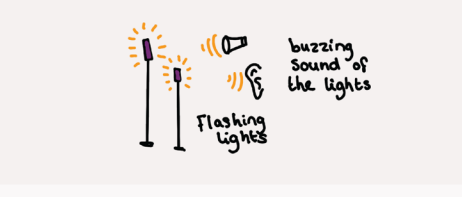
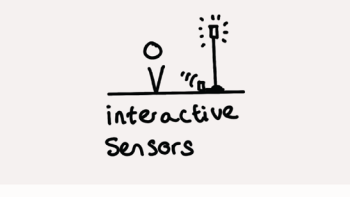



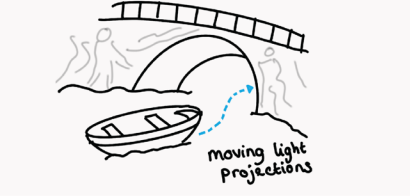


5. Materiality

From this literature study, five design qualities emerged that a project should embody in order to successfully convey a narrative to its visitors. These qualities are movement, interactivity, the stimulation of curiosity, and the engagement of the five senses. Smell and taste are difficult to address through architecture, while sight, sound, and touch are brought together through the use of light and materiality.

Architectural
practical toolbox

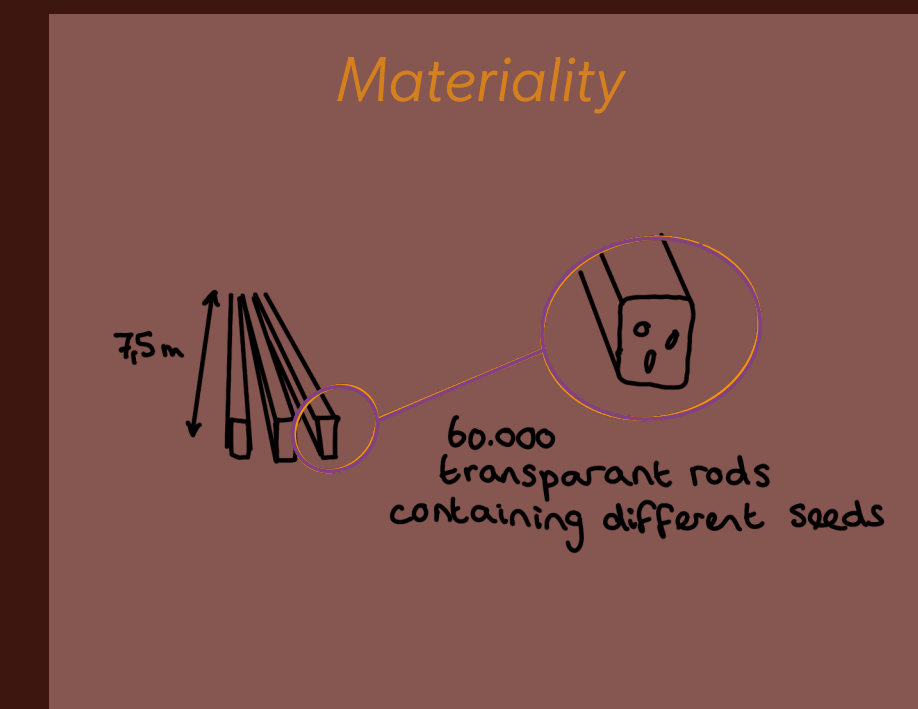
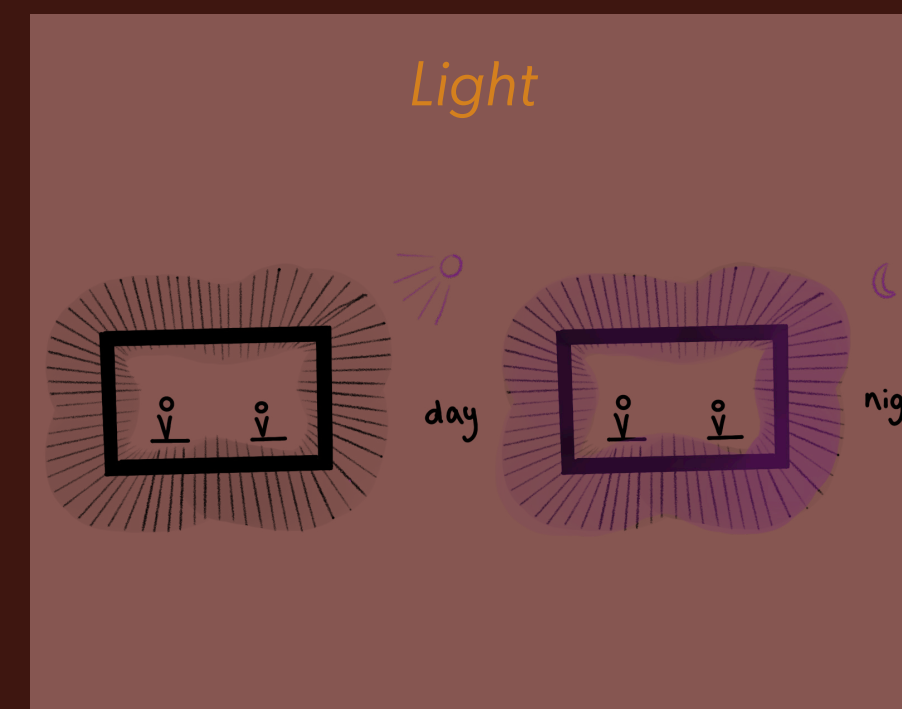
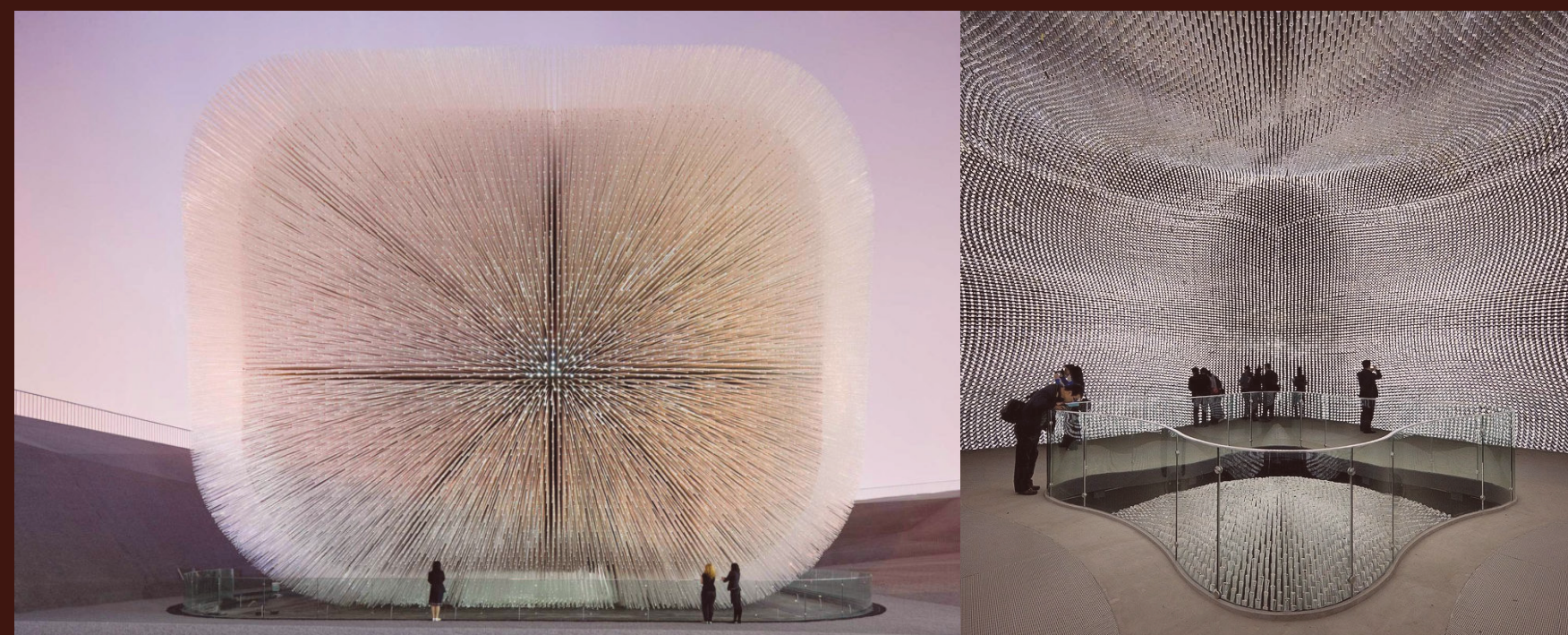
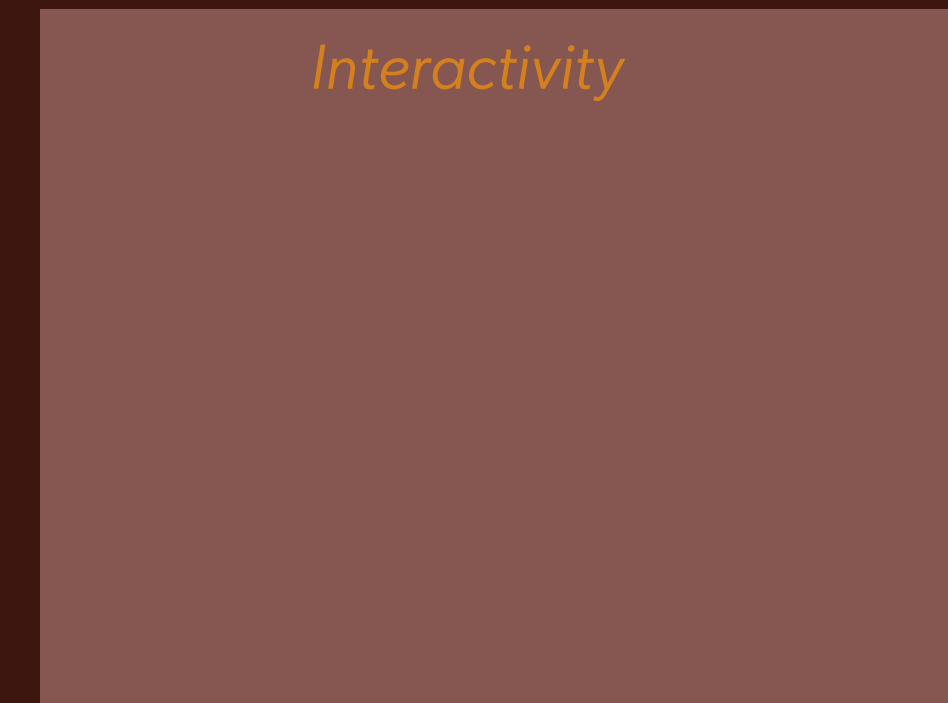
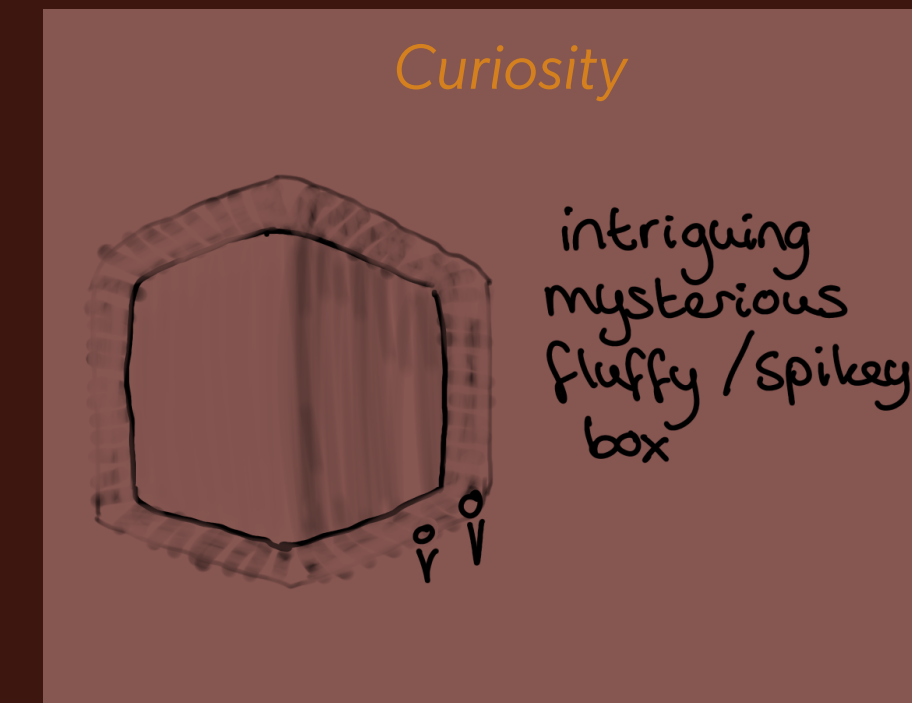
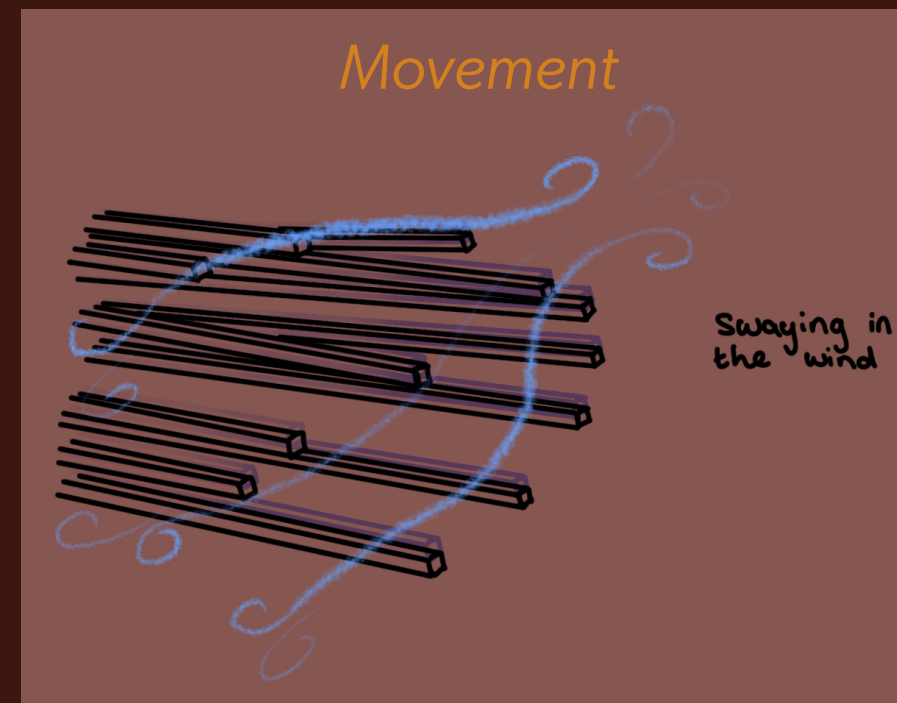
			Message	Movement	Curiosity	Interactive	Light	Materiality
1.		Blur Building Diller + Scofidio 2002	Architecture as a special effects machine that delights and disturbs the senses. Challenging the assumptions about conventions of space, showcasing our visual dependence.					
2.		Seed Cathedral Pavilion Heatherwick Studio 2010	The interconnectedness of nature and urban life, and the importance of preserving biodiversity.					
3.		Serpentine Gallery Pavilion Sou Fujimoto 2013	Weaving architecture with the greenery of the surrounding plant life.					
4.		Serpentine Gallery Pavilion Bjarke Ingels 2016	Embodying multiple aspects that are often perceived as opposites.					
5.		Serpentine Gallery Pavilion Peter Zumthor 2011	Placing nature on a pedestal, framing the garden and the sky, the human can only be an observer.					
6.		Kolumba Museum Peter Zumthor 2007	Respect the sights history and preserve its essence. Believing in the inner values of art, its ability to make us think and feel.					
7.		Bruder Klaus Kapelle Peter Zumthor 2007	A building that is being itself, being a building, not representing anything, just being.					
8.		Water Temple Tadao Ando 1991	A spiritual transition, symbolically passing through water to reach the sacred space, symbolism in Buddhism.					
9.		Dutch Water Pavilion Weeber & Bakema 1970	Showcasing how the Netherlands lives with the water, lying below sea level.					
10.		A New Dawn Pavilion RAU architects & Tellart 2025	"Common Ground," emphasizing international collaboration and shared solutions to global challenges.					
11.		The Jewish Museum Daniel Libeskind 1999	To engage openly and actively with Jewish history and contemporary Jewish life in Germany.					
12.		Tatlin's Tower Vladimir Tatlin 1920	Inspire all people towards a contemplative, meaningful and thoroughly modern future.					

Additional
practical toolbox

			Message	Movement	Curiosity	Interactive	Light	Materiality
1.		Materialism (Beetle) Studio Drift 2018	We are not in dialogue with our environment and we have come to lose touch with raw materials.					
2.		Pollutive Ends Thijs Biersteker 2019	Showcasing the impact of a single cigarette butt on our environment and waters.					
3.		Memory Palace Es Devlin 2019	The power of memory and the potential for humans to shift their perspective and achieve collective change.		<p>Topic: Showing how humans have changed their minds throughout history</p> 			
4.		Waterlicht Studio Roosegaarde 2018	Reminding us of the importance of water innovation and the impact of climate change on the rising sea levels.					
5.		Water Wise Studio Mast 2024	Creating awareness around personal water consumption and learning how to save water.			<ul style="list-style-type: none">• question → answer games• personal qr coded motivation• selfie in water-pipe		
6.		Cathédrale d'Images Carrières des Lumières 1976 - present	Creating a 'total visual experience', a journey through a cathedral of images.					
7.		Brickworks Museum Duncan McCauley 2009	The story of brick making in Zehdenick from a technical and cultural perspective. Focusing on the impact of the Kiln for the local village.			<p>Visitor encouraged to join in</p> 		
8.		Doloris Anoma Maze Karmanioia 2019	Let curiosity be your guide, stimulating all the senses.					<p>all different kind of materials</p> <ul style="list-style-type: none">Steel - hardCarpet - softwood - naturalSponge - flexible
9.		Ice Watch Olafur Eliasson 2014	Raising awareness of climate change.					
10.		Sunbeam, Captured Boris Acket 2024	The ephemeral beauty of everyday life. Striving to freeze time.					
11.		LFS2 Mariska de Groot & Dieter Vandoren 2018	How old and new technologies merge into a dynamic sensory landscape. Light, sound and space blur the boundaries between matter and media.					
12.		Mind Bridges Jeroen Alexander Meijer 2024	The value of undivided attention between human beings.					

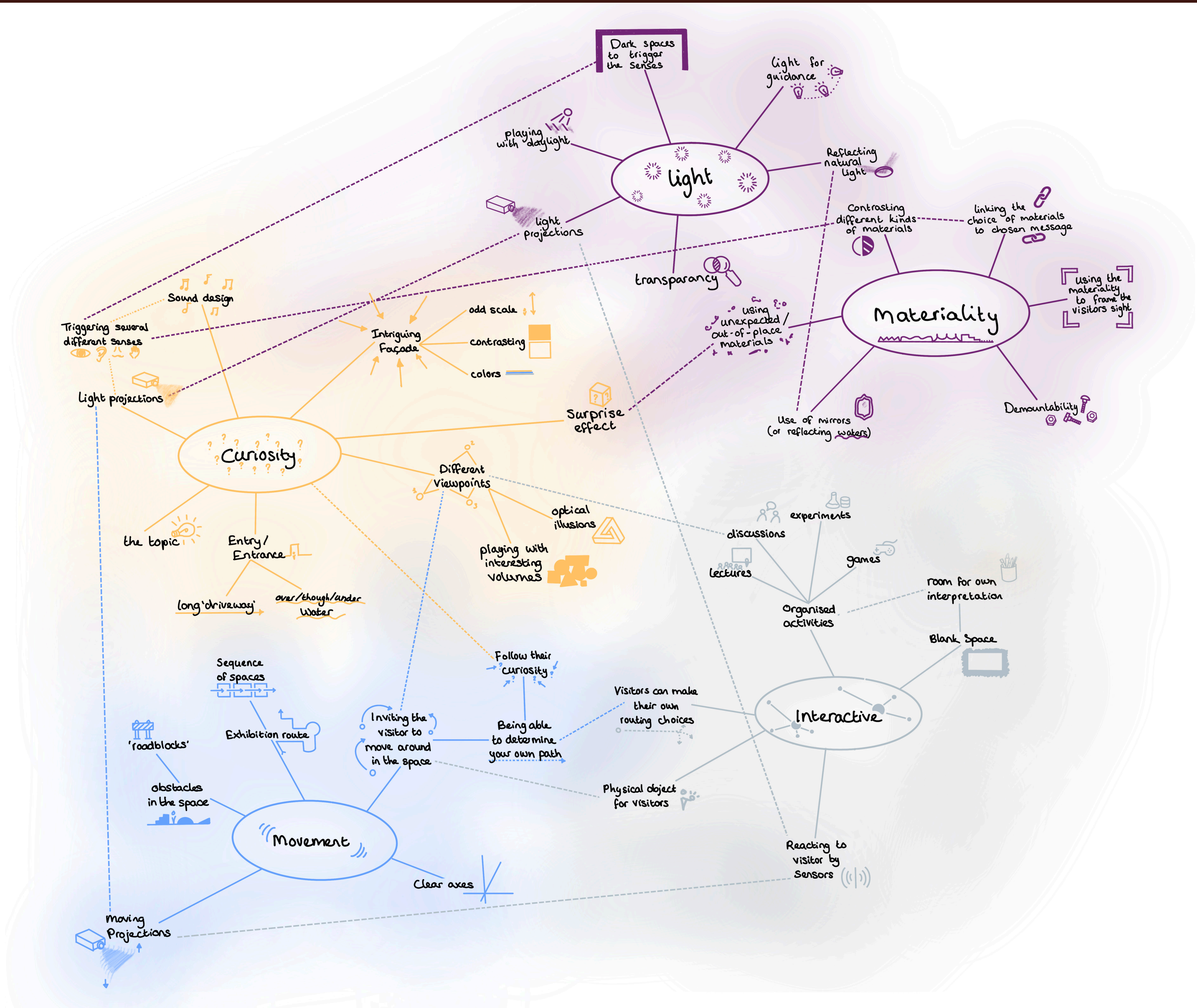
Seed Cathedral Pavilion

Heatherwick Studio
2010



To explore the ways in which different projects implement these five design qualities, I conducted 24 project analyses. I selected these projects because they clearly convey a message to their visitors. For this purpose, I examined 12 architectural and 12 non-architectural projects, in order to also learn from insights outside of architecture. The outcome is two practical toolboxes offering a wide range of design tools.

Research findings



1. Design tool: *Different perspectives & moving through the space*
Literature: Narrative architecture, narrative psychology experience design
2. Design tool: *Space for dialogue & own interpretation*
Literature: Narrative psychology, experience design
3. Design tool: *Visitors making their own choices & inviting to co-create*
Literature: Experience design, narrative psychology
4. Design tool: *Guiding the view & framing with daylight*
Literature: Narrative architecture, experience design
5. Design tool: *Use of projections, sensors, mirroring, and optical illusions*
Literature: Experience design

Content:

Evoking emotions

Educate

Practice based storytelling

Interactivity

Contemplation
break



Storytelling

1.)
Set-up

2.)
Confrontation



3.)
Resolution

Literature

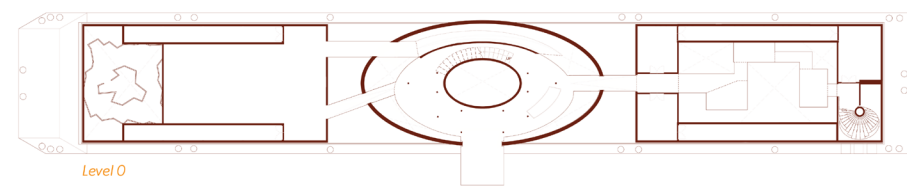
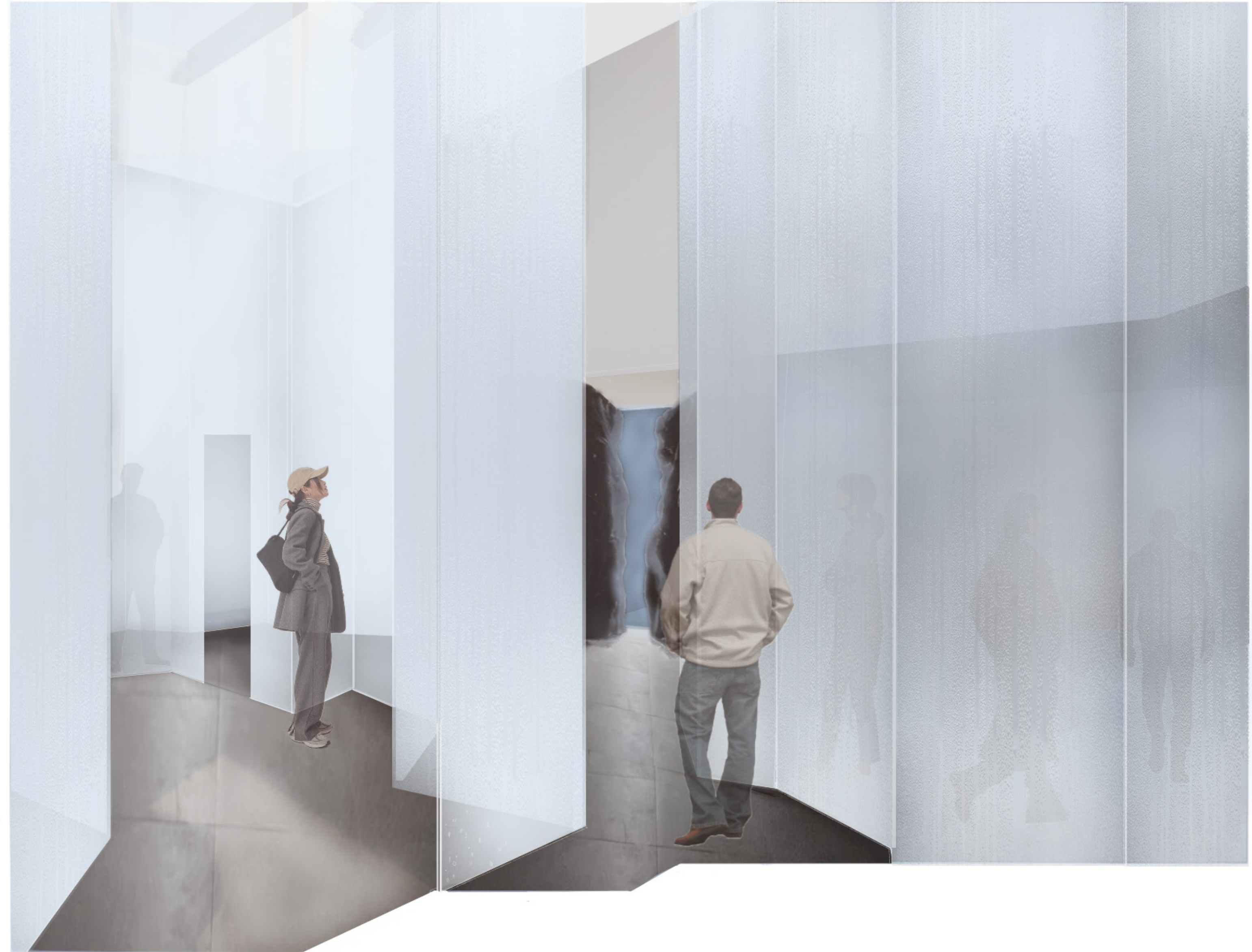
1.)
Context

2.)
Problem
statement

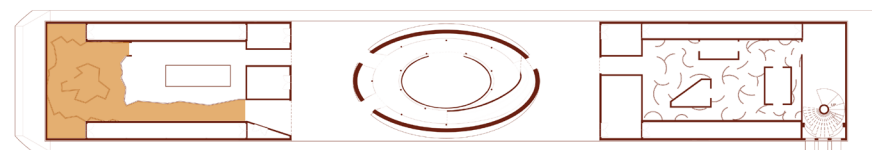
Contemplation
break

3.)
Practice based
storytelling

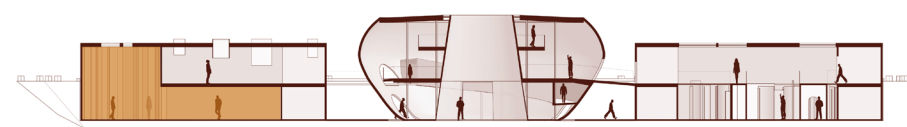
5 / *Invisible burdens*



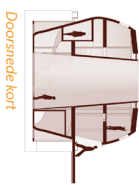
Level 0



Level -1



Doorsnede lang



Doorsnede kort

5 / *Invisible burdens*

Problem statement - set-up

Part of the message:

Dark Data explanation
50-70% of all data we save is never looked at again,
we generate 1,3 trillion gigabites of Dark Data every day

3-act structure:

Inciting incident, disturbs the 'ordinary' world,
first plot-point, dedicate to the journey,
leaving behind the 'old life'

Goal:

Making the visitor aware of this fact

By:

A sterile white environment, with movement behind frosted glass walls.
You feel observed, almost caught, which symbolises how we are often
unaware of the consequences our individual actions can have.

Sensory experience:

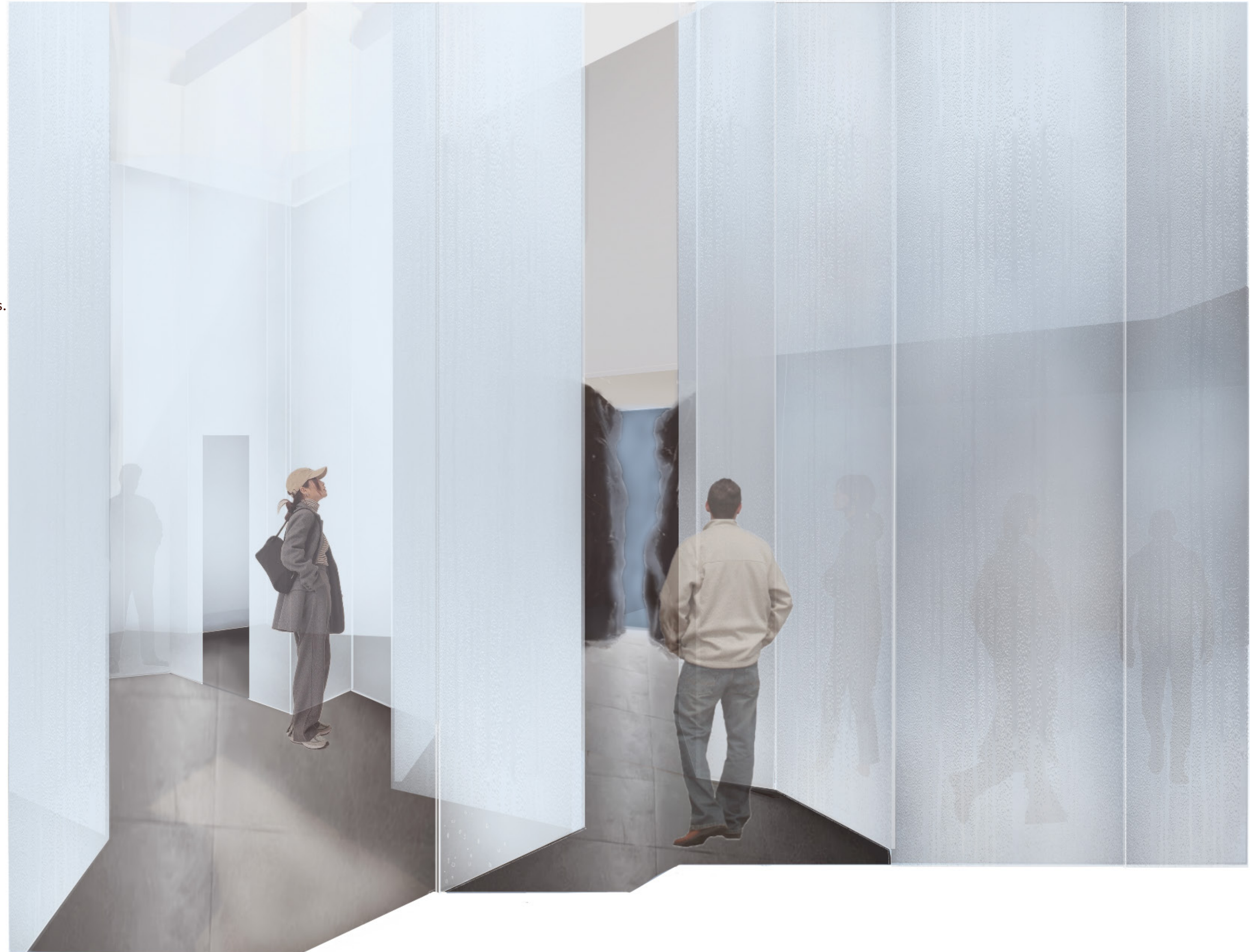
Seeing: moving shadows on the other side
Heering: hollow sound, you hear the echo of your own footsteps
Feeling: a humid space, drops of water form condensation on the walls

Ambiance/ emotion:

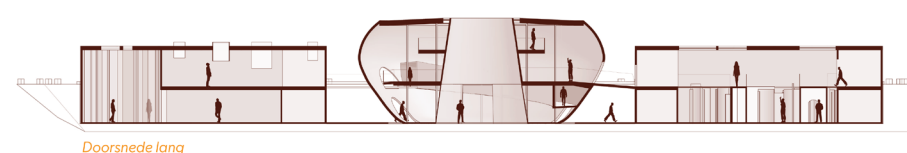
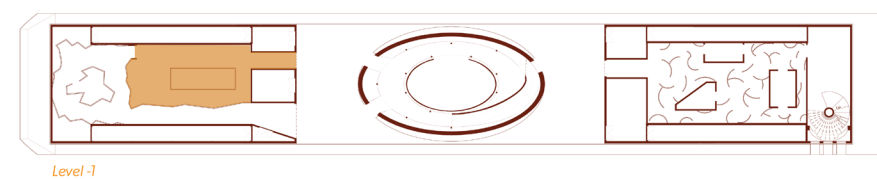
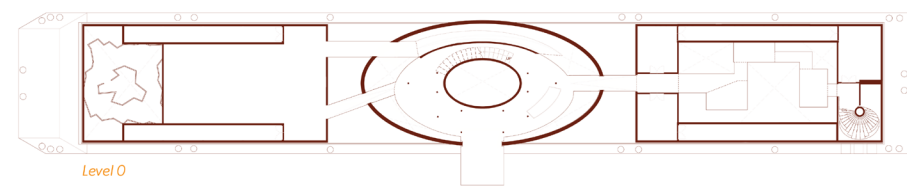
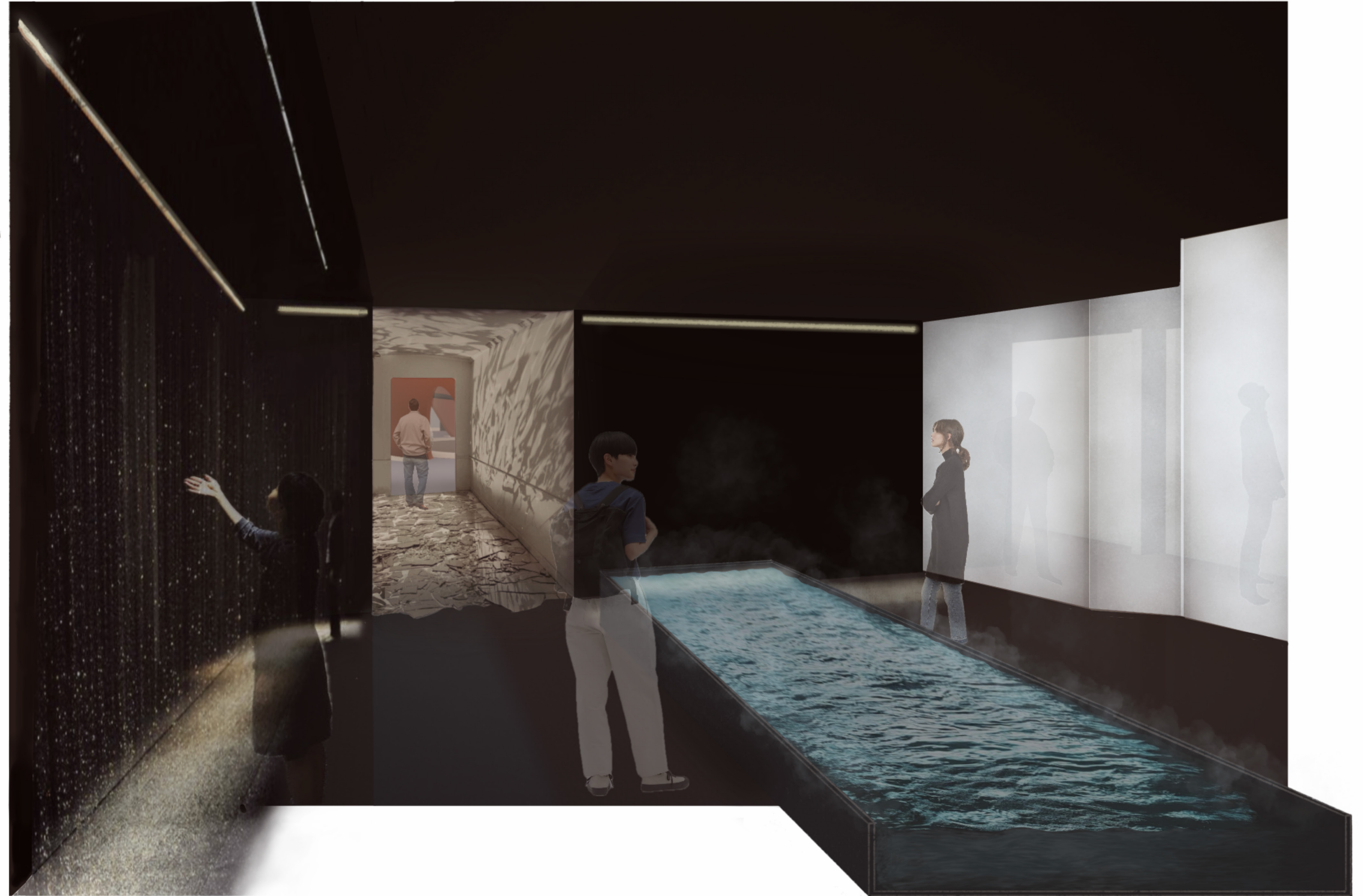
Strange, awkward feeling

Role of water:

Water is not yet officially introduced as an actor in the message,
it remains on the background, it's only to be heard in the background
and in the form of humidity on the walls



6 / High tide



6 / *High tide*

Problem statement - confrontation

Part of the message:

Confrontation with water waste
Data centers now use 3% of the total Dutch energy usage, in 2030 this will rise to 6,5%.
To cool datacenters now use a lot of drinking water.
Sea levels will rise and sweet water will become scarce in the future

3-act structure: More individual action, facing increasingly difficult challenges. Midpoint; the big turning point shifts the focus of the narrative from external goals to internal growth

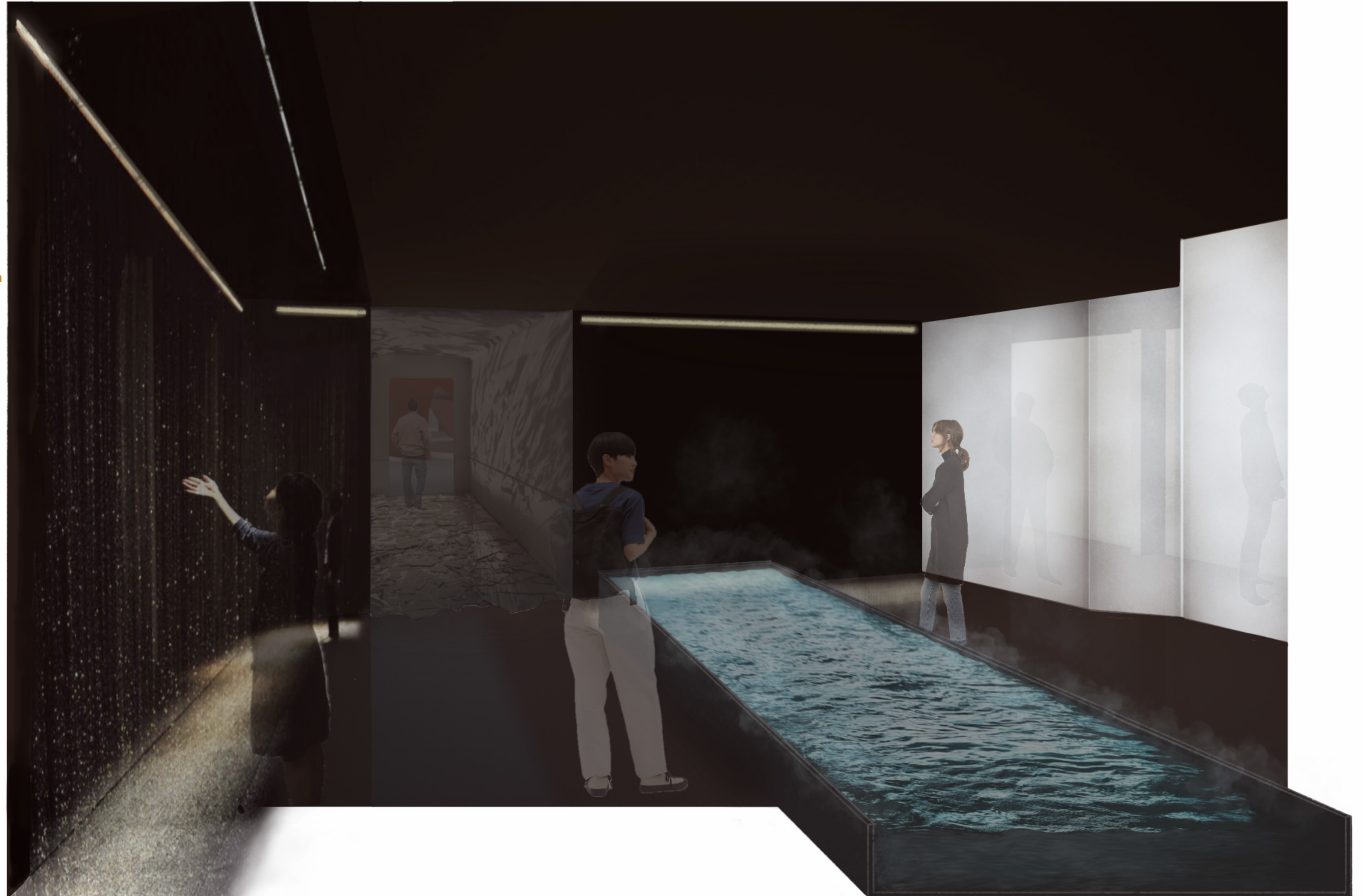
Goal: Confront the visitor with the invisible reality behind data usage

By: A dark, rough space that centers itself around water, the draining water symbolises the amount of water waste in real time

Sensory experience:
Seeing: dark setting
Hearing: sound of running water
Feeling: running water that you can touch

Ambiance/ emotion: Dark, serious, vulnerable

Role of water: Water is the leading actor in this space and is clearly visible, touchable and hearable



6 / *The turnaround*

Constructive space

Part of the message: Hope for a resolution
The problem can partly be solved by changing individual habits

3-act structure: More individual action, facing increasingly difficult challenges. Midpoint; the big turning point shifts the focus of the narrative from external goals to internal growth

Goal: Entry point for the visitor, invite them to be part of the solution

By: Illuminated, playful halway, where you can walk towards the "right side of history"

Sensory experience:

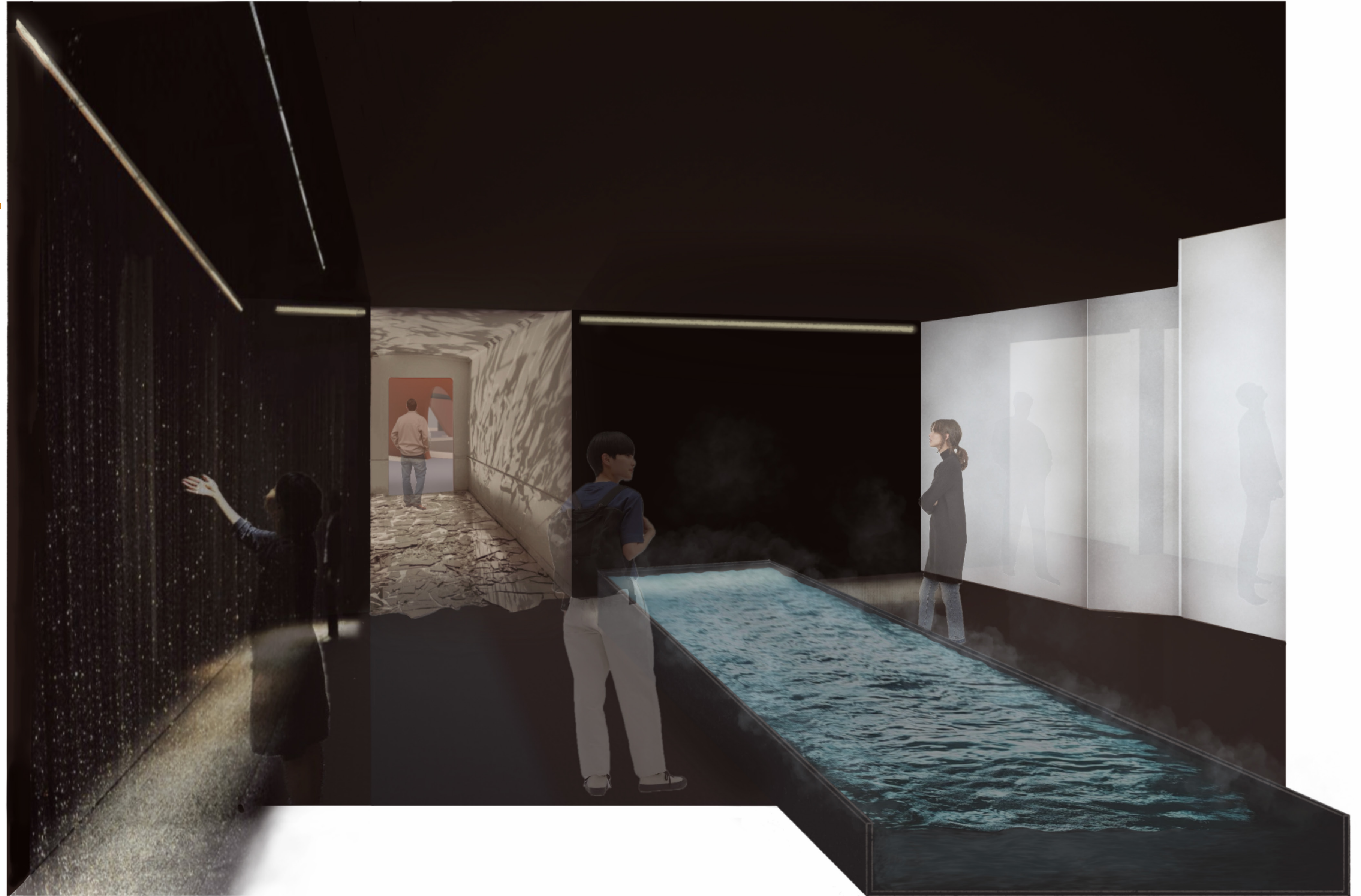
Seeing: halway illuminated with reflecting materials (selfreflection)

Hearing: 4D soundscape with hopeful encouraging sounds

Feeling: hard, sharp, cold materials of broken mirrors

Ambience/ emotion: Hopeful, light, inviting

Role of water: -





Design principles

Location is related to the message

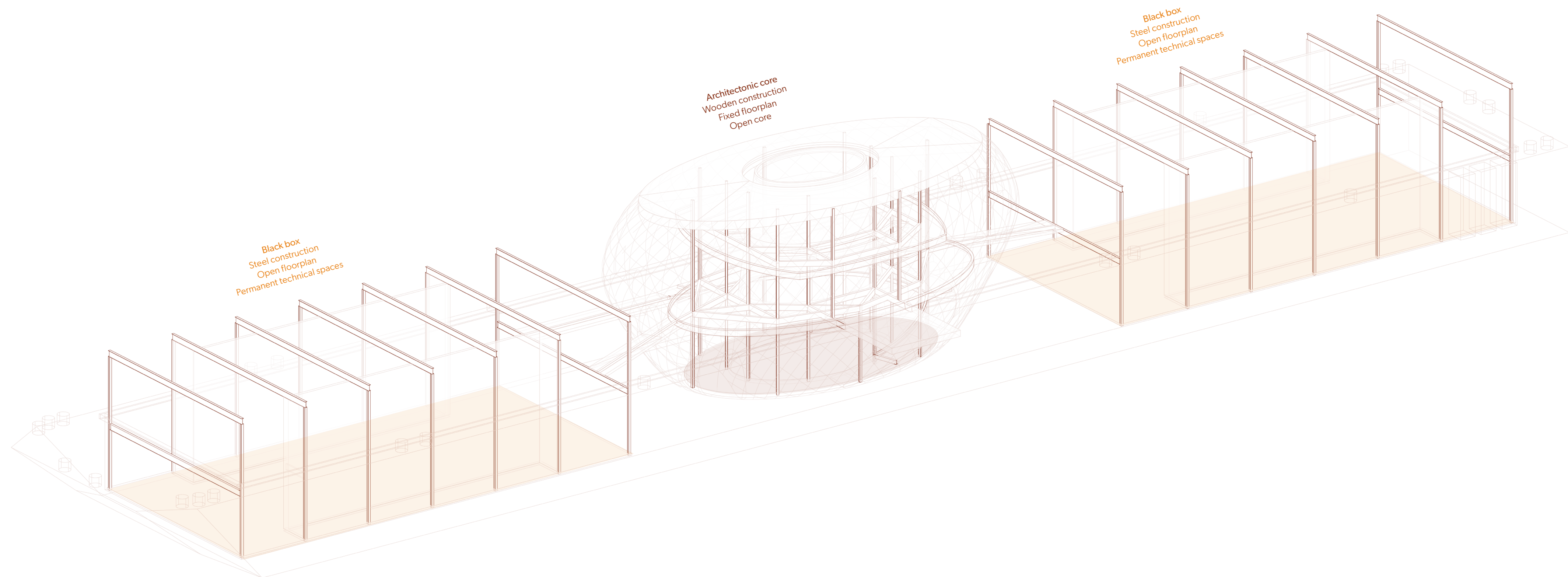
Sustainability

Demountability

The location of the pavilion is directly tied to its message. In order to remain continuously connected to water, the pavilion is constructed on a push barge. This allows the pavilion to travel to different cities and temporarily moor at central urban locations, thereby increasing the reach of its message.

The barge can carry nearly 3,000 tons, but it must be able to sink slightly in order to align with quay level. For this reason, storage spaces are integrated into the design to allow additional weight to be added if the structure itself is not heavy enough.

In line with the pavilion's environmentally conscious message, all materials are selected with sustainability in mind; they are either made from recycled sources or circularly harvested through platforms such as DuSpot. In addition, all three volumes are equipped with green roofs, which collect rainwater and contribute to cooling during the summer months.



The pavilion is designed to be fully demountable, as the intention is that once the message has been successfully conveyed, the pavilion will no longer be necessary. Alternatively, it can be adapted to communicate a different story, which is made possible by its modular setup consisting of three separate components, aligned with the three-act structure.

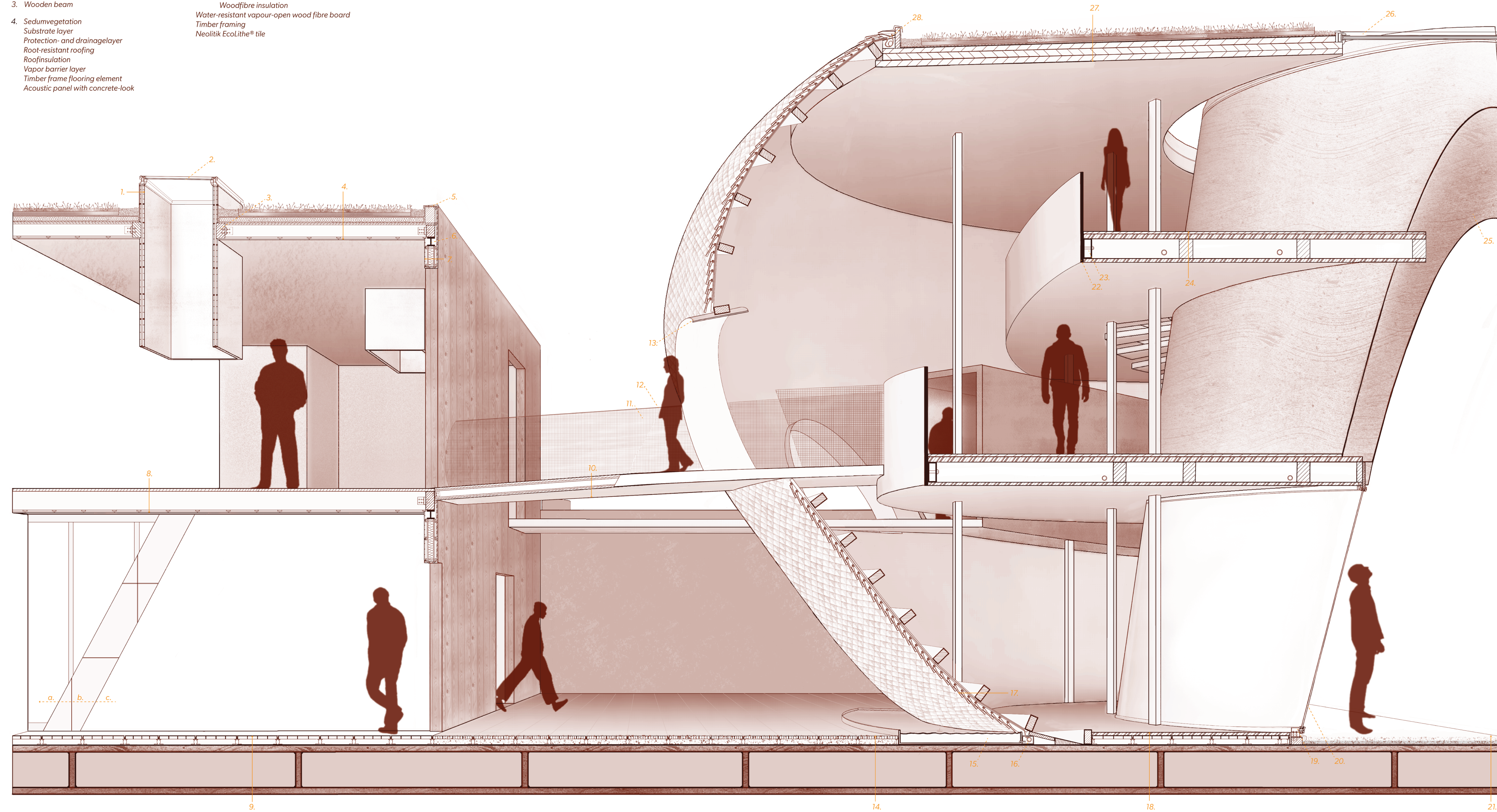
On either side, two black boxes with steel load-bearing structures are positioned. These function as large, open containers with flexible floor plans, allowing for a wide range of design possibilities. At both ends of each box, fixed spaces are integrated to accommodate technical installations and services.

The architectural core forms a permanent element within the pavilion. It has a timber load-bearing structure and an organic form, making it the stable backbone of the design. This core has a fixed layout with an open space at its centre.

1. Neolitik EcoLithe® tile
Horizon Grey
500x500x30 mm
Mechanical tile fixing system
Neolitik EcoLithe® tile
2. Flat skylight
3. Wooden beam
4. Sedumvegetation
Substrate layer
Protection- and drainagelayer
Root-resistant roofing
Roofinsulation
Vapor barrier layer
Timber frame flooring element
Acoustic panel with concrete-look

5. Sloping eaves
6. Steel beam (HEB 120)
7. Yakisugi wooden cladding
Timber framing
Water-resistant vapour-open wood fibre board
Timber frame
Woodfibre insulation
Water-resistant vapour-open wood fibre board
Timber framing
Neolitik EcoLithe® tile

22. Railing made of curved cortensteel
23. Curved steel RHS profile
24. Wooden floor finishing
OSB board
Wooden beam
Timber floor finishing
25. Curved cortensteel wall
26. Flat skylight
27. Sedumvegetation
Substrate layer
Protection- and drainagelayer
Root-resistant roofing
Roofinsulation
Vapor barrier layer
CLT roofing element
28. Water pump output



Construction of partition wall
a. Timber frame with wood fiber sound insulation
b. Wood fiber board
c. Lime plaster

8. Wooden floor finish
Timberframe flooring element
Acoustic panel with concrete-look
9. Steel barge
Adjustable tile supports (water buffer)
Neolitik EcoLithe® tile
10. Hardwood walking surface
Steel beam (HEB 100)
Wooden finish on underside

11. Railing made of perforated cortensteel
12. Mist sprayers integrated into railing balustrade
13. Curved cortensteel
14. Steel barge
Adjustable tile supports (water buffer)
Galvanised floor grating
Gravel

15. Waterr eservoir
16. Water pump
17. Zollinger construction
Timber framework
Pipe water pump
Water resistant foil
Pretty Plastic Panels
FRONT® materials
First One
Terracotta medium & dark

18. Steel barge
Adjustable tile supports (water buffer)
Neolitik EcoLithe® tile
Wooden floor finishing
19. Curved aluminium frame
20. Curved plexiglas board, matt
21. Steel barge
Gravel, coarse
Gravel, refined white



Field study in Japan



Quiet, slow architecture invites reflection. Fast, spectacular architecture primarily demands attention but rarely lingers emotionally.

- Freedom of movement is important
- Facades serve as the invitation
- Water as a narrative element
- Overstimulation weakens memory

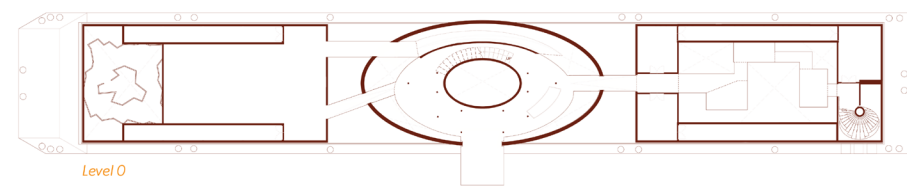


Water Temple
Tadao Ando

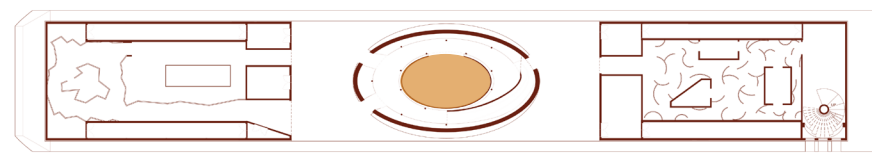


Daitoku-ji Zengarden Temples

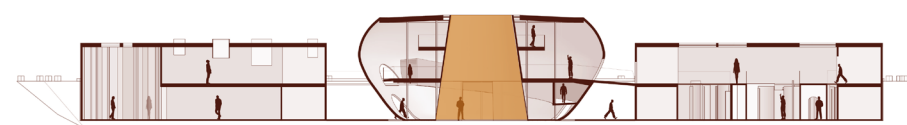
7 / Reset



Level 0



Level -1



Doorsnede lang



Doorsnede kort

7 / *Reset*

Transition space

- Part of the message:

Reset moment
- 3-act structure:

Break
- Goal:

Preparing for the contemplation space
- By:

Hallway of draped fabrics
- Sensory experience:

Seeing:

natural colors, fabric that slowly sways in the wind

Hearing:

silence

Feeling:

the soft materiality of the fabrics
- Ambiance/
emotion:

Peaceful, neutral, calmth
- Role of water:

-



7/

Breather

Contemplation space

Part of the
message:

Individual reflection moment

3-act structure: Break

Goal: A break moment to process the newly learnt information

By: Japanese courtyard with resting space
Emptiness, height, light from above

Sensory
experience: Seeing: hypnotising sand of the zengarden
(meditate, reflect, foster rest)
Hearing: silence
Feeling: natural materials

Ambiance/
emotion: Neutral, zen, silence

Role ofwater: -



Storytelling

1.)
Set-up

2.)
Confrontation



3.)
Resolution

Message

1.)
Data storage
Basic knowledge

2.)
Confrontation
Water waste

Reset

3.)
Individual action
Digital clean-up!

Graduation project

1.)
Goal:
Architecture as a
medium

2.)
Literature:
Narrative architecture
Experience design
Narrative psychology

Japan

3.)
Design:
Research-by-design



*Research-by-design
experiments*



intriguing light reflections on walls & floor makes you want to observe longer

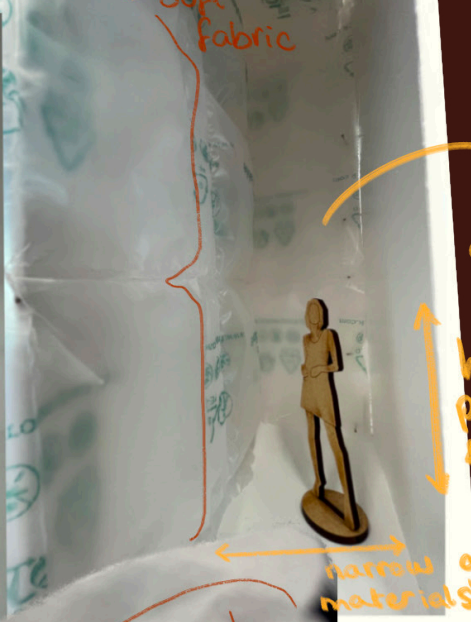
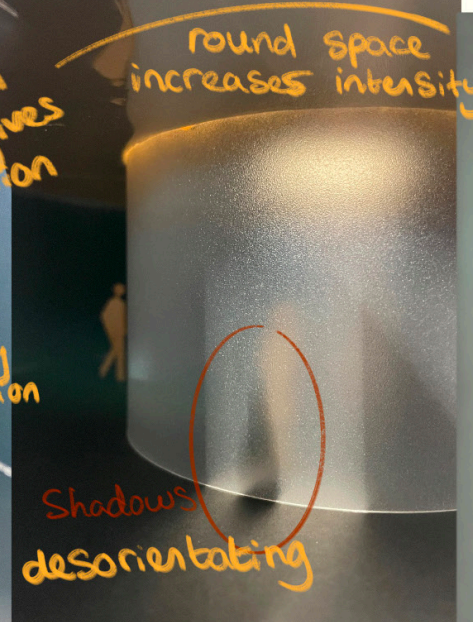
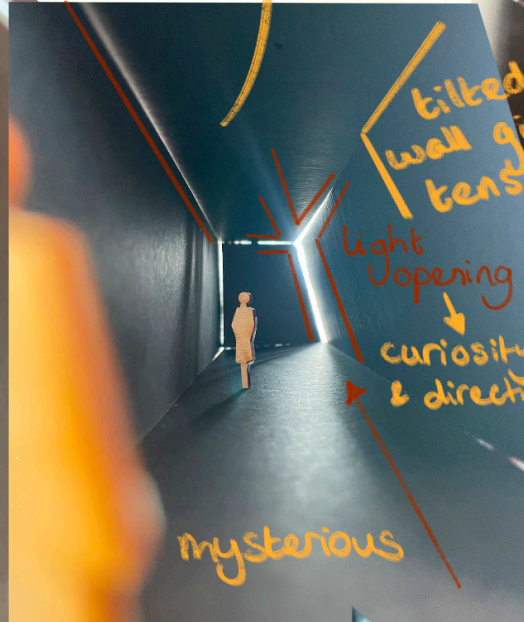
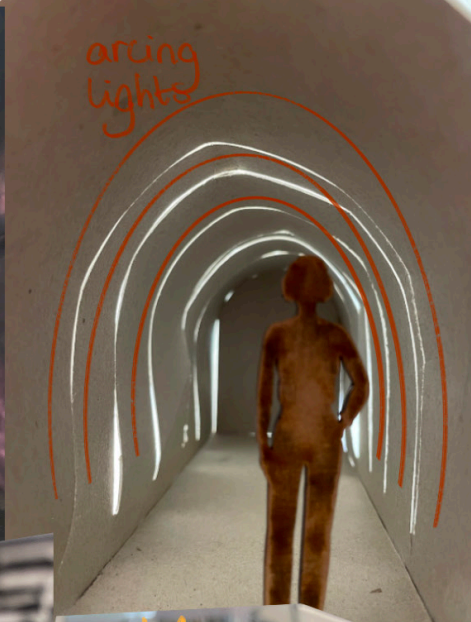
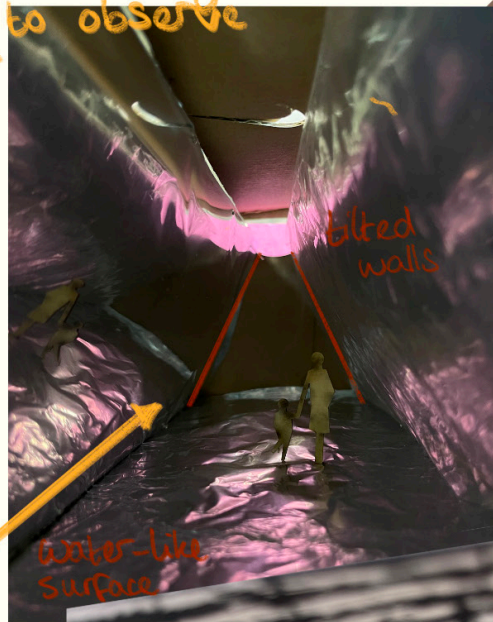
aesthetic play of lights

claustrophobic & oppressive makes you want to walk faster

Dark spaces: feelings of constriction & tension

plastic-like fabric caused mixed emotions:
- playful
- chaotic
- tranquil

linear build-up



interesting what happens acoustically

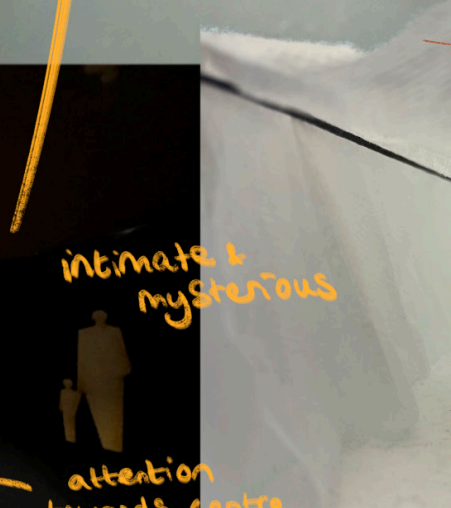
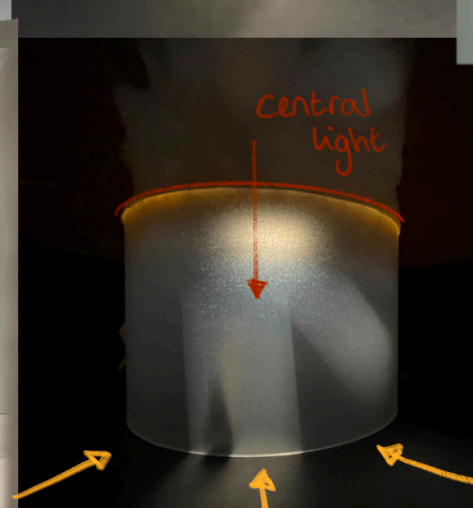
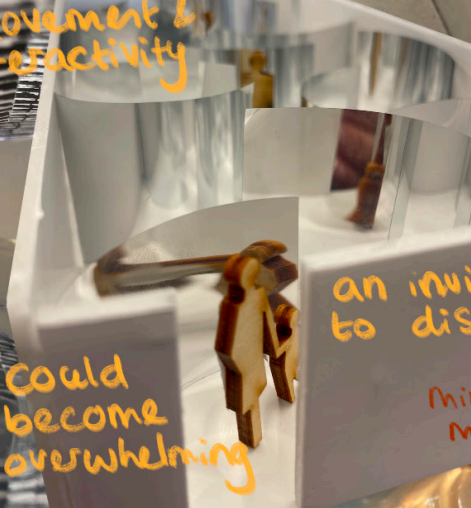
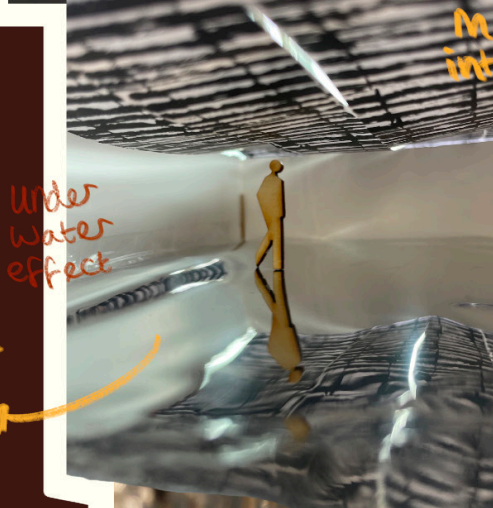
height makes people small & respectful

narrow gives tension materials soften that

calming fabric
cloud-like, invites you to stay longer

feelings of peace and calmness

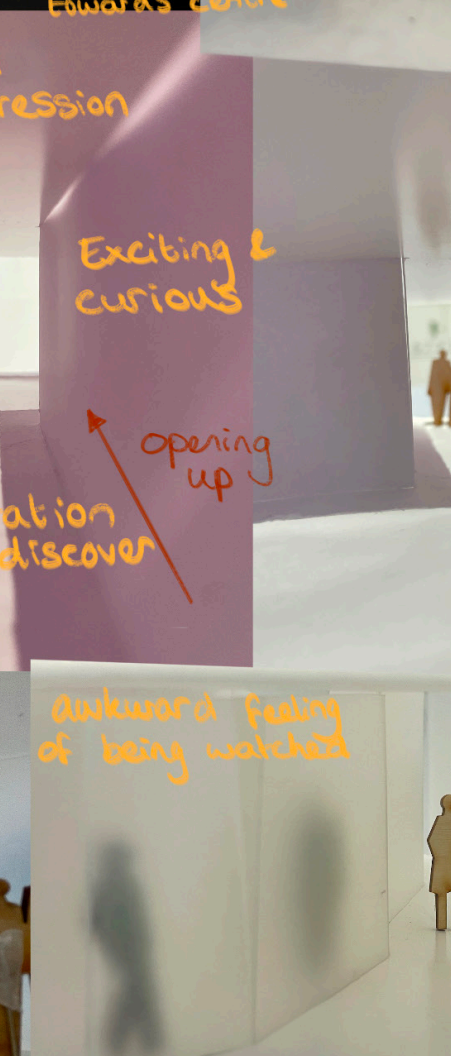
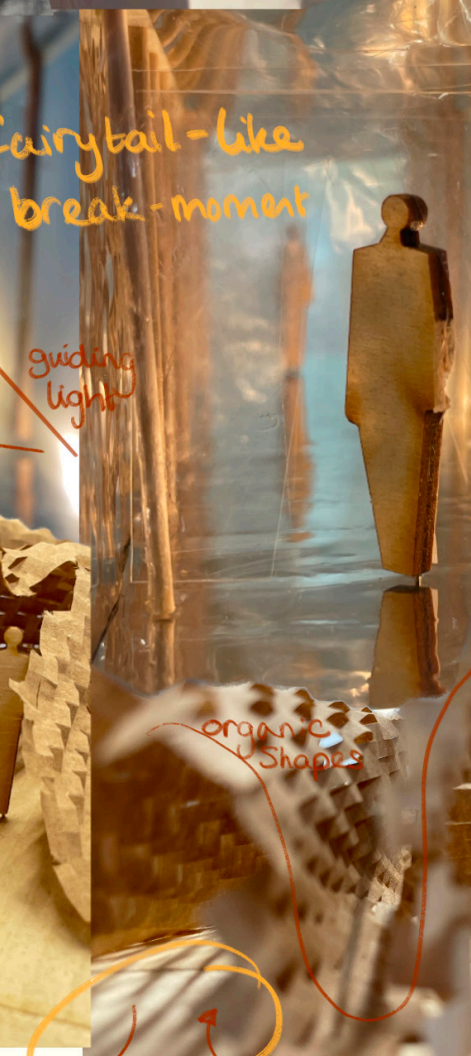
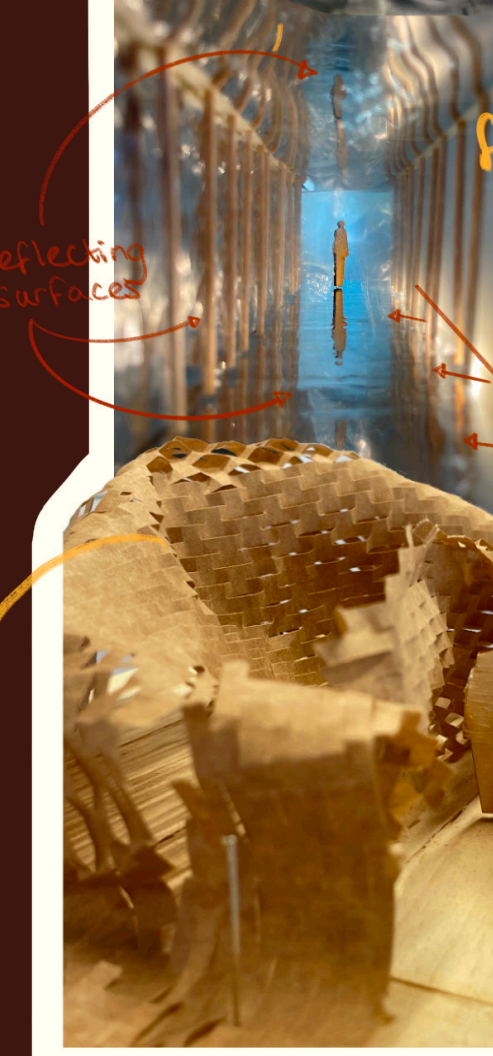
Abstract but strong visual effect



calming fabric
cloud-like, invites you to stay longer

feelings of peace and calmness

Calming, natural, inviting



End-point
boring or strict

visible moving shadows
triggers curiosity
feels interactive

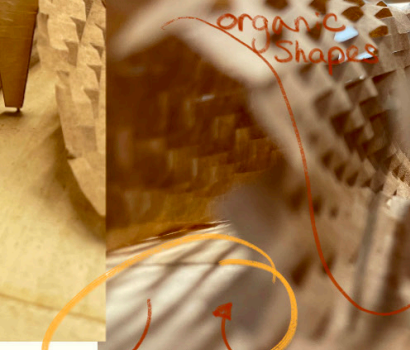
interesting to look at, but less nice to stay in

hospital-like, sterile, distant

intriguing because of play of light

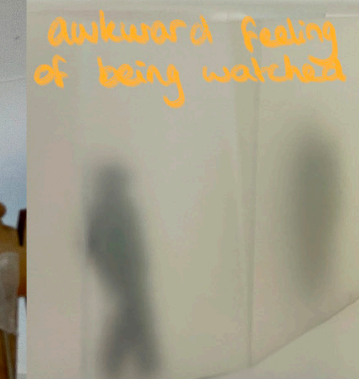
different routing options

light reflection



different routing options

secret backdoor



darkward feeling of being watched

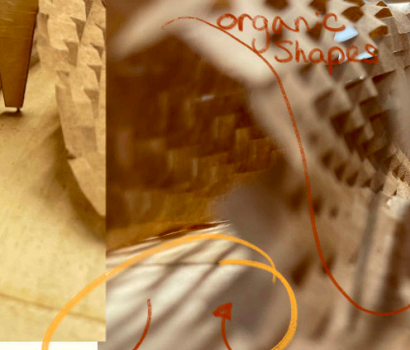
interesting to look at, but less nice to stay in

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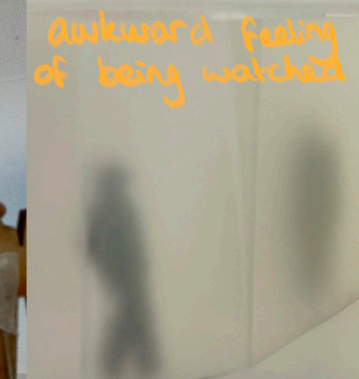
different routing options

light reflection




different routing options

secret backdoor



darkward feeling of being watched

Storytelling	1.) Set-up	2.) Confrontation		3.) Resolution
Message	1.) Data storage Basic knowledge	2.) Confrontation Water waste	Reset	3.) Individual action Digital clean-up!
Emotion	1.) Factual Neutral	2.) Vulnerable Dark	Calmness	3.) Hopeful

The design

Dripping DATA

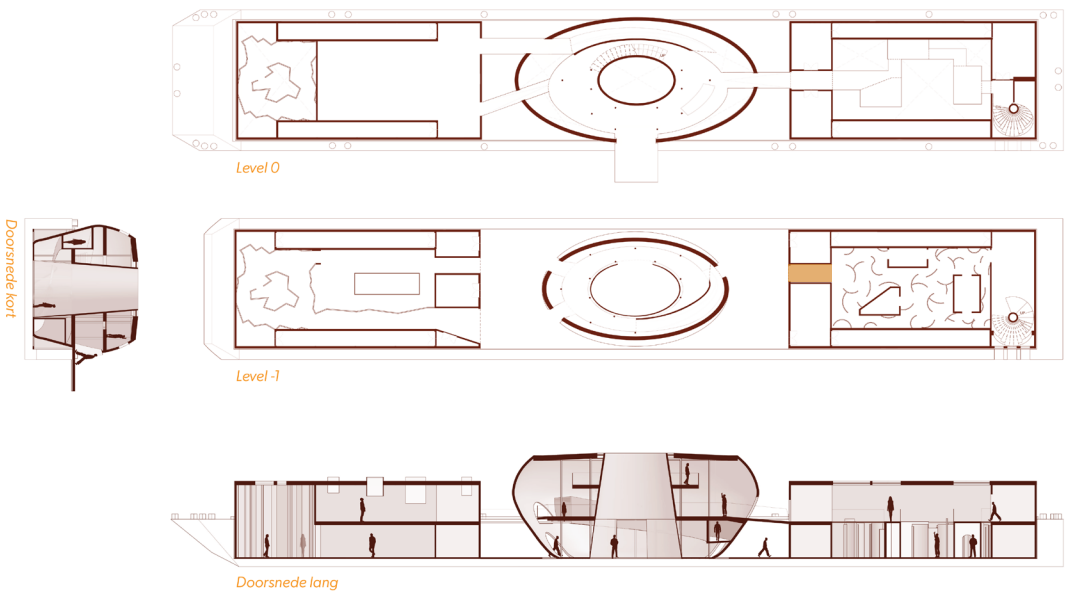
The cloud that demands water

1. Design tool: *Different perspectives & moving through the space*
Literature: Narrative architecture, narrative psychology experience design
2. Design tool: *Space for dialogue & own interpretation*
Literature: Narrative psychology, experience design
3. Design tool: *Visitors making their own choices & inviting to co-create*
Literature: Experience design, narrative psychology
4. Design tool: *Guiding the view & framing with daylight*
Literature: Narrative architecture, experience design
5. Design tool: *Use of projections, sensors, mirroring, and optical illusions*
Literature: Experience design

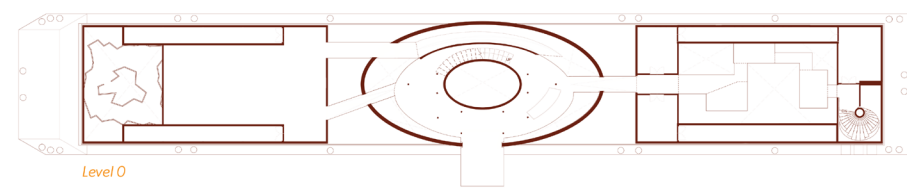
The epiphany

Build-up to resolution

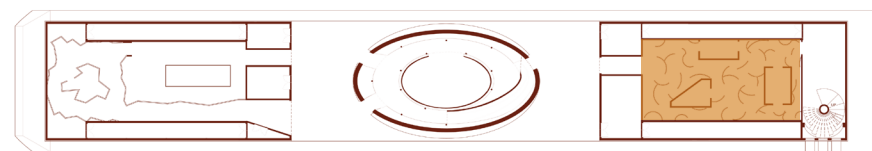
Part of the message:	Prepare for resolution
3-act structure:	Epiphany, about how the problem can be solved, moment of inner change
Goal:	Attracting the visitor towards the solution
By:	Small hallway that opens into a big space
Sensory experience:	Seeing: teaser of what's to come Hearing: 4D soundscape with constructive sounds Feeling: ribbed surface of water underneath your feet
Ambiance/emotion:	Light, building curiosity
Role of water:	As if you're walking on water



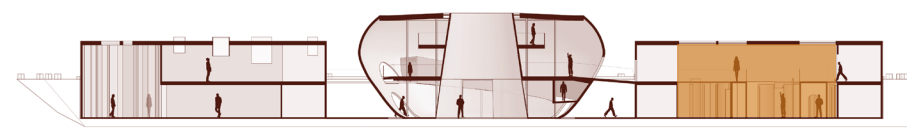
8 / Action & reflection



Level 0



Level -1



Doorsnede lang



Doorsnede kort

8 / *Action & reflection*

Practice based storytelling

Part of the message:

Introduce ways to take individual action
Delete old emails, unsubscribe from automatic mailing lists,
delete unused files from the cloud, minimise automatic back-ups,
use green cloud services

3-act structure:

Epiphany, about how to tackle the problem,
the moment of internal change

Goal:

Provide the visitors with ways to help resolve the problem

By:

Interactive labyrinth with hidden spaces with digital declutter challenges
Dynamic and cluttered space, hard to see the overview

Sensory

Seeing: labyrinth of mirroring surfaces (selfreflection) “under water”

experience:

Hearing: sound of running water, the further you get towards the eind, the less fast it runs

Feeling: smooth, cold, organically shaped materials

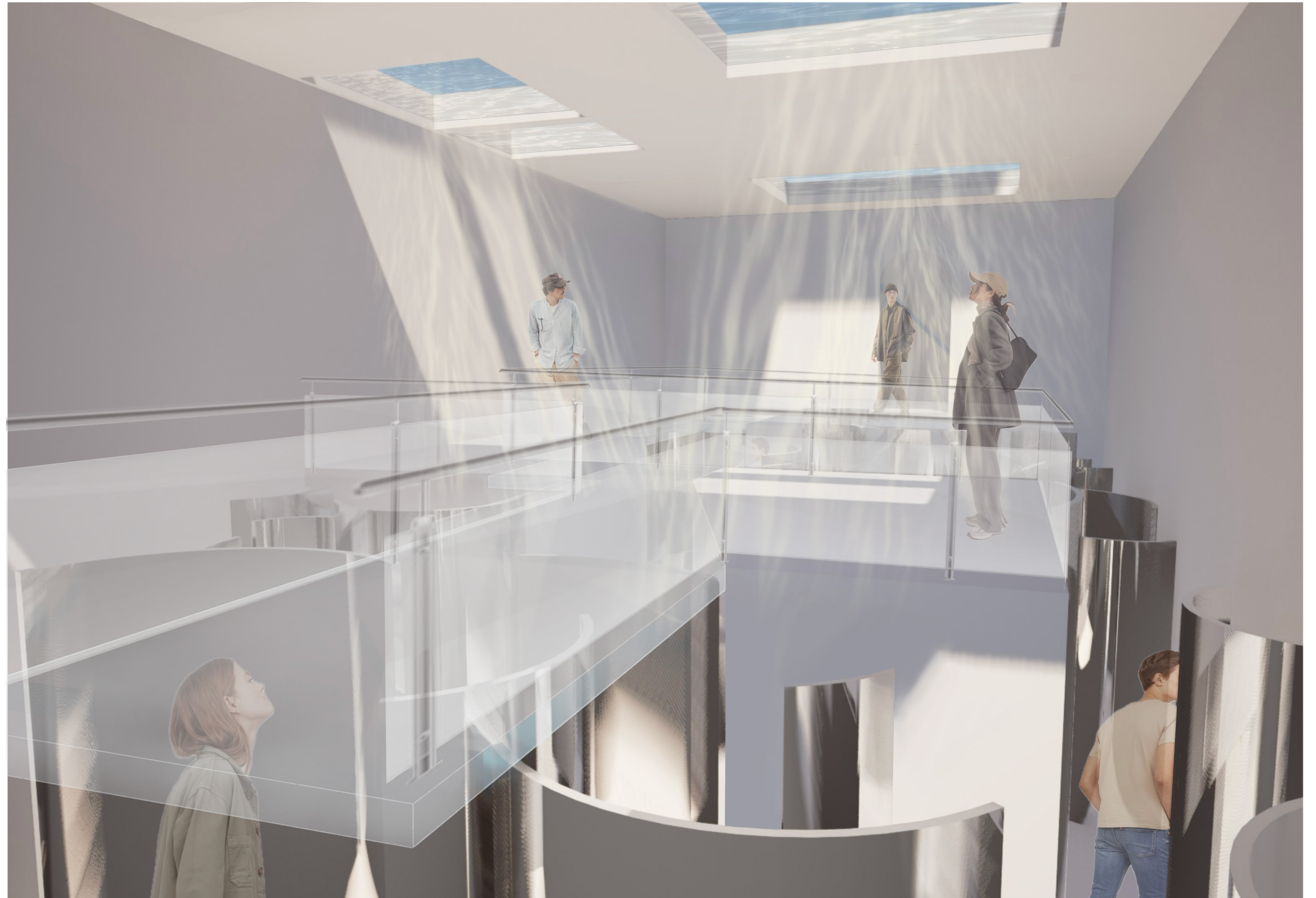
Ambiance/

emotion:

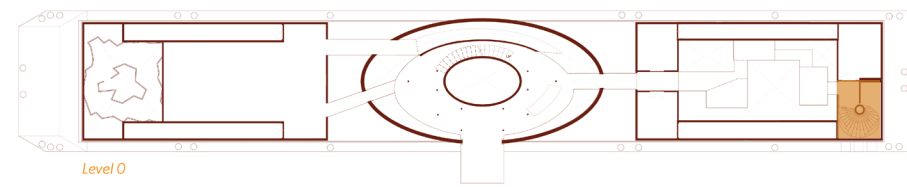
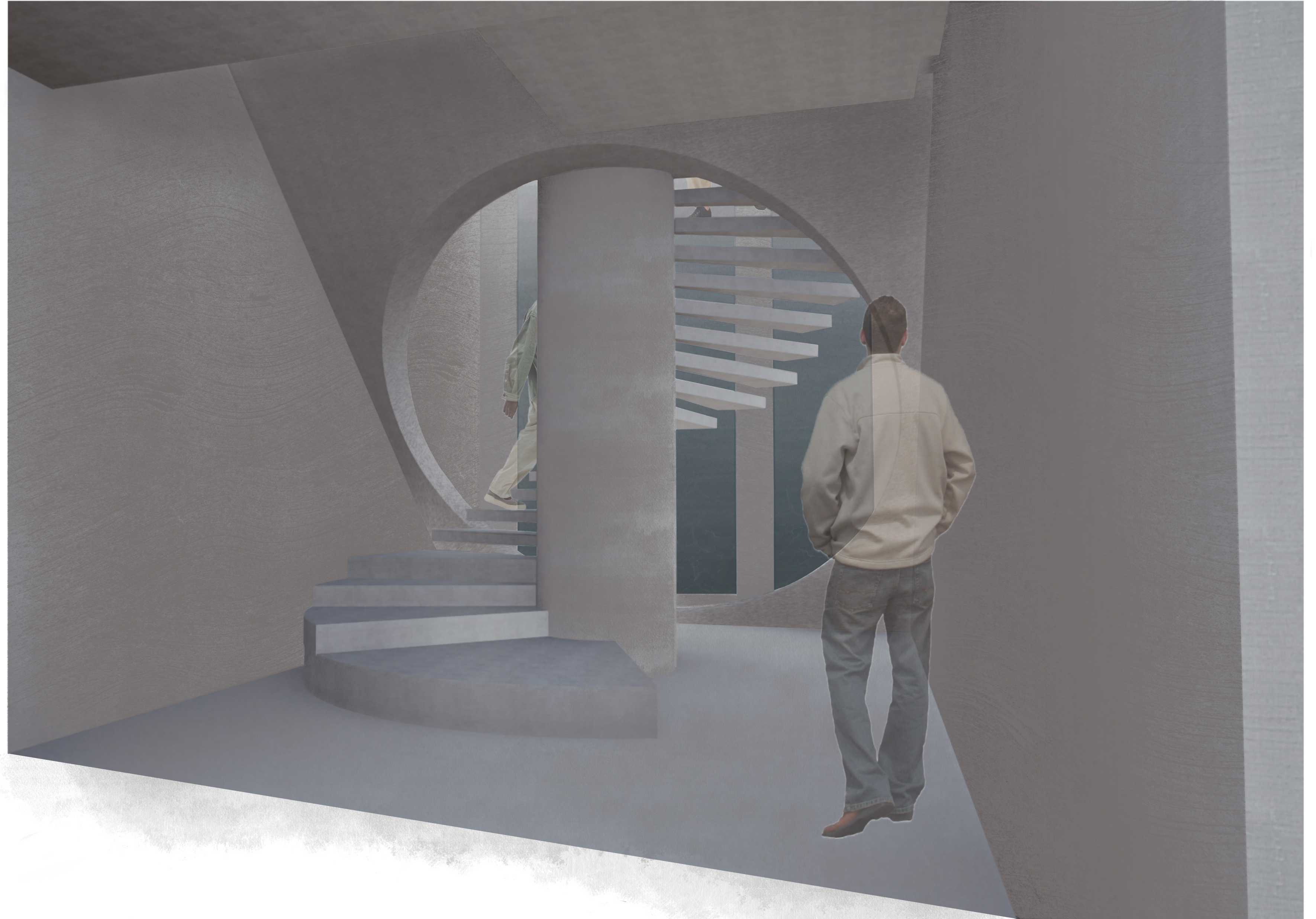
Curious & movement

Role of water:

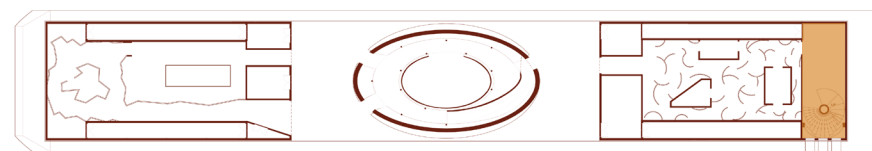
A layer of water on the skylights makes it look like you’re situated under water,
the sound of running water encourages you to reach the end



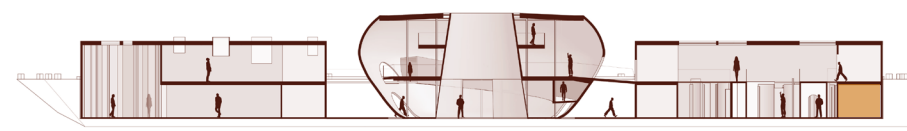
9 / *Turn the tide*



Level 0



Level -1



Doorsnede lang



Doorsnede kort

9 / *Turn the tide*

Emphasize urgency

Part of the message:

Prepare for the confrontation

3-act structure:

Pre-climax, use the new knowledge to come up with a plan of approach, prepare for the confrontation

Goal:

Emphasise the bigger picture, experience as if the water level has already risen in the mean time

By:

Visitor takes the stairs next to openings in the barge which makes them approach the water level as they go up

Sensory experience:

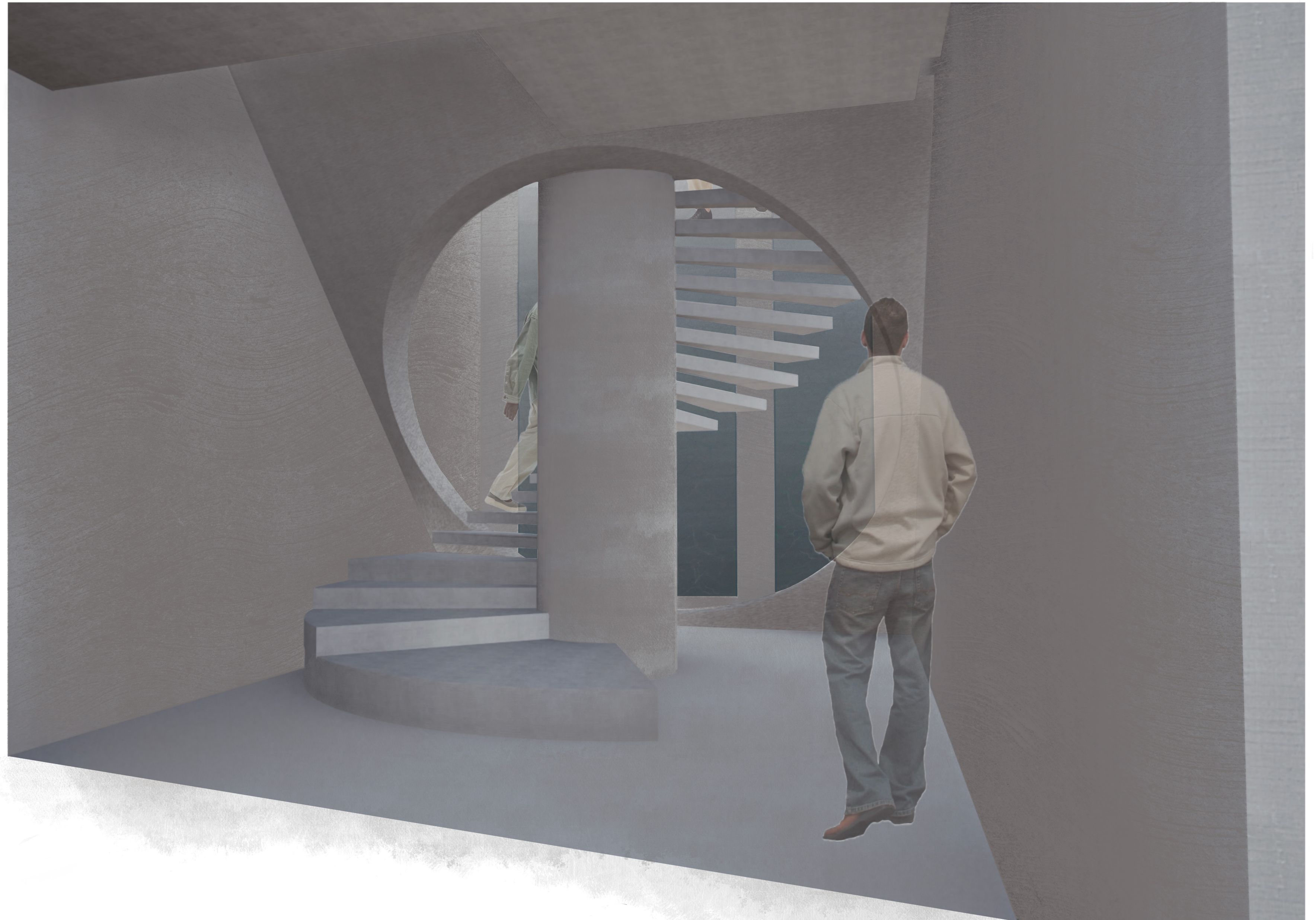
Seeing: daylight shines in through the surface water, gives a blue/green light accent to the space
Hearing: sound of water splashing against the window
Feeling: oppressive feeling

Ambiance/emotion:

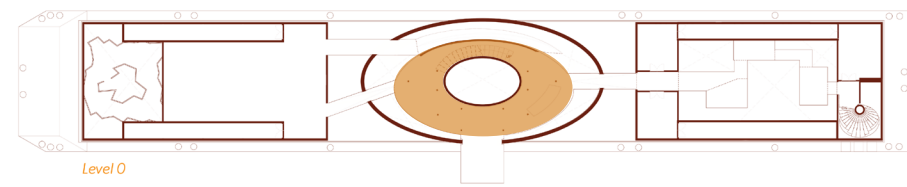
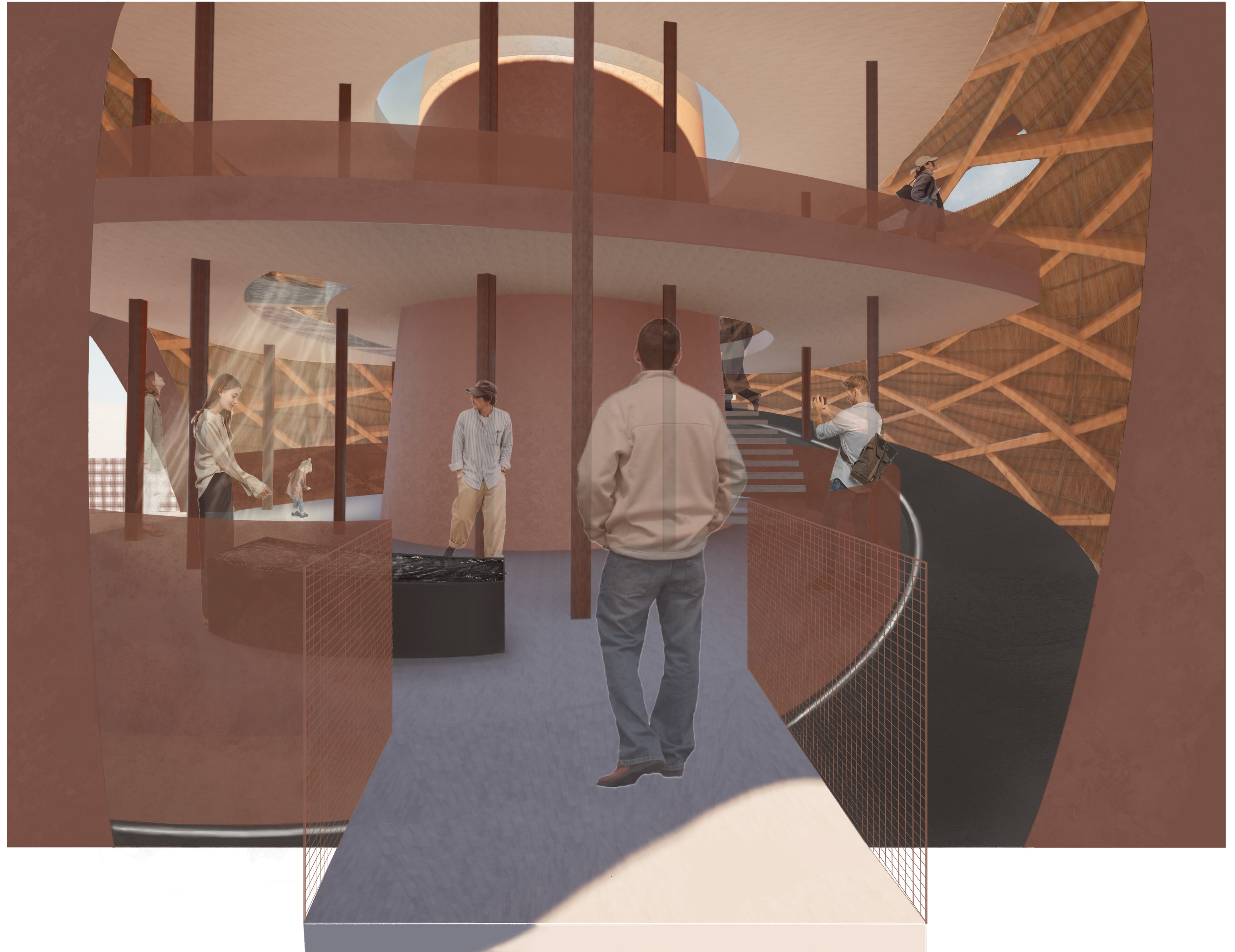
Darker

Role of water:

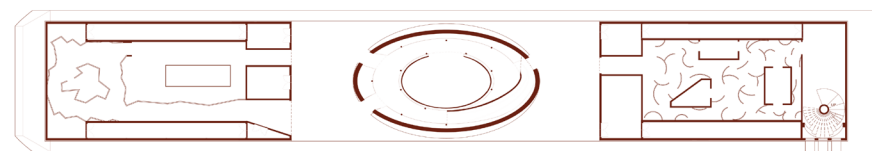
Water plays the leading role, rising seawater level is made tangible



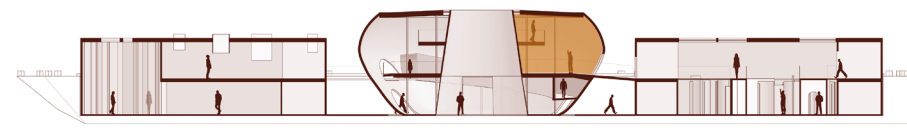
10 / *Ripple effect*



Level 0



Level -1



Doorsnede lang



Doorsnede kort

10 / *Ripple effect*

Space for dialogue

Part of the message:

Space for importance of the collective

3-act structure:

Pre-climax, use the new knowledge to come up with a plan of approach, prepare for the confrontation

Goal:

Visitors are encouraged to talk to eachother about their experience, to spread awareness. By talking about it you give more attention to the issue, what gets attention expands, encouragement to also do that in the outside world

By:

Illuminated, spacious room with a water tank where visitors can drip their own drops onto the watersurface (ripple effect), one drop provides a bigger movement

Sensory experience:

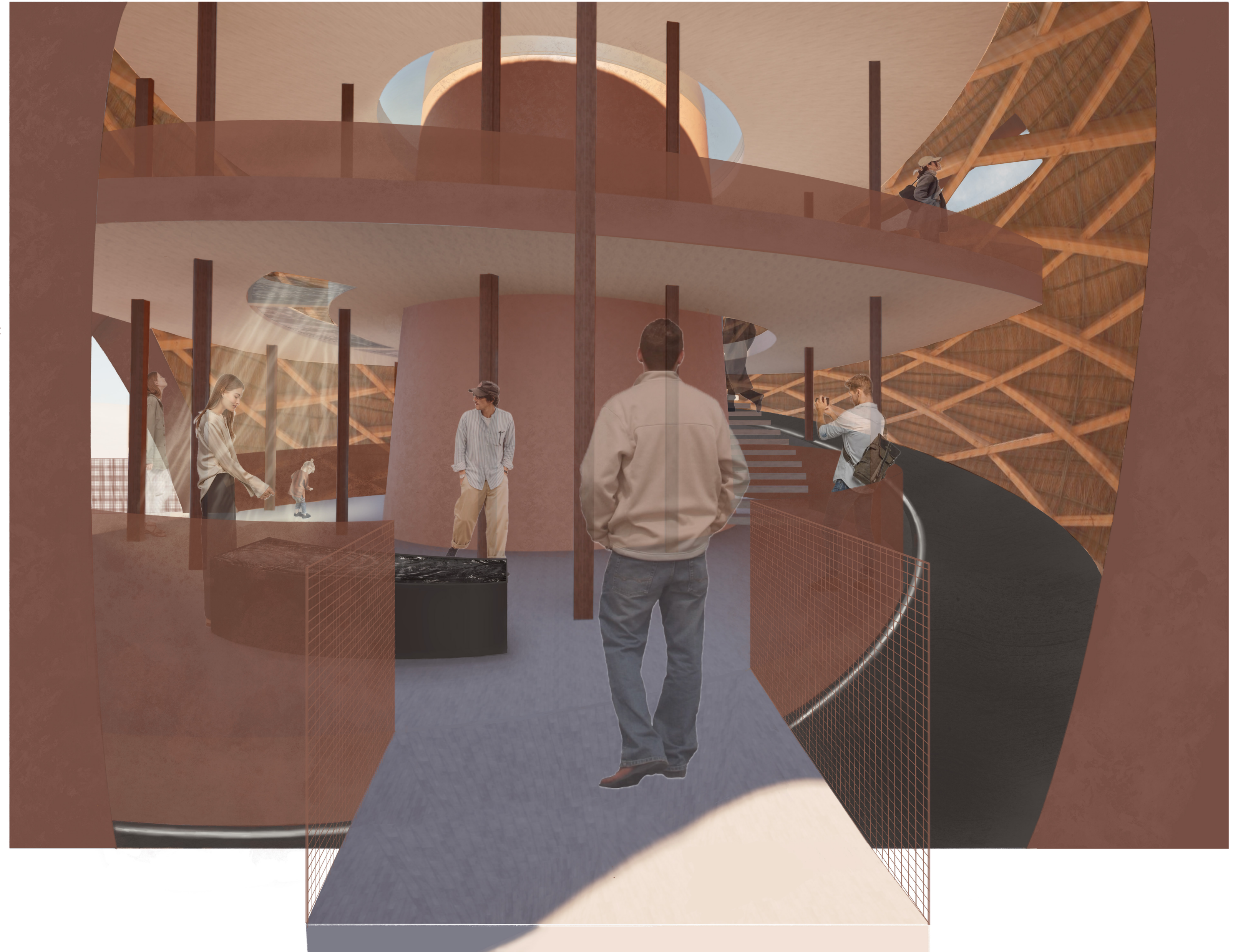
Seeing: hopeful light
Hearing: discussions between visitors
Feeling: drops onto the water surface

Ambiance/ emotion:

Hopeful, inviting, encouraging

Role of water:

The water surface with the ripple effect symbolises society





*Final presentation
Imke Mulders*

Dripping DATA

The cloud that demands water

January 14th, 2026