

*Final presentation  
Imke Mulders*

# Dripping DATA

*The cloud that demands water*

*January 14th, 2026*

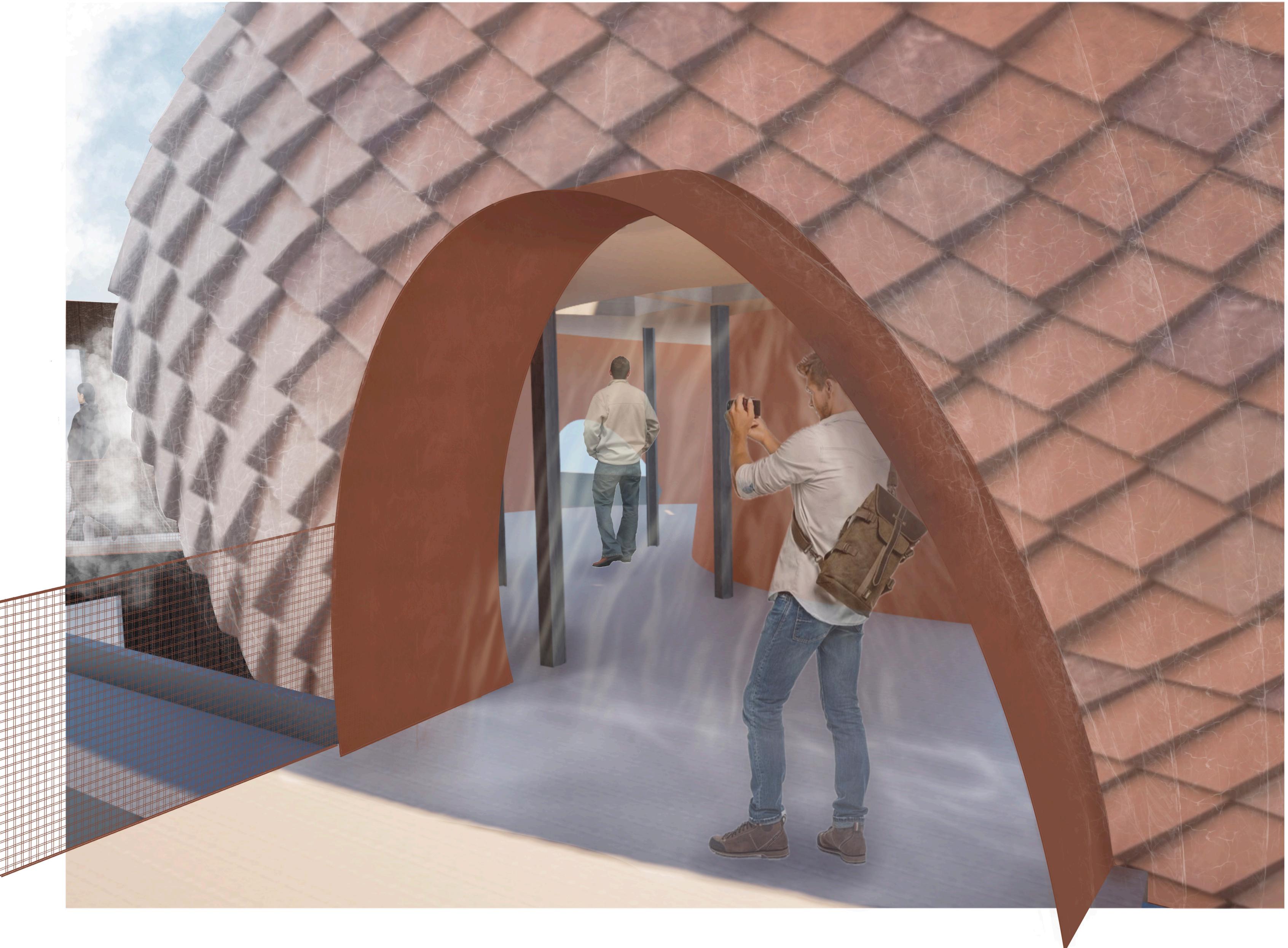




*Imagine this: today you are spending a day in Rotterdam, walking along the quay near Hotel New York, when you suddenly notice a remarkable floating building that immediately catches your attention. You see an organically shaped, scaled façade that appears to be "underwater," framed by two mysterious 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

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

*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!

## *Storytelling*

1.)  
Set-up

2.)  
Confrontation



3.)  
Resolution

## *Graduation project*

1.)  
Goal:  
Architecture as a  
medium

2.)  
Literature:  
Narrative architecture  
Experience design  
Narrative psychology

Japan

## *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.*

## *Storytelling*

1.)  
Set-up

2.)  
Confrontation

3.)  
Resolution



## *Message*

1.)  
Data storage  
Basic knowledge

2.)  
Confrontation  
Water waste

3.)  
Reset  
Individual action  
Digital clean-up!

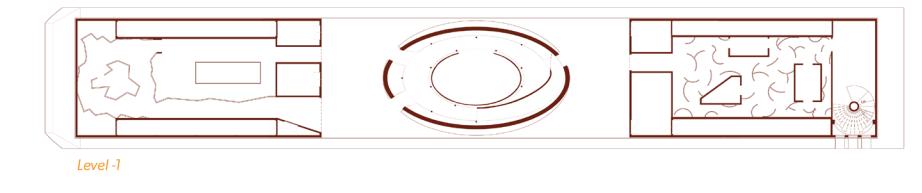
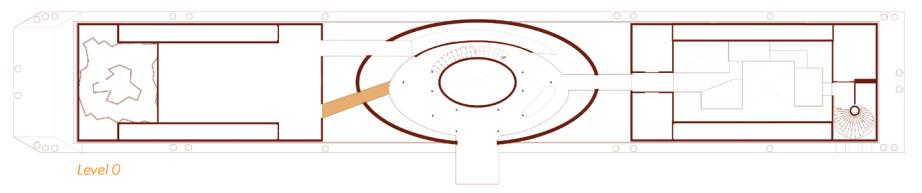
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3.)  
Japan  
Design:  
Research-by-design

## 2 | Head in the cloud



2 |

## *Head in the cloud*

### Threshold space

Part of the message:

Introduction

3-act structure: Transition

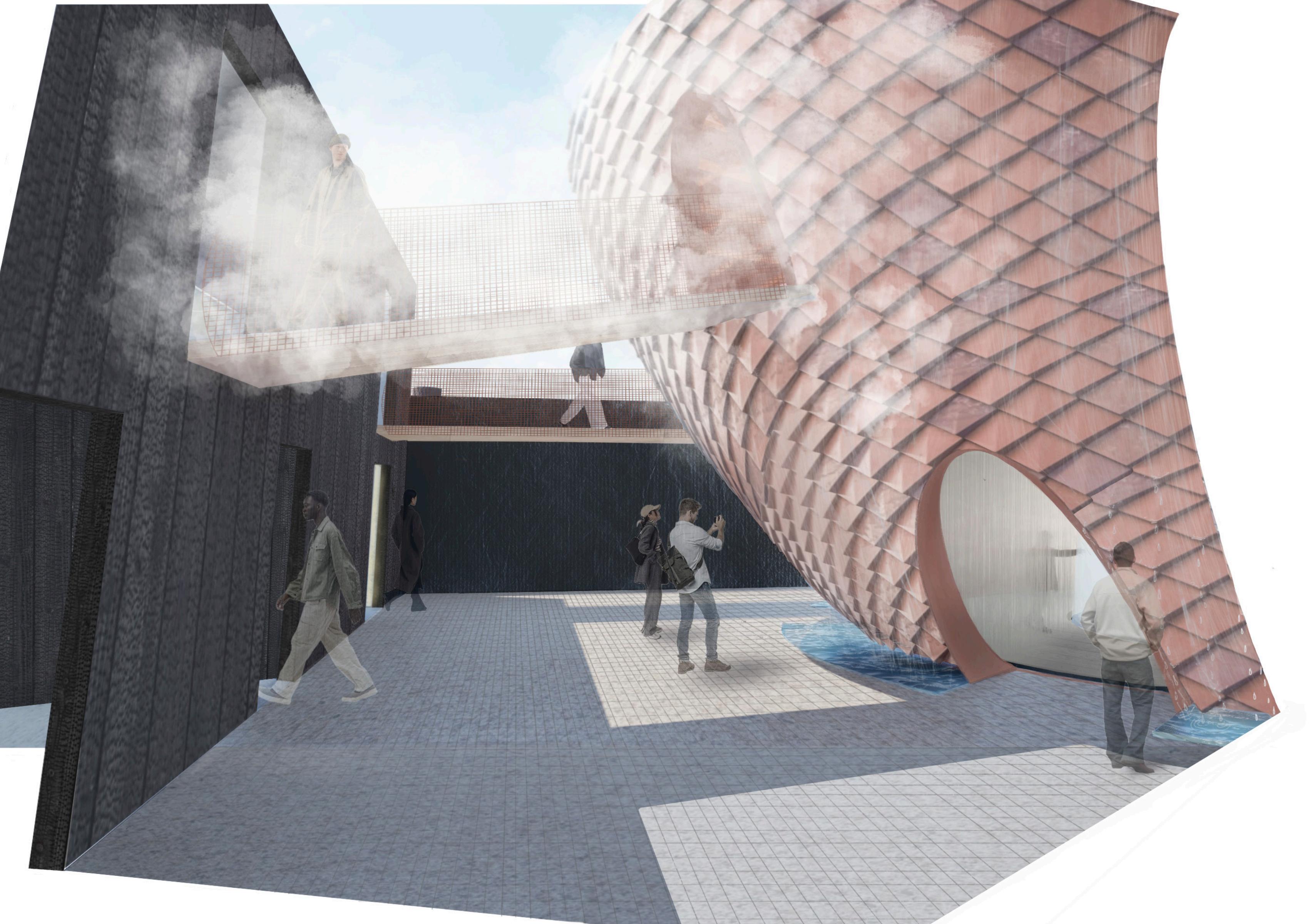
Goal: Getting the visitor in the right headspace, receptive for new insights, triggering curiosity

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

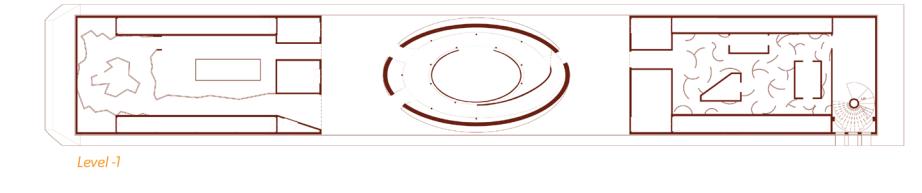
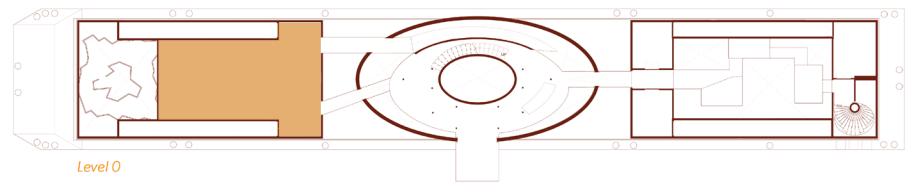
Sensory experience: Seeing: vision decreases  
Hearing: sound of the nebulizers  
Feeling: the damp on your body

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*



## 3 |

# Highlighting the physical cloud

## Outlining context

**Part of the**

Data is saved in datacenters

**message:**

Jevons paradox; the bigger, the better,  
the more energy is used

**3-act structure:**

Introducing the 'ordinary world'

**Goal:**

Education on basic topic information

**By:**

Art installations explaining the topic,  
making the cloud tangible

**Sensory****experience:**

**Seeing:** Art installation(s) highlighted by  
natural daylight

**Heering:** sound of dripping water

**Feeling:** rough structures, industrial look & feel

**Ambiance/****Emotion:**

Neutral within the context, factual,  
blending in with the location

**Role of water:**

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

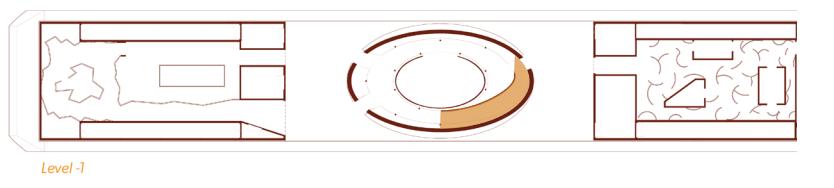
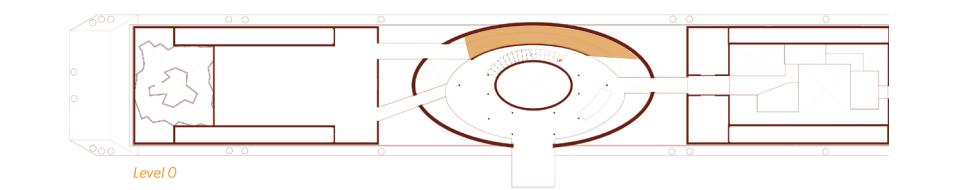
- Durability

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*

## Part of the

message:

Building up to the problem statement

## 3-act structure:

Transition

## Goal:

Emphasizing the urgency of the message,  
engaging the visitor in the story

## By:

Dark, narrow, sloping passage, guided by  
a slit of light

## Sensory

experience:

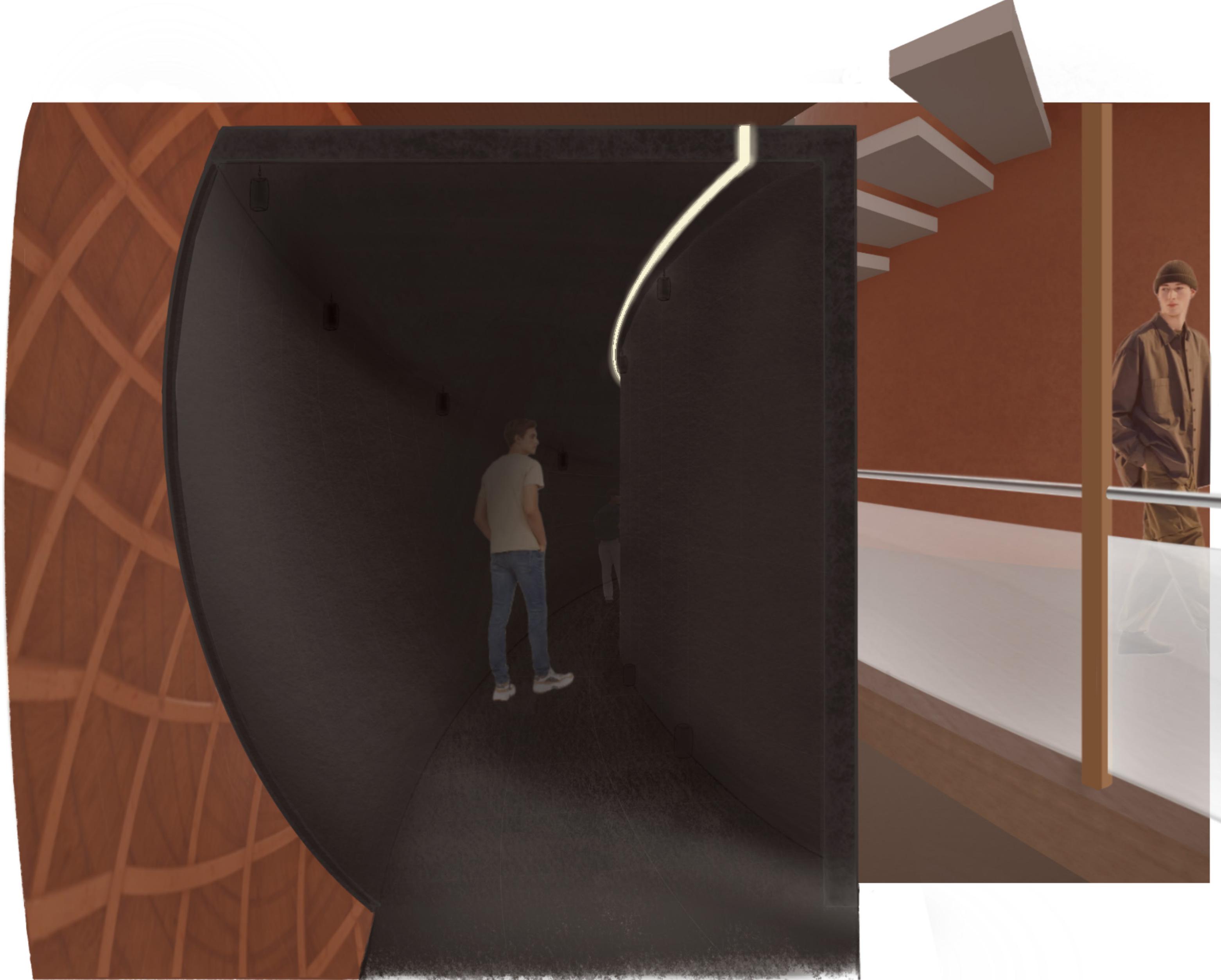
Seeing: darkness, a dash of light that encourages  
you to keep walking  
Hearing: shepard tones of running water  
Feeling: thick, sturdy walls

## Ambiance/

Emotion:

Unrest, building tension

## Role of water:

Water is not officially introduced as an actor yet,  
still remains in the background,  
only heard in the background

## *Storytelling*

1.)  
Set-up

2.)  
Confrontation

3.)  
Resolution



## *Message*

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Individual action  
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## *Graduation project*

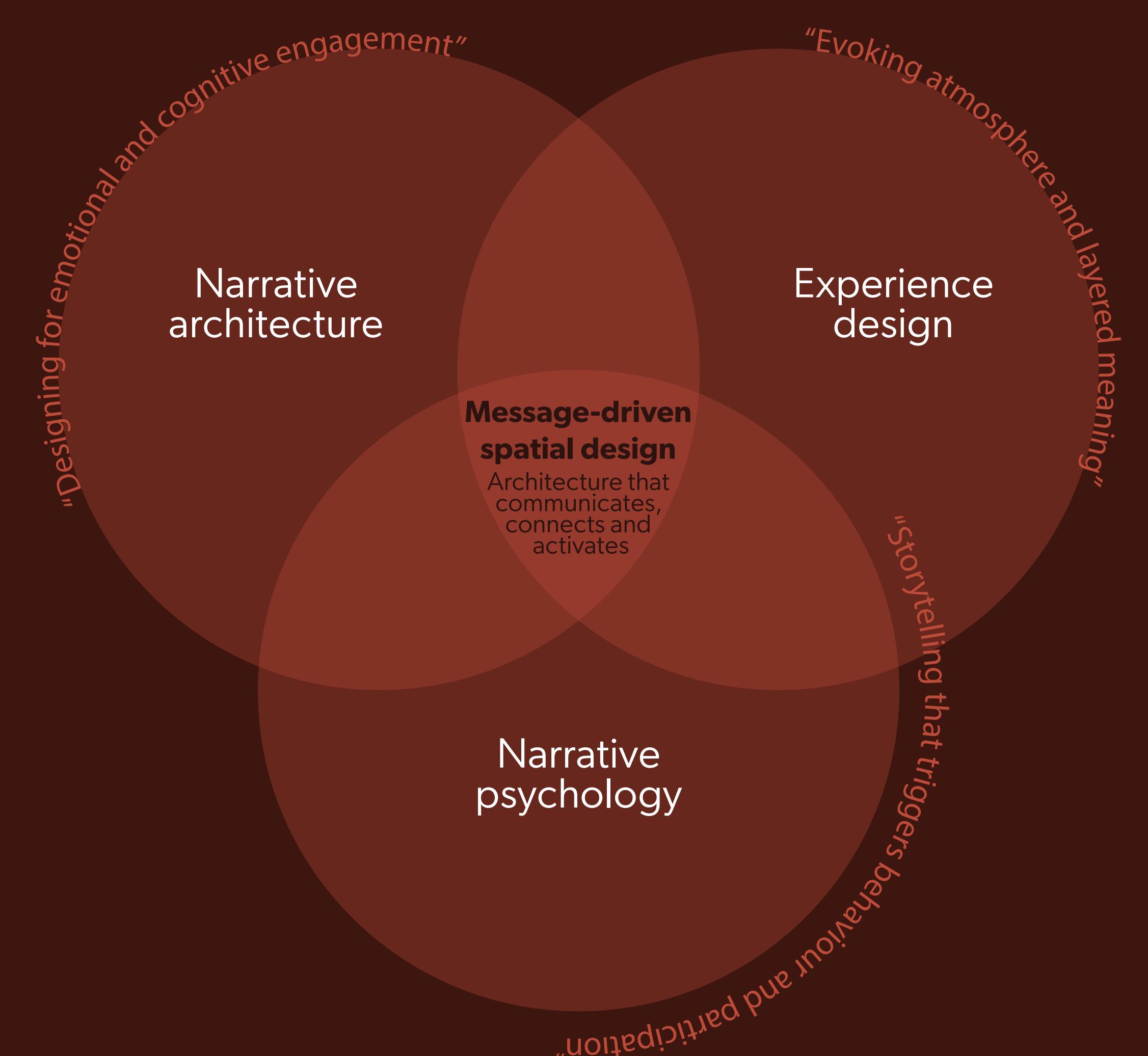
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Design:  
Research-by-design

*Literature*



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

## *5 qualities:*

1. Movement

2. Interactivity

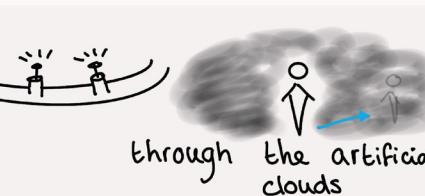
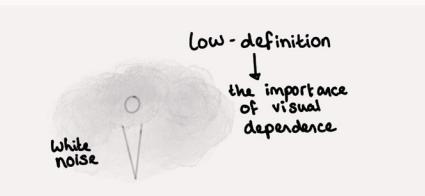
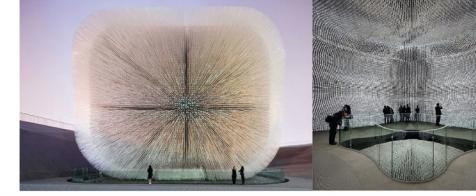
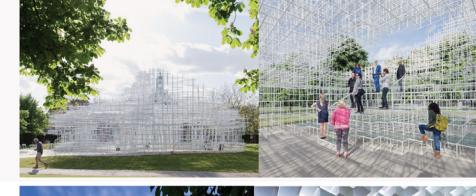
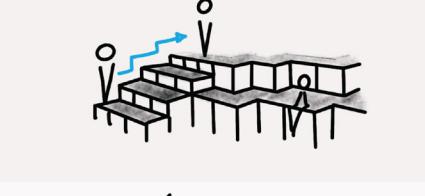
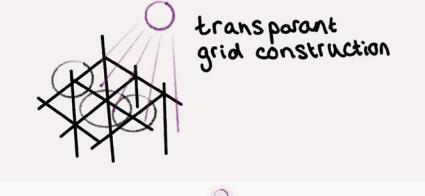
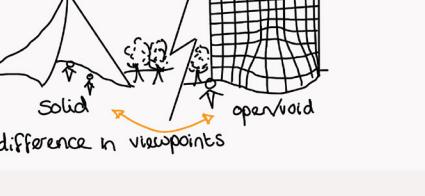
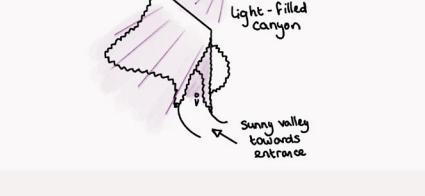
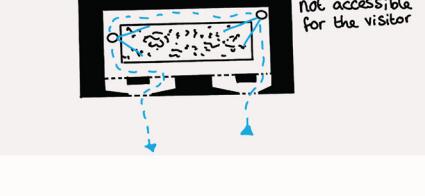
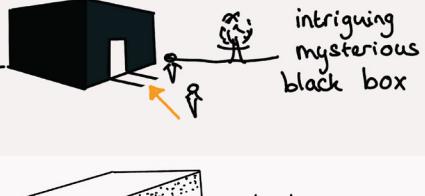
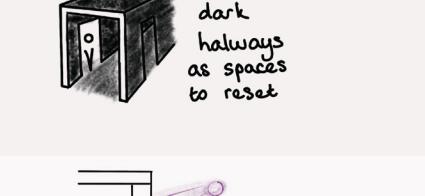
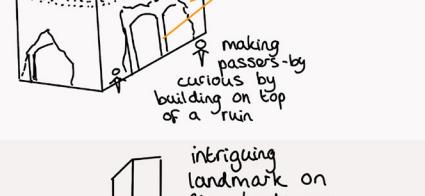
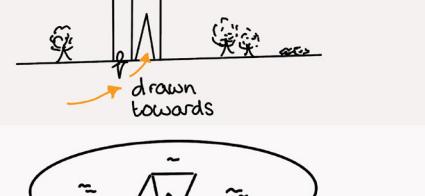
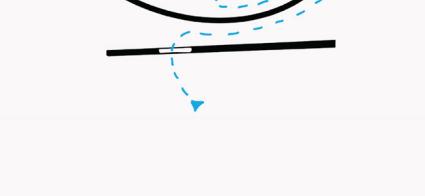
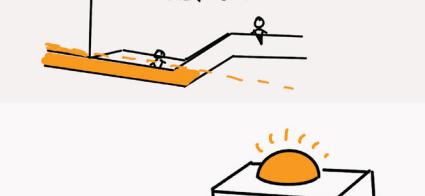
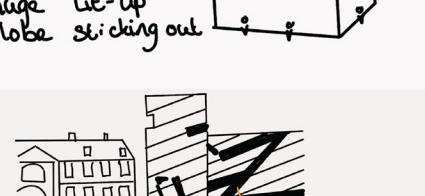
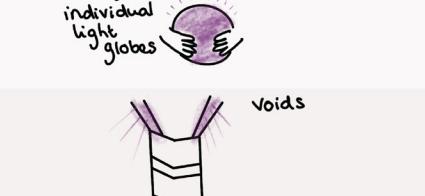
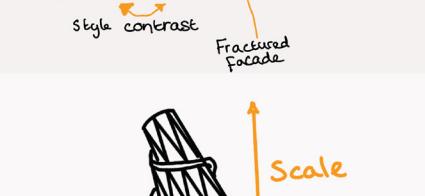
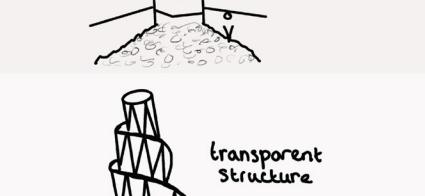
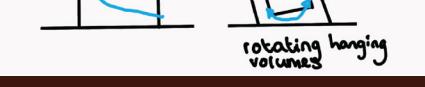
3. Curiosity

- 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.				

water as primary building material

75m  
60.000 transparent rods containing different seeds

27.000 elements of steel  
11.000 nodes

1800 glass fiber boxes on wooden flooring

Coated timber material as background providing a frame around the garden  
the sky

old & new modern facade

concrete poured on tree trunks which were burnt after the fire  
trunk is still there

mirroring water landscape framing by concrete walls

3 stacked container units painted in futuristic colors

fully circular demountable passport  
polished RVS sheet on roof to mirror to sea a full sphere

individual light globes

no soft/ round edges only rough, hard materials

optimistic steel construction & dimensions

# 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.				
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.				
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.				
8.		Doloris Anoma Maze Karmanoia 2019	Let curiosity be your guide, stimulating all the senses.				
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.				

all different kind of materials

- Steel
- Carpet
- wood
- Sponge
- hard
- soft
- natural
- flexible

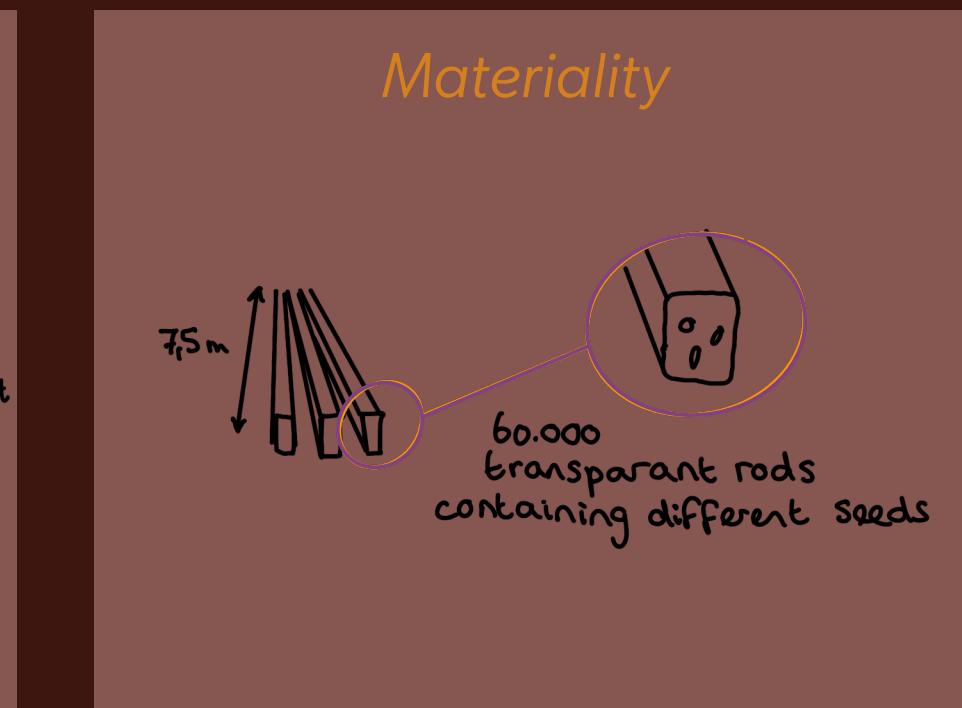
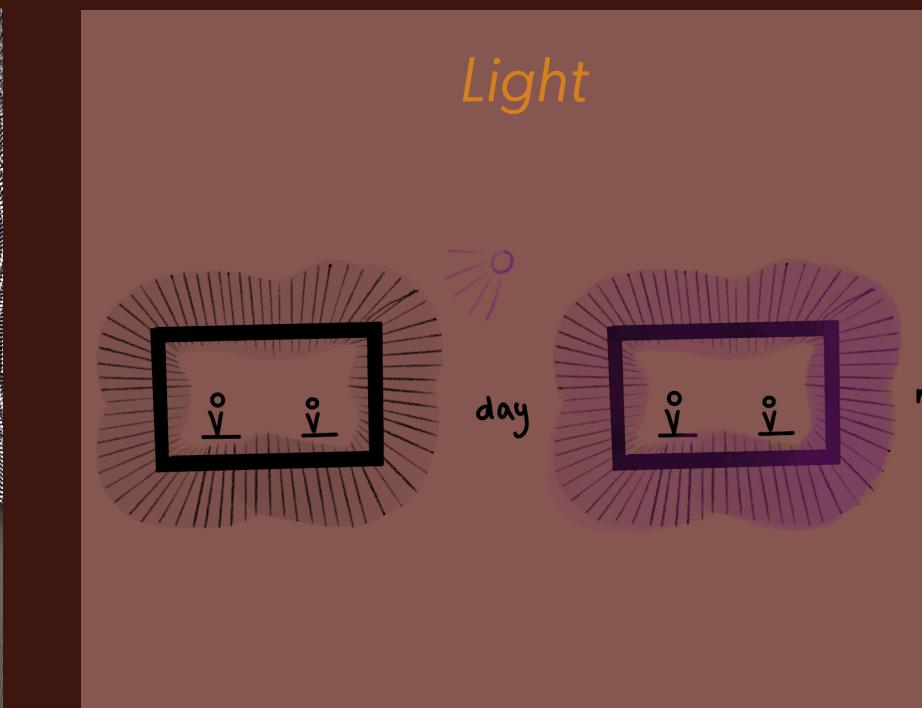
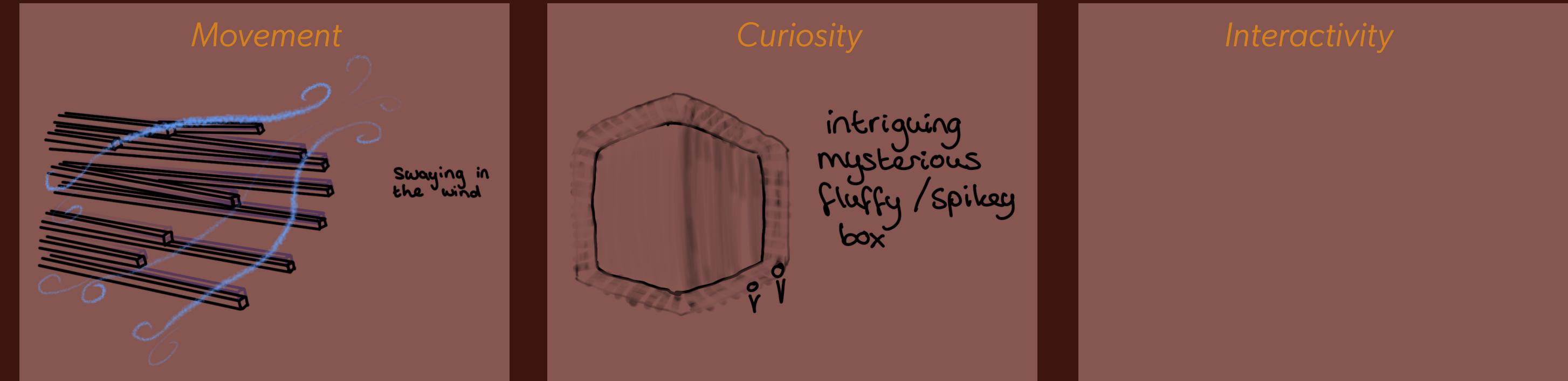
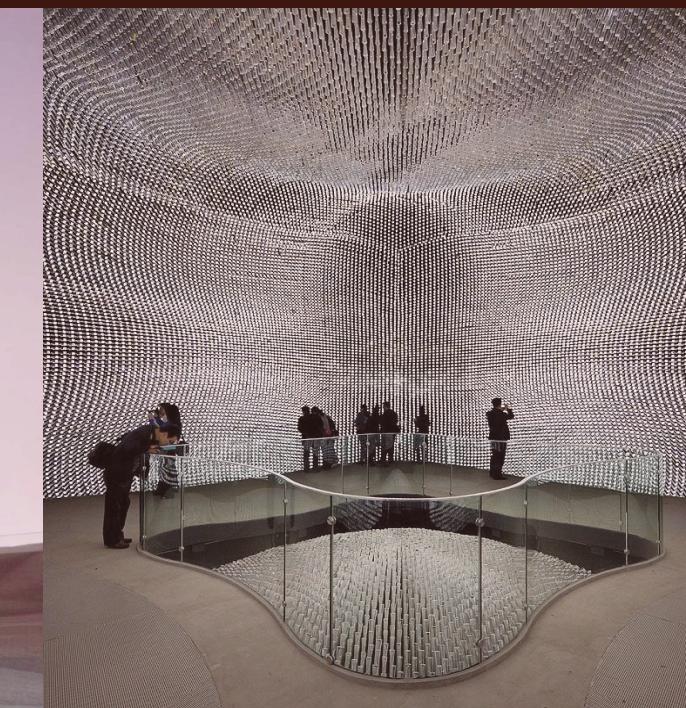
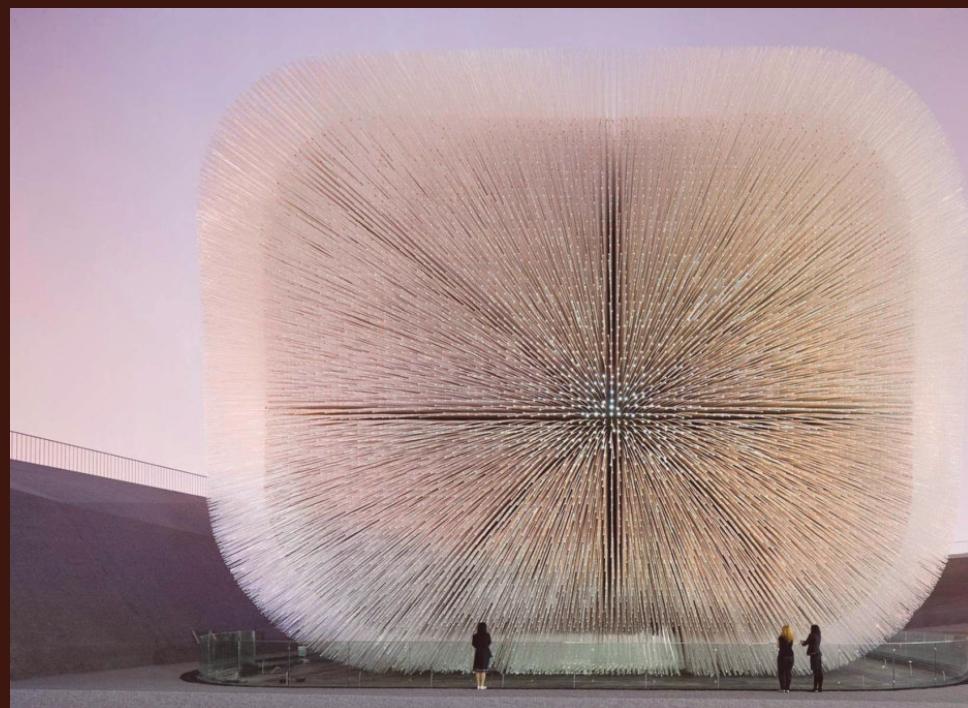
chunks of ice out of its natural environment

mirroring water surface

industrial materiality

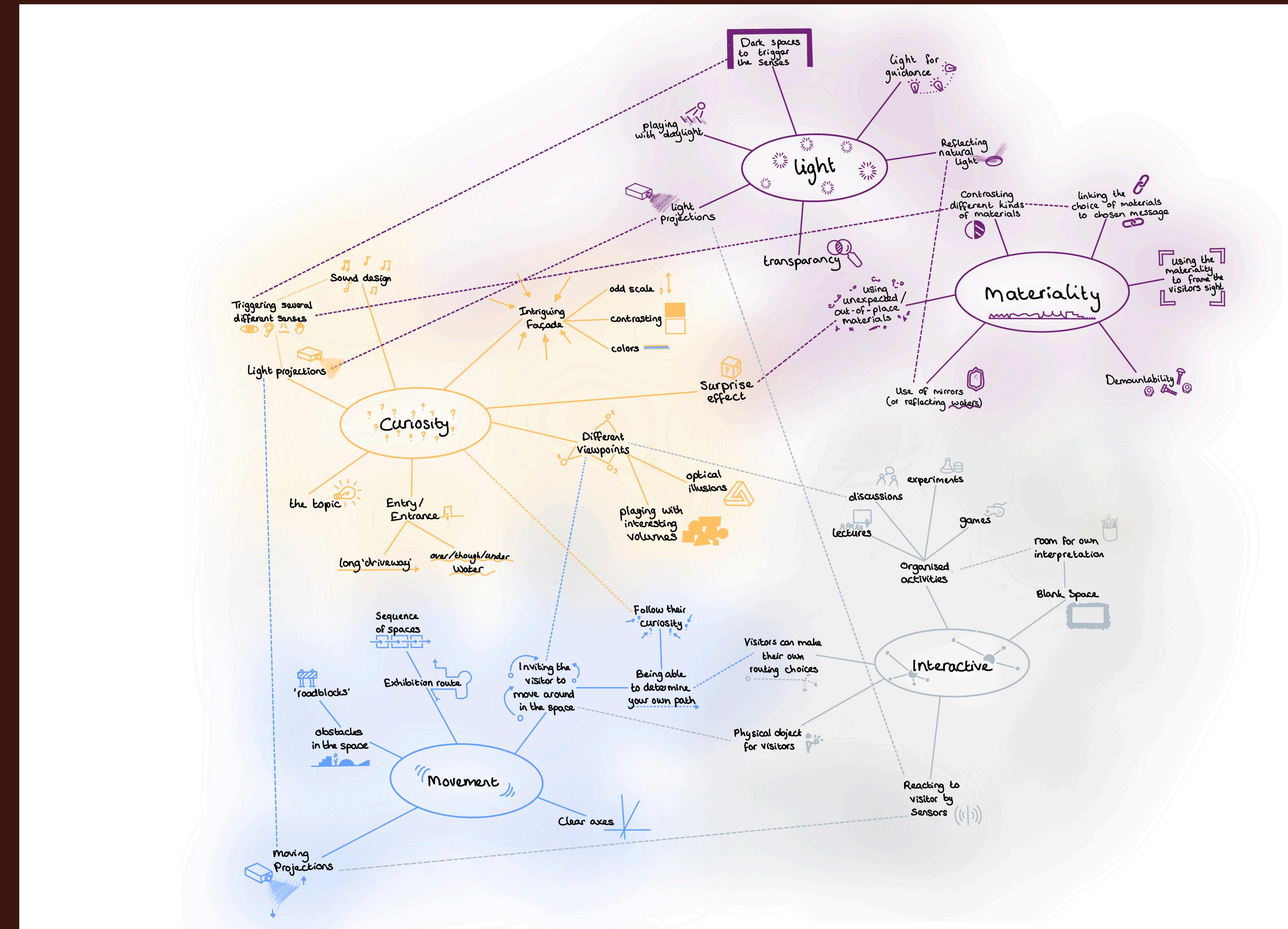
# Seed Cathedral Pavilion

*Heatherwick Studio*  
2010

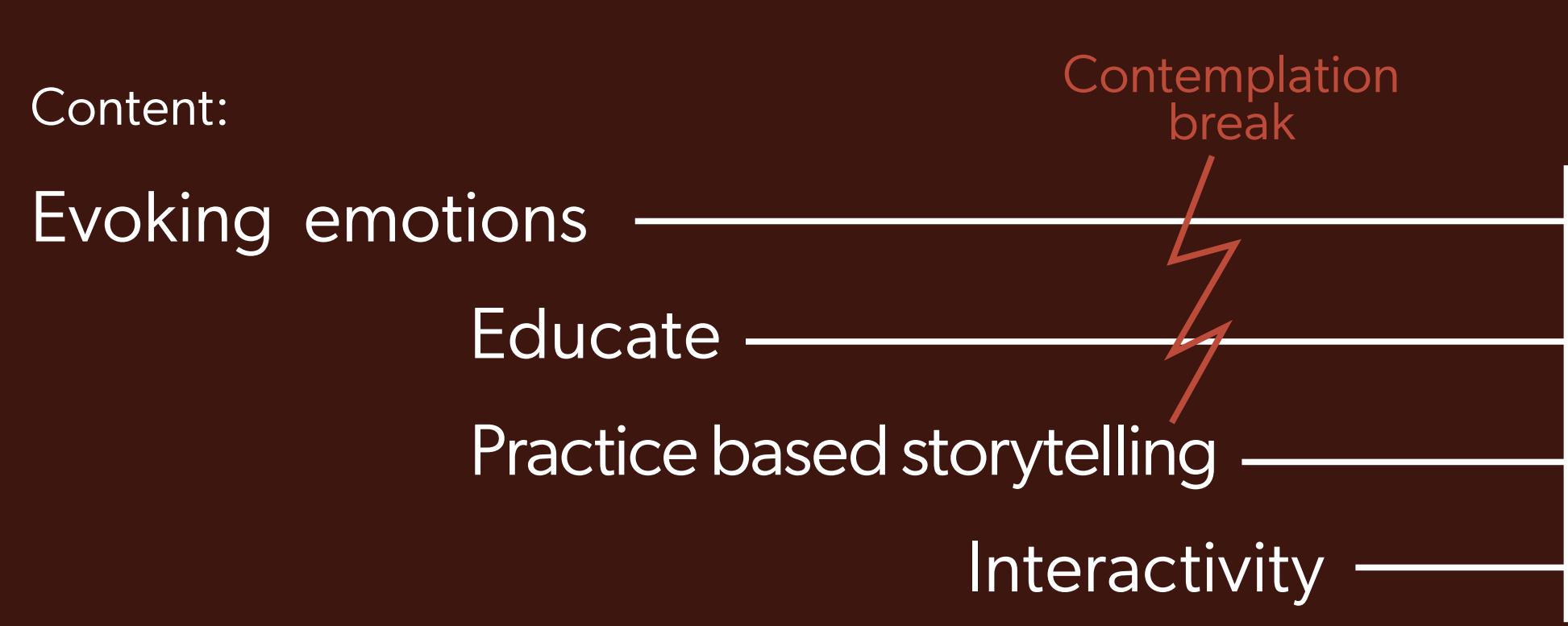


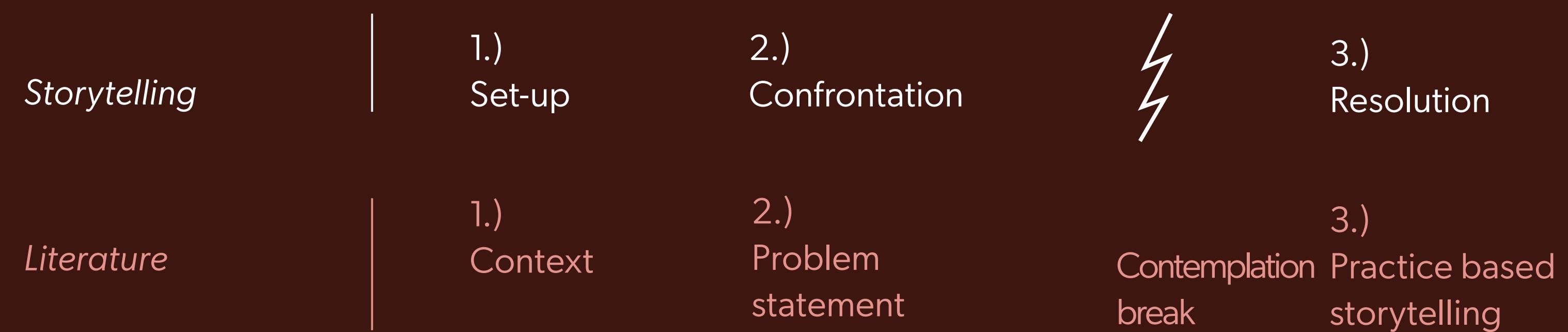
*To explore the ways in which different projects implement these five design qualities, I conducted 24 project analyses. I selected these projects because they clearly convey a message to their visitors. For this purpose, I examined 12 architectural and 12 non-architectural projects, in order to also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

## Research findings

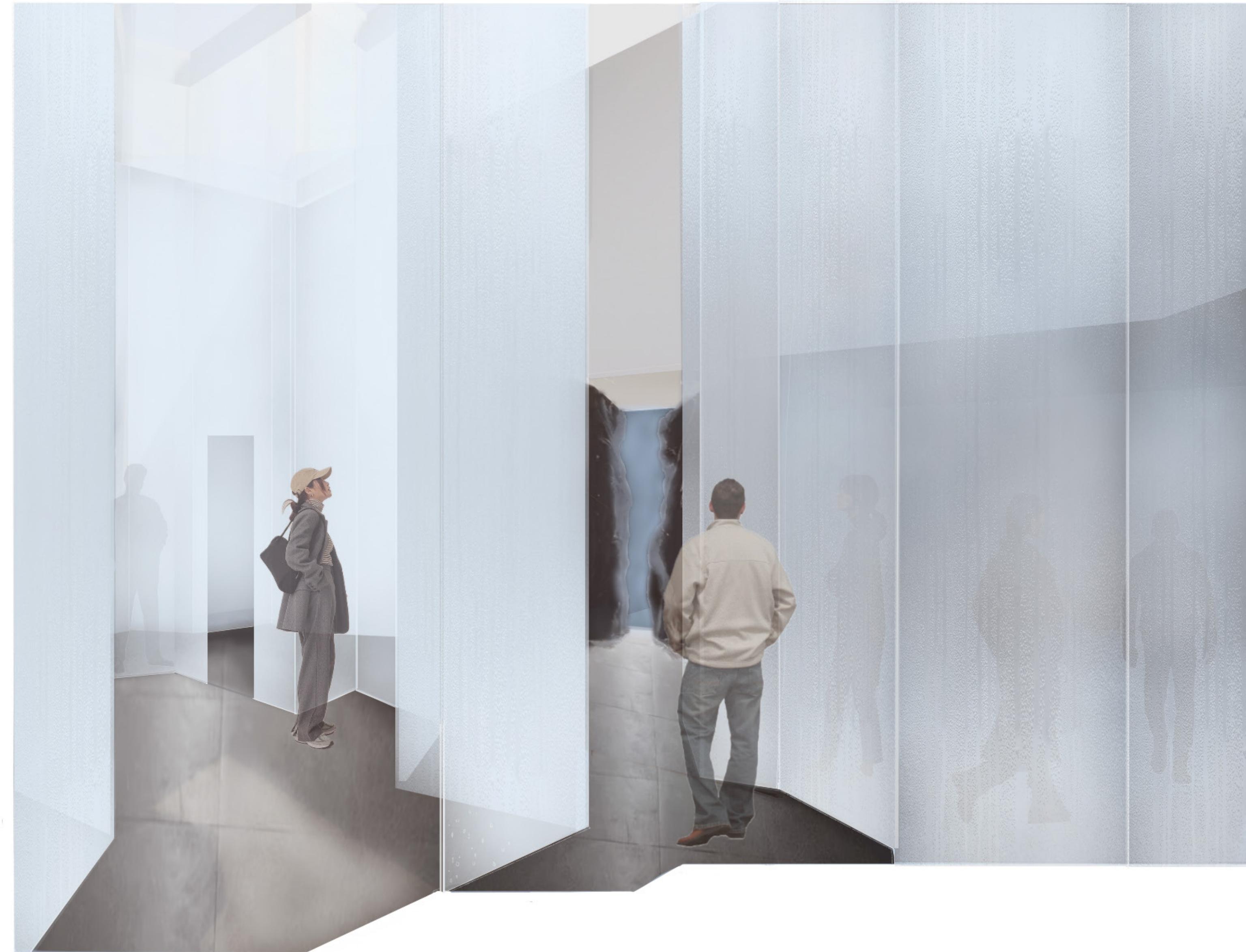
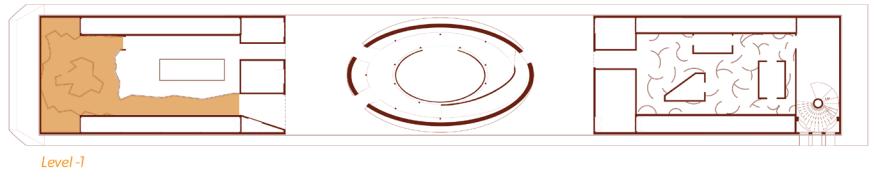
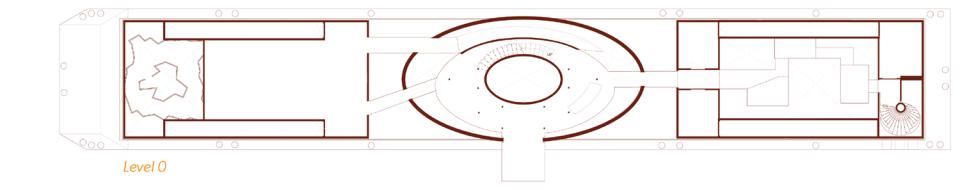


1. Design tool: *Different perspectives & moving through the space*  
Literature: Narrative architecture, narrative psychology experience design
2. Design tool: *Space for dialogue & own interpretation*  
Literature: Narrative psychology, experience design
3. Design tool: *Visitors making their own choices & 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





# 5 | Invisible burdens



## 5 |

*Invisible burdens*

## Problem statement - set-up

## Part of the

Dark Data explanation

## message:

50-70% of all data we save is never looked at again,  
we generate 1,3 trillion gigabytes 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

Seeing: moving shadows on the other side

## experience:

Hearing: hollow sound, you hear the echo of your own footsteps

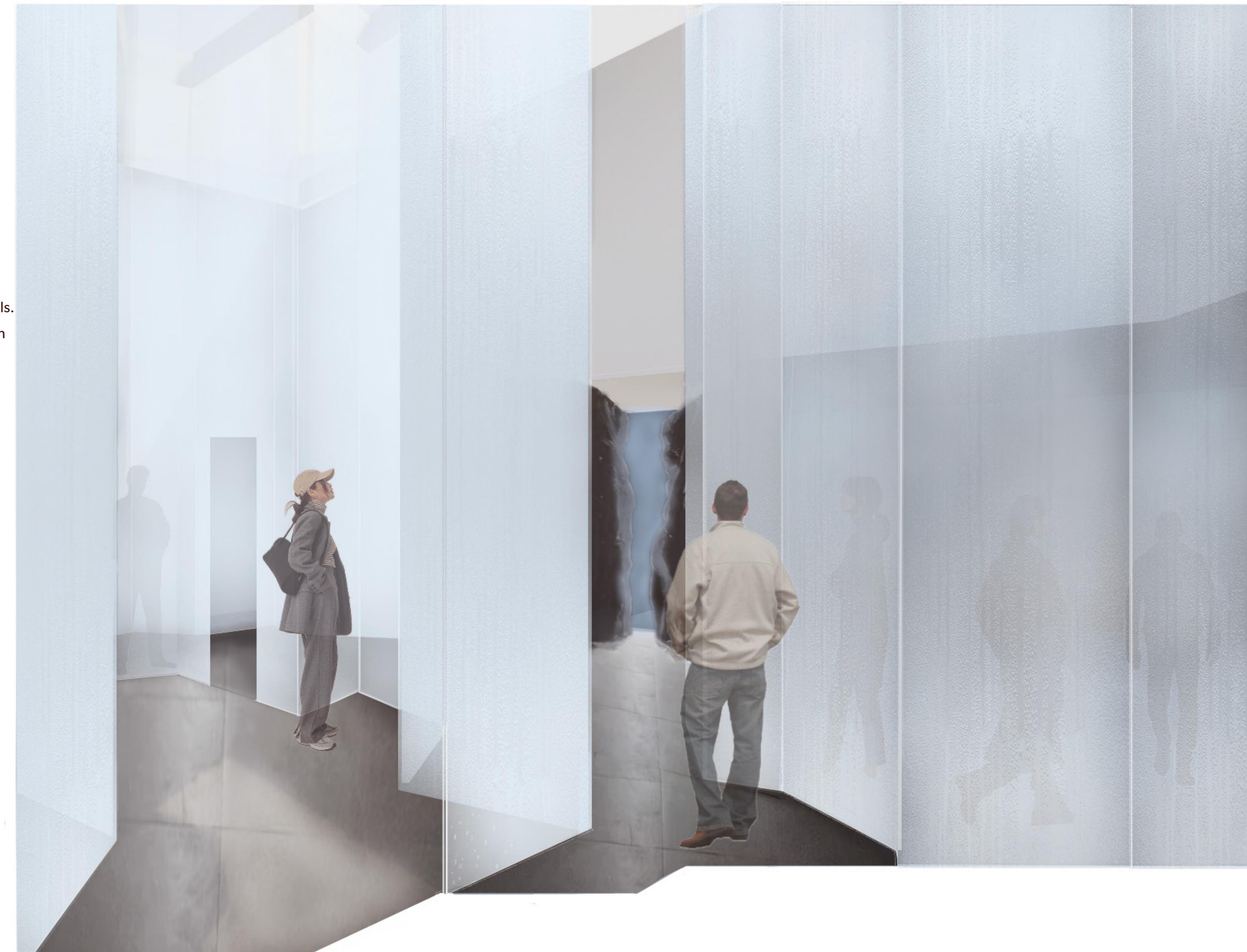
Feeling: a humid space, drops of water form condensation on the  
walls

## Ambiance/

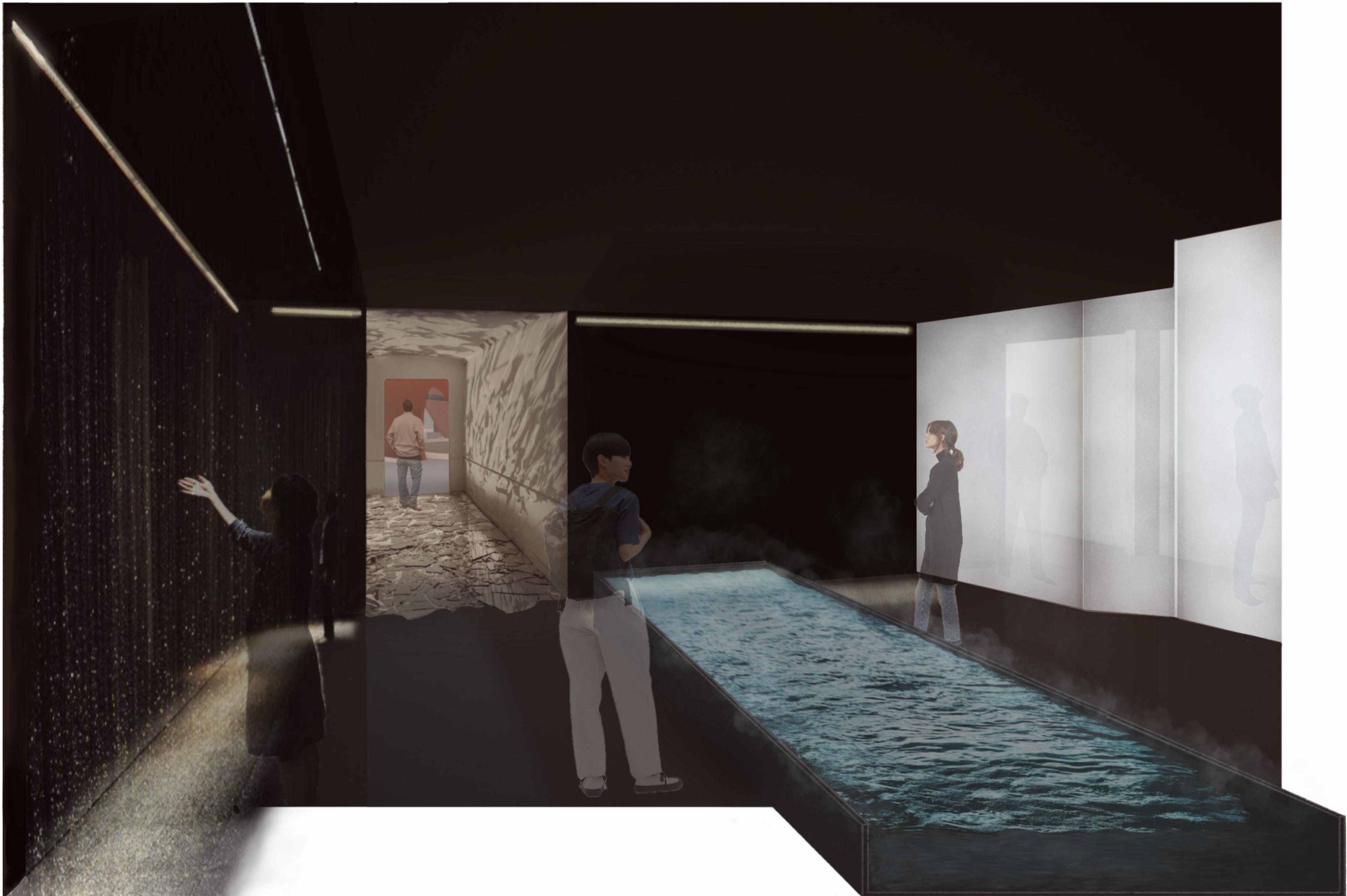
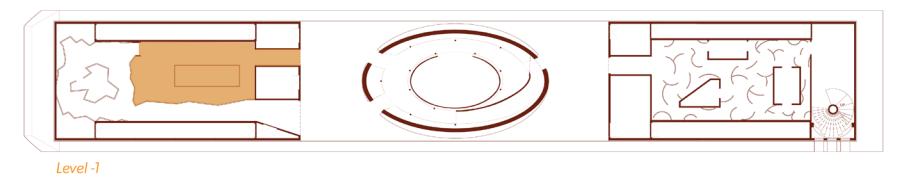
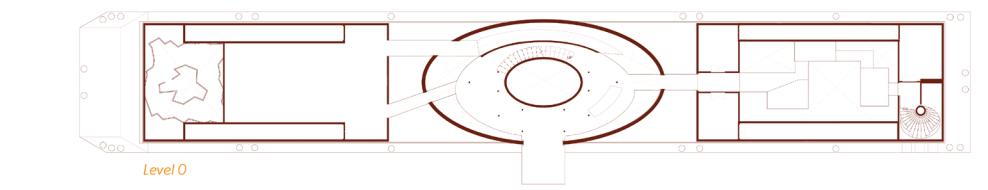
## emotion:

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:

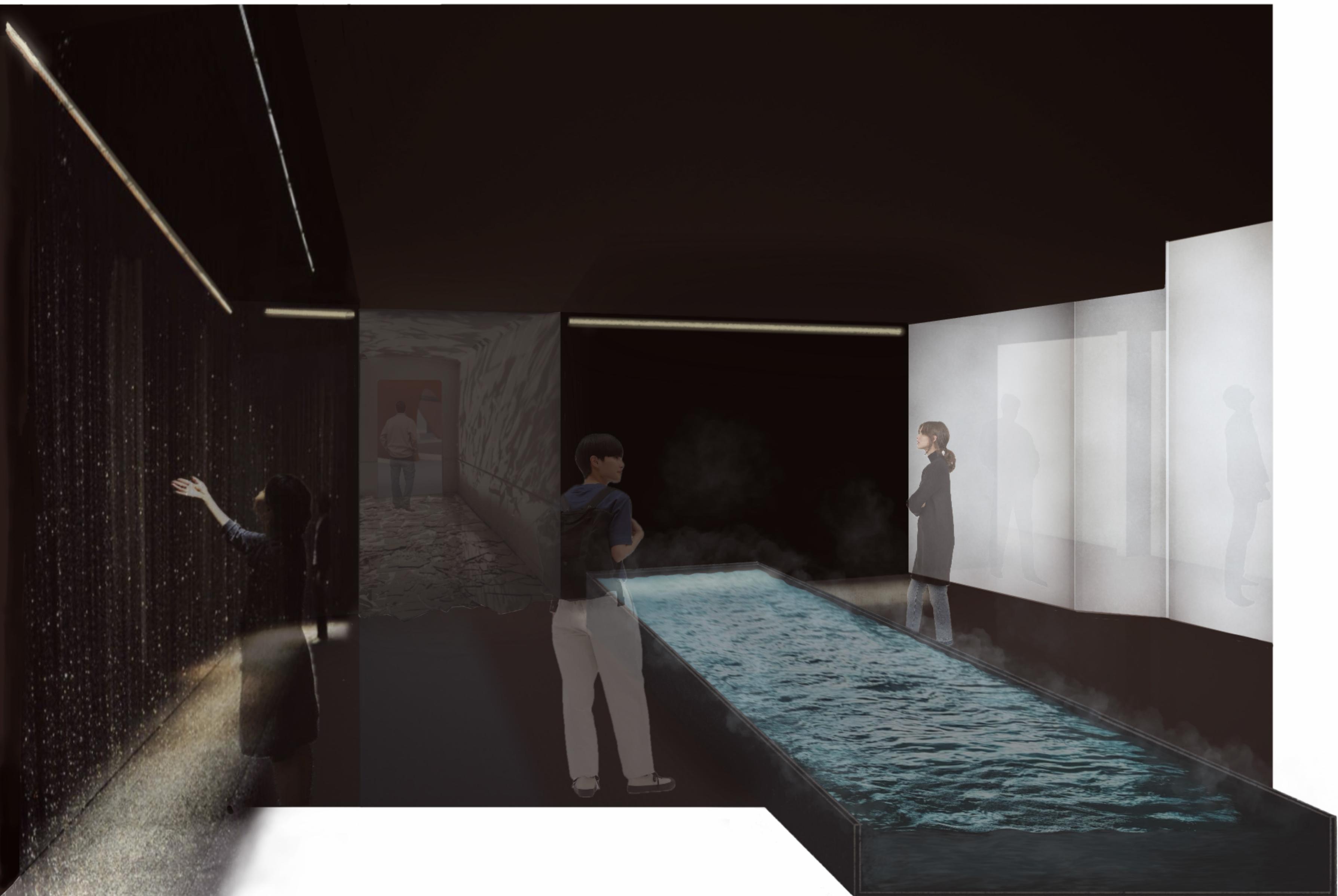
Seeing: dark setting  
Hearing: sound of running water  
Feeling: running water that you can touch

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

Hope for a resolution

message:

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 hallway, where you can walk towards the "right side of history"

Sensory experience:

Seeing: hallway illuminated with reflecting materials (selfreflection)

Hearing: 4D soundscape with hopeful encouraging sounds

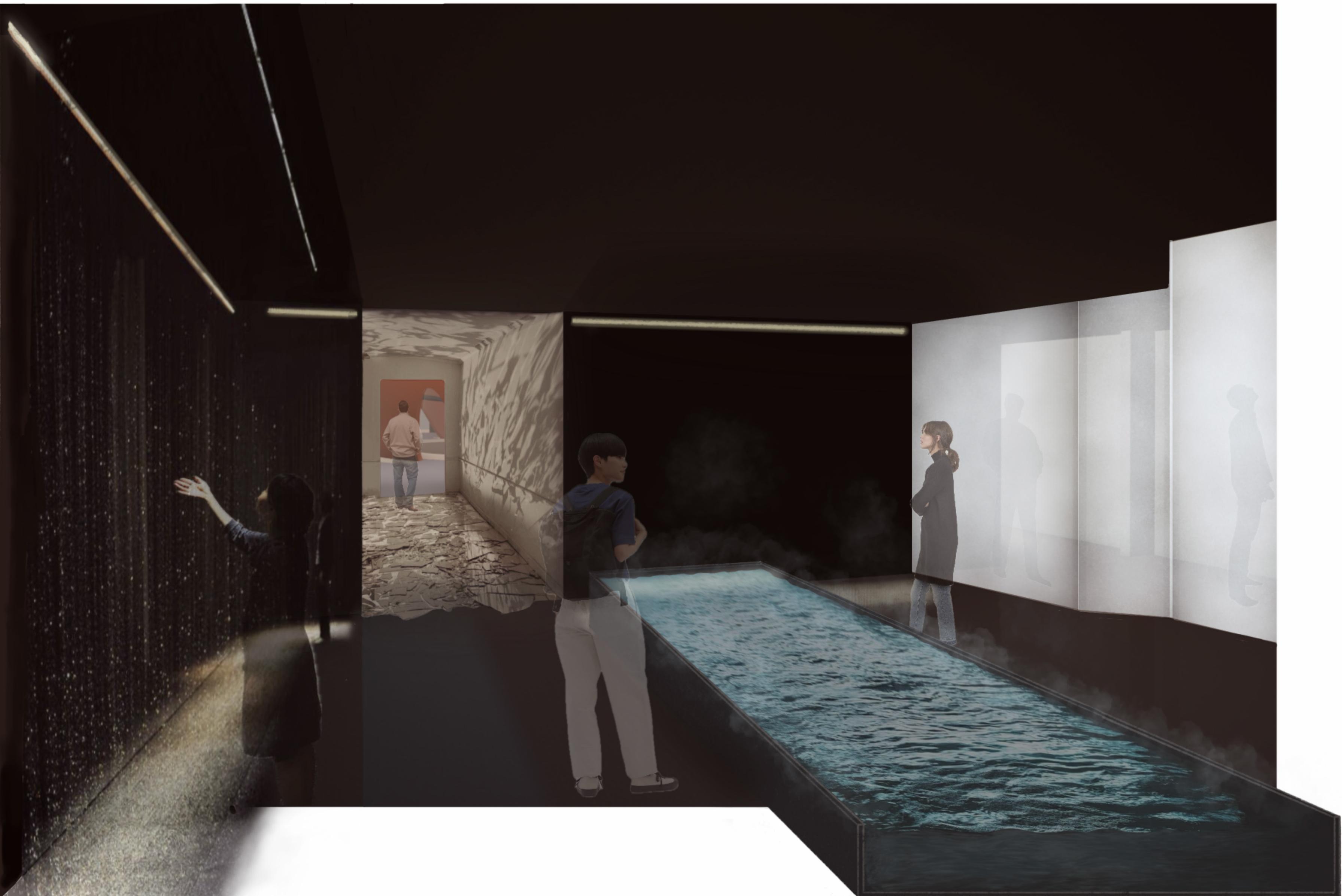
Feeling: hard, sharp, cold materials of broken mirrors

Ambience/ emotion:

Hopeful, light, inviting

Role of water:

-



*Design principles*

Location is related to the message

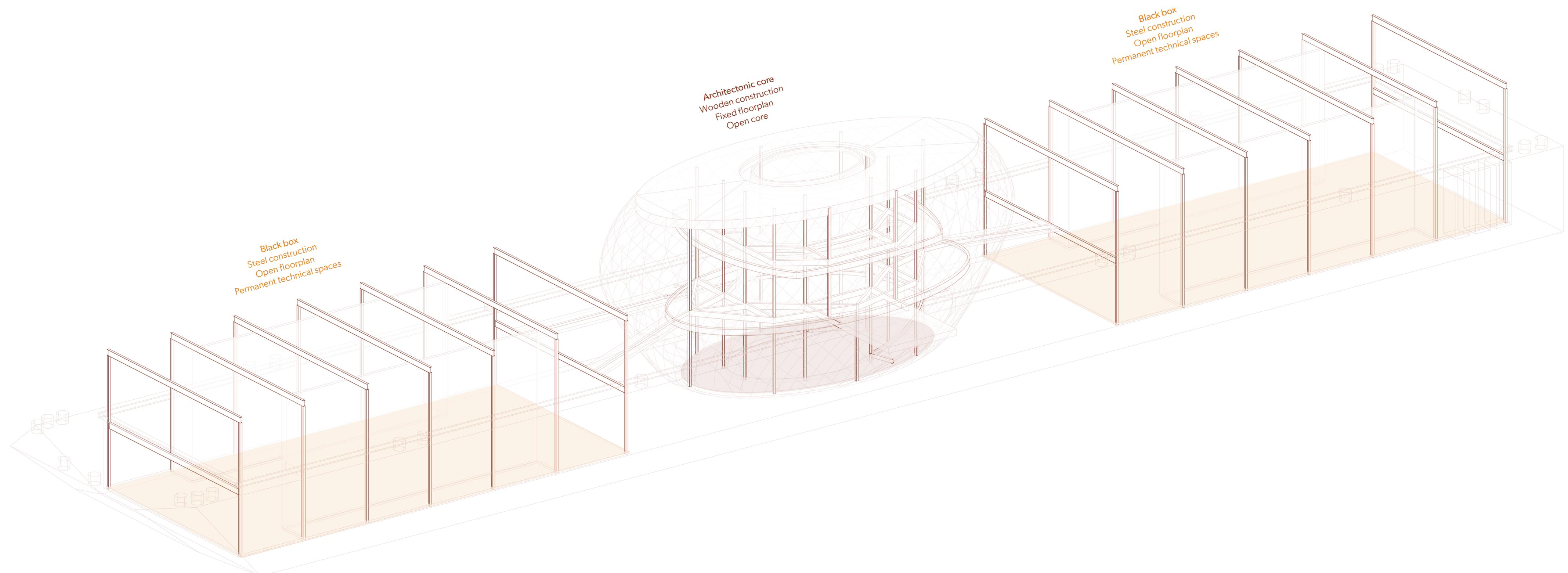
Sustainability

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.*

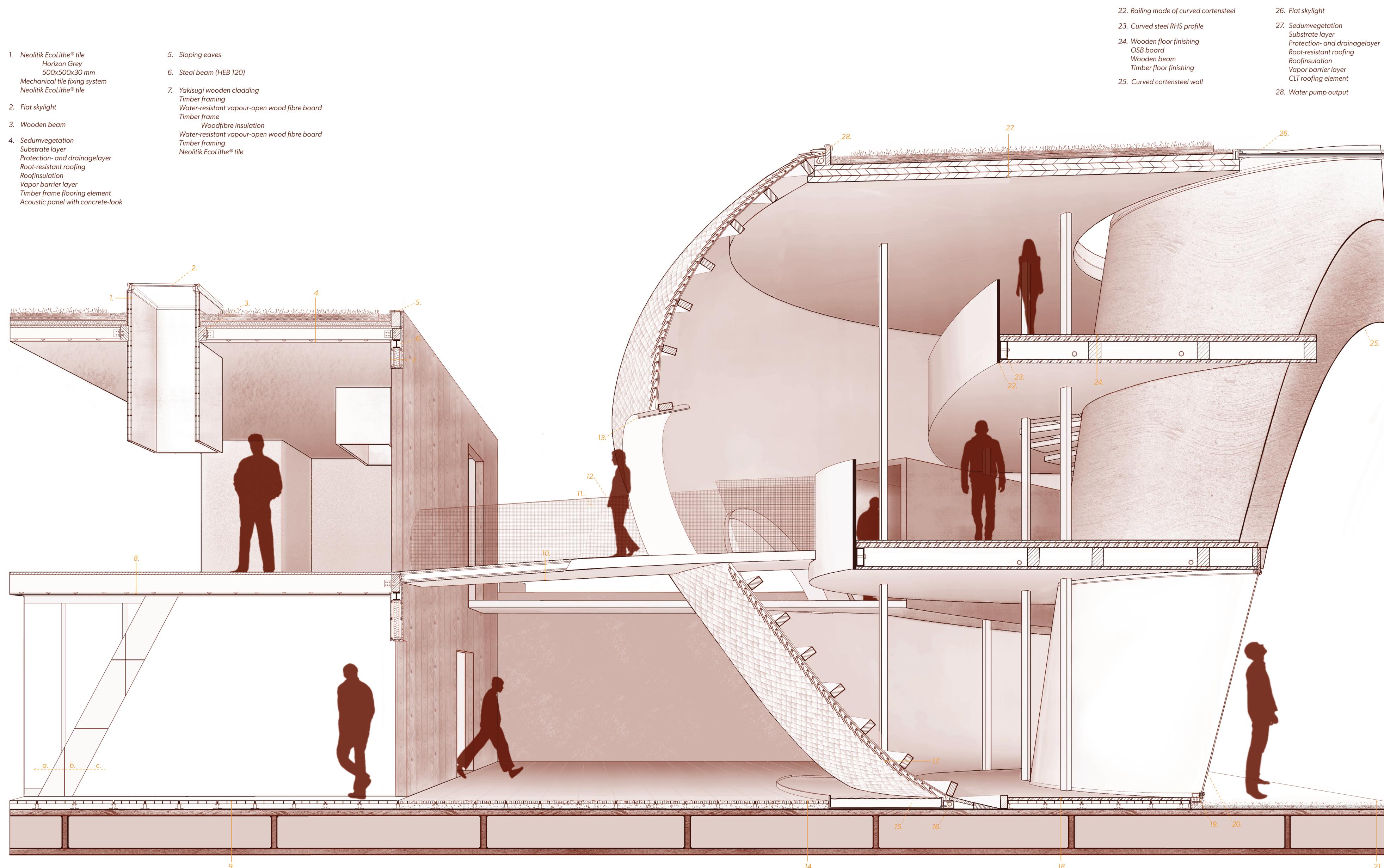
*In line with the pavilion's environmentally conscious message, all materials are selected with sustainability in mind; they are either made from recycled sources or circularly harvested through platforms such as DuSpot. In addition, all three volumes are equipped with green roofs, which collect rainwater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



**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

11. Railing made of perforated cortensteel

12. Mist sprayers integrated into railing balustrade

9. Steel barge  
Adjustable tile supports (water buffer)  
Neolitik EcoLith® tile

13. Curved cortensteel

10. Hardwood walking surface  
Steel beam (HEB 100)  
Wooden finish on underside

14. Steel barge  
Adjustable tile supports (water buffer)  
Galvanised floor grating  
Gravel

15. Water reservoir

16. Water pump

17. Zollinger construction  
Timber framework  
Pipe water pump  
Water resistant foil  
Pretty Plastic Panels  
FRONT® materials

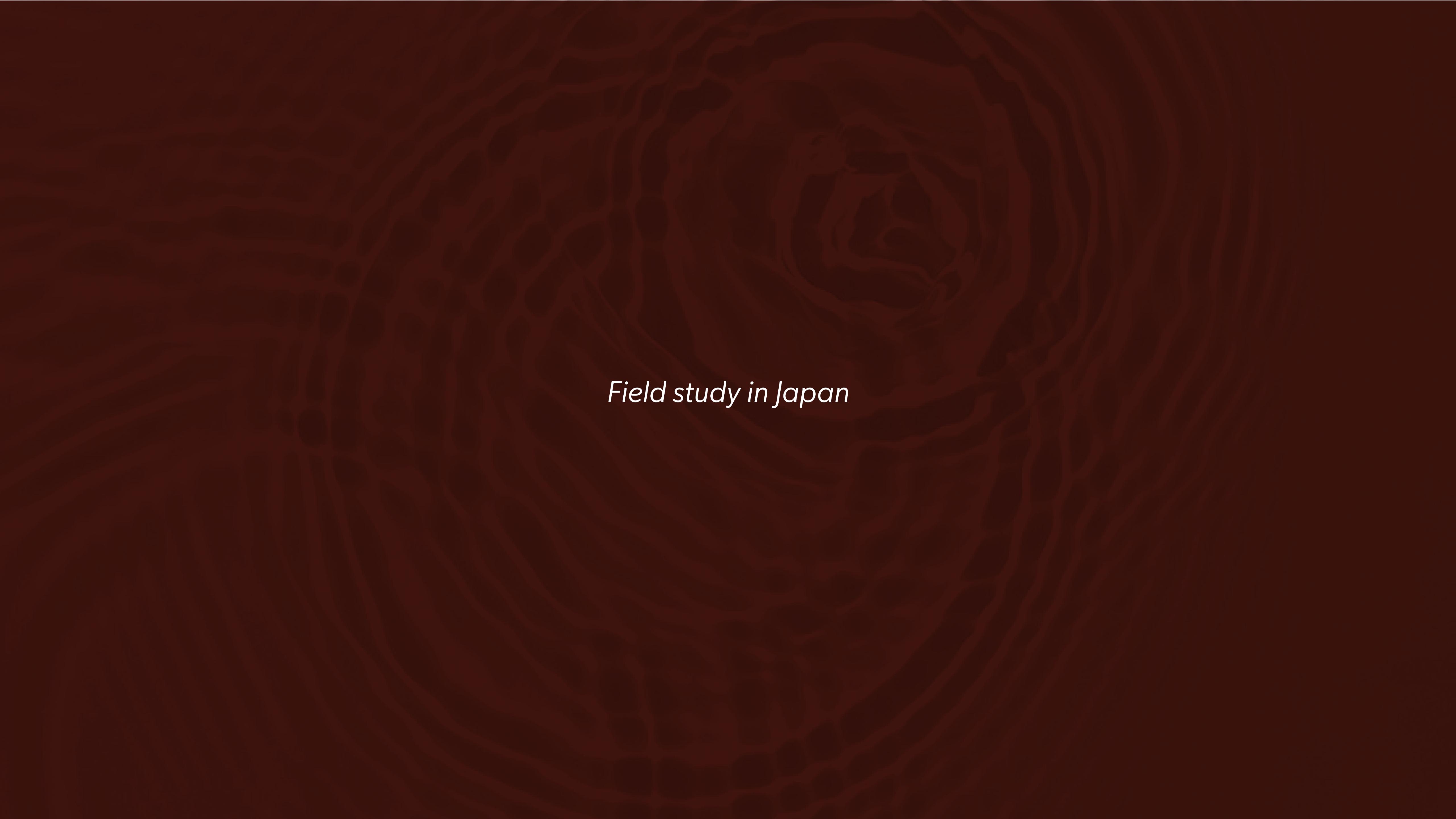
18. Steel barge  
Adjustable tile supports (water buffer)  
Neolitik EcoLith® tile  
Wooden floor finishing

19. Curved aluminium frame

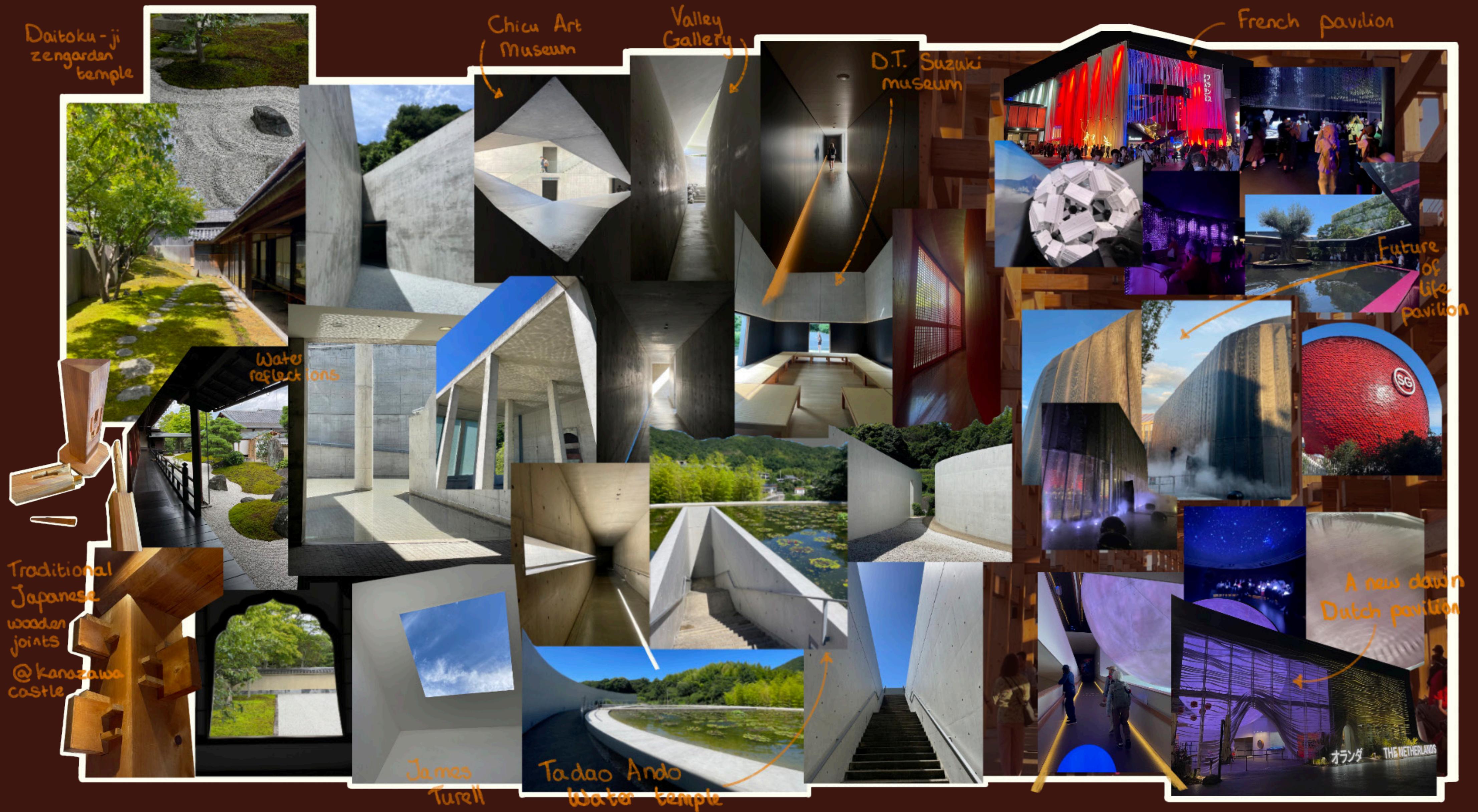
20. Curved plexiglas board, matt

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.

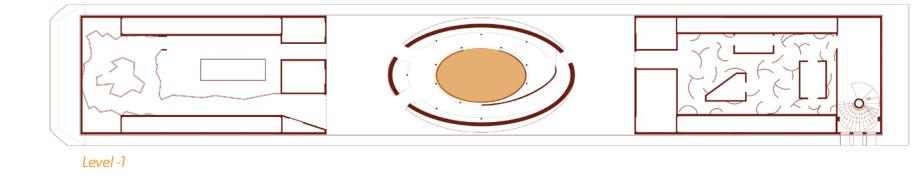
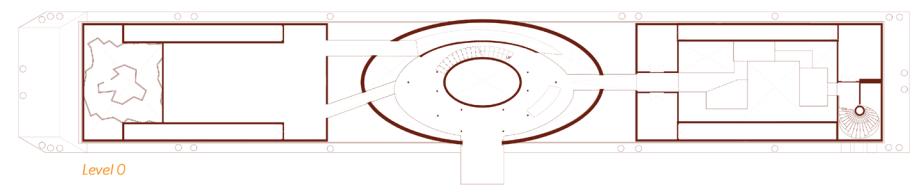
- Freedom of movement is important
  - Facades serve as the invitation
  - Water as a narrative element
  - Overstimulation weakens memory



Water Temple  
Tadao Ando



Daitoku-ji Zengarden Temples



## 7

## Reset

## 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: Japanse 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 of water: -



## *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

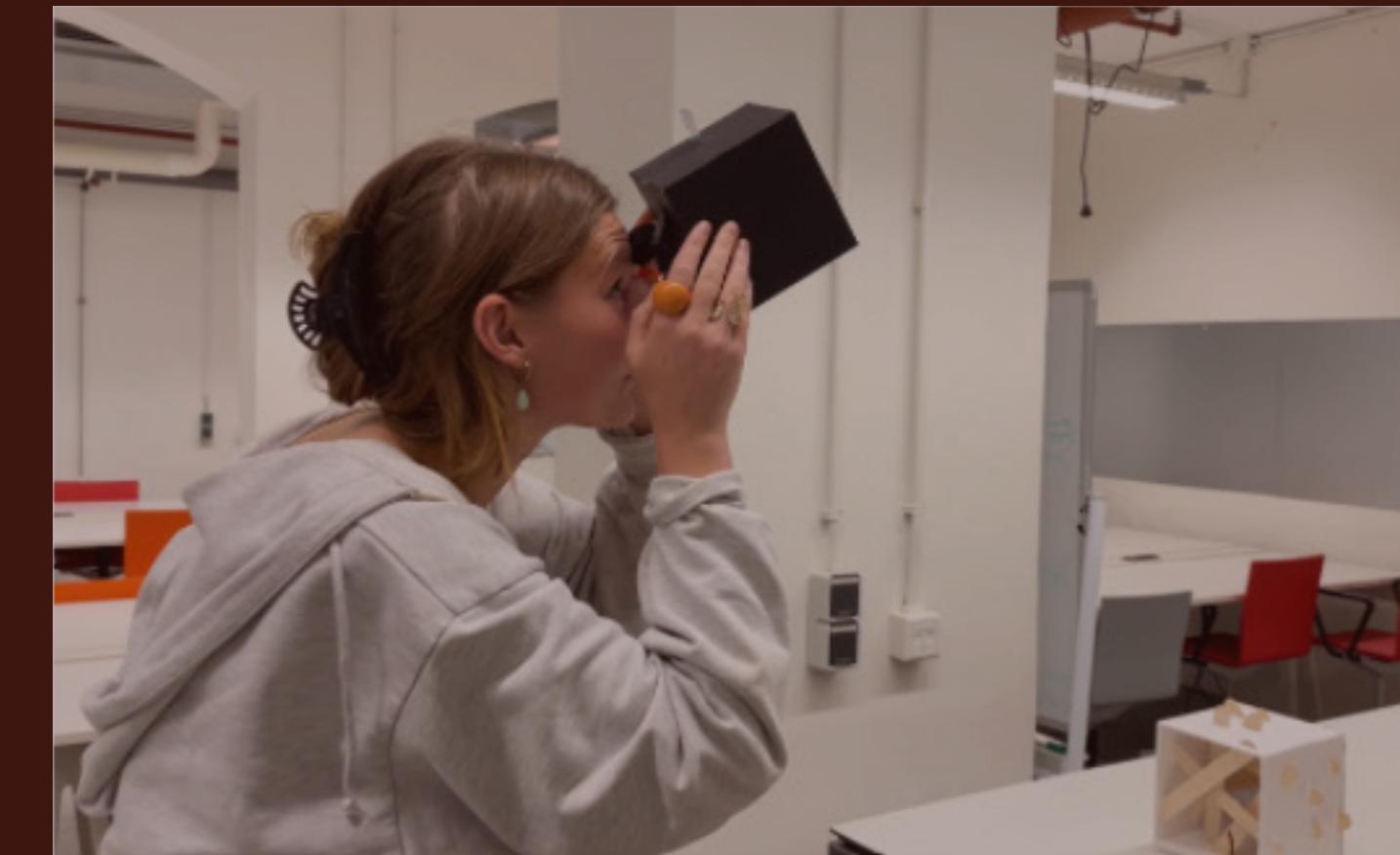
2.)  
Literature:  
Narrative architecture  
Experience design  
Narrative psychology

Japan

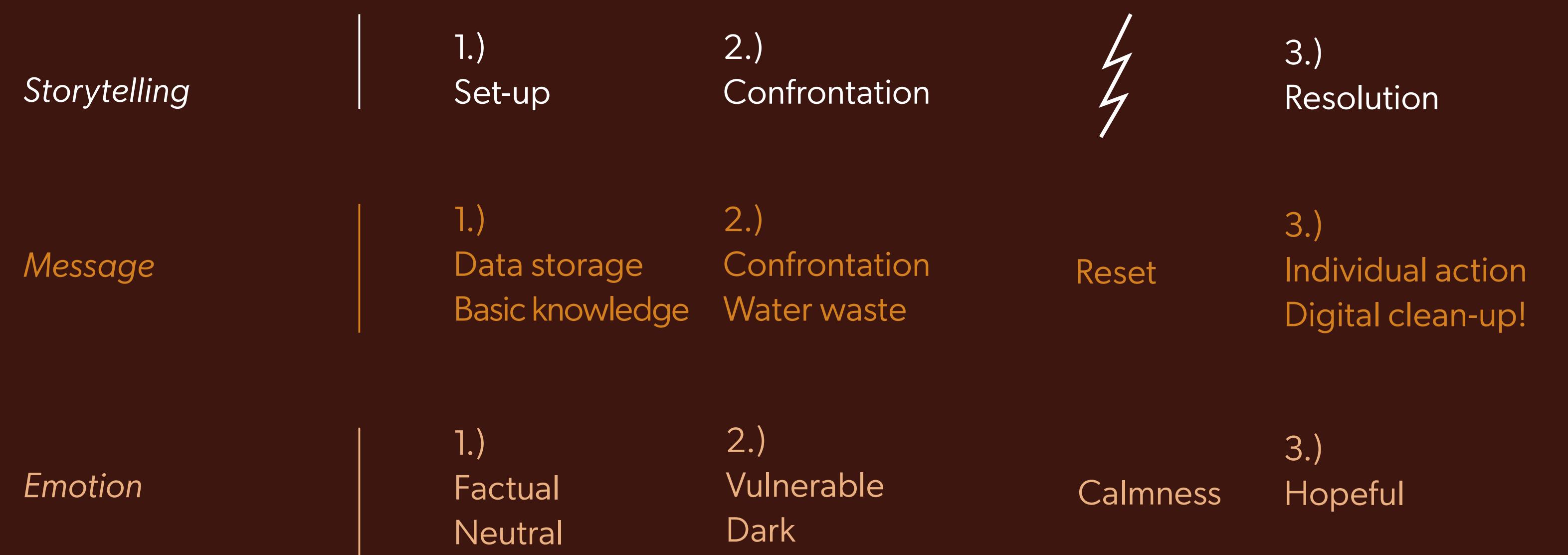
3.)  
Design:  
Research-by-design



*Research-by-design  
experiments*







*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

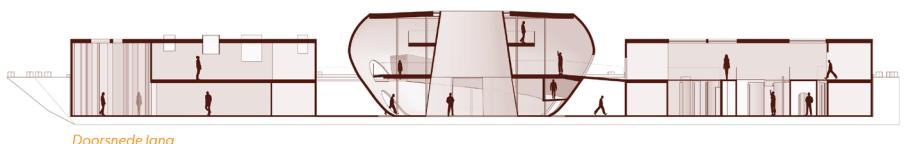
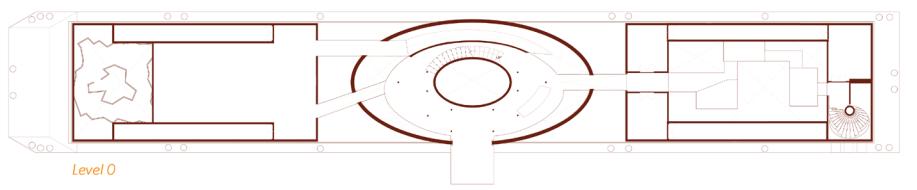
Hearing: 4D soundscape with constructive sounds

Feeling: ribbed surface of water underneath your feet

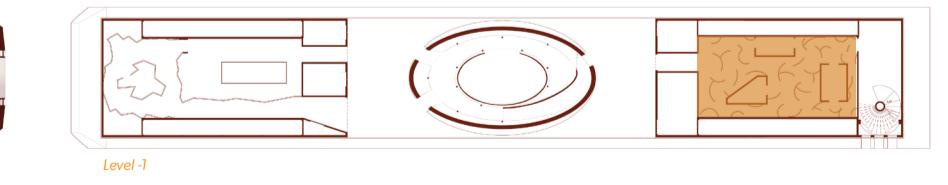
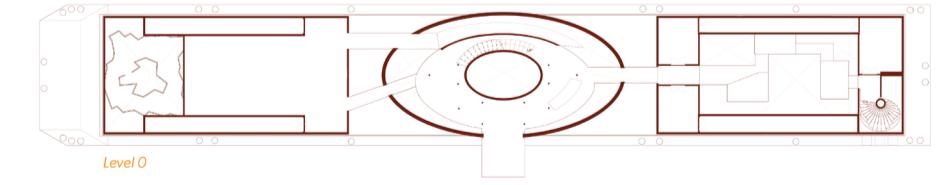
Ambiance/

emotion: Light, building curiosity

Role of water: As if you're walking on water



# 8 | Action & reflection



### Part of the message:

Introduce ways to take individual action  
Delete old emails, unsubscribe from automatic mailing lists, delete unused files from the cloud, minimalise 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 experience:

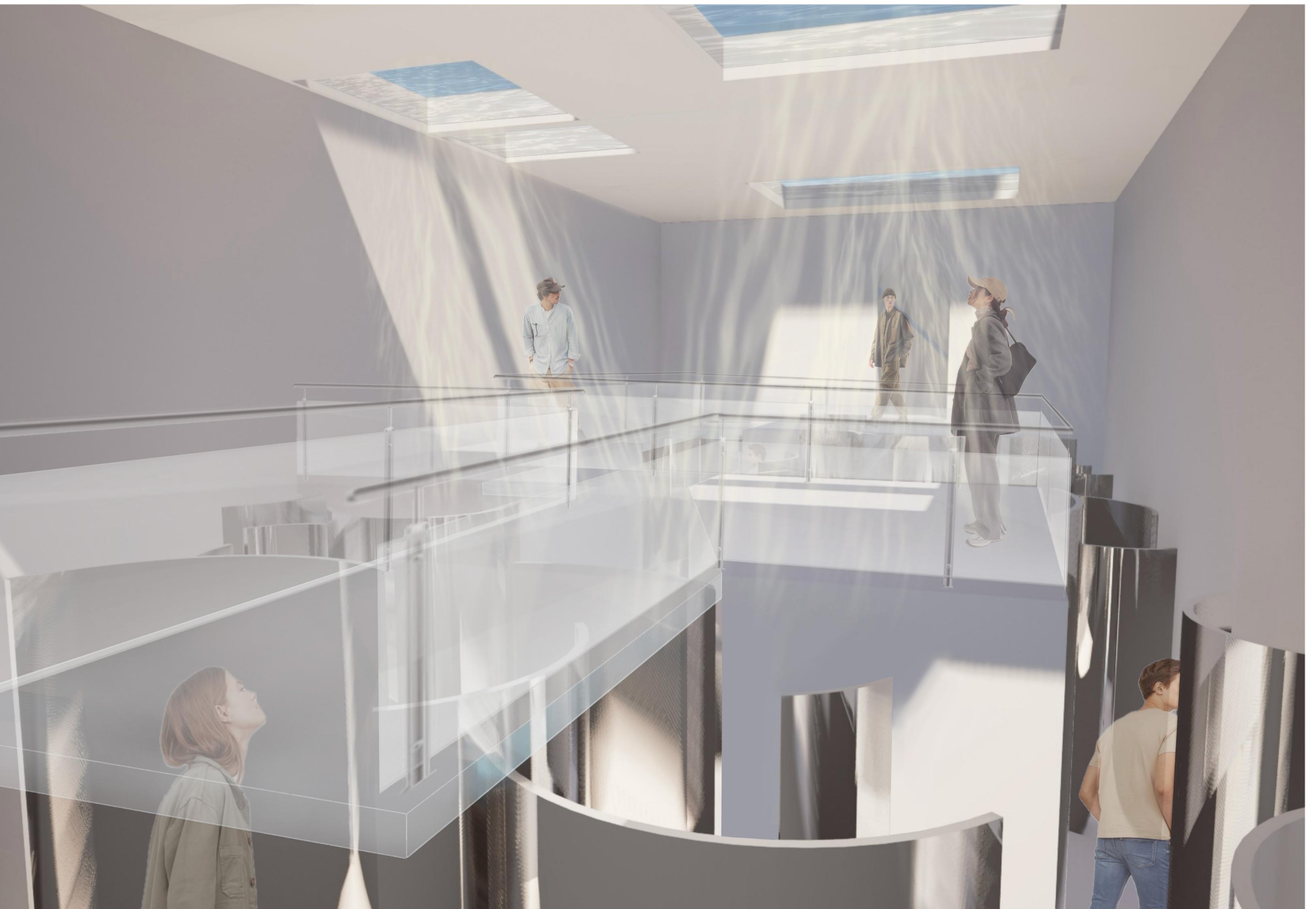
Seeing: labyrinth of mirroring surfaces (selfreflection) "under water"  
Hearing: sound of running water, the further you get towards the end, the less fast it runs  
Feeling: smooth, cold, organically shaped materials

### Ambiance/ emotion:

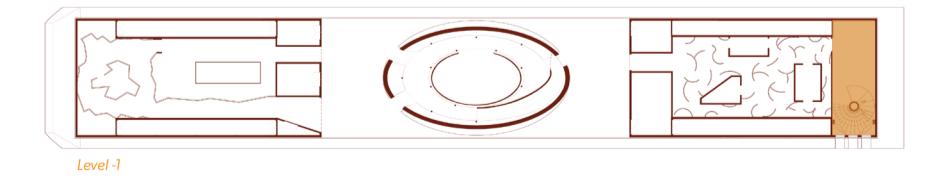
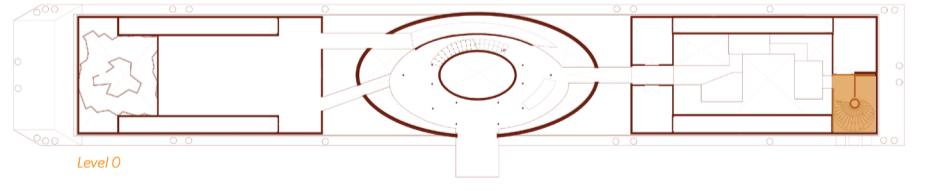
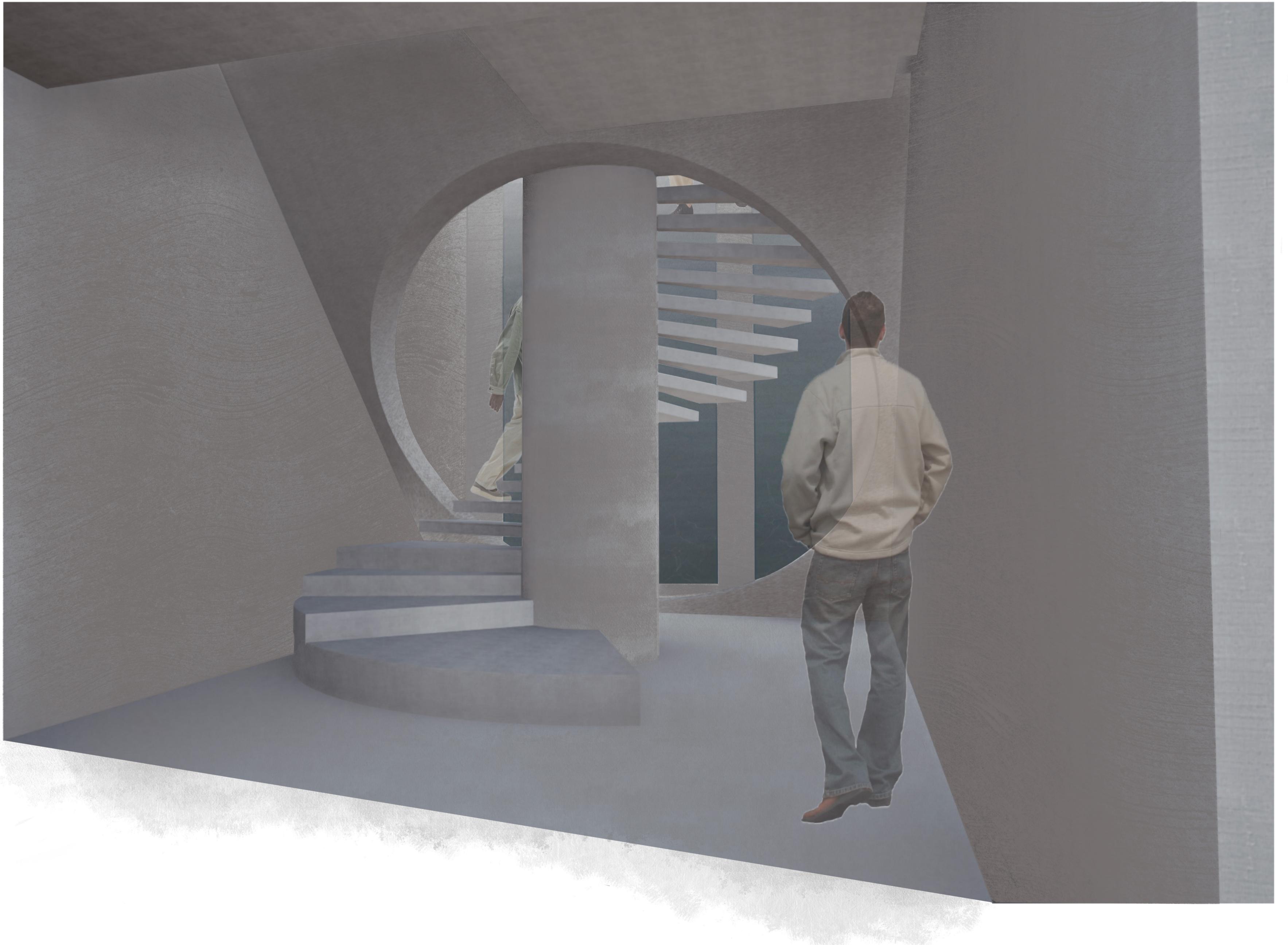
Curious & movement

### 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



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

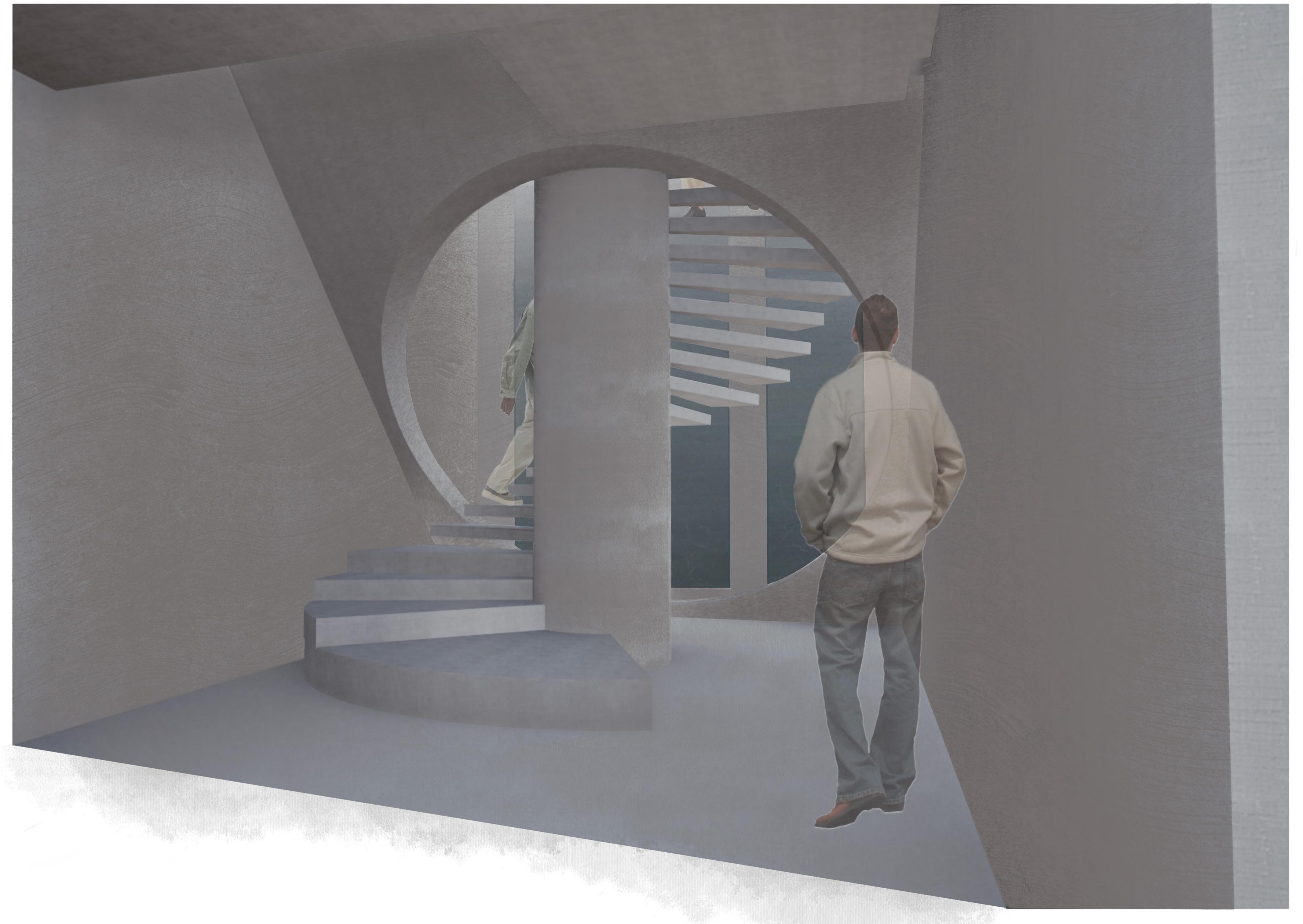
Hearing: sound of water splashing against the window

Feeling: oppressive feeling

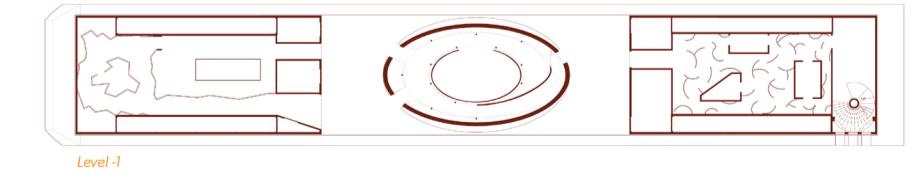
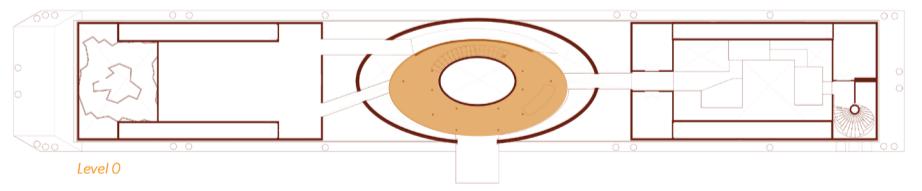
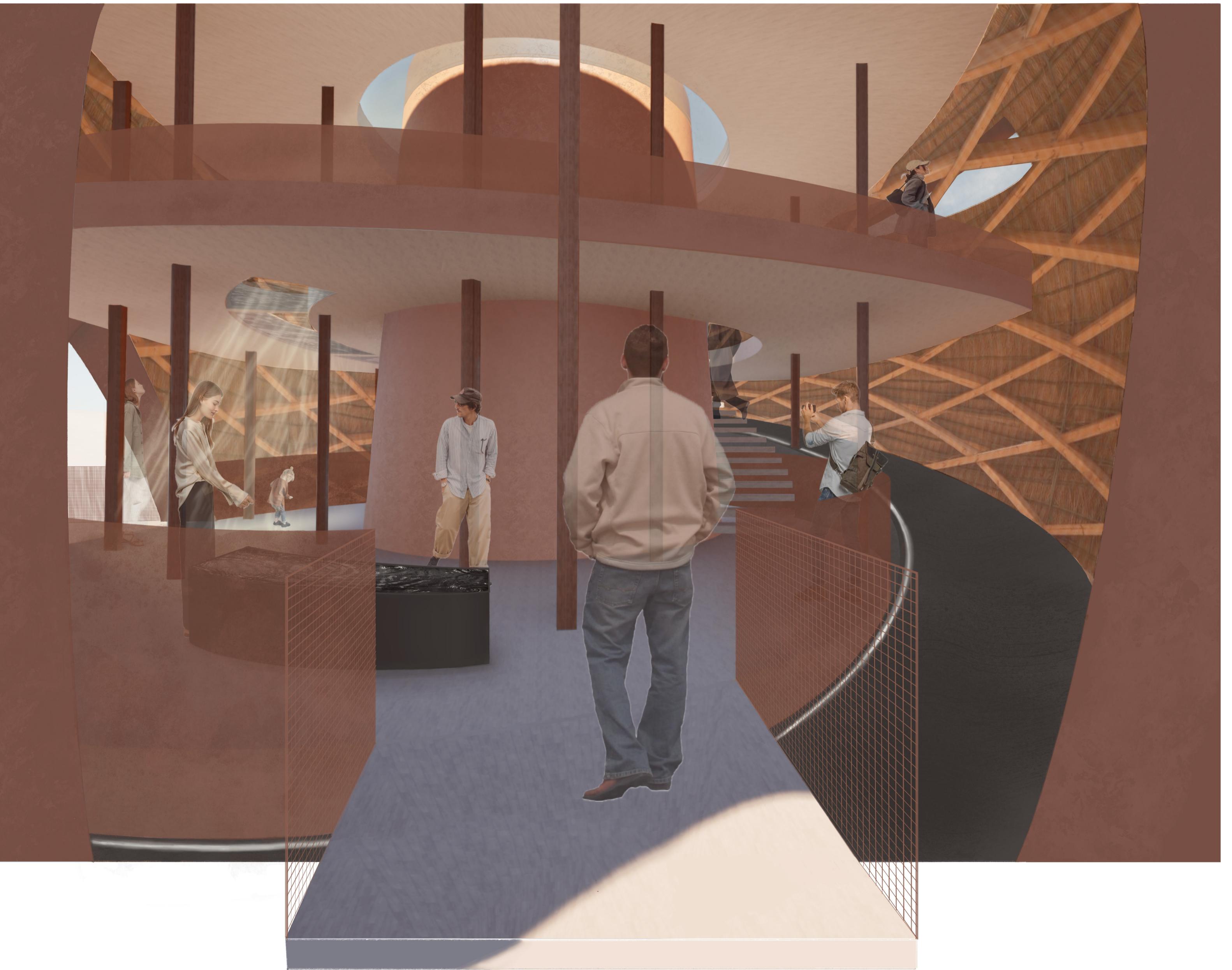
Ambiance/ emotion:

Darker

Role of water: Water plays the leading role, rising seawater level is made tangible



# 10 | Ripple effect



# 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 each other 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

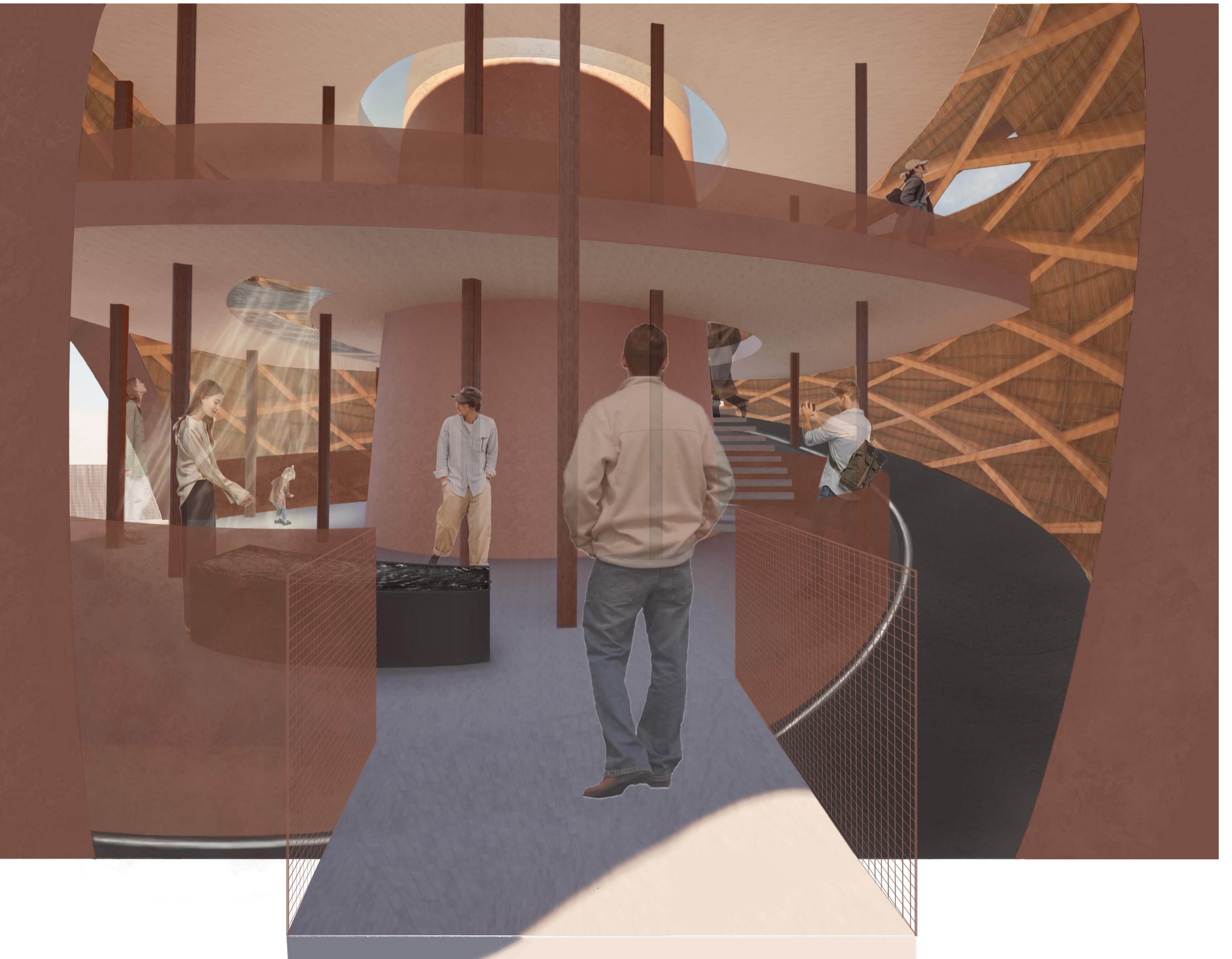
### Ambiance/

### 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*