

society
film
architecture

4

STORYLINE



SF(a)4 STORYLINE

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2025
Electronic versions available at SF(a)
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Architectural Stamp Duty.

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Architecture is deeply ingrained in our society and culture, telling the story of our progress, values, and aspirations. However, the deeper meaning behind a building’s design can often remain elusive. While we may admire its aesthetic elements, every structure carries a deeper essence. To truly understand and appreciate architecture, we must look beyond its physical form and explore the stories it embodies. This is where cinematography comes into play...

Genre: Architecture, Cinematography, and Illustration Workshop & Symposium

Workshop Outcomes: Alternative posters and a literary and film chronicle

Target Group: Students or Graduates, Architects or Artists, Philologists or Philosophers, or anyone passionate about film, architecture, and illustration

Runtime: 2022 onward

- Season 1** (2022) Blade Runner & PostModernism

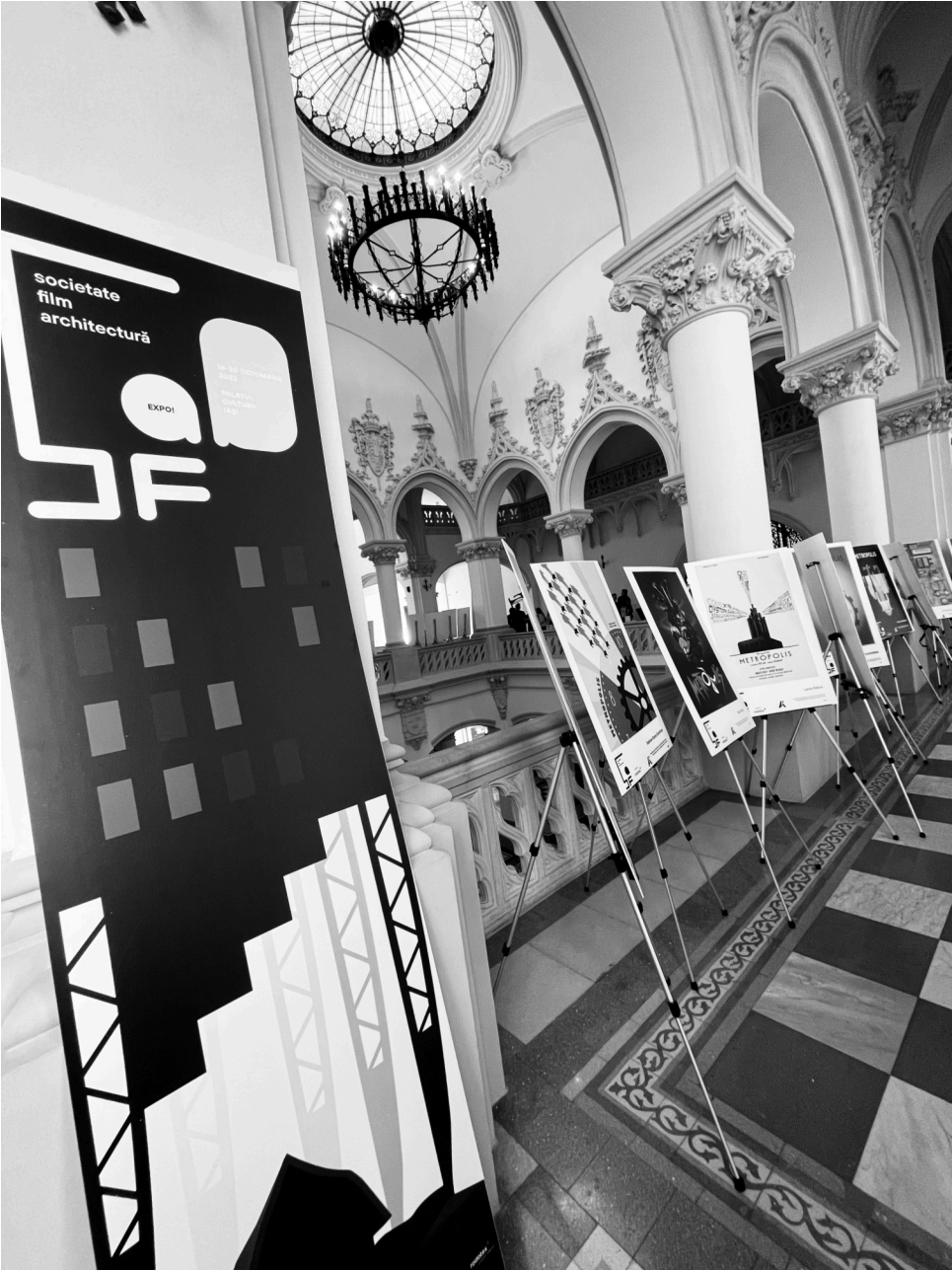
Season 2 (2023) Metropolis & Modernism

Season 3 (2024) A Clockwork Orange & Brutalism

Season 4 (2025) Blade Runner 2049 & Hypermodernism

Season 5 (2026) ... loading

SF(a) Season 2 Exhibition at the Iași Palace of Culture, part of the Tomorrow MUST cultural event organized by OAR Iași, 2023 (Photography: R. Nica)

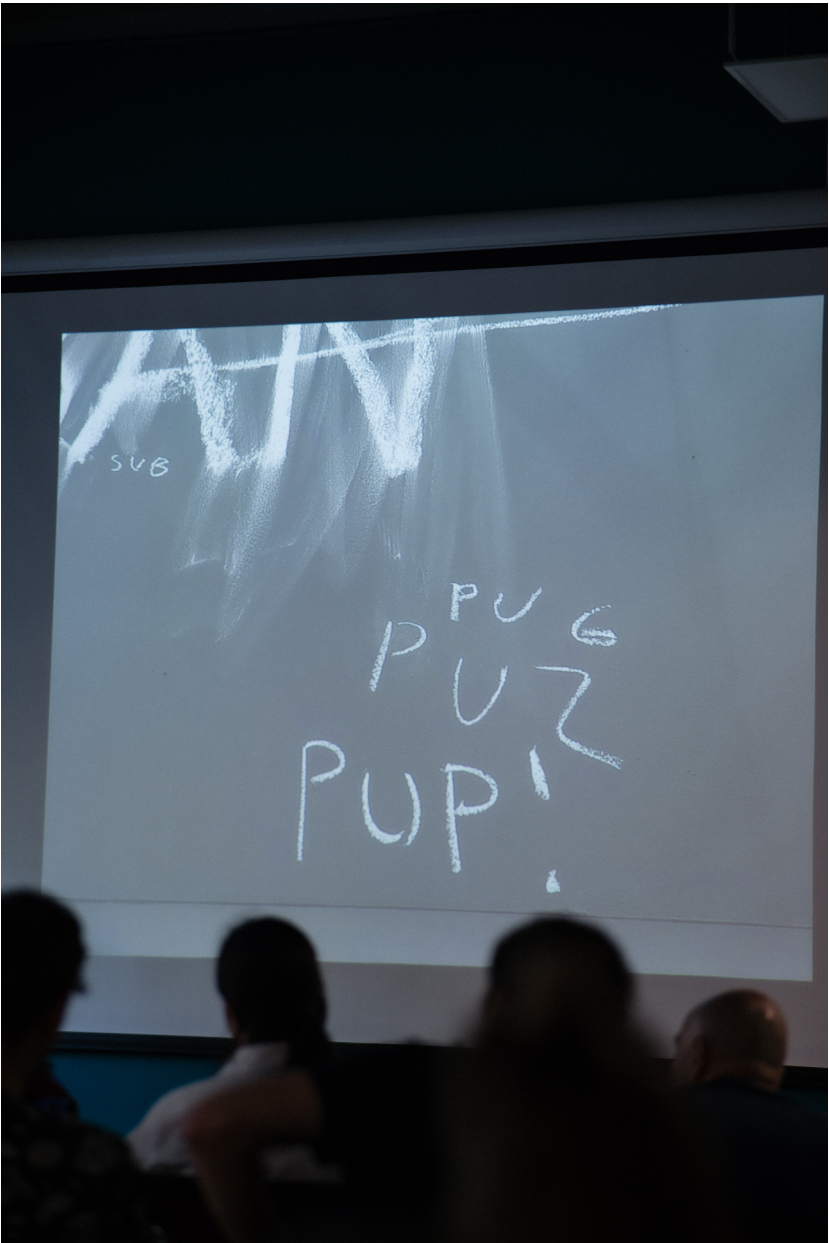


SF(a) Season 3 Exhibition at the International Contemporary Art Center Iași - Baia Turcească, part of the MUST cultural event organized by OAR Iași, 2024
(Photography: R. Nica)



SF(a) Project Goals
The SF(a) Society. Film. Architecture project consists of a workshop that integrates both didactic elements, such as a series of lectures, and cultural and practical activities. The activities aim to foster creativity, critical thinking, synthesis abilities, and cooperation skills. A secondary goal of the workshop is to promote a sense of belonging among architects within a cohesive and interconnected educational framework. The stated objectives cover several key areas: fostering applied creativity among students, applying theoretical knowledge to real-world contexts, critically analyzing a specific artistic work (namely a cinematographic achievement), acquiring practical skills through the design of a poster or alternative advertisement, developing graphic communication abilities through hands-on experience with contemporary graphic representation techniques, promoting competitiveness and adaptability, and nurturing critical thinking and analytical abilities. The SF(a) project involves the communication of knowledge across a variety of academic fields, including photo-video art, cinematographic art, contemporary philosophy, urban sociology, history, and architectural theory.

Target Group and Partners
On a voluntary basis, students enrolled in architecture, visual arts, literature, and other fields make up the target group. In the first edition (2022), there was a total enrollment of 25 students, and in subsequent iterations (2023 & 2024), the number of participating students increased to 80. The lectures were accessible to both workshop participants and the public.



Visual Communication
How can one effectively convey a message without imposing specific instructions or influencing the outcome beforehand? Several questions arise when tasked with creating an alternative poster. Posters have an inherent didactic function, as they convey a message and express a journey that combines personal observations and an adaptive process to one's own world. Consequently, they offer new perspectives for others to understand.

Why Posters?
A poster is characterized by a playful arrangement of space in two dimensions. It explores the concept of freedom, particularly freedom of expression, and emphasizes the defiance needed to engage with various components such as iconography, materiality, scale, hierarchy, temporality, expression, color, rhythm, tone, abstraction, and materialization. The process of creating a poster involves a systematic synthesis, where the goal is to effectively communicate a message through the graphical representation of concepts and language. This requires achieving a harmonious balance between the conceptual framework, visual elements, and textual content.

The use of chromatic elements can be seen as a deliberate response to a metaphorical inquiry into the color

palette of a monochromatic film. Therefore, the depicted items undergo a reduction in color saturation, serving as a visual focal point in Fritz Lang's film (in Season 2). In contrast, the background draws inspiration from the vibrant, colorful spectrum of activities such as workshops, exhibitions, or round-table discussions.

Why Dystopia?
Why is dystopia used as an alternative educational method? What might be the reason for not doing so? Architecture is not an isolated entity but a reflection of societal influences. Similar to other visual arts under the umbrella of visual culture, architecture embodies society's aspirations, values, and concerns. No one will design or build architecture simply to communicate a message; similarly, no one would propose the implementation of a dystopian society. However, it is crucial to focus our attention on the presence of dystopia in contemporary society, particularly within the current socio-cultural landscape. The concept of dystopia has evolved beyond its original role as a tool for deconstructing potential futures.

SF(a) Society. Film. Architecture is an annual event created by ALT+A that aims to provide a fertile context for exploring alternative ways of thinking about and representing existing films. It features a series of talks and workshops centered around a specific creative artifact. Complementing the workshops, a series of daily conferences bring together students and specialists from fields such as architecture, history, literature, design, and art.

Interdisciplinary dialogues seek to broaden the understanding of the often subtle relationships between society, film, and architecture. The week-long endeavor culminates in a public exhibition, transforming the workshop space into an open gallery that showcases the fresh perspectives and innovative solutions expressed through alternative posters. SF(a) aims to equip participants with the tools necessary for navigating uncharted territory in the realm of visual storytelling; the port is always a dystopian film, and the ocean is endless. Participants learn to address challenges through critical thinking and collaboration. SF(a) explores how architecture and film can serve as powerful lenses for understanding, shaping, and transforming society.

SF(a) is not just about education but about paving the way for a new generation of thinkers and creators who are ready to challenge dogma and reimagine the world as their own alternative.

SF(a) season 3 - Matei BEJENARU. 2024 (Photography: Dodo Visuals)



Posters are graphic representations that often combine images and text to convey messages, concepts, or ideas. They can serve a variety of purposes and are frequently used by advertisers (especially for events, musicians, and films), propagandists, protestors, and other groups seeking to communicate a message. Unlike other creative artifacts that exist independently, posters are intrinsically linked to the event, product, or artifact they represent. They are designed to serve or enhance that artifact, acting as a wrapper or packaging. Much like a book cover design, a poster cannot fully express every aspect of the media it represents. In this sense, posters function as “time stamps,” marking memories, conversations, experiences, and encounters associated with the event.

A movie poster is used to promote and advertise a film’s content. Its primary purpose is to inform and appeal to the aesthetic sensibilities of potential viewers, encouraging them to pay for the experience of the movie.

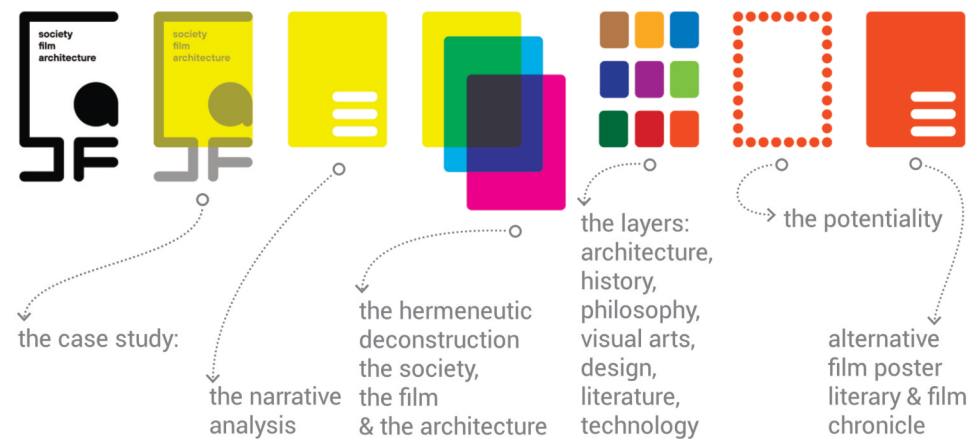
Through the poster, the designer aims to elicit emotion and establish a connection between the audience and the film. However, explaining the movie or offering solutions through visuals can deprive the audience of their own discovery and potentially create biases. A movie poster is not a manual or plot summary but an object that serves as an ambassador, attracting viewers with creativity. Just as film plots thrive on mysteries and their unraveling, the poster should only offer glimpses of what lies ahead, allowing the viewer to embark on a journey of discovery. In this way, the poster becomes part of the storytelling process, much like the opening and closing credits, with the role of raising questions and building anticipation.



SF(a) season 3 exhibition at Cinema ARTA, Cluj Napoca. 2024
(Photography: T. Teodor-Stanciu)

It is common for studios to design and print alternative posters that vary in size and content depending on the context for which they are intended. As contextual artifacts, posters often take different graphical forms depending on the time, space, and distribution platforms they are designed for, as well as on how their creators (authors/ designers) interpret the essence of the content they represent visually. Many films boast a wide array of posters and numerous interpretations tailored to specific contexts. These contextual factors are diverse and abundant. Some are influenced by the intended viewer or target audience, while others relate to the poster’s historical context and the design trends of the time. Since the poster is a creative artifact, the mindset and craft of the creator also play a significant role in shaping its final form.

SF(a) process



The process:

Scene 1: Case study based on the movie.

Scene 2: Open discussions on the connections between the narrative and architecture.

Scenes 3 - 4: Hermeneutic deconstruction: lectures and open discussions structured around distinct areas of knowledge – architecture, history and philosophy, design, visual culture, literature, and technology.

Scene 5: The potentiality:

- The Alternative Poster Laboratory: Adobe Photoshop, Illustrator, and Procreate tutorial, followed by an open discussion on alternative posters.

- Literary and Film Chronicle Laboratory: Brainstorming in mixed groups.

Scene 6: Exhibition and debate.

SF(a) season 3 - Dan PERJOVSCHI. 2024 (Photography: Dodo Visuals)



SF(a) season 3 exhibition at ZBOR Youth Hub by BCR, Iași. 2024
(Photography: Dodo Visuals)



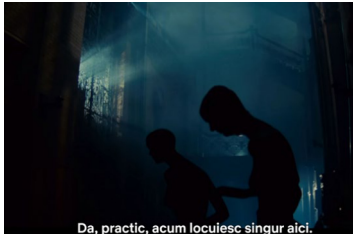
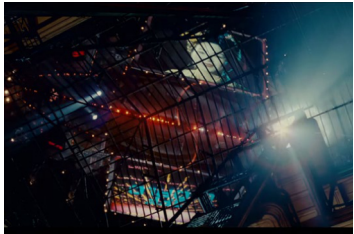
Previously on SF(a) Seasons 1 to 3



- Mama mea?



Din nou acasă, din nou acasă, ce bine.



Da, practic, acum locuiesc singur aici.



Traversați acum.



Traversați acum.



Traversați acum.



Traversați acum.





The first edition of SF(a) focused on Ridley Scott's *Blade Runner*. The audience was able to immerse themselves in the neo-noir, retro-futuristic, and weathered cypherpunk aesthetic, inspired by Charles Knode and Michael Kaplan, the BAFTA-winning costume designers. The film's fashion design blends gritty urban decay with futuristic elegance. These iconic images were influenced by both high fashion and streetwear, and the aesthetic is evident in the alternative posters created during the SF(a) workshop. Neon hues, vibrant designs, and dramatic settings with

Architecturally, Blade Runner incorporates Art Deco influences. The film makes use of revival-style buildings, such as The Bradbury Building, in the Romanesque Revival style, and the Ennis House, in the Mayan Revival style. The use of older buildings allows the viewer to understand how the futuristic city is built upon the relics of the past. This connection to the distant future emphasizes the enduring value of certain buildings, which remain preserved even in a completely different context. This type of visual anchor to familiar aesthetics also applies to the objects or props featured in the film. The focus is on making the future feel believable.



SF(a) season 2 official posters. 2023

The second installment of SF(a) centered around Fritz Lang’s Metropolis. This dystopian world is expressed throughout the film through the employment of contrast in architecture, art, science, and philosophy. The sense of transcending the medium and technical possibilities is key to approaching the construction of a poster design paradigm. Breaking the two-dimensional limits of a poster is an endeavor best seen in the students’ works as they filter the movie’s themes through their own social, cultural, and emotional contexts.

The imposing architecture blends Art Deco, Bauhaus Modernism, Expressionism, and Gothic influences. The steep verticality of the structures heightens the feeling of social stratification. The high contrast between the light urban elements and the dark sky evokes the impression of a chiaroscuro painting. The interiors feature modernist designs with Art Deco elements. Props and sets are based on the technological and scientific peak of the 1920s. We once again witness a depiction of the future rooted in the past, enhancing its believability. The film showcases machines with massive mechanical elements, like clock arms and gears, and an extensive use of brass, copper, and steam-powered technology.

Lastly, the provocative and visually iconic dystopian aesthetic of Stanley Kubrick’s A Clockwork Orange was the centerpiece of the third SF(a) workshop. The movie explores subversive themes that encourage unconventional approaches in poster design. Kubrick’s adaptation of Anthony Burgess’s novel is a hyper-stylized social critique featuring avant-garde fashion, geometric patterns, stark contrasts, and unconventional color palettes. From the surreal interior design of the Korova Milk Bar to the layout of Alex’s room and the brutalist scenery of Southmere Estate, every detail serves as a testament to a multi-layered aesthetic that continues to inspire pop culture. The third SF(a) workshop highlights themes of identity, rebellion, and counterculture and their influence on defining contemporary design trends.

The SF(a) workshop is not just about designing posters with striking visuals and strong messages; it’s about pushing the boundaries of trends and exploring new ways of thinking. In addition to its architectural aesthetics, the movie features a multitude of designed objects that are integral to its narrative. Maximalist interiors and explicit erotic objects, such as Herman Makkink’s phallic sculpture or the Allan Clark–influenced erotic furniture, often contrast with the sterile elements composed of white molded plastic, brushed aluminum and chrome, and thick glass panes. The carefully chosen iconic objects, like the British-made Probe 16 car, give the movie an unmistakable visual identity.

SF(a) season 3 workshop. 2024
(Photography: Dodo Visuals)



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SF(a)

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SF(a) CAST: seasons 1 to 4

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Dan PERJOVSCHI

Federico BABINA

Dana VAIS

Ștefan GHENCIULESCU

Matei BEJENARU

Andrei COZLAC

Anca HORVATH

Dimitrios RAPTIS

Viola RUHSE

Radu CUCUTEANU

Emanuela ILIE

Adrian MIRONESCU

Silviu TEODOR - STANCIU

Marius REVENT

Ramona COSTEA

Vlad ENCULESCU

SF(a) CAST: seasons 1 to 4

Season 4

●

SF(a)

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Dan PERJOVSCHI



Dan Perjovschi lives in Bucharest and Sibiu. He creates critical and humorous drawings directly on the walls of art institutions around the world, offering political, social, and cultural commentary on the everyday realities of global society. His black-and-white drawings function as visual editorials. He has held solo exhibitions at Tate Modern London, MoMA New York, MACRO Rome, Moderna Museet Stockholm, Reykjavík Art Museum, Van Abbemuseum Eindhoven, Ludwig Museum Cologne, Kunsthalle Hamburg, Nasher Museum at Duke University, and Kiasma Helsinki. He has also participated in group exhibitions at Centre Pompidou Paris, Tate Liverpool, Castello di Rivoli Turin, SFMOMA, MUAC Mexico City, MAM Warsaw, MCBA Lausanne, and MOT Tokyo. His work has been featured in Documenta 15 and at biennials in Istanbul, Venice, São Paulo, Moscow, Sydney, Lyon, Dublin, Iași, Timișoara, and Jakarta.

Seasons 3 & 4

Federico BABINA



My name is Federico Babina. I am an Italian (since 1969) architect and graphic designer (since 1994) that live and work in Barcelona (since 2007), but mostly I'm a curious person (since ever). Every day I try to rediscover a way to observe the world as through the eyes of a child. Children are able to have a vision of things totally uninhibited and without the conditioning of the experience. The children's drawings are always amazing and beautiful in their spontaneous simplicity and clarity. I like trying to explain the world I see through different techniques of expression. I like the richness of the language and the diversity of its forms. I do not want to confine me in a prison of a style or shape. Drawing and illustration are for me one of the ways to recount and photograph the thoughts, feelings and emotions. Every picture has a story and every picture is a witness of a story.

Season 2 (online)

Dana VAIS



Dana Vais is a professor at the Faculty of Architecture and Urban Planning at the Technical University of Cluj-Napoca, where she teaches courses in the History of Modern and Contemporary Architecture and Dwelling. She received both her architecture diploma (1989) and her PhD (2000) from the "Ion Mincu" Institute of Architecture in Bucharest. She is a member of DoCoMoMo as well as of the Housing group within the EAHN (European Architectural History Network). In 2022, she was a visiting researcher at the Politecnico di Milano. Her areas of interest include post-war modernism, the architectural discourse of the socialist period in Romania, socialist housing, and the futuristic imaginary of the 1960s.

Season 3

Ștefan GHENCIULESCU



Ștefan Ghenciulescu is an architect, researcher, architectural critic, curator, and author or co-author of cultural projects. Since 2001, he has been working as editor-in-chief of the magazine Zeppelin, and since 2005, he has been director of the SG Studio office. Ștefan is an associate professor at the "Ion Mincu" University of Architecture and Urbanism in Bucharest. He is the author of over 300 studies and articles published in Romanian and international magazines and books, as well as of the book Transparent City. About Limits and Living in Bucharest. He is an expert for the "Mies van der Rohe Awards for European Architecture" and was a member of the jury for the 2019 edition. He is the author and co-author of over 40 projects in architecture, interior design, product design, and urbanism.

Season 4

Matei BEJENARU



Matei Bejenaru is an artist and the founder of the Periferic Biennial in Iași, Romania. Established in 1997 as a performance festival, Periferic evolved into an international, artist-run contemporary art biennial, conceived as a platform for discussions on the historical, socio-political, and cultural contexts of the city. In 2001, together with a group of artists and philosophers from Iași, Bejenaru founded the Vector Association, a contemporary art institution that supported the local emerging art scene and contributed to its visibility both locally and internationally. In 2015, along with a group of artists and professors, he founded the Center of Contemporary Photography in Iași. He currently teaches photography and video at the "George Enescu" National University of the Arts in Iași.

Seasons 2 to 4

Andrei COZLAC



Andrei is a video artist and lecturer at the "George Enescu" National University of the Arts in Iași, specializing in photography, video, and computer image processing. He is an experimentalist with a strong passion for new multimedia technologies, actively involved in independent visual projects, video mapping, and live projection performances. He has created video designs for productions directed by renowned figures such as Silviu Purcărete and Radu Afrim. For his contributions to the field of visual arts, he has received numerous distinctions and awards.

Season 4

Anca HORVATH



Anca Horvath is an assistant professor with the Research Laboratory for Art and Technology at Aalborg University in Denmark. Her research explores the relationships between emerging technologies—including computational design, digital fabrication, AI, and biotechnologies—and creative practice, as well as their role within broader cultural contexts. She employs design-based research as a primary methodology, and her projects span a wide range of scopes and scales, from jewelry and footwear to urban design. Prior to joining Aalborg University, Anca worked as an architect and computational designer in Romania and Denmark.

Seasons 2 to 4

Viola RUHSE



Viola RÜHSE works as the head of the Center for Image Science and course director at the University for Continuing Education Krems in Austria. She studied History of Art and German Language and Literature at the universities of Hamburg and Vienna. She received her PhD with a dissertation on Siegfried Kracauer's film writings (Viola Rühse, Film und Kino als Spiegel. Siegfried Kracauers Filmschriften aus Deutschland und Frankreich, Berlin/Boston: De Gruyter 2022). Her current main themes of research in addition to film theory are photography, modern and contemporary art, and critical theory. She also works as an artist/photographer. One of her critical essays was granted the Bazon Brock Essay Award.

Seasons 2 to 4

Dimitrios RAPTIS

Seasons 4

Emanuela ILIE

Seasons 1 to 4



Emanuela Ilie is a literary critic and associate professor at the Faculty of Letters, "Alexandru Ioan Cuza" University of Iași. She has published eight books, along with numerous studies, articles, and literary reviews in both cultural and academic journals.

Among her published works are: Hieroglyphs of the Poets (2008 – Debut Award from Convorbiri Literare magazine), The Critical Dictionary of Iași Contemporary Poetry (2011 – Literary Criticism Award from the Iași branch of the Romanian Writers’ Union), Fantastic and Otherness (2013), and Bodies, Exiles, Therapies (2020 – Literary Criticism Award from the Romanian Writers’ Union, Iași, and the Award for Interdisciplinary Critical Studies from Ateneu magazine).

She is a member of the Romanian Writers’ Union and A.L.G.C.R.

Radu CUCUTEANU



Radu Cucuteanu is a historian, translator, and book editor, currently working at Junimea Publishing House in Iași. He has published numerous scholarly articles, interviews, reviews, and book critiques in both cultural and academic journals—some of which he has also edited over time. He oversees the magazine Suplimentul de cultură and is a member of the editorial boards of the Romanian Journal of Modern History and Scriptor. He enjoys laughing—even when there's nothing to laugh about.

Seasons 1, 3 & 4

Silviu TEODOR – STANCIU



Silviu Teodor-Stanciu is a designer and Senior Lecturer at the Faculty of Visual Arts and Design, "George Enescu" National University of the Arts in Iași (UNAGE). He is actively involved in the cultural scene of Iași through a variety of artistic and design projects. Among the most notable are Iași – The City of Painted Trams, TramArt, and Papatram and Company—initiatives developed under the umbrella of the Tramclub Iași association, which he has coordinated since 2013. In collaboration with the Iași Public Transport Company, he laid the groundwork for the creation of the Iași Public Transport Museum, a space dedicated to the preservation of rare vehicles that stand as true landmarks of Romanian industry and design..

Seasons 3 & 4

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Adrian is a brand designer, founder of Optimism Works, and ambassador of Fab Lab Iași. He uses branding and design as tools for transformation—impacting communities, businesses, and increasingly, individuals—with internationally recognized results. He received a Gold award at the Transform Awards for the branding of the city of Buzău, a project that also earned him the title of Honorary Citizen, and a Bronze award for the Inundații.ro platform, developed for the World Bank. With a background in computer science and a lifelong passion for learning, Adrian has developed his branding expertise through an interdisciplinary and deeply human-centered approach. He is also the host of the OPTIMISM column on Radio Hit Iași, where he features people who are changing the world for the better—starting with their own story.

Season 4

Ramona COSTEA

SF(a) Society. Film. Architecture.

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SF(a) CAST: seasons 1 to 4

Season 4

Vlad ENCULESCU



Vlad Enculescu is an experienced designer and a member of UAP Romania (Union of Artists' Associations), with a degree in Graphic Design from the "George Enescu" University of Arts in Iași.

He has been recognized for creativity and skills, receiving Special Mentions from the Allegorithmic/Adobe team for the Meet Mat contest in 2017 and winning the Modo Contest organized by Foundry.com in 2018.

His work has been showcased in solo exhibitions such as 3D 2D Unde? and vlad + A Word in Design, as well as in group exhibitions including Oaia cu Tu peul!? and 30 DESIGN UNAGE IASI.

With a diverse experience, membership in UAP Romania, and innovative design abilities, he/she brings valuable expertise to any project or team.

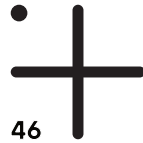
Season 2



ALTERNATIVE POSTERS: SF(a) Season 3

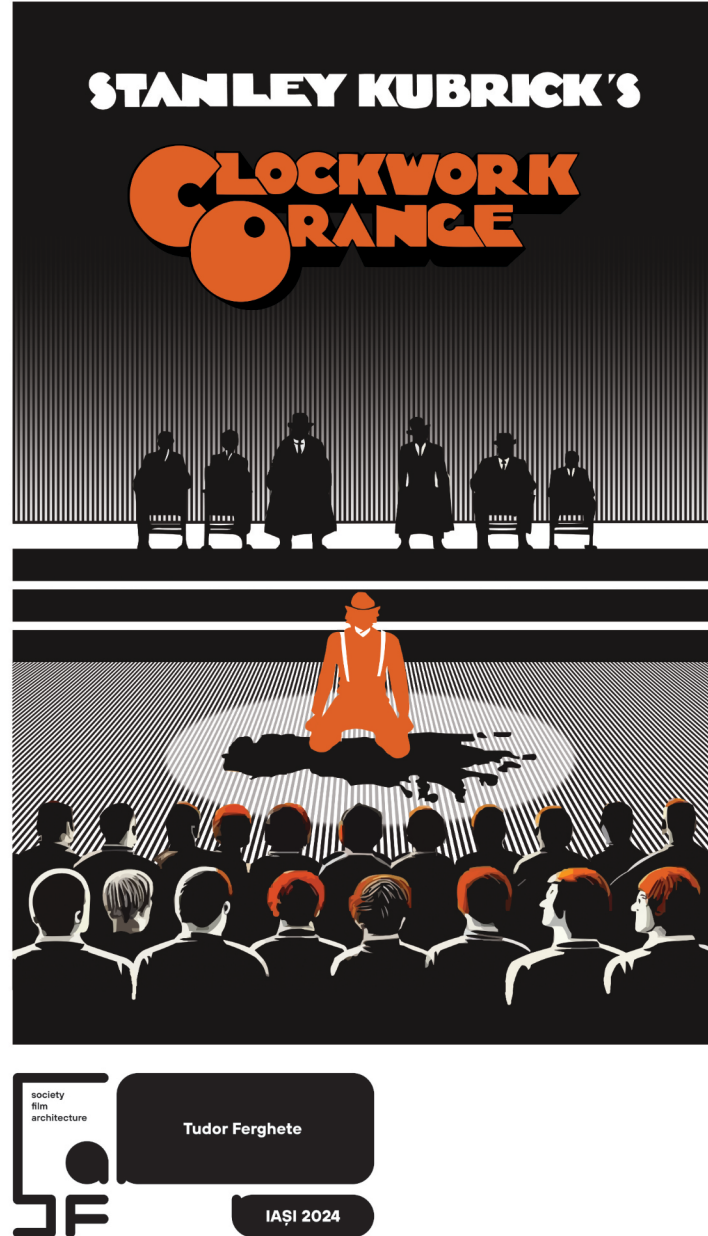
SF(a) season 3
1st prize. 2024

SF(a) Society. Film. Architecture.

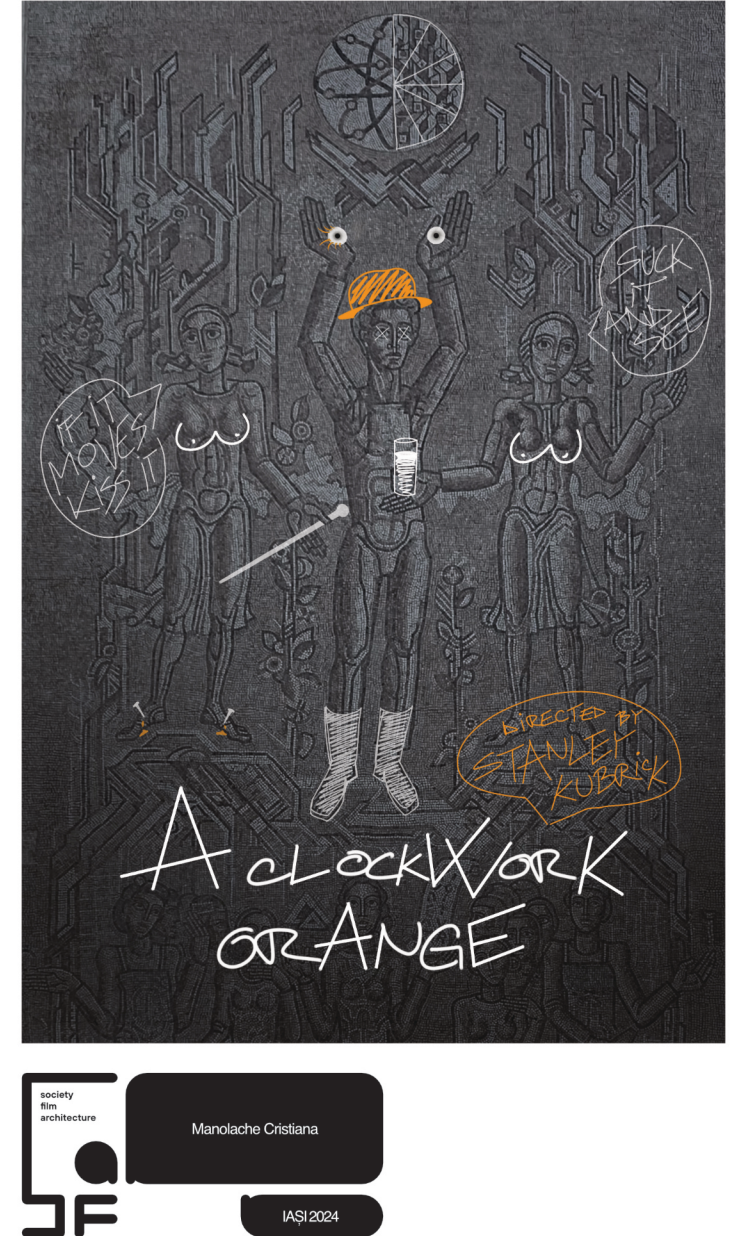


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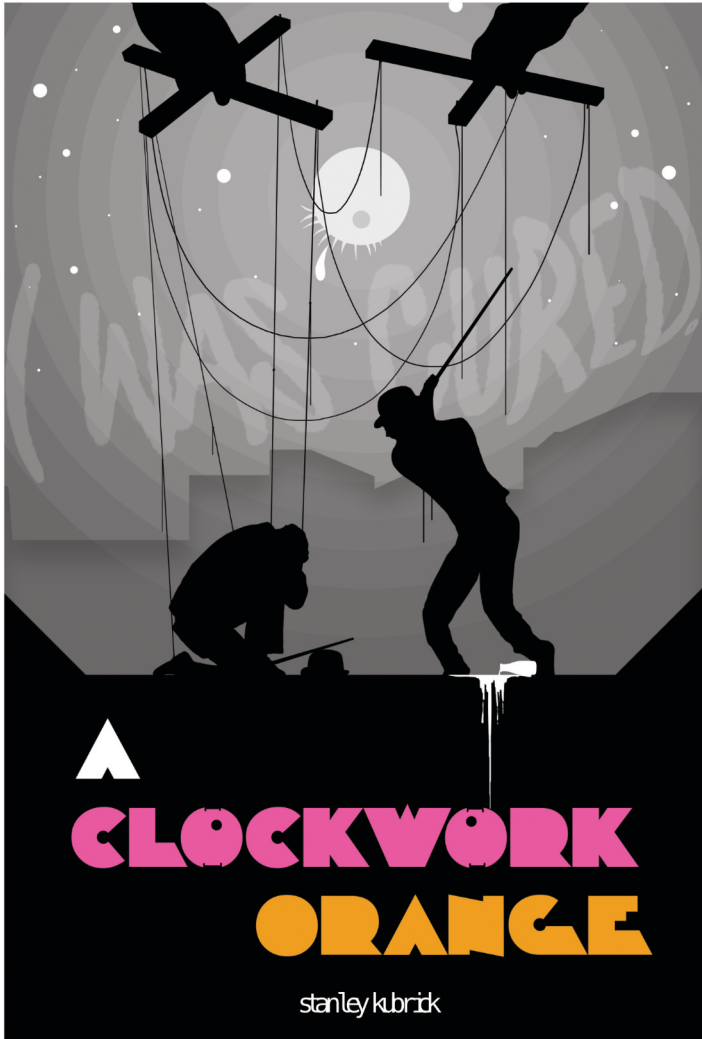
ALTERNATIVE POSTERS: SF(a) Season 3



SF(a) season 3
2nd prize. 2024



SF(a) season 3
3rd prize. 2024



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Tudor Ichim

IAȘI 2024

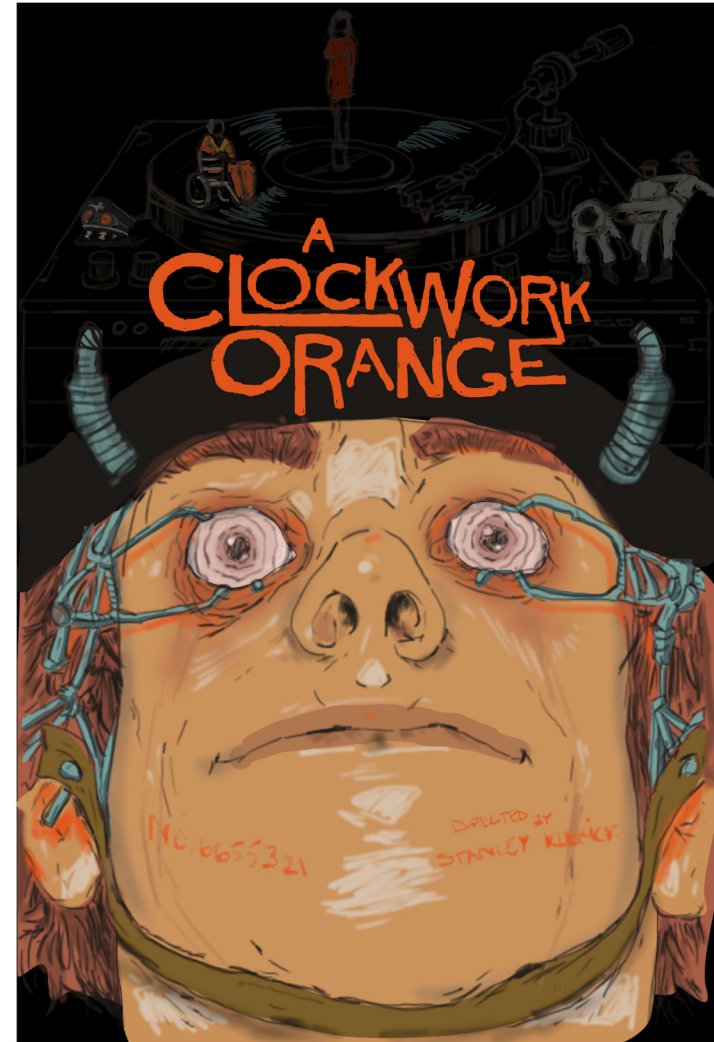
SF(a) season 3
Mention. 2024



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film
architecture

Andreea-Cristina
Scutoreanu

IAȘI 2024



SF(a) season 3
Nominated. 2024

SF(a) Society. Film. Architecture.



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ALTERNATIVE POSTERS: SF(a) Season 3



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Ana-Maria Nițică

IAȘI 2024

SF(a) season 3
Nominated. 2024

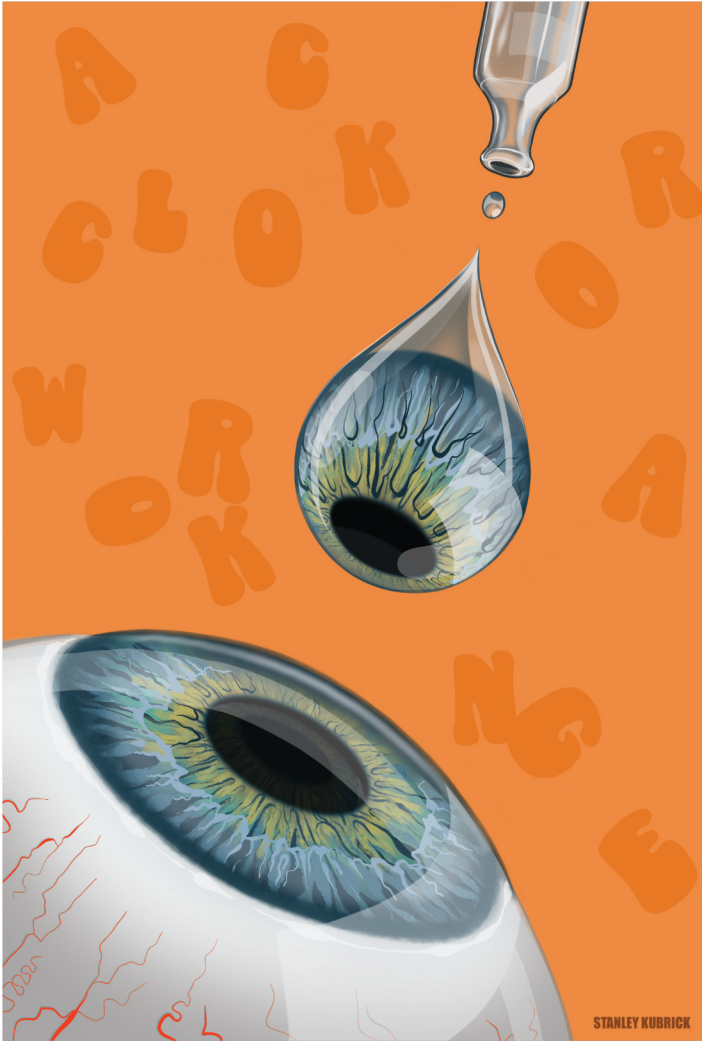


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film
architecture

Rotaru Georgiana-Roberta

IAȘI 2024

SF(a) season 3
Nominated. 2024

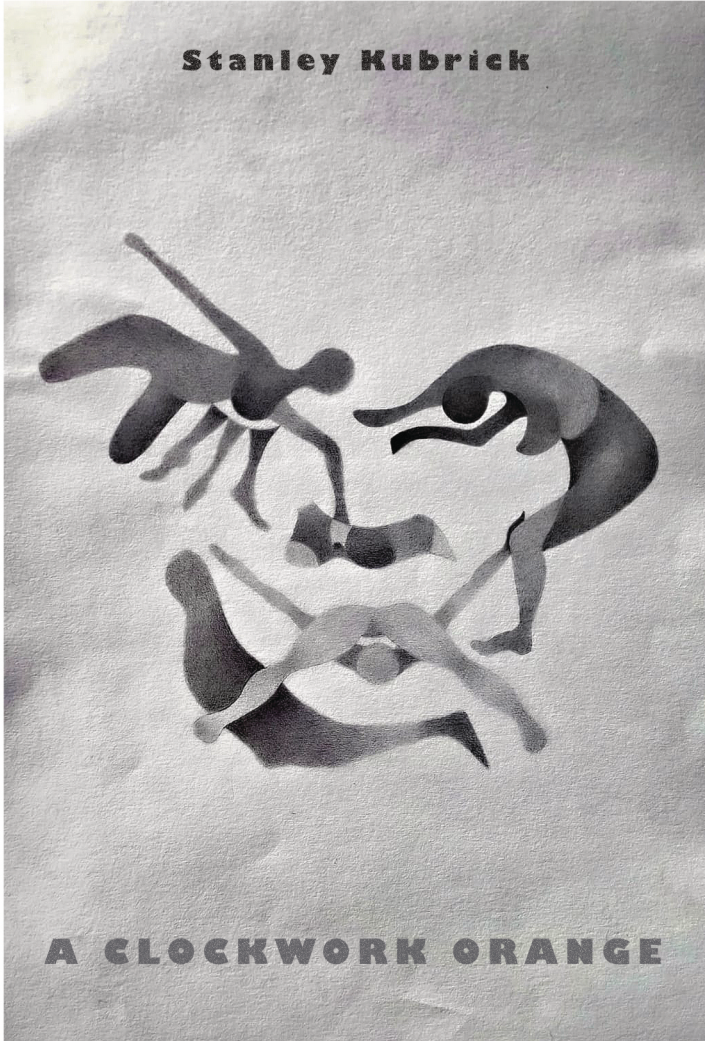


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SF

VerdeşAlina

IAŞI 2024

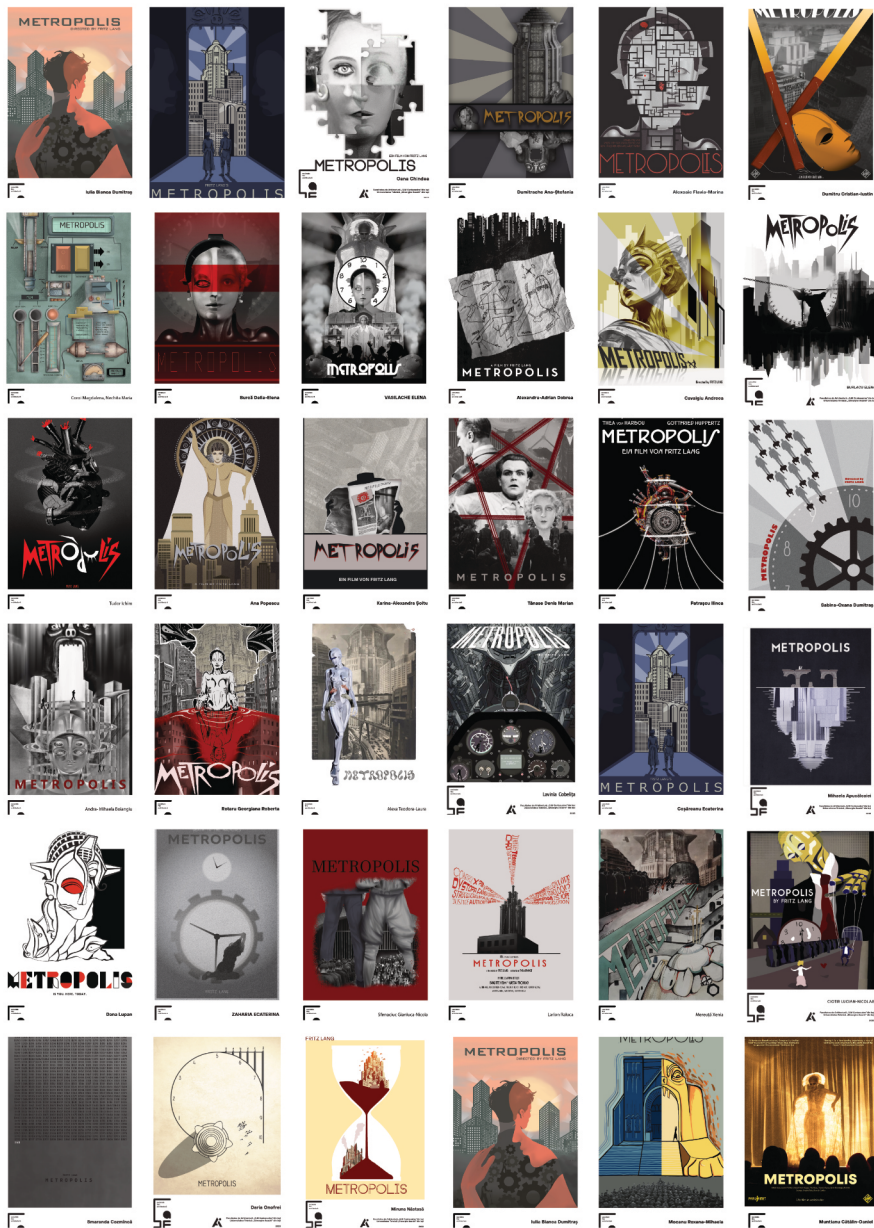


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architecture

SF

Holnar Ana-Teodora

IAŞI 2024



ALTERNATIVE POSTERS: SF(a) Season 2

SF(a) season 2
1st prize. 2023



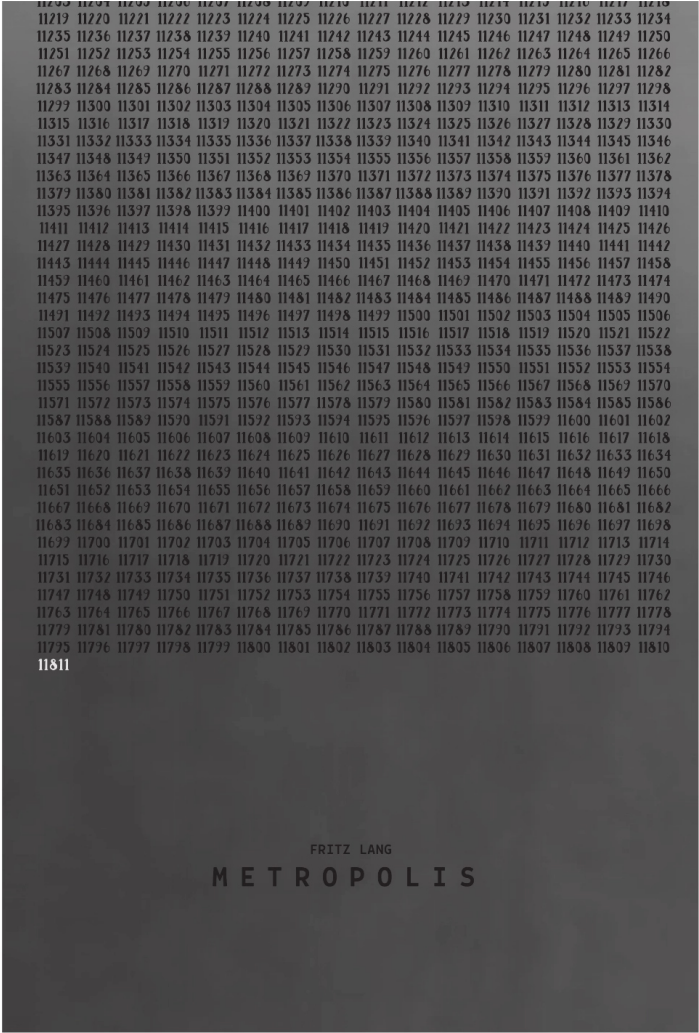
Sabina-Oxana Dumitraș



Facultatea de Arhitectură „G.M Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

2023

SF(a) season 2
2nd prize. 2023



Smaranda Cozmîncă



Facultatea de Arhitectură „G.M Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

2023

SF(a) season 2

3rd prize. 2023

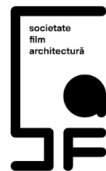
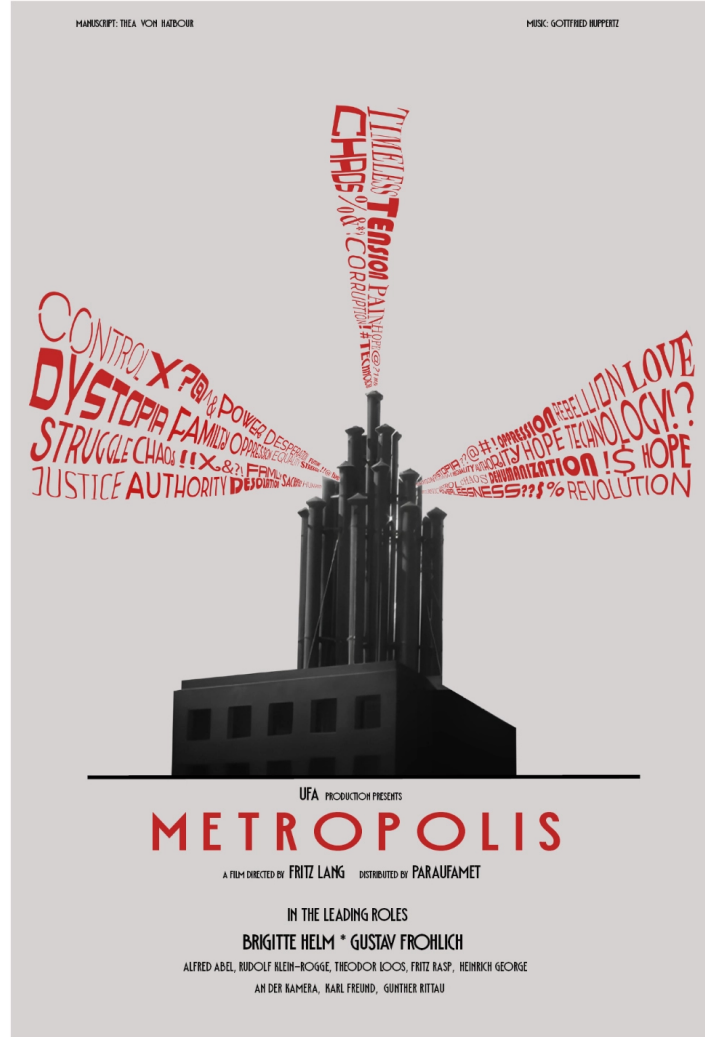


SF(a) season 2

4th prize. 2023



SF(a) season 2
Special jury prize. 2023



Larion Raluca



Facultatea de Arhitectură „G.M. Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

2023

SF(a) season 2
Special jury prize.
2023

FRITZ LANG

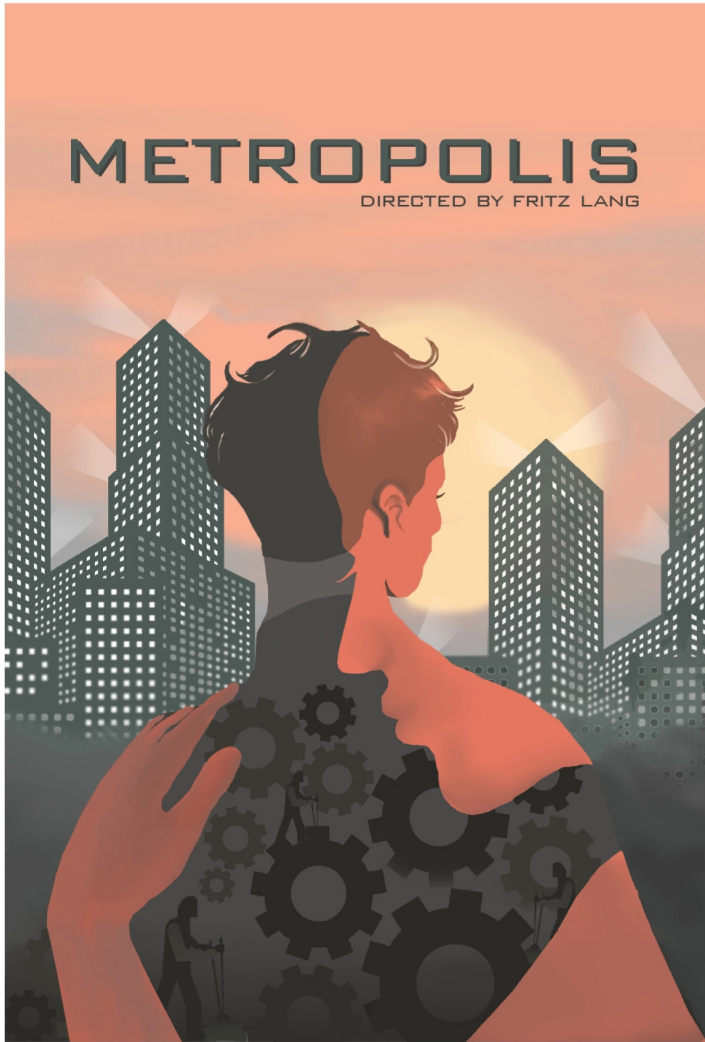


Miruna Năstasă



Facultatea de Arhitectură „G.M. Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

2023

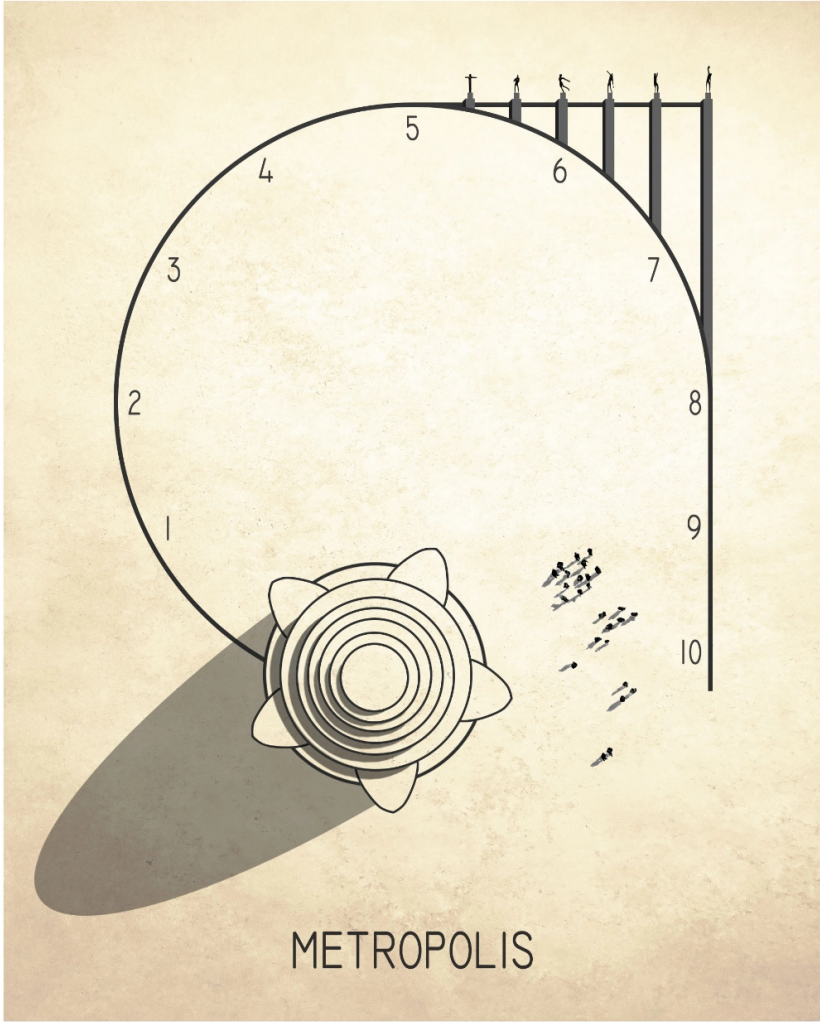


Iulia Bianca Dumitraș



Facultatea de Arhitectură „G.M Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

2023



Daria Onofrei



Facultatea de Arhitectură „G.M Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

2023



CIOTIR LUCIAN-NICOLAE



Facultatea de Arhitectură „G.M Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

2023

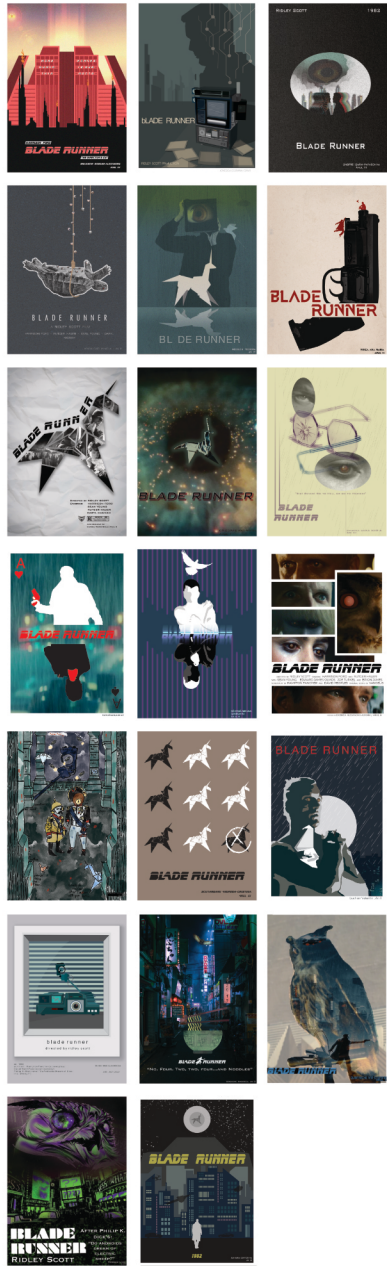


Lavinia Cobelița



Facultatea de Arhitectură „G.M Cantacuzino” din Iași
Universitatea Tehnică „Gheorghe Asachi” din Iași

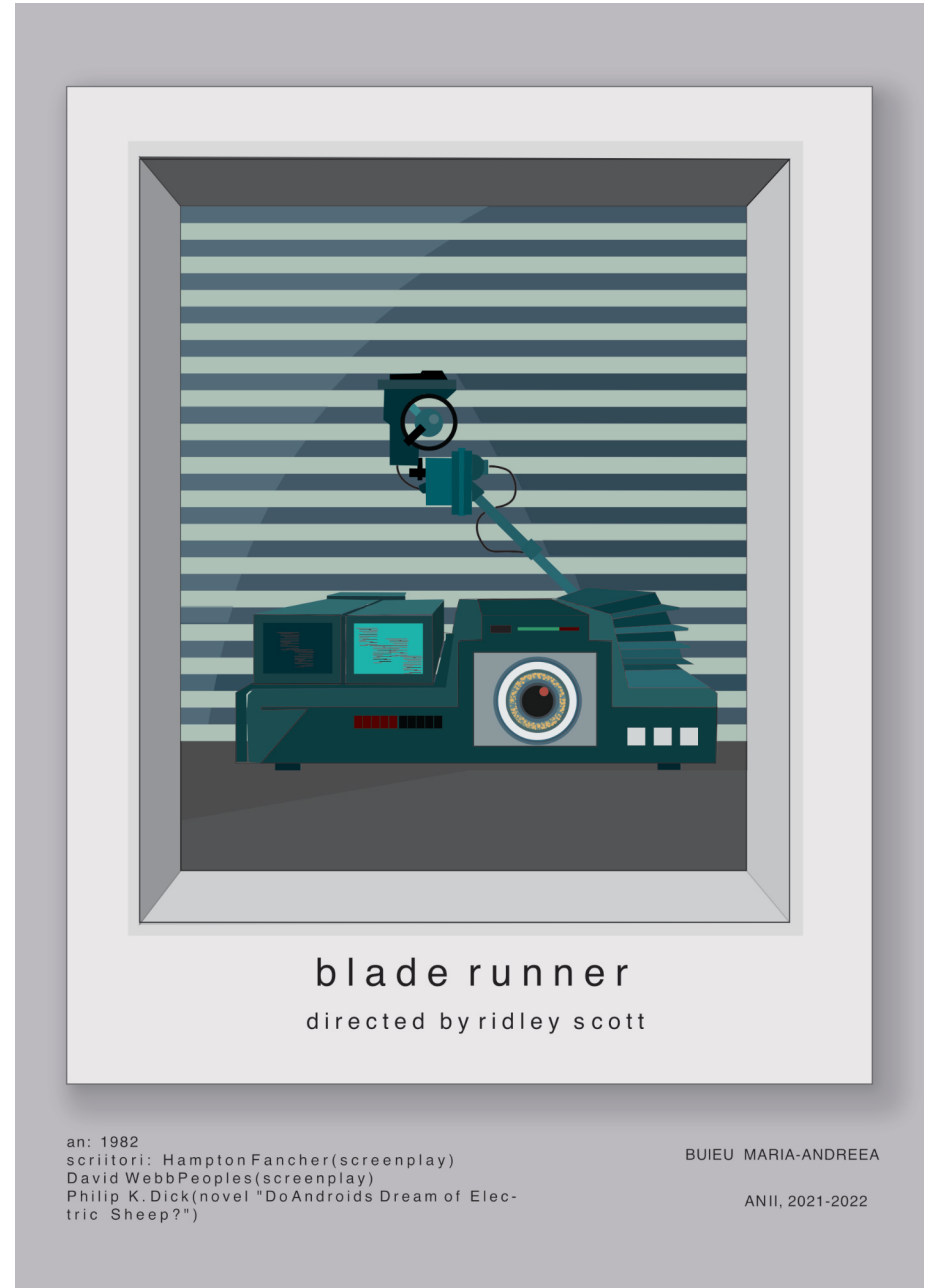
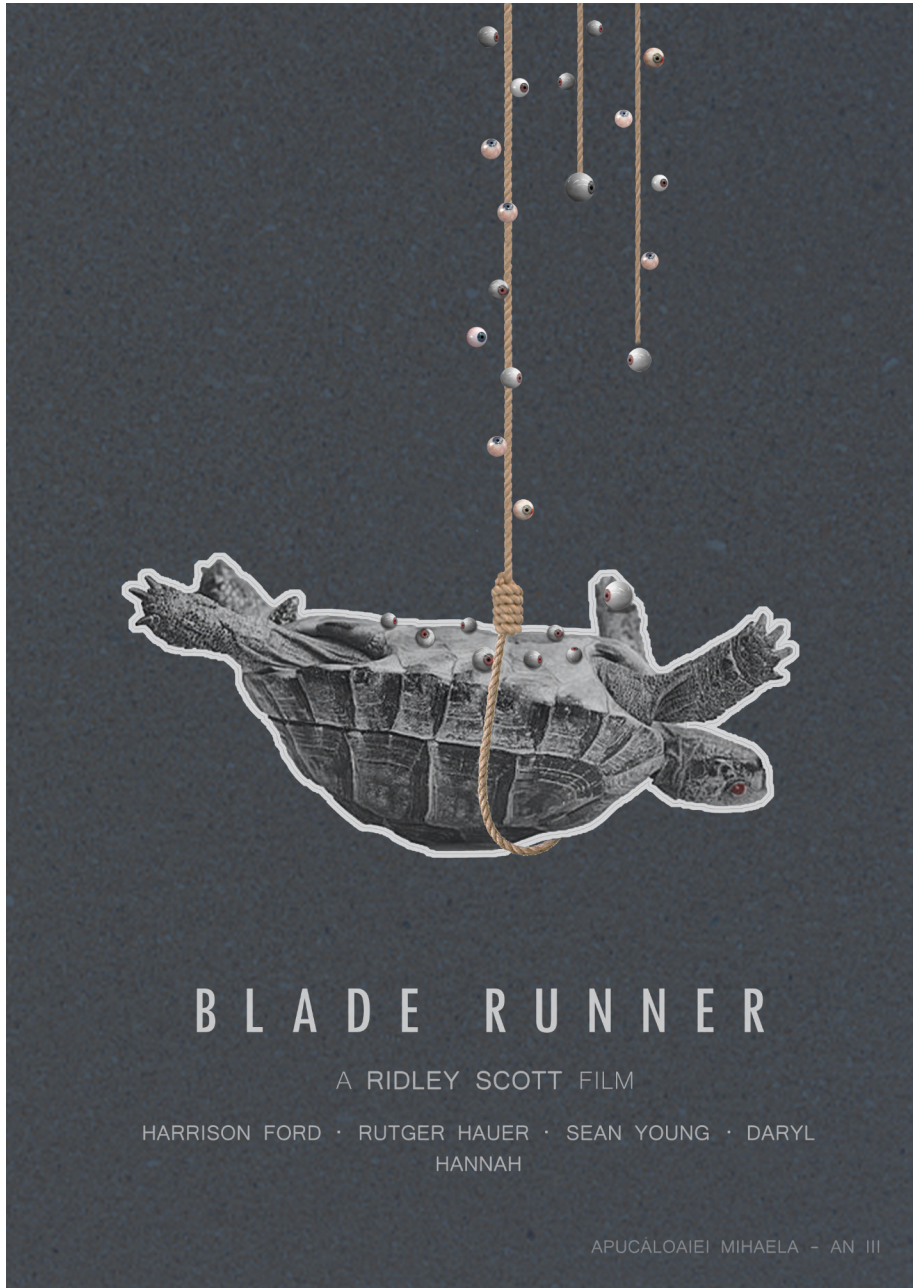
2023



ALTERNATIVE POSTERS: SF(a) Season 1











78

SF(a) Season 4 SCRIPT

SF(a) Society. Film. Architecture.

SF(a) season 4 SCRIPT



Season 4

SF(a) Society. Film. Architecture.

| | | |
|--------|---|---|
| | <div><div>society film architecture</div><div>SEASON 4</div><div>SF</div></div> | BladeRunner 2049 & HYPERMODERNISM |
| | | <div>MAY 5TH</div> <div>ZBOR Youth Hub by BCP</div> |
| SCENE | 1 | Movie presentation: BladeRunner 2049 (Denis Villeneuve, 2017) |
| | | <div>MAY 6TH - 10TH</div> <div>Faculty of Architecture last</div> |
| SCENE | 2 | Literary and film chronicle Laboratory |
| SCENE | 3 | Alternative poster Laboratory |
| SCENES | 4 & 5 | Lectures |
| SCENE | 5.1 | Guided tour |
| | | <div>MAY 10TH</div> <div>Negru ZI - coffee and arts</div> |
| SCENE | 5.2 | Evening Laboratory |
| | | <div>MAY 13TH</div> <div>Faculty of Architecture last</div> |
| SCENE | 6 | Premiere - Exhibition launch Roundtable - producers, jury & partners |

LECTURERS

Dan PERJOVSCHI
Ștefan GHENCIULESCU
Matei BEJENARU
Andrei COZLAC
Anca HORVATH
Dimitrios RAPTIS
Viola RUHSE
Radu CUCUTEANU
Emanuela ILIE
Silviu TEODOR - STANCIU
Marius REVENT

TUTORS

Literary and film
chronicle
Laboratory

Emanuela ILIE
Marius REVENT
Cristina TUDORA

TUTORS

Alternative poster
Laboratory

Tiberiu TEODOR - STANCIU
Răzvan NICA
Tudora GABRIEL

JURY - alternative poster

Alin HOBLEA
Ștefan GHENCIULESCU
Adrian MIRONESCU
Silviu TEODOR - STANCIU
Ramona COSTEA

JURY - chronicle

Emanuela ILIE
Marius REVENT
Cristina TUDORA

SF(a) season 3 guided tour. 2024
(Photography: Dodo Visuals)



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SF(a) Season 4 PRODUCERS



SF(a) Season 4 PRODUCERS & Acknowledgements

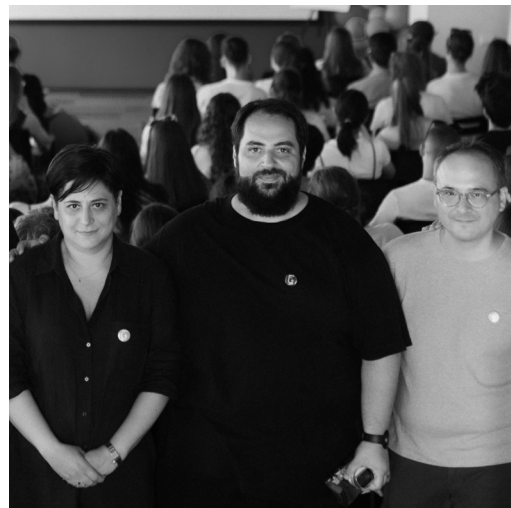


SF(a) Society. Film. Architecture.

Season 4

Production TEAM:

Nely VÎNĂU
Tiberiu TEODOR-STANCIU
Răzvan NICA



The ALT+A Association is a non-governmental, non-profit, independent organization with a public benefit mission. Its purpose is to promote education, scientific research, cultural and educational support, and social responsibility, particularly in the fields of architecture, urban planning, and visual arts. Passionate about graphic design, cinematography, and, of course, architecture, since 2022, the association has been organizing the SF(a): Society. Film. Architecture workshop and lectures. The ALT+A team is in constant (re)search of educational alternatives in the fields of architecture and visual arts.

Co-founder of ALT+A and coordinator of the SF(a): Society. Film. Architecture project, Nely VÎNĂU is an architect and Teaching Assistant at

the "G.M. Cantacuzino" Faculty of Architecture. She is the author and co-author of several books and articles on architectural theory, exploring its connections with dystopia and cinematography.

Tiberiu TEODOR-STANCIU is an optimistic architect with a deep passion for graphics and wayfinding. Founder of Atelier Spre and Memorat, and author of several books on the history of Iași, Tiberiu is also a Teaching Assistant at the Faculty of Architecture in Iași.

Răzvan NICA is an architect and associate professor. He is the co-founder of the non-governmental association ALT+A and the author of archsynopsis - an interpretive documentary archive of architectural reference.



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IAȘI

Producers:

Romanian Order of Architects, Iași Branch



ALT+A Association

Partners:



Facultatea de Arhitectură
G.M. Cantacuzino

"G.M. Cantacuzino" Faculty of Architecture,
"Gheorghe Asachi" Technical University of
Iași



ZBOR Youth Hub by BCR



ASAI - Asociația Studenților Arhitecți din Iași



Atelier SPRE



FabLab Iași



Asociația Tramclub Iași



Colegiul Național de Artă „Octav Băncilă”
Iași



Asociația CIVICA



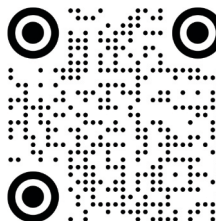
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SF(a) website



ALT+A on
Instagram



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DIN ROMÂNIA



Timbrul de
arhitectură