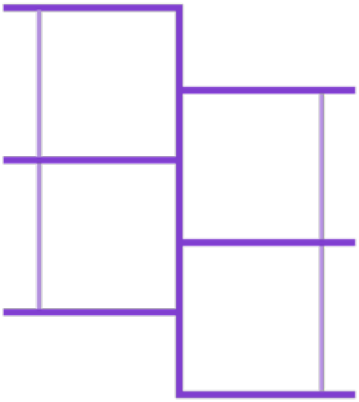

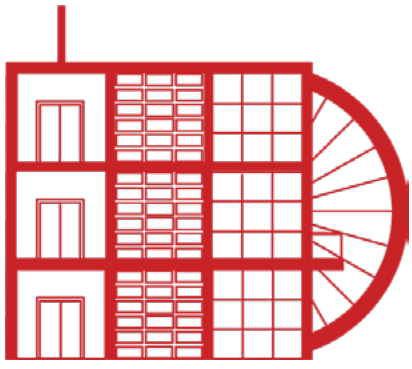

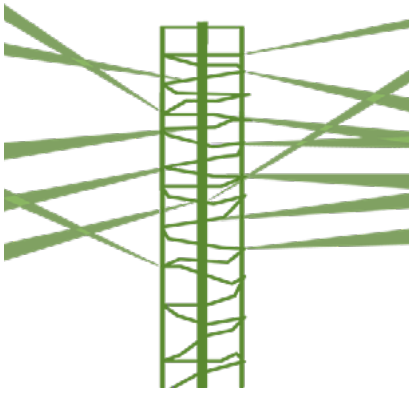

PORTFOLIO

tudora barbulescu

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tudoratb@gmail.com
07 59 51 51 90

education

ENSA Paris Malaquais

BA architecture degree
2024 - present

Conservatoire National des Arts et Metiers Paris

BA civil engineering degree
2025- present

experience

internship, A&B Architectes + PMCR Engineering Offce

social housing rehabilitation
feb 2026, 4 weeks

worksite intership, VINCI Construction

high rise rehabilitation project
Gamma Towers, Dubuisson Architecture
jun 25, 2 weeks

intership, AXA atelier arhitectura

construction + extension of nursery schools
jul 24, 4 weeks

skills

rhinoceros + grasshoper
autoCAD
twinmotion
enscape
sketchup
adobe suite

formation

development in metallic construction

audit student at ENSAPM
sept-dec 25

steel and serrous alloys in architecture course

mar 25

center of excellence in philosophy

Bucharest University of Philosphy
diploma of achievement
sept - jun 22

language

romanian, english (native)

french (fluent)

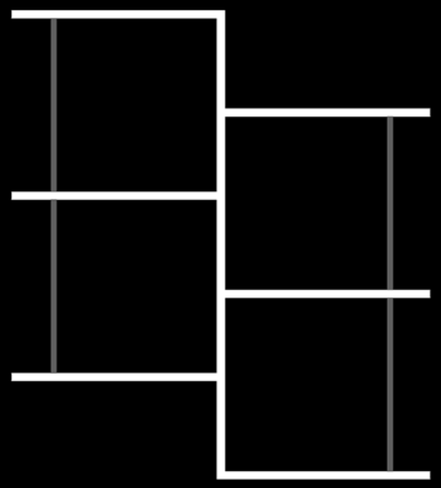
spanish (intermediate)

italian (beginner)

collective housing
spatial foyer

apr - jun 26
coord
pascale richter

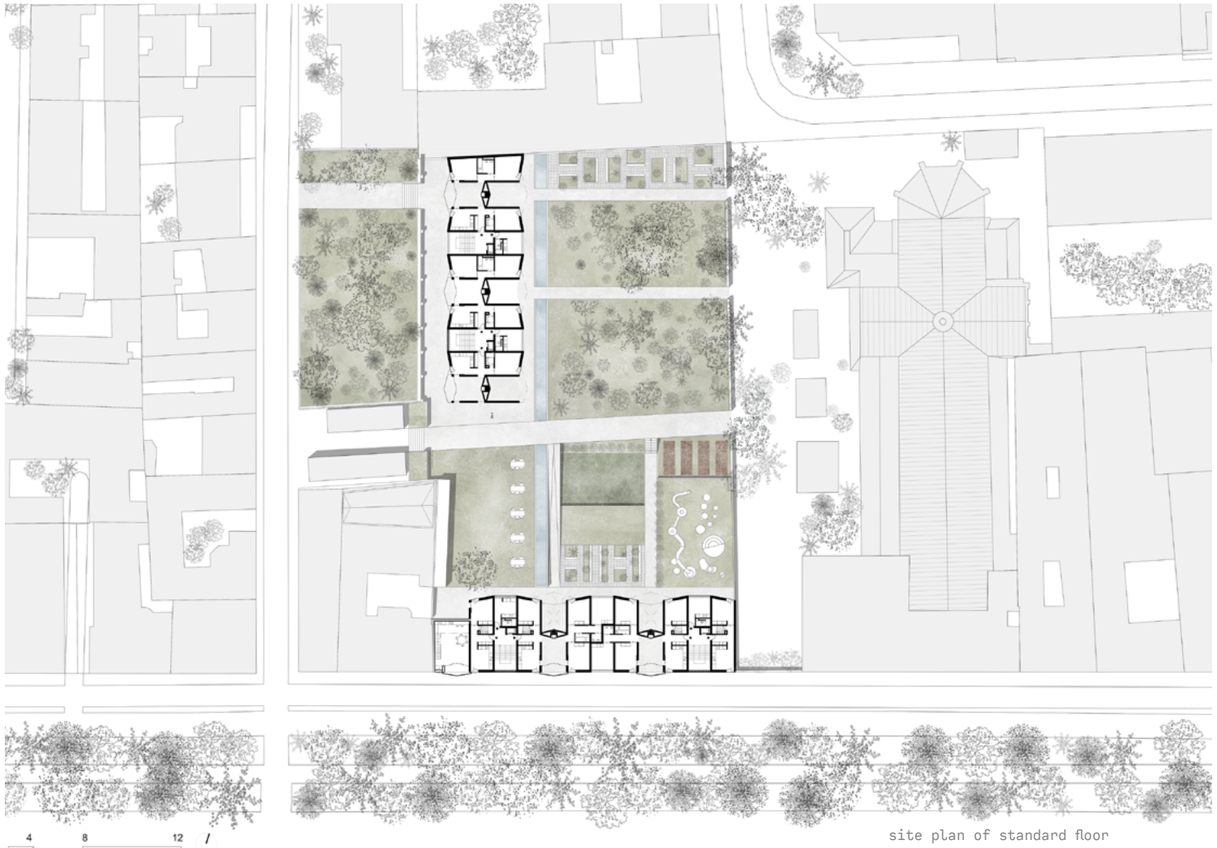
individual



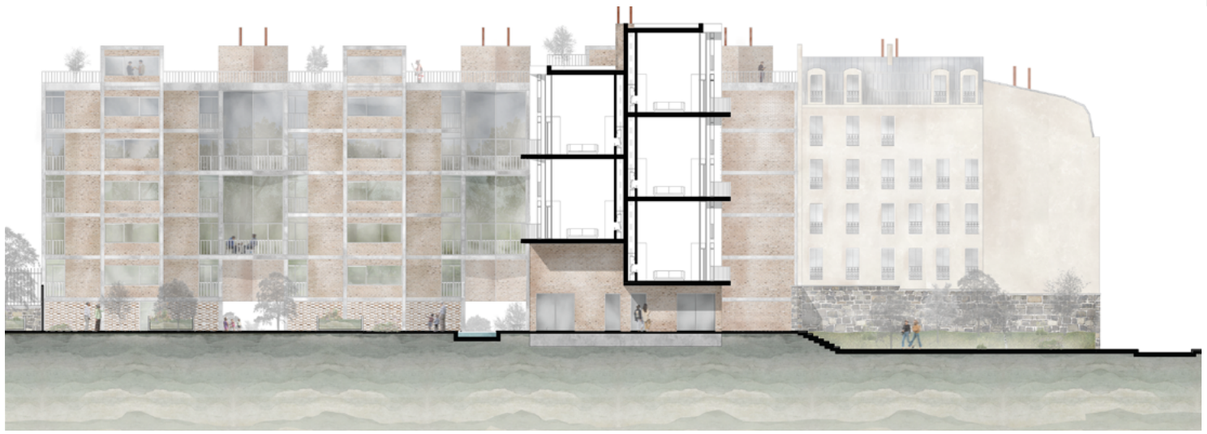
The project reimagines the dwelling as an “extended hearth,” acting as a spatial infrastructure that federates residents across multiple scales. At its core lies the chimney, fixed barycenter that organizes the plan. This heart is amplified by double-height volumes, where light, entering through diagonal apertures, sculpts the foyer and invites the exterior inside. The penetration of balconies into the floor plan creates a porous transition that blurs the boundary between private intimacy and the shared realm.

The double-height volumes are achieved through an interlocking “U” shape configuration, allowing apartments to imbricate and reorganize around the central hearth. The elevation expresses this through a structural language of concrete frames and brick; the latter extends into interior corridors, dissolving the limit between inside and outside. The facade maintains a hierarchical transparency, where double-height living areas communicate directly with the urban fabric.

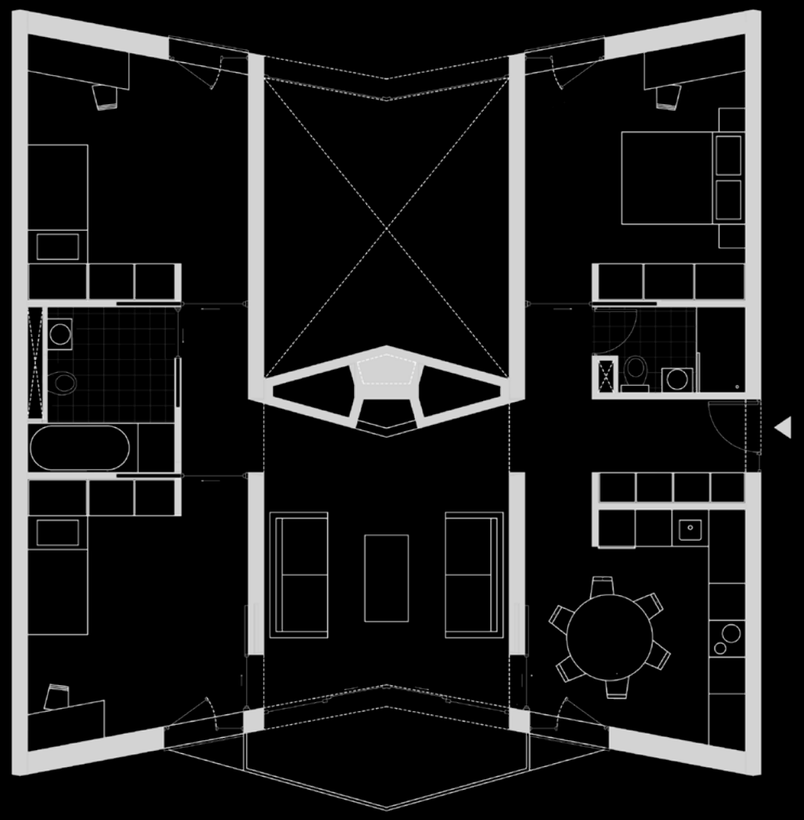
Grounded in a site defined by an existing community, the project adopts an attitude of subordination to the “already-there.” Rather than imposing a closed enclosure, the master plan preserves and enhances the existing communal landscape, completing the urban crown formed by the surrounding context. A sequence of thresholds manages the transition between public and private, using topography to navigate the flow from street-facing commerce to garden-protected workshops. Ultimately, the building functions as an open, evolving system; by providing communal tools: rooftop terrace, kitchens, and gardens; it relinquishes the desire for total control, instead leaving space for chance and the inhabitants’ own appropriation of the environment.



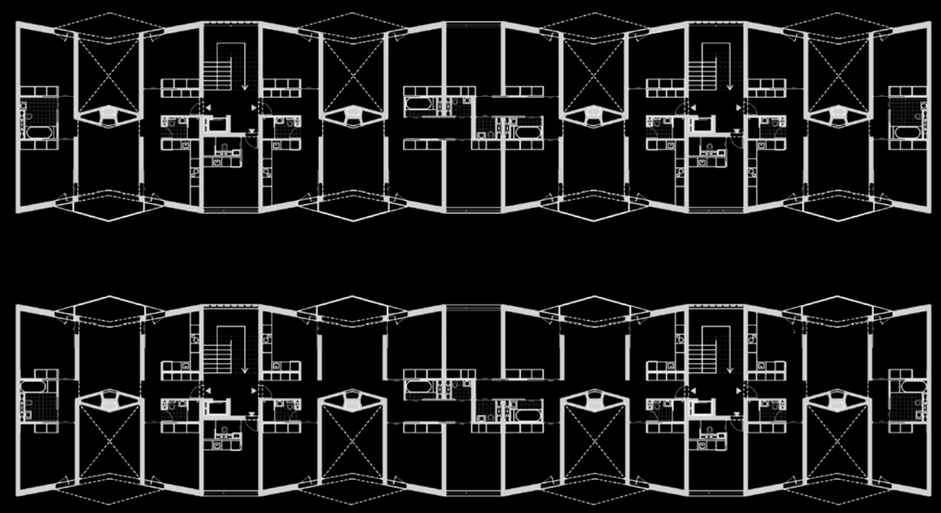
site plan of standard floor



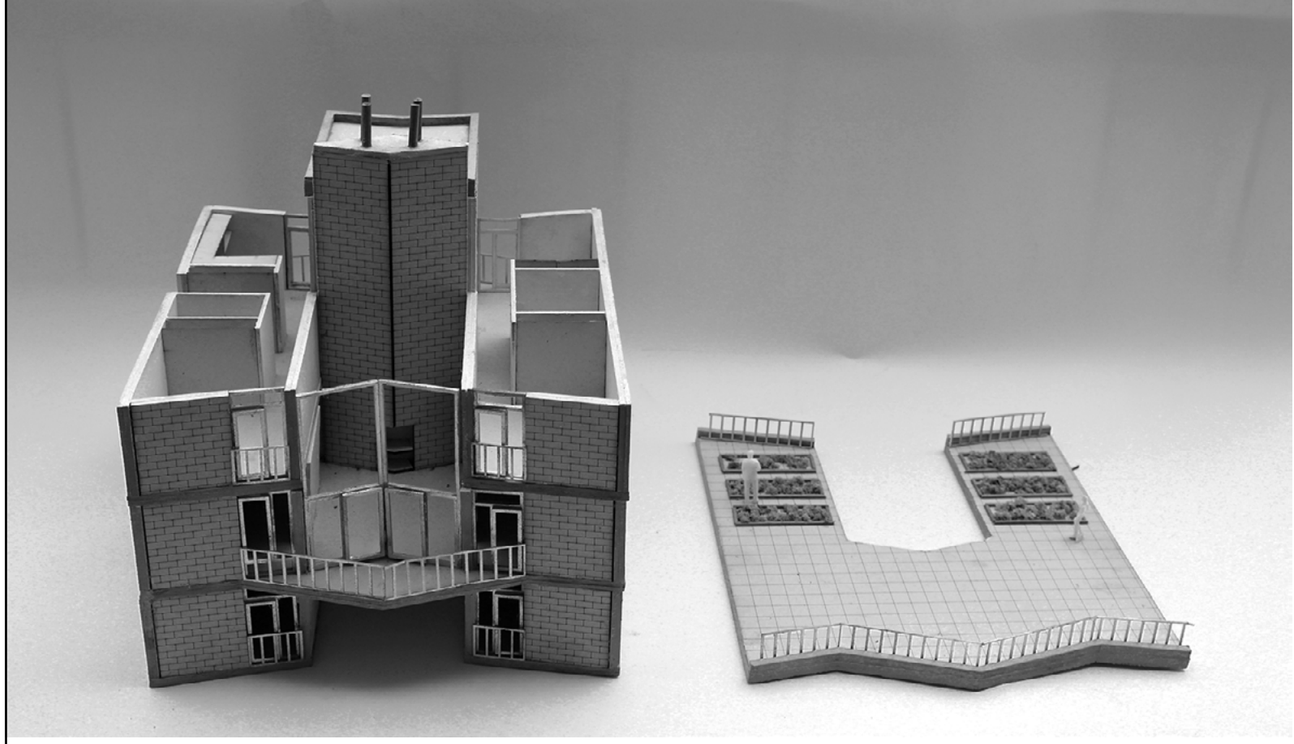
elevation on bd. Menilmontant + section

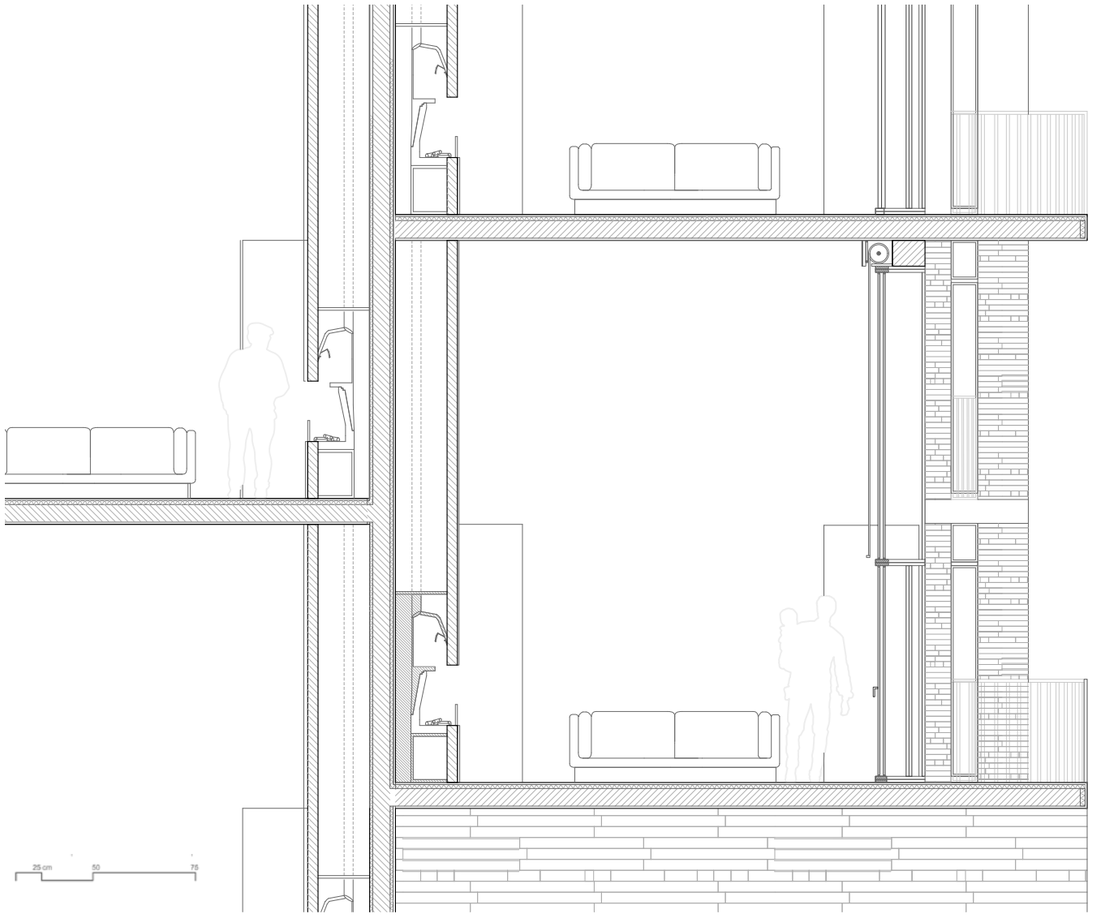


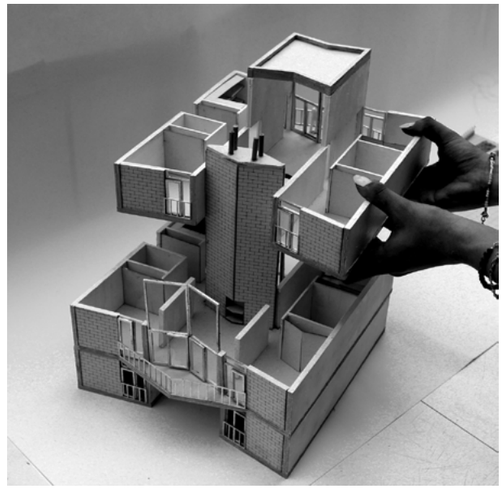
appartment plan

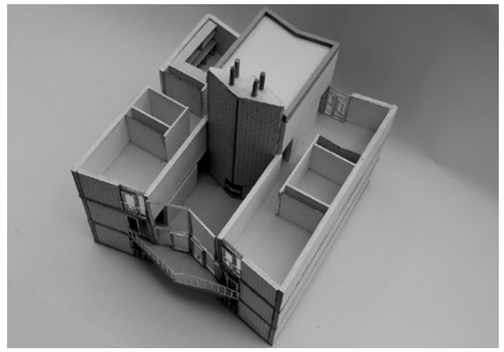


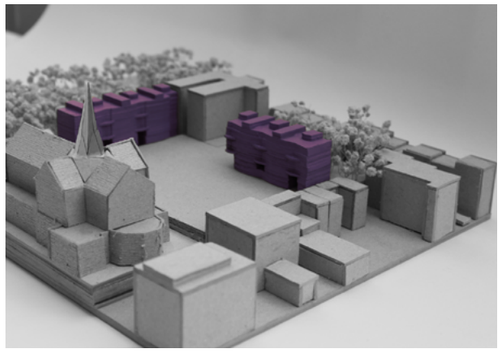
floor typologies

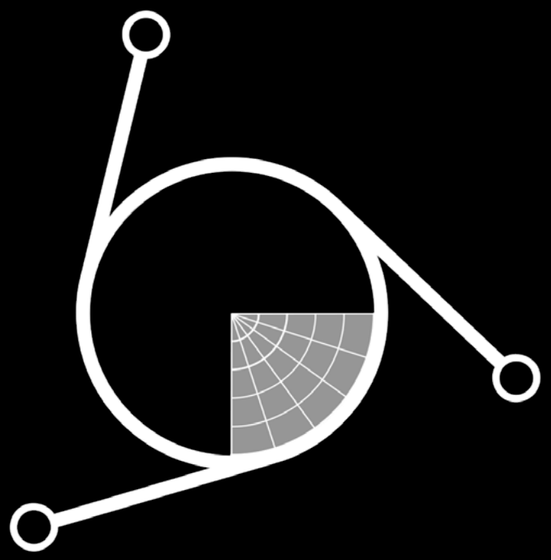



25 cm
50
75









sound festival
plan and structure

oct - jan 26

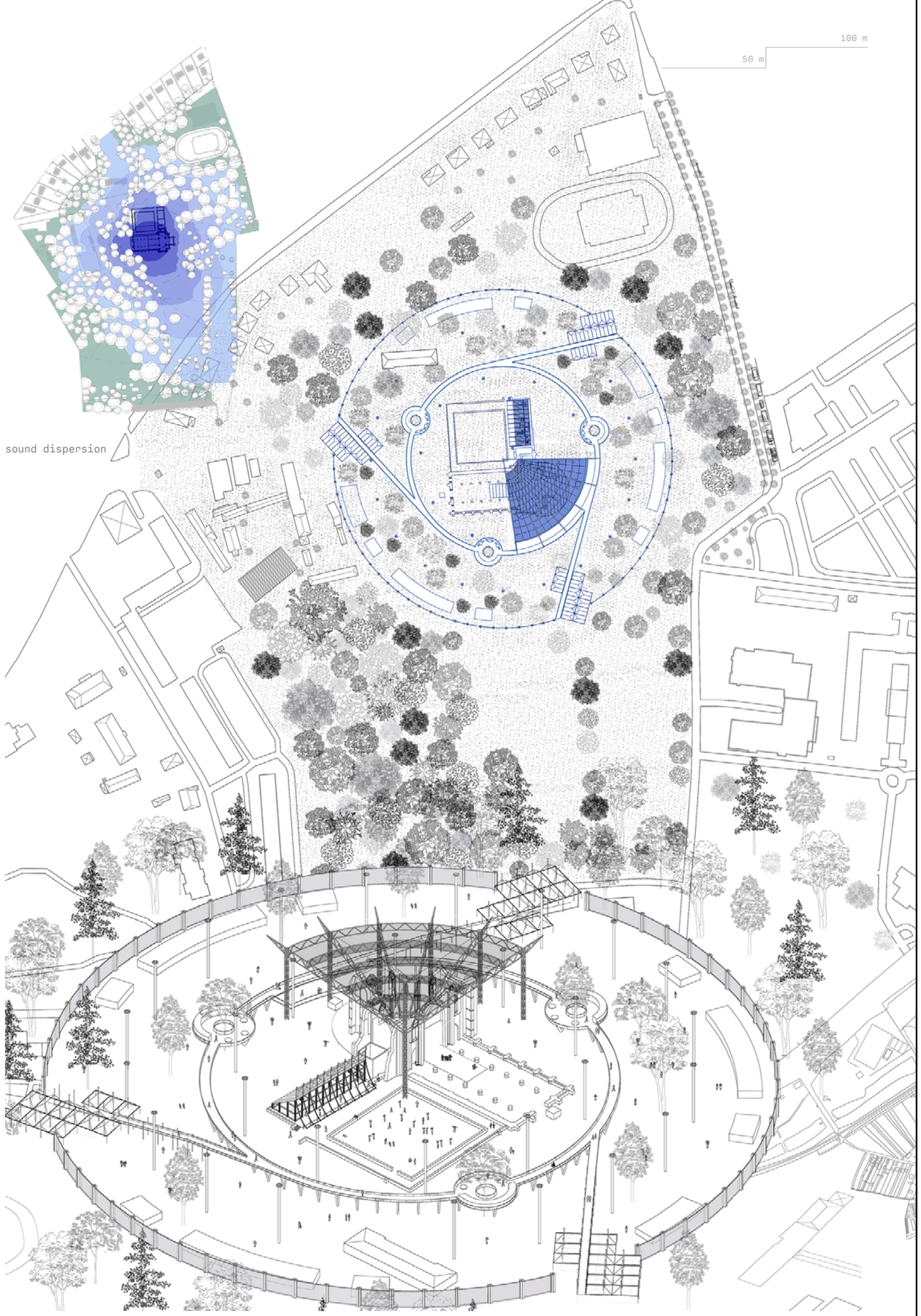
coord
colin reynier
clement carriere

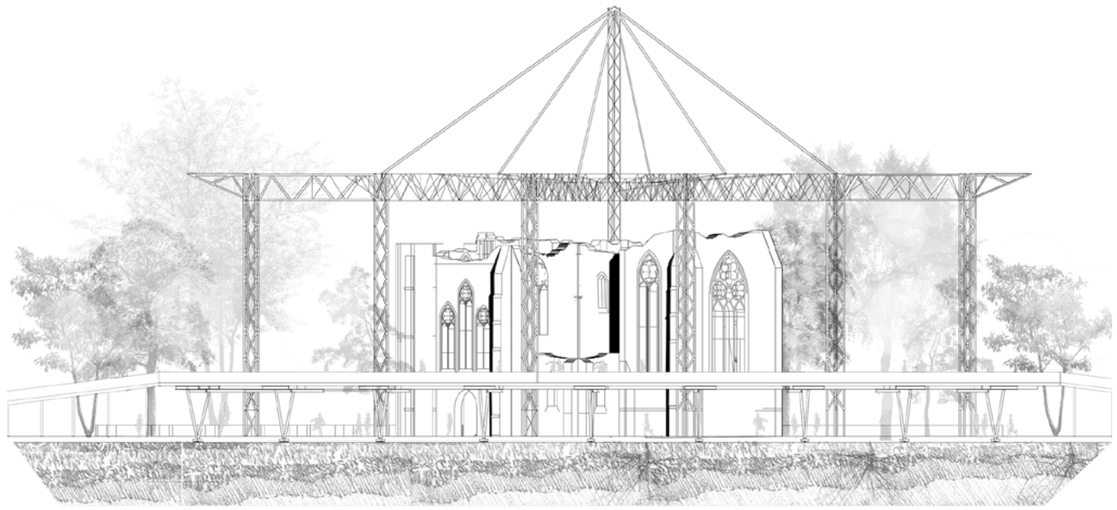
pair

The spatial organization revolves around the reactivation of a forgotten ruin,Abbaye de Lys, transforming it into a festival stage, central anchor for the project. From this new circular hub, three axes extend towards the accesses, weaving a direct link between the city and the park.

Suspended five meters above the ground, an aerial walkway structures the site while liberating forest during the temporary festival, creating two distinct experiential levels, slipping between the trees and adapting to the topography. This sense of suspension is heightened by a slender, lightweight canopy; supported by minimal structural points, it acts as a protective membrane that shelters without enclosing—filtering light and allowing wind and sound to circulate freely while framing views of the ruin and echoing the abbey’s verticality.

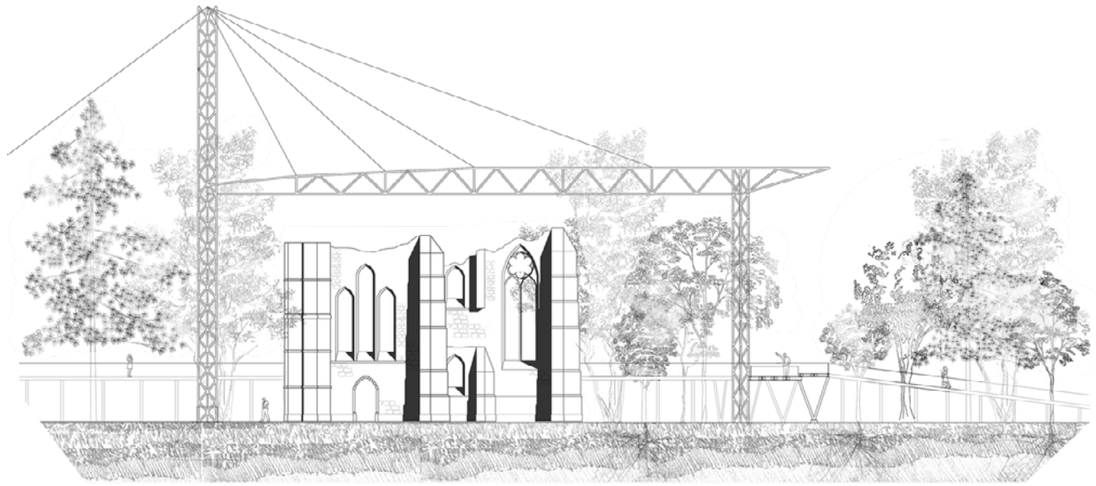
The master plan follows a concentric model where adjacent pavillions are organized according to the dispersion of sound; as the intensity fades with distance, visitors are invited to lose themselves in the forest, only to be guided back to the core by the music. Ultimately, the project functions as an evolving framework, refusing to freeze the site in time and instead offering an adaptable, open environment ready for new forms of appropriation.



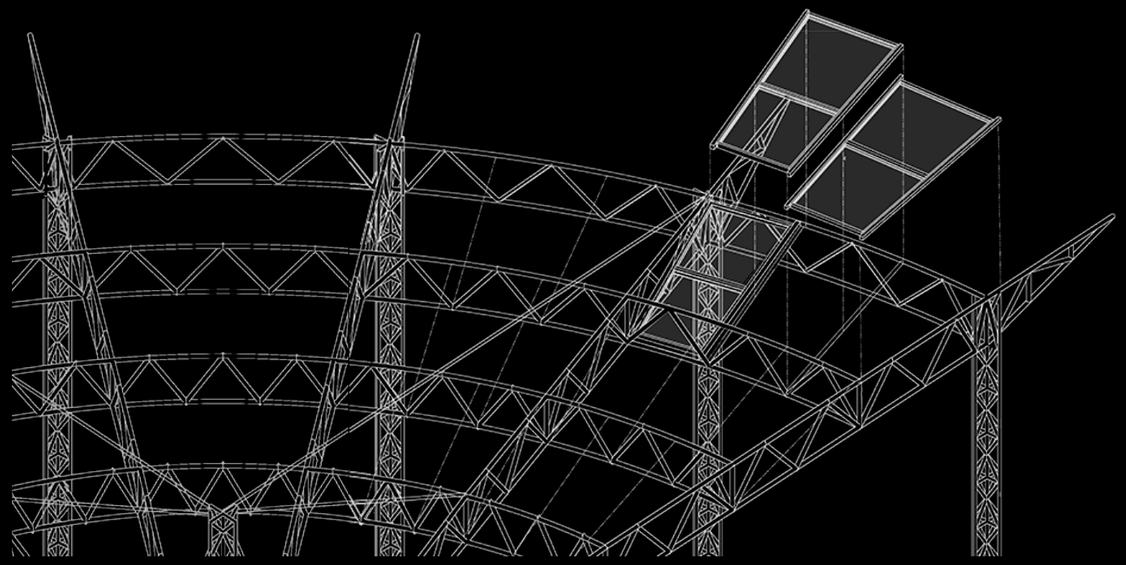


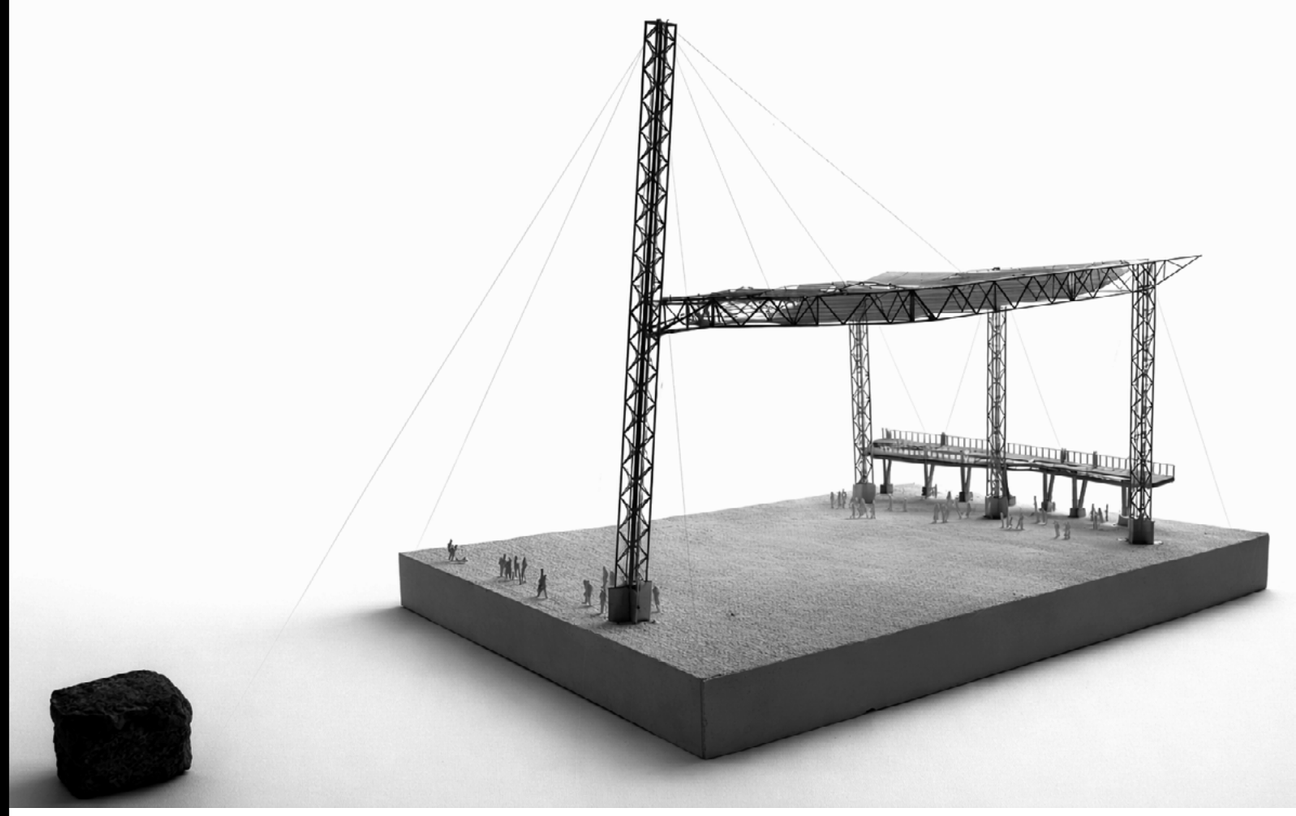
SE Elevation

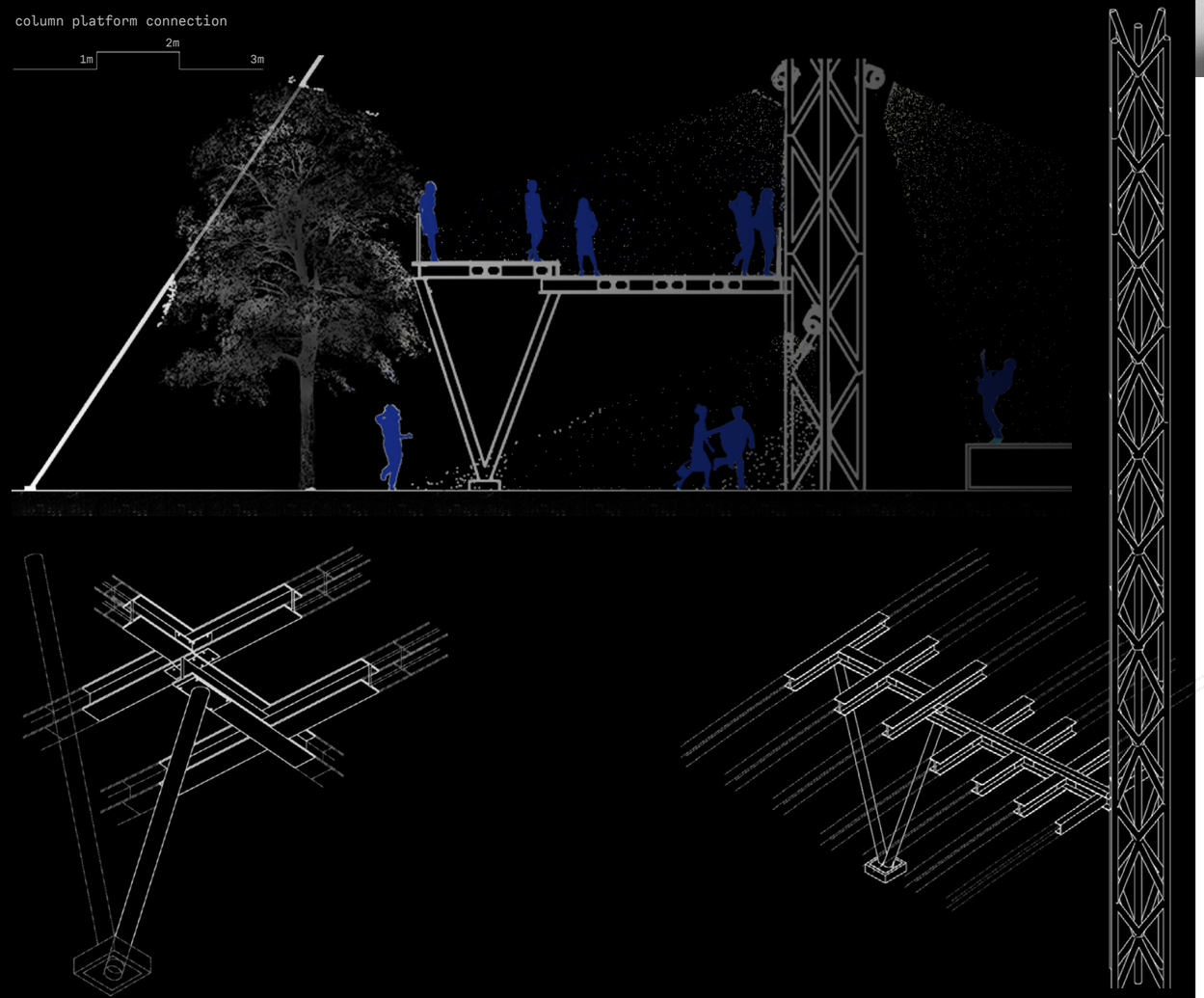
20 m
10 m
30 m

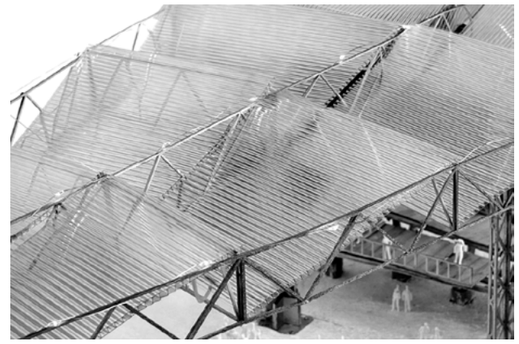


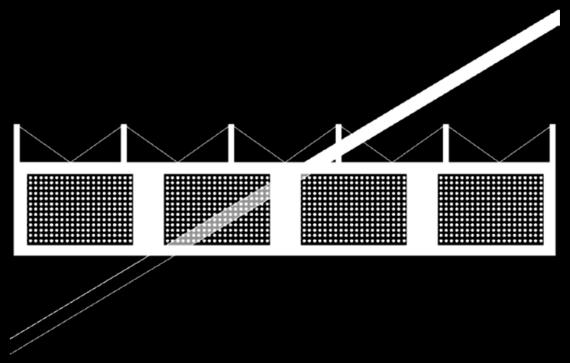
E Elevation






column platform connection
2m
1m
3m





sound festival
reception pavilion

dec-jan 26

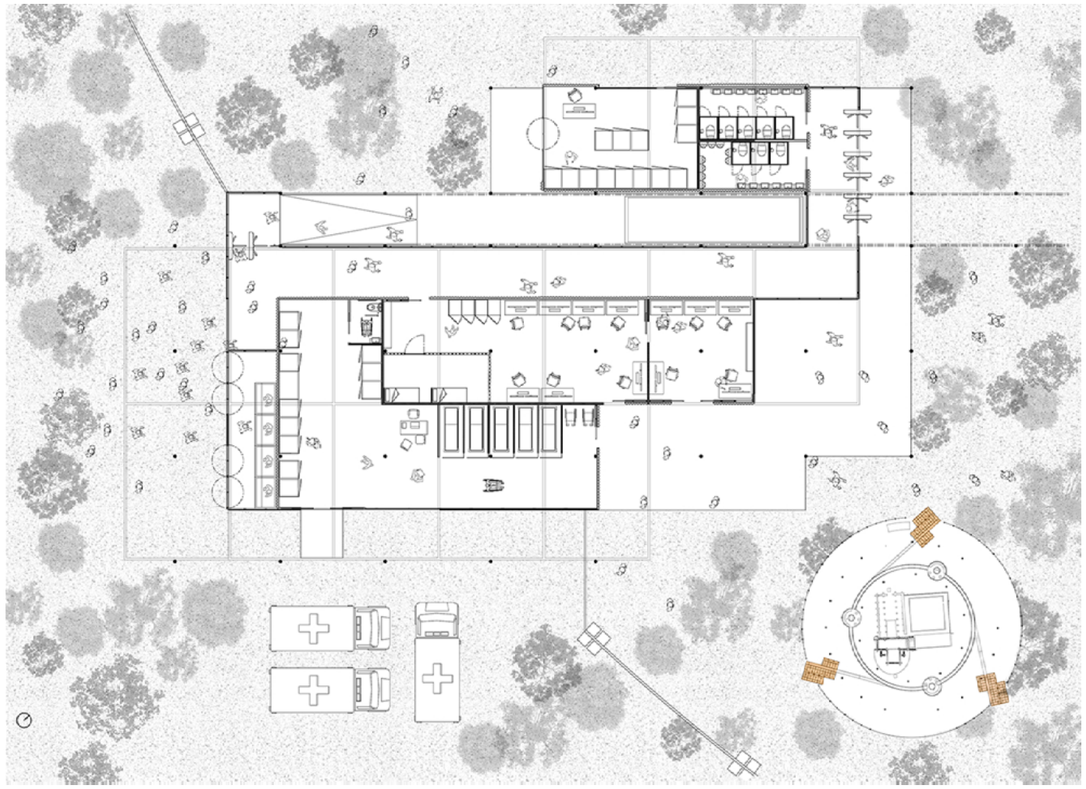
coord
colin reynier
clement carriere

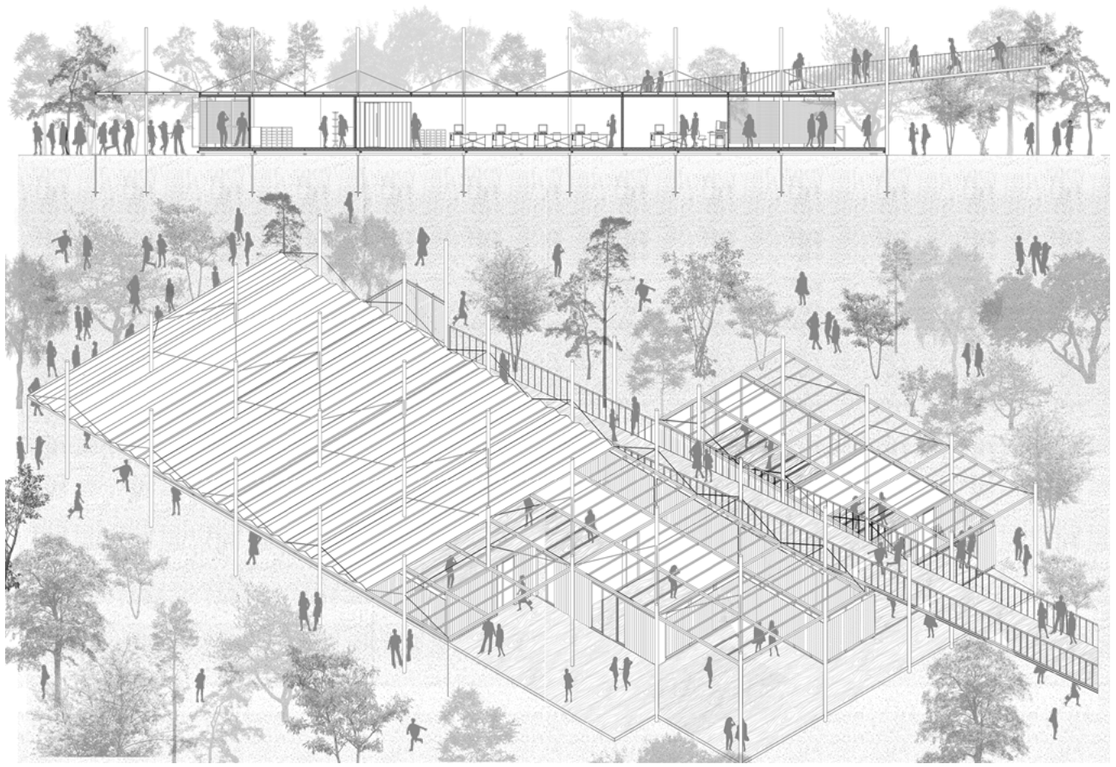
individual

Conceived as the festival’s front face, this reception pavilion serves as the strategic starting point where the ramp begins. The project addresses the challenge of flow management, using two distinct movement axes–an upper level for VIPs and a ground level for standard access–to separate attendee types while maintaining a strict boundary between staff and participant zones. The ramp, appearing like an excrescence of the structure, establishes a clear navigational logic that draws visitors deep into the site.

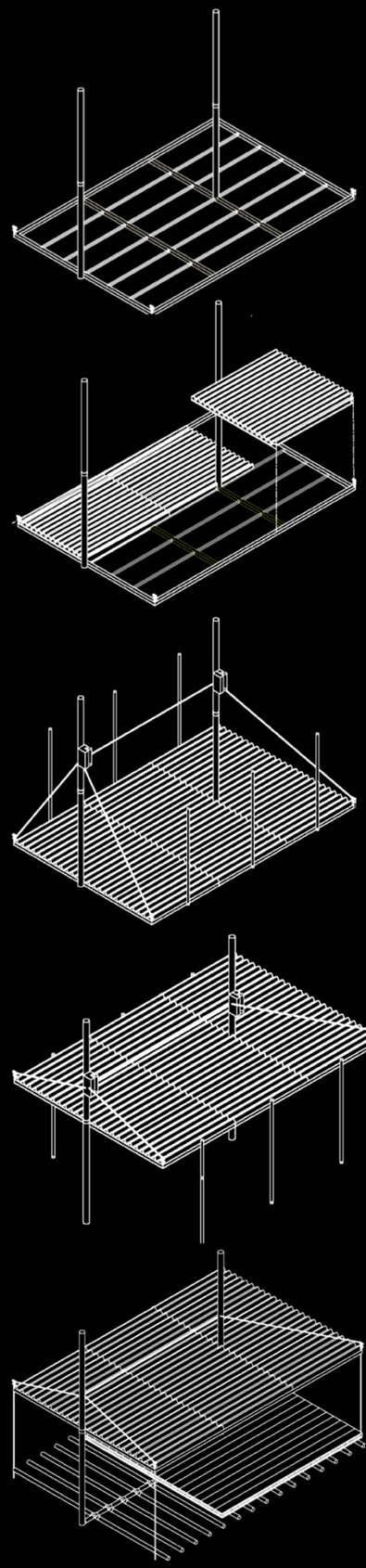
The design explores the threshold between inside/outside, employing semi-open zones that blur traditional boundaries to create a porous atmosphere. Grounded in the values of standardization, autonomy, and circularity, the project is an ephemeral structure engineered for rapid assembly and dismantling within a single day.

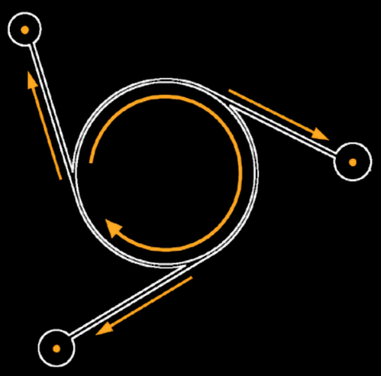
Innovation lies in its reinterpretation of cable-stayed systems; rather than serving only as static structural support, the cables function as a dynamic mechanical tool. By assembling the prefabricated modules and the main roof at ground level and using tension to hoist the entire structure into place, the design reduces high-altitude labor and accelerates construction. Furthermore, the pavilion capitalizes on its position at the convergence of three major ramps to harvest and filter massive quantities of rainwater through a biofiltration system, achieving functional self-sufficiency by supplying the site’s sanitary facilities.

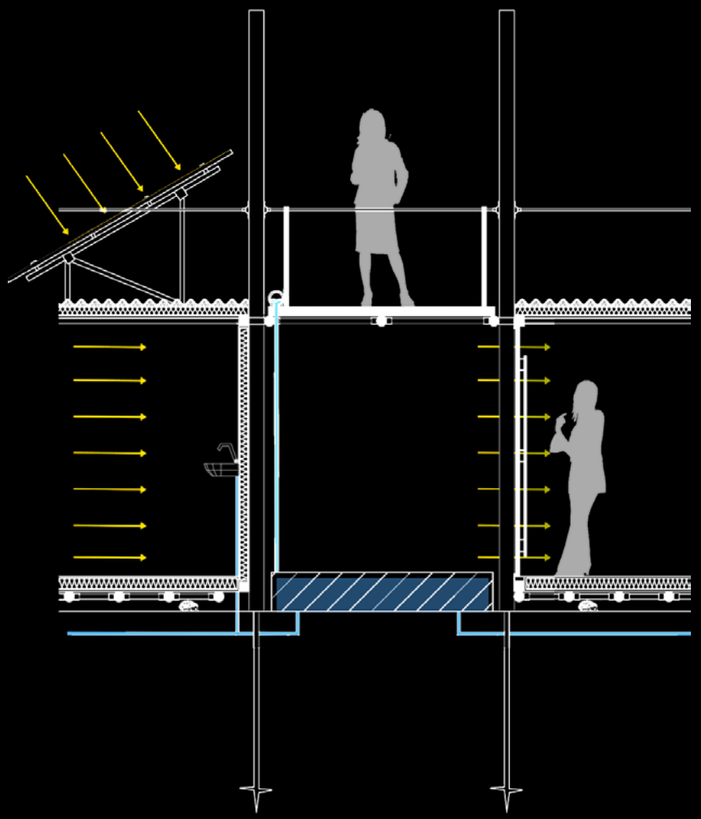




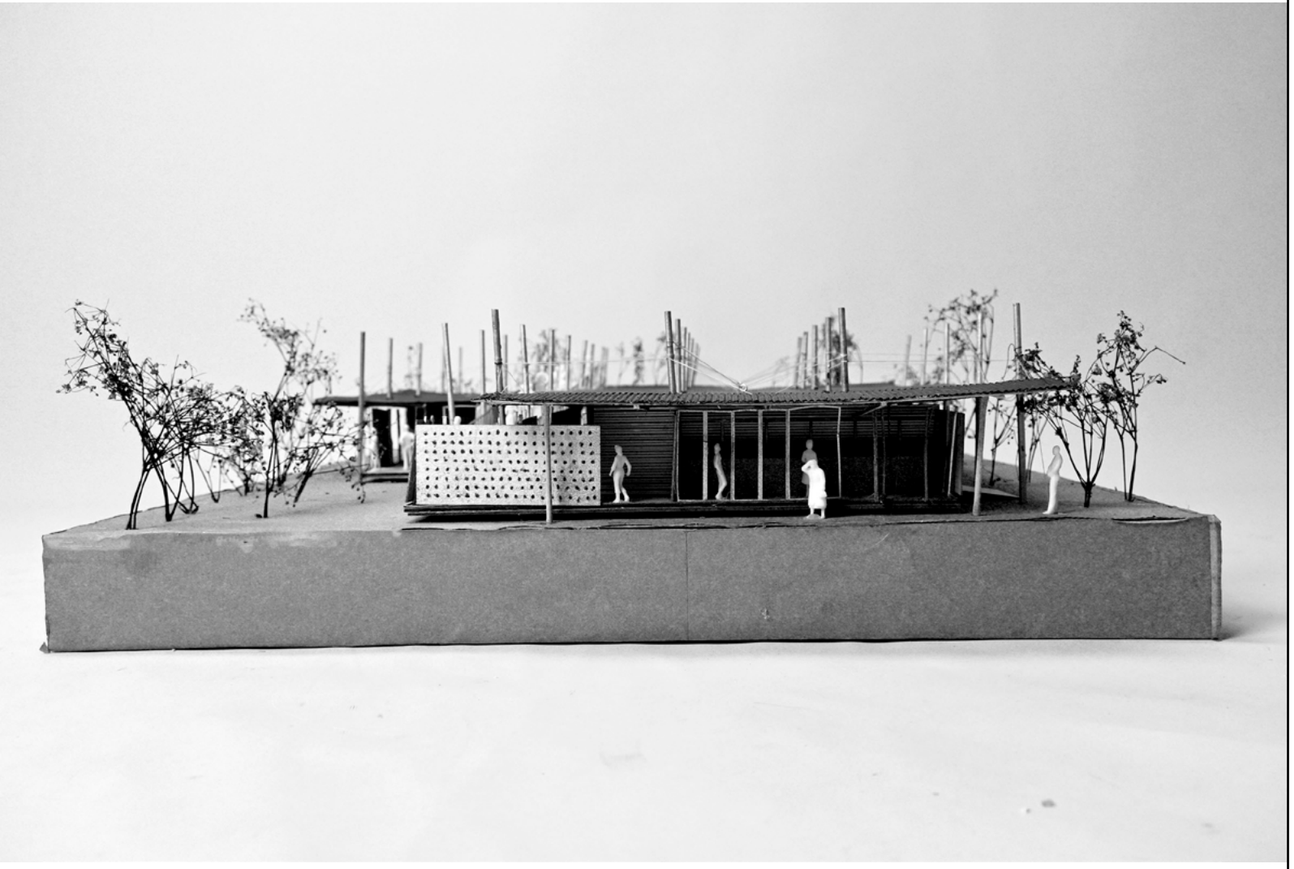
stepts of assembly

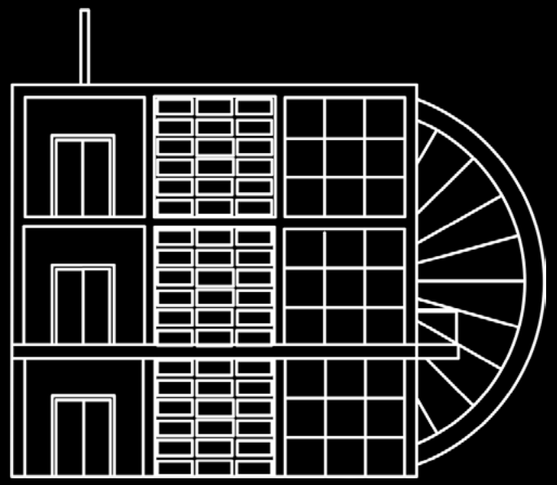






water circuit in festival





continuing the folies

sept 25

coord
corentin heraud

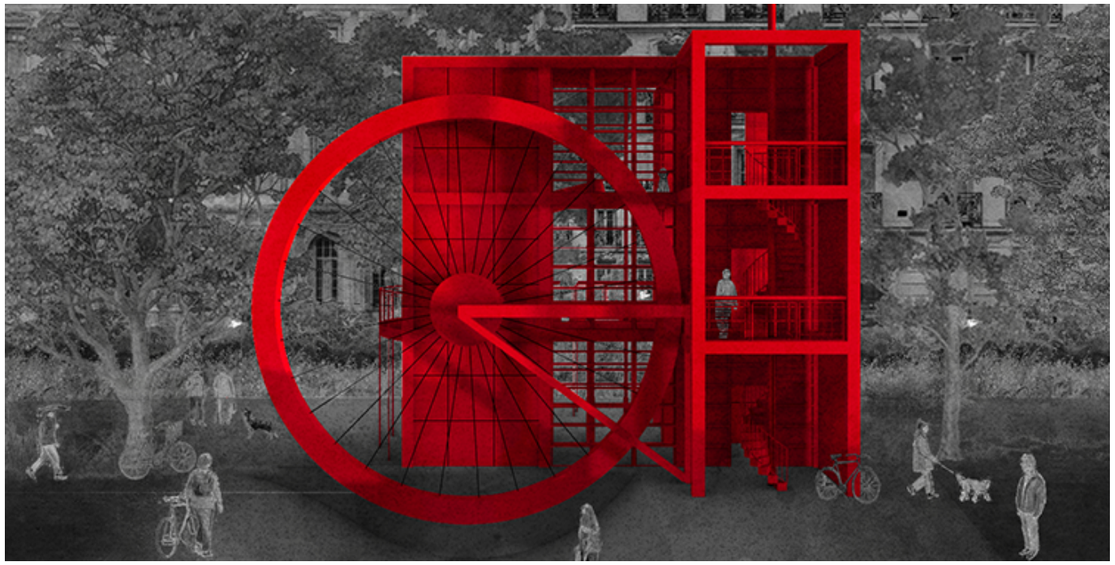
individual

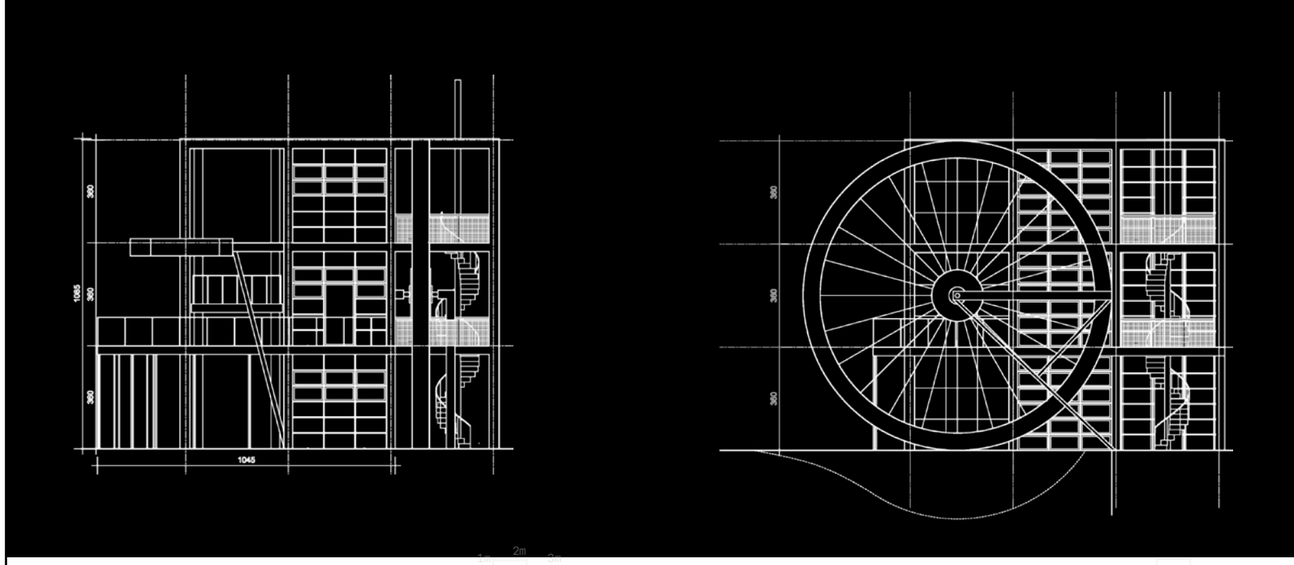
Five-day exercise introducing Rhinoceros, following Bernard Tschumi’s logic of generating folies and their placement. Each student received coordinates and an initial volume. The task was to design a shop that expresses its function through form.

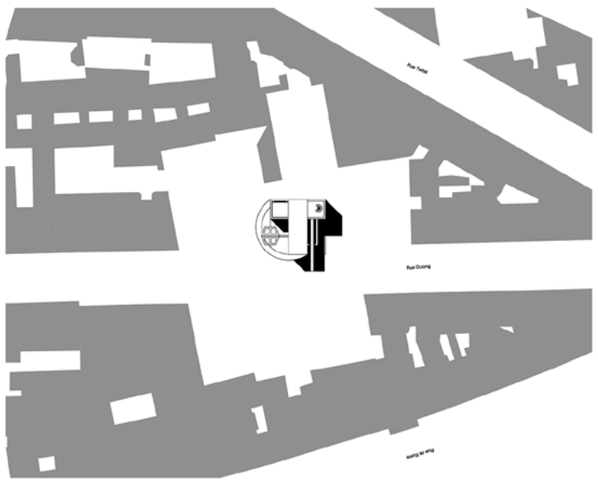
My site was near Pont Cardinet railway station, a dense and active area. Pedestrian circulation was hindered by parked vehicles. I proposed a bicycle rental facility with dedicated bike parking, integrated within a forest of trees. The goal was to improve pedestrian and cyclist movement while transforming the site with green space that encourages social interaction.

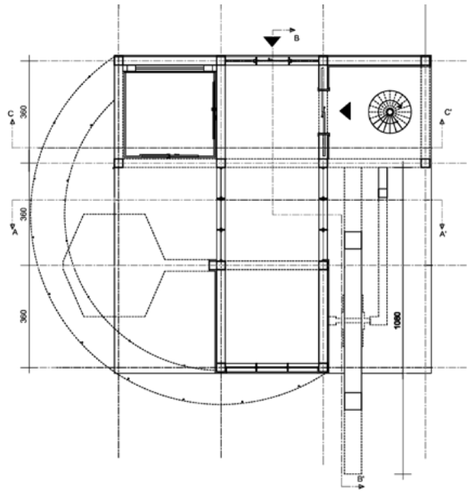
The building has three levels, accessed via an exterior staircase and a bicycle lift platform. A circular promenade connects the building to the park, allowing walking and cycling while offering multiple viewpoints.

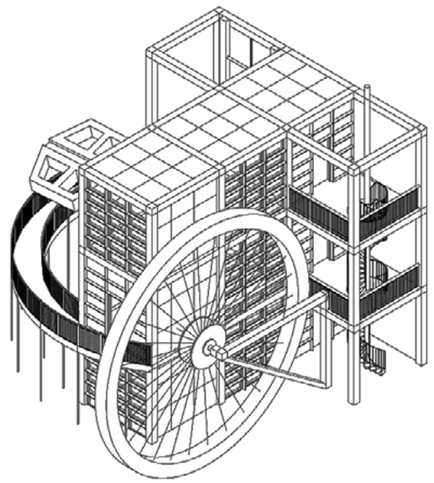
The exercise laid the foundation for digital plan representation and 3D modeling. I continued developing the project independently to explore rendering techniques and refine the design.

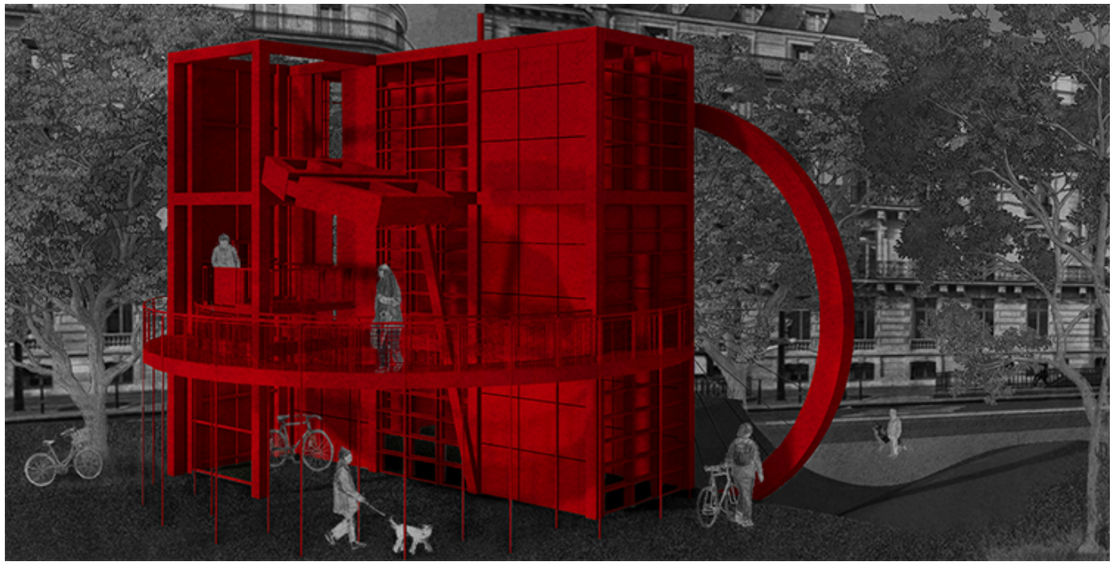


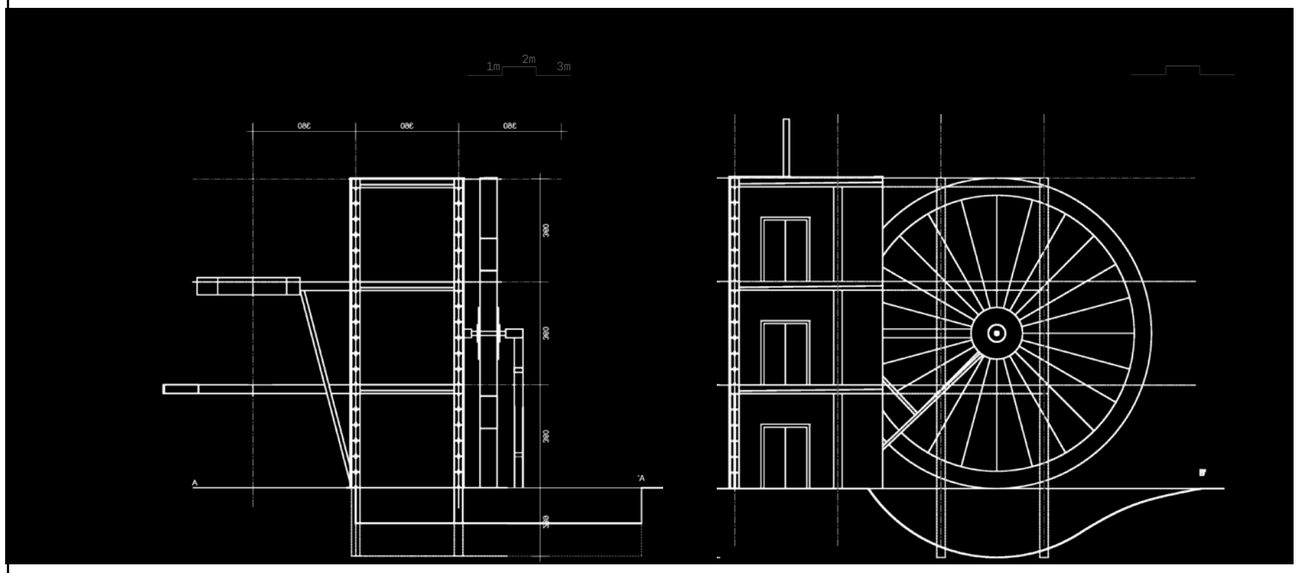

360
1585
360
360
1045
360
360
360
1m
2m
3m

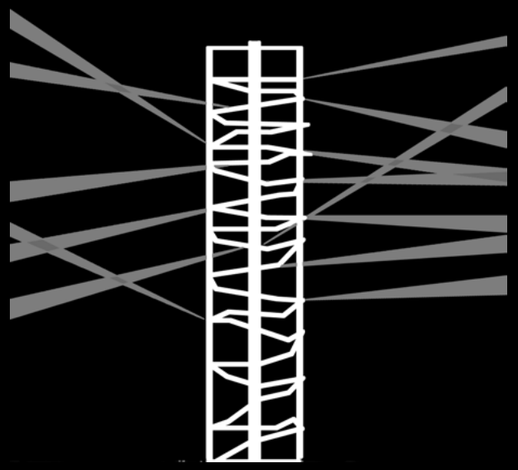

Rue Auber
Rue Duroc
Rue de Babylone


B
C
C
360
A
A
360
1585






1m
2m
3m
360
360
360
360
360
360
360
A
A



all to the tower

nov - dec 25

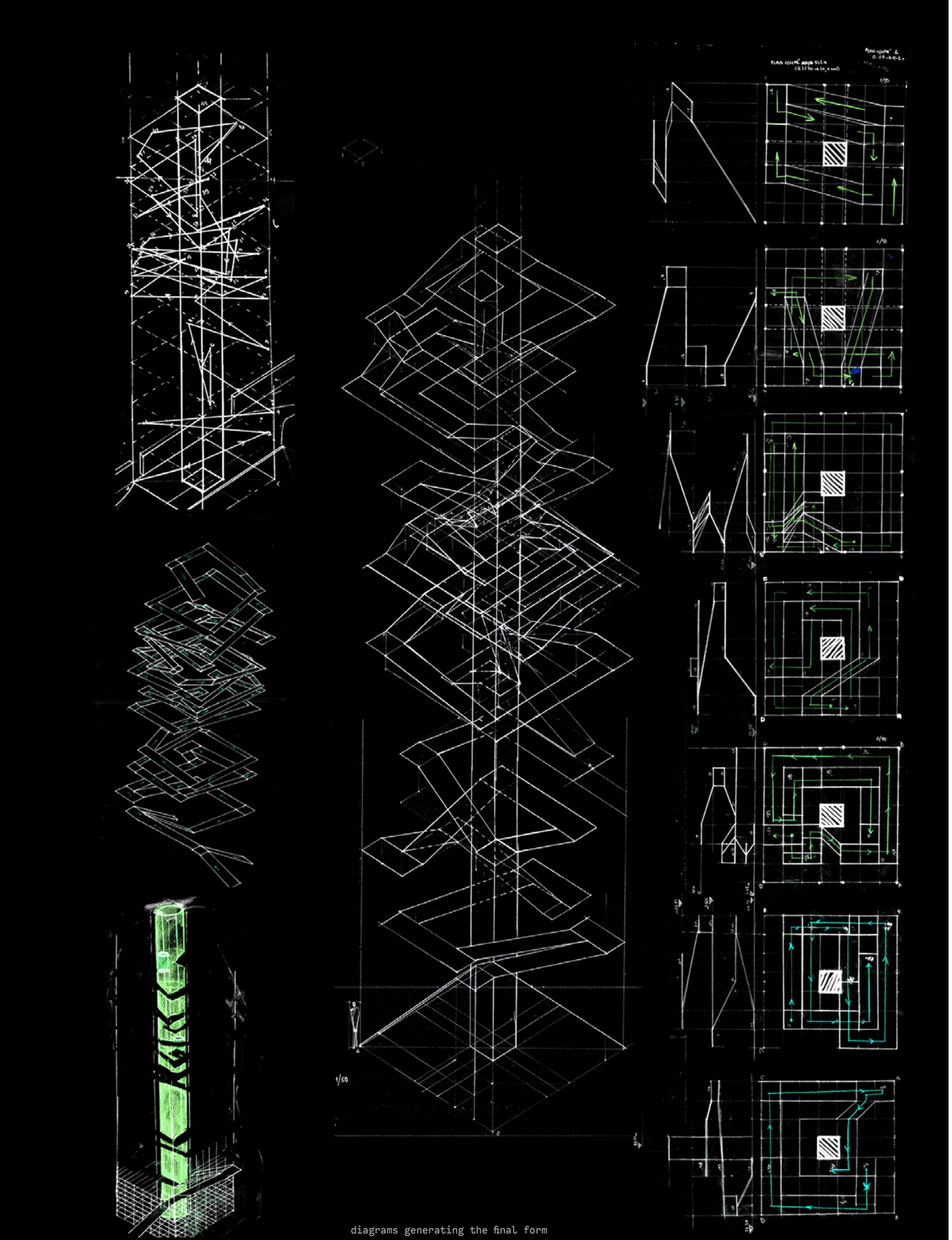
coord
yann rocher
alain guez

individual

For the final project of my first semester, the objective was to design an observatory on the riverbank of the Seine in Ivry, city on the outskirts of Paris.

Given only a limitation on the ground footprint, I chose to build vertically, creating an observatory tower high enough to offer a panoramic view of the entire city. Each platform functions as an observation deck. The higher one climbs, the more territory unfolds. Beginning from a limited scale, the ascent culminates in a view encompassing the whole of Paris and parts of its surroundings, challenging the conventional distinction between what is near and what is distant. How far can the tower's arms extend?

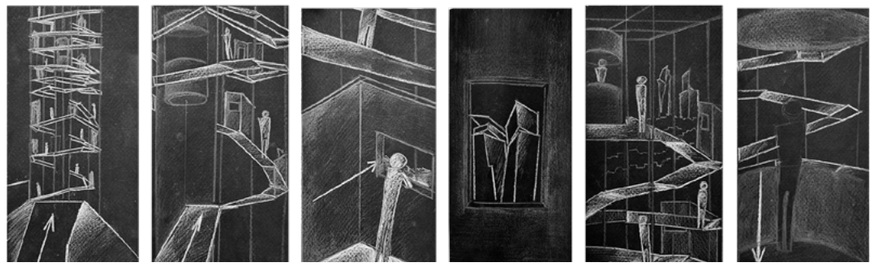
The project utilizes a custom algorithm to map visibility thresholds for fifty Parisian landmarks, translating these spatial coordinates into a 33.25-meter circuit of stairs and platforms. Elevated on a floating base that responds to the Seine's fluctuating levels, the tower embodies "perpetual movement" through a vertical core and a spiral path offering diagonal sightlines. Its materiality—a nearly transparent metal scaffolding—dialogues with Ivry's industrial landscape, treating the visible flow of visitors as a dynamic, living organism. Internally, the experience mirrors a camera obscura, where observers transition through intentional shadows toward framed openings, heightening the curiosity of the ascent while maintaining external lightness.

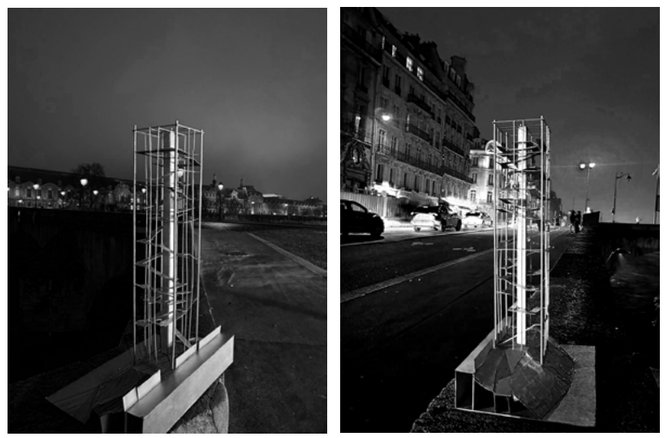


diagrams generating the final form

directions and landmarks plan

storyboard





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