

Portfolio    Julien Thomas

Artistic research / Strategic design

# Flip the Script (2025)

*Flip the Script* is a performance workshop for climate negotiators. Through timing, intonation, body language and emotion, it explores how the same scene can be played in radically different ways, and what that opens up within the tightly scripted world of climate diplomacy.

The workshop took place within a larger artistic research trajectory exploring the dramaturgy of climate negotiations, in partnership with the Dutch climate delegation. The process was developed in collaboration with dramaturg Nikki Ong, script writer Sebbe Pol, and director Reinier Noordzij.





## **We are in your Hands: Handbook for UNFCCC Facilitators (2025)**

*We Are in Your Hands* is a handbook for facilitators of international climate negotiations, and the first output of an artistic research trajectory on the dramaturgy of climate diplomacy. The title references a plea heard from facilitators when negotiations reach an impasse.

Designed to be worn around the neck like a conference lanyard, the document distils tacit knowledge from interviews with 16 current and former Chairs and facilitators into eight propositions on the craft of reaching consensus.

The Handbook has been translated into all six official UN languages plus Portuguese, and is available on the UNFCCC website. Graphic design by Brent Dahl.

# Cold Fronts and Warm Baths (2024)

*Cold Fronts and Warm Baths* is a limited-run publication presenting an artistic research trajectory at the Koninklijk Nederlands Meteorologisch Instituut (KNMI), the primary institution tasked with communicating climate risks to the Dutch public.

The project began by placing a climate sensor installation inside KNMI's lobby, inviting staff to take readings of their own organisational climate. A series of conversations followed, culminating in a publication addressed directly to the Director General. The work surfaced questions about institutional priorities and mandate within a delicate political landscape: KNMI can describe the consequences of rising emissions, but cannot advocate for mitigation as a priority. Developed in collaboration with Ekaterina Volkova.





## Cloudnet (2023)

*Cloudnet* is an 85 square metre camouflage net, handwoven with the image of a cloudy sky. Interweaving thermal blankets, funerary shrouds and camouflage netting, the installation provides a space for anticipating the disappearance of cloud types due to future climate change.

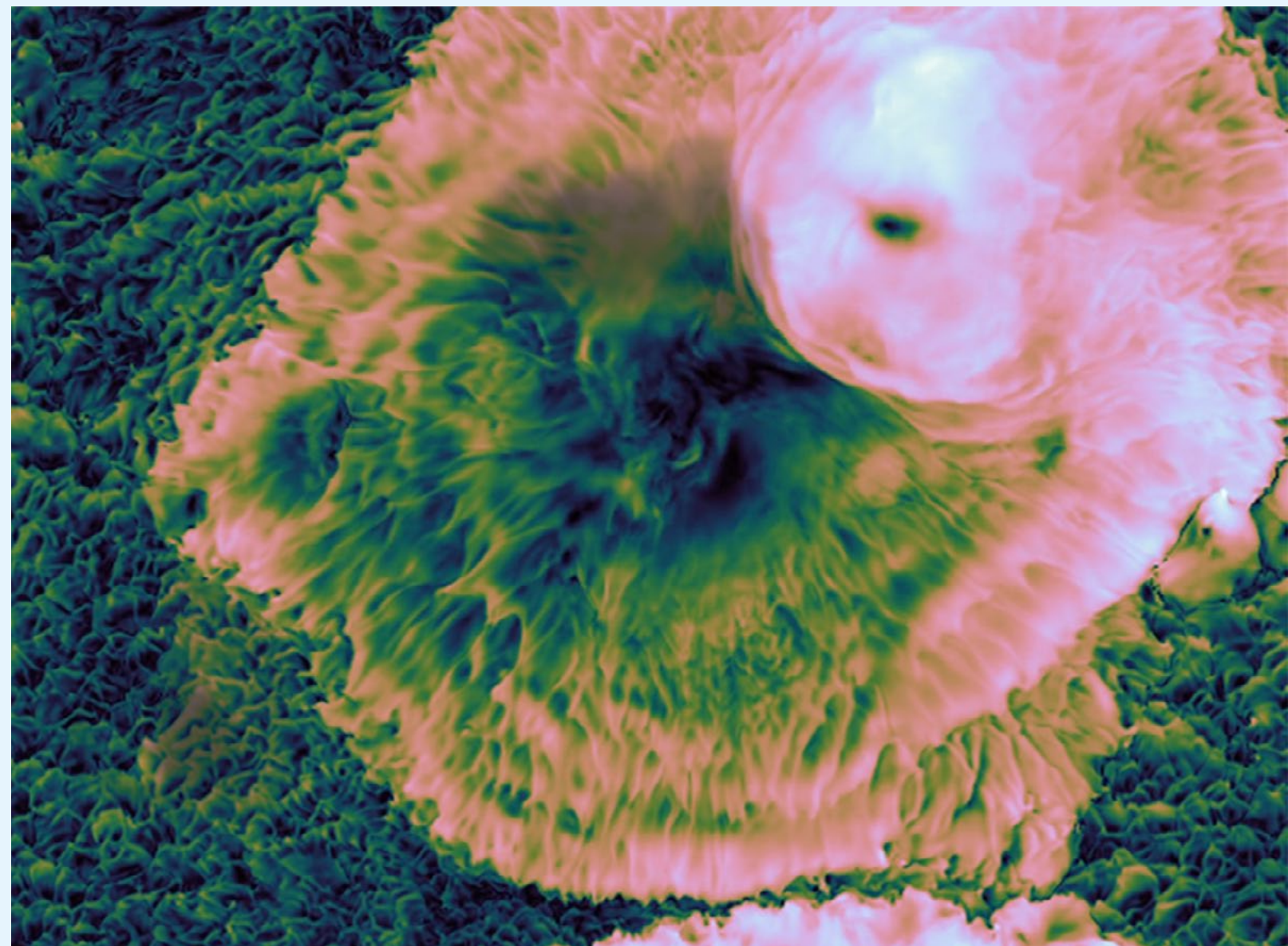
The work was presented during *The Disappearance of Clouds*, a presentation of artistic research on future cloudscares during the 2023 Jan van Eyck Open Studios, and made in collaboration with Ekaterina Volkova. Over the course of the exhibition, the net became a site for two events. The first brought together cloud researchers and a member of Scientist Rebellion to discuss cutting-edge research and the positionality of scientists within the climate crisis. The second was a guided meditation using incense made from local plants, reflecting on the formation of clouds as a metaphor for the forming of political communities. Meditation by John James.

## Ruptured Render (2023)

*Ruptured Render* uses cloud modelling software to imagine future cloudscares. Climate models project that higher concentrations of CO2 and rising ocean temperatures could cause marine stratocumulus clouds to destabilise, triggering a catastrophic 12 degree rise in global temperatures.

The video installation renders this incomprehensible future through the abstraction of climate science itself, inviting a consideration of tipping points beyond the binaries of hope and despair. The work was presented during the 2023 Jan van Eyck Open Studios, in collaboration with Ekaterina Volkova.

[Link](#) to video documentation



The cloud casting this shadow  
is missing from the image.



## Digital Foreshadow (2023)

*Digital Foreshadow* is a video installation that reads Google Maps' digital erasure of clouds as a foreshadowing of their physical disappearance due to climate change.

The piece connects the algorithmic and the geological, inviting the viewer to reconsider what is already absent from the images through which we navigate the world.

Presented during the 2023 Jan van Eyck Open Studios in collaboration with Ekaterina Volkova.

[Link](#) to video documentation

## Future Models Manual (2022)

[\*A Future Manual for Future Models\*](#) is an alternative guide to Integrated Assessment Models, vast computer programs that project future climate scenarios and form the scientific, economic and political basis of climate policy.

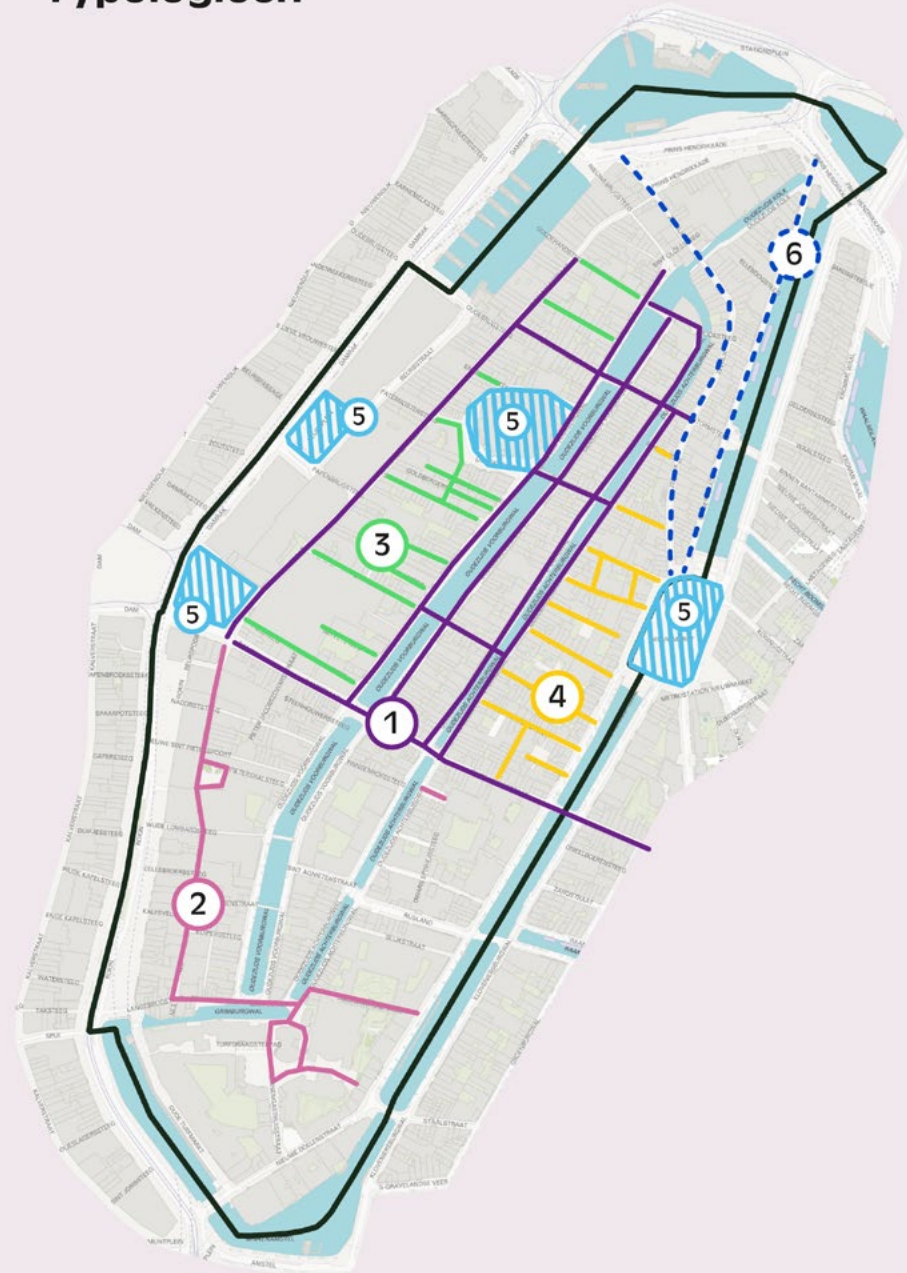
Taking the form of a website, the manual approaches these models through creative practices including filmmaking, graphic design, storytelling and translation, using each as a means of exposing assumptions embedded in current modelling practices and imagining alternatives.

The project was conducted in collaboration with Ekaterina Volkova during the *Imagining Low Carbon Futures* residency, Jan van Eyck Academy and Urban Futures Studio, Utrecht University.

**A FUTURE  
MANUAL  
→ ↘ → FOR  
FUTURE  
MODELS ↗**

An Artist's  
Guide on  
How to do  
Integrated  
Assessment  
Modelling  
Differently

## Typologieën



### ① Primaire straten

Op de kaart:

Dam straten  
Oudezijds Voorburg- en Achterburgwal  
Warmoesstraat/Lange Niezel/Korte Niezel

Beschrijving:

Bijna altijd druk en meestal vies, gebrek aan voorzieningen voor bewoners.  
's Avonds dronken toeristen, dealers, soms onveilig.

### ② Wallen Zuid

Op de kaart:

Nes  
Pleintje Brakke grond  
Grimburgwal  
Waalsekerk/plein  
Oudemanshuispoort  
UvA terrein

Beschrijving:

Bijna unaniem genoteerd als voorbeeld voor alle leefbaarheid thema's. Hier komen verschillende bezoekers (toeristen, Amsterdammers, studenten).

### ③ Wallen West

Op de kaart:

Stegen tussen Warmoesstraat en Oudezijds Voorburgwal

Beschrijving:

's Avonds druk, vies (horeca afval), dealers, voelt onveilig. Ook overdag druk.

# Context Mapping Leefbaarheidspanel Wallengebied (2022)

The City of Amsterdam's Leefbaarheidspanel Wallengebied was a two-year participatory policy project bringing together civil servants, residents and business owners to co-develop new policies and urban designs for Amsterdam's Red Light District, an area under significant pressure from tourism, commercial development and competing community interests.

The project developed mapping exercises that examined the neighbourhood at an unusually granular temporal and spatial scale, surfacing typologies the city had not previously registered while remaining immediately recognisable to residents. This shared, specific detail allowed both parties to move beyond generalisations and address the distinct conditions of individual streets.

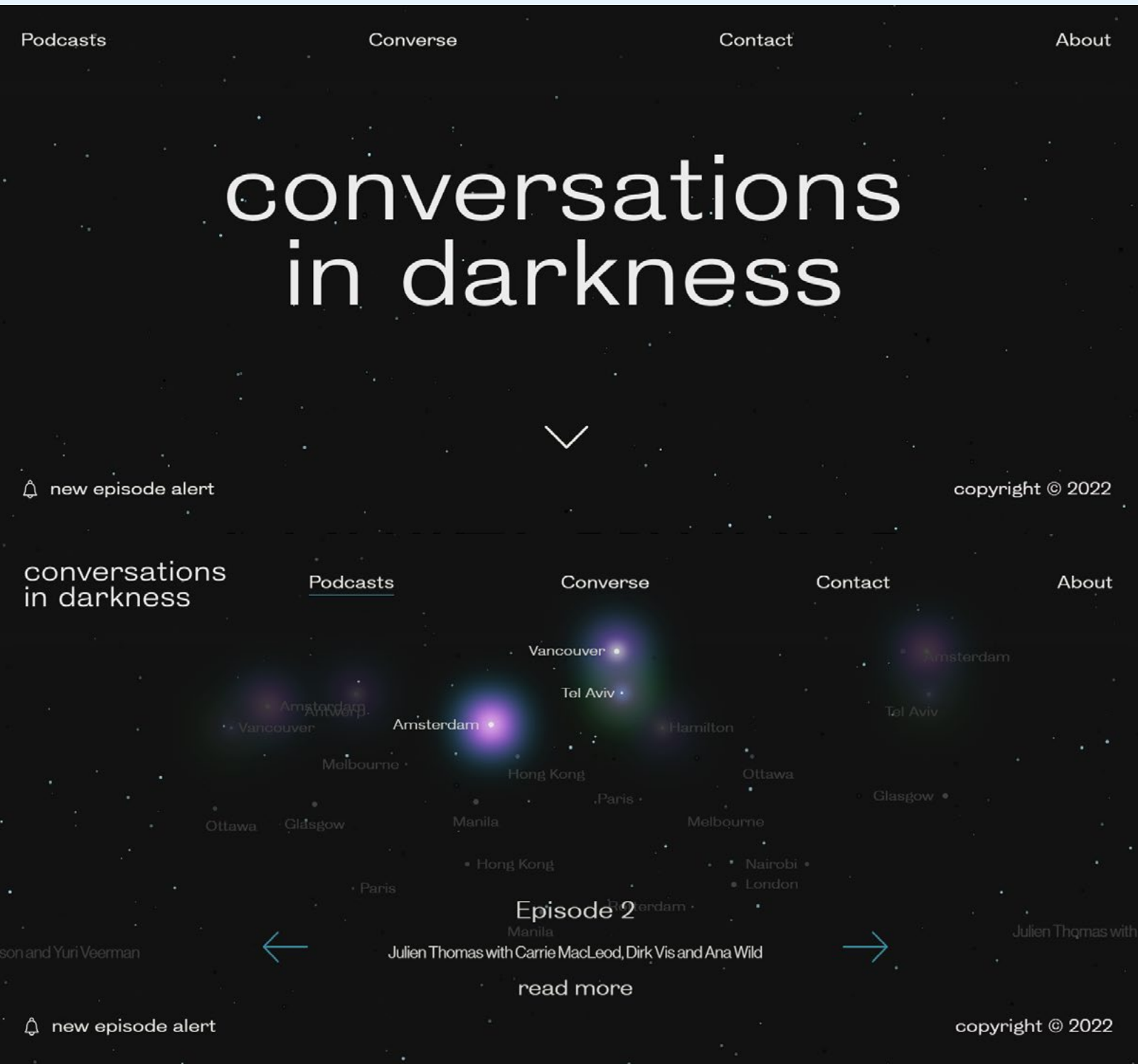
# Uw Buurt en Windmolens (2021)

*Uw Buurt en Windmolens* was a multimodal spatial participation method developed for the City of Amsterdam's Regional Energie Strategie, addressing one of the more contested questions in the city's energy transition: where, and under what conditions, wind turbines could be placed within city limits.

Through stickers, hand-drawn maps, questionnaires and open-ended prompts, 270 participants mapped their relationship to their neighbourhood and shared visions for its future, exploring how wind energy production might shape or disrupt what they valued.

The final report [Onze Stad en Windmolens](#) was presented to City Council as a proposal for future co-design activities with citizens.





## Conversations in Darkness (2021)

*Conversations in Darkness* was a web application that hosted spatialised audio conversations. The voices of other participants appeared directionally — from the side, ahead, or behind — so that people felt as though they were sharing the same physical space despite being geographically apart. The project was developed in response to social distancing regulations during the COVID pandemic.

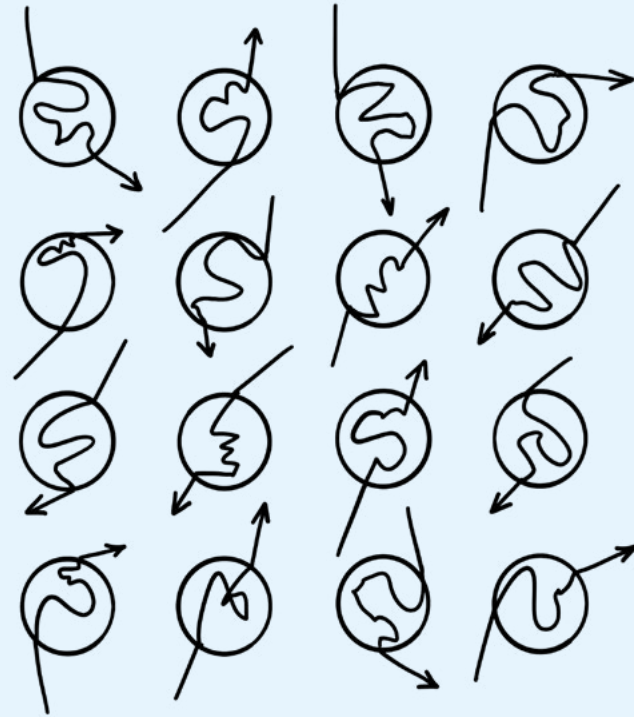
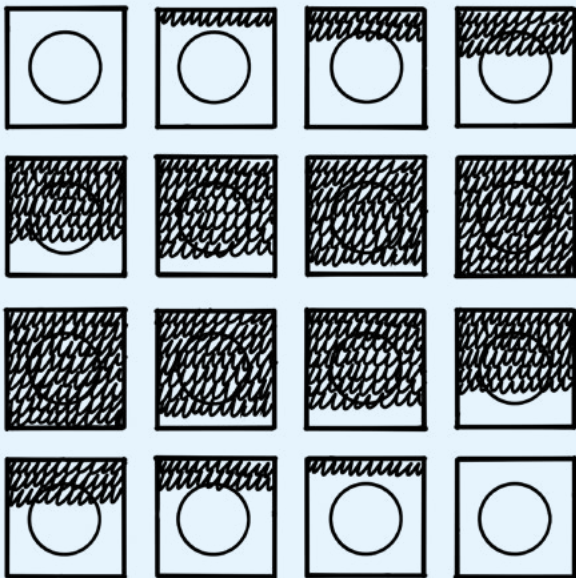
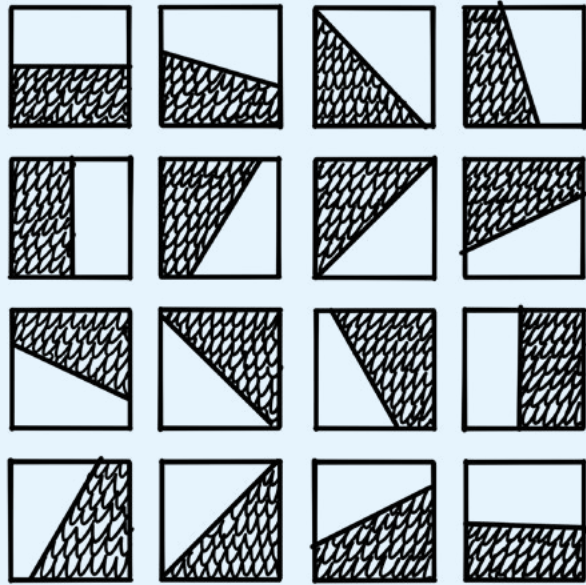
The website contained a podcast series featuring conversations among artists using the software to make sense of (embodied and social) movements during the Corona pandemic.

## Timescapes (2021)

*Timescapes* considers the historic and contemporary role of light as a keeper of time. The work was developed in collaboration with architect Marie Prunault, and utilises parametric design to craft a series of large wooden screens that capture light as the sun moves across the sky.

The installation was hung in the Grote Zaal of Pictura Gallery in Dordrecht, and presented in a duo show with designer Marije Vogelzang to celebrate Dutch landscape painter Albert Cuyp's 400th birthday anniversary.





**Perception  
Design  
Studio**

## Perception Design Studio (2020)

The [Perception Design Studio](#) explored the potential of design to support policy-actors working in complex multi-stakeholder situations. Its premise was that sensory perception forms the basis not just of experience but of language, meaning and political judgment.

Working with light installation and kinetic sculpture, the Studio designed speculative interior elements intended to draw participants' attention back into their shared physical environment. Rather than accelerating discussion, the objects were designed to slow it down, grounding participants in bodily awareness and the changing qualities of the space they occupied together.

The Studio was a collaboration with the City of Amsterdam and Public Mediation, a consultancy specialising in multi-stakeholder conflict mediation.

# Onzicht (Perception Design Studio)

*Onzicht* (from the Dutch *inzicht*: insight, and *onzichtbaar*: invisible) is an ellipse-shaped light installation that slowly dims to complete darkness before returning to its original state, replicating the rhythm of dusk and dawn.

The ellipse was designed to fit within meeting rooms at the City of Amsterdam's urban planning building, with the intention of being used as part of government planning and deliberations. Its form projects indirect light outside of the ellipse, mirroring the ambient quality of natural light at the horizon during sunrise and sunset.

The work considers how light intensity, colour and duration shape interpersonal dynamics, and invites participants to notice how the gradual subtraction of vision affects the timing, intonation and content of conversation. As sight recedes, other senses come forward.





## Refraction Table (Perception Design Studio)

*Refraction Table* translates sound into wave patterns on water. As the water ripples expand they create dynamic patterns of interaction. Through the propagation of unexpected and unpredictable patterns, the object presents alternative interpretations of a conversation that exceeds representation.

[Link](#) to video documentation

# Conversation Imbalance (2018)

## Conversation Balance (2016)

*Conversation Imbalance* and *Conversation Balance* explore the nature of political agency through movement. The shape of the installations enable participants to feel the movement of others in space. This expanded sensation invites a broader repertoire of nonverbal communication, from gesture towards whole body movement.

The installation facilitates participants in embodying and performing certain gestures, scenarios, and concepts so as to enable latent forms of political to expression to emerge beyond language.

[Link](#) to video documentation





## Faraday Cafe (2014)

The Faraday Cafe was a pop-up coffee bar that repelled wireless signals. Mobile phones lost their signal upon entering, thus reminding patrons of a time before ubiquitous wireless coverage. By giving visitors the option to disconnect from their devices, the project proposed alternative relationships to digital technology.

Located in Vancouver's Chinatown, the Café served a rotation of artisanal coffees by donation, and hosted a variety of events including morning meditation sessions, afternoon DJ sets, dinner and dessert parties, and evening storytelling gatherings.

[Link](#) to video documentation



## Park-a-Park (2013)

Park-a-Park was a pilot initiative to transform roll-off disposal bins into mobile community spaces. The project repurposed conventional forms in order to reimagine relationships to streets and the public sphere.

The bin was dropped at nine locations throughout Vancouver over the summer of 2013, hosting weekly potluck gatherings and acting as an open space to convene and catalyze community initiatives.



# Rainblossom Project (2013)

