

Spring Entrance Community / Siliștea Snagovului

The Experimental Station for Research on Art and Life
ASK (Amaranth Seed Kollektive)
Fundația Trei frasini/Three Ashes

Photo Credit Cover: Andrei Becheru

Shelter for Collective Dreaming

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In August, tranzit.ro/Bucharest launched a new project which coincided with the official inauguration of two distinct entities on the land parcels around The Experimental Station for Research on Art and Life: (ASK) Amaranth Seed Kollektive, a group formed by sound artist Mihai Mitran, artists Dan Vezentan, Mihaela Moldovan, Eduard Constantin, cultural manager and performer Maria Mora, curators Raluca Voinea, Adelina Luft, and architects George Marinescu and Daria Oancea; Fundația Trei frasini/Three Ashes, established by curator Charles Esche. The three entities form the Spring Entrance Community from Siliștea Snagovului.

Shelter for Collective Dreaming proposed the co-production of a modular and mobile shelter on the land parcels of ASK members through collective conceptualization, participation, and activation. The shelter was enabled throughout autumn as a space for dreaming and imagining, together with local and international guests invited to contribute, in dialogue and exchange, at formulating a timely, contextually relevant direction for the artistic community at Siliștea Snagovului. The events held on site and in the surroundings approached the wide spectrum of dreams, through walks, workshops, presentations, performances, and discussions, understood as gestures of resistance and hope-projecting in the face of ongoing multiple crises – political, cultural, and ecological.

Photo Credit: Andrei Becheru



Atelier Adhoc (George Marinescu & Daria Oancea)

ATMOS 1: Specular Field Unit

ATMOS 1 is a point of contact between people, soil, and atmosphere. The device functions as a mobile unit, temporarily positioned in an open field, creating space for multiple scenarios of learning and exchange.

The telescopic structure supports a specular textile membrane — a material used in both agriculture and space research — capable of reflecting sunlight and creating shade.

A wind sock placed at the top of the structure measures and reveals the movement and intensity of air currents, acting as a visible signal of atmospheric force.

The prototype functions as a collective resource for field-based research and learning activities, becoming a shared tool for exploring and understanding the site.

Photo Credit: Andrei Becheru

Dan Vezentan

The Rain Collector

The Rain Collector is a wooden architectural installation inspired by the shape of the whirlpool (Vâltoare) — a traditional mechanism used to wash fabrics in the rapid mountain waters. It is conceived as a space open to the public, where the whirlpool becomes a catalyst for meetings, ideas and artistic experiences. The semi-buried structure transforms into an amphitheater that can host performances, discussion sessions, sound, auditions or community meetings. At the same time, the installation also has a concrete ecological dimension — its shape channels rainwater, collecting it in a central catchment basin mounted below stage level. [The swirling movement of the water in the whirlpool is thus transferred into a flow of ideas, sensations and experiences.](#)

Photo Credit: Dan Vezentan (bottom right), Dimitrie Gigorescu (top, bottom left)





Eduard Constantin

Shelter 4.0

This shelter is the fourth in a series of utilitarian objects/interventions, realised through practical workshops in collaboration with locals, colleagues or children. The first was built together with a group of teenagers, in a forest close to the local Forest Range, using branches from the site and left to be used by the foresters. The second was in Bechet, an area on the desertification map in southern Romania, where sheltering from the sun gave its main purpose. I realised the third in Indonesia, together with a local artist and farmer, from bamboo, a replenishing material there. The idea of a shelter for rest during the hours when heat was too pressing, as well as the mobility allowed by the use of light materials made it possible for the local who contributed to the construction of the structure, and to whom it was donated at the end of the exhibition, to still use it to this day.

All these previous experiences added motivations and structural elements to Shelter 4.0, which in Siliştea Snagovului was thought through after intense experiences of work in the field in the summer, where shade is one of the most desired elements. The construction here is multifunctional, offering a place for one person to take a nap, shade for 5-6 people, a possible mobile office space or other uses depending on the necessities of the community at the Station and around.

Photo Credit: Eduard Constantin

Suspended Dreams

The anatomic and vegetal fragments, together with the „thorns” made of plastic bands, inspired from this arid landscape, tell the tale of exposed bodies and need for protection, of a temporary yet necessary refuge.

Photo Credit: Mihaela Moldovan (top), Dimitrie Grigorescu (bottom)



Mihai Mitran

Audiotelescope (The Whirlpool of Sounds)

Audiotelescope (The Whirlpool of Sounds) is an installation for collective listening, taking place in the replica of a water whirlpool. The space, imagined* as a means for collecting rain water as well as a place for socialising, becomes in this project a place of sound immersion.

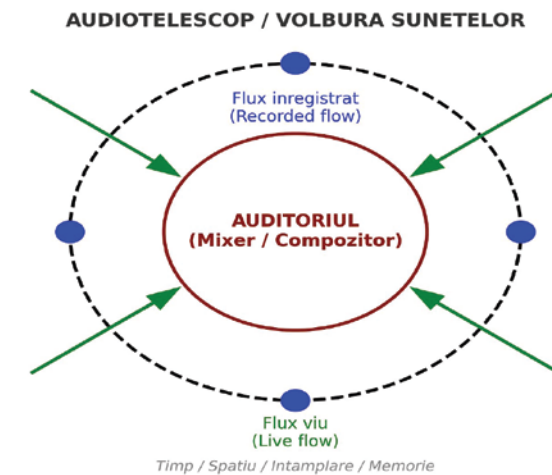
The audio flux recorded during different days in the area around Siliștea Snagovului preserves the memory of the places, collected in time, in forests, on the lake, on the fields, in the village, on and around the Research Station. This is mixed during the audition with the sounds of the present, the living flux: the wind murmur, the birds song, the noises of the village, the steps and voices of the passers-by, the breath of those present.

Thus, the space becomes an analogue mixer through the overlap between the sound memory and the immediate reality. Chance – an essential element in the artistic thinking of John Cage – is the invisible composer of experience. Through attention and perceptiveness, each listener decides, aware or not, which sound/thought/perception is in the foreground and what is lost to the background.

Listening is transformed into an act of inner curating, a form of collective dreaming, in which time and space twist. The moment itself becomes an instrument.

*by artist Dan Vezentan

Photo Credit: Dan Vezentan



Daniel Godínez Nivón (Mexico City/Amsterdam) - Moon Murmur

As the Harvest Moon rises and the rhythms of the land begin to shift, Moon Murmur invites participants to rest, reflect, and gather around dreams. This workshop creates a gentle space for listening to the murmurs of other beings — water, wind, plants, and people — through guided writing, conversation, and small offerings. Together, we will explore what it means to dream in times of transition, and how dreams — like seeds — carry futures within them.

Moon Murmur is a two-hour dream workshop that takes place in the context of the Harvest Moon — a moment of seasonal change, gathering, and ripening. It is designed as a pause at the end of a day, when light begins to soften and the body naturally turns inward.

Photo Credit: Andrei Becheru





Maria Mora (Bucharest) - Tryouts to Become Landscape (continuation and development of a practice created by Andreea David and Maria Baronca)

A place where one could feel naturally happy and strong, where one would sit down and say: This is my own spot. It might have taken me days to figure it out, or perhaps the place is just like all the others?

Not every space is the right one for you. Sitio – the good one is called, and the enemy – the bad one; these two places can be the key to a person's well-being. The sheer act of sitting on one's spot creates superior strength, and the best way to find them is by detecting their respective colours. Can feel with the eyes.

An invitation to collectively and definitively disappear from the anthropic frame.

Photo Credit: Andrei Becheru





Mihai Mihalcea (Bucharest) - We Walk, We Breathe

We reclaim duration as common space, and we allow the air to circulate beyond the logics of productivity. This is not an exercise of mindfulness, but a form of micropolitical sabotage. I breathe, so I oppose is not a metaphor, but a life politics: every inhale is an act of refusal, every exhale a redistribution of the common space.

Photo Credit: Dimitrie Gigorescu



Ovidiu Tichindeleanu (Bucharest/Copenhagen) & Aldo Ramos (Mexico City/Amsterdam) - The Dream of Water: A Workshop Feeling the Territory

We are in touch across the ocean and continental landmass, listening to the voice of Aldo Ramos from the territory of Petemoro, Mexico, calling the territory of Silistea Snagovului, Romania, raising more voices. We have dreamt apart and dreamt together. Listened to voices carrying other knowledges. Now we are inviting you to a workshop on us and the living territory.

We are kindly asking the participants to bring with them the memory of a body of water close to their home.

Photo Credit: Andrei Becheru





Eugenia Morpurgo (Venice): Intentional Uncertainties. Biobased materials between caring and extractive practices.

The increasingly pressing ecological crisis requires design to question dominant production models, moving towards the use of biobased materials and the reorganisation of local and circular supply chains. With my work, I argue that such strategies, based on the principle of substitution, are not sufficient unless accompanied by a shift away from systems based on certainty in favour of approaches capable of embracing uncertainty as a necessary condition for embedding production within complex ecologies. Looking at plant and animal-based materials samples, we will critically discuss concepts such as regeneration, renewability, circularity, and bioregionalism, exploring how commoning practices allow us to embrace intentional uncertainties together.

Photo Credit: Andrei Becheru



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Charles Esche (Amsterdam): Getting to know you

“I feel this land next to the Station is just starting on a journey. If I can influence it, I hope it will be a long one and that the way stations along the journey will be ones we can decide together as a form of commoning ideas and actions. I hope we can join together and join ourselves to the land in time.

This moment feels like the start of such a journey, and I’d like us all to help us get to know this land and share our impressions. I would therefore ask everyone to walk around the land for 20-30 minutes. Take care of what is growing, but feel free to touch, taste, smell, feel, look, anywhere. I’d then like us to come together and each tell us one aspect of the land that they feel they know about already, and one aspect you would like to know more about. It can be giving the name to a plant or an animal, something about the soil, about the air, the view, the fence, the tree; it can be about doing something now or later, or remembering what happened. It can be about its past, present, or what might imagine could happen. Really anything.

I will try to record, but if you can write down or draw anything in the session, I’ll collect it together as a little archive of the first steps on the journey. Thanks in advance for joining us.”

Photo Credit: Andrei Becheru



Andreea David (Bucharest): Collective dreaming - methods for radical imagination - an embodied collective dream practice

A political alternative to individual dreams can be those that are collective. Common dreams can tie us on an unconscious, uncontrollable level. How can we weave in the common unconscious imaginary, and how can we rewrite the essential ingredients: care and trust that keep alive the reality of hope?

People can rather imagine the end of the world than the end of capitalism. Maybe we are in a full crisis of imagination, although it shouldn't be so hard to imagine a world without injustices. And if on an individual level we don't trust in our power to change something, maybe we have more chances to find it in collectivity.

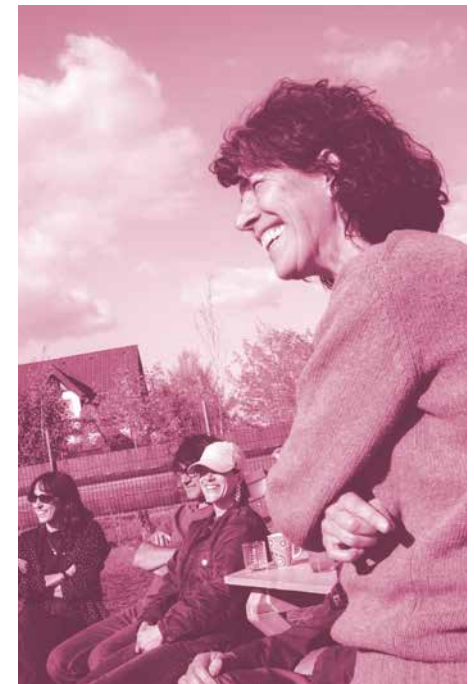
Photo Credit: Andrei Becheru



Amelie Aranguren (Madrid): Art and Rurality: A Laboratory of Conflicts and Encounters

What happens when an artistic project chooses the rural environment as its place of work, research, and action? How does this affect local communities? How does it affect the Earth, its plants, and water? What political issues can emerge? Over the course of two hours, the participants of the workshop will assume the roles of the main agents of this community to explore the benefits, tensions, contradictions, and joys that a project could experience. Together, we will try to find harmony and see what we, as individuals, must give up to have a just environment for every being.

Photo Credit: Andrei Becheru





Mădălina Braşoveanu (Oradea): To work in nature, with nature

The actions and interventions in the natural environment of the MAMŪ group in Târgu-Mureş were an extension of and — following the cancellation of the series of exhibitions in the lobby of Studio Theatre — a substitute for the exhibition activity of the artists. The period from the end of 1981 to the fall of 1983 represented for the MAMŪ group the time when the natural environment provided the only setting for the collective creative expressions of the artists, the site of choice for their outdoor actions being Dâmburile Umede (Vizeshalmok), situated in the vicinity of Târgu-Mureş.

The transience, the non-aggressive blending in the natural environment, and the inextricable connection with the site where they were performed, had to characterize – in the artists' opinion – their interventions in the natural environment. Yet, they were not driven by ecological concerns. The artists treated the natural environment as an extended gallery space or studio space, the same way they treated all the other spaces where they performed various types of actions. In the outdoors, their actions benefitted from a cooperating environment, where the non-permanence / the de-materialization of the art object could unfold as a natural process, the special relationship between the forces of nature that destroy and appropriate the artistic product being one of the main aspects they were interested in.

Photo Credit: Dimitrie Grigorescu





Dan Perjovschi (Sibiu): Action "The Tree"

One of the ways to escape censorship in the 1980s was to leave the city and do whatever came to one's mind out of the city, in nature.

Photo Credit: Dimitrie Grigorescu



Szilard Miklos (Sfântu Gheorghe): AnnART Performance Festival

The AnnART International Performance Festival (1990–1999) was organized ten times near Lake Saint Anne, formed in a volcanic crater in the Ciomad Mountains, part of the Eastern Carpathian volcanic chain. The location has symbolic and historical significance for the Székely Land, with several legends about the formation of the lake. It is also a site of pilgrimage during Saint Anne Days, a meeting point for the hiking movement that began in the 1920s, and a gathering place for young people from all regions of Transylvania over the years. While multiple generations met there, they explored a sense of community either through learning traditional folk songs, through pop music culture, or simply withdrew from the city into this hidden landscape, the location is today declared a natural reserve, which no longer allows swimming or camping around the lake. The presentation will introduce several aspects of organizing the festival in this location, far from urban infrastructure, highlighting the stratification of the audience and the artists' responses to the challenges of the natural environment, as well as the hospitality of those who found there a sense of freedom in the 1990s.

Photo Credit: Dimitrie Grigorescu





Ștefan Rusu (Chișinău): Architectures of Survival: Fragility, Sediments, Melancholies from the Postcolonial Jungle

Insularity, as a geopolitical and imaginary situation, represents the meeting point of artistic and curatorial practice, carried out between seemingly disparate spaces: the Republic of Moldova, Central Asia (Tajikistan and Kyrgyzstan), and the Samoa Islands in the South Pacific. In geopolitical terms, insularity implies a structural relationship of dependency: the island is never completely autonomous, but linked to external flows of resources, capital and ideologies. At the same time, this peripheral position can generate spaces of resistance, experimentation, and reimagining. Far from hegemonic centers, islands become places where alternative forms of community, subsistence economies, or ways of living that contradict the norms imposed by global modernity are tested. The recent experience in Samoa (2023–2025) had as its starting point the tension between colonial history and local autonomy, exploring how memory and everyday practices interact with the island imaginary.

Thus in the Pacific, as in the broader context of the Global South, we can observe how everyday construction and housing practices – makeshift shelters, sheds, temporary structures, easily assembled living spaces for tropical climates – function not only as solutions to necessity, but also as cultural models of resilience. These practices are related to what Achille Mbembe calls the politics of improvisation, where communities in the Global South transform structural deprivations into creative resources. At the same time, the experiences in Samoa bring to the fore survival techniques as an aesthetic and epistemic strategy, revealing how marginal communities transform fragility into creative potential. These survival architectures are the expression of a continuous adaptation to environmental conditions and socio-economic precariousness, but also a form of resistance to the aesthetics of Western urbanism.

Photo Credit: Dimitrie Grigorescu



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