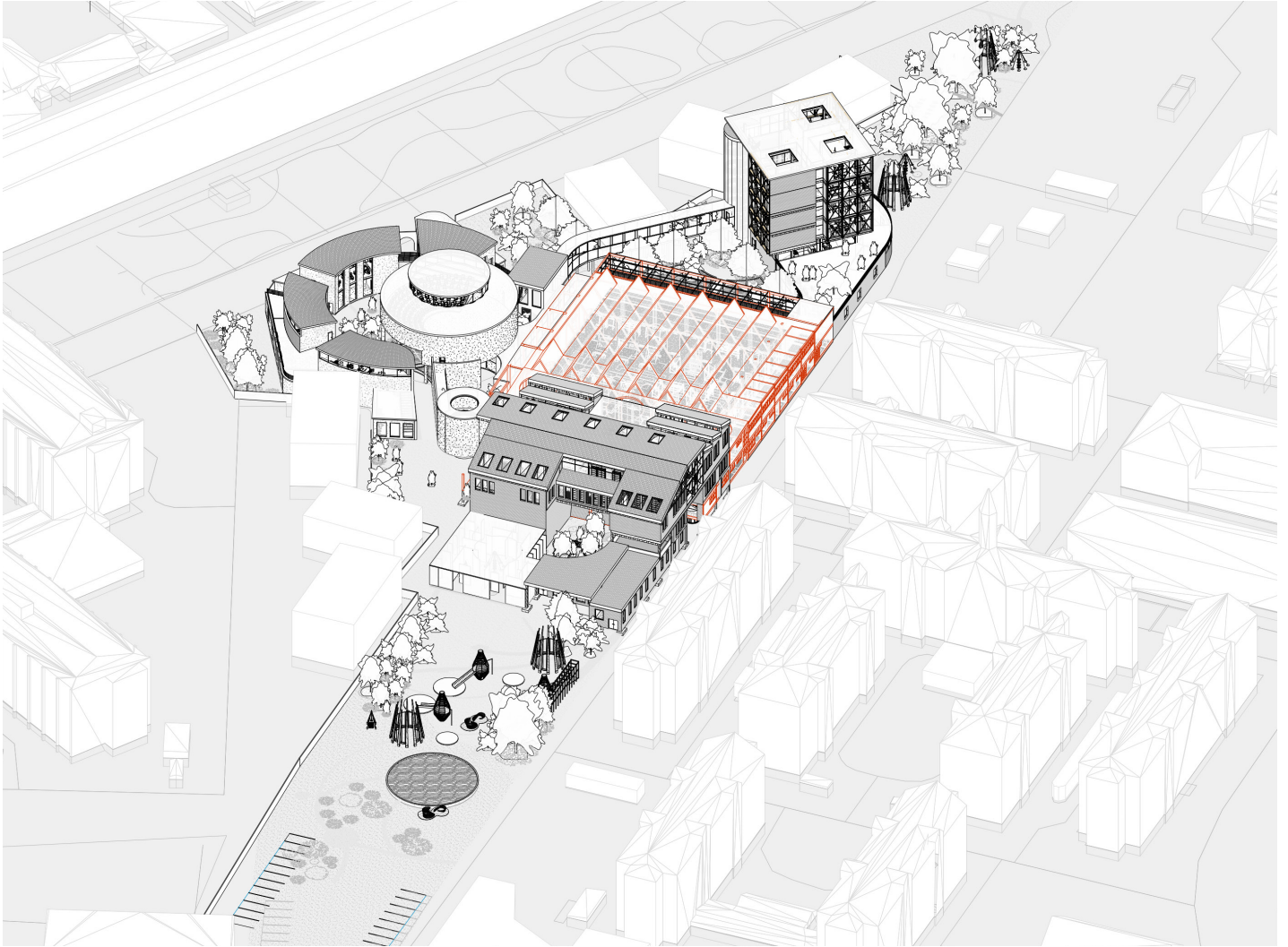


Architectural Episodes

Alternating Intensity and Pace



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Public Building Graduation Studio

Reflection

1.Relation to the Studio, Track and Master Programme

This graduation project investigates architecture’s potential to foster co-existence and emotional resonance through scenographic sequencing and spatial dramaturgy. Fieldwork in Sundholm and interviews with children, care workers, and community members revealed rhythms of occupation and emotional undercurrents. These site-specific insights are translated into ‘scenographic’ gestures such as narrowing and widening passages, contrasting materials, and sensory cues including filtered light and ambient sound. The project engages with the broader ambitions of the MSc Architecture, Urbanism and Building Sciences programme, particularly the Architecture track, where space is explored as both a physical and social construct. The studio’s focus on the Commons provides for the theoretical and conceptual foundation to treat architecture not as a neutral container but as an active agent that can mediate fragmented realities.

The project investigates how sequential space and cinematic montage can reconfigure spatial and emotional relationships within socially fragmented urban environments. Set in Sundholm, Copenhagen, the project reflects on how architectural sequencing can unfold as a medium for social induction, linking memory, sensory engagement, and social repair. This aligns with the studio’s ambitions of designing inclusive, adaptive and emotionally intelligent public infrastructure.



Figure 1. Photographs and Collage by author, 2024.

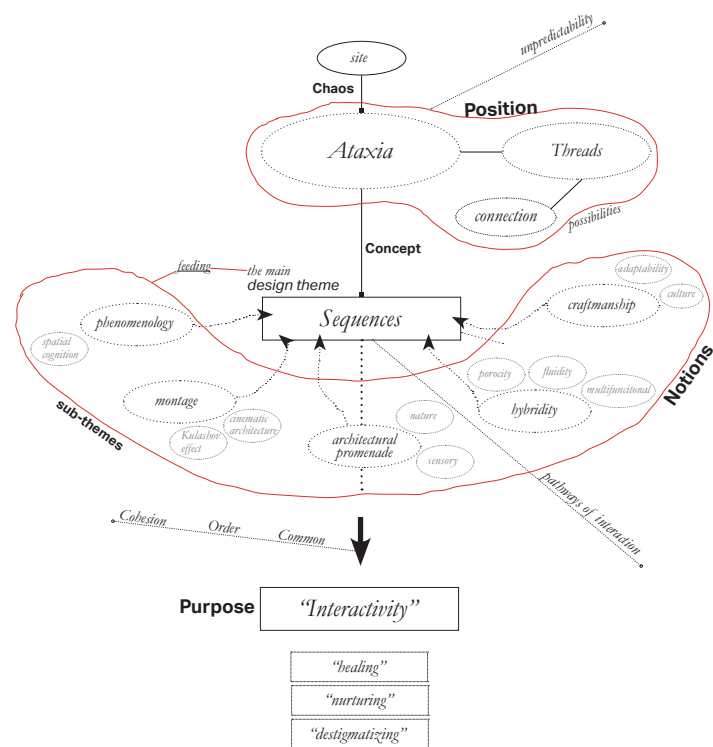


Figure 1. Theoretical framework by author, 2024.

3. Methodology and Process Reflection

The design research is integrated with theories of montage, dramaturgy, and emotional space. Drawing on Sergei Eisenstein's theory of montage, the design approach can be conceived of as a series of spatial frames that unfold in a controlled narrative rhythm. Eisenstein's five montage techniques, that include metric, rhythmic, tonal, over-tonal, and intellectual montage, serve as generative compositional strategies that can influence how users perceive and emotionally process space (Politecnico di Milano, 2017). These concepts are translated into architectural episodes that alternate in intensity and pace. Moreover, the idea of architectural annotation and visual montage as described by Galofaro (2017), presents montage as a way of constructing meaning from fragments. This allows the design process to be deeply iterative and nonlinear, moving between diagrams, collage, video frames, and physical models as tools for spatial storytelling. Eric Crevels' (2024) work on craftsmanship and tacit knowledge has informed the design project by his theory on material engagement and skill-based design. His theory offers insight into how the process of making models and testing materials can serve as a form of knowledge production. Iterative modelling at different scales, from one to a thousand to one to fifty, play a fundamental role in crafting the experiential and compositional logic of my design proposal.

Hybrid Diagram - open and closed volumes - sequence of spaces

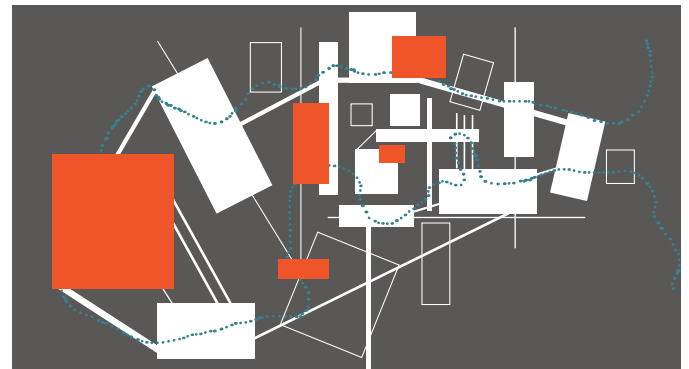


Figure 3. Diagram by author, 2025.

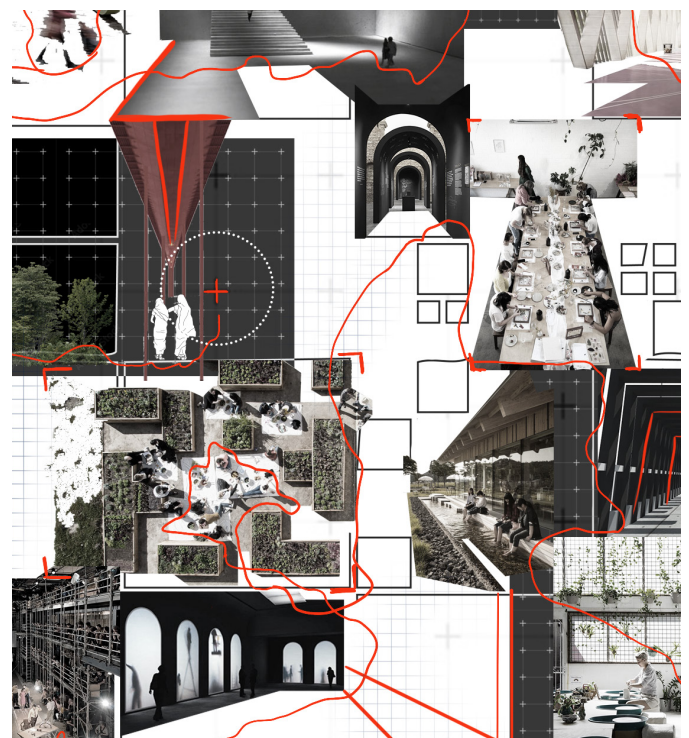


Figure 4. Collage by author, 2025.

4. Academic Societal Relevance

Academically, the project contributes to architectural discourse by translating concepts from cinematic montage and performance studies into a spatial design language. It advances scenography as not merely a representational tool, but as a method for designing transitions, interactions, and affective experiences. The use of sequencing, rhythm, and ambiguity to induce social and emotional engagement offers a new methodology for public architecture that moves beyond typological classification.

My project investigates how sequential space and cinematic montage can reconfigure spatial and emotional relationships within socially fragmented urban environments. Set in Sundholm, Copenhagen, the project reflects on how architectural sequencing could unfold as a medium for social induction, linking memory, sensory engagement, and social repair.

This aligns with the studio's ambitions of designing inclusive, adaptive and emotionally intelligent public infrastructure. Qi and Kong's (2022) work on architectural emotional space has been critical in my understanding of how spatial ambiguity fosters mental engagement. They argue that emotional resonance emerges from indeterminate and overlapping spatial conditions. In the design, this has been translated into the blurring of programmatic edges and open-ended spaces that can resist binary distinctions between care and culture, or public and private. Ambiguity is used not as a lack of clarity but as an empathetic condition for coexistence.



Figure 5. P2 Physical Model by author, 2025.

5. Transferability and Future Outlook

While rooted in the specific context of Sundholm, the methodological framework of the project is transferable. The use of scenographic sequencing and emotional thresholds can be applied to other urban conditions where social divisions, institutional care, or marginalisation exist. This approach is especially relevant in contexts requiring post-institutional civic infrastructure or spaces of informal support and creativity.

Holger Kleine's concept of spatial dramaturgy provides for a crucial lens through which the design can be understood as a performative sequence. Kleine (2017) explains that architectural space can operate as a theatrical script, composed through transitions, spatial tension, and release.

This informs the development of threshold spaces, layered views, and programmatic overlaps that encourage indirect encounters between different social groups. From a societal perspective, the project addresses issues of fragmentation and marginalization in urban space. Rather than segregating vulnerable communities into separate zones, the project proposes spatial scripts that can stage coexistence and encounter. The design approach offers a framework where shared time and collective memory can be established without relying on rigid programs or singular uses.

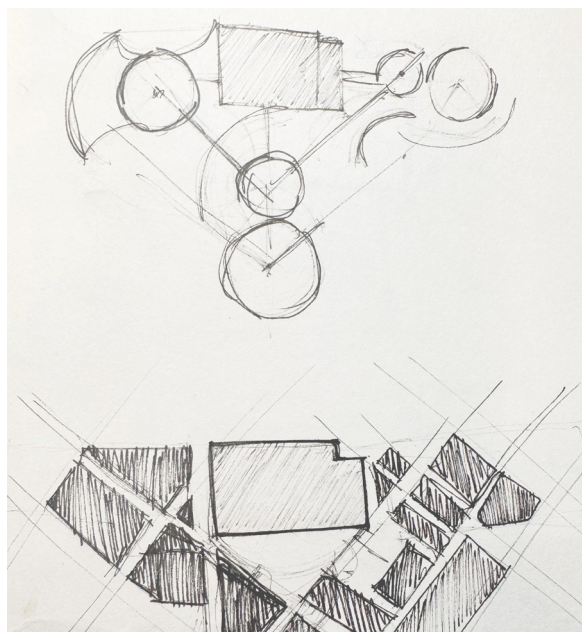
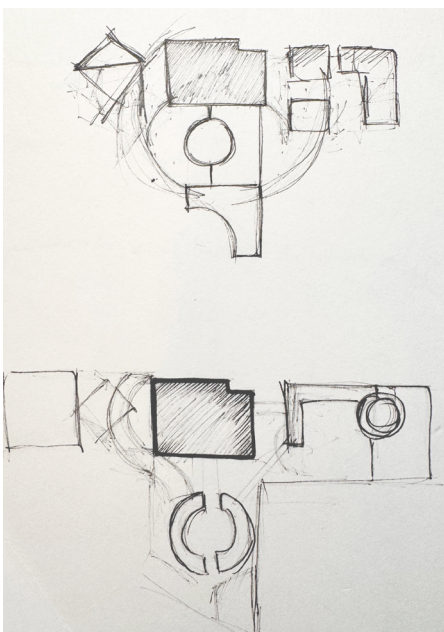


Figure 6. Rough sketches by author, 2025.

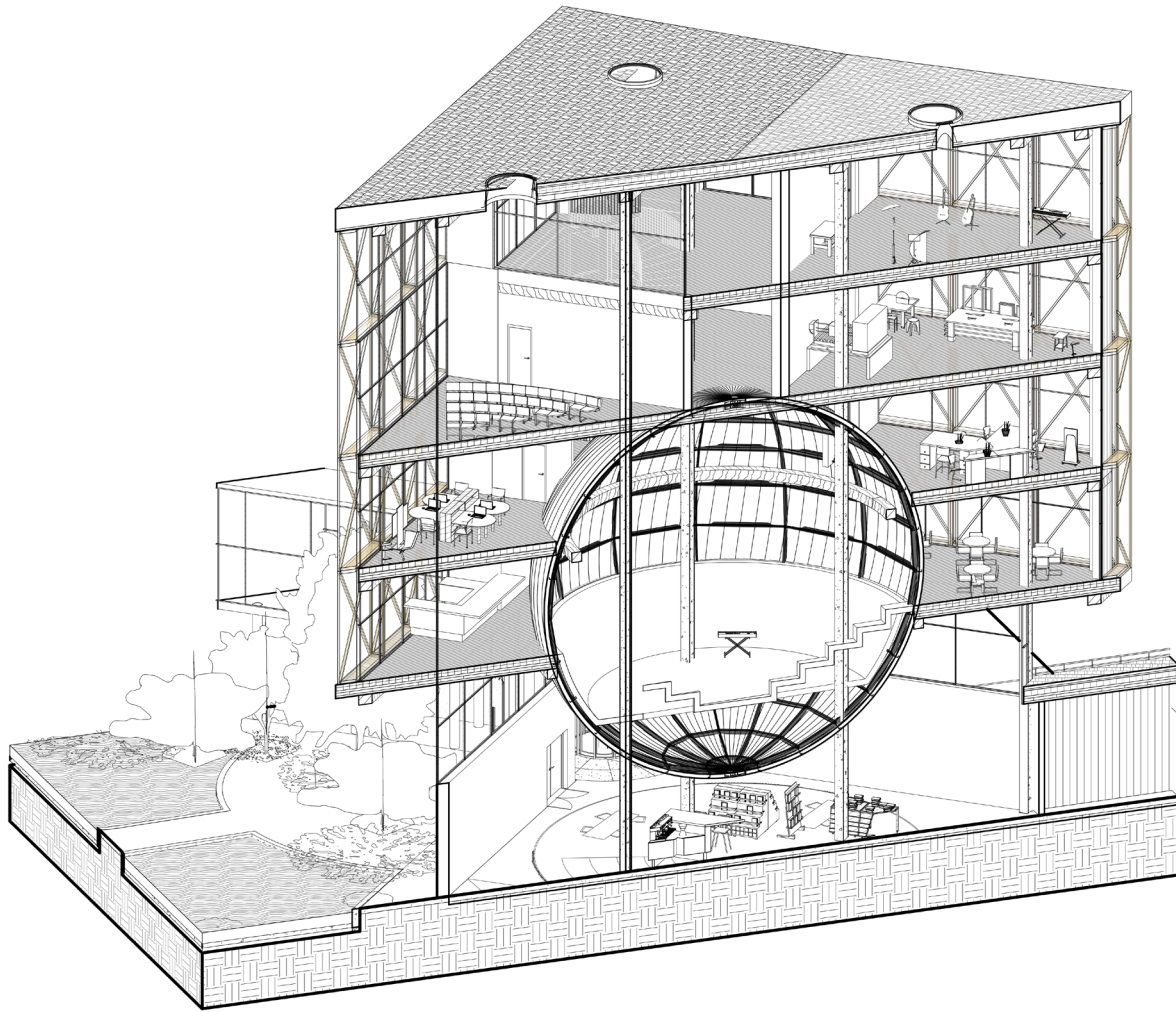


Figure 7. Axonometric fragment by author, 2025.

How can architectural scenography be used to choreograph emotional transitions without determining fixed behaviours or functions? This question shaped the use of spatial sequencing, sensory thresholds, and ambiguous zones to allow users to interpret and inhabit space in multiple ways.

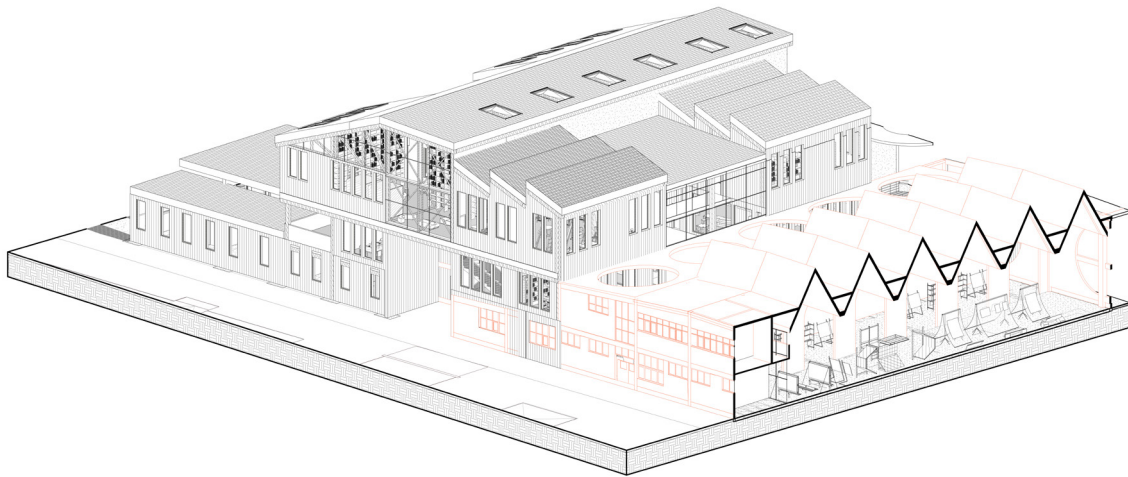


Figure 8. Axonometric fragment by author, 2025.

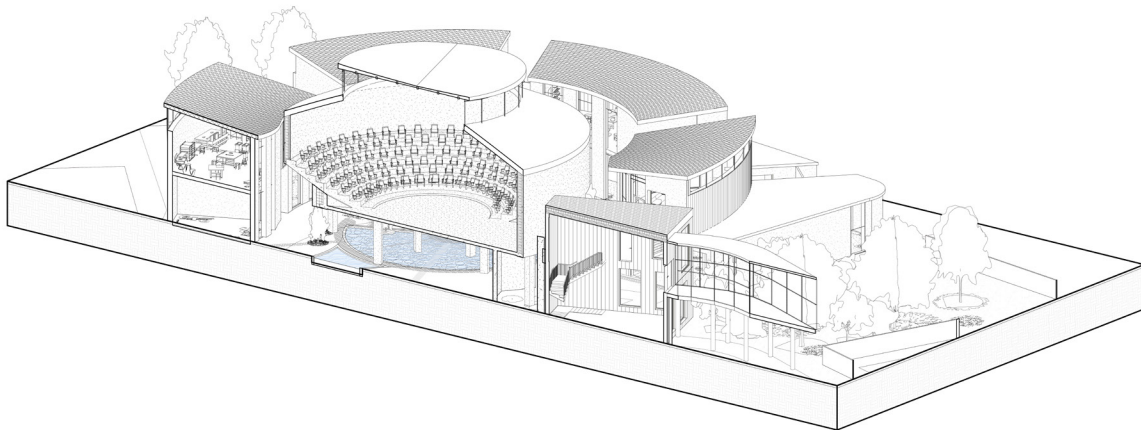


Figure 9. Axonometric fragment by author, 2025.

In what ways can architecture induce interaction by staging the Commons as a dynamic and performative field rather than a static space? The project demonstrates that interaction can be fostered through scenographic framing, where movement, tension, and atmosphere act as architectural tools for collective presence.

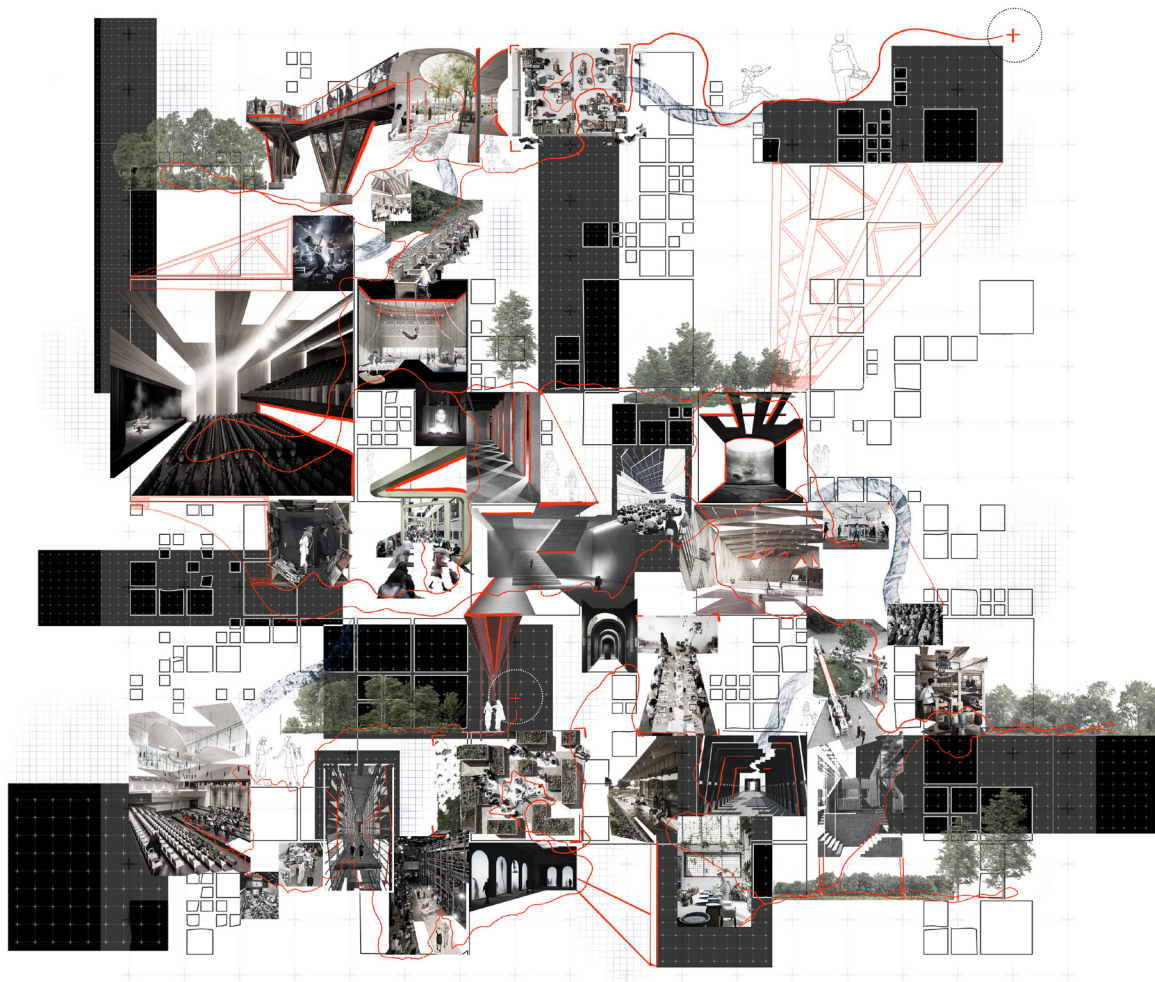


Figure 10. Collage by author, 2024.

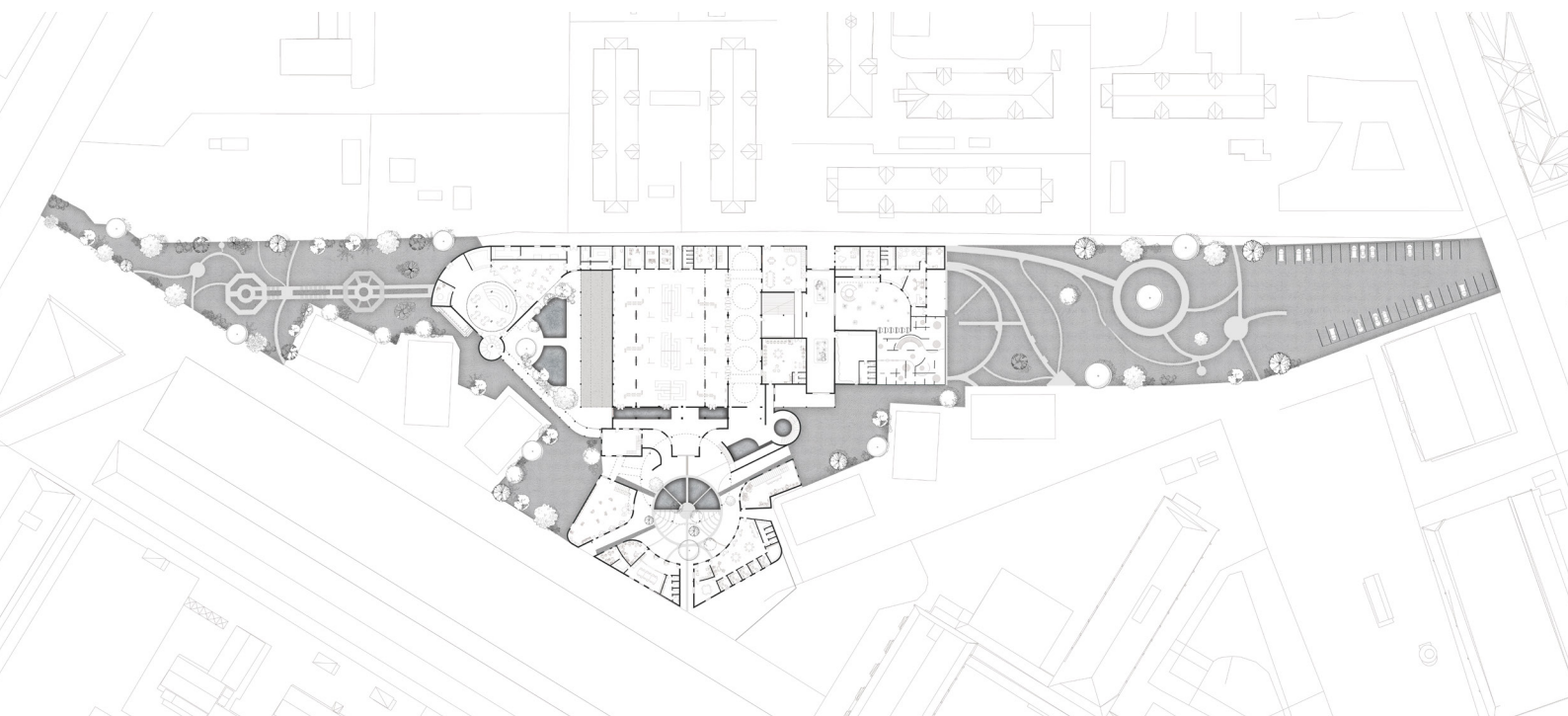


Figure 10. Final Ground Floorplan by author,

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