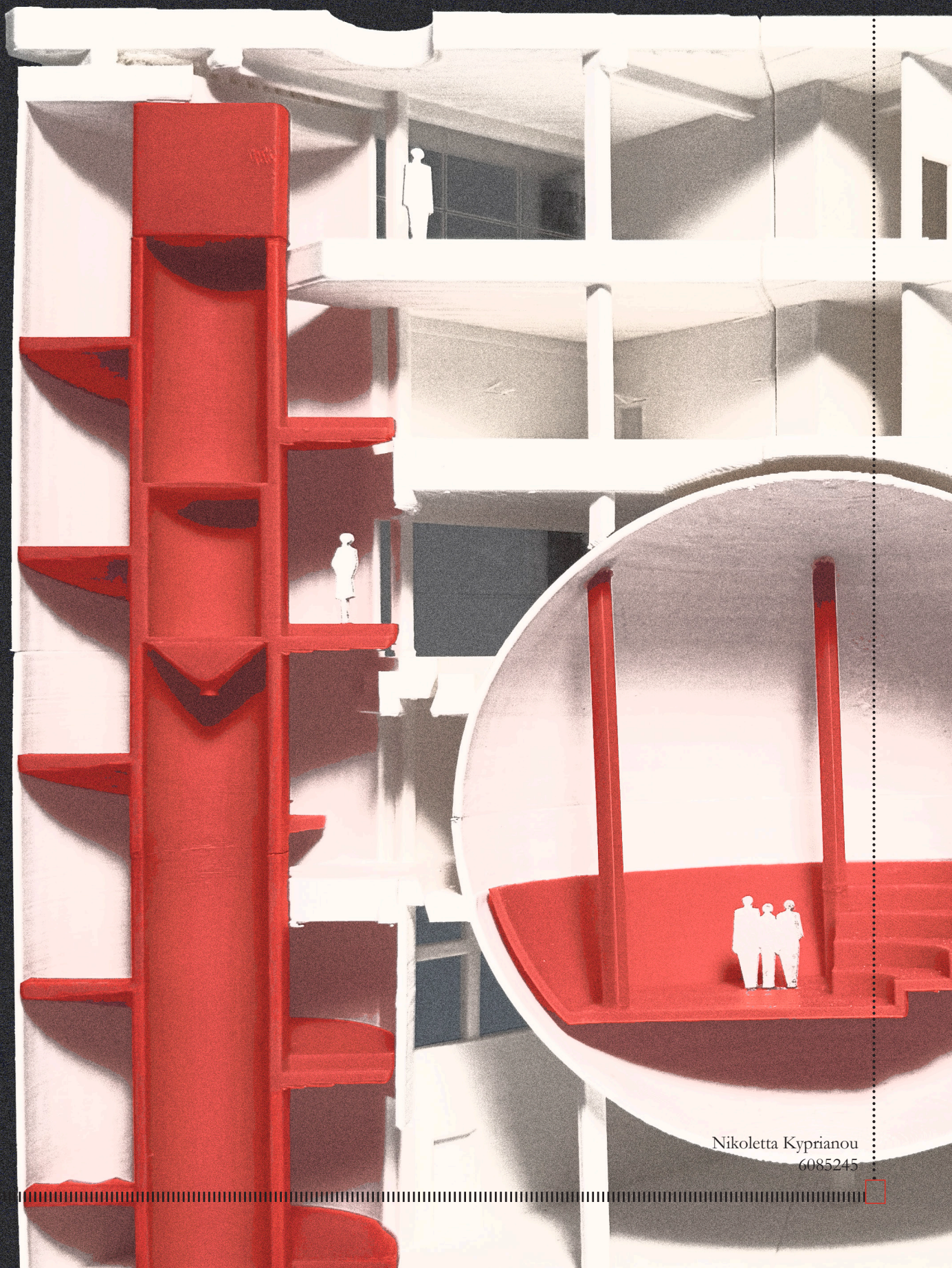
Architectural Episodes

Alternating Intensity and Pace



Nikoletta Kyprianou
6085245

Public Building Graduation Studio 2024-2025

Abstract

My interest stems from the investigation of ‘sequencing’ within spatial memory, montage theory, and phenomenology in architecture, composed around four interconnected pillars: adaptation, hybridity, craftsmanship, and interactivity. These themes interlock to reinforce the overarching aim to form a “Public Condenser,” a hybrid cultural hub. The project confronts urban complexity and social fragmentation by establishing sequential areas dedicated to healing, interaction, and resilience. Meticulously, crafted environments serve as hyperlinks, bringing together various groups within inclusive communal spaces.

A "Public Condenser," a hybrid community hub, can be reinvented as a "psychological space" that elicits meaning through spatial sequences. Architecture can be perceived through a series of episodes and events that occur sequentially, which aid in comprehending the pure needs of a specific site. From an architectural lens, the sequencing of programs and activities, the arrangement of public and private spaces, the interplay of light and darkness, and the design of open and closed volumes are all fundamental.

Addressing Sundholm's complex social dynamics and challenges from the 'Parallel Societies' and 'Ghetto Plan' calls for an interdisciplinary approach. The concept of parallel societies in Copenhagen emphasizes the division between distinct socioeconomic groups, leading to social isolation and limited resources for marginalized communities. The Danish government endeavors to eliminate these gaps by means of integration policies, stricter regulations, and urban renewal.
Nevertheless, these initiatives have frequently led to displacement and stigmatization, particularly in diverse regions like Sundholm, which encounter complex social challenges.

Architectural sequencing provides an approach for bridging these divisions by establishing environments that nurture interaction among various social groups, thus contributing to community cohesion.
Through the lens of montage theory, the Sundholm neighborhood embodies a series of dramatic events and episodes, which coexist within the same area. Incidents such as street fights and police interventions serve as pivotal moments that juxtapose the struggles of marginalized groups, like the homeless and those battling addiction, against the backdrop of working-class families and artists striving for community engagement. Deliberately, weaving together these fragmented realities which exhibit multi-layered complexities, demands the reinvention of a cohesive narrative through sequential spaces.

Figure 1. Photographs and Collage by author, 2024.

Theoretical Framework

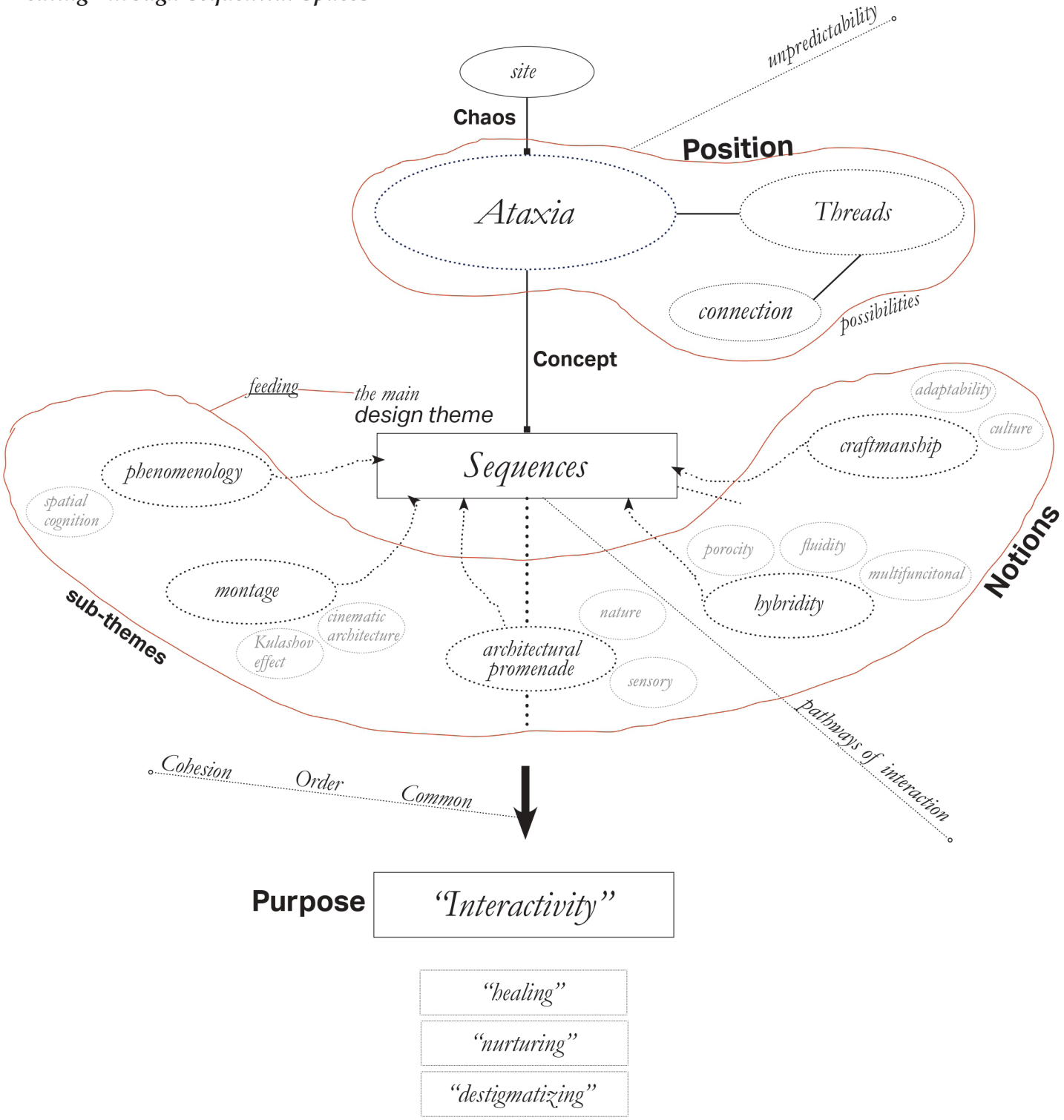
The title encapsulates architecture as a tool for connecting Sundholm's fragmented social landscape. The program interconnects "threads" of connection within the community, establishing pathways that encourage interaction between diverse groups, such as individuals who are homeless or addicted, working families, and children. Forming structured places for meaningful social encounters and bridging the gap between disconnected realities, this endeavor strives to stimulate movement and progress through architectural sequencing.

"Ataxia" is indicative of the fundamental disorder unpredictability and disconnected social realities that define the urban fabric of Sundholm. This disorder is not solely spatial; it is societal in nature, characterized by dislocation from healthy, connected lifestyles. By promoting "Healing Through Sequential Spaces," the project suggests that architecture has the potential to transform isolated spaces into homogeneous environments that encourage the interaction of diverse groups, the discovery of common ground, and the experience of inclusion.

Additionally, this project aims to foster healing within the Sundholm community through a culturally rich program, supported by architecture designed in carefully orchestrated sequences. A thread is woven into the broader fabric of Sundholm with each space sequence, which fosters resilience and promotes connections within the community. By creating spaces that encourage cultural engagement and meaningful social interaction, the design seeks to bridge fragmented realities, promoting resilience and well-being through structured, sequential experiences.

Architectural promenade principles, articulated by Auguste Choisy and further developed by Le Corbusier, provide an effective method for addressing the complexity of urban environments, particularly in neighborhoods such as Sundholm. As demonstrated by Choisy's analysis of the Acropolis, dynamic spatial experiences are characterized by intentional asymmetries and varying perspectives(Richard A. Etlin 2024). Consequently, these elements engage the observer in a journey through the built environment, emphasizing that architecture is more than just a static structure, but also a medium for experiencing movement and interaction. A narrative that unfolds through spatial exploration is enabled by Le Corbusier's manifesto on an observer's journey as a sequence of orchestrated perspectives(Birksted 2006). Sequencing is a critical component of this research. Through the implementation of architectural sequences based on Choisy's dynamic compositions, this framework aims to design architecture and public pathways in Sundholm that promote movement and interaction among residents.

Sergei Eisenstein, in his theory of montage, explores the relationship between space, movement, and narrative(Doudova 2023) Through juxtapositions of sequential images, Eisenstein creates meaning through cinematic montage, enabling the viewer to form emotional or intellectual responses based on the contrast between the images(Yve-Alain Bois, n.d.).



By combining these theories, we can comprehend architecture not as a static form but as a temporal, experiential phenomenon that is shaped by events as well as the movement of users through space. Analyzing the various activities and events occurring on the site will enable us to determine the extent of our interventions required to guide users into a sequenced hybrid program that will encourage active participation and inclusion.

Hilde Heynen notes 'the spatial interpretation (Durchdríngung) leads to an overlapping of social realities, spaces, and media and network of meaning (Doudova, 2023).

Research Questions

How can architectural sequencing and sensory design promote social cohesion in fragmented urban spaces?

Sub questions:

In what ways can cinematic techniques, particularly montage theory, be applied to architecture to evoke emotional responses and manipulate human behavior within public spaces?

What role does architectural sequencing play in shaping communal experience, and how can these sequences be designed to promote social interaction within hybrid public spaces?

How might future public spaces evolve as active participants in social and environmental exchange, and what design strategies can ensure this evolution to support community building?

Figure 2. Collage by author, 2024.

Methodology

This research uses quantitative and qualitative methods to capture Sundholm's social dynamics. The investigation intends to build an inclusive community environment that bridges social divisions while enriching sensory experiences. On the other hand, qualitative methodologies emphasize the psychological and sensory elements within Sundholm. Mental and memory mapping offers additional qualitative depth by visualizing personal and collective associations with Sundholm's spaces. These maps disclose symbolic and functional zones within the neighborhood, providing residents with an enhanced awareness of how to navigate and perceive the area. Similarly, the Kuleshov Effect and other cinematic techniques, such as photomontages, are implemented to investigate disparate social realities, as influenced by Sergei Eisenstein. The sensory experience of traversing the constructed space is mirrored through sequential montages and storyboards, provoking critical reflections on Sundholm's urban setting and building empathy among diverse user perspectives. Virtual reality (VR) testing will enable the exploration of the phenomenological value of space and to interact with the proposed design within a simulated environment. Thus, rendering these explorations more concrete. Furthermore, Virtual Reality (VR) and Unreal Engine will be utilized to scrutinize and document these "moments of exchange."

As a matter of architectural design, montage creates spaces that engage the observer through sequential, contrasting experiences, which enables a narrative to unfold dynamically within a built environment. Incorporating Sergei Eisenstein's montage theory into the design approach, a sequenced spatial journey arises that reflects the diverse narratives within the Sundholm neighborhood.

Eisenstein's concept of montage involves assembling contrasting shots to evoke complex meanings that neither image alone could convey. By juxtaposing spatial elements, I hope to highlight Sundholm's social and spatial contrasts. This architectural 'montage' generates a layered experience by presenting distinct moments in a particular sequence to promote an intellectual and emotional connection with space. From Eisenstein's analysis of the Greek Acropolis as a montage of sequential experiences, while envisioning the creation of a 'textbook' documenting the events and episodes of the site as a living collage (Galofaro, 2017). Like a flaneur discovering a city's reality and sequencing possibilities, this design unfolds as a spatial trajectory, engaging the spectator with dynamic, contrasting perspectives that choreograph a continuous narrative (Doudova, 2023).

Hybridity will be manifested through a 'Public Condenser' that serves as a bridge between fragmented social realities within Sundholm.

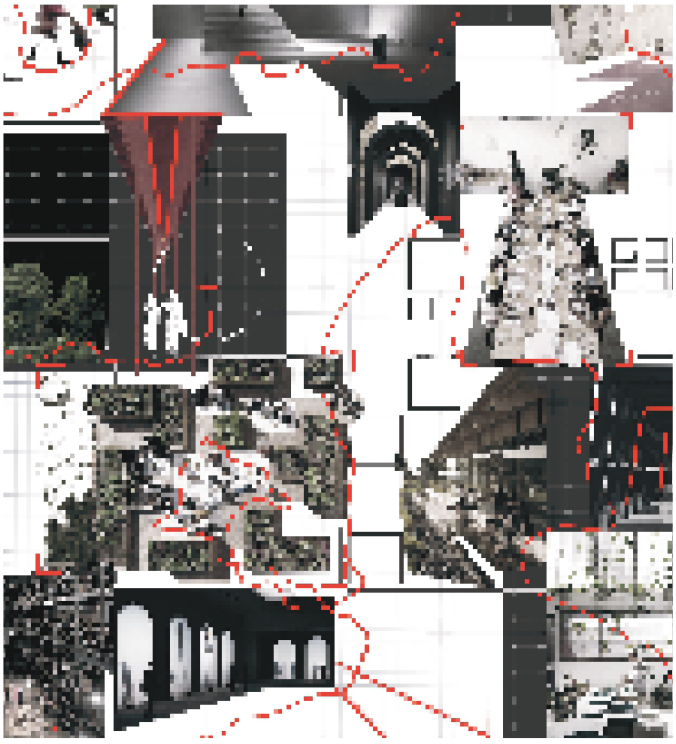


Figure 3. Collage by author, 2024.

Drawing on Herman Herzberger's theory of 'in-between' spaces, the design emphasizes transitional zones as crucial sites for spontaneous communication and social interaction. A variety of in-between spaces serve as buffers, softening the boundaries between diverse groups and promoting the coexistence and overlap of different social realities in an orderly but fluid manner. A sequence of architectural transitions inspired by Sergei Eisenstein's montage theory is employed to guide the user through moments of contrast and continuity. Such hybridity, as theorized by Steven Holl, enables architecture to act as a social catalyst, where hybrid functions coexist and interlock, creating a dynamic 'contamination' of uses that enriches each space.

Moreover, the phenomenological values embodied in the architectural promenade are crucial to the creation of emotional bonds with space. The purpose of creating environments that encourage sensory participation is to encourage not only social interaction, but to support the emotional and psychological well-being of vulnerable groups, such as children and those suffering from addictions. This aligns seamlessly with this research's focus on developing a "Public Condenser" that serves as a community hub, providing opportunities for social exchange, and healing through phenomenological doctrines. Incorporating craftsmanship facilities such as clay modeling and woodworking into the community embodies Richard Sennett's idea on the craftsman's ethos, which illustrates the importance of hands-on work for personal fulfillment and society benefit. These organized, imaginative activities offer therapeutic advantages to vulnerable populations by enhancing concentration, patience, and a sense of purpose that facilitate healing.

A phenomenological approach emphasizes how humans engage with, interpret, and emotionally engage with their surroundings. In turn, spatial cognition provides the framework through which these phenomenological experiences are understood and structured. Spatial cognition is essential for our interactions with the world, as it enables us to effectively navigate our surroundings by gathering, organizing, and utilizing information about location, size, direction, and relationships (Denis, 2018).

Relevance

My research seeks to construct environments that tackle the intricacies of social fragmentation by stressing how sequential places may induce healing and interaction. Transforming architecture into an intersection that generates affiliation and resilience among varied communities while bridging opposed realities. Consequently, this demonstrates the capacity of effectively organized spaces to serve as catalysts for social cohesion and reintegration, thus meeting the growing need for inclusive and empowering community scenarios.

Hybrid Diagram - open and closed volumes - sequence of spaces

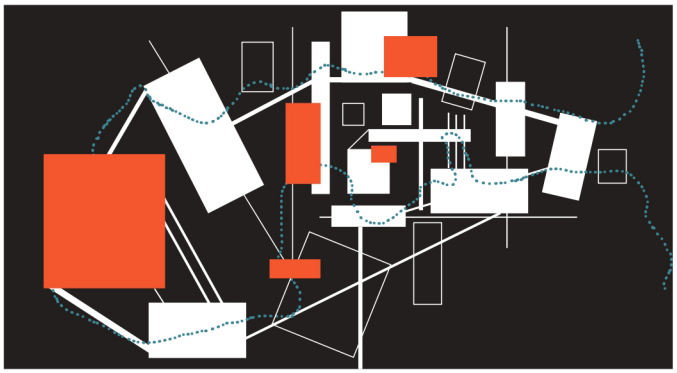


Figure 4. Diagram by author, 2024.

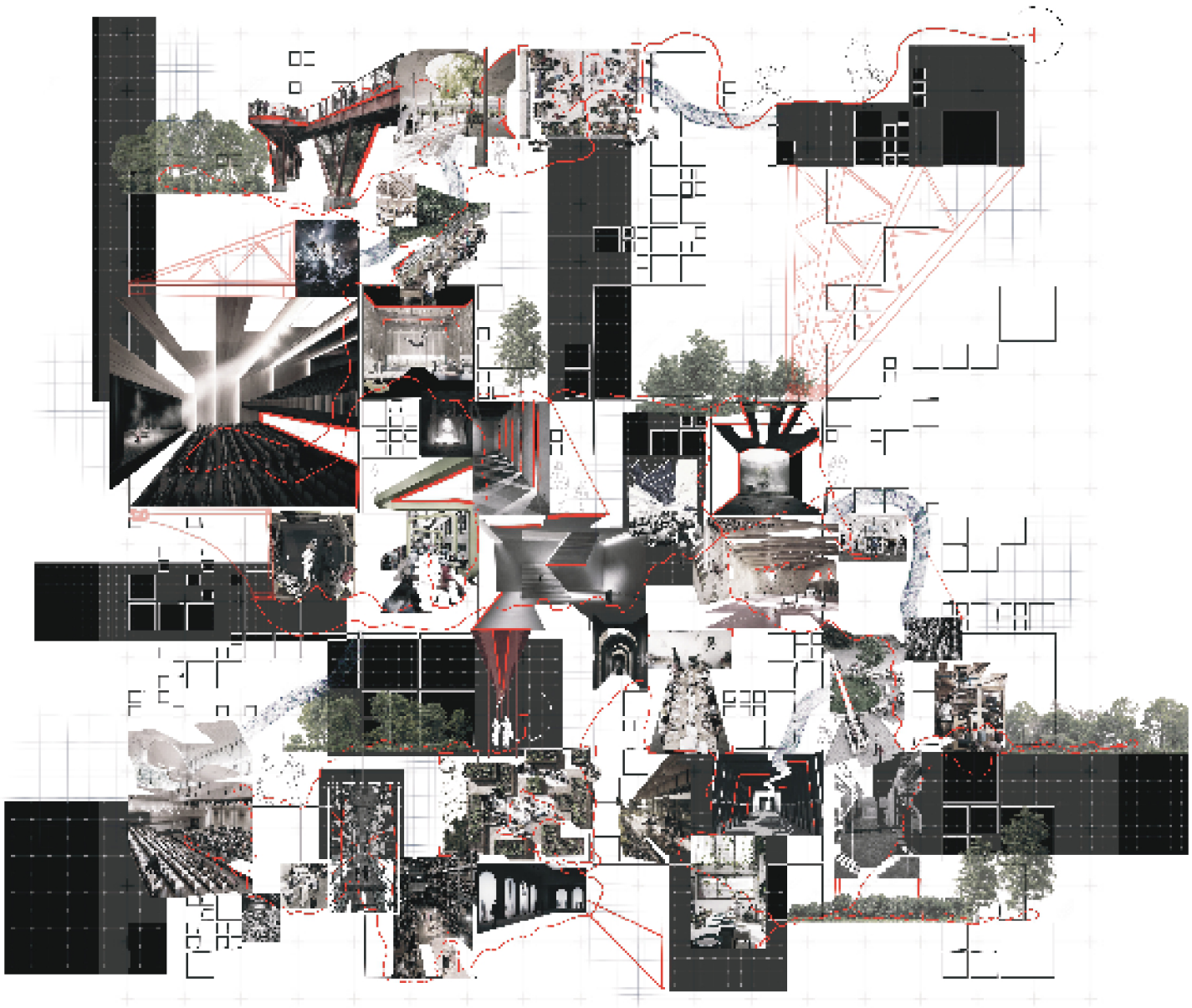


Figure 5. Collage by author, 2024.

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Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Nikoletta Kyprianou
Student number	6085245

Studio		
Name / Theme	Public Building: Public Condenser	
Main mentor	Henk Bultstra	Project Design
Second mentor	Florian Eckardt	Technical Building Design
Third Mentor	Sien van Dam	Research -Theory-Delineation
Argumentation of choice of the studio	The research-by-design methodology impacts the process by confronting architecture as a series of episodes and exploring cinematographic expressiveness. I intend to utilize these theories to observe, hypothesize, and inform the research of my site to assemble a sensitive, site-specific project that truly serves the needs of its users.	

Graduation project	
Title of the graduation project	Architectural Episodes: Alternating Intensity and Pace
Goal	
Location:	Copenhagen, Amagerbro, Denmark
The posed problem,	Central on Amager lies the neighborhood of Sønderbro – Sundholm. The neighborhood is known for its care, spaciousness, and diversity. Sønderbro's buildings and urban spaces are run- down. Locals claim that there aren't enough places for socialization and safe connections around the neighborhood. Sundholm was previously an isolated social welfare institution district, and its current stagnation highlights the area's requirements and challenges in establishing social integration. Physically, its urban location between two main roads isolates it from nearby neighborhoods and restricts convenient east-west connections that could increase pedestrian traffic and promote social integration (Rasmussen, 2024: interview). How to tackle the complexity of today's society? I view it as a multilayered, multidimensional, and multifunctional doctrine connect the past which is the memory layer, and the future which could be the "utopic" world in which we fantasize to be in. Moreover, the preservation of vernacular architecture and the building life cycles we inherit are at odds with the degree to which we should intervene to innovate. Honoring the value of history and memory, as well as striving to create spaces that evolve into a harmonious "symbiosis" between the past, present, and future, I hope my project can synthesize these opposing forces. Architecture can be considered as a dynamic environment where space, events, and actions intersect. Tschumi emphasizes the unpredictable nature and complexity of living experiences in built environments.

	Bernard Tschumi, in his book The Manhattan Transcripts, and Sergei Eisenstein, in his theory of montage, explore the relationship between space, movement, and narrative (Doudova, 2023). Stimulating interactivity through “exchange” within open and closed volumes could reinvent ~~a~~ "Public Condenser," a hybrid community hub, as a "psychological space" that elicits meaning through spatial sequences. Exchanging experience while experiencing the architecture itself. Or the architecture itself promotes exchange.

research questions and	**Main Question:** ***How can induction, inspired by cinematic montage, be introduced as an architectural tool to promote social cohesion in fragmented urban spaces?*** **Subquestions:** *1.Which common needs or practices that vulnerable groups need should be incorporated in the public condenser?* *2. How does dimensioning of space influence perception and can it contribute to a sense of well-being?* *3. What are the specific properties of 'inductive design' that establish a proactive relationship with the existing environment?*
design assignment in which these result.	The main project's aim is to enhance the social sustainability of the area by triggering interaction and integration between groups from different economic backgrounds. Neuropsychologically, both addicts and children are sensitive to their environments and external stimuli, although for different reasons. As a result of this shared vulnerability, their coexistence on the same streets serves as a powerful narrative for investigation. "The collision of two factors arises a concept" (Doudova, 2023). Architecture and design establish the framework for human existence and communal living. They generate life. Form existence. Revitalize us. A public condenser fosters a healthy and welcoming atmosphere for the local community. 'Public Condensers' provide facilities in a compact manner, while also delivering condensed experiences and uniting a community in a designated spot. The design for a public condenser must Reconceptualize architecture by reevaluating form and function. Stimulate human interaction and behavior by shaping their realities. Encourage for sustainable architectural advancement, rooted in historical insights while being responsive to future necessities.

Process

Method description

Tschumi's and Eisenstein's methodologies enable an analysis of the social and spatial dynamics, uncovering the intricate layers of Copenhagen's urban life, where challenges such as substance misuse, mental health disorders, and homelessness coexist with kindergartens and low-income households. The outcomes of this research are expected to immediately influence the architectural program, emphasizing the plan as a framework for designing the "good city" collaboratively with its residents. The process begins with a literature review and exploration of academic sources on montage theory, architectural sequencing,

hybridity, and sustainable public buildings. These foundational studies, combined with case studies on cultural hubs and public condensers, will provide a theoretical framework for understanding the integration of diverse functions within a hybrid building typology. This phase establishes key principles for spatial assembly, narrative design, and user interaction while addressing environmental and social sustainability.

I will analyze and speculate how individuals navigate and adapt their behavior in public spaces through film. Copenhagen's Parallel Societies—problematic areas where drug addicts and children cohabit in complete opposition. Employing the Kuleshov effect, I aim to reveal the unsettling overlap between the viewpoints of the two groups. Storyboards, photomontages, and interviews are employed to illustrate interactions, prompting critical inquiries into the underlying social and psychological processes, allowing me to anchor my architectural design within both political and human settings. Utilizing montage theory, derived from Soviet film theory, I contend that we can create environments that engage users dynamically, akin to a cinematic sequence that elicits emotion and narrative (Galofaro, 2017). This 'montage' strategy can be applied to architecture to facilitate engagement within a spatial sequence or to investigate the potential of architectural elements to engage with shade, shape, and light in a public veil.

A research-by-design methodology, blending qualitative observations and speculative design processes. Interviews, diagramming, mind mapping, film, and mixed media techniques will be employed as traditional methods. A 'textbook' of events and episodes—what I envision as a ‘living collage' of the site. This approach will allow me to curate a sequence of architectural elements that engage the observer with dynamic, contrasting views and panoramas, carefully orchestrating how the space is experienced as a continuous narrative. In this manner, the design can resonate with the viewer, allowing both intellectual and emotional connections to be made with the urban fabric.

The literature review is followed by an in-depth site analysis, examining Sundholm’s physical, social, and economic contexts. This analysis will identify movement patterns, community needs, and existing resources, such as the area's resource atlas. By mapping social dynamics, public space use, and environmental conditions, the site analysis will highlight opportunities for spatial and functional interventions. Comparative studies of transformative public buildings in similar urban conditions will offer further insights into adaptable design strategies.
Next, precedent studies and prototyping will focus on relevant architectural examples that emphasize montage, sequencing, and hybridity. Unreal Engine and digital modeling tools will be used to prototype and simulate spatial experiences, capturing phenomenological values and perceptions. These prototypes will help evaluate how montage-driven sequences and sensory design impact user interaction and spatial navigation. Virtual Reality (VR), and Unreal Engine to test and capture these moments of exchange to turn into the future since I have experience in that from a previous endeavor that sparked inspiration. The goal is to simulate future possibilities, ensuring that both the real and virtual realms maintain a symbiotic relationship and serve as transmittances one from the other.

Literature and general practical references

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Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

   My research stems from the intersection of memory, architecture, and societal evolution, composed of four interconnected pillars of interest. The pillars of commons, cinematic architecture, montage theory, and societal evolution interlock to feed one another thus forming the groundwork of my exploration. At the core, I am interested in how memory, embedded within traditions, culture, sensations, and public spaces, can influence architectural design. Through a broader architectural lens, my research will explore themes of “togetherness,” interaction, and exchange, all essential in responding to the intricate, multi-layered nature of modern society. Its societal relevance lies in how it reimagines public spaces as active participants in fostering community, preserving cultural continuity, and supporting societal as well as environmental evolution. A crucial aspect of this debate relates to the responsibility of future architects to navigate modern society's rapid evolution.
   As cities expand, they desperately need hybridized spaces that promote community engagement and challenge conventional social norms. It demonstrates how observing and condensing the needs of people into dynamic spaces can create environments that alienate meaning and healing. The Architecture master track at TU Delft provides a platform to explore these complexities, encouraging the integration of spatial design, social responsibility, and sustainability. Aligning with the studio’s pillars of resilience, hybridity, multiplicity, sustainability, and healthiness, the project contributes a nuanced, contextually responsive architectural solution that transforms Sundholm into a regenerative and inclusive urban landmark, offering a model for future hybrid public spaces in dense urban environments.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

My research seeks to construct environments that tackle the intricacies of social fragmentation by stressing how sequential places may induce healing and interaction. Through the development of sensitive and intricate architectural solutions, I embrace both an outsider's and an insider's perspective to comprehend the concealed psychological spaces of the inhabitants. By incorporating this method of analysis, I seek to cultivate performative interpretations of sensitive and innovative architectural strategies, addressing both immediate and broader human needs through imaginative and performative floor plans that embody the distinctive socio-spatial context of the project site. (Doudova, 2023) Consequently, this demonstrates the

capacity of effectively organized spaces to serve as catalysts for social cohesion and reintegration, thus meeting the growing need for inclusive and empowering community scenarios.

Site Strategies

Boundaries

Major Roads:
They act as non-physical boundaries and transition lines into a different reality. Removing the non-physical boundaries, the stigma to invite people in and make the neighbourhood safe and lively.

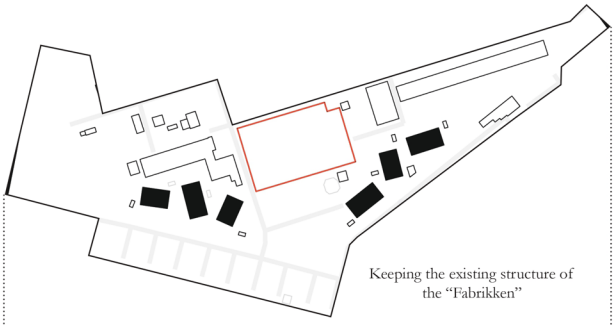
Master plan

How can we make Sundholm a place for healing and interaction while alienating stigmatization?

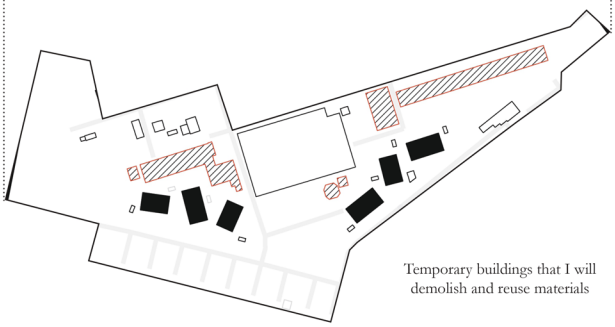
Initiating movement

Pedestrinisation & adding underground parking

Existing Manipulation



Keeping the existing structure of the “Fabrikken”

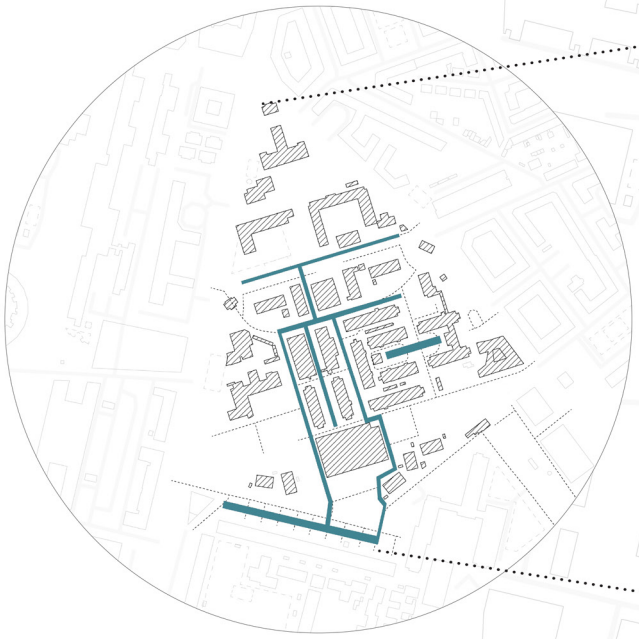


Temporary buildings that I will demolish and reuse materials

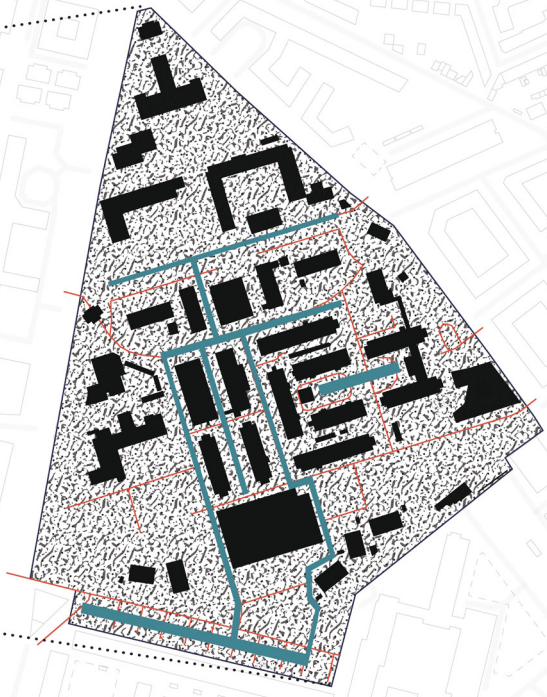
Volumes that I will base my design around without intervening .

A grid like- design system would allow for a sequenced cluster of spaces.

Connecting existing cultural spaces



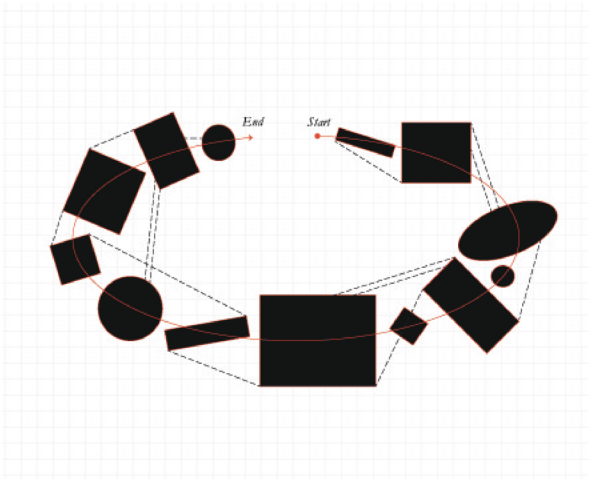
Introducing water into the site to act as a soft boundary for safety and healing.



the exterior hatched space becomes from a negative space becomes a biodiverse forest.

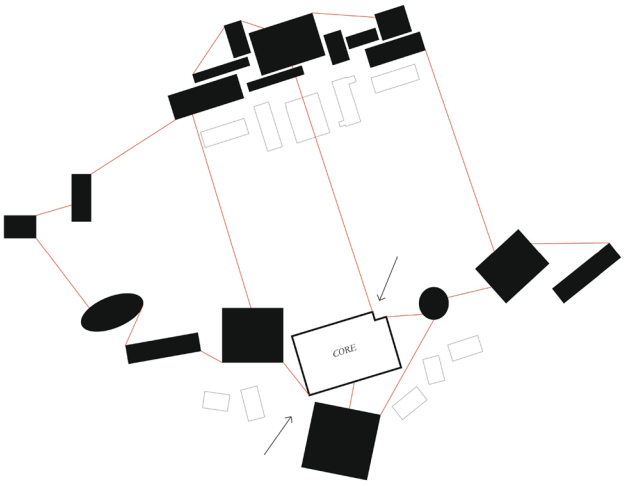
Design Concepts

Looping Volumes



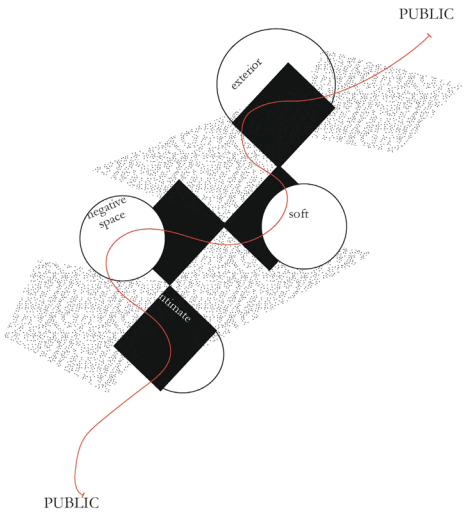
Loop System of Spaces

Connection & Centrality



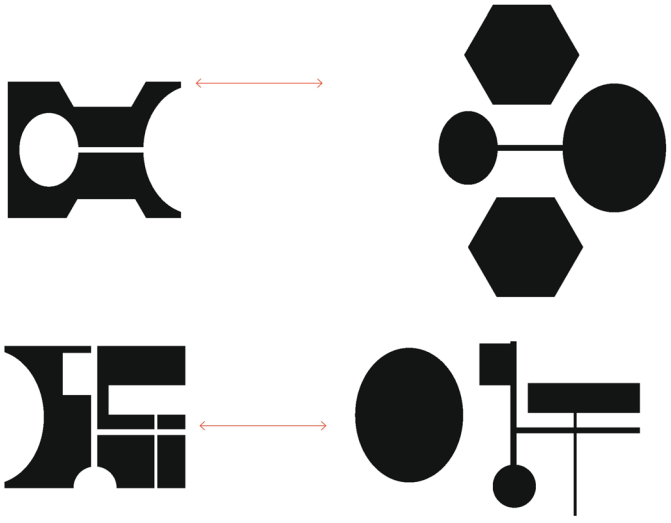
Defining the distance between the spaces.

Sequencing

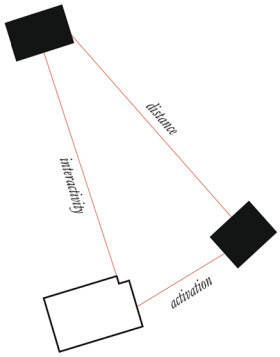


Sequence of spaces and acitivity

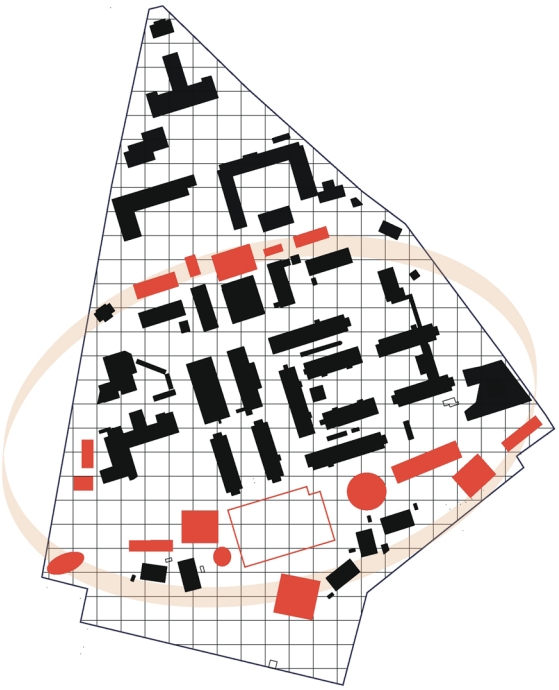
Negative space



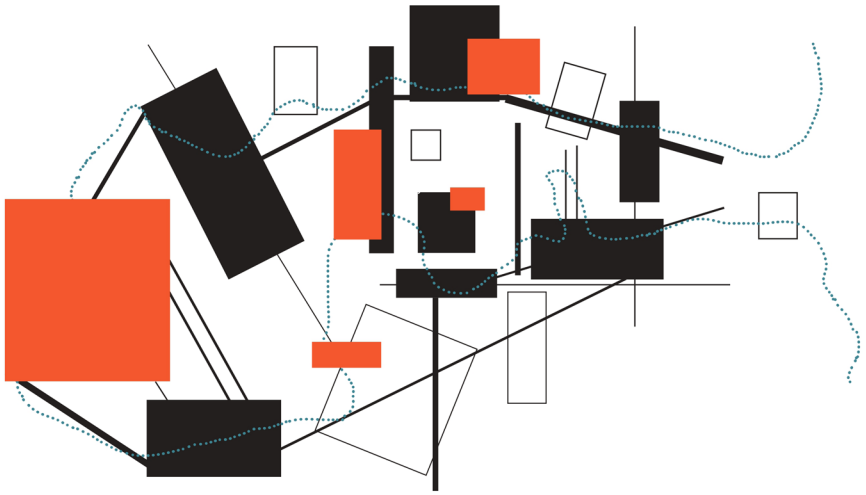
Manipulating negative space.



Variety of distances
Placing different distances between each program

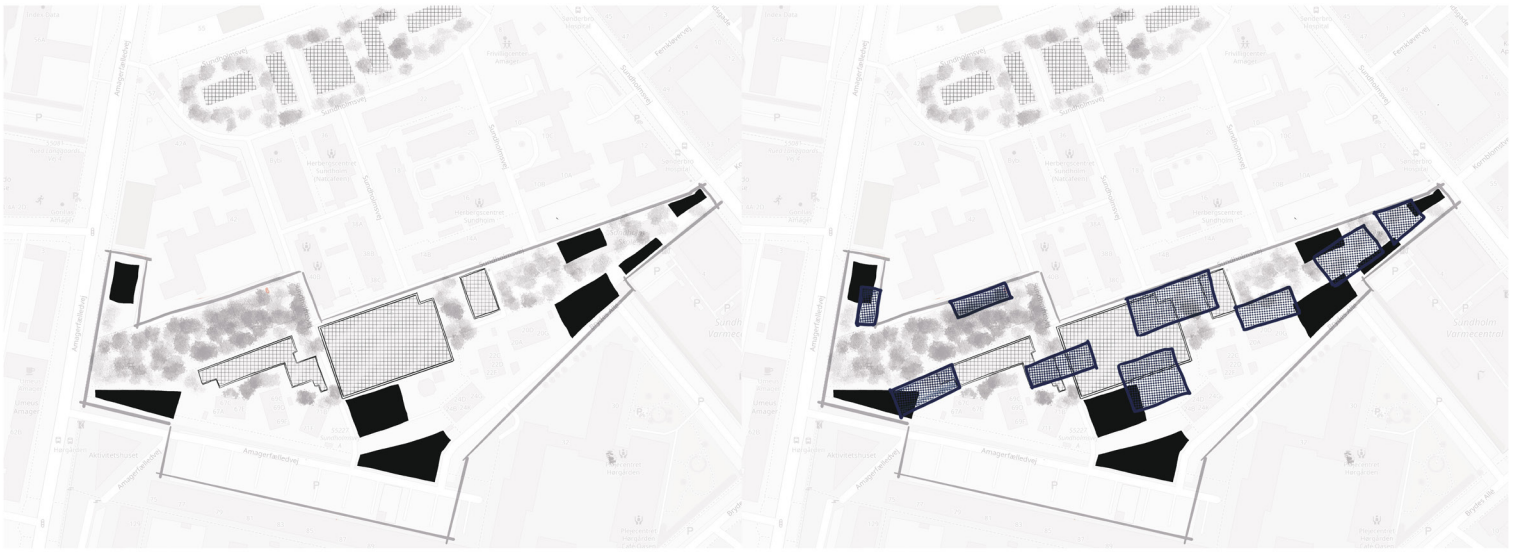


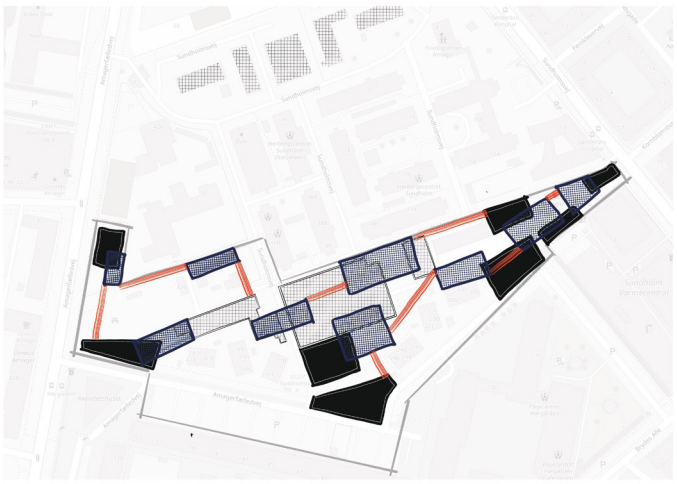
Introducing volumes in the nothern and southern part of the masteplan ofb the neighbourhood with the potential to connect and promote a circulation and interactivity in the larger span of the neighbourhood.

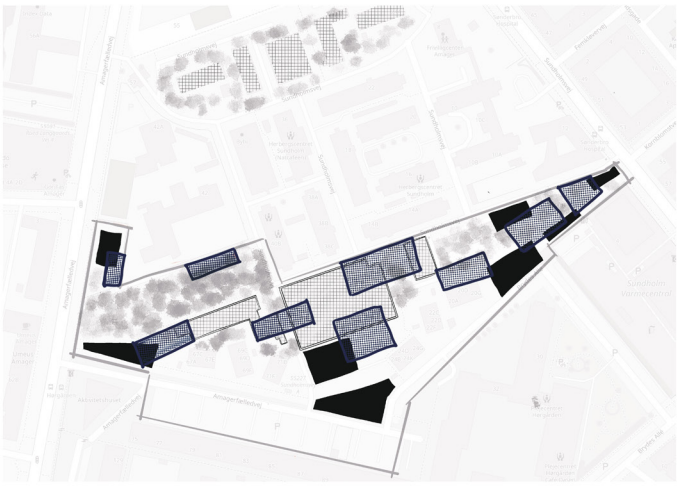


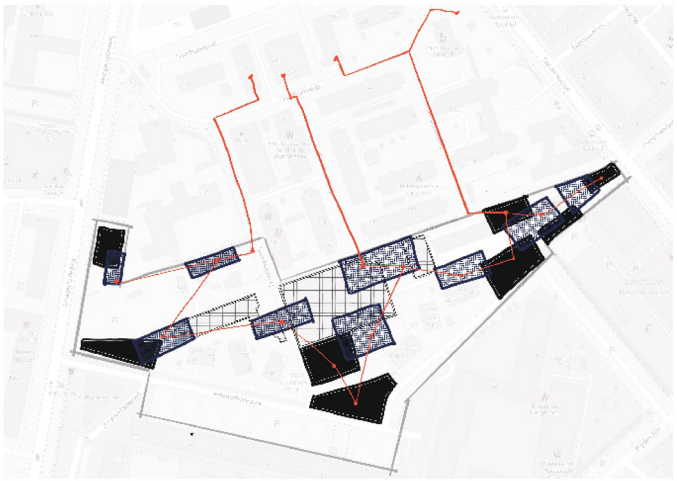
Hybridity Diagram - open and closed volumes - sequence of spaces

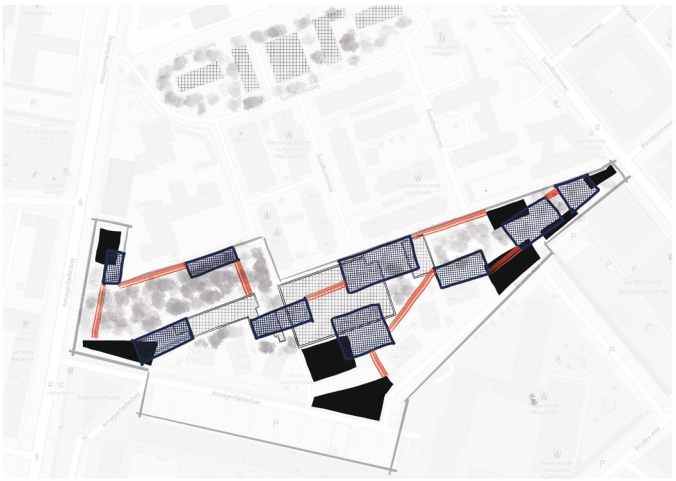
Massing

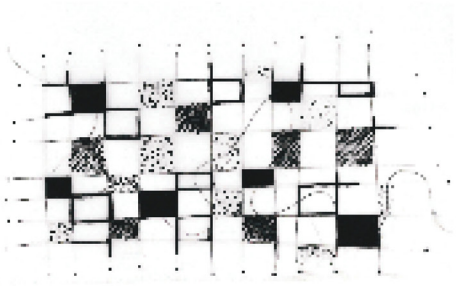


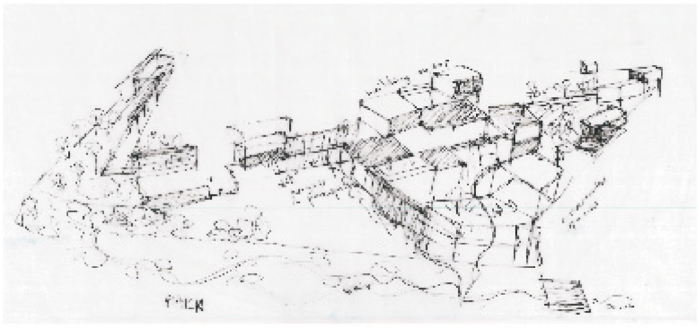


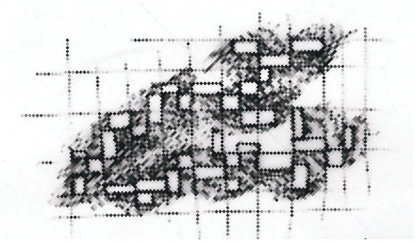


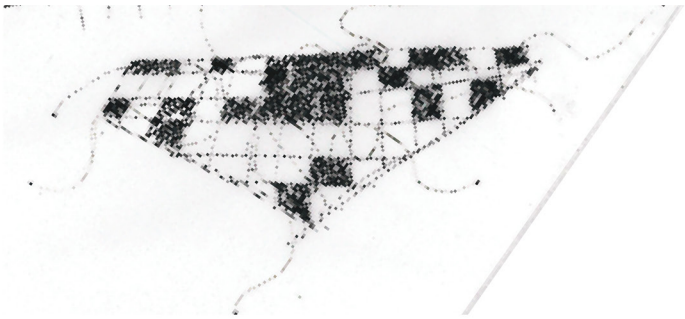


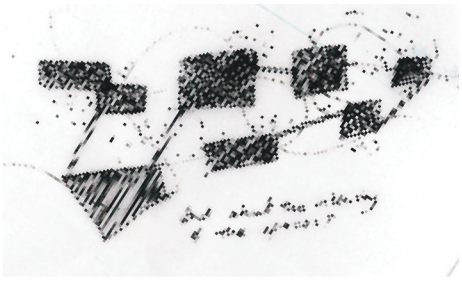


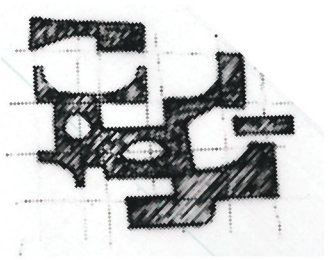


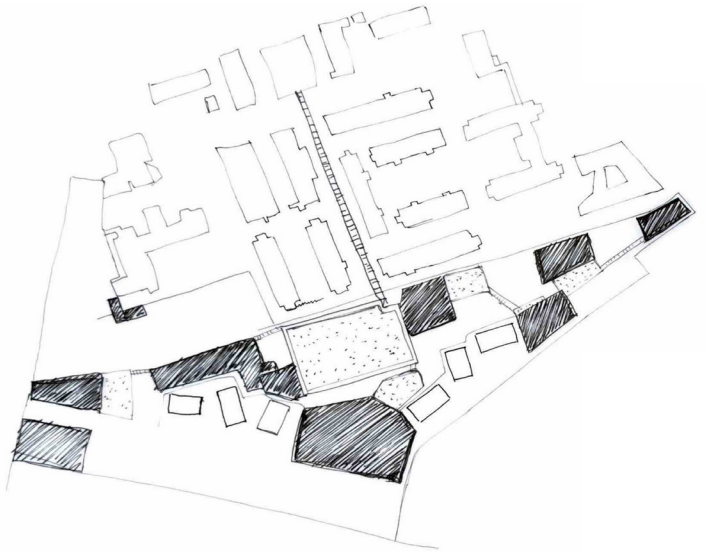


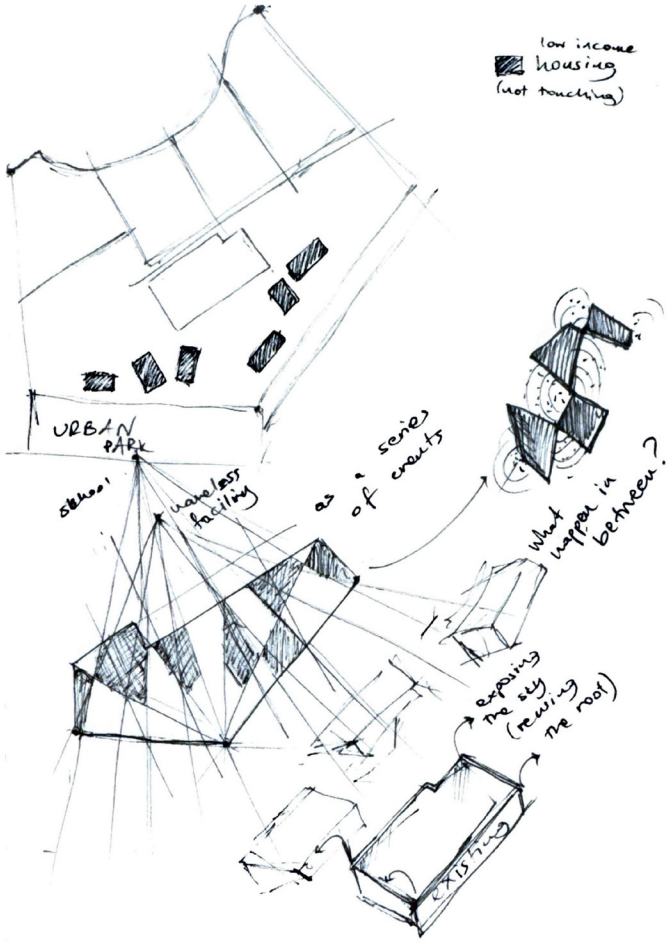












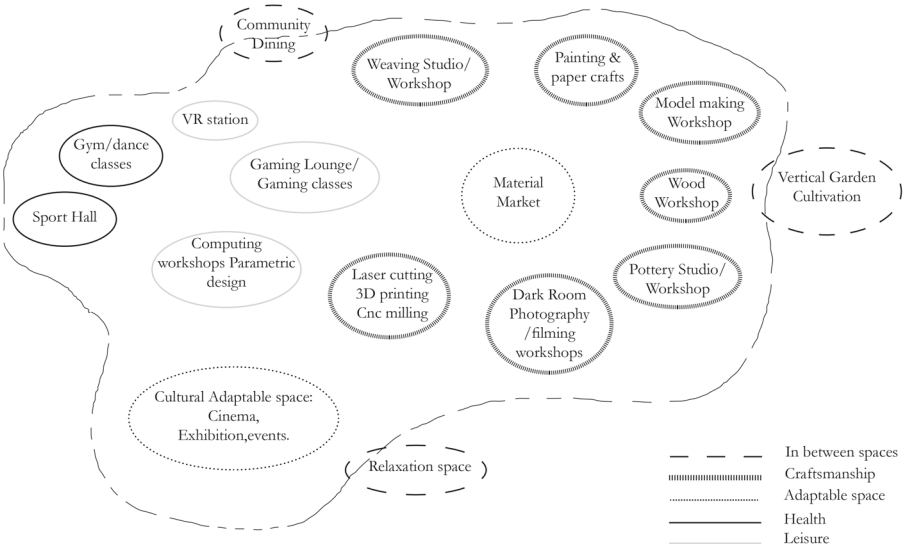
Sustainability Strategies

PROJECT SCENARIO

"The sustainability emphasis of my proposal is on establishing an overlapping community hub in the Sundholm region, and with the mission of promoting inclusivity, healing, and community cohesion. The framework has various spaces, including craft studios, a sports hall, a cinema hall that converts into an exhibition space or market, a gaming room, and additional facilities all harmoniously interwoven with natural elements, water features, and vertical gardens."

"The **primary sustainability element** is the dynamic adaptability of environments that promotes a circular, community-oriented ecosystem. This adaptation encompasses crafting, cultivation, and biomass collecting to establish a regenerative, self-sufficient habitat that coincides with social and environmental sustainability".

Culture District diagram



Key sustainability initiatives

Biomass Collection and Circular Economy ····→ Crafting studios, such as woodworking and pottery, generate by-products that are collected and reused as biomass. Additionally, biomass is also collected from the vegetable gardens that are integrated throughout the building. These organic materials are reused to support the building's energy needs, contributing to a closed-loop system that enhances sustainability.

Adaptable Spaces for Changing Use ····→ Spaces such as the cinema hall are adaptable, changing functions based on community needs. This space can transform into a market or exhibition hall, with elements that physically expand or contract. These transformations involve kinetic movements that not only meet spatial demands but also generate energy, enhancing the building's sustainability.

Integration of Nature and Water Elements ····→ Vertical gardens and water features are integrated throughout, offering not only environmental benefits but also cultivating opportunities for community interaction and well-being.

What role does architectural sequencing play in shaping communal experience, and how can these sequences be designed to promote social interaction within hybrid public spaces?

How might future public spaces evolve as active participants in social and environmental exchange, and what design strategies can ensure this evolution to support community building?

Sustainability Scheme: Four Spheres and Common Interest

Durability (Object):

Adaptable Multi-use Spaces: Spaces like the cinema hall are designed with modular and kinetic features that allow them to change form and function, accommodating various uses throughout the day. This adaptability ensures that the building serves diverse community purposes while maintaining its relevance over time.

Conservation (Use):

Efficient Resource Management: Conservation is addressed by integrating passive solar design, natural ventilation, and rainwater harvesting systems to minimize energy and water usage.
Vertical Gardens: Vertical cultivation provides green spaces for growing vegetables and herbs, promoting sustainable practices and reducing reliance on external food resources.

Optimization (Production):

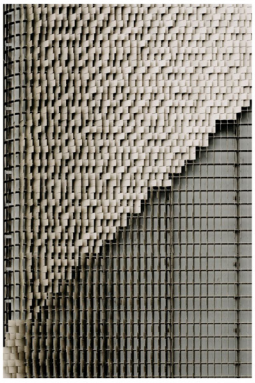
Kinetic Energy from Adaptation: When spaces like the cinema hall transform into a market or exhibition space, the kinetic movement generated by expanding or contracting partitions and panels can be harnessed to produce energy. This feature makes the adaptable nature of the building not just practical but also a part of the energy generation strategy.

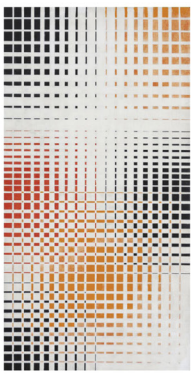
Human-Powered Crafting Tools: Crafting stations incorporate pedal-powered and hand-cranked devices that generate electricity, demonstrating resource optimization by converting manual activities into usable energy.

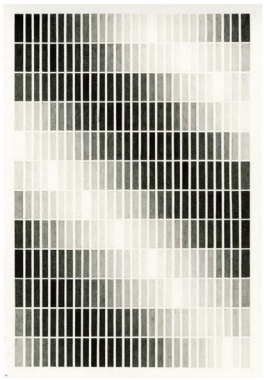
Sustainability (Process):

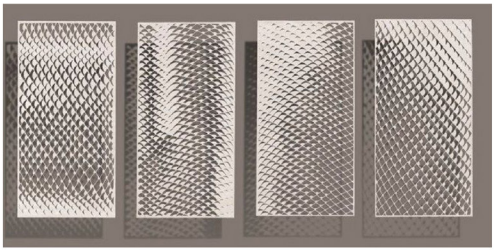
Community Crafting and Circular Economy: Crafting workshops play a crucial role in promoting the circular economy, using reclaimed materials for building components and reusing by-products for biomass. The inclusion of biomass from both crafting activities and vegetable gardens ensures a steady supply of organic material to support energy generation.

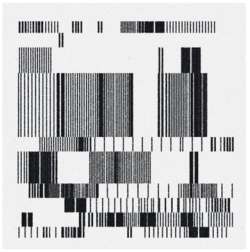
Interactive Green Spaces: Vertical gardens are cultivated by crafting communities, turning these green features into ongoing processes of engagement and education that contribute to the building's sensory quality and environmental health.

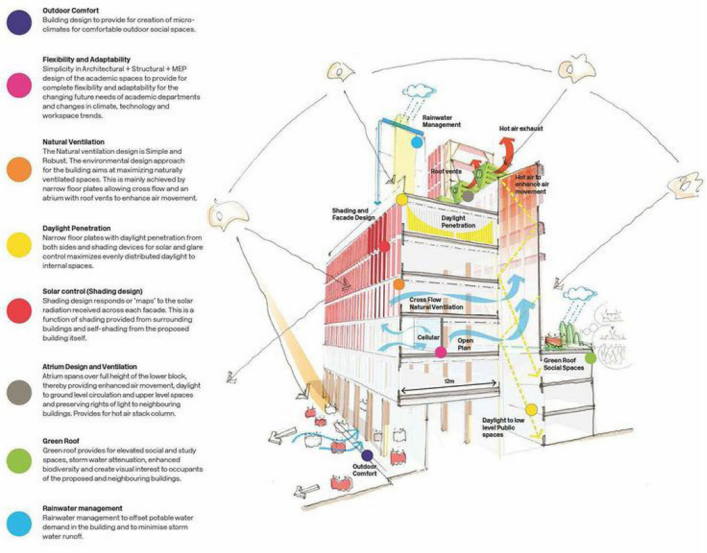




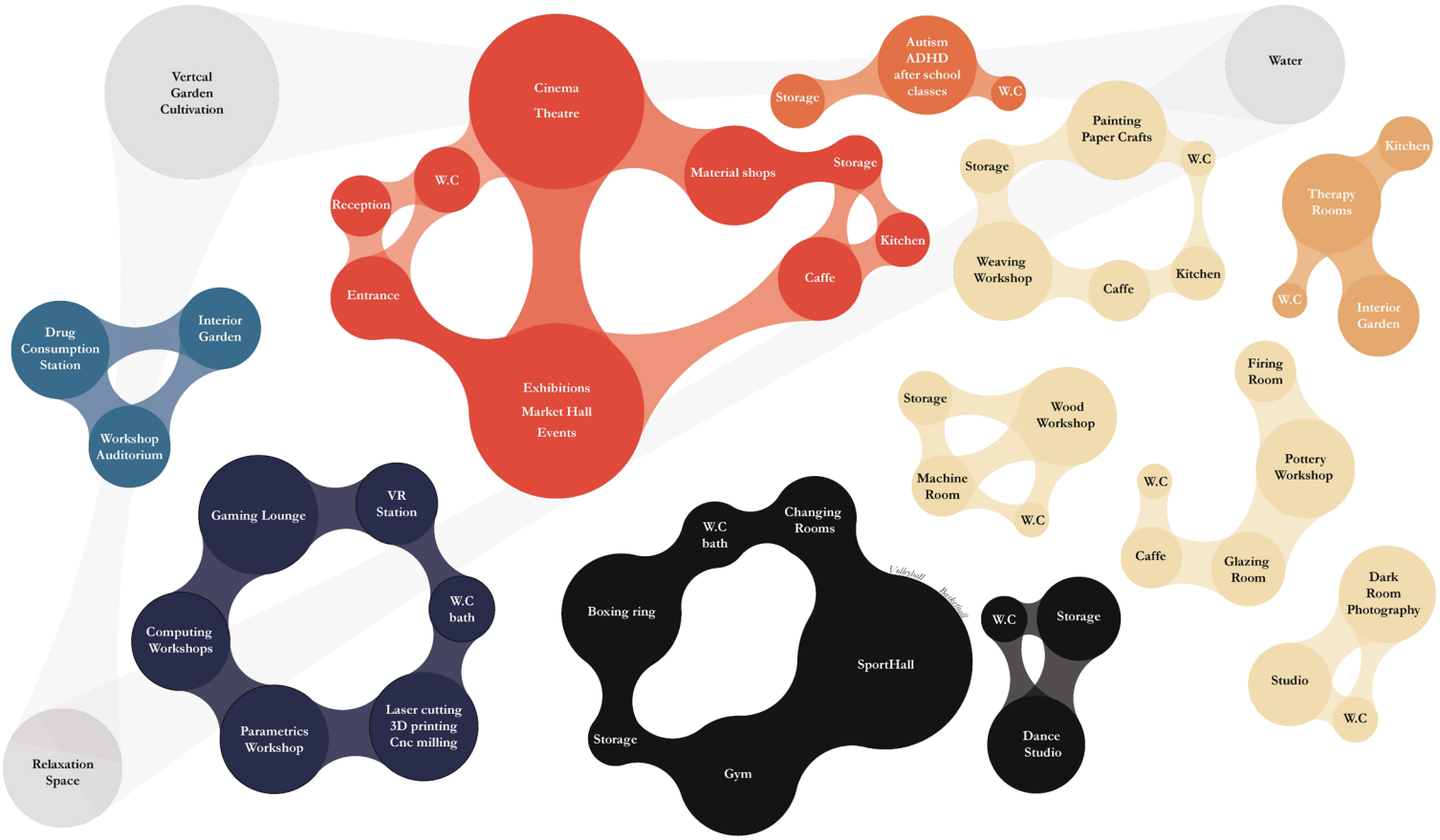


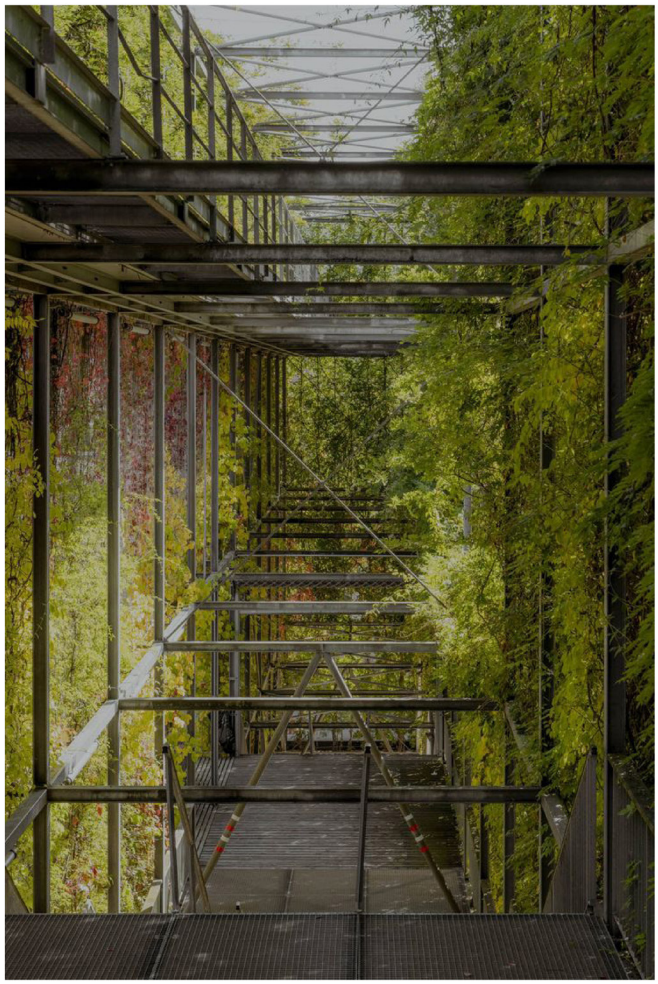






Programe


Vertcal Garden Cultivation
Cinema
Theatre
W.C
Reception
Entrance
Material shops
Storage
Kitchen
Caffe
Exhibitions
Market Hall
Events
Autism ADHD after school classes
Storage
W.C
Water
Painting Paper Crafts
Storage
W.C
Weaving Workshop
Caffe
Kitchen
Kitchen
Therapy Rooms
W.C
Interior Garden
Drug Consumption Station
Interior Garden
Workshop Auditorium
Storage
Wood Workshop
Machine Room
W.C
Firing Room
Pottery Workshop
W.C
Caffe
Glazing Room
Gaming Lounge
VR Station
W.C bath
Computing Workshops
Parametrics Workshop
Laser cutting 3D printing Cnc milling
W.C bath
Changing Rooms
Boxing ring
SportHall
Storage
Gym
W.C
Storage
Dance Studio
Dark Room Photography
Studio
W.C
Relaxation Space



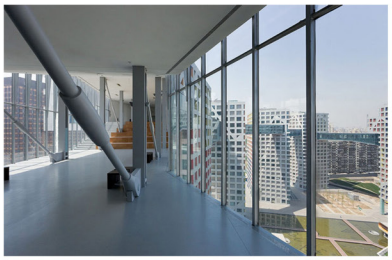
Mixed Use Architecture, Apartments

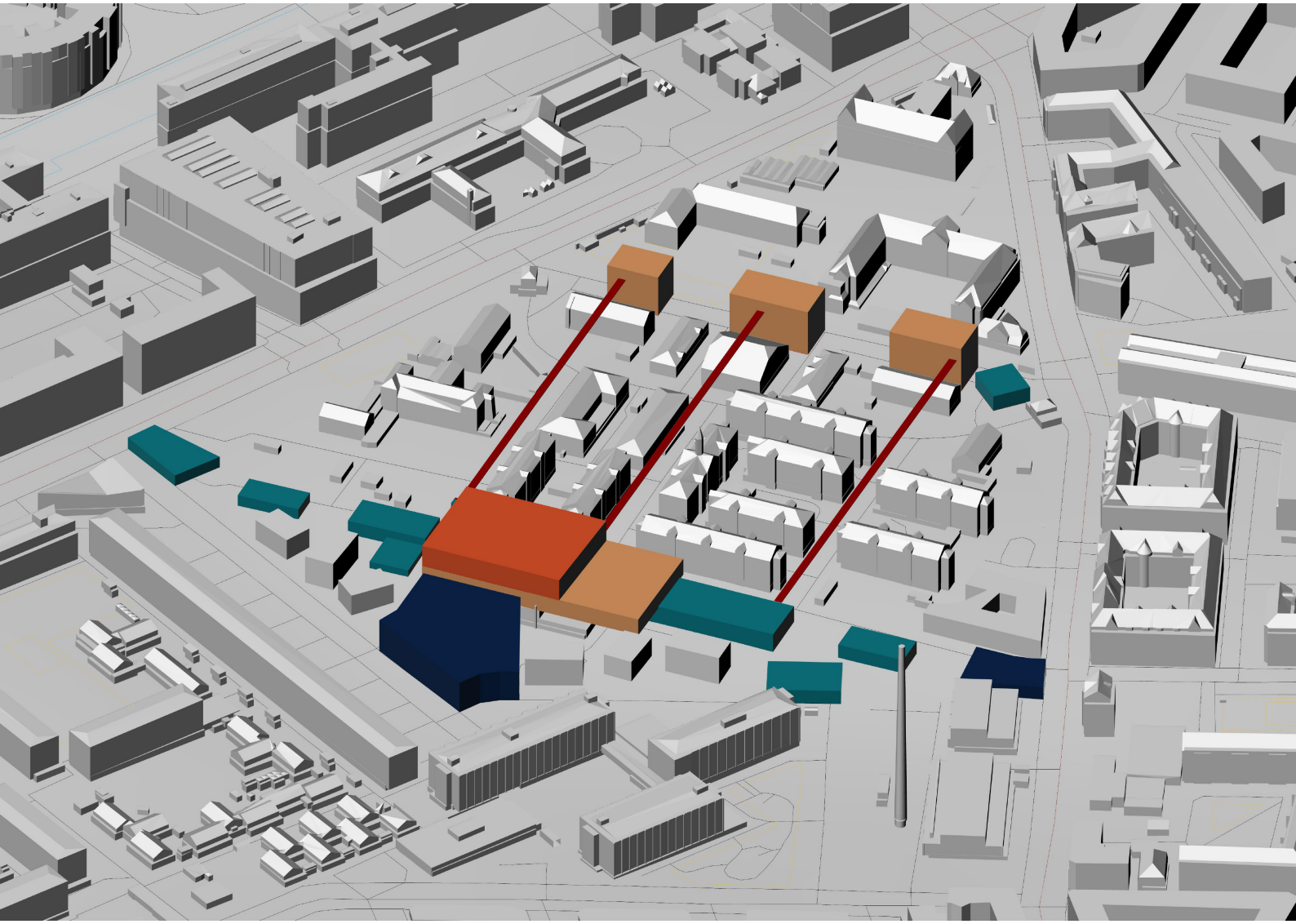
Beijing, China

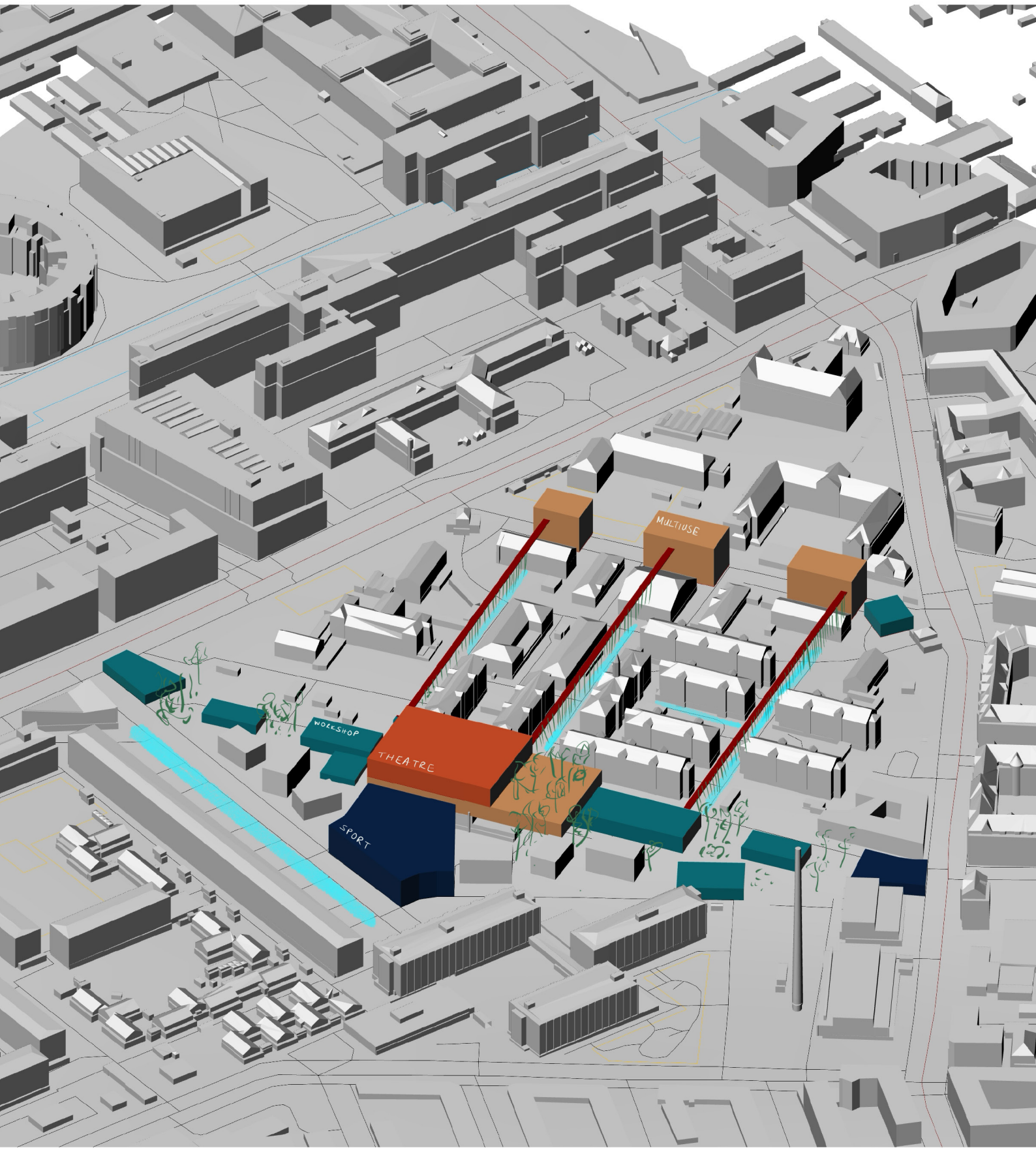
Architects: **Steven Holl Architects**

Area: 220000 m²

Year: 2009

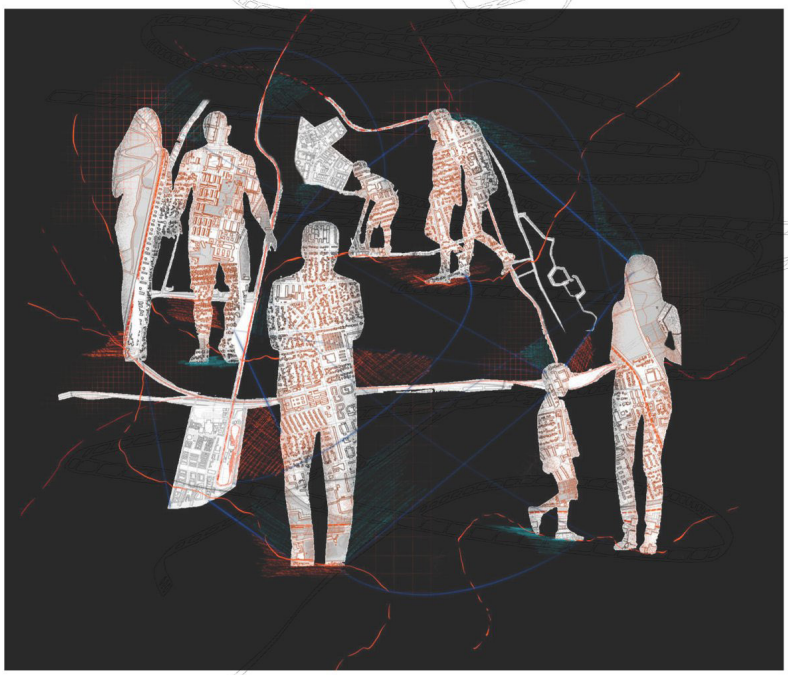





MULTIUSE
WORKSHOP
THEATRE
SPORT

Graduation-Report-*Journal*

Transitional



Induction

Public Building

Quarter 2 | 2024/2025

Nikoletta Kyprianou

608524

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Nikoletta Kyprianou
Student number	6085245

Studio		
Name / Theme	Public Building: Public Condenser	
Main mentor	Henk Bultstra	Project Design
Second mentor	Florian Eckardt	Technical Building Design
Third Mentor	Sien van Dam	Research -Theory-Delineation
Argumentation of choice of the studio	The research-by-design methodology impacts the process by confronting architecture as a series of episodes and exploring cinematographic expressiveness. I intend to utilize these theories to observe, hypothesize, and inform the research of my site to assemble a sensitive, site-specific project that truly serves the needs of its users.	

Graduation project	
Title of the graduation project	Transitional Induction
Goal	
Location:	Copenhagen, Amagerbro, Denmark
The posed problem,	Central on Amager lies the neighborhood of Sønderbro – Sundholm. The neighborhood is known for its care, spaciousness, and diversity. Diversity does not imply that people's opportunities to realize their potential and goals are determined by where they live in the city. Sønderbro's buildings and urban spaces are run-down. Locals claim that there aren't enough places for socialization and safe connections around the neighborhood. Sundholm was previously an isolated social welfare institution district, and its current stagnation highlights the area's requirements and challenges in establishing social integration. Physically, its urban location between two main roads isolates it from nearby neighborhoods and restricts convenient east-west connections that could increase pedestrian traffic and promote social integration (Rasmussen, 2024: interview). However, the main project's aim is to enhance the social sustainability of the area by triggering interaction and integration between groups from different economic backgrounds. Neuropsychologically, both addicts and children are sensitive to their environments and external stimuli, although for different reasons. As a result of this shared vulnerability, their coexistence on the same streets serves as a powerful narrative for investigation. "The collision of two factors arises a concept" (Doudova, 2023). I aim to explore how a "Public Condenser," a hybrid community hub, can be reinvented as a "psychological space" that elicits meaning through spatial sequences. The ambition is to stimulate interactivity through "exchange" within open and closed volumes. Exchanging experience while experiencing the architecture itself. Or the architecture itself promotes exchange. Bernard Tschumi, in his book The Manhattan Transcripts, and Sergei Eisenstein, in his theory of montage, explore the relationship between space, movement, and narrative (Doudova, 2023). Architecture can be considered as a dynamic environment where space, events, and actions intersect. Tschumi emphasizes the unpredictable nature and complexity of living experiences in built environments. How have we come to tackle the complexity of today's society? I view it as a multilayered, multidimensional, and multifunctional doctrine that will reinforce my thesis project and connect the past which is the memory layer, and the future which could be the "utopic" world in which we fantasize to be in. Moreover, the preservation of vernacular architecture and the building life cycles we inherit are at odds with the degree to which we should intervene to innovate. Honoring the value of history and memory, as well as striving to create spaces that evolve into a harmonious "symbiosis" between the past, present, and future, I hope my project can synthesize these opposing forces.
research questions and	***Main Question:*** *How can induction, inspired by cinematic montage, be introduced as an architectural tool to promote social cohesion in fragmented urban spaces?* *1. What common needs or practices do vulnerable groups need from public buildings?* *3.In what ways can cinematic techniques, particularly montage theory, be applied to architecture to engage the community?* *4.How does dimensioning of space influence perception and can it contribute to a sense of well-being?*
design assignment in which these result.	Architecture and design establish the framework for human existence and communal living. They generate life. Form existence. Revitalize us. A public condenser fosters a healthy and welcoming atmosphere for the local community. 'Public Condensers' provide facilities in a compact manner, while also delivering condensed experiences and uniting a community in a designated spot. The design for a public condenser must Reconceptualize architecture by reevaluating form and function. Stimulate human interaction and behavior by shaping their realities. Encourage for sustainable architectural advancement, rooted in historical insights while being responsive to future necessities.

[This should be formulated in such a way that the graduation project can answer these questions.
The definition of the problem has to be significant to a clearly defined area of research and design.]

Process

Method description

Tschumi's and Eisenstein's methodologies enable an analysis of the social and spatial dynamics, uncovering the intricate layers of Copenhagen's urban life, where challenges such as substance misuse, mental health disorders, and homelessness coexist with kindergartens and low-income households. The outcomes of this research are expected to immediately influence the architectural program, emphasizing the plan as a framework for designing the "good city" collaboratively with its residents. The process begins with a literature review and exploration of academic sources on montage theory, architectural sequencing, hybridity, and sustainable public buildings. These foundational studies, combined with case studies on cultural hubs and public condensers, will provide a theoretical framework for understanding the integration of diverse functions within a hybrid building typology. This phase establishes key principles for spatial assembly, narrative design, and user interaction while addressing environmental and social sustainability.

I will analyze and speculate how individuals navigate and adapt their behavior in public spaces through film. Copenhagen's Parallel Societies—problematic areas where drug addicts and children cohabit in complete opposition. Employing the Kuleshov effect, I aim to reveal the unsettling overlap between the viewpoints of the two groups. Storyboards, photomontages, and interviews are employed to illustrate interactions, prompting critical inquiries into the underlying social and psychological processes, allowing me to anchor my architectural design within both political and human settings. Utilizing montage theory, derived from Soviet film theory, I contend that we can create environments that engage users dynamically, akin to a cinematic sequence that elicits emotion and narrative (Galofaro, 2017). This 'montage' strategy can be applied to architecture to facilitate engagement within a spatial sequence or to investigate the potential of architectural elements to engage with shade, shape, and light in a public veil.

A research-by-design methodology, blending qualitative observations and speculative design processes. Interviews, diagramming, mind mapping, film, and mixed media techniques will be employed as traditional methods. A 'textbook' of events and episodes—what I envision as a 'living collage' of the site. This approach will allow me to curate a sequence of architectural elements that engage the observer with dynamic, contrasting views and panoramas, carefully orchestrating how the space is experienced as a continuous narrative. In this manner, the design can resonate with the viewer, allowing both intellectual and emotional connections to be made with the urban fabric.

The literature review is followed by an in-depth site analysis, examining Sundholm's physical, social, and economic contexts. This analysis will identify movement patterns, community needs, and existing resources, such as the area's resource atlas. By mapping social dynamics, public space use, and environmental conditions, the site analysis will highlight opportunities for spatial and functional interventions. Comparative studies of transformative public buildings in similar urban conditions will offer further insights into adaptable design strategies.
Next, precedent studies and prototyping will focus on relevant architectural examples that emphasize montage, sequencing, and hybridity. Unreal Engine and digital modeling tools will be used to prototype and simulate spatial experiences, capturing phenomenological values and perceptions. These prototypes will help evaluate how montage-driven sequences and sensory design impact user interaction and spatial navigation. Virtual Reality (VR), and Unreal Engine to test and capture these moments of exchange to turn into the future since I have experience in that from a previous endeavor that sparked inspiration. The goal is to simulate future possibilities, ensuring that both the real and virtual realms maintain a symbiotic relationship and serve as transmittances one from the other.

Literature and general practical references

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Galofaro, L. (2017). On the Idea of Montage as Form of Architecture Production. Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017., 870. https://doi.org/10.3390/proceedings1090870

Yve-Alain Bois. (n.d.). Sergei M. Eisenstein Montage and Architecture Introductionby Yve-AlainBois.

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Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

   My research stems from the intersection of memory, architecture, and societal evolution, composed of four interconnected pillars of interest. The pillars of commons, cinematic architecture, montage theory, and societal evolution interlock to feed one another thus forming the groundwork of my exploration. At the core, I am interested in how memory, embedded within traditions, culture, sensations, and public spaces, can influence architectural design. Through a broader architectural lens, my research will explore themes of "togetherness," interaction, and exchange, all essential in responding to the intricate, multi-layered nature of modern society. Its societal relevance lies in how it reimagines public spaces as active participants in fostering community, preserving cultural continuity, and supporting societal as well as environmental evolution. A crucial aspect of this debate relates to the responsibility of future architects to navigate modern society's rapid evolution.
   As cities expand, they desperately need hybridized spaces that promote community engagement and challenge conventional social norms. It demonstrates how observing and condensing the needs of people into dynamic spaces can create environments that alienate meaning and healing. The Architecture master track at TU Delft provides a platform to explore these complexities, encouraging the integration of spatial design, social responsibility, and sustainability. Aligning with the studio's pillars of resilience, hybridity, multiplicity, sustainability, and healthiness, the project contributes a nuanced, contextually responsive architectural solution that transforms Sundholm into a regenerative and inclusive urban landmark, offering a model for future hybrid public spaces in dense urban environments.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

My research seeks to construct environments that tackle the intricacies of social fragmentation by stressing how sequential places may induce healing and interaction. Through the development of sensitive and intricate architectural solutions, I embrace both an outsider's and an insider's perspective to comprehend the concealed psychological spaces of the inhabitants. By incorporating this method of analysis, I seek to cultivate performative interpretations of sensitive and innovative architectural strategies, addressing both immediate and broader human needs through imaginative and performative floor plans that embody the distinctive socio-spatial context of the project site. (Doudova, 2023) Consequently, this demonstrates the capacity of effectively organized spaces to serve as catalysts for social cohesion and reintegration, thus meeting the growing need for inclusive and empowering community scenarios.

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10 Week

01 Week

This week marked the beginning of our studio trip, with a launch session during which we introduced ourselves and formed groups. We attended many introduction sessions to familiarize ourselves with the studio's organization and lay the groundwork for collaborative projects. In these early conversations, we looked at fundamental readings that introduced us to the key concepts of "public" and "condenser." These principles will guide our approach, prompting us to consider how spaces serve common needs and might deepen or focus interactions within a community. This preliminary groundwork has raised questions that I'm eager to investigate further as we begin to develop our projects.

Key Points:

1. For whom do you design the Public Condenser?

2. What is the role of this public building in the Copenhagen societal context?

3. Which core elements define your Public Condenser as a HYBRID?

4. What are the key sustainability and future-proofing measures you include in your project?

5. How does the neighbourhood and site research inform your PUBLIC CONDENSER brief?

PUBLIC CONDENSER

1. An open architecture that seeks to create new political forces, new ways of acting, and new forms of public.

2. An architecture that provides a new notion of collectivity, community, and usage.

..Questions that were crucial to be addressed in order to form a storyline ..

Readings of the Week:

International Journal of the Commons

Diversity and Challenges of the Urban Commons
Author(s): ARTHUR FEINBERG, AMINDH GHORBANI and PAULIEN HERDER
Source: *International Journal of the Commons*, 2021, Vol. 15, No. 1 (2021), pp. 1-20
Published by: International Journal of the Commons
Stable URL: https://www.jstor.org/stable/10.2307/48656863

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The Public Realm
Richard Sennett

The cities everyone wants to live in would be clean and safe, possess efficient public services, support a dynamic economy, provide cultural stimulation, and help heal society's divisions of race, class, and ethnicity. These are not the cities we live in. This is so in part because the city is not its own master; cities can fail on all these counts due to national government policy or to social ills and economic forces beyond local control. Still, something has gone wrong, radically wrong, in our conception of what a city itself should be.

It's fair to say that most of my professional colleagues share at least the fear that the art of designing cities declined drastically in the course of the 20th century. The vernacular environments of earlier times have proved more flexible, sustainable, and stimulating than those designed more recently -- which is a paradox. Today's planner has an arsenal of technological tools, from lighting and heating to structural support to materials for buildings and public spaces, which urbanists even a hundred years ago could not begin to imagine. We have many more tools than in the past, but these resources we don't use very creatively.

This is a dilemma which has vexed and defeated me throughout my scholarly and practical career. I've wanted to learn from the past but not succumb to nostalgia; looking forward has proved difficult for me, as for others; individual, innovative projects today prove difficult to bed into the fabric of cities and incorporate into the very idea of what a city should be. I've come to think that the only way I can address this dilemma is to get out of our professional confines, drawing on other disciplines, no matter how amateurishly. I'm grateful to the BMW Herbert Quant Foundation for providing this opportunity to think outside the box.
In this essay I try to do so by drawing a contrast between two kinds of systems, one closed, the other open. By a closed system I mean a system in harmonious equilibrium, by an open system I mean a system in unstable evolution. My argument is that the closed system has paralysed urbanism, while the open system might free it.

There is nothing new in the general contrast I am drawing between these two systems. The contrast was first made by Norbert Weiner, the grandfather of systems theory, and elaborated by Nicholas Luhmann, its more recent paler familias. In our own day, geneticists like Richard Lewontin and Stephen Gould have made use of this contrast to explore the structure of open systems in the process of evolution; in quite different ways they have sought to show that instability contains in fact a structure -- or rather, many structures -- which respond to uncertainty and coordinate change. To these evolutionary structures, they have contrasted harmoniously balanced environments which are in fact stagnant.

To the novelist, there would be nothing odd about these biological insights: uncertainty, surprise, and the coordination of change are the basic ingredients of narrative. But these ingredients of the open system produce an image of cities which indeed may seem strange. Open and closed systems alter the way we think about the public realm of cities, and within the public realm, how we think about planning and shaping the city in the future as well as its existing condition.

It's not modesty which prompts me to underline that I am neither a biologist nor a systems-analyst; rather, as I know from many inter-disciplinary efforts, there is a danger in applying ideas from one sphere of knowledge to another. We may imagine that the insights of one domain can solve problems in another; this sort of application-thinking neglects the fact that something happens to the knowledge in the process of crossing borders. In the pages that follow, I've tried to pay attention to these border crossings, and I hope my readers who are natural scientists are repaid thereby: our understanding of open systems in cities, designed by human beings, ought migrate back, feed back, to alter the understanding of natural environments.

The Point of Departure: the Public Realm
The public realm can be simply defined as a place where strangers meet. The difference between public and private lies in the amount of knowledge one person or group has about

Nikoletta Kyprianou

06.03.1999
Limassol, Cyprus

Country of Origin	Cyprus
Student number	6085245
Mobile number	+35799683003
E-mail	N.Kyprianou@student.tudelft.nl
	n.cyprian@outlook.com

A 'Public Condenser' is a concept that embodies the idea of a public building as a living organism, one that absorbs and adapts to the interchanges of society by responding to its evolving needs. In the context of my BSc thesis project, this idea was realized by revitalizing the abandoned Liverpool's Ten Streets area into a multifunctional mixed used Public facility. An olive mill factory included biomass energy production facility,museum,restaurant,vertical habitats, greenhouses with water collection and filtration designed to promote a dynamic, and self-sufficiencient program. This project motivated me to merge cultural, recreational, and educational spaces, all while testing and applying biomimetic architectural patterns that guide people to reconnect with the community and inhabit with nature. Through the integration of a commonly private program that is a factory into a mixed-use facility, the building was used as both a cultural narrative and a hub for public and sustainable redevelopment, serving as both a focal point for community interaction, cultural expression, and environmental conservation."The boundaries of the public are more fluid and variable" (Glazer & Lilla, 1987). In this studio I am excited to delve into the notion of a Public Condeser, one that adapts and evovles throught time in response to enviromental shifts and societal demands with a structure that remains accessible to all peculiarities. The potential to design a space that can constantly transform and remain compatible within its context is a subjects that deeply fascinates me. When arranging me in groups this is the order of the skills provided: *architectural visualization, diagrams,mapping,infographics /data.*

2017-2018 **Mathematics** Bachelor of Science *(not completed)*
University of Newcastle, Newcastle

2019-2022 **Architecture** BArch *(first class)*
University of Nottingham, Nottingham

2023-2025 **Architecture, Urbanism and Building Sciences** Master of Sciences
Delft University of Technology, Delft
Msc1 - Why Factory
Msc2 - The Virtual Architecture Museum

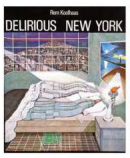
July 2021 & July 2022. **UDS Architects** | Limassol Cyprus *(summer intern-ship programme)*
Work experience : 3 months
Architectural Intern

February - July 2023 **Behnisch Architekten** | Munich Germany *(6 month intership)*
Architectural Intern :
Buchheim Museum Extension
Living in the Spinnereipark
Bürocampus Feldkirchen

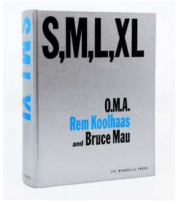
POSITIONING OF THE STUDIO

Reflecting on TD lectures

Lecture : On Public Condensers by Stefano Corbo



Rem Koolhaas,



Rem Koolhaas, Bruce Mau,

Soviet Workers' Club: **Social Condensers**
Club as **multifunctional 'Condenser'**
Its entire programmatic composite was intended to condition a new social behaviour through a series of **orchestrated collective experiences.** --> *Which this is what I am mostly interested in*

CONDENSER
CONGESTION

I started reading these, SMLXL was already in the bibliography.

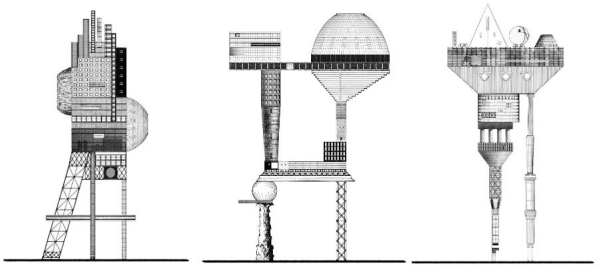
From the Lecture :

Club as an instrument of Proletkult
(Revolution not only pushed the crowds into the street, but turned entire cities into stages for artistic experimentation. Art became a subject for mass spectacle, no longer belonging to the elite but to the commune)

Club as Second Home
Ideally, the club should, like a real home, be close to the work place, so workers could go to the club straight from work, without having to go home.

Club as a School of Communism
Club was not just about recreation or education: it was about political education and social reform of the working masses.

Club as dynamic form
form is a result of organisation and functional relations of working and constructive moments. It is necessary to look at it and critique it not as form, but as an approach to cultural organisation. (Ivan Leonidov)



Andrew Kovacs, Proposal for Social Condensers, 2014

People Power Planet

Team Planet : Puk,Rosie,Max and Nicoletta

Key Points:

PLANET ANALYSIS
whole city,sustainability,access,nature,materiality,SWOT analysis

Site Analysis
sun,wind,interviews,demographics,typologies,heights,transportation,heights,historical,social context,water,accessibility,biodiversity,density,energy maps,energy performance,design public space

PRECEDENT
-Copperhill
-The Silo
-Opera Park
-Marmormolen
-Green Light House
-CPH-01

This week, we delved thoroughly into our first set of readings, which introduced themes such as porosity, diversity, habitat, and the "cell-city" notion, and investigated how these ideas impact our perspective of sustainable urban development. For our subtheme, "Planet," I concentrated on the concept of porosity and the changing structure of cities. In my sketch, I investigated how cities may encourage a sustainable future by embracing both natural and constructed settings to support social and physical resilience.

In my representation, I investigated if we are heading toward a dystopian reality or if there is room for harmonious urban growth. The drawing stresses flowing "membranes" rather than hard barriers, implying a more interconnected and adaptable city structure with areas that are inclusive, open, and responsive to varied needs. Buildings in this context are "living presences" that function as containers for social expression, linking rather than isolating populations.

This exercise enabled me to envision a future in which cities evolve from static, impermeable models to dynamic environments that embrace complexity and resist decay, ultimately raising the question: Can our cities become truly sustainable ecosystems, or will they succumb to unsustainable growth and social fragmentation?

Key Points:

Team Planet Presentation

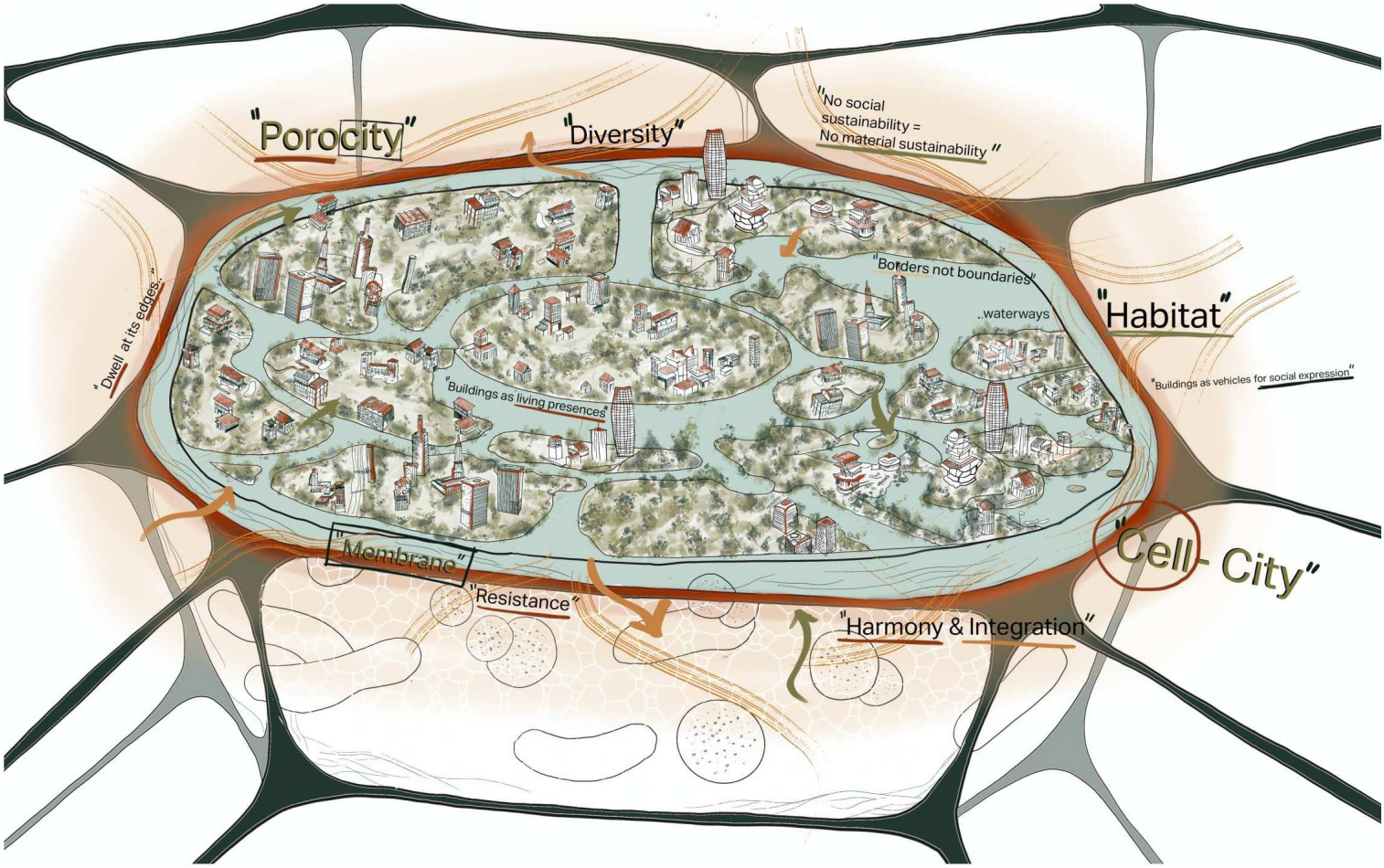
ASSIGNMENT 1 - TEAM PLANET

While reading the two texts for this presentation, our group focused on the topic planet. The text "The Public Realm" gave us an interesting take on this topic. The following quote started our reflection: "We are drawn to what has worked for others before. 'Life itself' takes time more seriously; we cannot simply repeat what came before and expect it to work for us; time subverts, alters, de-stabilizes. In natural history, this is evolution's guiding law".Evolution is a term also used in architecture. When existing buildings no longer meet the current or future requirements, they can be demolished and replaced with new ones. An example mentioned in the text is Le Corbusier and his Plan Voisin in Paris. Revolutionary for its time, but also quite permanent. The towers would provide a new type of housing in Paris with a lot of greenery in the surrounding area. But, what if in the future, these buildings become outdated, what would happen then? Does evolution stop there? As uses change, habitation evolves, and buildings are destroyed rather than adapted. The result of over-specification of form and function makes the modern urban environment particularly vulnerable to decay. In practice, building standardization and the proliferation of bureaucratic regulations have hindered local innovation and growth, freezing the city in time. If we continue building cities like this, how will our planet evolve?

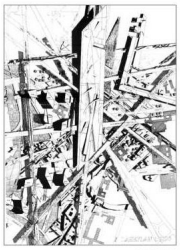
Another take on designing buildings is that "We shape our buildings, and afterwards, our buildings shape us." This quote, said by Winston Churchill shows that even though the building might be permanent, there will always be inevitable change and how a building is designed is not necessary how it functions in real life. This could also be applicable to Plan Voisin and contemporary city architecture, provided there is openness to changing its aesthetics. Is it possible to design places and spaces that allow for the gradual evolution and unfolding of behavioral rituals, so that people experience both form and change? In addition to the adaptability of a building, sustainability is playing an increasingly important role in design and maintenance. This includes the use of sustainable materials and the integration of green public spaces in and around the design. Denmark is also involved, with a large collection of timber construction projects and sustainable materials. These buildings are much more flexible in transforming alongside human evolution. However, the text states that this can take a toll on the planet. If there is now a mass shift towards building with wood, what will be the consequences for production, trees, and the depletion of yet another natural resource? There should always be a balance between sustainability.

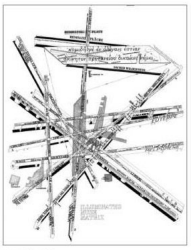
To relate the topic of change/evolution and sustainability to a physical project we have looked at Nordhavn, an industrial area in Copenhagen that is being transformed into a mixed use district with over 40.000 residents and 40.000 workplaces. Nordhavn aims to be a model for sustainable urban living. It follows the key ideas of long-lasting and flexible design, with buildings that can change and adapt over time to meet future needs. A lot of buildings are designed with an open system, allowing for future change of functions. The district also stimulates the connection between people and nature, with green spaces and public areas that bring residents together. Nordhavn is also built to handle changes like climate shifts, resource challenges, and population growth, making sure its future proof. Overall this project aligns with senetts views of a sustainable city, by incorporating flexibility, nature and resilient design.).

Individual sketch - Reflection on the Readings



Lecture : Sampling, Index, Map by Dr. Sang Lee



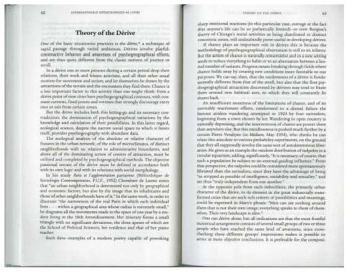


Daniel Libeskind, Tenth Muse: Potsdamer Platz, 1989

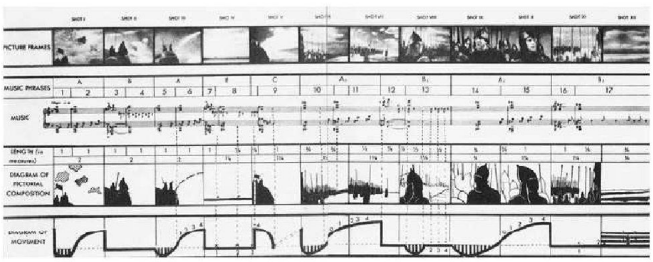
Psycho-geography:

Study of emotional and behavioural effects: how urban environments affect people's emotions, behaviour, and experiences.
Focus on spaces: psychological and sensory relationships between individuals and their surroundings, especially in cities.
Emphasis on exploration: wandering through environments (dérive) to uncover hidden, overlooked, or unfamiliar aspects.
Link to urbanism and architecture: how the design, layout, and structure of cities influence daily life and perceptions.
Critical thinking: subvert the routine or conventions of navigating cities (détournement) and how space shapes our experiences and behaviours.

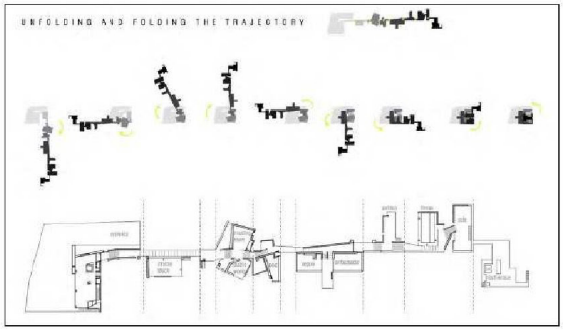
Readings of the week :



References from the Lecture I will mostly use or investigate later...



Sergei Eisenstein, Scene Montage from "Alexander Nevsky" 1938



OMA, Netherlands Embassy, Berlin, 2003

03 Week

As we prepared for our impending study trip, we spent the most of this week conducting extensive research on Copenhagen. Our tasks included developing templates for booklets and case studies,QGIS workshop which will be critical tools for documenting observations and obtaining ideas on-site. The case studies are intended to highlight relevant architectural and urban planning examples from Copenhagen, allowing us to make parallels to our own projects.

In preparation for the interviews in Copenhagen, we examined our methodology and generated questions that are relevant to our project themes. This preparatory phase has been critical, laying the framework for what we hope will be an informative and immersive experience. I am forward to see how the study and interviews will add new layers of insight to our work.

Planet
Rosie
Puk
Max
Nikoletta

Open &Closed Systems

Utopia-Distopia

Adaptability

Key Points:

1. For whom do you design the Public Condenser?

2. What is the role of this public building in the Copenhagen societal context?

3. Which core elements define your Public Condenser as a HYBRID?

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5. How does the neighbourhood and site research inform your PUBLIC CONDENSER brief?

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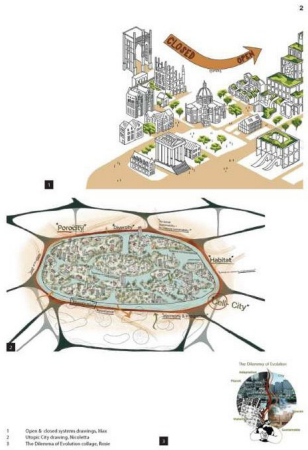
2. An architecture that provides a new notion of collectivity, community, and usage.

..Questions that were crucial to be addressed in order to form a storyline ..

Booklet Templates 19/09/24



1 Open & closed systems drawings, Max
2 Utopic City drawing, Nicoletta
3 The Dilemma of Evolution collage, Rosie

Utopia-Distopia

The city of Copenhagen serves as a potential model for utopian urban living, but it also highlights the delicate balance between utopia and dystopia. On the one hand, it represents a vision of green, adaptable, and human-centric urban planning where buildings and public spaces work in harmony with nature and evolve with time. A utopian vision, however, carries the risk of over-planning, for rigid frameworks fail to anticipate future needs, resulting in a loss of flexibility. Cities that prioritize overly fixed ideals can fall into dystopian decay, with environments that are too perfect in design but fail to engage with the messiness of real life. Nordhavn, with its focus on flexibility and adaptability, represents an attempt to avoid this dystopian fate by encouraging the organic growth and evolution of its urban spaces.

Extracts from the Research Booklet- curated by me

Planet
Rosie
Max
Puk
Nikoletta

Incluaivity

Evolution

1 Nordhavn Case Study | Cobe Architects
2 "CBC-XY: Five Reminders Of Vernacular Architectur, Ventana Work Studio
3 "Composite of Residential Density and Land Use," from Urban Atlas: 20 American Cities by Joseph Passonneau, 1966. Designed by Richard Saul Worman. Photo: Richard Saul Worman
4 Roberto Burle Marx landscape drawings

Adaptability

As uses change, habitation evolves, and buildings are destroyed rather than adapted. The result of over-specification of form and function makes the modern urban environment particularly vulnerable to decay. In practice, building standardization and the proliferation of bureaucratic regulations have hindered local innovation and growth, freezing the city in time. If we continue building cities like this, how will our planet evolve? Describing adaptability in buildings must be an act of a multilayered speculation.Adaptability in material in function,in structure ,in energy performance,in programme,and in social hierarchy is something we need to investigate especially when designing Public Condensers. Adaptability in Copenhagen can be achieved more with the use of modular components/ modular design allowing spaces to be easily reconfigured or expanded based on changing needs.

Sustainability

In order to achieve sustainability in architecture in the 21st century, a holistic approach is required, integrating environmental responsibility with social and economic resilience. In cities like Copenhagen, design can foster sustainability not only through material choices, but also design that promotes long-term adaptability. Beyond utilizing green materials, true sustainability is achieved through the creation of urban environments that can evolve in coordination with societal and environmental changes, thereby minimizing the need for demolition and waste disposal. As cities become more dependent on renewable resources like timber, careful planning is necessary to avoid creating new environmental stresses. Urban systems should remain adaptable and resource-efficient over time. It is time to think about social sustainability. Social sustainability is concerned with designing spaces that promote well-being, equity, and community resilience. The goal is to create an environment that is inclusive and accessible for diverse groups, to foster social interaction through the design of well-designed public spaces, and to promote community cohesion. Among the most important aspects of ensuring a healthy, equitable, and socially vibrant community are accessibility, inclusivity, and spaces that promote social engagement.

Inclusivity

Inclusivity in urban design is linked with interactivity and togetherness, creating spaces where diverse groups can coexist and interact meaningfully. Cities like Copenhagen are embracing the idea that inclusivity means designing spaces that bring people together, fostering interaction across different social, economic, and cultural backgroundsThis falls into the 'utopic' concepts cultivated through the city's evolution. However, inclusivity goes beyond just physical spaces—it requires that cities also evolve socially, creating systems where all groups have a voice in the development and evolution of the urban environment. Forming a new 'condensed' and 'inclusive' community that will allow room for a flexible, hybrid and sustainable environment to adapt to the complexities of modern life.

Case Study of Unfamous Building

CASE 11

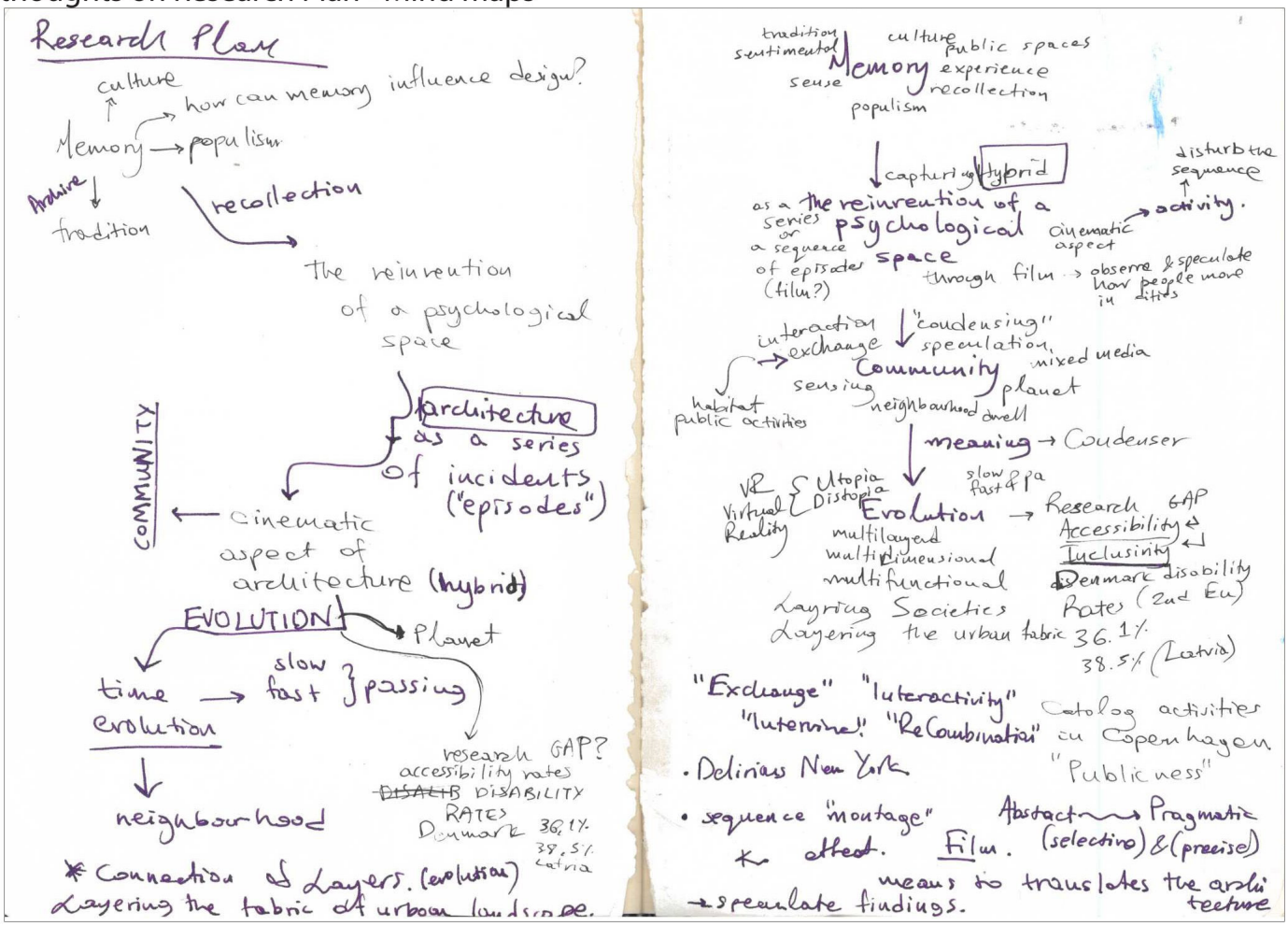
Danish School of Media and Journalism (DMJX)

DMJX is distinguished by its bold red façade and innovative design, seamlessly blending with the urban context. Thomas Iversen, architect from PLH, emphasizes that the atrium creates a strong connection between the interior and the public realm, embodying a successful urban dialog. The vertical structure of DMJX challenges traditional school designs, facilitating collaboration and interaction.

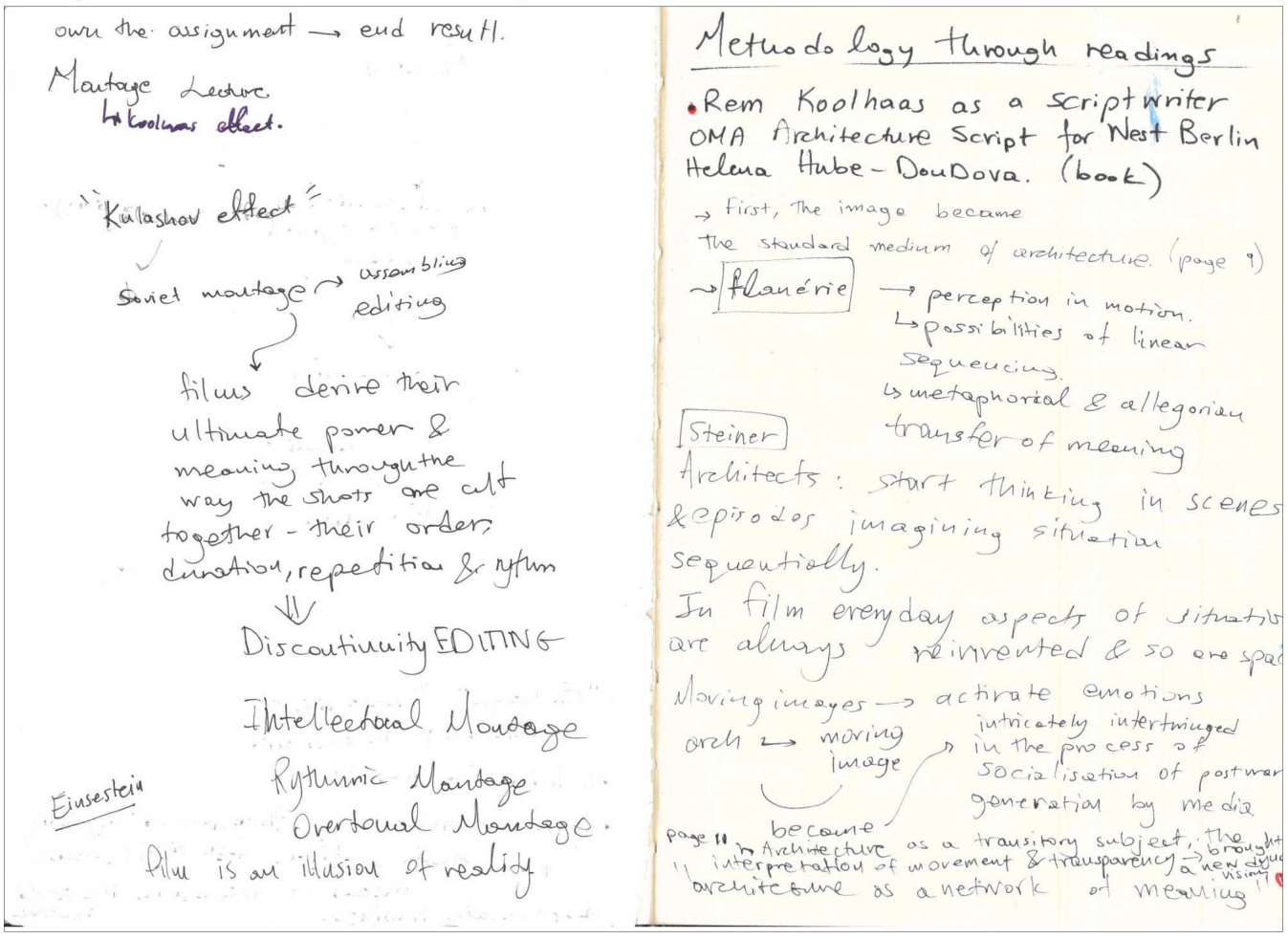
There is a distinctive "Green Line" staircase connecting central areas such as the library, cafeteria, and atrium, which signifies cross-disciplinary collaboration. Sverre Mölbak (PLH partner), emphasizes that the design of the building enables creativity, community, and knowledge exchange. A core principle of DMJX is sustainability, and the company strives to achieve the DGNB Gold certification as well as the DGNB Heart certification. Buildings are required to meet these goals in order to reduce their carbon footprint, improve their energy efficiency, and improve their well-being. As well as being decorative, the facade's "wings" also function as a sunshade, thereby assisting in the regulation of temperature. It is essential in balancing aesthetics with energy performance, contributing to both environmental and user comfort.

Extracts from the Research Booklet- curated by me

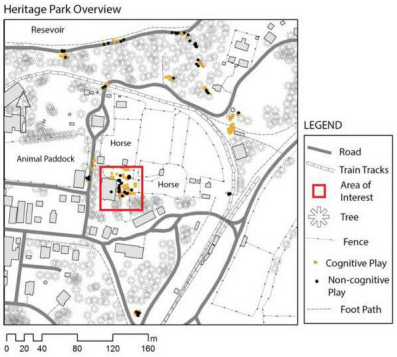
First thoughts on Research Plan - Mind maps

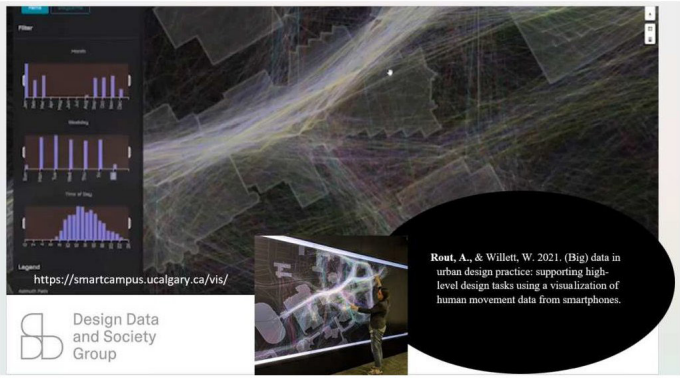


First thoughts on Research Plan - Mind maps



QGIS Workshop



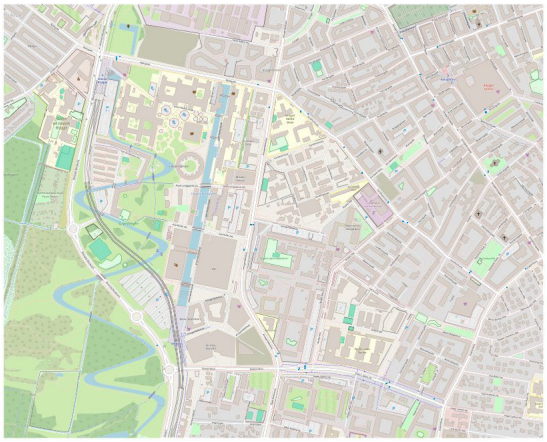


Keep in Mind

- QGIS is often an entire semester
- QGIS crashes…. [a lot]
- QGIS is open, useful, powerful… interface is not well designed
- There are many online resources – many people teach themselves

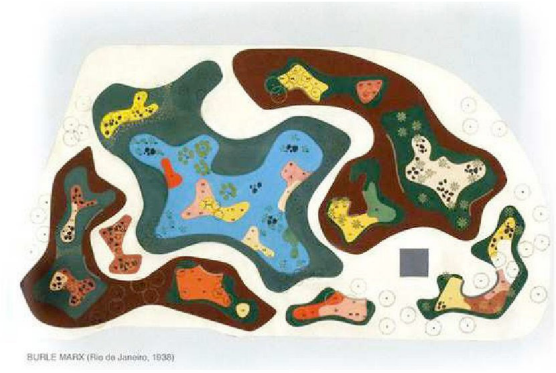
mapping the data

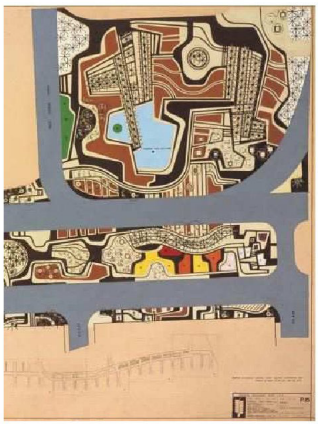
Extracting 3D &2D data

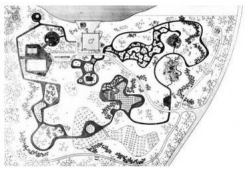


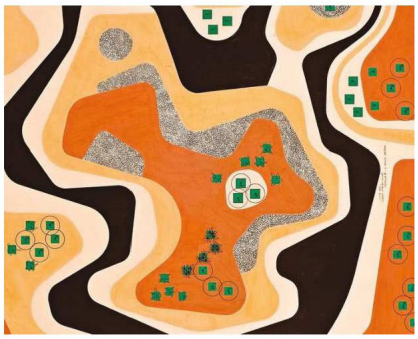
Source:

Individual Research on Mappa Imaginaria Assignment TD









First Take on Research Plan

First take | Research Plan

Abstract

My research stems from the intersection of memory, architecture, and societal evolution, composed of four interconnected pillars of interest. The pillars of commons, cinematic architecture, montage theory, and societal evolution interlock to feed one another thus forming the groundwork of my exploration. At the core, I am interested in how memory, embedded within traditions, culture, sensations, and public spaces, can influence architectural design. Respectively, I aim to explore how a "Public Condenser," a hybrid community hub, can be reinvented as a "psychological space" that elicits meaning through spatial sequences.

How can spatial design create a "psychological space" that bridges the gap between personal memory and collective cultural evolution?

What role does architectural sequencing play in shaping communal experience, and how can these sequences be designed to promote social interaction within hybrid public spaces?

I aim to apply the research-by-design method to influence the process by confronting architecture as a series of episodes and diving into the cinematic aspect of it. Reimagining architecture to consider form and function, but also manipulating human interaction and behavior through carving their realities. Through film, I will observe and speculate how people move and how they recombine their behavior within the public setting. By incorporating montage theory, drawn from Soviet film theory, I believe we can design spaces that interact with users dynamically, much like a cinematic sequence provokes emotion and narrative. In the built environment this 'montage' strategy could be applied in architecture to act as a tool to spark interaction within a spatial sequence or to explore the capability of architectural blocks to perform with shade, form, and light in a public veil.

Can architecture designed with montage theory enhance a building's lifecycle by dynamically adapting to societal and environmental changes?

The ambition is to stimulate interactivity through "exchange" within open and closed volumes. Exchanging experience while experiencing the architecture itself. Or the architecture itself promotes exchange.

In what ways can cinematic techniques, particularly montage theory, be applied to architecture to evoke emotional responses and manipulate human behavior within public spaces?

Through a broader architectural lens, my research will explore themes of "togetherness," interaction, and exchange, all essential in responding to the intricate, multi-layered nature of modern society. Its societal relevance lies in how it reimagines public spaces as active participants in fostering community, preserving cultural continuity, and supporting societal as well as environmental evolution. A crucial aspect of this debate relates to the responsibility of future architects to navigate modern society's rapid evolution. The preservation of vernacular architecture and the building life cycles we inherit are at odds with the degree to which we should intervene to innovate. Honoring the value of history and memory, as well as striving to create spaces that evolve into a harmonious "symbiosis" between the past, present, and future, I hope my project can synthesize these opposing forces. The intention is to offer a framework that promotes sustainable architectural progress, grounded in the lessons of the past, yet adaptable to the pressing needs of the future.

How can vernacular architecture and contemporary architectural innovation be reconciled to create a sustainable symbiosis between historical memory and future progress?

Furthermore, the fight to find meaning also will unveil the concept of 'evolution' and how we come to tackle the complexity of today's society. I view it as a multilayered, multidimensional, and multifunctional doctrine that will reinforce my thesis project and connect the past which is the memory layer, and the future which could be the "utopic" world in which we fantasize to be in. The goal of my research is to design an architectural space that functions as a Public Condenser, an interactive, multi-dimensional hub where meaning and memory converge with societal evolution. I will achieve that by using the Kulashov effect which illustrates how editing makes meaning as subsequent shots narrate and elicit an emotion of interest. However, to jump into the future we have to grasp its physicality. To realize this, I will adopt a research-by-design methodology, blending qualitative observations and speculative design processes. Interviews, diagramming, mind mapping, film, and mixed media techniques will be employed as traditional methods. Moreover, I will be using Virtual Reality (VR), and Unreal Engine to test and capture these moments of exchange to turn into the future since I have experience in that from a previous endeavor that sparked inspiration. The goal is to simulate future possibilities, ensuring that both the real and virtual realms maintain a symbiotic relationship and serve as transmittances one from the other.

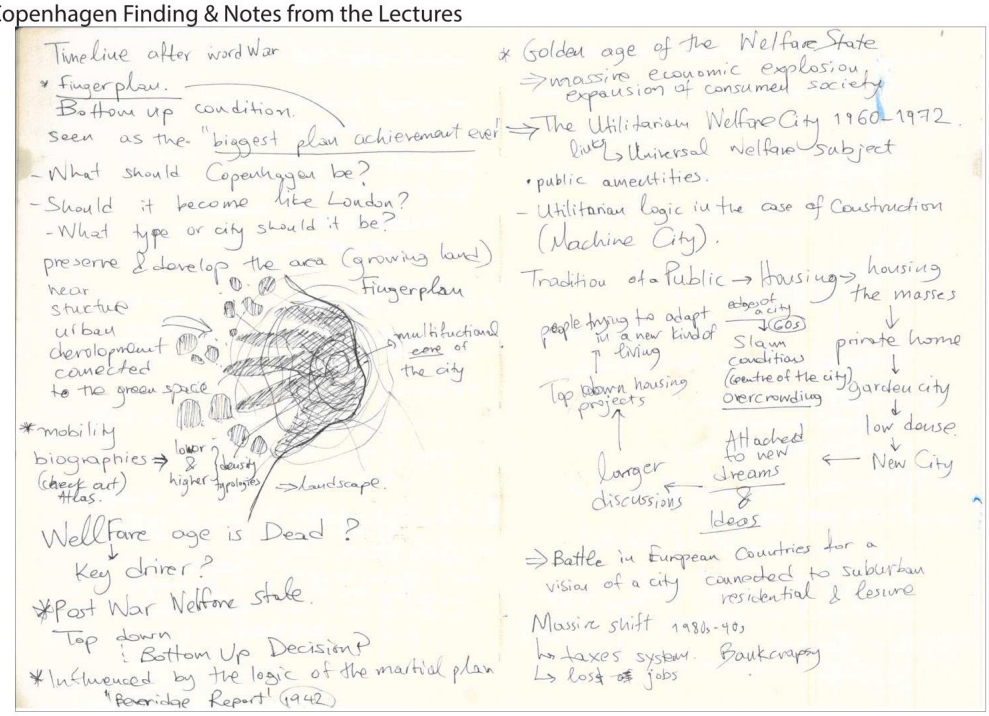
What are the implications of using Virtual Reality (VR) and cinematic techniques in architectural design processes, and how do these tools impact the perception of space and interaction?

Is virtual reality going to blur our realities to create an idealistic utopic world we cannot live up to?

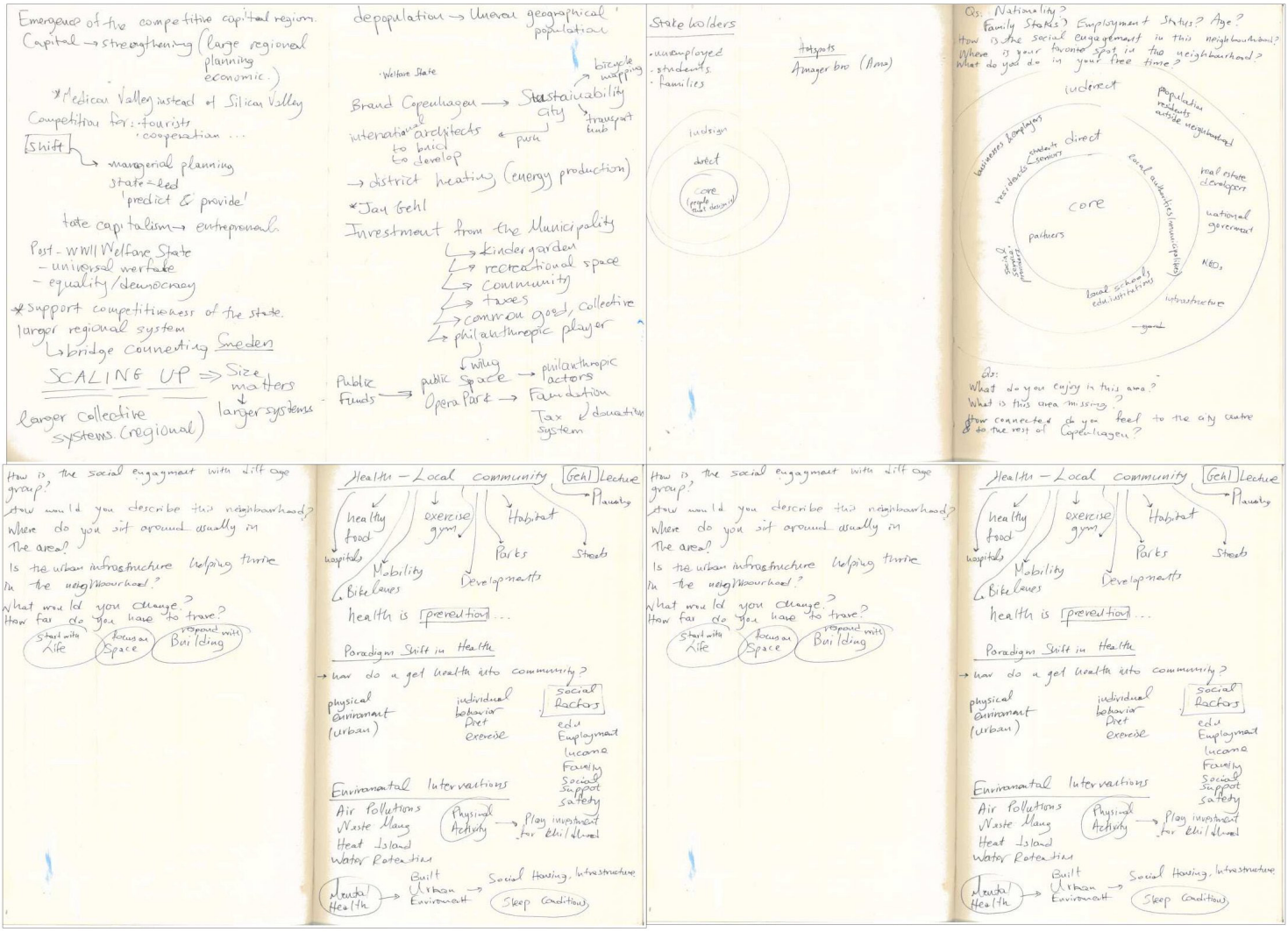
How might future public spaces evolve as active participants in social and environmental exchange, and what design strategies can ensure this evolution to support community building?

Excursion

Copenhagen Finding & Notes from the Lectures



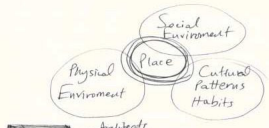
most information written in sketchbook

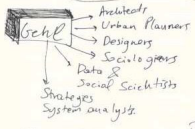


Food System & Diet Interventions

- Accesibity
- Participation

Built Environment → life expetancy → Percentages New York





Observation → uncover → NEEDS

interviews GIS mapping

Gehl leuses: "we measure what we about!" - Jan.

* Spatial Conditions → affect food access

Ajuda Foodscape Study

Lisbon Portugal

- Population
- Area
- Pop. Density

01 Limited Access Food
02 Quality of the Public Realm
03 Individual pressures

* Harsh Topography physical barriers → what about supports. → no Shade

Topography & microclimate.

Resting

Access healthy food ⇒ public transport (public realm) Seniors Students

→ food donations
→ food trash for sale

⇒ Tackling Child Obesity (uk)

Listening to Youth.

Mac → close to bus stops
→ good public spaces close to bus stops

⇒ Fast food follows transit lines

Key findings:
Transit stops are correlated as an extension of fast-food locations

WITRAZ Architects
Holistic approach ← landscape, urban, consulting
city architects → free voice
→ they advise the politicians
→ field contracts

suburban area → no masses
→ how done help the community
→ Danish Town Planning Institute

Urban Planning

- To shape cities for/and with people

Housing → Le Courbousier → modernistic architects

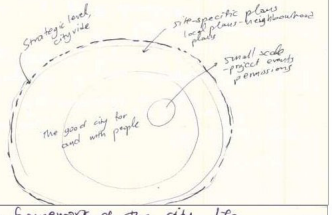
they/we thought we could design the idealistic buildings societies families kitchen (for women to cook)

what was the impact?
are we happy in this society?
⇔ City Planning
⇒ a lot ways of having families today
⇒ Housing should be diverse.

01. Holistic Urban Development.

Virtuous
the building has to be designed in a Politic Context.
architect = facilitator.
being aware of ⇒ pedestrians
⇒ bikes
⇒ parking
⇒ nature
⇒ city life strategy
⇒ mobility plan
⇒ urban nature
⇒ tree plan
⇒ public building
⇒ citizen empowerment

Combine them.



Utrecht → city planning
→ mobility plan
→ strategies

Open managers stay (20%) more outside in the city in 2025

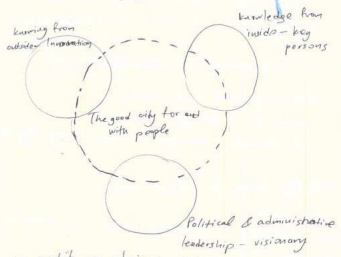
thinking of the program →

Edge Zones → city administration
↳ where is the landscape architects
↳ consult them?

→ they often cut down the money for the landscape

03. Innovative Partnerships.

PLANNING + PLACEMAKING



non profit → designing one as a person.

04. Regional planning

+ always go to the edge of the house the neighbourhood, the city - how do we connect?

FINGERPLANEN 1947

how we should have come on site?
→ design with the publics
with the cities → regulations.
people saying hi at the attractor

07. City waters of tomorrow

- Securing drinking water
- water as a design tool
- we should design as an every day rain

08. We have to slow down

fast pase.
who decided in society that we should not slow down.
- designing for car congestion to take people to bike (they don't tell their politicians.)

09. Building less & transforming more.

10. City waters of tomorrow pay tribute to this approach by investing more & more in the communities, public places & common networks which bind cities together. It is in our urban and street spaces that we can the framework of the city life.

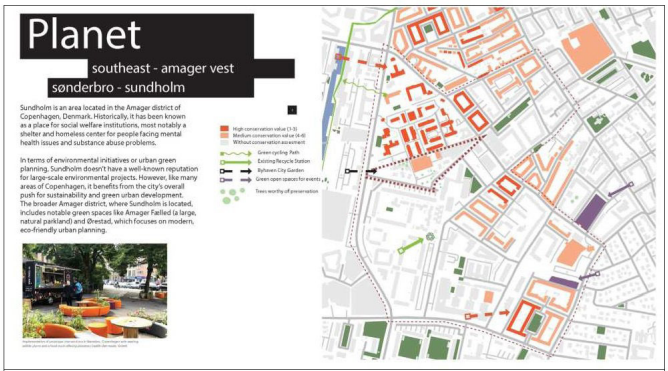
11. More urban Nature.

- tinasaaby
- Tinasaaby.com
- ts@bypluslab.dk
- bypluslab.dk

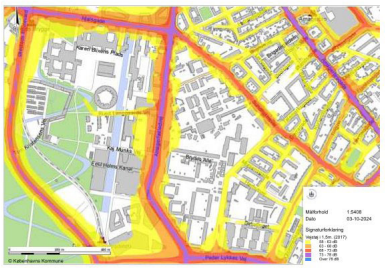
05 Week

This week, we began synthesizing the insights we gained during our trip to Copenhagen. After immersing ourselves in the city's distinctive dynamics, I began organizing our results, focusing on the most significant discoveries for our project. One of the key challenges was to create a psychographic map that captured the intricate social, emotional, and behavioral patterns observed at the site.

We also conducted group presentations in which each team reported their findings, allowing us to link our thoughts to the larger studio topics. For the "Planet" theme, I began gathering new data and maps to improve our understanding of how environmental and urban variables interact in Copenhagen. Inspired by my on-site experience, I pushed deeper into study preparation, reading books to improve my methodology and approach. The visit to the site was a watershed moment, generating new ideas and steering my project in a more focused path.



Mapping

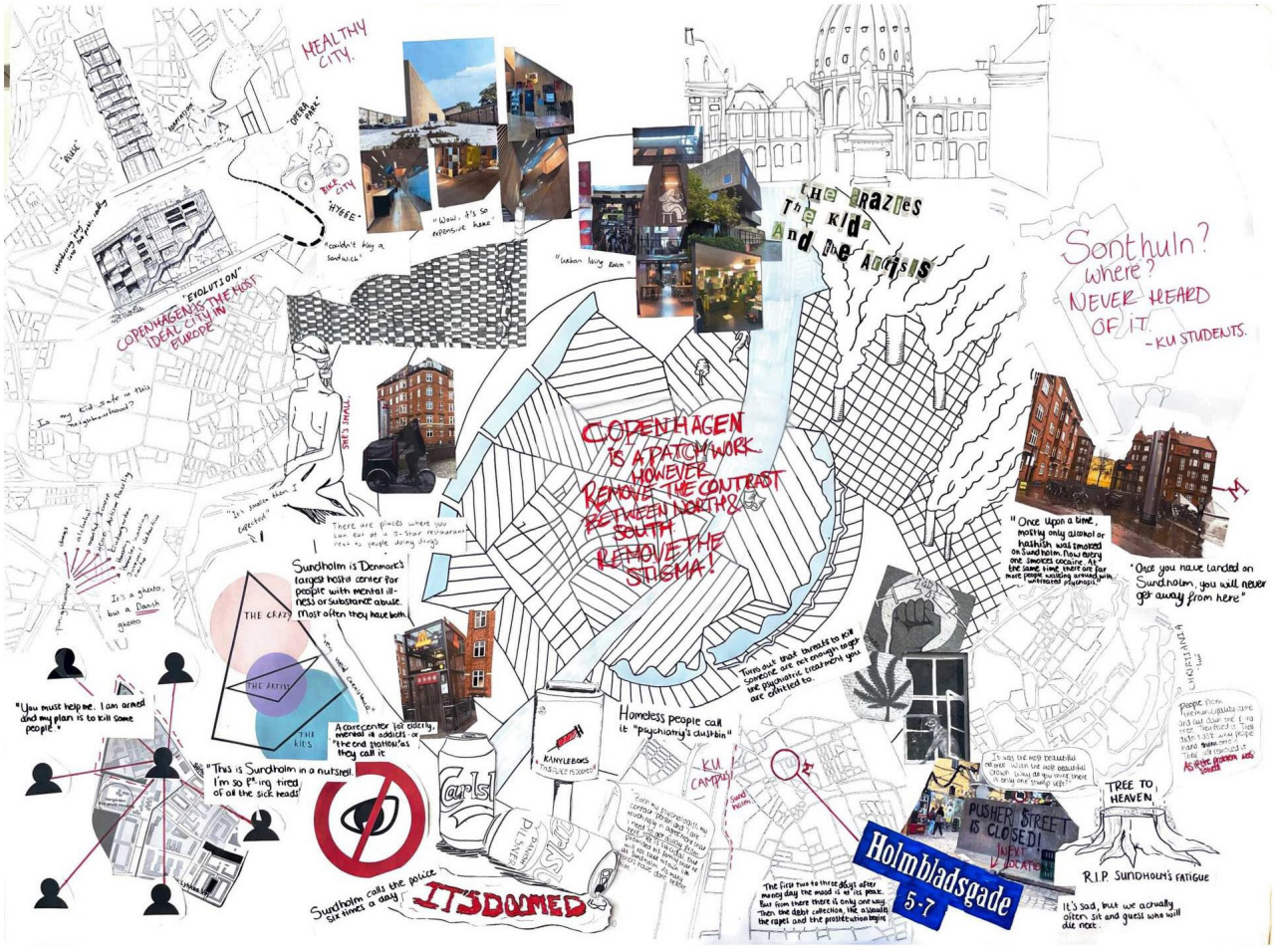


Key Points:

Map group-work

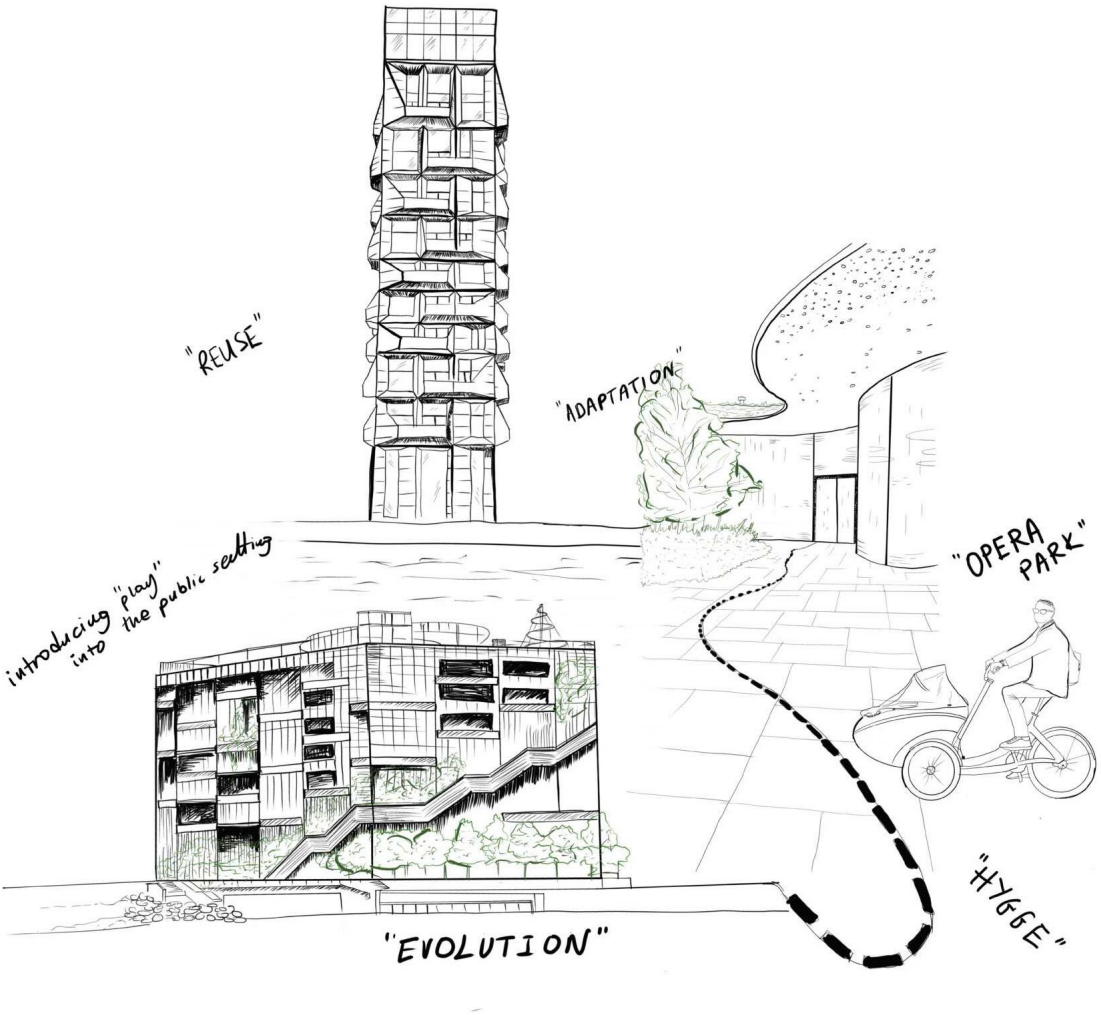
Presentation

Mapping- groupwork



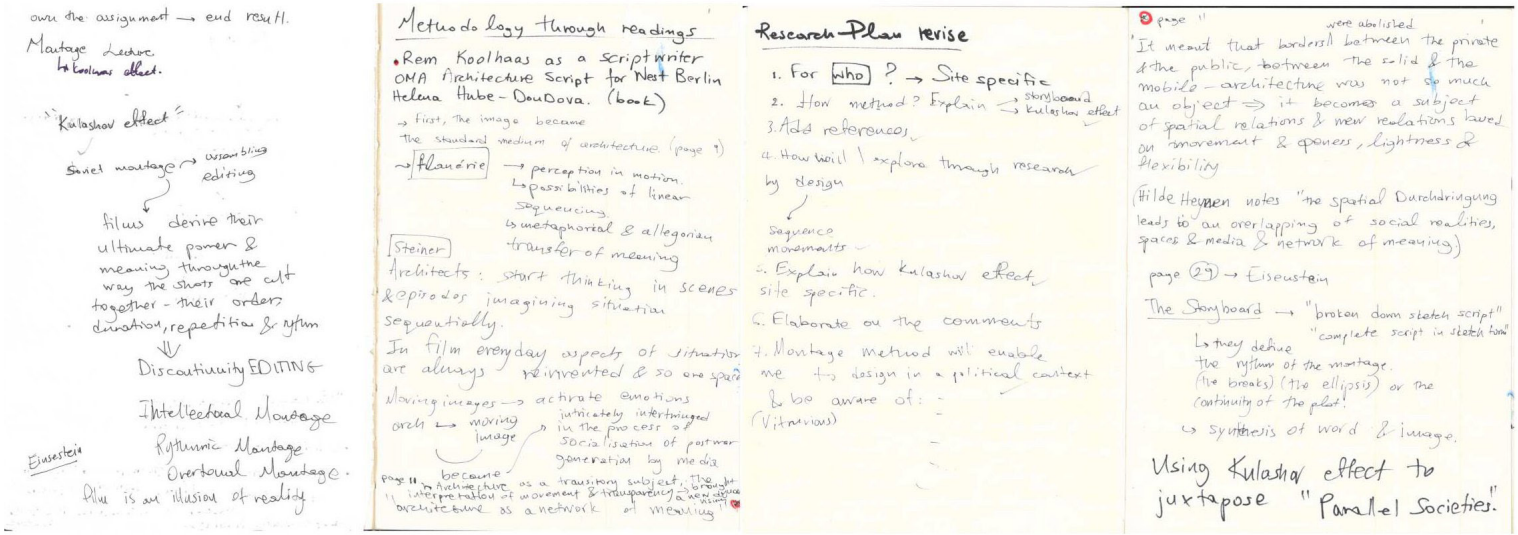
I mainly designed the base and the background and added sketches and collaged ont he top with Rosie.

Sketches

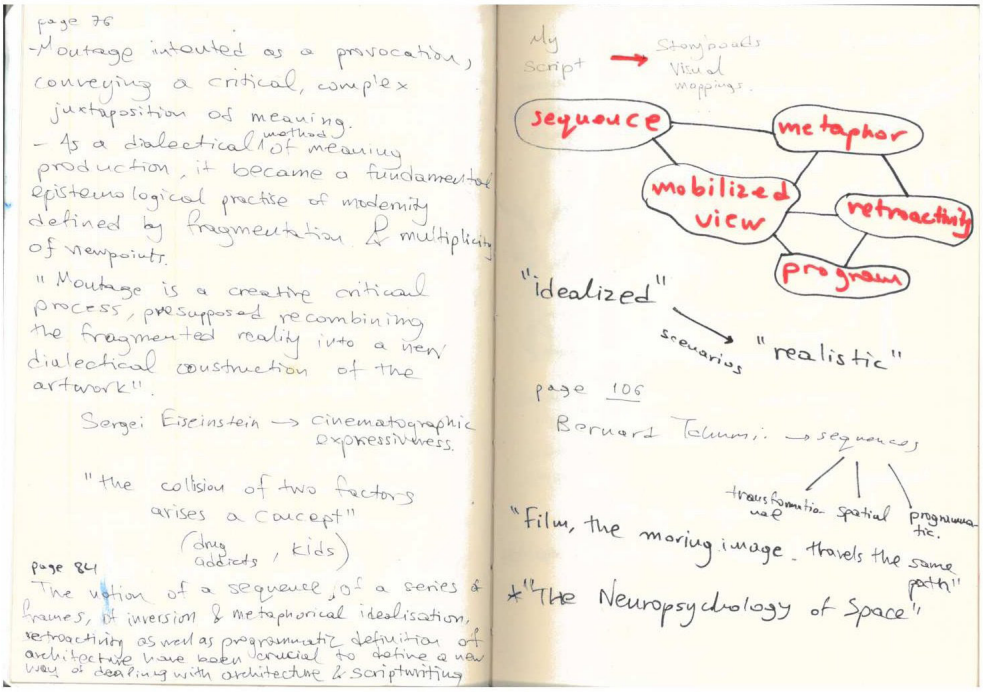


Mapping

Research Plan thoughts



Revision of Research Plan



06 Week

This week, we updated our group presentation for Martin Søberg, highlighting our evolving findings. My main contribution was mapping and analytic work in QGIS, which I learned in recent workshops. I plotted and layered data on population density and other critical demographics for our research area, creating additional maps as needed to back up our group's story.

This hands-on experience with QGIS helped me improve my grasp of spatial analysis, which will be useful as I continue to develop my research. Along with the mapping work, I used the chance to amend my research plan, delving deeper into key areas to ensure that my approach was thorough and in line with the project aims.

Feedback

Nikoletta: Planet

(Passport: The idea of public building as a living organism. Merging spaces while testing and applying biomimetic architectural patterns. The boundaries of the public are more fluid and variable. Fascination for the potential of space than can constantly transform and remains compatible within its context)

Research: Reflect on the role of the Public Condenser: For whom do you design the Public Condenser? What is the role of this public building in Copenhagen context? Which core elements define your public condenser as hybrid? What are the key sustainability and future proofing measures you include in your project? How does the site research inform your brief?

Abstract Title:

Position

- By incorporating montage theory, spaces could interact with users dynamically
- Interactivity can be stimulated with open and closed volumes
- Public spaces can be active participants in fostering community and support evolution
- The preservation of vernacular architecture and the building life cycles we inherit are at odds with the degree to which we should intervene to innovate

Questions:

- What is the role of memory in the experience of architectural design?
- How can a community hub become a space that elicits meaning?
- How can architectural design spark interaction?
- How can a design intervention preserve the past in the future?

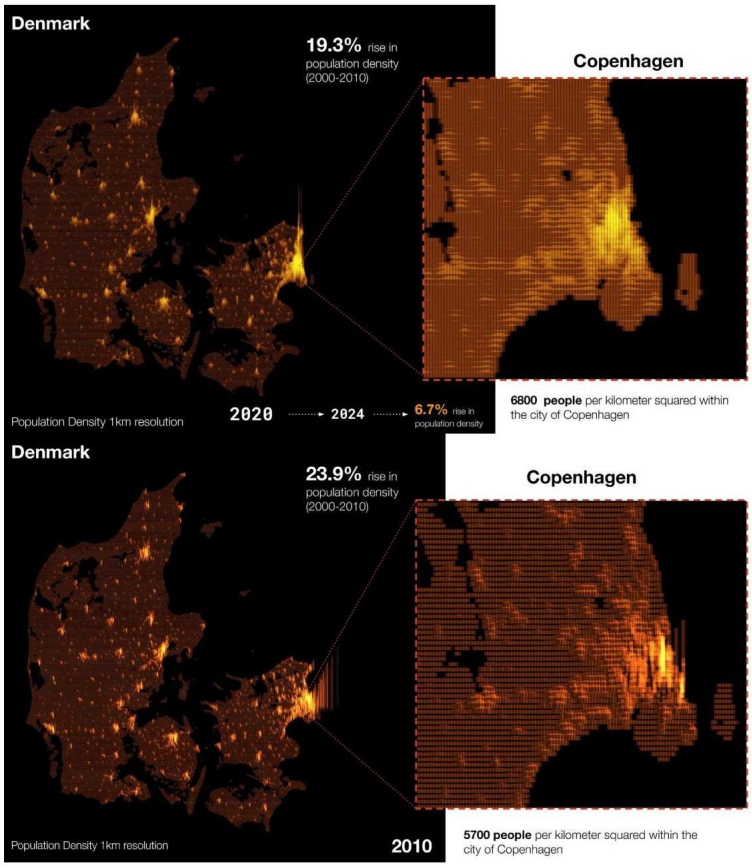
Comment: Think of a title. Think of public differentiation (age groups, subcultures). Think of generic/specific; formal/informal; public/private; border/boundary; inclusive/exclusive; subjective/objective. Think of what in your design decision making you want to take responsibility.

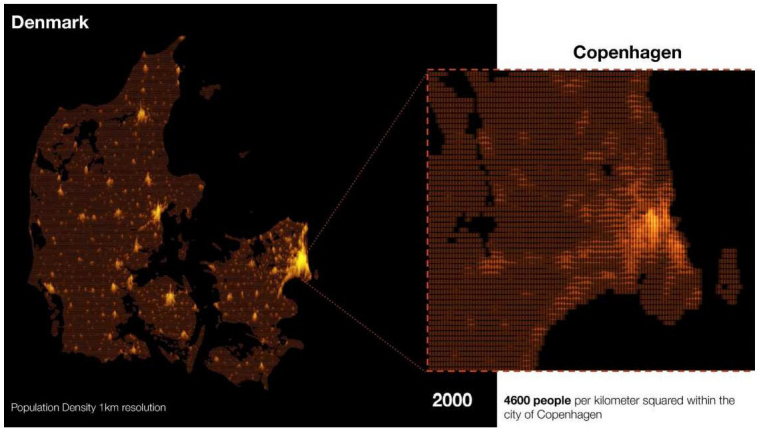
Environmental sustainability is linked to nature, climate, and human health. Social sustainability focuses on culture, education and interaction between people. Economic sustainability entails using resources sparingly, creating jobs and putting money aside for future investments.

Key Points:

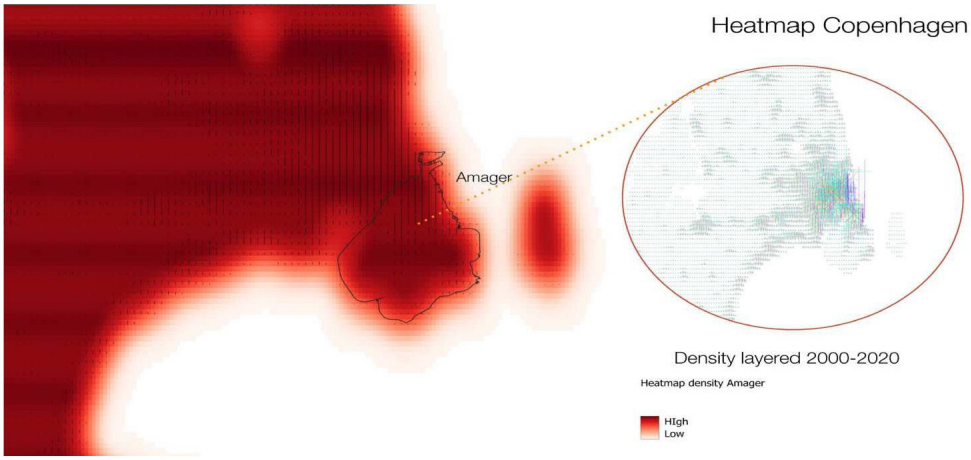
Presentation
Research
QGIS

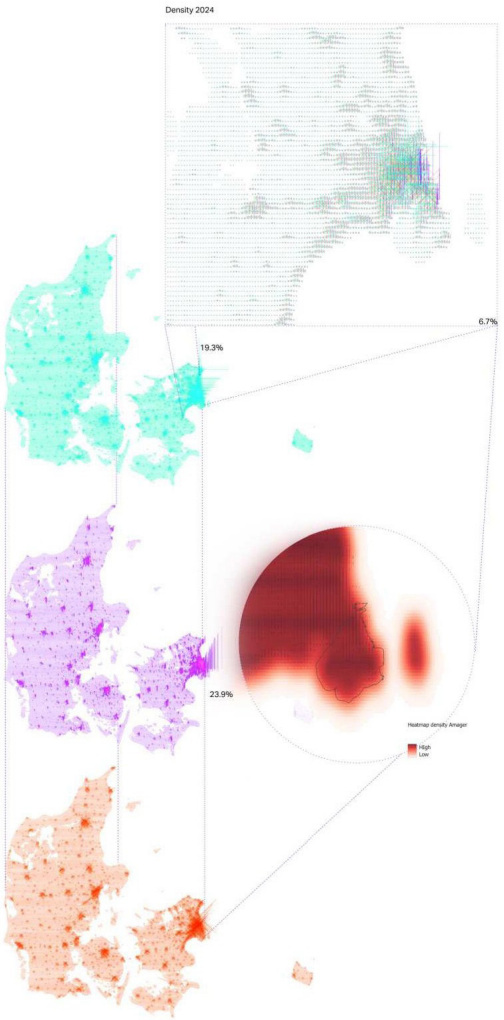
QGIS

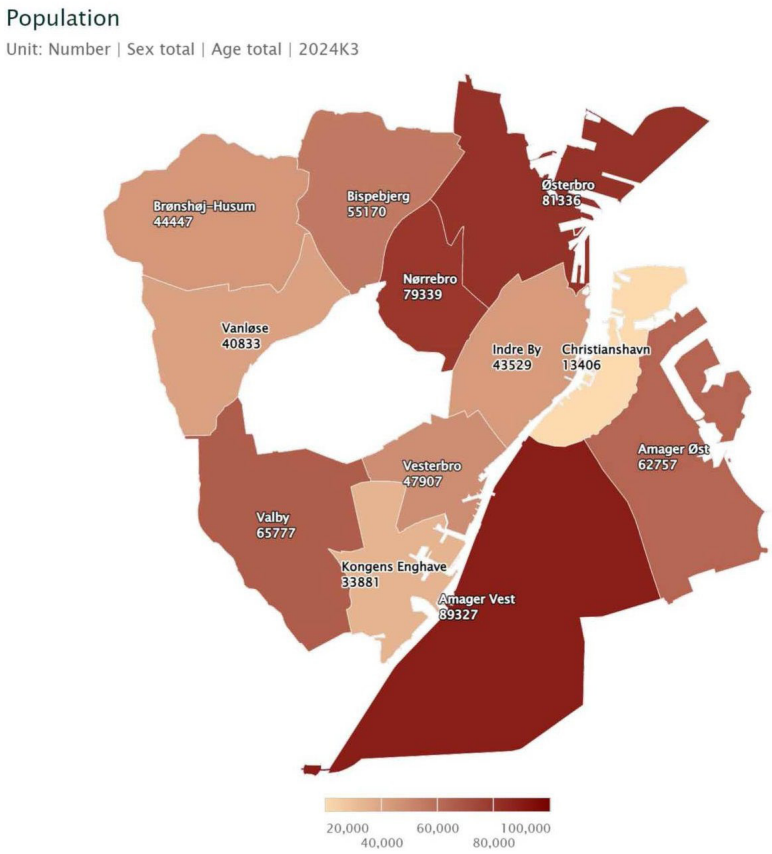


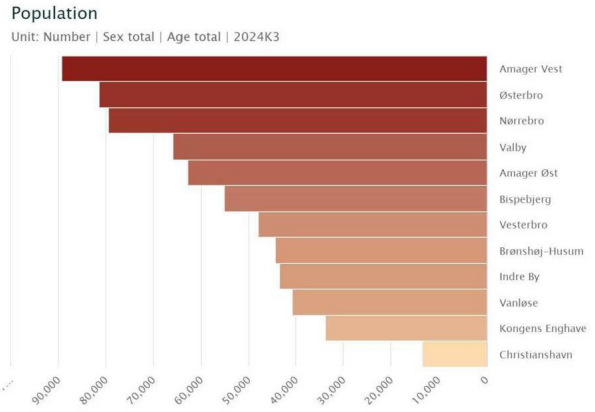


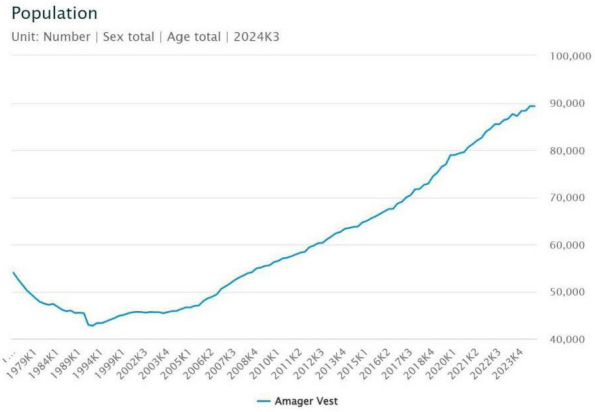
Finalising factors





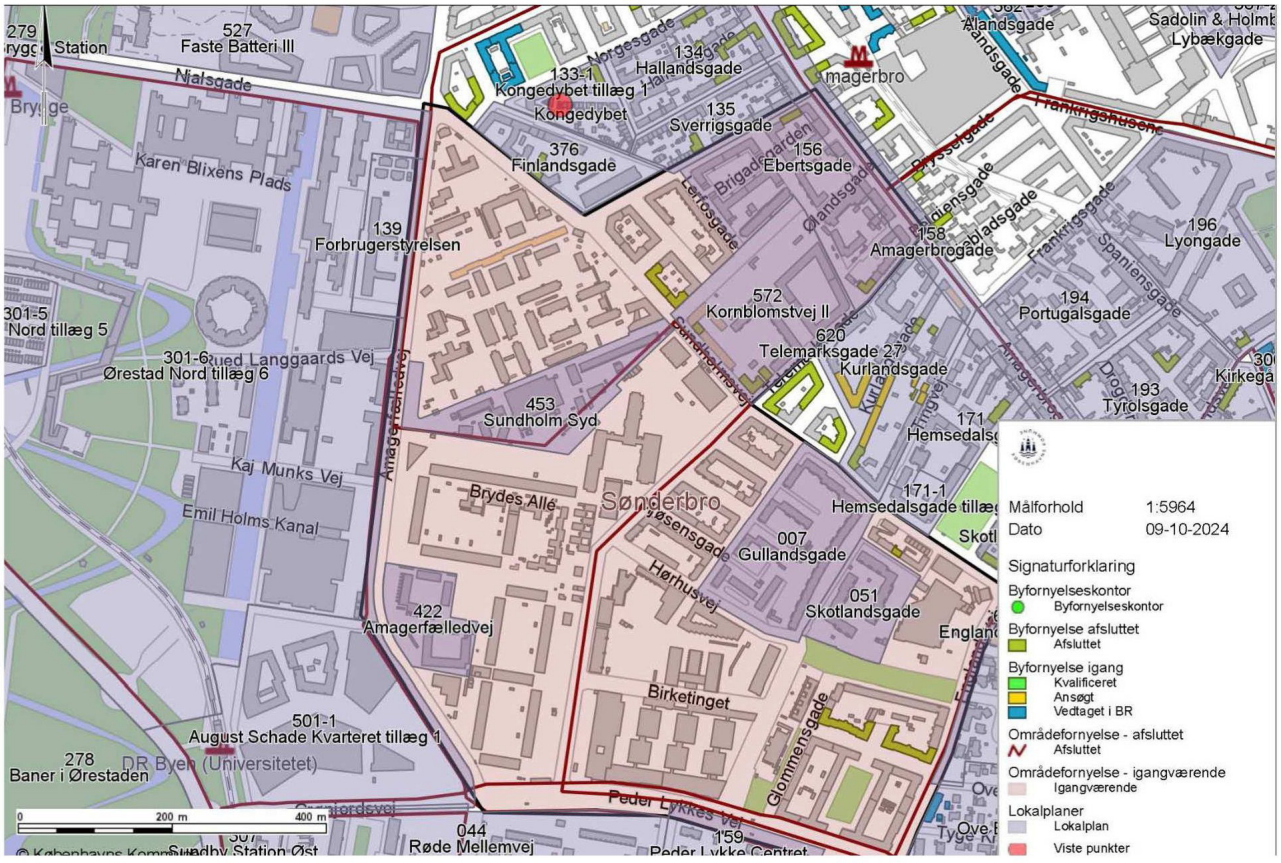






Finalising factors

Urban Renewal



Notes on Readings

"Mobilized View" pages 106.
Sergei Eisenstein.
→ the walk
the promenade
emotion connected
film & space

"Greek Acropolis"
walk on the Acropolis...
a trajectory of motion in space...
unfolded in front of the observer...
in a choreography of symmetric perspective & contrasting views & panoramas (important monuments)
non Symmetrical space → it was orchestrated to attract the viewer

"textbook of events"
↳ living collage → p. 175
page. 190 → flâneur "as found realities"

Mediums for (P2)
photomontage
video
storyboards.

Research Plan Draft 2 meeting
Dexiadas (check this art)

Amsterdam heroine addicts building. →

Introduction

Outcomes - address
Human Needs
Local Authorities opportunity

problem statement

Research Questions

diss

Methodological (quantitative and qualitative) positioning

Design your research (diagramming)

References

The Timeless Building
Christopher Alexander

Patterns of Events page (55).

Quality in buildings → every place is given its character by certain patterns of events that keep on happening there.

what a town or a building is → is governed by what is happening there.

soul the life of a place → depend not simply on the physical environment but on the pattern of event which we experience there.
all of our experiences there → (memories)

↳ traditions
cultures
stimulants.
What is most memorable there?

The patterns of events ⇒ which create the character of a place are not necessarily human events. → sensations → environment

↳ Any combination of events which has a bearing on our lives — an actual physical effect on us — affects our lives.

Compare: the [POWER] and [IMPORTANCE] of these events with the other purely geometrical aspects of the environment, which architects concern themselves with.

Compare: two way of including water in a building

1) concrete reflecting pool outside your room — with no purpose expect reflect the sky

2) suppose: stream outside your room with small rowing boat on it, where you can go, to row, lie on the water, struggle against the stream, tip over...

Which of these two makes the most difference to the building? The rowing boat of course because it (alters) the entire experience of the building.

Action —— "people feel involved in them." → inclusion.

The life in a building → not given by the shape of it → given by quality of events & situations we encounter there.

(We know them, that what matters in a city, or a building or a town alone is not the outward shape, its physical geometry alone, but the events that happen there.)

Events → Human (repeated)
→ Environmental
→ Mechanical.

* once in a lifetime
& other more often unique event can leave its mark on us

Repeated human or non human events!

rush of the fall of water, slow cracking of stalactites, the growing of the grass, the melting of the snow, the rusting of the iron, the flowering of roses, the heat of summer day, cooking, loving, playing, dying & not only ourselves but of animals, & plants even the inorganic processes that make us a whole.

'A building or a town is given its character, essentially by those events which keep on happening there most often'. (families, grass, car) see page 69.

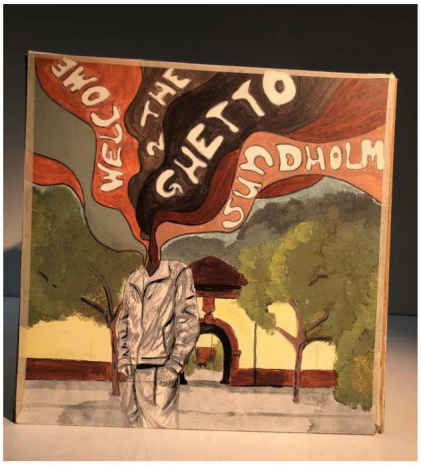
Effect of the patterns of life → effect on the capacity to live

07 Week

TD assignment

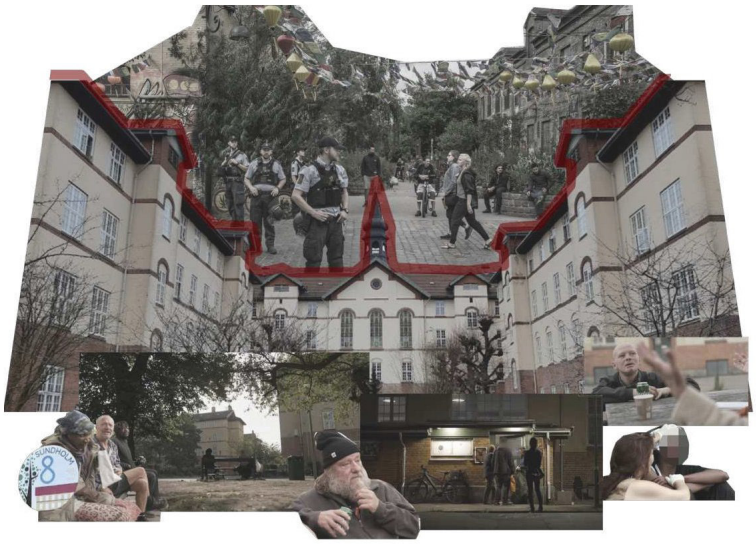
I also made substantial contributions to our TD model assignment by developing maps, collages, and clay elements to highlight distinct places, such as ghettos, underlining their spatial dynamics within our project's setting.

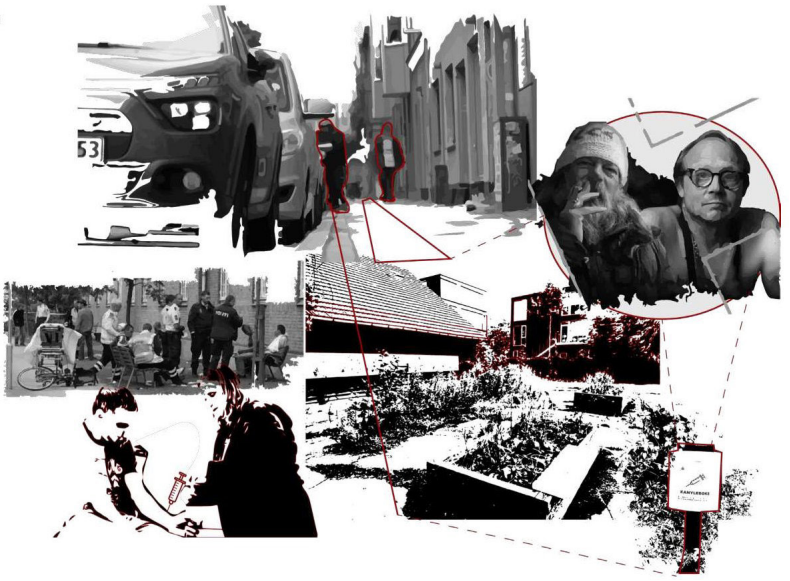
We then presented our early design concepts and ideas to the studio, which included a brief online presentation to discuss our progress and solicit additional feedback. Along with these activities, I continued to focus on research, attempting to better identify and understand my target groups. This continual research is helping me shape a more concentrated approach as I work on my project.



Key Points:

studio presentation
Research plan





Flow of Ataxia: Coexisting Through Architectural Sequences for Safety and Exchange in Sundholm

Triggering Interactions to Bridge Fragmented Realities

"Flow"

-implies movement, sequences, and progress, suggesting that architecture can **channel these disordered realities** into productive, meaningful interaction.

-emphasize the dynamic nature of social interactions in public spaces.

-signifies the potential for architectural design to facilitate **connections** among diverse groups in Sundholm.

"Ataxia"

-signifies not only a **lack of coordination** but also a **displacement from healthy lifestyles** and **disconnection from the broader urban fabric**.

-refers to **disorder, unpredictability, and lack of coordination**, mirroring the fragmented realities of Sundholm: Addiction, homelessness, mental illness juxtaposed with kindergartens, working families, and everyday life.

Complexities of coexistence

-How **architecture can embrace disorder** by creating meaningful flows and opportunities for interaction despite the lack of a perfect social structure?

-Architectural interventions must **embrace the unpredictable social landscape**, finding ways to guide or curate interaction within this dynamic, often chaotic space.

-How **architecture can address these issues**, creating pathways for people to **engage with the city** and with one another, thereby **countering their displacement**?

-How do we design safety but promote healthy coexistence?

Methods

Challenge:Neuropsychologically, both **addicts** and **children** are sensitive to their environments.although for different reasons. As a result of this shared vulnerability, their coexistence on the same streets serves as a powerful narrative for investigation.

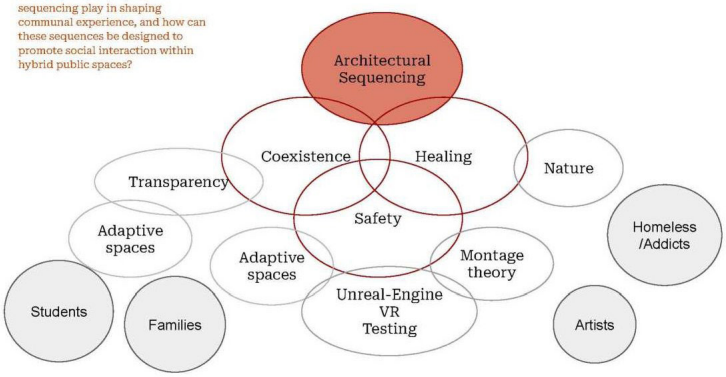
-Storyboards, photomontages, and interviews

From Drafts: "Through film and montage theory, I will observe and speculate how people move and how they recombine their behavior within the public setting. Copenhagen's Parallel Societies—problematic areas where drug addicts and children coexist in striking contrast."

"The collision of two factors arises a concept" (Doudova, 2023)

In the built environment this 'montage' strategy could be applied in architecture to act as a tool to spark interaction within a spatial sequence or to explore the capability of architectural blocks to perform with shade, form, and light in a public veil.

What role does architectural sequencing play in shaping communal experience, and how can these sequences be designed to promote social interaction within hybrid public spaces?



Programme

-Cinema

-Installations

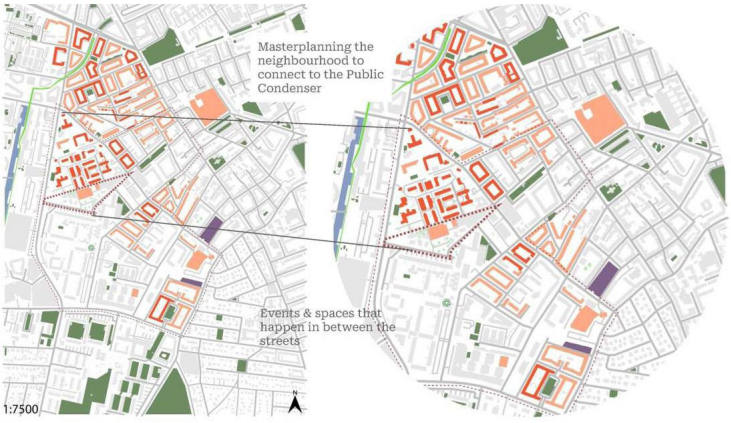
-Exhibition spaces

-Sport Facilities

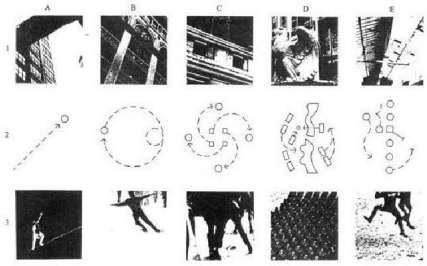
-Gardens

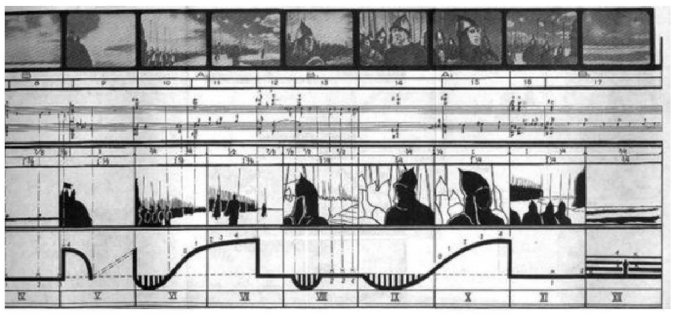
-Workshop

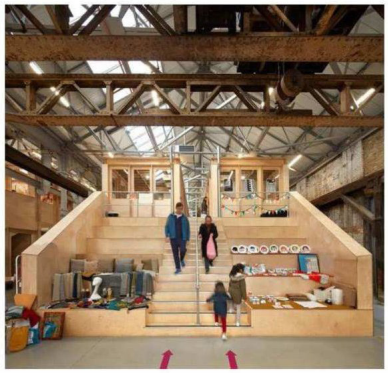
-Music Hall



Tschumi's and Eisenstein's approaches allow me to analyze the social and spatial dynamics at play, revealing the complex layers of Copenhagen's urban life, where issues such as alcohol and drug abuse, mental illness, and homelessness coexist with kindergartens and low-income families.







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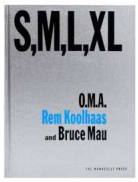
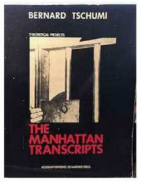
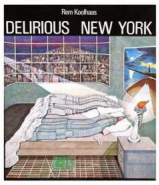
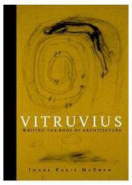








How do we design urban life to allow these unique events to happen effortlessly?

Rules
↓
Events → Culture

"The world does have a structure, just because these patterns of events which repeat themselves are always anchored in this space."

"I cannot imagine a pattern of events without imagining a place where it is happening."

This does not mean that space creates events, or that it causes them... What happens is much more complex

concrete side walk

(space + events) New York — culture-bound — Jamaica or India
place for walking, jostling, moving fast ↔ sit & talk, play music, even to sleep
↖ not the same ↗

(This close connection between pattern of events and space is commonplace in nature.)

"We can only understand these patterns of events by seeing them as living elements of space themselves"

living system → collection of interacting & adjacent patterns of events in space
living elements
patterns of events → anchored by its place in space.

⇓ Therefore

To comprehend the life which happens in a building or a town, we must try to understand the structure of the space itself.

* any [illegible] understanding space which yields its patterns of events in a completely natural way, so that we can succeed in seeing patterns of events and spaces as one.

Patterns of Space

Patterns of events → interlocked with certain geometric patterns in the space

each building & town → are made out of these patterns in the → SPACE & out of nothing: else

they are ATOMS & the molecules from which a building or a town is made.

I want to paint a picture which allows me to understand the patterns of events which keep on happening in the thing whose structure I seek."

→ periodically peaks of "higher density" but smaller than the central parts.

check page 87 (streets = arteries)

part of the "structure" of a building or a town consists of patterns of relationships.

Morphological Law

$X \rightarrow r(A, B, \ldots)$ which means: Within a context of type X, the parts A, B, ... are related by the relationship r.

- each pattern in the space has a pattern of events associated with it

door → "parts" frame hinge wood handle — each of them has a pattern of events.

* kitchen — diff. ways people are using the kitchen. (culture)

Total patter, space, event
↳ is an element of CULTURE

Invented by culture
transmitted by culture
merely anchored in space.

check porch pg. 93

Each neighbourhood is defined too, in everything that matters by the patterns which keep on repeating there.

... the qualities in any environment which give it the character you like it for — are its patterns.

Patterns to read check page 96-97

the patterns vary from place to place
from culture to culture from age to age; they are all man made
they all depend on culture
Patters → not concrete → much deeper → more fluid → solid substance

P1 Presentation

Group presentation

poster
research
clear statements (Planet perspective)
more
direction of the solution
fine concepts

research question → support it with maps & DATA

duality)

Death and Life

Jane Jacobs

Social interaction

Why did I chose these groups?

Vulnerability.

Spaces, movements, events are contracted only into the fragments absolutely necessary to outline the overall structure

events
patterns
↓
sequencing — order, contradiction, indifference
↓
movement
↓
interactivity
↓
engagement/connection
↓
Hybridity → type & program
↓
open & porous & closed
↓

Since each frame is isolated from the next, architecture can begin to act as a series of surprises, a form of architectural jump cut where space is carefully broken apart and then reassembled [illegible] its limits.

Limit: a boundary; architecture: a form of knowledge which is limited, are constantly questioned.

man → object → events → spaces

Restructure:

~~Intro~~ ~~(Abstract)~~

Research problem statement
Theoritical Frame work "research"
Research Question

Methodology (positioning)
Conclusion
Reflect on broader relevance

mental / spatial composition

PART I OBSERVE

HEAL ORDER

REGENERATE

This week began with a Design Thinking workshop, during which we prepared and presented our preliminary design concepts. This exercise provided an essential opportunity to improve our ideas, get external feedback, and critically review our target audiences by questioning "why" and "how." Outsider opinions helped us rethink our strategy, ensuring that our concept connects with a wider audience while being grounded in customer needs.

I continued with the weekly readings, which gave new ideas that I applied to the Hybridity TD assignment. This allowed me to include new design ideas into my project, further expanding my approach. We also evaluated other interviews, which provided more in-depth insights on our research topics. I also made significant progress on my research plan, laying a more solid foundation for the project.

Title of the Research Plan:

Flow of Ataxia: Coexisting Through Architectural Sequences for Safety and Exchange in Sundholm

Triggering Interactions to Bridge Fragmented Realities

How will your public condenser be a hybrid?

A "Public Condenser" as proposed in my research plan represents a hybrid space interweaving diverse functions, patterns, communities, and sequential experiences. Based on key readings, such as Kostas Terzidis' Hybrid Form and Steven Holl's This is Hybrid, I will explore how this architectural intervention will embody hybridity through its integration of programmatic elements, its spatial dynamics, its relationship with sequential events and its engagement with the surrounding urban environment. As a result of integrating multiple uses within a single structure, a hybrid building creates a dynamic environment that facilitates social interaction and exchange. According to Terzidis, morphing is a fundamental principle of this design approach since it involves the gradual transformation of forms. The Public Condenser I am designing will combine various functions, such as community spaces, retail, recreation areas, and cultural venues, into a cohesive whole. With this fluidity, architecture can respond to its users' changing needs, enhancing its relevance and adaptability as time goes on. More specifically, to the flow of sequential events happening repeatedly in the Sundholm neighborhood. Embracing morphing as a design strategy, the public condenser may dynamically evolve into a neighborhood masterplan while maintaining its core identity, reflecting the diversity of experiences and interactions that take place within.

Architectural sequences will play a crucial role in determining how communal experiences are shaped in this hybrid space. By drawing upon my research on sequencing, the design creates pathways that guide users throughout the building, creating a sense of movement that is reminiscent of the urban fabric in which it is located. According to Eisenstein's montage theory, each sequence of spaces will be strategically designed to provoke interaction. It is like how Eisenstein juxtaposes contrasting images to evoke emotional responses. Similarly, the public condenser will juxtapose different spatial experiences to create a vibrant tapestry of human activity. Using these sequences, the public condenser aims to foster a sense of togetherness among its users, thus bridging the gap between diverse social groups, such as families, artists, and marginalized individuals.

Hybridity extends to the building's engagement with its surroundings. As Holl points out, contemporary hybrid buildings function as "social condensers," integrating a wide range of functions to create lively public spaces. The design of this building will emphasize urban porosity,

Key Points:

TD Assignment

Design Thinking Workshop

Research plan

Design Workshop Pitch

Fluid Ataxia: Triggering Interactions to Bridge Fragmented Realities

Coexisting Through Architectural Sequences

Fluidity:

- Represents movement, adaptability, and the dynamic nature of interactions.
- Suggests a seamless flow of engagement among community members.
- Emphasizes creating flexible spaces that encourage spontaneous connections.

Ataxia:

- Symbolizes disorder, fragmentation, and the lack of structured interaction.
- Highlights the challenges of social disconnection and isolation in communities.
- Reflects the need to disrupt existing patterns to foster coherence and unity.

Context

- ❏ Nursery school
- ❏ Public schools
- ❏ Homeless facilities
- ❏ Community Garden
- ❏ Working class family units
- ❏ University
- ❏ Culture Hubs
- ❏ Youth detention centre
- ❏ Temporary buildings: Culture Hubs,Adhd and Autism schools
- ❏ Non physical boundaries

Design Workshop Pitch

Neighbourhood Dynamics

Problems

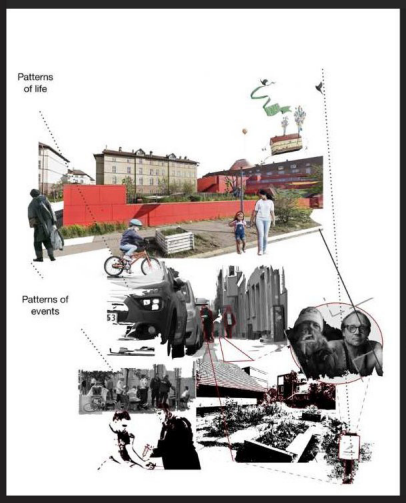
- Social fragmentation.
- Youth unemployment.
- Increased social unrest.
- Isolation and loneliness.
- Addiction,abuse,mental illness.
- Occasional feelings of unsafety.
- Lack of interaction among social groups.
- Drug dealing.
- Resistance to external involvement.
- Reduced community cohesion.
- Potential isolation of vulnerable groups.
- Limited community-driven solutions.

Needs

- Better community planning.
- Increased public engagement spaces.
- Cultural events to promote integration.
- Facilities for youth activities.
- Community-driven initiatives.
- Diversity in terms of program
- Introverted & open spaces
- Healing through nature
- Healing through interaction
- Healing through crafting

Observed

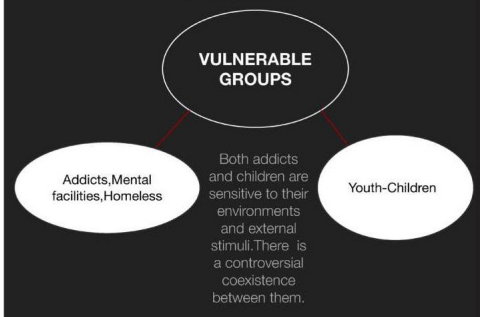
- Sequence of social fragmentation
- Sequence of behavior
- Sequence of ignorance
- Sequence of engagement



Target Groups

Parallel Societies - Parallel Realities

Juxtaposition



Design Workshop Pitch

Key Details

Action: "Design flexible, multi-functional hybritized public spaces"

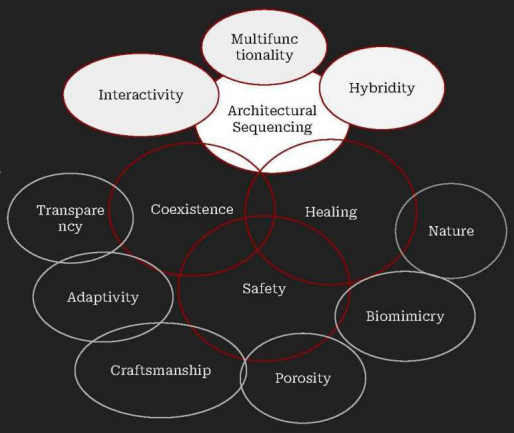
Target group: "Addicts & Children"

Stakeholders: "Local businesses,Local Authorities,Artists & Non Profit organisation"

Outcome: "Improve social interaction & remove stigmatization and condense"

Context: "An unsafe and neglected neighbourhood"

Design Aims: Masterplanning the neighbourhood and adding multi functional units that connect to the Public Condenser. Spreading the publicness.



Research-by-Design-*Journal*

Individual Journal | Weekly findings ,views & evaluations

Combining data from interviews

Conversations with Artists at Fabrikken Building, Sundholm

Interview Context: The interview was conducted with two young, female artists working in the Fabrikken building, located on the edge of Sundholm. The discussion focused on their views regarding the area, their sense of safety, the local community, and potential improvements through architectural or spatial interventions.

Here are some key findings:

1. **Community and Social Dynamics:**
   - The artists expressed a strong sense of belonging to the local community, describing the area as lively and diverse. They characterized the people in the area as a mix of different groups: "the crazy," children, and fellow artists.
   - Despite the variety of residents, there is a feeling of community. The artists appreciate the vibrancy and uniqueness of the space, highlighting it as an important aspect of the area's identity.
2. **Safety Perception:**
   - Although the artists mentioned occasionally feeling unsafe, they did not view it as a significant or recurring issue. The sense of unsafety seemed more circumstantial and did not detract from their overall appreciation of the space.
3. **Area Usage and Activity:**
   - The area around the Fabrikken building is a shortcut for people passing through, leading to a lot of activity. The constant movement of people adds to the energy of the area but also contributes to the occasional feelings of unease.
4. **Community Interaction:**
   - The artists felt that the different social groups in the area could benefit from more interaction. They suggested that the groups—such as the artists, children, and others—tend to operate within their own social circles and could be encouraged to engage more with one another.
5. **External Involvement and Spatial Interventions:**
   - The interviewees were resistant to the idea of outside involvement in the area. They felt that improvements or spatial interventions, such as new buildings or public spaces, should not involve people from outside the community. Their preference was for local, community-driven initiatives, emphasizing the need to maintain the unique character of Sundholm.

Conclusion: The artists' views reflect a deep appreciation for the sense of community in Sundholm, despite occasional feelings of unsafety. While they see potential in fostering more interaction among the area's diverse groups, they strongly believe that any interventions should emerge from within the community itself, rather than being imposed by external forces. The area's vibrancy and local identity are key values they wish to preserve.

INTERVIEW TEDDY RASMUSSEN – FRIVILLIG CENTER AMAGER

This transcript captures a conversation between Bas Jonker, Miguel Borst and Teddy Rasmussen, discussing the volunteer center in Sonderbro, Copenhagen. Bas and his team are Master's students working on a project related to community architecture in Copenhagen, focusing on understanding the local community and institutions before designing a public building. They are interested in Teddy's experiences running a volunteer center and how it connects with the community.

Teddy, the manager of the Volunteer Center, explains that the center supports local NGOs and citizens, focusing on social issues such as loneliness, homelessness, and youth disengagement. The center has been operational for 10 years, hosting numerous activities and collaborations with local NGOs, including projects aimed at food waste prevention, digital literacy, and support for vulnerable groups.

They also discuss specific challenges in the area, such as increasing youth unemployment, lack of education, homelessness, and feelings of isolation within the community, exacerbated by the COVID-19 pandemic. The conversation touches on the center's focus on fostering participation in community life and addressing social inequalities.

Teddy discusses his work managing a volunteer center located in a community area (presumably in Copenhagen). The center operates in a space previously used for various social initiatives, now repurposed for activities aimed at fostering citizen engagement and collaboration between local NGOs, institutions, and citizens. The center's focus is on tackling social issues, such as homelessness, loneliness, and youth disengagement.

He explains that while the center organizes numerous activities, it's not tied to one specific group but serves various causes, including aiding marginalized groups like the homeless and unemployed youth. These groups often face isolation, mental health issues, and sometimes criminal activity, making social inclusion a core objective of the center.

A particular challenge highlighted is the lack of a cohesive community spirit in the area, partly due to its history of being used for social housing and various institutions for vulnerable groups. This has led to tensions and social fragmentation. Teddy points out that there's no comprehensive urban planning for integrating these populations, which has caused some friction between different groups.

The conversation also delves into how Teddy's organization collaborates with other agencies to support homeless people, acknowledging the limitations and difficulties in addressing these complex issues. Despite these challenges, they are working step by step to foster a more inclusive community by facilitating spaces and activities where different groups can meet and interact. However, resource constraints, such as funding, limit their capacity to expand these initiatives.

The conversation between Bas Jonker and Teddy Rasmussen explores urban development and community dynamics, particularly focusing on projects related to schools, buildings, and community spaces. Key points include:

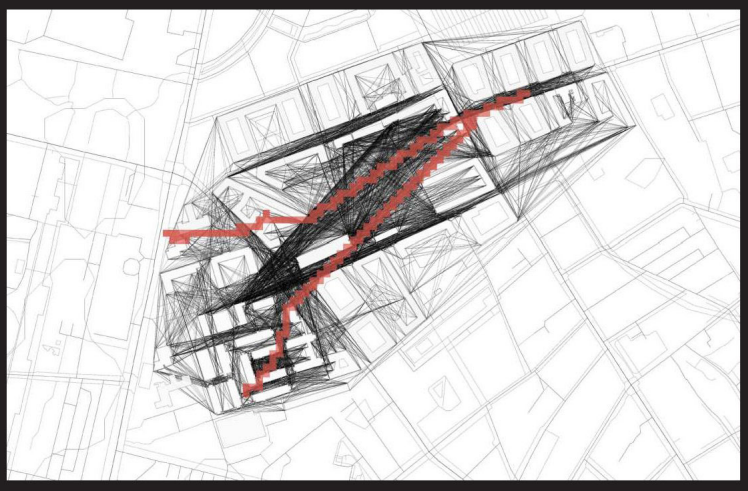
1. Community and Building Integration: Rasmussen highlights a project where housing is integrated with a local community activity center. The goal is to create a space where people can connect, and foster social engagement in an area lacking such spaces.

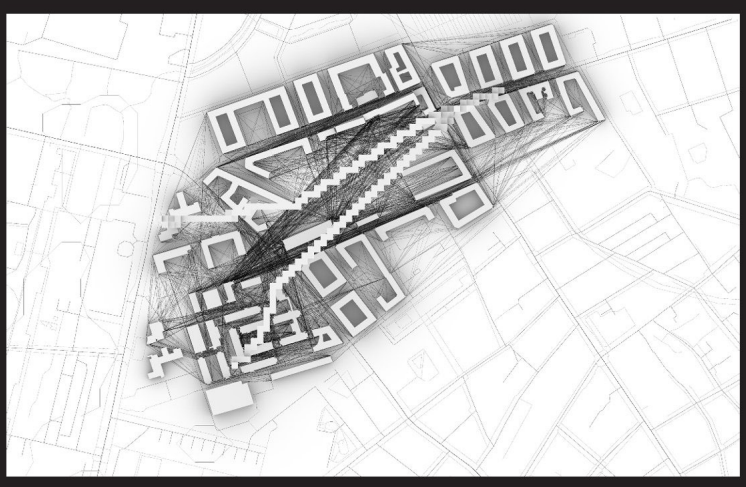
The area renewal Sønderbro

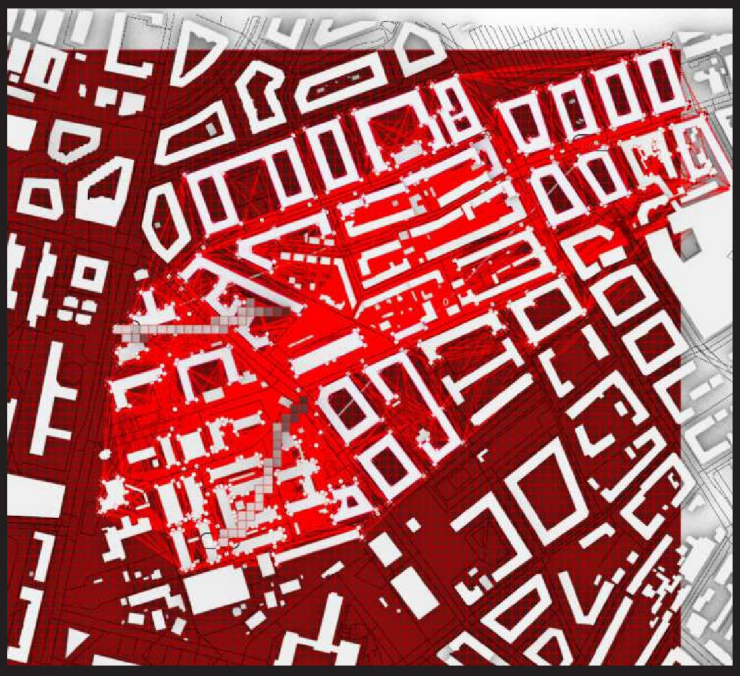
Collection of interview data from coffee meetings in 2023

Link to Miro board:
https://miro.com/welcomeonboard/ZU4zMUNYUzN6b3ZsUnd2bDA0NUtNXhnTTdvblFmWkxUHZFbHFEU3ZVOWh1ZFRVaUUvWlZcVp5NENwNlk1E6KwzMDc0NOU3MzUzMDczOTA4NjAvfDI=?share_link_id=610802244429

Pedestrian simulation using Grasshoper







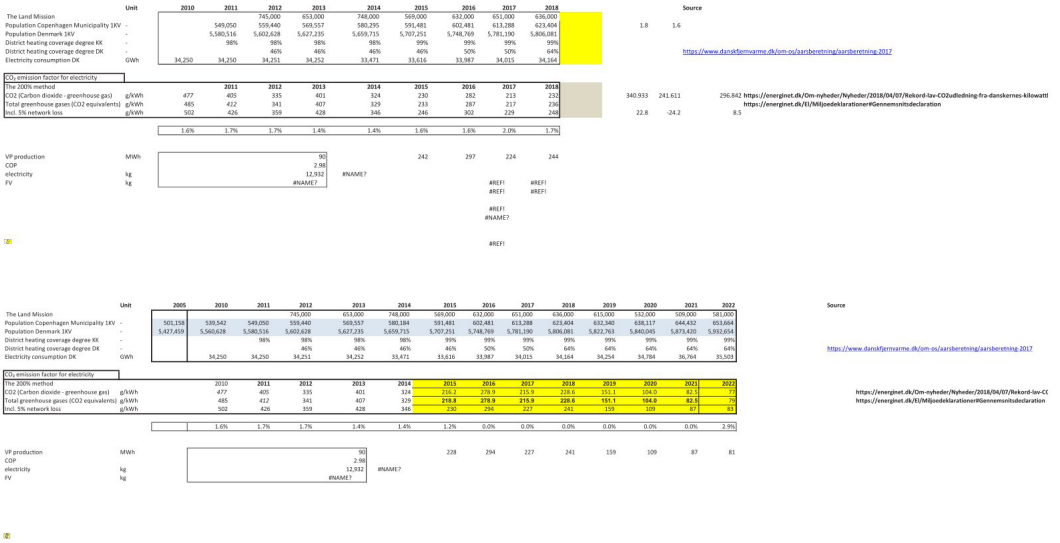
09-10Week

Collecting data

This week, I worked on preparing for the next P1 group presentation, determining which aspects could be added or omitted to build a clear, cohesive story around our sub-themes. We structured our deliverables and identified the hard data required to back our concept, ensuring that our story is evidence-based. To effectively communicate the findings, I made infographics, collages, and maps, utilizing different mediums to translate complex data into a basic program.I also finished the draft of my research plan, rearranging it to better correspond with my developing project goals and ensuring that it supports the direction of my design efforts.

A substantial portion of the week was spent processing mobility data with Python. I converted raw data to CSV files, allowing me to edit and map it in QGIS. Although time-consuming, this technique enabled me to find and visualize patterns that could be used to guide future design decisions. I still have more data for further research, which I intend to work on as time allows.

In addition, I did a pedestrian simulation to assess the drug-dealing scenario in the neighbourhood. This simulation enabled me to map the movement patterns of the addicts and youngsters involved in this dynamic. Creating a clear representation of these patterns is critical since it will guide my design decisions for mobility and safety inside the project. This method relates real-world behaviours to prospective design interventions, laying the groundwork for deliberate, effective solutions.



	Unit	2010	2011	2012	2013	2014	2015	2016	2017	2018			Source
The Land Mission				745,000	653,000	748,000	569,000	632,000	651,000	636,000			
Population Copenhagen Municipality 1KV	-		549,050	559,440	569,557	580,295	591,481	602,481	613,288	623,404	1.8	1.6	
Population Denmark 1KV	-		5,580,516	5,602,628	5,627,235	5,659,715	5,707,251	5,748,769	5,781,190	5,806,081			
District heating coverage degree KK	-		98%	98%	98%	98%	99%	99%	99%	99%			
District heating coverage degree DK	-			46%	46%	46%	46%	50%	50%	64%			https://www.danskfjernvarme.dk/om-os/aarsberetning/aarsberetning-2017
Electricity consumption DK	GWh	34,250	34,250	34,251	34,252	33,471	33,616	33,987	34,015	34,164			

CO_2 emission factor for electricity													
The 200% method			2011	2012	2013	2014	2015	2016	2017	2018			
CO2 (Carbon dioxide - greenhouse gas)	g/kWh	477	405	335	401	324	230	282	213	232	340.933	241.611	296.842 https://energinet.dk/Om-nyheder/Nyheder/2018/04/07/Rekord-lav-CO2udledning-fra-danskernes-kilowatt
Total greenhouse gases (CO2 equivalents)	g/kWh	485	412	341	407	329	233	287	217	236			https://energinet.dk/El/Miljoedeklarationer#Gennemsnitsdeclaration
Incl. 5% network loss	g/kWh	502	426	359	428	346	246	302	229	248	22.8	-24.2	8.5
		1.6%	1.7%	1.7%	1.4%	1.4%	1.6%	1.6%	2.0%	1.7%			

VP production	MWh				90		242	297	224	244					
COP					2.98										
electricity	kg				12,932	#NAME?									
FV	kg				#NAME?				#REF!	#REF!					
									#REF!	#REF!					
									#REF!						
									#NAME?						
									#REF!						

	Unit	2005	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	Source
The Land Mission					745,000	653,000	748,000	569,000	632,000	651,000	636,000	615,000	532,000	509,000	581,000	
Population Copenhagen Municipality 1KV	-	501,158	539,542	549,050	559,440	569,557	580,184	591,481	602,481	613,288	623,404	632,340	638,117	644,432	653,664	
Population Denmark 1KV	-	5,427,459	5,560,628	5,580,516	5,602,628	5,627,235	5,659,715	5,707,251	5,748,769	5,781,190	5,806,081	5,822,763	5,840,045	5,873,420	5,932,654	
District heating coverage degree KK	-			98%	98%	98%	98%	99%	99%	99%	99%	99%	99%	99%	99%	
District heating coverage degree DK	-				46%	46%	46%	46%	50%	50%	64%	64%	64%	64%	64%	https://www.danskfjernvarme.dk/om-os/aarsberetning/aarsberetning-2017
Electricity consumption DK	GWh		34,250	34,250	34,251	34,252	33,471	33,616	33,987	34,015	34,164	34,254	34,784	36,764	35,503	

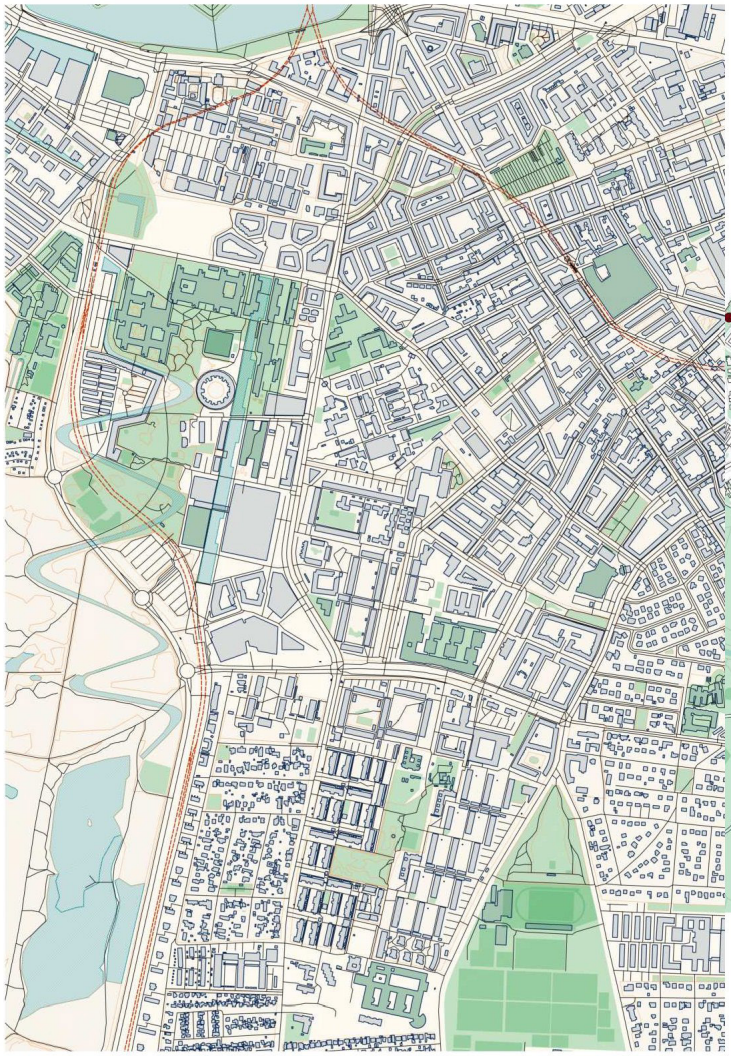
CO_2 emission factor for electricity															
The 200% method		2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	
CO2 (Carbon dioxide - greenhouse gas)	g/kWh	477	405	335	401	324	216.2	278.9	215.9	228.6	151.1	104.0	82.5	77	https://energinet.dk/Om-nyheder/Nyheder/2018/04/07/Rekord-lav-CC
Total greenhouse gases (CO2 equivalents)	g/kWh	485	412	341	407	329	219.8	278.9	215.9	228.6	151.1	104.0	82.5	76	https://energinet.dk/El/Miljoedeklarationer#Gennemsnitsdeclaration
Incl. 5% network loss	g/kWh	502	426	359	428	346	230	294	227	241	159	109	87	81	
		1.6%	1.7%	1.7%	1.4%	1.4%	1.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.9%	

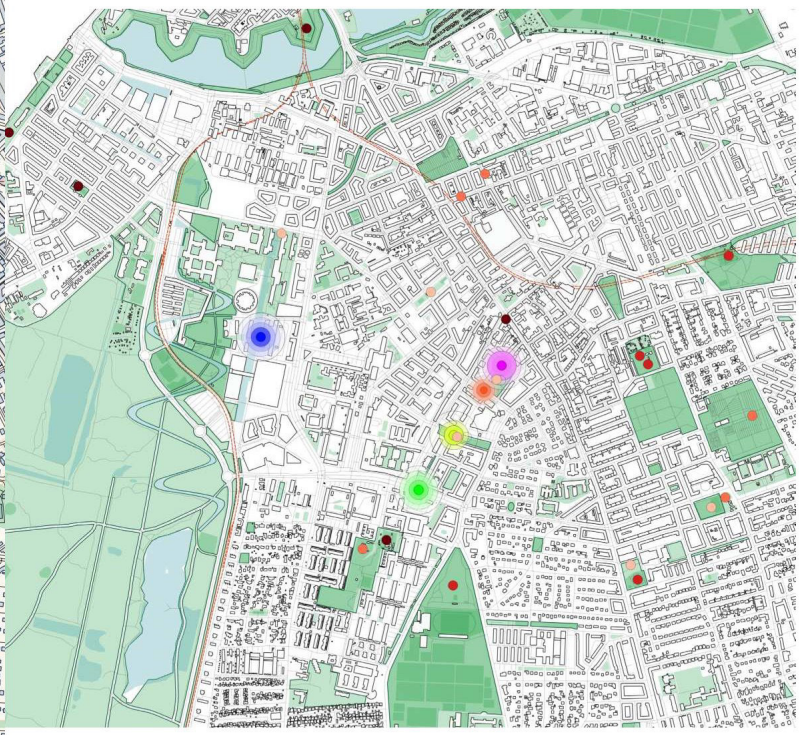
VP production	MWh				90		228	294	227	241	159	109	87	81
COP					2.98									
electricity	kg				12,932	#NAME?								
FV	kg				#NAME?									

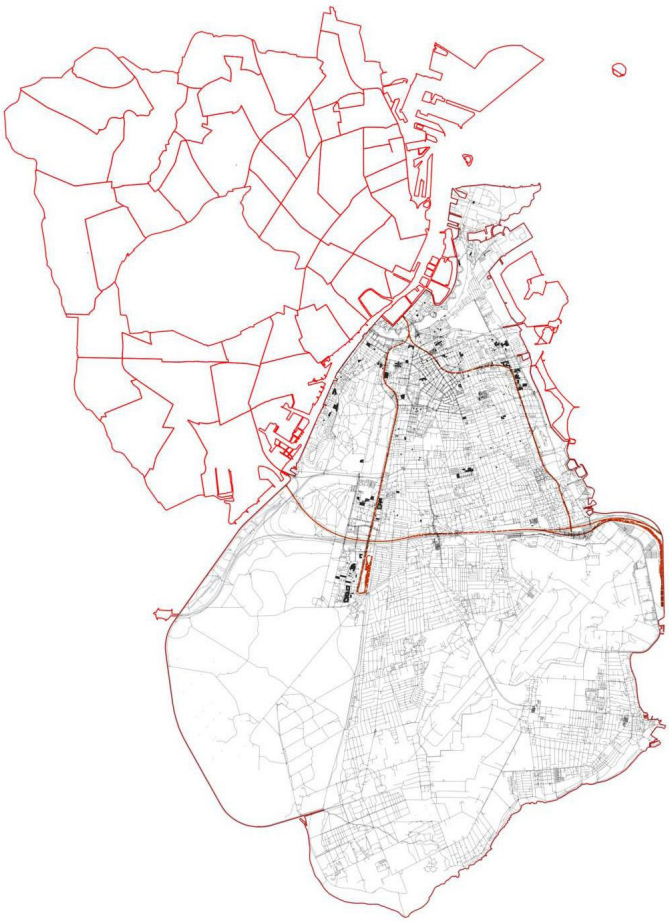
Key Points:

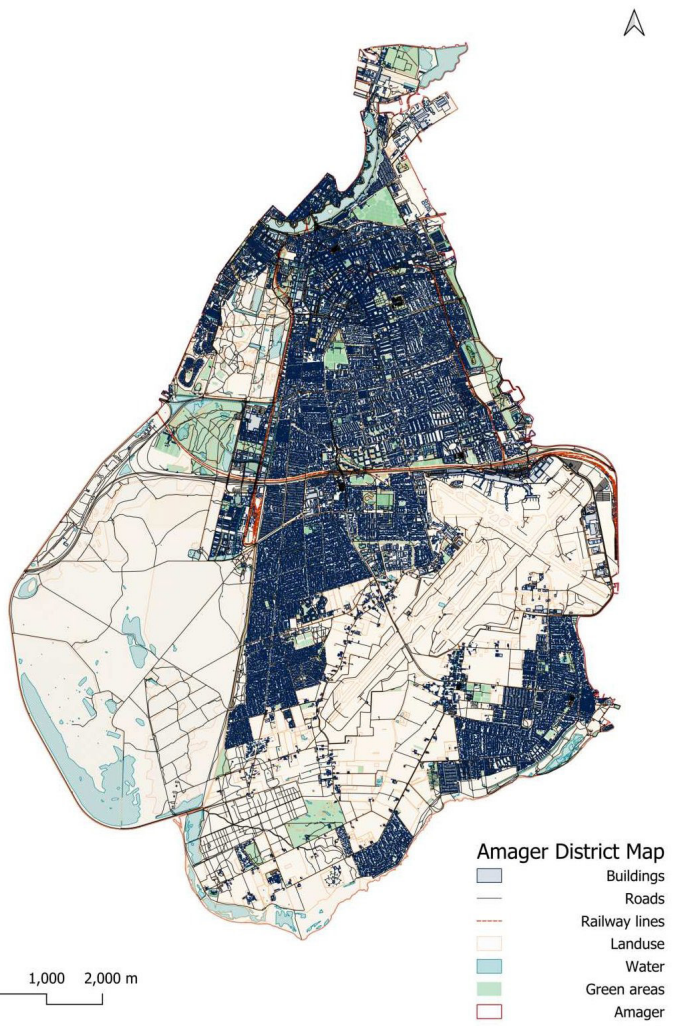
Preparation for P1

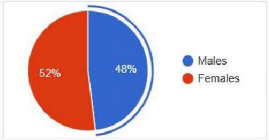
Research plan



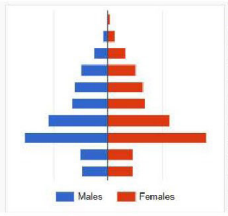




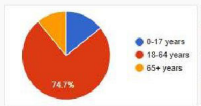

Amager District Map
Buildings
Roads
Railway lines
Landuse
Water
Green areas
Amager
0
1,000
2,000 m



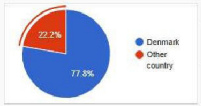
Gender (E 2024)	
Males	5,730
Females	6,205



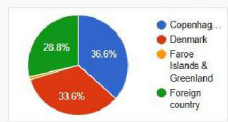
Age Distribution (E 2024)	
90+ years	55
80-89 years	221
70-79 years	600
60-69 years	1,006
50-59 years	1,256
40-49 years	1,331
30-39 years	2,223
20-29 years	3,335
10-19 years	975
0-9 years	933



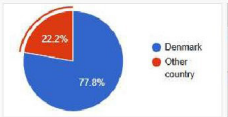
Age Groups (E 2024)	
0-17 years	1,705
18-64 years	8,914
65+ years	1,316



Citizenship (E 2024)	
Denmark	9,281
Other country	2,654



Place of Birth (E 2024)	
Copenhagen	4,365
Denmark	4,015
Faroe Islands & Greenland	123
Foreign country	3,432



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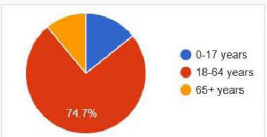
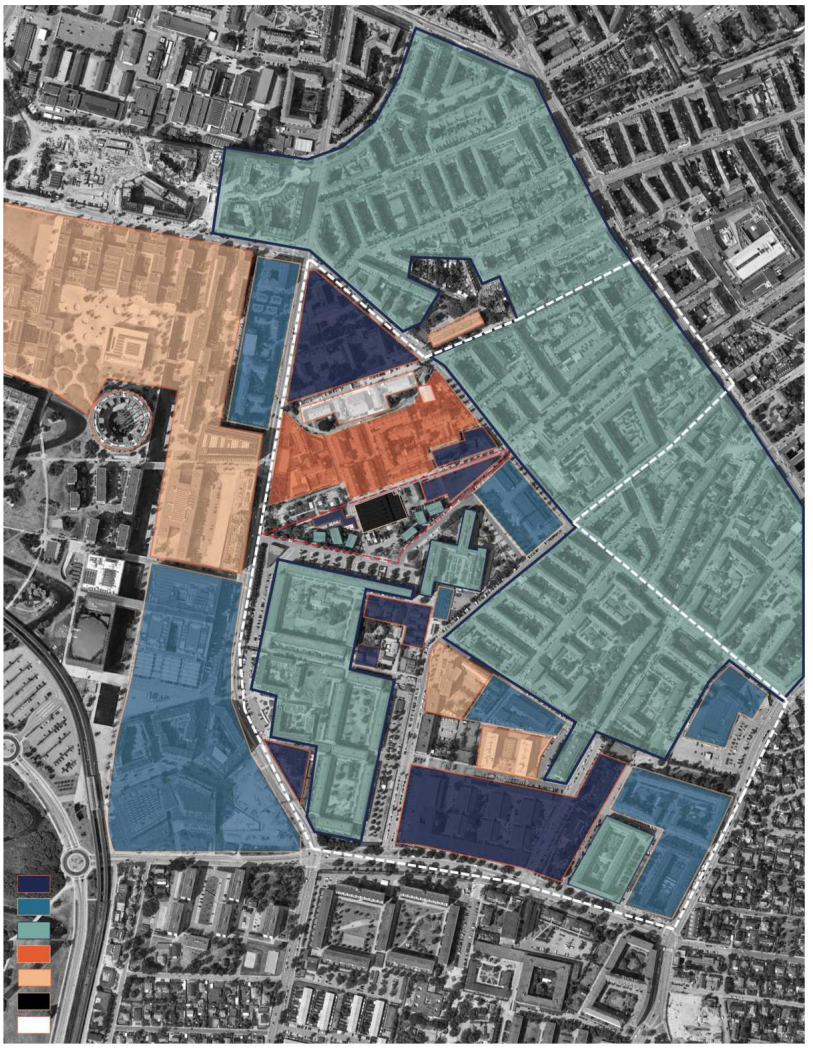
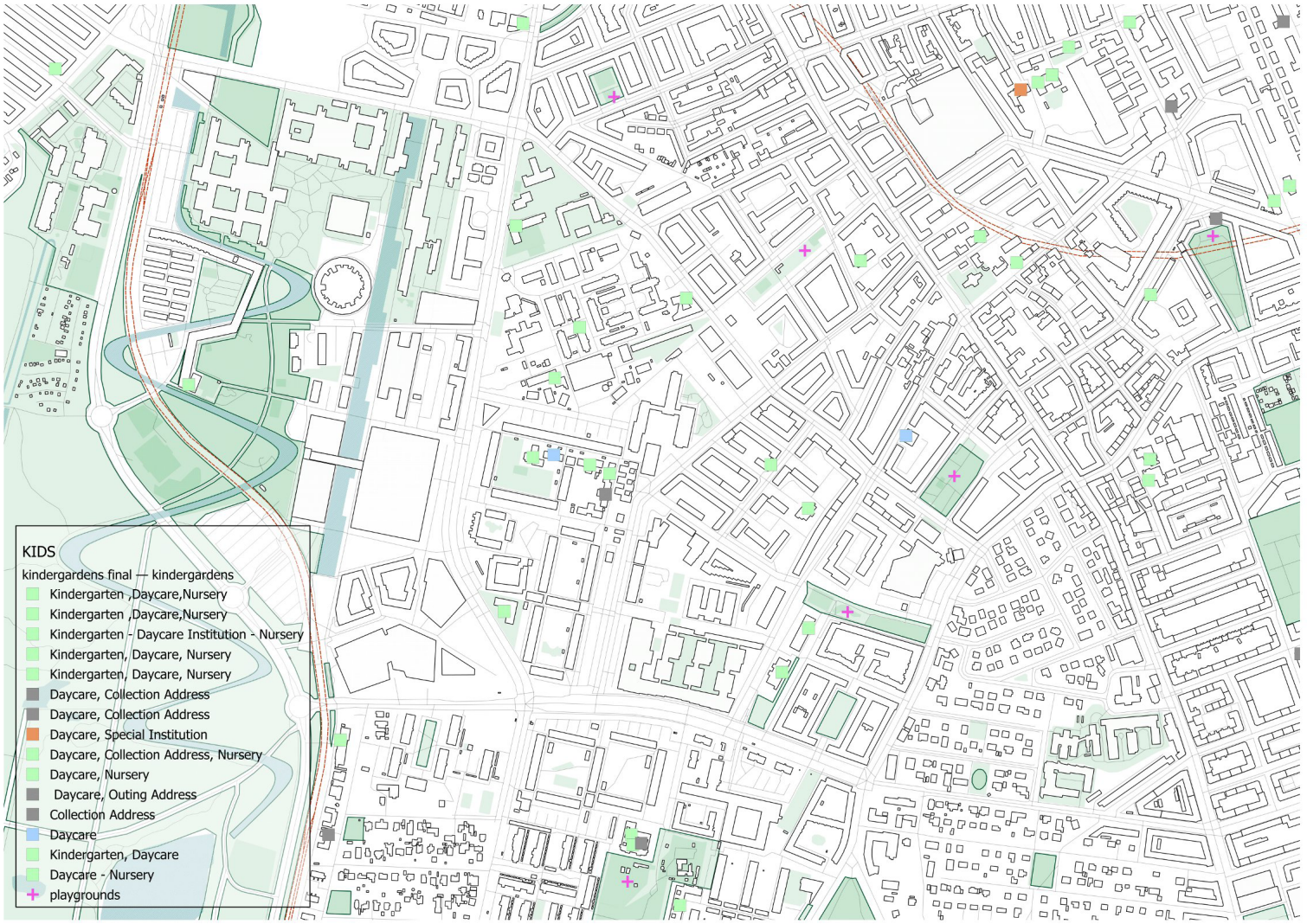


Age Groups (E 2024)	
0-17 years	1,705
18-64 years	8,914
65+ years	1,316





København Kommune
Teknik og Miljøforvaltningen, Center for Trafik
Njalsgade 13, 1. sal, 2300 København S

Manuel tælling

TÆLLESTED 983

Krydsende Sundholmsvej ved nr. 43 (ved Brigadevej) Begge retninger Onsdag 10. sep. 2014

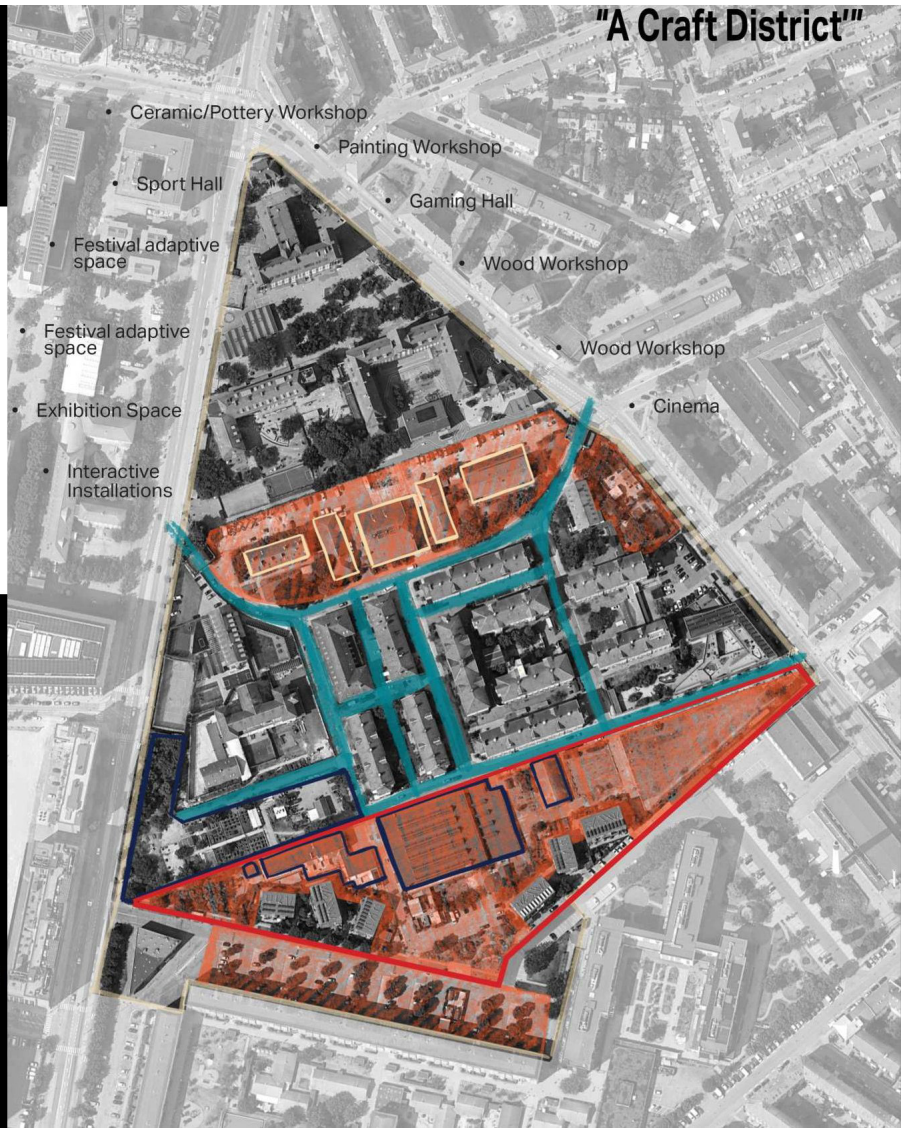
	7-8	8-9	9-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18	18-19	%	Sum kl. 7-19 Kl. 7-19
Klokken														
Kvinder	58	77	43	32	42	62	53	44	71	84	54	27	21,7	647
Mænd	62	84	84	56	50	98	54	58	68	85	64	47	27,1	810
Børn under 12	119	33	14	19	2	23	35	60	36	74	8	3	14,3	426
Barnevogne	0	0	2	2	3	4	7	3	13	14	4	1	1,8	53
FODGÆNGERE I ALT	239	194	143	109	97	187	149	165	188	257	130	78	64,9	1.936
CYKLER / TRÆKKENDE M. CYKLER I ALT	73	46	56	38	54	50	58	96	147	241	116	73	35,1	1.048
ALT I ALT	312	240	199	147	151	237	207	261	335	498	246	151	100,0	2.984

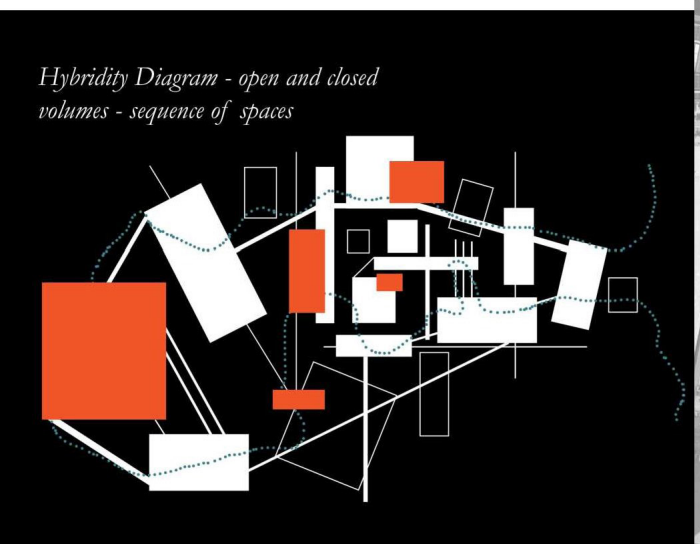
Krydsende Sundholmsvej ved nr. 43 (ved Brigadevej) Mod Brigadevej Onsdag 10. sep. 2014

	7-8	8-9	9-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18	18-19	%	Sum kl. 7-19 Kl. 7-19
Klokken														
Kvinder	9	23	21	15	27	28	36	24	42	54	35	21	20,3	335
Mænd	14	37	46	34	26	48	35	32	42	45	42	32	26,3	433
Børn under 12	2	3	10	1	0	6	23	45	27	52	8	2	10,9	179
Barnevogne	0	0	2	1	3	2	5	2	10	10	4	1	2,4	40
FODGÆNGERE I ALT	25	63	79	51	56	84	99	103	121	161	89	56	59,9	987
CYKLER / TRÆKKENDE M. CYKLER I ALT	10	17	23	26	36	27	38	75	110	186	71	43	40,1	662
I ALT MOD BRIGADEVEJ	35	80	102	77	92	111	137	178	231	347	160	99	100,0	1.649

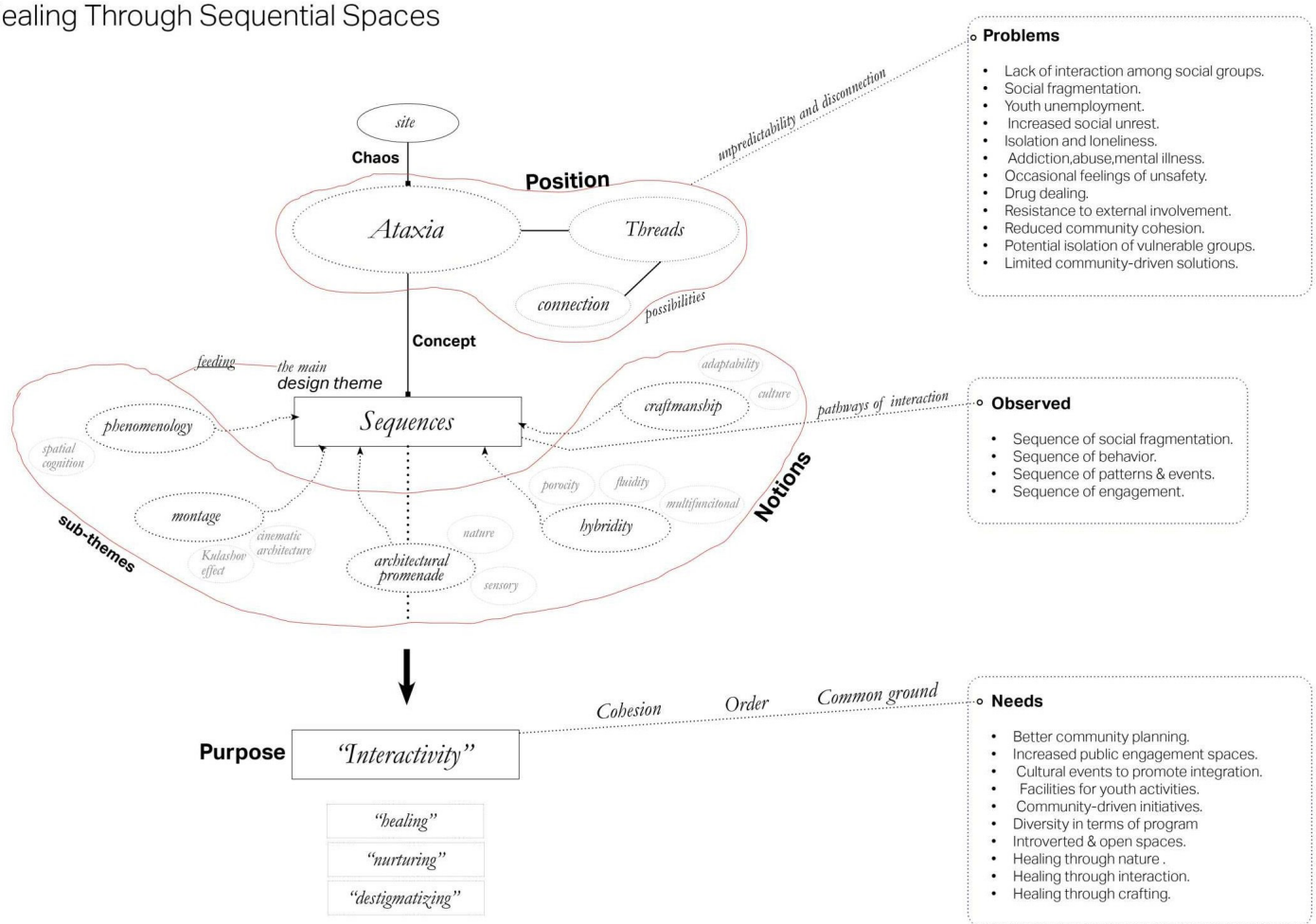
Krydsende Sundholmsvej ved nr. 43 (ved Brigadevej) Fra Brigadevej Onsdag 10. sep. 2014

	7-8	8-9	9-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18	18-19	%	Sum kl. 7-19 Kl. 7-19
Klokken														
Kvinder	49	54	22	17	15	34	17	20	29	30	19	6	23,4	312
Mænd	48	47	38	22	24	50	19	26	26	40	22	15	28,2	377
Børn under 12	117	30	4	18	2	17	12	15	9	22	0	1	18,5	247
Barnevogne	0	0	0	1	0	2	2	1	3	4	0	0	1,0	13

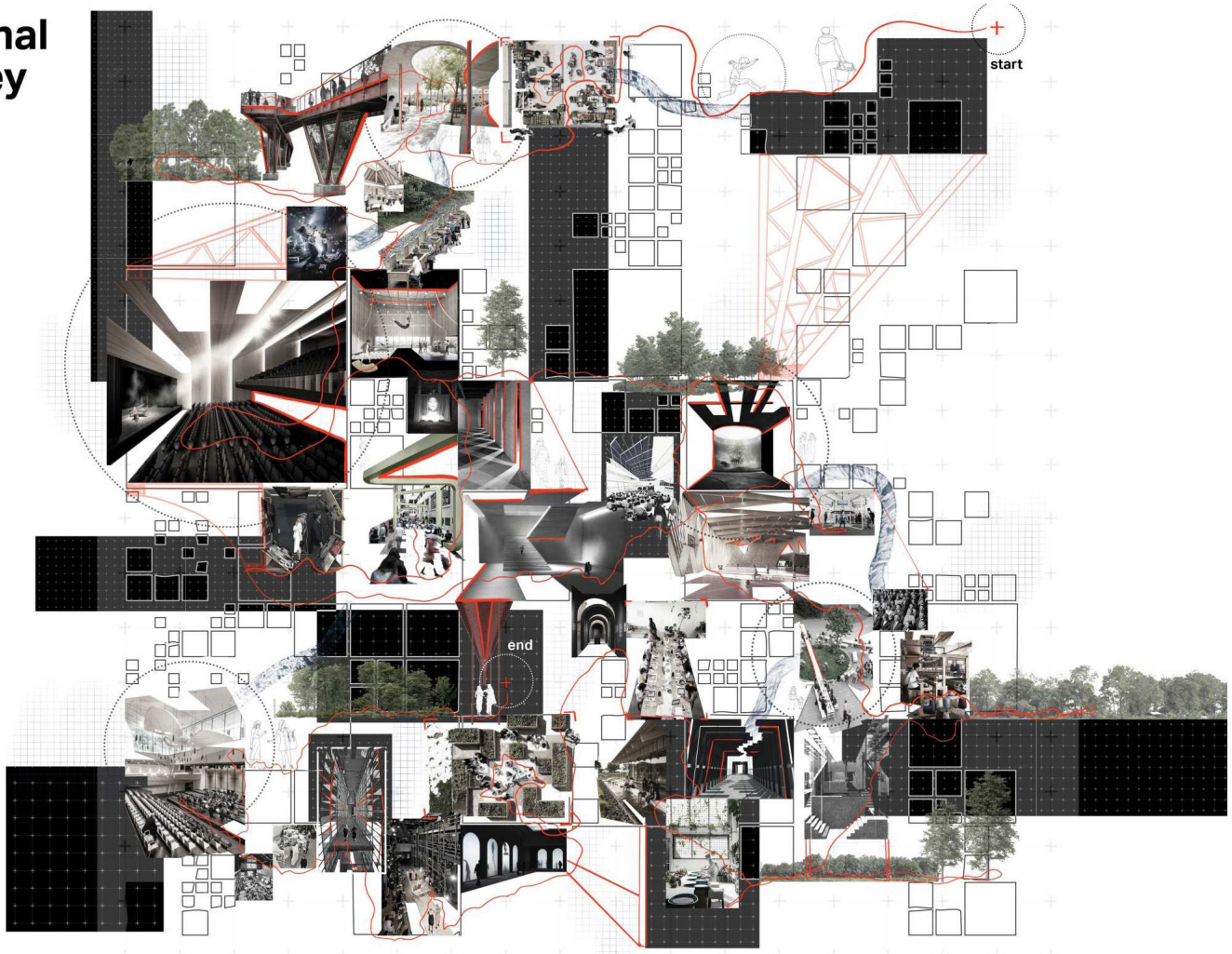


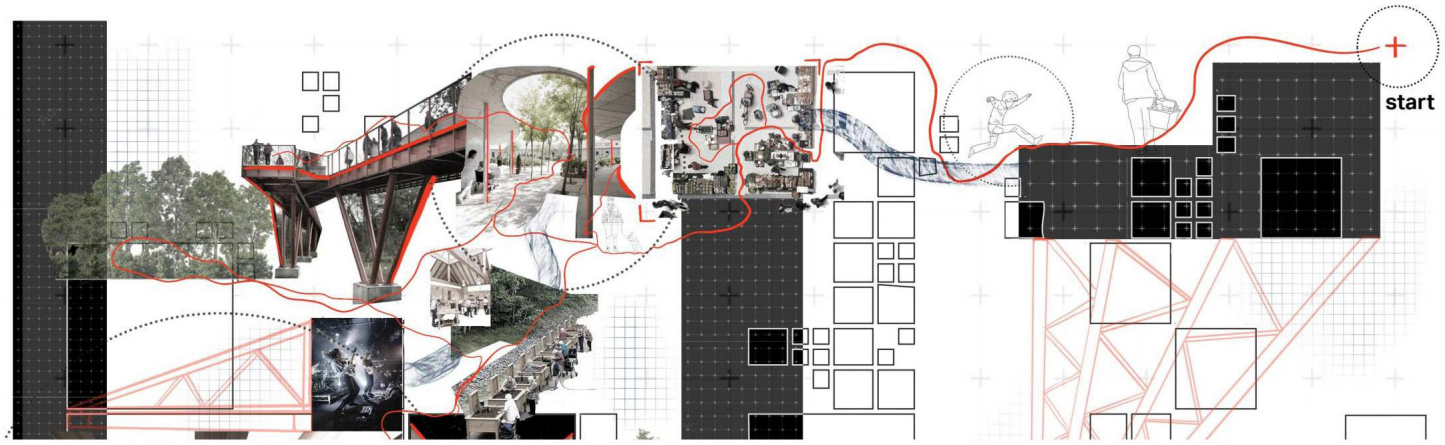


Healing Through Sequential Spaces



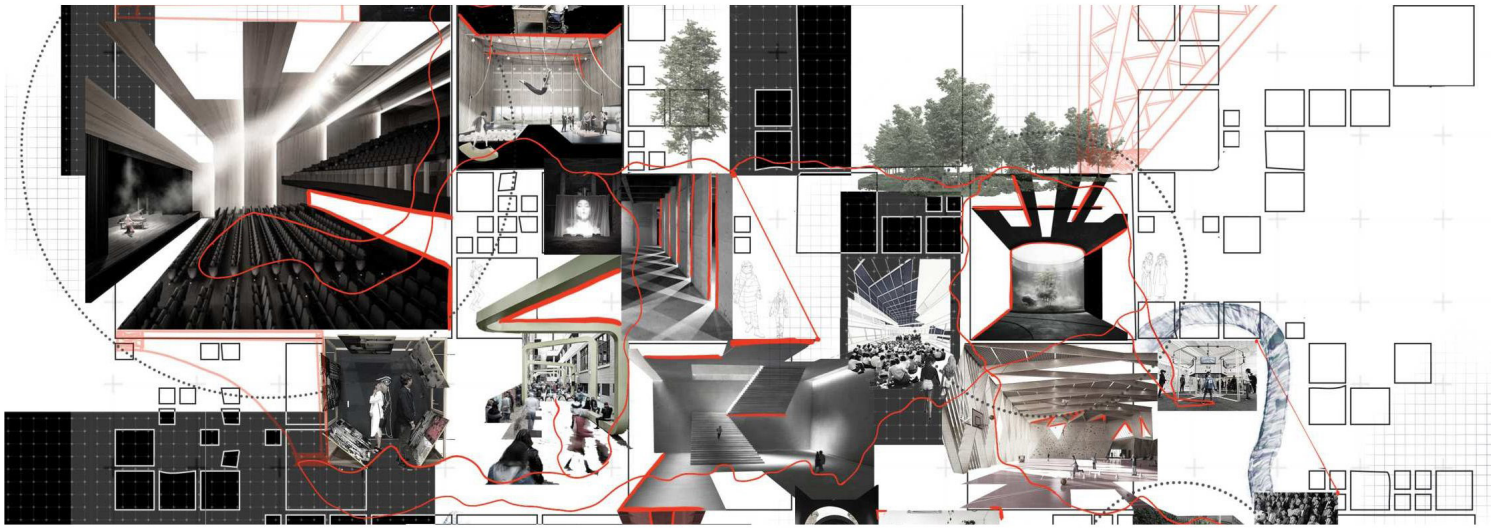
Sectional Journey



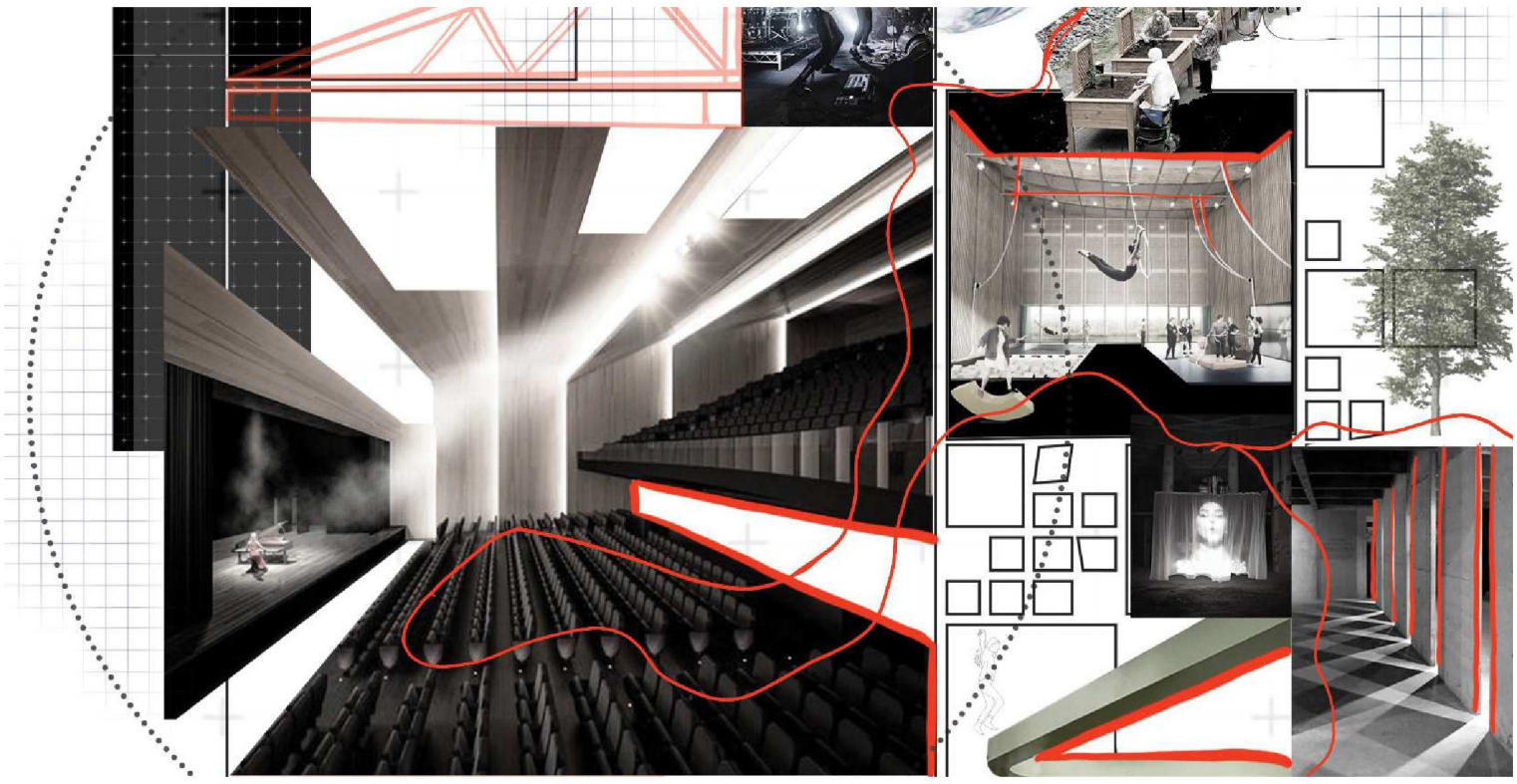


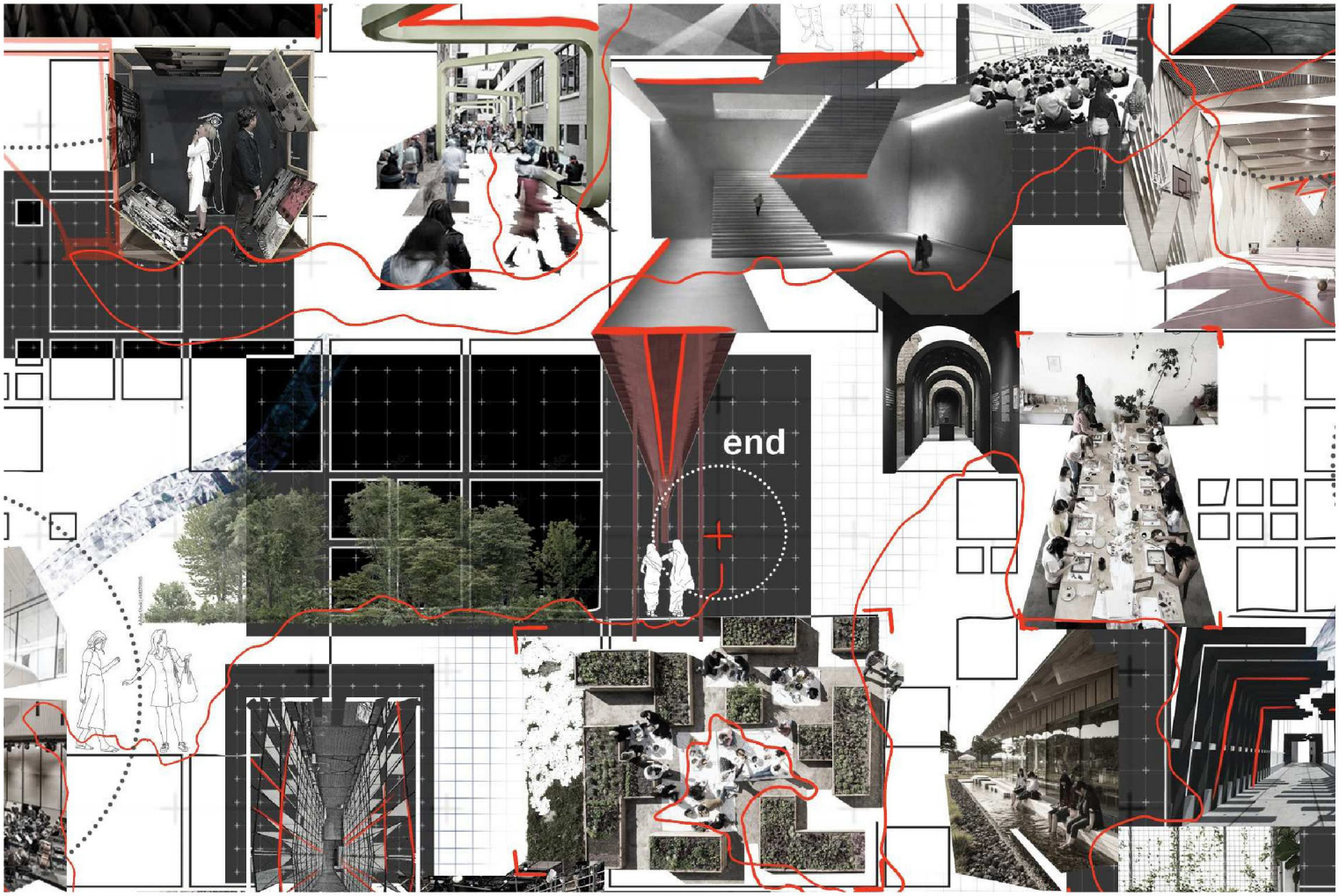
Zooming into the Interactivity

Multifunctional in use ,Hybrid in program, Porous in materiality



Sequenced activities

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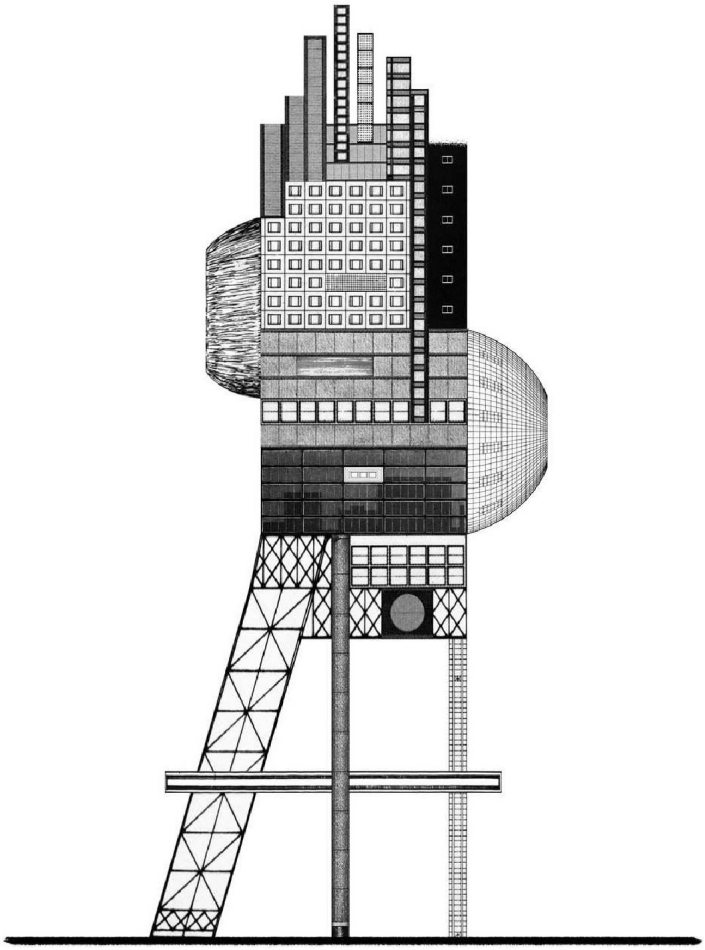

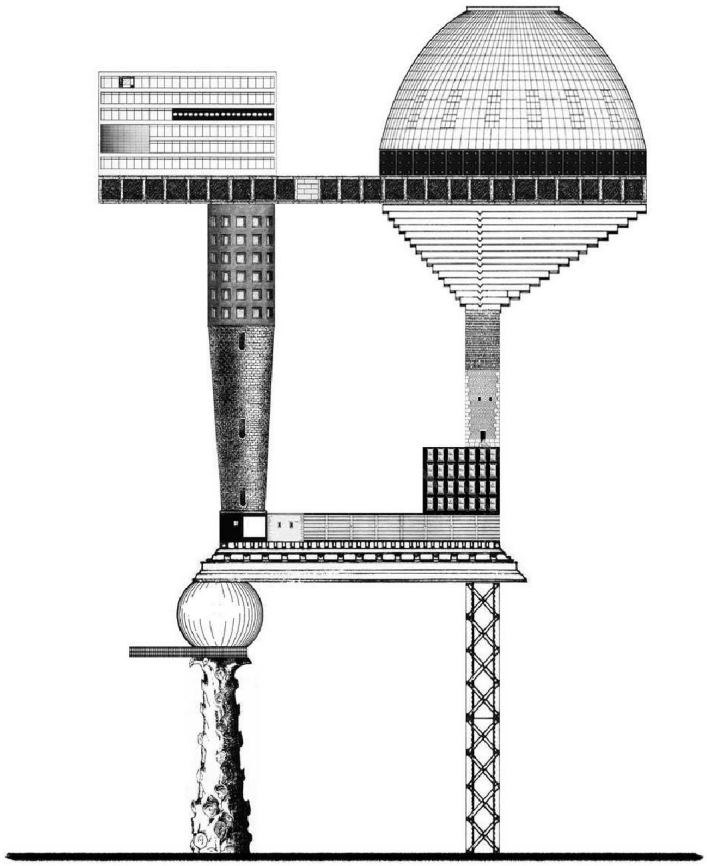

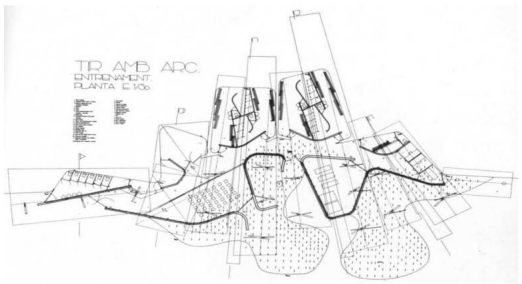
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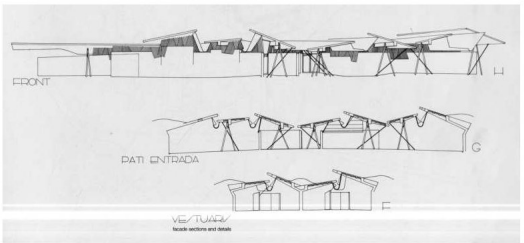
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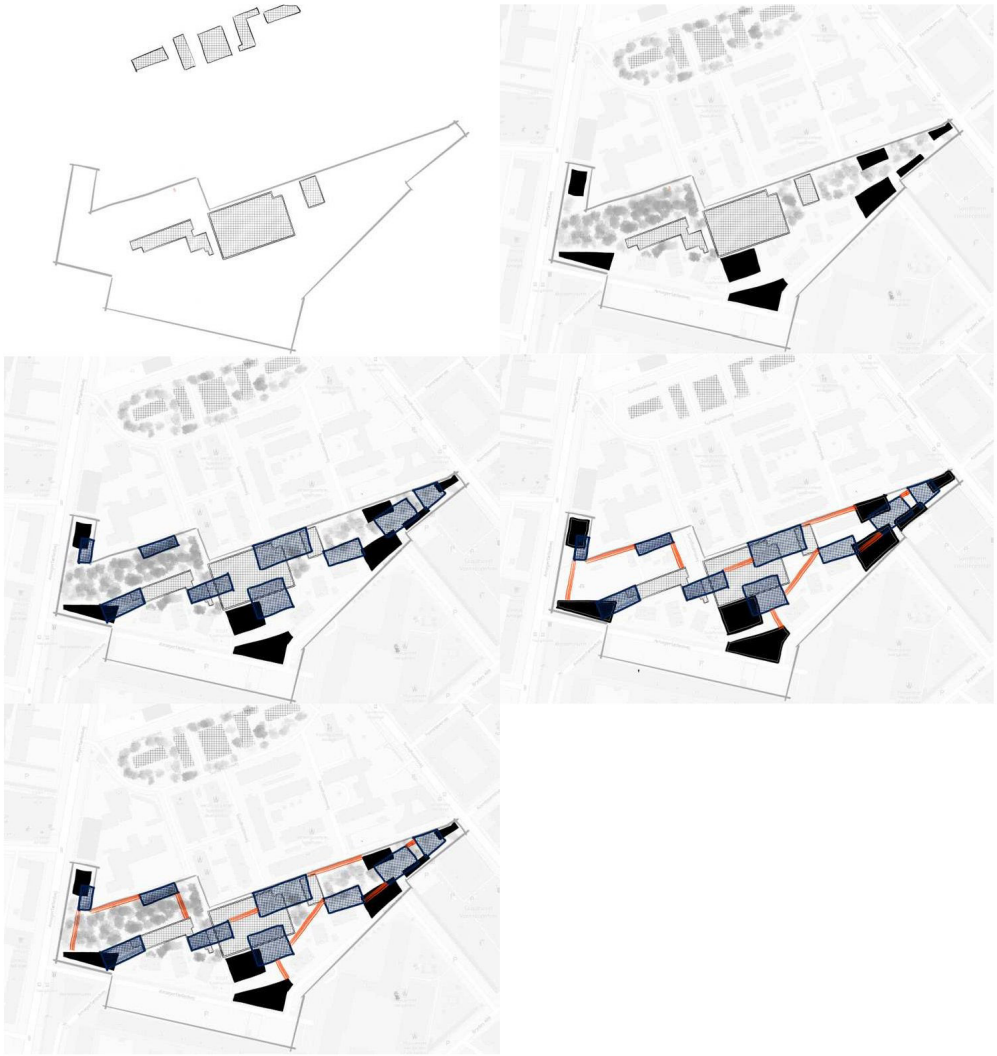
facade sections and details

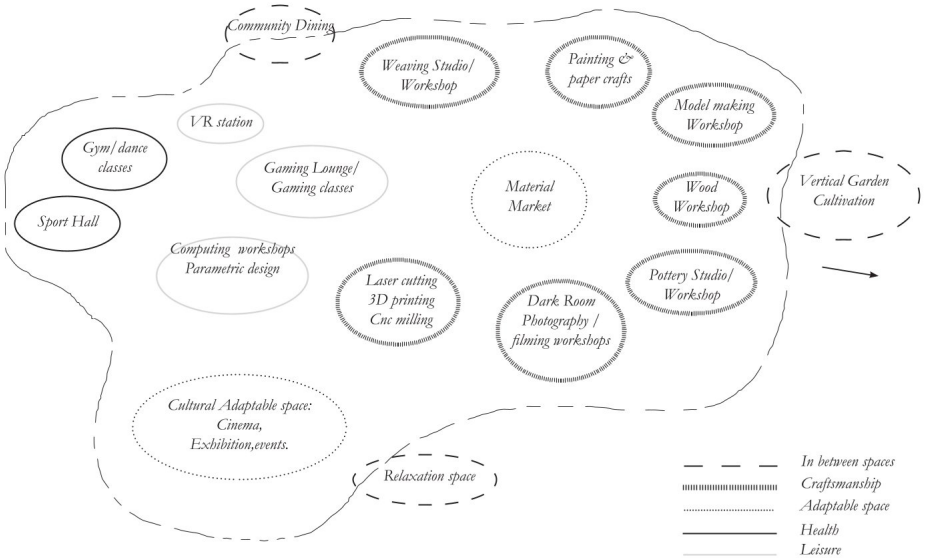


PROJECT SCENARIO

"The sustainability emphasis of my proposal is on establishing an overlapping community hub in the Sundholm region, and with the mission of promoting inclusivity, healing, and community cohesion. The framework has various spaces, including craft studios, a sports hall, a cinema hall that converts into an exhibition space or market, a gaming room, and additional facilities all harmoniously interwoven with natural elements, water features, and vertical gardens."

"The **primary sustainability element** *is the dynamic adaptability of environments that promotes a circular, community-oriented ecosystem. This adaptation encompasses crafting, cultivation, and biomass collecting to establish a regenerative, self-sufficient habitat that coincides with social and environmental sustainability".*

Culture District diagram



Key sustainability initiatives

Biomass Collection and Circular Economy ⇢

Crafting studios, such as woodworking and pottery, generate by-products that are collected and reused as biomass. Additionally, biomass is also collected from the vegetable gardens that are integrated throughout the building. These organic materials are reused to support the building's energy needs, contributing to a closed-loop system that enhances sustainability.

Adaptable Spaces for Changing Use ⇢

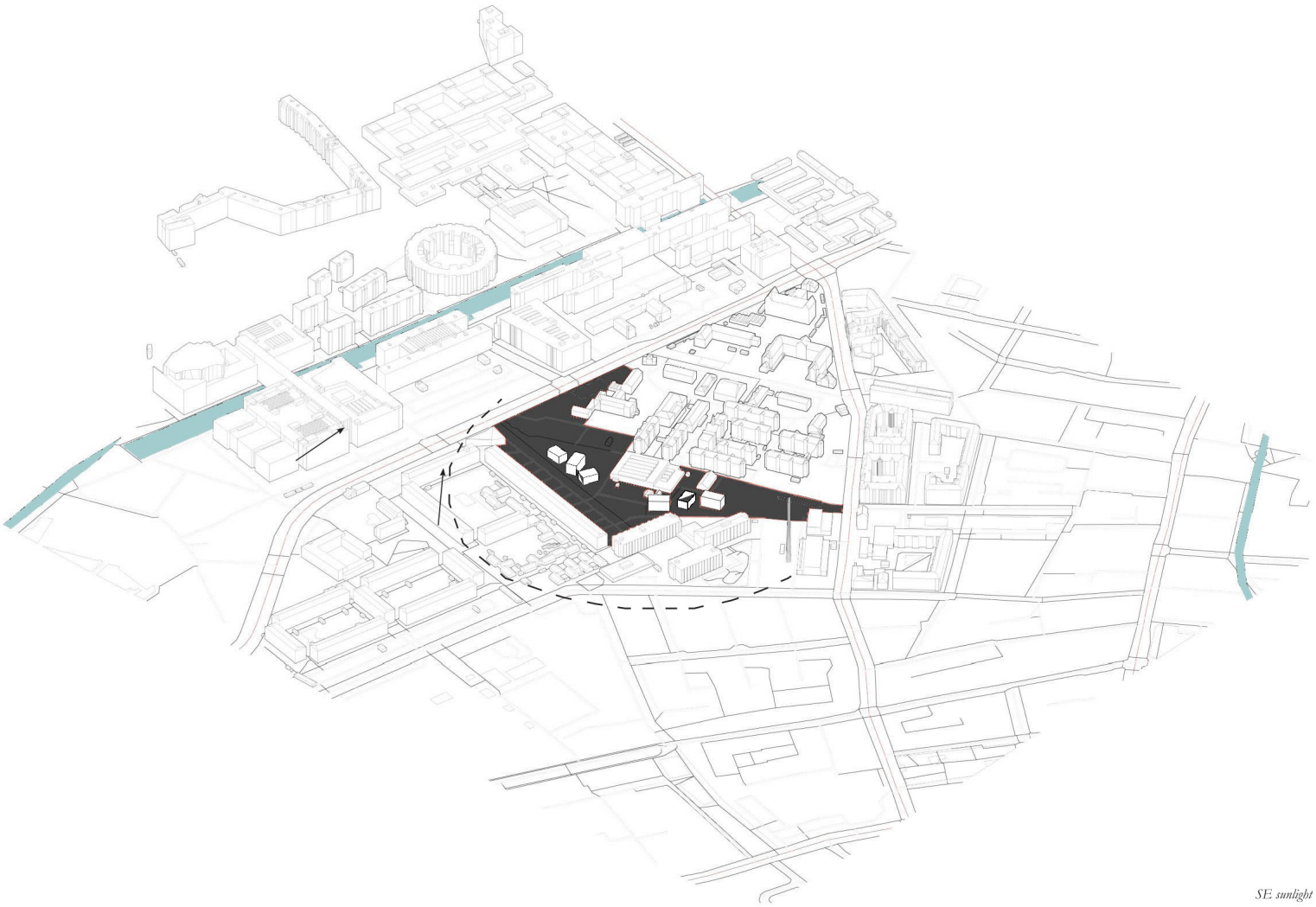
Spaces such as the cinema hall are adaptable, changing functions based on community needs. This space can transform into a market or exhibition hall, with elements that physically expand or contract. These transformations involve kinetic movements that not only meet spatial demands but also generate energy, enhancing the building's sustainability.

Integration of Nature and Water Elements ⇢

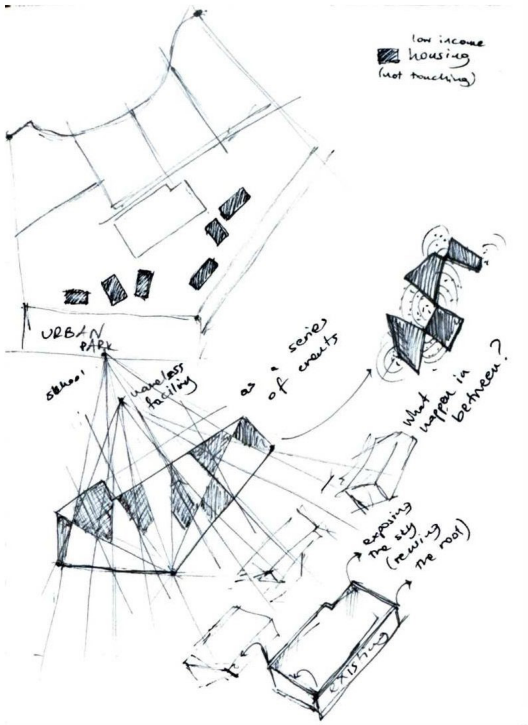
Vertical gardens and water features are integrated throughout, offering not only environmental benefits but also cultivating opportunities for community interaction and well-being.

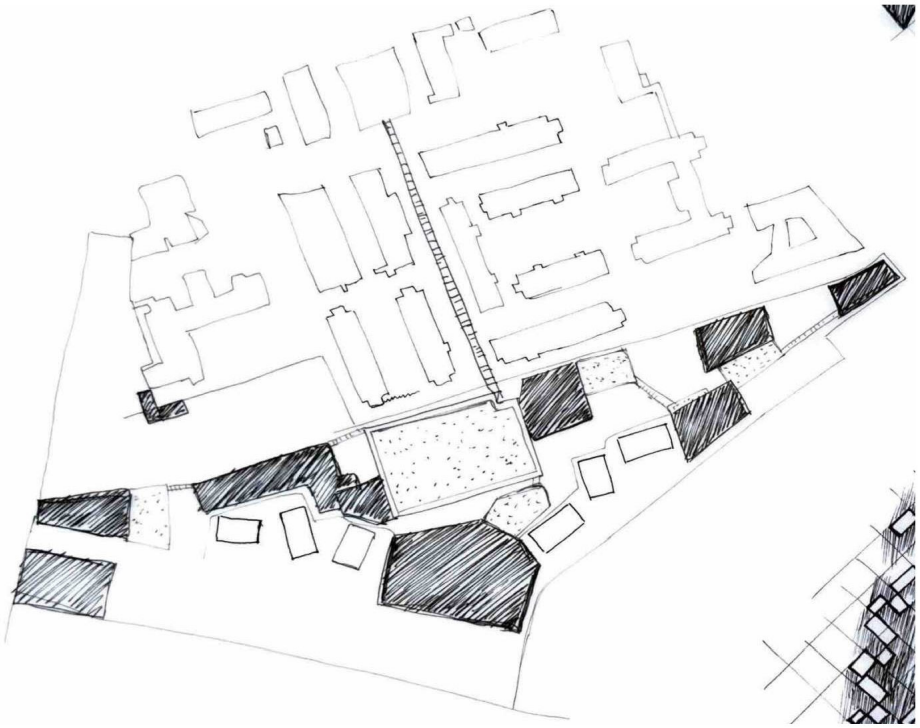
What role does architectural sequencing play in shaping communal experience, and how can these sequences be designed to promote social interaction within hybrid public spaces?

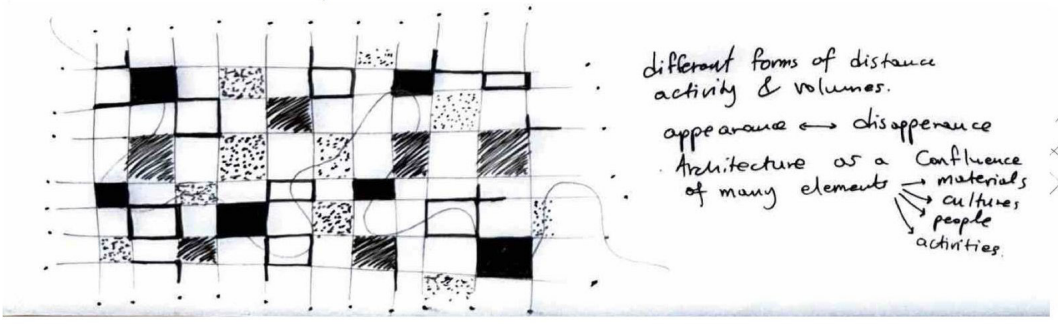
How might future public spaces evolve as active participants in social and environmental exchange, and what design strategies can ensure this evolution to support community building?



SE sunlight



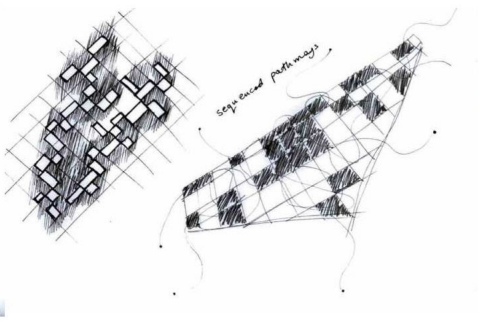


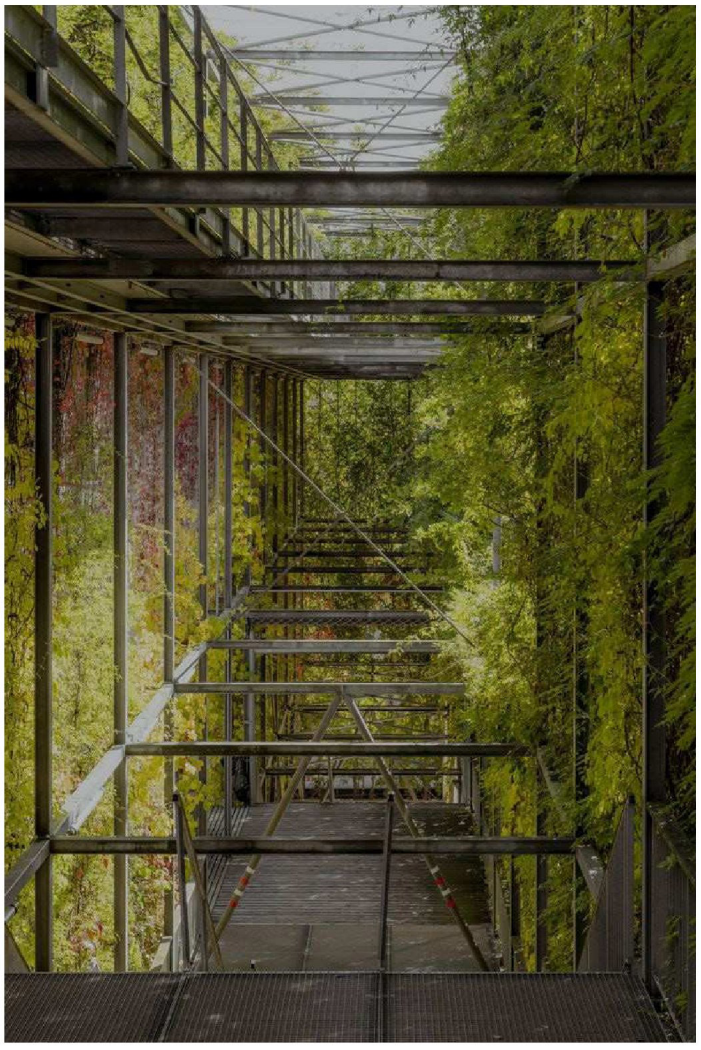


different forms of distance activity & volumes.

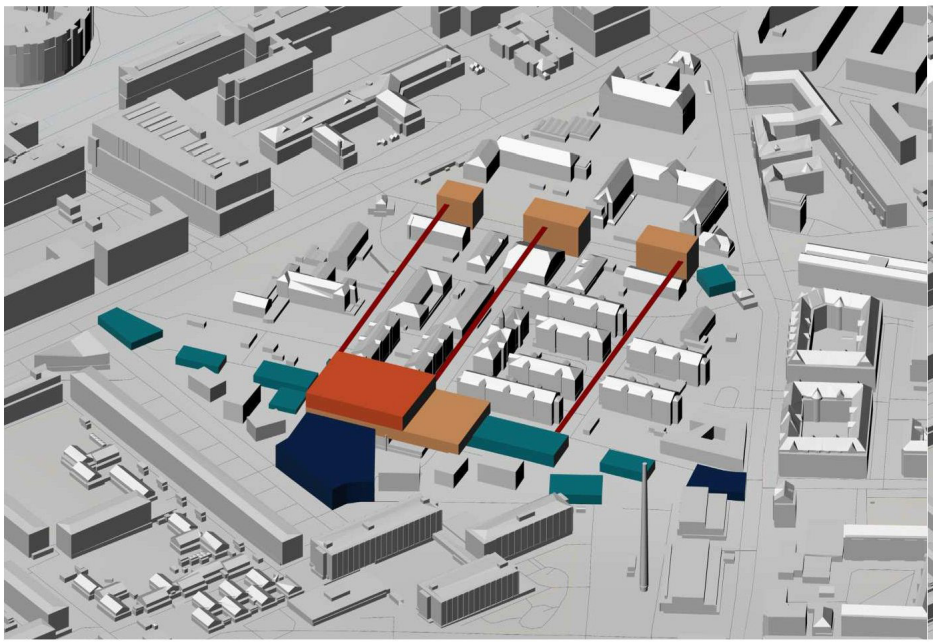
appearance ⟷ disappearance

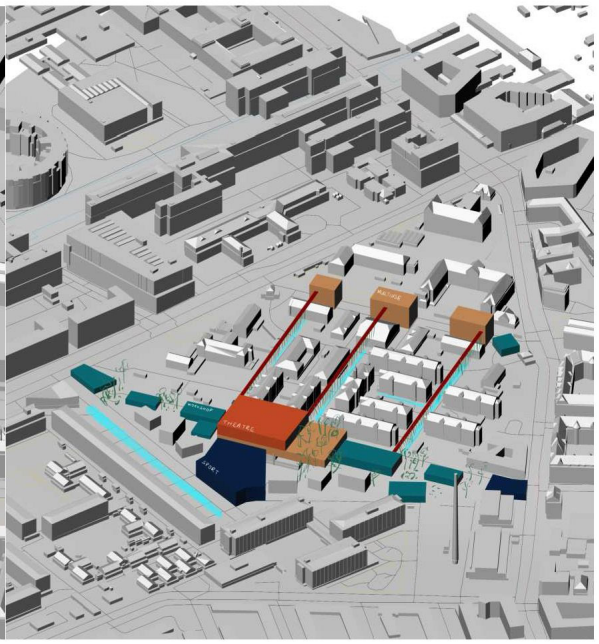
Architecture as a Confluence of many elements → materials → cultures → people → activities



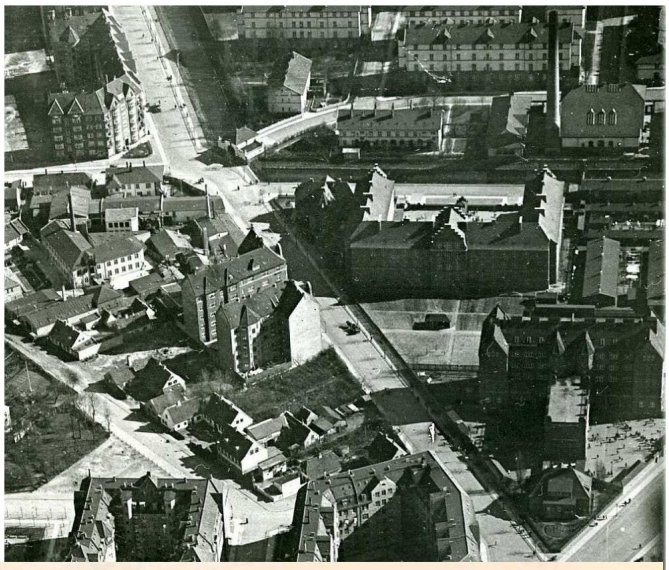


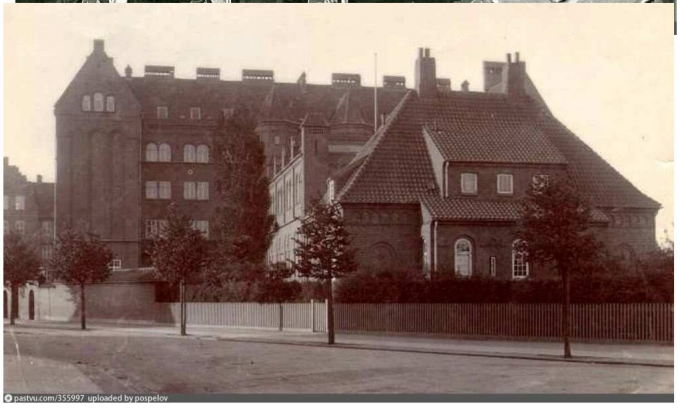
Initial massing experimentation





Sundholmsvej Archive

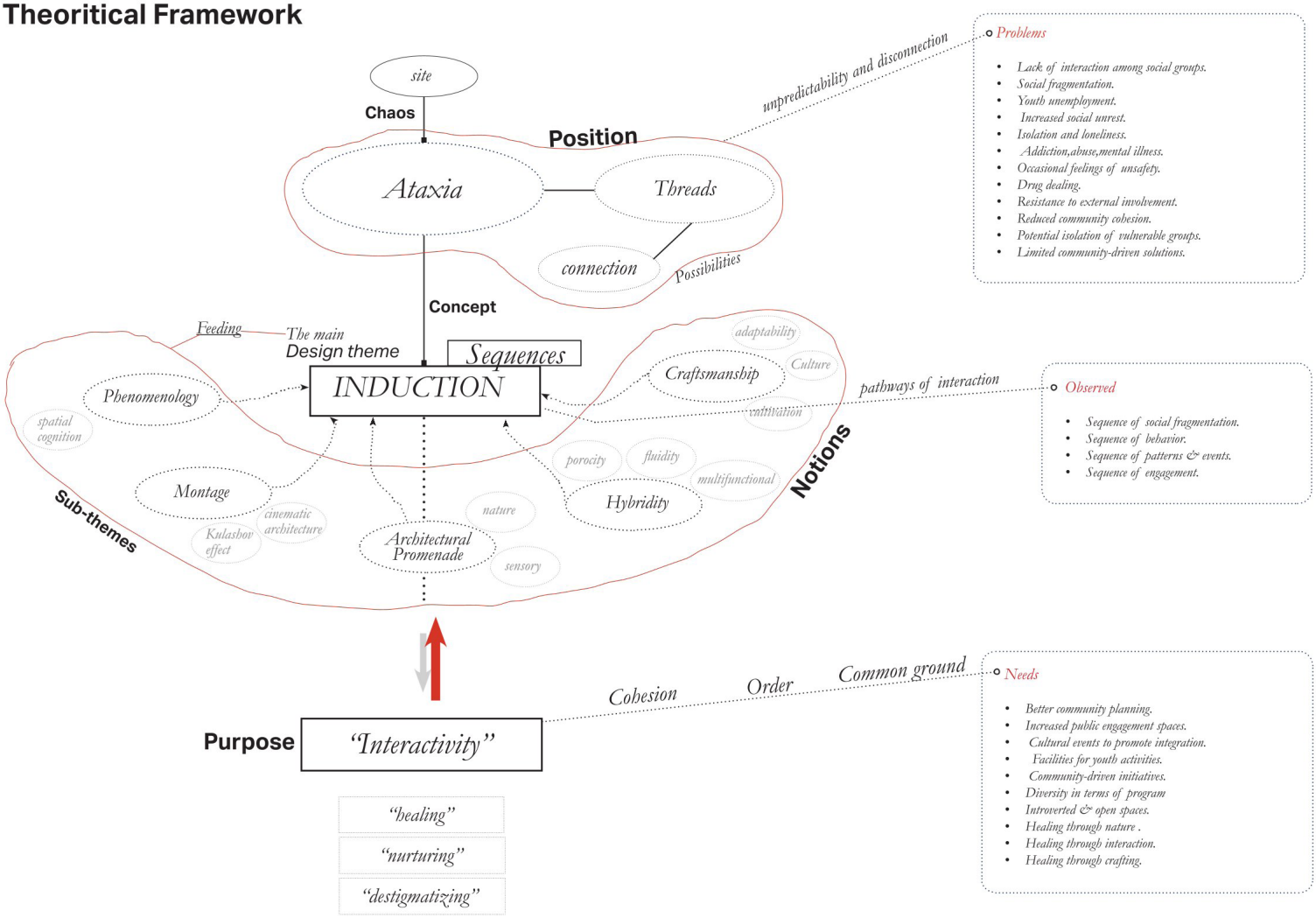




Problem Statement

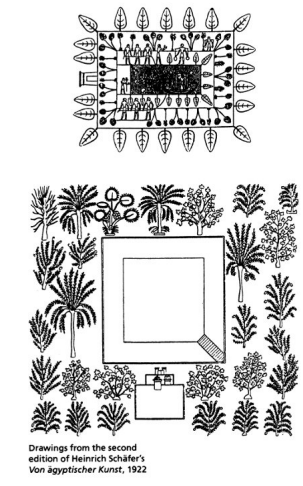
In Copenhagen's Sundholm area, various socioeconomic backgrounds live within close proximity but are divided by social fragmentation, stigma, and inadequate resources. This proposal aims to bridge these gaps by designing a "Public Condenser", a hybrid community hub that uses architectural sequencing to stimulate interaction, healing, and social bonds across several realities.

Theoritical Framework

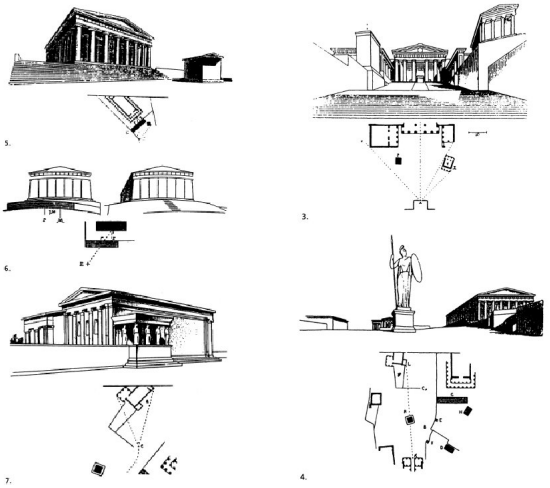


Theoretical Framework

Montage and Architecture



Architectural Promenade



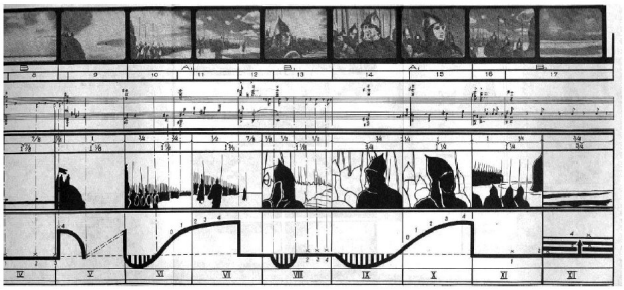
Figures from:Sergei M. Eisenstein "Montage and Architecture Introduction by Yve-Alain Bois"

Kulashov effect

Figures from:Bernard Tschumi Manhattan Transcripts

cinematic architecture

What is 'Montage' in an architecture?
What is the notion of 'Induction'?



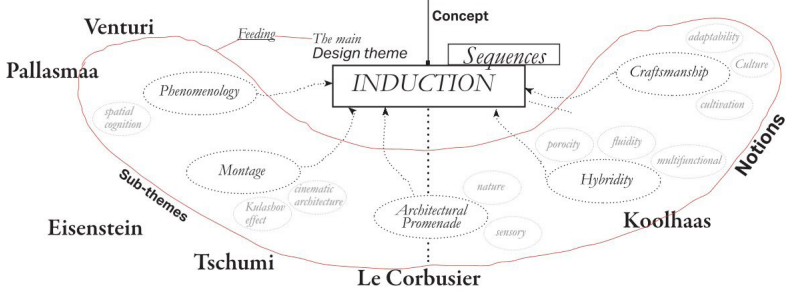
Sergie Eisenstein, diagrams for Battleship Potemkin. Retrieved from: http://socks- studio.com/2011/04/21/sergei-eisenstein-sequences-diagrams-for-alexander-nevsky-and-battleship-potemkin/.

Sequences and Movement

Theoretical Framework

	Their Interpretation	Montage	Induction
Le Corbusier	*Architectural Promenade*	*Designs the real experience of space in detail, from the viewpoint of the moving spectator.*	*Fragments the movement pattern into perspectives and views.*
Tschumi	*Invented Language*	*A frame-by-frame technique, the isolation of frozen bits of action.*	*1. Language of Montage 2. Fragmenting the spatial experience into layers of events, movements, and spaces.*
Koolhaas	*Programmatic Indeterminacy*	*Overlapping the program layers permits mutual interference of events / their dynamic coexistence.*	*Montage of the program; Fragments the program, assembles the pieces again.*
Eisenstein	*Montage of Attractions*	*Creates emotional impact by juxtaposing contrasting shots.*	*Montage as an editing technique that creates meaning through the collision of contrasting scenes.*
Venturi	*Duality*	*Architecture that embraces contradictions and complexity.*	*Creating spaces that contain both simplicity and complexity, through juxtaposition of elements.*
Pallasmaa	*Perceptual Time*	*Focuses on the lived, experiential nature of time in architecture.*	*Designing spaces that consider both physical and perceptual time, engaging with the human body's relationship to space.*

RELATING THEM TO INITIAL FRAMEWORK...



Figures from :"On the Idea of Montage as Form of Architecture Production"by Luca Galofaro

Designing Architecture to Trigger Interactions and Bridge Fragmented Realities

Research Question

"How can induction, inspired by cinematic montage, be introduced as an architectural tool to promote social cohesion in fragmented urban spaces?"

1."What common needs or practices do vulnerable groups need from public buildings? "

Objectives

-Fostering social cohesion can help to address social fragmentation in Copenhagen's Sundholm neighbourhood.

-Create a "Public Condenser" community hub to stimulate interaction among various groups (families, artists,addicts, and homeless people).

-Architectural sequencing and sensory design can be utilized to provoke emotional reactions and transcend social divisions.

Methodology

Quantitative: *Archival research, demographic, and spatial data analysis to understand historical and social patterns in Sundholm.*

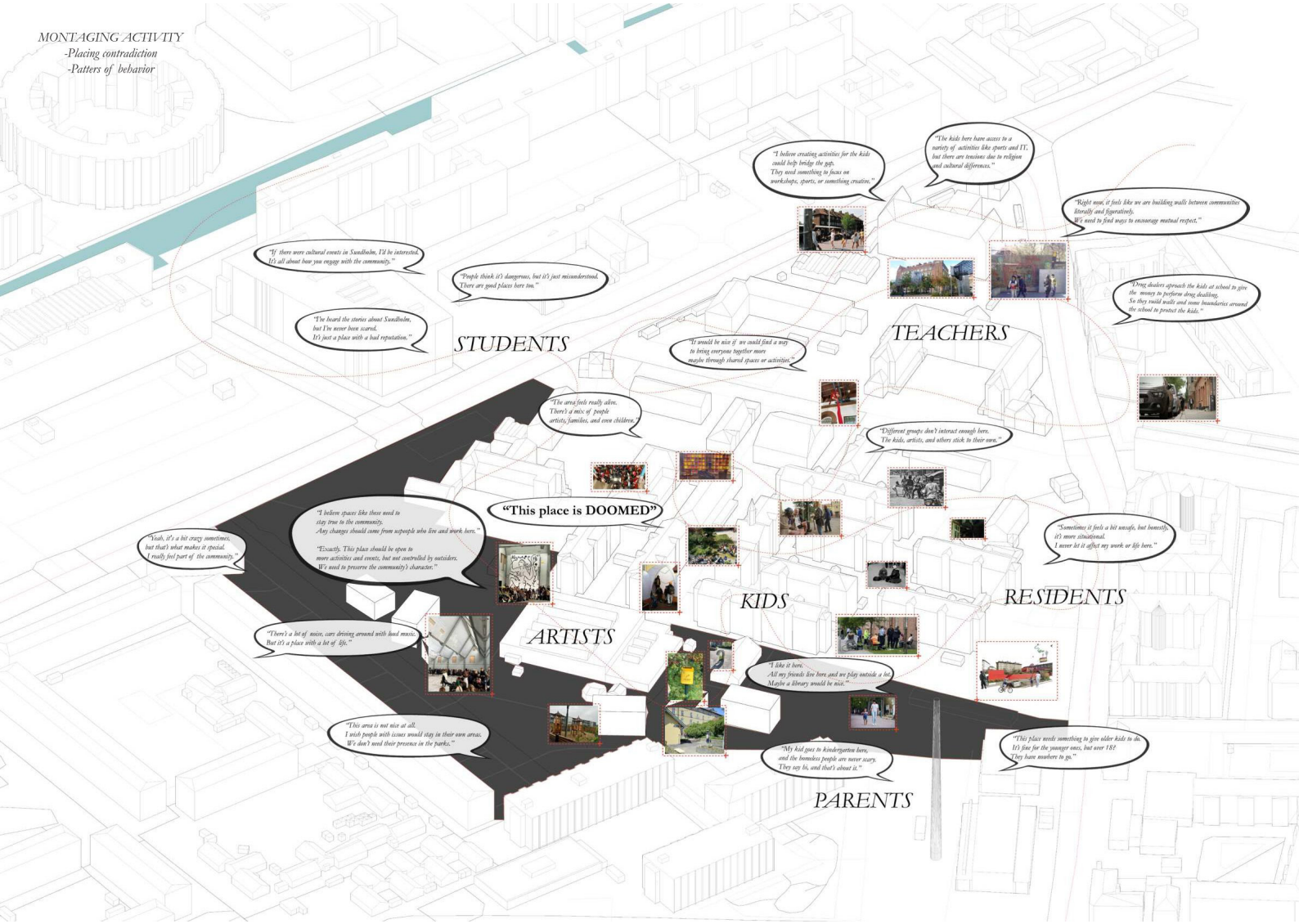
Qualitative: *Ethnographic studies, mental mapping, and interviews to explore psychological and sensory interactions with space.*

Cinematic Techniques: *Apply montage theory to create contrasting, layered spatial sequences that translate the realities based on the interviews.*

Virtual Reality (VR) Testing: *Simulate the design to gather feedback on comfort, safety, and belonging.*

2."In what ways can cinematic techniques, particularly montage theory, be applied to architecture to engage the community?"

3." How does dimensioning of space influence perception and can it contribute to a sense of well-being?"


MONTAGING ACTIVITY
-Placing contradiction
-Patters of behavior
"I believe creating activities for the kids could help bridge the gap. They need something to focus on workshops, sports, or something creative."
"The kids here have access to a variety of activities like sports and IT, but there are tensions due to religion and cultural differences."
"Right now, it feels like we are building walls between communities, literally and figuratively. We need to find ways to encourage mutual respect."
"If there were cultural events in Sundbyån, I'd be interested. It's all about how you engage with the community."
"People think it's dangerous, but it's just misunderstood. There are good places here too."
"I've heard the stories about Sundbyån, but I've never been scared. It's just a place with a bad reputation."
STUDENTS
TEACHERS
"Drug dealers approach the kids at school to give the money to perform drug dealing. So they build walls and some boundaries around the school to protect the kids."
"It would be nice if we could find a way to bring everyone together more maybe through shared spaces or activities."
"The area feels really alive. There's a mix of people artists, families, and even children."
"Different groups don't interact enough here. The kids, artists, and others stick to their own."
"I believe spaces like these need to stay true to the community. Any changes should come from ourpeople who live and work here."
"Exactly. This place should be open to more activities and events, but not controlled by outsiders. We need to preserve the community's character."
"This place is DOOMED"
"Yeah, it's a bit crazy sometimes, but that's what makes it special. I really feel part of the community."
"Sometimes it feels a bit unsafe, but honestly, it's more situational. I never let it affect my work or life here."
KIDS
RESIDENTS
"There's a lot of noise, cars driving around with loud music. But it's a place with a lot of life."
ARTISTS
"I like it here. All my friends live here and we play outside a lot. Maybe a library would be nice."
"This area is not nice at all. I wish people with issues would stay in their own areas. We don't need their presence in the parks."
"My kid goes to kindergarten here, and the homeless people are never scary. They say hi, and that's about it."
"This place needs something to give older kids to do. It's fine for the younger ones, but over 15? They have nowhere to go."
PARENTS

There's a mix of people
artists, families, and even children."
"This place is DOOMED"
"I believe spaces like these need to
stay true to the community.
Any changes should come from uspeople who live and work here."
"Exactly. This place should be open to
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ARTISTS
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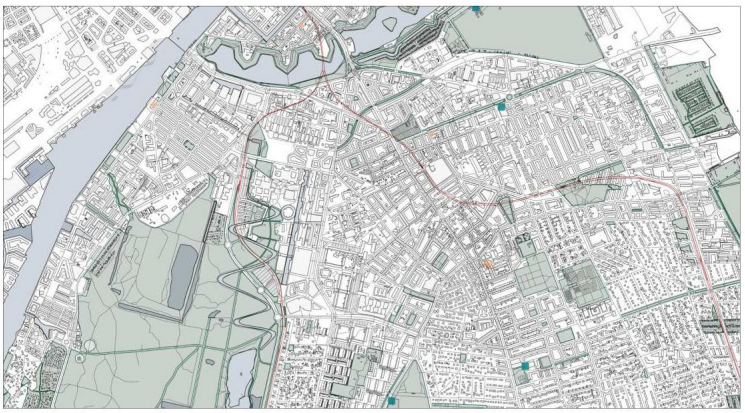
"I like it here.
All my friends live here and we play outside a lot.
Maybe a library would be nice."
"This area is not nice at all.
I wish people with issues would stay in their own areas.
We don't need their presence in the parks."
"My kid goes to kindergarten here,
and the homeless people are never scary.
They say hi, and that's about it."
PARENT

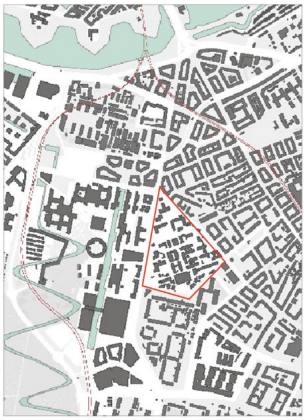
Mapping the Data

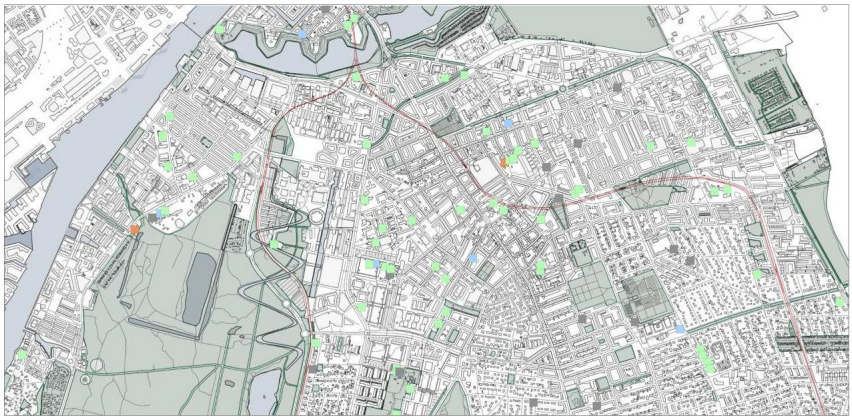
Playgrounds

Health and Culture

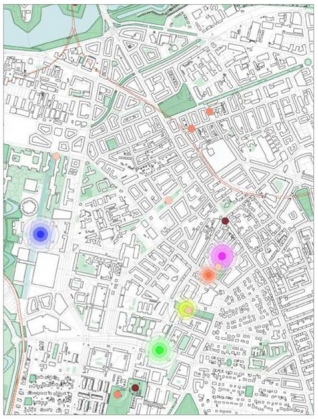


Kindergarden and Daycare





Movement and Mobility patterns

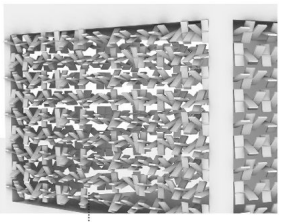


Sun & Wind

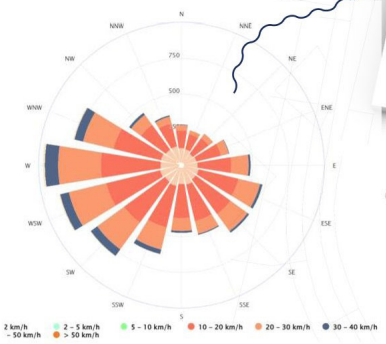
Sustainability Strategy

Sundholm, situated in Copenhagen, encounters moderate wind conditions, with predominant westerly winds producing gusts that may attain 35 mph during the winter season. These winds impact the local microclimate, affecting the comfort of outdoor areas.

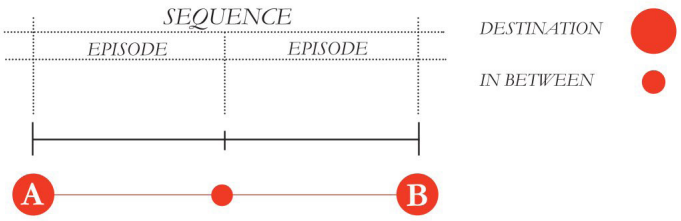
Energy Generation



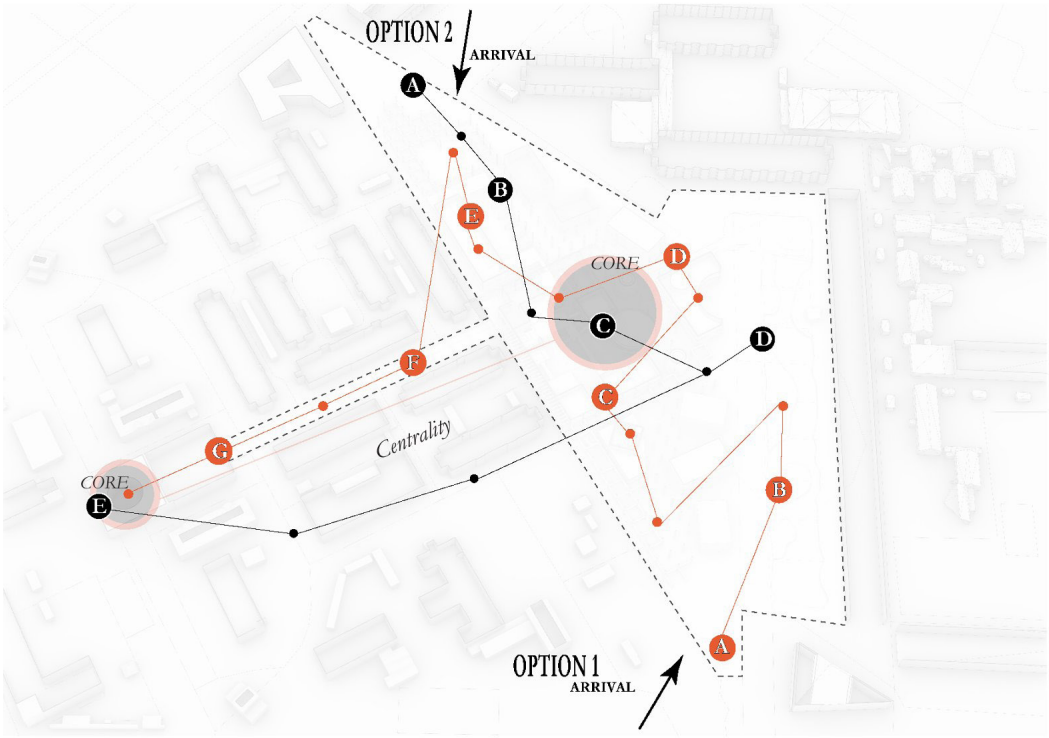
Facade Kinetic Feature



The region undergoes considerable seasonal fluctuations in sunlight owing to its northern latitude. During summer, Sundholm experiences extended daylight, with sunset occurring around 10 PM, whereas winter entails significantly reduced daylight, lasting approximately 7 hours. The wind and solar conditions are critical considerations for building design, especially with natural illumination and outdoor comfort.



- A Garden
- B Park
- C Craft
- D Sport
- E Prirvate
- F Water
- G Culture



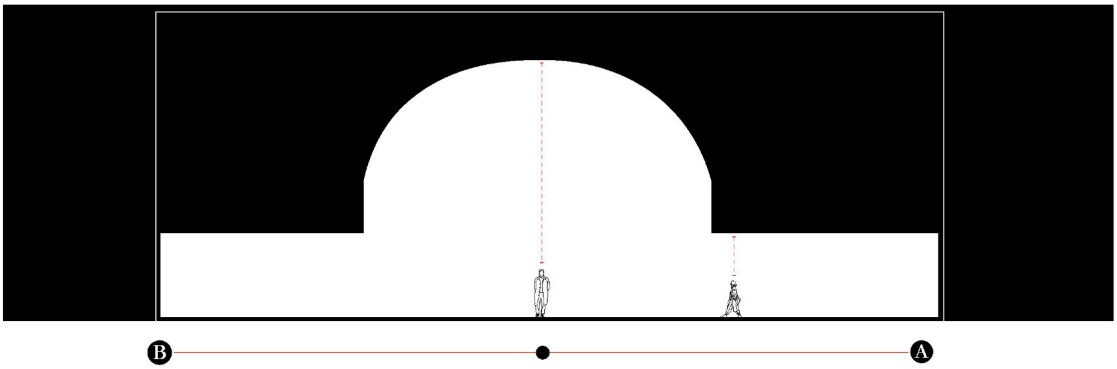
- A Garden
- B Prirvate
- C Public Space
- D Park
- E Culture

Sequencing the programme

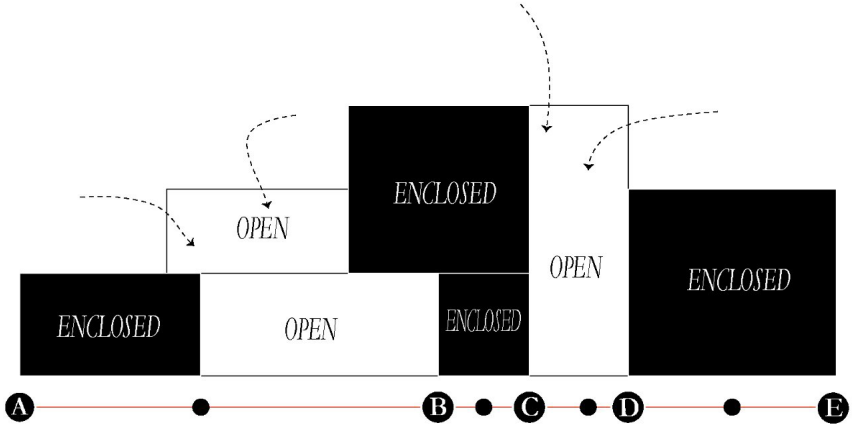
In this thesis, a sequence is defined as a set of spatial episodes that form a distinct unit, similar to how a film is structured into different segments centered on a certain theme or incident. These spatial episodes are linked by a journey, an experience that begins at one location and ends at another. For example, a shift from one room to another can be viewed as a single spatial experience. Architects can employ "spatial episodes" to form the overall experience of a building, just as filmmakers use to develop a narrative. As Rem Koolhaas points out, architects, like filmmakers, arrange spatial episodes to form a coherent narrative that leads the user on a dynamic, transforming trip.

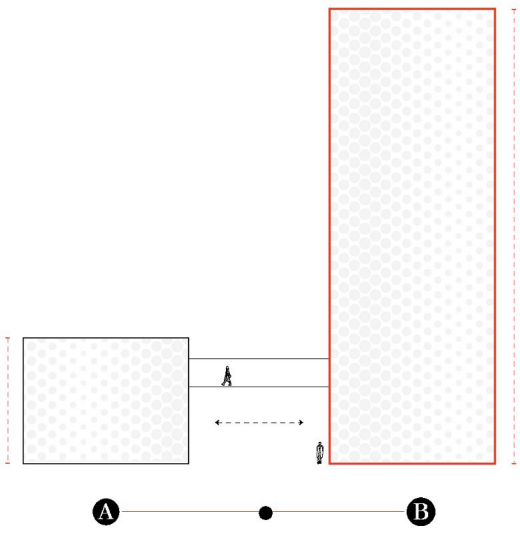
In my project, this strategy is used to create a series of experiences in which the actor walks through several areas, each with its own function and mood. These spatial episodes, linked by the user's mobility, provide opposing perspectives, resulting in a dynamic interaction between the user and the architecture. By carefully organizing these episodes, I hope to create a space that not only meets the needs of its users but also invites them to participate in an unfolding narrative as they go from one area to the next.

Diagrammatic apparoach

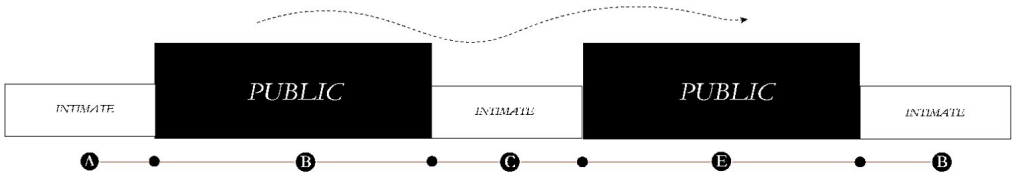


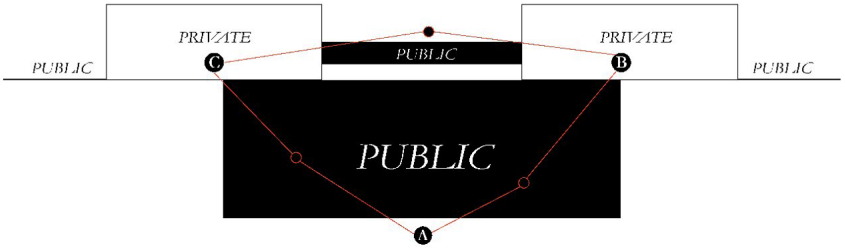
"By orchestrating moments of pause and movement, the architecture not only shapes the physical experience but also influences the psychological and emotional responses of those within it.".(Retrieved from author's Research plan)

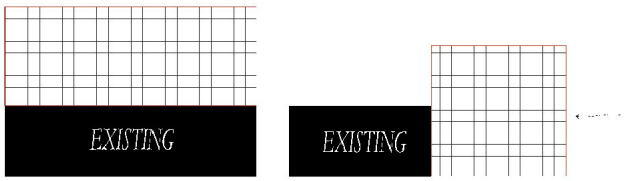


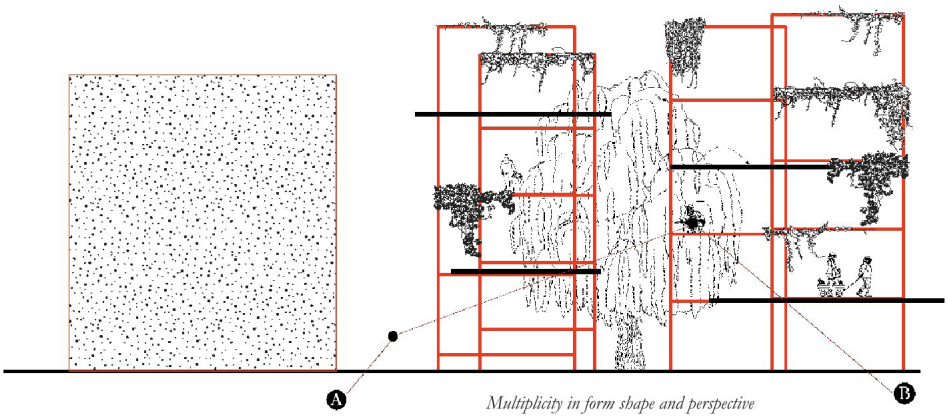


"Through the integration of contrasting sequences, the user is invited to navigate through moments of pause and movement, creating a dynamic relationship between the built environment and the human experience." (Retrieved from author's Research plan)



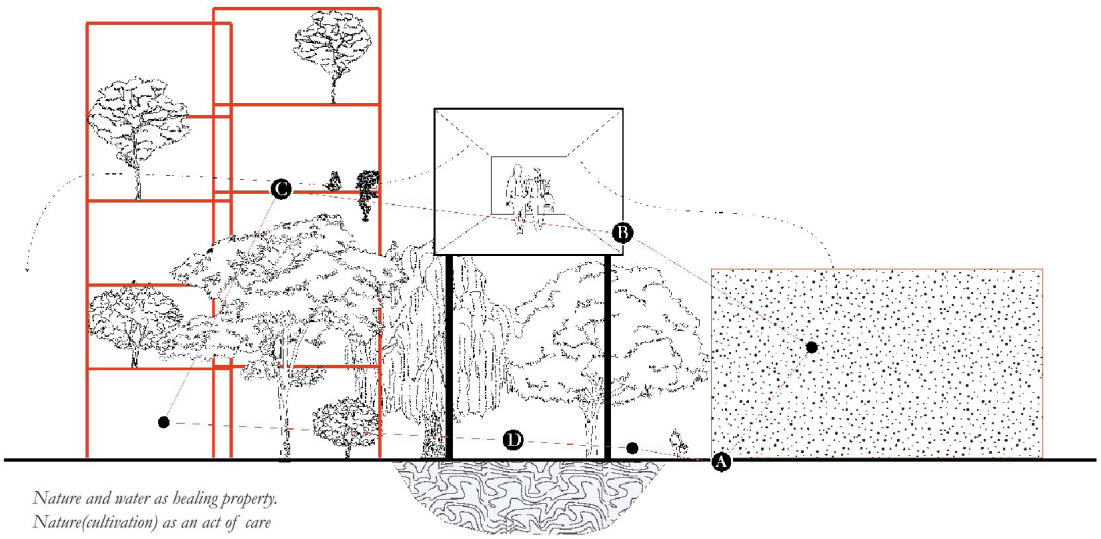




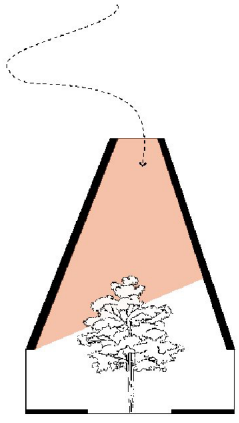


Multiplicity in form shape and perspective

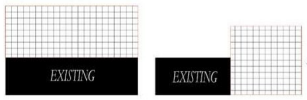
"The design integrates elements of psychological space, aiming to create an environment that engages not only the physical experience of the user but also their emotional and cognitive responses as they move through the space."(Retrieved from author's Research plan)

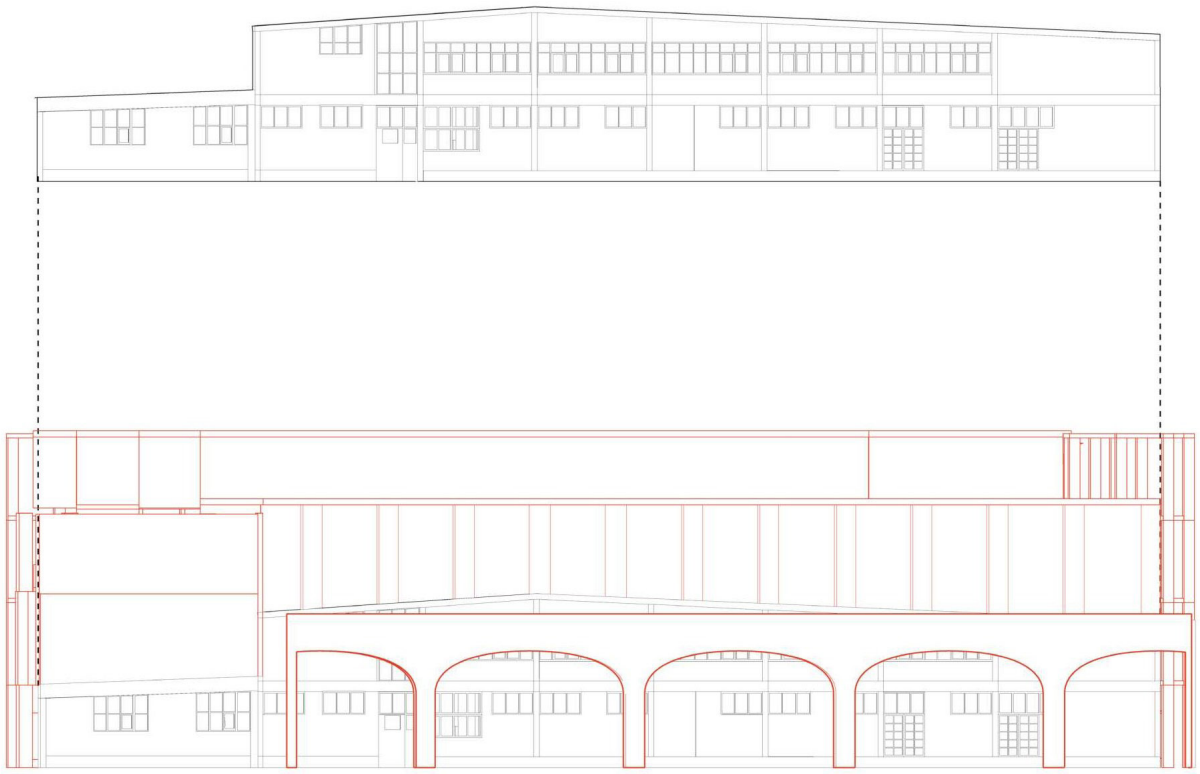


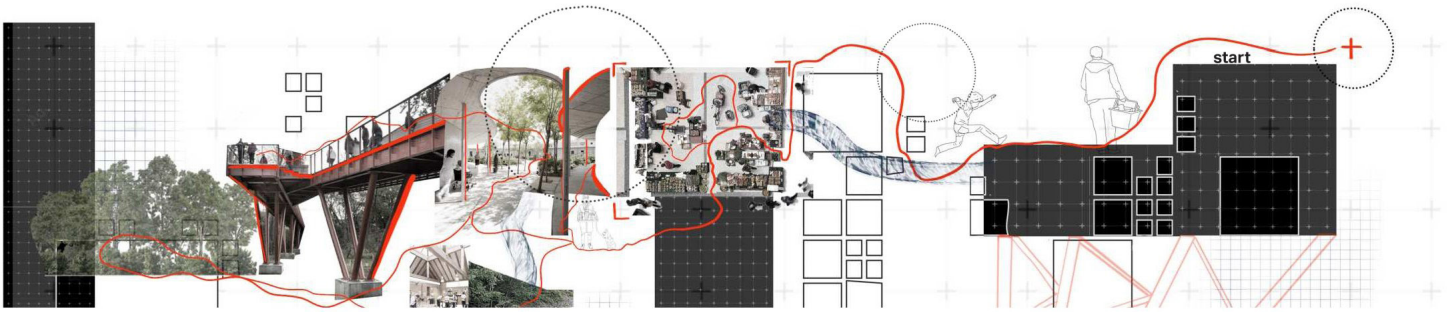
Nature and water as healing property.
Nature(cultivation) as an act of care



Light as an intimate element

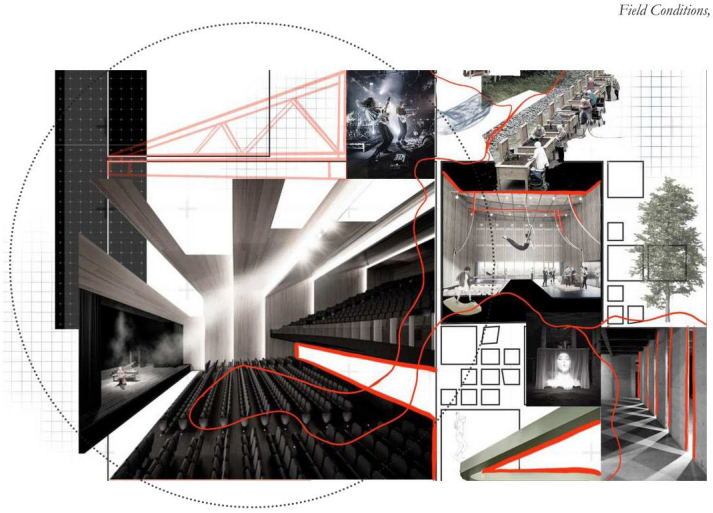


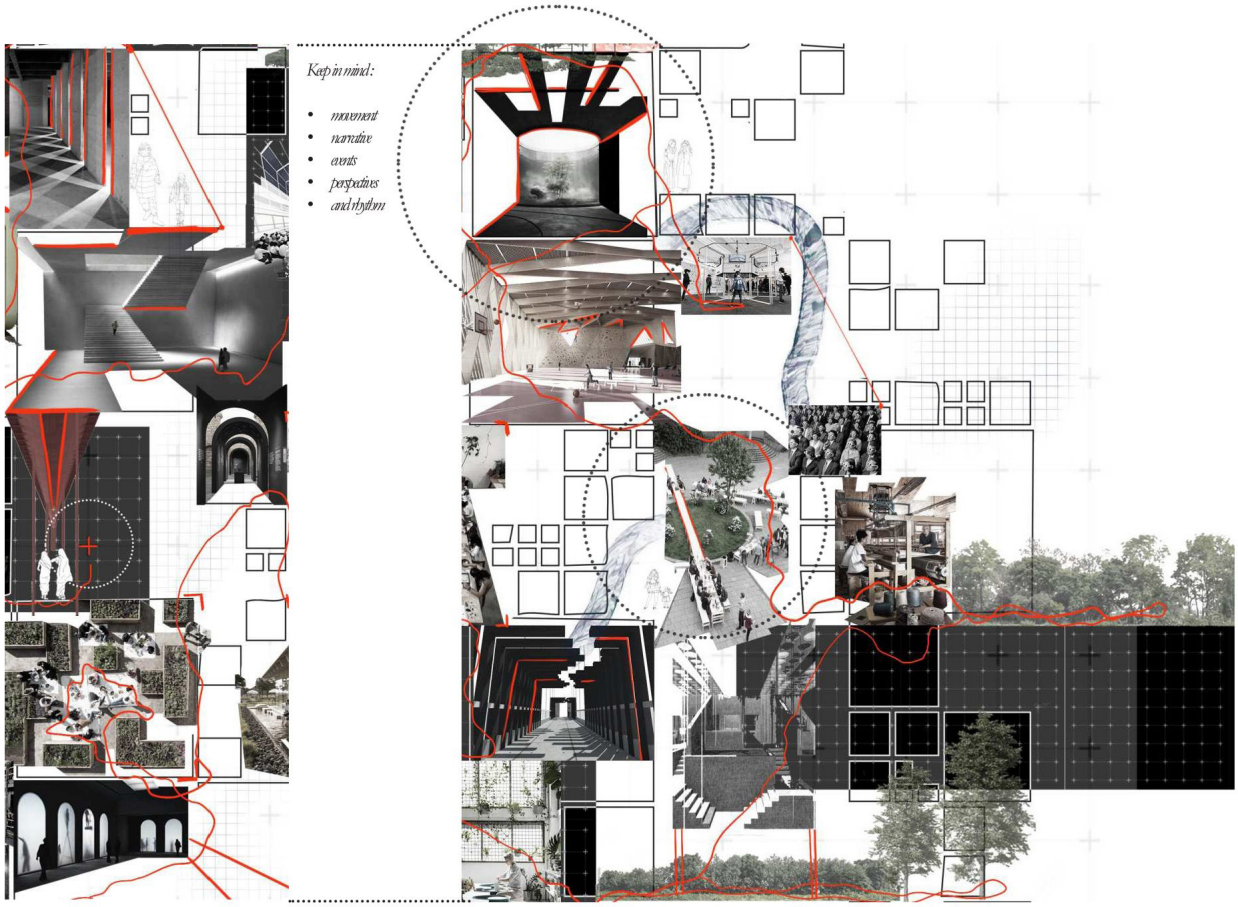




"Field conditions are defined by intricate local connections. Interval, repetition, and seriality are key concepts. **Form matters, but not so much the forms of things as the forms between things.** *The theoretical model here intends to anticipate the realities of practice."*

Field Conditions, Stan Allen (1985)

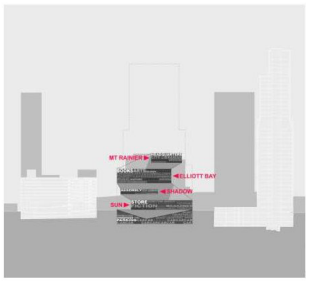


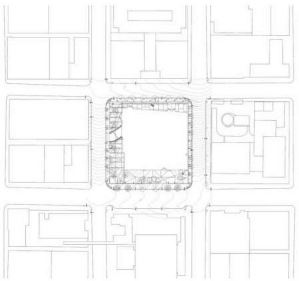

Keep in mind:
movement
narrative
events
perspectives
and rhythm

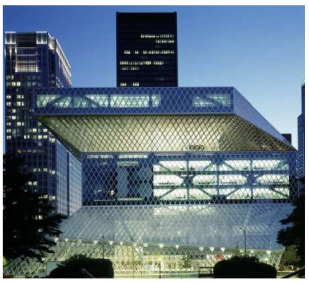
Case Studies

Seattle Central Library

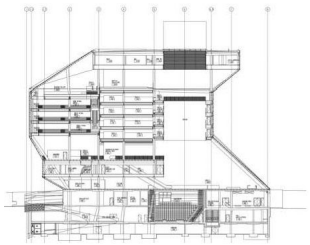
Architects: LMN, OMA
Year: 2004

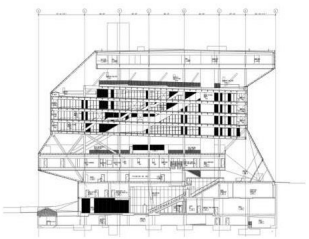


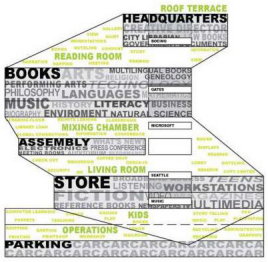




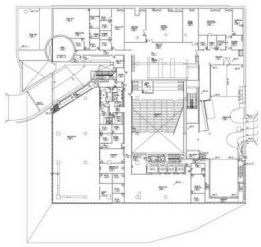
Montaging the programme

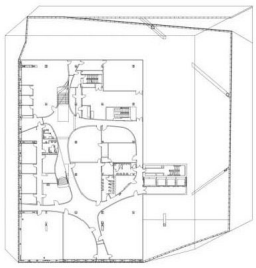


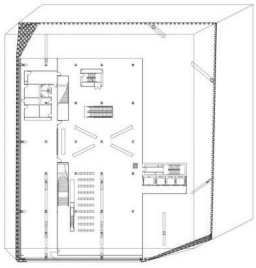


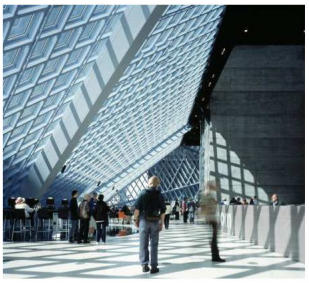


Rhythm





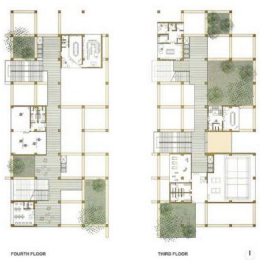




Neutinamu Youth Center

Architects: Matteo Cainer Architects

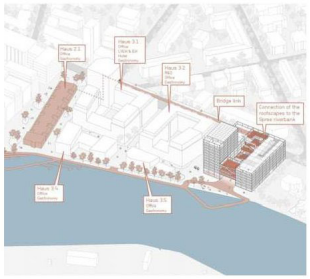
Structural integrity and vertical cultivation

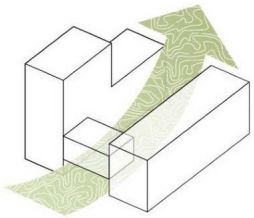


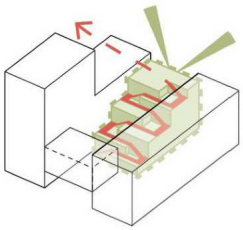
Vertical Farmhouse

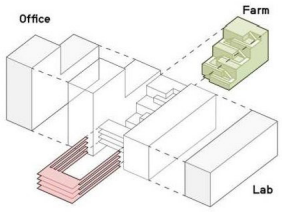
In between space

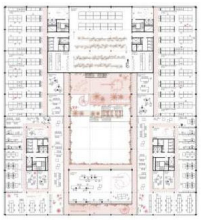
Architects: HENN
Year: 2024







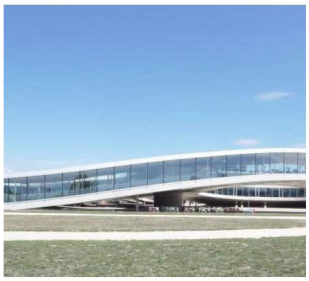


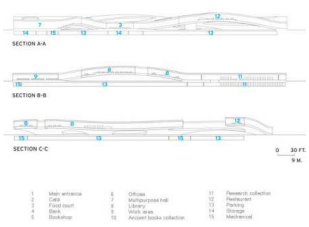


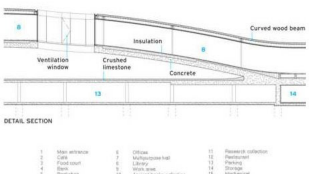
Rolex Learning Center

The void integration

Architects: SANAA
Year: 2010



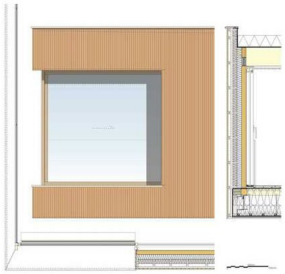




Maggie's Oldham

Material Qualities and flow

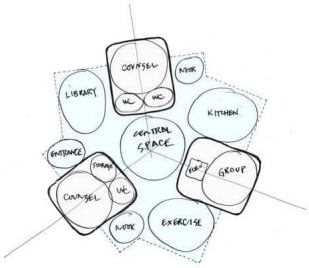
Architects: dRMM
Year: 2017

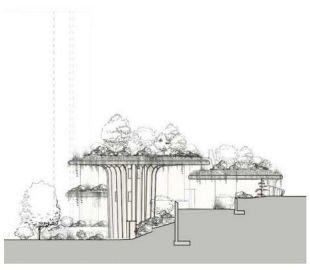


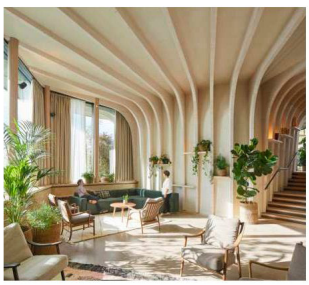
Maggie's Yorkshire Centre

Architecture of healing intimate vs public space ,Sensory

Architects: Heatherwick Studio
Year: 2012





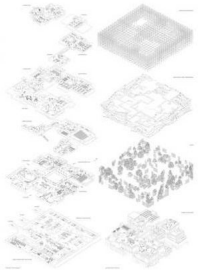


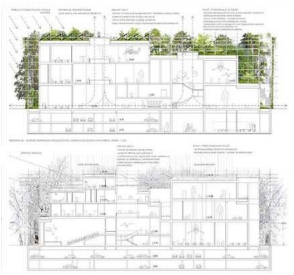
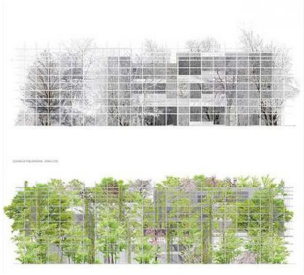
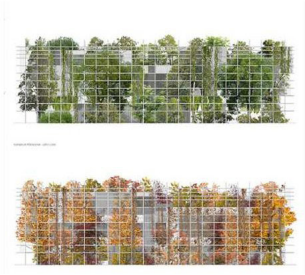
Proposal for Krakow's New Science Center

Culture and nature

Structual inspiration

Architects: OVO Grabczewscy Architekci's



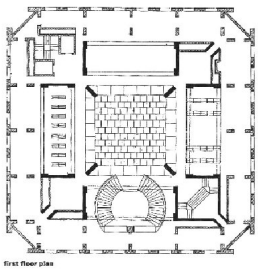




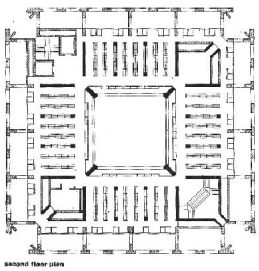
Exeter Library

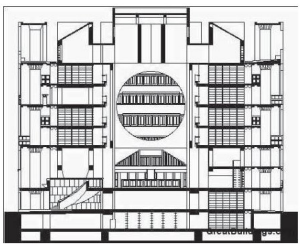
Dramaturgy of space

Architects: Louis Kahn

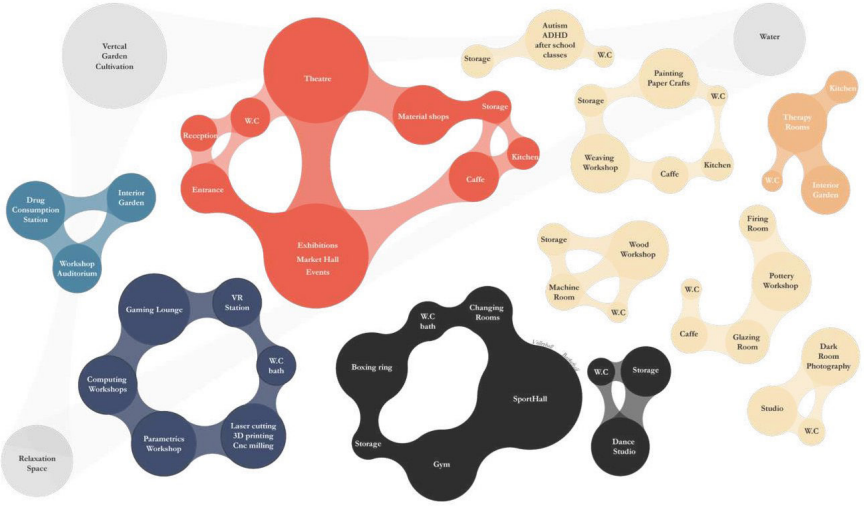
Year: 1972



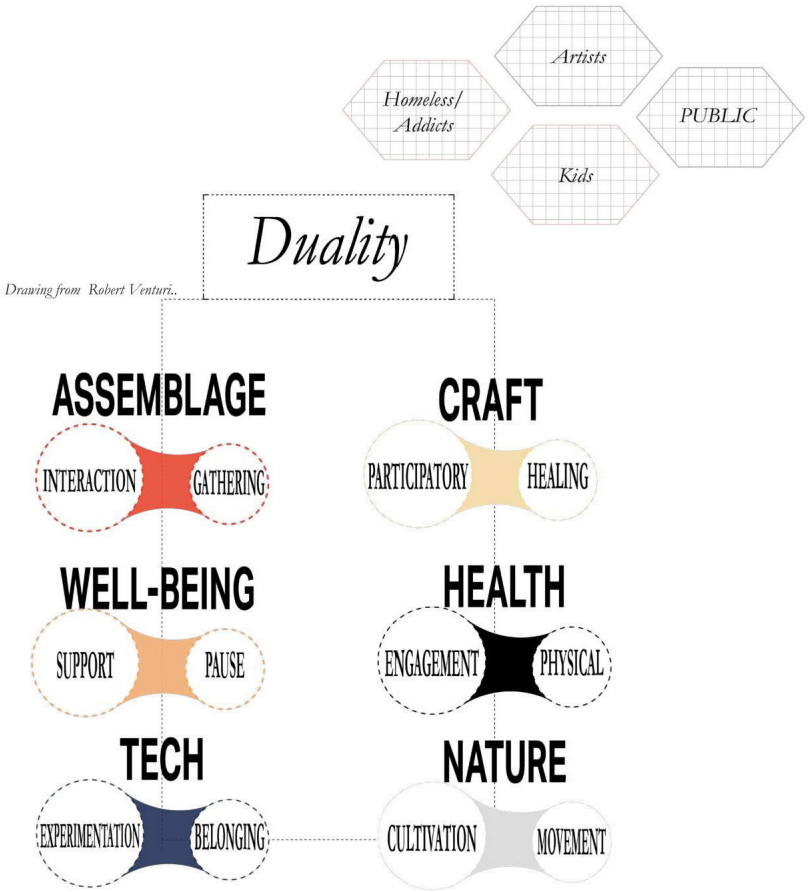


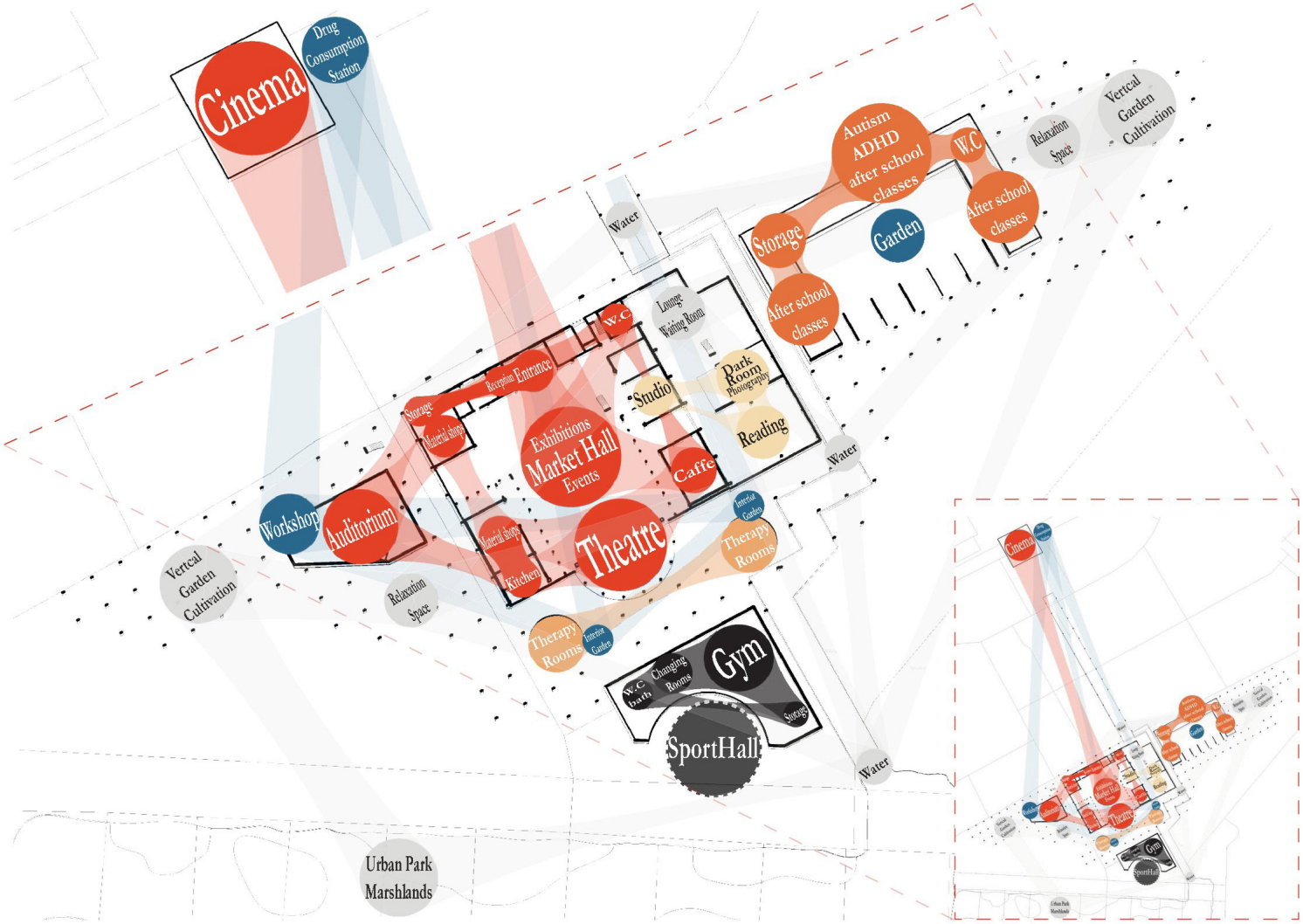


Clustering the Functions

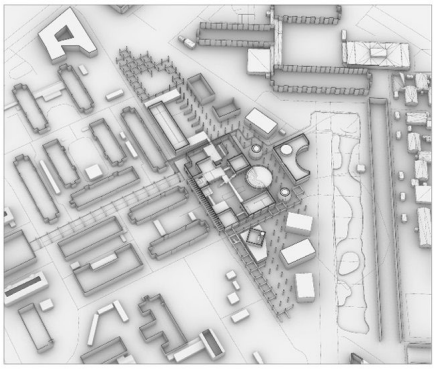


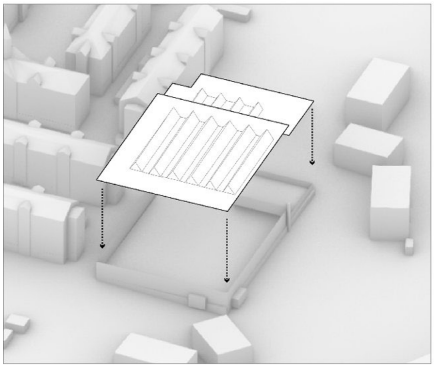
From Theory to Practice



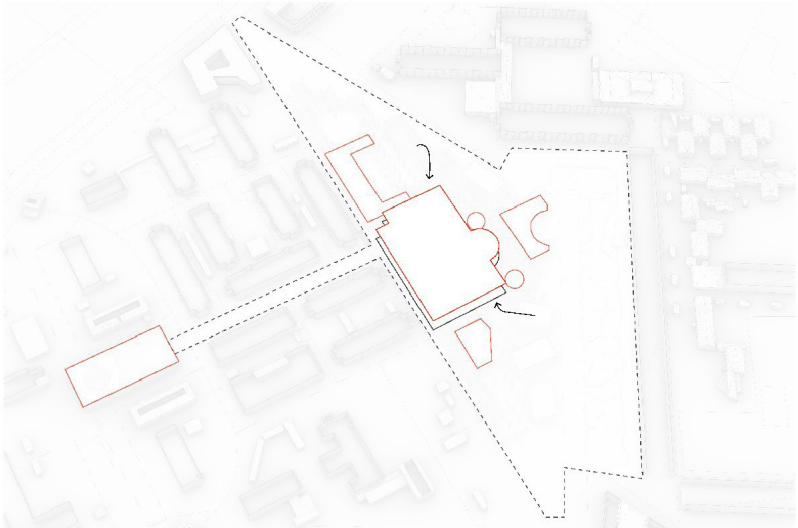


Initial Massing

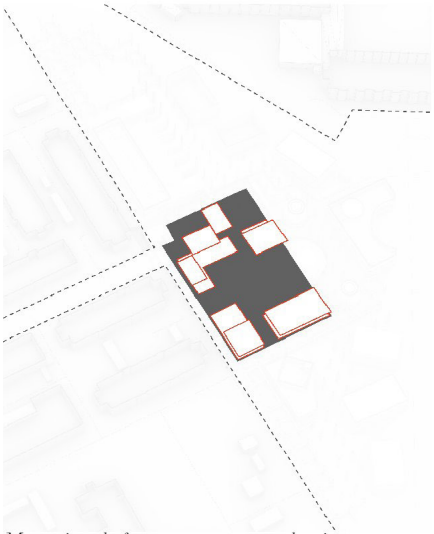




Uplifting the existing roof structure (Reuse)

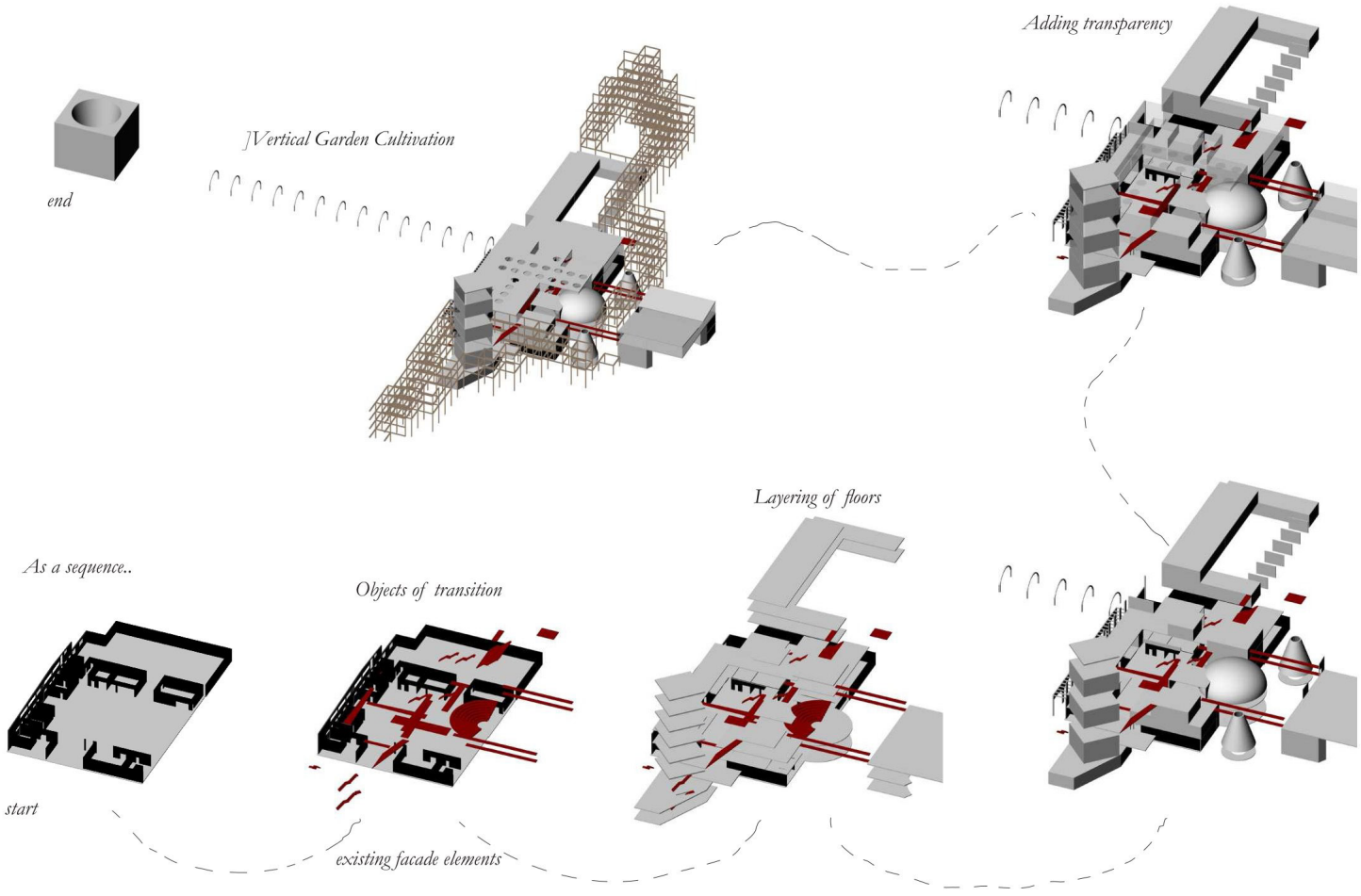


Introducing volumes



Montaging platforms to carve a central atrium.

Assembly


Adding transparency
Vertical Garden Cultivation
end
Layering of floors
As a sequence..
Objects of transition
start
existing facade elements

Adaptive Reuse

Key sustainability initiatives

Biomass Collection and Circular Economy

Crafting studios, such as woodworking and pottery, generate by-products that are collected and reused as biomass. Additionally, biomass is also collected from the vegetable gardens that are integrated throughout the building. These organic materials are reused to support the building's energy needs, contributing to a closed-loop system that enhances sustainability.

Adaptable Spaces for Changing Use

Spaces such as the cinema hall are adaptable, changing functions based on community needs. This space can transform into a market or exhibition hall, with elements that physically expand or contract. These transformations involve kinetic movements that not only meet spatial demands but also generate energy, enhancing the building's sustainability.

Integration of Nature and Water Elements

Vertical gardens and water features are integrated throughout, offering not only environmental benefits but also cultivating opportunities for community interaction and well-being.

Durability :

Adaptable Multi-use Spaces: Spaces like the cinema hall are designed with modular and kinetic features that allow them to change form and function, accommodating various uses throughout the day. This adaptability ensures that the building serves diverse community purposes while maintaining its relevance over time.

Conservation :

Efficient Resource Management: Conservation is addressed by integrating passive solar design, natural ventilation, and rainwater harvesting systems to minimize energy and water usage.
Vertical Gardens: Vertical cultivation provides green spaces for growing vegetables and herbs, promoting sustainable practices and reducing reliance on external food resources.

Optimization :

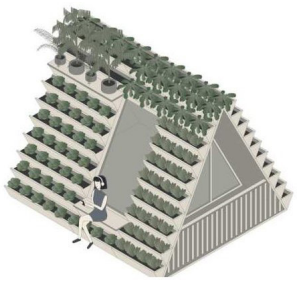
Kinetic Energy from Adaptation: When spaces like the cinema hall transform into a market or exhibition space, the kinetic movement generated by expanding or contracting partitions and panels can be harnessed to produce energy. This feature makes the adaptable nature of the building not just practical but also a part of the energy generation strategy.

Siteplan

Future ambition on Adaptable structure

Different methods of Cultivation

Exisiting method of cultivation on site

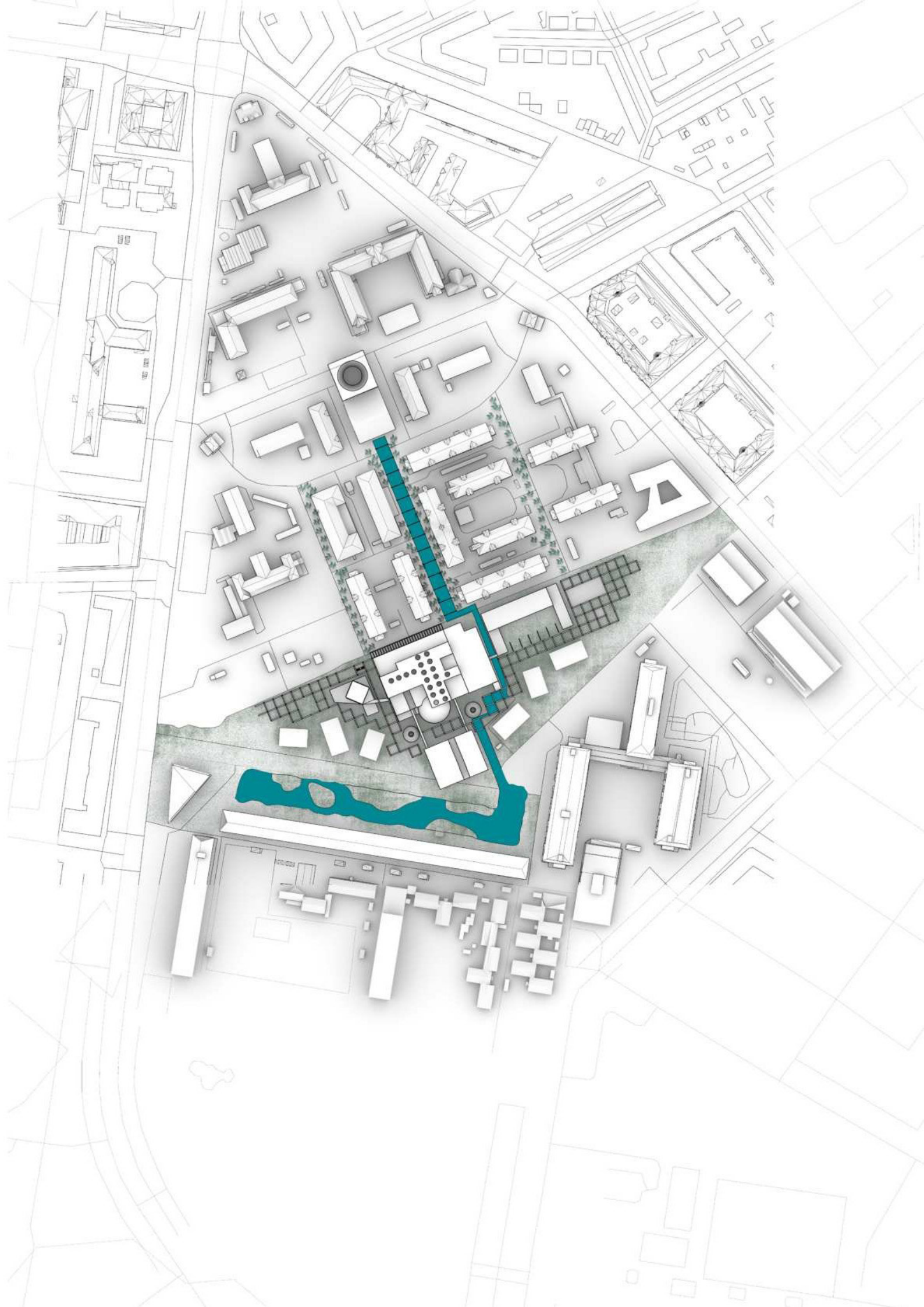


Option 1

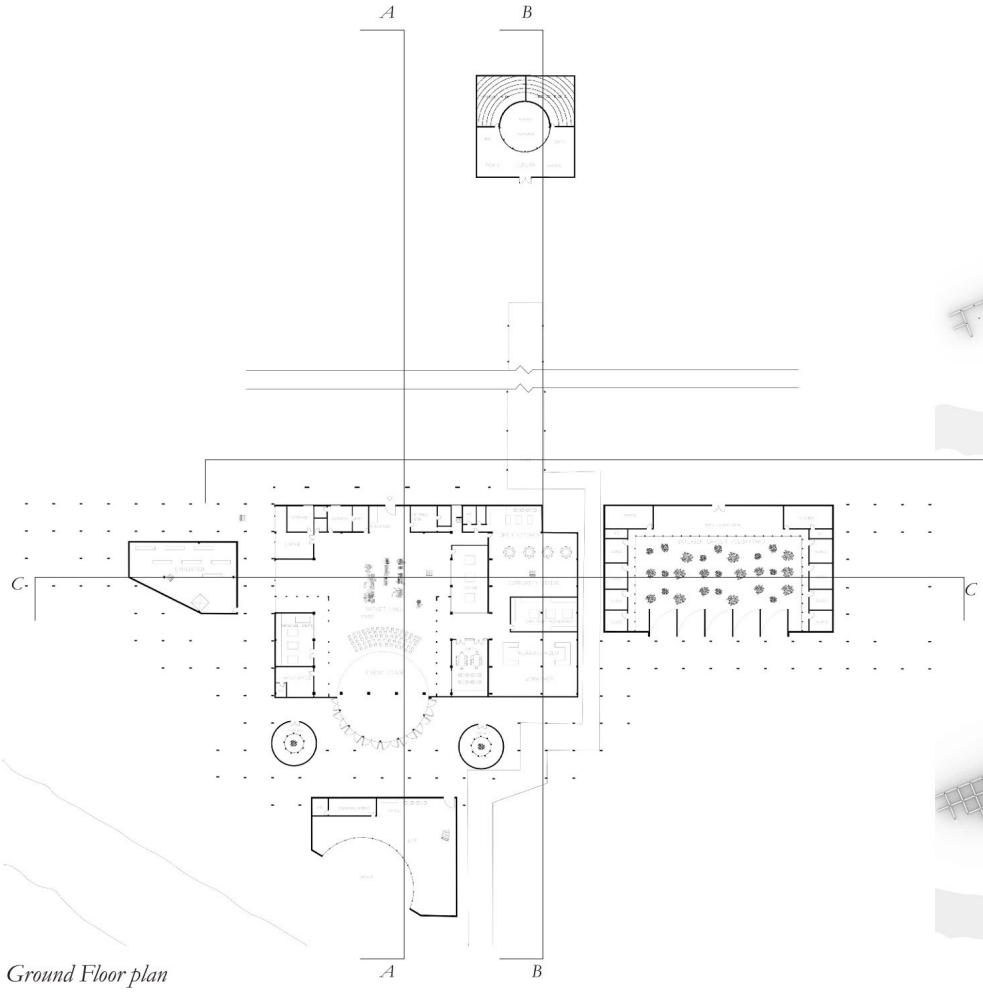
Option 2

Option 3

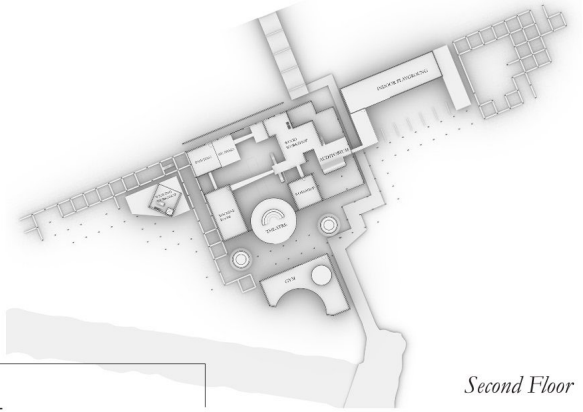
Option 4



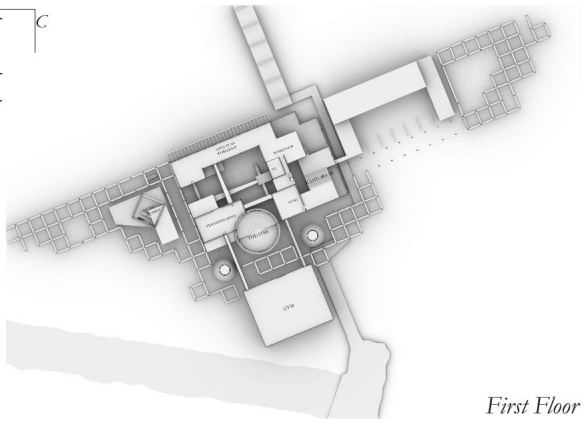
Floor plans



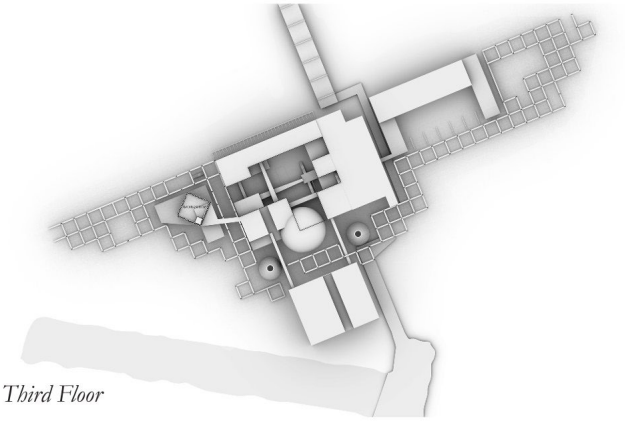
Ground Floor plan



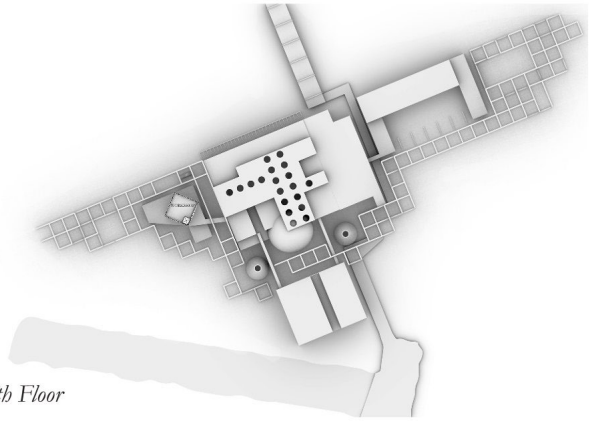
Second Floor



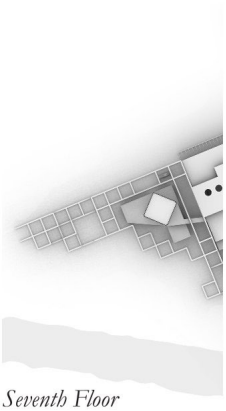
First Floor



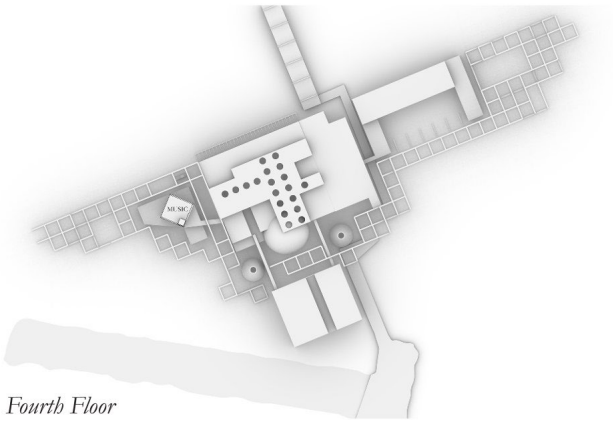
Third Floor



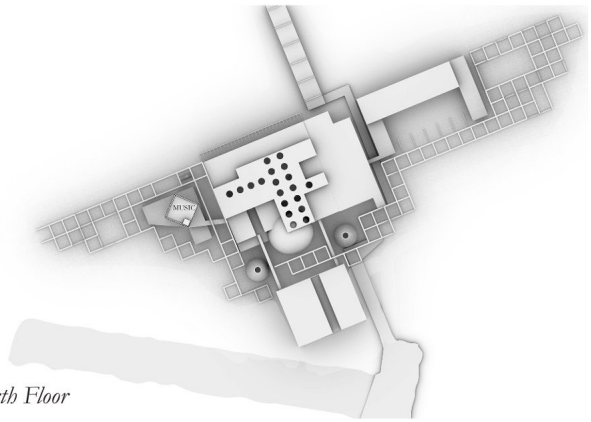
Fifth Floor



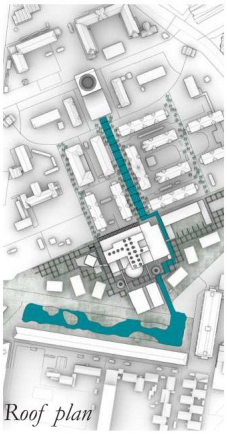
Seventh Floor



Fourth Floor

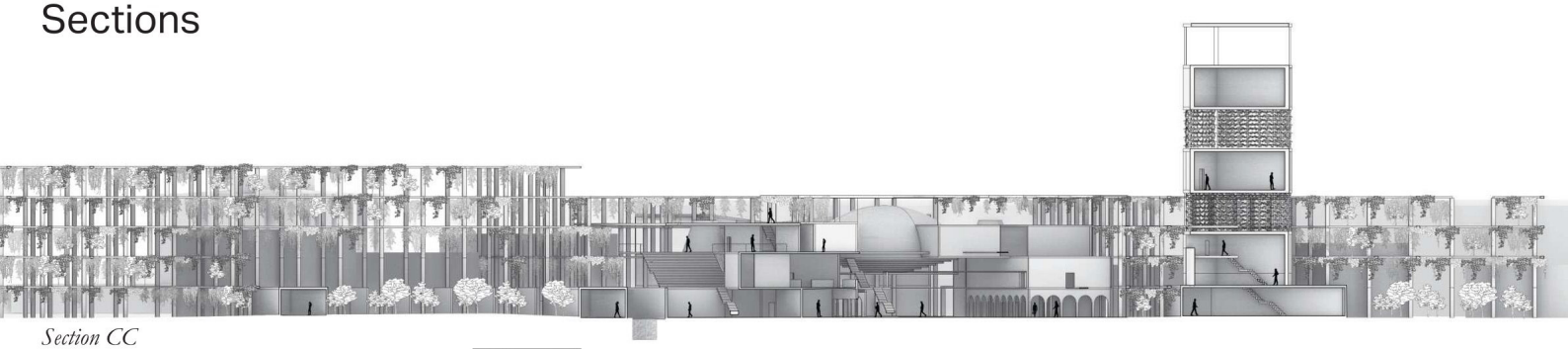


Sixth Floor



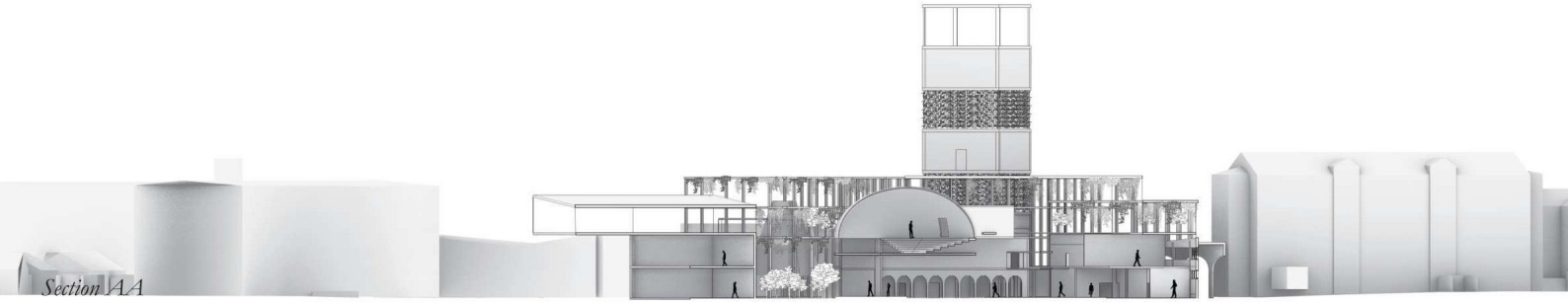
Roof plan

Sections



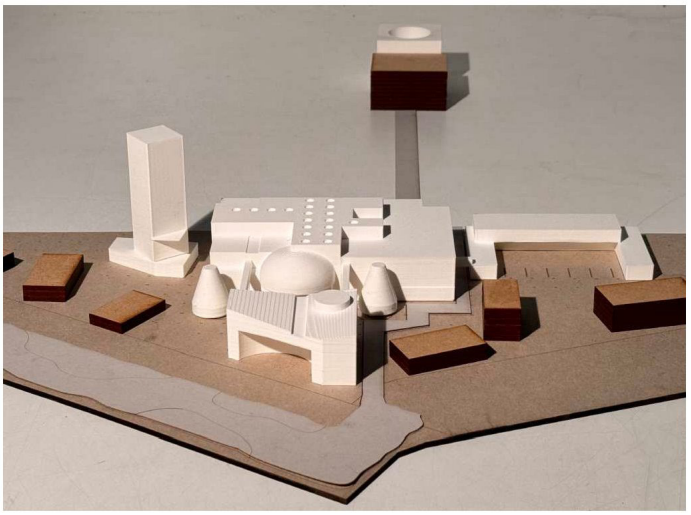
Section CC

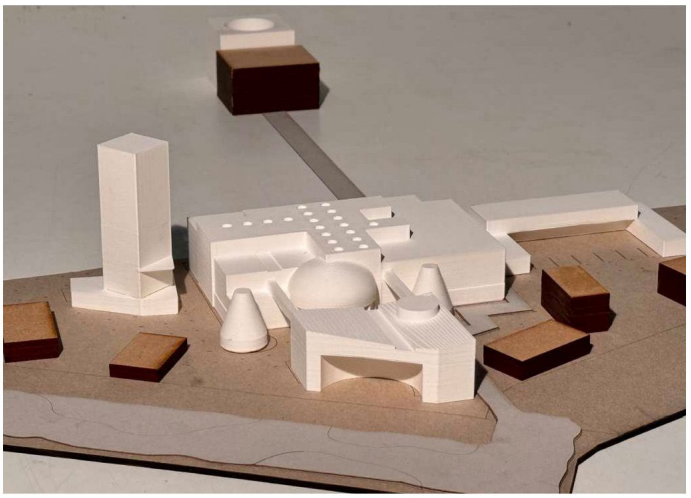
Section BB

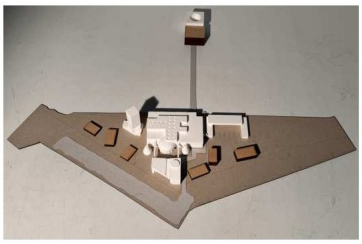


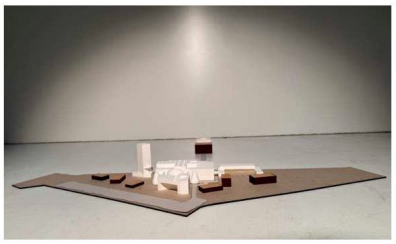
Section AA

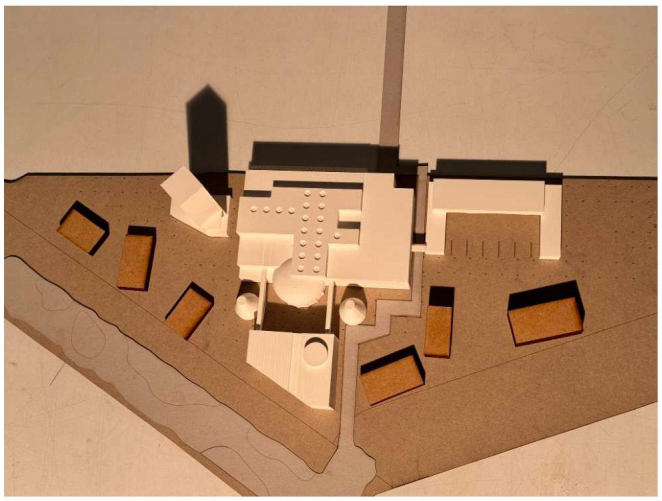
Physical Model

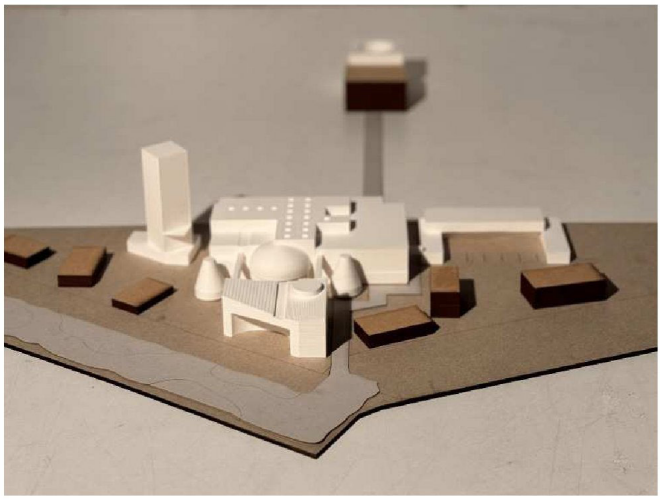


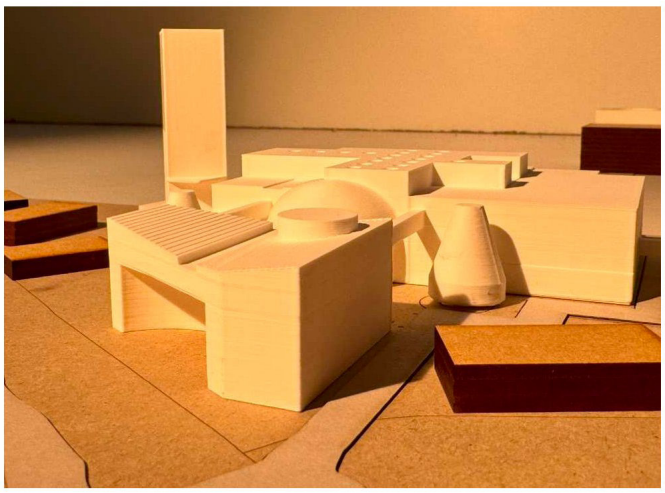


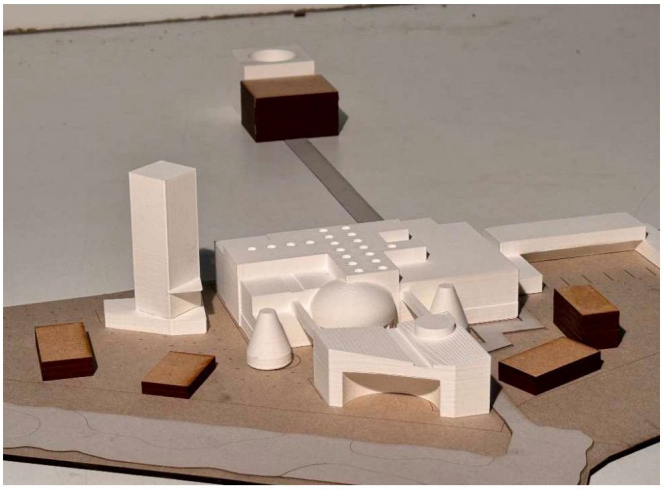


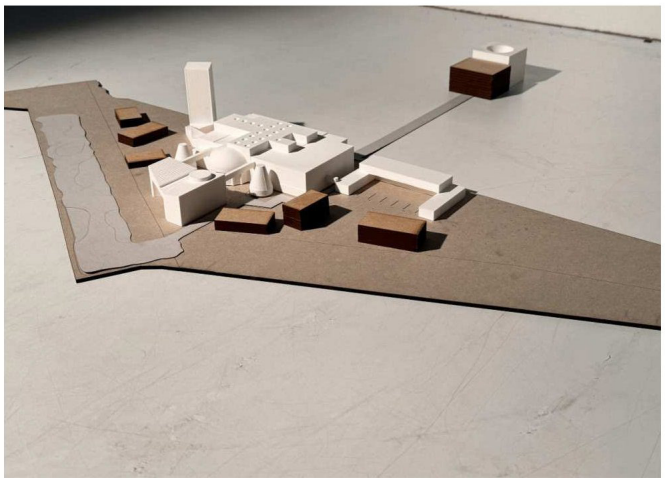




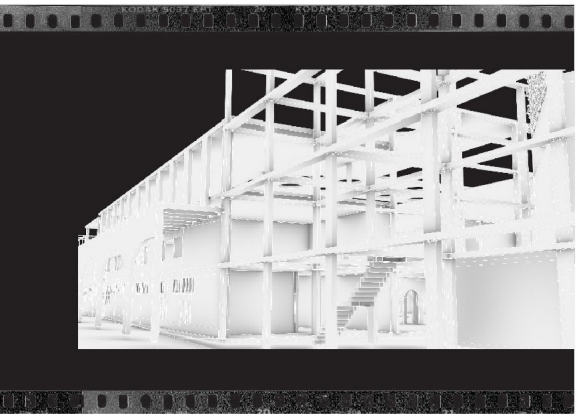






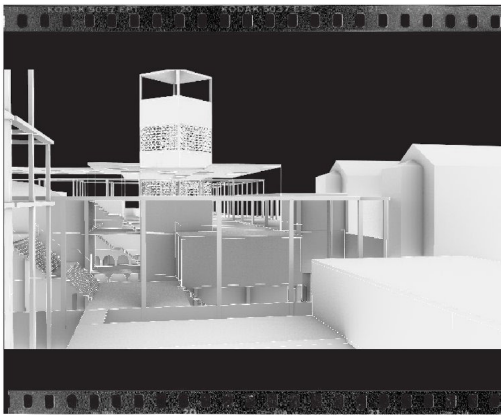


Forming a Narrative

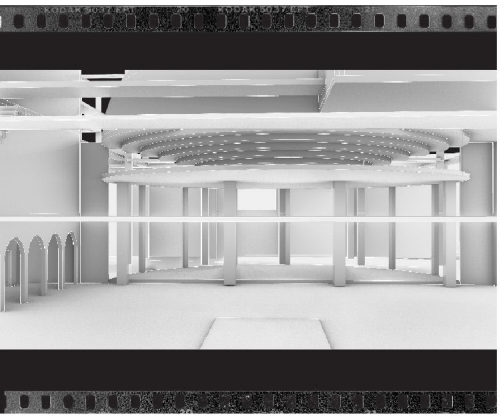


Approaching

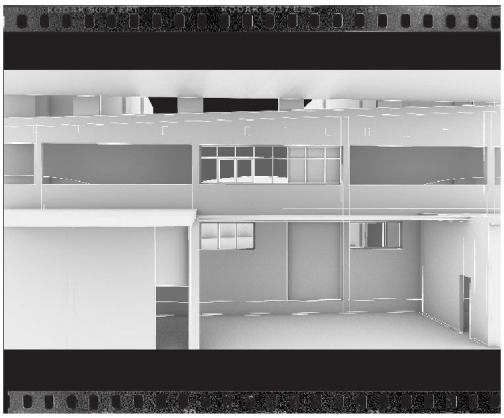
Pausing



Noticing



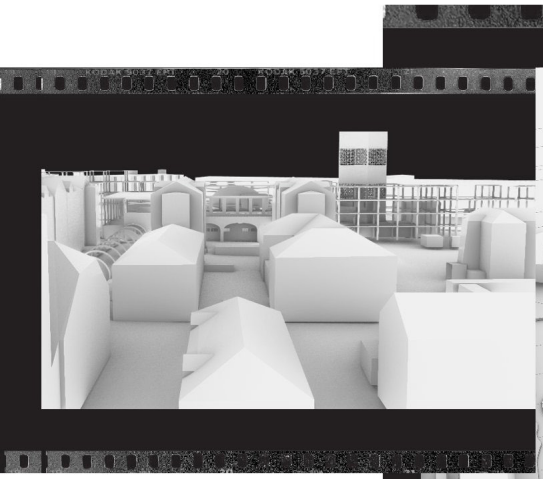
Belonging



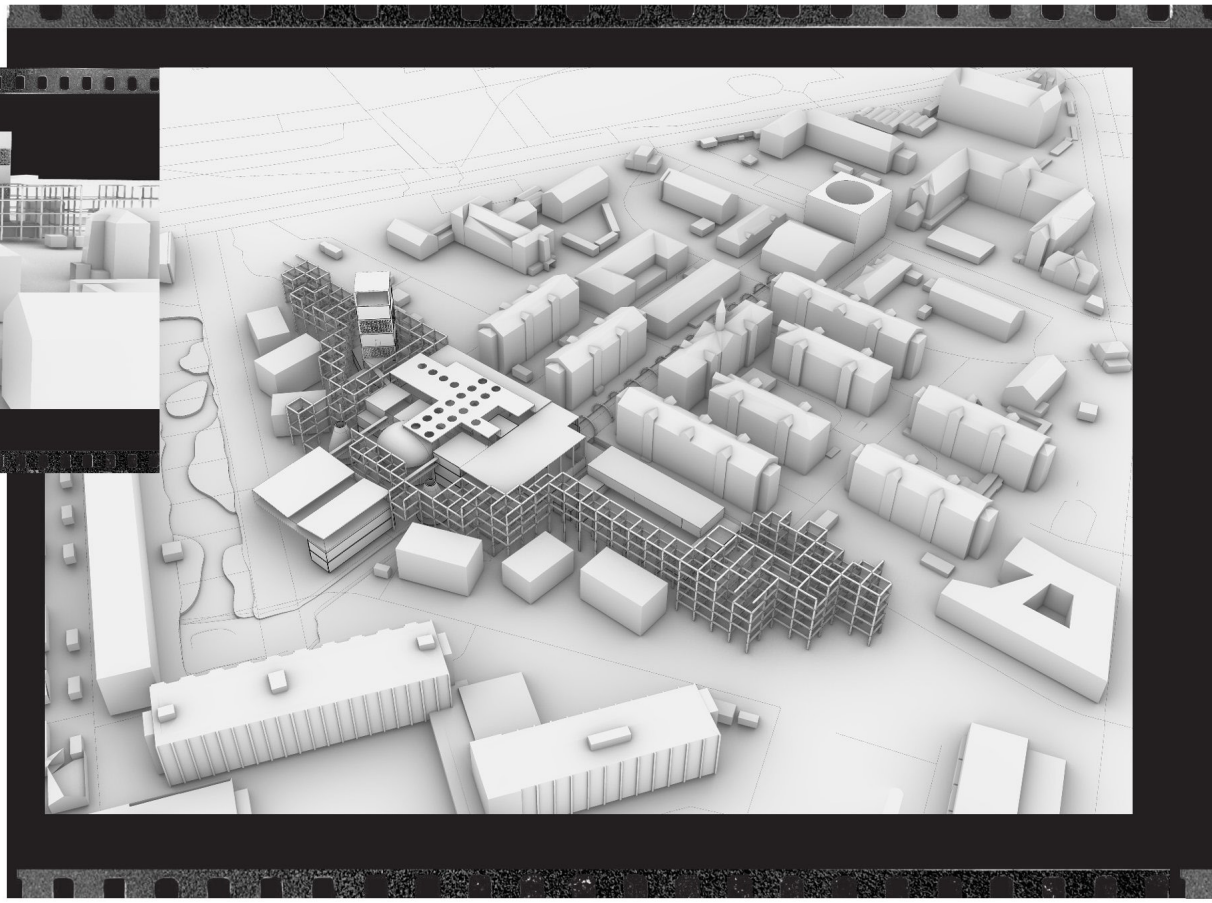
Familiarizing

Observing

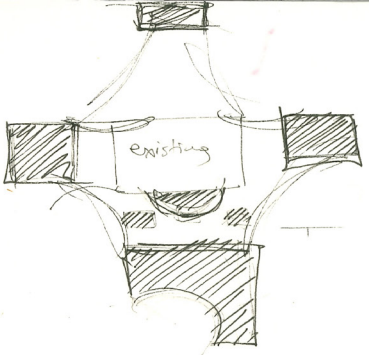
Axonometric

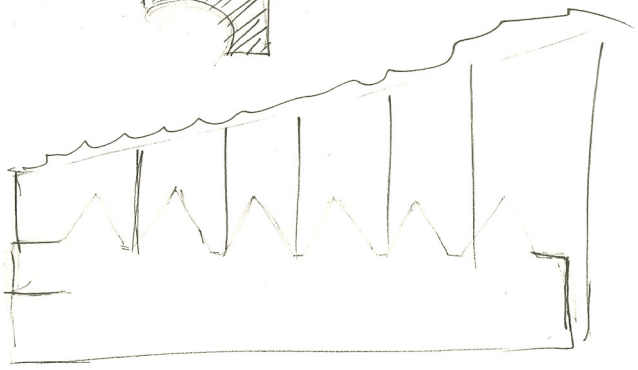


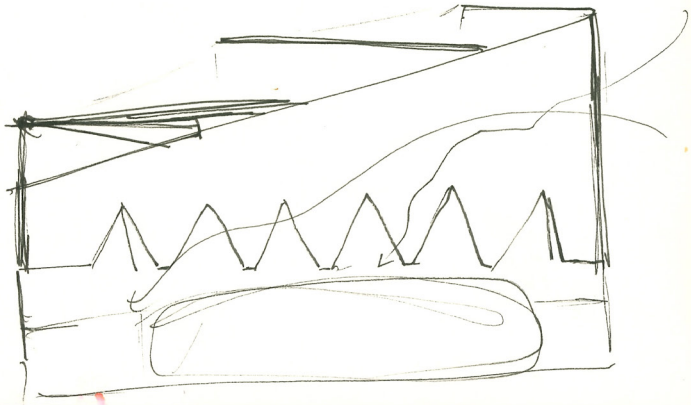
END...?

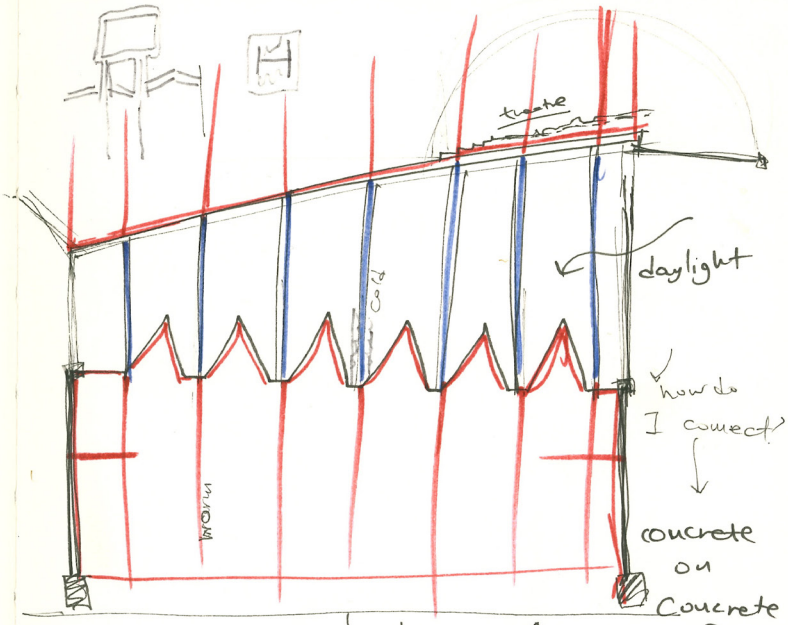


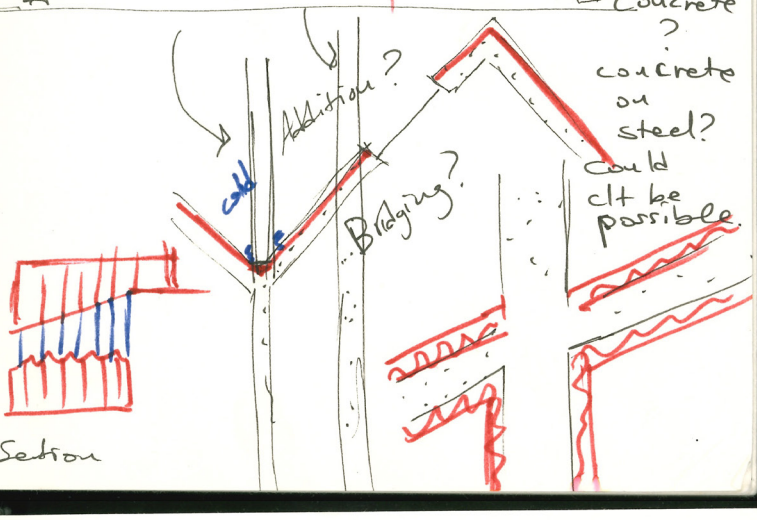
In the making...

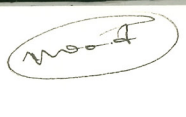


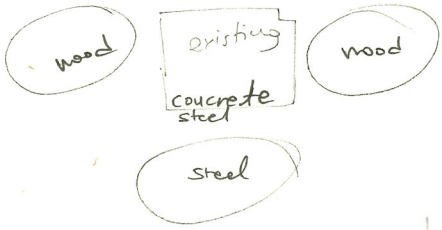


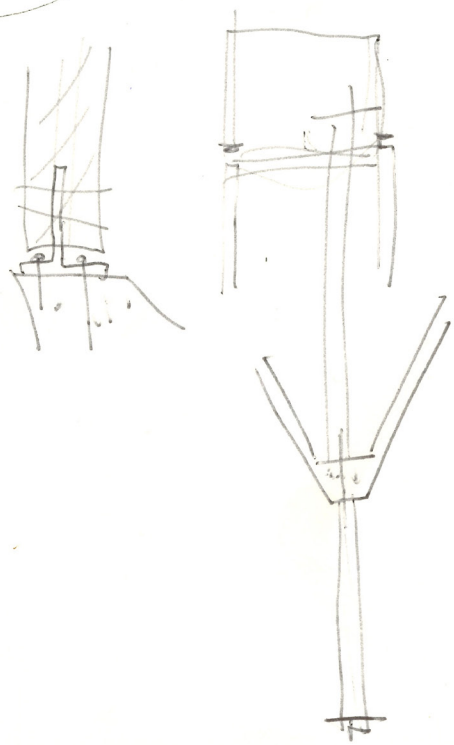












→ Adding the column smaller outside as well

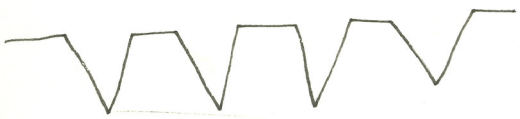
→ basement foundation use from!

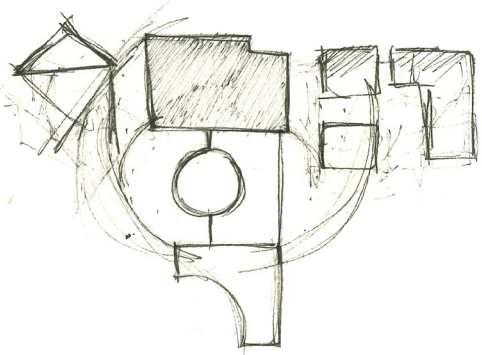
→ wind big structure

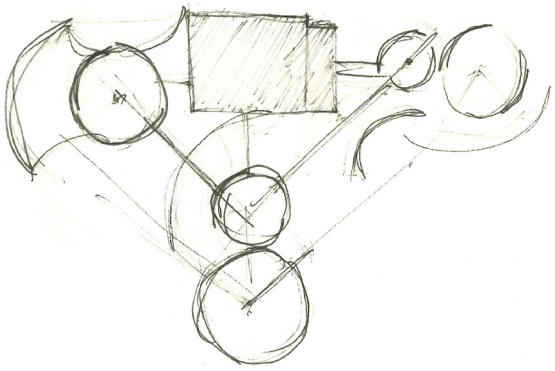
→ if you built on top make sure

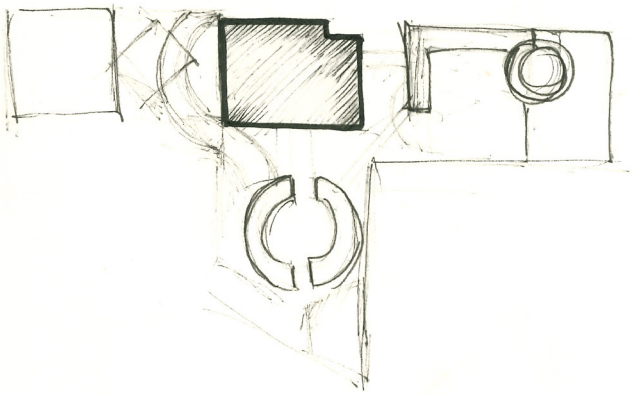
fe

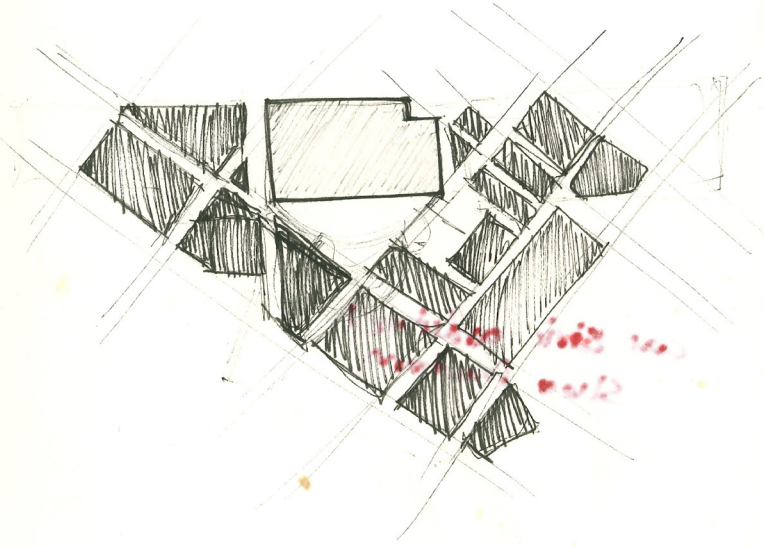
epoxy → line it (vent) → drainage

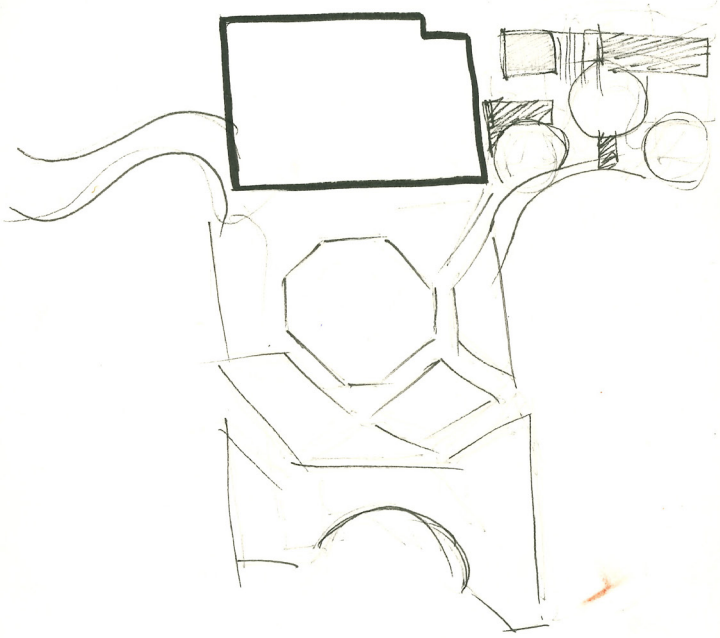












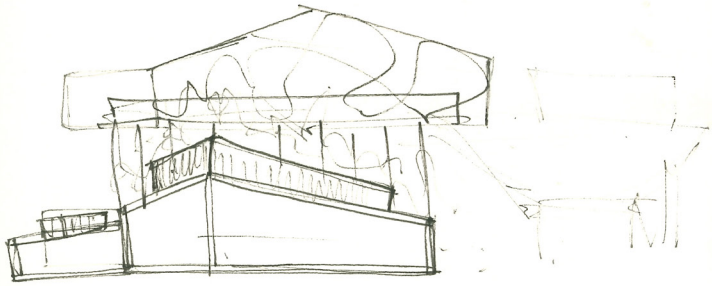
can Sirk architect
Slow factory

Kiederpatten
Rob Hootsmans

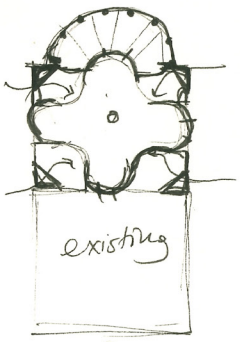
Gordon Matta Clark
Teamus Tunnel

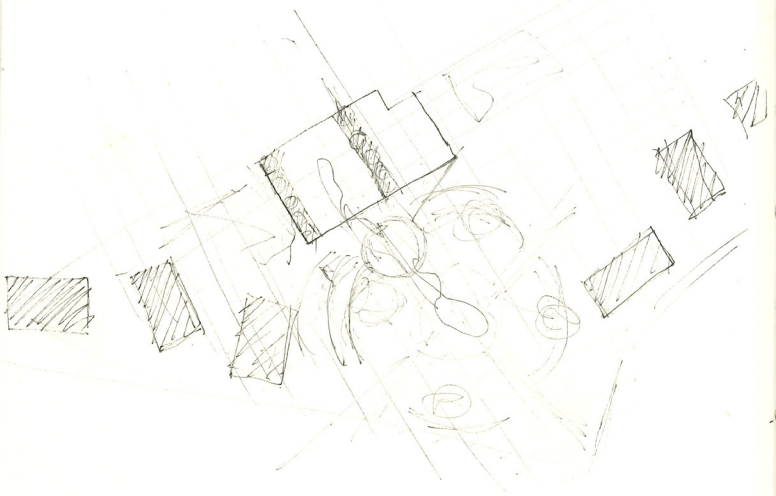
The shadows

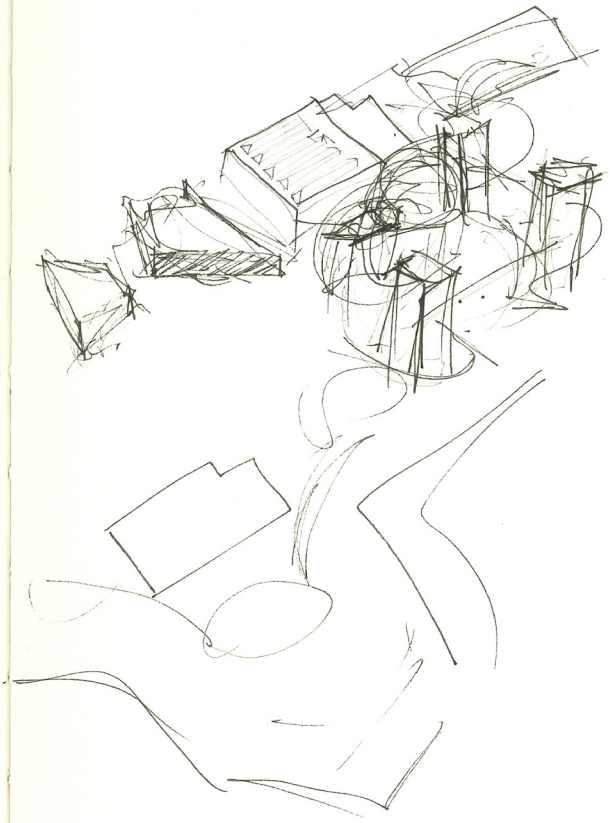
link space ⟷
Public Space ⟷ Montage

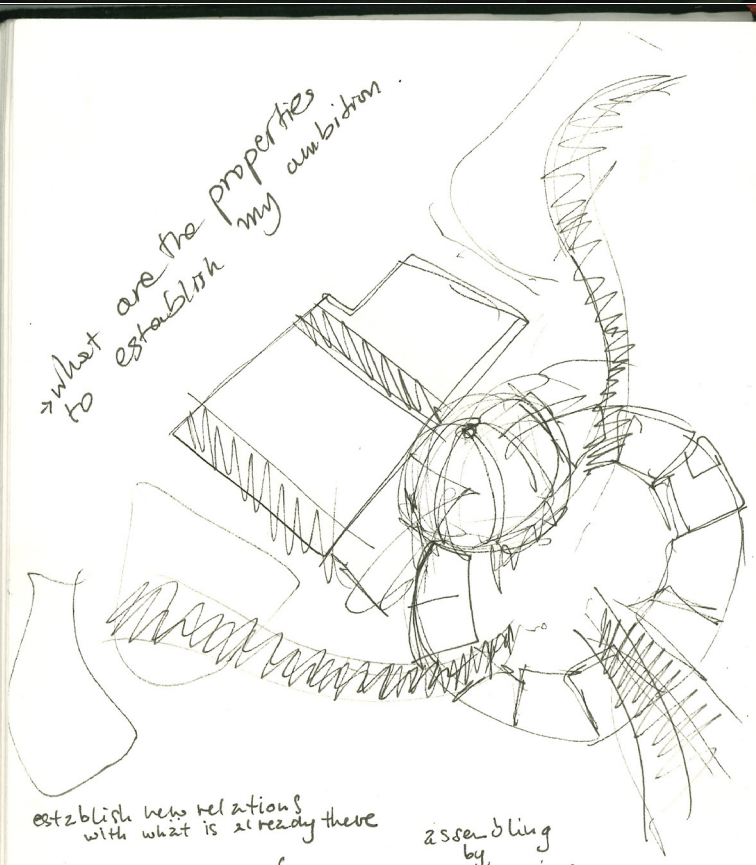


feedback:
montage → more precise in the notion of
reassemble → montage
→ lingering potential not put in full extend.
→ water. interplay assemble reassemble
→ bigger picture social issues.
different forms of montage regarding
the specifities / not to achieve.
→
diff qualities
~ focus on montage → ORCHESTRATE
→ the role of immerture on how montage
to be → organising public space







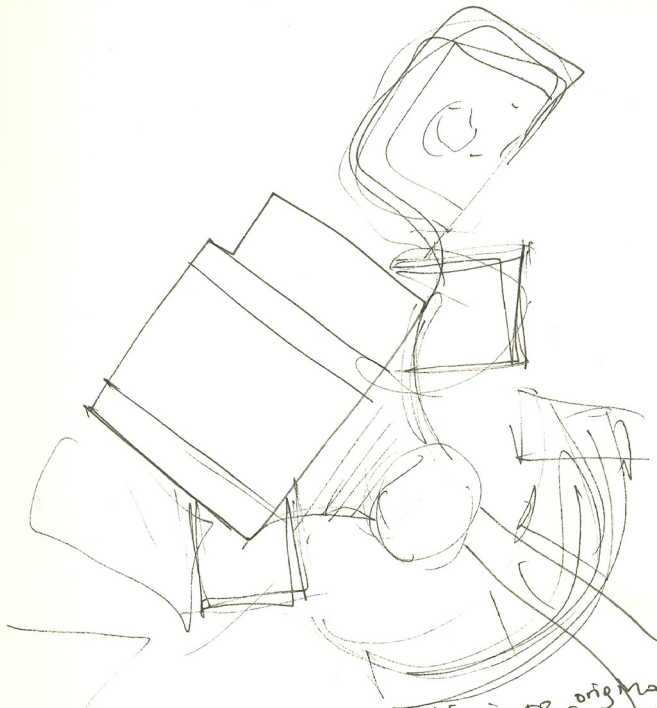


→ what are the properties to establish my ambition.

estzblish new relations with what is already there

assembling by
- enveloping
- in between space
- diversity
- old & new

which properties social ~~sustainability~~ resilience



in between → explain → tool → organized in specific

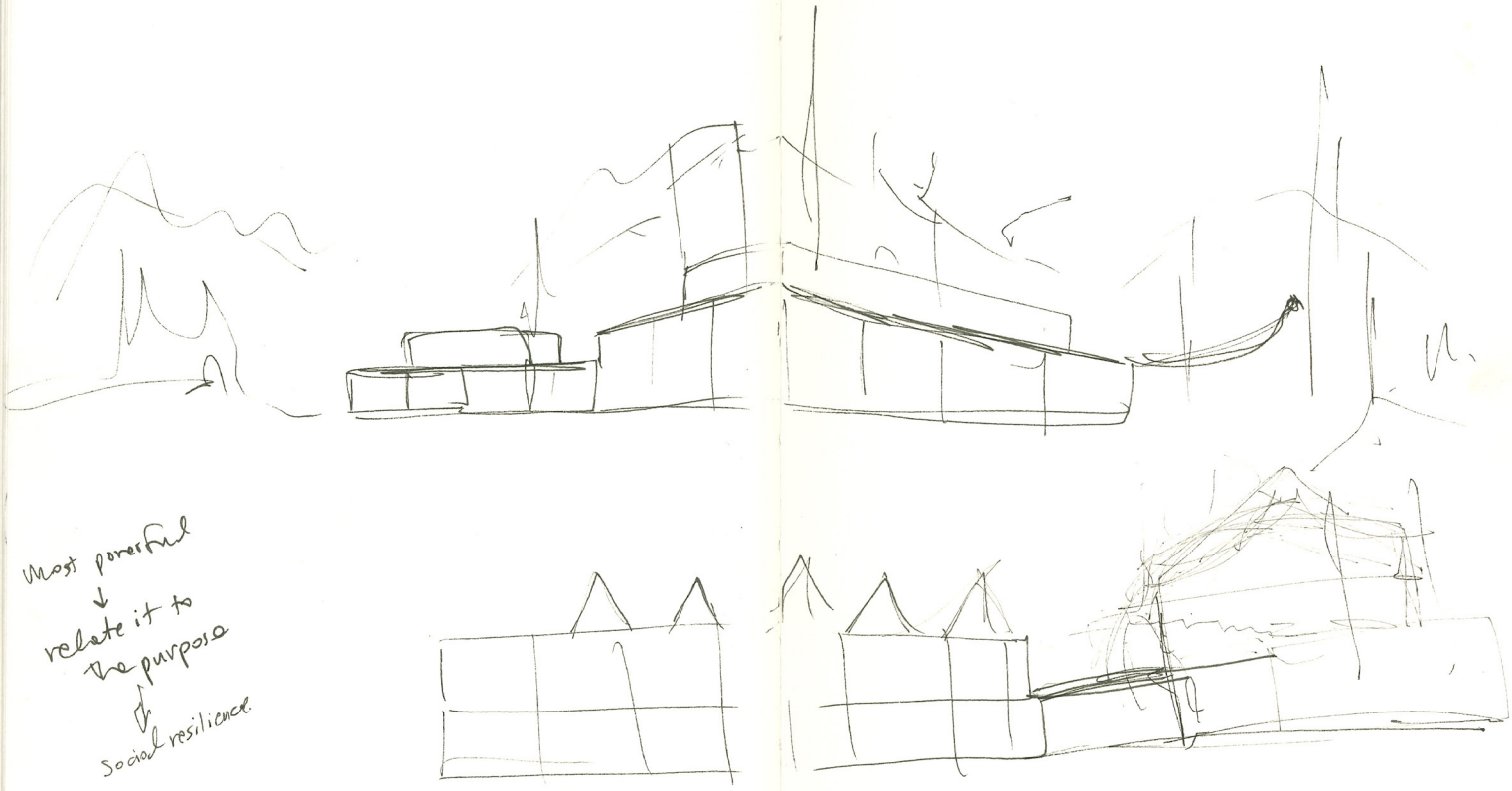
new for the ambition is to diversify is to original facade promote social sustainability.

activate the old fabrikken

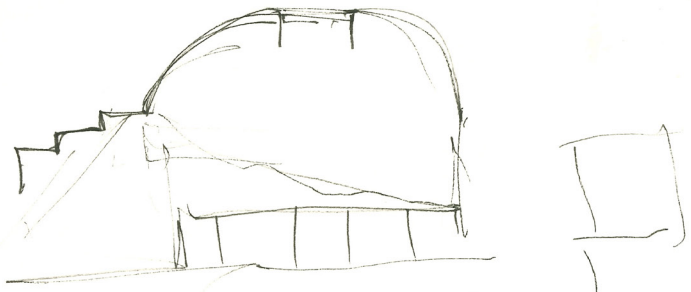
original interaction relationship with the environment

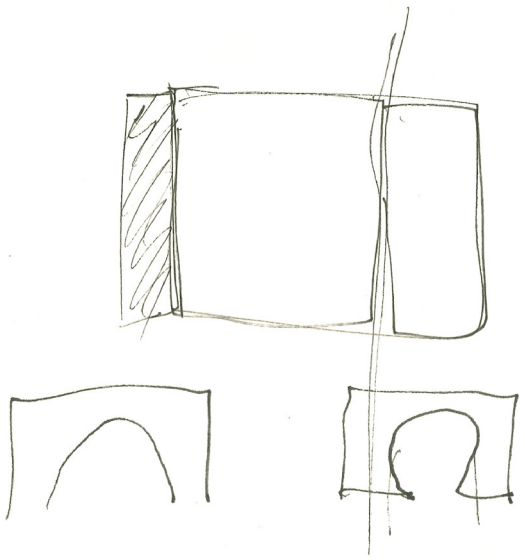
activate the original building in a new way.

clarity → formal expression



most powerful
↓
relate it to
the purpose
↓
social resilience



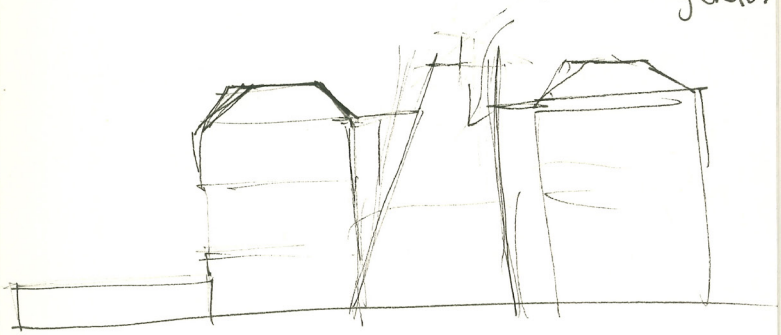


EPS insulation → better.

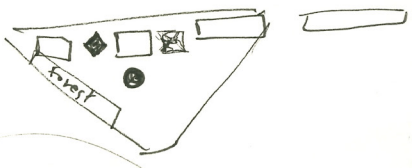
Ti

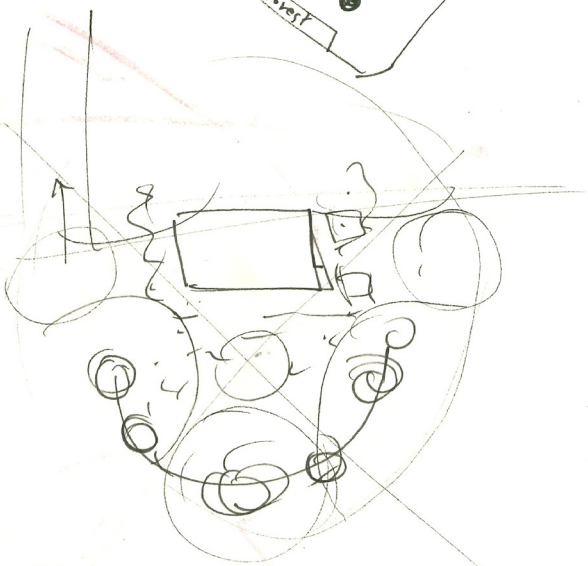
→ attract the building by
→ keeping
existing ⟷ age
rough character → new window
leaving the

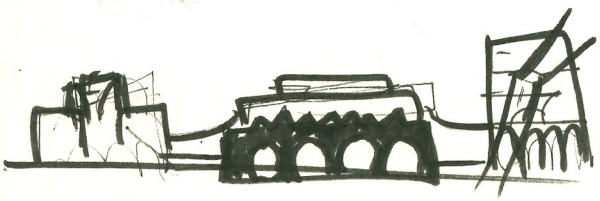
next to the zone of the
fabrikken → balance
between the spaces into
the fab and the kindergarten

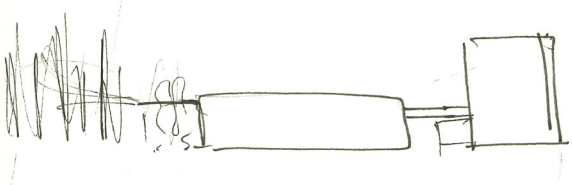


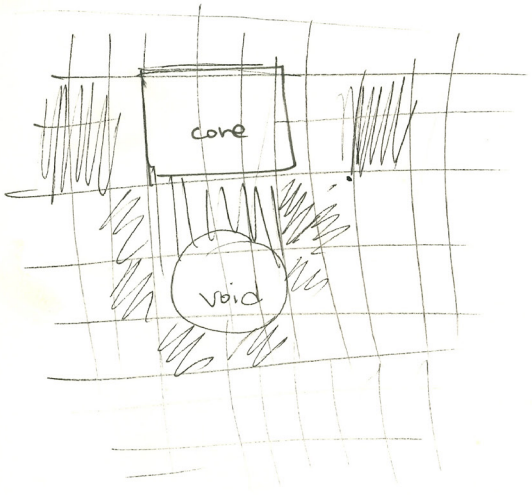
→ fluidspace
→ volume

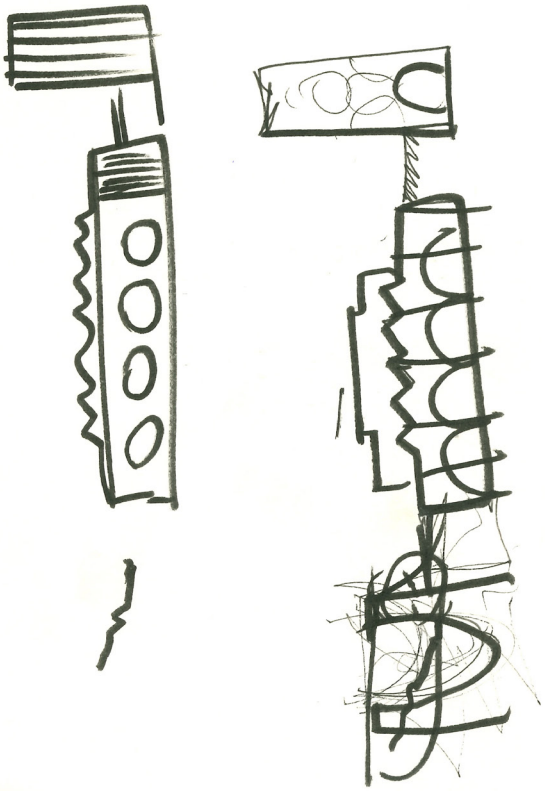






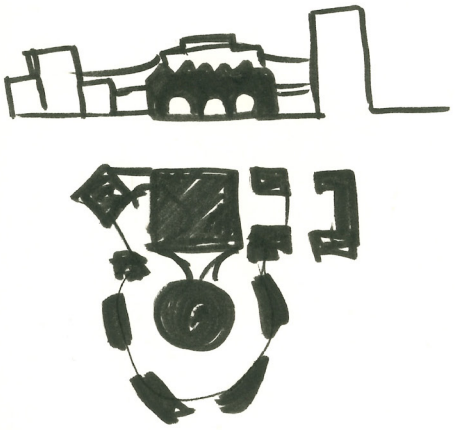


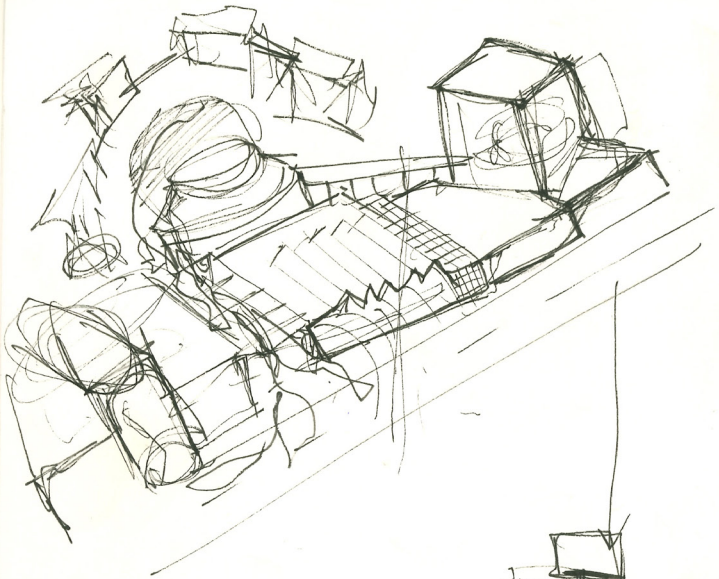


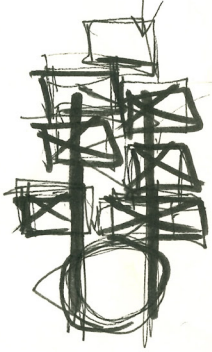


Functions:

→ Theatre
→ workshops → crafts → photography
→ pottery
→ art
→ music
→ students → library
→ event space

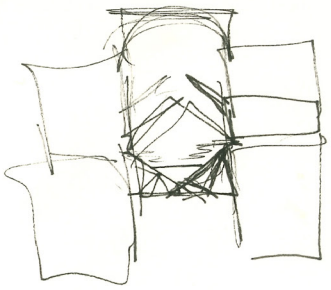




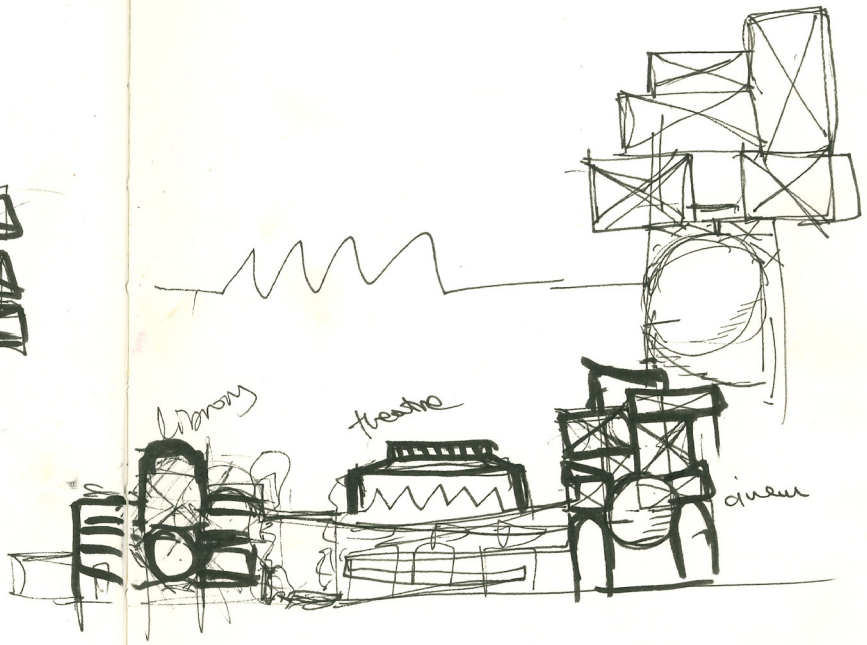


The toner

The cylinder



fragmented volumes



Youth

Library

Exhibition

Theatre — Market

Cinema

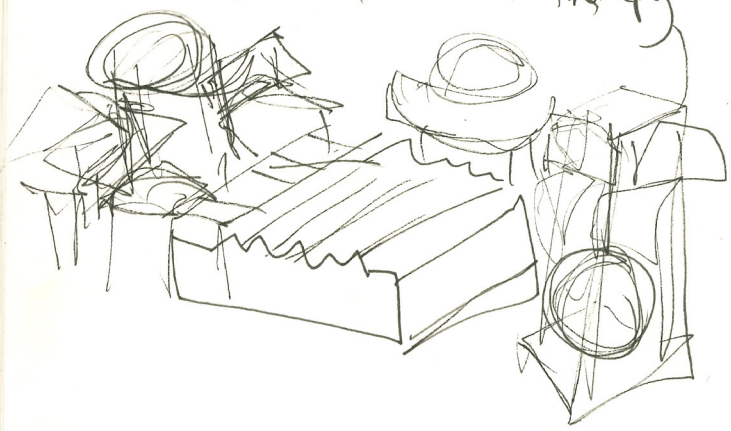
Plaza

Water

Therapy

theatre
↳ concrete plus timber

therapy ↳ brick
↳ hempcrete



→ groups show earlier
↳ local community

&

↳ institution that runs this place → ?
the ownership.
school association?
Who runs this place?
Hybrid

SESC Lin Babarbi

montage ↳ sequences
linked overlapping.
non specific
spatial decisions
→ describe in a diff way
Is it always the same?
define the tequnique

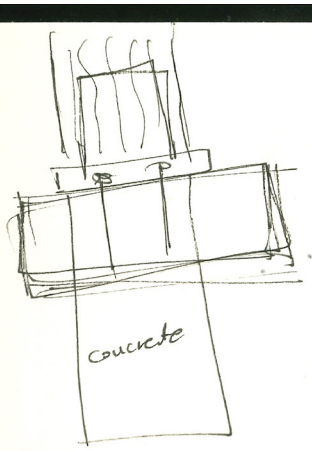
→ be precise

research driver

iterative process
application
looking back.

collage → associate it
→ intention. to the collage
→ presentation → link
→ put my narrative down.

→ my own organisation
→ condenser → open for interpretation



climate ideas.

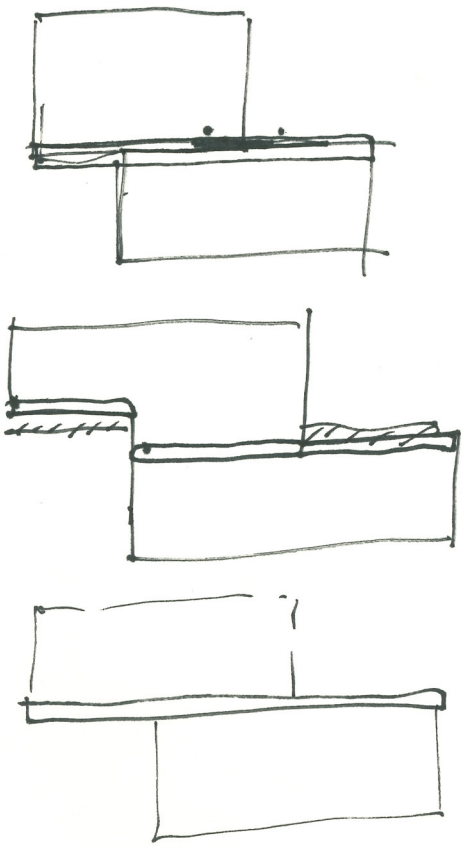
flexible [fragment]

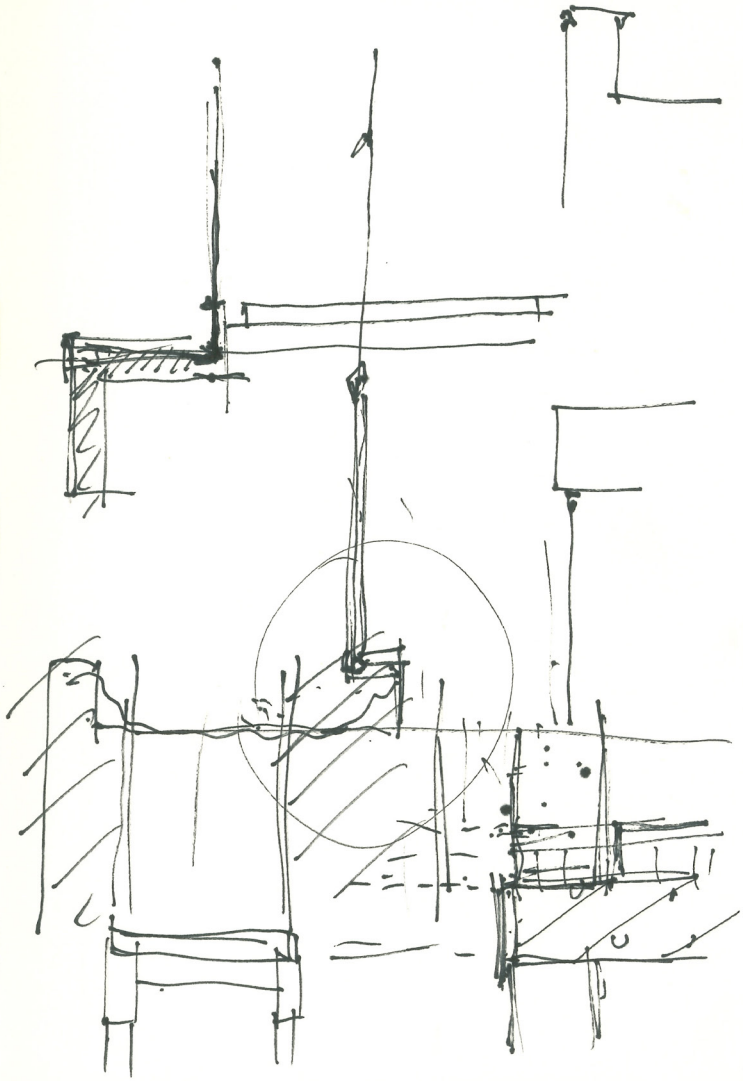
permanent / demountable (facade)

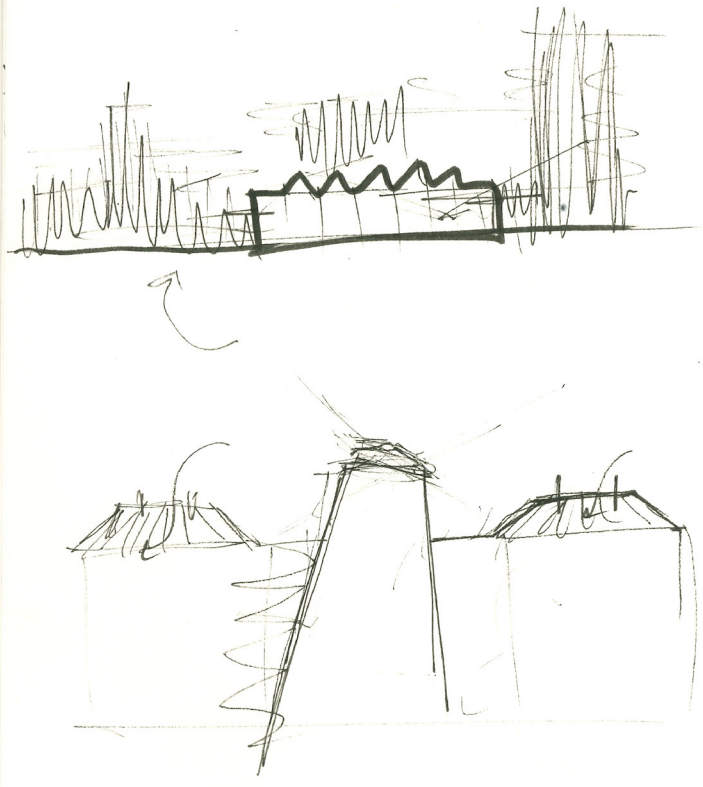
1:20 ↔ 1:10

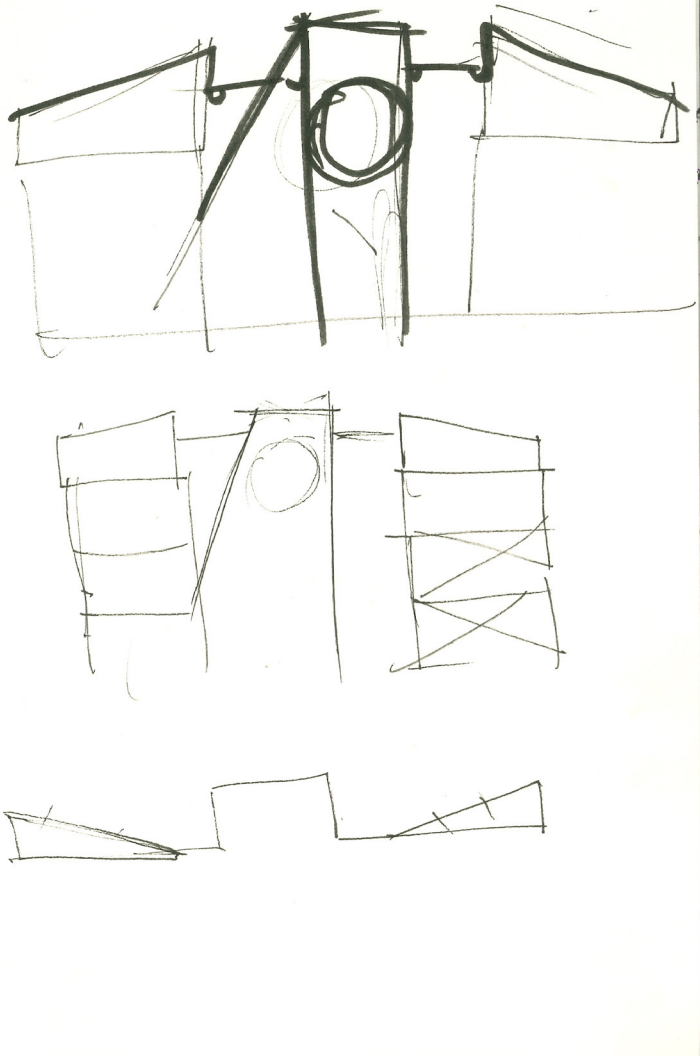
• transition point
↳ in fragment.

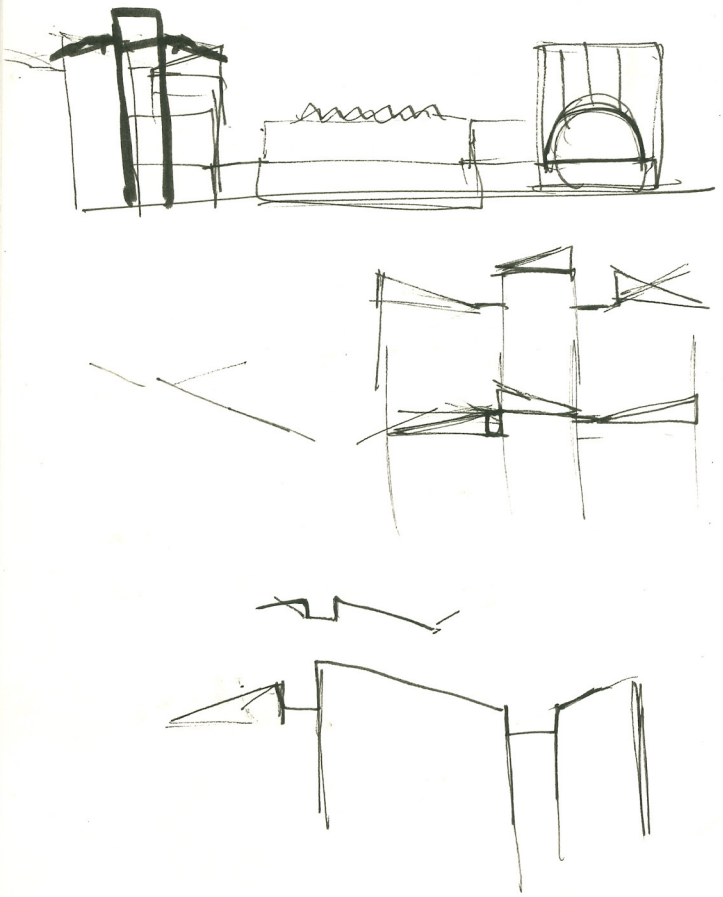
EPDM
PVC
shingles

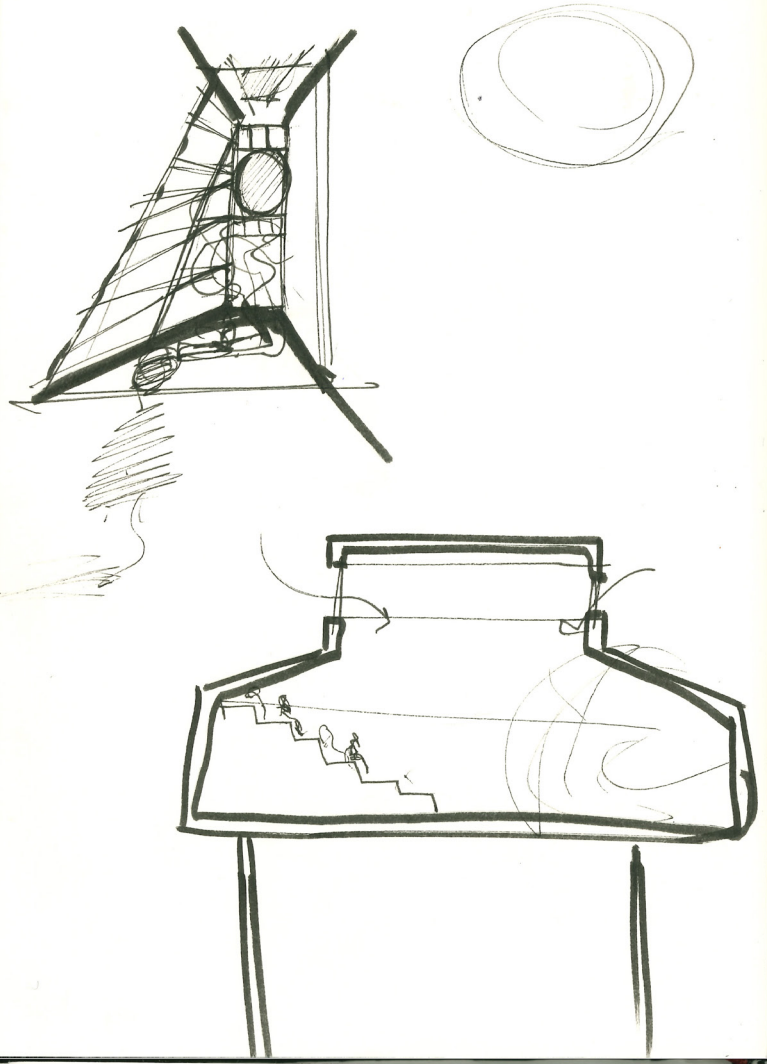


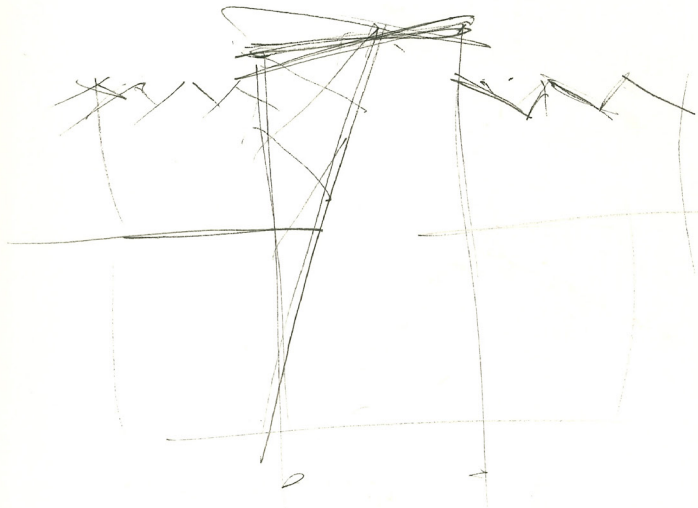


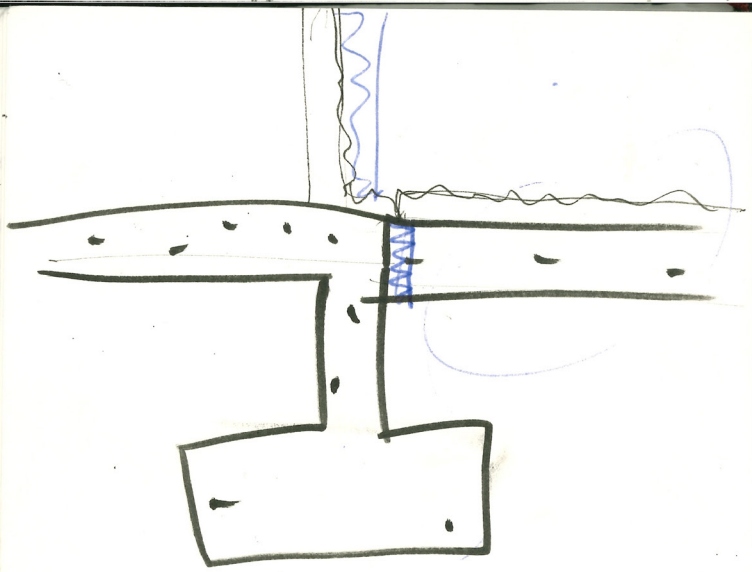


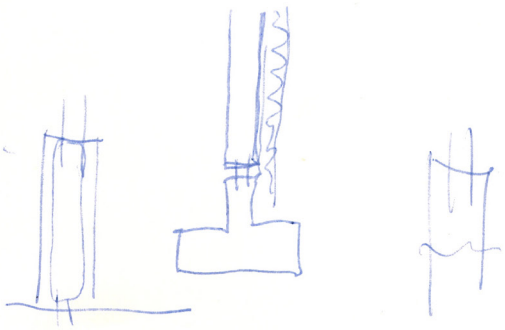












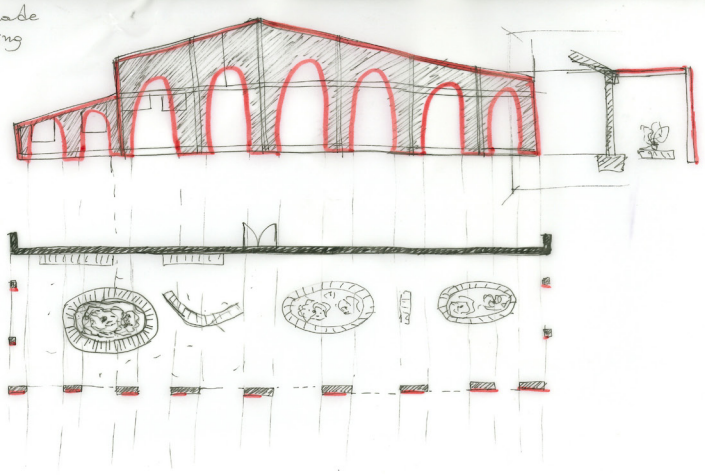
- fabrikken detail ✓
- → foundation ✓
- → heavy foundation
- → hempcrete.

hempcrete → the finish
pre-fabricated (PS)
damage of

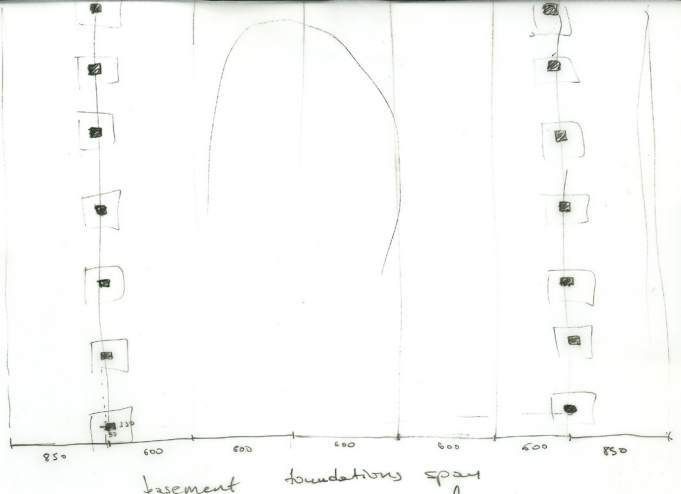
- ☑ fixed bracing attach
- ☑ roof detail
- ☐ window detail.

☑ detail sphere

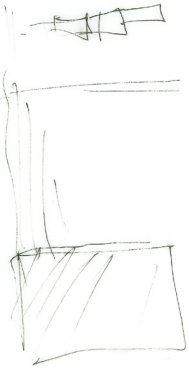
façade existing

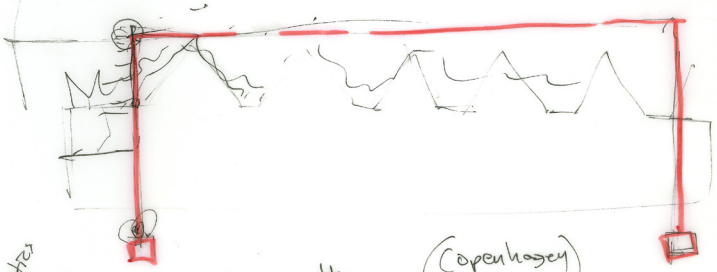


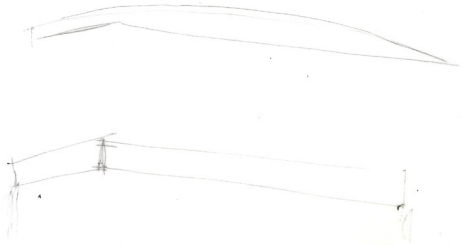
Hempcrete Polycarbonate CLT SIP



basement foundations span steel.







how many people? statistics capacity of the rainwater → NC

→ kalkhemp-dk

→ Hempcrete.dk.

→ baka.

(Copenhagen) rain

→ parametric → hempcrete.

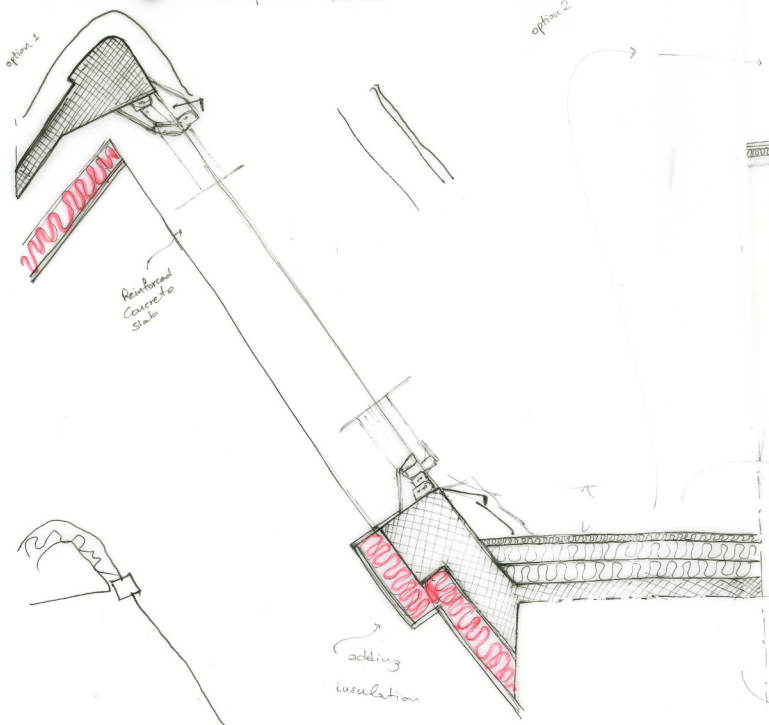
→ how much can I collect? → curving

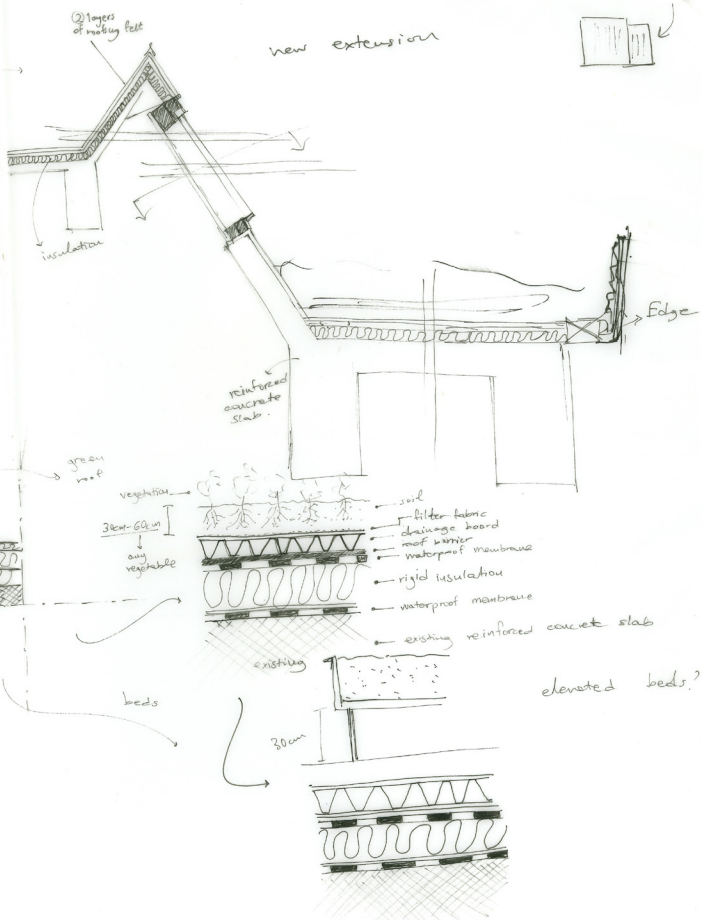
→ plastic tank

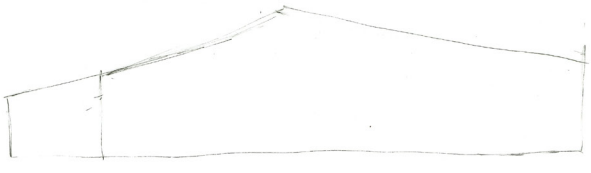
→ concrete tank (on the bottom)

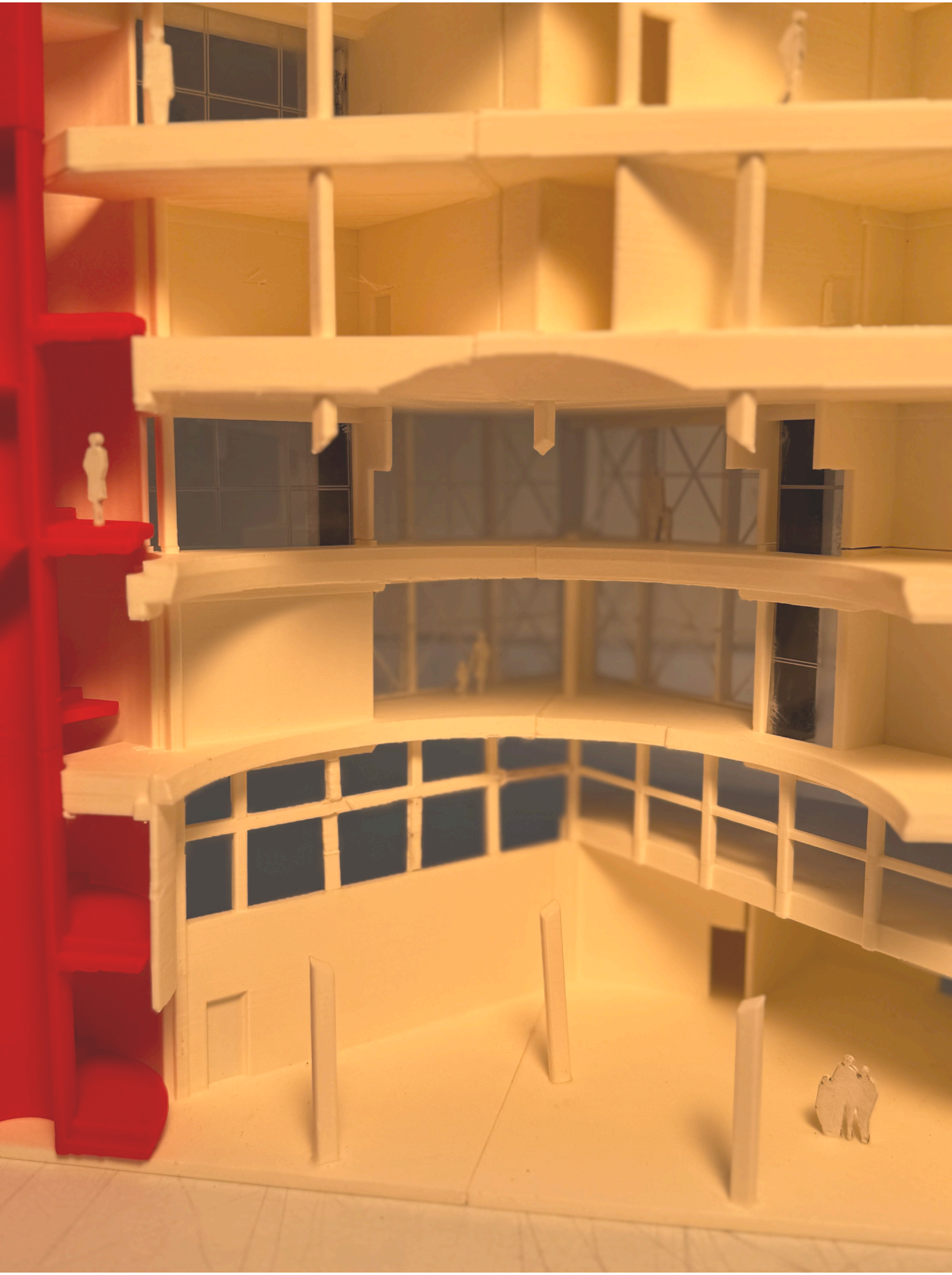
→ what's the impact of the concrete tank

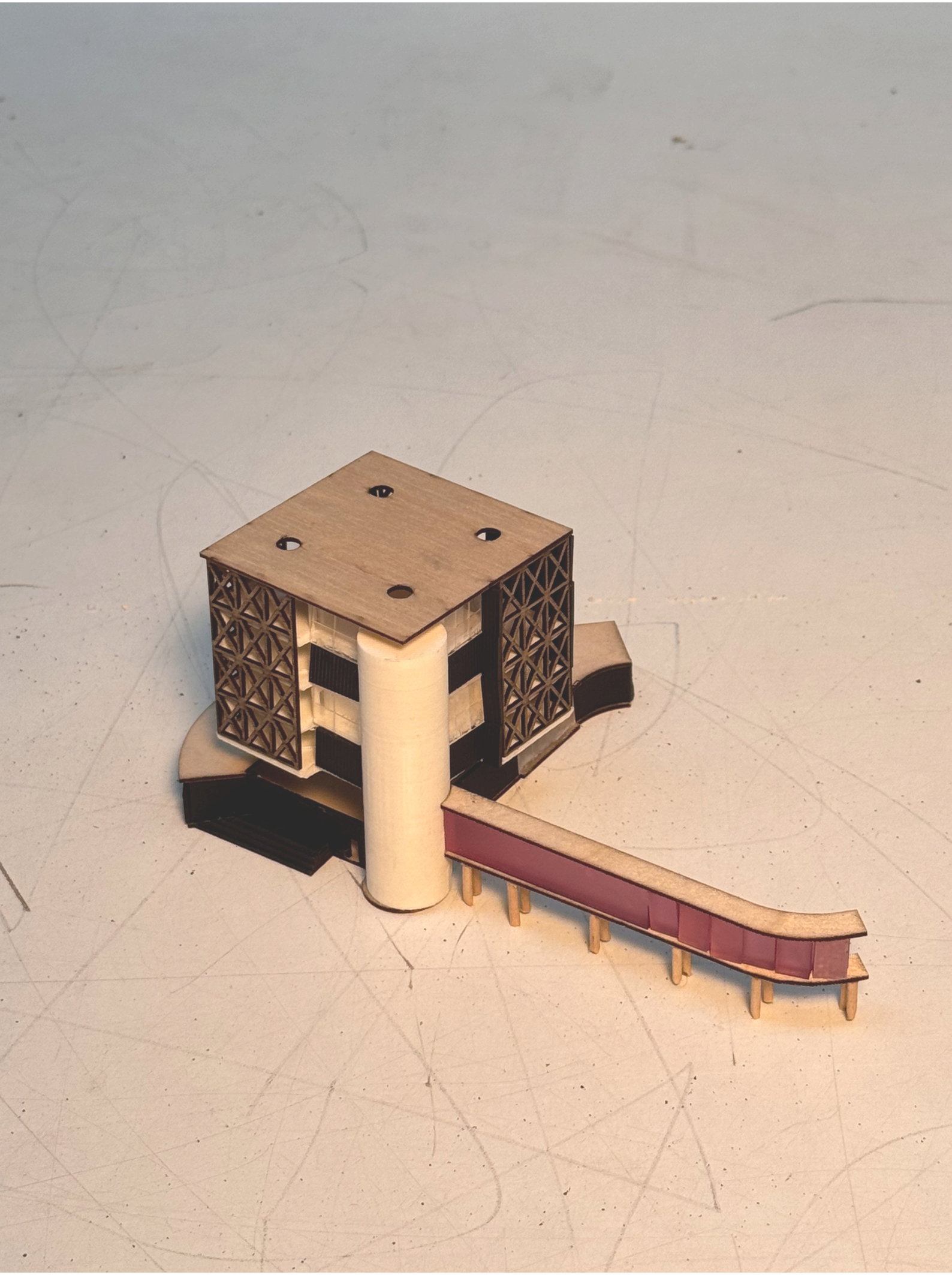
Existing → renovate → manipulate façade

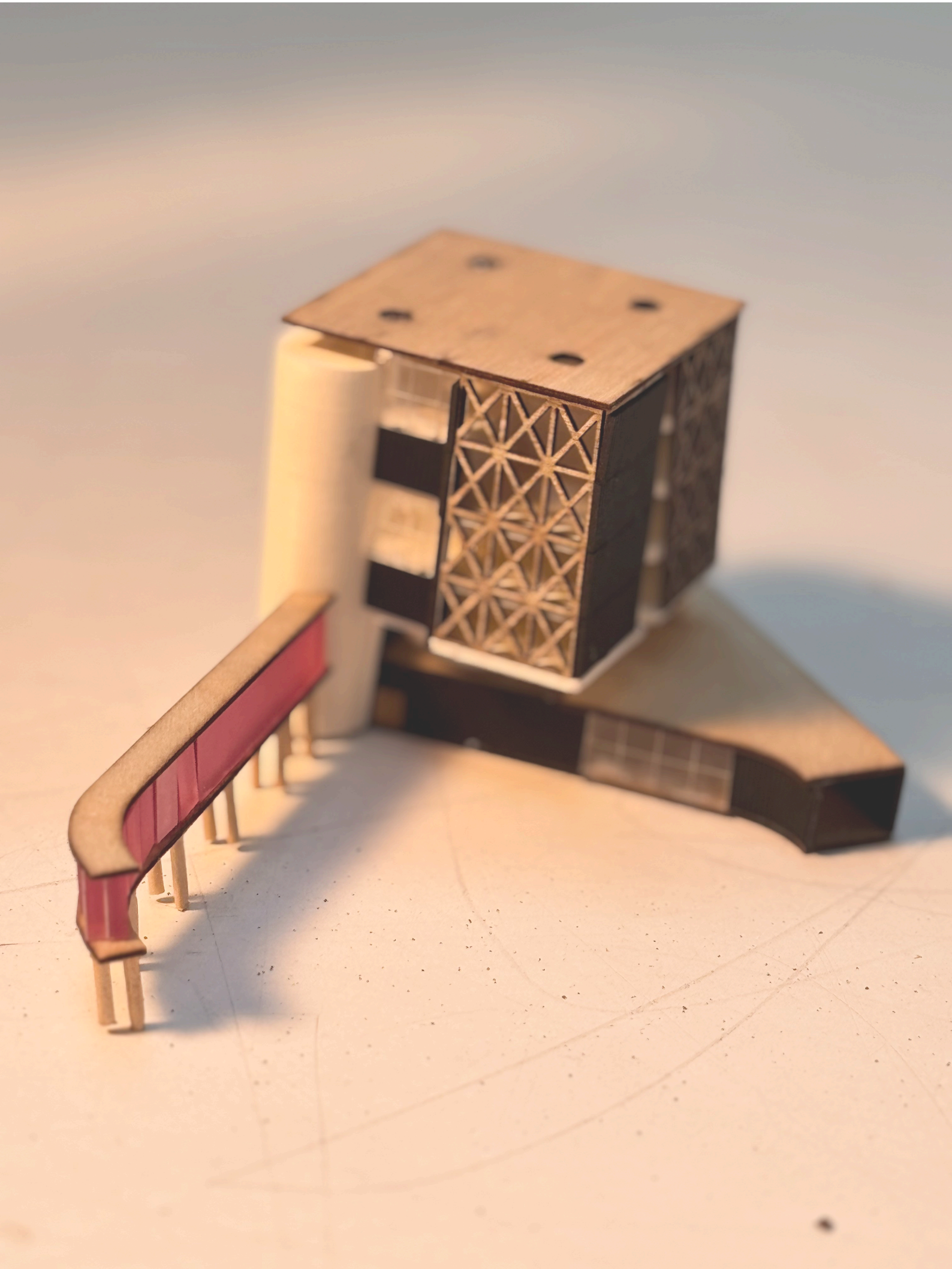


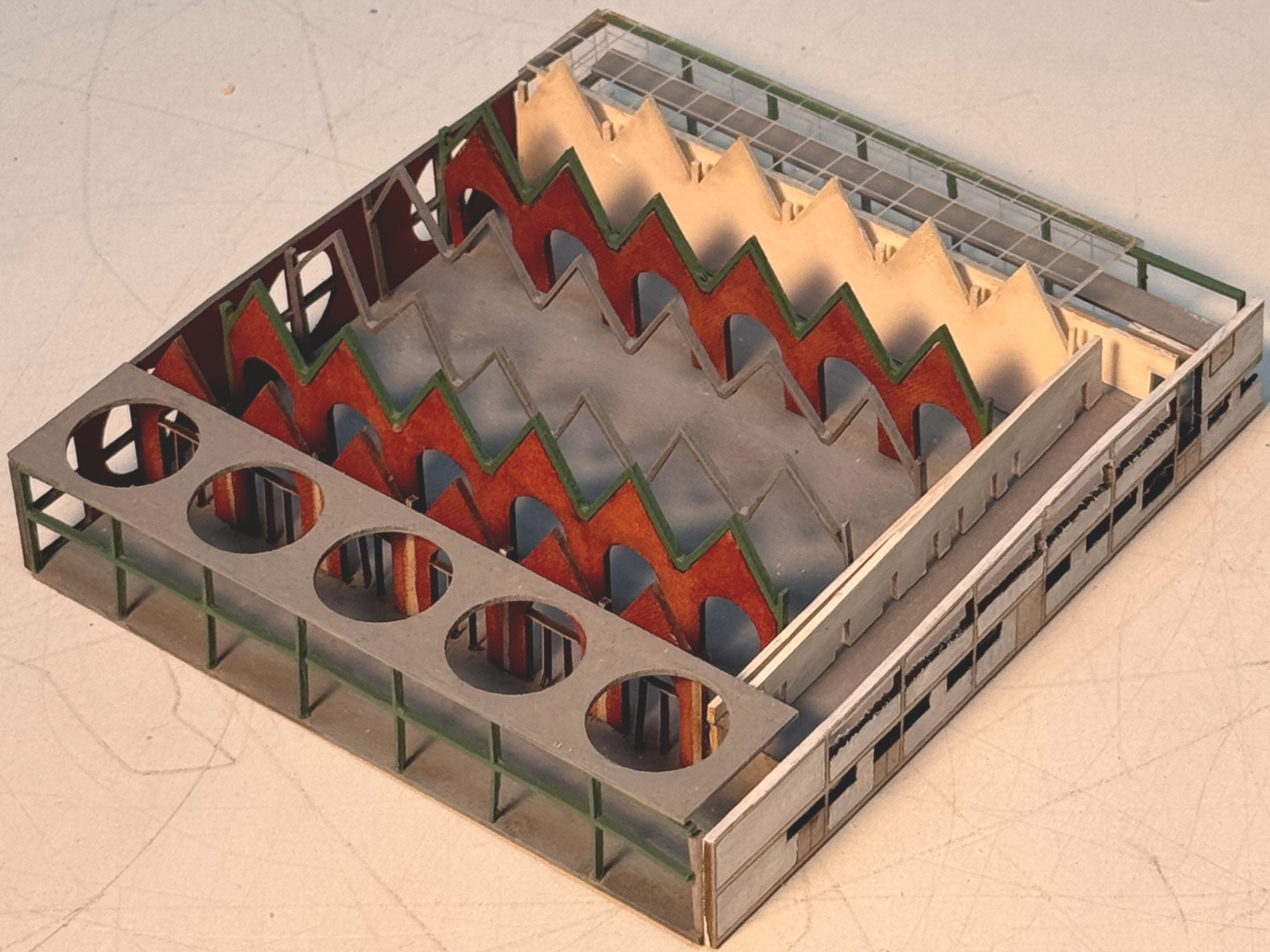


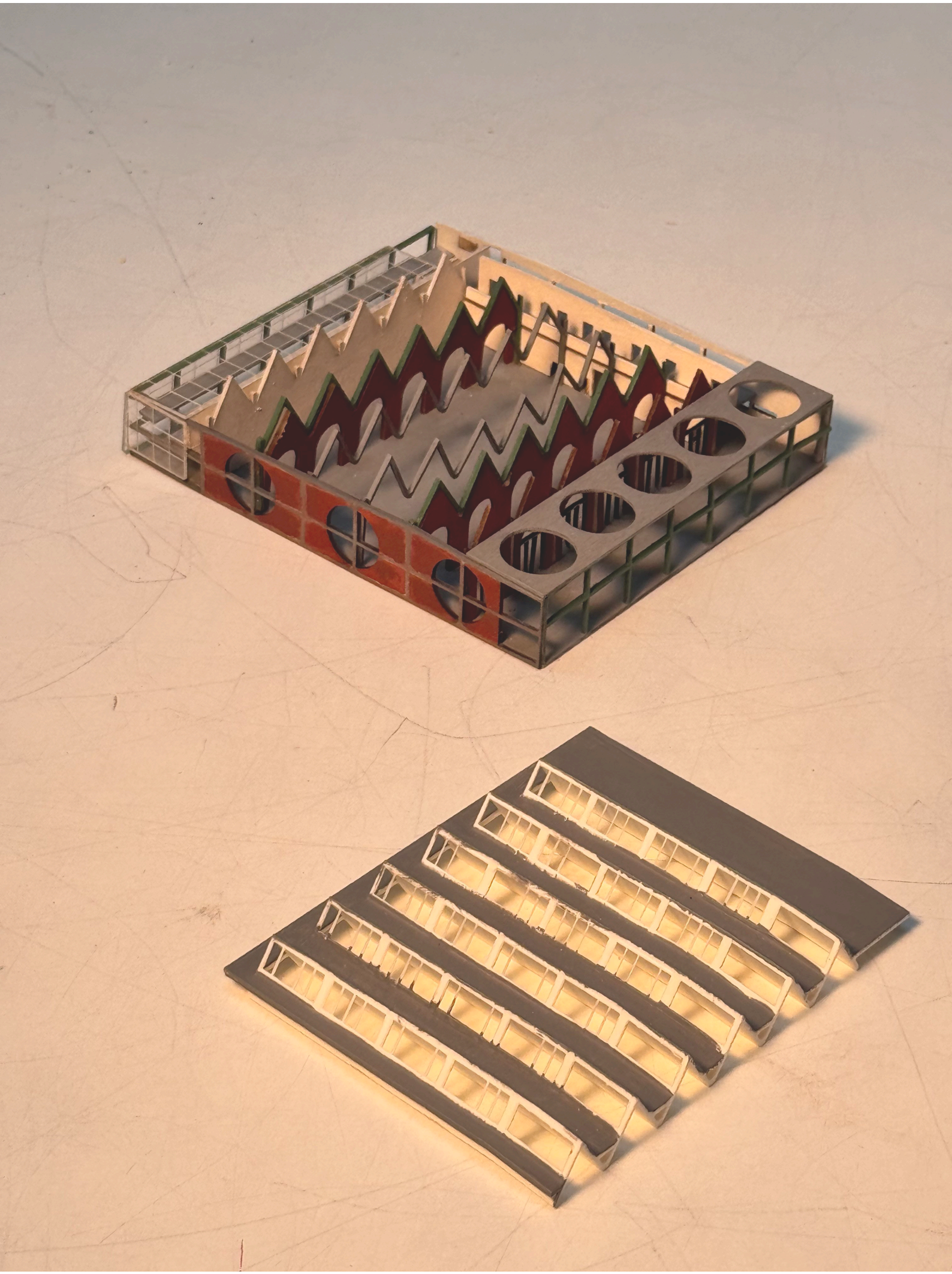


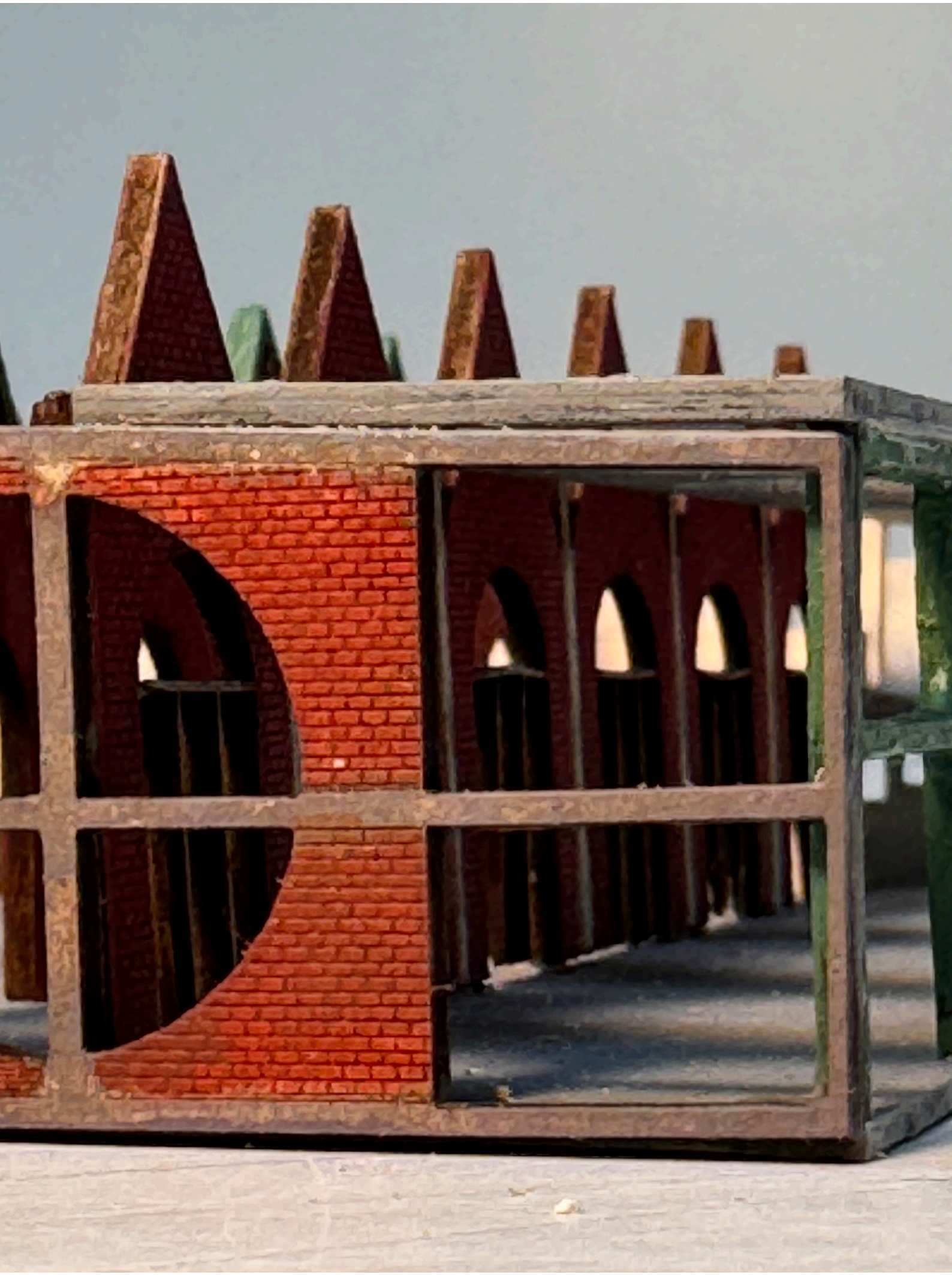


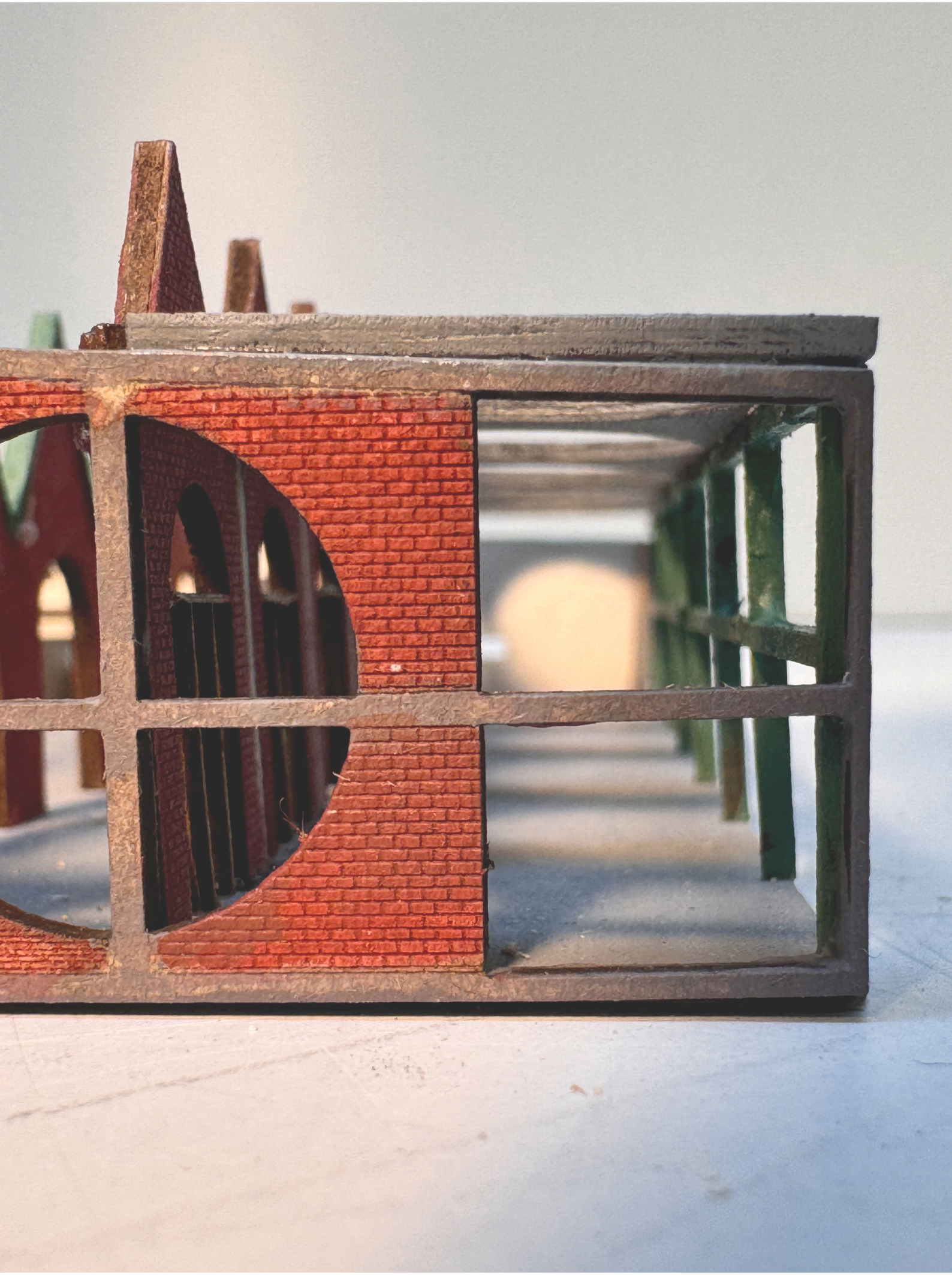


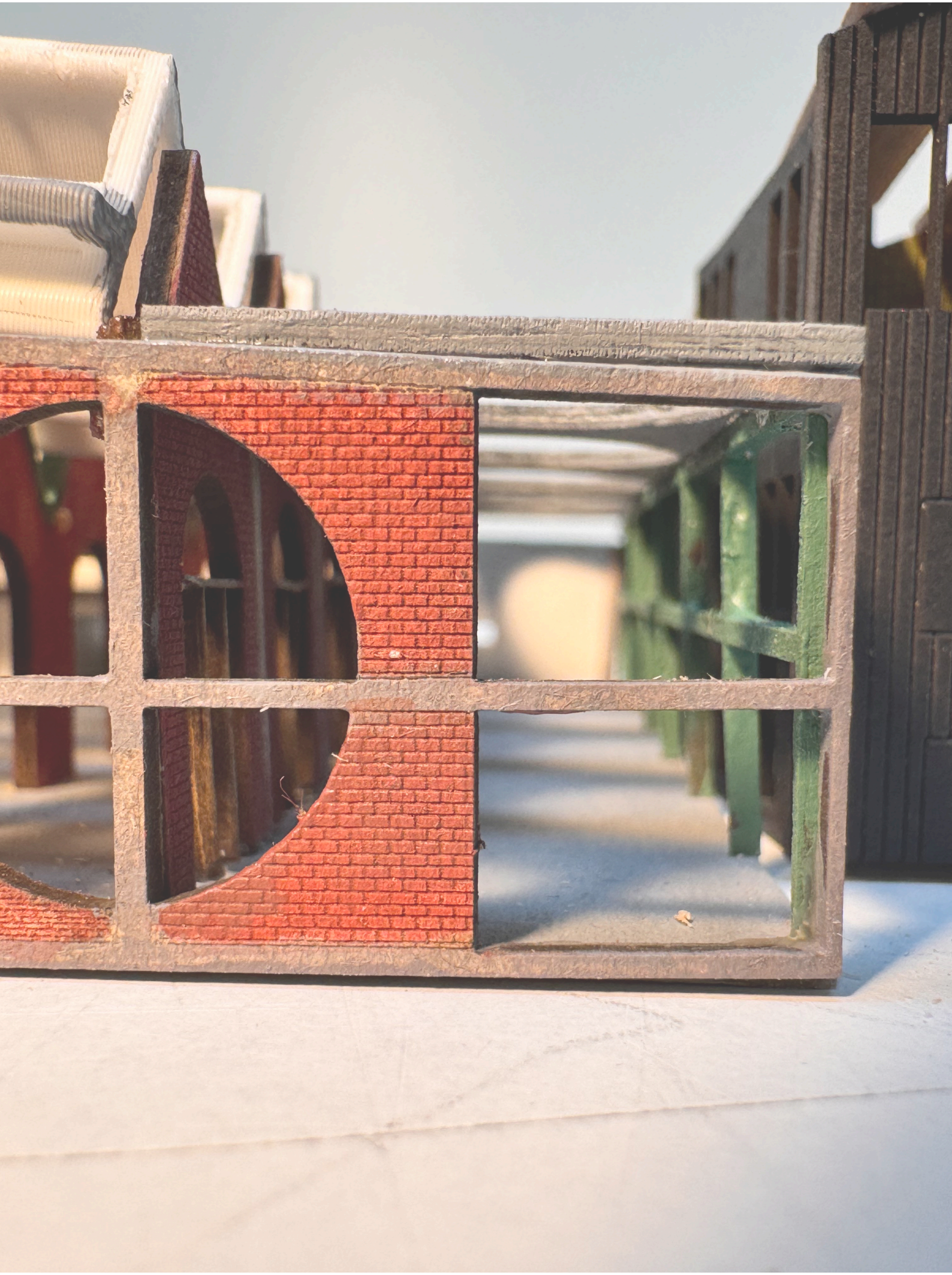


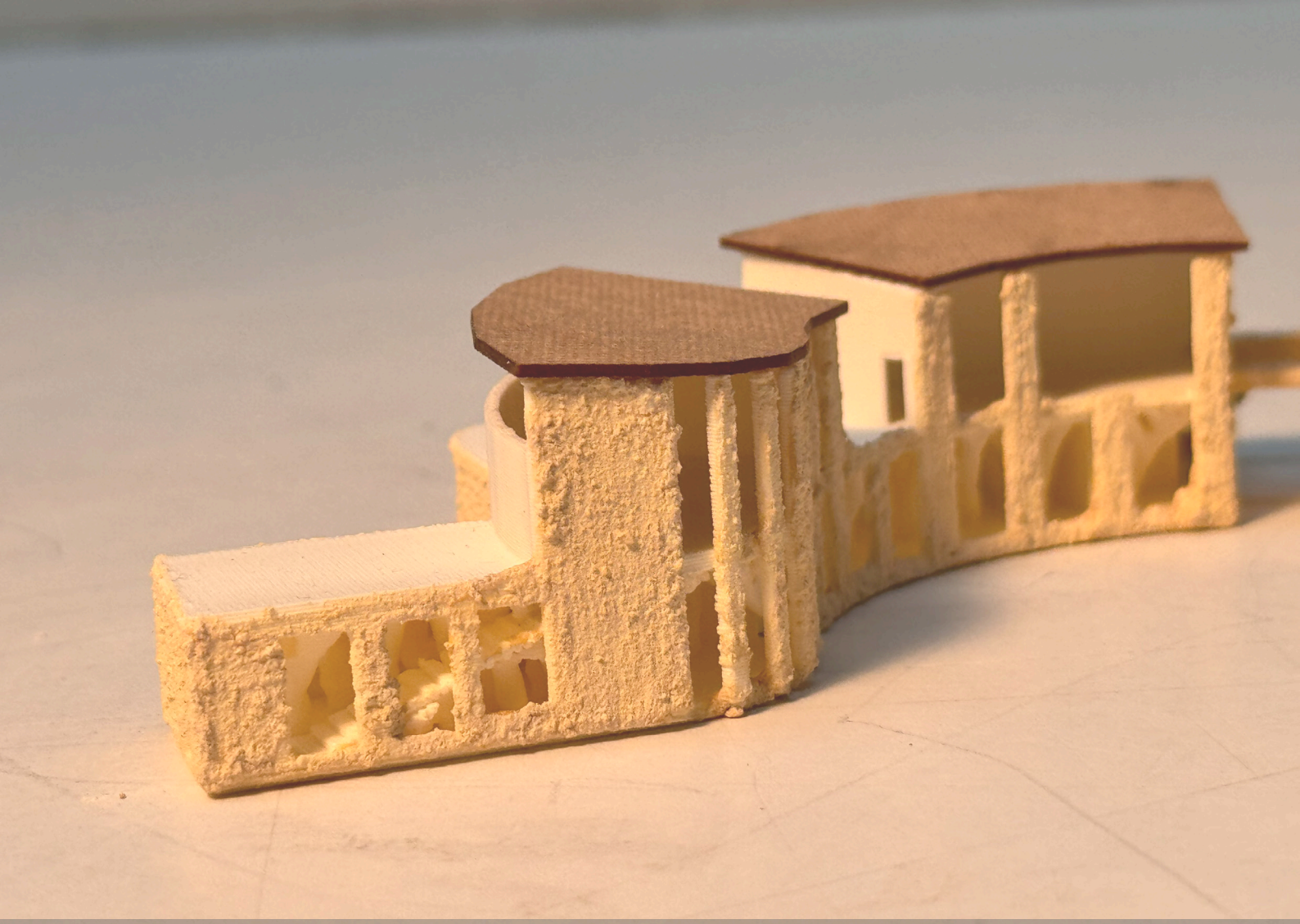


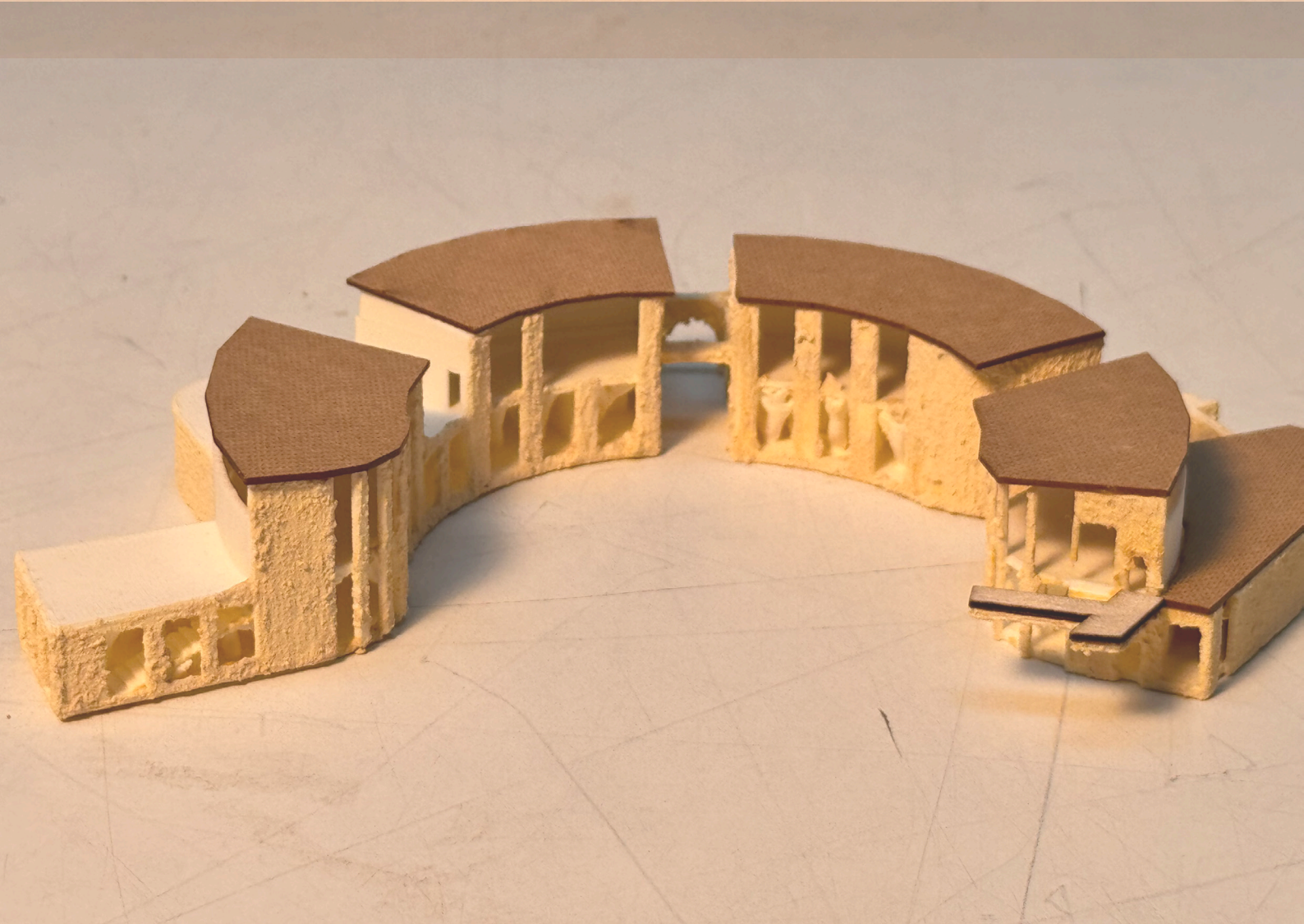


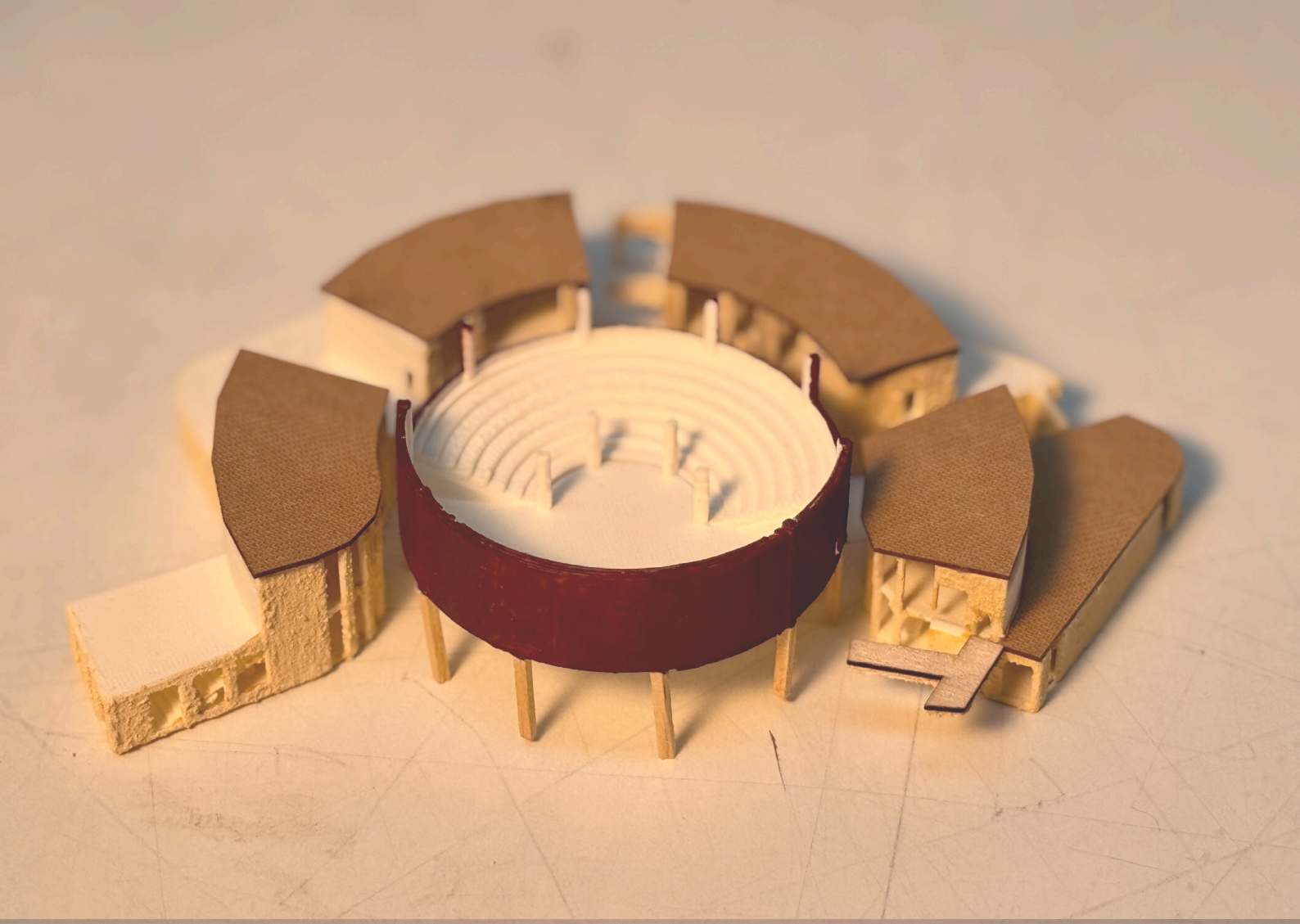


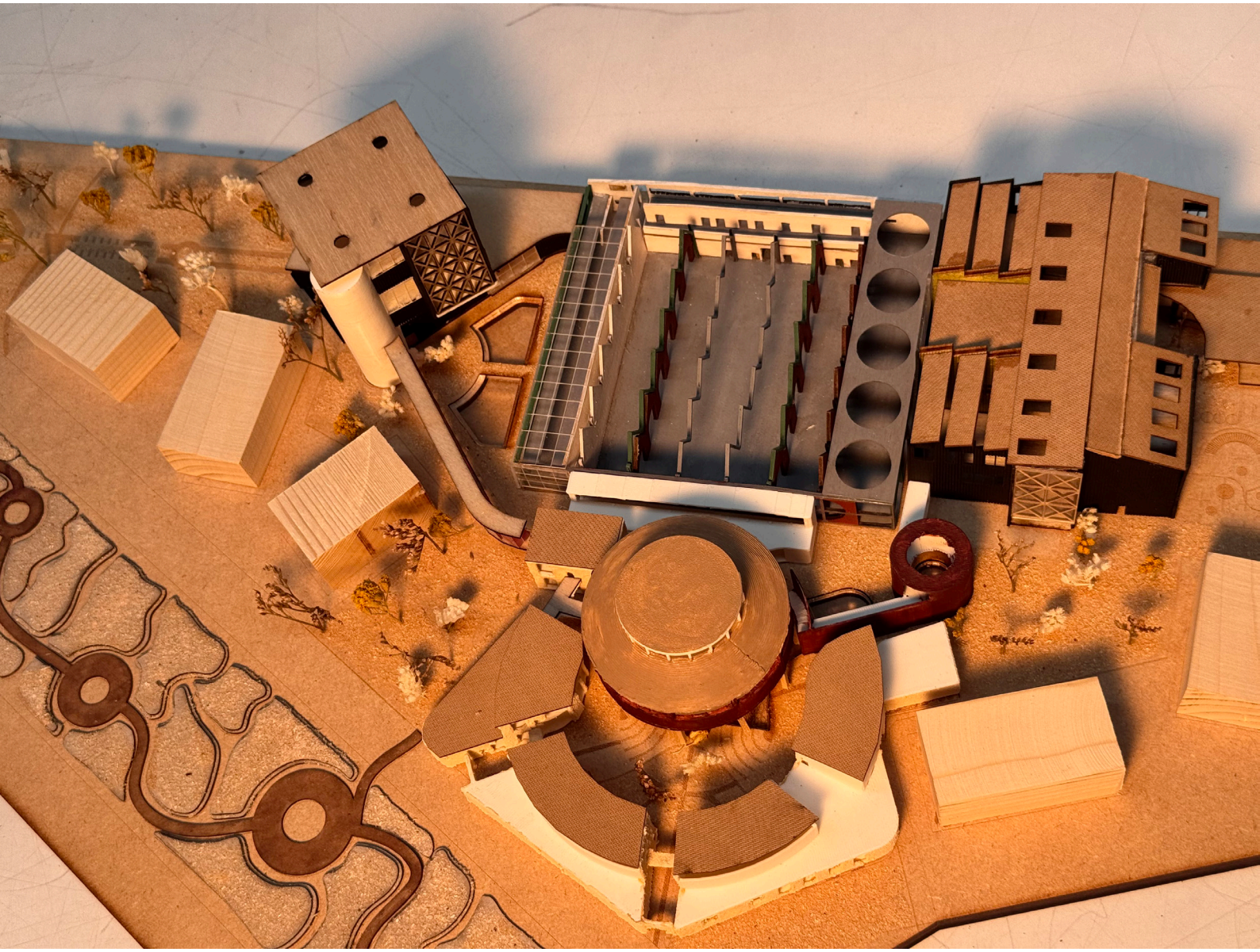




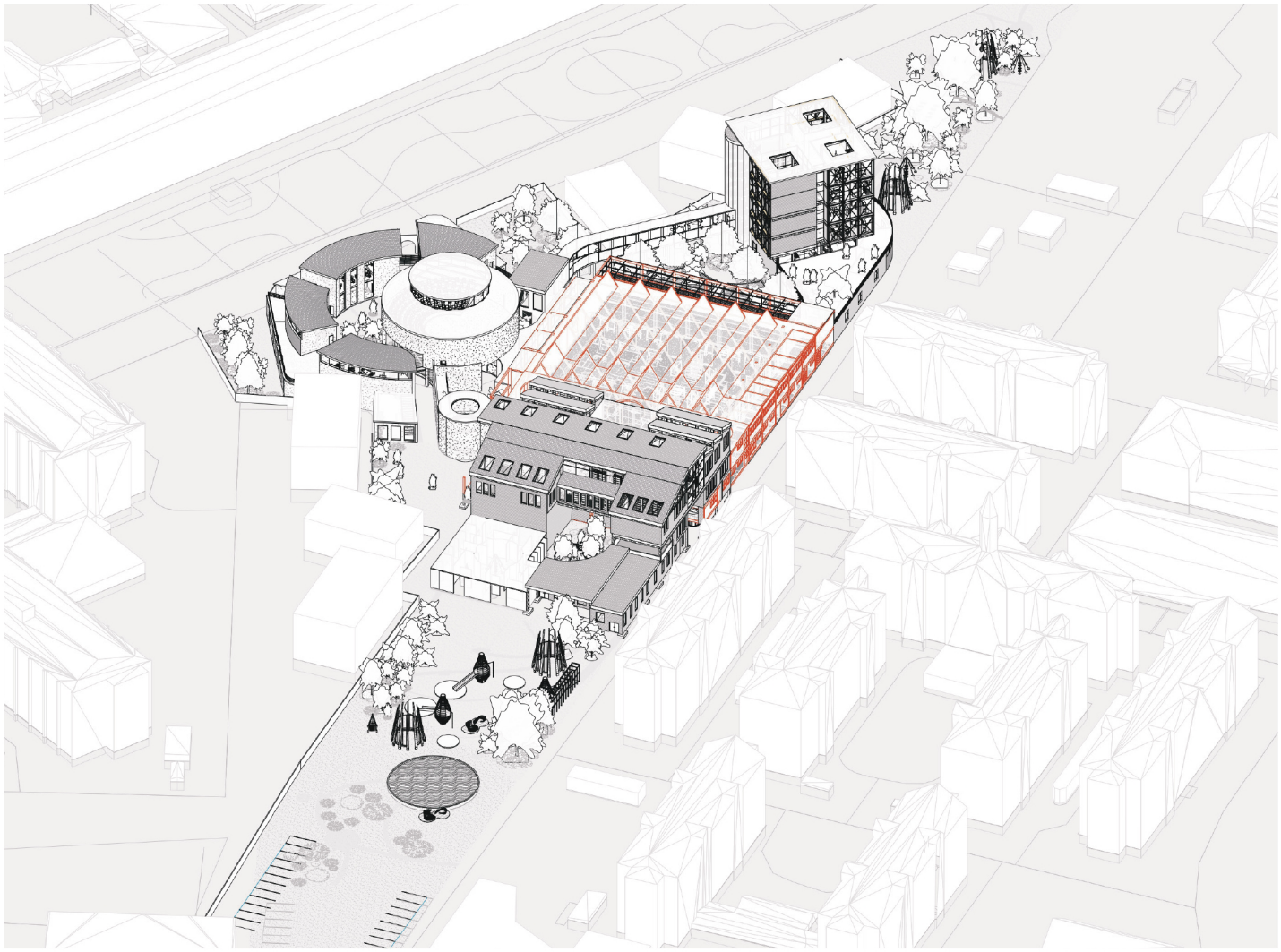








FINAL REFLECTION



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.

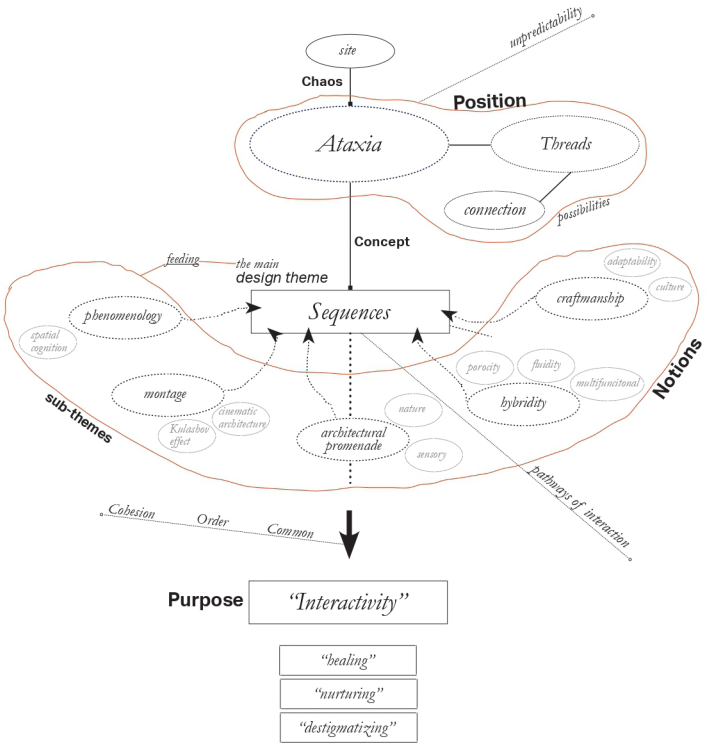


Figure 1. Theoritical framework by author, 2024.

2. Research and Design Interdependence

The project methodology integrated design research with theories of montage, dramaturgy, and emotional space. Drawing on Sergei Eisenstein's theory of montage, the building was conceived as a series of spatial frames that unfold in a controlled narrative rhythm. Eisenstein's five montage techniques, including metric, rhythmic, tonal, overtonal, and intellectual montage, served as generative compositional strategies that influence how users perceive and emotionally process space (Politecnico di Milano, 2017). These concepts were translated into architectural moments that alternate in intensity and pace, guiding users through an emotional and spatial arc.

Holger Kleine's concept of spatial dramaturgy provided a crucial lens through which the building was 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 informed the development of threshold spaces, layered views, and programmatic overlaps that encourage indirect encounters between different social groups.

In parallel, the project incorporated the idea of architectural annotation and visual montage described by Galofaro (2017), who presents montage as a way of constructing meaning from fragments. This allowed the design process to be deeply iterative and nonlinear, moving between diagrams, collage, video frames, and physical models as tools for spatial storytelling.

Figure 2. Photographs and Collage by author, 2024.

3. Methodoclogy 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

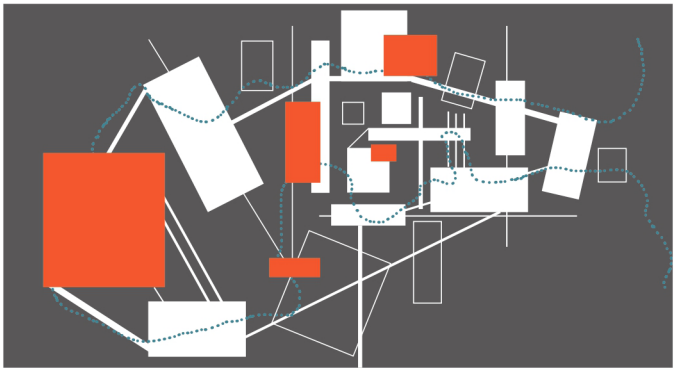


Figure 3. Diagram by author, 2025.

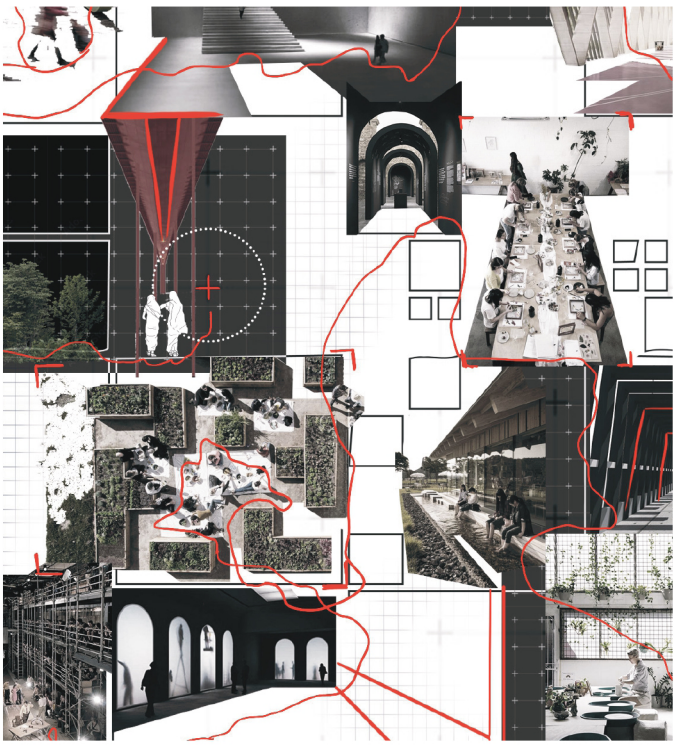


Figure 4. Collage by author, 2025.

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.

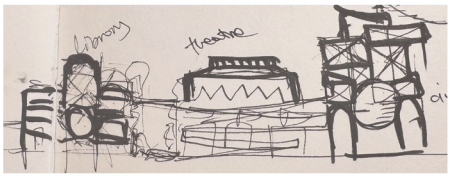
This aligns with the studio's ambitions of designing inclusive, adaptive and emotionally intelligent public infrastructure. Qi and Kong's (2022) work on architectural emotional space has been critical in my understanding of how spatial ambiguity fosters mental engagement. They argue that emotional resonance 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.

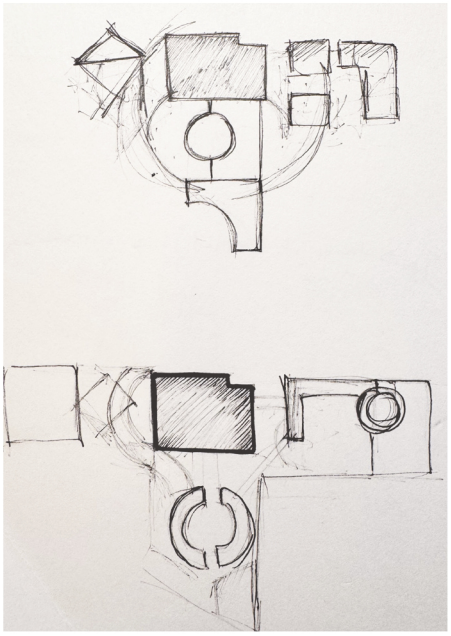
Figure 5. P2 Physical Model by author, 2025.

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.





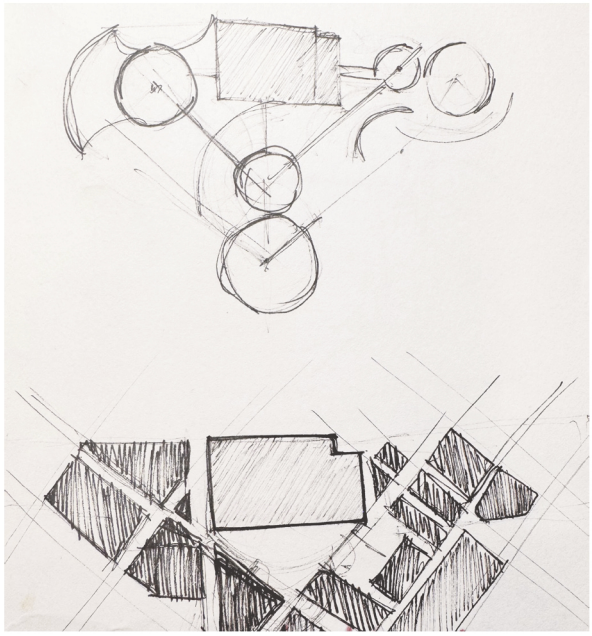


Figure 6. Rough sketches by author, 2025.

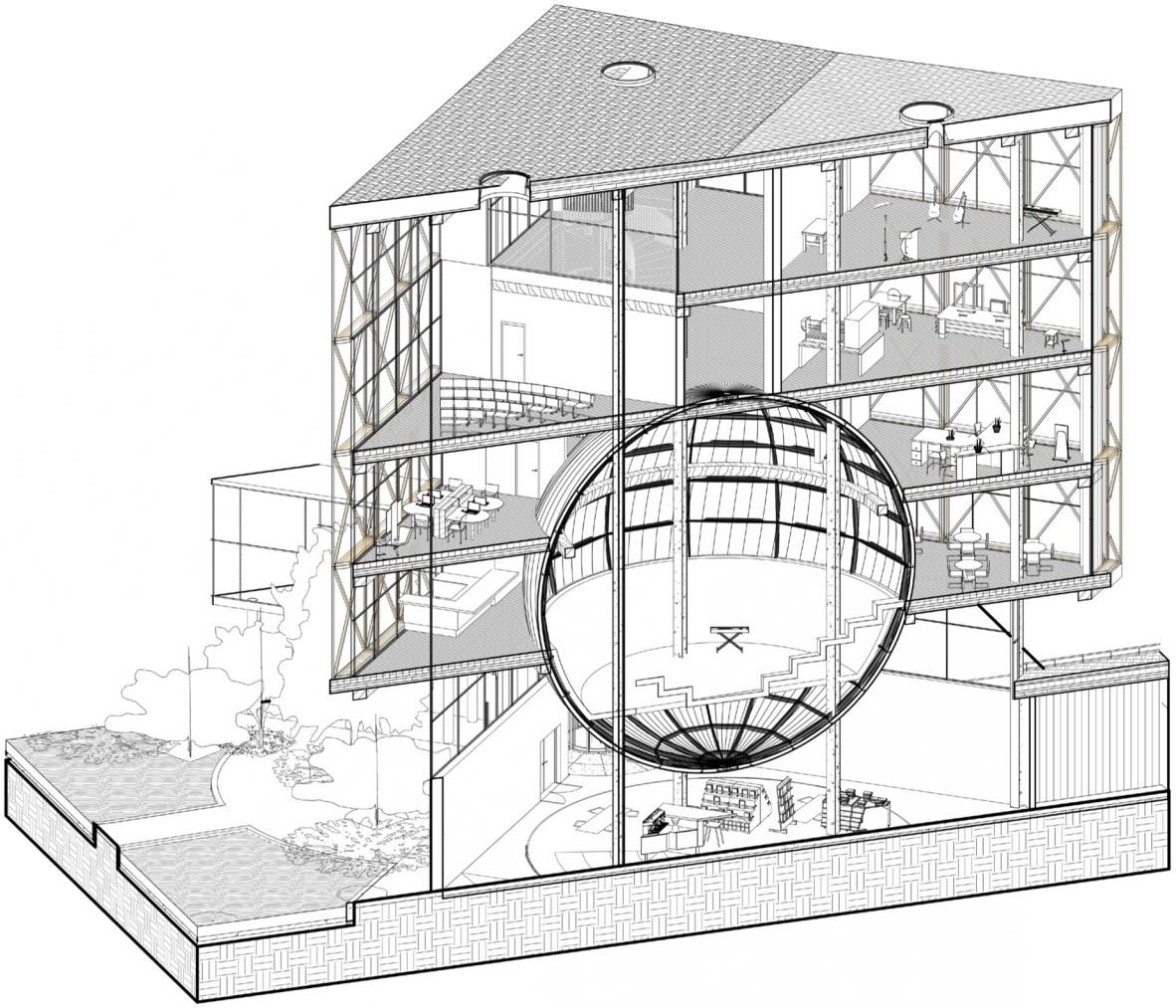


Figure 7. Axonometric fragment by author, 2025.

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.

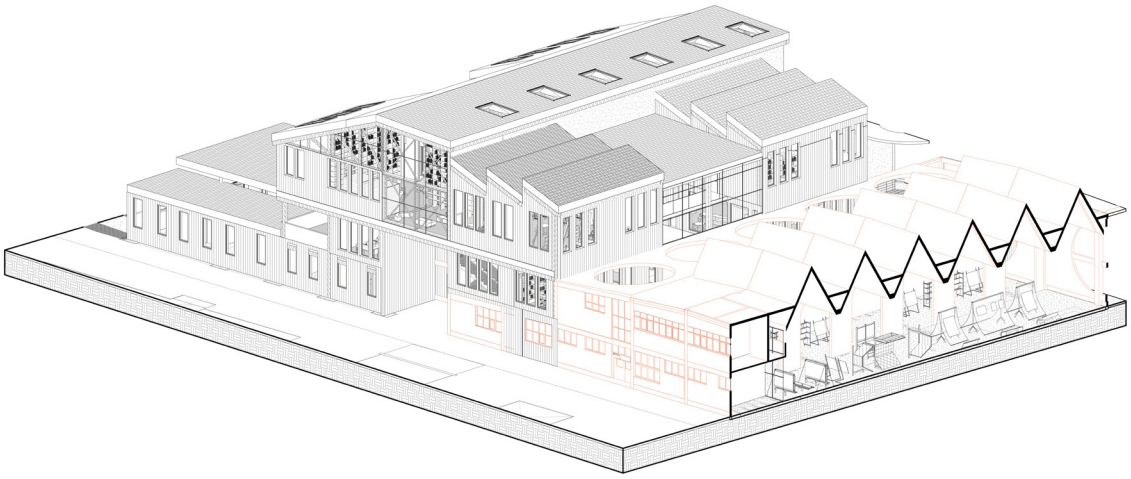


Figure 8. Axonometric fragment by author, 2025.

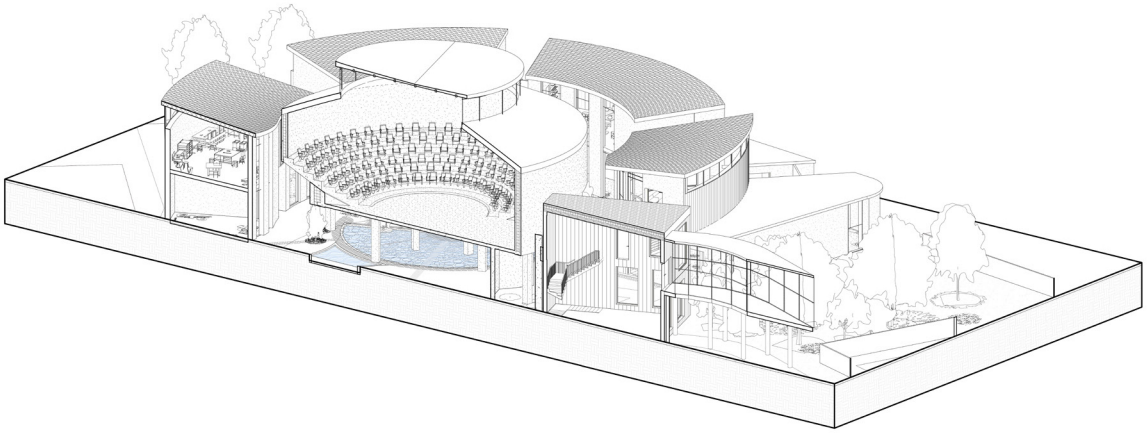


Figure 9. Axonometric fragment by author, 2025.

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.

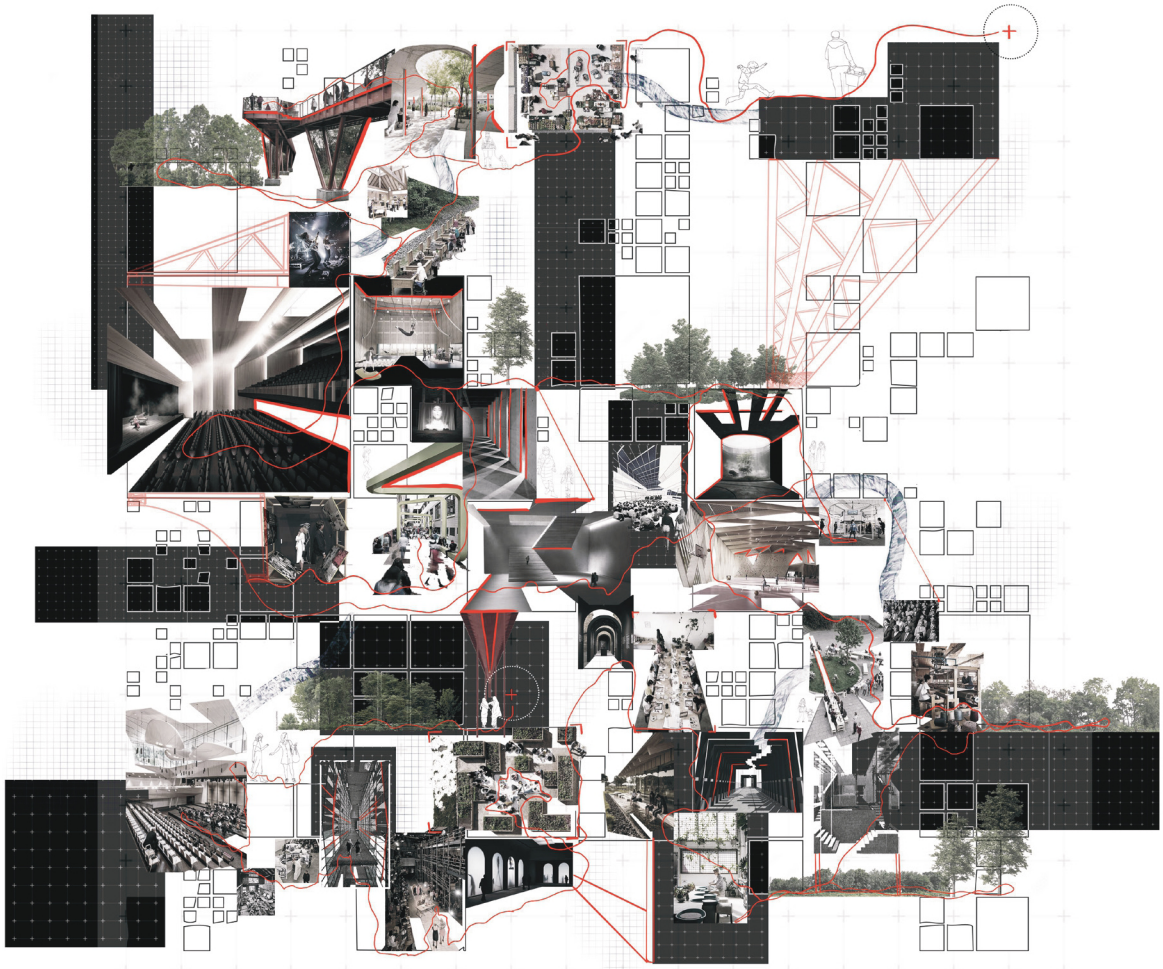


Figure 10. Collage by author, 2024.

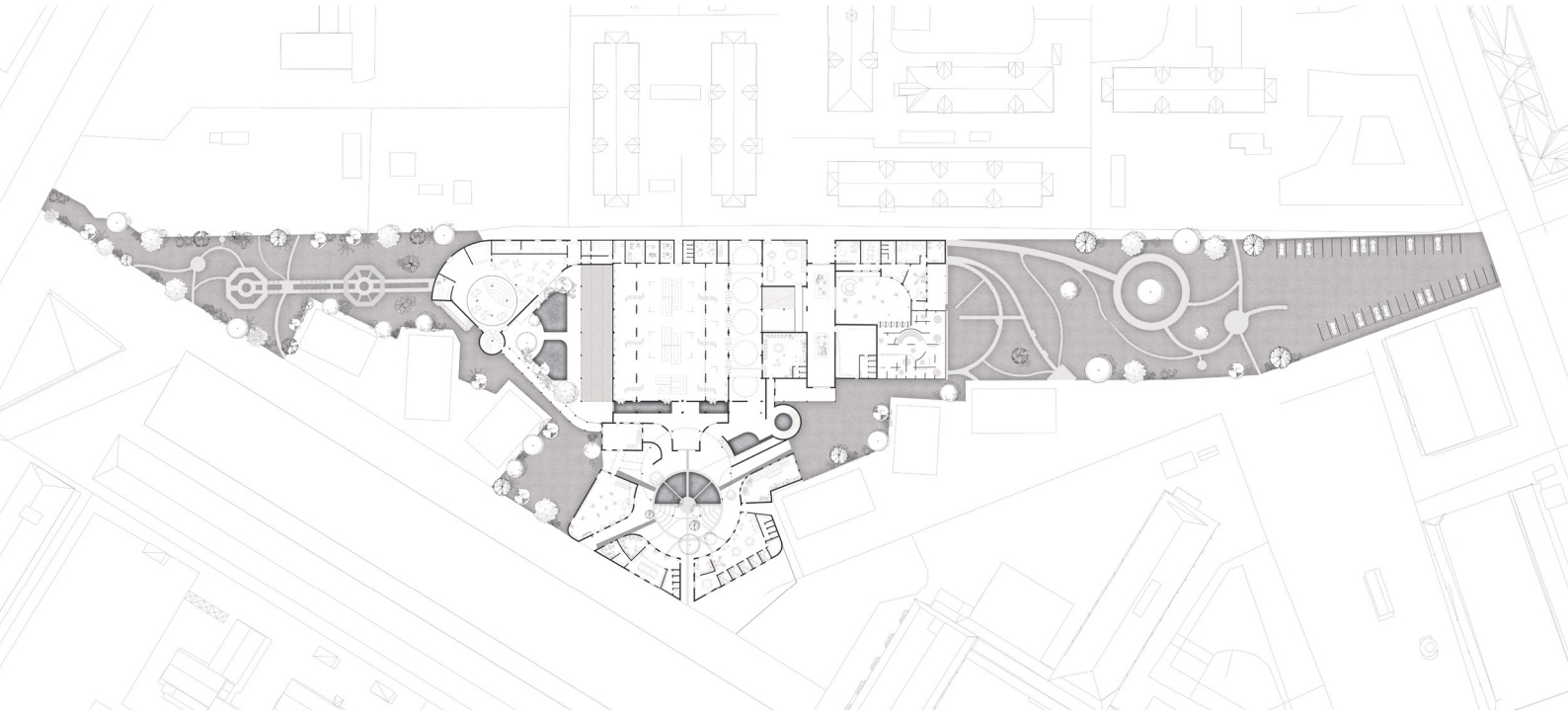
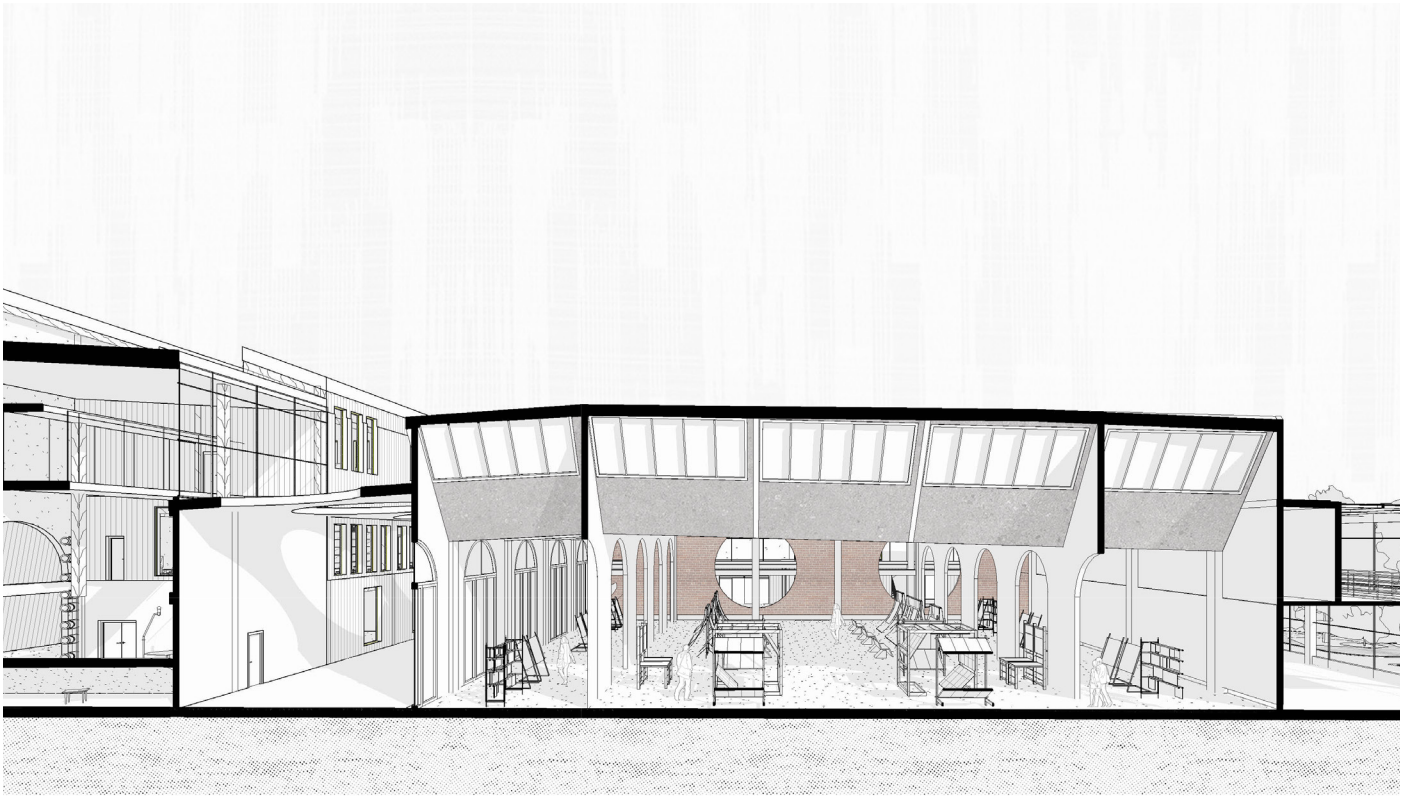
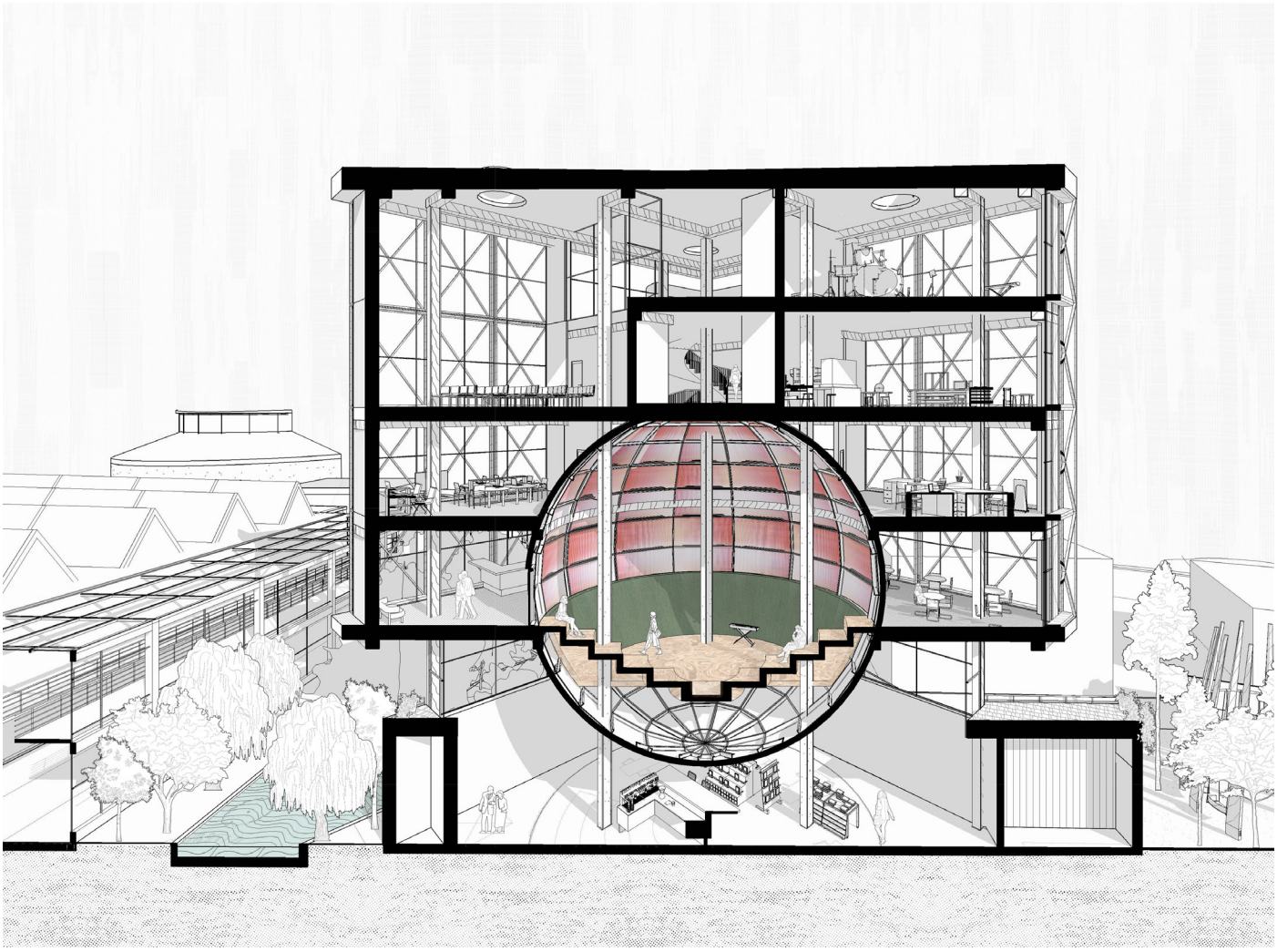
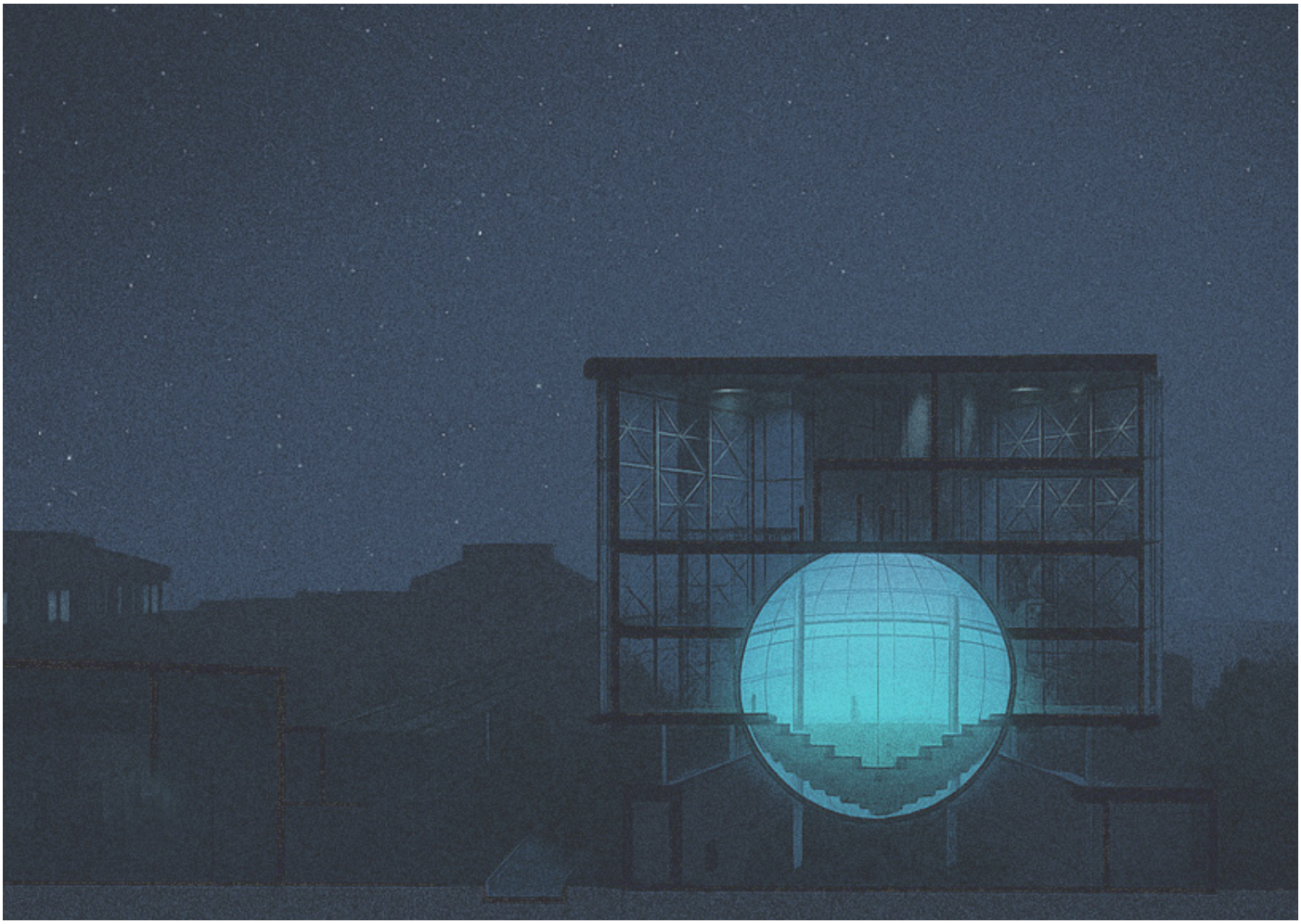


Figure 10. Final Groumd Floorplan by author,







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