

CONCERT'S AS CULTURAL ARCHITECTURE

TEMPORARY WORLDS, LASTING IMPACT

Concerts have long been designed as spaces of performance - loud, linear, and often passive. But what if they could be more?

“ACT IV: The Regency” explores what the concert experience can become: a carefully designed, emotionally transformative environment where architecture, light, and sound are choreographed to create shared meaning. Focusing on the fourth act of a five-part tour, the project reimagines the arena not as a neutral venue, but as a social space of ritual, identity, and belonging. This work proposes that concerts - and the spaces that hold them - can serve a deeper cultural function, offering people a place to feel powerful, included, and connected. It's a socially impactful use of space, and highlights how temporary environments can carry lasting emotional and collective resonance



OVO Hydro site visit taken by me.



Pink Friday 2 World Tour at the OVO Hydro taken by me.



Rendered Visualisation for the song 'Win Again'.

In an era of declining public space and digital isolation, concerts have become one of the few remaining places where people come together - not just to watch, but to feel. They are temporary environments with permanent emotional impact. Yet, many are still designed for function over feeling.

The idea for this project emerged from the atmosphere of Nicki Minaj's Pink Friday 2 World Tour - a concert that felt less like a performance and more like stepping into a fully realised world. Within that space, the audience wasn't passive; they were part of something larger, something immersive, surreal, and emotionally charged.

“ACT IV: The Regency” builds on that energy, designing the concert's peak act as a space of power, ritual, and recognition. Through spatial choreography, lighting, and architectural storytelling, the arena is transformed into a temporary palace - one where the performer's legacy meets the crowd's collective identity. This is not just a show, but a shared moment of reign: emotionally intentional, socially reflective, and designed to make people feel part of the story.



Diagram of tour structure, narrating emotions and identities.

Each act of the show represents a distinct emotional and identity state; from emergence, to empowerment, to release. As the audience moves through the concert, they're not just watching - they're travelling. The journey is both individual and collective: one of becoming, remembering, and belonging. The timeline reflects how space, visuals, and sound are choreographed not only to entertain, but to transform. Lighting becomes language. Stage becomes story. The arena becomes architecture for emotional change. It's not just a setlist, it's a ritual sequence. A shared arc of transformation, designed to let people feel more powerful, more connected, and more themselves than when they arrived.

ACT IV: THE REGENCY

POWER AS EXPERIENCE



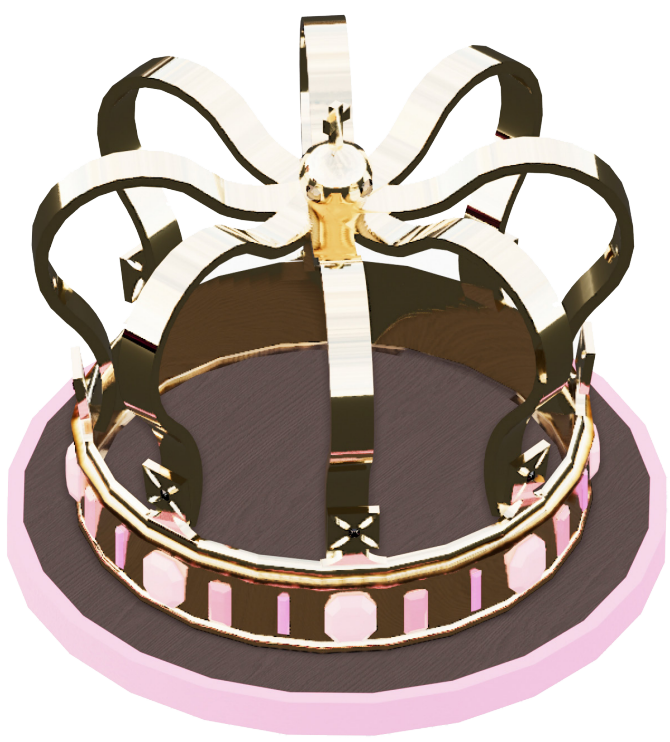
Rendered Visualisation for ‘Majesty’, the beginning of the act.



Rendered Visualisation for ‘Win Again’, as Nicki performs in the crown.

“Act IV: The Regency” transforms power into something felt. Designed as the emotional and narrative peak of the show, this act casts the arena as a palace for ‘Win Again’. The stage becomes a descending crown through ‘Majesty’. Lighting evokes candlelit cathedrals, pyrotechnics mark declarations, not destruction. This is not chaos - it’s control.

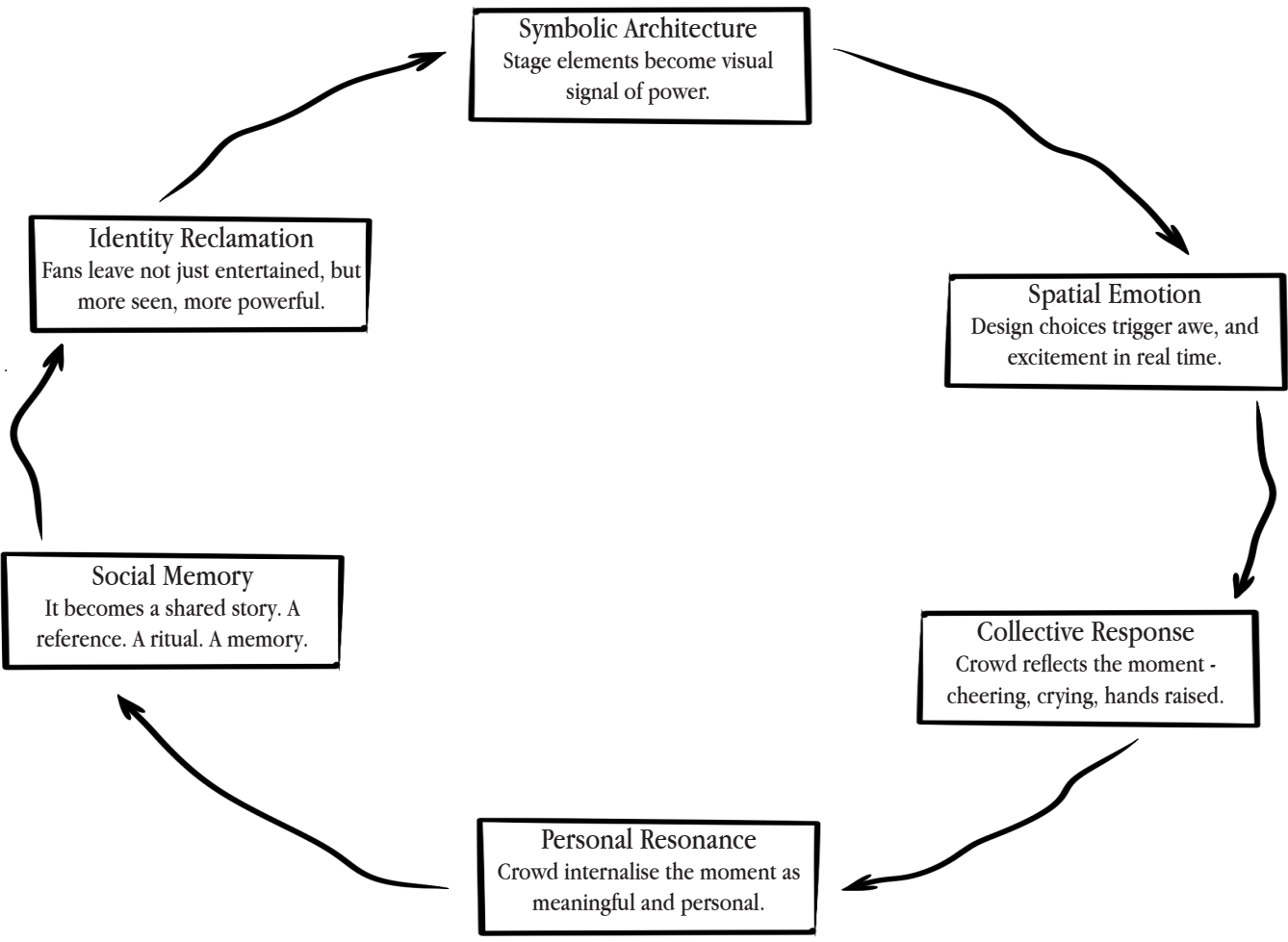
Through spatial rhythm and symbolic staging, the act reframes power as presence - measured, composed, embodied. The audience stands not below the throne, but within it - witnessing and contributing to the moment of reign.



Isometric View of the Crown Stage Element

Suspended above the audience, it descends not only to frame the performer, but to symbolically transform the space into a throne room. In this way, the concert doesn’t just reflect culture, it constructs it. Elements like this shift how people see power, identity, and themselves.

Power in this context is not only visual, but also social. ‘Win Again’ introduces a moment of reflection, a shift from spectacle to structure. The central crown becomes a spatial anchor, surrounded by ritual-like repetition and collective rhythm. The space makes the audience feel included in something bigger, such as a coronation. A live, shared mythology where everyone plays a role in the reign.

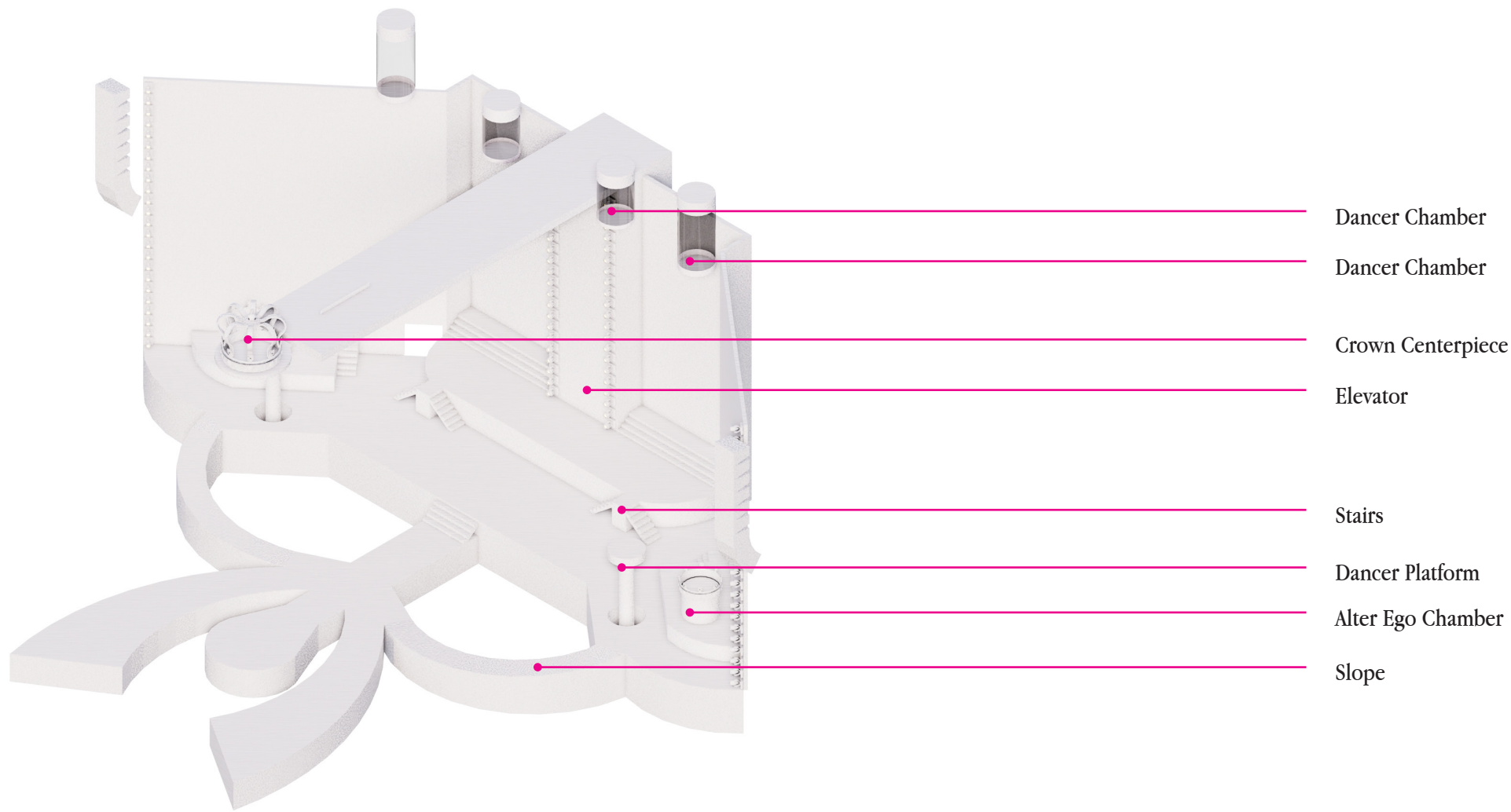


The Cycle of Social Power

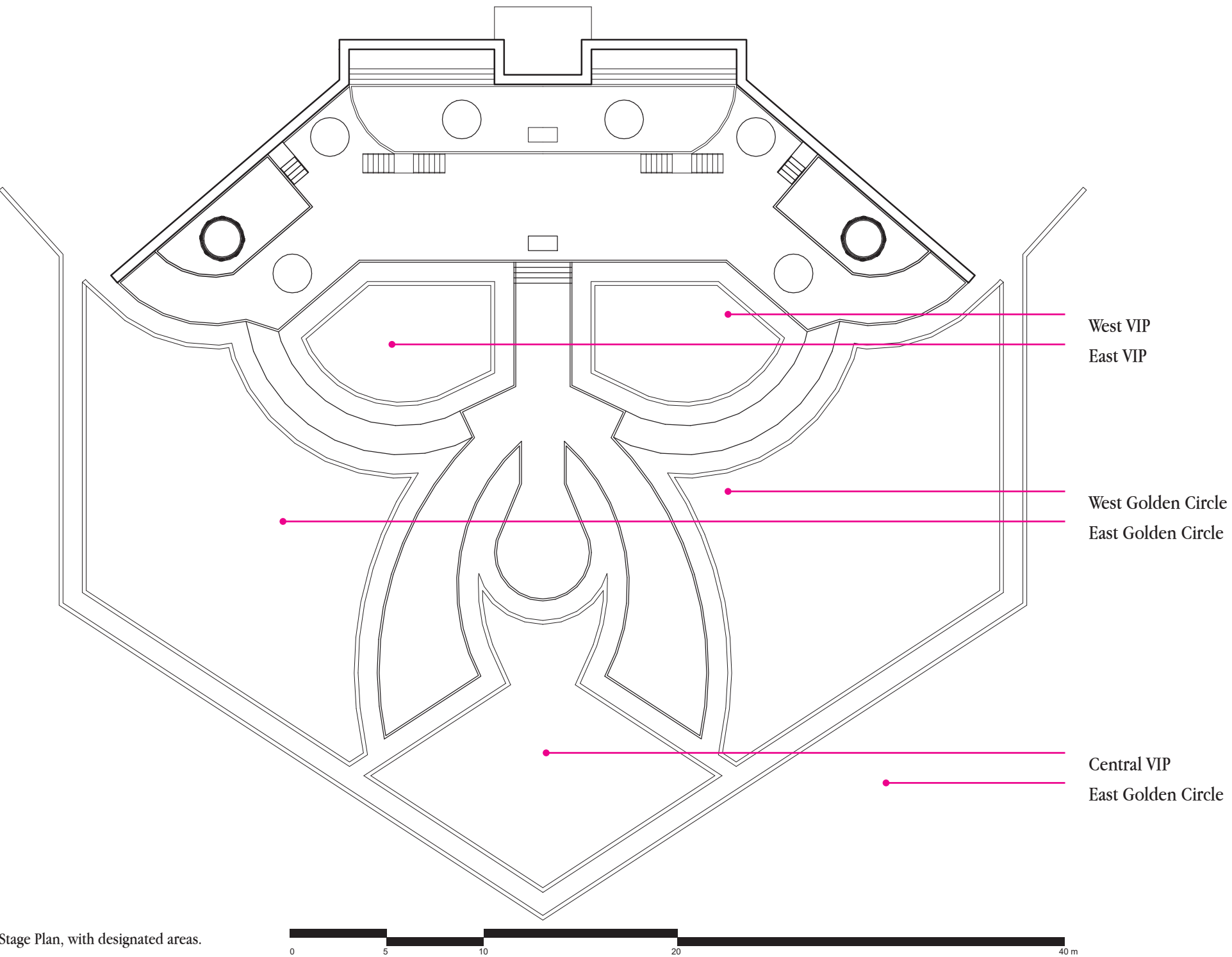
“I CAME IN, I TOLD THEM THAT I WOULD BECOME THE GREATEST” – NICKI MINAJ IN WIN AGAIN

ARENA AS ALTER

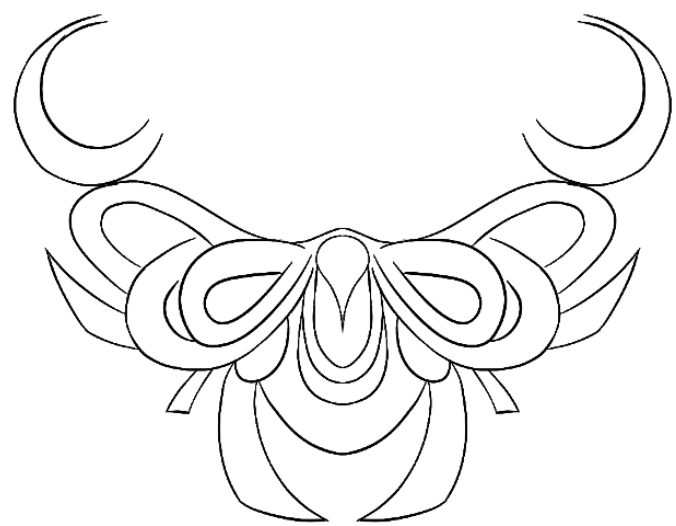
DESIGNING COLLECTIVE TRANSFORMATION



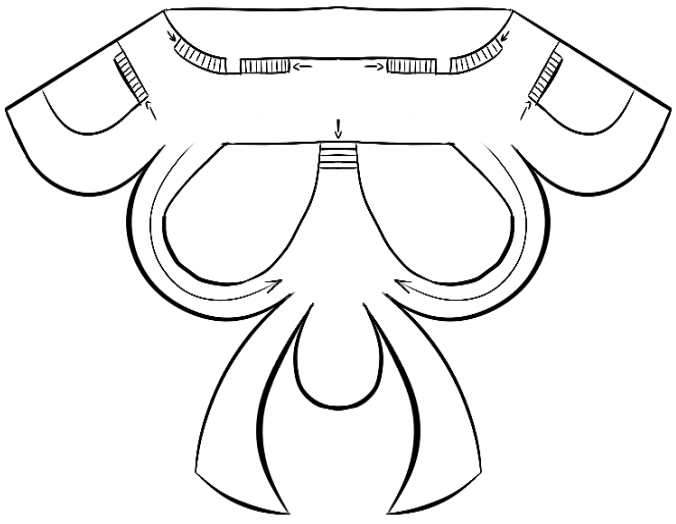
Isometric View of the Stage Design.



Stage Plan, with designated areas.

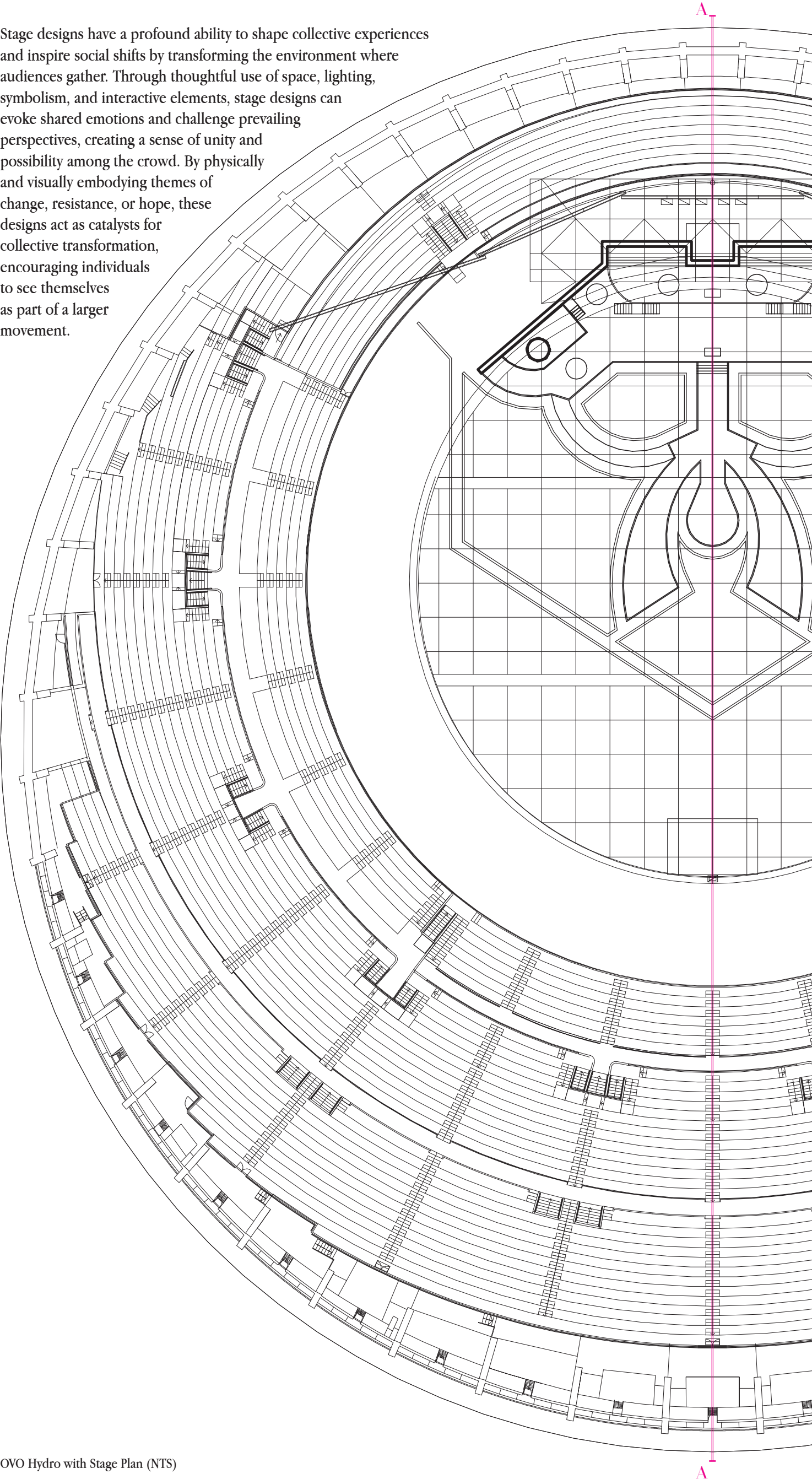


Sketch based off of Nicki's headpiece from the Pink Friday 2 Cover.



Sketch of the stage design, referencing the headpiece.

Stage designs have a profound ability to shape collective experiences and inspire social shifts by transforming the environment where audiences gather. Through thoughtful use of space, lighting, symbolism, and interactive elements, stage designs can evoke shared emotions and challenge prevailing perspectives, creating a sense of unity and possibility among the crowd. By physically and visually embodying themes of change, resistance, or hope, these designs act as catalysts for collective transformation, encouraging individuals to see themselves as part of a larger movement.



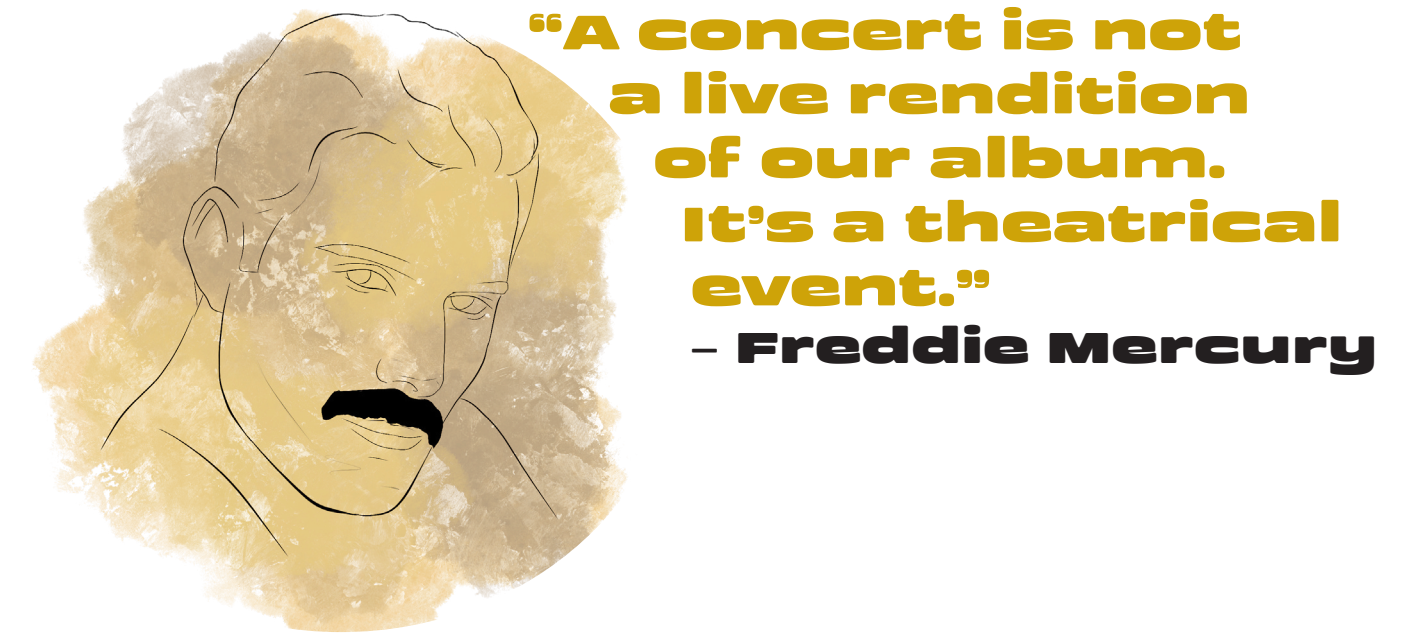
OVO Hydro with Stage Plan (NTS)

THE EMOTIONAL ARCHITECTURE OF BELONGING

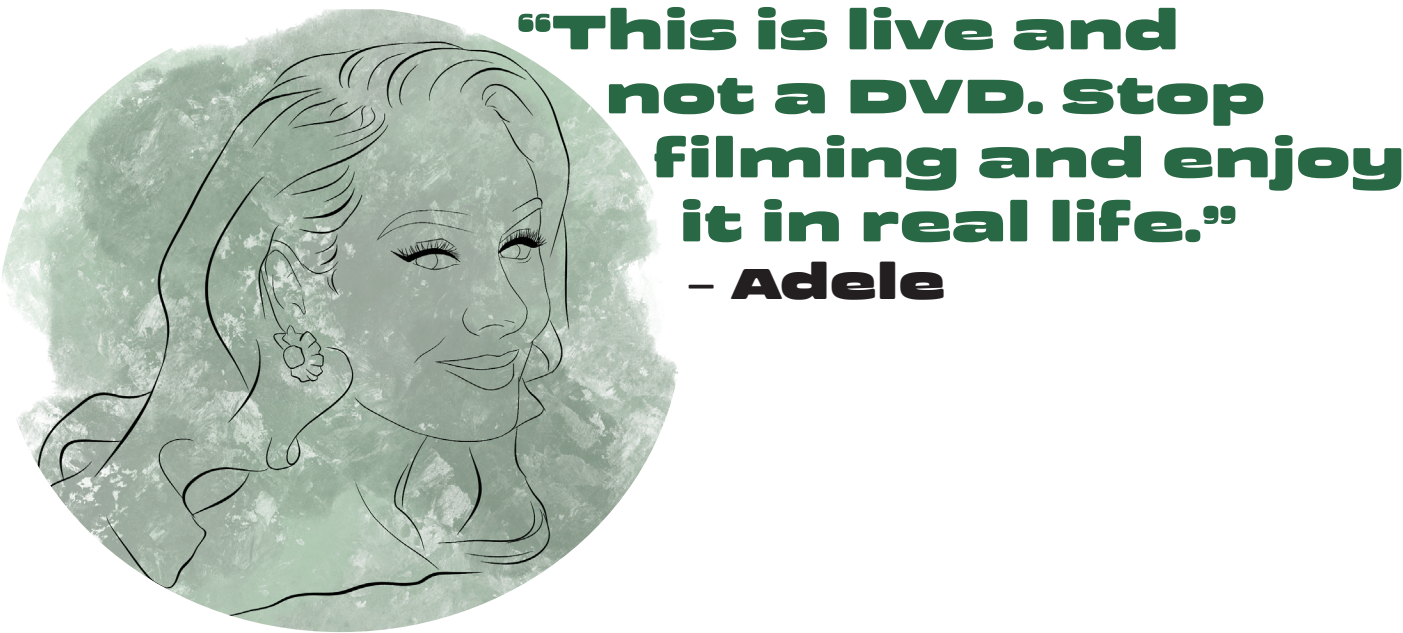
HOW A SHOW MAKES YOU FEEL CHANGED

A concert stage designed to make the audience feel changed and deeply immersed must go beyond spectacle. It should function as a portal into another world. Through thematic world-building, dynamic set design, and immersive technology, the stage becomes a living organism that responds to and includes the crowd.

Lighting, sound, projection, and movement should blur the boundary between performer and audience, transforming the crowd from passive viewers into active participants. Whether through wearable tech, spatial design that surrounds rather than faces the crowd, or emotionally choreographed moments of surprise and awe, the experience should feel like a shared ritual - something transient, charged, and unforgettable.



“A concert is not a live rendition of our album. It’s a theatrical event.”
– Freddie Mercury



“This is live and not a DVD. Stop filming and enjoy it in real life.”
– Adele



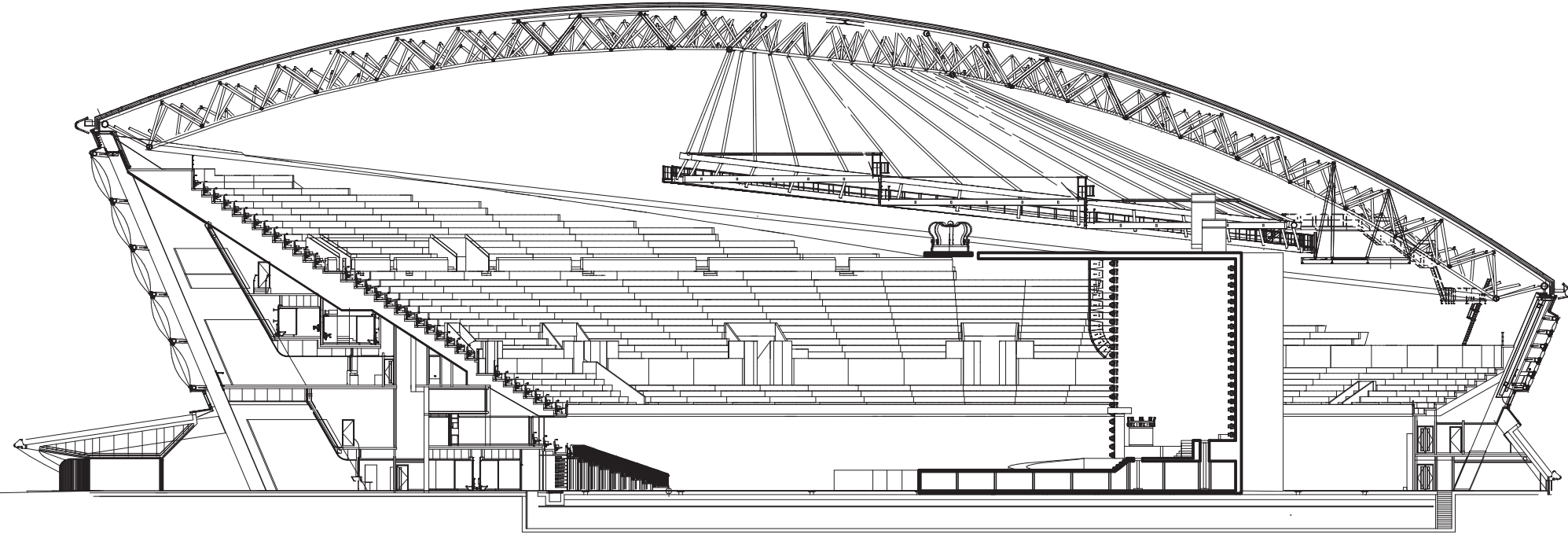
Rendered Visualisation for 'Win Again', showing the whole stage design.



Rendered Visualisation for 'Red Ruby Da Sleeze', showing the 'Alter Ego' Chambers, pyrotechnics and stage design.



Rendered Visualisation for 'Barbie Dangerous', showing pyrotechnics and how the crowd interacts with the stage design, and dancers.



Section A-A through the OVO Hydro.



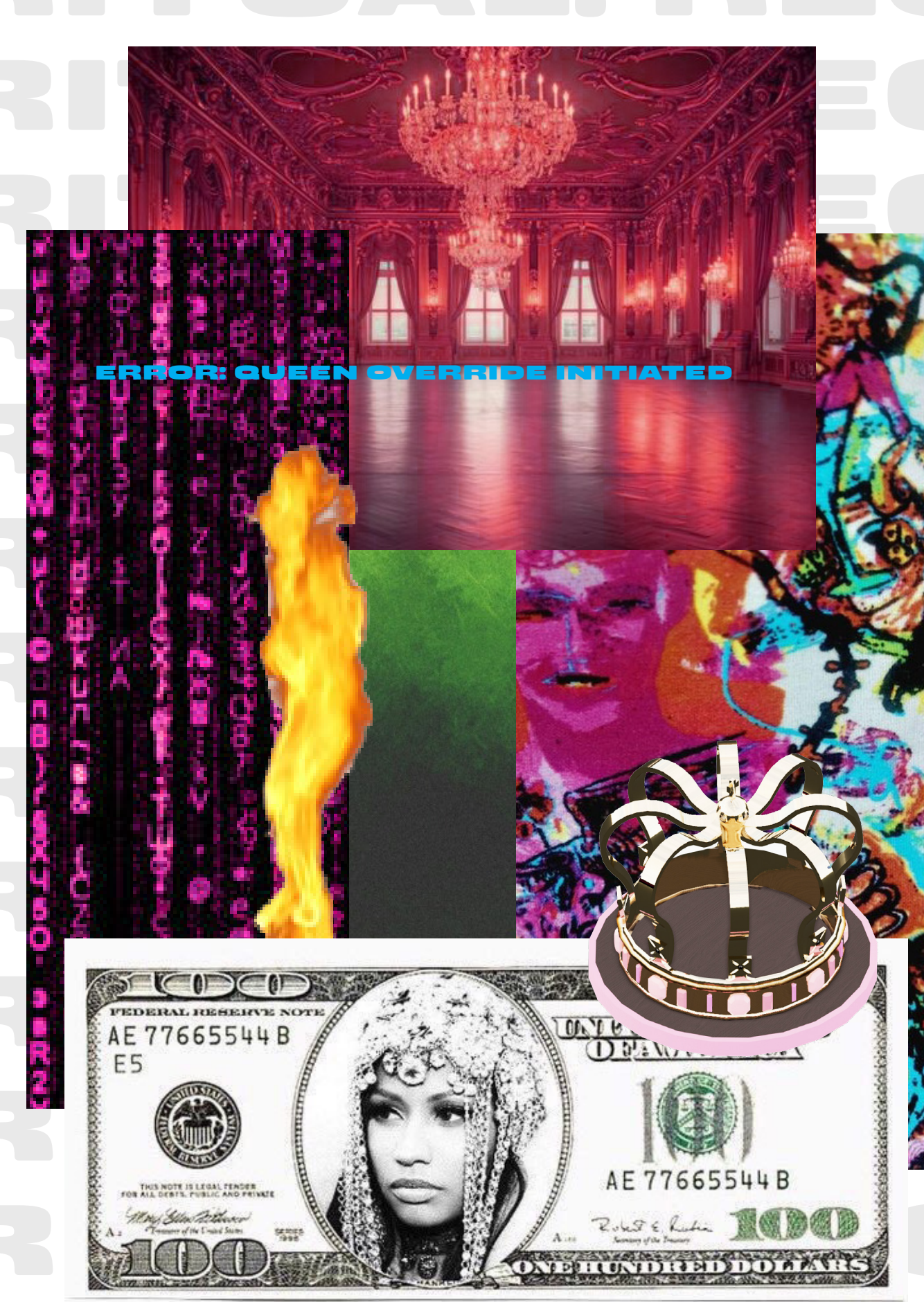
A transformative stage does not merely hold a performance, but rather breathes with it. It unfolds like a memory in motion, guiding the audience through worlds that rise, shimmer, and dissolve in time with the music. When design blurs the edge between stage and spectator, such as when light spills into the crowd, when structures shift as if alive, it invites not just attention, but surrender, a feeling that is so personal to the crowd. The audience becomes part of the rhythm, the architecture, the unfolding narrative, and in that shared immersion, something quiet but indelible occurs: a soft rewiring, a brief undoing of the everyday. People do not simply attend a concert, they return changed, carrying echoes of that world long after the final note fades, or the final rap is rapped, or the final lyric is sung.

ARENAS OF THE FUTURE

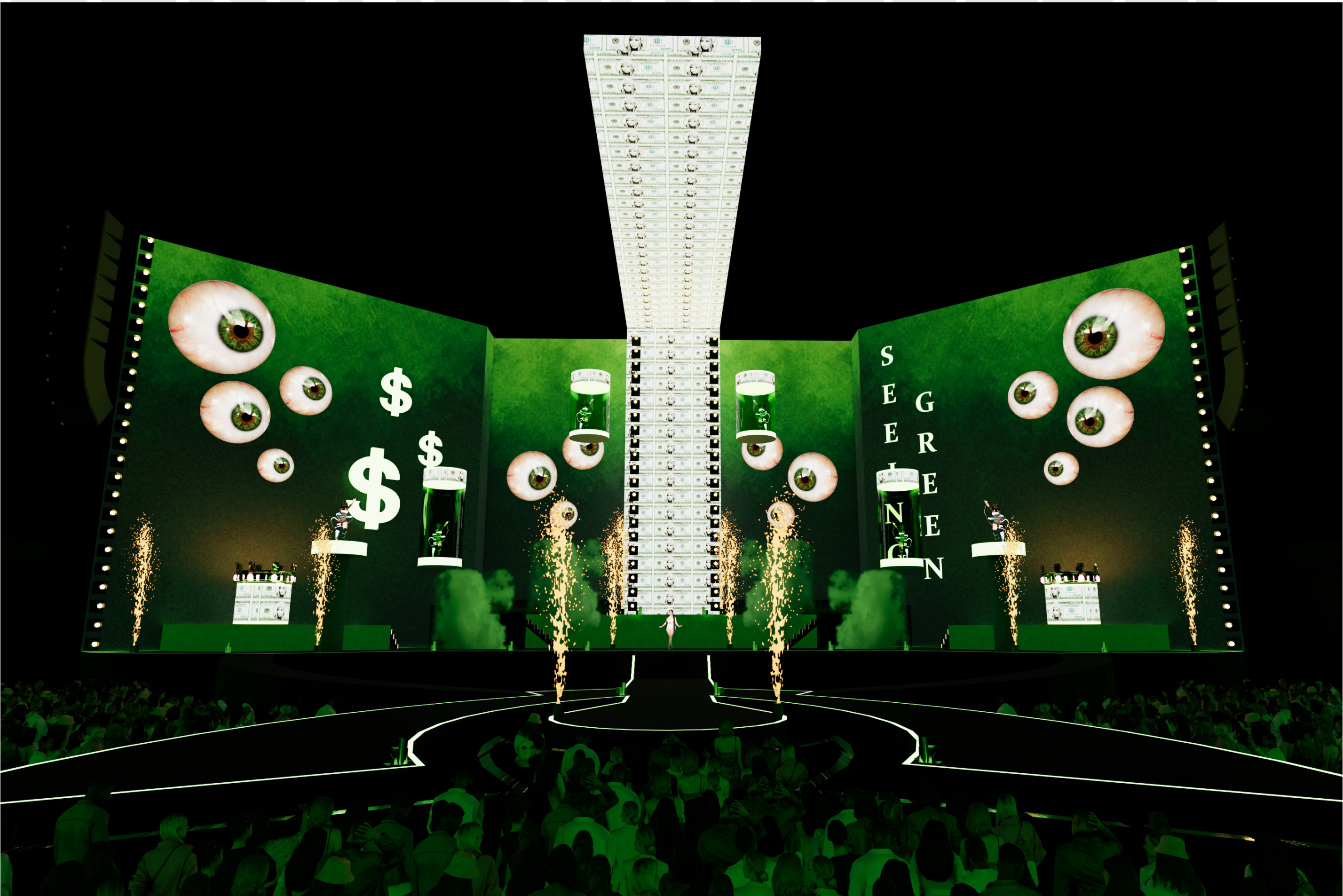
SPACES OF SOLIDARITY AND SPECTACLE

ACT IV: The Regency is proof that architecture doesn't need to be permanent to be powerful. In the transformation of a concert arena into a space of ritual, reflection, and reign, this project shows how design can hold emotion, memory, and identity. Every element - from lighting to stage geometry - is choreographed not just to entertain, but to create presence. This is architecture as feeling. This is what space can do when it's designed for those who've never been centered. Concerts are not escapes, they're mirrors, (and sometimes, coronations).

If we treat emotion as structure, maybe temporary spaces can do permanent things.



Fragments of reign, ritual, and reality — the materials of a temporary world with permanent impact.



Rendered Visualisation for 'Seeing Green', showing pyrotechnics and how the crowd interacts with the stage design, and dancers.