



A DESIGN STRATEGY BRIDGING  
URBAN EDGES IN A SECTION OF  
THE CONTEMPORARY AARHUS

# WHAT IF?

A DESIGN STRATEGY BRIDGING URBAN  
EDGES IN A SECTION OF THE CONTEM-  
PORARY AARHUS

**MASTER THESIS - MAY 2017**

Elisa Diogo Silva, Louise Christina Studstrup & Maria Deleuran

MSc04 - URB 7

Urban Design  
Department of Architecture, Design & Media Technology  
Aalborg University

Title: What if?  
a design strategy bridging urban edges in  
a section of the contemporary Aarhus

Submission date: 18.05.2017

Supervisor: Lasse Andersson  
Technical supervisor: Niels Agerholm

Number of pages: 142  
Number of copies: 6

Master Thesis  
MSco4, group 7

Urban Design  
Department of Architecture, Design & Media Technology  
Aalborg University

---

Elisa Diogo Silva

---

Louise Christina Studstrup

---

Maria Deleuran

# ABSTRACT

The modernistic development Gellerup in the western part of Aarhus has since its foundation been accompanied by social problems. The area has slowly become an enclosed island disconnected to the surrounding urban fabric. But what if there are no problems? What if the issues are caused due to a lack of awareness? What if it is a result of physical and mental edges in the city? Current regeneration of Gellerup is focusing on the embedded potentials transforming the area into a vibrant urban life by mixing functions, but in its strong local focus, it has a tendency to lose sight of the wider urban context. The aim of the thesis is to develop a design strategy bridging the edges disconnecting Gellerup from the larger context. The project is examining a section of the contemporary Aarhus including Aarhus C, Åbyhøj and Gellerup. It is a strategy strongly inspired by the architectural power to brand that works with three concepts of time; the permanent interventions, the temporary installations and events. The strategy consists of four layers; time, physical connections, branding and urban catalysts that together approach mental and physical issues in the examined section. The edges are bridged by introducing a permanent path for pedestrians and cyclists running through Åbyhøj, temporary installations in Aarhus C branding the qualities of Gellerup and Åbyhøj, and events along the section creating experiences and identities.

# CONTENTS

Preface&Readingguide.....	11	STRATEGY.....	74
INTRODUCTION.....	13	Introduction.....	76
Introduction.....	15	Bridging the physical and mental edges.....	78
Motivation.....	17	Timeline.....	80
Method.....	21	Temporality.....	82
Problem formulation.....	23	What if? - case of temporality.....	84
Exit Utopia.....	24	The path.....	86
History of Gellerup.....	26	Concept.....	88
Welcome into My Back Yard!.....	29	Mobility.....	90
Inclusive urban fabric.....	31	The cemetery.....	92
ANALYSIS.....	33	The allotments.....	94
The section.....	34	C.A. ThyregodsVej.....	96
Functions.....	42	The plaza.....	98
Public-private.....	44	Theschool.....	100
Bikes.....	46	The park.....	102
Socio-economics.....	48	Klokkevej.....	104
Movement&Edges.....	50	The bridge.....	106
Mental.....	52	SCENARIOS.....	108
News from Gellerup.....	58	The street & the school.....	110
News from Åbyhøj.....	59	The plaza.....	120
Conclusion.....	60	OUTRO.....	133
RESEARCH.....	62	Discussion.....	134
Mental edges in the city.....	64	References.....	136
The power of the visual.....	66		

## PREFACE & READING GUIDE

The theme of the thesis is ‘*Bridging Urban Edges*’ and takes point of departure in the social clustering in the contemporary urban fabric. By crossing between theories of ‘*Public Domain*’ (Hajer and Reijndorp, 2001), ‘*Learning from Las Vegas*’ (Venturi, Scott Brown and Izenour, 1993) and ‘*Brandscapes*’ the thesis aims to create a design strategy bridging both mental and physical edges through an activation of spaces of daily routines.

The site of intervention is a section of Aarhus running from Aarhus C through Åbyhøj to Gellerup. The project encompasses the implementation of temporary installations in Aarhus C, permanent interventions in Åbyhøj and events along the section activating the spaces by creating experiences enhancing their identity. It strives, through examining urban edges, to embrace the multi-cultural character of the section and create cultural exchanges.

### READING GUIDE

The report consists of six chapters – *introduction*, *analysis*, *research*, *strategy*, *scenarios* and *outro*. Chapter one introduces the project framework and aim. It is followed by chapter two analysing the physical and mental characteristics of the examined section of Aarhus.

The third chapter comprises a discussion of selected the-

ories and definitions, where a case study of Superkilen, Copenhagen and the High Line, New York enlighten the thesis with examples of transformations creating great publicity. Both chapter two and three are the support and background to this thesis sustaining most of the decisions made during the design process.

The fourth chapter presents the design strategy followed by chapter five showing the scenarios, which is a zoomed-in detailing of several spots of the strategy. These chapters include an explanation of the concept, diagrams, design catalogue, plans, sections and visualisations of the design strategy.

The sixth and last chapter is the outro summing up the project through a presentation of the applied methods and a discussion and reflection of the project.

Accompanying the report is an appendix, a drawing folder and a USB-stick. In the appendix supporting analyses, technical specifications and additional information can be found. The drawing folder contains plan drawings and sections of the scenarios in 1:200. The data collected during the interviews is placed at the USB-stick.

Enjoy your reading!

# INTRODUCTION

The introduction chapter presents the reader with an overall perspective of the framework of the thesis. Issues created by the modernistic planning will be introduced together with a closer look at Gellerup.

The chapter examines the utopia, the exit from utopia and the inclusive urban fabric. This framework presents the problems and potentials of modernistic dwelling areas.

## INTRODUCTION

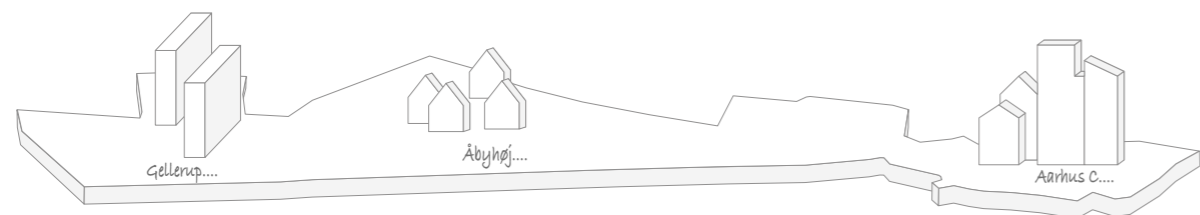
Modernism has left a great mark on the contemporary urban fabric. Dwellings, institutions and infrastructures built under the great construction boom in the 60's shape large part of the urban fabric and countryside of Denmark (Jensen, 2014b). The modernist architects and planners succeeded in creating an awareness of the establishment of the healthier city as well as constructing the architectural base for the budding welfare state, but their architectural heritage is severely criticised for being a dull suburb with plain social problems.

*“Progressive planning runs the risk of failing, and great ideas about society have been known to mutate into dysfunctional systems. In fact, modern breakthrough has left us with severe architectural hangovers. The great utopia of radical modernism ended up erasing large portions of our built heritage in the name of progress. The use of industrialized production principles as a model for the urban matrix has, to a large extent, polarized our contemporary cities, and the pervasive motorization of the historic streetscape has crippled large portions of the inherited public space.”* (Jensen and Weiss, 2016:38)

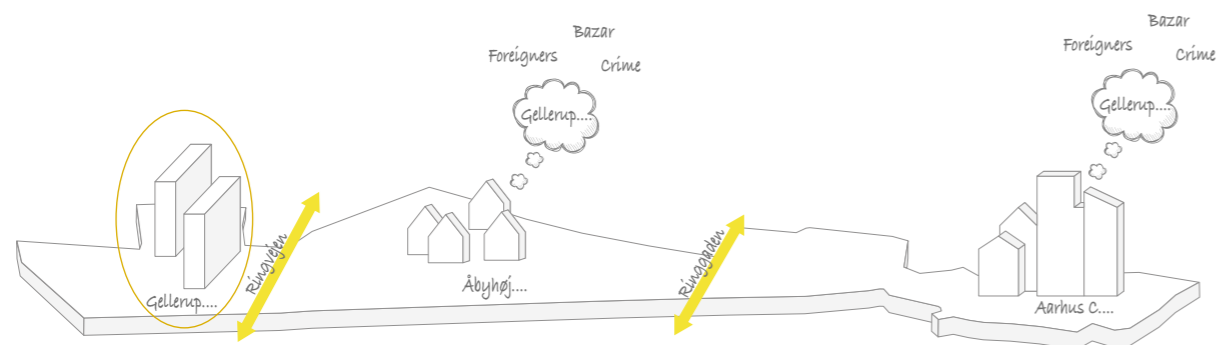
Gellerup is a visionary modernistic urban development built in the tabula rasa landscape of fields five km from Aarhus Cathedral back in the 60's and 70's. In 2012, the 24 concrete blocks host more than 7.000 residents representing 80 different nationalities (Samvirket, n.d.) giving the area the same population as the old Danish borough Ebeltolf (Bolius.dk, 2017). Nevertheless, the similarities between these two end there. Where a google search of Ebeltoft shows pictures associated with idyll, quality and cosiness, pictures from Gellerup are mostly related to social pro-

blems, dullness and danger. Ebeltoft has slowly evolved into a tourist magnet over more than 700 years (Ebeltoftby.dk, n.d.), whereas Gellerup within its first decade created a bad reputation for being a place with a high level of crime, unemployment and social problems. Gellerup is the classic case of the issues created by the progressive modernistic planning and it has almost since its beginning been the target for political discussions and agendas for how to deal with this socially isolated cluster in the urban fabric. The posterity has shown that solving the problem created by a modernistic utopia is much more costly than rolling it out (Jensen and Weiss, 2016:38), as the problems are complex relating both social clusters, mental misconceptions, physical realms, politics etc. The automobile-dominated city has a strong tendency to enhance the distance between different socio-economic classes, as it is built of mono-programmed districts. The approach of the revitalisation of modernistic areas has to stretch across the borders of these districts to embrace the daily exchanges between different social groups to ensure a cultural diverse and inclusive city.

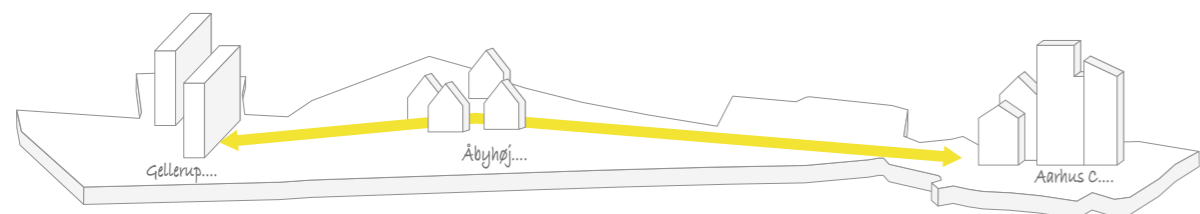
This is a visionary and strategical project examining the slow integration happening in the points of contact between different socio-economic classes in the city, such as schools, shopping areas, cemeteries, infrastructural arteries, etc. The project investigates how the interplay between permanent design, temporary interventions and events can catalyst an enhanced interchange between strangers creating public domain experience making the edges between the different socio-economic clusters in the urban fabric permeable.



The section



Physical and mental edges



Bridging the edges

ill. 1.1

## MOTIVATION

What if there is no problem?

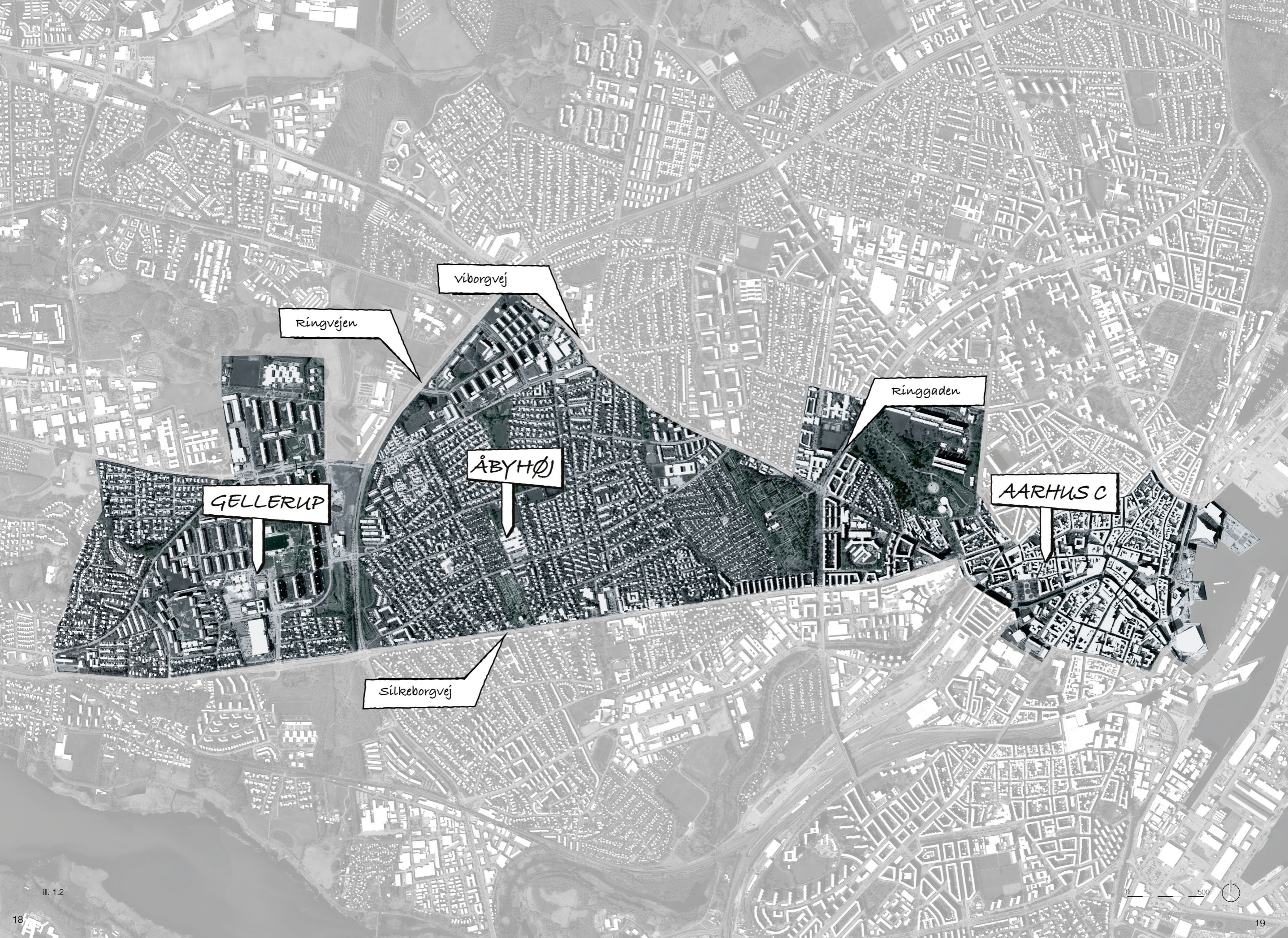
In urban design, not everything is a problem. In addition to solving problems, urban design can also advance existing potentials. Urban designers, with their tools, have the power to develop future realities for the urban fabric, not necessarily new, but improve and enhance existing ones. So, what if the problem is caused due to a lack of awareness of the quality of an area?

Gellerup is undergoing a major physical transformation strongly connected to a social agenda. The aim is to transform the area into a diverse urban area consisting of both housing, offices and commercial programs. It is a transformation encompassing many projects. The transformation has a strong emphasis on community and embedded cultural qualities, which ensures a strong local commitment that is one of the main keys to a successful urban redevelopment. However, there is a tendency that regeneration projects in their strong emphasis on the community lose the sight of the wider urban context in which they operate (Knudsen, 2014). This tendency is also present in Gellerup redevelopment project, where people from the outside do not relate Gellerup with transformations, vibrant city life or alternative cultural activities. Instead they focus on old stories that are no longer true creating both physical and mental edges, which results in a lack of awareness of the qualities inside the area.

The aim of the project is, through working with a section of the city, to understand how edges occur in the urban fabric and how they are bridged through a spatial design. The project examines a section of the city going from Gellerup through Åbyhøj to the historical centre of Aarhus.

This section represents several diverse clusters in the city; the multi-ethnic Gellerup, the common Danish dream of white picket fence in Åbyhøj and the cultural vibrant centre of Aarhus. These areas of the city are physically neighbouring upon each other, but they are socially detached. The project is a case of how to understand the city as both mental and physical edges, sections and sequences. It is showing a typical picture of how the Danish welfare cities have developed over the last 60 years, and it is referring to other section of cities such as Vollsmose – the city centre of Odense, Aalborg East – Aalborg Centre, Sundparken – Horsens centre, etc.

The project investigates physical and mental edges in the urban fabric, and how people depending on their daily routes through the city have different perceptions of the areas. It studies how a strategy consisting of spatial advertisement and physical connections can bridge the edges, as it examines the interplay between the temporary intervention, events and permanent design – the timely and flexible character of space. That said the project is aware of the transformation happening in Gellerup, and that in five years the area will be quite different from today. The aim is not to question this process but to create a supplement focusing on how to bridge the current edges. It shall be seen as an addition to the debate of how the urban fabric consists of clustering, mental and physical edges and how this can be bridged by understanding the city in sections. The framework for the project is conceptual, and thereby not focusing on issues such as economics, administrative boundaries and constructions. Furthermore, the project does not intend to increase the number inhabitants in Gellerup or create new characters and identities in the area.



GELLERUP

ÅBYHØJ

AARHUS C

Viborgvej

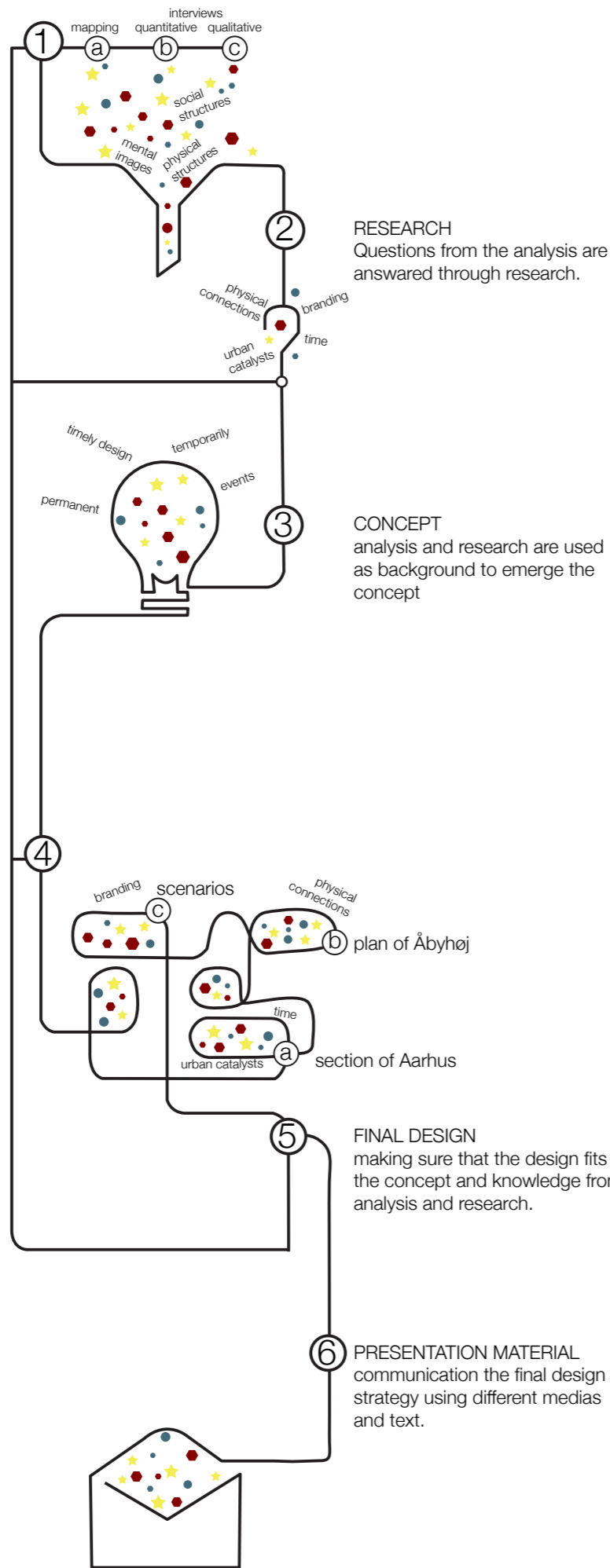
Ringvejen

Ringgaden

Silkeborgvej



ANALYSIS  
The field work supporting the design process.



## METHOD

This master thesis is compiled at Aalborg University within the field of Urban Design, at the development of Architecture, Design and Media Technology. The thesis has a holistic approach towards the understanding and designing of the urban fabric, where the city is understood as a complex system consisting of various actors, agendas and physical structures. It is the interplay between the physical, mental and social layer of the city. The Integrated Design Process is the processual framework of the project to organise the time into four phases; the problem phase, the analysis phase, the sketching and synthesis phase and the presentation phase to attain an optimized understanding of the interplay between the different layers of the city (Knudstrup, 2005). That said, the borders between the phases have been fluent, as a hermeneutic approach has ensured to optimise the design through an interchange between analysis and design, and design and presentation.

The analysis phase consist of three main approaches; mapping the physical structures, interviewing the residents and theoretical researches. The theoretical research consists of case studies and literature studies examining the various aspects of the issue. The mapping of the current physical structures and systems are conducted to create a picture of the contemporary section. The agenda of the mapping is rather to show the potentials and to provoke a re-shaping of the city than creating a mirror of the reality (Corner, 1999). Bearing this in mind, the thesis shows maps adding to the discussion of physical and mental edges in the city. The thesis has conducted two types of interviews to attain an in-depth understanding of the morphology of the city seen through the eyes of the residents. The first is a longer qualitative examination of mental edges of the city, where the second is a quick quantitative investigation of the movement pattern in the city. The thesis has conducted 17 qualitative interviews, interviewing people from respectively Aarhus C, Åbyhøj, Gellerup and Brabrand (see the data on the USB-stick). The long interviews were inspired by the method Kevin Lynch (1960) uses in 'The Image of the City', where the interviewee are asked "what first comes to your mind, what symbolizes the word 'Aarhus C/ Åbyhøj/ Gel-

lerup/ Brabrand' for you?", and to answer this question the participants were asked to choose four pictures and describe their choice. All the participants could chose between the same pictures creating an evidence for stating the different mental image of the urban districts, as there is a pattern in the pictures chosen by the interviewees relating to the placement of their home. In the second part of the interview the participants were asked to draw their daily route through the city, state their mode of transportation, and which part of the city they use and not use. Finally, the participants were asked to divide the city into districts. The interviews give an understanding of the connection between movement in the city and mental images and edges. It shows a strong pattern of where the mental and physical edges consist in the examined section of Aarhus. The 34 quantitative interviews were conducted at Åbyhøj Library and Dokk1, where random people are stopped and asked to participate. The aim of the interviews is to obtain data showing the movement pattern regarding Gellerup of people from Åbyhøj and Aarhus C. The participants were asked to draw their daily route on a map, their route to Gellerup, if they have been in Gellerup during the last year. Furthermore, they were asked what was their purpose for visiting Gellerup.

The design phase has been focussing on three different scales; the strategy for temporary interventions and events in the section, the physical concept of the path running through Åbyhøj and the design of the two scenarios of the path, the parking lot at Kvickly and the street at Gammelgårdsskolen. The design phase is approached in layers of time, physical connections, branding and urban catalysts. Each scale has its own focus, where the section of Aarhus emphasises the time and urban catalysts, the plan of Åbyhøj concentrates on physical connections and the two scenarios examine the physical settings of branding. That said, there is a strong interplay between the three different scales. The temporary interventions from the section and the physical connections from the Åbyhøj plan have an essential influence on the design of the scenarios and the other way around.



## PROBLEM FORMULATION

What are the current edges between Gellerup and its surroundings, and how can urban design through a section of the city, bridge such edges and break down misconceptions of the area?

## EXIT UTOPIA

Great utopian visions for the future, a strong belief in the machine and the rational progress formed Congress Internationaux d'Architecture Moderne (CIAM) in 1928. To them urban planning is built on 'scientific' and rational principles. It is an optimisation of functions, flows and green areas creating a separation of functions, elevated roads and an expansive amount of green fields. The buildings are exclusive high-riser apartments placed in a green parkland (OpenLearn, 2001). The approach is to divide the city into functional clusters fulfilling the need of the modern human but at the same time dictating the flow. It is a design following the neighbourhood principle composed in a hierarchal order of social circles within which people is ordered. The first circle is the family that is placed in the second circle, the neighbourhood, which is the place for the grocery shopping and the children's school. From here circles grow into districts and towns, which is where the adults go to work and cultural and administrative institutions are placed (Provoost, 2007). This structure is criticised for being counterproductive in its inflexible master planning that is unable to adapt to changing needs, and its tendency to create enclosed islands in the urban fabric without a spatial design affording occasionally meetings between citizens from different social groups enhancing the distance between humans, neighbourhoods (Samson, 2010)(Jensen and Weiss, 2016).

*"Many of the modernist suburban developments quickly turned into regular bedroom communities, because the planning approach, aiming for a division of functions, deliberately placed the workplaces in separate zones, removed from the residential areas. The efficient infrastructures that were supposed to ensure the transportation between the various functional zones were not attributed any independent importance. The modernist mobility paradigm was friction-less. Stripped of the stories, experiences and other non-purposeful events of the street space."* (Jensen and Weiss, 2016:63)

The spatial understanding of the modernistic urbanism as a rational division between functions is strongly criticised by Lefebvre, who defines space as socially produced by a various agents and heterogeneous social practices. To him, spaces are a product of the processes of the everyday life, by which spaces will only appear through an under-

standing of the daily routines and an intersections of functions (Jensen and Weiss, 2016). The critique from Venturi, Scott Brown and Izenour is following Lefebvre's focus on the everyday life by stressing the importance of architects' ability to find the potentials of the existing environment instead of being blinded by own utopias for the future. They criticise architects of modern architecture for being out of the habit of looking open-minded at the environments, as *"architects have preferred to change the existing environment rather than enhance what is there."* (Venturi, Scott Brown and Izenour, 1993:3). The modernistic architecture has in its focus on progressive changes and distancing towards heterogeneity become generic. The architecture becomes a symbol in itself, nonetheless not a symbol of the technological progress and the future, but a symbol of social problems, decline and dullness. The generic character of the modernistic urban plans makes them an easy victim for misconceptions leading to mental edges. It is a universal western symbol meaning that terrible stories from modernistic areas around the world can easily be imposed towards local modernistic dwelling blocks. It is a symbol warning people that between these dull concrete blocks terrible things might happen (Urry, 2007).

*"Ironically, the Modern architecture of today, while rejecting explicit symbolism and frivolous appliqué ornament, has distorted the whole building into one big ornament. In substituting 'articulation' for decoration, it has become a duck."* (Venturi, Scott Brown, Izenour, 1993:103)

The modernistic movement do not only create an architectural stereotype in the contemporary city, but by creating large suburban areas with single-family houses, it constructs the breeding ground for a generic city – a city of anonymous districts that are only relevant for the resident living there. Koolhaas (1995) describes the generic city as fractal and a limitless duplication of the same module. He states that the generic city represent the final expiry of planning, as it embodies that planning makes no difference - or even worse that planning creates problems.

The final expiry of planning might be a too extreme statement, but the generic city is the final of master planning. It constitutes a paradigm shift from final plans to a processual approach. It is a shift from top-down planning to bot-

tom-up initiatives, as it is an exit from utopia and an entry to a complex reality consisting of a various stakeholders and agendas. It is a shift from seeing the city as a project, a precise instrument to achieve certain social and economic goals to see city as a composition of the partly planned and the partly unplanned (Provoost, 2007). The paradigm shifts towards a contextual urbanism has its roots back to the manifesto 'Learning from Las Vegas' from 1972 by Venturi, Scott Brown and Izenour, as it dissociate itself from the dogmas of the tabula rasa approach of urbanism, and instead non-judgemental examining the new aesthetic arisen unplanned along the Strip in Las Vegas (Provoost, 2007). Contextual urbanism does not understand the city as being a 'failure' or a 'success' but elaborate the city on the base

of uniqueness of the existing fabric (Provoost, 2007).

The history of Gellerup is an example of how the progressive planning from the 60's over time is transformed from an exclusive dwelling area to an isolated social cluster with social problems – also in popular terms called a ghetto. It shows how the master planning is inflexible to adapt to changing needs of the society. But the history does also point at the embedded qualities in the area, and to the future. The visions for the renewal of Gellerup is great, and by examining a case from Rotterdam, it is shown how embedded qualities through participatory process can be enhanced to create a strong local identity grabbing the wider urban context.

“So that is another rule for the whole nature of architecture; it must actually create new appetites, new hungers – not solve problems; architecture is too slow to solve problems.”

Cedric Price (Ferguson, 2006)

## THE HISTORY OF GELLERUP

### 60's

The economic boom in the 60's generated higher living standards, increasing consumptions and optimism for the future. This created an increasing demand for new housing types and infrastructural networks for the car (Rasmussen and Brunbach, 2017). The plan for Gellerup was a response to housing shortage and built after the contemporary vision of creating the healthy modern life (Spejlborg, 2013), which was strongly inspired by the thoughts of Le Corbusier. The architect Knud Bach Petersen design the plan to house 10.000-15.000 residents in 6.000 rental units. The great vision was to create a city within the city, where you have everything you needed from cradle to grave (Smed, 2014).

### 70's

Between the year 1968 and 1972, the first two phases of the plan for Gellerup was constructed consisting of 1.824 dwelling units were built (Smed, 2014). It was a constructional landmark, as it was possible to use prefabricated elements and crane creating a cheaper and faster construction. In 1972, the Danes are queuing to get an apartment in the newly finished Gellerup, but already the year after, the economic boom was replaced by oil crisis and high inflation. The Danes could not afford the apartments, which were left empty. The housing association, Brabrand Boligforening made an agreement with Aarhus Municipality to house refugees from Turkey to fill up the empty apartments and transforming 3-room apartments into 2-rooms by closing down a room (Smed, 2014). Meanwhile the construction of Gellerup was the largest single-family residential area in Denmark with more than 1.000 households parcelled out just 2,5 km north of Gellerup (Tilst Arkiv, n.d.). The great inflation made the house prices increase extremely in the 70's creating the situation where it was profitable to buy a house instead of renting (SBI, 2001).

### 80's

During the 80's a large number of refugees from Palestine and Lebanon were housed in Gellerup (Smed, 2014). In the start of the 80's, half of residents were unemployed. It was an area with social problems and a bad reputation (Spejlborg, 2013). This status made the shopping centre change its name from Gellerup Center to City Vest in 1980. The result of a gentrification process in the inner city became visible in Gellerup, where poor, socially weak citizens were forced to move from the old working class neighbourhood to apartment developments like Gellerup (Juhl, n.d.). The gentrification was a consequence of the condominium law from 1966 creating the opportunity to divide buildings into different ownership (Jensen, 2001). Over the next twenty years, this law was used to transform the cheap dilapidated working class rental apartments to attractive apartments owned by the middleclass.

### 90's

The Somalis arrived to Gellerup. At this point, Gellerup started to be a multicultural area, where the refugees and immigrants are closing in on themselves. Gellerup became an island within the city – a parallel society (Smed, 2014).

### 00's

As entrancing the new millennium, the vulnerable neighbourhoods in Aarhus V were the poorest areas in the country, which lead to 'Urbanprogrammet', an EU-founded program aiming to change the negative development and sow the seed for a positive future for the neighbourhood by withdrawing the inhabitants in different cultural activities (Aarhuswiki.dk, 2016)(Madsen, 2010). A political focus on ghettoization and integration lead to, on a national level, the ghetto list, where Gellerup was placed among 24 others Danish areas with clustering of non-western ethnicities, high unemployment, low educational level and high crime level (DR.dk, 2007) (Hansen, 2016). On a municipal level, Aarhus Municipality started the process of the transformation of physical and social settings of Gellerup (Aarhus Kommune and Brabrand Boligforening, 2007).

### 10's

The demolition of several building blocks and a school in 2013 and 2014 was the first large physical landmark of the transformation, which is described in disposition plan that passed the city council in 2012. The changes in the area were visible in 2014 with a decreasing vandalism (Madsen, 2015). In 2015, the artificial turf football field was opened (Rubeck, 2015). The first street in the changed road system and a new kindergarten was initiated in 2016. Many temporary interventions happen around Instant City. A new entrepreneurship house is being built. An office building for the department of technic and environment is under construction moving 1.000 municipal jobs to Gellerup. An architectural project transforming the apartment block 'Blok B4' into a gate to Gellerup opening the area up towards its external and inviting people in. A public park and several urban spaces are on the drawing board together with the plans for a new dormitory, swimming bath, new urban areas next to Ringvejen, etc. (Landsbyggefonden, n.d.). In the starts of 2016, the level of crimes had halved stating that Gellerup is not the most criminal neighbourhood in Denmark (Hove, 2016).





## WELCOME INTO MY BACK YARD!

Hoogvliet, which is a post-war satellite town outside Rotterdam, is the first suburb in Rotterdam to suffer from rising housing vacancies, as the upper middle class is moving away from the area during the 70's and 80's leaving the area for low-income groups such as ethnic minorities. The harmonious community design of the satellite town ended up dividing the area into districts classified as 'good' or 'bad' and 'white' or 'black', where the population was leading separated life (Provoost, 2007). Issues such as large number of teenage pregnancies and exclusion of immigrant groups characterize the area (Dac.dk, 2014a). While the surroundings mainly associate Hoogvliet with extensive dullness, many residents value the area for its village-like atmosphere (Provoost, 2007). Hoogvliet is planned in 1947 and 15 years after stood a new town for 60.000 inhabitants as a response to housing shortage after World War Two, but the actual housing need was maximum 3.000 homes. The design was strongly inspired by the English New Towns, but it was missing most fundamental structures disconnecting it from greater urban fabric. The Hoogvliet master plan was never fully implemented, and the progressive approach ended up demolishing half of the original village of Hoogvliet, but no new town centre was built to replace it (Provoost, 2007).

In 2001, the regeneration project Welcome into My Back Yard! (WiMBY!) started. The project, which is a response to the 'Not In My Backyard' (NIMBY) movement, is managed by Crimson Architectural Historians and journalist and politician Felix Rottenberg and asks the question; 'how can you create a liveable place where residents feel at home?' (Dac.dk, 2014a). The restructuring of Hoogvliet started already in the 1990's, where 5.000 dwellings units were demolished and the areas transformed into single-family houses (Provoost, 2007). The WiMBY! project is adding a contextual approach towards the regeneration of the area, as it aims to contribute to the creation of a social and cultural inclusive area through architecture, planning and socio-cultural projects. It significantly extends the scope of

what normally regards as 'context' in urbanism, stretching it to cover every aspect of contemporary urban life (Provoost, 2007). It is an interdisciplinary project combining proficiencies such as urban planners, investors and decision-makers making a framework for a bottom-up approach, which locals, companies and authorities active can create and unfold (Lægging, 2010). The regeneration project runs over a period of six years where it develops and implements a series of projects that are enhancing the potentials and narratives embedded in Hoogvliet.

*"Unlike the old planners, WiMBY! idealised the 'naturally grown' culture that developed despite the intentions of the original planners. We moreover advocated an inclusive, pro-urban attitude, as opposed to the anti-urban approach, focussed on control, management and order, of the original planners."* (Provoost, 2007:30)

The regeneration of Hoogvliet focuses on the participatory process in developing a liveable and attractive neighbourhood. WiMBY! consists of 27 projects ranging from experimental buildings to a combination mixing architecture, urban planning, education, arts and socio-cultural proficiencies. The interplay between short-term and long-term projects give the citizens a feeling of something is happening constantly. Furthermore, it is a foretaste, a try-out of the long-term projects to test their feasibility. The strategy adopted existing projects upgrading them into a prototypical and attractive architectural project. The rooting in existing actors and initiatives reduces the risk of the projects to be abandon as soon as WiMBY! is over (Provoost, 2007). The reinterpretation of existing qualities is not only focusing on the physical framework of the area, as it is also an approach enhancing the mental, nonmaterial aspects of Hoogvliet (Provoost, 2007). WiMBY! succeeded on the superimposition of new layers to the story of Hoogvliet that are strongly embedded in the local community and managed to improve the reputation of the area (Dac.dk, 2014a).

”... there is something unique in any given culture, a quality of light, a tone in the dialects, that draws us home.”

Carsten Thau (Jensen and Weiss, 2016:203)

## INCLUSIVE URBAN FABRIC

A common issue for the modernistic dwelling areas is that they are lacking urbanity. Urbanity is defined as the critical mass emerging in the city. A city has a relevance for more people than its own residents meaning, if compared to its amount of residents, it has an overrepresentation of facilities. The various actors create a complex, dynamic and unpredictable framework that gives the city dweller the possibility of rising above own expectations. Where the city is a liberation machine, does the suburb keep one inside the frame of own culture, as it is exactly the sum of the needs and wishes of its residents, nothing more than that (Provoost, 2007). The issue of urbanity is essential in the writings of Sennett, as he states that the meeting with strangers is crucial for the human to learn how to deal with challenging social interactions (Sennett, 1970). The transition from youth to adulthood mean an acceptance of the disorder of the world, which depends on “a *structure of experience that can only take place in a dense, uncontrollable human settlement – in other words, in a city*” (Sennett, 1970:17). Sennett (1970) argues that the contemporary urbanity is ordered into more or less invisible edges dividing the urban fabric into us and them, which does not invite to an interchange with strangeness, and thereby it does not create a city teaching the inhabitant how to deal with the complexity of social interactions. Sennett has a critical view towards communities in the city, as they enhance the distance between different social groups and have the tendency to create negative stereotypes, but these clusters do also represent a diversity in the urban fabric ensuring specific characters of the different areas. Furthermore, communities constitute a breeding ground of social diversity, as they are the safe base with in different culture can evolve.

*“Birds of a feather can flock together here, and as such they are able to cultivate a life-form that resists pressures to conform to stable standards of ‘normality’. These types of concentrations, such as residential concentration, seem not an inherent threat to a diverse city but its very precondition: difference needs a chance to grow, diversity needs to be cultivated, cultural particularity needs social groups.”* (van Leeuwen, 2013:7)

The city has the critical mass for diversity to emerge, and to ensure the exchange between social realms the urban

fabric needs to have permeable edges and public domains. Hajer and Reijndorp defines public domain: “as *places where an exchange between different social groups is possible and also actually occurs.*” (Hajer and Reijndorp, 2001:11). The public domain experience is what Sennett describes as the meeting with strangeness, as it occurs at the boundary between freedom and friction. It is the interplay between the liberation of the experience of a different approach and the tension of confrontation with the unfamiliar (Hajer and Reijndorp, 2001). In the network society where everyone puts together their own city, the modern city can be understood as a composition of communities. Thereby, the public domain occurs at the in-between spaces in the fragmented urban fabric. It focusses on the experience of cultural mobility – the opportunity to see things from a different perspective and be confronted one's own patterns (Hajer and Reijndorp, 2001).

Infrastructural systems are in-between spaces connecting different communities. A key in transforming infrastructures into public domains is a greater diversity of activities that invites to interactions and meeting between people – to create ‘pausability’, the possibility to stop the mobile activity and than resuming it again (Urry, 2007). The heterogeneity creates a complexity making the area interesting for the slow mobility such as pedestrians and bikers. Furthermore, these environments generate an atmosphere that is inviting to stroll, linger, pause, move on again. Most important, the social diversity affords bodily security for the people entering the public domain.

*“Roughly speaking the more diverse the others walking about, the safer the environment. Overall it seems that what is important is the complexity of place, heterogeneity makes the environment interesting and safe for those doing walking in the presence of strangers.”* (Urry, 2007:74)

The clustering of people into communities in the contemporary city has an inherent quality to create a diverse urban fabric, but it stresses the importance of permeable edges, interconnections and public domain experiences. The contemporary urban fabric needs to afford an exchange between strangers in structures related to the everyday-life of the citizens, such as schools, groceries, infrastructure, etc.

# ANALYSIS

This chapter presents the section focusing on its physical and mental characteristics. The section is analysed following two different approaches: mapping of the contemporary urban fabric and interviewing people inhabiting the section. It aims to give the reader a larger understanding and sense of the sites as they are today while revealing the problems and potentials that are present in the section.

The issues stressed during this phase will undergo a theoretical examination in the next chapter, and furthermore become essential to the strategy.

## THE SECTION

### Historical centre

The six km long section running from the historical centre of Aarhus to Gellerup is telling the story of how a trading post is transformed into the second largest city in Denmark. It is a story of the past, the present and the future of a city. The inner city, Aarhus C represents the start of the story, as its founding around the outlet of Aarhus Å (Aarhus Stream) can be dated back to year 770 (VisitAarhus, n.d.b). The stream is still central in the self-understanding of the city, as during the last decades, it has become lively centre of the city connecting large cultural institution such as the art museum AROS and the main library DOKK1 with commercial programs. Furthermore, its current vibrant mixture of culture institutions, shopping, cafes, harbour front development and educational institutions that are drawing international attention (VisitAarhus, n.d.a), are creating the external picture of Aarhus City.

### Aarhus C Residential

Outside of the historical centre, neighbourhoods of the classical Danish blocks are situated. These are homes for the many residents living inside the first ring road, Ringgaden, where there is a high density of students due to Aarhus strong position as an educational city (VisitAarhus, n.d.b). These blocks were a response to the great urbanization in Aarhus in the late 19th century due to the industrialization (Aarhus.dk, 2016).

### Ringgaden's green surroundings

The large recreational park, Botanical Garden, dating back to 1875 is bordering the classical Danish blocks and meeting Ringgaden to the east (Aarhus.dk, 2013). On the eastern side of Ringgaden is Vestre Kirkegård, which is a large cemetery with green areas, paths with a composition similar to a park making it a recreational pause from the hectic atmosphere from the chaotic infrastructural arteries. The cemetery is a burial ground a variety of religious belief, such as Christians and Muslims.

### Åbyhøj Allotments

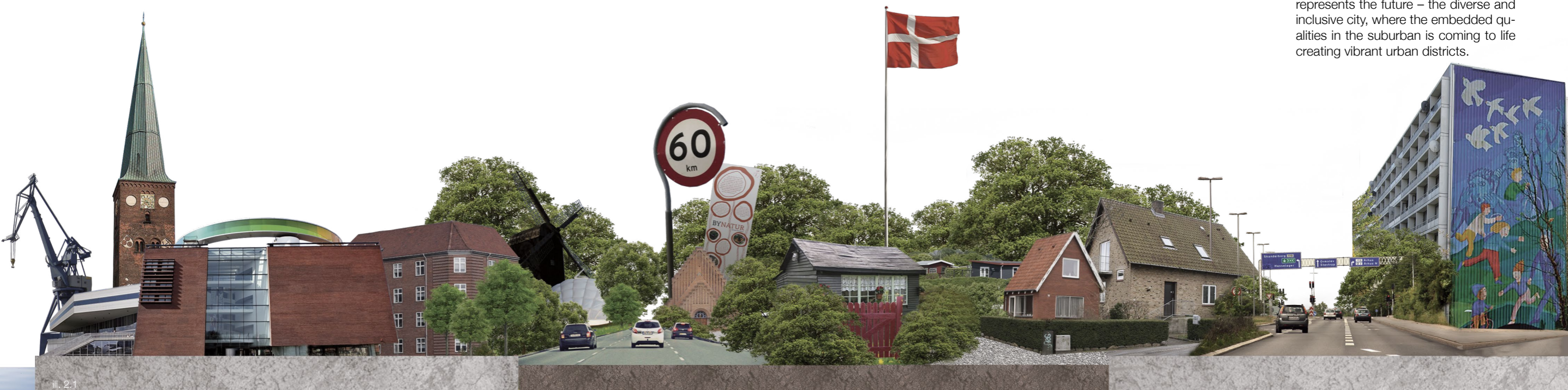
The recreational atmosphere continues into the allotments next to the cemetery, which has the classical layout with hedges, small wooden houses and garden gates being a green spot for city dwellers without a garden to grow vegetables and feel the fresh air.

### Åbyhøj Residential

The allotment garden is placed in Åbyhøj, which was a suburban town of Aarhus dating back to 1880 (Aarhuswiki.dk, n.d.). All commercial activity in Åbyhøj is centralised around the infrastructure vein, Silkeborgvej, where the rest of the area is basically single-family housing. Åbyhøj can be characterised a sleeping town, as there is a limit amount of people on the street in the working hours, but the sidewalk divulge the presence of the children in the area. Åbyhøj represents the classical suburban life of present Danish family. The social meetings in Åbyhøj are happening around routines of the everyday life such as the school, the grocery shopping, leisure activities and the local library.

### Gellerup

The second ring road, Ringvejen, constitutes the eastern border of Åbyhøj, and it also marks a radical development in the history of Aarhus. On the eastern side of the road, Gellerup, the modernistic suburban development of the 60's is found. Here, the architecture is fundamentally different than the rest of the section, as the buildings are a repetition of the same concrete block, with flat roofs, placed in a large parkland. The façades of the apartment blocks are decorated with characteristic art pieces. Gellerup has become a multi-ethnic area with many cultural associations reflecting the diversity, but it is also an area fighting against a bad reputation given by social problems of the past. The transformation of the area is visible through a temporary pavilion, the E&P-huset, and activities such as 'Smag á la Gellerup' (Taste á la Gellerup). Gellerup has a tradition of through art projects, activate the residents and the surroundings. The multi-ethnic character is strongly represented in the art happening around the EUTOPIA stage in Gellerup, where theatres, music and film can be experienced. The art is also used in the renewal of Gellerup and to connect to the outside. The multi-cultural character of Gellerup represents the future – the diverse and inclusive city, where the embedded qualities in the suburban is coming to life creating vibrant urban districts.



AARHUS C



# ÅBYHØJ





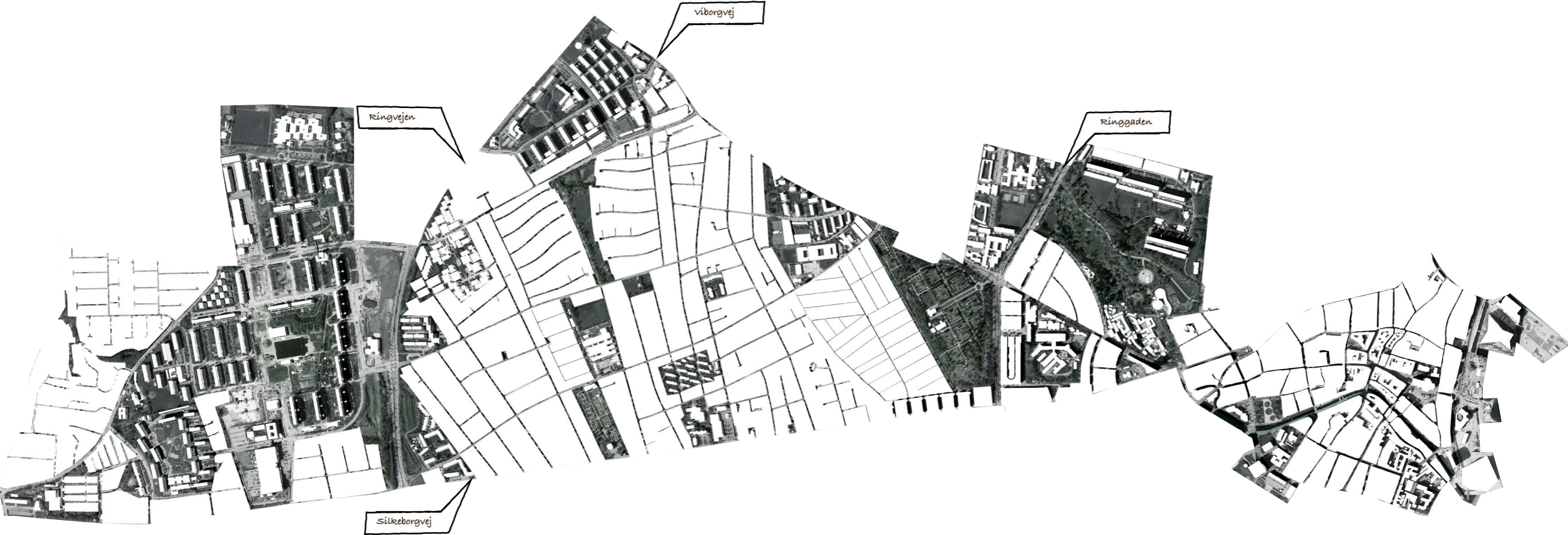
## FUNCTIONS

The amount of functions is much denser closer to the city centre in order to serve not only its dwellers but also the remaining city citizens' needs making the variety of functions bigger. In Aarhus C, the functions are public services, office buildings, educational services, municipal services, churches, cultural buildings and many commercial areas often mixed with housing in the above floors offering its ground floor for shops, cafés, restaurants and others. Åbyhøj is mostly a residential area equipped with functions related to the needs of the area and its inhabitants. It holds a church, a park, two schools, two allotment gardens and some commercial areas along Silkeborgvej. As for Gellerup, it offers other services associated to leisure such as a swimming pool, a climbing club, a football field and a sports facility, Globus1. Apart from these particular functions, the area is also served with two shopping centres on its north and south borders.



# PUBLIC-PRIVATE

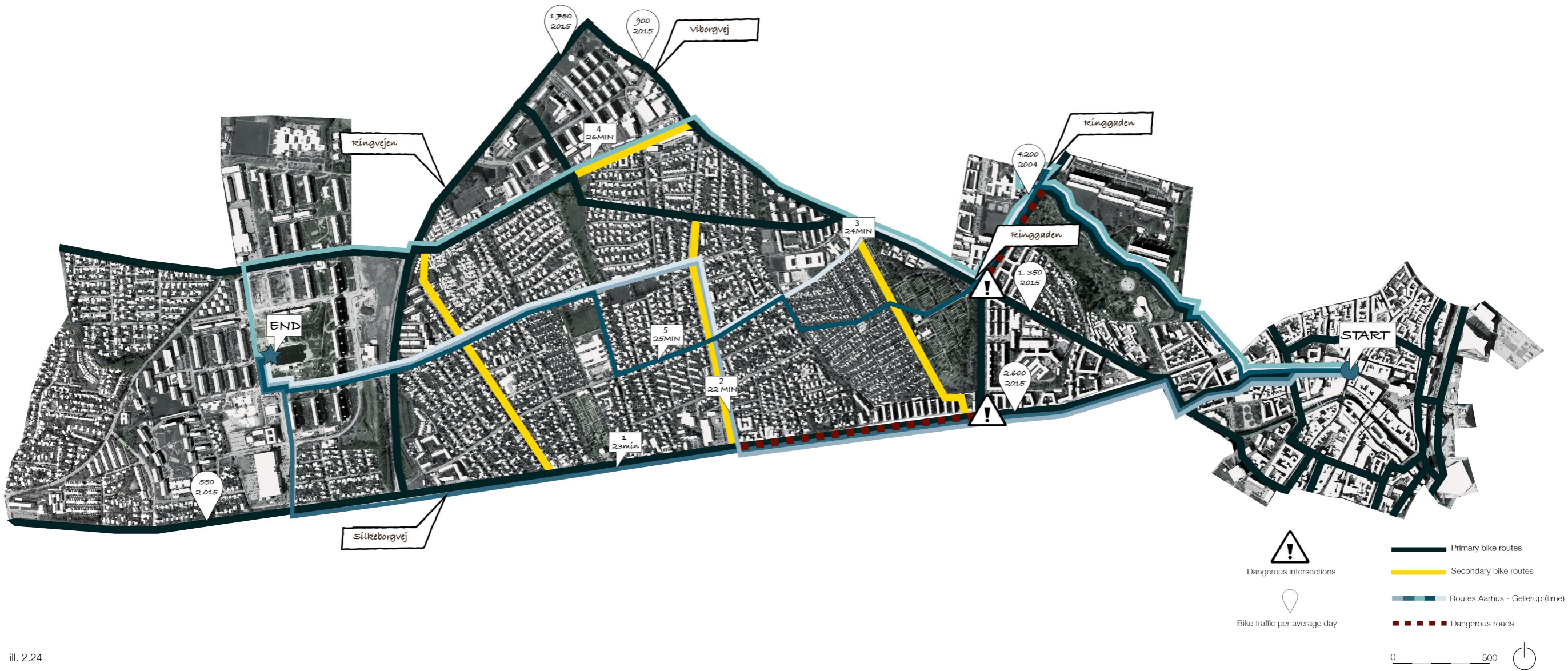
Gellerup is characterised by the absence of private outdoor spaces. The size of the public spaces stands out compared to the rest of the section. Åbyhøj, on the other hand, is characterised by its privacy. It is mainly the streets that are public the rest is private gardens beside shopping facilities, schools and library. The scale of the plazas in the inner city is significantly smaller than the public spaces in Gellerup. Where the spaces in Gellerup have a diffuse border, the public spaces in the inner city have a clear defined edge. The only larger public areas outside Gellerup are Vestre Kirkegård and Botanical Garden, which are both areas with a clear function and ownership.



BIKES

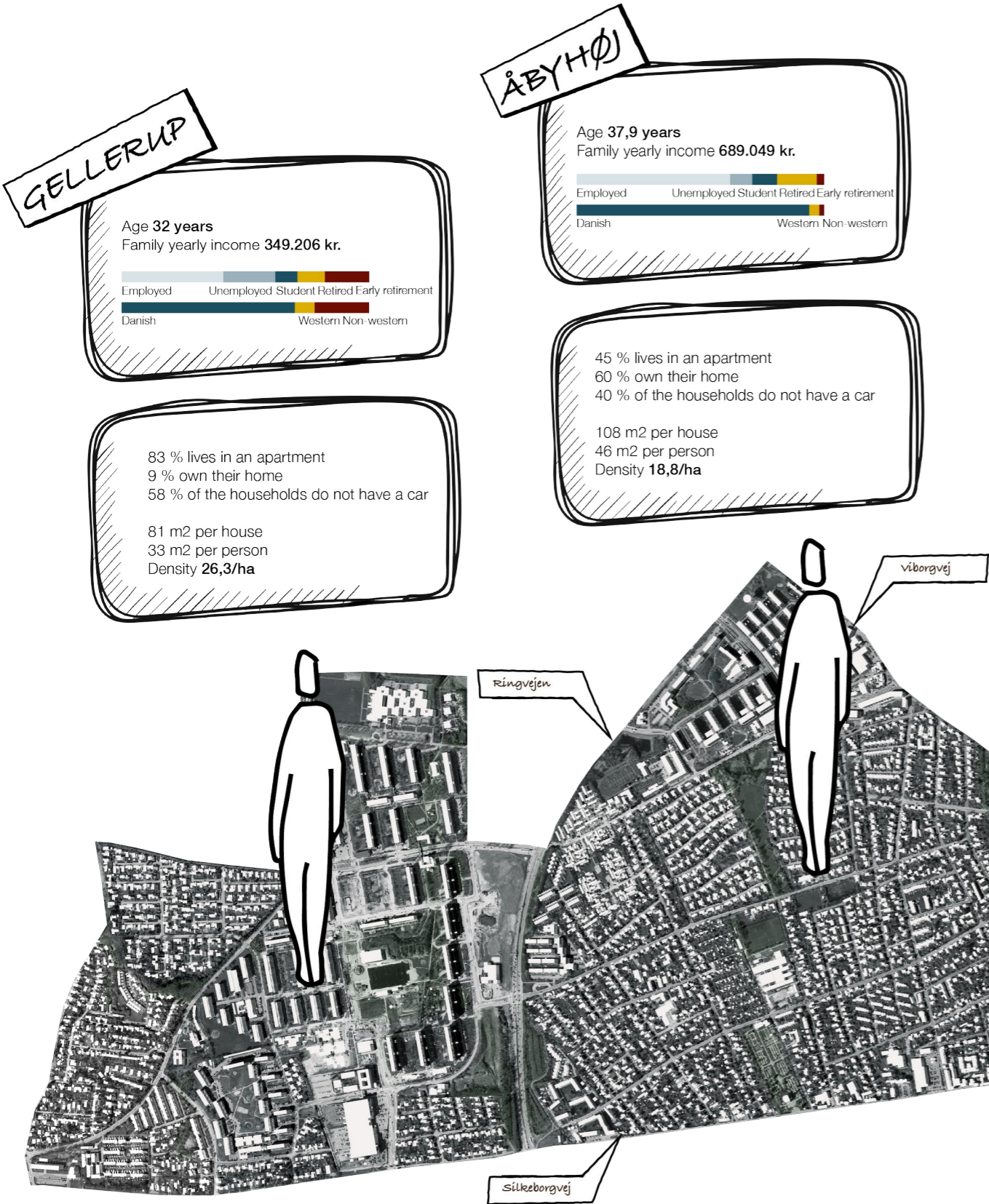
The primary bike routes run mostly along main roads together with the heavy traffic. These are the most direct connections around the city but also the least safe ones due to the proximity to heavy traffic and larger number of cross-sections. The secondary bike routes connect several residential areas through secondary and tertiary roads of the city. A higher number of bikes occur in the inner city and at the two ring roads. However the network of bike path connecting these two ring roads, and thereby the connecting Aarhus C with Gellerup is weaker. By taking a closer look at Åbyhøj, this consists of two primary routes surrounding the area and few secondary routes serving the north-south direction. There are no routes serving the east-west direction, except the mentioned surrounding primary routes. To reach Gellerup, one must use heavy traffic routes that have a high amount of accidents.

Aarhus Municipality aims to turn transport within the city into primarily biking - especially the short trips under five km (Aarhus Kommune, 2007). For people to choose the bike factors such as bodily security, terrain and time are essential. The several routes being examined have a time difference between the fastest and slowest bike route of four minutes (see appendix 03), making factors such as terrain and bodily security important. Silkeborgvej is one of the dangerous stretch in Aarhus, where most traffic accidents with bike occur (Jørgensen and Christensen, 2017), raising the need for an alternative route between Gellerup and Aarhus C. The terrain in the section is highest in the northern part with a slope greater than 15 metres towards the south. So a biker going from Lille Torv to Gellerup following Silkeborgvej will be going downhill and then uphill to Gellerup, whereas biking through Åbyhøj offers a more even route.



ill. 2.24

SOCIO-ECONOMIC

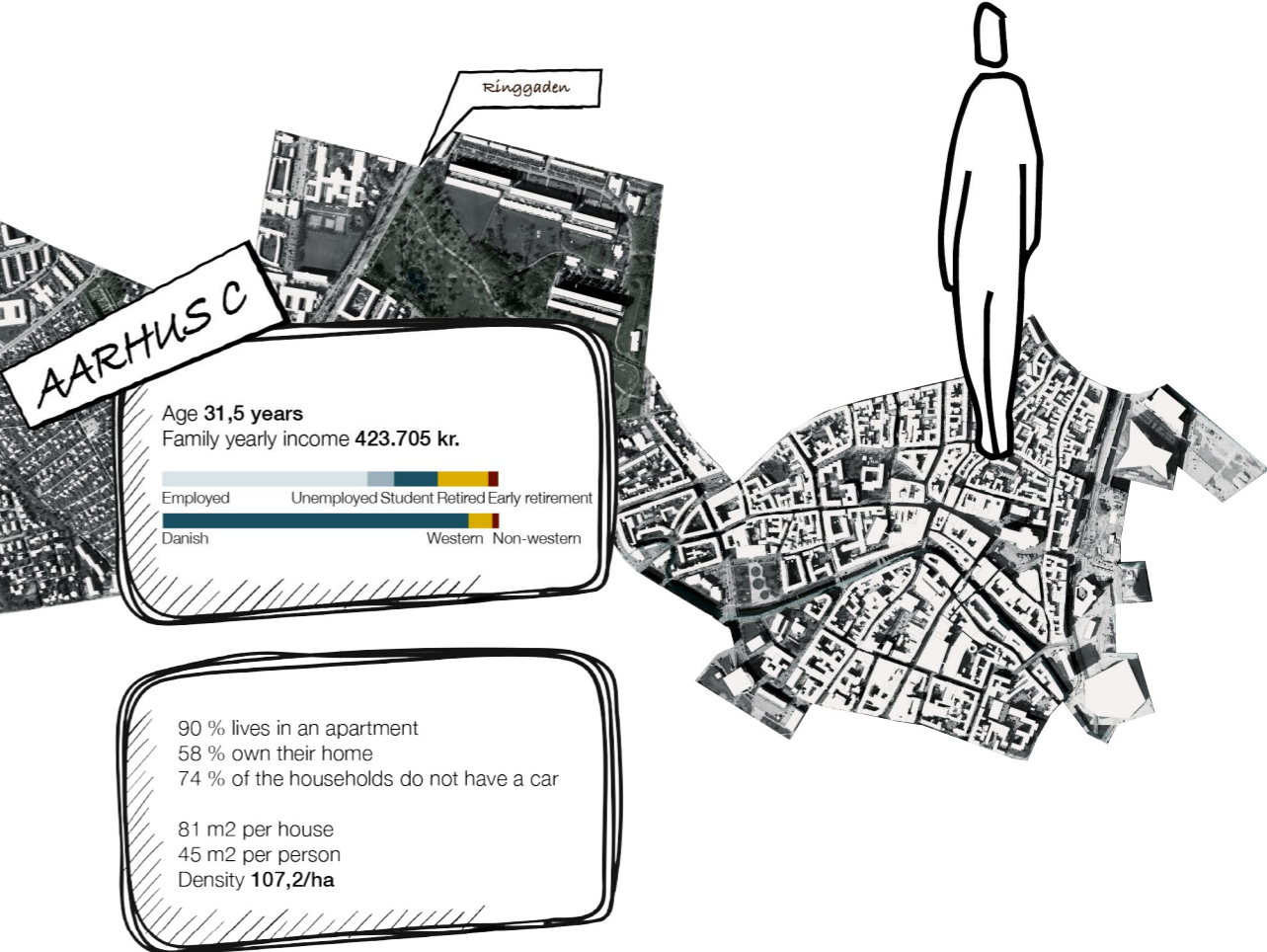


Gellerup stands out from its surroundings on parameters such as the average yearly income for a household, length of education, employment, and citizenship. The division created by Ringvejen creates two different socio-economic districts in the urban fabric. By crossing Ringvejen the average income for a household becomes 97 % higher than in Gellerup. The income in Gellerup is similar to the areas with a high percentage of students, whereas the low income in Gellerup is caused do to an overrepresentation of early retirements and unemployed.

The general picture of Aarhus shows a city inhabited by Danish citizens. This picture changes by zooming-in to Gellerup area, where 21 % of the inhabitants have a non-western citizenship. This is one of the few places in Aarhus with this high representation of non-western citizens. Gellerup also stands out by its inhabitants educational level. The most common highest educational level in Gellerup is primary school, whereas in the rest of Aarhus it is a vocational, mediumcycle higher or even long higher for some parts.

The amount of children per household in Gellerup is approximately 45 % higher than Åbyhøj and 540 % higher than Aarhus C. Gellerup is the area in the municipality of Aarhus with the fewest square meters per person. The area per person is 35 % smaller the nearby surrounding single-family houses areas and 30 % smaller than the apartment in the centre of Aarhus. This is due to the larger households in Gellerup. The average apartments in Gellerup are actually 15 % larger than the average ones in the city centre. Nevertheless, the density of inhabitants in the centre of Aarhus is 75 % higher than Gellerup. This is due to the large unbuilt areas in Gellerup keeping the building density down. The density of inhabitants in Gellerup reminds of other suburban areas like parts of Åbyhøj.

Gellerup has a significant high amount of rental dwellings, where only 9 % of the inhabitants own their home. As a comparative, in the general picture of the investigated part of Aarhus more than 50 % own their home.



# MOVEMENT & EDGES

The map shows how interviewees move around the city of Aarhus in their daily common routines.

Two types of interviews were elaborated and are here illustrated. The first one, the fast interview, which was two minutes long, was made by approaching random people on the street and asking them about their daily route. The second method was through and a longer interview, 30 minutes long, asking interviewees from three different areas about their daily routes and general movements around the city (see USB-stick).

The general picture shows that people move mainly around their area of residency and place of work. However, by asking if they have been in Gellerup during the last year, only 30 % of the interviewees from Aarhus C replied yes. The common answer on why they have not been there is that they do not know for what purpose they should go

there. Of the 30 % which has actually been in Gellerup, 83 % only went there to visit Bazar Vest. The interviewees from Åbyhøj have quite a different movement pattern. Here 86 % has been in Gellerup during the last year. They also use a wide range of the facilities in Gellerup, such as City Vest, Globus1, the climbing wall, the library etc.

The examination of the movement pattern of the interviewees from Aarhus C shows that the residents move intensively inside the inner city limits in their daily routines. As stated by some interviewees, they only move towards other areas of the city if they have a specific purpose, such

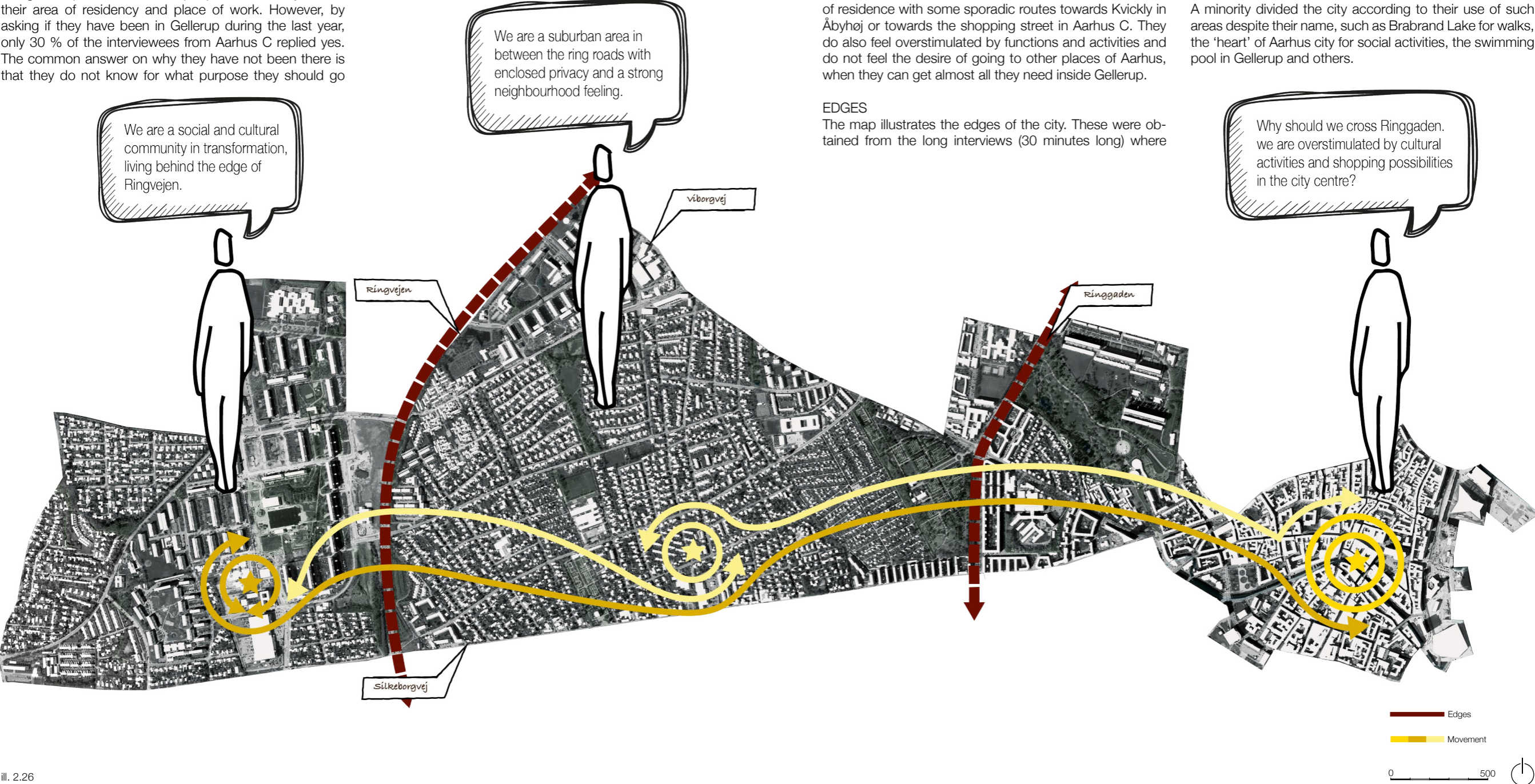
as work. A general comment is that residents in Aarhus C cannot see why they shall travel to other part of the city, when they have everything they need just outside the door. They are overstimulated by cultural and commercial offers. The inhabitant from Åbyhøj have their primary movement around the supermarket Kvickly in their dwelling area, which some labelled as the centre of Åbyhøj. Secondary movements point both toward Aarhus C for shopping and culture and toward Gellerup for grocery shopping and leisure activities. As Åbyhøj has a lower density of functions, the residents move quite determined to their house without detours, and they do normally not stroll around the area. The dwellers in Gellerup move more intensively in their area of residence with some sporadic routes towards Kvickly in Åbyhøj or towards the shopping street in Aarhus C. They do also feel overstimulated by functions and activities and do not feel the desire of going to other places of Aarhus, when they can get almost all they need inside Gellerup.

people were invited to divide the city into different areas according to their perception, use or notion of borders.

The primary identified edges concern main infrastructures, both Ringgaden and Ringvejen that despite being significant traffic distributors, they also divide the city into three main areas. Concerning our section of the city, this regards specifically Aarhus C, Åbyhøj and Gellerup. Some interviewees identified these infrastructures as the dividing barrier elements; other simply separated the zones without referring to the infrastructure, but still defining them as the edge, as the transition element between distinct zones.

A minority divided the city according to their use of such areas despite their name, such as Brabrand Lake for walks, the 'heart' of Aarhus city for social activities, the swimming pool in Gellerup and others.

**EDGES**  
The map illustrates the edges of the city. These were obtained from the long interviews (30 minutes long) where



## MENTAL IMAGE OF AARHUS C

Aarhus C is mostly labelled as a touristic and residential yet quite active area of the city. Pictures showing a pedestrian shopping street, an old city centre and a typical residential apartment block with red bricks situated in a more or less dense city centre, ended up being the most popular pictures among all interviewees independently of their area of residency.

The global idea of Aarhus C is that it represent a high-standard way of living, as culture and art are easily accessible and the free time of the residents is usually dedicated to these activities and spent in cafés, restaurants, museums and concerts.

Several interviewees describe the vivid feeling of a big city selecting pictures that illustrate streets filled with people, art and urban culture and social activities from concerts to people gathering in cafés or restaurants. Aarhus C is generally described as having an active city life offering its citizens several cultural opportunities.



## MENTAL IMAGE OF ÅBYHØJ

Ringgaden, perceived as one of the main edges of the city that separates Åbyhøj from Aarhus C, contributes to a more and more vague knowledge and perception of the areas the further they are situated from the city centre. Especially, residents in Aarhus C find it difficult to distinguish the characters of the different areas outside of Ringgaden.

Åbyhøj is mostly identified as a typical Danish residential area through pictures illustrating the regular family houses in such districts. Notwithstanding, some interviewees identified as well some big and dull concrete buildings as a presence in Åbyhøj. Regarding the public space and according to their lifestyle, some characterised the zone as being a nice area to walk, others as being simply a dormitory zone of Aarhus. In general, Gellerup inhabitants, as non-dwellers, are the ones with a more concrete opinion and notion of Åbyhøj physical features.

Despite the less clear notion of Åbyhøj from Aarhus C residents, the area is commonly described, both by them and Åbyhøj citizens, as a place where people's free time is spent mostly outside and where the classical neighbour relationships, both the good and the bad side of it, end up being the identity of it. Åbyhøj, in social terms, is described both as backyard people and as neighbourhood gatherings in the street or front yards. However, the ones living closer to Gellerup, also refer to the multi-ethnic diversity as representative of their area of residence. Gellerup inhabitants used the young family picture standing in front of their house as the most common to describe the area but also the both bad and good neighbour relationship across fences. The area is also labelled as quiet and as an expensive housing area.



## MENTAL IMAGE OF GELLERUP

In general terms, people living outside of Gellerup link the big, dull concrete buildings to Gellerup as well as the existence of the particular Bazar Vest. As for its inhabitants, despite still identifying the concrete apartment buildings and link them to their residence area, they have a much more constructive image of the area. They identified the progress, the construction work, the investment that is being done and the temporary activities taking place now that are revitalizing the area. For its residents, Bazar Vest is also a some kind of physical and social landmark of Gellerup.

Aarhus C inhabitants, despite moving essentially in their own dwelling area, they all agree on a strong association between Gellerup and criminal activities, Muslim ethnicity residents and a particular food culture. The same applies for Åbyhøj residents. For them, Gellerup is mostly associated with criminal activities, by describing the presence of the police in the area and the groupings and ethnical clusters of people. Only a minority that knows or visits in fact the area chooses to refer to the multicultural and social diversity as a positive reality. Many of the interviewees do also associate Gellerup with the new artificial turf, and children playing outside between the apartment blocks.

Gellerup dwellers categorize their own residence area from a much more positive perspective in comparison to other interviewees. They classify it as a multicultural area where people use the outside spaces both for sports or just to be with friends and neighbours. It is described as intimately connected to the cultural and social spirit lived in Bazar Vest and as having a strong sense of community among its residents, towards their area of residence and its outside public spaces.



## NEWS FROM GELLERUP

An examination of headlines in newspapers regarding Gellerup shows a majority of terrible stories concerning crime such as murder, rape and violence. Furthermore, words such as terror, Muslim and ghetto are also often mentioned. Until the millennium these are the stories that were told about Gellerup, afterwards a more nuanced picture is presented focusing on how to transform the area and the embedded qualities. National newspapers write most stories about Gellerup, and an overrepresentation of them are from tabloid newspaper focusing on the selling headline and the juicy story rather than a nuanced picture.

These strong headlines about war, terror and violence constitute a barrier towards the area, as they do not invite people to visit such place voluntarily, and the stories become the only insight to the area.



## NEWS FROM ÅBYHØJ

Contrary to the headlines regarding Gellerup, the stories from Åbyhøj have a more local character focusing on sports accomplishment and town fairs. Crimes also happen in Åbyhøj, but the character is quite generic as a common robbery becoming a smaller notice in the paper. It is mostly local newspaper writing about Åbyhøj, which can explain part of the reason why people living outside Åbyhøj find it difficult to make a precise definition of the area.



police  
it is dangerous  
ghetto  
dull concrete buildings  
why go there?  
just an integration attempt  
social cluster  
crime!



## CONCLUSION

Gellerup is in its current state not urban. It has a suburban character due to its low density of inhabitant and facilities grabbing the surrounding. Non-residents, especially from Aarhus C, cannot see any purpose in going to Gellerup. The common answer to why they do not visit Gellerup is; "Why should I go there? It is basically dull concrete blocks offering no entertainment." The inhabitants in Åbyhøj have a closer connection to Gellerup, as they have many daily intersections with the residents from Gellerup. Gellerup is bordered by large infrastructural vein, by which most non-residents perceive the area in a high speed only experiencing the modernistic architecture and not the life in between the buildings. The second ring road, Ringvejen, is like a cleft in the urban fabric isolating the inhabitants from Gellerup in their own island in the city. It is an island hosting a socio-economic class, which is quite different from the rest of the urban fabric, as the area has a significant multi-ethnic character with a low income and issues such as unemployment and early retirement. Gellerup is mainly connected to the rest of Aarhus with infrastructural veins focussing on the car traffic. These veins do not afford safety and experiences for the slow traffic such as pedestrian and cyclists, creating an edge between the neighbouring districts, Gellerup and Åbyhøj.

Gellerup is in a transformation and many things will happen during the next decade creating an urban character in the area. It is an area with many embedded qualities reflecting the multicultural character of the place. The project has chosen to focus on three of these qualities being artistic, playful and social. Gellerup has a strong artistic character and has a long history for using art project to create connections between the residents, and furthermore tells the story of the qualities of Gellerup to the surroundings. Gellerup has many cultural institutions such as EUTOPIA, the library, a circus and an underground movement. It has

been a great success with the new football field gathering all the kids to sports and playful activities, but it is not the only leisure activity in Gellerup, as it also hosts a climbing club, a public swimming pool and the sport centre Globus1. The area has a quite distinct public social life compared to what is found in the rest of the sections, due to the high amount of public space and the concentration of people with a different cultural background than Danish. The residents meet in the outdoor spaces, stroll around the area and hang out in Bazar Vest. Gellerup reminds of a village, where the residents know each other and warm and expressive greetings are a normal part of the movement around in the area. So welcome to the fabulous Gellerup! – A vibrant place in transformation.

However, Ringvejen is creating one of the physical-geographical edges in Aarhus dividing Gellerup from its surroundings. Non-residents of Gellerup do not see this transformation, but use words such as 'crime', 'danger', 'dull concrete' and 'just an integration attempt' to describe the area. An examination of the news articles from Gellerup shows that up until the millennium the stories are overrepresented by crimes contributing to create the tarnished image of Gellerup. These mental perceptions of Gellerup create a cleft between the activities in Gellerup and the rest of the urban fabric not giving the area the possibility to promote its qualities.

This is an example of how not all barriers, limits and edges are material. Non-tangible barriers are the product of lack of knowledge of people from the outside. They can simply be misconceptions created for instance by past events and facts that do not prove to be accurate in today's context. These cognitive barriers, as the misconceptions people have towards something that prove to have no truthfulness, the project terms *mental edges*.

# RESEARCH

The following chapter intends to present a discussion over the selected theories that revealed to be crucial to support the design proposal.

From the notion of brandscapes to the concept of urban catalysts, the intention is to discuss the theories with one another. The goal is to sustain and find answers on how to explore a section of the city, and how to create a strategy dealing with the issues stressed during the analysis phase.

## MENTAL EDGES IN THE CITY

The urban fabric is composed of clusters, connections and edges. The notion of ‘edge’ suggests a border, a frontier, a limit of a surface, area or object (Oxford Dictionaries, 2017). In the urban context, it can be understood as the ‘periphery’, but it might also mean ‘forefront’, a beginning, a starting point (Rahamimoff, 2005). The edge often occurs as an in-between space in the middle of homogeneous and specialized islands in the urban fabric, in other words between different cultural landscapes. The homogeneous character of these areas often cause the edge to have a strong mental character created by misconceptions. The edge frequently has the character of ‘liminal spaces’, which is a place of transition, a threshold where different cultures interact formed in interstices of everyday life and outside ‘normal’ rules (Heath et al., 2010). A liminal space creates a breeding ground for the development of a new public domain (Hajer and Reijndorp, 2001). Hence, edges are the new public domain; the liminal spaces become in the architectural approach. Klingmann (2007) argues that even though form and function continue to be central criteria in architecture, elements such as personal identity and personal growth have become even more vital in the creation of the architectural impact.

*“As we have moved from a one-size-fits-all economy to customization-for-all economy, the focus of architecture has evolved from emphasis on ‘what it has’ and ‘what it does’ to ‘what you feel’ and who you are”* (Klingmann, 2007:1).

Klingmann (2007) states that in liminal spaces architecture can change how people participate in the constant transformation of cultural practices. It can bridge mental edges by acting as a catalyst for new perceptions and experiences. Architecture has the power to brand, to create places of narratives and identity - dynamic places, which are forming discoveries, desires and memories.

### BRANDSCAPES & SPATIAL ADVERTISEMENT

The intersection of concepts such as space and market, local authenticity, an increasing global consumer culture tendency, and growing information technologies confronts contemporary urban designers and architects to go

beyond the traditional perception of urban problems and debates. These are placing architecture in a central position in the development of the cities in order to achieve a better image and position regarding global development:

*“(...) architecture and urban planning also increasingly borrow from branding. From perspective of our current media- and marketing-driven environment, architecture is in a central position. Cities such as Bilbao, Shanghai, and Dubai have in recent years all successfully used architecture to enhance their image and elevate their position in the global village.”* (Klingmann, 2007:1)

Brandscapes merge the proficiencies from architecture and branding to create landscapes focusing on opinion-shaping, power, identity and perception-changing. They are a conceptual framework that debates the creation of experiences and meaningful effects in the urban fabric through the understanding of advertisement and market forces (Klingmann, 2007). Brandscapes differ from the advertisement of a product by the presence of public life and an expansive lifespan, by which they are more than a commercial application. In an economic context favouring the short-lived standardized recipes used in branding products, it is important to understand brandscapes as a strategic communication process between users and space building a sustainable identity that promotes the cultural values and respects the heterogeneity of the place (Klingmann, 2007). For the strategy to succeed, it is crucial to have an understanding of the complexity of time, stakeholders, local identities, politics and economics. Thereby, it is essential to incorporate the current situation, the influences and opinion-shaping effect on the short-term and the long-term results. It is also important to have in mind that branding can enhance an architectural experience, but it cannot create it. Brand only succeeds if the product is good.

Venturi, Scott Brown and Izenour examine in their book ‘Learning from Las Vegas’ the extreme urbanity emerging in Las Vegas in the 60’s. It is an architecture where the message, the sign, is more important than the building itself. The urban order is complex consisting of a duality between the order of the street and light poles against the disorder of the signs. The signs seems at first glance as a chaotic

mass, but the longer the ‘signscape’ is observed the several existing layers become present. The ‘signscape’ transforms into stories evoking memories (Venturi, Scott Brown and Izenour, 1993).

Advertisement or branding are not uniquely made through signs or billboards. Certain experiences and particular shapes can in fact stimulate people’s behaviour, influence their perception, movement and understanding of places. As exemplified in ‘Learning from Las Vegas’, architecture can be persuasive without the need of explicit signs:

*“The Middle Eastern bazaar contains no signs (...) In the bazaar, communication works through proximity. Along narrow aisles, buyers feel and smell the merchandise, and the merchant applies explicit oral persuasion. In the narrow streets of the medieval town, although signs occur, persuasion is mainly through the sight and smell of the real cakes through the doors and windows of the bakery.”* (Venturi, Scott Brown and Izenour, 1993:9)

Hence, the architectural features of narrow streets force people to contact with the products, encouraging them, through senses, to buy them. With the given example, it can be advocated that not only architecture is central to the case but so are senses as well. These are the significant mediator between the physical realm, people’s understanding of it and their memories thus creating narratives (Retner, 2010). Through the understanding of architecture as signs, meaning and narratives, as a clash of the physical, the senses and the embedded mental association, architecture becomes a powerful approach to brand a specific identity. Nonetheless, the danger regarding branding is that while attempting to create identity, ironically it succeeds on doing the opposite:

*“While branding can be a powerful strategy to craft a unique identity, the irony is that it has, in many cases, achieved just the opposite effect. Despite its intention as a catalyst for generating a district message in the global marketplace, branding has contributed to the growing homogenization of people and places. More often than not, branding strategies fail to establish sensitive connections to particular contexts by imposing standardized forms and formulas in the urban or suburban landscape.”* (Klingmann, 2007:3)

Consequently, while attempting to bring forth a unique identity, such strategies may end up overlooking the singular and specific existing identities. Therefore, branding must not only be seen as an evocative tool to generate an identity, but should also be seen as a tool to enhance existing individualities without overlooking their particular characteristics. It is important that a branding strategy is not a victim of short-term thinking and blind copying success from other places. The Guggenheim museum in Bilbao is a success, but this does not necessarily mean it is the answer to the challenges of other places. People have no desire of seeing the same thing again, as they want unique and different experiences (Klingmann, 2007). It is essential to have local embedded strategy grounded in the daily routines of urban life to overcome the homogeneity of branding. Places have to treasure their inherent strength as their launch pad to create awareness of the qualities of the specific place.

“Thus, while corporations are driven by the well-known paradigm “Think globally, act locally,” places are confronted with the reverse paradigm. They have to think locally and act globally, using their local differences as equity.”

(Klingmann, 2007:272)



” Particularly in Nordic countries, there is an amazing desire for harmony, whereas I think we have to learn to live with certain conflicts that we are not going to solve. And maybe we should look at all of them as being dangerous; some could even contribute to our wealth and enrich our culture.”  
(Kiib and Marling, 2015:131)

## POWER OF THE VISUAL - CASE STUDY OF SUPERKILEN

Most projects use visual elements in their quest to instigate a connection with the user, as a recognition of the vision in establishing the first and immediate link between architecture and its users. The same can be mentioned regarding marketing and advertisement. According to Klingmann:

*“Aristotle, a born brander, believed that perception starts with the eye and that the greatest thing by far is to be a master of metaphor (...) Since half of our brain is dedicated to the visual system, it would be a mistake to ignore the power of the icon, which has been pervasive throughout history as a marketing tool signifying greater cultural, political, and economic aspirations.”* (Klingmann, 2007:240)

Therefore, visual communication becomes prominent in a project that aims to promote a particular concept. Superkilen in Copenhagen is a case of how ethnic and cultural variety are promoted through prioritizing the vision in relation to other senses, by using intense colours combined with different cultural signs. Superkilen is a 750 metres long public space in a multi-ethnic community, which is designed in a corporation between SUPERFLEX, BIG and Topotek 1 that opened in 2012 (Kiib and Marling, 2015). It is a project containing many layers, but the most striking elements, especially in a first observation, are the colours. Superkilen is divided into three main areas; The Red Square, The Black Market, The Green Park each having a clear individual program (Superflex.net, n.d.). The following study will focus on The Red Square, which is the most global public space with social programs focusing on culture, sport and market. The large infrastructural arteries, Nørrebrogade and Mimersgade, demarcate The Red Square making it grab its surroundings and brand the physical transformation. The colours are in general striking, but The Red Square is especially bright underlining its qualities as a brandscape.

*“Particularly Superkilen attracts attention. The design, the planning of the paths, the bright colors and urban inventory are all woven together, so they contrast each other and a true, visual and aesthetic drama unfolds when you pass through.”* (Kiib and Marling, 2015:147)

Colours are not the only visual elements used in Superkilen; it is a composition of colours, urban elements and unexpec-

ted experiences. It is a many-layered design working with a complex problem, which through a strong concept, turns it into a simple matter that everybody is able to comprehend. The project aim was to facilitate contact between the many different religious beliefs, languages and ethnic cultures living in the area as well as to promote its existing cultural diversity (Dac.dk,2014b). Through a kind of surrealistic collection of various elements representative of the different existing cultures, the project turns out to be ‘a global theme park’ (Superflex, 2016)(BIG, 2012). At first glance, the objects seem to be randomly superimposed to the plan, but a further examination shows a pattern of how the objects are relating the concept of each of the three main areas. The project is a case of the architectural shift from a focus on functions and form to a focus on experience-creation and identity. The intention is not to create a classical and beautiful square, but to create an inclusive area – an area reflecting its inhabitant (Kiib and Marling, 2015). The project merges the narratives connected to each object to new communal stories by placing contradictions next to each other. Superkilen is using the same principles as pop artists by using old clichés in a new context to generate a new meaning. It is a way of making the common uncommon (Venturi, Scott Brown and Izenour, 1993).

Superkilen does not only make local improvements, as it opens up to the surroundings and grabs the rest of Copenhagen by introducing a bike path connecting the poorer working-class neighbourhood, Nørrebro, with the wealthier northwest neighbourhoods. The understanding of the ‘body in motion’ is incorporated in the design, as the signs and objects are created thus they can be perceived in a higher pace. At the intersections, the signs are even taller to create an experience for the car driver following the architectural relation between speed-scale-space-sign-symbol (Venturi, Scott Brown and Izenour, 1993).

Superkilen is an example of a thinking locally and acting globally intervention. The design is elaborated in a participatory process ensuring strong roots to the local community. The project uses the ethnic diversity of the area, which for a long time has been the cause for a bad reputation, to create a strong identity and experiences drawing the attention of the global citizens. Nowadays, the area is already an urban reference to Nørrebro and Copenhagen city visitors (Dac.dk,2014b).



## INFRASTRUCTURE AS A PUBLIC DOMAIN

Infrastructural arteries and nodes can - as the edges - have the character of liminal spaces making it places where a public domain experience emerges. These places of transitions, crossings, connections and in-between confront with the otherness that can change perspective and exchange cultural values (Hajer and Reijndorp, 2001). According to Bishop and Williams (2012), architects and urban designers' focus on public space has been shifting from the traditional city parks and squares to the less conventional spaces in the city. Places where daily mundane human actions take place. *"Such 'residual spaces' include those between, below and around buildings, roof-tops. Awkward wedges between developed spaces, redundant or over-sized infrastructure and derelict land"* (Bishop and Williams, 2012:8). These places, due to lack of own identity, as some may argue (Augé, 1995) and the lack of moorings to an outstanding historical background, form an opportunity to new contributions, developments and interventions.

*"The stronger the identity, the more it imprisons, the more it resists expansion, interpretation, renewal, contradiction."* (Koolhaas, 1995:1248)

*"These spaces provide voids where the unexpected can flourish, and the fallow space where intensification of the urban realm can occur."* (Bishop and Williams, 2012:87)

Thus, places like streets, sidewalks, bus stops, car parking and other transit areas can be the stage where future actions take place. Mobility is culture, due to the 'mobilities turn' stating that mobilities are more than moving from A to B, and thereby the design of infrastructure becomes more than rational organization of traffic flows (Jensen, 2014a). Urry (2007) argues that movement comprises experiencing and anticipating the change in atmosphere as one moves through spaces. The atmosphere is not only created by the physical settings and material infrastructure, as it involves the performances and active creation of 'memory' of other people, places and especially meetings (Urry, 2007). Acknowledging the daily amount of hours people spend in such structures, by not only improving the connection of

the urban fabric but as well offering experiences, can have an impact in people's daily life. For instance, The High Line project in New York City is the transformation of an old elevated railway into a green corridor inside of the city. Its 'intimate choreography of movement' offering diverse views, its furnishing, light solutions and social spaces becomes a 'memorable' experience in the heart of the city (Corner, n.d.). Before the renewal, the old railway line was the backside of the city, as it was a place that had lost its functions. The design of The High Line, which is inspired of how the nature was starting to take over the old structure – a fascinating negotiation between hard and soft surfaces (Moskowitz and Linn, 2010), is an example of how enhancing the existing narrative can create a new strong identity. Since the opening in 2009, it has been an influential catalyst for investment in the area, as it has become an icon and defining feature in its neighbourhood (Corner, n.d.). The project is introducing an alternative route for the vulnerable mobilities offering a new mobile experience through the city.

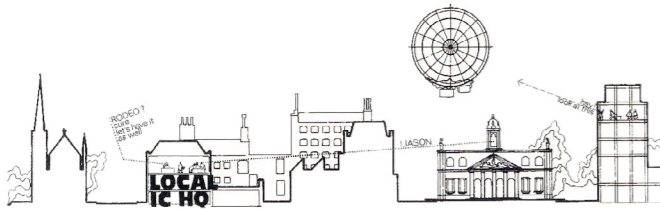
The openness to new narratives, identities and uses, with branding in mind, such transit areas can also be the stage for urban marketing. In order to be able to communicate, branding must adapt to the different speeds these places convey. Venturi, Scott Brown and Izenour's studies of the Strip in Las Vegas show that higher paces requires wider roads, bigger squares and larger signs and symbols. They develop an architectural theoretical relation between speed-scale-space-sign-symbol. 'Learning from Las Vegas' introduces the advertisement signs as an 'architecture of communication, which is a structure that surpasses the city architecture itself (Venturi, Scott Brown and Izenour, 1993).

*"The sign for the Motel Monticello, a silhouette of an enormous Chippendale highboy, is visible on the highway before the motel itself."* (Venturi, Scott Brown and Izenour, 1993:8)

*"The commercial persuasion of roadside eclecticism provokes bold impact in the vast and complex setting of a new landscape of big spaces, high speeds, and complex programs."* (Venturi, Scott Brown and Izenour, 1993:8)

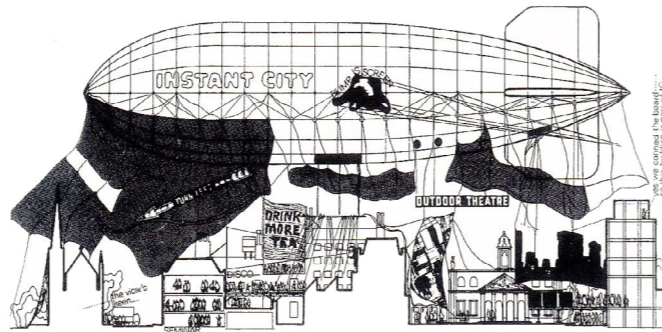
The advertisement element becomes the dominant one.

## BEFORE IC: A SLEEPING TOWN



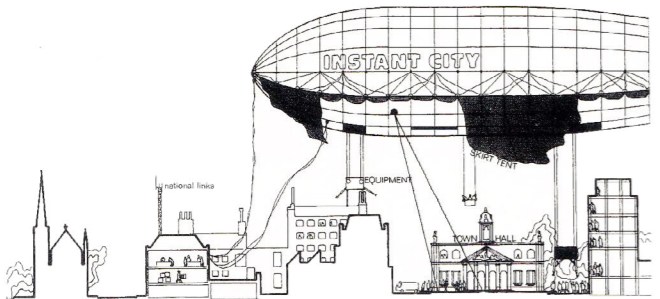
1

## HIGHEST INTENSITY



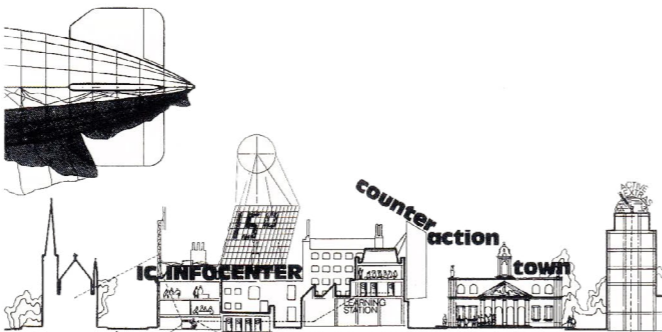
4

## DESCENT



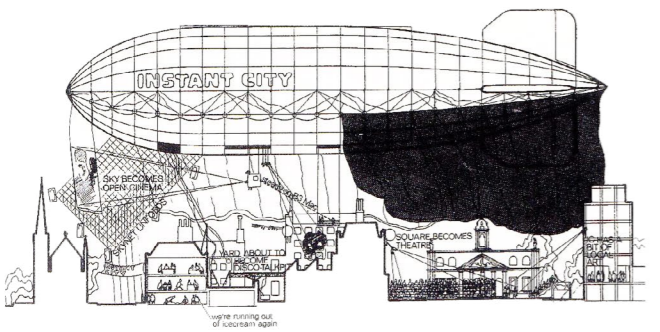
2

## INFILTRATION



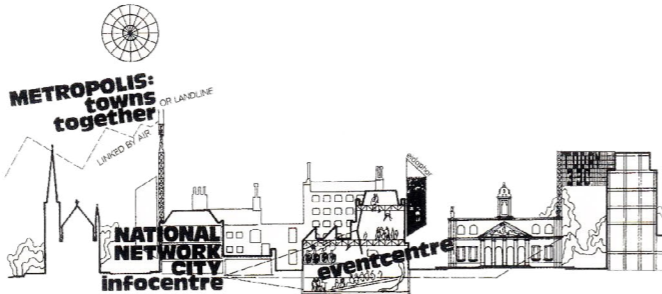
5

## EVENT



3

## NETWORK TAKES OVER



6

ill. 3.3

Therefore, at a higher speed, communication must be clear, instant and effective but must still affect the driver; so it must also be provocative and memorable.

As for lower speeds, either pedestrian paths, bicycle paths or parking areas, communication with the users must adapt to their lower pace. Each of the mentioned transit spaces afford an opportunity to interact with the passers-by. Hence, the commercial persuasion, the 'architecture of communication' does not need to exceed its surroundings to turn out effective. Perhaps more challenging and engaging interventions become more effective. Branding can also work through proximity without the existence of any signs, as suggested in 'Learning from Las Vegas' –see also page 65 (Venturi, Scott Brown and Izenour 1993).

Nonetheless, improving connectivity and infrastructures does not necessarily mean that passers-by will use such system. If there are no reasons to use these structures, improving its physical features will not be enough. Offering an experience is often a used method to invite people to visit and use certain places. Furthermore, offering experiences is also a way of generating identity. In turn, identity and branding are concepts that can work together and use less traditional experiences as a marketing tool:

*"For architecture to become an urban marketing tool, it must provide an identity as an emblem that lends the city a new meaning as a place and must also offer a memorable experience to inhabitants and visitors alike."* (Klingmann, 2007:240)

Nevertheless, what if instead there are reasons to avoid a specific area? How can then an infrastructure become inviting and appealing and even break certain mental edges?

## URBAN CATALYSTS

A catalyst is a substance increasing the rate of an otherwise slow chemical process without itself undergoes any permanent changes (Oxford Dictionaries, 2017). In a figurative sense, the term is used for an event, an architecture or a person that stimulates a particular development. Alike chemical processes, urban actions are generally slow operations. One of the many characteristics of catalyst architecture is the power of engaging with people and of

creating new narratives. Therefore, one can find here the opportunity to change citizens' preconceived ideas towards a specific site. In these cases, an urban catalyst is the surrealistic situation drawing attention, providing thoughtfulness leading to altered behaviours and other types of social interactions. In the 60's, the English group Archigram, developed utopian concepts and designs focusing on highlighting the flexible application of the open plan and a perception of the city as a temporary, changeable structure (Kiib and Marling, 2011). They developed the concept 'Instant City', which consists in a mobile structure that through four steps; descent, event, highest intensity and infiltration, transforms a sleeping town into an active part of the cultural network. The concept placed great importance on being a 'learning machine', able to serve as a cultural innovative force in relation to the existing society (Kiib and Marling, 2011).

Another group of artists from the 60's is the Situationist Internationale who 'generated situations' as a concept – an experimental realization of artistic energy in everyday settings. This approach translated into urban design is a way of acting in public space rather than the production of a final design (Samson, 2010). Like pop artists, the Situationists take a common material, image or situation and make it uncommon by creating an unexpected situation or composition. The uncommon moment may be created by taking a common situation from one district of the urban fabric and superimposing it into another cultural different district. This creates enlightening experiences, which can bridge mental edges in the city by showing the potentials of areas seldom visited by the citizens.

Nowadays focus on temporality is strongly inspired by the visions of the 60's, as it is commonly used to enhance the potential of the place it is situated. It is embedded in the construction of a place, emphasising the act of transformation, as it is the understanding of certain places' ability to become something different (Vestermann, 2017). Temporary uses follow the perspective that the perception of a place is composed by lifestyle and social status, as the narratives are created of many different stories – both positive and negative. Temporary architecture works with the narratives of the place and research shows that new, socially inclusive narratives can provide a new and more

contemporary foundation for developing districts (Kiib and Marling, 2015). The understanding of temporality's ability to change the perception of not only the place where it is situated but also other places in the urban fabric, is a cornerstone in bridging the edges between different islands of the urban fabric. It is a framework aiming to give the participant an unexpected experience provoking or changing the individual and communal behaviour (Kiib and Marling, 2011)

### A TIMELY DESIGN

The social consequences of contemporary urbanism call for a new understanding of the urban fabric. Temporary solutions have been a useful tool to redefine the city due to its flexibility and engaging character, as it creates possibilities rather than fixed plans for the future (Samson, 2010). By upscaling the timely principles from the temporary use to a section of a city, a four-dimensional design is created. A design that through a strategical approach using the power of the temporary and events and a permanent design to create a strong identity generates a cohesive understanding of the urban fabric as something being in a constant change – a composition of permanent, temporary changes and events. It is an appreciative interplay between the effect created by the urban catalyst and the long-term changes can transform an area of the city. A timely design means that the permanent facilitates its daily use while affording itself to be the stage for events, making of it a complex mix of stakeholders, identities, authorities, spaces, time, experiences and culture. This leads to an approach in layers that by superimposing them, creates the complexity for new meanings and identities to emerge.

Layering is a method used when designing large-scale urban fabrics, which involves the overlaying of various independent layers one upon the other to produce a he-

terogeneous surface. It is a mapping method dividing the complexity of the urban fabric into layers that are optimized individually (Corner, 1999).

*“When these separate layers are overlaid together, a stratified amalgam of relationships amongst parts appears. The resulting structure is a complex fabric, without centre, hierarchy or single organizing principle. The composite field is instead one of multiple parts and elements, cohesive at one layer but disjunct in relation to others.”* (Corner, 1999:235)

Layering creates flexibility, as it unlike a traditional plan remains open to any number of interpretations, uses and transformations in time. Corner compares layering with the multi-coloured print superimposed on a gymnasium floor showing a variety of different games, where one layer only becomes visible through the rules of the game. Corner states that the superimposing of the game board also opens the opportunity to create ‘hybrid’ games, as the print can be merge to new structures (Corner, 1999). The understanding of the layers of the large-scale urban fabric is, as the strips on the gymnasium floor, dependent on the ‘glasses’ the viewer is wearing.

Hence, layering is a mapping method; it is less of a representation of the reality and more of a creation of the re-shaped urban fabric in which people live in (Corner, 1999). Mapping is a subjective interpretation of reality meaning that when working with timely design, layers represent additional choices that through superimposing turn into a new reality. The aim of this project is to bridge mental edges through a timely design that focuses on four main layers selected from previously obtained knowledge. The layers are time, the physical connections, branding, and the urban catalysts.

**TIME** is an understanding of the short-term and long-term effect of the project, and how these different time spans are complimenting each other. It is a mix between permanent changes with temporary projects and events. Events are defined to be arrangements lasting from several hours to a week. Temporary projects lasting from several weeks to a year, as they are a short-term architecture with a simple assembling process. The permanent design is a project following the traditional construction process and rules. Even though the urban fabric in itself is temporary, the permanent design is planned to be long lasting.

**PHYSICAL CONNECTIONS** are bridging the physical edges in the city, and they activate areas that are already points of contact between the different social and cultural clusters in the city. The focus on mobility sites is an acknowledgement of infrastructural arteries as liminal spaces – spaces where different cultural and social groups cross each other.

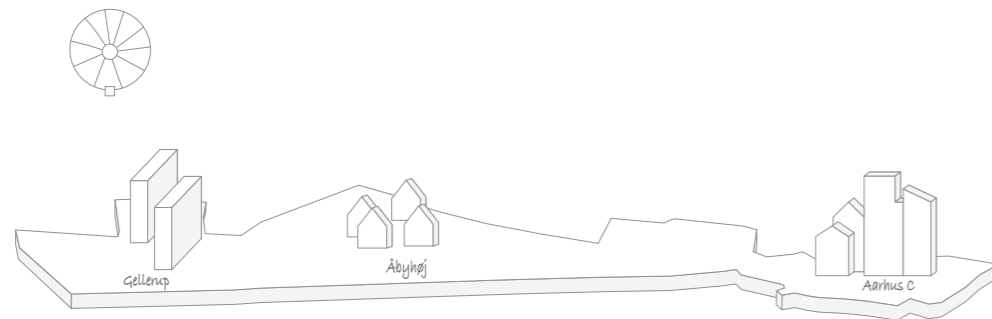
**BRANDING** is the transformation of urban spaces into experience and identity creation. Branding is the clear message, the bodily involvement, the enlightening experience and the story of the strong local identity that changes people's perceptions and create new powerful narratives.

**URBAN CATALYSTS** are the instant experiences superimposing qualities from one part of the urban fabric to another cluster creating surrealistic situations enlightening the citizens of the potentials of the other cluster. The urban catalysts are bridging the mental edges by engaging citizens with different social and cultural background. It is also the understanding of the flexibility of the spaces created that events can emerge and change the daily route, thus ensuring the continuous creation of new narratives and experiences.

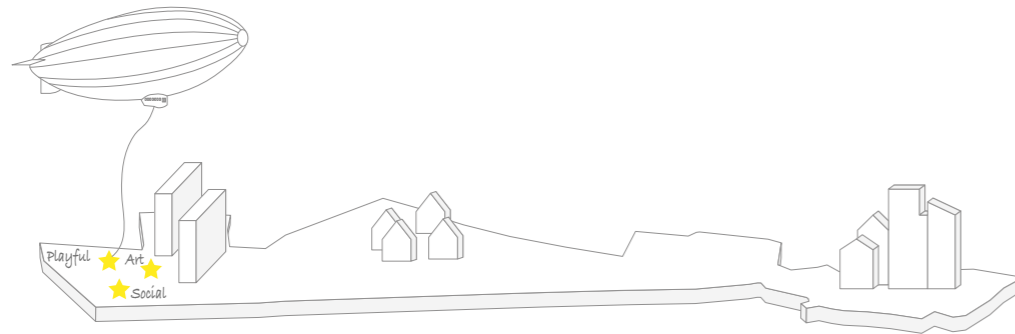
An examination of Superkilen with this insights in mind, opens up to a wide range of interpretations depending on the ‘glasses’ the viewer is wearing, but the project also opens up for new ‘hybrid’ narratives as the stories and layers are mixed. The visitor will experience the surrealistic composition of colours, symbols and inventory, which might start the associations and narrative-creations as it is reminding of elements known early in life. Locals know where the different elements are from and might have been asking for a specific structure telling something about their culture.

## STRATEGY

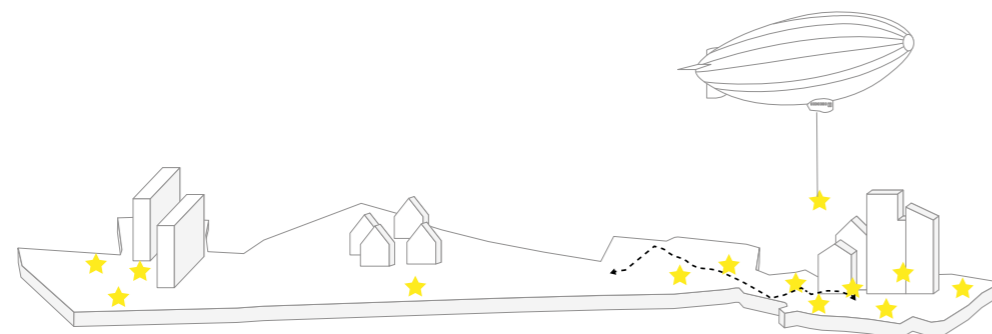
This chapter comprises a graphic presentation of the strategy. It starts by introducing the concept bridging the mental and physical edges in the section. This is followed by a timeline, a catalogue of temporary installations and events in the urban fabric and an introduction of the physical connection. The chapter ends by presenting a design catalogue for how to approach the physical transformations. Three of these scenarios are elaborated further in the next chapter.



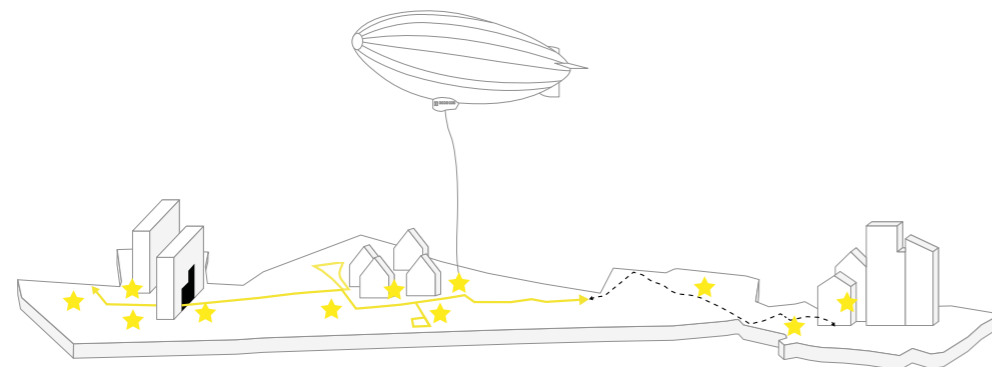
0. The section



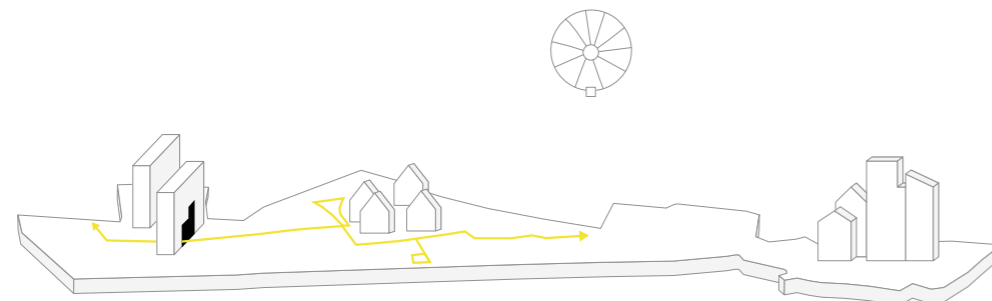
1. The strengths of Gellerup



2. Interventions, events and temporary path



3. Permanent path and blok B4 opens

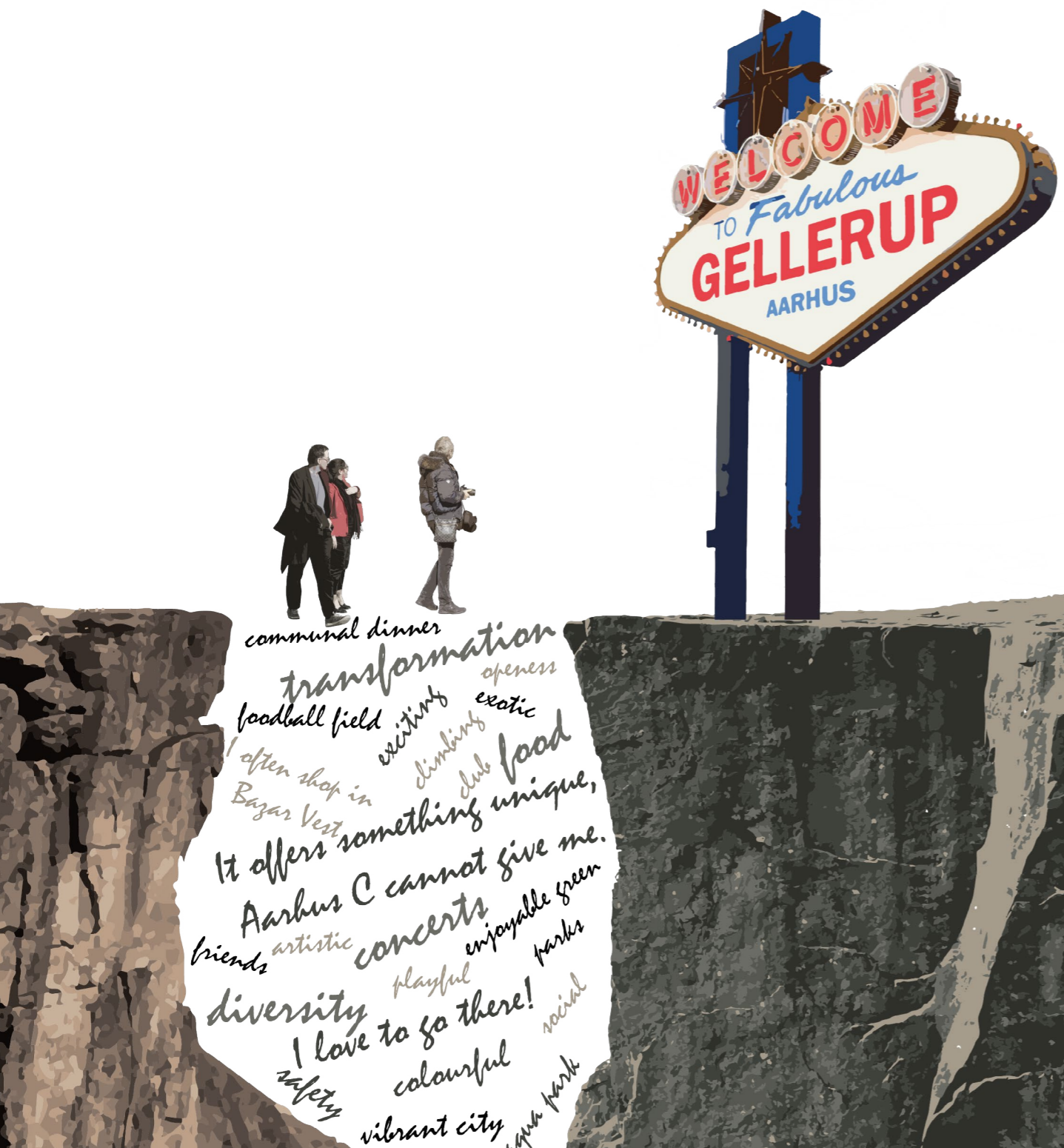


4. The path

## INTRODUCTION

The project uses a strategy to bridge the physical and mental edges that are dividing Gellerup from the rest of the section. It is a strategy consisting of three layers of time; the permanent, the temporary and events. In Åbyhøj a mix between short-term and long-term interventions are used to bridge the edges in the section. It is a permanent path running through the residential area connecting the two ring roads for the vulnerable road users. The permanent path is supplemented with events that create new experiences and exchange between different cultures. In Aarhus C, the short-term interventions temporary installation and events are used to brand the qualities of Gellerup and Åbyhøj. It is an advertisement creating curiosity towards what is happening along the permanent intervention and inside Gellerup.

The strategy follows four phases. Firstly, the strategy is grabbing playful, social and artistic qualities of Gellerup. During the second phase, these qualities are superimposed to Aarhus C. Simultaneously, events in Åbyhøj are interpreting the same qualities. In this stage, temporary installations and events are catalysing the section creating an awareness of what is happening in Gellerup and Åbyhøj. A temporary path in Aarhus C is pointing towards the opening of the permanent path running through Åbyhøj. Thirdly, the permanent path inaugurates at the same time as the opening of Blok B4 creating a strong physical connection along the section. The temporary path continues being present to make the link between Aarhus C and Åbyhøj stronger. The third phase runs over a year span using short-term interventions along the section to create experiences and awareness breaking down mental edges. Fourthly, the catalyst leaves when the edges are bridged. Whereupon local actors are taking over utilising the flexible character of the strategy continuing the social and experience creating events.



# BRIDGING THE PHYSICAL AND MENTAL EDGES

Due to the existing physical and mental edges in the section, a strategy combines the physical connection, the urban catalysts and branding to bond the separated urban districts. Branding can both have a physical shape and a mental character. Thus the project is bridging the edges by using the dual character of branding to through physical environments create experiences and identity and through urban catalysts empower and enlighten people, thus creating new narratives. It is branding connecting people and creating an identity. The project is focussing on the spatial settings for the daily routines, enhancing them and strengthening their identity, as a way of thinking locally and act globally. An example of this approach is a mundane parking lot in front of Kvikly, which the project transform into a flexible market place, where different food trucks can 'plug-in' and sell their product, creating a vibrant exchange point between different cultures. The project introduces an improved infrastructure for slow mobilities connecting Åbyhøj and Gellerup to bridge the physical edge. The physical setting can enhance the feeling of connectivity and strongly show the infrastructural hierarchy. The project makes use of strong colour to give the path a strong identity that states a clear prioritisation of the vulnerable road users. The physical environments create an awareness of the existing potentials, and by using these, it generates experiences

and a stronger identity, which the school is an example of how an expansion of the schoolyard into the streetscape creates a meeting point for the neighbourhood.

Nonetheless, physical connections cannot independently solve the issues with mental edges, as creating a connection does not necessary make people use it. The project uses urban catalysts to bridge the mental edges. The urban catalysts are the intervention creating awareness by superimposing qualities from one districts to another, where examples is when the classical neighbourhood party is moved from its common settings in the residential street to the main square in Aarhus, or the same square is transformed into a football field that is popular in Gellerup. The 'silent disco' is another example of this cultural import and export, where the discotheque-concept known from the central part of city, is moved to the suburban parking lot in front of Kvikly and made silent by people listening to their favourite music in headphones. Urban catalysts can arouse curiosity and engage with people. It can create a desire for going to a specific place, as it is creating uncommon experiences. Urban catalysts are a strong tool to create narratives, identity and empower people through events and temporary installations.

TIMELINE

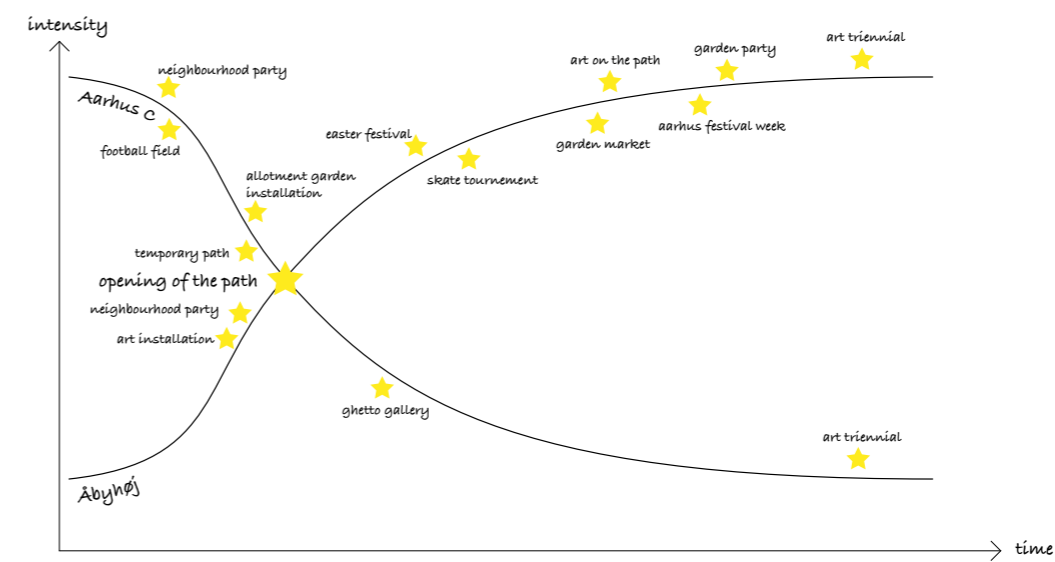
The strategy is spanning over a four year period. The time-line shows how the different temporary installations and events relate to each other and the activities already happening in time. A diversity of activities are happening in Aarhus, but the following timeline only shows the existing events that are either directly related to the development in Gellerup or can enhance the strategy. The strategy works with existing events and activities in the section to ensure a wider audience and a support from local actors and citizens. In the beginning, the intensity of activities will be highest in Aarhus C branding Gellerup and the coming path. The level will slowly decrease, as the level of activities in Åbyhøj increases. At the point in the time when the path opens the intensity level in both Åbyhøj and Aarhus C has reached the same level. From that moment on, the activities move towards Gellerup with increased intensity in Åbyhøj.

The strategy uses the well-known Festival Week in Aarhus as a platform. The first year, it will transform Store Torv into the popular football field from Gellerup giving people the possibility for a playful experience. A football tournament between the different areas in Aarhus can be arranged at the temporary football field. The second year, the Festival Week will focus on the artistic character of Gellerup and the area around ARoS will offer a space for exhibiting art

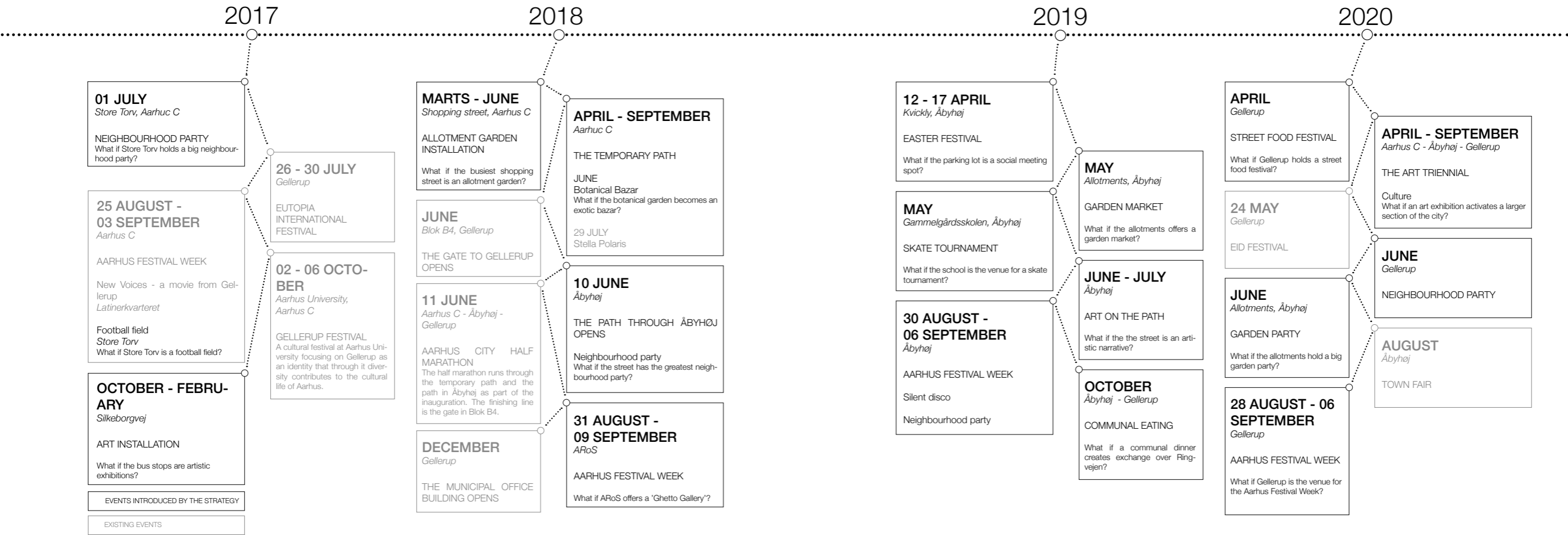
related to Gellerup. The third year, the Festival Week will be moved to Åbyhøj, where it will offer experiences such as neighbourhood party and silent disco. The festival will inhabit the path that is connecting Åbyhøj to Gellerup. The fourth year, the Festival Week will move to Gellerup mixing cultural experiences from Aarhus C with the multi-cultural Gellerup.

The strategy makes use of repetition, as it introduces concepts such as the neighbourhood party, which is repeated every year but in different places or inside different frameworks. By repeating events, the strategy reach the larger population of the section and create spaces for cultural exchanges. It becomes the familiar element, people will go to other parts of the city to re-experience.

The strategy links to strong international institution as ARoS to create a powerful artistic framework for local embedded events. The art triennial about culture in 2020 is an example of this cooperation with ARoS, which is a case that will be elaborated further at page 84.



ill. 4.3



## THE SECTION

### WHAT IF...

an art exhibition activates a larger section of the city?

ARoS art triennial concept is used to activate the path. It is a framework made by the municipality, where ARoS is exhibiting along the section and local NGOs are creating cultural events in-between the art pieces. These events can be the following. See page 81.



## GELLERUP

### WHAT IF...

Gellerup is the venue for the Aarhus Festival Week?

Aarhus Festival Week is a strong cultural event attracting a variety of artists and audience every year. It is a strong brand, and by moving it to Gellerup, it will invite people, who normally never visit the area. The cultural event becomes a cultural and social exchange point.



### WHAT IF...

Gellerup holds a street food festival?

A street food festival demonstrates the strong embedded multi-ethnic food culture in Gellerup. It grabs existing initiatives happening around Smag & la Gellerup. It attracts people from around Aarhus, who normally only visit Bazar Vest for doing their shopping of exotic ingredients.



## GAMMELGÅRDSSKOLEN

### WHAT IF...

the school is the venue for a skate tournament?

Skating is a great social meeting point between children and teenagers across cultures. It is representing a slow integration process creating friendship crossing social cleft in the urban fabric.



## C. A. THYREGODS VEJ

### WHAT IF...

the street is a playground?

The playfulness of Gellerup is interpreted into the public spaces in Åbyhøj – the street. How can this wide surface afford more than just cars? Can it be the gathering point for the kids of the street? The street creates many potentials for games that cannot be played in the backyard.



### WHAT IF...

the street has the greatest neighbourhood party?

Inhabitants in Gellerup have a tradition of social meetings in the public space. In the residential street, the neighbourhood party is an event gathering the resident across ages. It is a temporary transformation of the streetscape into a cosy and lively social meeting.



### WHAT IF...

the street is an artistic narrative?

The street offers the space for a stretch of art interpreting, provoking or enlightening the single-family house area. It can become the voices of the resident showing the life in a sleepy street. The experiences can enhance the identity and create curiosity for people to following the road.



## ALLOTMENTS

### WHAT IF...

the allotments offers a garden market?

The allotments are about gardening, which is an interest shared with residents in Åbyhøj and the urban gardens in Gellerup and Aarhus C. A garden market can gather these people from different cultures around a common interest.



### WHAT IF...

the allotments hold a big garden party?

Garden parties join people. It is a relaxed atmosphere creating the environment for meeting new people. It is an experience attracting inhabitants from Aarhus C, which want outdoor meetings in the Danish summer.



## BOTANICAL GARDEN

### WHAT IF...

the botanical garden becomes an exotic bazar?

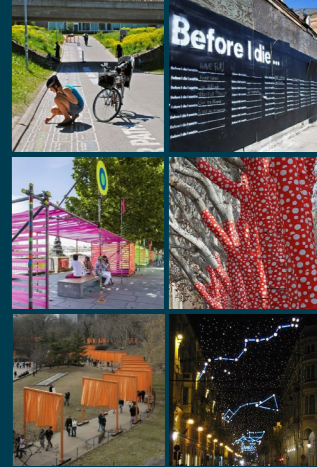
The botanical garden offers the space for the meeting between the different food cultures in Aarhus. Under the trees, one can have food from around the world in a cosy society or along the path ingredients representing the variety of the world can be bought.



## THE TEMPORARY PATH

The temporary path is a framework leading people's attention towards the opening of the permanent path. It is a framework consisting of artistic interventions, cultural events such as concerts, theatres etc. and social gatherings. Inside this framework, events such as the botanical bazar can take place. Furthermore, it can frame already existing events, such as the picnic festival, Stella Polaris, that is placed on the temporary path.

The path is an interactive piece of art gathering stories and identities of the people following it. It is the beginning of the new story of the sections – the new story of cultural exchanges in the city.

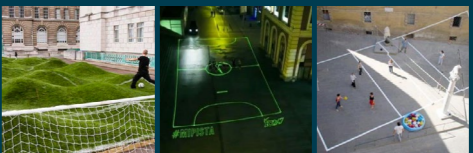


## STORE TORV

### WHAT IF...

Store Torv is a football field?

By superimposing the popular football field at the main square in Aarhus centre, it creates a playful character that informs of the quality in Gellerup. It can be the venue for games between different districts in Aarhus.



### WHAT IF...

Store Torv holds a big neighbourhood party?

Neighbourhood parties are something associated with the life in residential areas with single-family houses. By moving the concept to a new frame, it becomes the uncommon element that creates new awareness and gathers people around a social event.



## SILKEBORGVEJ

### WHAT IF...

the bus stops are artistic exhibitions?

An artistic activation of the infrastructure can generate a stronger awareness of the connection between Aarhus C and the suburb. Furthermore, it awakes a curiosity for following the art and examines where it ends.

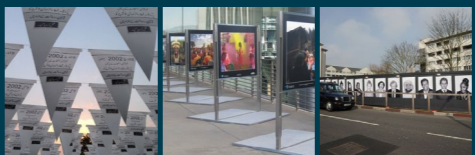


## AROS

### WHAT IF...

ARoS offers a "Ghetto Gallery"?

Museums and art institutions can contribute to the debate of the development of the contemporary city through an artistic lens. Additionally, they can create a platform for unknown artist to show their work to the wider public.



## SHOPPING STREET

### WHAT IF...

the busiest shopping street is an allotment garden?

A temporary transformation of the shopping street into an allotment gardens gives the consumer an extraordinary contemporary experience which shows the qualities that can be found outside the city centre.



# WHAT IF... AN ART EXHIBITION ACTIVATES A LARGER SECTION OF THE CITY?



ill. 4.5

## Venue:

ARoS + Aarhus C (the past)  
Åbyhøj (the present)  
Gellerup (the future)

## Duration:

The past (at ARoS): 11. April 2020 - 13. September 2020  
The past (in the public space): 6. June 2020 - 2. August 2020  
The present (Åbyhøj): 6. June 2020 - 2. August 2020  
The future (Gellerup): 6. June 2020 - 2. August 2020

The second exhibition in ARoS art triennial is situated in a section running from Aarhus C and ARoS through Åbyhøj towards Gellerup. The first triennial, The GARDEN – End of Times, Beginning of Times, thematised the coexistence between humans and the nature, and examined through an artistic lens how different view towards the world affect the relation to the nature. The art triennial was situated in a four km long section from ARoS to the south ending in Marselisborg (Aros, 2017). The second triennial is following the same concept as the first. This time the topic being artistic address is culture. The public areas in Aarhus C and inside the art museum will represent the past. It is an examination of how culture has been shaping the life of and coexisting between people. The art installations in Åbyhøj will investigate contemporary cultures, whereas the focus in Gellerup is the cultural experiences and connections of the future.

The second triennial differs from the first by its participation in a greater framework created by the municipality in Aarhus. This framework consists of both the high standard of art from the triennial and social experiments and events happening between the art pieces. The placement of strong international established art in Gellerup and Åbyhøj attracts people who normally never visit these places and only have a vague idea of what is happening there. The art invites these people in; where the events can break down some of the misconceptions towards the places and start new narratives. ARoS curates the powerful, provocative, sensuous and enlightening art into narratives about the past, present and future, which will attract both national and international attention. Local NGOs will facilitate events between these art pieces in the public spaces. The events represent a local embedded culture showing the social qualities of the areas, and can be everything from theatres, concerts and markets to lectures, workshops and guided

cultural tours. The interplay between the art and events ensures a strong connection between the global and the local that enlightens the audience and empowers the residents. The project is rooted in existing initiatives, institutions and NGOs to reduce the risk that the effect will disappear as soon as the art festival is over.

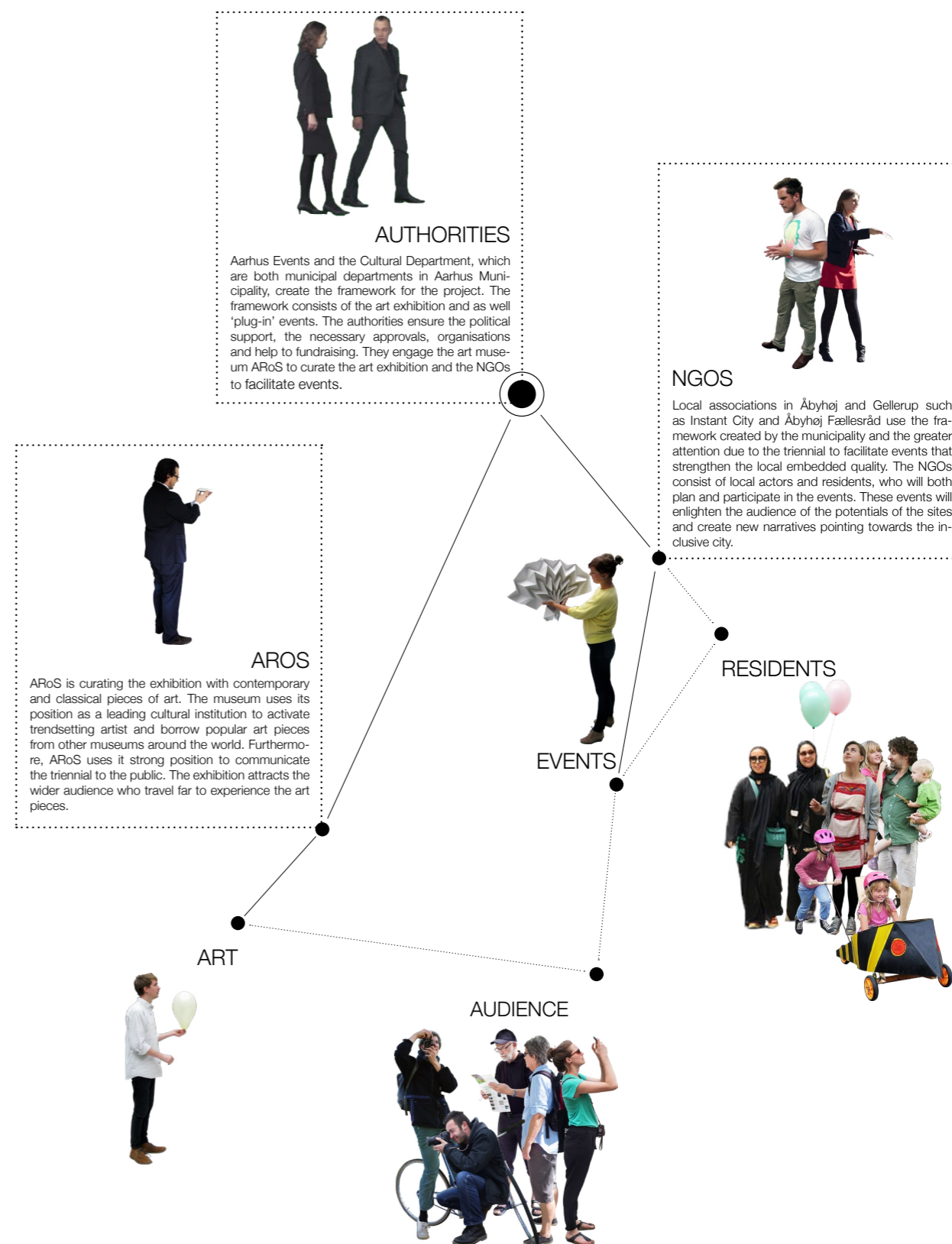
The description of the context of the project is focusing on three layers; hardware, software and orgware (Provoost, 2007), as an emphasis of the crucial links between the physical settings, the mental environments and the organisations of actors.

The hardware of the section represent the development of Aarhus, as it runs through the historical centre, the old working-class neighbourhoods, the single-family houses residential area and the modernistic masterplan. It is an examination of how different layers of the history are situated next to each other, and how the architectural framework is reflected in the cultural and social life of the site.

The software of the section represent the multi-ethnic character of Aarhus and its social diversity, as it runs through rich and poor parts, through Danish, Middle eastern and international parts, through young and old parts, etc. The section runs through a variety of ideas, cultures, identities and mental edges and the project demonstrates that the cultural understanding of all these areas and their interplay is important in the search for the inclusive city.

The orgware of the project is described on the diagram on the next page. It shows how the municipality is creating a 'plug-in' framework for vivid cultural exhibitions and experiences.

## ACTORS



ill. 4.6

## THE PATH

*"Simmel notes the exceptional human achievement that is involved in creating a 'path' that links two particular places. No matter how often people have gone backwards and forwards between the places and 'subjectively' connected them in their mind, it is he says: 'only in visible impressing the path into the surface of the earth that the places were objectively connected'. Such visible impressions of path-building create a permanent 'connection' between such places. This human achievement is derived from the 'will to connection' as he expresses it." (Urry, 2007:20)*

There are many ways going to Gellerup, but none of them seems to create a strong connection between Aarhus C, Åbyhøj and Gellerup. The strategy enhances the physical settings of one of the paths to improve the mobile experience for the vulnerable road users and make a strong visual connection. The path has several agendas. Firstly, the cultural exchanges happening in the spatial settings for the daily routines. Second, the creation of continuity and experiences attracting people to follow the path – a transformation of an anonymous area to a landmark in the city. Finally, an improved safer path connecting Gellerup with the rest of the section. The aim is to make the mental distance to

Gellerup shorter by introducing a link that is not dictated by bus schedules and traffic jam.

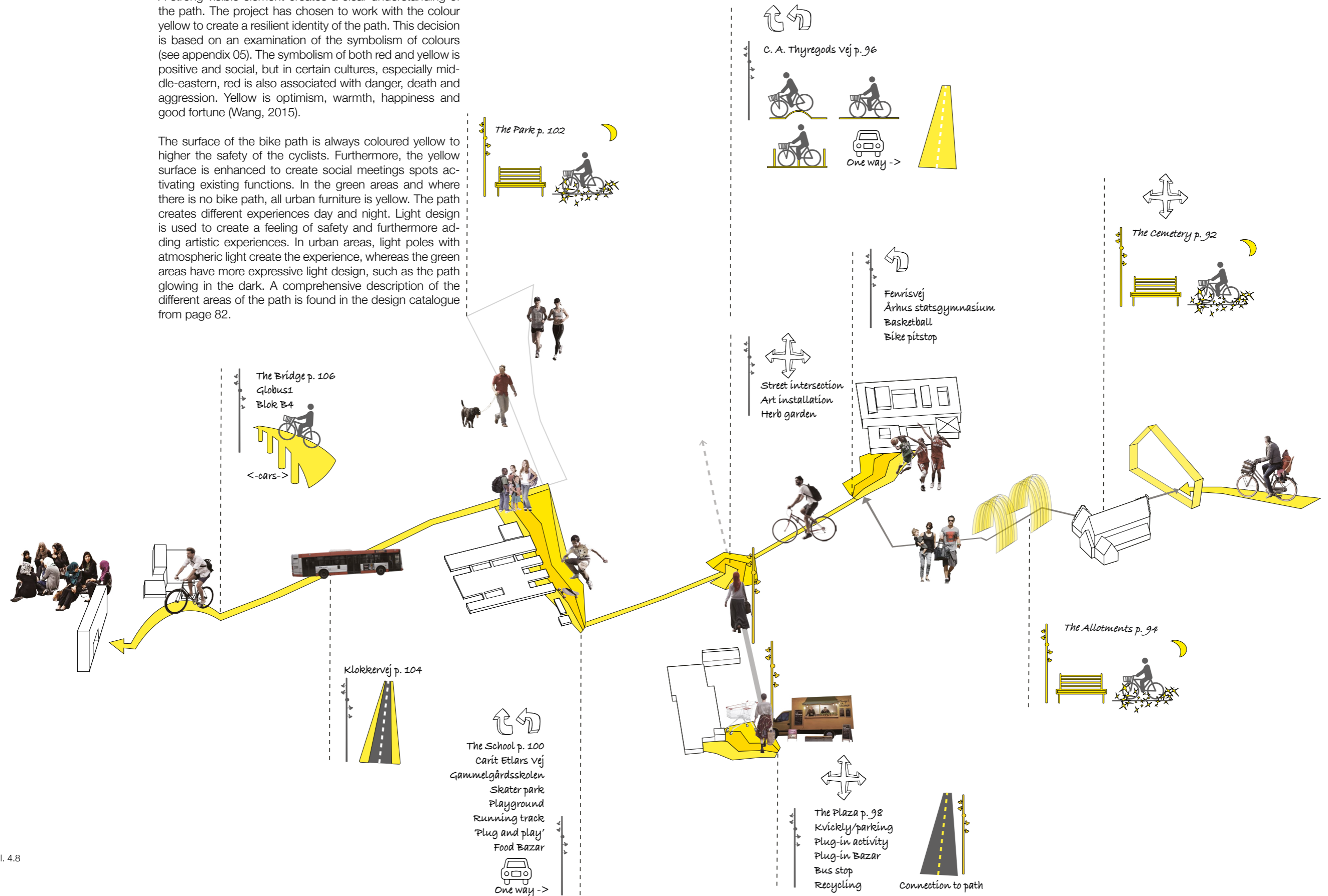
The path gathers the crowded intersection between Viborgvej and Ringgaden with the Gellerup Gate through Åbyhøj, where it is the fastest way that still grabs all the characteristics of the area. It is a path showing all the qualities in Åbyhøj, as it moves through the green park in the cemetery, small dense allotments, classic residential streets and a school. Furthermore, it grabs Kvikly creating exposure towards the busy Silkeborgvej and the park to make a recreational meeting point. The path is activating all the spaces with cultural exchanges such as the school, which has pupils from both Gellerup and Åbyhøj, Kvikly where residents from both areas shop and Vestre Kirkegård, which is both the burial ground for Christians and Muslims. Additionally, there is a shared interest between the urban garden movements in Gellerup and Aarhus C and the allotments. The path is an alternative to the unsafe and noisy Silkeborgvej, as it is a route prioritising the safety and comfort of the cyclists and pedestrians, and it is the less steep connection between Gellerup Gate and the Ringgade intersection.



## CONCEPT

A strong visible element creates a clear understanding of the path. The project has chosen to work with the colour yellow to create a resilient identity of the path. This decision is based on an examination of the symbolism of colours (see appendix 05). The symbolism of both red and yellow is positive and social, but in certain cultures, especially middle-eastern, red is also associated with danger, death and aggression. Yellow is optimism, warmth, happiness and good fortune (Wang, 2015).

The surface of the bike path is always coloured yellow to higher the safety of the cyclists. Furthermore, the yellow surface is enhanced to create social meetings spots activating existing functions. In the green areas and where there is no bike path, all urban furniture is yellow. The path creates different experiences day and night. Light design is used to create a feeling of safety and furthermore adding artistic experiences. In urban areas, light poles with atmospheric light create the experience, whereas the green areas have more expressive light design, such as the path glowing in the dark. A comprehensive description of the different areas of the path is found in the design catalogue from page 82.

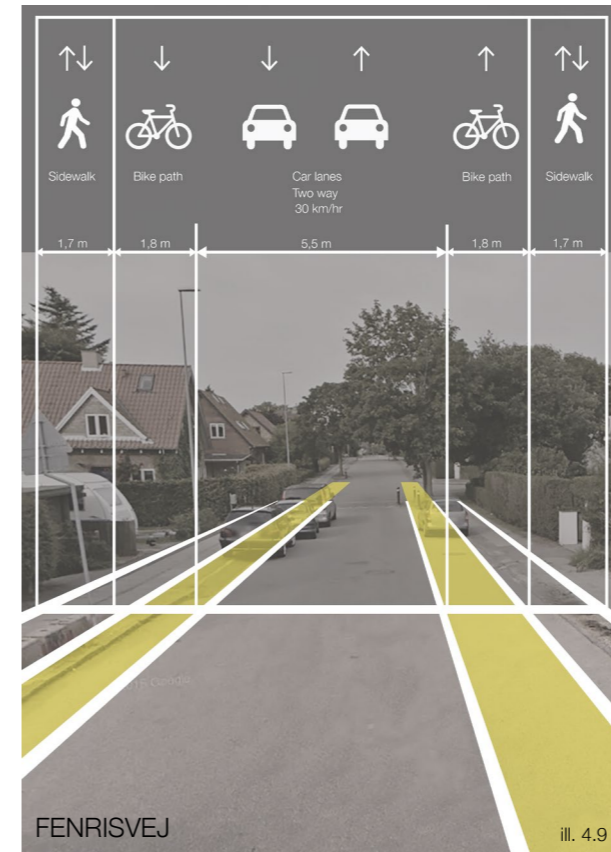


## MOBILITY

The path is a composition of spaces creating different experiences depending on the type of mobility and how it is followed. It can be the sequence of the yellow colour as crossing the path or the different spatial experience created by following the path. The scale of the design relates to the different speeds experienced in. The places where the path meets larger infrastructural veins, it has a large and expressive design to communicate with the car drivers. A bridge crossing Ringvejen, a huge gate at Ringgaden and large and colourful signs at Kvikly are used to communicate the transformation to the fast traffic. The cemetery and the allotments have an intimate atmosphere due to the low speed and limited amount of cars. The residential street has a low speed affording both bikes, pedestrians and cars. It is designed to create experiences for the different mobilities by introducing playful, social and artistic elements that give the street a pausability – an invitation for social meetings between people. It is a place inviting to stroll, linger, pause and move on again.

The path is using the existing road network in the residential area of Åbyhøj and thereby runs along with the car traffic. Depending on the space and the use of the street different layouts will be introduced along the path. C. A. Thyregods Vej is transformed into a one-direction road making use of the grid structure of the road network creating other routes for the cars (see appendix 06). This section is a bike street allowing bikes in both direction and cars in one (see ill. 4.10). The speed limit is 30 km/hr to prioritise cyclists and

pedestrians, and to ensure the lower speed, speed bumps are placed along the street. The mushroom bump makes it easy for the cyclists to drive around keeping their speed, whereas the cars have to slow down. They are placed every 100-metres, as research shows that cars slow down when crossing these bumps, but accelerate just after passing them, so the denser the placement of bumps is, the lower the speed. The path is placed highest in the traffic hierarchy making sure that the cyclists can bike uninterruptedly through, and to create awareness of this, all intersections have a raised surface. It is not possible to make the first sequence of Fenrisvej at the high school one-directional, due to lacking street network. The sequence is a traditional two way street with separated circulation having the bike path on each side as a clear yellow marking of the road (see ill. 4.9). Carit Etlars Vej running along the school is transformed into a shared space to open the school up towards the surrounding district (see ill. 4.11). This is possible due to the limited number of cars using the street, as it does only serve people with an errand there. Carit Etlars Vej has a low speed limit, thus creating a space, which is rather a public place than a traffic vein. Klokkevej serves a bus line meaning the street has to be wider, but the limit amount of busses driving there makes it possible to narrow the street down to six metre creating more space for the cyclists and pedestrians (see ill. 4.12). Furthermore, it helps keeping the speed down. Klokkevej has a separate circulation of traffic using the yellow to mark the bike path on each side.

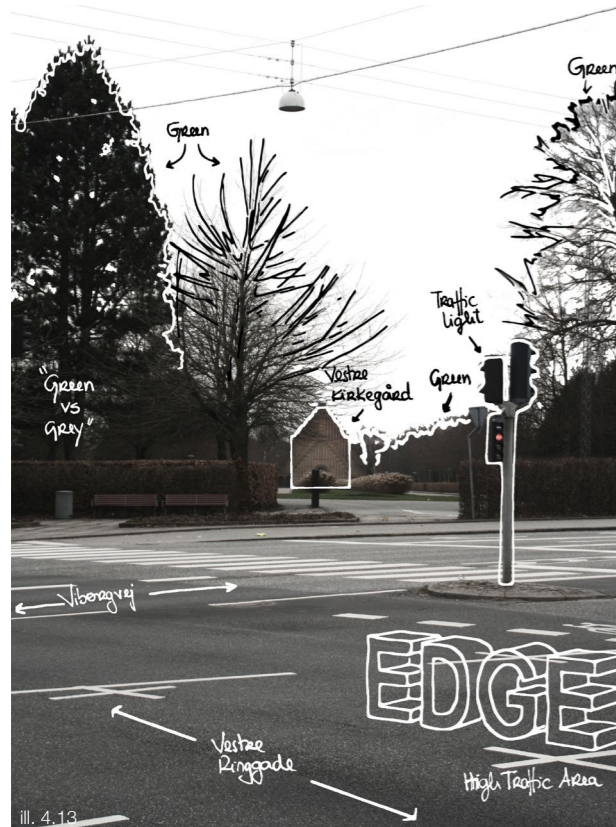


## THE CEMETERY

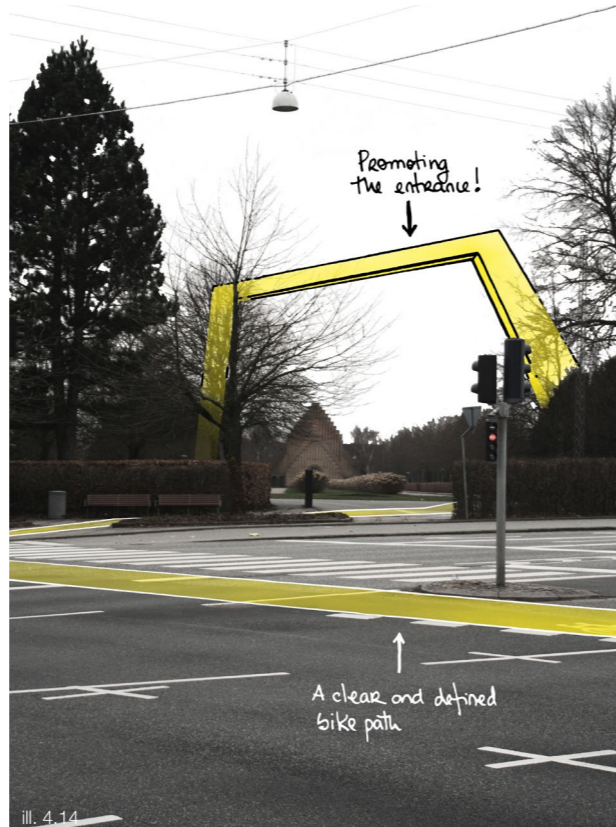
Vestre Kirkegård is hidden behind a green mass, and the architectonic chapel is almost invisible from the surrounding roads. The calm atmosphere of the cemetery is a clear contrast to the hectic life in the busy roads, where the intersection between Ringgaden and Viborgvej is a chaotic composition of traffic lights, car lanes and bike paths. The cemetery, which is the burial ground for both Muslim and Christians, has a peaceful layout reminding of a Renaissance garden.

The strategy introduces a gate promoting the starting of the path running to Gellerup. It is a strong element drawing the attention from the car drivers, arousing curiosity attracting people to follow the path. It is a clear symbol of the transformation happening and the new connection through the city. Inside the cemetery, all the urban inventories that are on the path are coloured yellow to give clear visible understanding of where the path is running. During the night, the path is glowing creating an artistic experience that differs from the rest of the city. The gate will be illuminated during night to create attentiveness also in the dark, as a peek of the atmosphere inside the cemetery.

BEFORE



AFTER



### Frame the entrance to the cemetery

A structure with the yellow colour to give a strong visible character.

Elisa Diogo  
The Cemetery

## PROMOTE THE ENTRANCE

ill. 4.18

### Promote the entrance

The structure in yellow is showing the entrance to the path going through Åbyhøj to Gellerup. It is branding the existent of the path to the road user in the Viborgvej-Ringgaden intersection.

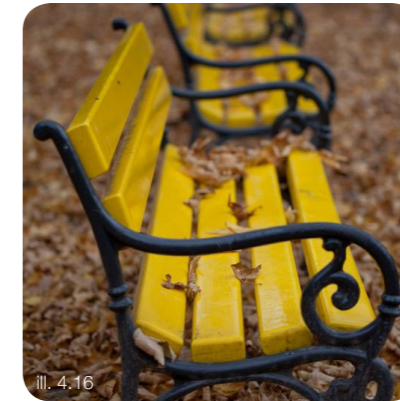
Louise Studstrup  
The Cemetery



### Using the surface to create a clear connection

Dissolving the edge of Ringgaden by using the surface to highlight the bike path connected to the cemetery.

Louise Studstrup  
The Cemetery



### The benches in yellow

The benches are an artistic and social element affording to sit and stay. The yellow colour is underlining that you are on the path going to Gellerup.

Maria Deleuran  
The Cemetery



### The Detail

Structures showing details in the payment in an elegant, artistic and simple way.

Louise Studstrup  
The Cemetery



### The line

A line indicating the path running through the cemetery

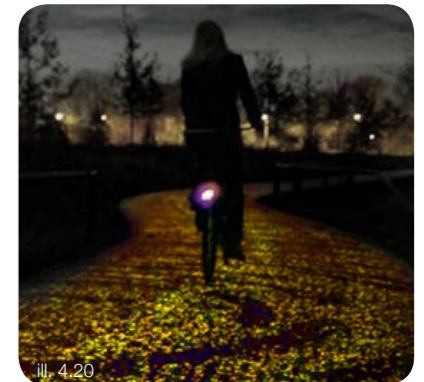
Elisa Diogo  
The Cemetery



### The line of light

A line lighting up the entrance to the cemetery in the dark.

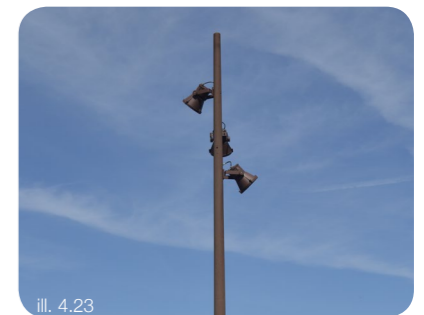
Maria Deleuran  
The Cemetery



### The path glowing in the dark

An artistic mobile experience where the path glows in the dark in a pattern.

Maria Deleuran  
The Cemetery



### The light poles

Light is an important part of the path. This light pole is used on the whole stretch both in yellow and in natural colour, where it form different kind of light experiences.

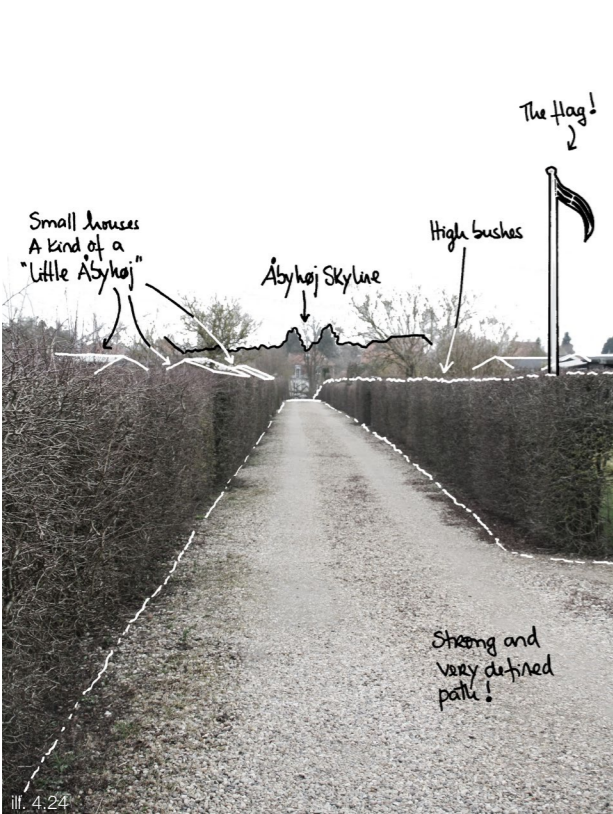
Elisa Diogo  
The Cemetery

# THE ALLOTMENTS

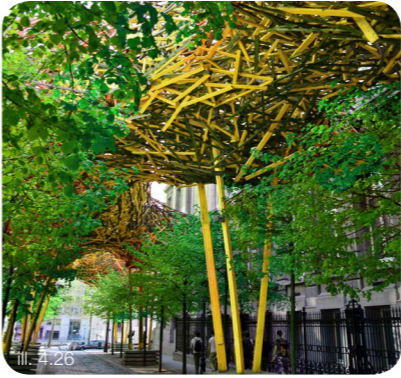
The allotments are an idyllic outdoor society with small wooden houses with a flagpole surrounded by plants. The hedges dividing the plots of land do also create a defined path through the area. The allotments are a green oasis in the city, which with its small houses and gardens reminds of Åbyhøj in miniature. The allotments have a mono-functional program only addressing the garden owners, and the layout of the area does not invite the surrounding to take a walk through it.

The path running through the allotments will open the area up towards the surrounding and invite people to stroll or bike through. The path is created by structure going over being an association of a pergola. Furthermore, it is a reference to the gate at the entrance to the cemetery creating a stronger coherent identity of the path. The allotments can hold different social arrangements focusing on an interest for outdoor life and gardens. It affords the cultural exchange between garden people from Gellerup, Åbyhøj and Aarhus C, where the introduction of a various garden-related activities, such as garden party, workshop and garden bazar, can gather people across socio-economic class. The garden bazar is an informal flexible system where stands selling plants, seeds etc. can be plugged-in.

BEFORE



AFTER



## Structural roof

A structure following the path going through the allotment garden defining the space of the path

Elisa Diogo  
The Allotments



## The secret garden

Public gardens spread around the allotments connected to the path giving the opportunity to stop for a break. For example there can be an opportunity to exchange plants in the greenhouses.

Maria Deleuran  
The Allotments



## Garden lovers

What if the allotments have garden days where garden lovers can meet and buy or exchange plants? A social meeting between urban garden people from Gellerup and allotment owners in Åbyhøj.

Maria Deleuran  
The Allotments



## Entrance to a new experience

Repeating a structural element creates perspective and an interesting tunnel effect leading the cyclists and pedestrians through the area.

Louise Studstrup  
The Allotments



## Garden party

What if the allotments hold a big garden party? A party together with its neighbours or a garden festival for everybody.

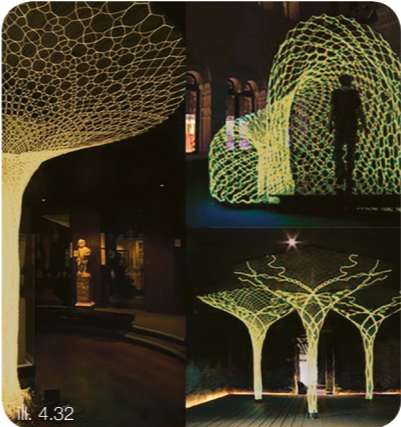
Elisa Diogo  
The Allotments



## The yellow bench

The bench has a homemade character fitting the loose environment of the allotment.

Louise Studstrup  
The Allotment



## The lighting structure

LED light is defining the structural roof by which it becomes an art installation at night

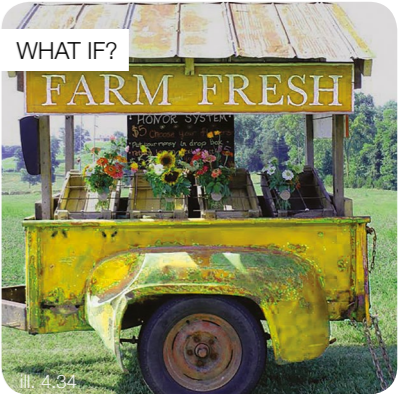
Maria Deleuran  
The Allotments



## The glowing surface

The path glows in the dark in an artistic pattern, becoming an art piece when the sun sets.

Louise Studstrup  
The Allotments



## Garden Bazar

What if the allotments become a space for a plug-in garden bazar selling plants and seeds?

Elisa Diogo  
The Allotments

## C. A. THYREGODS VEJ

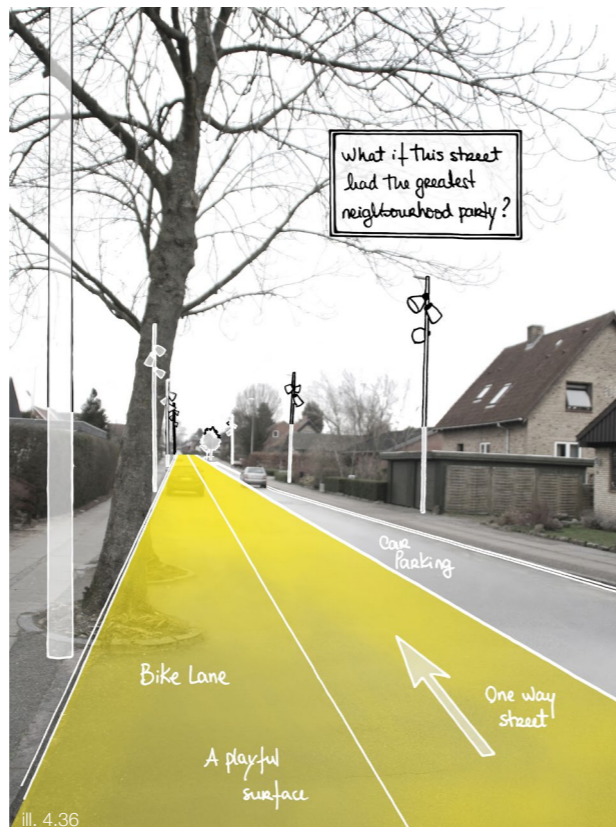
C. A. Thyregods Vej is a common residential street in the Danish suburb, where the different land plots are neatly divided with fences and hedges, but the street does not reflect the life happening behind these in the privacy. The area is occupied with well-maintained Danish family houses and is inhabited by economically strong families. The street itself is empty with boring sidewalks and parking along the side. It does not create the opportunities for socializing.

The project claims the street back to its original function as the social meeting between humans in movement. It works with two layers of the use of the street; the daily mobile space and the social events. The daily mobile space is frictionless for the cyclists, whereas it is making friction for the cars creating a space for the vulnerable road users. The street is adding a function, which the backyard does not offer, the long hard surface affords play with bikes, roller skates and skateboards. Playful elements such as bumps are placed to create fun detours and alternative experiences. The flexible character of the street affords social events such as neighbourhood parties, play days etc. to create experience that enhance the identity of the area and generate a greater social life. The surface of the street is yellow to highlight its classification as a bike street. Additionally, it makes the drivers aware that something extraordinary is happening there. In the night, the light poles are giving the street a new surface with an artistic and playful light. The light can also underline a specific atmosphere during events such as a neighbourhood party. See more at page 110.

### BEFORE



### AFTER



#### The surface

The yellow surface is framing the street for cars and bikes. The surface of the path becomes a playful element leading the cyclists.

Louise Studstrup  
C. A. Thyregods Vej



#### Neighbourhood party

What if the street could be transformed into a neighbourhood party?

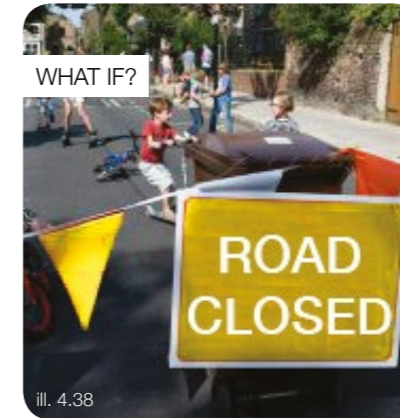
Louise Studstrup  
C. A. Thyregods Vej



#### A new way of biking

Biking can be more than moving from A to B, it can be an experience.

Louise Studstrup  
C. A. Thyregods Vej



#### Playing on the street

What if it was possible to close down the street in the weekend so the kids could play in the street?

Maria Deleuran  
C. A. Thyregods Vej



#### The playful

A playful element for cyclists that has the opportunity to interact with the path and create a different experience.

Louise Studstrup  
C. A. Thyregods Vej



#### Illuminating the street

Light is more than light poles and it can change due to the function of the street.

Elisa Diogo  
C. A. Thyregods Vej

## CLAIM THE STREET

ill. 4.39

#### Claim the street

The street is transformed into a social meeting spot by changing the layout of the street.

Maria Deleuran  
C. A. Thyregods Vej



#### Light poles creating patterns

The light poles are giving the street a new surface when it is dark creating an artistic and playful structure.

Maria Deleuran  
C. A. Thyregods Vej



#### Dancing in the street

What if you dance while moving along the path?

Elisa Diogo  
C. A. Thyregods Vej

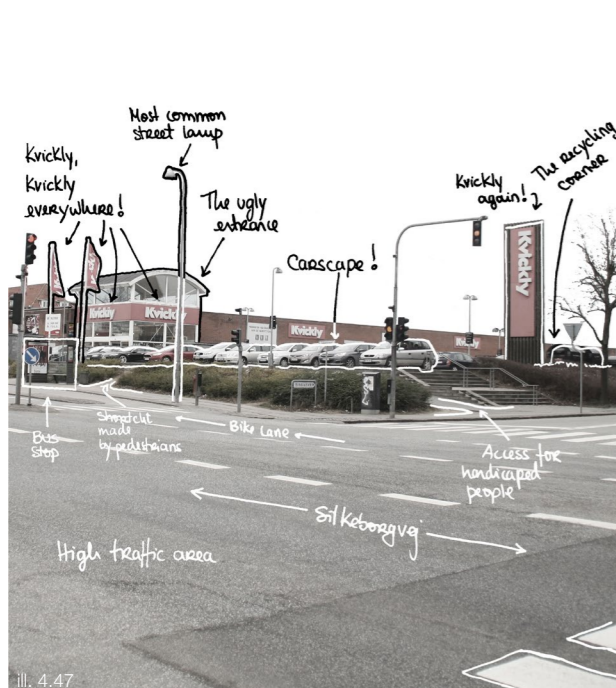
## THE PLAZA

Kvickly is a common suburban grocery store defined by an anonymous architecture over decorated by advertisement signs. From the road, the architecture is hidden behind an extensive carscape. It is one of the largest public areas in Åbyhøj that is otherwise dominated by private residential areas. Kvickly is a meeting point in the everyday life connecting public transportations, grocery shopping, health care etc. Additionally, the space has a large exposure, as it is placed directly to the busy Silkeborgvej, which is the main vein connecting Gellerup with the central Aarhus for the car traffic. Nonetheless, the space does not utilise its potentials as a public domain for exchanges between cultures. The people from different social classes are using the area, but it does not create a space for them to interact.

The project claims back the space to a public domain – a plaza. It examines what would happen if the parking lot was a social meeting spot. It is an interpretation of the middle eastern bazar represented in Gellerup as Bazar Vest, where the space in front of Kvickly offers the possibility for different food trucks to plug-in and sell their products creating a variety of cultural food experiences. Signs are used to communicate to the high-speed traffic at Silkeborgvej making them aware of the qualities and transformations happening. The yellow surface is moulded into playful experiences inviting people to enjoy it thus creating a strong identity of the place. See more at page 120.

BEFORE

AFTER



### Parking

A pattern creating informal parking spots.

Elisa Diogo  
The Plaza

1,9k

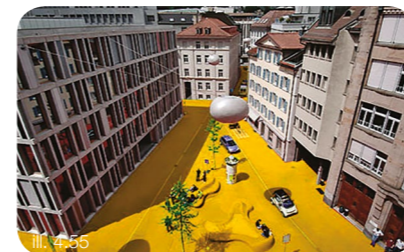


### Signs

Advertisement signs communicating to the high-speed traffic.

Maria Deleuran  
The Plaza

10



### The surface

A surface creating a strong identity and branding the potentials of the space. A yellow coloured surface creates a clearly defined space.

Maria Deleuran  
The Plaza

323



### Claim the plaza

The parking lot is transformed into a social space – the plaza in the area.

Louise Studstrup  
The Plaza

710



### Plug-in

What if the parking space offers a flexible place offering the space activities such as food trucks to plug-in and activate the area?

Maria Deleuran  
The Plaza

5,3k



### The bazar

What if the parking lot is a market selling a variety of different ingredients from local vendors and Kvickly?

Elisa Diogo  
The Plaza

11,7k



### Playful surface

A soft moulding of the surface into peaks and valleys creates playful design inviting to run up and down.

Maria Deleuran  
The Plaza

44

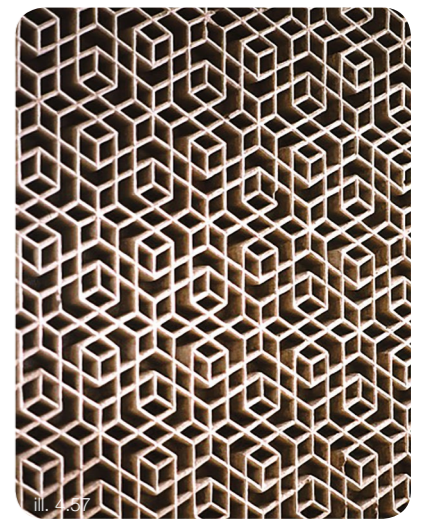


### Playful parking

Parking spots transformed into small games.

Elisa Diogo  
The Plaza

241



### Oriental pattern

An interpretation of oriental pattern on the facades of Kvickly.

Louise Studstrup  
The Plaza

123

# THE SCHOOL

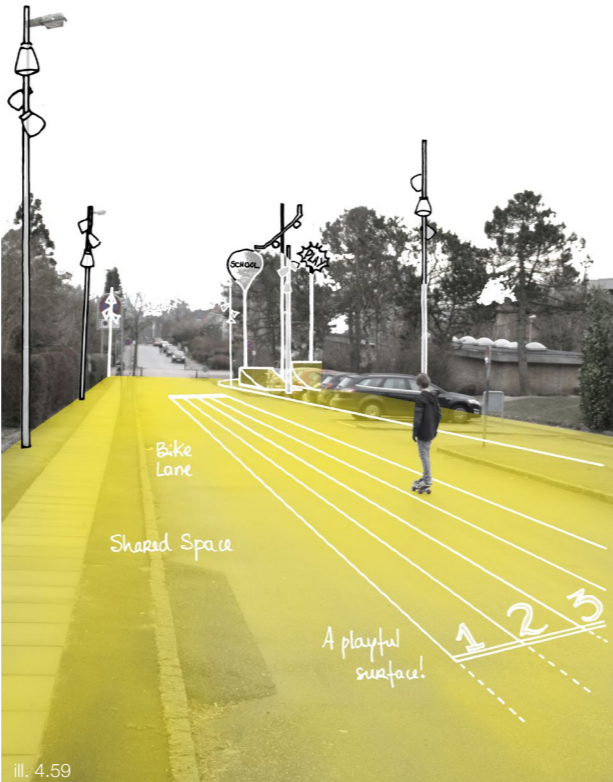
Gammelgårdsskolen is the local state school having pupils from both Åbyhøj and Gellerup making it a space for the daily social exchanges between cultures. Currently, the school is hidden behind a green mass and parking. The street outside is a large empty surface, which its potentials have been utilised by kids as a skating ramp when the school day is over.

The project opens up the school towards the street making it an active actor in the urban life. It uses the falling terrain to make a skater park that can be used both during the school day and after. The skater park is surrounded with seating stairs making it a social space for children and teenagers to meet, skate, observe and talk. The skater park has an artistic lighting, which the users can plug-in and change to set the wished atmosphere. The yellow colour is used to create a playful surface, moreover, it creates an awareness that the space is for the vulnerable road users and the cars have to follow their pace. The surface has structures affording games and a running track that can be both part of the education and of leisure activities. Following the same concept as Kvikly, the place introduces space for food truck to plug-in and sell food during lunch break presenting the children to different cultures. The school offers the space for communal eating such as barbeque parties, where parents, children and teachers can meet and exchange food culture. The school becomes a cultural exchange between not only the pupils but the parents as well. See more at page 110.

BEFORE



AFTER



## Bike path

A yellow coloured bike path running through the area.

Maria Deleuran  
The School



## Food trucks

The flexibility for food trucks to plug-in and introduce the children to a variety of taste experiences.

Louise Studstrup  
The School



## Communal eating

What if the school offers space for social and cultural exchanges happen around a communal eating? Communal eating is a platform where the parents, children and teacher can meet and exchange food cultures.

Elisa Diogo  
The School



## Playful structure

A playful structure that affords stays and exercises.

Maria Deleuran  
The School



## Seating stair

A stair inviting for stay.

Elisa Diogo  
The School



## Skater park

A structure utilise the terrain difference to a skater park, where the children and teenager can meet and socialize.

Louise Studstrup  
The School



## Artistic light

The light is creating an atmosphere during night. It is an artistic experience, where the user of the skater park can plug-in and change the light settings depending of the desired atmosphere.

Maria Deleuran  
The School



## Games on the surface

Parking for food trucks also serves as games painted on the surface.

Louise Studstrup  
The School



## Running track

A running track is used during sports, maths and physic classes, but it can also create the settings for a roller skater competition etc.

Elisa Diogo  
The School

THE PARK

The park is a green pause in the urban fabric with defined paths reminding of an avenue with the trees covering. It is a large green area that is used for people to walk their dog or take an occasional pause at the benches placed next to the path.

The project utilises the quality of the park as being a pause from the hectic urban life. It becomes the escape of the city – a place for intimate social meetings. All urban elements in the park are yellow to create a strong visual connection to the path running between the two ring roads. Furthermore, it is a reference to the cemetery enhancing the identity of the path. The yellow colour can also be present in a more artistic way by colouring the trees. The use of artistic elements such as landscape art can create experiences drawing people in, document and share it on social media. Moreover, it creates new spatial understanding of the park. The path glows in the dark to create experiences and atmosphere in the park. The terrain of the park can be utilised in different ways by for instance introducing a slide or a social meeting around an outdoor cinema. The park can offer the space for social picnic parties, where the inhabitants of Aarhus can meet in the grass with blankets and picnic baskets enjoying the Danish summer.

BEFORE



AFTER



**Play ground**  
Yellow playful structures making the path visible.  
1,9k

Maria Deleuran  
The Park



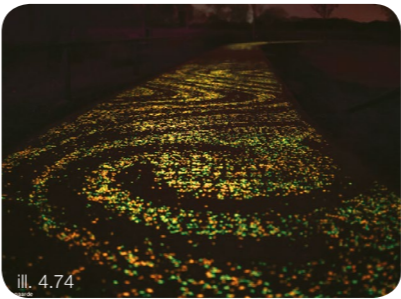
**A yellow slide**  
The slide transforms the terrain differences in the park into a playful element.  
710

Louise Studstrup  
The Park



**Picnic party**  
What if the park offers the space of atmospheric picnic parties during the Danish summer?  
44

Elisa Diogo  
The Park



**Artistic path**  
The path is glowing in the dark creating experiences and atmosphere.  
10

Maria Deleuran  
The Park



**Escape the city**  
The park is a green recreational pause in the urban fabric affording social interactions and relaxations.  
5,3k

Louise Studstrup  
The Park



**The light poles**  
The light poles illuminate the ground with atmospheric, artistic patterns.  
241

Elisa Diogo  
The Park



**Landscape art**  
The use of common elements in uncommon sizes and environment create a spatial awareness, but it also act as an attractor, as people is curious to see these pieces of art.  
323

Elisa Diogo  
The Park



**Outdoor cinema**  
What if the terrain was used to create events such as outdoor cinemas during the summer?  
11,7k

Louise Studstrup  
The Park



**Yellow trees**  
Some trees are coloured yellow to underline the parks connection to the path going from Aarhus C to Gellerup.  
123

Maria Deleuran  
The Park

# KLOKKERVEJ

Klokkervej is an important infrastructure for the school kids commuting to and from their homes, but the layout of the street does not offer a comfortable tour with the almost non-existent bike path and a narrow sidewalk on one of the side. The houses are turned away from the road and hidden behind large hedges.

Klokkervej is a mobility space and the design is approached to create a better mobile experience. By making the road narrower, introducing wider bike path with the clear yellow colour it increases the safety of the cyclists. The permeability of the bike path in certain places indicates the crossing of cars. Furthermore, the project makes the sidewalk wider, by which there is space on both sides. All the urban elements are yellow and the light poles are the same as used on the rest of the path. Along the street improving elements such as bike pitstop are introduced to create a bike culture. The street is a frame for many commuters every day. Each carrying a personal story, and through an interactive piece of art these stories can be collected to a larger narrative of the street creating awareness of its potential and the humans passing through every day. Klokkervej is the pause as you move towards something, either the characteristic bridge in front framed by the large block in the skyline or the activities happening around the park and the school.

BEFORE



AFTER



## Light poles

Light pole design of the path is illuminating the street to create safety.

1,9k

Elisa Diogo  
Klokkervej



## Yellow bike path

A clear yellow bike path creating a safer ride for the cyclists.

710

Maria Deleuran  
Klokkervej



## Urban elements in yellow

The urban elements along the street is yellow to underline the path between Aarhus C and Gellerup.

44

Maria Deleuran  
Klokkervej



## Street crossing

Make use of playful paintings on the street surface to indicate street crossing.

10

Louise Studstrup  
Klokkervej



## Bike pitstop

Yellow elements along the path to fix the bike.

5,3k

Louise Studstrup  
Klokkervej



## Yellow lines

Yellow lines showing the path.

241

Maria Deleuran  
Klokkervej



## Permeable yellow surface

The use of a permeable character of the yellow surface to indicate where the cars are allowed to cross. Furthermore, it makes the cyclists more aware of the crossings with cars.

323

Louise Studstrup  
Klokkervej



## Traffic layout

A yellow bike path on each side of the street.

11,7k

Elisa Diogo  
Klokkervej



## The narrative

What if the cyclists and pedestrians left behind stories at the street adding to a larger narrative?

123

Elisa Diogo  
Klokkervej

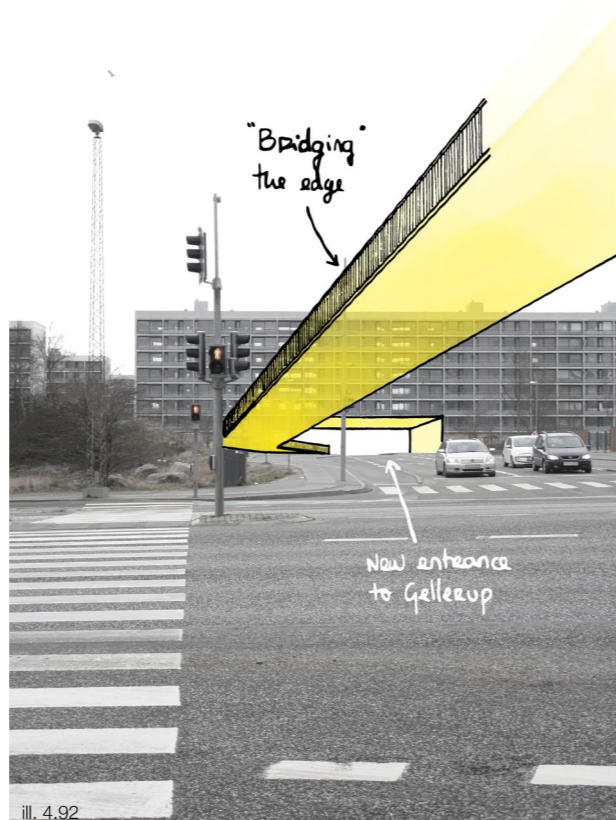
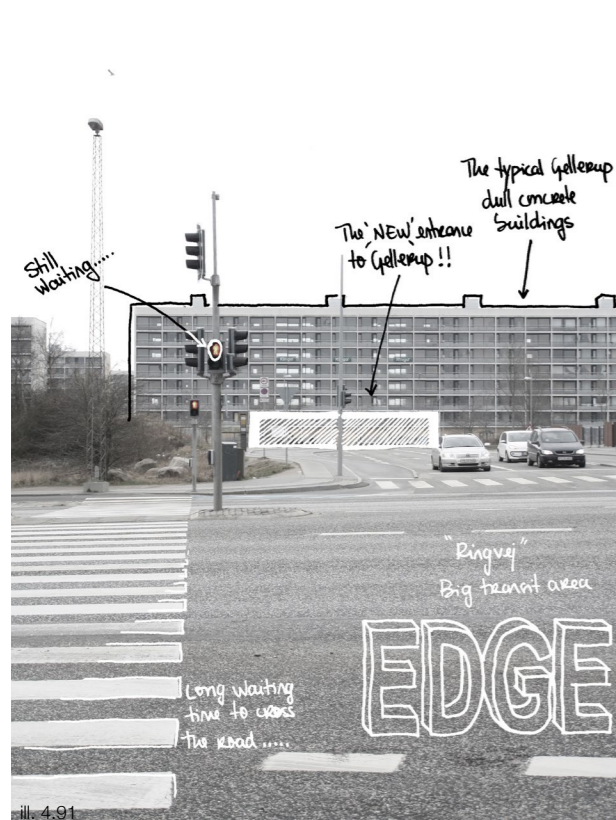
## THE BRIDGE

Ringvejen constitutes a physical edge in the urban fabric dividing the single-family houses of Åbyhøj from the apartment blocks in Gellerup. Ringvejen is a big transit area, where the flow of cars following Ringvejen is prioritised above the connection between Åbyhøj and Gellerup creating long waiting time for crossing Ringvejen. The first impression of Gellerup is its typical dull concrete buildings, which can be seen from a far distance disclosing the presence of Gellerup.

The strategy is grabbing the transformations happening in Gellerup, where an apartment block is opened up and transformed into a gate to Gellerup. It is a symbol of the area opening up to the surrounding and the surrounding entering Gellerup. The aim is that the gate shall become an architectural landmark equally Rainbow Panorama and the city hall (Grønvald, 2017). The project is introducing a bridge for cyclists and pedestrians crossing Ringvejen to make it easier for the surrounding to enter Gellerup. Furthermore, the bridge becomes an architectural structure crossing Ringvejen making the car drivers aware of the transformations and the new connections. The bridge needs a characteristic structure to act as branding – an element telling about the interconnection of Gellerup and Åbyhøj.

BEFORE

AFTER



### Bike bridge

A bridge over Ringvejen making an better and safer connections for the cyclists.

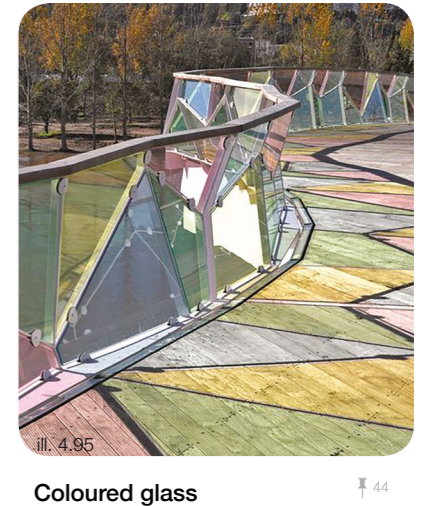
Elisa Diogo  
The Bridge



### Lighting up the path

A line of light at each edge lighting up the path.

Maria Deleuran  
The Bridge



### Coloured glass

Coloured glass creating a yellow light as a reference to Rainbow Panorama at ARoS.

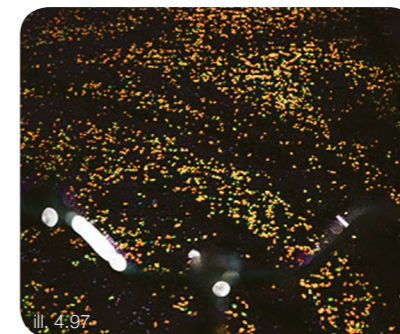
Maria Deleuran  
The Bridge



### The new Gellerup

Gellerup is transforming into a vibrant urban area with a variety of cultural offers.

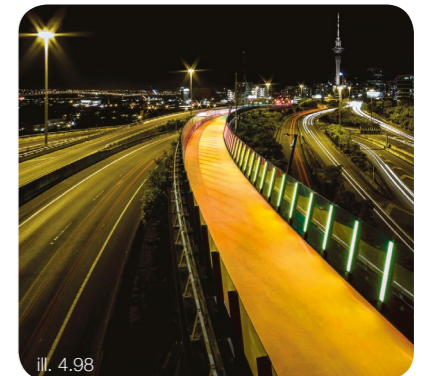
Louise Studstrup  
The Bridge



### Illuminated path

The path is illuminated in the dark in artistic patterns.

Louise Studstrup  
The Bridge



### Yellow structure

A yellow structure crossing the busy Ringvejen. The lighting of the structure creates a clear visibility during the night and increase the feeling of safety.

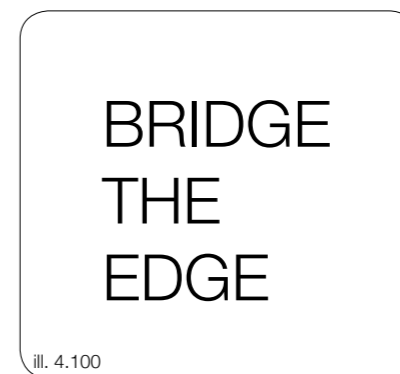
Maria Deleuran  
The Bridge



### A strong visible branding structure

A yellow structure with a strong characteristic making the car drivers aware of something is happening.

Louise Studstrup  
The Bridge



### Bridge the edge

A structure crossing over Ringvejen bridging the physical edge between Åbyhøj and Gellerup.

Elisa Diogo  
The Bridge



### Gellerup gate

The new entrance to Gellerup opening the area towards the surrounding. A 'triumphal arch' in Aarhus.

Elisa Diogo  
The Bridge

# SCENARIOS

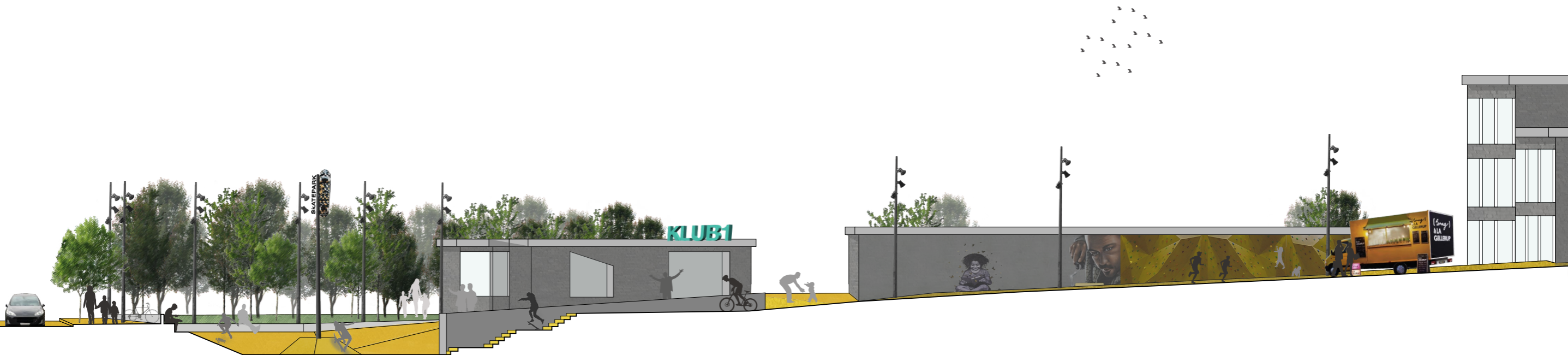
The following chapter encompasses a graphic presentation of the three elaborated scenarios; C. A. Thyregods Vej, the school and the plaza. The design shows a spatial investigation of place framing the daily routine, and how the potentials of these can be enhanced creating public domains embracing cultural exchanges. From siteplan to 3D diagrams and visualisations, the three scenarios are shown in different perspectives and scales.

## THE STREET & THE SCHOOL



ill. 5.1 plan drawing





ill. 5.3 section A 1:200



ill. 5.3 section B 1:200

WHAT IF...

THE STREET HAS THE  
GREATEST NEIGHBOURHOOD  
PARTY

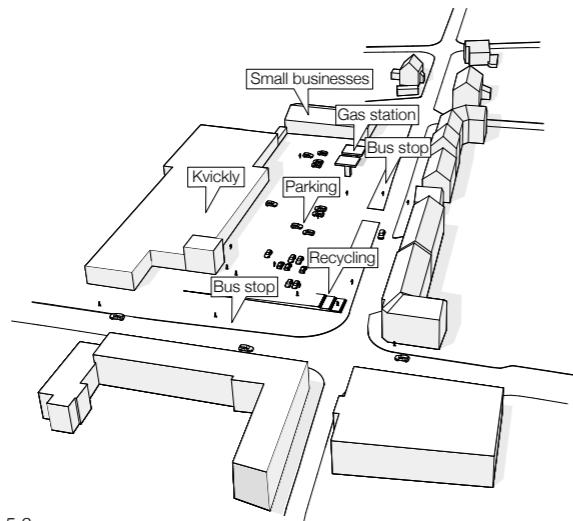


THE PLAZA

## CONCEPT

Kvickly has a central position in the daily routines of residents from Åbyhøj and Gellerup. The space has a great potential for becoming a public domain, as it already serves many different ethnicities and has a large exposure to a main infrastructural vein creating the potential for a larger interaction. The design interprets the bazar and the social characteristics of Gellerup into the context of the parking lot of Kvickly. It is a spatial reorganisation creating the opportunity for people to meet, experience a cultural variety and create new connections. The Kvickly Bazar is a flexible structure allowing food trucks and Kvickly's vegetables market to plug-in. A food truck selling fish does already occupied the area several times a week, and by introducing the plug-in bazar the grocery shopping at Kvickly can be supplemented with exotic spices, cheese or local produced honey creating a new multi-cultural shopping experience.

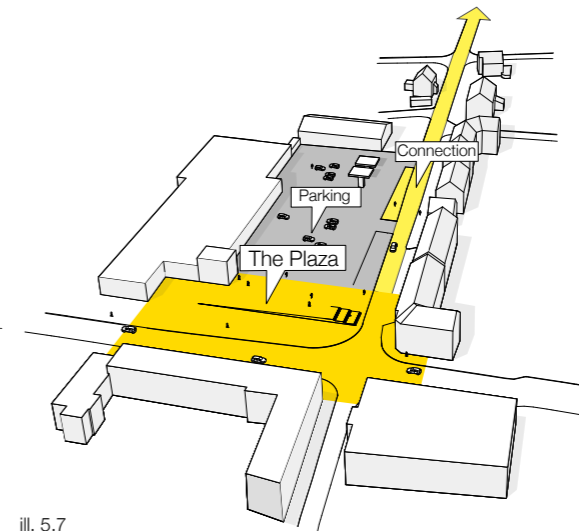
Kvickly together with the entrance to the cemetery and the bridge to Gellerup are external spots of the path branding its existence. The yellow colour has a strong presence that is accompanied by commercial signs with clear statements.



ill. 5.6

### CURRENT FUNCTIONS

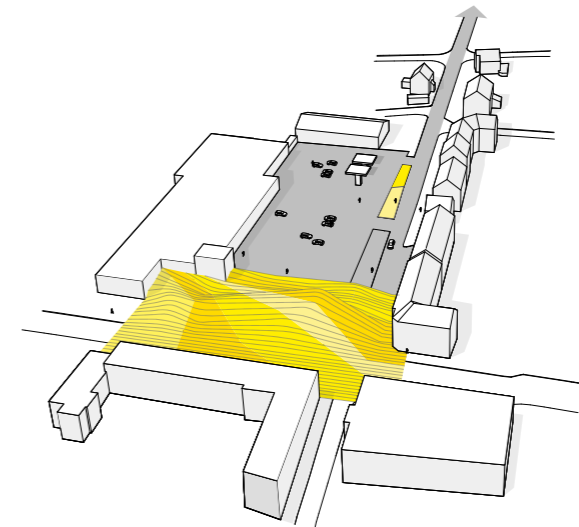
The current state of the area is an infrastructural node with bus stops, a light regulated intersection, an extensive car parking and a gas station. Furthermore, the site offers the grocery shopping at Kvickly, recycling facilities and smaller businesses, such as a pharmacy, a bank, a bar and a clinic.



ill. 5.7

### THE SPACE

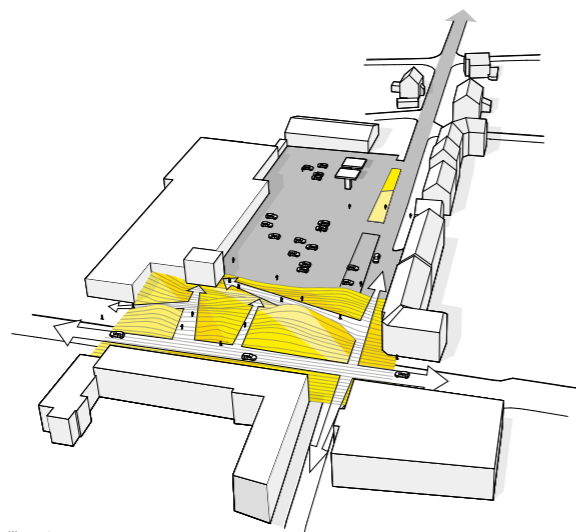
The space is divided into three areas; the plaza, parking and connection. The area still maintains its functions as a parking lot, by which the parking area is pure traffic and technical optimisation (see appendix 08). The connection is linking the plaza with the main path by colouring the centre line of the street yellow and making all urban elements yellow to encourage people to follow the connection. The plaza is the flexible space affording a variety of events.



ill. 5.8

### THE DUNE

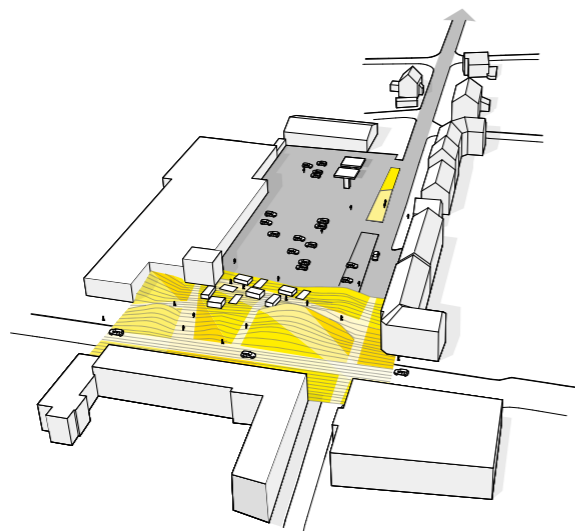
The terrain differences at the plaza between the level of the road and the level of the parking lot is overcome by introducing a dune landscape. It is a playful landscape encouraging interacting that protects the user from the streetscape. The pattern is an interpretation of flow lines in the sand, showing the flow towards the entrance of Kvickly.



ill. 5.9

### THE FLOWS

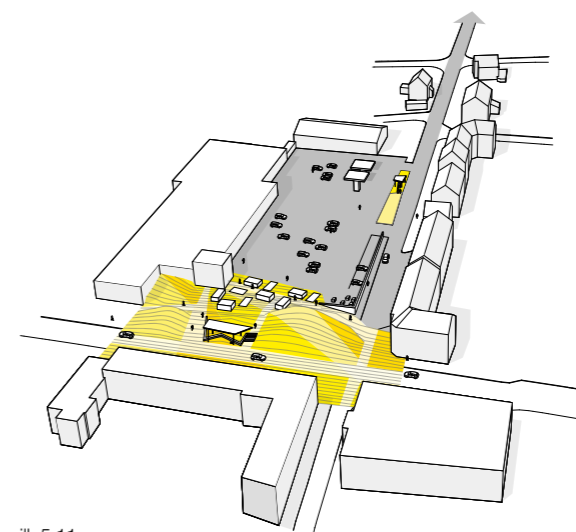
The flow lines contain the dune creating peaks and valleys of the playful structure. The flow is dictated by existing functions and movement patterns.



ill. 5.10

### THE PLUG-IN BAZAR

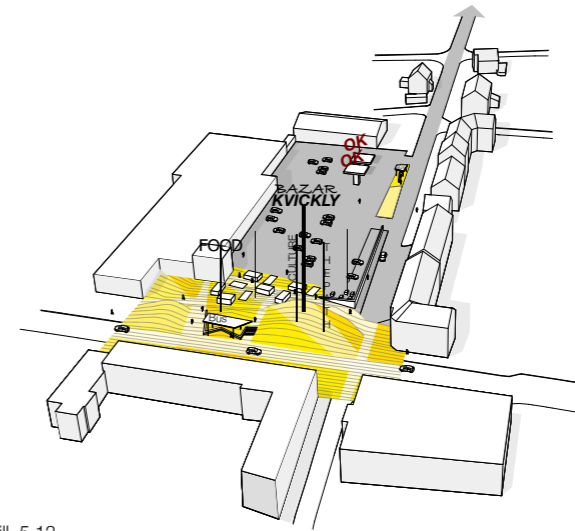
The space for the plug-in bazar is situated around the main pedestrian flow to the entrance of Kvickly, by which the plug-in bazar extends the shopping experience of Kvickly both spatial and as regards to content. The flexible character of the plug-in bazar makes the spatial experiences of the place in constant change continuously creating new cultural exchanges.



ill. 5.11

### THE FUNCTIONS

The original functions such as bus stops and recycling are reintroduced. The functions are superimposed on the dune cutting into the surface creating vertical elements that invite to sit and stay.



ill. 5.12

### COMMERCIAL SIGNS

The commercial signs are an artistic and playful addition to the plaza branding the qualities and activities at the site. Furthermore, the signs act as an attractor creating awareness of the presence of the plaza. The signs give a character to the plaza that changes depending of the time of the day. During the day, they are colourful signs, whereas during the night transform into artistic light installations.



KVICKLY SUPERMARKET

OK GAS  
STATION

cl

SILKEBORGVEJ

HASTLEVEL

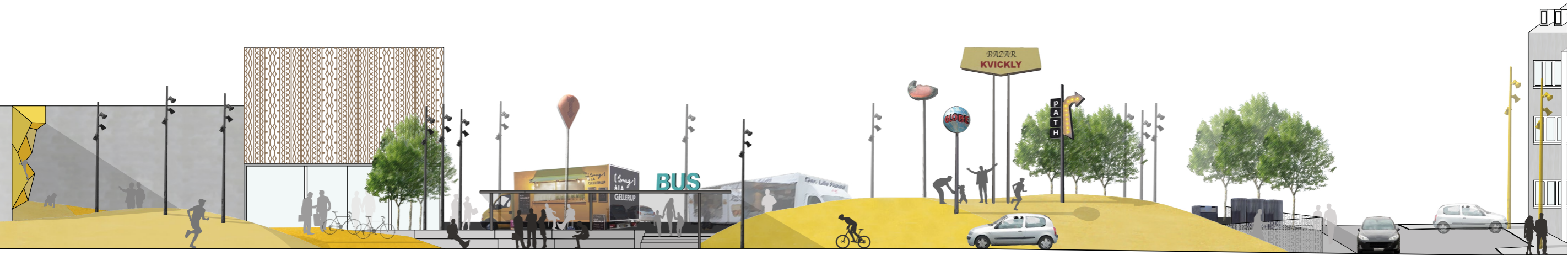
THORSVEJ

SILKEB

ill. 5.13 plan drawing

0m 10m





ill. 5.14 section C 1:200



# OUTRO

In the following chapter, a reflection of the project will take place. It discusses the project and the methodology elaborated during the project. It investigates how the knowledge gained through theoretical and spatial examinations of the section and urban edges can be applied elsewhere. This discussion will reflect some of the issues in creating public domains for cultural exchanges.

## DISCUSSION

In branding, the line between getting a strong clear message out and creating homogeneity is paper-thin. It is a fine balance between engendering external exposure and internal embeddedness that can easily tip to one side becoming either stereotype or trivial. The expressive character of Kquickly pushes the design all the way to this line, which some might think is too much, but it needs to be provocative to stand out in the chaotic composition of urban fabric. Furthermore, the yellow colour will draw the attention to the changing layout of the plug-in bazar that will have a new atmosphere every day depending on the plugged-in elements and the seasons. By pushing the design to the edge, there is a risk of it to become stereotype, where the cultural references borrowed from Gellerup do not cover the cultural diversity of the area or even worse show a stereotype picture of the culture. The project approaches this issue by affording a place for all cultures to plug-in, and thereby forming the characteristic of the area. Some days, it might mainly be middle-eastern food, others local producers selling honey, vegetables or cheese. Some it might be a mix from all cultures and others the place will be empty. This flexibility in the plan makes it adaptable to future cultural diversity, where the bazar in front of Kquickly will be, through its importing and exporting of characteristics, a point for cultural exchange. The idea of importing and exporting of characteristics of different areas in the city could also be an element of the physical design, where a participatory process gathered and interpreted identities of Aarhus creating a composition telling a story of the multi-cultural contemporary Aarhus.

The aim of the project is to bring people together, but colouring the whole surface of the street yellow in a residential area might generate some resistance from residents who prefer things to be as usual. Urban designers and architects have a vision of the future city being more inclusive,

but the local resident might not share this desire of interacting with strangers. A participatory development of the street ensures a local embedded transformation and a goodwill from the residents. The process is giving a deeper understanding of what the street needs to afford to the residents. Furthermore, the design only concentrates functions affording non-residents to stay in cross-sections or around existing functions such as schools, by which the street is mainly a transit space where people will walk or bike through unless the residents activate the street and invite people to stay. In the current state of the street, cars are driving too fast making it unsafe for the children to play on the street, but traces of children's drawings on the sidewalk are an attestation of that the backyards cannot offer the space for all playful activities making the children look for the potentials at the street. The residents will gain from the changes by the lower amount of cars and a lower speed. The design of the street is, basically, a reorganisation of the traffic; it is a framework creating the opportunity for the residents to claim the street. It is up to the residents to fill in the experiences, as the project does not dictate that the children shall play on the street or the neighbours shall socialise in the front yard, it merely creates physical environments affording these activities. It is a question of giving the people a possibility to choose.

History has shown that creating a connection does not necessary make people use it, so an essential question to the project is; *why should people follow this path?* Researches of the thesis show that people only uses the part of the city where they work, live and where they can find entertainment. The path has a destination that over time will offer a variety of activities from shopping in Bazar Vest, playing football at the artificial turf, swimming in the aquapark Verdensbadet etc. Furthermore, activities along the path will create social, playful and artistic experiences making

the movement through the path a destination in itself. The path makes physical and mental connections to a variety of events, which is essential in the contemporary Aarhus, where misconceptions towards Gellerup prevent people from experiencing the qualities of the area. The yellow colour is important to accentuate a strong identity of the path running to Gellerup, but in ten years, the urban fabric will be quite different. As the public domains in the city get stronger, the areas along the path gain a solid identity and the qualities in Åbyhøj and Gellerup become familiar to the rest of the urban fabric, the strong identity of the path is no longer important to make people discover the qualities. The path itself might be a temporary structure catalysing the movement of people disappearing after a decade.

The modernistic architecture has left a major scar on the contemporary city with enclosed clusters having social problems and poverty. Time has shown that solving the problem is much more complex than making the modernistic plan in the first place. It is essential when regenerating a modernistic dwelling area not to do the same technocratic mistake as the modernist's planner and understand the area as tabula rasa. The modernistic areas are filled with embedded qualities and potentials, strong actors and residents loving their area. It is easy to be blinded by problems and dullness, but behind this is all the lively qualities hidden, which sometimes just need an event or a slight change in the physical environment to emerge. The thesis is emphasising the understanding of these embedded qualities along the stretch through a focus on the daily routines. The past has shown that the unhealthy working-class neighbourhood, which Gellerup is an alternative to, is nowadays after a renovation focusing on the qualities of the neighbourhood a popular and charming part of the city. The urban fabric is not either a success or a failure. It is a process partly planned, partly unplanned, where current bad

neighbourhoods are tomorrow's trendy location. The thesis is developing a methodology that can be applied to other sections of contemporary cities embracing the mental and physical character of urban edges. The methodology developed through the thesis deals with grabbing people across edges in the urban fabric and enlighten them about the qualities in the neighbouring district through the four layers; time, physical connections, branding and urban catalysts. These approaches can be applied to other regeneration projects such as Vollsmose in Odense, which will lead to a quite different design solution, as every sections are unique. Thus, every section needs a place specific attitude regarding the state of the project reflected in the internal importance of the four layers.

The methodology does not only deals with regenerations of areas with social problems, but through its emphasis on physical and mental connections in the contemporary city, it can approach sections of the city with misconceptions between the urban and suburban. An example of Aalborg is the five km long section running from Aalborg C to the main campus of Aalborg University. This is not a section dominated by misconceptions regarding crime and unsafety, but a section dominated with long mental distances and mono-functionality. Inhabitants of Aalborg with no connection to the university have no purpose at the campus and do rarely visit the area. The campus is an academic cluster of professors and students having their own island with gym clubs, bars and dwellings. The city of Aalborg has already had great success with getting the university to the city centre. The time is up for getting the city centre to the university through a strategy consisting of permanent changes, temporary interventions and events focusing on the exchange of knowledge and culture.

## REFERENCE LIST

Aros.dk. (2017). *The Garden - The Past*. [online] Available at: <http://www.aros.dk/om-aros/presse/2017/the-garden-the-past/> [Accessed 18 Apr. 2017].

Augé, M. (1995). *Non-Places – Introduction to an Anthropology of Supermodernity*. London : Verso.

BIG (2012). SUK – *Superkilen* [online] BIG-Bjarke Ingels Group. Available at: <[http://cdn.big.dk/projects/suk/slides/project\\_sheet\\_SUK%20KLAVIKA%20UK\\_original.pdf](http://cdn.big.dk/projects/suk/slides/project_sheet_SUK%20KLAVIKA%20UK_original.pdf)> [Accessed 21 February 2017].

Bishop, P. and Williams, L. (2012). *The Temporary City*. London : Routledge.

Bolius.dk. (2017). *Indbyggertal*. [online] Available at: <https://www.bolius.dk/danmarkskort/indbyggertal/> [Accessed 27 Apr. 2017].

Corner, J. (1999). *The Agency of Mapping: Speculation, Critique and Invention*. In: D. Cosgrove, ed., *Mappings*, 1st ed. [online] Reaktion Books, pp.213-252. Available at: [http://www.sitations.com/courses/edgeops2014/readings/wk12/corner-agency\\_of\\_mapping.pdf](http://www.sitations.com/courses/edgeops2014/readings/wk12/corner-agency_of_mapping.pdf) [Accessed 10 April 2017].

Corner, James Field Operations (n.d.). *The High Line – New York, New York* [online]. Available at: <<http://www.fieldoperations.net/project-details/project/highline.html>> [Accessed 15 March 2017].

Dac.dk. (2014a). *Hoogvliet – Welcome in My BackYard (WiMBY!)* - Danish Architecture Centre. [online] Available at: <http://www.dac.dk/en/dac-cities/sustainable-cities/all-cases/social-city/hoogvliet--welcome-in-my-backyard-wimby/> [Accessed 11 Apr. 2017].

DAC (2014b). *Superkilen*. [online] Danish Architecture Centre. Available at: <<http://www.dac.dk/en/dac-life/copenhagen-x-galleri/cases/superkilen/>> [Accessed 5 February, 2017].

Ebeltoftby.dk. (n.d.). *Ebeltoft.dk*. [online] Available at: <http://www.ebeltoftby.dk/information.aspx> [Accessed 28 Apr. 2017].

Ferguson, F. (2006). *Talking Cities. Talking cities – the Micropolitics of Urban Space*.

Grønvald, H. (2017). *Triumfbuen i Aarhus: Gellerup får en byport*. [online] Jyllands-posten.dk. Available at: <http://jyllands-posten.dk/aarhus/erhverv/ECE9555330/en-triumfbue-for-en-ny-bydel/> [Accessed 5 May 2017].

Hajer, M. and Reijndorp, A. (2001). *In search of new public domain*. 1st ed. Rotterdam: NAI Publishers.

Heath, T., Oc, T., Tiesdell, S. and Carmona, M. (2010). *Public Places - Urban Spaces*. 2nd ed. Elsevier.

Jensen, O. (2014a). *Designing Mobilities*. 1st ed. Aalborg Universitetsforlag.

Jensen, P. (2014b). *Det byggede Danmark*. 1st ed. [ebook] København: Det Boligøkonomisk Videncenter. Available at: [http://www.bvc.dk/SiteCollectionDocuments/BVC\\_detbyggededanmark\\_web.pdf](http://www.bvc.dk/SiteCollectionDocuments/BVC_detbyggededanmark_web.pdf) [Accessed 27 Apr. 2017].

Jørgensen, G. and Christensen, O. (2017). *Se kortet: Her er det farligst at være cyklist i Aarhus. Århus Stiftstidende*. [online] Available at: <http://stiften.dk/aarhus/Se-kort-Her-er-det-farligst-at-vaere-cyklist-i-Aarhus/artikel/441075> [Accessed 10 Mar. 2017].

Kiib, H. and Marling, G. (2011). *Instant City@Roskilde Festival*. 1st ed. Aalborg Universitetsforlag.

Kiib, H. and Marling, G. (2015). *Catalyst architecture*. 1st ed. Aalborg University Press.

Klingmann, A. (2007). *Brandsapes*. Cambridge: The MIT Press.

Knudstrup, M. (2005). *Arkitektur som Integreret Design*. In: O. Pihl and L. Botn, ed., *Pandoras boks*, 1st ed. Aalborg: Aalborg Universitetsforlag, pp.13-29.

Koolhaas, R. and Mau, B. (1995). *S, M, L, XL*. 1st ed. New York: Monacelli Press.

Lynch, K. (1960). *The image of the city*. 1st ed. The MIT Press.

Lægrring, K. (2010). *Hver by sin stjernearkitekt. Bygningskultur*. [online] Available at: [http://bygningsskultur2015.dk/fileadmin/user\\_upload/dokumenter/Hver\\_by\\_sin\\_stjernearkitekt.pdf](http://bygningsskultur2015.dk/fileadmin/user_upload/dokumenter/Hver_by_sin_stjernearkitekt.pdf) [Accessed 18 Apr. 2017].

Moskow, K. and Linn, R. (2010). *Small scale*. New York: Princeton Architectural Press.

OpenLearn. (2001). *CIAM (Congres Internationaux d'Architecture Moderne)*. [online] Available at: <http://www.open.edu/openlearn/history-the-arts/history/heritage/ciam-congres-internationaux-darchitecture-moderne> [Accessed 29 Apr. 2017].

Oxford Dictionaries (2017). *Oxford Dictionaries*. [online] Available at: < <https://en.oxforddictionaries.com/>> [Accessed 14 March, 2017]

Provoost, M. (2007). *Wimby! Hoogvliet*. 1st ed. Rotterdam: NAI Publ.

Rahamimoff, A., 2005. Jerusalem: Lessons from a Shared City. In: E. Charlesworth, ed. 2005. *City Edge: Case studies in contemporary urbanism*. Oxford : Architectural Press. Pp.68-83.

Rettner, R. (2010). *Brain's Link Between Sounds, Smells and Memory Revealed*. [online] Live Science. Available at: <http://www.livescience.com/8426-brain-link-sounds-smells-memory-revealed.html> [Accessed 3 Apr. 2017].

Samson, K. (2010). From Master Planning to Processual Strategies. In: H. Kiib, ed., *Performative Urban Design*, 1st ed. Aalborg: Aalborg University Press.

Samvirket.dk. (n.d.). *Fakta og tal om Gellerup og Toveshøj*. [online] Available at: <http://www.samvirket.dk/fakta> [Accessed 7 Feb. 2017].

Sennett, R. (1970). *The uses of disorder*. 1st ed. New York: Vintage Books.

Superflex (2016). *Superkilen*. [video] Available at: <https://vimeo.com/155427158> [Accessed 4 Apr. 2017].

Superflex.net. (n.d.). *SUPERFLEX/Tools/Superkilen*. [online] Available at: <http://www.superflex.net/tools/superkilen> [Accessed 5 Apr. 2017].

Urry, J. (2007). *Mobilities*. 1st ed. Cambridge: Polity Press.

van Leeuwen, B. (2013) *Urban civility or urban community? A false opposition in Richard Sennett's conception of public ethos*. European Journal of Social Theory, 17(1), p. 3-23.

Vestermann, T. (2017). *Timely Uses*. [draft] January 2017. Aalborg: Aalborg University

Venturi, R., Scott Brown, D. and Izenour, S. (1993). *Learning from Las Vegas*. 12th ed. The MIT press.

VisitAarhus. (n.d.a). *Aarhus - a Modern City*. [online] Available at: <http://www.visitaarhus.com/ln-int/aarhus/denmark> [Accessed 2 May 2017].

VisitAarhus. (n.d.b). *Aarhus' historie*. [online] Available at: <http://www.visitaarhus.dk/danmark/vikinger/aarhus-historie> [Accessed 2 May 2017].

Wang, C. (2015). *Symbolism Of Colors and Color Meanings Around The World*. [online] The Shutterstock Blog. Available at: <https://www.shutterstock.com/blog/color-symbolism-and-meanings-around-the-world> [Accessed 5 May 2017].

Aarhus.dk. (2013). *Historie: Aarhus Kommune*. [online] Available at: <http://www.aarhus.dk/da/borger/natur-og-miljoe/Park-og-skov/Parker/Botanisk-Have/Historie.aspx> [Accessed 2 May 2017].

Aarhus.dk. (2016). *Ugens Aarushistorie - Harald Jensens Plads under forandring - igen: Aarhus Stadsarkiv*. [online] Available at: [https://www.aarhus.dk/sitecore/content/Subsites/AarhusStadsarkiv/Home/Servicesider/Nyheder/2016/4-kvar-tal/Harald-Jensens-Plads-under-forandring-igen.aspx?sc\\_lang=da](https://www.aarhus.dk/sitecore/content/Subsites/AarhusStadsarkiv/Home/Servicesider/Nyheder/2016/4-kvar-tal/Harald-Jensens-Plads-under-forandring-igen.aspx?sc_lang=da) [Accessed 2 May 2017].

Aarhus Kommune, (2007). *Cykelhandlingsplan* 1st ed. [pdf] Available at: <https://www.aarhus.dk/~media/Dokumenter/Teknik-og-Miljoe/Natur-og-Miljoe/Ud-i-naturen/brochurer-og-foldere/Cykelhandlingsplan-aarhus.pdf> [Accessed 28 Feb. 2017].

Aarhuswiki.dk. (n.d.). *Åbyhøj - AarhusWiki*. [online] Available at: <https://aarhuswiki.dk/wiki/%C3%85byh%C3%B8j> [Accessed 2 May 2017].

# ILLUSTRATION LIST

Illustrations are in the courtesy of the authors unless anything else is mentioned.

III. 1.4: Søgård, J. (1969). [image] Available at: [http://danskebilleder.dk/db/#1494758245003\\_1](http://danskebilleder.dk/db/#1494758245003_1) [Accessed 14 Apr. 2017].

III. 1.6: Karam, O. (2016). [image] Available at: <https://pbs.twimg.com/media/Cms1huCW8AAbmoe.jpg> [Accessed 12 May 2017].

III. 2.2: Dagensbyggeri.dk. (2017). [image] Aarhus præmierer havnebyggerier. Available at: <http://www.dagensbyggeri.dk/artikel/86580-aarhus-praemierer-havnebyggerier> [Accessed 13 May 2017].

III. 2.4: Krogh, F. (2011). [image] Available at: <http://aarhus-city.dk/wp-content/uploads/2011/04/Latinerkvarteret1-Flemming-Krogh.jpg> [Accessed 9 Apr. 2017].

III. 2.5: InfoBarrel (n.d.). [image] Available at: <http://www.infobarrel.com/media/image/46043.jpg> [Accessed 9 Apr. 2017].

III. 2.7: Eliasson, O. (2011). [image] Available at: [http://s3-eu-west-1.amazonaws.com/olafureliasson.net/objektimages\\_final/IMG\\_MDA109907\\_1600px.jpg](http://s3-eu-west-1.amazonaws.com/olafureliasson.net/objektimages_final/IMG_MDA109907_1600px.jpg) [Accessed 9 Apr. 2017].

III. 2.17: Anon, (2017). [image] Available at: <http://H3-708099479.jpg&MaxW=620&MaxH=413&Q=100&IsoModifiedDate=20160811110619.jpeg> [Accessed 13 May 2017].

III.2.19:Anon,(2017).[image]Availableat:[https://www.takeoffer.dk/api/images/8af5801c57e22940157f66247e80066?sca-leMode=CENTER\\_CROP&width=680&height=450](https://www.takeoffer.dk/api/images/8af5801c57e22940157f66247e80066?sca-leMode=CENTER_CROP&width=680&height=450) [Accessed 13 May 2017].

III. 2.24: own illustration based on: Aarhus.dk. (2017). Trafiktal - cykler: Aarhus Kommune. [online] Available at: <https://www.aarhus.dk/da/borger/Trafik/Status/Cykeltal.aspx> [Accessed 28 Feb. 2017]. and Aarhus Kommune, (2007). 1st ed. [pdf] p.9 Available at: <https://www.aarhus.dk/~media/Dokumenter/Teknik-og-Miljoe/Natur-og-Miljoe/Ud-i-naturen/brochurer-og-foldere/Cykelhandlingsplan-aarhus.pdf> [Accessed 28 Feb. 2017].

III. 2.25: own illustration based on: Aarhus Kommune, (2016). Story Map Series. [online] Webgis.aarhus.dk. Available at: <http://webgis.aarhus.dk/socio/aarhuskortet2016/> [Accessed 13 Feb. 2017]

III. 2.30: own based on: Apps.infomedia.dk. (2017). Infomedia Insight. [online] Available at: <https://apps.infomedia.dk/mediarkiv/> [Accessed 17 Mar. 2017].

III. 2.31: own based on: Apps.infomedia.dk. (2017). Infomedia Insight. [online] Available at: <https://apps.infomedia.dk/mediarkiv/> [Accessed 17 Mar. 2017].

III. 3.1: Marianna (2012). [image] Available at: <http://3.bp.blogspot.com/-UX7A7xxoSJQ/T8USdeiXjtI/AAAAAAAAAC-I/4zkov-feC9Is/s1600/P1010410.JPG> [Accessed 12 May 2017].

III. 3.2: Giral, D. (2012). [image] Available at: [http://blog.davidgiralphoto.com/wp-content/uploads/2012/07/01-DSC\\_5631.jpg](http://blog.davidgiralphoto.com/wp-content/uploads/2012/07/01-DSC_5631.jpg) [Accessed 1 May 2017].

III. 3.3: Archigram (n.d.). [image] Available at: <https://s-media-cache-ak0.pinimg.com/originals/58/7a/0d/587a0d8ad-97bc7aa6be627de3d5d7036.jpg> [Accessed 4 Apr. 2017].

III. 4.15: own illustration based on: tumblr (n.d.). [image] Available at: <http://nana144.tumblr.com/post/68486647454/httpwwwturenscapecomprojectprojectphpid-45> [Accessed 10 Apr. 2017].

III. 4.16: own illustration based on: Old Village Cryer (n.d.). [image] Available at: <https://s-media-cache-ak0.pinimg.com/originals/1d/ca/2f/1dca2fd9e149b4aaff01e307f88dbc22.jpg> [Accessed 10 Apr. 2017].

III. 4.17: own illustration based on: OKRA Landscapsarchitecten (2011). [image] Available at: <https://divisare.com/projects/166370-Domplein-Utrecht> [Accessed 10 Mar. 2017].

III. 4.19: Birk Nielsen, F. (2008). [image] Available at: [http://www.arquitectes.cat/iframes/paisatge/cat/mostrar\\_projecte.php?id\\_projecte=190&lan=cat](http://www.arquitectes.cat/iframes/paisatge/cat/mostrar_projecte.php?id_projecte=190&lan=cat) [Accessed 10 Apr. 2017].

III. 4.20: Own illustration based on: Toxel.com (2014). [image] Available at: <http://www.toxel.com/tech/2014/11/23/>

van-gogh-bicycle-path/ [Accessed 10 Apr. 2017].

III. 4.21: Guiaparadecorar (2013). [image] Available at: <http://www.guiaparadecorar.com/el-poder-del-color/> [Accessed 10 Apr. 2017].

III. 4.22: tumblr (n.d.). [image] Available at: <http://www.foxtail.moe/image/74492772167> [Accessed 10 Apr. 2017]. III. 4.26: own illustration based on: tumblr (n.d.). [image] Available at: <http://noshapenoshade.tumblr.com/post/49671233541> [Accessed 10 Apr. 2017].

III. 4.27: own illustration based on: Pinterest (n.d.). [image] Available at: <https://dk.pinterest.com/pin/386676317996358668/> [Accessed 10 Apr. 2017].

III. 4.28: mostly berlin (2012). [image] Available at: <http://mostlyberlin.blogspot.dk/> [Accessed 10 Apr. 2017].

III. 4.29: Howard, C. (2012). [image] Available at: <https://cathoward.wordpress.com/2011/12/13/lettuce-play-atelier-altern/amp/> [Accessed 10 Apr. 2017].

III. 4.30: Oh Happy Day (2014). [image] Available at: <http://ohhappyday.com/2014/05/9-dreamy-picnics/> [Accessed 10 Apr. 2017].

III. 4.31: Schau, O. (2012). [image] Available at: <http://www.citylab.com/design/2012/03/unofficial-and-awesome-street-furniture/1460/> [Accessed 10 Apr. 2017].

III. 4.32: own illustration based on: Bored Art (2014). [image] Available at: <http://www.boredart.com/2015/06/what-is-ephemeral-art-read-to-know-more.html> [Accessed 10 Apr. 2017].

III. 4.33: own illustration based on: TechEBLOG (2015). [image] Available at: <http://www.techeblog.com/index.php/tech-gadget/solar-powered-leds-and-light-collecting-paint-used-to-create-glowing-starry-night-bike-path> [Accessed 10 Apr. 2017].

III. 4.34: own illustration based on: Fowler, A. (2014). [image] Available at: <http://keepingitcozy.blogspot.dk/2014/07/catching-up.html?showComment=1405081184363#c3644470739790305582> [Accessed 10 Apr. 2017].

III. 4.42: Anon, (2017). [image] Available at: <http://darcawards.com/architectural/verdensparken-norway/> [Accessed 14 May 2017].

III. 4.43: own illustration based on: Savage, N. (2015). [image] Available at: [https://www.buzzfeed.com/sophiegadd/pictures-that-will-make-every-cyclist-angry?utm\\_term=.arNPgvDI2#.mkeNoLMvW](https://www.buzzfeed.com/sophiegadd/pictures-that-will-make-every-cyclist-angry?utm_term=.arNPgvDI2#.mkeNoLMvW) [Accessed 10 Apr. 2017].

III. 4.44: Franco, S. (2013). [image] Available at: <http://fundacion.arquia.es/concursos/proxima/ProximaAutor/FichaArquitecto?idarquitecto=913> [Accessed 10 Apr. 2017].

III. 4.45: Gramazio, H. (2014). [image] Available at: <http://www.designcouncil.org.uk/news-opinion/how-we-got-glasgow-playing-streets-again> [Accessed 10 Apr. 2017].

III. 4.49: own illustration based on: Architizer (n.d.). [image] Available at: <https://architizer.com/projects/superkilen/> [Accessed 10 Apr. 2017].

III. 4.51: own illustration based on: Baan, I. (2012). [image] Available at: [http://www.archilovers.com/projects/68547?utm\\_source=lov&utm\\_medium=email&utm\\_term=p1\\_8&utm\\_content=projects&utm\\_campaign=lov\\_news](http://www.archilovers.com/projects/68547?utm_source=lov&utm_medium=email&utm_term=p1_8&utm_content=projects&utm_campaign=lov_news) [Accessed 11 Apr. 2017].

III. 4.52: Pinterest (n.d.). [image] Available at: <https://dk.pinterest.com/pin/386676317996370498/> [Accessed 10 Apr. 2017].

III. 4.53: uwishunu.com (n.d.). [image] Available at: <http://www.uwishunu.com/wp-content/uploads/2012/10/made-in-america-festival-food-trucks1-680uw.jpeg> [Accessed 10 Apr. 2017].

III. 4.54: own illustration based on: Roth, J. (2012). [image] Available at: <https://architizer.com/blog/the-parking-lot-as-the-ultimate-sports-venue/> [Accessed 11 Apr. 2017].

III. 4.55: Ling, C. (2013). [image] Available at: <http://cholingstudio.blogspot.dk/2013/04/public-living-room.html> [Accessed 10 Apr. 2017].

III. 4.56: Beales, M. (2014). [image] Available at: <https://theculturetrip.com/africa/south-africa/articles/the-best-markets-in-cape-town-south-africa/> [Accessed 11 Apr. 2017].

III. 4.57: Wade, D. (n.d.). [image] Available at: <http://patterninislamicart.com/archive/main/2/india/ind1022> [Accessed 11 Apr. 2017].

III. 4.60: own illustration based on: Exner, I. (2012). [image] Available at: <http://www.aok.dk/byliv/superkilen> [Accessed 11 Apr. 2017].

III. 4.61: Table for 5 (2017). [image] Available at: <http://table4five.net/how-to-make-your-barbecue-party-extra-special/> [Accessed 12 Apr. 2017].

III. 4.62: Busta, Á. (n.d.). [image] Available at: <https://aibarchitecture.blogspot.dk/2014/05/premios-ait-2014.html?m=1> [Accessed 12 Apr. 2017].

III. 4.63: Copenhagen Architecture Festival (2017). [image] Available at: <https://billetto.dk/e/lokal-med-de-lokale-billet-ter-188090> [Accessed 11 Apr. 2017].

III. 4.64: own illustration based on: ArchDaily (2013). [image] Available at: <http://www.archdaily.com/331794/hyttgardspar-ken-42architects> [Accessed 12 Apr. 2017]. – might change

III. 4.65: own illustration based on: ArchDaily (2013). [image] Available at: <http://www.archdaily.com/331794/hyttgardspar-ken-42architects> [Accessed 12 Apr. 2017].

III. 4.66: ÅF Lighting (2012). [image] Available at: <http://af-lighting.com/?project=ishoj-station-2> [Accessed 12 Apr. 2017].

III. 4.67: own illustration based on: Roth, J. (2012). [image] Available at: <http://www.designboom.com/art/urban-hacking-from-shopping-carts-to-parking-lots/> [Accessed 11 Apr. 2017].

III. 4.68: own illustration based on: Romain (2010). [image] Available at: <http://www.fubiz.net/2010/11/30/running-installation/> [Accessed 12 Apr. 2017].

III. 4.71: ASPECT Studios (2014). [image] Available at: <https://www.modlar.com/photos/1610/harts-mill-slide/> [Accessed 13 Apr. 2017].

III. 4.72: own illustration based on: Campinglivez (2014). [image] Available at: <http://campinglivez.com/2014/03/11/this-is-going-in-the-backyard-i-plan-to-still-be-sliding-down-it-when-i-am-70/> [Accessed 13 Apr. 2017].

III. 4.73: Nasher Sculpture Center (n.d.). [image] Available at: <https://s-media-cache-ak0.pinimg.com/564x/51/91/24/519124790457a17ace3d08fd8af98e47.jpg> [Accessed 13 Apr. 2017].

III. 4.74: own illustration based on: Imgur (2015). [image] Available at: <http://imgur.com/J2FITmC> [Accessed 13 Apr. 2017].

III. 4.76: Kristiansen, M. (2011). [image] Available at: <http://af-lighting.com/?project=aalborg-harbour-front> [Accessed 13 Apr. 2017].

III. 4.77: Pinterest (n.d.). [image] Available at: <https://dk.pinterest.com/pin/20407004532112996/> [Accessed 13 Apr. 2017].

III. 4.78: Rooftop Film Club (n.d.). [image] Available at: <http://www.everysteph.com/unusual-london-10-things-to-do-off-the-beaten-path/> [Accessed 13 Apr. 2017].

III. 4.79: Pinterest (n.d.). [image] Available at: <https://s-media-cache-ak0.pinimg.com/originals/28/48/d3/2848d3105f387a8fd51512f8ad644e3a.jpg> [Accessed 13 Apr. 2017].

III. 4.82: C. F. Møller (n.d.). [image] Available at: <http://www.cfmoller.com/p/Aalborg-Waterfront-i2005.html> [Accessed 13 Apr. 2017].

III. 4.83: own illustration based on: Transport London (2017). [image] Available at: <http://road.cc/content/news/219036-corner-urges-transport-london-review-blue-paint-cycle-superhighways-after> [Accessed 13 Apr. 2017].

III. 4.84: Pinterest (n.d.). [image] Available at: <https://s-media-cache-ak0.pinimg.com/originals/49/7d/fc/497dfcc3b42eb6ac07b1847719761d54.jpg> [Accessed 13 Apr. 2017].

III. 4.85: ArchDaily (2016). [image] Available at: <http://www.plataformaarquitectura.cl/cl/782983/accesibilidad-universal-de-sapercibida-y-a-bajo-costo-proyecto-de-urbanizacion-en-malgrat-de-mar/56d5cbefe58ece37b9000058-accesibilid-ad-universal-desapercibida-y-a-bajo-costo-proyecto-de-urbanizacion-en-malgrat-de-mar-foto> [Accessed 13 Apr. 2017].

III. 4.86: own illustration based on: Flickr (n.d.). [image] Available at: [http://farm8.staticflickr.com/7134/7654253922\\_3e7a4241c5.jpg](http://farm8.staticflickr.com/7134/7654253922_3e7a4241c5.jpg) [Accessed 13 Apr. 2017].

III. 4.87: own illustration based on: Ferro, S. (2014). [image] Available at: <https://www.fastcodesign.com/3037527/slicker-city/glow-in-the-dark-highways-open-in-the-netherlands> [Accessed 13 Apr. 2017].

III. 4.88: own illustration based on: Pinterest (n.d.). [image] Available at: <https://s-media-cache-ak0.pinimg.com/originals/7a/dc/6a/7adc6a0ae15176d6385008a07b0e0cfc.png> [Accessed 13 Apr. 2017].

III. 4.89: own illustration based on: Hofman (2013). [image] Available at: <https://www.yatzer.com/Florentijn-Hofman-Think-Big> [Accessed 13 Apr. 2017].

III. 4.90: Chang, C. (2011). [image] Available at: <http://candychang.com/work/career-path/> [Accessed 13 Apr. 2017].

III. 4.93: own illustration based on: Hjortshøj, R. (2014). [image] Available at: <http://www.dw.dk/cykelslangen/> [Accessed 13 Apr. 2017].

III. 4.94: Klus, S. (2013). [image] Available at: [http://lepamphlet.com/2013/05/09/passerelle-sur-le-toit/?utm\\_source=feed-ly](http://lepamphlet.com/2013/05/09/passerelle-sur-le-toit/?utm_source=feed-ly) [Accessed 13 Apr. 2017].

III. 4.95: Architectural Digest (n.d.). [image] Available at: <http://www.architecturaldigest.com/gallery/worlds-best-pedestrian-bridges#12> [Accessed 13 Apr. 2017].

III. 4.96: Agergaard, B. (2011). [image] Available at: <https://www.gellerup.nu/aktuelt/nyheder/arkiv/dato/2011/december/25/600-mio-kr-til-gellerup/> [Accessed 13 Apr. 2017].

III. 4.97: own illustration based on: TechEBLOG (2015). [image] Available at: <http://www.techeblog.com/index.php/tech-gadget/solar-powered-leds-and-light-collecting-paint-used-to-create-glowing-starry-night-bike-path> [Accessed 10 Apr. 2017].

III. 4.98: own illustration based on: ArchDaily (2016). [image] Available at: <http://www.archdaily.com/790707/light-pathakl-monk-mackenzie-architects/5779d01ae58ecec3890000de-lightpathakl-monk-mackenzie-architects-site-plan> [Accessed 13 Apr. 2017].

III. 4.99: own illustration based on: Lanoo, J. (n.d.). [image] Available at: [http://images.adsttc.com/media/images/5811/e1b9/e58e/ced7/a800/014f/large\\_jpg/NEXT\\_Architects\\_Lucky\\_Knot\\_Photography\\_Julien\\_Lanoo\\_07.jpg?1477566874](http://images.adsttc.com/media/images/5811/e1b9/e58e/ced7/a800/014f/large_jpg/NEXT_Architects_Lucky_Knot_Photography_Julien_Lanoo_07.jpg?1477566874) [Accessed 13 Apr. 2017].

III. 4.101: Transform (2017). [image] Available at: <http://jyllands-posten.dk/aarhus/image/9555325/w9mbgm/ALTERNATES/h-free/port1> [Accessed 6 May 2017].

the *Journal of the American Medical Association* (JAMA) and the *New England Journal of Medicine* (NEJM) are the most widely cited journals in the field of medicine.

The *Journal of the American Medical Association* (JAMA) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *New England Journal of Medicine* (NEJM) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *Journal of the American Medical Association* (JAMA) and the *New England Journal of Medicine* (NEJM) are the most widely cited journals in the field of medicine.

The *Journal of the American Medical Association* (JAMA) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *New England Journal of Medicine* (NEJM) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *Journal of the American Medical Association* (JAMA) and the *New England Journal of Medicine* (NEJM) are the most widely cited journals in the field of medicine.

The *Journal of the American Medical Association* (JAMA) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *New England Journal of Medicine* (NEJM) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *Journal of the American Medical Association* (JAMA) and the *New England Journal of Medicine* (NEJM) are the most widely cited journals in the field of medicine.

The *Journal of the American Medical Association* (JAMA) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *New England Journal of Medicine* (NEJM) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *Journal of the American Medical Association* (JAMA) and the *New England Journal of Medicine* (NEJM) are the most widely cited journals in the field of medicine.

The *Journal of the American Medical Association* (JAMA) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *New England Journal of Medicine* (NEJM) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *Journal of the American Medical Association* (JAMA) and the *New England Journal of Medicine* (NEJM) are the most widely cited journals in the field of medicine.

The *Journal of the American Medical Association* (JAMA) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *New England Journal of Medicine* (NEJM) is a peer-reviewed medical journal that publishes research, clinical practice, and public health information.

The *Journal of the American Medical Association* (JAMA) and the *New England Journal of Medicine* (NEJM) are the most widely cited journals in the field of medicine.

