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AUTHORS	GURO RANUM & MATHILDE KIRKEGAARD
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GURO RANUM

MATHILDE KIRKEGAARD

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**IS IT
POSSIBLE
TO
ENHANCE
LARGE**

**PUBLIC
GATHERINGS
THROUGH
DESIGN?**

In the global and multicultural cities the sense of community feeling is challenged. The public spaces exposes people to one another, but the programmed cities also allows a segregation of social groups. At large public gatherings the level of diverse interaction is high, which generates tolerance and unity. Is it possible to enhance large public gatherings through design?

A REPORT ABOUT LARGE PUBLIC GATHERINGS

This report will describe three theoretical subjects concerning culture and the public spaces. In link with the theory, two very contrasting cases will describe two large public gatherings.

This foundation will lead to a simple Toolkit for large public gatherings, and further a design proposal implementing this on Sønder Boulevard. The design will be an inviting urban space suitable for large public gatherings.

50%

ANALYSIS & THEORY

RIO DE JANEIRO
BRAZIL

(
ANALYSE OF A
LARGE & FAMOUS
CARNIVAL
)

TRONDHEIM
NORWAY

(
ANALYSE OF A SMALL
& INTIMATE
MEDIEVAL FESTIVAL
)

50%

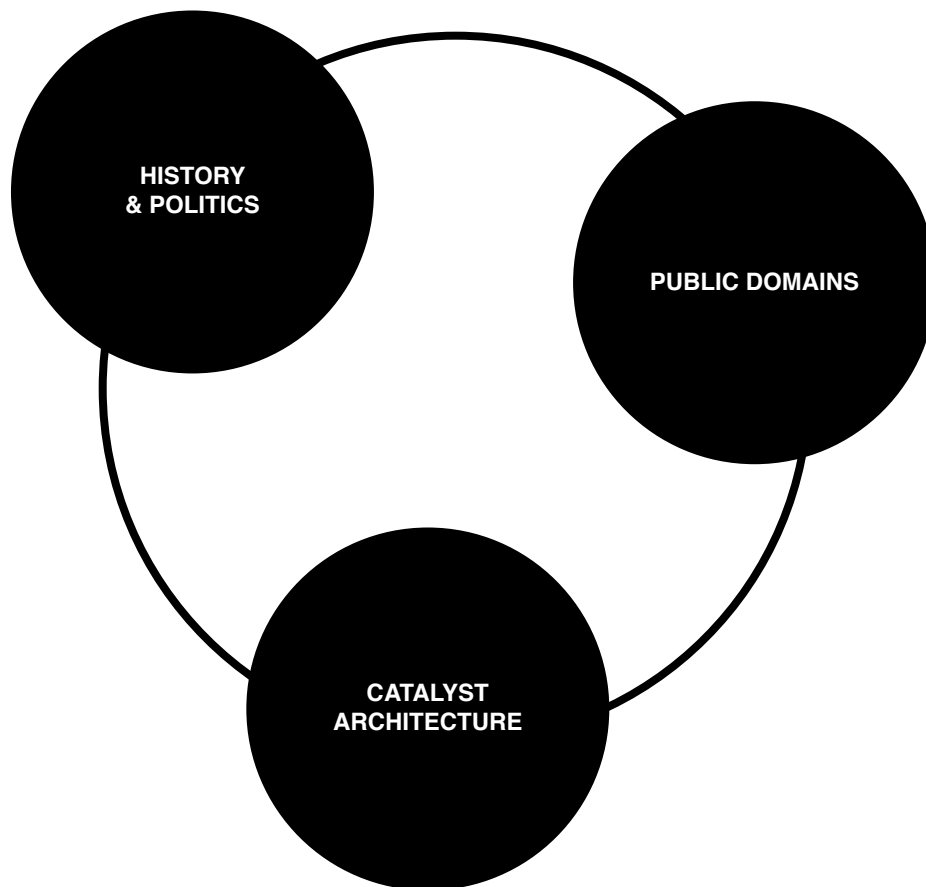
TOOLKIT & DESIGN PROPOSAL

TOOLKIT TO
LARGE PUBLIC
GATHERINGS

DESIGN
PROPOSAL
AT SØNDER
BOULEVARD

COPENHAGEN
DENMARK

THREE THEORETICAL SUBJECTS



The following texts have three different theoretical focuses: They discuss the historical and political perspective of culture, the importance and influence of public spaces in cities, and the effect temporality and less permanent structures have on a city and its citizens.

Finally a concluding 'sum up' will gather the different theoretical fields. This will shortly clarify and link the different subjects to one another. The themes will be a baseline for the following analyses, a Toolkit and a final design proposal for Sønder Boulevard.

HISTORY AND POLITICS - IN A DANISH CONTEXT



III. 1

The roles of religion or a post-war state is not present to bind and tie the citizens together. The University of Copenhagen has since 1981 made investigations through questionnaires of “the Danish values” (Sociologisk Institut 2017). Media and politicians with various conclusions have also described this topic. The state of community, unity and fellowship is challenged in the global society – at least in a national perspective (Dorte Skot-Hansen 2014).

In the past 10-20 years cities in Denmark have made great investments in cultural houses, museums and concert halls. Many new cultural concepts have appeared with a mix of cafés, education, libraries and firms in relation to art, culture and experiences. The cities are a part of the cultural focus that generates a new activity level, physical frames and architecture. The cities can be described as ‘experience cities’. (Experience City.dk 2009)

These experience cities are investing in culture as the new attractive value. Previously in Danish history the location for sale and protection was crucial. The busy cities in Denmark battled in the race of becoming the largest borough. The geographical characters of water and protecting fortress were essential. Later this was replaced with industries and their access to export. Today the physical means for economical growth has a less physical character due to the digitalization. The industries are moved out of the cities and the quality along with terms such as city life, public spaces and cultural offers are dominating the city scene. Church towers or smoking chimneys do not dominate the skyline; today it is the busy cranes building new architectural masterpieces, large

artistic rainbows or playgrounds on rooftops.

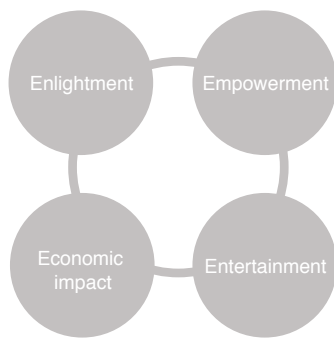
The cities bloom with cultural offers and the individual citizen search for new experiences. Experiences they can reflect and identify themselves with. Modern large cities house immigrants from other cities or countries. The native citizens are outnumbered and the identity of the city as a whole is to be found in the cultural scene. The spirit of the city is the new common ground of which people connect and creates a community feel - and gather on equal terms in the public realm.

CULTURE AND ITS POLITICAL ROLE

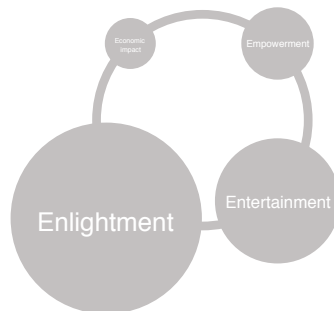
The politicians are aiming for cultural value or an image that can attract new citizens. Without a vibrant city life the cities value is low. The economic growth is measured in a new currency: the cultural scene and the experiences the city can hold.

Copenhagen is a large city with several new cultural offers each week. A small town like Klitmøller has invested in the geographical beneficial context: the great wave conditions for surfing. This have become the brand and the attraction of the town. It has been a catalyst for a new HF school with surfing on the school schedule, local skating ramps, a new coastline promenade and an annual international surfing competition. (Visit Nordjylland 2017)

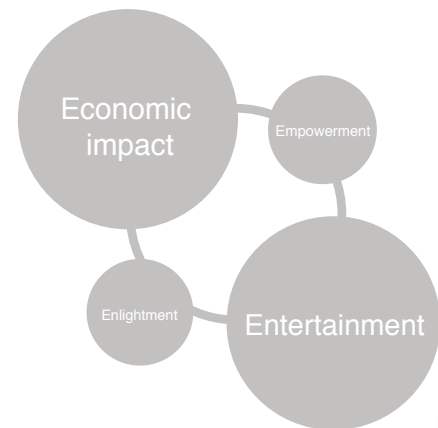
The municipalities create hybrid connections between culture and firms, public spaces, institutions, new city quarters etc. The culture has to serve one or more purposes. The culture is being implemented for the growth of the



The four E's described by Dorte Skot- Hansen (developed to a report for the EU project Eur-ocult21 based on experiences from 23 European cities)



Diagrammatic perception of the Cultural Ministry's vision back in 1961.



Critical perception of the culture politics today.

III. 2

economy, tourism and businesses. In the post-war times in Denmark, the culture served as 'a good', which as many as possible should enjoy (Experience City.dk 2009). The Danish Cultural Ministry describes how they were founded in 1961 to allow all citizens access to cultural experiences (Kulturministeriet 2017). The culture was intended and implemented as a social sustainable backbone of the society and the individual development (Duelund 2008). Today the cultural debate and decisions is implemented on many different levels, e.g. an art installation serves as a catalyst for a new development project in a neglected area, the parking building is shaped like a mountain with a rooftop playground and the sound-art-piece removes the homeless people from the local park.

The pattern of the citizen according to the cultural and experience offers projects a current spirit of the city. The offers can target different user groups, expose social groups to one another or combine them. The large cultural installations, buildings or events become landmarks for the cities. The politicians discuss the latest cultural investments and the offspring from the initiatives. Cultural politics had a clear ambition back in 1961, but it has developed into a mean of targeting social issues, local growth or other political agendas (Dueland 2008).

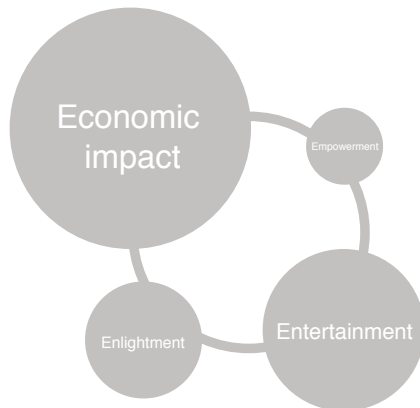
Dorte Skot-Hansen describes four different rationalities of the cultural city development: 'enlightenment', 'empowerment', 'entertainment' and 'economic impact'. These four E's witness the four different fields of interest of political cultural interventions. The 'enlightenment' targets the knowledge, education and formation. Then there is the 'entertainment' linked to the experience

topic and the 'economic impact' according to e.g. tourism, industries or labor. Finally the 'empowerment' describes the involvement, interaction and strengthening of the bond in e.g. a town or city (Skot-Hansen 2014). These topics underlines the wide development cultural initiatives are facing and has been facing the past years. Culture has become a wide term and it is used in various fields – which also make it a topic currently acting as the glue between the complex modern societies. The cultural topic has become a hope of a media or tool within a new unity of the citizens that can flourish.

In Fun Cities, Gitte Marling describes this increased focus on cultural city development as an agenda of 'Selling the City' (Marling 2007). This also links to the terms: branding cities. The word branding goes back to the time where cows were scarred with a mark. Today a brand expresses an identification of the thing that needs to be branded and it generates a possibility for the perceiver to identify oneself with the branded item (Den Store Danske 2017). In an urban context this can both generate unity, but also exclusion or misguidance. The brand can create a dishonest image of the city. The mean of economic growth and added value to the cultural initiative has created very different cities then back in 1961. It rises questions of quantity and quality? Genuine intentions? And the level of complexity culture has to endure today?

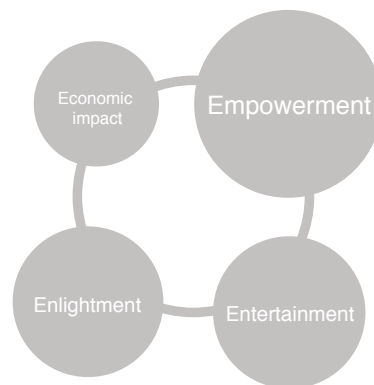
In 2000 the cultural ministry created a report, describing how to build a bridge from the cultural to the commercial - without ruining any of the fields (Skot-Hansen 2014). The diagram, ill. 2 describes a perception of the four E's and the balance between them.

HISTORY AND POLITICS - NORWAY AND BRAZIL



III. 3

Brazil has a great focus on the economical impact of the cultural investments (Lonely Planet 2016)



III. 4

Norway has an increased focus on the interaction between citizens (the empowerment) in their cultural politics. (Regjeringen.no 2017)

In Norway the Cultural Ministry was founded in 1982 under the name Culture and Knowledge Department. The Culture department was combined with the church until 2010. The political investments and cultural tendencies in Norway is very similar to the Danish. (Regjeringen.no 2017) Norway's cultural department has been combined with the church longer than the Danish. The values have after 2010 been modified to generate more accessible cultural offers.

Norway's topography is very different from the Danish. Nature and city is excising side by side. The dramatic mountain side is physical boundaries to the city, and with no compromise. It is not possible to build here, and this leaves recreative forests paths for the citizens to emerge themselves in. A city like Bergen or Trondheim, does not need a "fingerplan", like the one made for Copenhagen. However recreative public spaces is being implemented more and more through guide lines to the regions. The urbanization and the economical status allows more investments in cultural offers to enlighten, entertain and empower the citizens. The public cultural scene is, however, very controlled if it includes alcohol consumptions. The restrictions demand fences around the area with alcohol consumption and the crowd can not consist of people under the age of 18. A lot of public concerts or celebrations is therefore held in enclosed areas.

Brazil is a country that is facing issues of greater social segregation, crimes and economic crisis than Norway and Denmark. Nonetheless the country has invested in mega events such as the Olympics and the World Cup. Both events has been catalysts for greater infrastructure and new building

projects.

The carnival is a yearly event in Brazil. It is an event that has deep historical roots and is shaped and demanded by the citizens. The government of Brazil has e.g. created a stadium for the large carnival in Rio de Janeiro to structure the event. This has also divided the carnival into a free public street event and an exclusive event inside the stadium.

Brazil is a country that invests in culture, but it has also been criticized for the intended outcome of the culture. The two mega events, the Olympics and the World Cup, has hosted athletes, guests and tourists from all over the world. The events has demanded a lot from the country along with it being a pride for the citizens. The boost from these events and tourism in general has left footprints for new development.

An example of how tourism is a catalyst for development is the 'favelas' (the poor neighbourhoods at the hillsides of Rio de Janeiro). The tourist-interest has made the government invest in the areas through better security (more police patrolling and street lamps) and improved hygiene (clean water and sewer systems). In 2001, 60% of the favela residents belonged to the lower class and 37% to the middle class. By 2013, 32% were in the lower class and 65% in the middle class (CatComm 2016).

The two illustrations, ill. 3 and ill. 4, shows a interpretation of Norway and Brazil's cultural agenda according to Dorte Skot-Hansens four E's (described on page 11). Brazil has a great focus on the economical impact where Norway has more excess to create empowerment between the citizens.

PUBLIC DOMAIN

“ The public realm is the space of social relations going beyond our own circle of friendships, and of family and professional relations. The idea of the public realm is bound up with the ideas of expanding one’s mental horizons, of experiment, adventure, discovery and surprise. ”

(Buanchini 6 Schwengel 1992: p.229, Hajer, M and Reijndorp 2001: p.12)

People normally gather with people that is similar to themselves in lifestyle domains. Copenhagen is experiencing a city centre that increasingly is dominated by a wealthy part of the society due to a high rent and property values. Likewise is the diverse inhabitant mass decreasing (Vesterbro 2015). At the same time there is a growing focus on public spaces where people can gather and interact with people who does not look like themselves (Marling & Zerlang 2007). It is a curiosity in the lifestyles of other people. A strategy of public domain facilitates this curiosity by creating places where different social groups overlap. (Reindorp 2007)

Public space is basically a space that is freely accessible for everyone. That does not mean that every public space is a public domain. Public domains entails additional requirements as places of shared experience by people from different backgrounds or with dissimilar interests (Hajer & Reijndorp 2001).

The public domain is thus not a neutral space where everybody behaves like everybody else. Public domain is the experience of being in public. It is an experience that can not be made in spaces and at places that are dominated by certain groups in the city. The public domain is the confrontation of different parochial realms, parts of public space that are appropriated in a symbolic way by specific groups. For example the city centre that is dominated by tourists could be seen as less public than the street life of a mixed neighbourhood around the city centre. Here the streets become public domains by being occupied and «stamped» by a specific group and still remain accessible to other people and different uses. At that moment you experience the proximity of difference. (Reindorp 2007).

We experience public domain when we are entering a domain that is dominated in a symbolic way by others, with a different lifestyle or culture, and at the same time have the feeling to be free to go around and look (Reindorp 2007). Cultural exchange takes the form of seeing and be seen, of modest forms of exhibitionism and voyeurism

(Reindorp 2007).

Spaces that are transformed into public domains are often multi layered. According to sociologist Sharon Zukin they are liminal spaces, spaces designed for specific use, like the market place, but provoking other activities connected to or remain in contrast to the main activity. (Metz 2007)

The philosophers Hannah Arendt and Jurgen Habermas have written about the “public sphere” in society, and employ the term “public domain” in a broader context. In philosophical discussions the public sphere is the place where society is formed, or at least the arena where the collective will is formed with regards to the future of society. The public realm is the sphere where we must relate to other behaviours, other ideas and other preferences. That also means that it could be a domain of surprise and reflection. The relation between the public sphere and the physical space is important in our search for the conditions for the development of places into public domains. (Hajer & Reijndorp 2001)





“ Strangers, permanent strangers, “forever strangers” make the city a greenhouse of inventions, of reflection and self-criticism, of disaffection, dissent and urge of improvement.

(Bauman 2002:64, Marling 2007:41)

”

THE FRAMES OF A PUBLIC DOMAIN

The social segregation of the modern city in the various enclaves of the urban landscape is viewed as the main reason for increasing violence, fear of foreigners and insufficient support for democratic institutions (Marling 2007). Urban segregation leads to the misunderstanding of foreign cultures and a fear of strangers.

Zygmunt Bauman, a Polish sociologist, discuss the “city of fear” where violence is escalating. He describes how the ‘fear factor’ in the construction of cities has grown and indicators are: the locked cars, locked houses, security systems, gated communities, and the endless reports of danger spread by the mass media.

To stop this development more open societies where social and cultural exchange takes place are needed. An open society is an important framework for the development of a dense city and its economy (Marling 2007). City life constantly attracts newcomers. Newcomers may typically have new ways of looking at things and new ways of solving problems. That means that exchange between inhabitants and newcomers or strangers are very valuable for the cultural, economical and social development of the city. (Marling 2007)

Zygmunt Bauman also states that the modern citizen in general has an interest in mixing with cultures or lifestyles that differ from themselves. A breeding ground for this is e.g. found in the public domain - the space for cultural exchange, an honest perception of the society and a common ground for differences. This enhances the importance of well designed public spaces. Great

public spaces attracts people, and people attracts other people (Whyte.1980).

When designing attractive public spaces temperature, atmosphere, safety and scale, is some of the important factors. A public space can invite to stay, walk, view or converse. It can have a program with one or several functions, and the use can be pronounced in certain hours a day or night, in summer or winter time. The physical layout play an important role in bringing qualities to a public space or a possibly public domain. (Gehl 2010)

At Superkilen, see pic. 3, a diverse program, design by Superflex in a co-creation with the inhabitants in the area, leads to a multicultural square with high interaction and exposure of different user groups. Another public space that could be categorized as a public domain is Dronning Louises Bro, see pic. 2. The space has wide sidewalks, great sun conditions and seating. The space is unaffected by commercials, restaurants, shops or other actors that could effect the space. It is becoming a public domain due to the “neutral” space with almost no program, but a wall used for seating and great sun conditions. Superkilen is a public domain due to the very diverse program targeting different user groups. They gather on the same square, using different installations, but are exposed to one another.

These two very different frames generates life and interaction between people, but through two different means. Spaces like these is important in a city, to generate greater tolerance and community feeling.

TEMPORARY USE AS A CATALYST

The concept of a catalyst is originating from an expression within chemistry and have the meaning of something that promote or speed up a chemical process without being consumed itself. A catalyst allows things to react with each other, even though the parts normally would not react. Architecture can be a catalyst for the behavior of people. (Kiib & Marling 2015)

The term catalyst architecture covers the ability architecture has to connect with a place. By designing urban space, a framework is made for transforming a place, both in the physical and social matter. Architecture and design frames different functions and can by the form-language give the user an experience. Some catalyst architecture can encourage to a more inclusive and cohesive city and enhance diversity in urban space (Kiib & Marling 2015). When citizens participates in the development of new urban areas it generates joy and growth for creative ideas for activities and experiences that generates public life and community feelings (Realdania 2013).

Catalyst architecture can also be temporary architecture, due to its time limitation. Temporary architecture is often an active strategy in the planning processes. Municipalities or design firms can use temporary activities to generate life and awareness of an area. Temporary architecture can

also be linked to bottom up initiative where it generates a feeling of ownership for the citizens. It can be a platform for citizens to meet, strengthen co-ownership, strengthen the social cohesion and create a positive image for a neighbourhood. Temporary use gives citizens a unique opportunity to realize opportunities for what the city can be or contain. Temporary activities can be small events lasting for a few hours, a street party or long lasting installations. It can be an infrastructural structure that invites to movement, an art installation or sports facilities. The activities can have the same function in different cities, but would be unique in a specific place. (Realdania 2013)

Temporary use can also be a catalyst for urban development. It is a flexible way of planning that allows the facility or activity to be tested, and to gain knowledge from the experience, that later can lead to something permanent. Temporality is good for connecting different parts of a city and generate a debate and dialogue within the citizens. It can create new areas for entrepreneurs and create cultural communities that may develop into permanent life. Temporary use can create long lasting communities that support local and national interests and may strengthen the culture of volunteering and social cohesion (Realdania 2013). Creative and cultural activities can also generate some media attention that further will



This temporary experiment have been a strategic part of the urban development in Carlsbergbyen to generate life and attraction in the area before the construction of the new plans. The interventions had its focus on movement experienced with new types of furniture and urban inventory that invites to play and social interaction. The installation creates a room that attracts the attention of people. (DAC&LIFE, 2014).



Foam by BIG: An inflatable castle with LED lights inside. It was first placed at Roskilde festival and later placed at the CHART art fair and AROS for the european culture capital program. The installation encourage to a playful dialogue and interaction between the pavilion and visitors. The shape invites people to walk under and around it and if function as a social catalyst. (Design Boom 2016)

lead to a regional and national curiosity and interest at strengthen the image of the place or city. (Realdania 2013)

Cultural events are mobile temporary activities that are known to be able to combine and include different user groups (Experience City.dk 2009). A mean to enhance cultural exchange between different groups can be experienced in public domains, but it can also be addressed in temporary structures or events. It could create inclusion of the less adapted social groups or it could be visual exposure of different social groups. Examples of such installations can be seen on pic.. 4 and 5. The installation in Carlsbergbyen and the Foam sculpture by BIG, are bot in contrast to the surroundings and they creates curiosity that lures people towards them. Temporary installations catalyst new uses and gather groups of people that probably would not gather without the temporary installation. The Theater Podium Grotekerkplein, pic.. 6, is a permanent structure, but it invites to temporary activities and activities arranged by the citizens. It works both as a sculptural structure and a stage.

As described on page 11, culture has become a new value for cities - both according to their identity and image. The cities has to be safe and functional, but also allow spontaneity and excitement. The cities needs to have urban spaces that can contain the unpredictable. It is important to have some permanent frames in the

urban space, but these frames should also welcome 'the flexible' and 'the mobile'. According to Jan Gehl, cities needs to allow a combination between 'the fixed', 'the flexible' and 'the mobile' (Gehl 2010). People, events and gatherings are 'the mobile' that often demands frames of 'the flexible' character, e.g. a pavillion, a light installation, something transformable or mobile. 'The fixed' consists of the permanent, maybe multifunctional, but less transformable or mobile.

Picture 7 and 8, is an example of one of Jan Gehls temporary interventions, that where a catalyst for Times Square to become a pedestrian friendly public space and not a car dominated traffic node.

In Jan Gehl's book "Bylivsstudier", he also states the importance of the interplay between form and life. Form can generate new patterns for the citizens, like the example on Times Square.

The form - planning or architecture - can also be a link between the municipality and the citizens. It can encourage the citizens to explore, create or participate. It can be a catalyst for discovering new areas of the city, arrange activities in the public space or use a space in new ways.



Theater Podium Grotekerkplein by Atelier Kempe Thill in Rotterdam, Netherlands. Depending on the event taking place, this curtain can be used to adjust the stage size, or even completely transform the stage itself into an enclosed 'curtained space'. The construction is an object that presents itself as an activator within the city: it defines spaces whilst at the same time opens up views between them. It is a permanent structure that encourage temporary activities. (Archdaily 2012)



Gehl Architects changes Times square in New York from a traffic node to a plaza. Flexible street furniture and a red carpet decorated the space and showed the potential of the space. This intervention became a catalyst for a redesign of Times Square. (Next City 2014)

SUM UP

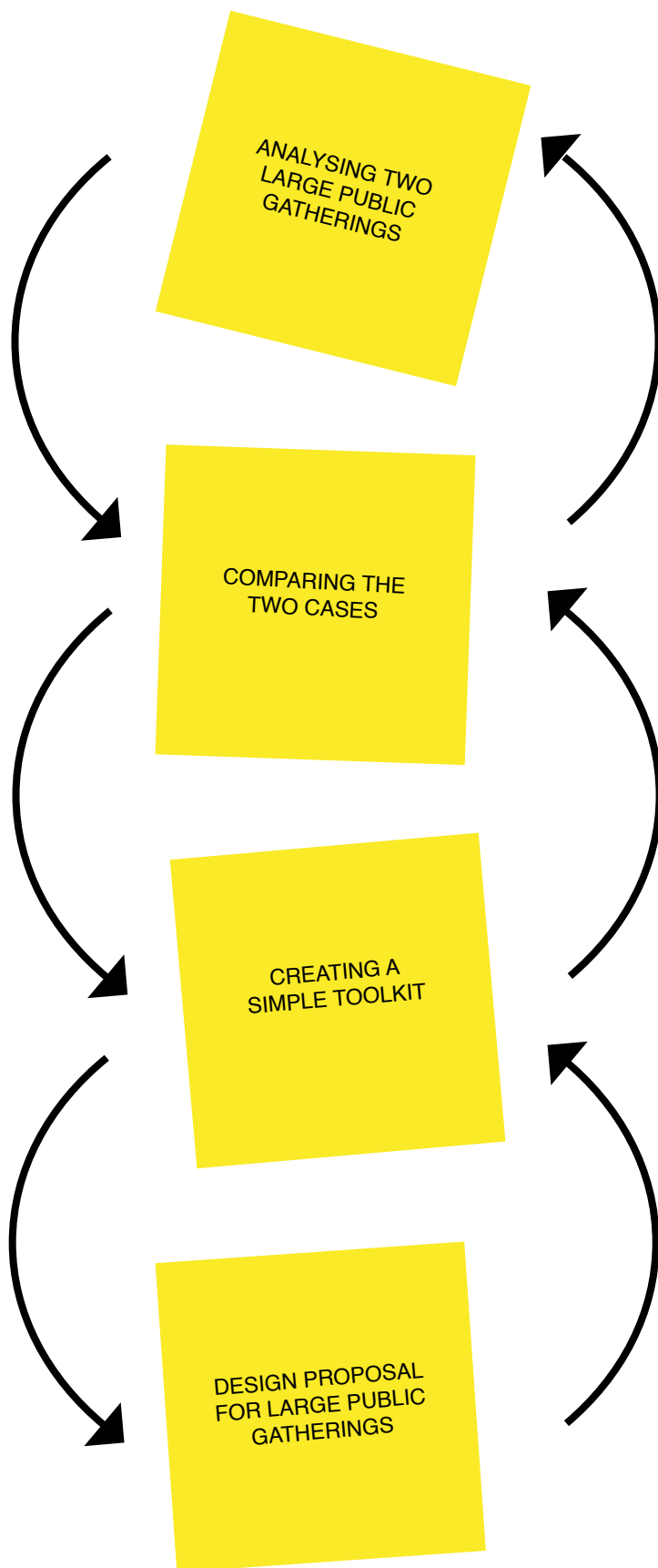
The cities are complex lively systems that are in constant progress and process. From church towers and strong religious values to an individualistic dominated society with cultural access. The Danish development and rhythm of the four E's may be different to Brazil or Norway, but the role of which culture has played and plays in the society is present in both cases. The balance of the investment in culture and its core values, is in progress and relates to the state of the society.

The political focus of culture in Denmark is currently both economical and entertainment. The cultural focus could be "used" as a tool to boost tolerance, community feeling and a diverse perception of the society. The political focus then have to switch to a greater focus on enlightenment and empowerment.

The text about temporary use as a catalyst describes the power of the unexpected and temporary in the fixed frames. How a physical shape and form can change the daily pattern and connect people in new ways due to the unexpected.

An event in a public space can likewise gather and connect people across user groups. This is also a temporary "installation" that works as a catalyst for diverse social interaction. This is also possible in the public domains - where an exchange or exposure of different cultures is present. The qualities of a public space, a temporary structure or a cultural event could all lead to greater tolerance between people and a unity, that may be lost after the church towers was replaced with artistic rainbows. Could culture in the public space become the new glue between social divisions?

METHOD



DESCRIPTION OF THE METHODS

The three theoretical themes was selected in connection to the motivation for the problem formulation. The texts discuss culture and social interaction in both a present and current state. It links form and people, and discuss the importance of 'the investment' in social interactions. The theoretical texts is based on theoretical statements and examples. The inductive method is used to link them, but according to the examples an emperic method is used to collect data and translate subjective observations.

The following analyse of two cases concerning two large public gatherings, one in Norway and one in Brazil, was chosen because of their contrast. In stead of making a quantitative study of many different large public gatherings, a qualitative study of only two generates an in debpt understanding. Both their physical frames, infrastructure and social perception is a part of the analyse. The physical frames is analysed through the empiric method using observations and collecting data. The infrastructure is mapped and the social study is collected through interviews and observations using the hermeneutic method to interpret and translate. To enhance an understanding of the gatherings, different theoretical themes are incorporated.

In the design process different shapes, practicalities and expressions where explored, see app. 1. Parts of the process was divided into phases with different themes: Maximum Frames, Minimum Frames, Stage, Shield, Cover, Multifunctional, Transformable, etc. This created a very diverse catalogue of sketches. A selection of these where modelled in 3D and further developed, finally creating the design proposal.

The two case studies represents two very contrasting gatherings. A comparing analyse concludes both the soft and firm data: layout, infrastructure, advertising, geography, history and the crowd. The comparing analyse creates a short overview of the collected data. This data is further used for a Toolkit, along with the theory and design sketches. The Toolkit is also an inductive conclusion to the analyses, but in an overall manner that allows the data to be used in other contexts. The design proposal uses the deductive metoded of a hypothesis: the Toolkit.

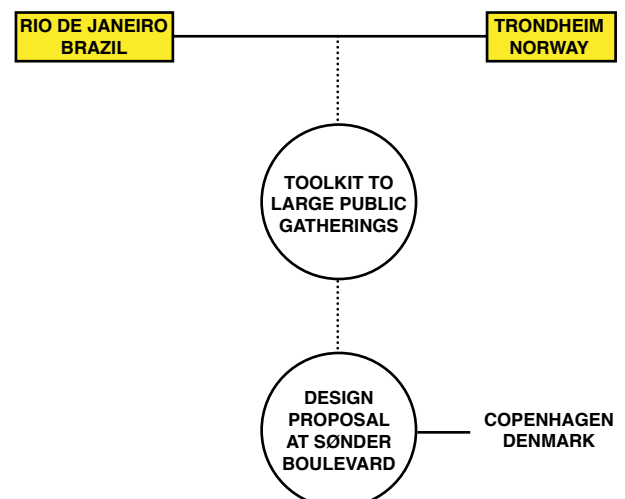
The design proposal represents many different

layers both of permanent design, temporary design and different use over time, but it is also an attempt to put the theory, analyses and Toolkit into a shape. The design is made in a Danish context, but the Toolkit encourage the design to be established anywhere - within the describition of the advantageous frames in the Toolkit.

Within the analysing phase the hermaneutical spiral begins and it is a part of the following phases of the process. The report represents a process that is very linear, but it is connected in a spiral or circle. The hermaneutical spiral is a method that allows a constant re-interpretation of the data. It creates understanding, new interpretation leading to a new understanding.

THE TWO CASES

The following pages will analyse two contrasting large public events. The two cases, Carnival in Rio de Janeiro and St. Olavs Festival in Trondheim, differ in organization, geographical location, scale and in which extend they occupy the city. The two case studies explain the physical layout and frames of the events and how they affect the city. The different qualities and practicalities are discussed and compared. Finally is the perception and social output of the events analysed in relation to the theoretical texts and additional theories concerning large gatherings.



CARNIVAL
RIO DE

JANEIRO
BRAZIL

CARNIVAL

FESTIVE EVENTS AS A VALVE

Old-Persian crowned a fake king, Rome had a party where the lordly served the slaves and Germany had a tradition of Shrovetide with satirical performances showing everyday life, politics and religious acts. The world was upside down for a couple of days and this became a valve for the people. (Aktuelle Teaterprobleme 1983)

Eventually these events -in their original shape- became illegal or died out. Today the traditional spiritual meaning is not present, but many cities still has carnivals or parades to celebrate or dissolve norms. In Rio de Janeiro, Brazil, the carnival is also a time for dissolving norms. For the poor people from the favelas, the carnival in Rio de Janeiro is a liberating event that reduces disparities. It has been a tradition since 1700 and the samba, which almost was banned, became the core of the carnival. The carnival is for the local, but it is also commercialized. This party is also a valve, and when it ends, the participants has to be confronted with the everyday life again. (History of Carnival 2017)

The Russian philosopher Mikhail Bakhtin is known for his theories of the grotesque and the carnivalesque. The carnivalesque has some of the same behaviours as in the medieval times: a space to act freely, with no social position and where foolishness is allowed. Along with the equality that is present at the carnivalesque Bakhtin also describes another phenomenon: the Grotesque Realism (Bakhtin 1965). This combines body and art and it celebrates the incompleteness. It is a bodily expression that disrupts the expectations and the norms. Today we can compare it with costumes or very revealing outfits.

The carnivalesque is also associated with riot, disorder and pandemonium, but it has a creative outcome and a great power. This power is however, according to Bakhtin, dissolving because of the line between the spectators and the participants. (Bakhtin 1965)

In the carnivalesque state rules, regulations and expectations of ordinary life are temporarily suspended and inverted. All members of the society are actively engaged in the carnival as participants and the level of interaction is very high. The carnivalesque creates a valve for the citizens and a unity between them. There is no boundary between performers and audience and the break of conventions enables a genuine dialogue across diverse groups. For Bakhtin carnival creates an alternative social space, characterised by freedom, equality and abundance.



Sambadrome in Rio de Janeiro, 2017. The stadium hosts the annual competition between the samba schools.



While dancing to samba music the parade interpreting the contrast between the rich and the poor.



A samba school portrays the country's economical crises.

CARNIVAL IN RIO DE JANEIRO

The carnivals of Rio de Janeiro has through history worked as a valve for the citizens. Political and social topics has been expressed and the different social layers blurred for four days, see pic.. 9, 10 and 11.

Due to excess of chaos Oscar Neimeyer was asked to build a stadium to hold the parades. This stadium allowed a certain control, but has divided the carnival into two: the expensive show at the stadium and the public party in the streets of Rio de Janeiro. When the Samba Schools are parading inside the stadium, the people without tickets are gathering outside the stadium with food trucks, TV screens and music. They are watching the live broadcast of the show or hanging over the fence to get a glimpse. This gathering is the largest street party during the carnival.

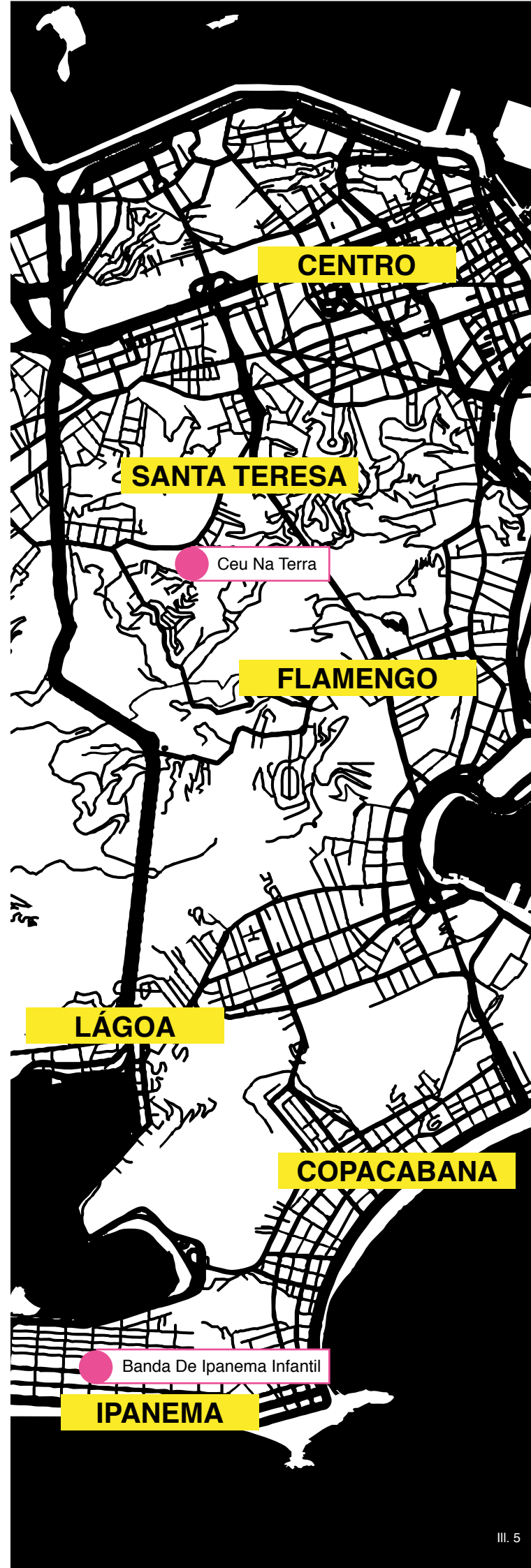
The largest social barrier in Brazil is between people living in the Favelas and in the city. During the carnival, this barrier is dissolved and the unemployment crises is forgotten. (CatComm 2017).

The carnival is held during a Catholics holiday. In the four most intense days of the carnival, the city is in a state of exception. More than a month before the carnival, the parties starts to invade the streets, and the city balances the busy everyday life and the large public events.

The street parties have parades, but consisting of tourists and locals. In 2012 the government of Rio de Janeiro estimated that 5 million people was gathered in the streets. 700.000 out of the 5 million was tourists (National Geographic). The street parties are distributed into 500 parties at different locations, two of them will be analysed in the following pages.

ANALYSING THE BLOCOS

The two selected Blocos (street parties) is, 'Banda De Ipanema Infantil' and 'Ceú Na Terra', and they are located in two areas: Ipanema and Santa Teresa. The two neighborhoods are different in relation to street dimensions, building types, density and offers different atmospheres. The two analyses will also differ in fucuses: 'Banda De Ipanema Infantil' in Ipanema, has a program and technical focus, while 'Ceú Na Terra' in Santa Teresa has a social and tactile focus.



BANDA DE IPANEMA INFANTIL

This Bloco in Ipanema lasted from 3 PM to 10 PM. It was estimated that 5000 people was participating. The parade started and ended in the park: Parca General Osorio, but it had a small route along a few nearby streets. The bloco was well organised according to signs, medical assistance, toilets, fences and infrastructure - though it was located in a busy part of town. The focus on the following analyse is directed towards the practical layout of the Bloco.

The park worked as a gathering point before the Bloco and an end point after the bloco (see the red line, ill.6). The area around the park consists of hotels, middle class apartments and restaurants.

A small favela is located to the north and the only access road into the favela is from the south. This connects the park and the favela with only a 100 meters distance and created a very diverse group of participants.

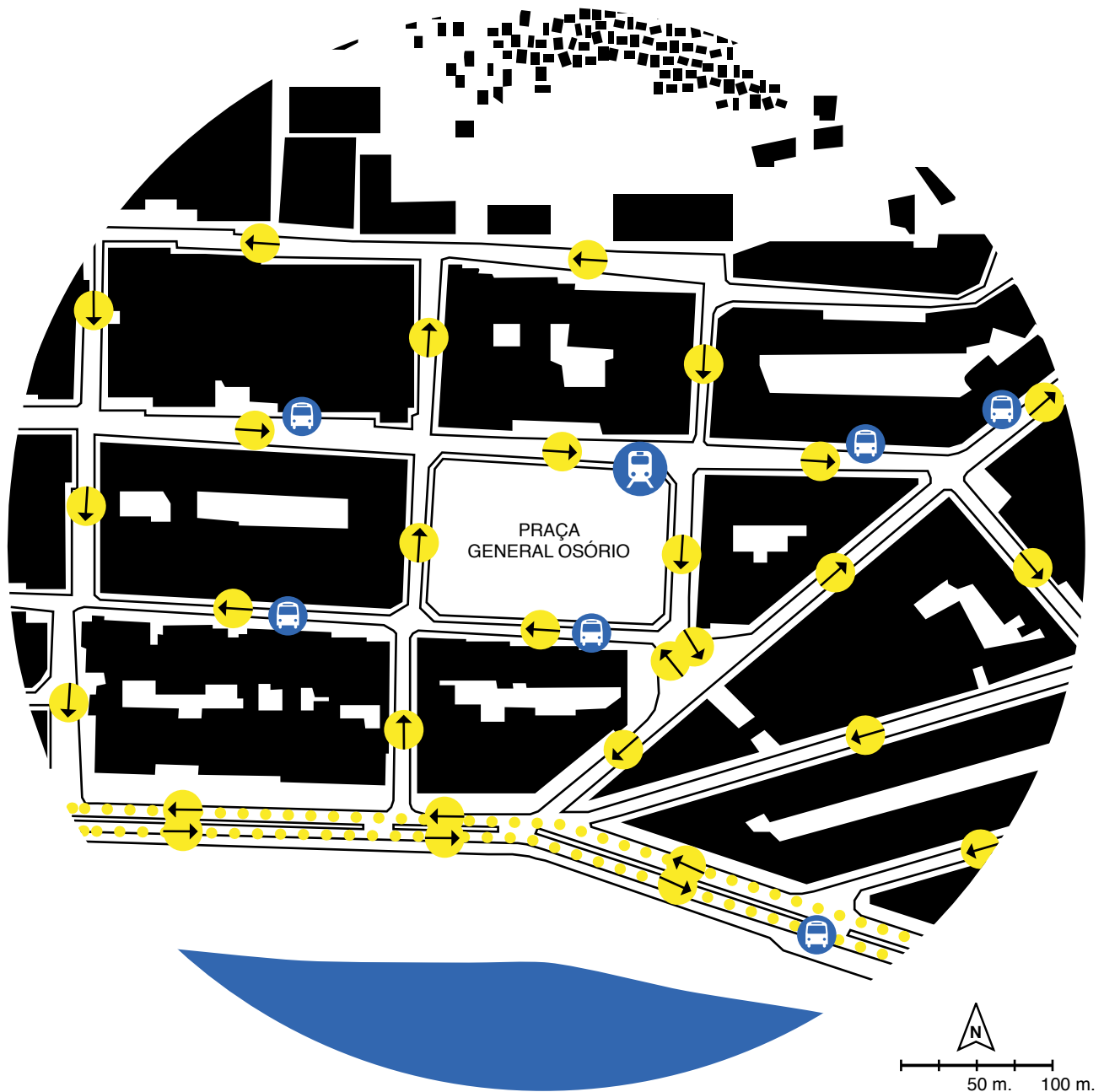


III. 6

PROGRAM AND BOUNDARY

Illustration 6 maps the planar layout of the Bloco. The yellow line shows the route of the music wagon and the red line shows the area that was closed off for traffic. 56 toilets (divided in male and female) were located in the park and at the

coastline. In the corner of the park a medical team and equipment was present during the Bloco. The music wagon travelled a small distance and ended in the park. This allowed the Bloco to slowly end while the roads could reopen.



●●●● HEAVY TRAFFIC

↩ DIRECTION OF TRAFFIC

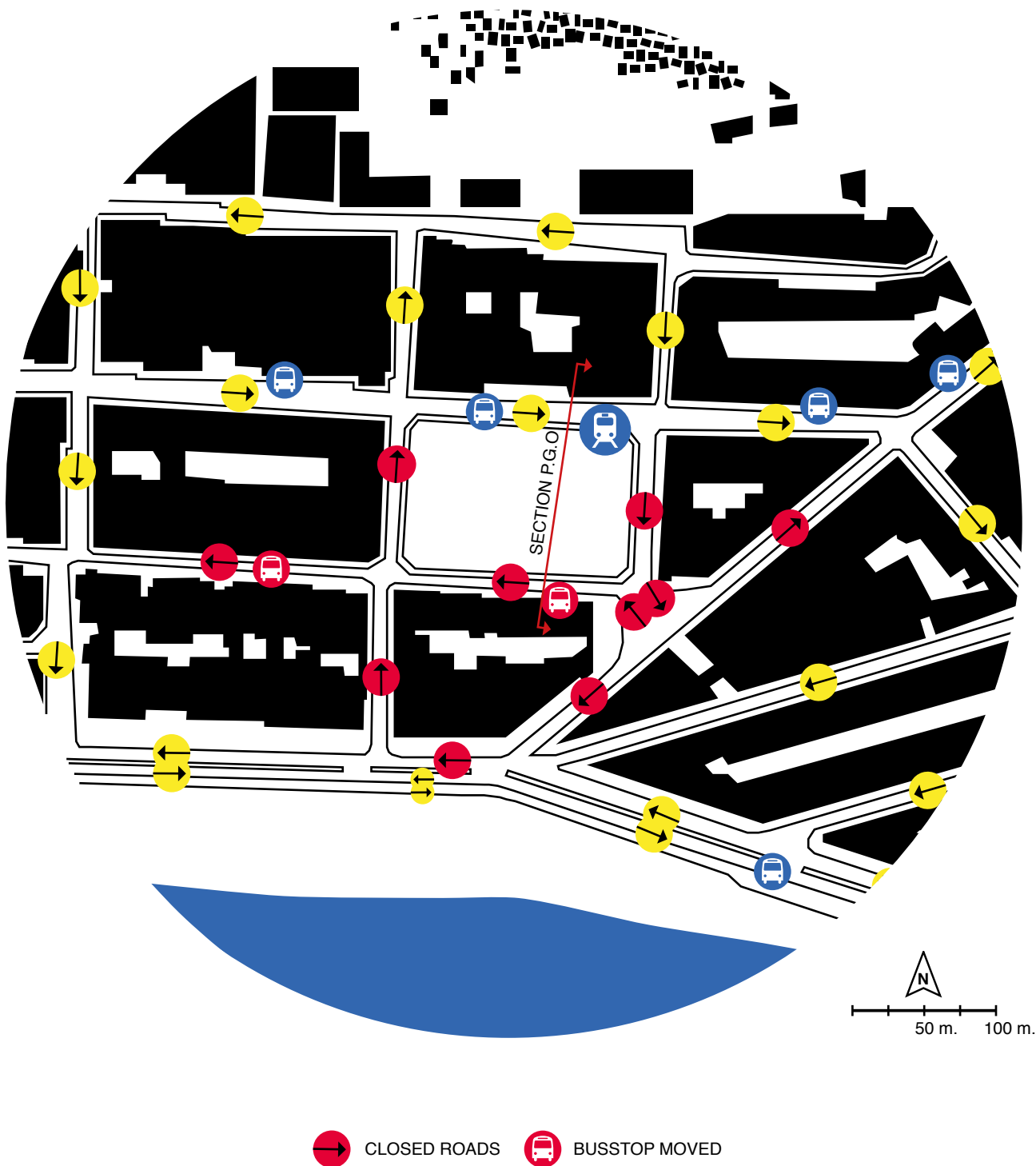
🚌 BUSSTOP

🚇 METRO STATION

III. 7

INFRASTRUCTURE BEFORE EVENT

The park is located near a central metro station. The metro only has two lines and they both connect at this station. There are also several bus stops near the park. One of the main traffic lines in the area is by the coastline where a six lane road connects Ipanema with the inner city and the airport. All the streets in Rio de Janeiro is one-way streets - except a few wide and busy main routes like the one at the cost line.



III. 8

INFRASTRUCTURE DURING EVENT

The traffic around the Bloco was redirected. The closest roads to the park were car free for half a day. The traffic was warned by signs and the obvious large crowds of people. Some of the roads near the music wagons route was also closed off. This allowed the participants more space - more roads would have been closed off, if it had been a larger crowd.

The six lane two-way street near the sea was at a

small part minimized to a three lane street. The bus stop was moved to the northern part of the park, next to the metro station. The metro was the main mean of transportation to the Bloco.

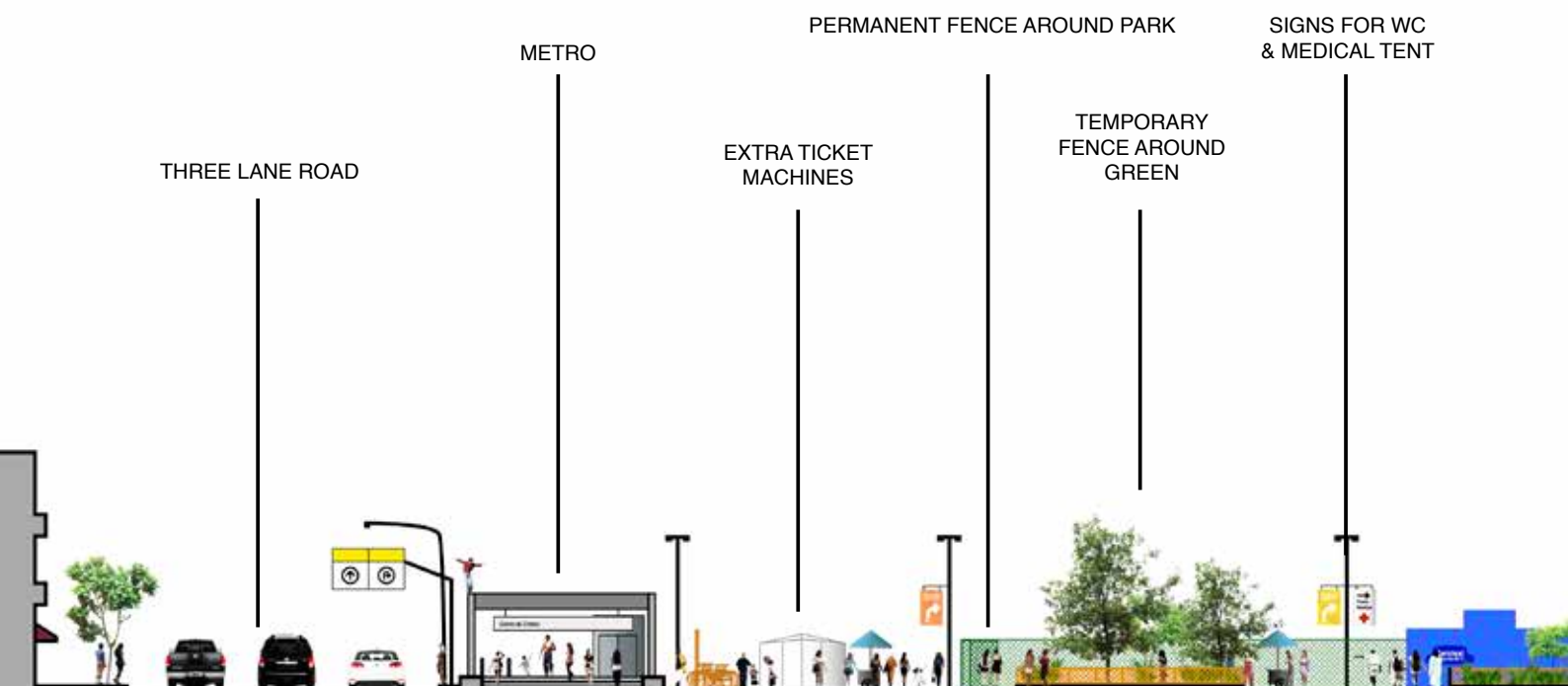
The park worked as a practical arrival spot and the open area allowed the participants to gather in groups, buy drinks, go to the bathroom and locate the medical tent before joining the dense crowd around the music wagon.

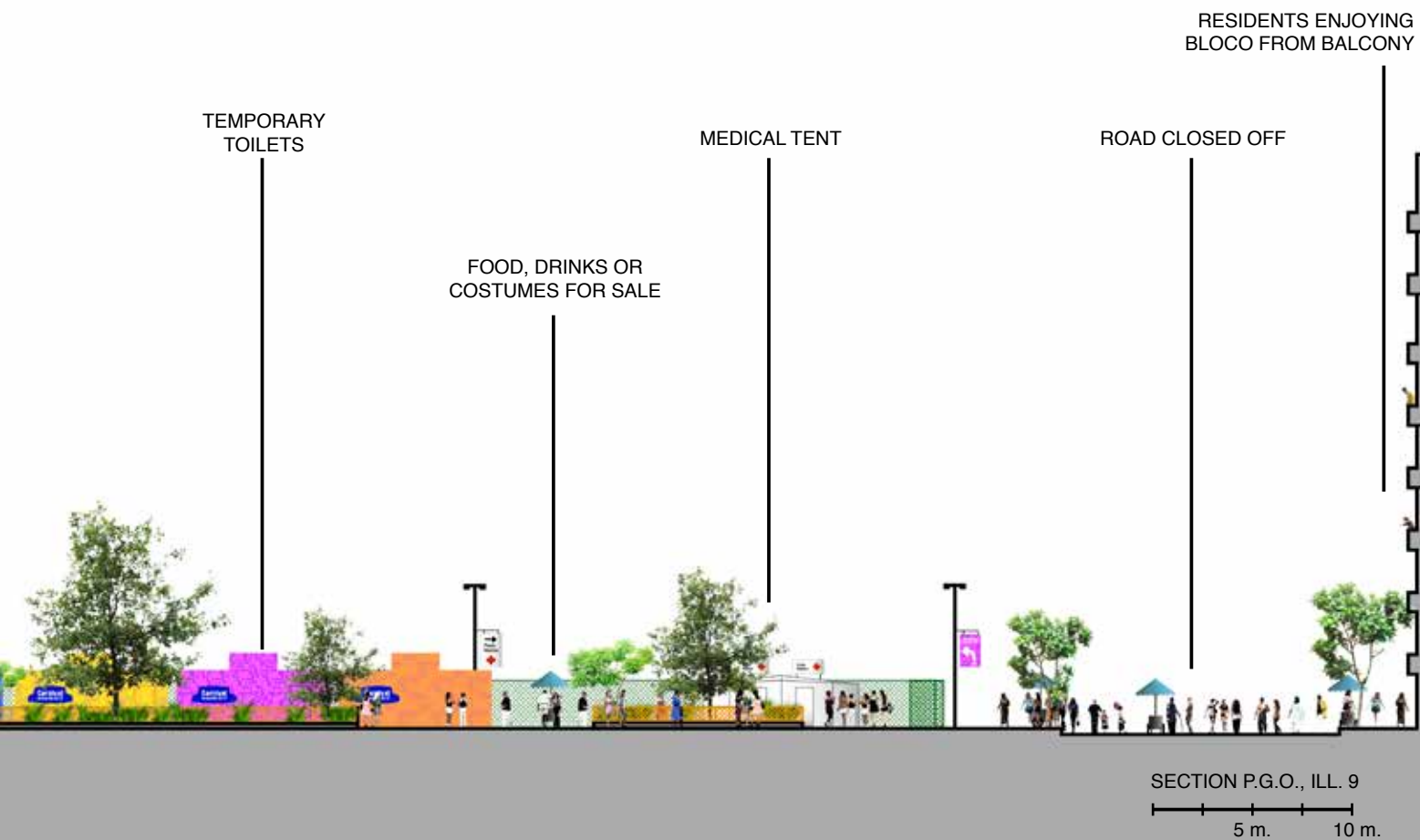
SECTION

Section P.G.O. Illustrates the park and the program connected to it during the Bloco. It was easy to get an overview when entering the area from the metro station or bus stop. The practical functions located in the park was connected to signage hanging visible over the crowd. The temporary toilets had the same visual expression as the signs. The toilet boxes was not

removed after the Bloco, but stationed at the site during all the days of carnival. Many other Blocos was led along the park and for those occasions the toilets were open.

When the toilets was closed and the signs not needed they worked as decorative elements in the busy everyday life.



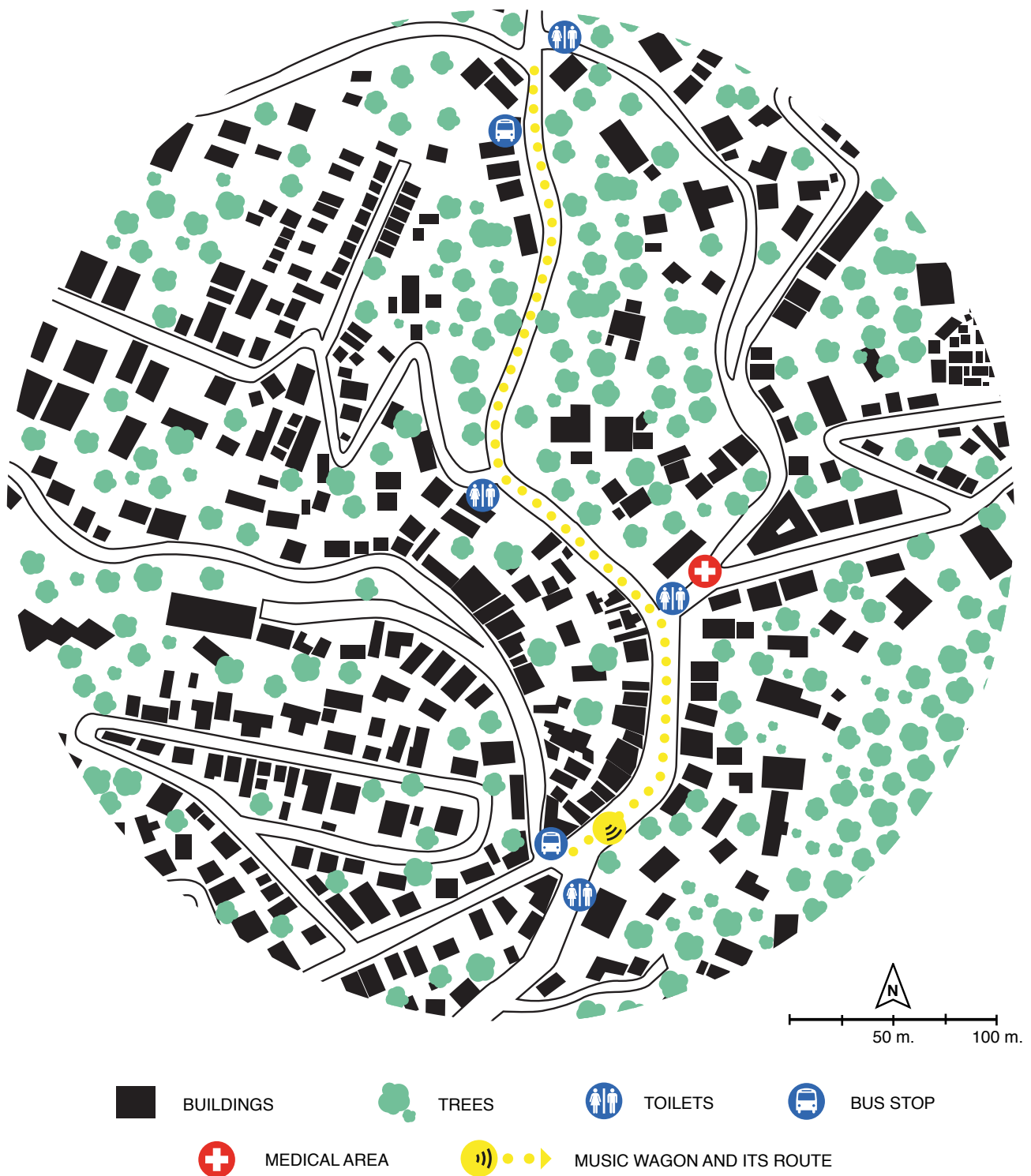


CEU NA TERRA

The 'Ceu Na Terra'-bloco was located in the neighbourhood Santa Theresa built in the 1750s on a hill next to the centre of Rio de Janeiro. It consists of small housing included a lot of artists, art studios and galleries as well as many small restaurants and bars.

The bloco moved approximately 500 meters and the time span was set to 4 hours from 3 PM to 7 PM. The following analyse will focus on the interaction between the participants and the haptic scenery of narrow streets, small houses and old churches.

The area is known for its narrow and winding streets in the downhill terrain that gives the area a nice view of the city. It contains a lot of trees and bushes and the streets relates to human scale. At the Bloco, this was transferred to the atmosphere, which was more intimate and in a went in a slower pace than the Bloco in Ipanema with the wide straight roads.



III. 10

PROGRAM & INFRASTRUCTURE

Because of the narrow streets, the facilities were placed in the connecting streets of the music wagon's route. Signs along the main route lead the participants to the facilities placed in the side streets. Due to the close contact between the habitation and the streets, the residents had self-organised stores. For many people in Rio de

Janeiro, the carnival was a chance to earn extra money, due to the extended tourism in the city.

There were minimal consequences regarding traffic. The streets only lead to a few residents and they were not important connecting roads.

LEVELS

In Santa Teresa the different street levels automatically generates different “mobile withs”. It allows the parade to flow in different paces. It generates an interaction between people in the other street levels. The street section in the ‘Ceju Na Terra’-bloco has four different levels:

- Level 1: Here the music wagon leads the parade. The density is high and pace is slow.
- Level 2: A parallel and secondary level. This crowd has medium density and a higher pace, but also still standing people. The level is accessible by stairs per 10 meters, which allow an easy shift between the levels.
- Level 3: An observing level where people enjoy the parade from balconies and windows. The density is low and the setting is controlled in contrast to the two street levels.



SIGNS LEADING TO FACILITIES

LEVEL 1

LEVEL 4: MUSIC WAGON LEADING
THE BLOCO

STAIRS

- Level 4: The roof of the music wagon consists of the singers, dancers or exclusive invited guests. They are seperated from the crowd.



LEVEL 3

LEVEL 2

MOBILE KIOSKS WITH
BEVERAGES

CONNECTING LEVEL
1 & 2



Pic.. 12

USER GROUPS, THE CROWD & THE INTERIOR

The next pages will describe the user group at the carnival in Rio de Janeiro, the crowd as a phenomenon and the practical interior at the two Blocos.

USER GROUPS

Carnival in Rio de Janeiro is an all-consuming event that combines the city in the spirit of the carnival. Almost everyone is participating, but on different terms, see examples of user groups below, ill. 11. The young crowd are joining the large Blocos. Families and middle aged people are attending smaller, more intimate events, with a slow samba - Fokho. Some people also see it as

an opportunity to earn some extra money selling stuff from small handcarts. The grand samba school show is shown on TV and is watched by the whole nation. One thing is common for all the participants: the excitement and celebration of carnival. In both the small intimate gatherings and the large Blocos people are joined in celebration with strangers. See app. 3 for more information and pictures of the user groups.



PARTICIPANTS OF THE LARGE BLOCOS



PEOPLE ENJOYING THE SAMBA-DROME SHOW ON TV



FAMILIES JOINING KIDS PARADES



PEOPLE BENEFITING FROM CARNIVAL



PARTICIPANTS OF THE SMALLER BLOCOS OR FOKHO SAMBA EVENTS



PARTICIPANTS OF THE SAMBA SCHOOLS AND THE AUDIENCE

ILL. 11

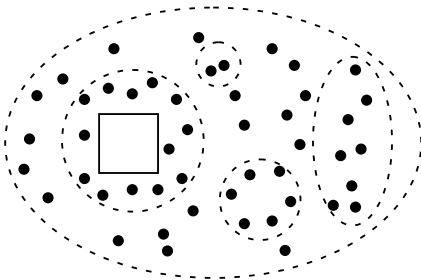
“Carnival is a democratic, traditional and beautiful festival where people can express themselves freely”

Regina Paula, 52, Rio de Janeiro, Teacher

MOBILE WITH & THE CROWD

MOBILE WITH

The movement in the streets is a complex system where people interact with each other in different ways. When people are moving in groups it affords social dynamics as in the concept of the “mobile with” (Jensen 2014). The dense crowd around the music wagon is one mobile with. Another is the whole crowd on one street level, as well as other groupings within the crowd, see ill. 12, where the square is the music wagon and the black dots are the crowd.

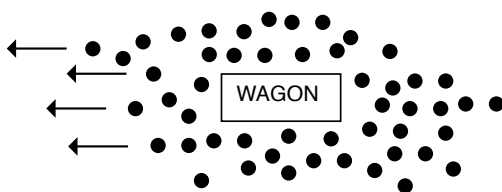


ILL. 12

THE CROWD

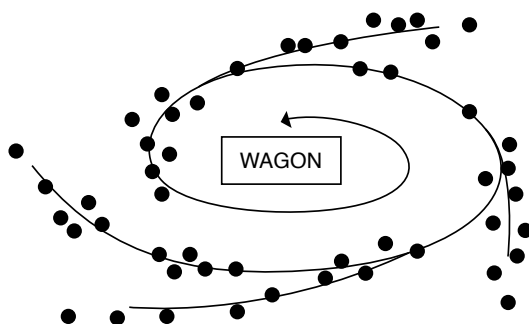
In the book ‘Crowds and Power’, by Elias Canetti, the phenomenon ‘a crowd’ is described. When entering a large crowd of people, the normal fear of being touched vanishes. It is something that, the people in the crowd, surrender them self to and become one mass.

The crowd always wants to grow, it loves density and it needs a sense of direction. At the carnival the boundary of the Bloco is blurred. It doesn't have a fixed limit - like a concert hall or a stadium. It is a



Mobile With around the wagon

ILL. 13



Socio-Petal effect towards wagon

ILL. 14

very inviting setting, with the public sidewalks and streets, and it allows a spontaneous growth of the crowd. (Canetti 1960)

The direction at the Blocos was along the route of the music wagon. The movement of the crowd created a social community, see ill. 13. The very large ‘Mobile With’ was connected when walking in the same direction.

The music wagon also had a ‘Socio-Petal’ effect on the surroundings, see ill. 14. People could see the wagon over the heads of the crowd and hear the music. This both had an attracting effect and a core with maximum density of the mobile event.

Another part of the crowd, according to Elias Canetti, is the sense of equality.

“This is absolute and indisputable and never questioned by the crowd itself. It is of fundamental importance and one might define a crowd as a state of absolute equality.”

(Canetti 1960:29)

As part of the research of the carnival, 35 questionnaires was handed out to a very wide selection of people. Locals who did not join the carnival or who worked during carnival, tourists and participants. The age group was between 18-70, divided in 50% men and 50% women. (See app. 8).

The participants were asked what they associated with carnival and over half of them mentioned fun and happiness. 28% was looking forward to meet new people and 33% expressed the carnival as a space for diversity and liberation. Bruno Barges, a student of 22 wrote:

“The carnival of Rio de Janeiro is a time to remember the historical samba, to unite the people of different classes and the time to get to know new people”

Another student, John Russo, 26, wrote:

“Carnival destroys relationships and makes people forget about politics, the poor people and the problems in the country.”

From many of the answers it was clear that the carnival had a liberating role, is a time where people are open to meet other people and a time

to forget about problems. John Russo expressed a concern and gave examples of the political election being held just three month after the World Cup, which made the population uninformed about the election. Zoto Lopez, 24, expressed an upside with the distance to everyday life:

"The best experience so far has been to spend the entire carnival not having to deal with the difficulties of the unemployment crisis!"

During a meeting with Brazilian Phillipe Marino, PhD student in mobilities, he explained the aftermath of the carnival:

"The carnival is bigger than New Years. After carnival everything begins. It is a catholic holiday and traditionally it was 5 days carnival and then 40 days celibacy"

Phillipe also explained how carnival has a large role to play during a Brazilians life and how it creates stepping stones of memories from childhood to adult - and how the perception changes.

From the interviews and the theory by Canetti, the aspect of the large public gatherings and the community celebration breaks up the everyday life and brings different social groups together. It is something that is important to allow and implement in communities.

WHAT IS RIO CARNIVAL TO YOU?
(NAME 3 THINGS):

CULTURE
CROWDS
BEAUTIFUL WOMEN
PRETTY
GLITTER
FRIENDS
EMOTIONS
TRADITION
STREET PARTIES
HAPPINESS
MUSIC
FUN
SAMBA
COLD BEER
JOY
LIBERTY
PARTY
COSTUMES
DRINKING
HAPPY PEOPLE
FLESH PARTY
HANGOVERS
LOVE
NO HOLDING BACK
A MESS
BEING DRUNK
BEACH
VODKA
THE BEST CARNIVAL
JOB OPPORTUNITIES
FANTASY
CULTURAL EXPRESSION
UNITE PEOPLE
NICE PEOPLE
BEAUTY
CRAZINESS
SAMBA SCHOOLS
VERY GOOD
DIFFERENT PEOPLE
EXCELLENT
SEX
MANY PEOPLE
LARGE
PEOPLE

THE INTERIOR

Mobile semiotics concerns how signs afford, process and coordinate the physical circulation and movement of people, vehicles and goods in more or less codified systems of infrastructure (Jensen, 2014). Semiotic systems modify and interact with people. The way the subject moves is afforded by different motions, directions, speeds, modes and routes (Jensen, 2014). The layout of a city or event space guide and leads people. At the Bloco, the mobile semiotic was important both according to safety, practicalities and general orientation. The

mobile semiotic consisted, not only of signs with words and arrows, but also of blue umbrellas, toilet boxes and the decorated music wagon.

The interior at the Blocos all had the same visual expression of a certain pattern, font and colours. It worked as a good way-finder because of its recognizable visual expression and it defined the space and outline of the Bloco. The iconic interior faded gradually from the Bloco-area and became less and less pronounced the further away from the centre of the Bloco one got.

NO SEATING

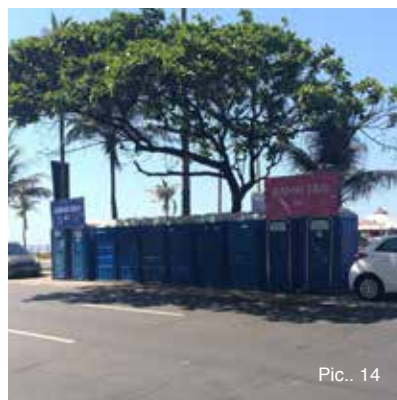
The Blocos are held in the streets. The streets in Rio de Janeiro is fairly wide - wide sidewalks and several lanes for cars. Along the streets trees are planted, but there is no public seating. This is likewise not arranged at the Blocos - which in its nature is a dancing party.

TOILETS

There are three different kinds of toilets for the participants of the Blocos. The very temporary blue plastic toilets, the semi temporary decorative toilet sheds and the restaurants and bars toilets (often with a charge). At the 'Banda De Ipanema Infantil'-Bloco, there was one toilet per 96 people (not counting the bars' toilet).

TRASH CANS & FENCE

In the area around the Blocos, plant beds are being protected with a temporary fence. This prevents it from being stamped by the crowds or used as a urinal. Extra trash cans are likewise arranged with approximately 20 meters apart on the music wagons route.



The toilets and signs was placed some days before an event and made inhabitants, pass-byers and people in the neighbourhood aware of the upcoming Bloco. It was a decorative element and made the area ready to handle the intense Blocos.

All the mobile semiotics are directing and informing the people at the Bloco, both before and after - and it is defining the area. It is a decorative and practical part of these large social gatherings. Below is a description of the different interior. The

trash-cans, fences, temporary services, signs and toilets was arranged by the government and the small businesses was private or sponsored by the local beer brand.

TEMPORARY SERVICE

Many of the Blocos has a spacious starting point e.g. Parca General Osorio.

At those points, extra ticketing machines for the metro and medical assistance, are provided.

The medical tent is clearly lead to by signs hanging above the crowd.

SIGNS

The signs are present in the area of the Bloco and leads the participants during a Bloco, but they also work as festive reminders or decorations in between the Blocos.

They are attached to street lights 3-3,5 meters above the ground or constructed as free-standing boxes.

SMALL BUSINESSES

The selling of food, drinks or costumes has to be visible. The small handcarts were often attached to a flag or a parasol. This made them easy to spot in the dense crowd.



Pic.. 18



Pic.. 20



Pic.. 22



Pic.. 19



Pic.. 21

ST. OLAVS
TRONDHEIM

FESTIVAL

NORWAY

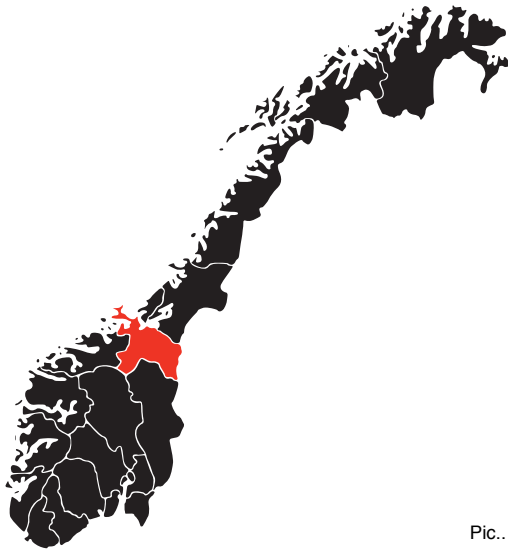
The following analyse of St. Olavs Festival explains a large public gathering in a small nordic city with 190.000 inhabitants. The event is in contrast to the carnival in Rio de Janeiro: a smaller city, with a different climate, laws, and with different frames and organisational structure for the event.

The Archbishops Yard (see background, pic. 23) is the centre of the event and during the eight festival days they attract around 200.000 guests. The buildings creates an enclosed and intimate space and it has a historical reference. The frames controls the crowds in a different matter than in the streets of Rio de Janeiro.





ST.OLAVS FESTIVAL



Pic.. 24

St.Olavs Festival is located in Trondheim, the third biggest city in Norway in the summer time every year.



Pic.. 25

The Archbishops Yard is an unfurnished space with a pavement made of tiles, gravel and cobblestone.



Pic.. 26

Concerts is one of the events held in the Archbishops Yard.

Every year one week in July the St. Olavs Festival generates joy and a lively atmosphere in Trondheim, the third biggest city in Norway. It consists of free events, concerts, lectures, pilgrimage, religious services, historical markets and shows. The aim of the festival is to strengthen Trondheim as a ecclesiastical and cultural city. St. Olavs Festival keeps the tradition of Trondheim being an important distanation for the pilgrims.

HISTORIAL CONTEXT

King Olav Haraldsson of Norway died in a battle at Stiklestad in 1030 when he tried to Christianize Norway. His body was moved and buried in Trondheim. Next to his grave a church were built and in the following years people experienced miracles at his grave. He became worshipped as a saint and pilgrims from all over Europe came to the services in Nidaros Cathedral for centuries. St. Olav Festival is a tradition established in 1962 to celebrate the memory of Olav Haraldsson. (Olavsfestdagene 2017)

THE ARCHBISHOPS YARD

The Archbishops House, located next to the Cathedral played an important role in the heritage of St. Olav and is an important building in the norwegian history. The Archbishops yard was an important place for religion, culture and trade. During St. Olav Festival the atmosphere of the old market place in and around the Archbishop's Yard is recreated, with entertainers, musicians, and the historical market. (Olavsfestdagene 2017)

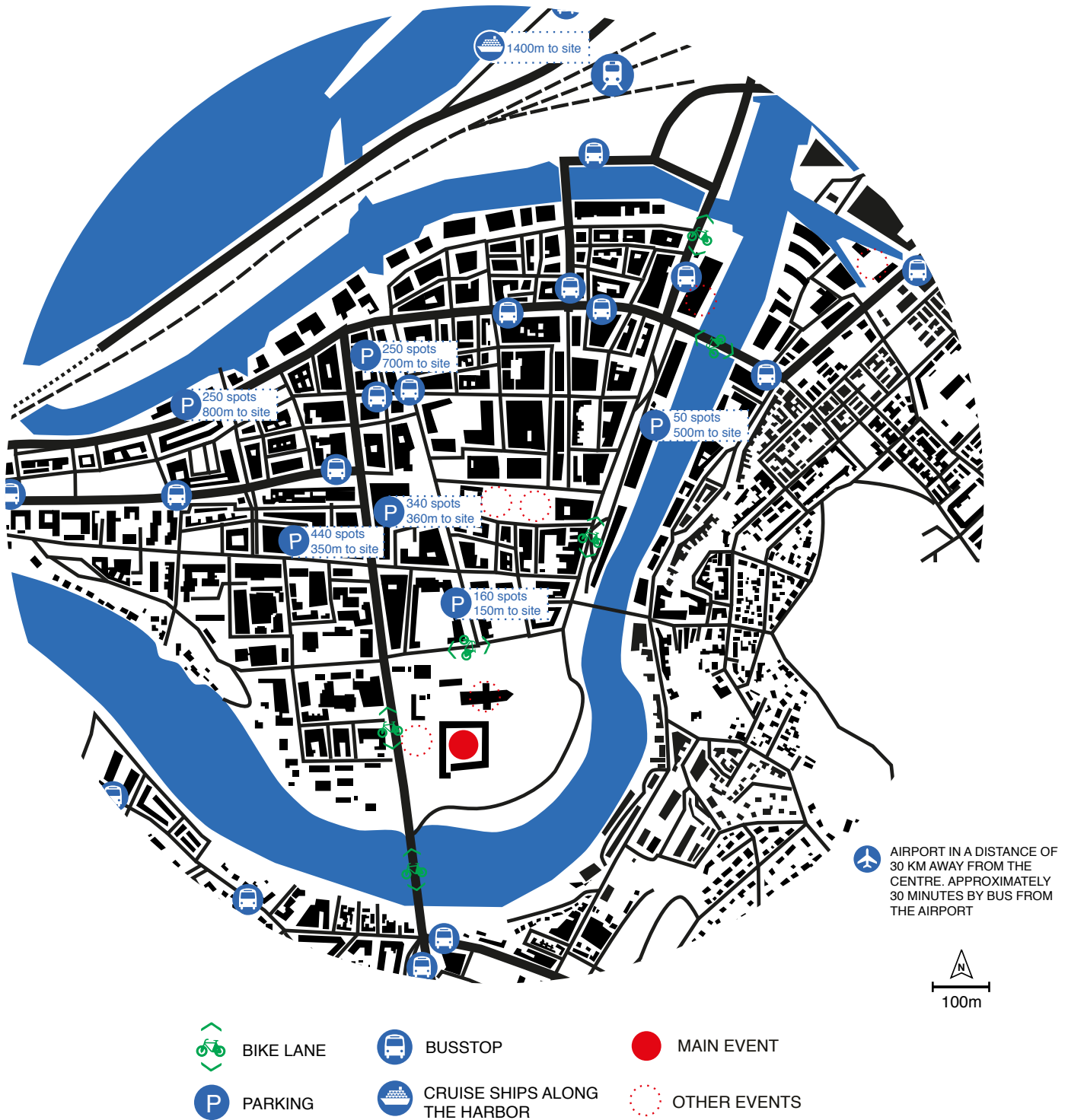


III. 12

LOCATION

The festival is placed in the central part of Trondheim. The topography is flat in the main city centre, framed by the river, and the terrain gets further steep after crossing the river in the east and south-east direction. The festival is centered around the Nidaros Cathedral and the Archbishops House because of the religious

background. Concert halls, churches and cultural centers around the city is also used for the events. The event locations have spacial limits and does not expand its limits due to an increased number of people.

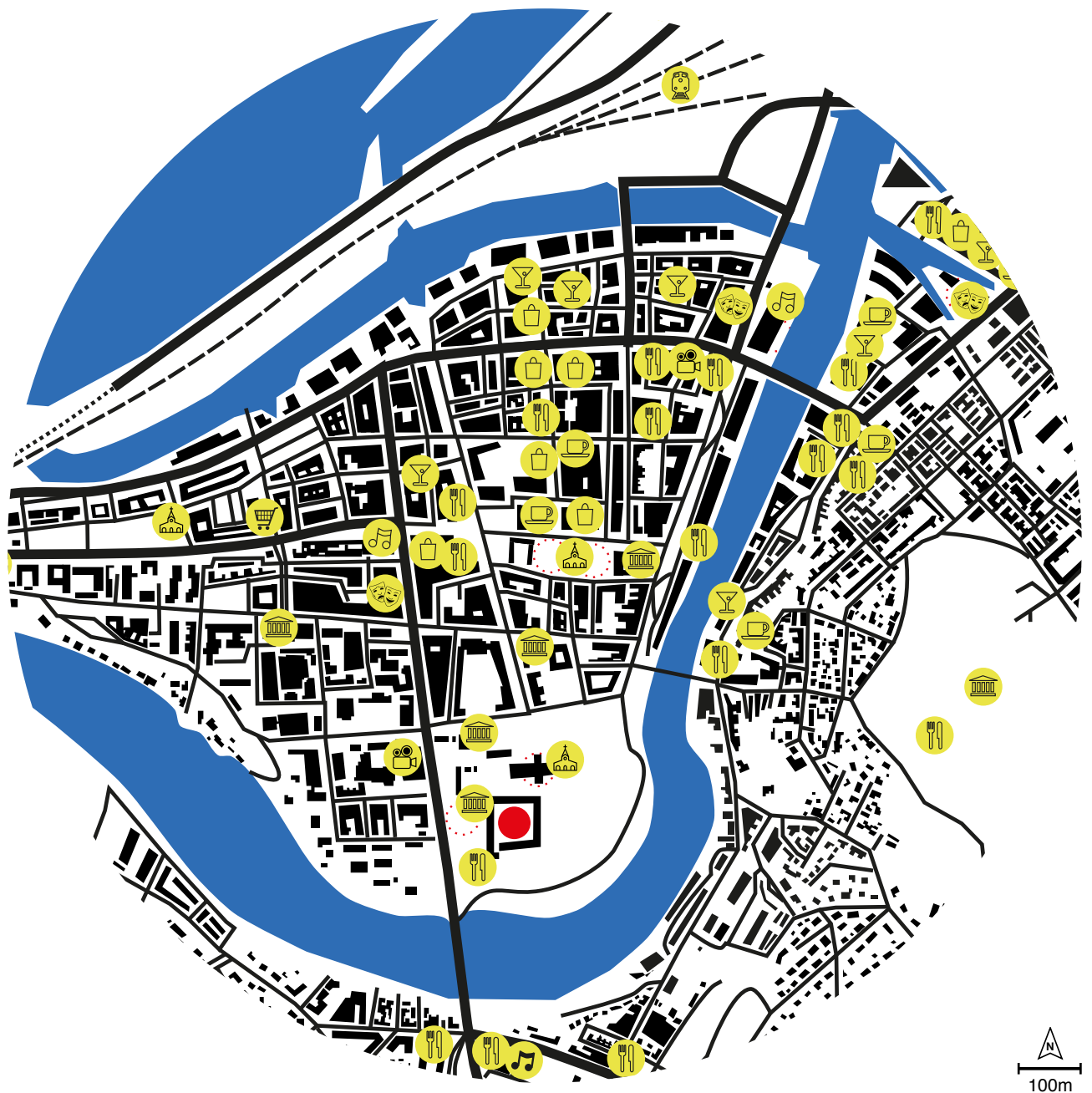


III. 13

INFRASTRUCTURE

The city and the festival is well accessible by car, public transportation, bicycle and by foot. There is 14 bus stops within a radius of 600 meters from the event which connects all the surrounding districts. The maximum distance between the events are 1,3 km, which make it possible to walk between the locations. The thickest roads on illustration 13 have the most traffic. The parking

lots (see distance to main event and the number of parking spots at ill. 13) are located near the Archbishops Yard and this is advantageous for guests from the suburbs. Busses connects with the airport outside the city and a lot of cruise ships docks at the harbour and leads the tourists to the site by foot.



BARS	CULTURE	RESTAURANTS	SUPERMARKETS	CONCERT HALLS	CINEMA	MAIN EVENT
CAFES	CHURCHES	SPORT ARENAS	RETAIL STORES	TRAIN STATIONS	CULTURAL INSTITUTIONS	OTHER EVENTS

III. 14

ACTORS

The festival is located within enclosed frames, which in general make the city remain unaffected by the festivities. In 2012 the festival had 196.024 people attending during the eight days, which is 6000 more than the population in Norway. Since

the festival attract an increased number of people, and because people move between the different event locations, it automatically increases the pressure on the actors in the city. The actors will therefore benefit from the festival.



ZOOM IN ON THE ARCHBISHOPS YARD

The main events are placed in the Archbishops Yard. It is placed in a green and open area in the otherwise dense city centre. The area has a recreational quality, and a natural path leading around the area and along the river. The relatively open area allows good sun conditions and the park

surrounding the Yard is popular for all usergroups during good weather. The Archbishops House holds historical exhibitions all year, but the visitor activity increases during the festival because of the many different activities that is held in the Yard (see pictures on p. 55).

EVENTS DURING THE FESTIVAL

Around and inside the Archbishops Yard there are events with different characters. Examples of these can be seen on the pictures below.

The festival has many different layers which target different user groups, but they are joined

in the same event. This creates a space for social interaction both at the events and a feeling of unity in the city due to the common interest in the festivities.



Pic.. 27
The market is a platform for high interaction, there is no performance, but a space for observation and being observed.



Pic.. 28
The festival has a religious background and contains pilgrims walks, lectures and activities with a cultural, religious and historical content.



Pic.. 29
The Archbishops Yard transforms from a market square in the morning to a concert space in the afternoon.



Pic.. 30
The festival has a knight tournament that is entertaining people in all ages. It takes the visitor back to the Medieval times and underlines the theme of the festival.

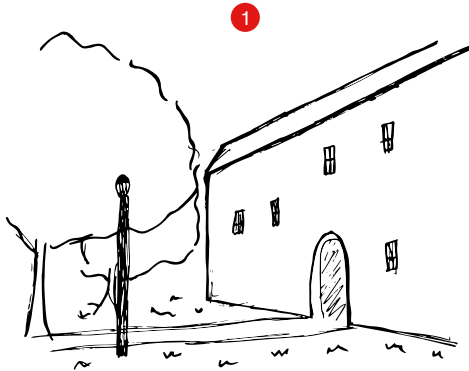
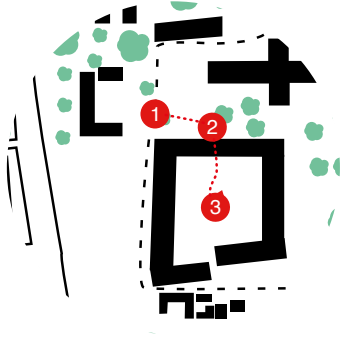


Pic.. 31
Historical acts with costumes to create the right atmosphere for the medieval theme of the festival.

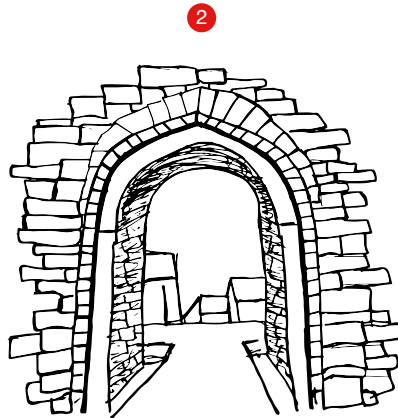


Pic.. 32
A religious service in Nidaros Cathedral next to the Archbishops Yard.

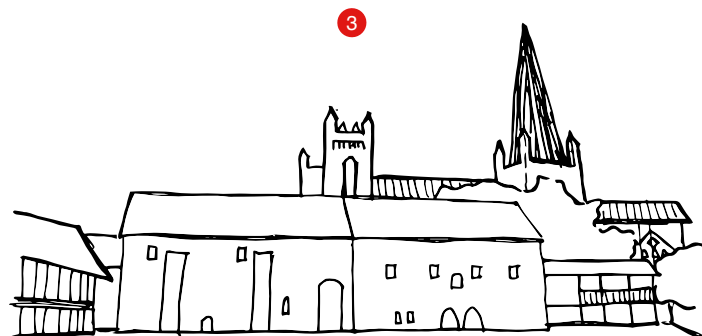
ENTERING THE ARCHBISHOPS YARD



A large historical building stands out in the green open surroundings.



The Archbishops Yard has a small entrance where it only is possible to get a glimpse of the space inside. The tactility in the brickwalls witness of an old building. The shape of the entrance and the materials relates to the human scale.



The buildings are enclosing the area and makes it an intimate and protected space. The historical atmosphere inside the yard is strengthened by the Nidaros Cathedral visible behind the buildings.

USER GROUPS



YOUNG ADULTS AND ADULTS
ATTENDING A VARIETY OF EVENTS



FAMILIES JOINING THE HISTORICAL
MARKET AND THE HISTORICAL SHOWS



ELDERLY



PILEGRIMES FROM ALL OVER
EUROPE ATTENDING BECAUSE OF
THE RELIGIOUS PURPOSES



PEOPLE BENEFITING FROM THE
FESTIVAL SELLING ARTCRAFT AND
FOOD AT THE MARKET

The festival creates alternative experiences and social happenings that gathers different people. The different types of arrangements also divides the different user groups, see example of user groups ill. 17. The concerts are targeting young adults, adults and elderlies, while the youth are under represented. The historical marked, acts and games targets families.

Some of the events demands an entrance fee. In this case the Yard is closed off for public access. The festival still offer a lot of free events e.g. the market and the historical acts. The marked is an arena for small business to sell their handcraft and art - by applying for and renting a stand.

Though the festival has a religious background and attract pilgrims, people without any religious attachment attend the events. The festival welcomes all user groups, but the young man between 18-25 is underrepresented. This could be due to a lack of interest in the spirituel or nostalgic frames at the event - which plays a large role for many of the attendants.

FRAMES & FUNCTIONS

FLEXIBLE SPACE

The buildings are framing an unfurnished area that is able to transform in relation to events (see section A. Y.). The area can be used for different types of events and allows both closed and open crowds. In the section underneath you can see the wooden market stands easily can be switched into concert furniture.

FRAME

The buildings around the Archbishops Yard is a frameset of different beneficial effects. For the market the frames have a historical connection to the event and this strengthen the historical atmosphere at the market. At the concert the buildings have the function as a physical barrier to the surroundings and works as acoustic frames. The buildings are also shielding for the wind.

ADVERTISING

There is not many commercials for the festival around the city and the city is generally not affected by the festival. The guests and citizens needs to seek information online or at the tourist office.



ENTRANCE TO THE YARD

MARKET STALLS

SMALL BUSINESSES

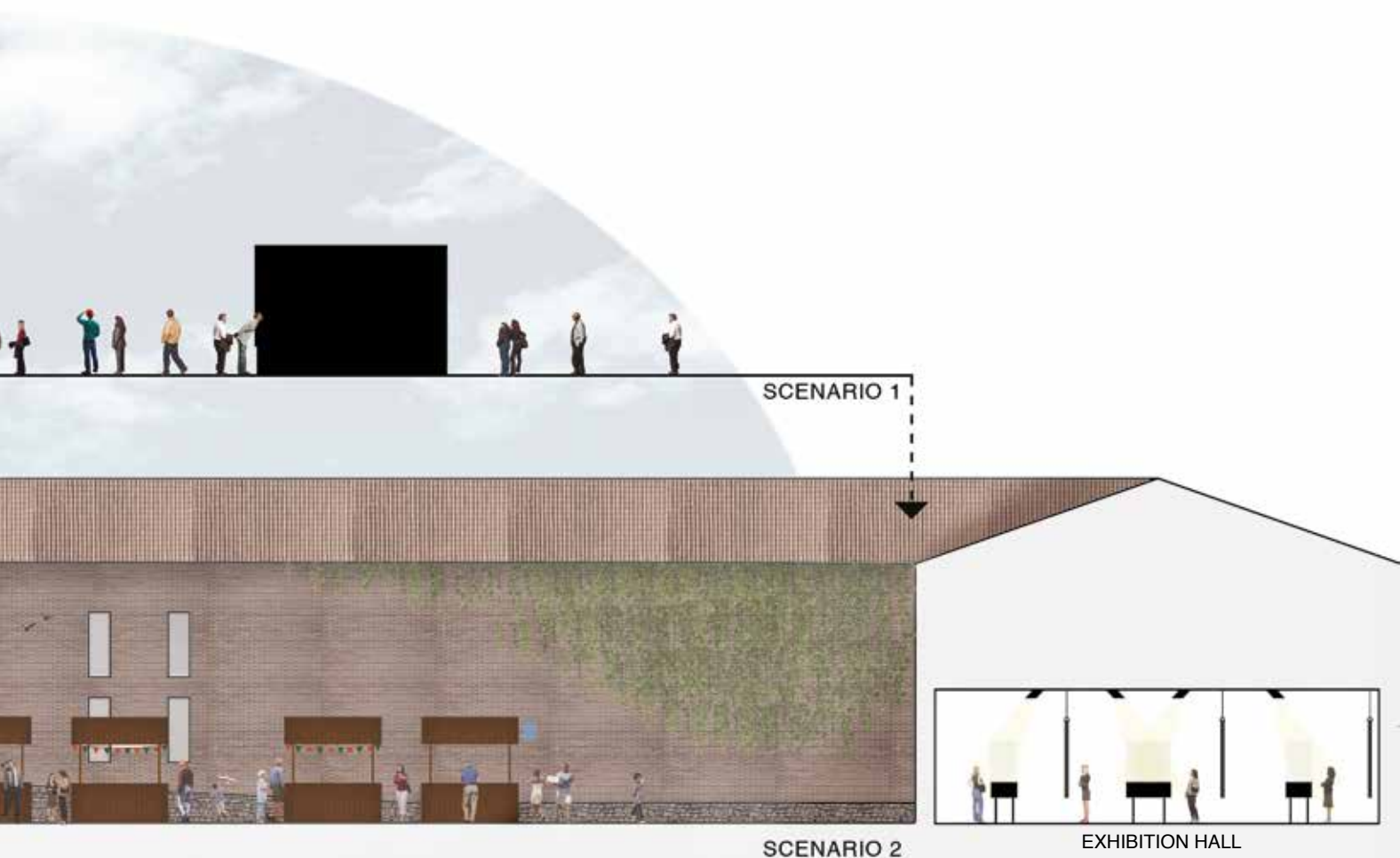
People with small business can rent a stall and sell their handicrafts. The products have to fit the profile of the Medieval festival and they have to wear costumes from the period from the Middle Ages to the 19th century. They are also encouraged to create a lively atmosphere.

REGULATIONS

There are fences and guards placed at the entrances to control the crowds because of regulations and safety. At the prepayed events a check is made at the entrance, but at events where there is sold alcohol an ID-check is also demanded.

SERVICES

The area is normally unfurnished. The open area allows different types of flexible and mobile seating and furniture. There are tents located in the concert area selling beverages and a permanent medical tent during the festival.



QUESTIONNAIRES

As part of the research of the St. Olavs Festival, 16 questionnaires was filled out online. Since the festival is in july, the questionnaires are based on earlier experiences from the festival. The age group was between 20-77, divided in 38% men and 62% women. (See app. 7).

The participants was asked what they associated with St. Olavs festival and 82% of them mentioned city life, music, concerts and culture. The social and historical aspect of the festival was also important aspects.

The diverse activities invites a wide target group and connect people in different ages. Synne, a 24 years old journalist, mentioned the festival as a place she could bring her grandfather and they could both have a good time:

"I visited the historical marked when I was younger with my grandfather. We ate waffles and experienced the historical marked. Great food and nice weather made it a good experience."

Gunhild, 74, mentioned the community feeling this festival creates. People gather at the events and bonds over the shared experience:

"The concerts in the Archbishop's yard are very nice. A great enthusiastic audience, it generates a community feeling and the singers are surprisingly good!"

Tove, 48, is a teacher that attend to the festival with her smaller kids because there is activities for all ages. She like that the activities finding place only is found in St. Olavs Festival. She also mentioned that the festival offers something new and that the festival gives her a break from the her normal life:

"I am visiting the festival to observe the city life and

to experience something else than the regular everyday life."

A critical response to the festival is the pavement for the events which is cobblestone and makes it hard for wheelchairs to move. Another problem was the lack of sitting affordances for elderly. 24 years old student Julie explained her grandmothers experience with this issue:

"My grandmother have been attending a lot of events every year, and she thinks it is more difficult to attend because of her increasing walking disabilities. She have to choose specific events where there are possibilities to sit down, and there is not always the case."

Caroline, a 25 years old retail store employee, mentioned the Archbishops Yard as a good location for concerts. Both great for the sound and allows a good view for the audience:

"My best experience is the concerts in the Archbishops yard, because I think it is a perfect location for concerts. Great acustic for the sound and good view to the stage."

Most of the interviews said that the festival is for everyone because of the mixed activities and both free and prepayed events. Einar, a 76 year old retired man, when asked if some groups does not participate, expressed the following quote:

"No, even though it has an religious profile, i feel everybody is welcome and enjoys the different aspects of the festival."

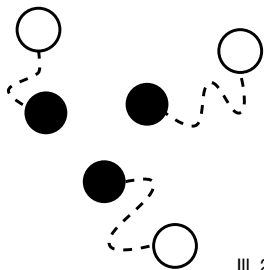
The questionnaires expresses the different aspects of the festival and underlines the fact that the festival targets different user groups. The diversity at the festival and the festival as a temporary actor in the city generates a lively atmosphere and becomes a nostalgic tradition for the participants.



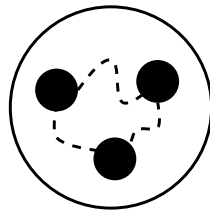
THE SOCIAL FRAMES

CULTURE AS GLUE

People need to step out of their enclosed domains: work and everyday life (Experience City.dk 2009). The matter of the daily pattern as a result of consumption and experiences is shaping the cities. It is combining certain groups as well as dividing the larger mass into different set of values and perceptions of the society. The wealth of the western world has reached a point where the new social status or group can be divided into a cultural pattern. In this case culture can be linked to events, purchases, dining, etc. and in general it concerns the overall lifestyle and choices of the different social groups. The lack of diversity in the routines and patterns will also generate a lack of nuanced perception of the society (Crawford 2000). In e.g. a public domain the citizen is confronted with diversity and this confrontation could ease the perception of the unknown differences.



Citizens seek cultural offers fit for their interest, social group, daily rhythm, etc.



Culture could act as a glue between different social groups and a frame for diverse interaction.

GATHERING SPOT

Once a year, a diverse group of people gather in the Archbishops Yard. The space contains a large variety of activities which targets a very wide user group. Sometimes at the same time, or at different times a day. People experience a social diversity at the markets, the happenings or concerts. Some user groups are more present at certain events, but in general the most of Trondheim and its guests, enter the site this time a year. In 2012 the festival attracted 196.024 people during the eight days. This is 6.000 more than what lives in Trondheim. The citizens of Trondheim experience a relation to the yearly event and the site. Though the site is a museum, on the remaining days of the year, the site is associated with this event. This is also the reason why the event does not need to advertise online (besides the web-page) or through commercial signs in the city. It has become a tradition for the locals. The guests of the festival

mostly consists of pilgrims or tourists from the cruise ships.

The old historical building is also a reminder of the event. It is very visible from afar and separates itself from the surroundings. There is a recreative route along the river and into the court yard, which creates a nostalgic relationship to the building of the yearly event. The building also has a sense of curiosity because of its enclosed shape. It lures people to the yard, especially during the festival.

PUBLIC & PRIVATE

The site has different layers of public and private. Even if it is a privately owned ground, it is open for the public - except during the pre-paid concerts. The frames of the Archbishops Yard is a museum. This context is an actor that could generate a less public space. It inflicts the space with a less public sense. Outside the yard is a green open area. This is also privately owned by the museum.

OPEN CROWD

Theoretician Elias Canetti expresses the importance of the growth of a crowd, so it can expand and live longer. At the market there is an open crowd. There is a continuous flow of people in and out of the entrance, as well as a flow around the market stalls.

Around the stalls, the crowd densifies and here is the highest level of interaction.

Though the crowd is open, there is still a limit to the number of people that can attend. The gate is a valve that can be shut if regulations aren't being upheld, e.g. fire regulations and safety measures.

CLOSED CROWD

For the concert there is a closed and more stationary crowd. The flow enters at the main entrance and then spreading out in the concert area. For the closed crowd, 'growth' of the crowd is not important, but the crowd is drawn towards the permanent, which creates a slow movement. The closed crowd establishes itself due to its limitations which are the buildings framing the Yard. (Canetti 1960)

This type of crowd doesn't have the same level of diversity and tolerance as in the open crowd and when the preformant ends, the crowd dissolves.

**COMPARING
THE TWO**

CASES

COMPARING THE TWO CASES

This analyse will compare the two cases both seeking contrasts and equalities. The two cases was chosen due to their contrast in size, physical frames, regulations and geographical location.

CLIMATE

Trondheim in Norway has a more hostile climate, more wind, rain and a lower temperature that can be a disadvantage or challenge at an outdoor event. Rio de Janeiro in Brazil's climate is sunny and warm. The carnival is held in the streets, which also allows a lot of cooling shade.

The Archbishops House in Trondheim is thus an advantageous building that both allows sunlight and is shielding from the wind.

HISTORY

The two events both celebrates history. Carnival in Rio de Janeiro has deep historical roots, and especially the dance Samba, is the main historical act in the celebration. The event is a deep tradition embedded in the Brazilian people.

Trondheim's festival is not a historical event, but it celebrates history in a historical framework. It educates and entertain the citizens in historical events.

CITY TRANSFORMATION & TRAFFIC

At St. Olavs Festival in Trondheim, the festivities was not present in the city - except inside the Yard. The everyday life was undisturbed and there is no physical reminders or commercials of the event in the streets.

Carnival in Brazil effects everybody and there is reminders of the previous or upcoming festivities in the city: decorative bathroom boxes, signs or information boxes. In Rio de Janeiro the rhythm of the city continued normally, but with occasional slower traffic, festive songs in the metro or more busy restaurants and bars.

Trondheim also has a tourist boom during the festival, but otherwise the city is not affected by it.

EXPOSURE & ADVERTISING

Both events has become traditions and many people are aware of the time and date. Details of the festivities could, in Rio de Janeiro, be found on signs, web pages, tourist office, facebook, a handy app (see app. 2) and information boxes placed around the city.

The city is not a part of what happens inside the Yard in Trondheim. There is no recall of an event when you enter the city. The event has

commercials at the Archbishops Yard and on a web page.

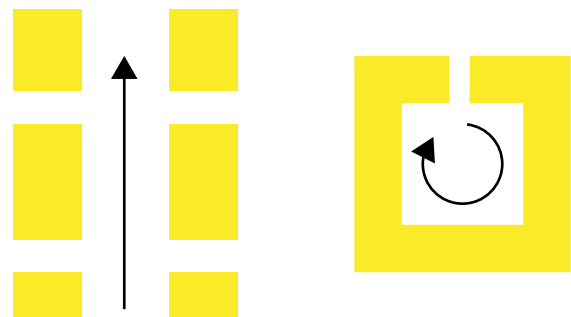
REGULATIONS AND LAWS

Norway and Brazil is both countries with strict regulations, but Norway has a ban of consumption of alcohol in the streets and Rio de Janeiro had at the carnival 2017 a police strike which made it hard to uphold the rules. It also affected the safety and restricted the boundary of the carnival.

Specific events at St. Olav Festival has entrance fee to the Yard and when the entrance is controlled they can get a permission to sell alcohol.

DIRECTION & ORIENTATION

The Blocos moves through the streets and attracts people to the crowd. It is an event with a direction and a route. It generates a sense of community in the common march. The event in Trondheim lures people to the Archbishops Yard, but the event is evolved around itself until people move out of the Yard again.



III. 22

ACOUSTIC & TACTILITY

The fortress at St. Olav Festival has a great acoustic setting for the concerts or acts. The mobile music wagon at the carnival in Rio de Janeiro is more challenged according to acoustics. The narrow streets of Santa Teresa enhanced the volume, but at the Bloco at Parca General Osorio parts of the route along the seaside was not ideal for the acoustic.

The Bloco in Santa Teresa was very unpractical - opposite the Bloco in Parca General Osorio -, but this Bloco was in an intimate and tactile setting. The street was narrow, natural stones covered the walls and the buildings was maximum two stories high - containing small galleries, restaurants or family homes.

The fortress in Trondheim also had great tactility: wooden gates, cobbles and bricks. Jan Gehl describes in "Byer for Mennesker" that if we create great city scape people will gather in them. He also underlines the importance of the city scape and its

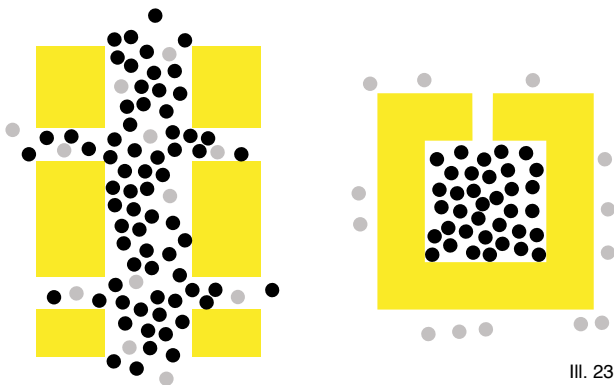


III. 22

proportions (Gehl 2010). At large social events the framework can make people attend the festivities or stay longer. This was also expressed in the interviews by the participants of St. Olav Festival. The city becomes the backdrop and setting of the festivities.

CROWD

The crowd at all the Blocos consisted of 'an open crowd'. This is opposite to the crowd gathered in the Archbishops Yard in Trondheim. Only a specific number of people can join the festivities and when there is a concert, a fee is taken at the



III. 23

entrance. The term is a 'closed crowd' and this can also act as a less diverse crowd. The level of diverse interaction between different user groups is lower due to the limitation and requirements of e.g. a fee.

USER GROUPS

The Blocos have a very diverse user group, but it is dominated by people from 18-35 years of age. The open and free events at St. Olavs Festival also gathers a very diverse user group, but families, young adults, adults and elderlies are more pronounced.

Both events has a quality of gathering people in an intimate, dense and carefree zone.

BOTTOM UP INITIATIVE

St. Olavs Festival is arranged by a small group of both hired and volunteer workers. The event is hosted, and the participants are participating, but not a part of the arrangement.

The Carnival in Rio de Janeiro allows people to participate in the Sambadrome, rent a music wagon, play the samba drums or arrange their own

small barbecue on the streets. The event wouldn't exist without volunteer workers - both in spirit and economy. This generates an ownership for the event.

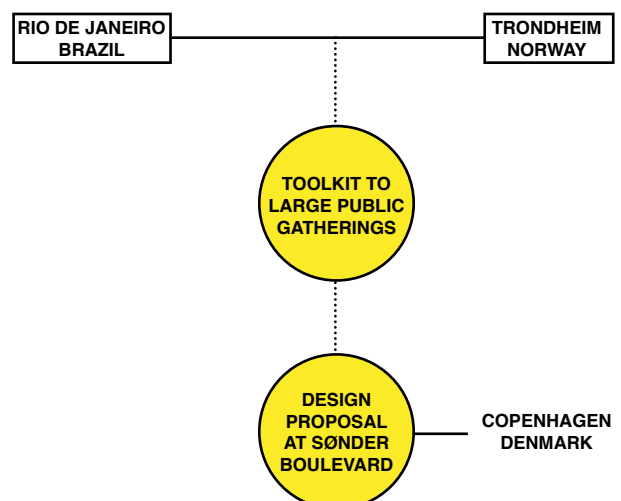
SUM UP

The festivities in Rio de Janeiro is a public event that gathers citizens from many different layers of the society. The interviews showed that over 1/3 of the interviewees, expressed a positive view of the mixed social interaction at the carnival. The festivities in Trondheim had a less spontaneous interaction, but people had an opportunity to gather around something different and temporary. The normal everyday patterns where at both festivities briefly changed.

In general the two festivals are in great contrast to each other, but could also be compared in relation to the social output.

UP NEXT

The two very contrasting events both have some qualities that can be drawn into a Danish context. The Danish context is on many levels the same as the Norwegian, but the festival in Trondheim lacked the invasion of streets and the diverse crowd it creates. The coherence of the visual layout at the carnival in Rio de Janeiro and practical installations at both festivities, can also be linked to a design proposal. The following pages will present a Toolkit that clarify some simple means when handling large public gatherings. It is collecting the essence from the theory and the two analyses. Afterwards will a design at Sønder Boulevard in Copenhagen show a proposal of how to implement this in a Danish context.



LARGE PUBLIC GATHERINGS

TOOLKIT

WHO?



A gathering needs to consist of a diverse user group to generate a high level of interaction between different social layers. With a base in bottom up initiative the gathering will allow the citizens to feel ownership and a greater personal attachment. Likewise the municipality need to encourage and control the large gathering. The right balance at the gathering can be a catalyst for greater community feeling.

MUNICIPALITY

The Municipality of Copenhagen is very encouraging of public events. They allow citizens to rent public spaces and it is possible to gain economical support. The 'initiative takers' need to get permission from the police and the 'Byliv' department.

PROVIDED FRAMES:

- RENT OF SQUARE, ROAD OR PARK
- POSSIBLE TO GET ELECTRICITY & WATER

REQUIREMENTS:

- APPLICATION AND APPROVAL
- PUBLIC ACCESS FOR ALL AT THE EVENT
- INFORM CITIZENS IN THE AREA OF THE EVENT
- CLEAN SPACE AFTERWARDS
- OBEY RULES CONCERNING MUSIC, TRAFFIC ETC.

DIVERSE USER GROUP

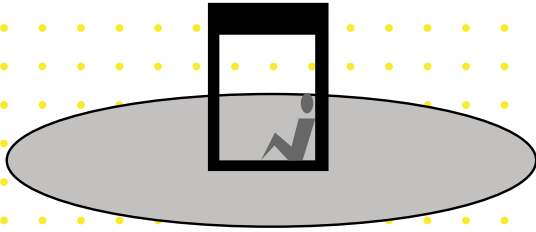
The user group needs to be diverse. There will always be different interests and conditions that will divide a crowd, but the exposure in the public space will generate a higher level of tolerance.

The frames for a crowd needs to be open so it can grow and invite pass-byers. A drawing point could gather people with a socio-petal effect and frames can densify the crowd. Zones will allow different user groups, e.g.: elderlies more space and the youth an intensified level of intimacy (see ill. 25).

'INITIATIVE TAKERS'

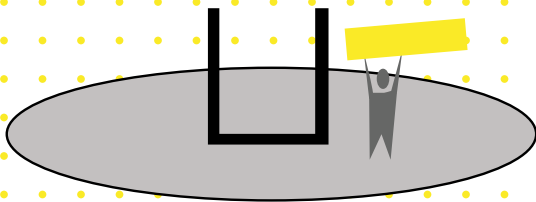
If the initiative is completely self organized, it can in some cases, become exclusive to a small group of participants. Likewise can an over-programmed space demolish the sense of commitment and creative participation. The user group will in this case also be less diverse.

If the space is partly programmed, it will generate a feeling of recognition and public accessibility, but it still needs to invite public commitment and initiative, see ill. 25 "partly fixed".



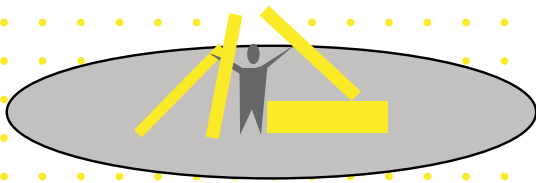
FIXED FRAMES

1. INVITES TO PROGRAMMED USE
2. LOW PERSONAL COMMITMENT



PARTLY FIXED

1. INVITES TO MULTI-PROGRAMMED USE
2. POSSIBILITY FOR PERSONAL COMMITMENT



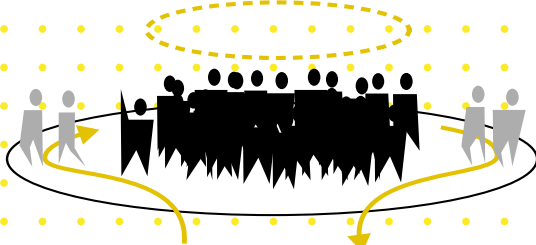
SELF-ORGANIZED

1. NO FIXED PROGRAM
2. CAN ONLY EXIST BY PERSONAL INITIATIVE



DRAWING POINT

A structure, element or happening that is visible and draws the crowd towards it. It creates a socio-petal effect.



FRAME CENTRE

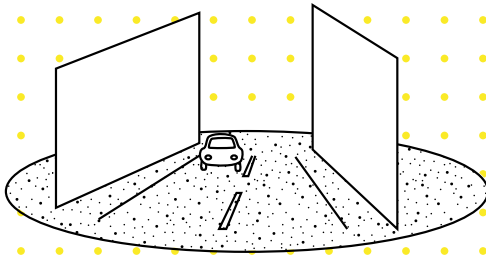
The most dense part of the crowd is framed by light or a physical structure. The dense centre is also framed by a slow flow.



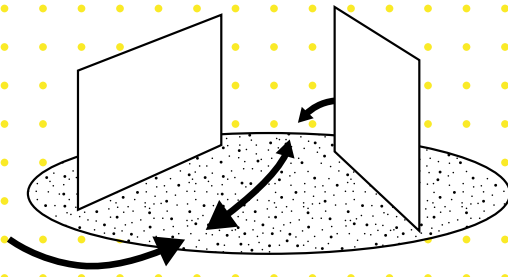
ZONING THE CROWD

- Dense still standing crowd: youth & middle-aged
- slow pace flow: middle-aged & families
- normal pace flow: families & elderlies

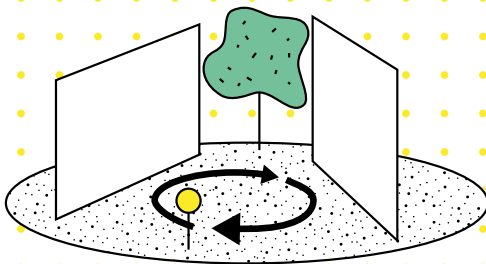
WHERE?



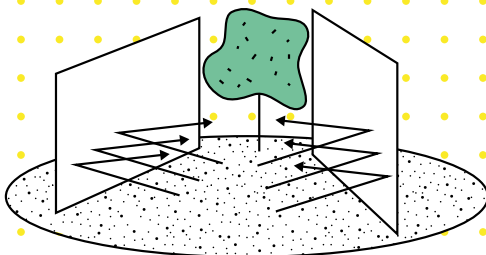
- ROAD, SIDEWALK OR SQUARE
- A PUBLIC ACCESSIBLE SPACE



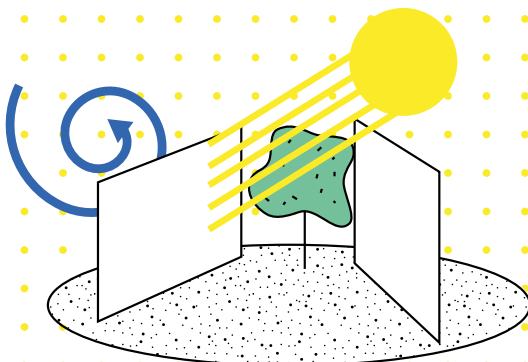
- IN BETWEEN TWO PHYSICAL BARRIERS
- OPEN TO PEDESTRIAN FLOW FROM TWO OPPOSITE SIDES
- POSSIBILITY TO EXPAND CROWD
- EASIER TO ALLOW 'OPEN CROWD'



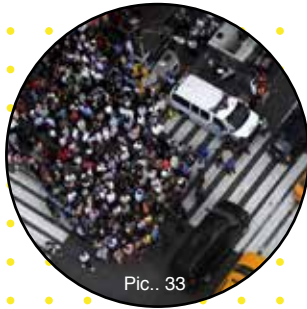
- MENTAL BOUNDARIES CAN CREATE AN INTIMATE SPACE
- IT CAN FRAME THE CROWD
- E.G.: TREE, SIGN, LOW FENCE, TOILET BUILDINGS, ETC.



- ACOUSTIC FRAMES BOTH FOR MUSIC AND SPEECH



- GREAT SUN CONDITIONS
- TREES TO AVOID WIND TUNNELS
- VOLUMES TO SHIELD FROM HEAVY WIND



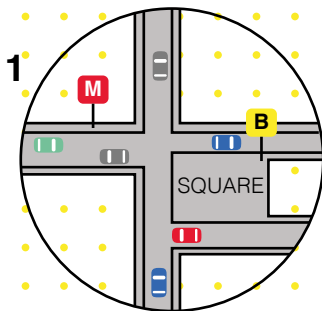
PEOPLE ATTRACTS PEOPLE

The gathering has to be near people to attract more people. E.g.: infrastructural junction, large public transportation hubs, busy actors, shops or institutions, lively squares or pedestrian streets, etc.



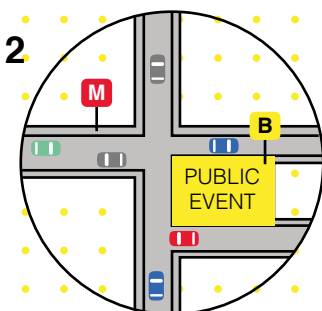
SYMBIOTIC OF MATERIALS

Sidewalk-tiles has, in a Danish context, a large public symbiotic. Asphalt is reserved for wheels, but it also has a large public symbiotic. A square with other types of tiles can also be read as public, but the symbiotic can also address a specific user group or behaviour. Depending on the event, grass is also experienced as public and it invites to multiple use.



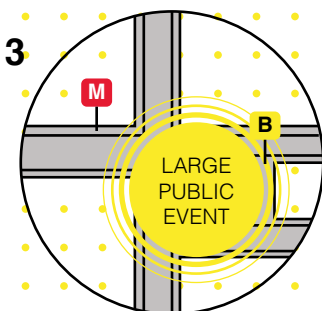
EVERYDAY LIFE (NO EVENT)

- A SQUARE NEAR PUBLIC TRANSPORTATION NETWORKS
- IN A STATE OF DAILY ROUTINES
- THE SQUARE IS, IN THIS CASE, ENCLOSED BY TRAFFIC



PUBLIC EVENT (ON SQUARE)

- THE EVENT INVADERS THE SQUARE
- TRAFFIC AND TRANSPORT RUNS UNDISTURBED
- THERE IS A CONTRAST BETWEEN PARTICIPANTS AND PASS-BYERS
- THE CROWD, AT THE EVENT, IS 'CLOSED' BY THE OUTLINE OF THE SQUARE

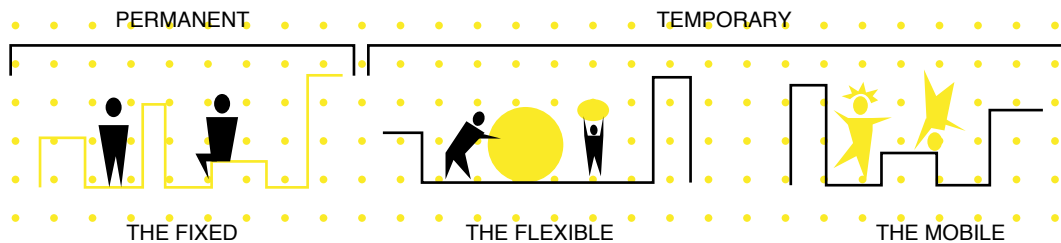


LARGE PUBLIC EVENT

- THE EVENT INVADERS MORE THAN THE SQUARE
- THE TRAFFIC IS REDIRECTED AROUND THE EVENT AREA
- THERE IS STILL ACCESS TO THE AREA BY THE METRO AND BUS
- THE AREA IS IN A TEMPORARY STATE: A 'BREAK' FROM THE DAILY ROUTINES
- THE CROWD IS OPEN AND INVITES THE PASS-BYERS TO JOIN

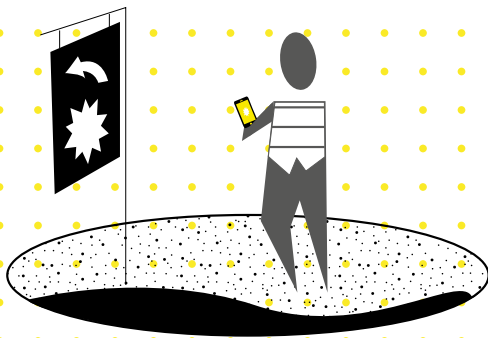
HOW?

Permanent physical elements are needed to invite city dwellers to stay in the public space. The city also needs to provide flexible frames and activities for special occasions, such as spontaneous or short term activities, happenings or events - in short: Large Public Gatherings. The permanent frames have to cooperate with, and be adaptable to, the temporary frames. A large public gathering, 'The Mobile' element, often demands a set of practicalities and basic notions: 'The Flexible', within 'The Fixed' frames - which is the city.



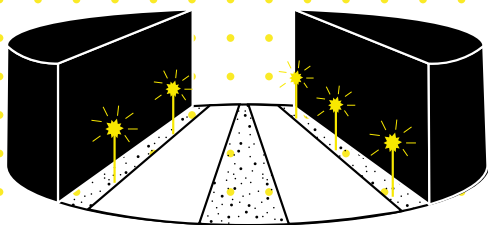
EXPOSURE

By exposing and advertising gatherings, and the possibility to start an initiative, it will be more accessible for the citizens. Physical indicators along with social media, will generate awareness of the large public gatherings. This can be done through both permanent and temporary designs:



ADVERTISING

Advertising is an important part of a large public gathering. It needs to reach a wide target group to generate a diverse social interaction. The advertising is made through online communication, commercials or physical indicators such as: decorations, temporary installations etc.



PHYSICAL INDICATORS

The physical indicators is in its visual expression connected to the large public gathering. It is present at the site of the gathering, and around it. It will remind the citizen of the upcoming festivities and be a decorative element in the city.

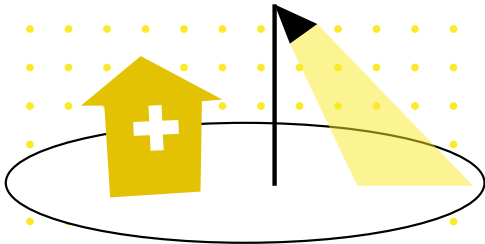


ICONIC STRUCTURE

An iconic structure can lure people to the site and act as a landmark for the gathering.

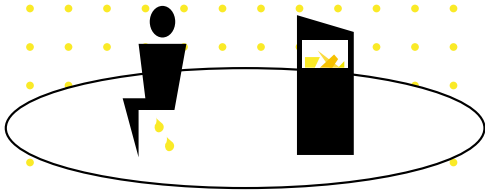
PRACTICAL

For large public gatherings some practicalities are needed, e.g.: toilets, trash cans, handicap friendly designs and signing. These are, below, divided into four themes that stress the most important notions: safety, hygiene, communication and restitution.



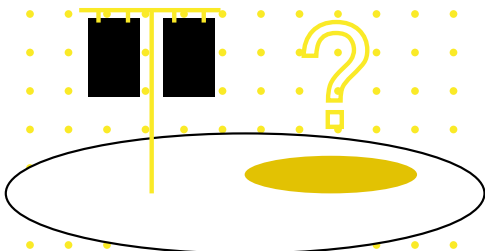
SAFETY

Light is an important element to increase the safety feeling in an area. A medical tent or information of medical care also needs to be present. At large gatherings terror security should be implemented either as a temporary or permanent design.



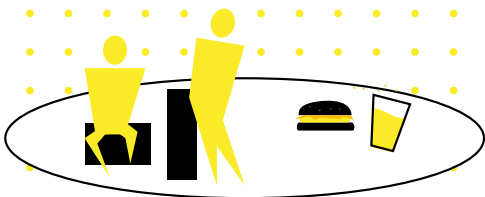
HYGIENE

Toilets and trash cans are important to keep an area clean and functional. The large gathering has hygiene demands according to size. The sanitary conditions have to be reestablished soon after an event.



COMMUNICATION

Signs and information points are helpful to lead the participants and guide/inform the surroundings. Communication is important according to the infrastructure both at and around the event. The signs could be digital, temporary or permanent structures with replaceable information.



RESTITUTION

Sitting affordances is important to encourage people to stay. Food and beverages invites the participants to spend more than a few minutes at the site. Possibilities for restitution also provides better conditions for elderly or disabled. These offers would be present in the outer zone of the crowd, see ill. 25 "zoning the crowd"

**ANALYSING
SØNDER**

BOULEVARD

THE SITE & CONTEXT ANALYSIS



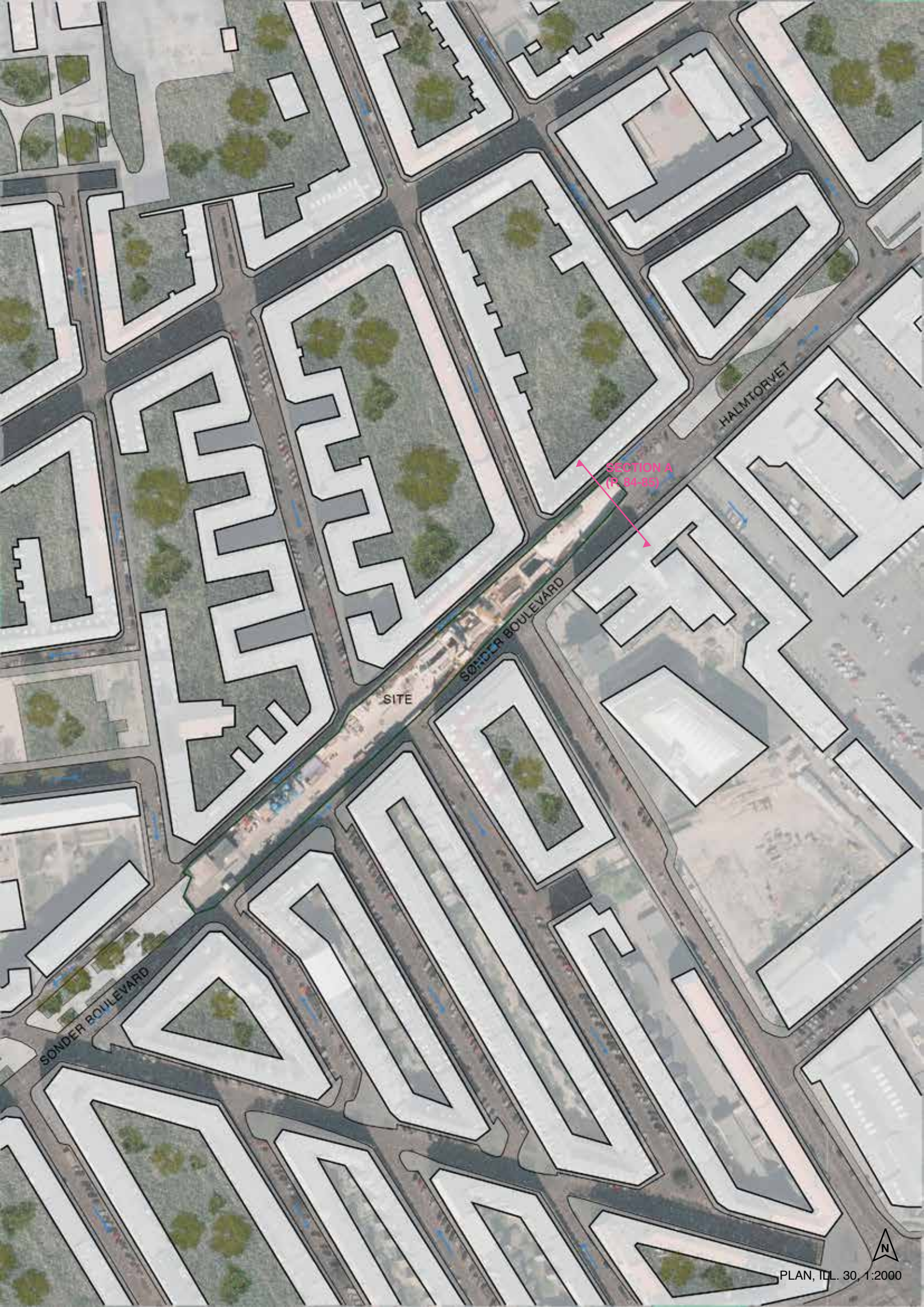
THEN AND NOW

Halmtorvet was in 1888 the square for trade of straw and hay. In newer time the square has been known as an area where drug dealers, prostitutes and decay was pronounced. In 1990 the square went through a thorough renovation. The project contained the whole of Sønder Boulevard and had three epochs: A redirection of the heavy traffic along with bicycling lanes, cobbles and green beds. In 2000 the square got a more soft shape and the traffic was further reduced to a one way street. The last epoch was established in 2003 and a pedestrian passage was placed in along the central

part of the rectangular square together with oasis' of urban gardens. The area is today very green and has become a lively and sunny promenade of 1.3 km. with a very diverse program of playgrounds, seating, green and sports facilities.

However, in the central part of the promenade, between Halmtorvet and Sønder Boulevard, there is currently a construction site enclosed with a green fence (see pic. 36). The enclosed area is producing parts for the large metro project 'the City Ring'.





SECTION A
(P. 84-85)





CAFE



BAR



RESTAURANT



INDUSTRIAL
SHOPS



SUPERMARKET



SHOPPING



SALON



HOTEL



CONCERT
HALL



OUTDOOR
SWIMMING



SPORTS
CENTRE



TIVOLI



PLANETARIUM

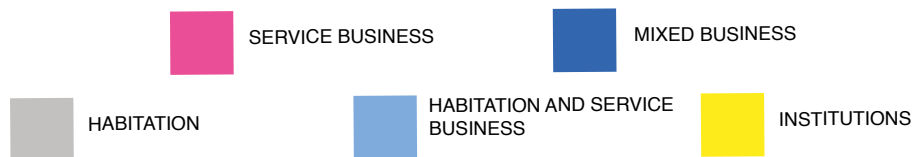
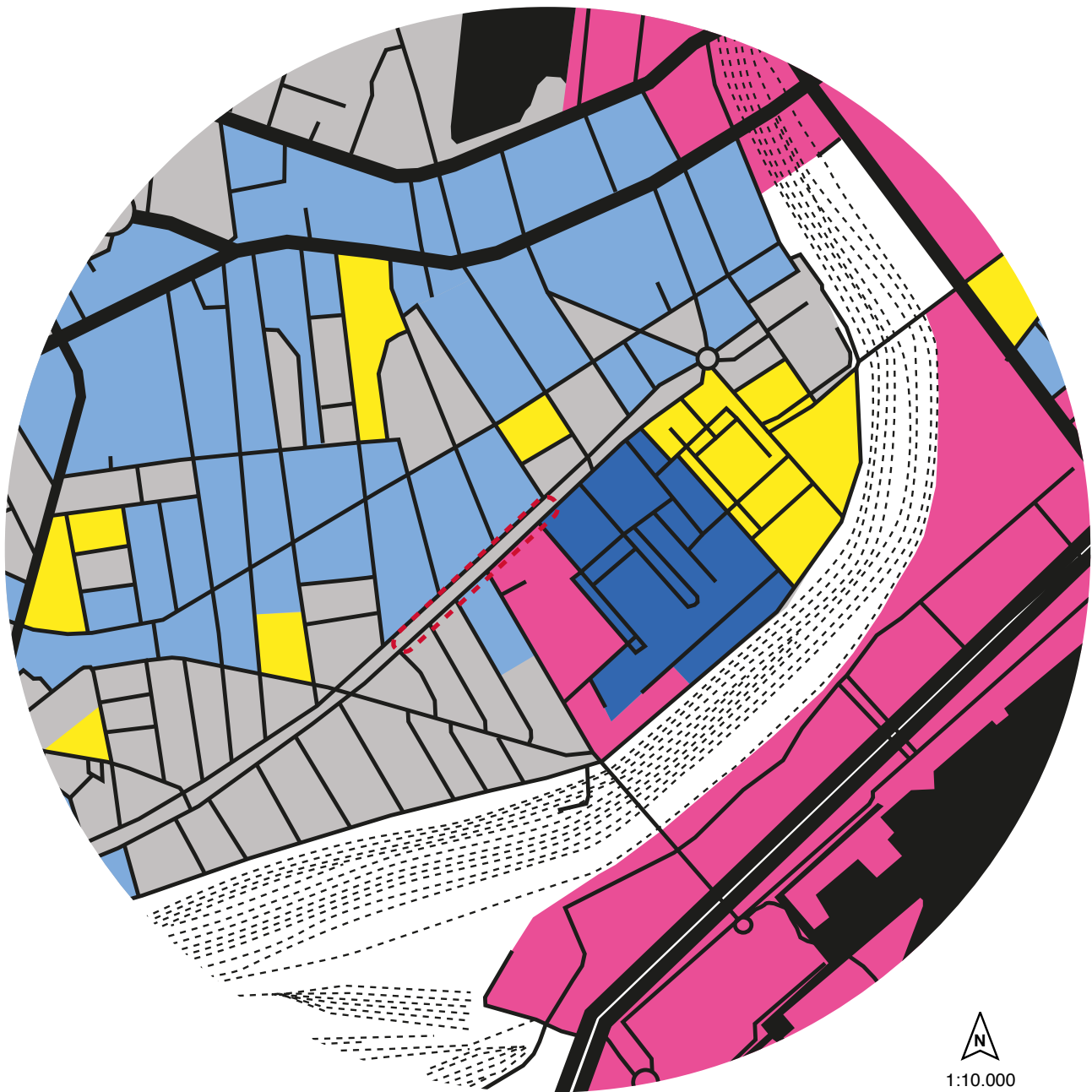


CLUB

ACTORS

The site, marked with red, is located in between different actors that characterize their respectively areas, e.g.: Kødbyen with its historical rough buildings, light industry and cool nightlife, bars and restaurants. Close to the train station and tourist attraction Tivoli, are some hotels and adult-

shops. Along the western side of Istedgade are cafés, restaurants, small shops and other creative initiatives. Sønder Boulevard is not dominated by actors, but mostly habitation and a few calm bars and restaurants.

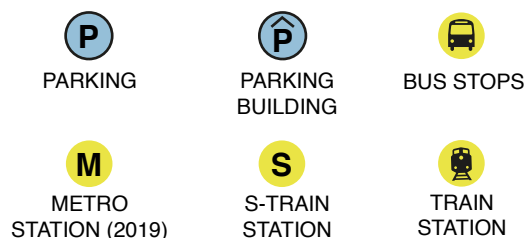


III. 32

HABITATION

Sønder Boulevard mainly consists of apartment blocks with mixed habitation, and a few with both habitation and service business. Kødbyen consists of both light industry, galleries, meeting rooms, bars, restaurants and clubs. The institutions of the area represents schools, nursery, the sports centre

DGI, Copenhagen Musik School, Vesterbro's Youth House and Reden - the female help centre. Since the site is located in between habitation, it should consider this and be beneficial for both inhabitants and guests.



III. 33

INFRASTRUCTURE

The main train station is connecting Copenhagen with far distances. The S-train and busses leads travelers around Copenhagen and its region. There is 18 bus stops within a radius of 600 m from the site. In 2019 a new metro line will join Vesterbro to the efficient underground system. The two nearest metro stops will be located at Enghave Plads and

next to the main train station which is 400 meters away. The metro station will arrive every 2nd minute in rush hours and every 3rd-8th minute for the remaining time. The busses will be adjusted to the metro arrivals.

PUBLIC EVENTS

THE MUNICIPALITY AND EVENTS

Copenhagen municipality:

"The city exists to be used, so if you have an idea that is interesting for Copenhagen and open to all, you can borrow the space."

(Københavns kommune 2017)

Along with this quote is a description of the process for the application required to rent a space for a public event. The municipality's webpage has five subjects in their header and this quote is to be found under a header called: "Professions" and then under the theme: "Permissions". Another header is called "Use The City", but there is no link or description of the possibility to rent a public space. The department in charge of this is called 'Byliv' and is known to have a long application process. However, in March 2016 they made a 12 page long guide to arrange public events and in December they updated their application format. In the webpage there is a space-guide of the city to show which areas are possible to rent (see ill. 34). It also informs about the cover, water, and if there is power outlets located near the space. Halmtorvet and the western part of Sønder Boulevard is mapped as areas rentable for the citizen, as well as some surrounding squares.

DISTORTION

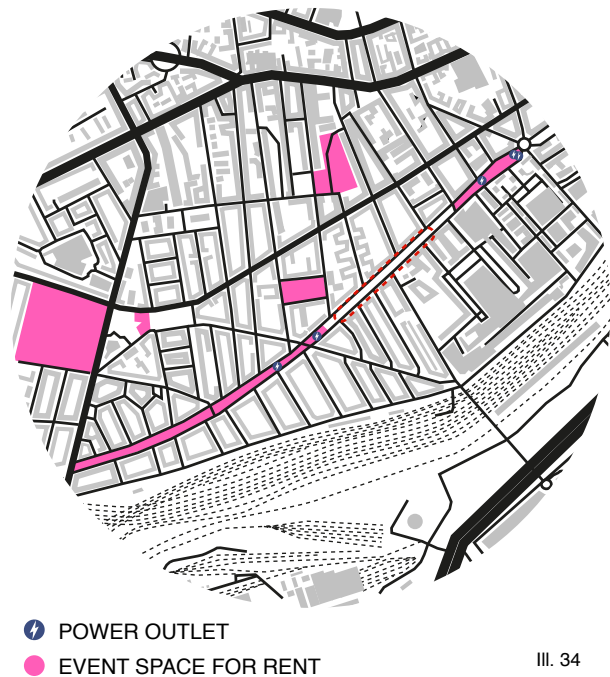
Distortion has been a public street-festival since 1998. It started as an illegal and experimental party project in small intimate spots all over Copenhagen. It later developed to a large 5-days party in different districts of Copenhagen. In 2008 the Distortion Secretariat made a contract with the City Council and relaunched the festival on legal terms. Distortion as an organisation describes the party as an event for generating life in the streets (Distortion 2017). The participating crowd mainly consists of the youth.

HARVEST DINNER

At an annual harvest dinner, Sønder Boulevard has 800 meters of dining tables with food served by chefs, farmers and urban producers from Copenhagen and the surrounding areas. There was 800 food tickets at 50 kr. a piece and they were sold out after only a few days.

FLEA MARKET

The city's oldest flea market is located at Halmtorvet every Saturday from April to October. Private and professionally owned stalls are placed around selling antiques, carpets, records, and souvenirs.



FUTURE PLANS FOR SØNDER BOULEVARD

THE CITY RING

The City Ring consist of a 15,5 kilometer metro track connecting København H, Indre By, Østerbro, Nørrebro, Vesterbro and Fredriksberg. In 2019, 17 new underground stations will open. 85 % of the citizens will in a radius of maximum 600 meters from their homes have a metro or train station. This corresponds to a walking distance of ten minutes and will change the movement patterns in the city centre. The bus demands will decrease and the bus system will be customized in relation to the metro (Metro 2017). The site is the area of the shaft construction, see ill. 30. It reaches from Dannebrosgade to Halmtovet.

Before the metro project began, it consisted of a green promenade. Due to the construction the pavement and the green was removed.

MUNICIPALITY & LOCAL PLANS

There is not a local plan for the construction site. The surrounding local plans is expressing that the buildings have to be mainly residential and keep their expression so it fits the surroundings (København Kommune 2017). The new area on the construction site is planned to be a green recreational path with grass, bushes, trees, flowers and benches (see plan on app. 3).



VESTERBRO COUNCIL'S URBAN SPACE GUIDE LINES:

- 1 Diversity and innovation
- 2 Better life quality for the vulnerable groups in Vesterbro
- 3 Good frames for kids and youth
- 4 Climate and water management
- 5 Urban development with a focus on recreative possibilities
- 6 Strengthen urban space
- 7 Better conditions for bicycles and pedestrians
- 8 Involve the actors of the primary schools
- 9 Sustainable development

(Vesterbro Lokaludvalg 2017)

There should be created new frames for citizen participation in the development of the city. Both by including more creative projects in the urban spaces and by creating methods which will involve a diverse user group.

There is a big pressure on the urban spaces in Vesterbro and the retail and cultural life. To strengthen this development, the urban spaces have to be improved. The creative and sustainable businesses have to grow, and there should be easier to create alternative and temporary uses in the rooms that the city holds. Also to get permissions to other measures, as for example markets.



**A DESIGN
ENCOURAGE
PUBLIC**

**THAT
LARGE
GATHERINGS**







The design proposal for Sønder Boulevard is a design that encourage to large public gatherings. The masterplan, on the following page, shows the fixed frames which is a permanent design. The fixed frames opens up for flexible and mobile elements, which is described through scenarios and diagrams.

The site contains a roof structure that works as a landmark. The roof has an inviting shape and it vary in hight to create a spatial differences within the site. Fragments of the structure is reaching out in the surrounding streets along with large zebra-crossings which highlights the accessibility to the site.

The roof structure works as a framing element over the different urban zones; The green link, the skate and stage area and the platform, which will be explained in three diagrammatic and

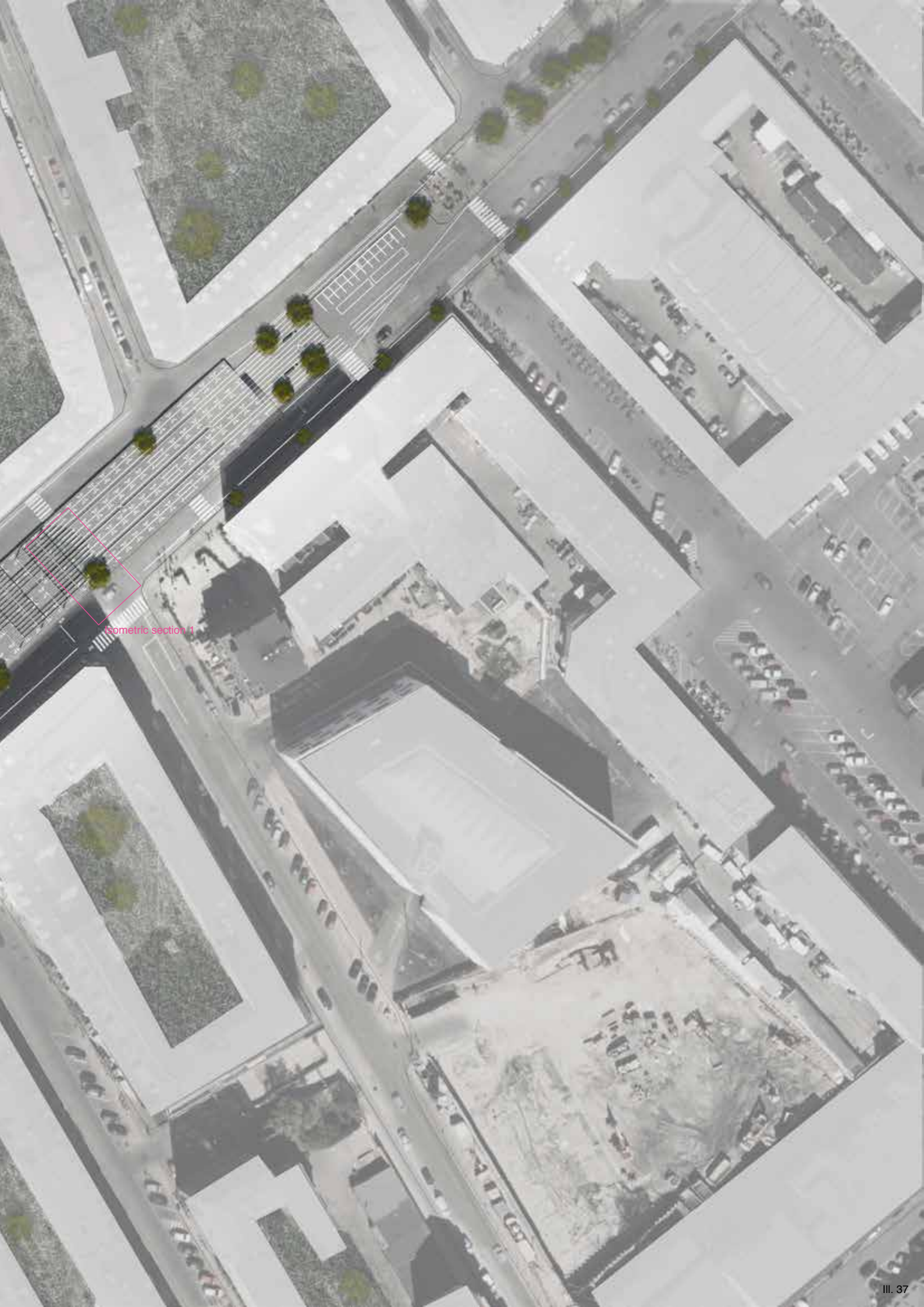
isometric sections. The different zones contains different programs and invites different user groups. It works as an extension of Sønder Boulevard which is programmed with niches. The zones at the site allows a difference in the density and pace of people during an event, as explained in the Toolkit.

The floorscape consists of asphalt with white lines. The lines are both decorative and functional markings which welcomes flexible elements. A permanent terror security is implemented in benches, trash cans, bicycling parking and skate ramps and is placed around the site.



Isometric section 2

Isometric section 3



Isometric section 1

THE PLATFORM

THE PLATFORM

The platform is a lifted part of the site. It is an open space with small water trenches and fountains that can be shut off during events. The fountains will be a playful element and generate a recreative rippling sound. The rain water is collected under the platform to be slowly infiltrated in the sewer system.

The platform is lifted 40 cm with ramps leading up to it. The edge works as a long bench and a terror security. At a large gathering this edge will divide the crowd, but at a smaller event, it will enclose the event and be a defining edge.

FLOORSCAPE

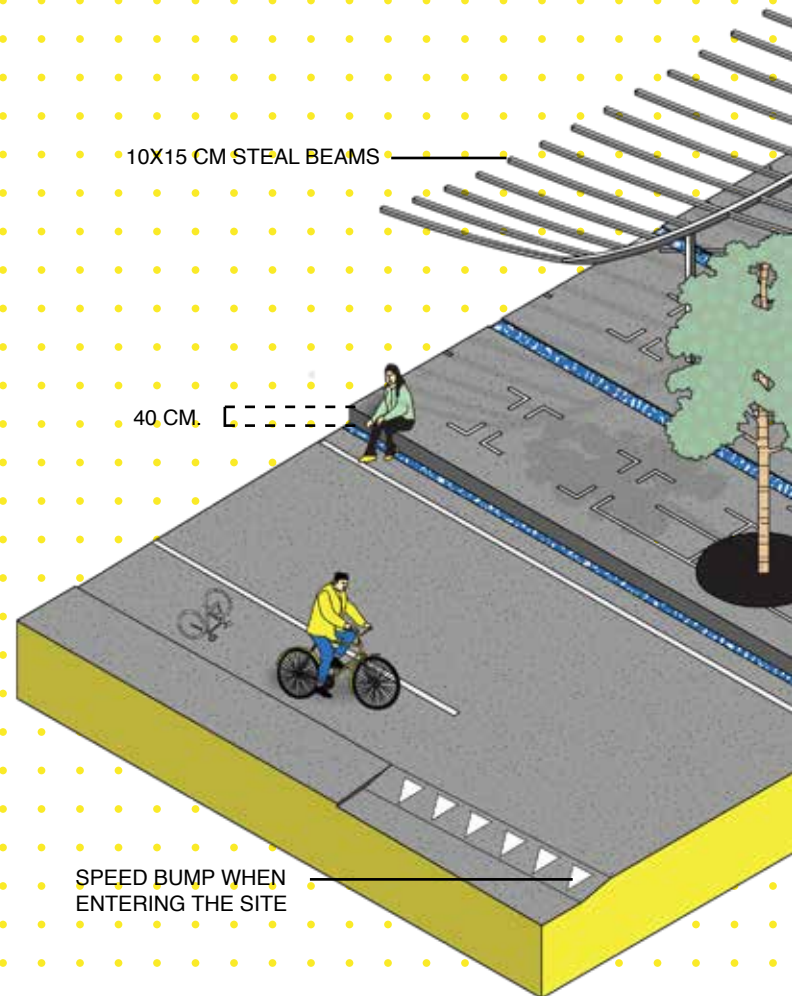
The floorscape is painted with white lines inspired by Superkilen in Copenhagen (see pic.. 39). The lines are linked to the roof structure as continuous lines. The white markings are both playful, but also practical. They mark markets stalls, temporary toilet areas, in the outer part of the site, and numbered crosses, which will be a help when planning the layout of an event. The asphalt and the white lines are also connected to the expression of roads, and this underlines the public material.

INTVATING GESTURE

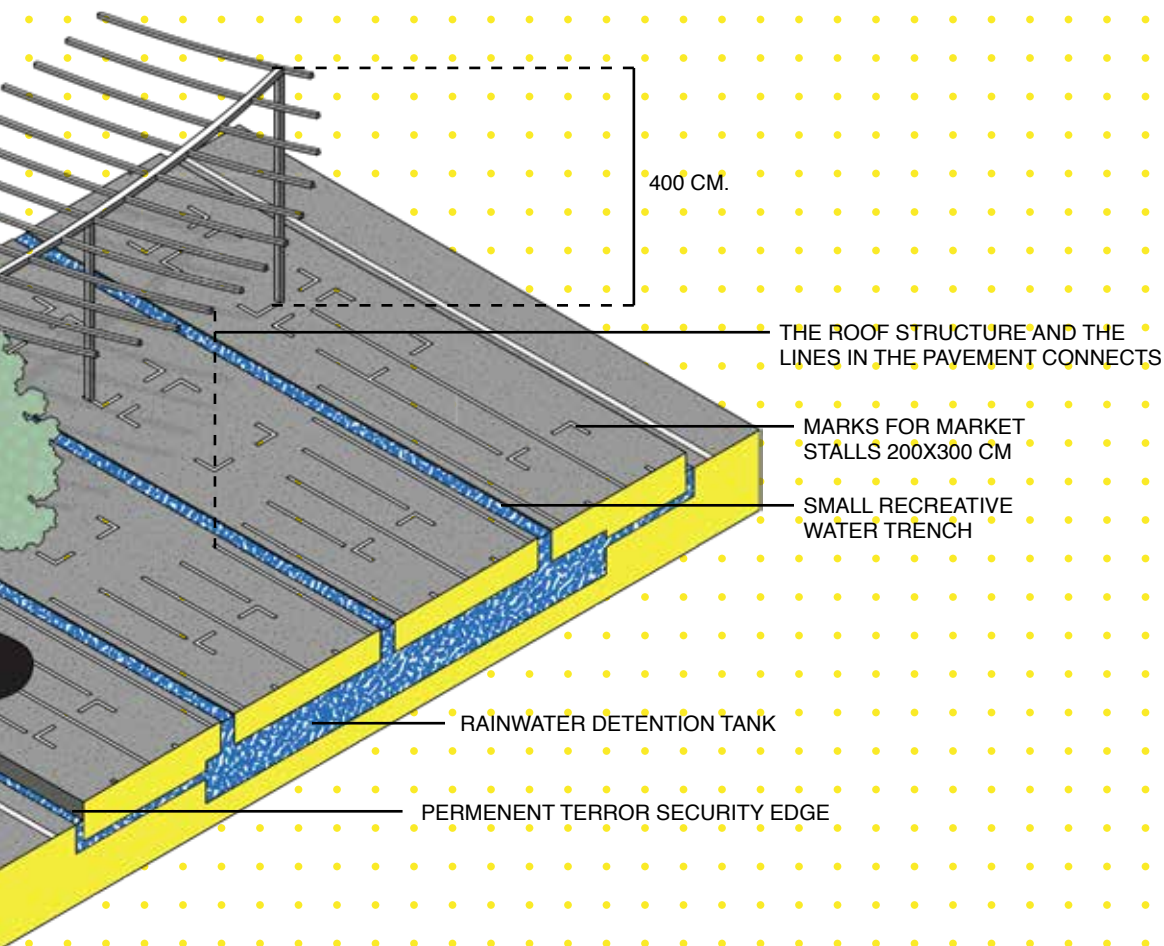
In both ends of the roof structure the shape opens up as an inviting gesture. The structure is visable from a far and works as a landmark for the area as well as a permanent reminder of the upcoming and previous events at the site.

USE OVER TIME

The lifted platform is a less programmed area, which welcomes a lot of flexible and mobile elements. Beside the edge, the area is open and flat. It is 1580 m2 and can also be a space for smaller events such as Pop Up Street Food, a food festival with food trucks, or Rita-Blue's Kids Market, which already takes place on Sønder Boulevard. The whole platform is marked with market stalls of 3x2 m. with passages in between. Only a part of the site is covered with the roof structure, but this part can be covered in bad weather to create an area with shelter.

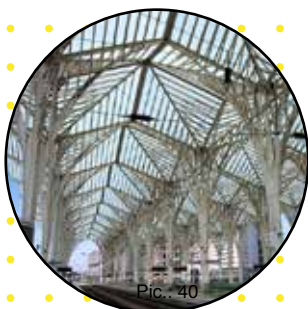


Isometric Section 1, 1:200, Ill. 39



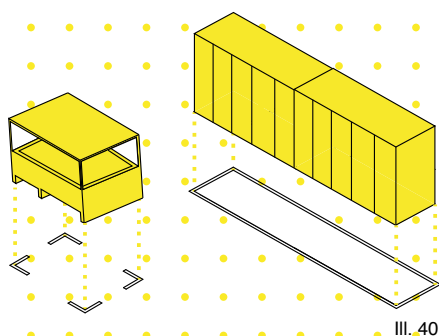
ASPHALT AND WHITE LINES

The white lines in the asphalt is inspired by Superkilen in Copenhagen which works as flowlines in the urban space. The lines adapts to the different programs within the space. They are both decorative and practical. They blur the line between the road and the square, and is a 'public material' - as noted in the Toolkit.



WHITE STEEL STRUCTURE

The Roof Structure is made of white steel. It is very strong and has a slightly industrial look. Because of its shape and size it differs from the context and creates a landmark for the area. It is inspired by the train station in Lisbon made by Santiago Calatrava.



MARKINGS ON THE PAVEMENT

The asphalt on the site is marked with white lines. Some of these lines fit a market stand or temporary toilet boxes. There are also crosses with numbers on the site. This is designed to make it easier to organize large events. More could be added in the future, when the site has been tested and the need is more defined.

SKATE AND STAGE

THE CENTRAL POINT

The central part of the site is lowered into a concrete pit working as a dry detention basin (see rain water situation on app. 6) and a skate ramp. The slopes is still suitable to walk and stand on, which makes it advantageous for a crowd facing the highest skate ramp - the stage (see example of Roskilde Skate Stage on app. 5). The materials on this point are very resistant and this welcomes a large and dense crowd. The roof is highest in this part of the site.

LEVELS

The skate and stage area contains levels which divide user groups during an event. This is made automatically with the most dense crowd close to the stage, in the pit, and a less dense crowd on the street level. It also generates a situation of actors and spectators, where people observe and are being observed from the different levels or zones (diagrams and explanations in the Toolkit p. 69).

The lowest point from the street level is the skate pit, which is lowered 80 cm. The stage centered in the pit is 120 cm. high, which raises it 40 cm. above street level.

The bicycling path, road and site is otherwise in the same level and is covered in asphalt. This dissolves the boundary to the road, especially during large gatherings, when the roads are closed off for traffic.

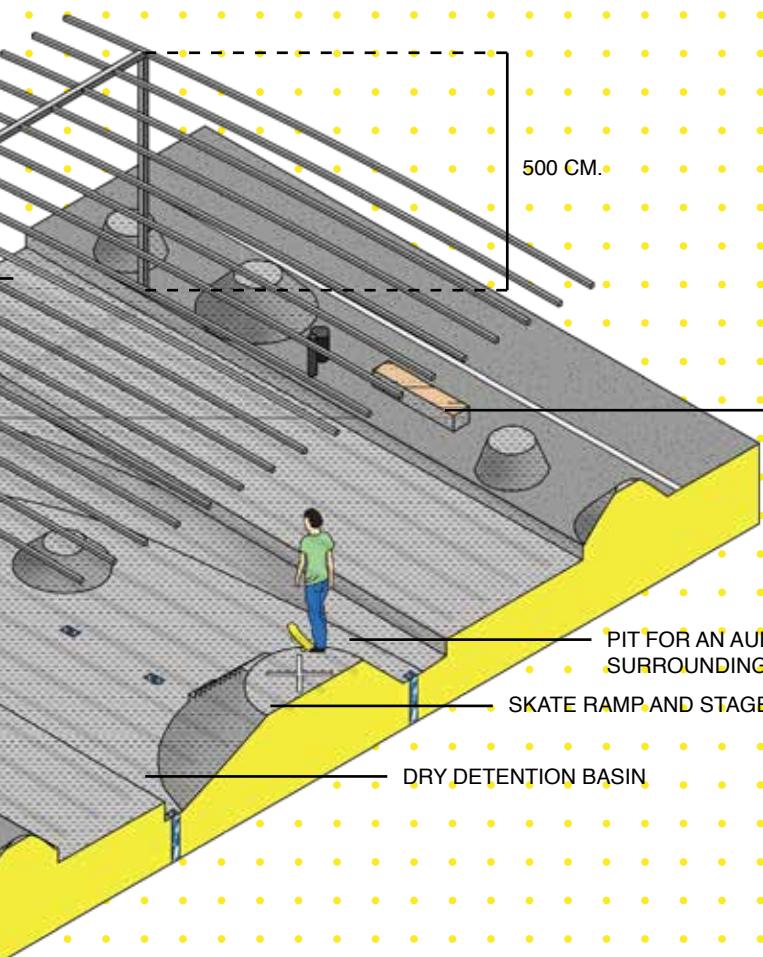
Two orthotogal levels, 40 cm. in height, is leading into the pit, before it meets the skating slope. These two levels are suitable for seating. The first platform is 200 cm. wide, which creates a pedestrian path. In addition to the 40 cm. 'steps', are handicap friendly slopes.

THREE LEVELS TO DIVIDE A LARGE CROWD.
LEVEL DIFFERENCE: 40 CM.

NUMBERED CROSSES FOR EASY
ORGANISATION AT LARGE EVENTS

SQUARE AND ROAD IN SAME
LEVEL AND MATERIAL (ASPHALT)

Isometric Section 2, 1:200, Ill. 41



PERMENENT TERROR SECURITY:
SKATE RAMPS, TRASH CANS, BENCHES

PIT FOR AN AUDIENCE
SURROUNDING THE STAGE

SKATE RAMP AND STAGE 300 CM DIAMETER

DRY DETENTION BASIN



Pic.. 41

TERROR SECURITY: STEEL COLUMNS

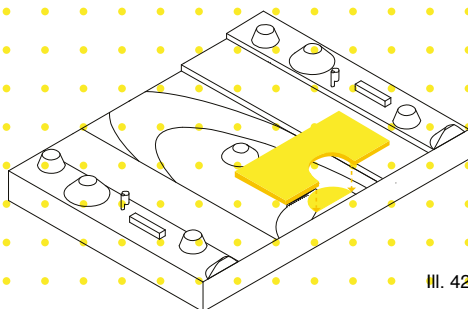
When handling large crowds, terror security has become an essential part of the layout. The site will be surrounded by a terror security consisting of different elements. These elements will all "hide" the security in a permanent design. The picture 41 shows a trashcan, which works as a terror security.



Pic.. 42

CONCRETE AT SKATING PARTS

The skate ramps consists of concrete, not asphalt as the rest of the pavement on the site. This makes the landscape more smooth for skating and the orthogonal parts will be more suitable for seating.



ENLARGE STAGE

The permanent stage has a diameter of 300 cm. In need of a larger stage, additional elements, can be rented. A larger stage could also be added as a temporary installation from May to the end of August, which are the months with the most outdoor public events.

GREEN LINK

PROMENADE

The western part of the site extends the current expression of the green promenade at Sønder Boulevard. The roof is in this area approximately 300 cm. above ground, which encloses the green link into a more intimate space. This part of the site has niches and is suitable for smaller and more intimate gatherings.

GREEN

The green on this part of the site is not diverse, but robust. It consists of reinforced grass, trees and wooden benches. It is still possible to allow large crowds, whereas plant beds would be damaged at large events, or needed to be fenced.

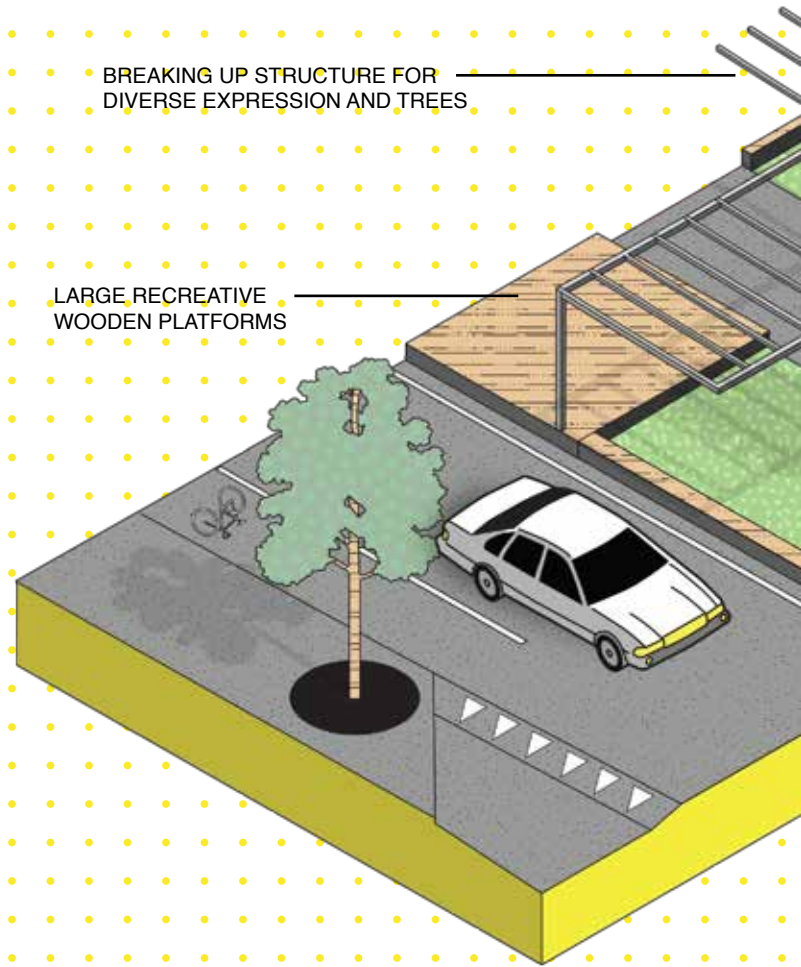
THE ROOF STRUCTURE

The roof structure is a load bearing structure that makes it possible to connect flexible elements to it. It could be additional lights, swings, or to hang e.g. posters or models for smaller exhibitions, see example on p. 102-103.

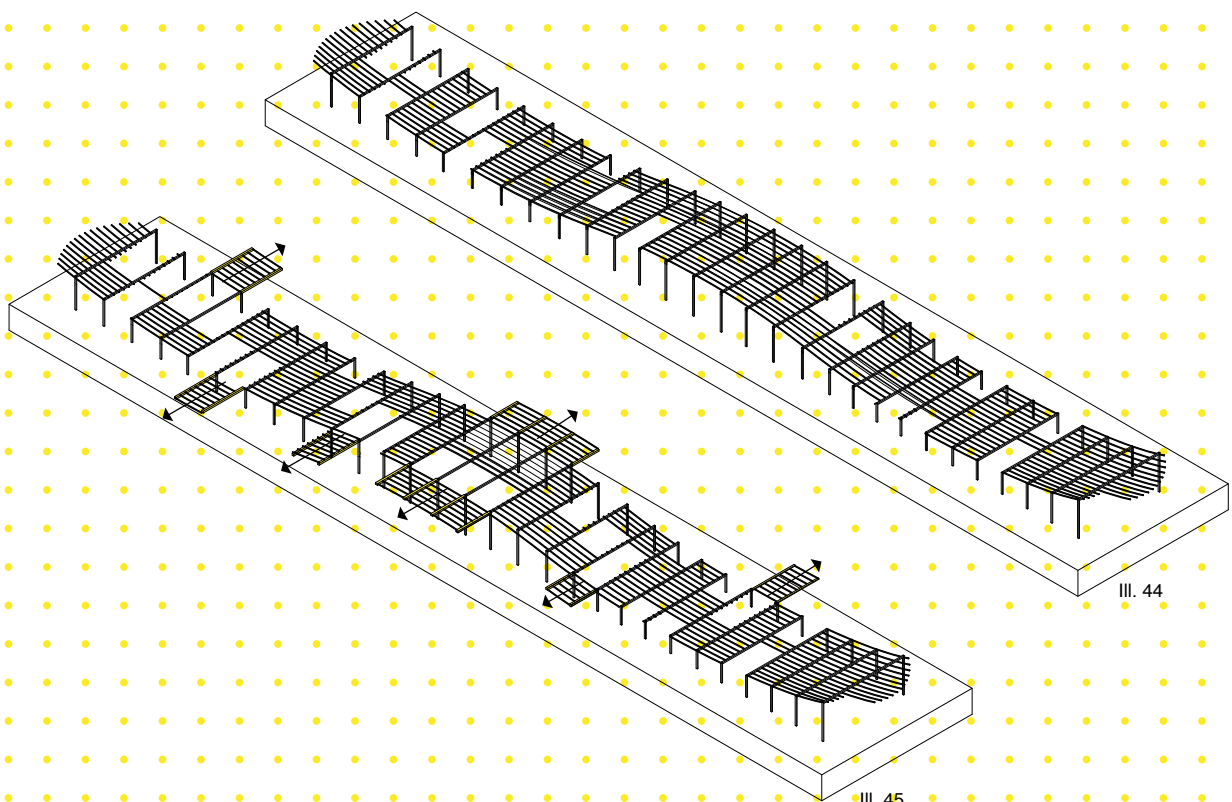
The roof construction, ill. 44., is also flexible in its shape. Parts of it can easily be extended, see ill. 45, to make the space bigger or to invade the streets. This also creates different expressions for the large gatherings. It should be possible to add characteristics to the roof structure and site, according to the gathering.

BREAKING UP STRUCTURE FOR DIVERSE EXPRESSION AND TREES

LARGE RECREATIVE WOODEN PLATFORMS

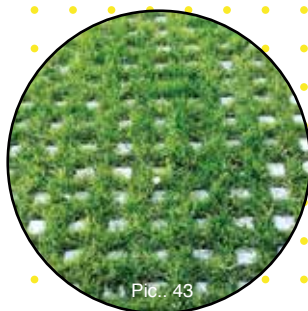
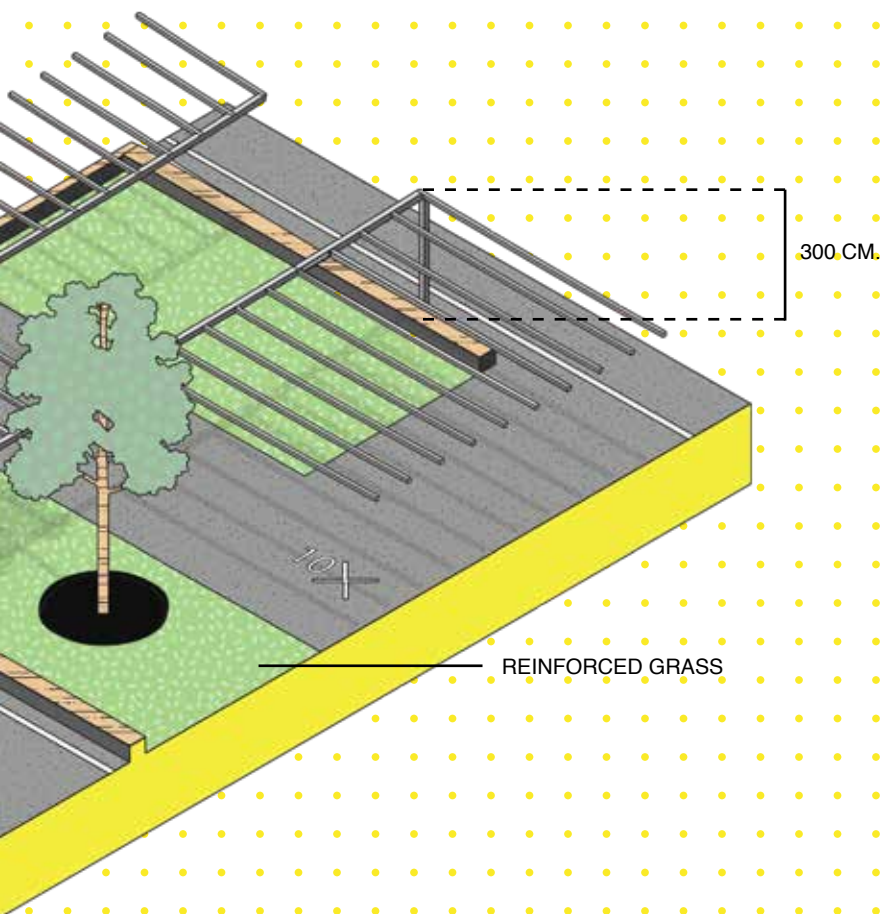


Isometric Section 3, 1:200, Ill. 43



Ill. 44

Ill. 45



Pic.. 43

REINFORCED GRASS

The green consists of trees and reinforced grass to make the area solid for large gatherings.



Pic.. 44

WOODEN PLATFORMS

The concrete platforms are covered with wood for a more tactile and inviting expression. It can be used for seating or can define areas for activities in a smaller scale.



Pic.. 45

TREES

Trees will be added to the site and placed in- and outside of the roof structure. The species will be maple, cherry-wood and birch, which already is placed on Sonder Boulevard. Both Maple and Birch grows relatively fast. They have a sheltering function, a recreational value, and do not demand space on the ground, which is advantageous in relation to large gatherings.

PRACTICALITIES

As written in the text "Temporary Use as a Catalyst" (p. 16-17), there is a link between the physical form and the social life that evolves because of it. The physical environment effect how people organize themselves in the city. The flexible elements will allow different flows and encourage to different use and increase the diversity of the social organization of people. A design that encourage to flexible use, allows the space within the site to change and let the citizen become co-creators of their own urban living room. The temporary use can be a catalyst for diverse city life and encourage social interaction.

FRAMES

The Toolkit (p. 66-74) explains the need of practicalities for large public gatherings. Some practicalities are needed in urban space in the everyday scene, but the need for them increases when the amount of people are great (see a table of practicalities on page 108). The site has fixed frames (see masterplan p. 92-93), but is planned to easily hold additional practicalities and temporary structures. The roof structure can also be transformed, so it stretches into the streets. Beside this extention, permanent fragments of the roof structure is placed on the corner of three surrounding streets. This blurs the line of the square and the 'event area'.

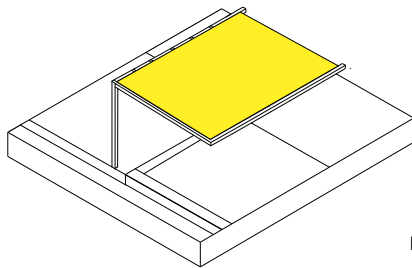
ADDITIONAL ELEMENTS

The design allows additional elements to be added or attached. Even though it is a permanent design, the use of the site can easily change. Additions is exemplified on the opposite page, p. 101.

MARKINGS

Additional to the markings for stalls and toilets, crosses marked with numbers are placed around the site. As seen in the analyses, the visibility and orientation is important according to the organisation before and during large events.

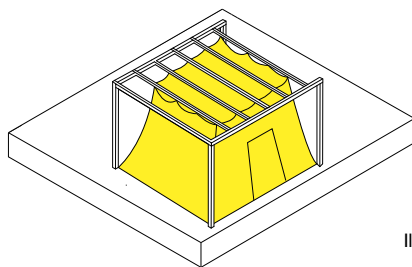
The practical elements allows the space to easily expand its scale and encourage to different use. These elements should make it easier to arrange a large public gathering.



III. 46

ADDING COVER

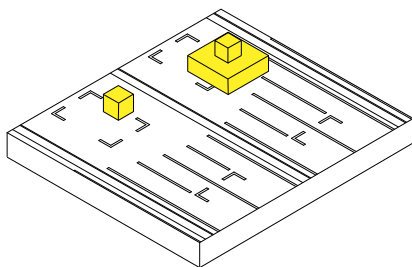
A cover can be added in bad weather so the outdoor activities can be held in the spring and fall, as well as in the summer time. It can also create a more intimate space or be decorative. The cover can consist of textile, but it can also be tailored plastic boards rentable from the organisation behind the structure (further explained on p. 104).



III. 47

ENCLOSED SPACE WITHIN THE SPACE

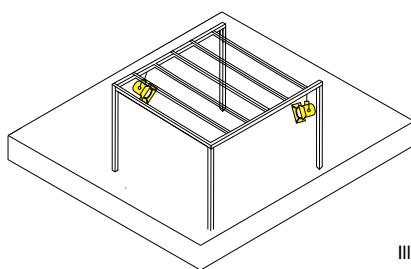
The strong structure can also be a frame to create a more enclosed space. This could be a tent or temporary walls in cardboard or plastic. It can shield from weather, but it can also generate a different atmosphere. Small practical tents can also be added to the structure, such as medical tents or a storage tent.



III. 48

TEMPORARY SEATING

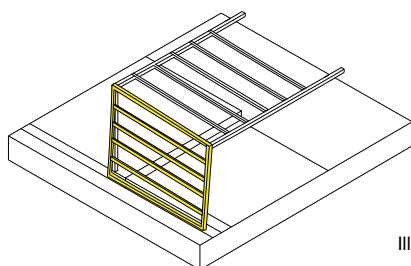
The Platform is a very open and flat space. This makes it suitable for e.g. a temporary pallets landscape or mobile wooden benches. This will generate a diversity in the experience of the space both when walking through it and after a period of time. A temporary structure can also add a softness to the robust and resistant materials of the permanent design.



III. 49

HANGING IN AND FASTENING TO THE STRUCTURE

The strong steel structure can bear many different elements, e.g.: speakers, lights, swings or hanging tables. This makes it easier to create a specific space during an event. Decorations or arrangement for a performance is easily arranged in the structure.



III. 50

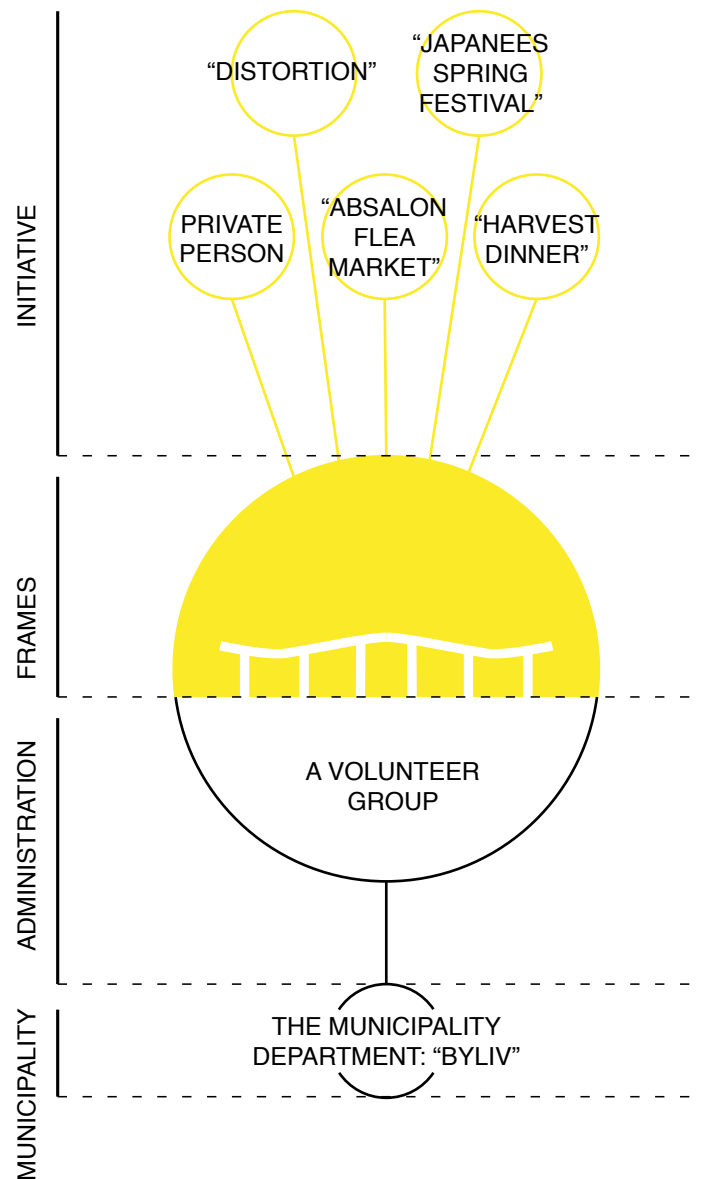
ADDING SIDES

Along with the cover, sides can be added to the construction. It can generate a more enclosed space and shield from car traffic. The large permanent structure can get a diverse expression for the different events or through the year. These beams are also rented through the organisation behind the structure.





THE ORGANISATION



III. 51

THE ORGANIZATION BEHIND THE SHAPE

The large roof structure is multifunctional and it allow an easier access and profitable spot for different events, happenings or installations. It is a design that invites the citizens to shape the public space and take initiative.

The diagram above, ill. 51, shows the organisation behind the design. The initiative takers: groups or privat persons, has to experience an easy process from their idea, to the approval and the final establishment of the gathering. The designed frames has different functions that makes this easier and more advantageous. In order to

minimize the application process a voluenteer group could be the contact between the venue and the initiative takers. Platform4 in Aalborg consists of a non-profit, user-driven and project-orientated association and venue. When it was established they cooperate with the municipality, but they organize the distribution of the venue. This organizational tool allows a partly self-controlled administration, but connected to the municipality. This will both minimize the long application process, comply with the rules of public events and be helpful for both the initiative takers and the municipality.

PROCESS OF RENTING THE SITE:

WHERE

It is possible to rent the whole site, or parts of it. Since the site offers a variety of programs, some spaces could be more advantageous for a specific event.

WHEN

The site can hold installations, happenings or events during a year, month, week or day. The activity timespan is between 8 AM and 10 PM, to respect the residents located near the site. The illustration on the next page, p. 106-107, illustrates the possibilities of use over time. The roads around the site is closed off every saturday, but at other days digital signs can redirect the traffic (more information on p. 108-109). The flexible roof structure and the additional elements as e.g. a cover or tent, makes the site usable in colder weather.

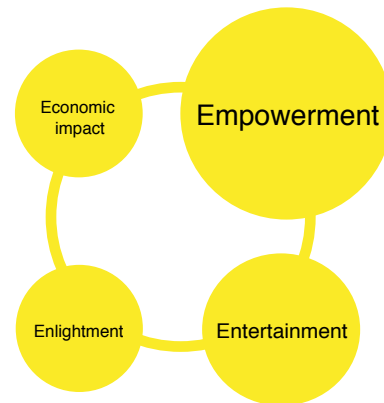
HOW

First an initiative is needed. Additional facilities and the flexible elements allows the gathering to have its own character. The framework provide many of the practical elements, which makes it suitable for the different uses.

CULTURE AS THE NEW GLUE

In the teoretical texts culture was described by Dorte Skot-Hansen with four E's. The weighting of the four segements: Economical Impact, Enlightenment, Entertainment and Empowerment, is according to Dorte Skot-Hansen a result of the current political focus.

This design will create an advantageous spot for large gatherings. It will both provide physical frames, personal guidens and help. The process will be easy and this can generate a hotspot for creative initiatives. It will combine different user groups in the temporary happening, new installation or experimental event. Depending on the event, different user groups can be exposed to one another or interact.



III. 52

It can also tie people to the physical site. This will link the user groups, but in a less direct manner, because they will use it at different times. Carnival in Rio de Janeiro was a celebration, celebrated by all, but in different ways. 33% of the interviews expressed how the celebration tied different social groups together.

Sønder Boulevard is currently a very socially diverse stretch, due to its diverse program, like Superkilen - which in the teoretical text was described as a public domain.

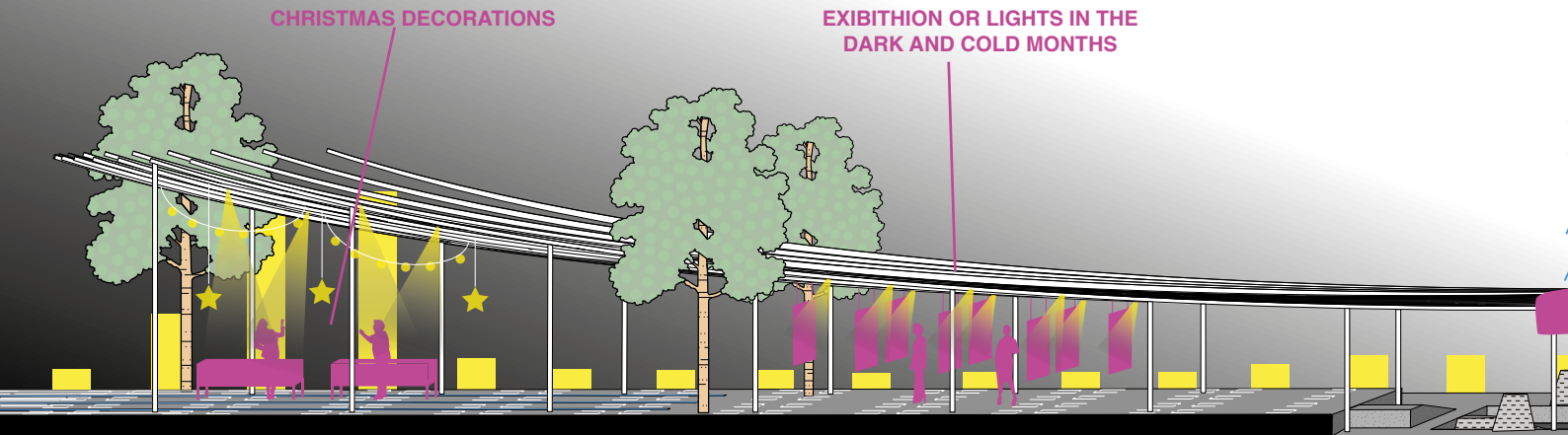
This specific site for large gatherings will focus on Empowerment and Entertainment, often will this be linked to Enlightenment and breed an Economical Impact, but it will not be the dominating segments, see ill. 52. The site will be a landmark for the large public gatherings. It will generate a mental attatchment and tie different people to the site.



Level of large public gatherings according to month



Diagrammatic examples of events



CHRISTMAS DECORATIONS

EXIBITION OR LIGHTS IN THE
DARK AND COLD MONTHS

Months during a year, and existing public events that is or could be held at the site:

DECEMBER

Copenhagen Christmas Market (*)

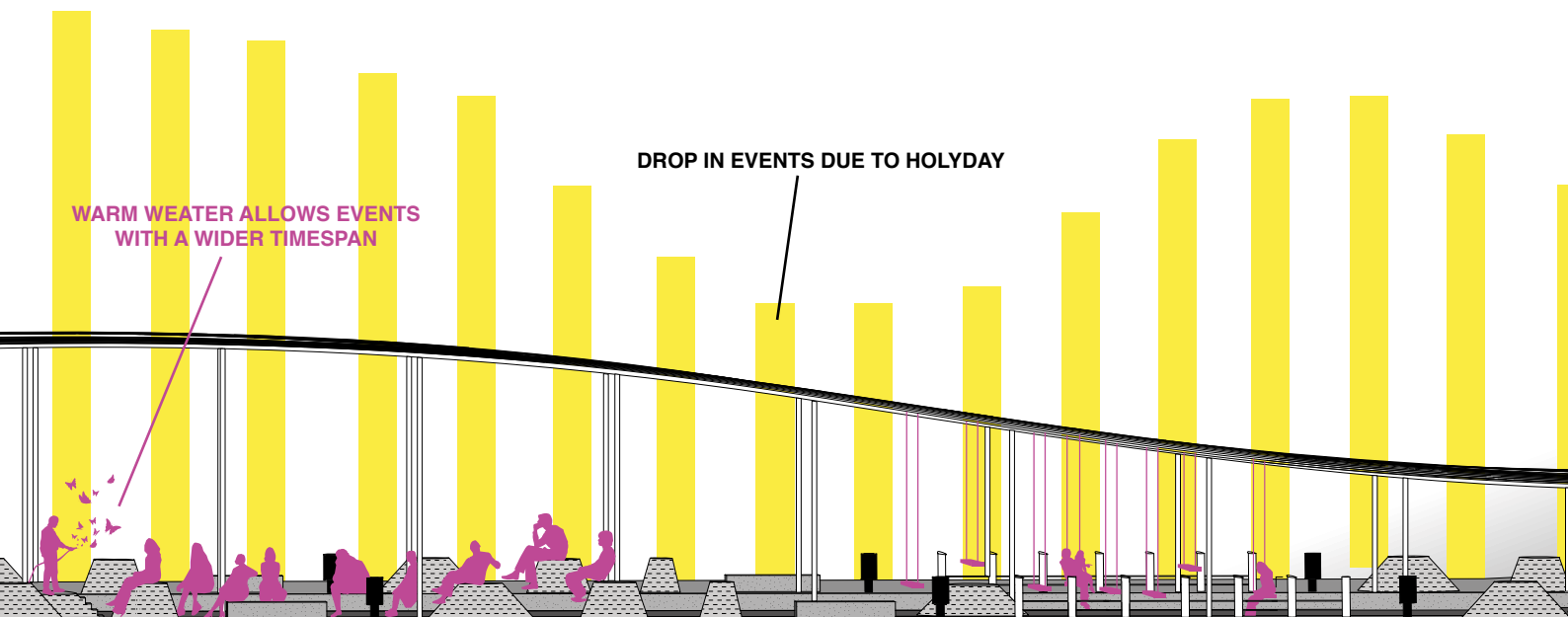
JANUARY

FEBRUARY

Frost Festival (*)

* : Event currently located at the site

(*) : Event located at several spots in Copenhagen



JUNE

Distortion*

Asian Culture Festival (Islands Brygge)

Rita-Blue's Kids Market*

Copenhagen Skateboard Marathon (Fælledparken)

Carpark Music & Food Festival (Frederiksberg)

Copenhagen Photo Festival (*)

Copenhagen Carnival (Fælledparken)

JULY

Copenhagen Jazz Festival (*)

Copenhagen Opera Festival (*)

AUGUST

Haven Music Festival (Refshalevej)

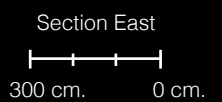
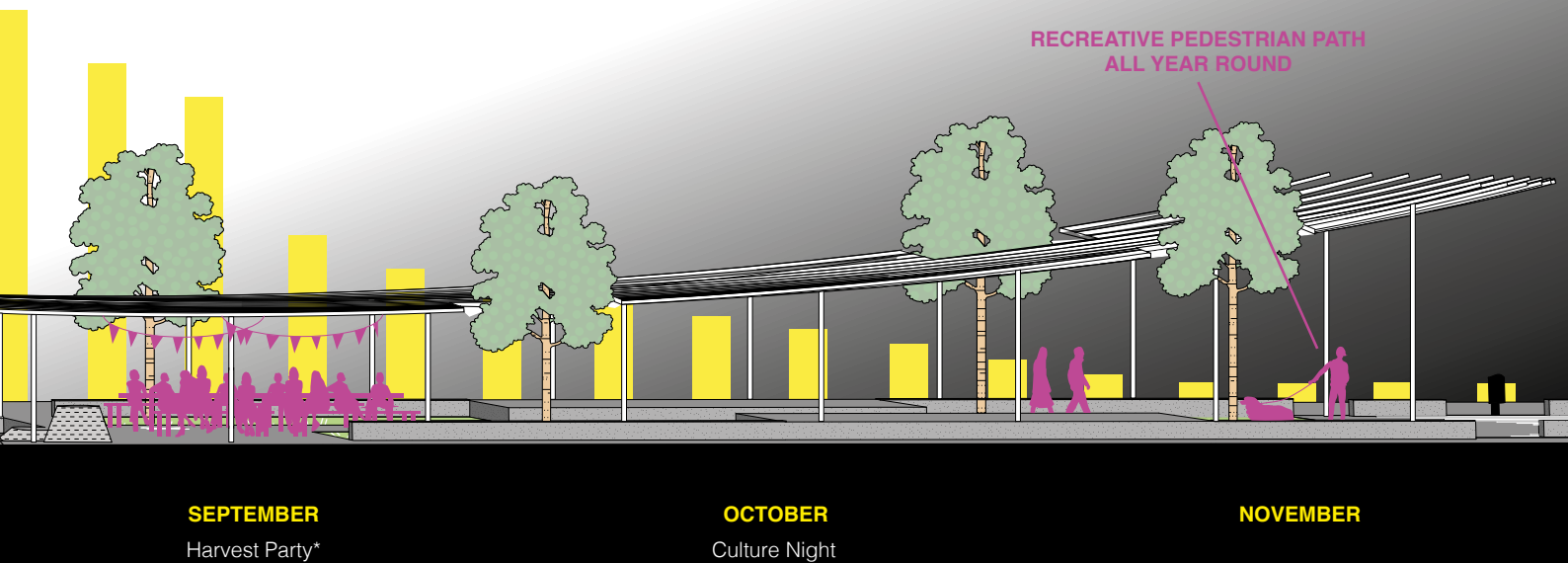
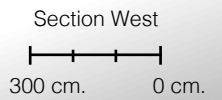
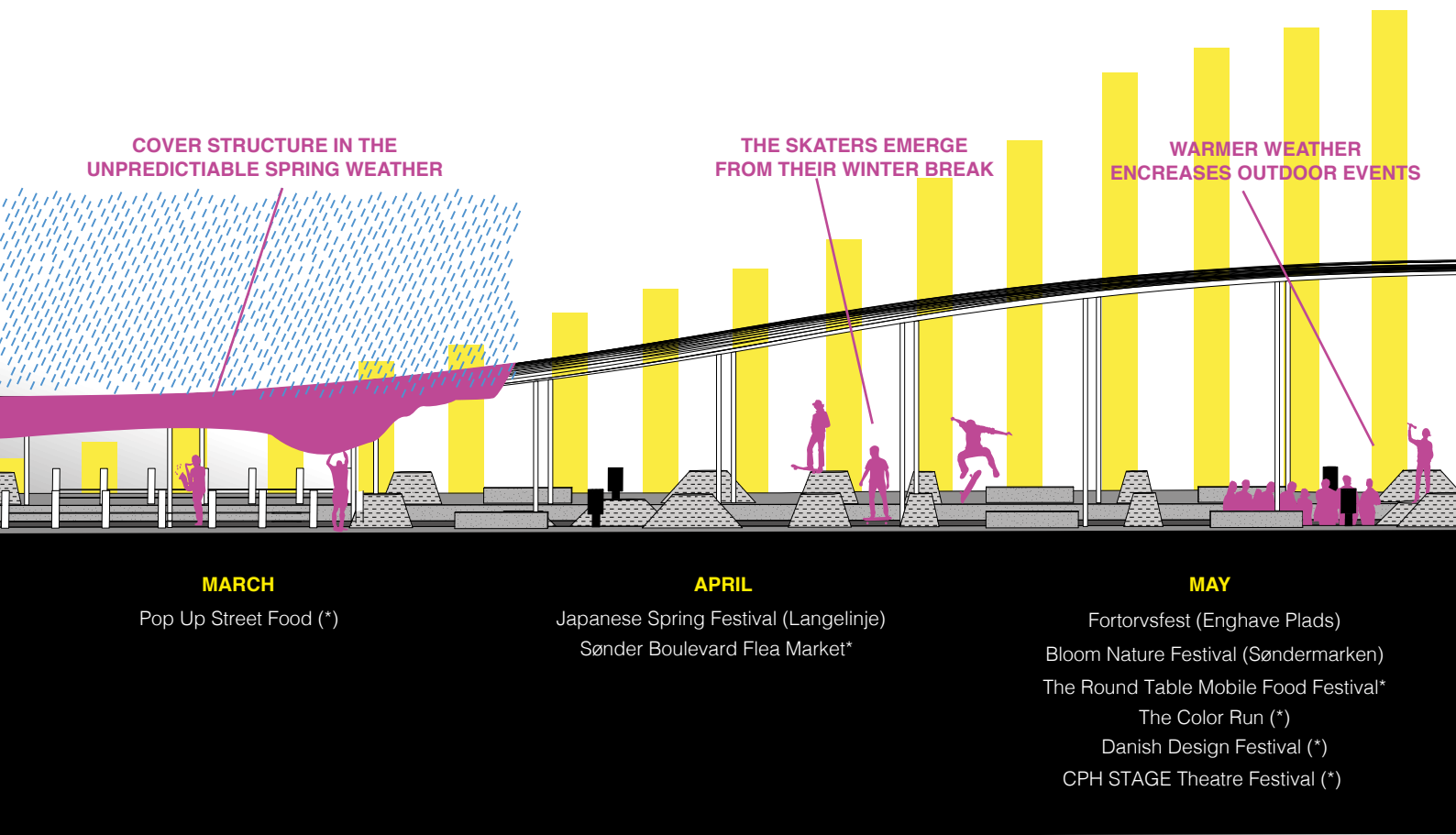
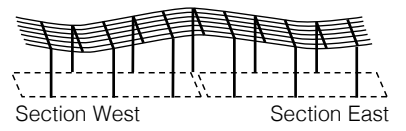
Strøm Electronic Music Festival (*)

Tradono Fashion Market (Enghavevej)

Silent Disco (*)

Copenhagen Fashion Week (*)

Copenhagen Pride (*)



INFRASTRUCTURE

During a large public gathering that stretches into the streets, infrastructural means are needed to make it safe for pedestrians. The gatherings are in different sizes. In the bottom of the page is a table, ill. 55, that shows the amount of facilities according to the number of people. The gatherings are categorized in three different sizes; Large, Very Large and Extra Large (see their scope at ill. 56). The calculations of the facilities is based the Norwegian guide for safety measures during large events, published by the Directorate for Civil Protection and Emergency (DSB 2017). This data has been modified according to the site and context on Sønder Boulevard.

LIFTED ROADS

Cars and bicyclers will be met by a speed bump when entering the site. The roads around the site are lifted to the same level as the sidewalk and bicycling paths (see black outline in ill. 56). This will underline a hierarchy where pedestrians are the highest priority and make the trafficants aware of a change in atmosphere.

CAR PARKING AND TOILETS

The eastern part of the site will preserve the small parking lot, but it will be framed with green. A pedestrian path is lead past it and connects the promenade along Sønder Boulevard. The parking lot is also marked as an area for temporary toilets during large events.

TOILETS

The recommended number of toilets for the largest events is not the number of temporary toilets that has to be added. Sønder Boulevard has 6 public toilets, Kødbyen has four public urinals and there is also toilets inside the actors near the site. The design proposal has markings for 80 temporary toilets.

BICYCLES

Bicycling paths will be marked and clearly visible along both sides of the site. The bicycling parking are designed with an implemented terror security.

There are 100 meters of bicycling parking on the site which gives room for 250 bicycles (see the calculations for the estimated number of bicycle parking for the site in app. 10)

TERROR SECURITY

The terror security is implemented in the beds, trash cans, bicycle parkings, benches and concrete skate ramps framing the site (see white dotted line on ill. 56). The elements will be placed with a distance of 115 cm apart and be minimum 40 cm high.

DIGITAL SIGNS

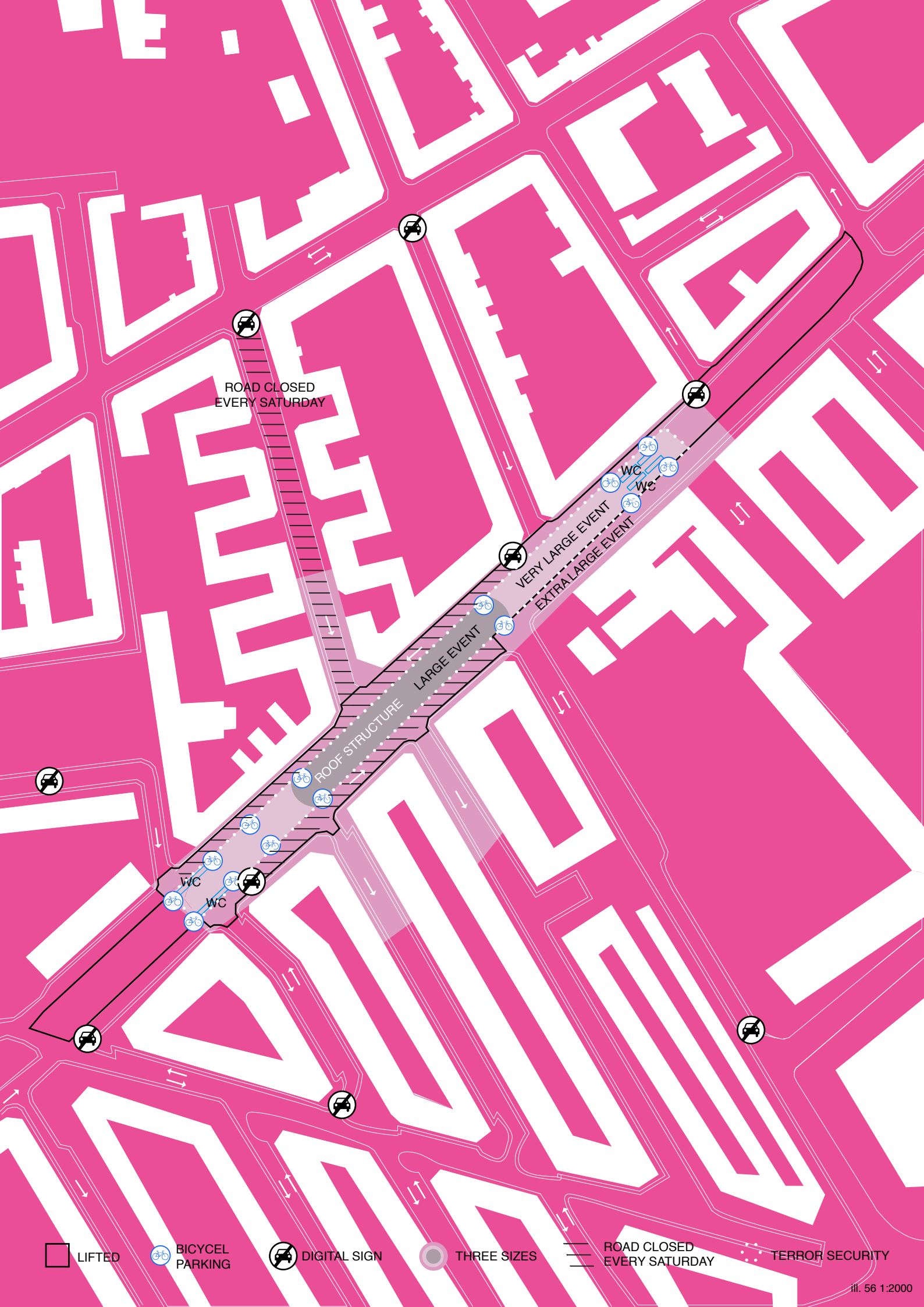
“Vejdirektoratet” in Denmark have started developing the ITS, intelligent transport systems. Digital info signs can inform the trafficants about travel time, weather info, accidents and queue warnings, etc. (Vejdirektoratet 2017).

At the site, digital signs will regulate the traffic, in and around Sønder Boulevard. The black stripes on ill. 56. marks the area that is closed of for cars every saturday. It is also possible to close off the streets on other days and redirect the traffic. The parallel streets to Sønder Boulevard has a higher intensity of traffic (see app. 7). This makes it less difficult to close parts of the street during a large gathering. Halmtorvet, leading into Kødbyen, will not be affected by speed bumps or digital signs.

Digital signs will inform the cars of the closed roads or slow down the speed limit during large gatherings, because of an expected pressure of people. In a long term perspective it will be more economical to install digital signs. The digital signs also allows a more spontaneous expansion of the crowd, because they can be easily regulated.

Timespan: 6 hours 2 people pr. m2

	Area	Size (m2)	No. of People	No. of toilets			Bicycling P		Medican Assistance			
				W	M	P	Cykler	P (m)	Amb.	F. Aid.	Nurs e	Doc.
Large	Under Roof	2496	4992	42	4	14	250	100	1	4	2	
Very Large	Expand to Road	4720	9440	79	8	27	472	189	2	12	2	1
Extra Large	Adding Sidestreets	9320	18640	155	16	53	932	373	2	20	4	2



ROAD CLOSED
EVERY SATURDAY

WC

WC

VERY LARGE EVENT

EXTRA LARGE EVENT

LARGE EVENT

ROOF STRUCTURE

WC

WC



LIFTED



BICYCEL
PARKING



DIGITAL SIGN



THREE SIZES



ROAD CLOSED
EVERY SATURDAY



TERROR SECURITY





REFLECTION

PROCESS

The subject of the project has shaped a rapport that is testing the concept of the public space as the host for large public gatherings. The design proposal tries to link the citizen and the city, and encourage the citizens to use the city in new ways. Is it possible to design, so citizens take action?

The analyses explain two different large public gatherings, the practicalities and the benefits the citizens experiences from the event. Could the Toolkit have been made from analyses of events in a Danish context or from more than two case studies?

ANALYSES

The analyses was made based on two very contrasting events. They were selected due to their difference, but the exact outcome of the analyses was, at the time of the selection, unknown. The initial difference was clear in the geographical location, size and organisation. The analyses showed an even greater contrast in the process, but the social outcome and qualities of the events became similar. The social interaction and diverse user group expressed the power of the large events and their impact on the citizens. The impact on the city, was at St. Olavs Festival, not pronounced. The enclosed space for the event, both had its benefits, but also its limitations. The design at Sønder Boulevard tries to implement the very public accessibility, as in Rio de Janeiro, but also the practicality of a set framework for large events, like in the Archbishop's Yard. The carnival in Rio de Janeiro is affected by its temporality of the event, so it dispose the framework - even though it is a yearly event lasting for several months. These observations created the foundation for the Toolkit, and the contrast and similarities of the two events, made a nuanced perception of the most important aspects of large public gatherings. If the analyses had been made of more than two events, or of events that was more alike, the output would not have been of the same depth or detail. Both the Norwegian and Brazilian context is very different from Sønder Boulevard, this modified the outcome of the analyses even further and the understanding of the analyses was perceived in a new matter.

TOOLKIT

The Toolkit became a conclusion of the analyses. It describes the overall and most important elements concerning large public gatherings. The Toolkit is

universal, but if it had been made from analyses of only Danish events in the streets, it could have been more detailed. The benefits from a universal Toolkit is however, the simplicity of the essential notes. This also makes it suitable as guidelines for other designs, than the design proposal on Sønder Boulevard.

FLEXIBLE DESIGN

The design proposal has three layers, but they also overlap. The layers are inspired by Jan Gehl's perception of the city's fixed, flexible and mobile layers. When designing for different use over time and a permanent design, that either is multifunctional or transformable, the use can also become unclear. If an element has different purposes, the diversity can blur the intentions and it becomes 'nothing' because it can be many things. The roof structure is contrasting to the context, this makes it noticed and awakens a curiosity. The new landmark will also be visible reminder of the organisation behind the structure and the possibilities it creates. Due to the bold expression of the structure, it can also make the different events too similar in their expression. When arranging an event, the layout and character is important for the initiative takers and it increases the ownership feeling and responsibility. The parts of the structure that can be changed, and the possibilities to add elements to and change the structure, is designed to prevent this.

SERVICE DESIGN

The design is based on scenarios and these scenarios contains a practical layer. This moves the design proposal towards a service design. As an output of the analyses these parameters is mostly focusing on the main parts: advertising, restitution, sanitation and safety. The design could be even more service minded, but since the design also focuses on the expression it has in between events, it would be too dictating. The design should not be an event space that is empty when it is not housing an event. The one kilometer long carnival stadium in Rio de Janeiro, is empty all year, except during the four days of the Samba School's Competition. The design should combine and integrate more than one function, like the 'skate and stage'-area in the design proposal that both is a dry detention basin, skate ramp and stage.

THE FOUR E'S IN CULTURE

In the theoretical text Dorte Skot-Hansen

explained culture in the cities with four E's. These have been used to categorize the culture investment in different cities or of different designs. The design proposal will be both Entertaining and Empowering for the citizens. Within entertainment, is enlightenment often hidden. When people experience new things or engage in a new social interaction, they automatically stimulate enlightenment. The economical aspect of the design proposal is not the bearing element, but it has to be sustainable. The four E's has been a theoretical frame for understanding the investment, and the importance of how to invest in culture. The benefits of the design proposal will be practical, but the empowerment or social output will not be measurable in hard data.

DESIGNING TOP-DOWN FOR BOTTOM-UP

The design proposal is designed Top-Down, but with a design to encourage to a Bottom-Up use. The role of the urban designer is challenged with this balance of the partly set frames. The flexible structure and the additions the design invites to, is some of the design means to encourage the citizens involvement. Platform4 was described as an organisation that linked the Municipality, the city and the citizens. Platform4 had an informal and easy approach to the citizens, which allowed different initiatives to grow in Karolinelund (the location of the venue Platform4). Likewise maintained and administrated Platform4 the venue, and lifted a workload from the Municipality. It gained, for the organisation behind Platform4, a feeling of ownership, which bred new initiatives. This organisational strategy was a catalyst for the venue. Today it is owned by Studenterhuset, but it still has its inviting role for bottom up initiatives. This is also the intention behind the design proposal on Sønder Boulevard, but the balance of fixed, flexible and multifunctional frames is not reached through a specific type of design. The organisation behind the structure will be an important part of the use and the outcome. It has to be inviting and allow the initiative takers to feel ownership to their specific idea.

EVENT SITE IN RESIDENTIAL AREA

The design is made in between habitation. It is important that the residents in the area uses and feel attached to the site. A public space is for everyone, but when it is the centre for large

public gatherings, without it being so previously, it can create resistance from the local community. It is therefore important that the residents also feel an attachment to the site and enjoys the increased city life. The noise level and respect of the surroundings has to be considered. Often will an event maximum last 6 hours and it will be held within the timeframe from 8 AM to 10 PM. The location of the site for events could also have been in an area without habitation, but this could make the square less busy and remove the duality of the design - of both being an event space and an extension of the Sønder Boulevard promenade. The central location and easy accessibility from the public infrastructure also makes the area more attractive and it can lure pass-byers to the large gathering.

CONCLUSION

This report tries to map an issue in today's cities, and through urban design, involve the citizens. The urban living room is extending and the public common space is increasing and experimenting with new designs. This design proposal is an attempt to link the city and the citizens, and make the process of gathering large crowds easier. The public space should be able to hold and invite to all kinds of experimentation and creative ideas, which in the long term will generate a unity and greater tolerance among the citizens. This output is something that can't be measured or calculated, but targeted through designs that invites to participation of the citizens.

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ILLUSTRATION AND PICTURE LIST

Ill. 1-57: Own illustrations

Pic. 1 : Own picture from Rio Carnival 2017

Pic. 2 : [http://www.dac.dk/Images/img/1920x1200M/\(38255\)/38255/superkilen-IwanBaan-01.jpg](http://www.dac.dk/Images/img/1920x1200M/(38255)/38255/superkilen-IwanBaan-01.jpg)

Pic. 3 : <https://www.colourbox.dk/preview/3975706-.jpg>

Pic. 4 : <http://www.dac.dk/en/dac-life/copenhagen-x-galleri/cases/temporary-urban-spaces-at-carlsberg/>

Pic. 5 : <http://www.designboom.com/architecture/big-bjarke-ingels-group-skum-pavilion-roskilde-festival-chart-art-fair-denmark-07-07-2016/>

Pic. 6 : <http://www.archdaily.com/228807/urban-podium-in-rotterdam-atelier-kempe-thill>

Pic. 7 : <https://nextcity.org/daily/entry/urban-design-times-square-concrete-bowtie-density-gehl-new-years-eve>

Pic. 8 : Own picture from Rio Carnival 2017

Pic. 9 : Own picture from Rio Carnival 2017

Pic. 10 : Own picture from Rio Carnival 2017

Pic. 11 : Own picture from Rio Carnival 2017

Pic. 12 : Own picture from Rio Carnival 2017

Pic. 13 : Own picture from Rio Carnival 2017

Pic. 14 : Own picture from Rio Carnival 2017

Pic. 15 : Own picture from Rio Carnival 2017

Pic. 16 : Own picture from Rio Carnival 2017

Pic. 17 : Own picture from Rio Carnival 2017

Pic. 18 : Own picture from Rio Carnival 2017

Pic. 19 : Own picture from Rio Carnival 2017

Pic. 20 : Own picture from Rio Carnival 2017

Pic. 21 : Own picture from Rio Carnival 2017

Pic. 22 : Own picture from Rio Carnival 2017

Pic. 23 : <https://www.fotoknoff.no/my-photo-blog/2014/12/30/10-favorite-shots-of-2014>

Pic. 24 : Own illustration

Pic. 25 : https://www.google.dk/search?q=erkebispeg%C3%A5rden+trondheim&client=firefox-b-ab&source=lnms&tbn=isch&sa=X&ved=0ahUKEwjN7MrX9OfSAhXBBiwKHZ2GBqAQ_AUICCGB&biw=1280&bih=627#imgsrc=Q6M_0x7H7UjPM:

Pic. 26 : <https://www.google.no/>

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Pic. 27 : http://www.olavsfestdagene.no/wp-content/uploads/2015/05/14949867485_16a773f2b8_k1.jpg

Pic. 28 : <https://www.google.no/>

search?q=erkebispeg%C3%A5rden&source=lnms&tbm=isch&sa=X&sqi=2&ved=0ahUKEwj_tuzI_OnSAhVmIJoKHx6NClwQ

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Pic. 29 : <https://www.google.no/>

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Pic. 30 : <http://www.olavsfestdagene.no/wp-content/uploads/2015/06/Foto-Morten-Granhaug.jpg>

Pic. 31 : http://www.olavsfestdagene.no/wp-content/uploads/2015/05/14789827642_6a6da6717b_k.jpg

Pic. 32 : https://www.google.dk/search?client=firefox-b-ab&biw=1280&bih=627&tbm=isch&sa=1&q=olavsfestdagene&oq=olavsfestdagene&gs_l=img.3...76415753.76417944.0.76418063.0.0.0.0.0.0.0.0...0...1.c.1.64.img..0.0.0.tfdvlgUUVV#imgsrc=ISFjVdDPs2wg1M:

Pic. 33 : <https://www.google.dk/search?client=firefox-b-ab&biw=1268&bih=627&tbm=isc>

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Pic. 34 : https://gdb.voanews.com/225E76BA-183C-4002-B02A-412371BEAC9B_w1023_r1_s

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Pic. 37 : <http://www.m.dk/~media/Metro/Cityringen/Byggepladser/Soendre%20Boulevard/ByensHegn>

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Pic. 39 : <https://s-media-cache-ak0.pinimg.com/originals/cb/ee/de/cbeede6d8f24e34818853c051d3c58ae.jpg>
Pic. 40 : http://www.urban-elements.dk/media/372015/terrorsikret-byrum-marshall_495x245.jpg
Pic. 41 : <https://thpastor.files.wordpress.com/2011/10/dscn2381.jpg>
Pic. 42 : http://www.typargeosynthetics.com/assets/images/pages/full/DSC00035_1.jpg
Pic. 43 : Own picture from Sønder Boulevard 2017
Pic. 44 : Own picture from Sønder Boulevard 2017

DESIGN PROCESS

The design process was influenced of the hermeneutic spiral. The process circled around in different themes and slowly gathered a more and more detailed shape. The following pages is not presented chronological, but in themes focusing on strategy, social theory, practicalities and aesthetics. A selected part of the sketches is presented. Some of the sketches are further analysed in 3D.

The themes are as follows:

STRATEGY

A mind map leading to the Toolkit and sketches of the social theory and observations from the case studies.

FRAMES FOR LARGE PUBLIC GATHERINGS

A study of the minimum/most crucial set of frames required.

ELEMENTS IN AN EVENT SPACE

Sketches of important factors in order to create an

event space and a space that is different from the usual city-scape.

TRANSFORMABLE DESIGN

A mix of sketches focusing on a design that can transform and create a new usage.

MULTIFUNCTIONAL

Designs that compliment different use over time.

WORKSHOP OF VERBS

A workshop of some selected verbs - and their correspondences shape.

- ENCLOSE

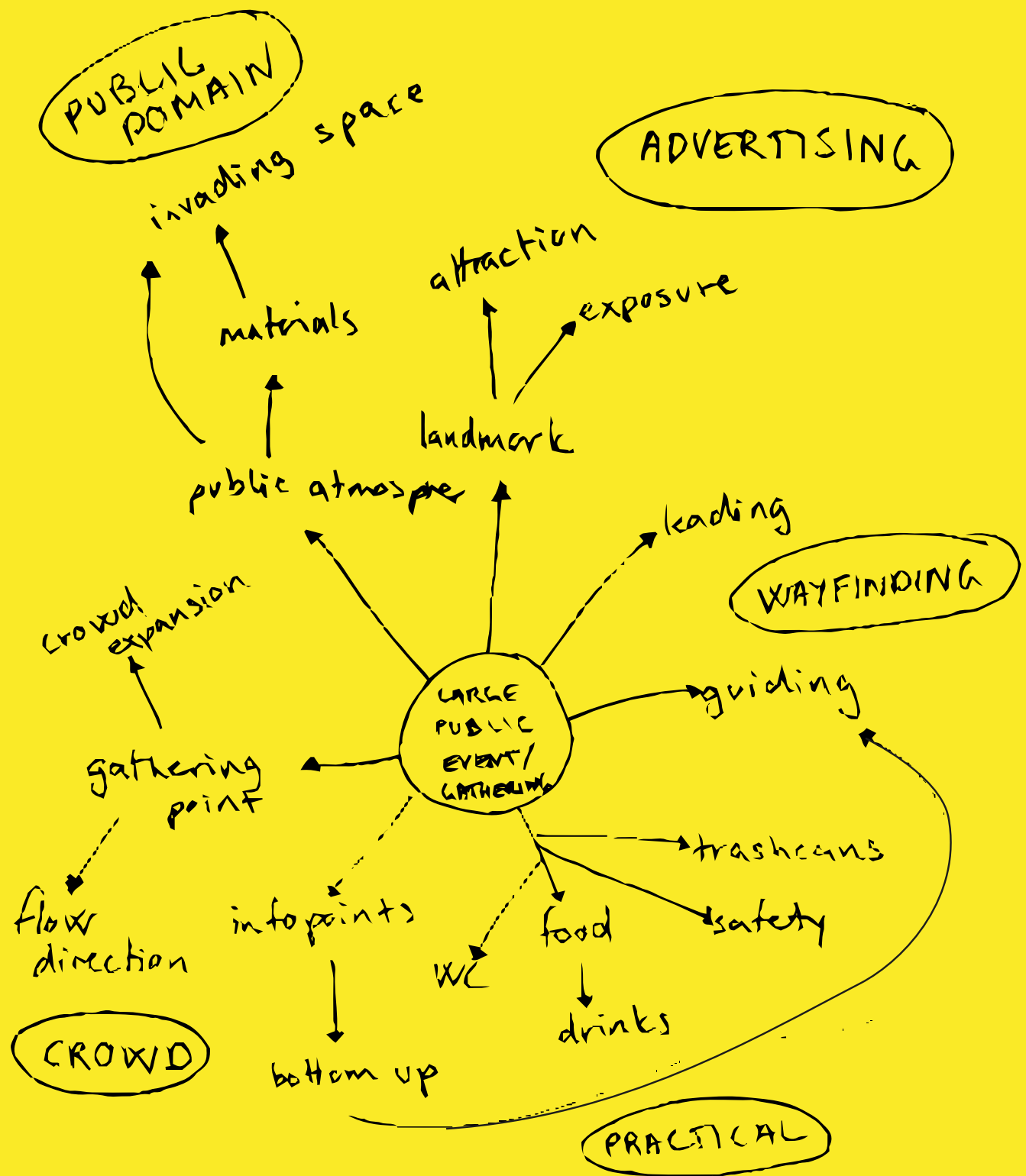
- STAGE

- INVITE

- FRAME

- GUIDE

STRATEGY

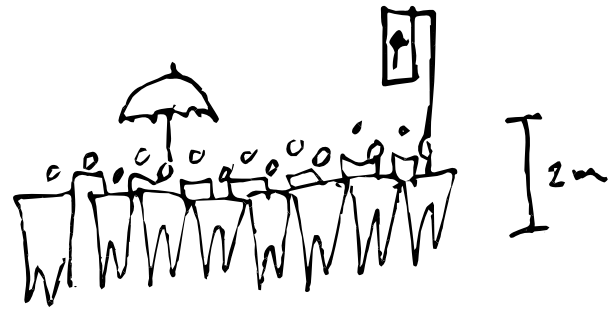


MIND MAP

The observations and analysis of the two cases generated a series of elements that were present and important at both events - beside their great contrasts. This brain-storm is also a mind map connecting and categorizing the different important elements. It led to the Toolkit catalogue that tries to put the demands into shapes and frames for large gatherings. The mind map both has very concrete design parameters, but it also connects to the social theory. This is further explained on the next page.

VISUAL ELEMENTS

Visual elements in human scale to guide and lead.



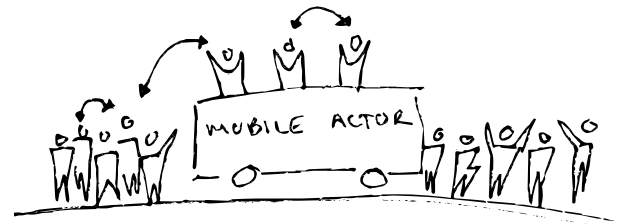
LEVELS DIFFERENT TEMPO AND DENSITY

Levels in the pavement allows different levels of density and tempo. This also attracts and compliment different user groups.



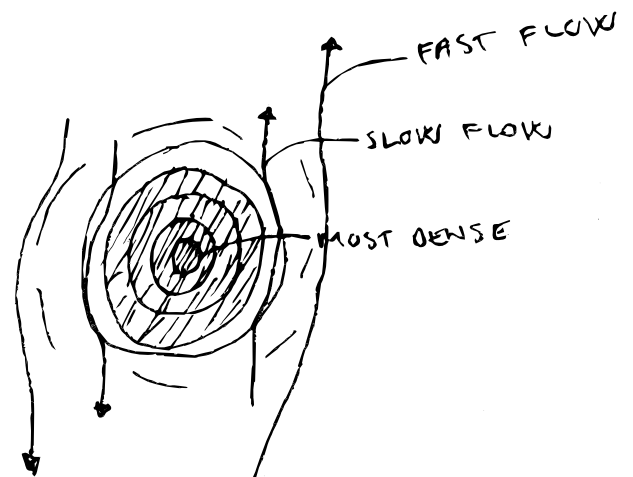
MOBILE ACTOR

The mobile actor leads the crowd and this common flow connects the people on the wagon with the crowd, besides the different levels and physical barriers.



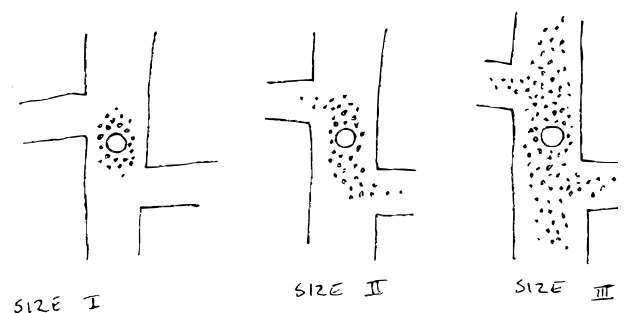
DENSE CORE

The event got a dense core which gradually spreads out. The closer to the centre, the denser the crowd and slower the flow.



OPEN CROWD

The event space allows the crowd to expand from the core into the side streets.



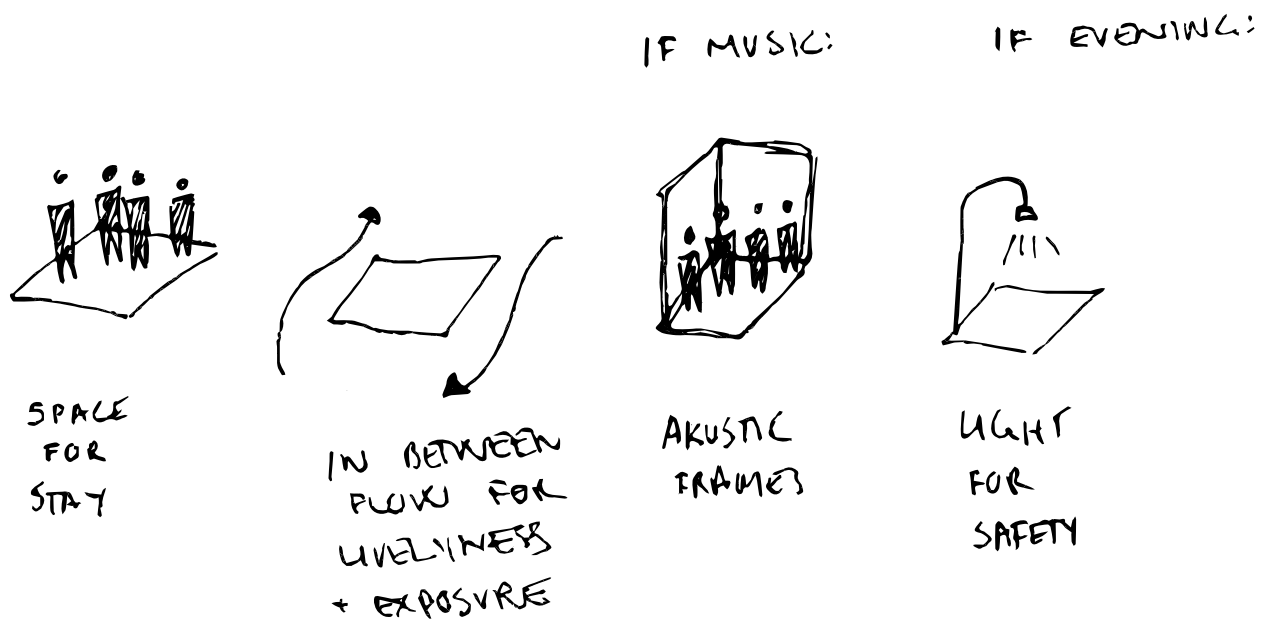
FRAMES FOR LARGE PUBLIC GATHERINGS



EXAMPLE OF FRAMES 1

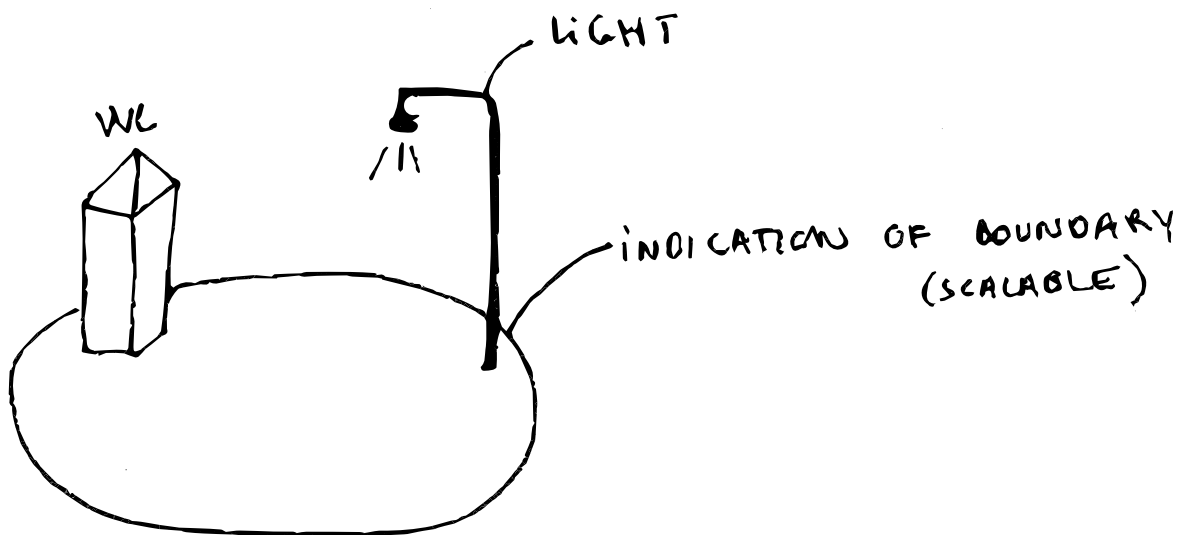
Is it necessary with any frames at all? Is only a good idea or cultural initiative enough to make large social gatherings?

The municipality of Copenhagen describes on their web page how the public spaces are rentable for public events and they try to encourage to this. However the process and formalities concerning renting a public space is very difficult and long.



EXAMPLE OF FRAMES 2

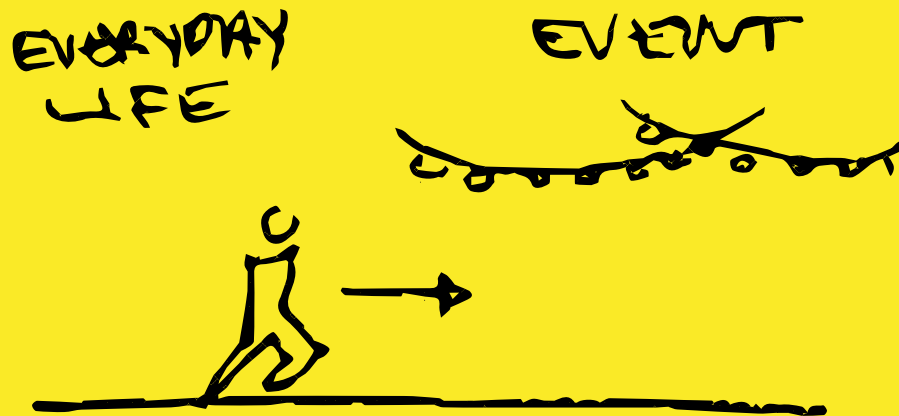
Partly planned frames could improve the conditions for large social gatherings. It may make it easier to accomplish. An exposed space with great acoustic frames and light in the evening time.



EXSAMBEL OF FRAMES 3

How much physical and flexible elements is neccessary? Is it enough with some light, a clear outline and toilets?

ELEMENTS IN A EVENT SPACE

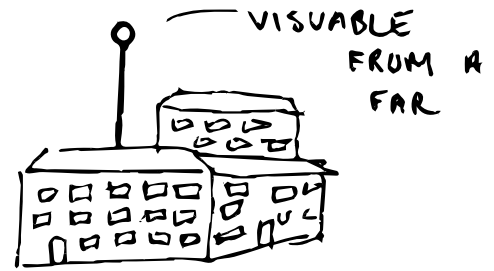


SIGNS LEADING TO SITE

How can a everyday life situation easily switch into a social event? And how can the space distinguish itself from the 'normal' situation.

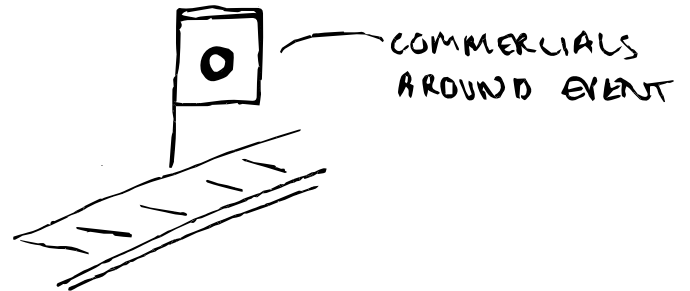
VISUAL FROM A DISTANCE

A landmark or sculpture visible from afar lure people to the site and state an awareness.



SIGNS LEADING TO SITE

Signs placed in the surroundings to advertise events



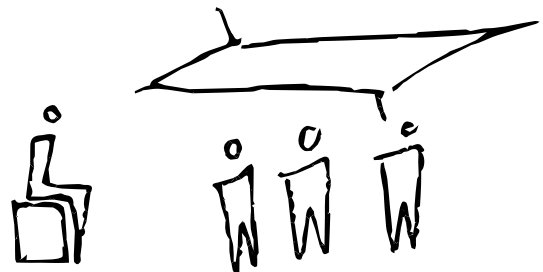
FOOD, DRINKS AND BATHROOMS

Access to food, drinks and bathrooms could make people stay longer.



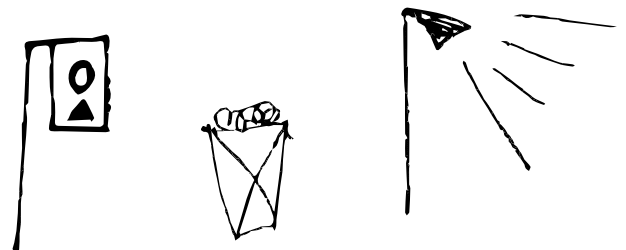
COVER AND SEATING

Covers and seating are comforting elements for restitution and shelter



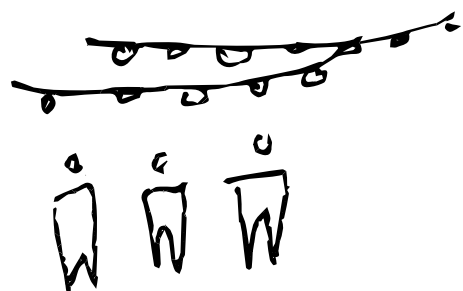
SIGNS, TRASH-CANS AND LIGHT

Physical elements as signs, trash-cans and light is a practical gesture to events. It makes it easy to orientate, keeps the streets cleaner and makes it safe to stay.



ATMOSPHERE

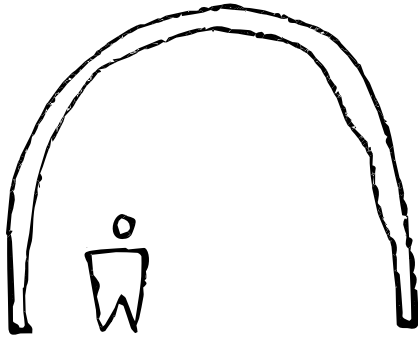
Together with functional physical frames for large gatherings, people are needed to create a lively atmosphere.



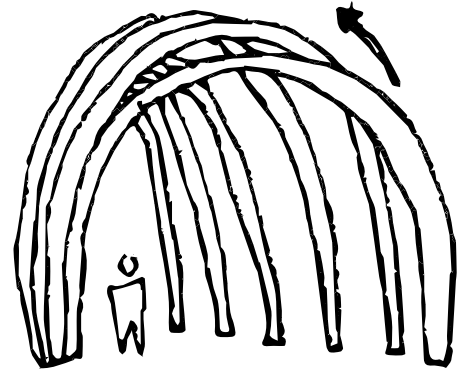
TRANSFORMABLE DESIGNS

Transformable designs can make the switch from a everyday situation to a gathering easier. The transformable elements also affords different things in relation to its stadium in the trasformation. The designs make room for different functions, have the ability to invade spaces in a temporary period and it can adjust in relation to the size of the crowd.

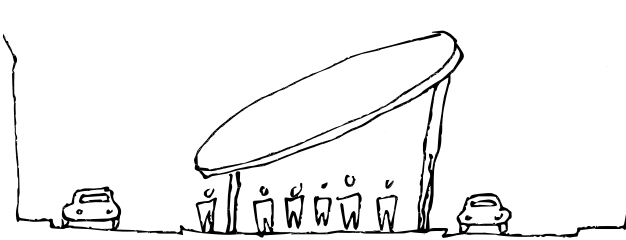




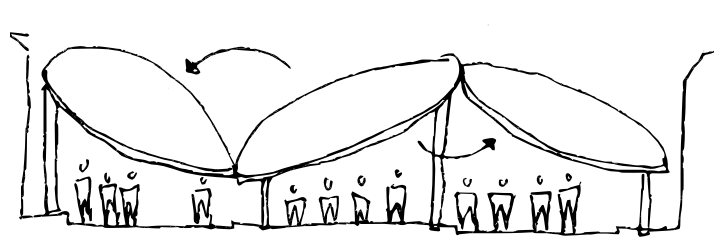
A: ARCH



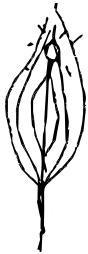
B: UNFOLDING AN INTIMATE SPACE



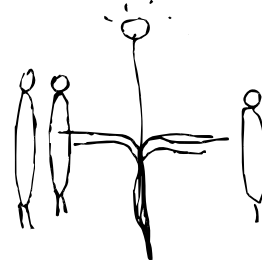
A: COVER AT SMALL EVENT



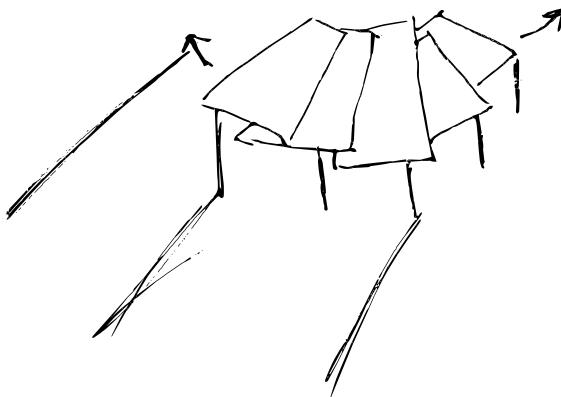
B: COVER AT LARGE EVENT



A: SCULPTURAL STRUCTURE



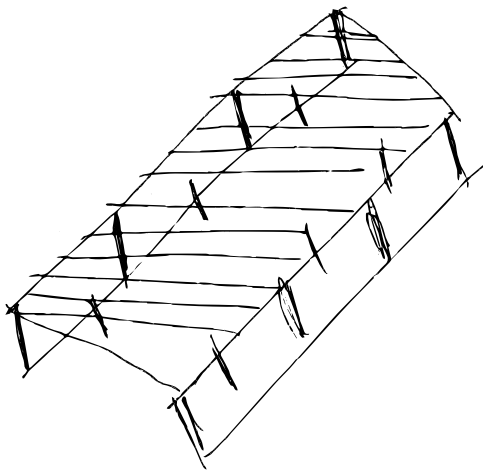
B: UNFOLDS TO TABLE OR SEATING



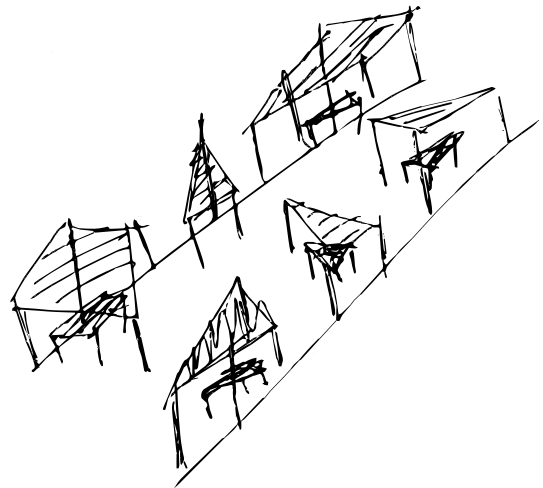
A: UNFOLDING ROOF STRUCTURE



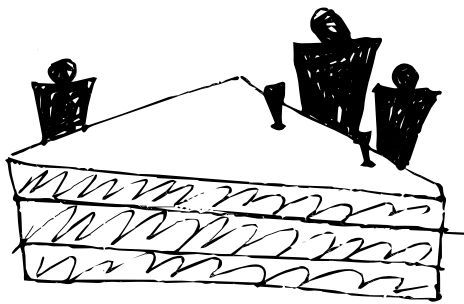
B: DENSE COVER



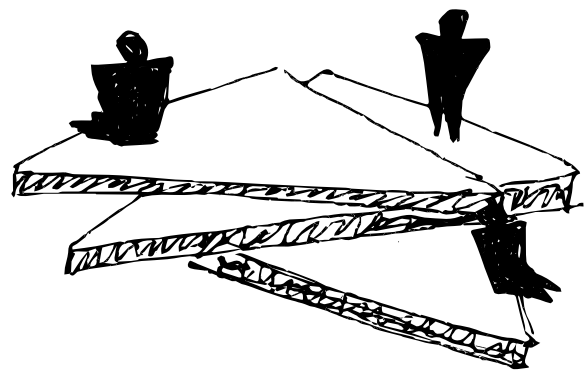
A: COLLUMNS LIFTING LARGE ROOF



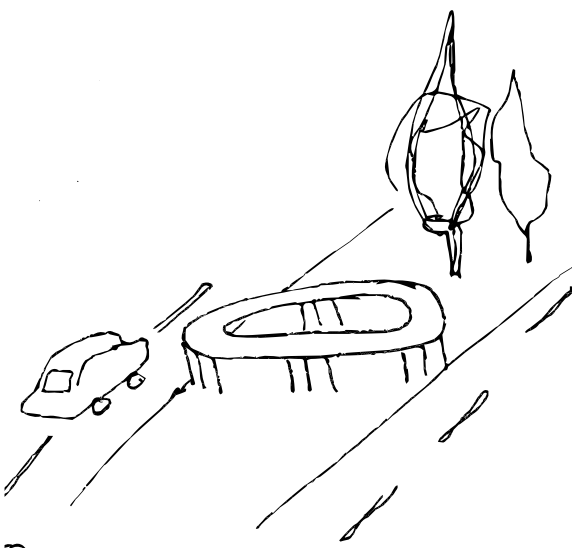
B: COLLUMNS LIFTING FRACTIONS



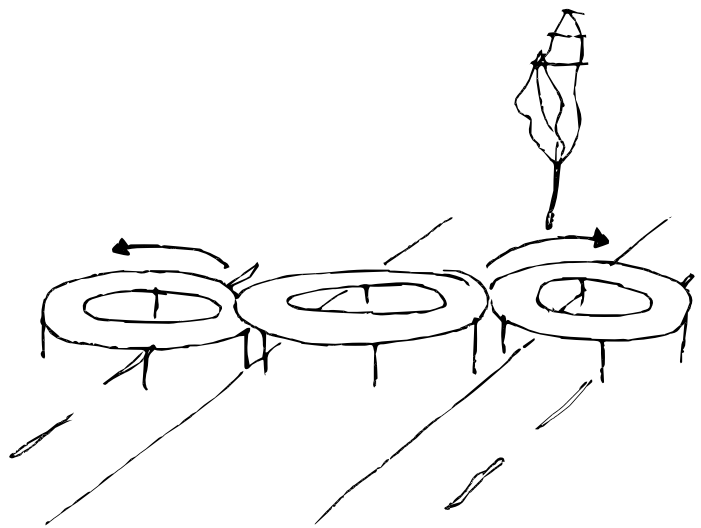
A: COMPACT STRUCTURE



B: CHANGABLE FOR USAGE

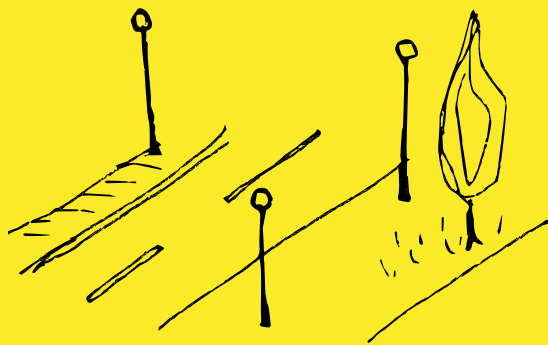


A: SCULPTURE

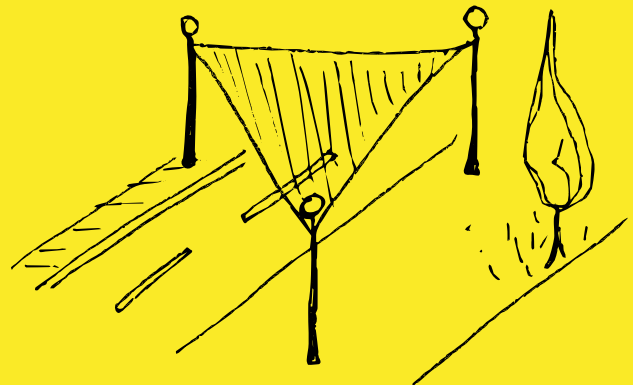


B: UNFOLDED AND INVADING ROAD

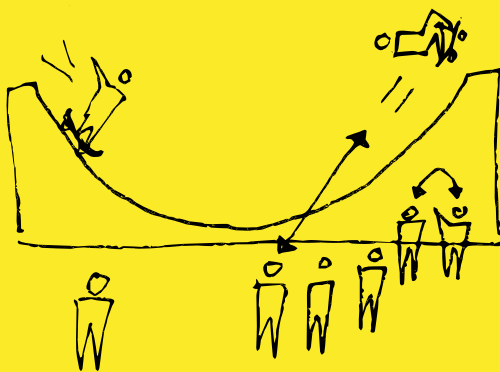
MULTI FUNCTIONAL DESIGNS



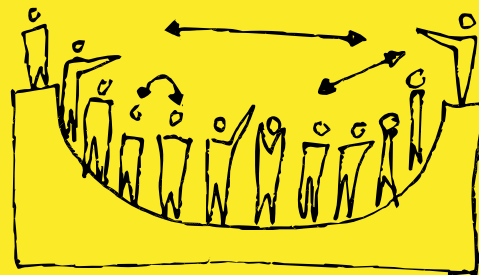
A: DECORATIVE COLLUMS



B: TEMPORARY ROOF



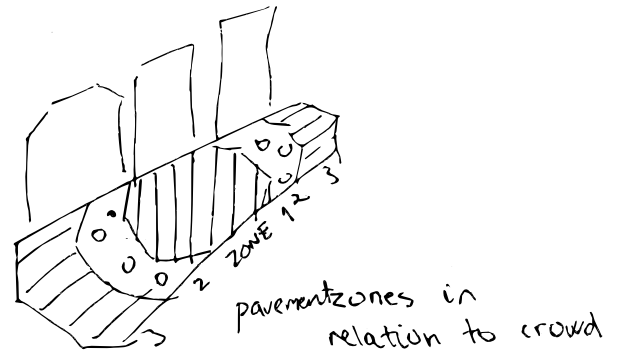
A: SKATING RAMP



B: ALTERNATIVE CONCERT SPOT

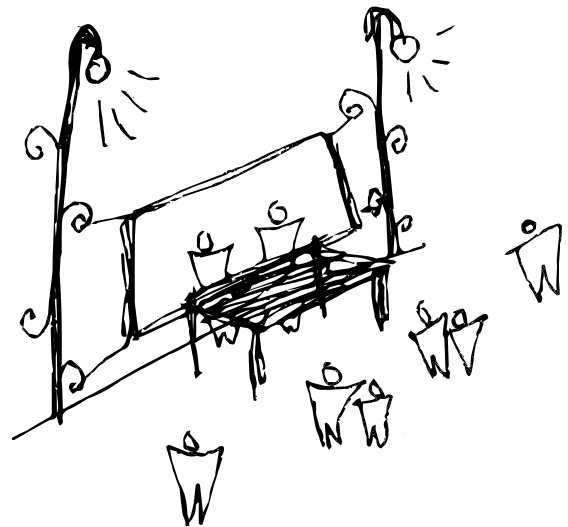
PAVEMENTZONES

Different zones invites different types of crowds



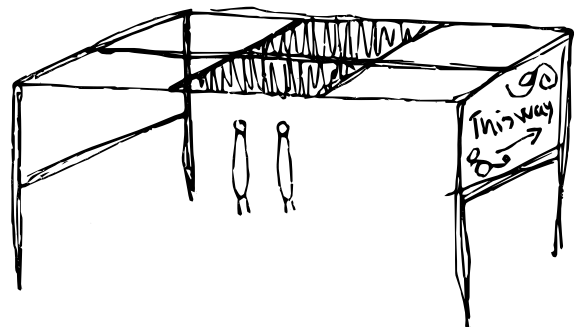
LIGHT POLES AND HOOKS

A high pole could hold other functions



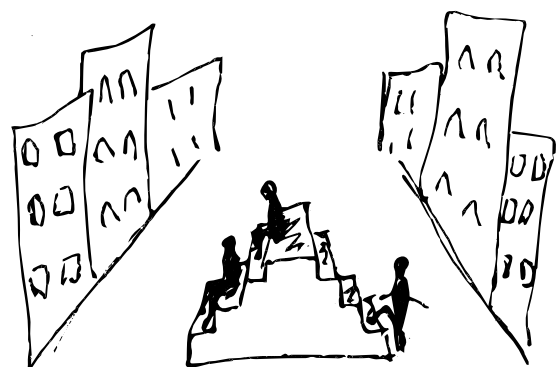
GRID STRUCTURE

A grid structure can hold signs or banners as well as work as an entrance, gathering point or r



STAGE AND STAY

A physical element could afford both stay and activity

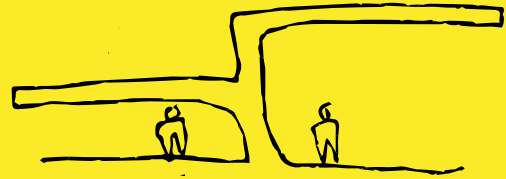


WORKSHOP OF VERBS:

ENCLOSE

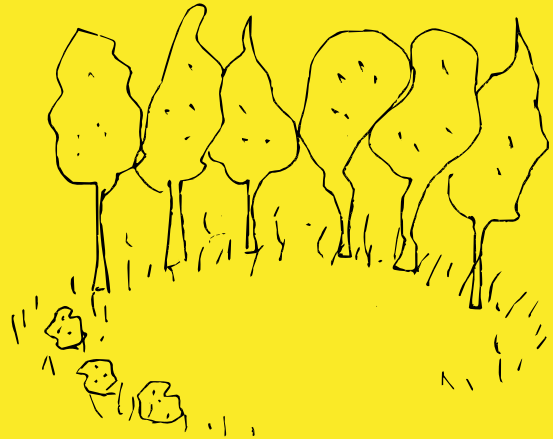
SCALE OF ENCLOSED SHAPE

Enclosed space in two different scales. The enclosed atmosphere can be achieved through different means and shapes - depending on other design parameters e.g. intimacy, spacious, natural, etc.



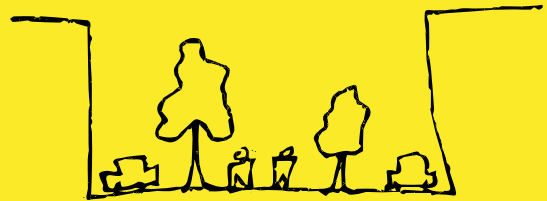
TREES, GRASS AND BUSHES

Green can be a physical barrier to enclose a space, but it can also be a mental barrier e.g. a row of trees or some grass. It can offer some tactility and recreational values in a urban context.



TREES TO SHELTER

At a square trees is, beside enclosing a space, also a shielding element towards wind and sun.



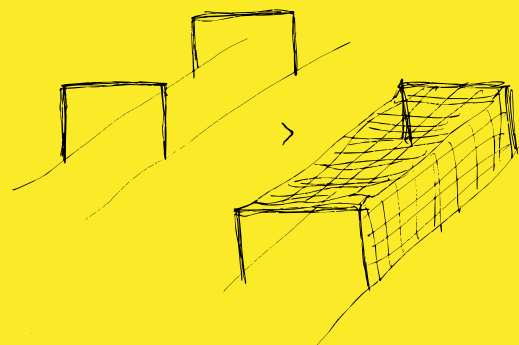
ENCLOSING ATTRACTOR

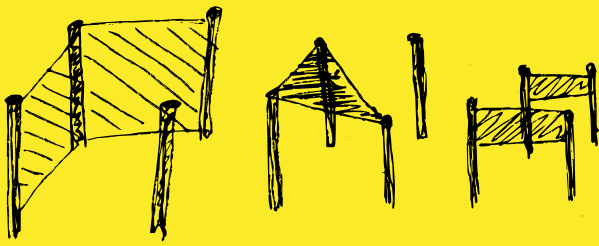
A large sculptural shape that embraces the square and attracts curious people from a far. It can also shield from traffic or the context in general to create a contrasting atmosphere within the shape.



TEMPORARY ENCLOSED SPACE

A structure that allows elements to be added for special occasions to create an enclosed space.





PILLARS AND TEXTILE

Pillars that invite to different arrangement of textile. The textile can be shielding, covering or framing.



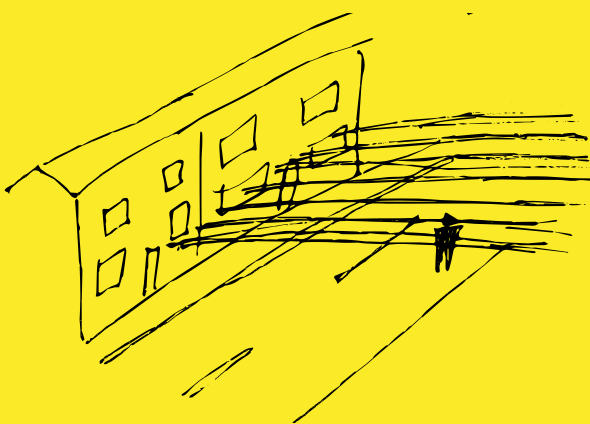
HANGING ELEMENTS FOR INTIMACY

The enclosed feeling can also be gained by a dynamic hanging design that frames a spot. This will create an intimate space if they are low-hanging e.g. 2,5-3.5 m. above ground.



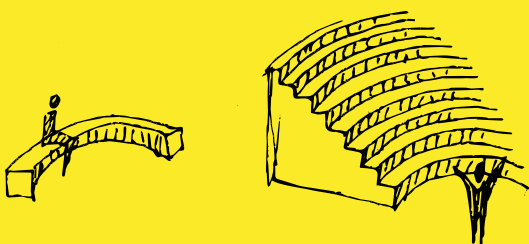
TEMPORARITY AND EYE-CATCHING

The sketch shows a alien-like volumes attached in the gap between two buildings. It would be eye-catching and in sharp contrast to the context.



STRUCTURES BETWEEN BUILDINGS

A street is defined by its road, sidewalk and buildings. A structure could tie the parallel building volumes together and create an alternative covered space underneath.



AMPHI AND HALF-CICLE BENCH

The classic amphi theatre frames a stage and the round shape encloses the space. The round shape is embracing, but also excluding of the context.

WORKSHOP OF VERBS

STAGE AS FRICTION IN FLOW

A stage could act as a friction in a flowline. It will be greatly exposed and generate an interaction between 'mobile with' and actor. The spectators is mobile and the actor is stationary.

MIRROR STAGING PEOPLE

A mirror in a public space can stage people. In malls they are often installed to make the visitors aware of them self.

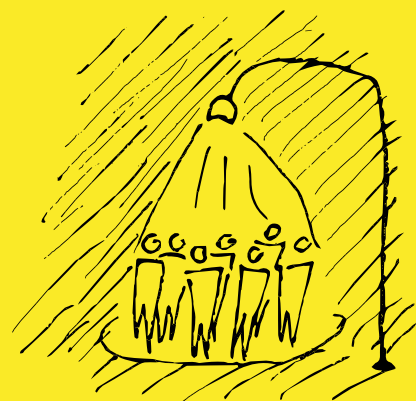
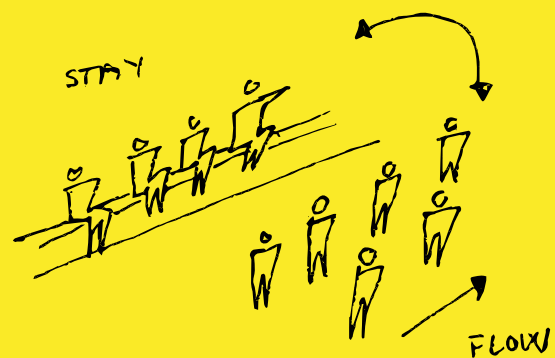
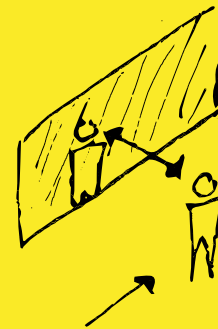
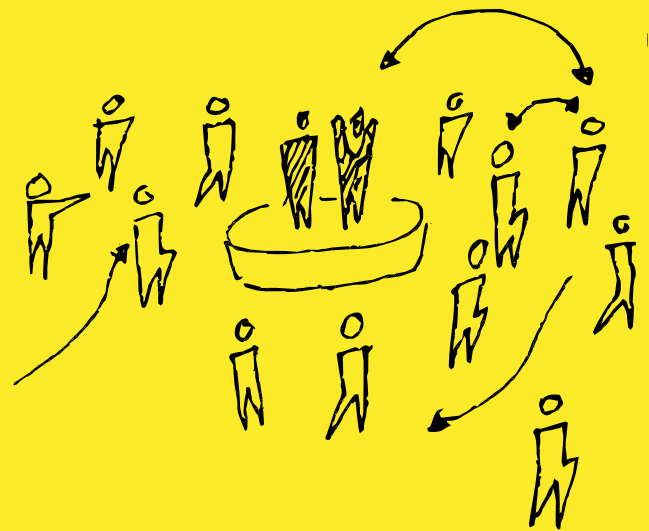
INTERACTION AND STAGING

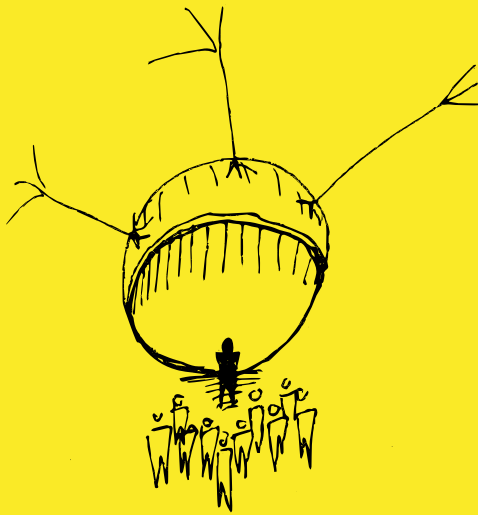
Different zones allows different pace of people. Areas for stay and flow creates a diverse dynamic and let people observe and be observed.

STAGING CROWD WITH LIGHT

The right lighting generate the feeling of safety and could be an enclosing element to a crowd.

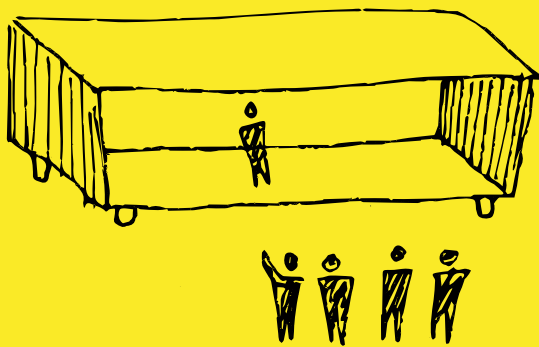
STAGE





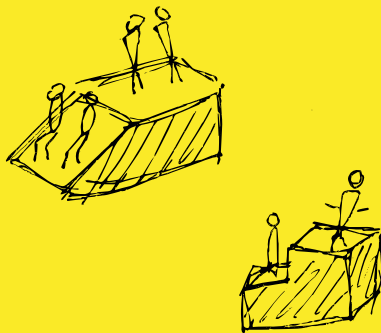
SCULPTURE FRAMING PERFORMER

The shape of a sculpture could encourage to performances in urban space.



ENCLOSED SPACE FOR PERFORMER

Enclosed space for performance. Differentiability in the two spaces. It allows the actors and spectators. Open and closed. The enclosed shape could frame the surroundings.



BLOCKS FOR A VARIETY OF AFFORDANCES

Multifunctional blocks afford different uses for different user groups.



DIVIDING FLOW

Lifted levels allow different types of flow and attracts different user groups.



LIFTED AMPHI

A lifted amfi could also work as a cover. It creates different levels of interaction.

WORKSHOP OF VERBS

LURE PEOPLE TO SITE

Physical indicators could lure people to the site.

INVITING SHAPE

An inviting shape or entrance could attract more people and make people want to stay.

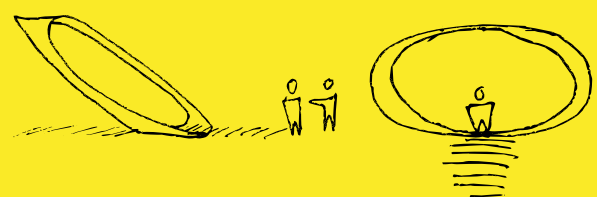
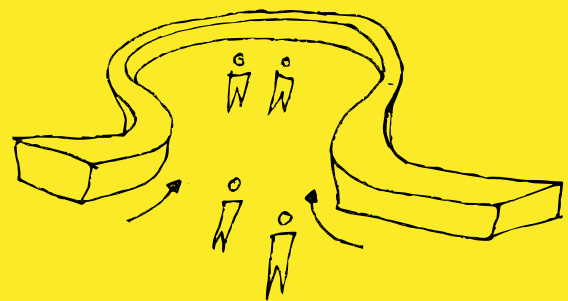
OASIS INVITES TO STAY

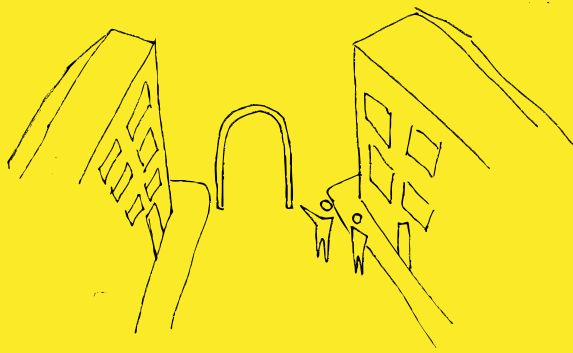
A cozy green area in contrast to the concrete surroundings could invite to stay.

LARGE VISABLE ARCH

A large arch could be a physical indicator or a symbol for the area

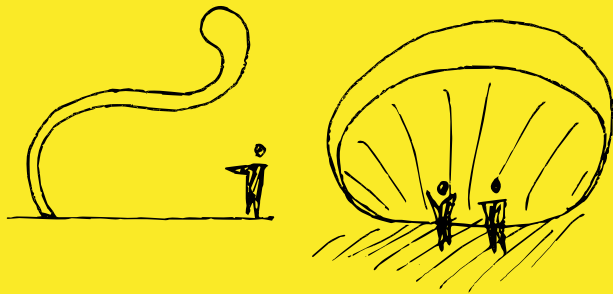
INVITE





GATE AS INVITING GESTURE

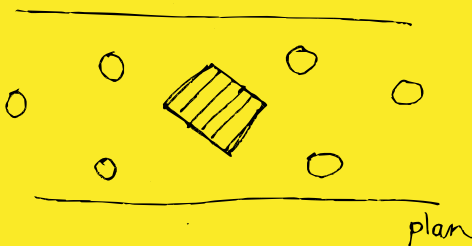
A gate into the area as an inviting gesture.



ORGANIC EMBRACING SHAPE

Organic shapes could embrace people in statical surrounding.

▣ main spot
○ smaller secondary spots



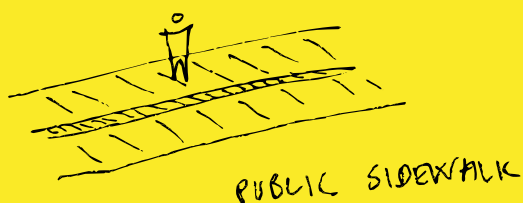
MAIN AND SECONDARY

A main attraction invites a crowd. Smaller options surrounding the main one allows a variety in density of people.



PUBLIC MATERIALS

Public materials as e.g. asphalt, bricks grass and cobbles enhances the feeling of a public domain. Public materials is read as accessible to everyone.



WORKSHOP OF VERBS

TEMPORARY HALF-CIRCLE

Temporary elements could shape rooms in the city. They could be used to invade the streets at special occasions.

LIGHT IN PAVEMENT AROUND CROWD

Light in the pavement could frame a crowd and mark the limitations of the reach of it.

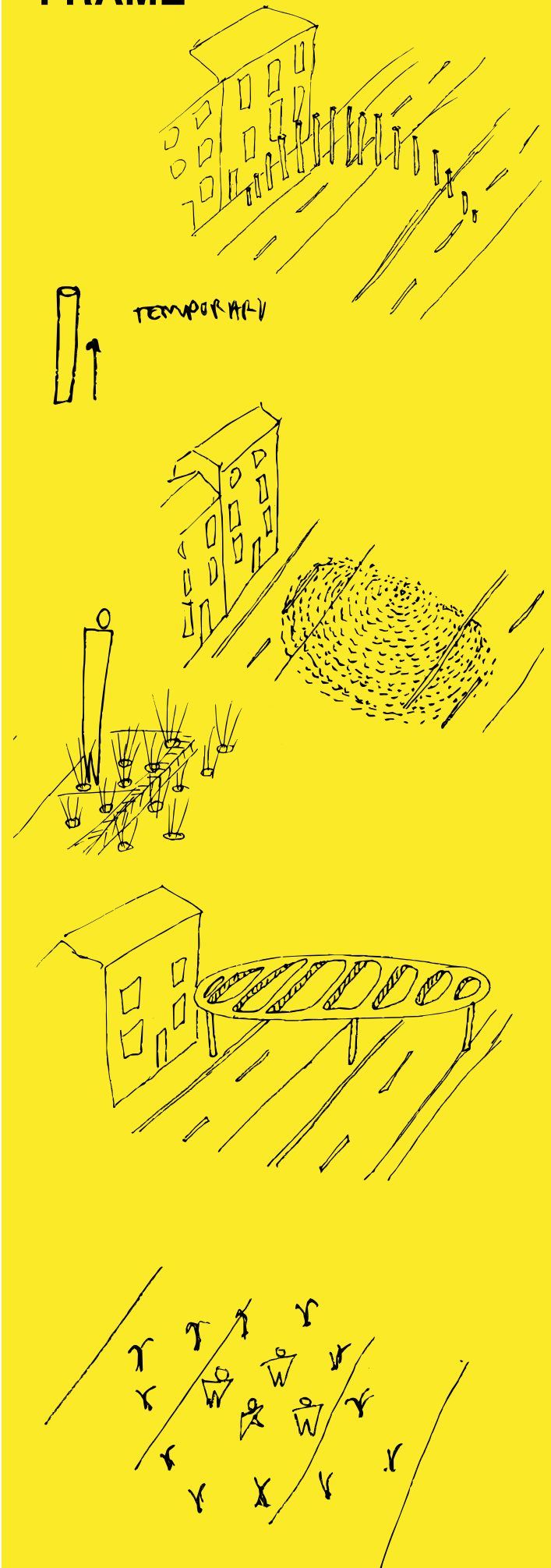
A COVER ACROSS STREET

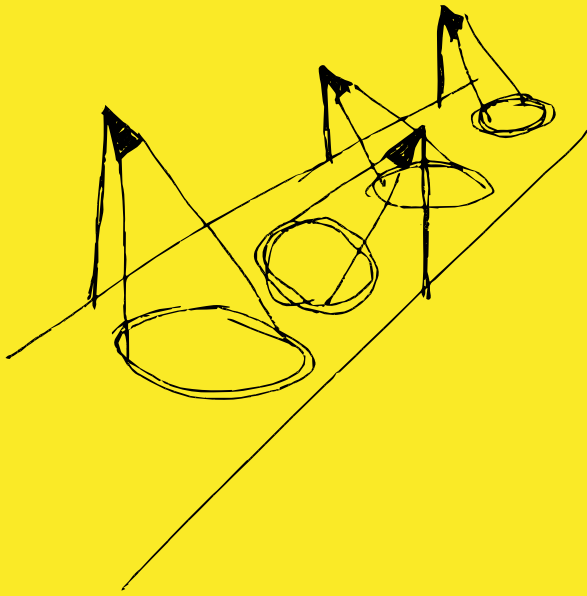
A cover to frame a space across sidewalk, road and promenade.

WATER FOR FUN AND FRAMING

Water as temporary framing device. Rainwater management as well as an aesthetic and recreational element. Allows different use when its shut off.

FRAME





LIGHT DEFINING A ZONE

Using light to frame space. People gather in the light. Intensity of light could zone and scale in relation to crowd.

WORKSHOP OF VERBS

GUIDING PATHS

Pavement that breaks up the strict infrastructural regulations. Works as guiding lines from different areas. The “new” pavement will be on top of the hierarchy during an event.

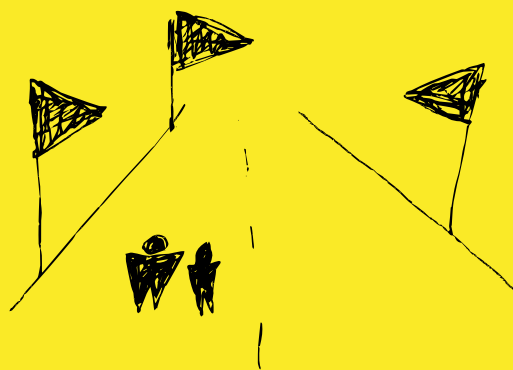
SERIAL DECORATIONS

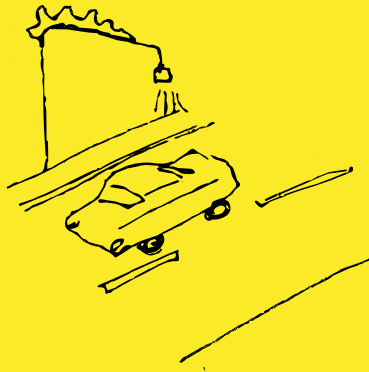
Serial decorations will guide the visitors to the site and within the site. Flags or banners as leading elements. Can be changed in relation to an event.

LANDMARK FOR AN EVENTSPACE

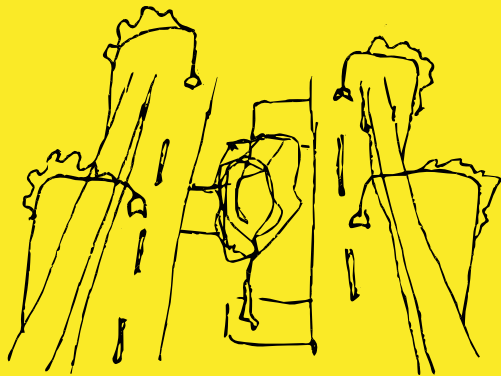
A landmark strengthen the identity if a event space and makes the location visible for the city.

GUIDE





SIDESTREET TO
EVENT AREA



VERY PRESENT AT
EVENT AREA

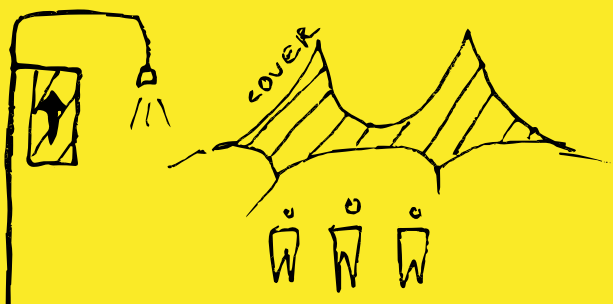


NEW AREA-IDENTITY

The design expression enhances the identity by standing out from the regular.

ONE LANGUAGE FOR EVENT

Event facilities with the same form language for easier orientation and visibility.



APP 2

ONLINE APP FOR CARNIVAL 2017

Nowadays most networks are created online and people are connecting through our phone while moving. This phenomenon does Ole B. Jensen describe as people are “linked in motion” where we carry networks in socio-technical systems, sorted by software leading to new interactive practices(Jensen 2014, p 48).

The app makes it easy to orientate during carnival and make the gigantic carnival more manageable. A problem is that tourist usually do not have wi-fi, so they have to orientate in areas with wi-fi. It is neither sure that everybody have a compatible phone for the app.



PROGRAM

The total program listed. The events could be filtered by date, location, time of day, under or over 10000 participants. By this the participants could find the event that suits their interest or location the most.

MAP

City map showing events and utilities in Rio. It contains Blocos, Airports, Hospitals, Police stations and tourist information.

MY AGENDA

A notebook for saving the events the participant want to attend. In this way it can easily make a plan for the day, week or month to be sure you reach everything.

SELFIES

Carnival layout for taking selfies through the app. A funny detail at the application.

BLOCOS

More detailed information about the Blocos such as name of music band playing in the Bloco, location, parade route, estimated audience, time and date.

UTILITIES

The utilities shows lists of useful numbers, addresses and names of police stations, hospitals, tourist informations, airports etc.

PICTURE COLLAGE OF USER GROUPS



Alice Reimonn, 24, does not participate in the carnival. She is watching a Bloco from behind her fence. She normally travels during the carnival and watch the Sambadrome show on TV.



The Blocos consists of participants in all ages.



During the Blocos many residents of Rio de Janeiro seize the opportunity to earn some extra money. The picture shows a young man selling decorative headpieces.



A family dressed in matching costumes are on their way to join a Bloco.



The young participants are looking for a "amor do Carnaval", translated to a carnival love.



The tickets for the sambadrome show is very expensive and only allow a set number in the stadium. The samba school consists of both professional samba dancers and amateurs (anybody can buy a costume and join a school)

APP 4

DESIGN FOR SØNDER BOULEVARD



SKATE SCENE ROSKILDE FESTIVAL.



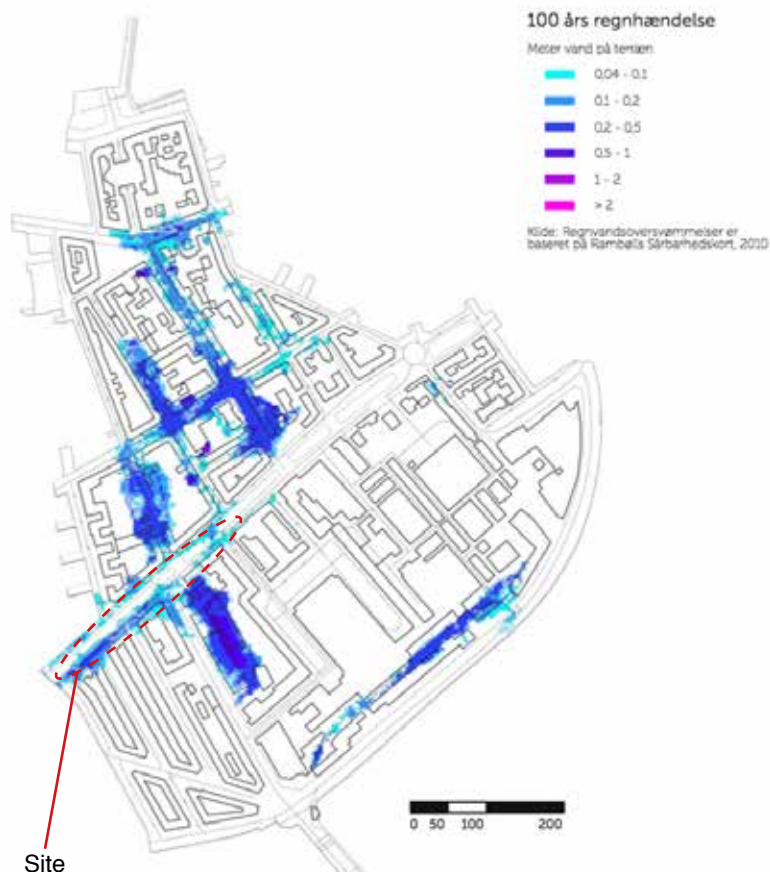
APP 6

RAIN WATER SCENARIO



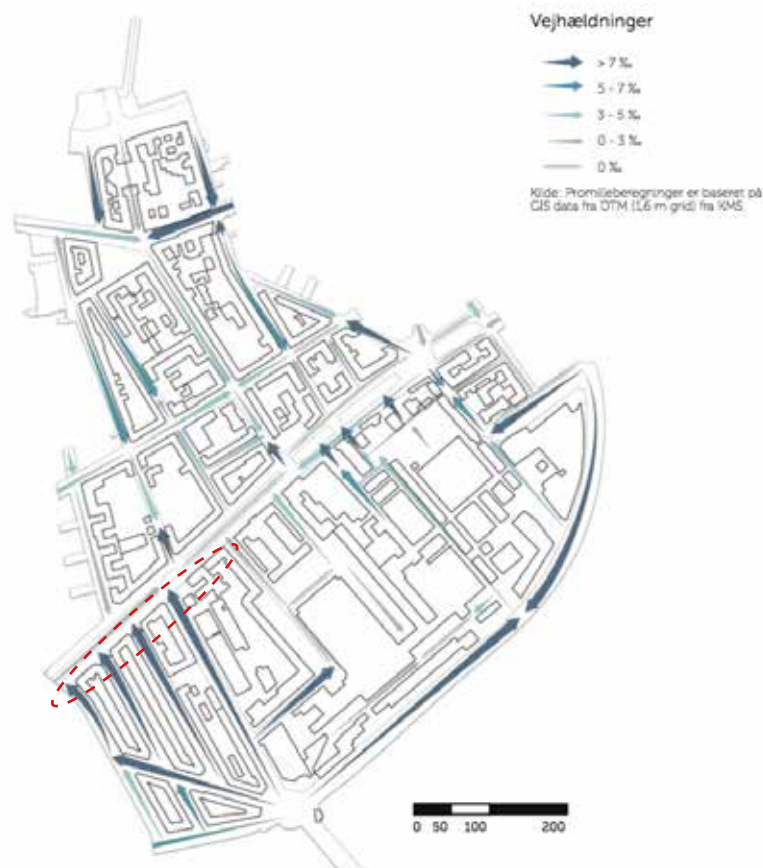
Above is a picture of a dry detention basin i Rotterdam. It is a lowered basketball field and amphi steps for the audience. At a large rainfall the basin will keep the rain-water till it slowly is infiltrated into the sewer system.

According to Rambølls rain water map from 2010, there will be flooding at a 100 year event. See illustration to the right. The roads in the south leads down to Sønder Boulevard which creates a large catchment area.



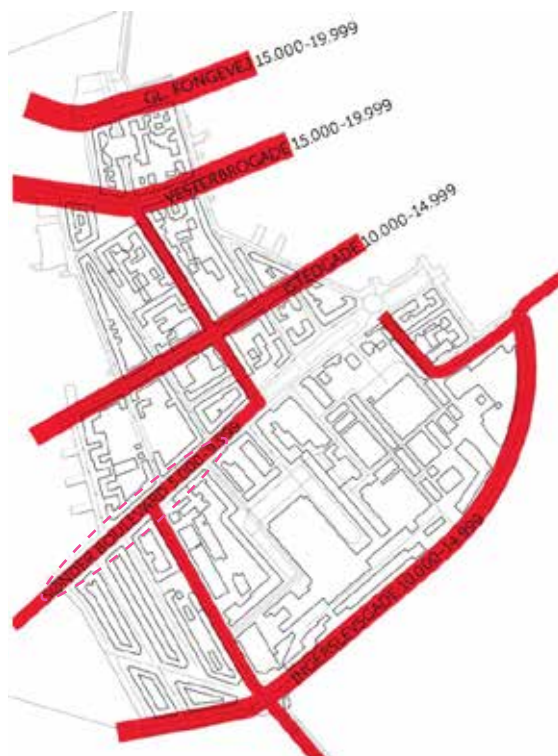
Site

Diagrammet illustrerer hvorledes over adevandet vil fordele sig, og viser dybden af vand på terrænet ved en 100 års regnhændelse



Diagrammet viser over adevandets afstrømningsretning ved vejhældninger i promille. Ikke alle promiller er lige væsentlige - fortrinsvist promiller fra 7 og op efter.

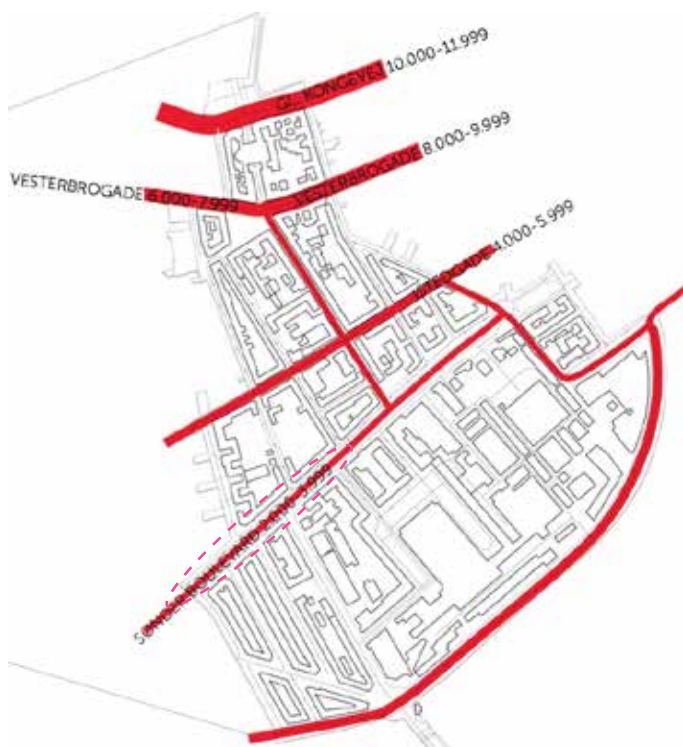
TRAFFIC ON SØNDER BOULEVARD



Kortet viser årsdøgntra k (antal biler) i det valgte område.
 Kilde: "Københavns Kommune Trafiktal 2007-2011",
 Teknik- og Miljøforvaltningen, Center for Trafik, sommer 2012



Kortet viser årsdøgntra k (antal biler) i Københavns Kommune.
 Kilde: "Københavns Kommune Trafiktal 2007-2011",
 Teknik- og Miljøforvaltningen, Center for Trafik, sommer 2012



Kortet viser årsdøgntra k (antal cykler og knallerter) en hverdag kl. 6-18 i det valgte område.
 Kilde: "Københavns Kommune Trafiktal 2007-2011",
 Teknik- og Miljøforvaltningen, Center for Trafik, sommer 2012

QUESTIONAIRES, CARNIVAL, RIO DE JANEIRO

Total questionnaires:	36									
Name	Age	Gender	From	Profession	Date	What is Rio Carnival to you? (Name 3 things)	What has the best experience been so far?	What are you looking forward to?	Is there anything missing at the carnival?	Do you know anybody who doesn't participate in the carnival? If yes, why not?
Jessica	28	F	Rio	Receptionist	1/2	It is all about the people, fun and happiness	Going to blocos, and see the costumes	Fun, as much as I can	More security for sure	No
Marlene Batista	63	F	Rio de Janeiro		1/2	Samba, joy beauty,	I have experienced many carnivals	Peace, carnival, respect,	Education + respect	
Apoledo	41	F	Rio de Janeiro	Receptionist	1/2	Job opportunities and fun	Meet people from other countries	That many different people from different places is gathered and all becomes equal.	More safety	No
Ester	35	F	Rio De Janeiro	Painter	1/2	Fun and happiness	The beach bloco at copacabana	I always miss the carnival	No	No because everybody loves carnival
Fosy	53	F	Rio De Janeiro	Making jewelry	1/2	Nice costumes, infectious joy, samba	See a school win		Respect for others	Yes, because it can be too crowded
Hellen	25	F	Rio De Janeiro	Biologist	2/2	Fun, Liberty and cold beer	Enjoy blocos and street parties		Bathrooms, transportation, security	Yes, I know some friends who don't like carnival because the streets are too crowded, noisy and dirty.
Pavlo Alexandre	53	M	Rio De Janeiro	Engineer	28/2	Fun, happiness and music	Jazz bands at Lavrado streets	To forget daily problems	nothing I can remember	Yes, some friends prefer more pacific places
Rusvel Nantes	33	M	Belo Horizonte	Journalist	28/2	Mangueira(samba school), fantasy, street parties	The Mangueira parade in Sambadromo	Fun, lightness, meet friends	Need more toilets and security	no, everybody is friends during carnival and it is a good opportunity to make friends
Regina Paula	52	F	rio de Janeiro	Teacher	28/2	Carnial is a democratic, traditional and beautiful festival where people can express themselves freely	The best experience in Carnival has been creative people showing their thoughts and believes through their diverse costumes.	Happiness, freedom and democratic expressions through carnival chants and costumes;	Better police force, more public bathrooms, better public transport	They are either too old or do not like a great amount of people dancing in the heat of Rio
Vifono	22	M	France	Beverage seller	27/2	marvelous, fun	The girls	To find love	No	No
Marcio Motta	35	M	Rio de Janeiro	Administrator	27/2	crowd, joy, music	Looking forward to meet my friends at the blocos.	A carnival with lots of peace and love	More security and toilets	yes, because of violence and robberies in the blocos.
Thayla Rhitely	21	F	France	Prosthetic	27/2	Emotions, being drunk, love	The beach and the blocos	Joy	no	No
Zoto Lopez	24	M	rio de Janeiro	Entrepreneur	27/2	Very good, excelent, big	to spend the entire carnival not having to deal with the difficulties of the unemployment crisis	I hope we all enjoy the carnival as much as possible, without any problems.	There is lack of organization from the government.	Yes, because there is too much violence
Gabriela	19	F	rio de Janeiro	Student	20/2	Beer, happiness and glitter	To hang out with friends at the blocos. Feel the carnival vibes.	Lots of happiness	Bathrooms	Yes, people are different and enjoy different things. Everybody does not like carnival.
Luiba	18	F	Rio de Janeiro	Student	20/2	Vodka, happiness and friends	To dance up to a carnival car in the bloco parades	Respect and a lot of partying	Toilet and better women treatment	Yes, some don't like crowded places and music
Ricardo	30	M	Rio de Janeiro	Entrepreneur	20/2	Joy, nice to live	live happy, free and healthy	No violence, harmony, peace. I hope for money and improvement for our people	Health, hospitals, everything is lacking!	-
Carolina	41	F	Rio de Janeiro	Public agent	20/2	Beach, samba and blocos	The show from the Escangalha bloco with samba.	Participate in blocos	A liver that can deal with all the beer	yes, rock stars
Joquim	26	M	Rio de Janeiro	Business man	19/2	Nice people, beautiful women, beer	The beach	Women, good things, fun	No	No
Carla	70	F	Argentina	Retired		It is a very important thing because I can enjoy the tradition of prazilian people.	To pass in the sambadromo with the Paraiso do Tulut's school	Living the same thing that brazilian people lives.	Yes, the weather of the happy people	Yes, because that people have participated a lot and now they enjoy the free days of travelling.
Fabio Nunes	25	M	Cuiaba/MT	Lawyer		Joy, happiness, party	The community feeling	the unity of people, and the joy of the brazilian	Security, safety	yes, people that don't like the meaning of carnival does not participate
Elisa		F	Cuiaba	businesswoman		Fun, party, music	People and the weather	stories and memories	security	yes, some people don't like crowds and prefer quiet places;
Albato Gin	61	M	Argentina	Engineer		Party, the best camaval, pretty	To me it isn't so far -but is original-so original	The people - the place	i dont think so	no, everyone live the carnival in their own way
Qneselda		F	Bueno Arios	Neutrisionist		Fun, Cold beer	That it will be a good event	That there want be any danger	Police	If you dont want to participate in carnival,you should visit the city at other times a year
Vincent Tortille	26	M	Paris	Musician		Music, happy people, party		Going to the blocos! (Party)	Nothing	No
Elgrishi	22	M	Paris	Musician		Music, happiness and festa	That I have lived in San Paulo for 5 month	Meeting people,listening to good musicans and drink beer	I dont know yet	I dont know but i think all my friends would like to go
Alice Reimonn	24	F	Rio	Student		Many people, crazyntess, music, beer and liberty	I do not go to blocos. I would rather watch the large show on TV.	During carnival I travel.	Public security and respect from the participants towards people that isn't participating.	Yes some friends
Soão	21	M	Rio	Student		Fun in the streets all day long with different people; There is no holding back.	It is hard to name only one. Everyday is full of new surprises and it is great.	Not getting arrested or simply not killed.	/bathrooms	Yes. And people that don't like carnival usually get annoyed with all the "men".
John Russo	26	M	Rio	Intern in a Insurance Company	24/2	It's a flesh party. You can do what you want. Drink, have sex with anyone, have fun, drink again, sex(?), drink and get a lot of hangovers.	You drink with your friends without thinking in judgments. And enjoying everyone and the pleasure of life.	Nothing, but Im always looking for enjoyable moments.	Yes. Carnival destryes relationships and makes people forget about politics, the poor people and the problems in the country.	Very religious people. People that are studing and working in the holiday.

Barbara Sanches		F	Rio	Designer		Carnival in Rio is parties in the streets. It is an occupation of the public space with liberation.	Last year when I met my boyfriend during the blocos.	I cant wait for the carnival to end. I have a big test in school and thats why i want be able to enjoy it this year.	Bathrooms and air conditioning.	Yes, i'm studying.	r
Victoria Sandra	22	F	Rio	Student	24/2	Drinking, fun, friends	Drinking in the streets and being nice to strangers	Having a lot of fun with all my friends	Cold beer	People who date. Because carnival can be about kissing a lot of people and sometimes people who date dont like that.	r
Lucas alves Lira	22	M	rio	Student	24/2	Beer, Blocos, Costumes	I once lost my phone. After 3 pm I kept calling desperately and they gave it back to me.	I want to sell all my Sacoles!	Better public transport opportunities	My dad. He use to travel out of town.	r
Mauro Borges	24	M	Compo Grande, Brazil	Lawyer		Beer, A mess, Cultural Expression	I met my girlfriend at the carnival.	Fun, be drunk, sing, dance, see and listning to people and different music - and how it portrays different people and the brazilian culture.	Respect for differences, the public infrastructure and bathrooms	Im not participating because I have a large test coming up.	r
Bruno Barges	22	M	Compo Grande, Brazil	Student		The carnival of rio de janeiro is a time to remember the historical samba, to unite the people of different classes and the time to get to know new people	Drinking with friends and see the Rock (between Copocabana and Ipanema)	I hope to meet people from different cultures	Lack of homogeneity and education of people	Yes the people who work during carnival.	r
Siculiao	27	M	Rio	Software Develpoer		Everything I wish for, happiness, crazy fun	meeting people from scandinavia	having more fun	a friend of mine	yes, but i dont who.	r
Marcelo	35	M	Sao Paulo	mathematical		emotion, joy fun	Im looking forward to see the sambo school manguera walk their parade	To enjoy the carnival, the biggeste party of the brazilian population that mixes fait and fun	More hygiene bathrooms and cleaner street with the collaboration of the participants	Yes, there are many people who do not like carnival just because they do not like it	r
Evelyn	24	F	Argentina	Student		Samba, beer, happiness, culture	Blocos and to drink beer at the beach	A lot of party, meeting a lot of people	Lack of security and police	No	Tourist

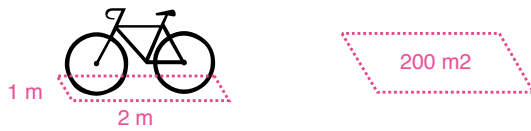
QUESTIONNAIRES, ST. OLAVS FESTIVAL, TRONDHEIM

Name	Age	Gender	Profession	Have Olavsfestdagen for deg	Why are you visiting OFD	Best experience	Something missing?	Someone not participating?
Aina	25	Female	Student	Culture, music, have a good time	Lively city life, nice atmosphere and musical experiences.	A concert in 2011 with Kalzers Orchestra. A lot of people, lively atmosphere, effective system regarding buying drinks and food.	Can't think of anything.	Maybe it is problematic for people using wheelchairs? The pavement is brick stones and gravel, so it could be difficult for the wheels crossing the area?
Lise	26	Female	Consultant	Social, good music, nice summer atmosphere	The concert with Susanne Sundfør. Great music experience! Went there with my friends.	Because of the social aspect and the music	I would like more concerts and more artist for the average person.	I feel that youth is not very well represented. There is mostly activities for kids and concerts for young adults and older.
Einar	76	Male	Retired	City life, concerts, the historical act on Stiklestad	A concert with Ole Paus with a great atmosphere. And the historical play from Stiklestad.	Music and culture	No	No, even though it has an religious profile, I feel everybody is welcome and enjoys the different aspects of the festival.
Berit	52	Female	Secretary	City life, good concert experiences, meeting friends	A concert with Sting. He has been a favorite of mine my whole life. It is nice that famous artist would visit little Trondheim. Other factors I remember was the great weather, the bright summer night and to spend time with my friends.	I am attending the festival because it is great to watch the enormous city life that evolves. There are a wide specter of nice concerts and experiences.	I don't know	I think the festival covers activities for all usegroups.
Synne	24	Female	Journalist	Party, Nidaros Cathedral, The Medieval	I visited the historical marked when I was younger with my grandfather. We ate waffles and experienced the historical marked. Great food and nice weather made it a good experience.	Because it is cozy	No	I don't think so.
Marthe	24	Female	Student	Cultural happening, possibilities to socialize and nice concerts.	The concerts.	To listen to good artists/bands.	More international bands	I don't know
Gunhild	74	Female	Retired	City life, possibilities to experience great artists, interesting exhibitions	The concerts in the Archbishops yard is very nice. A great enthusiastic audience, community feeling and suprisingly good singers! I saw Aurora and Nico & Vince.	Because of the urban life, artistic experiences, and a social arena to meet friends.	The concerts are quite expensive and does not always fit all user groups	No
Tove	48	Female	Teacher	Summer, the knight tournament, concerts	The best experience is being at the historical marked because I have small children. It was very exciting and an experience only happening during this festival.	I am going to observe the urban life and to experience something else than the regular everyday life.	No	I am usually on vacation in that period of the year and I think a lot of people are too. I also think the artist concentrates targeting the adults and that youth therefor does not participate that much.
Jennifer	35	Female	Law student	Happy people from Trondheim, cold local beer, good music	The concert with Åge Alexandersen and Karpe Diem was the best experience for me. Both arrangements gathered thousands of people in all ages, everybody sang along the lyrics and the atmosphere was great! A good thing with the concert was that you could change your ticket into a bracelet earlier the same day and then we did not need to stand in the main que before the concert so I did not waste my time waiting in line. Another good thing was a very effective process buying beer.	I am attending the festival because it hold a lot of nice artists. And I am often in the city in august, so it is perfect timing for me.	No	Maybe some difficulties for people using wheel chair because there is bricks in the pavement at the events.

Julie	24	Female	Student	Urban life in the city. A lot of cultural events. Nice entertainment and a nice atmosphere	The best memories from my childhood was all the activities at the festival. I especially remember the treasure hunt, where we were looking for different treasures around the city. It was very exciting! And the best thing was the knight tournament kicking of the event, it was awesome! Lately I think there has been a lot of good head liners for the festival, so I got many nice concert experiences in the Archbishops yard.	Summer, sun (sometimes), lots of nice people, great atmosphere. I is fun that there is a summer event placed all around the city centre.	I have heard some rumors about removing the knight tournament from the event. I hope that is not the case! And I would like more theatre shows. I also would like to learn more about the historical background of the festival.	My grandmother have been attending a lot of events every year, and she thinks it is more difficult to attend because of her increasing walking disabilities. She have to pick specific events where there are possibilities to sit down, and there is not always the case. She also think there is hard to hear the sound clearly in some of the events, so maybe there could be some improvement for elderly?
Caroline	25	Female	retail store employee	Music, food and drinks	Concerts in the Archbishops yard, because I think it is a perfect location for concerts. Great sound and good view to the stage.	For me it is important to participate when something cool is happening in the city, and I think St.Olavs festival are having artists I find very interesting.	I usually do not know the program of the festival before the events are happening, so I guess the marketing of the festival through social media could have been helpful.	My impression is that people of all ages are participating
Erik	29	Male	accountant	Having a good time, nice atmosphere, concert	The concert with Susanne Sunnfar	I visit the festival because it is a social event and because my friend are working with the arrangement and gives me free tickets.	I would like food at the events	I guess people listening to Kygo or CDM etc keep them selves away from this festival
Severin	25	Male	Student	childhood memories, treasure hunt, Culture	-	I attended the festival when I was a little boy. The only thing I remember is an activity during the festival with treasure hunting where I digged up a wooden sword. That was really fun!	-	-
Ame	52	Male	Electrician	-	-	-	-	I do not attend the festival, because I dont like those kinds of events and I am usually at vacation at that time of year.
Simon	20	Male	Student	-	-	-	-	I do not attend because I think the concerts are too expensive.
Vegard	30	Male	Mechanic	Beer, city life, fun	The Middle Age activities at the Archbishops Hall	I am attending to do some other activities than the normal. A nice occasion to hang out with friends.	No	No

ESTIMATION OF BICYCLE PARKING

MESURES BICYCLE PARKING



Vejdirektoratet states that 37 % of people in Denmark are using bicycle as a transport mean to leisure activities. The average distance for travels to leisure activities are 4 km.

Since the site is located next to the main train station, and the two metro stops that is under construction, at Enghave Plads and Hovebanegården, are within a distance of approximately 400 meters, one can expect people to choose the metro as a transport mean to the site.

Because of the improved connections within public transportation a suggested prosentage is that 20 % of the bicyclists will chose the metro to travel to the events or happenings, which remain a number of 17% bicyclists. During large gatherings, it is also likely that people park their bicycle away from the crowd or at the surrounding bicycle parkings. This results in which 5 % of people entering the site will need a bicycle parking spot.

At a Large gathering covering the area under the roof construction an estimated number of people are 4992 (2 people standing per m²). Sometimes the space might be occupied with furnishment or equipment, and automatically decreases the space for people and the need of bicycle parking.

In the catagory: "large gathering", 200 m² will be available for bicycling parking.

