



READY SET **ACTION**

Improving place branding strategies
through a place-bound bottom-up
action plan in the case of Struer
'The City of Sound'

Group 9, MSc04 Urban Architecture, May 2021
Jannik Højer Jensen & Louisa Borup Holm-Pedersen

READY SET ACTION

Improving place branding strategies through a place-bound bottom-up action plan in the case of Struer 'The City of Sound'

Thesis 26th May 2021

Louisa Borup Holm-Pedersen & Jannik Højer Jensen



READY SET **ACTION**

Improving place branding strategies through a place-bound bottom-up action plan in the case of Struer - The 'City of Sound'

"Places do not suddenly acquire a new identity thanks to a slogan and a memorable logo. This would imply that what gave meaning and value to the paintings of Pablo Picasso was the characteristic signature he used and not the innovative ideas and style of his art"

(Kavaratzis and Ashworth, 2006, p.185)

TITLE:
READY SET ACTION
Improving place branding strategies through a place-bound bottom-up action plan in the case of Struer - The 'City of Sound'

PROJECT PERIOD:
01/02/2021 - 26/05/2020

PROCESS REPORT: 84 PAGES
APPENDIX: 24 PAGES
ACTION PLAN: 76 PAGES

THESIS PROJECT

URBAN ARCHITECTURE
AALBORG UNIVERSITY

SUPERVISOR: DITTE BENDIX LANNG

GROUP 9

JANNIK HØJER JENSEN

LOUISA BORUP HOLM-PEDERSEN



**AALBORG
UNIVERSITY**

STUDENT REPORT ILL. 1

A special thanks to the people helping us throughout the process;

...Our families helping out with whatever they could in order to make our long days easier. Especially, Morten, Louisa's husband, for putting up with us, walking Sherlock Bones, and cooking for us

...Rasmus for agreeing to assist us in the model making process

...Our fellow students that provided us with some much needed socializing at the end of the semester - and "5 o'clock"-drinks

...Niels Agerholm for providing us with a useful counselling in regards to traffic safety

...The people of Struer for participating in our process. Especially, Struer Municipality, Nordvestjysk Fjordkultur, Sport24, Lydens By, Struer Tracks, Struer Håndbryg, and Krab-Bjerre Yoga

...Marie Højlund for taking her time and giving us valuable insights in what it takes to design with sound

...Michael Martin for useful feedback at pinups and a well-structured semester

... and last but not least;

*Our supervisor Ditte.
Thank you for choosing to be our supervisor and for all the helpful counselling. We are happy that you are able to get us back on the ground, when our ideas are all over the place*

Acknowledgements



An increasing concentration of citizens and businesses in larger danish cities due to a centralization of public facilities results in declining inhabitant numbers in small and rural cities of Denmark. Therefore, in an attempt to remain competitive, several municipalities are turning towards city branding based on local core competencies for attracting valuable resources whilst achieving a strategic vision for development. An example is the danish municipality of Billund that through a public-private partnership brands themselves as being the “Capital of Children”, referring to their history with LEGO being founded in the city.

Another city that has embraced branding strategies as a tool for attracting new citizens and businesses is the city of Struer. Placed in the rural, western part of Denmark, the city decided in 2013 to brand themselves as being the “City of Sound” due to their heritage with the world famous radio-company Bang & Olufsen’s placement in the city. This was done in search of a regeneration from being an industrial city to becoming a place focusing on sound as a theme within different areas, such as urban planning. This included a regeneration of urban spaces in the city centre as well as on the harbour in relation to sound whilst the implementation of several sound-related landmarks were established. This was done in the search of improving the connections between the divided regenerated harbour area and the city centre.

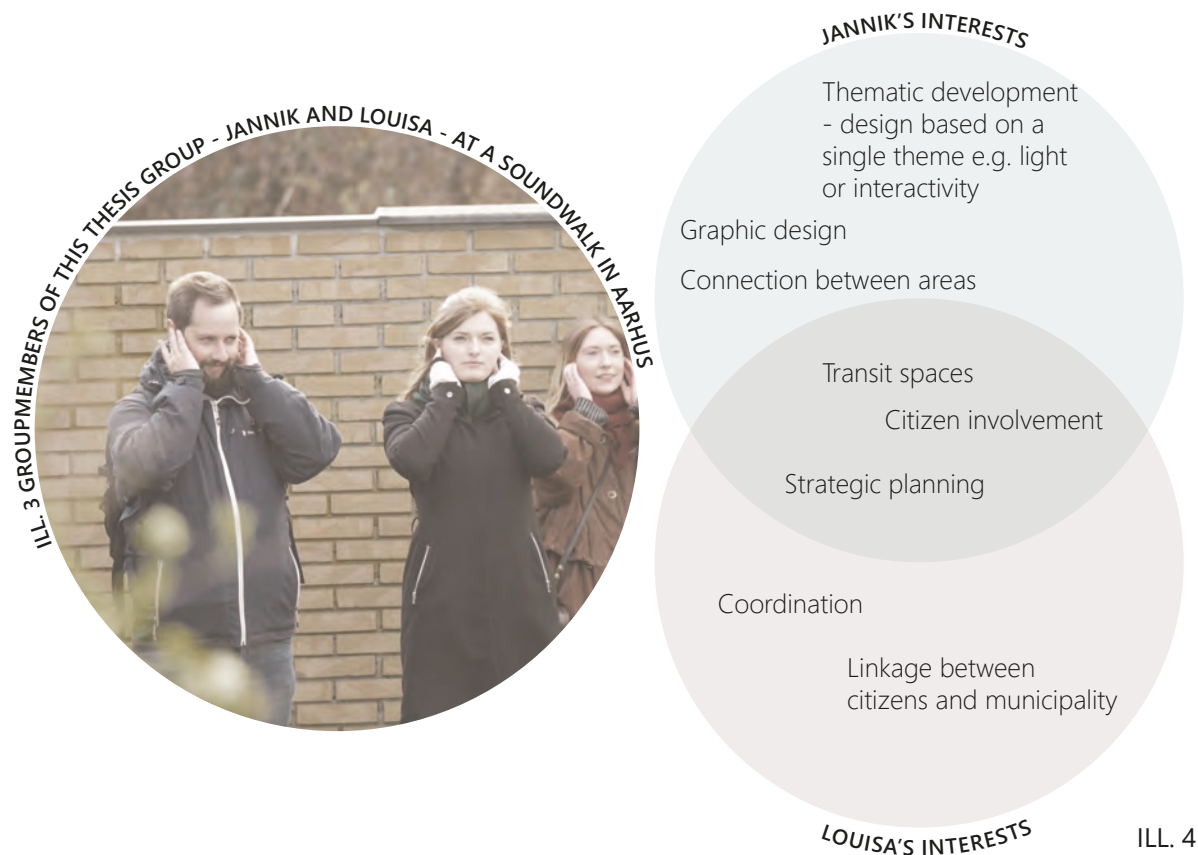
The branding strategy was initiated with the involvement of citizens in the process, but they have subsequently been more neglected in planning and development processes. This has turned them into consumers of urban spaces instead of making them included stakeholders in the creation process which is profitable for the branding strategies regarding an enhanced tertiary communication.

This thesis seeks to investigate how the citizens of Struer can achieve a better place-attachment resulting in improved tertiary communication in relation to the city’s branding strategy, through bottom-up co-creational activities in search of improving the connection between the city centre and the harbour area of Struer.

Struer Municipality has already produced several strategic plans and made a substantial regeneration within the city by turning old buildings and parking lots into new urban spaces, but further improvement is necessary for making the connections between the city centre and the harbour function properly.

The thesis works towards creating a place-bound bottom-up action plan for the ‘Culture Connection’ that connects the city centre with the harbour and thereby improving the most central connection in the city that includes several branding related sound-landmarks. The involvement of citizens and local stakeholders throughout the project – from planning to completion – is an important asset regarding an improvement of place-attachment and thereby tertiary communication. The action plan is developed as a proposal to the municipality of Struer for how to work with regeneration from a bottom-up frame of mind in improving other connections between city centre and harbour by taking point of departure in one specific connection. The action plan is based on literature reviews defining the key words of the thesis, thorough site analysis, involvement processes as well as on-site experiments. While being contextual responsive, these different elements can be combined in the development of a place specific action plan for the ‘Culture Connection’. The product of this thesis is an action plan deeply rooted in the opinions of local stakeholders as well as site-specific qualities.

Key words: City branding, wayfinding, sound, co-creation, bottom-up, tertiary communication, stakeholders, action, Struer.



At the 2nd MSc in Urban Architecture at Aalborg University, the project case in the course *Urban Transformation and Sustainable Engineering Techniques* concerned environmental issues in Struer, and how to cope with flooding issues in the city. This subsequently led to an internship in the municipality of Struer for Louisa – one of the members of this thesis group. During this internship, a thesis project opportunity at the harbour area of Struer was presented with the purpose of creating a destination for attracting more people to the harbour area of the city, and thereby improving the issues Struer deals with regarding a disconnection between the harbour and the city centre.

This was an interesting opportunity that was seized due to the opportunity of developing a thesis based on an actual and realistic project with the potential of having a positive cooperation with a municipality – with the final prospect of realizing the thesis afterwards.

During the development of the thesis in the pre-project phases, the thesis group slightly shifted the aim and expected output of the project. This was due to issues

that was experienced at the project in the 2nd MSc project relating to wayfinding issues; we as 'tourists' had difficulties navigating the city properly due to connections that was rather hard to find in the city. Furthermore, we found it difficult to locate the sound implementations that was made regarding their branding strategy – i.e. the 'Sound Bench' and the 'Garden of Sound' (described at page 20-21). Therefore, the aim shifted from creating a destination on the harbour to enhance and improve the already existing connections in the city. Furthermore, several plans have been made for a future development of the harbour by the municipality, thus the prospect of improving the connection between the harbour and the city centre was of important relevance.

This led to a thesis project regarding the development of a strategy of how to improve the already partly designed and planned connections in Struer relating to branding and transit areas. The result was a project that related to the different individual themes that both members of the thesis group finds interesting (ILL. 4).

This master thesis consists of two parts; a process report and the final product of the process – the action plan.

Process report

The process report consists of a description of the entire thesis process leading up to the final product as well as a conclusion and reflection upon the final product and the process itself. Thereby, the process report will present an overview of the process, methodology descriptions, key results from literature reviews, reference studies and analysis which functions as the transition to the action plan. It will argue for the choices taken in the process and the arguments behind the layout and final content of the action plan.

Each of the individual analyses will be presented through descriptions and illustrations of purpose, method, and results.

The analysis is summed up through a map showing the critical points which will act as the focus points within the action plan.

The action plan

The action plan is presented as if it was handed directly to the municipality of Struer with the written language being the only exception. It is not the intention to hand over the process report to the municipality, since this is the background for the action plan that should be able to

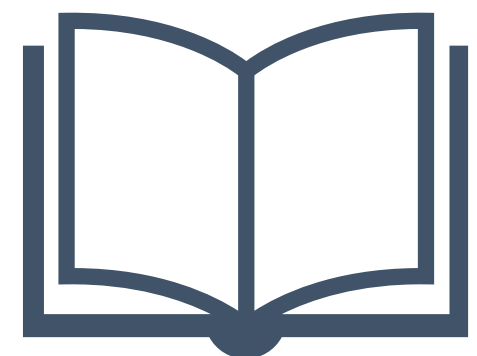
stand alone. As the action plan is made to stand alone, several elements will be repeated in both the action plan and the process report.

The action plan is presented as an interactive booklet that should be possible to use "in action" and throughout the planning process as a tool for facilitating better communication. The action plan is divided into four parts; introduction, presentation of programming/design principles, an idea catalogue for programming of critical points, as well as a guide for how to use the action plan.

In the beginning of the action plan, the model of the project site is described as a tool to use at the same time as the action plan. As it is not possible to hand in the model together with the report on the 26th of May, the model will be presented at the exam in June.

The recommended order of reading would be reading the process report first followed by the action plan but the order can also be reversed so that the action plan can be read first followed by a more thorough description of how it was developed.

ALL NAME OF AREAS ON THE PROJECT SITE MARKED WITH ' ' ARE NAMES GIVEN WITHIN THIS PROJECT OR A TRANSLATION OF THE ORIGINAL NAME.



ILL. 5

LIST OF CONTENT

Context of the study	11
Branding & the importance of tertiary communication	14
City image communication	16
The branding strategy of Struer	18
The sound landmarks of Struer	20
Critique of Struers branding strategy	22
Aim and objectives	23

01 Introduction

Approach	25
Phase 1	26
Phase 2	28
Phase 3	30
Phase 4	31

02 Methodology

Wayfinding	33
Urban sounds & atmospheres	36
Sound walk	37
Reference studies	38

03 Theory & practice

Project site	41
History of development	44
Spatial conditions	45
Serial sound analysis	52
Local stakeholders	53
The vulnerable stakeholder	54
Legibility and mobility	56
Microclimate	58
'Train Arches'	60
Critical points	62

04 Project site

Exhibition & involvement	65
Site visits	66
"Walk & Talks"	68
On-site interviews	70

05 Bottom-up

Developing a place-bound bottom-up action plan	73
Testing/'Living Lab'	74

06 Action planning

Conclusion	77
Reflection	78
Reference list	80
Illustration list	83
Appendix	84

07 Epilogue

In Denmark, rural shrinkage is considered a major problem (Tietjen and Jørgensen, 2016) - especially for smaller cities and towns located at distance from larger and more developing cities. The tendency in recent years shows a concentration of citizens and businesses in larger cities due to a centralisation of public facilities like schools, police- and health departments, thereby neglecting cities located away from the larger metropolis (Erhvervsministeriet, 2020).

In an attempt to reverse the tendency, some cities turn to 'place branding' since it is a useful tool in the competition for limited financial, human or cultural resources (Ashworth, Kavaratzis and Warnaby, 2015; Kiib, 2010), whilst it can "[...] provide a vision for the place's future and a direction for the planning and implementation of various sorts of measures that will help achieve this vision" (Ashworth, Kavaratzis and Warnaby, 2015, p.4). This is seen in several examples both internationally (New York, Manchester, etc.) or nationally such as Billund (LEGO foundation, n.d.).

"

"Cities need strong stories. A remarkable history, tales about a unique culture, stories about economic ability: these narratives brand and market the city"

(Kiib, 2010, p. 13)

"

INTRODUCTION

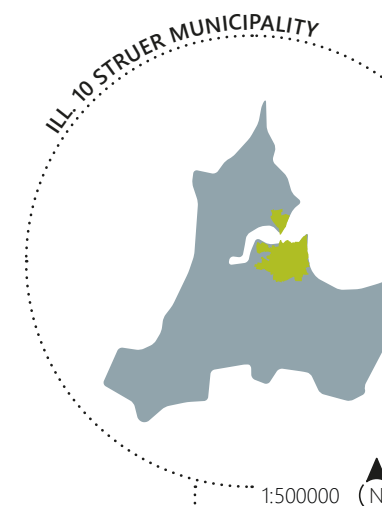
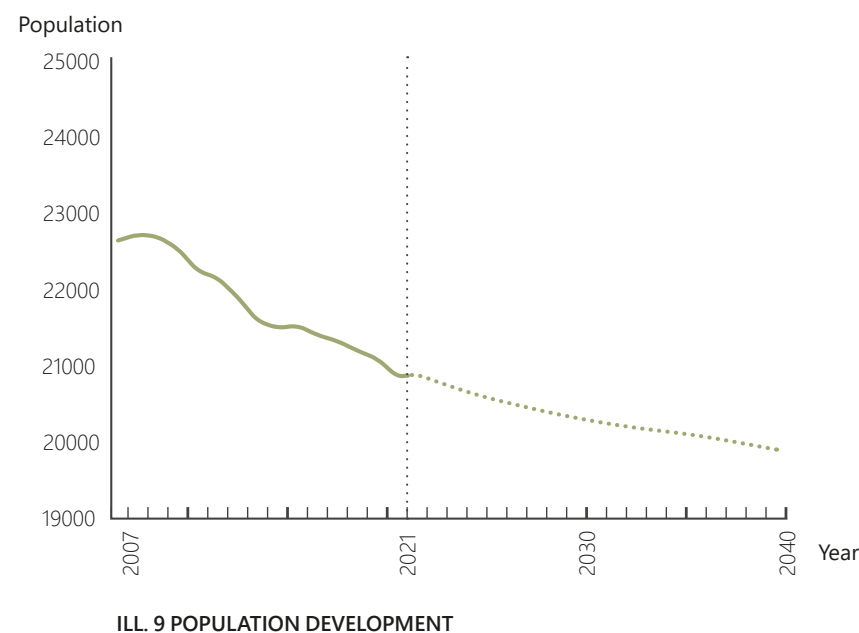
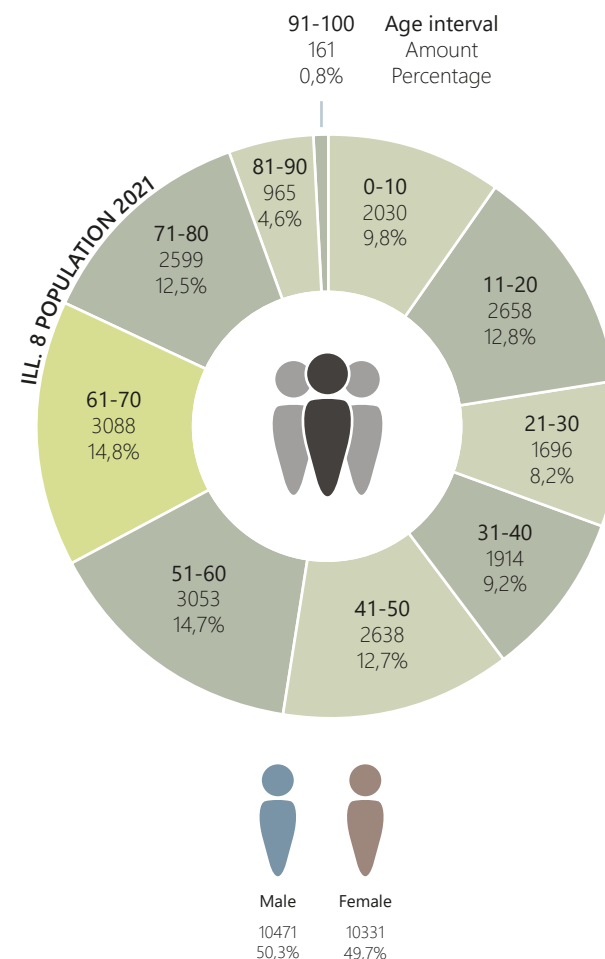
STRUER

THE 'CITY OF SOUND'

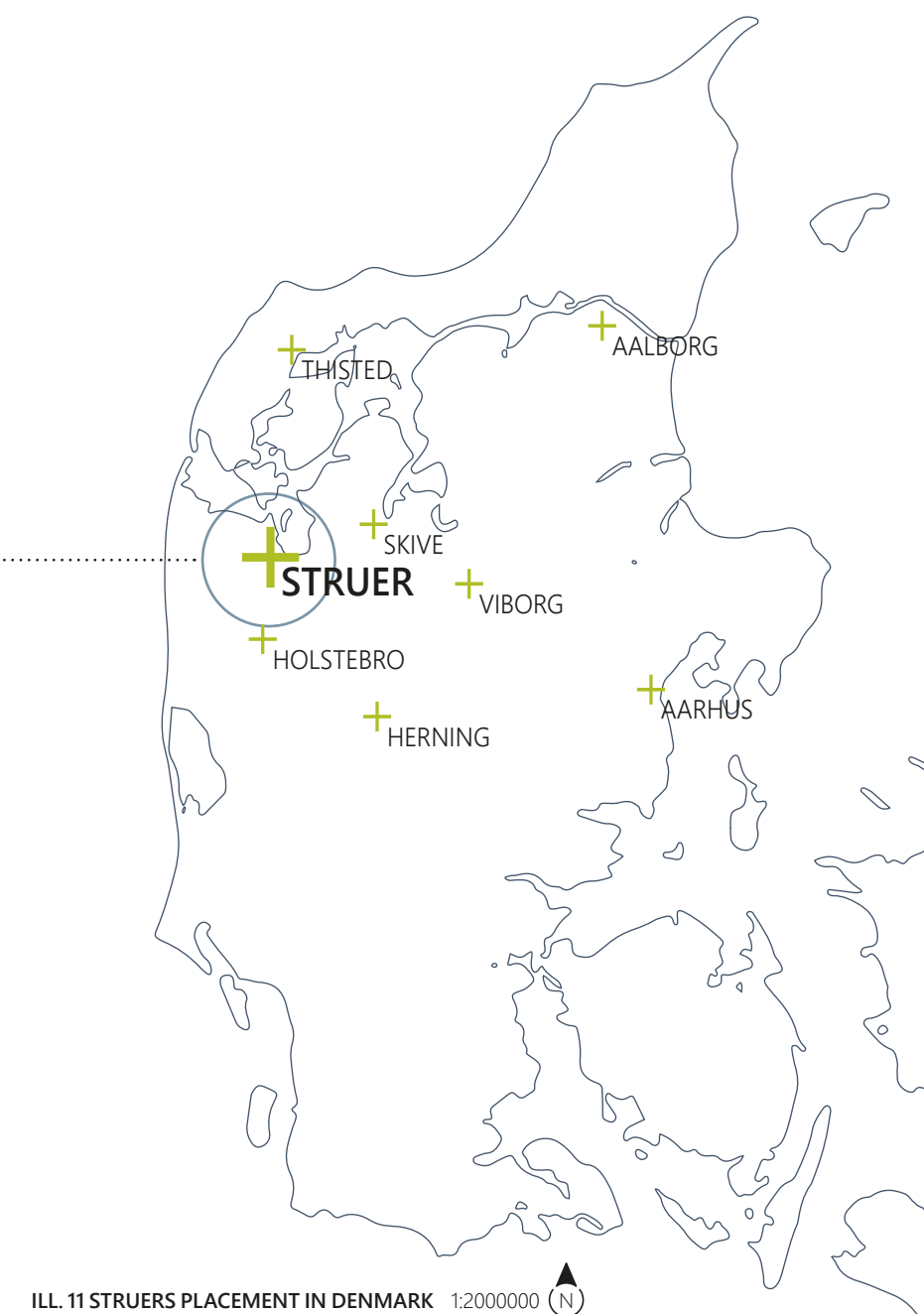
Struer is a small town in the rural, western part of Denmark along the Limfjord and previously identified as an industrial harbour town for the larger, nearby city of Holstebro (Danmarkshistorien.dk, 2012). They have almost 21000 inhabitants in the municipality, making it the 11th smallest municipality in Denmark, with just over 10000 living in the city of Struer (Danmarks statistik, n.d.b). The majority of the population is the population in the age group of 61-70 years whilst people between 51-60 years are following subsequently, revealing a rather high average age.

Struer Municipality has suffered from declining inhabitant numbers for several years and it is expected to decline further in the future (Indenrigs- og boligministeriet, n.d.). It is mostly young people who leave Struer - often for a higher education which they do not have the possibility to attend in Struer. This creates a major concern within the municipality for how to maintain or make them return to Struer after they have finished their education and are ready to settle down (Struer Municipality, 2020).

In an attempt to alter the tendency, Struer Municipality initiated a branding strategy, resulting in branding themselves as being the 'City of Sound' in 2013 (Kreutzfeldt, Stenfeldt and Petersen, 2019). This was due to the location of the headquarter of the famous speaker-company Bang & Olufsen's in the city since 1925, which had a large impact on the city (Kreutzfeldt, Stenfeldt and Petersen, 2019; Struer City of Sound, n.d.). This has resulted in Struer using sound as a theme within different frameworks of their planning strategies, e.g. business development with the development of 'Sound Hub' being a cluster for sound companies, through art and culture with different events and through urban planning with sound installations and new urban areas relating to sound (Kreutzfeldt, Stenfeldt and Petersen, 2019).



1:500000 (N)



1:2000000 (N)



20802
Struer Municipality population

10175
Struer city population

246,2 km²
Struer Municipality area

7,2 km²
Struer city area

(Danmarks statistik, n.d.a)
(Danmarks statistik, n.d.c)

Branding is used in the search of a competitive advantage to rival cities, where building on local core competencies that are difficult to imitate can be a successful feature for rural cities (TPBO, 2015). This can be done through specific business expertise, since the qualities of local products can provide associations to a specific place (Kavaratzis and Ashworth, 2006). Like Billund uses LEGO (LEGO foundation, n.d.), Struer used the local presence of Bang & Olufsen as the rationale for their branding strategy as being The 'City of Sound' (Kreutzfeldt, Stenfeldt and Petersen, 2019) - a brand that was created through a process including both citizens and the municipality which is in line with the municipality's vision of "Being close to - people, nature, and technology" (Struer Municipality, 2019). Including the citizens in branding strategies can prove beneficial in terms of improving tertiary communication (Kavaratzis, 2004) meaning citizens communicate the attractiveness of the city for tourists and other stakeholders (Peighambari et al., 2016; Insch, 2010; Campelo et al., 2014 cited in Casais and Monteiro, 2019). The tertiary communication is one of three categorisations of communication within branding strategies according to Kavaratzis (2004)(see page 16). Primary communication concerns elements like landscape design, events, wayfinding, and public art while secondary communication concerns advertising, graphic design, and logos (ibid).

As mentioned by Kavaratzis and Kalandides (2015), tertiary communication and participation are important parts of branding strategies;

"Participation is not challenge-free, but the rewards are significant as it is "designed to generate and support a greater sense of ownership, which is a crucial ingredient in any branding initiative""

(Houghton and Stevens, 2010, p.45 cited in Kavaratzis and Kalandides, 2015, p.1378)

But what challenges appear when participation becomes a part of the branding strategy? How and in what part of the branding process can the citizens be included?

The challenges of place branding

Place branding strategies have several challenges as described by Bonakdar and Audirac

(2020), where especially top-down strategies favouring the local elites and politician's aspirations are problematic due to the limited citizen participation (ibid.). The lack of shared values between the residents and authorities can lead to the destruction of the brand (Vallaster, Von Wallpach and Zenker, 2018; Maiello and Pasquelli 2015 cited in Bonakdar and Audirac, 2020), both according to bad external communication as well as physical damage with e.g. graffiti as seen in Rio during the Olympics in 2016 (Bonakdar and Audirac, 2020), and in a more relatable and a less extreme context in Roskilde (see page 38). The implementation of a bottom-up approach instead "[...] emphasises collaboration between all place stakeholders to co-create a place brand" (Warnaby, Ashworth and Kavaratzis, 2015, p.246). The prospect of having local people positively engaged and involved in city branding strategies is of great importance (Stubbs and Warnaby, 2015) in order to make them place brand ambassadors (Casais and Monteiro, 2019) and thereby creating positive tertiary communication.

Participation as a catalyst for branding

Participation processes are often used primarily in the initial phases of branding strategies (Casais and Monteiro, 2019; Kavaratzis and Kalandides, 2015), which according to Kavaratzis and Kalandides (2015) cannot be considered to be broad participation. Working with stakeholders such as local residents must be a long-term commitment throughout the process instead of a one-off activity in order to achieve an optimised outcome (Stubbs and Warnaby, 2015). This can be done by engaging them as co-producers and co-owners of the brand (Bonakdar and Audirac, 2020). Furthermore, having a large group of different stakeholders involved from different layers of society is important to achieve a brand that relates to all, hence a development of a shared place brand vision for all stakeholders is key to success (TPBO, 2015; Stubbs and Warnaby, 2015). Processes like this are difficult "[...] since all stakeholders operate in their own local context, holding different values and perspectives and only limited resources to interact with other stakeholders and develop a common ground" (TPBO, 2015). Every stakeholder has their own agenda and opinion regarding the branding strategy, and in order to achieve support and involvement from the different stakeholders in the participation processes, they need to see that they will benefit from it (Rafn, 2021).

For achieving a shared vision, public consultations are important in order to collect opinions and suggestions from different stakeholders (Cudny, 2019). The notion of active methods is an exceptional method of involving shareholders, especially through workshops where problems and solutions can be discussed (ibid). Workshops represents a top-down approach, but include bottom-up elements (ibid.) which have several advantages as cited by Stubbs and Warnaby;

"In addition to providing valuable insights and learning, these workshops importantly get the attendees enthusiastically engaged in the subject and process – this can be one of the most important success factors for any destination"

(2015, p.112-113)

Through workshops, the participants get engaged and can feel included in the project.

Struer initiated their branding strategy by focusing on creating a positive impact on residents in order to make them city brand ambassadors by empowering the message on social media, initiating activities that required participation from the public, as well as working with events (TPBO, 2020). Events, like *Run to the Beat* and *Struer Tracks* that are held every year, mirrors the branding theme of sound, which enables people to become actively engaged and associate themselves in the place and its concept (Therkelsen, 2015; TPBO, 2015).

In several of the branding-related initiatives in Struer, public participation is used only in the initial phases and not through-out the entire process (Struer Municipality, 2020). This is often the case in planning strategies, since the actual physical creation of a place rarely is a result of participation of the users of the spaces (Melcher, 2020).

'Living Lab'

A part of the branding vision in Struer is turning the city into a 'Living Lab'. By doing so, locally placed sound businesses, scientists, and organisations can display, test, and evaluate sound technologies temporarily in the urban environment together with the people using the spaces

(Alexandra Instituttet and Struer Municipality, 2018). Temporary projects allow for more freely and daring projects that can be tested before implemented in full scale (Lydon and Garcia, 2015).

The implementation of temporary facilities within urban ground can prove beneficial in several ways, as mentioned by Frisk, Loulie and Frisk:

"Temporary use is a generator of new activities, giving a place new identity, playing a new role in people's mind. It offers a freedom. It can easily be changed or moved, if it is not successful. Even though the term is linked to something non-permanent, with a time restriction, it does give some long-term possibilities. It presents an opportunity to test and gain knowledge on a proposed project"

(2016, p.3)

Temporary installations produced by users of a space can be a way to shorten the distance between the creators and decision makers regarding what their agenda and vision of the area is (arki_lab, 2017). Furthermore, these installations establish curiosity since it is new and only present at a limited time (Lydon and Garcia, 2015).

Conclusion

Struer already has several branding initiatives stressing that they indeed are the 'City of Sound' but participation and co-creational efforts have primarily been used in the initial planning phases. This can result in the residents not achieving a full and clear identification and place-attachment of the area based on branding strategies. The importance of using local knowledge and willingness for participating and co-production by residents is a valuable asset. More bottom-up and temporary activities in the public realm could improve the perceived place image by the users of the city and thereby enhance tertiary communication in terms of citizens speaking positive about the city to others..

In the literary review on page 14-15, the importance of tertiary communication was underlined. The theoretical framework of 'City image communication' by Kavaratzis (2004) has been the point of departure for the approach of this thesis (ILL. 14). He stresses, that the quality of life of the citizens is the overall goal of city branding (ibid).

The method describes three types of communication of the city's image;

Primary communication

Primary communication relates to the fact that communication is not the main intention of the city's actions. This type is separated in four areas;

Landscape strategies relates to actions made within the field of urban design, public spaces and public art. This can be seen in Struer in the planning of T. W. Jensens Plads, the 'Garden of Sound', and Struer Tracks (page 19).

Infrastructure refers to projects made to improve or add a distinct character to different types of infrastructure relating to the city. Here, the development of the highway system towards Struer has created a better accessibility to the existing highway network in Denmark (see appendix, page 86)

Structure considers the effectiveness and improvement of the city's governing structure, relating to community development networks, citizens' participation in decision making processes, as well as public-private partnerships. Here, as mentioned by the municipality at a meeting with the thesis group, citizens in Struer has been included in a less than they could have.

Behaviour considers e.g. the vision of the city and the strategy they use in relation to the vision. Struer being the 'City of Sound' has several events relating to sound, like 'Run to the Beat' and 'Struer Tracks' as well as various concerts (Struer Lydens By, n.d)



ILL. 13

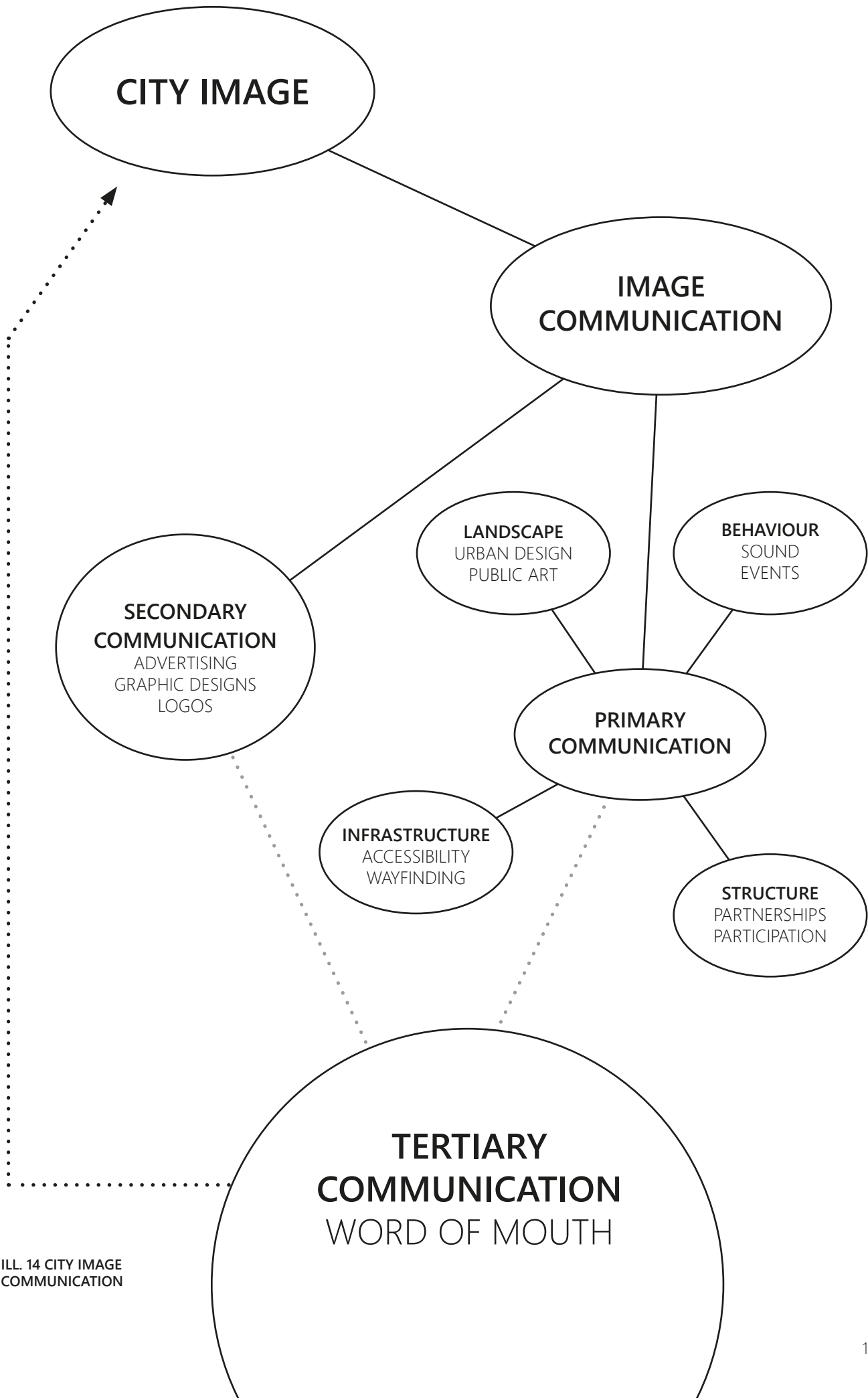
Secondary communication

In contrast to primary communication, secondary communication refers to 'intentional communication', being e.g. indoor and outdoor advertising and especially graphic design in logos etc. This is backed by Medway (2015, p.192), stating how place branding activities often is a visual phenomenon, in which he refers to how logos of iconic structures like the Eiffel Tower, Brandenburger Gate, and the Leaning Tower of Pisa is used as a "semiotic mode of relationship between visual place phenomena and place branding material" (Medway, 2015, p.192). Struer has made a logo relating to their brand as well, but with sound columns instead of iconic structures thus underlining their branding vision of being the 'City of Sound'.

Tertiary communication

Both of the above mentioned types of communication operate in the pursuit of a positive tertiary communication. This type of communication refers to word of mouth and is reinforced through media communication. An interrupted line in the diagram on the following page is linking this type to the rest, stating that the opinion of the citizens cannot be controlled. This underlines the importance of having the city's residents as the most important audience for branding efforts; The better the city's branding methods are for the citizens, the happier they are with the brand resulting in them spreading positive words about the city - good tertiary communication - to others, thus improving the image of the city.

In conclusion, more efforts made in Struer regarding inclusion and participatory elements can improve place-attachment of the citizens, which as mentioned on page 14, is important in keeping the citizens satisfied, resulting in an enhanced tertiary communication.



ILL. 14 CITY IMAGE COMMUNICATION

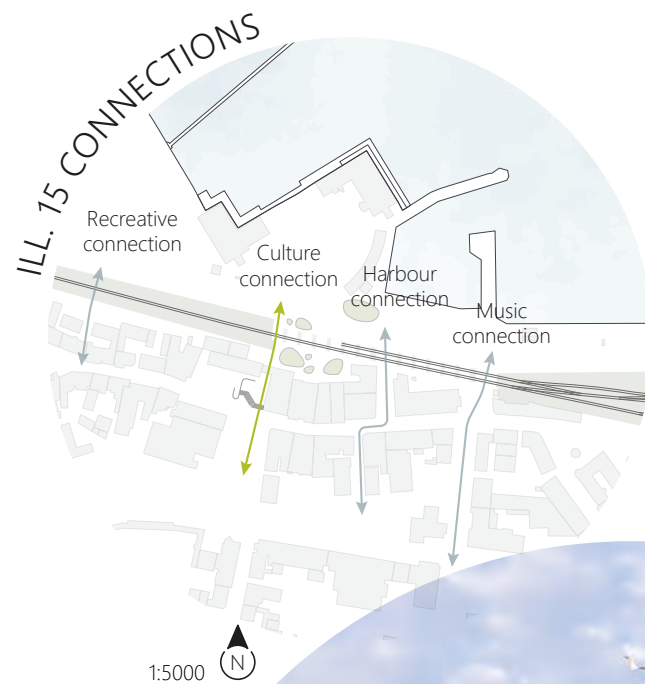
Several developed plans revolve around the branding strategy of Struer, and relates to the future development of the city (Schönherr and Struer Municipality, 2018; Gehl Architects, 2014) and how and where sound should be implemented in the urban setting - how the brand of Struer should be visible in the cityscape.

Gehl Architects pointed out the six connections going from the city centre to the harbour whereas four of them are placed within the city centre and goes through the 'Train Arches'. These structural elements were by Gehl Architects pointed out as a barrier in the movement within the city (2014). The city centre plan and the sound manual named each of these connections based on what functions were placed

along them or what they connect (Schönherr and Struer Municipality, 2018). The four connections within the city centre as proposed by the city centre plan are shown on ILL. 15.

A review of the municipal plans and observations of the development within the city revealed that the municipality chose to begin with improving the 'Culture Connection' going from the church to the harbour with the prospect of an improved connection between the most central part of the city centre and the harbour.

The timeline showed on the following page presents the development of the branding strategy in Struer and shows some of the already visible results of the strategy.



Strategic framework Urban development

Development strategy
The branding strategy itself began with a development strategy for how to make Struer an attractive place to live. It included the vision of "being close to people, nature, and technology" (Struer Municipality, 2020)

Report by Gehl Architects
Following the definition of the brand, Struer Municipality began to look at how the city was shaped and how they could create a more attractive city. This process was kickstarted by Gehl Architects in 2014 who made a report on the connections between the harbour and the city centre (Gehl Architects, 2014)

Sound manual
Parallel with the city centre plan, Alexandra Instituttet and Struer Municipality created the sound manual that consists of proposals for how to work with sound within the city of Struer (Alexandra Instituttet and Struer Municipality, 2018)

The 'Garden of Sound'
As a part of the new city centre plan by Schönherr, the area surrounding the 'Train Arches' was redesigned and a new public area called the 'Garden of Sound' was established instead of a parking area next to the arches

Harbour development plan
In march 2020, a development plan for the industrial harbour area was published by the municipality in which the master-plan revealed how this area might be regenerated to a new residential area (CFBO, SeTilSiden and Andersen, 2020)

T. W. Jensens Plads
In october 2020, a sound installation by Alexandra Instituttet and The Overheard at T. W. Jensens Plads had a grand opening. An architect from Struer Municipality designed benches and other elements to support the sound installation (Struer Municipality, 2020)

2012

2013

2014

2016

2018

2018

2018

2018

2020

2020

2020

The 'City of Sound'
The city brand of being the 'City of Sound' based on the history of B&O in the city was chosen through a workshop and vote including Struer Municipality and citizens

Østergade 16 is removed
As a beginning of physical development in relation to the brand and a plan for a new public plaza within the city centre, the building at Østergade 16 (see page 45) was torn down and preparations for a new plaza begun

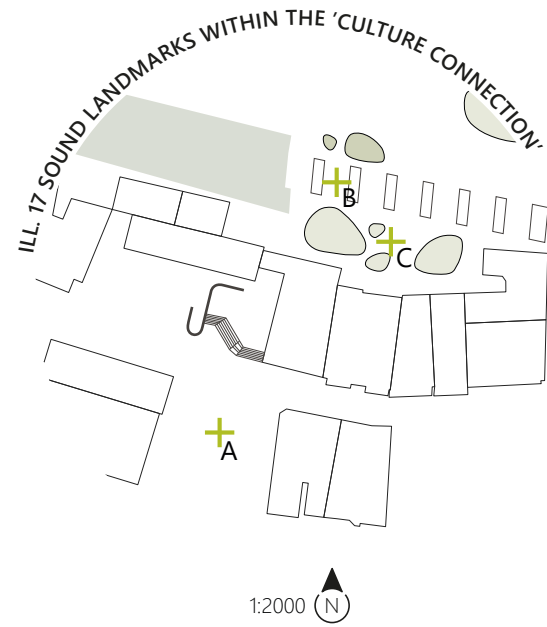
City centre plan
The Gehl Report resulted in the principles for the new city centre plan by Schönherr in 2018. This city centre plan created a strategy for the connections between the harbour and the city centre, named them, and defined areas of opportunity within the city centre (Schönherr and Struer Municipality, 2018)

'Sound Bench'
Along with the construction of the 'Garden of Sound', a new sound installation was installed underneath the train tracks and thereby marked the second brand-related element within the city centre

Sound art strategy
The harbour development plan was followed by a strategy for working with sound art in Struer. The strategy focus on creating "art with effect" and making sure that sound is considered in the art installations within the city (Struer Kommune and Struer Lydens By, 2020)

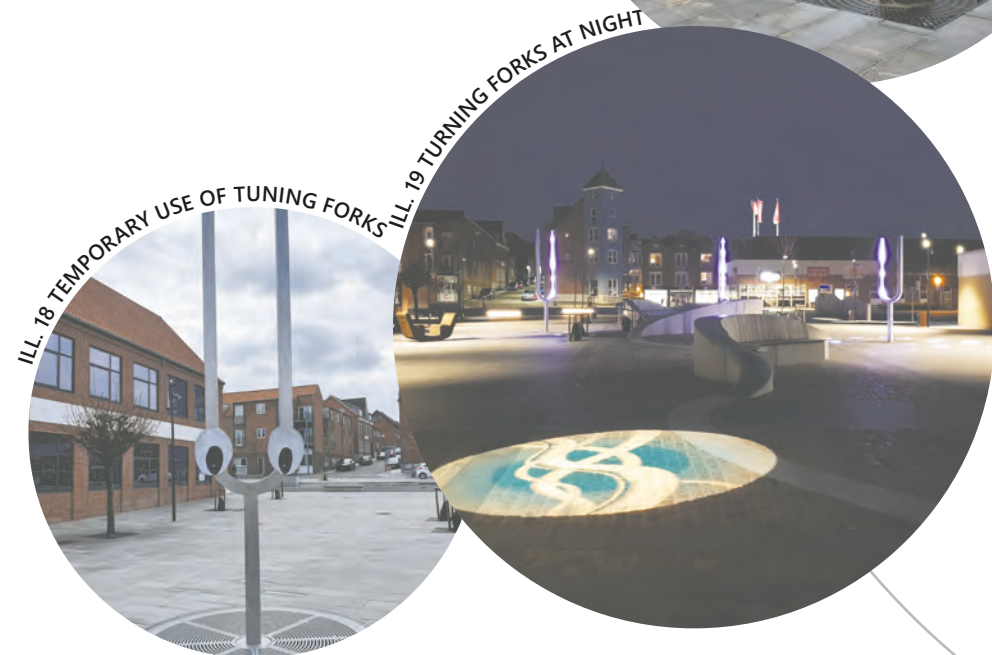
Struers branding strategi as being the 'City of Sound' can be seen in the physical development of the city's public realm. Here, urban areas and installations focusing on sound underlines sound as a thematic catalyst in the future development of the city, corresponding to landscape strategies as described by Kavatzis (2004, see page 16) being part of the city marketers primary communication of its brand.

In the 'Culture Connection', three sound 'landmarks' are present, which seeks to improve the connection between the city centre and the harbour through branding strategies.



T.W. Jensens Plads
Struer Municipality
2020

This new urban area is replacing a building, whilst it is a part of the 'Culture Connection'. It is an urban space made with a clear relation to Struers branding theme being sound which is accentuated by the tuning forks. An organic shaped bench fills the site, which partly can be turned into an ice rink during winter. 'The Overheard' is the developers of the interactive tuning forks that plays voices from local residents when touched (Struer Lydens By, 2020).



ILL. 20 SEATING AREA



The 'Sound Bench'
Alexandra Instituttet
2018

In the second most western train arch, an interactive 'Sound Bench' is installed. When sat on, the bench usually plays soundscapes with the purpose of creating a space for reflection whilst connecting the harbour, the garden and the city (Struer Lydens By, 2018b). Besides soundscapes, the bench occasionally plays a knocking or whistling sound, whilst temporary sound elements can be installed, with an example of the bench playing songs from the danish musician Kim Larsen after his passing (Struer Lydens By, 2018c).



The 'Garden of Sound'
Schønher
2018

The 'Garden of Sound' is a newly renovated area enclosed by the 'Train Arches', the shops Mr. Arthur and Sport24, and the municipal building. It has transformed the earlier parking area into an intimate urban area filled with cobblestones and greenery functioning as sustainable drainage systems (Schønher, n.d.). The area has been used for large social gatherings, e.g. at its inauguration where a national football match was displayed in the area, which gathered around 1000 people in the newly designed space (Struer Lydens By, 2018a).



Based on a review of the different plans and strategies from Struer Municipality, conversations with citizens, literary reviews, and reflections upon previous experiences with the municipality through other projects as well as an internship, two main critique points will be focused on within this thesis:

1.

Top-down planning

The city centre plan for Struer (Schönherr and Struer Municipality, 2018) along with the process that followed (Struer Municipality, 2020) shows a top-down approach;

It starts with an overall plan, then a design for a specific space, construction of this space, and then there are possibilities for activities that can bring a special identity to the place after construction.

There can be several reasons for this choice of approach, but most likely it can be due to lack of time and economy - and maybe also out of habit. Several citizens have pointed out that they feel like many decisions are taken in the office at the townhall without considerations of the opinion of the local stakeholders (Citizens of Struer, 2021). This seems to create an "us/them" relationship between citizens and municipality which is the opposite of what is included in the municipal vision (Struer Municipality, 2019). This situation is not abnormal as "The inherent tension between the government and the governed is as old as cities themselves." (Lydon and Garcia, 2015, p.20). As mentioned previous, Kavatzis (2004) claims that tertiary communication is an important part of branding strategies and therefore it could prove beneficial to let the citizens be a much bigger part of the municipal processes through bottom-up initiatives focusing on co-creation.

2.

'Acupunctural' planning strategy

Another point of critique in the planning processes of Struer Municipality is their strategy of transformation of the city centre. They have made a plan that covers a large area within the city centre followed by design and construct small areas independently of each other. This means that the new areas of the city are spread out in an 'acupunctural' manner and do not necessarily relate directly to one another - which inhibits wayfinding within the city centre and also between the city centre and the regenerated harbour area.

Furthermore, several of the newly developed urban spaces in the city centre does not consider the nearest context, the lines of movement for pedestrians, or the place-specific microclimate in their designs;

The 'Sound Bench' is placed in a location where it has no relation to the surroundings and the 'Garden of Sound' that is intended as being an intimate, calm space is dominated by the sound of cars from Fjordvejen. The lack of relation to their surroundings can make some of the sound installations seem like simple gimmicks instead of actual landmarks.

There is no obvious connection between the three sound landmarks, even though all of them are placed within the same connection - the 'Culture Connection' - that creates a path from the church through the city centre to connect at the harbour. Furthermore, there are no descriptions of them explaining their relevance to the branding strategy.

This thesis addresses the critique points and through it intends to solve the following problem statement:

How can the branding strategy for the 'City of Sound' be improved through a bottom-up place-bound action plan focusing on the human experience of the 'Culture Connection' in Struer city centre?

In order to provide a qualified answer to this problem statement, each of the following questions will be considered;

1.

What urban elements affect wayfaring from Struer city centre to the harbour through the 'Culture Connection' and how can they be improved?

2.

How can sound be included in the programming of urban spaces and what are the benefits and challenges?

3.

How can local stakeholders be included in the process of planning and carrying out an action plan in Struer with the prospect of improving tertiary communication?

4.

How is it possible to do bottom-up activities in the time of a global pandemic, and how can the 'Living Lab' approach be beneficial to this process?

AIM & OBJECTIVES



Overview of process

This thesis is a result of a theoretical and strategic approach mixed with an architectural experimental approach.

The process resulting in the final product of this thesis have consisted of the following elements;

- 1.** *Theoretical reviews of literature in relation to city branding, wayfinding, and urban soundscapes*
- 2.** *Site analysis, reference studies, and concept development*
- 3.** *On-site involvement and participational processes including local stakeholders and experiments through the concept of 'Living Lab'*

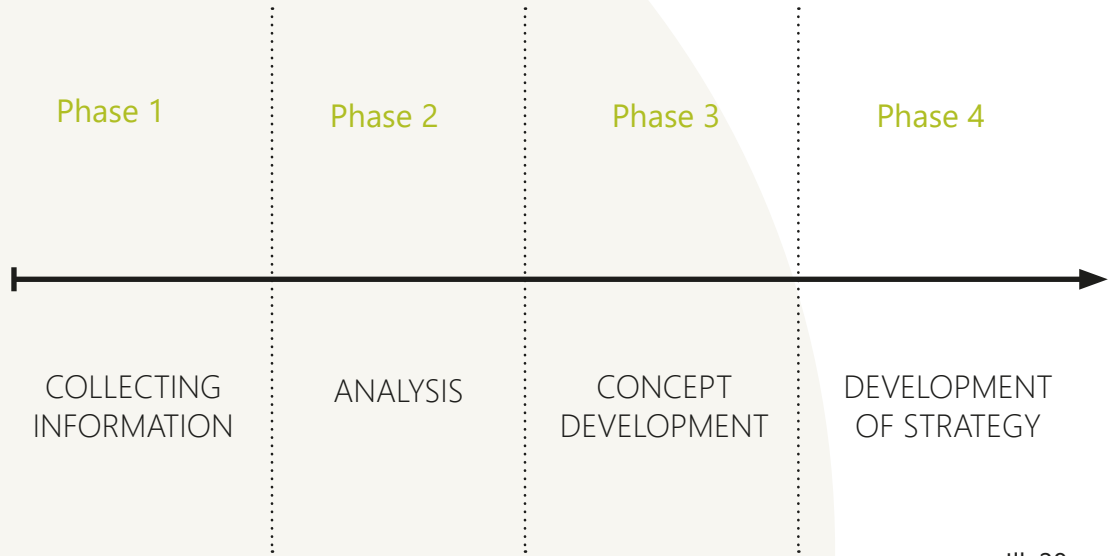
The process consists of 4 phases which will be elaborated on the following pages.

COVID-19

This thesis in its entirety has been affected by the current global COVID-19 pandemic resulting in an on-going development of the thesis throughout the process according to the everchanging governmental guidelines. The motivation for this project included the prospect of consulting and cooperating with local citizens to the extend possible in enhancing the city branding strategies from a bottom-up frame of mind. This led to preliminary plans regarding citizen involvement in the future process, knowing they most likely would be reevaluated and altered later in the process.

Meetings with involved stakeholders have been conducted both online as well as physical depending on the COVID-19 situation at the time.

Physical citizen involvement was done through "Walk & Talks" and outdoor interviews, due to restrictions preventing citizens to physically attend the indoor exhibition (see page 65). All activities was carried out in coherence with the current restrictions at the time. This meant being aware of the number of people gathered at the same time as well as providing the necessary safety measures such as hand-sanitizer, social distancing and face masks. Furthermore, limited contact from citizens on work props like pens, paper, etc. was a high priority, meaning the thesis group did the writing on posters on behalf of most of the citizens. If other cases happened, the elements they had contact with were subsequently wiped off with sanitizer.



Collecting information

Phase 1 of the thesis consisted of information gathering. Knowledge regarding city branding, citizen involvement, wayfinding, transit spaces, sound, and atmospheres in urban spaces was collected through literature reviews, webinars, lectures, and a study trip through Denmark.

Literature review

The literature review outlines the theoretical background for the three subjects of;

1. Branding and the importance of tertiary communication
2. Wayfinding and wayfaring
3. Urban sounds and atmospheres

These studies have been chosen in accordance to their relevance regarding the problem statement of the thesis. They consists of a mixture of different publications, mostly by academics but also literature by non-academics. Furthermore, the literature has been chosen through critical selection in order to be able to answer the objectives of this thesis.

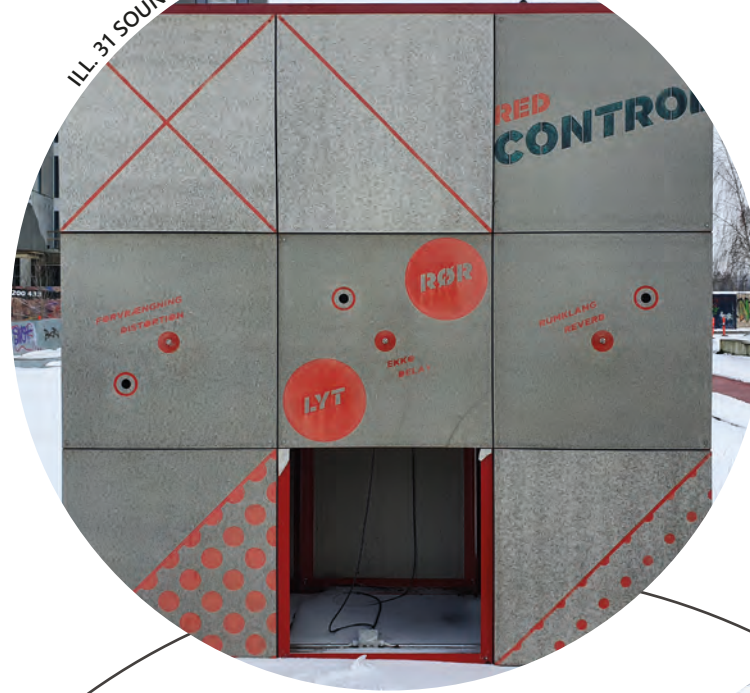
Reference studies

Phase 1 also included a study trip through Denmark in which several different destinations were picked out, visited, and analysed. The choice of reference studies for this trip was based on the three key words; city branding, citizen involvement, and urban wayfinding, and afterwards sorted in relation to their relevance as a reference for the project in Struer. The reference studies were found through online research, books related to the three previously mentioned topics, a webinar regarding social sustainability, and information from supervisors through previous lectures or counsellings (see reference studies at page 38).

The aim of the study trip was to see examples of how other Danish municipalities and cities have worked with these subjects and at the same time explore some general principles for; working with branding in physical urban installations, high quality wayfinding methods, and inclusion of citizens in planning processes.

The findings of the study trip are then compared to Struer in order to see how the city is working with these subjects in relation to other Danish cities, and to give an initial inspiration to what elements could be processed within this thesis.

ILL. 31 SOUND INSTALLATION - MUSICON IN ROSKILDE



ILL. 32 CONTAINER SHOPS - MUSICON IN ROSKILDE



ILL. 33 LIGHT TUNNEL - COPENHAGEN



ILL. 30 STAIRWAY PASSAGE - SVENDBORG



ILL. 29 PRODUCT OF CO-CREATION - ASNÆS



Analysis

Phase 2 contains the site analysis. The project site is analysed through methods for site analysis, citizen involvement processes, as well as an analysis of the past, current, and future plans for the site and its nearest context.

The entire process of analysis was created with a focus on working on-site as much as possible through the approach of 'Living Lab', instead of distancing from the site by doing desktop analysis from Aalborg.

Site analysis

The site analysis is based on three different scales (ILL. 34). First, the bigger strategic plans for the city centre are analysed, followed by a spatial presentation of the site together with a serial sound analysis. Last, the mobility and legibility of the site together with an analysis of microclimates, a description of local stakeholders, and an analysis of the 'Train Arches'.

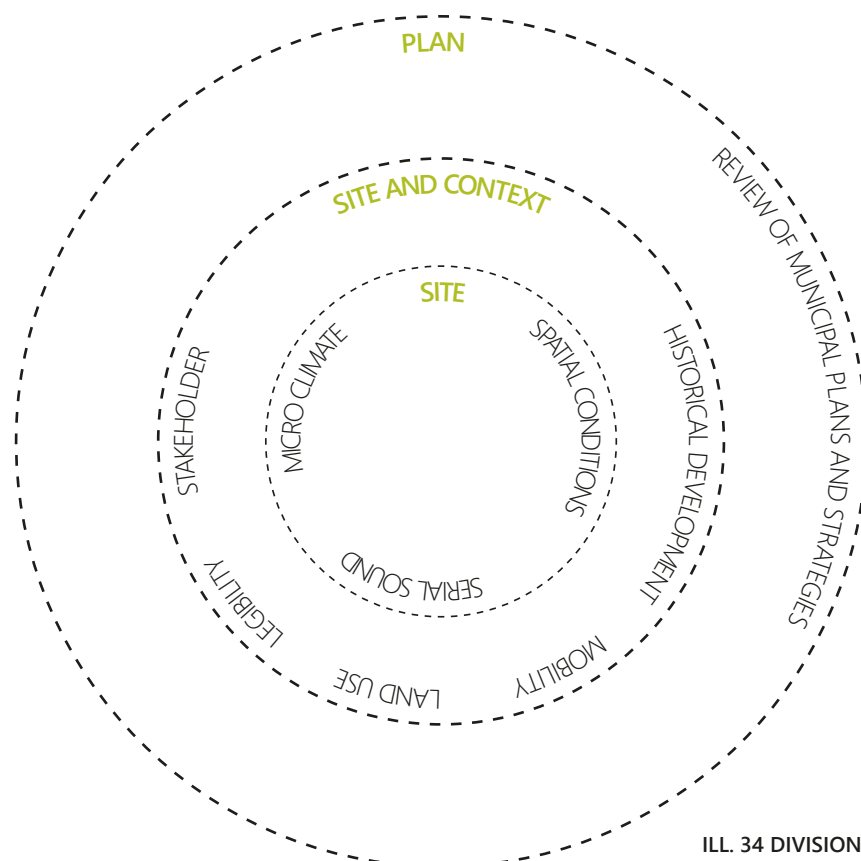
Workshops

A workshop is an important tool in allowing an understanding of and vision for the development of the site from the local resident's perspective. Workshops represent an initial phase

of bottom-up activities since users of the area are consulted, even though it happens through a top-down approach (Cudny, 2019). Through workshops, local citizens participate in the design process, thus providing a feeling of inclusion.

One type of workshop called 'Future Workshop' is developed by Robert Jungk and Normert R. Müller, which, as described by Vidal, explains how a group of people "[...] through a joint critique of the establishment was able to develop a proposal for a desirable future. The idea is that a group of people should cooperate to create ideas and strategies for the future" (2005, p.2). In short, the idea is that citizens initially criticize the actual situation, establish a preferably (utopian) future situation and end with a realistic solution in relation to the utopian ambition. The method is separated in five phases, as described by Vidal (2005) on the following page.

Due to the current situation of the COVID-19 outbreak at the time of the workshop, the method for the workshop within this thesis was adjusted in order to apply to governmental restrictions.



ILL. 34 DIVISION OF ANALYSIS

Future Workshop

PREPARATION

Initial method

Initially, the organisation, planning, and management of the workshop needs to be well prepared. This includes considerations of participants, and how and why these specifically are involved as well as introducing the theme of the workshop. This requires attractive locations with access to refreshments and working materials in order to provide a cozy, informal, and inspiring atmosphere.

How it was done

The preparation phase started out with an exhibition in Struer introducing the theme of the thesis. Following this, the thesis group placed itself on site with refreshments and working materials, in order to talk directly with participants that uses the 'Culture Connection'. Thereby, the total amount of responses could be quite similar to the initial procedure, whilst initiating the prospect of using the city as a 'Living Lab'.

CRITIQUE

Next, specific issues and questions are described by the participants through a visualised brainstorm; critique points are presented by the participants on a large sheet of paper in order to create better relations to the issues than simple note writing can provide. No restriction applies here; criticism is ruled out whilst quantity is desired.

In collaboration with by-passing citizens, post-its were placed on a map of the site at the specific issue or area in question describing the problems and potentials as well as the opportunities for future changes in that specific situation.

FANTASY

In this phase, an utopian solution is developed based upon solving the mentioned critiques. Exaggerated solutions are made without considering restrictions or traditions like e.g. the cost of the solution. The most promising solutions relating to fixing the given critique are afterwards reduced to a more possible and realizable prospect.

In extension of the mentioned critiques, the participants were asked to propose an utopian solution to the problem; how could the issue be solved if they were decisive in the development process? Critiques are turned into possibilities for improvement.

IMPLEMENTATION

The utopian ideas are here turned into realistic prospects in considering different themes like economical, technical, social and political issues. After converting the ideas to realistic solutions, a plan is made for who is doing what, where, when and how.

Based on the citizens critiques and utopian solutions for urban problematics within the project site, the thesis group withdrew in order to come up with proposals for concepts for making the ideas realisable. The utopian and realistic ideas were the foundation of the progression of the assignment towards the final action plan

FOLLOW-UP

Finally, the different ideas for improvement are implemented as a strategy for going forward. Furthermore, the process and results are discussed and evaluated together with the participants.

The utopian and realistic ideas creates the foundation of the progression of the assignment towards the final action plan for the 'Culture Connection' in general, as well as proposals for a physical event with relevant stakeholders in realising some of the thoughts from the citizens. During the event, the initiated projects are to be discussed with the users and followed by an evaluation.

Concept development

In phase 3, the concept development for the action plan began. Theoretical considerations as well as analytical observations in the city led to programming principles for implementation in the output of the place-bound action plan.

'Living Lab'

Throughout this education, when a physical design or redesign of a certain project area has been made, concept development has usually been tested through modelling in a smaller scale. In this thesis project, the city and the environment within the project site has been used as the primary 'model', which through testing of design principles has turned the city and project site into a 'Living Lab', in relation with branding strategies from the municipality where the ambition for Struer is to turn it into

"[...] A laboratory for city sound, concretely meaning that companies, scientists and organisations are invited to exhibit, test and evaluate technologies and solutions in Struer"

(translated, Alexandra Instituttet and Struer Municipality, 2018, p.24).

By doing so, testing was made and results were evaluated directly on-site in a way modelling cannot provide correspondingly.

The intention of the project was to do as many physical experiments within the site through the process, but as it proved to be too costly, many of the experiments were cancelled, such as creation of temporary seating areas, small sound installations, and a workshop for creation of traffic safety signs.

Development of strategy

Programming principles and the process of using the city as a 'Living Lab' culminates in the output of this thesis project; a place-bound bottom-up action plan. This has been made with temporal considerations regarding the timeframe which the implementations requires. Some of the strategic features within the place-bound bottom-up action plan that could be implemented on site within a short temporary timeframe was physically made in order for a continuously evaluation throughout the process, as well as providing examples of how the strategy can be implemented in the future.

ILL. 35 SOUND INSTALLATION TEST



ILL. 36 TEST OF MICROCLIMATE IN 'TRANSIT AREA'



ILL. 37 PROCESS - MODEL MAKING



ILL. 38 PROCESS - SOUNDWALK WITH MARIE HØJLUND



ILL. 39 PROCESS - CASE STUDY TRIP



ILL. 40 PROCESS - INVOLVEMENT IN STRUER





In order to enhance ease of movement in a city or guiding visitors and citizens in a desired direction towards landmarks of an area, wayfinding methods can be a valuable asset. However, "When people are asked about wayfinding, they usually respond with "signs." Wayfinding has become shorthand for adding signs to help people on their way. And yet, wayfinding is so much more" (King and De Jong, 2016, p.61). Different methods can be used for wayfinding purposes; in Billund and Asnæs, they seek to guide people by the use of elements in the same bright, recognizable colour placed along a route (see p.39), whilst in Svendborg, they use green elements to facilitate wayfinding within the city centre (see p.39).

But how do people use wayfinding to find their way? How can our urban pedestrian spaces be designed to accommodate easy and attractive wayfinding and navigation in the city?

How do people find their way?

"Wayfinding behaviour is commonly defined as the strategies that people use to decide how to move from one place to another" (Montello, 1995 cited in Zomer et al., 2019, p.72). When describing wayfinding behaviour, Kevin Lynch focused on wayfinding as a process where people use environmental information to find their way (Hunter, Anderson and Belza, 2016, p.5). He claimed that wayfinding depended on personal factors, environmental imageability (qualities that evoke strong images) and legibility (qualities that are easily identified and understood) (Hunter, Anderson and Belza, 2016; Lynch, 1960). Several experts including Kevin Lynch agrees that landmarks play an important role in wayfinding behaviour and that they usually are the first things we can recall about places (ibid.).

Urban design can improve wayfinding

There are different approaches to wayfinding; "Signs, especially at eye level, and map markers indicating you are here are useful for orientation" (Hunter, Anderson and Belza, 2016, p.9). However, the use of semiotics can be complemented by more "indirect" or "subconscious" designs that can guide the way (Hunter, Anderson and Belza, 2016). It is important to think about universal design or consistency in wayfinding elements (King and De Jong, 2016; Lee, 2016), focus on the points where travellers need to make turns or decisions (Vandenberg, 2016), and decrease the number of barriers that the traveller or wayfarer meet on their way.

When speaking about barriers in relation to wayfinding, one can look at four different types of barriers defined by Jon A. Sanford (see below). Jan Gehl (2010) further points out that "[...] people generally feel insecure if they are unable to see very far ahead" (p. 131). Therefore, lighting is important in terms of walkability as it lights up surfaces and ease movement (Gehl, 2010).

When looking closer at physical wayfinding barriers for pedestrians, the term "walkability" is often used.

"Walkability refers to the qualities of an environment, both objective and perceived, that can influence walking"

(Vandenberg et al., 2016 cited in Lee, 2016, p.171)

Types of wayfinding barriers according to Jon A. Sanford

Physical barriers

Typically manifest as obstacles to mobility

Visual barriers

Spaces with too much information, too little or visual obstacles

Auditory barriers

Low volume, indistinct verbal information, reflective materials, or loud background noise

Cognitive barriers

The above-mentioned characteristics can affect the perception of space, the memory, or the reaction to stimuli. It can either result in too little information to base decisions on or a sensory overload

(Sanford, 2016)

Stairs and shift in level “[...] represent a genuine physical and psychological challenge for pedestrians. If possible, pedestrians certainly will avoid them, however, like street length, staircases can also be disguised to make the trip seem more doable” (Gehl, 2010, p.131).

Designing transit spaces

Wayfinding is often presented as strategies or behaviours that focus on getting from point A to point B as fast and easy as possible. Lanng and Jensen claim that we need to consider wayfinding as more than movement from A to B (2016). They believe that instead of focusing only on “wayfinding”, there should be a focus on making the journey itself a multi-sensory experience that can enrich the daily life in communities. Thereby, they suggest that the focus shifts from “wayfinding” to “wayfaring”:

“This recognition of the broad experience of inhabiting and experiencing space while moving through it might best be described as wayfaring. Wayfaring is the holistic experience of the world, mediated by sensations and perceptions of much more richness and detail than simply finding the way from point A to point B”
(Lanng and Jensen, 2016, p.249)

With this focus on “wayfaring”, the understanding of transit spaces shifts from them being only functional spaces to become important, influential, and multi-sensory spaces that need just as much “design-attention” as other public spaces. They claim that the transit spaces often “[...] tend to be well designed for efficient utilitarian movement but with less consideration for

experiential, sensorial, and social dimensions of mobilities” (Lanng and Jensen, 2016, p.251), whilst Gehl in ‘Cities for People’ (2010), points out that it is optimal to mix recreational and social activities with space for pedestrian traffic in order to achieve a more lively city. Life and activity in transit areas will make them more attractive and act as a guiding element itself because:

“People gather where things are happening and spontaneously seek the presence of other people” (Gehl, 2010, p.25).

Conclusion

To sum up; when designing to improve wayfinding, it is important to consider the different types of barriers that can occur for pedestrians in order to assure ease of movement, safety, and view lines. Furthermore, it is important to put an emphasis on landmarks as they are the environmental elements that people mostly use to navigate by. Successful wayfinding should be considered to be a mix between semiotic wayfinding and an improvement of the physical environment in order to facilitate easy wayfinding. The transit spaces of cities need to be considered as a part of the wayfinding-strategy in order to create exciting wayfaring for pedestrians and at the same time be able to facilitate more livable urban areas.

ILL. 42 WAYFINDING SIGNS WITH RECOGNIZABLE COLOUR - BILLUND



ILL. 43 FOOTPRINT AS WAYFINDING - ASSENS



ILL. 44 WAYFINDING SIGNS - SVENDBORD



ILL. 45 WAYFINDING BANNER - BILLUND



Planning in the 'City of Sound', one has to consider how to work with sounds in the city. The focus on sound in urban design is not often seen, as many cities are designed with a focus on the visual while other senses such as the auditory is overseen (Pallasmaa, 1994). The lack of focus on other senses can create uninteresting 'Blandscapes' that only allows the visitor to experience the area through their eyes (Porteous, 1990 cited in Medway, 2015). To fully experience urban spaces and the atmosphere they create, vision cannot be used alone (Borch, 2014). It is a multisensory experience where all senses interact with each other (Pallasmaa, 1994; Coelho, 2016). According to Böhme (2017), sound and the acoustic atmosphere can reveal the characteristics of an urban area. Our ears are important in experiencing our surroundings, since;

"Perceiving the sound around us in the sense that we hear and relate what we hear with the whole reality is inherent to the process of understanding and appraising our space, and thus the world around us"

(Coelho, 2016, p.197)

But how does sounds affect our experience of space and wayfinding? And how do you design with sound in urban areas?

Acoustic environments

The acoustic environment of an area is created by all sounds present, coming from e.g. animals, nature and human beings, and depends on the source of the sound, the location of the receiver and the conditions and inventory of the environment where e.g. surfaces and vegetation affects whether sound is reflected or absorbed (Brown, Gjestland and Dubois, 2016).

R. Murray Schafer developed the term Soundscape in the 1970's as an acoustic field of study of, amongst others, the characteristic sounds of an acoustic environment (Schafer, R. M., 1993). The soundscape of a place is considered as "[...] A persons perceptual construct of the acoustic environment of that place" (Porteous and Mastin, 1985; Truax, 1999; Finegold and Hiramatsu, 2003; Gage et al., 2004; Brown and Muhar, 2004; Yang and Kang, 2005; Dubois et al., 2006; Kang 2006 cited in Brown, Gjestland and Dubois, 2016, p.5). The context of the situation is an important factor regarding a person's perceptual construct of a place; what is preferred in one place or by one person will be different to what is preferred in another situation and depends on the activities and type of place (Brown, Gjestland and Dubois, 2016; Højlund, 2021). An example are sounds from traffic which can be considered both as noise as well

as emphasising urban activities whilst contributing to a sense of place; it depends on the expectations of different people as well as the activities they seek in the specific environment (Coelho, 2016).

Principles in relation to sound:

Unwanted and wanted sounds

Sound should not be categorised as "noise". Instead it should be described as wanted or unwanted according to the function of the place. Unwanted sounds can be made less distracting by blocking them visually - and opposite the wanted sound can be enhanced by visual stimuli (Botteldooren, et al. 2016)

Incongruent sounds

Sounds that are incongruent with the environment often needs support from a visual understanding, whilst expected sounds can draw and maintain attention (ibid.), like people in a public space.

Sound as design and wayfinding tool

When considering sound in urban design, a vision of the place should be followed by a soundscape that matches that vision (Botteldooren, et al. 2016) in creating a prominent sound quality, which according to Schulte-Fortkamp and Fiebig;

"[...] develops when listeners are exposed to an object and judge it with respect to their desires, expectations, and needs in a specific situational context"

(2016, p.74)

It is important to gather information from the local resident's desires and needs regarding what activities (and thus what sounds) should inhibit the area, since they are the ones using it (ibid).

Our ears and auditory system, in contrast to our eyes, are always in function, hence sounds in our environment can draw attention to a certain area or an activity within it (Botteldooren, et al., 2016) – that unless when we are "blocking" external sounds headphones (Böhme, 2017).

Conclusion

In conclusion, by considering how to use both wanted and unwanted sounds as well as implementing and attracting preferred sounds in creating a certain activity in the area, sound can be and is an essential element in creating a positive and attractive atmosphere in urban areas. When thinking about wayfinding, sound can be used to create attention to specific areas, though it is still important to consider supporting it by visual stimuli.

EXERCISE

According to Marie Højlund from 'The Overheard' (Højlund, 2021), all people are able to analyse the sounds of the city. All it takes is the right focus on doing just that. This is a sound walk inspired by the theories of R. Murray Schafer, that can help analysing or experiencing the sounds of the city.

The sound walk can be carried out alone or with others. All it takes is dressing according to the current weather, a good pair of shoes, a telephone, and a pair of well-working ears. When dressed for the assignment, go outside, and prepare to go through the sound walk step by step.

- 1. Silent observation**
Set a timer for 20 minutes and walk a self-chosen route until the timer rings. You are not allowed to speak within these 20 minutes, instead you shall try to focus on the sounds around you. You shall not start to categorise the sounds you hear - simply notice them and move on. When the timer goes off, try to think about how you experienced the sound, and what sounds were present on the route.
- 2. Focus makes sound**
Find a place where you have two contrasting sounds present and where it is possible to ignore one of the elements visually. A park/forest next to a road where the sound of cars drown out the sound of the wind in the trees or the birds can be recommended. Try covering your ears, look up at the trees, and focus on the sound of the trees blowing in the wind or birds singing until you almost can hear it inside your head. Try removing your hands and listen. Are the sound of cars less dominant now?
- 3. A memory of sound**
Try to think of a memory where sound is the most present element. It could be a walk along the beach on a vacation where you remember the sound of the waves hitting the beach clearly or the sound of your grandmother singing in the kitchen while cooking. Reflect upon how the sounds are stored within this memory.

SOUND WALK

As mentioned previously, the thesis group went on a 3 day study trip through Denmark to analyse examples of wayfinding design, city branding, and passages in other cities. The study trip revealed some principles in relation to wayfinding, temporary use, and the feeling of safety as a pedestrian. The results from the study trip can be found in the appendix page 87. On the following page, the four main principles from the results will be briefly described.

Each of the principles will be compared to the current situation in Struer.

- + A Asnæs - Asnæs City Lab
ArkLab
- B Roskilde - Musicon
Roskilde Municipality
- C Copenhagen - Light Festival
Various artists
- D Copenhagen - Sankt Annæ Passage
Ferdinand Schmah
- E Ishøj - Arkenwalk
Tredje Natur/Realdania
- F Køge - Køge Kyst
Køge Municipality/Realdania
- G Svendborg - Green connection
Kristine Jensens Tegnestue
- H Assens - City Centre Passage
Unknown
- I Kolding - Interference
Kollision
- J Kolding - Kolding Citypark
Kolding Municipality
- K Fredericia - Regenerated harbour
Fredericia Municipality
- L Billund - Capital of Children
Billund Municipality
- M Aarhus - Omdrejningspunktet
Aarhus Municipality

WAYFINDING

Most of the cities visited within the study trip had wayfinding elements in the form of a "you are here"-map and signs showing distance to different areas or landmarks. Furthermore, both Billund and Asnæs used an **easily recognisable colour** for wayfinding elements such as bright yellow or orange.

Only the harbour area in Struer includes maps providing an overview of the area. There are a few signs placed around the city showing distances. Each of these signs are dark blue and can be rather hidden in the city.

BASIC QUALITY

Examples from Interference in Kolding and the 'Green Connection' in Svendborg revealed that it can be difficult to create an area focusing only on one element because if this element does not work as intended the entire identity of the place falls apart. There is a need of creating a basic quality that makes the area function independently of the element in focus.

In Struer, the 'Sound Bench' have been placed in an empty train arch without any other elements that creates a comfortable atmosphere.

TEMPORARY USE

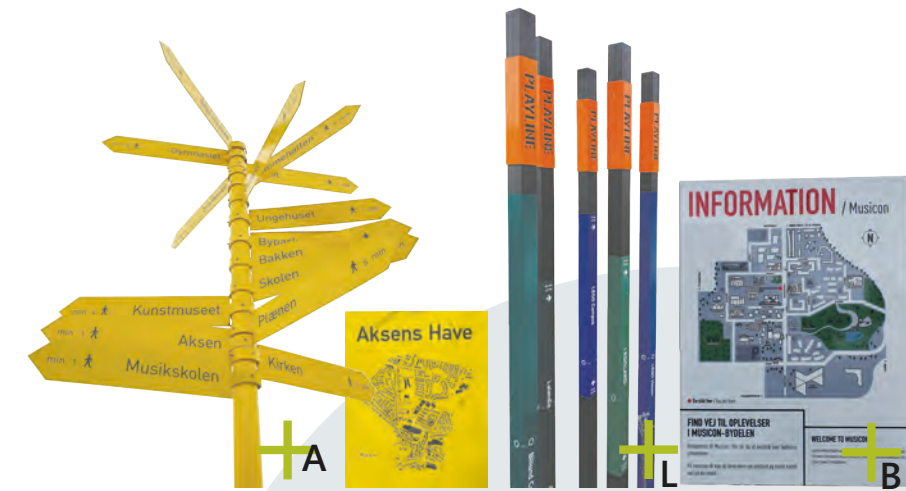
Temporary means temporary. This lesson was especially taught in Fredericia where a temporary 'urban garden' have been left at the harbour area for several years. The urban garden showed signs of vandalism and lack of maintainance. This showed that if urban elements are made for temporary use it either needs to be removed again or maintained.

Struer Municipality wants to use temporary use for regeneration of areas and this needs to be maintained, if it should be considered attractive.

SAFETY

Level of maintenance, vandalism, quality of space, and wayfinding are just some of the elements that can affect the feeling of safety in urban areas. Also lighting and materials affect the atmosphere and feeling of safety - especially because these can affect the perception of sounds or the sounds themselves. Sankt Annæ Passage in Copenhagen and the passage in Assens city centre was each other's opposites in relation to the feeling of safety.

There are several passages and small corners in Struer and it needs to be considered how to provide pedestrians with a feeling of safety in these, by e.g. providing a decent amount of lights



ILL. 46 LOCATIONS OF REFERENCE STUDIES

ILL. 47 ILLUSTRATIONS OF REFERENCE STUDIES



THE 'CULTURE CONNECTION'

The project site for this thesis is the northern part of the 'Culture Connection' going from T. W. Jønsens Plads through the 'Town Hall Passage' and the 'Train Arches', whilst finally crossing Fjordvejen, as illustrated by the black arrow.

This site has been chosen due to its central location in the city where it is the main pedestrian connection between the city centre and the harbour. It consists of a series of different spaces and scales within, which is due for description on the following pages. Furthermore, this area has been undergoing a reconstruction relating to the city's branding strategies (p.20-21), but further improvements can facilitate a better and more attractive connection between the city centre to the south and the harbour/marina area at Limfjorden to the north, whilst underlining

the name of the connection as being the 'Culture Connection'. Therefore, the project site relates to the adjacent areas of the 'Culture Connection', being i.e. an open area just west of the municipal building, the 'Garden of Sound', and the 'Train Arches'. These areas are wedged in between Fjordvejen to the north, and the town hall, municipal building, shops from the pedestrian street as well as apartments to the south (A detailed land use of the area can be found in the appendix p. 98).

On the following pages, an analysis of the project site and its context will be described



PROJECT SITE



THE 'CULTURE CONNECTION'

CITY CENTRE

ILL. 50 Site collage



HARBOUR

Purpose

The purpose of this historical development analysis is to understand how the relation between the city centre and the harbour in the city of Struer have changed over time, and at the same time what events and new development that have affected the identity of the city. This analysis reflects upon the past, present and future development of Struer city centre and harbour.

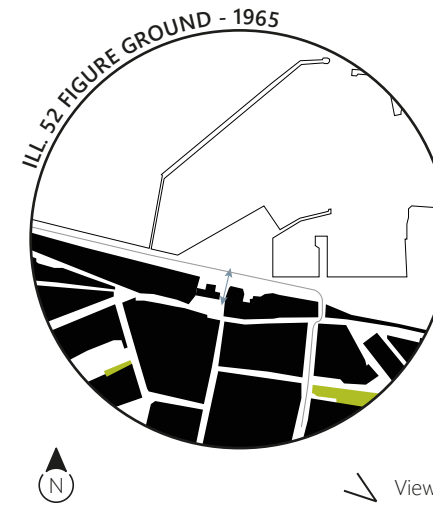
Method

The analysis consists of a morphological analysis of both historical and new figure-ground maps, and aerial photos. The figure-ground map is carried out by identifying the buildings and drawing them as solid blocks. Only the buildings are drawn which leaves a contrast map showing the city as solid blocks separated by spaces. These will be compared to historical photos and literature as well as comments from local citizens, and on top of that, be compared to the future plans and visions from the municipality for the area surrounding the project site.

Results

The analysis shows that through time more and more connections appear in the city centre of Struer. It also shows that buildings and the train dike prevents views going directly from the city centre to the harbour and very few view lines that makes it possible to look far ahead through different spaces. There are many small corners and shifts between public and private atmosphere which can make some of the areas feeling unsafe for pedestrians. Besides this, the city has several rather open areas, making it a rather uncompressed city. The large open areas, though, are primarily dominated by cars at both Fjordvejen and Smedegade.

The marina will host several different water-related activities in the summer of 2021, and at the same time a new local plan for the area focusing on replacing parking lots with public spaces and making more room for recreational areas is expected to be approved within the following year (Struer Municipality, 2020).



1965

In 1965, it was clear that there were two main connections from the city centre to the harbour, and at the same time the city was more strictly morphologically planned. The individual buildings could be perceived as solid building blocks and there were strong north-south oriented connections. Østergade changes from being one of the main traffic streets in the city centre to becoming a pedestrian shopping street and instead Smedegade takes over the car traffic (Ravn, 1992).



1982

From 1982, Smedegade had been established and the orientation changed from north-south to east-west. The number of parking lots increases through time and becomes a dominant factor in the city. The harbour has been expanded with a marina for smaller boats.



1992

The town hall has changed its character from being a withdrawn, authoritative building to become a more integrated part of the shopping street in Østergade, especially because of the new extension to the building that also closes most of the passage from the city centre to the harbour at the 'Culture Connection'. A building is present at Østergade 16, instead of T. W. Jensens Plads as is present today.



Today

In 2016, the building on Østergade 16 was torn down and in 2020 a new spacious main square opened for the public at the same place (Struer Municipality, 2020). In 2018, the area surrounding the 'Train Arches' were transformed as the first attempt to connect the city centre and the harbour (Realdania, 2018). As a part of this transformation, the layout of Fjordvejen was changed both in shape and materials in an attempt to make the road a safe and more attractive passage for pedestrians (ibid.).



Purpose

The purpose of this analysis is to understand the spatial conditions on the site, visualised through a section. Thereby it can be examined how the spaces are separated from one another - how building shapes, shifts in level, and shift in scale can define the urban spaces, and how they support the identity and atmosphere of the space.

Method

This analysis consists of a 2D section through the site. This together with spatial investigations on site separates and categorises spaces according to the changes in atmosphere, scale, and purpose through the site.

Results

The section reveals several open and spacious areas through the site. The section also reveals a small shift in scale according to the vertical buildings. To the south there is a low height of buildings, whilst the municipal building is the largest building throughout the site. Pedestrians have to walk below it in order to move between the city and the harbour. The same is applicable at the train tracks, which due to it being transverse to the site going in an east/western direction, equals that pedestrian movement is below a structure here as well.

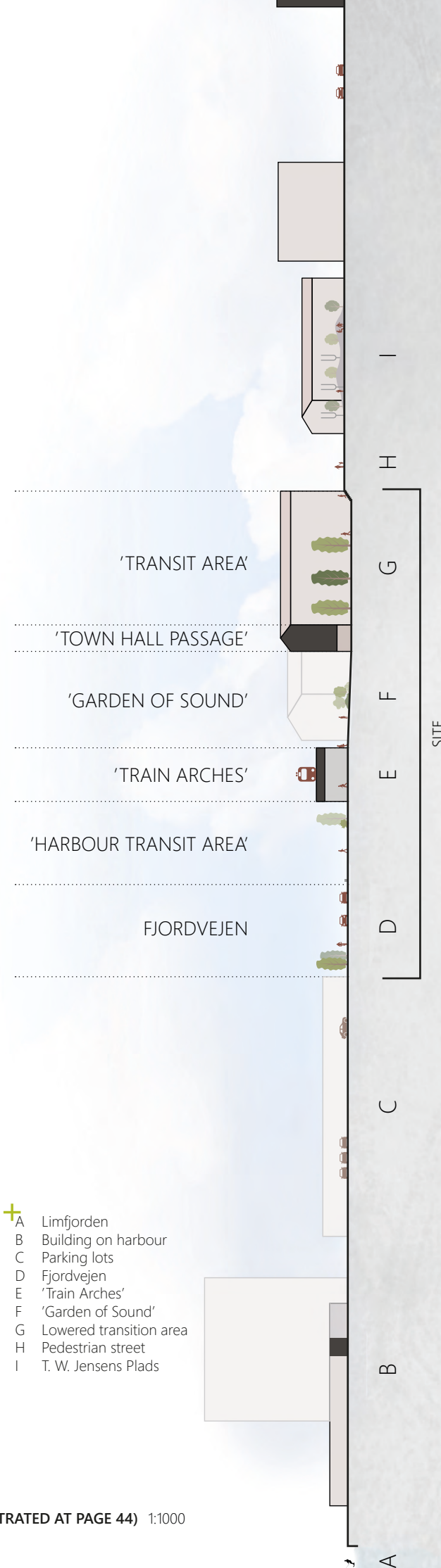
The topography reveals a small change through the site, with the biggest factor being the stairs next to the pedestrian street.

When examining the section, whilst comparing it to on-site observations, it can be concluded that the site within the site boundary can be divided in 6 areas which each has a different spatial identity; the 'Transit Area', 'Town Hall Passage', 'Garden of Sound', the 'Train Arches', the 'Harbour Transit Area' and Fjordvejen.

What do we take with us?

The results of this analysis reveals that the site is divided into a series of spaces each with its own character. This division of spaces is the foundation for the analysis presented on the following pages.

- + A Limfjorden
- B Building on harbour
- C Parking lots
- D Fjordvejen
- E 'Train Arches'
- F 'Garden of Sound'
- G Lowered transition area
- H Pedestrian street
- I T. W. Jensens Plads



ILL. 60 SECTION A-A (ILLUSTRATED AT PAGE 44) 1:1000

Purpose

The purpose of the serial sound analysis is to analyse the site as a series of spaces which were defined at the spatial analysis in the section at the previous page. This analysis shows how the site is perceived from a pedestrian perspective both in relation to character of spaces, spatial elements, scale, and sounds by presenting characteristic elements and soundscapes. The focus on sound provides an understanding of the different soundscapes found along the project site and how they affect the areas they are in.

The overall purpose of this analysis as the case of this thesis in its entirety is not to control the soundscapes but instead to find out the potentials of specific sounds and how they add to the character of the space, as well as how sounds can be used to improve the areas.

Method

The original analysis; 'Serial Vision' by Gordon Cullen focuses on moving through the city and drawing each specific stop (Farrelly, L., 2011). This analysis takes point of departure in a video recording made at the site where the viewer is walking through the site from south to north.

This recording is then analysed in the different spaces outlined in the section at the previous page. At each of these spaces, the recording will be stopped at locations presented on ILL. 61 whilst spatial characteristics are drawn directly within the frame, while the soundscape of the specific space is played in order to present the auditive atmosphere in that space.

The analysis is carried out by the thesis group's own experiences, supported by interviews with citizens regarding their reflections of the given soundscape.

Results

The results from this analysis is divided into each of the different stops and spaces going from the pedestrian street to the harbour, and is described further on the following pages.

An overall conclusion to the serial sound analysis is that the sound of cars are dominating in almost the entire connection, drowning out the sound of people and birds. The lighting throughout the connection does not afford easy mobility for pedestrians and can make the area feel unsafe at night.



- + A 'Transit area'
- B 'Town Hall Passage'
- C 'Garden of Sound'
- D 'Train Arches'
- E 'Harbour Transit Area'
- F Fjordvejen



Full analysis;
Day



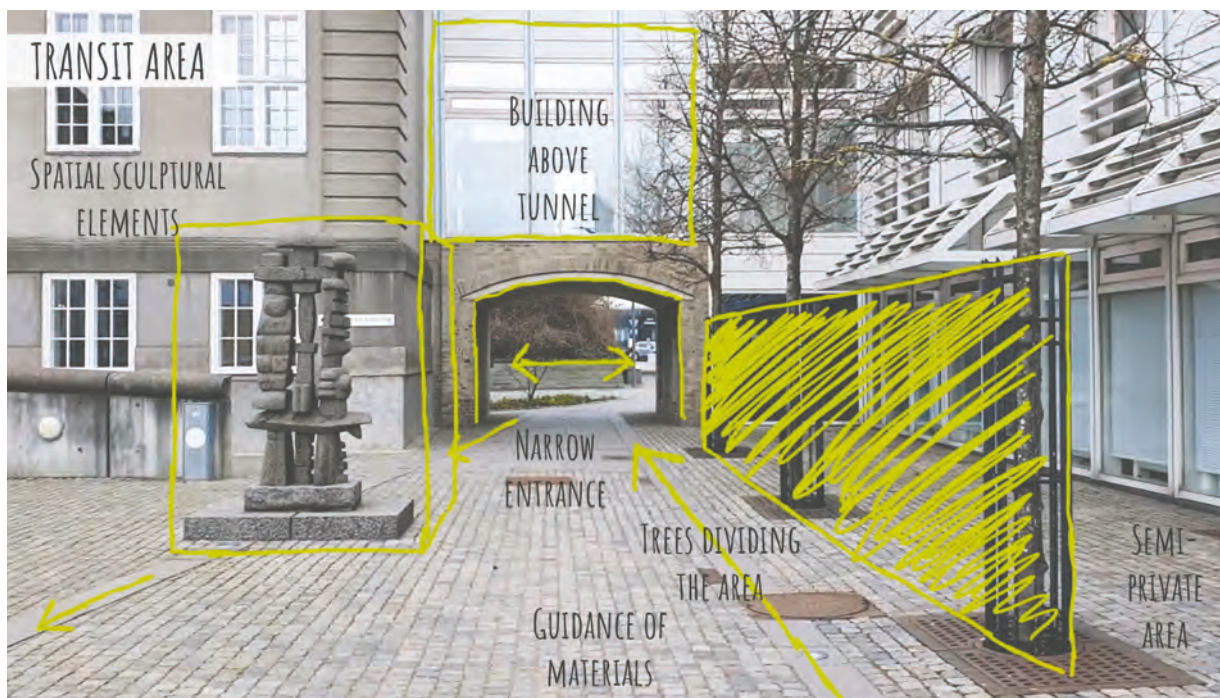
Full analysis;
Night



ILL. 62 'TRANSIT AREA' AT DAY - FROM NORTH



ILL. 63 'TRANSIT AREA' AT NIGHT - FROM SOUTH



ILL. 64 SCREENSHOT FROM VIDEO ANALYSIS OF 'TRANSIT AREA'

This area is paved with cobblestones. Two lines of tiles are functioning as wayfinding elements, but they are blocked by sculptural elements placed in the middle of the space. Three small trees are placed in a line creating a semi private area between them and the municipal building. The municipal building is connected to the town hall, which creates a rather small passage below, which can be hard to see for people not used to roam this area. The area in itself is wedged in between stairs, a small wall, and buildings, creating an enclosed area.

In darkness

Spotlights have been installed in the ground, but only one is functioning. Surrounding lights on buildings are the only lights present, making the area rather dimmed; almost dark. At T. W. Jensens square in the background, the tuning forks are lighting up the area (see video).

Sounds

The dominant sound is the cars from Smedegade, accelerating from the parking lots. Even the cars from Fjordvejen can be heard here, underlining that cars are important in this city. People from the pedestrian street can be heard in between the cars whilst nature is slightly present through wind in the flagpoles as well as pigeons on the roofs of the surrounding buildings. Once in a while, people are tapping the tuning forks at T. W. Jensens Plads, filling the space with the resounding almost metallic sound of recorded words produced by the people of Struer.

This space is a rather small and short passage below the building. It consists of four different materials; bricks on the walls, cobblestone and tiles on the surface, and concrete in the ceiling, while windows provide a hint of activities within the municipality. Green elements can be seen outside of the tunnel, which hints at the character of the following space. For the first time through the route, buildings on the harbour are visually present, but the Limfjord cannot yet be seen. The passage catches the odd-directional winds from both directions at the same time.

In darkness

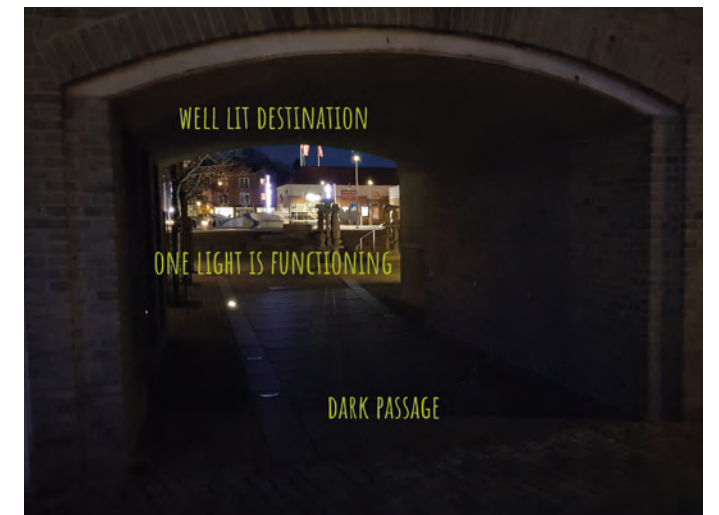
In the passage, none of the spotlights in the ground is functioning, making the passage dark even though it is of short length.

Sounds

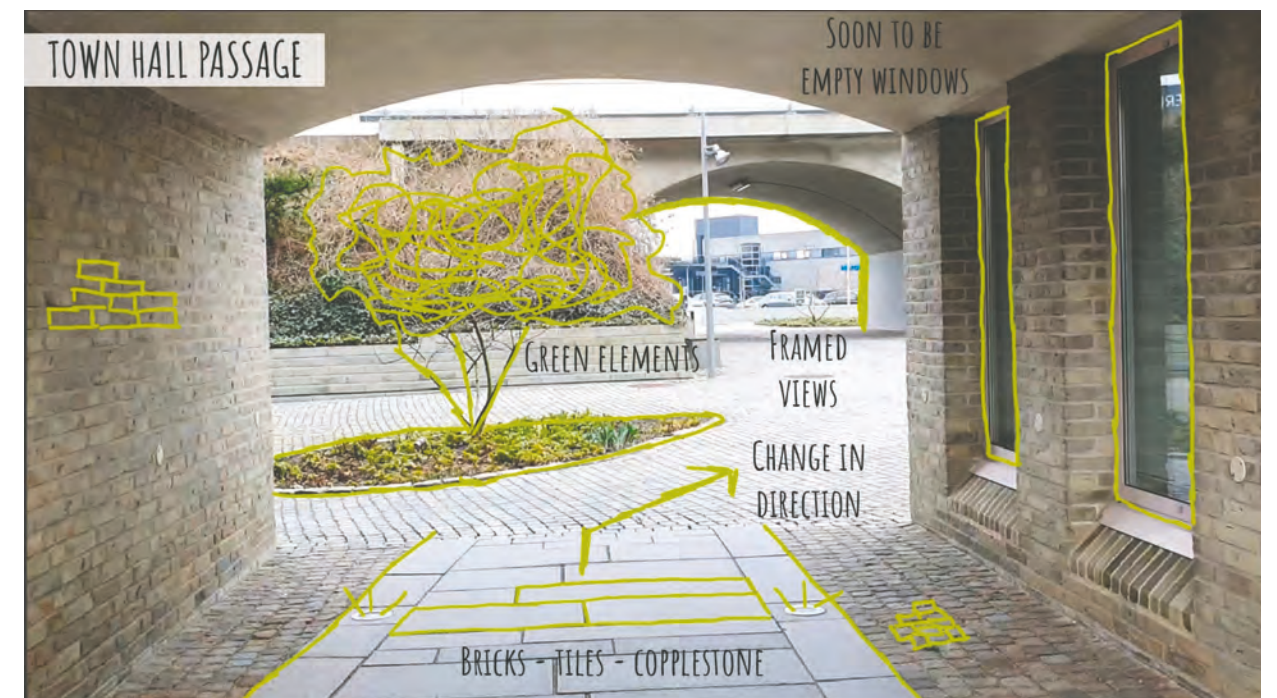
Like with the wind, sounds from both directions clashes in this space. Here, car sounds from both Fjordvejen and Smedegade are present, and dominate the soundscape together with the howling wind. Other than this, people from the Østergade are making their presence known. At night, footsteps echo from the surroundings thus making other people's presence even clearer.



ILL. 65 'TOWN HALL PASSAGE' AT DAY - FROM NORTH



ILL. 66 'TOWN HALL PASSAGE' AT NIGHT - FROM NORTH



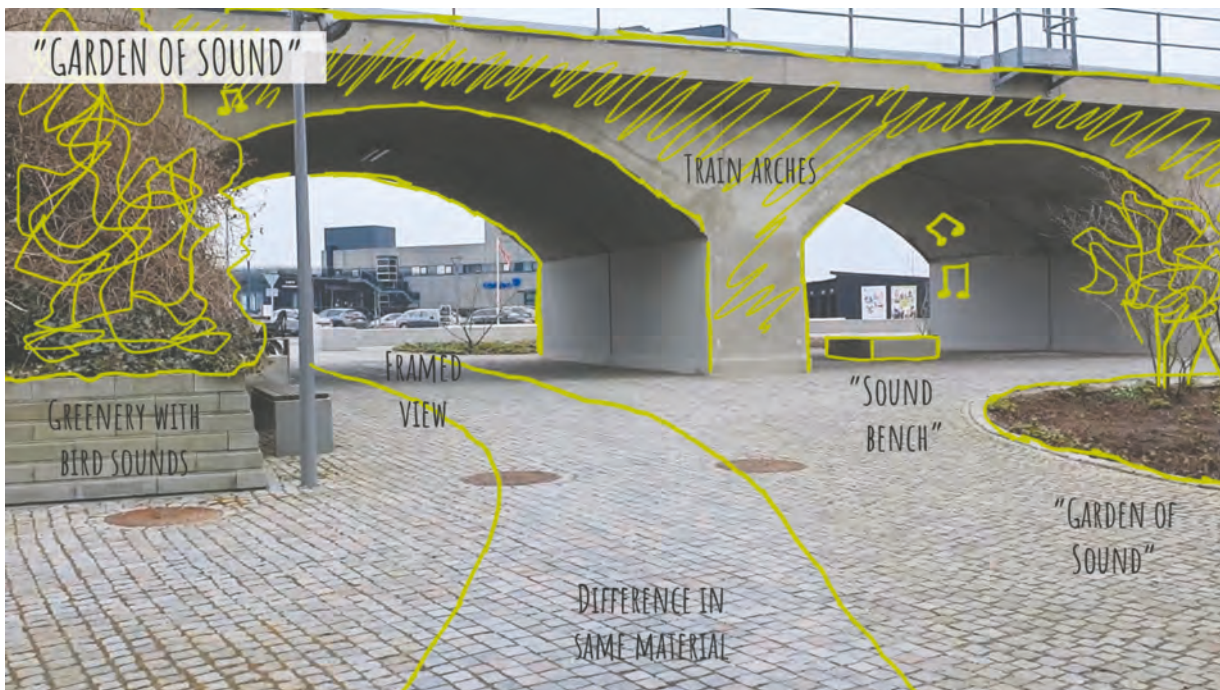
ILL. 67 SCREENSHOT FROM VIDEO ANALYSIS OF 'TOWN HALL PASSAGE'



ILL. 68 THE 'GARDEN OF SOUND' AT DAY - FROM NORTHWEST



ILL. 69 THE 'GARDEN OF SOUND' AT NIGHT - FROM NORTH TOWARDS PASSAGE



ILL. 70 SCREENSHOT FROM VIDEO ANALYSIS OF THE 'GARDEN OF SOUND'

As the other areas, cobblestone are dominant, whilst a change in materials creates a subtle wayfinding towards the harbour. It is an enclosed area between the 'Train Arches' and the buildings which seems to 'turn their back' to the site. The addition to the town hall enhances this feeling, whilst providing a sense of being watched by the workers within the building. The area has a good human scale. A sound installation - the 'Sound Bench' - is placed in one of the arches, adjacent to the 'Garden of Sound'. According to nature, several plant beds occupy the space which makes the space interchangeable throughout the season, where generally in the summer, greenery blooms but not during winter. These greeneries function as sustainable urban drainage systems.

In darkness

A spot of light enlightens a single area on the path, but when walking from the harbour, a spotlight is directed straight in the head of the pedestrian with blinding effects making it impossible to see what is in the passage. In the 'Garden of Sound' several spots results in a well-lit area.

Sounds

In the western part of this area, the sounds of small birds can be very dominant when present, whilst disappearing when a person is being close. At other times, larger birds like seagulls can dominate the soundscape. Despite birds, the 'Garden of Sound' does not have other significant sounds from nature. Instead, they are often overruled by cars from Fjordvejen, the 'Sound Bench' and air ventilation systems.

These enclosed spaces provide shelter from the weather, although wind affects them a lot. It is a rather grey and dark space due to the materials of concrete and cobblestone. Each arch gives a different framed view, both to the 'Garden of Sound' and the harbour. The most western located arch that is primarily used when walking between the harbour and the city centre and is a part of the 'Culture Connection' is at day filled with bicycles at one of the sides, narrowing the space.

In darkness

When dark, a light in each arch in a specific color floods the space. This makes it exciting to walk in and explore as well as clearly defining the size of the space. It is visible from a large distance, and is turned into somewhat of a visual landmark in the area.

Sounds

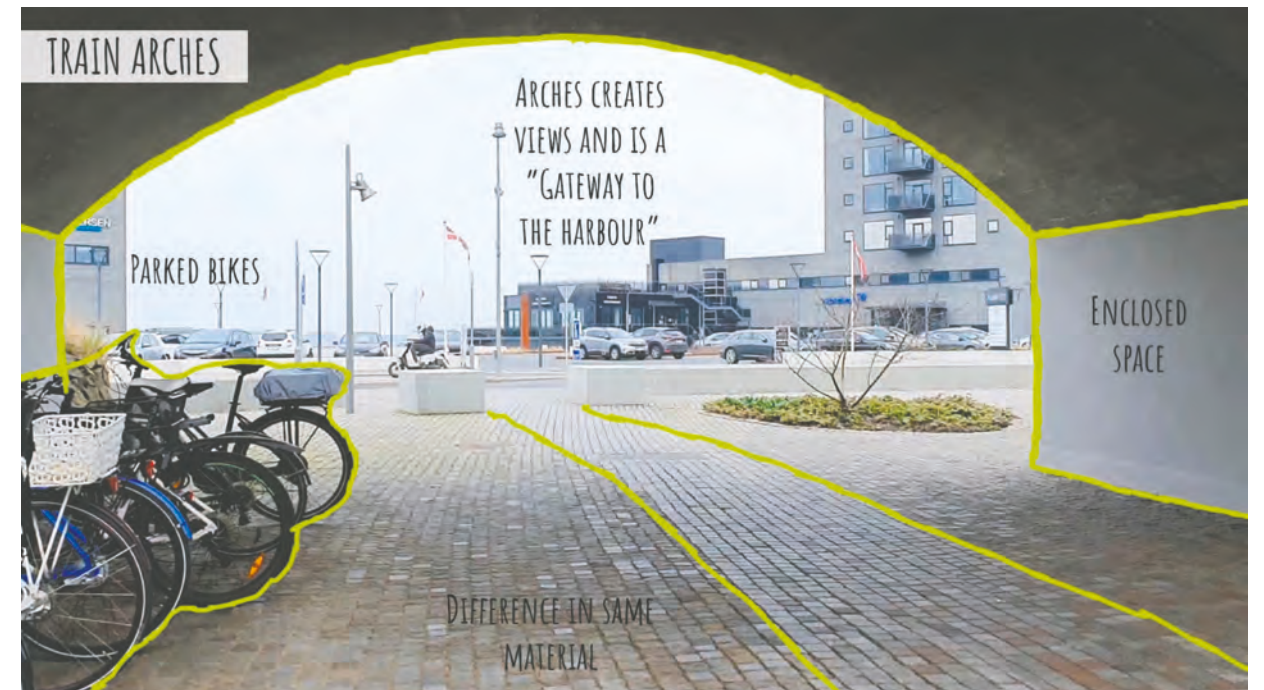
The sounds from cars are concentrated when they appear in the frame of the arches thus dominating the space. When cars are not present, birds from the 'Garden of Sound' as well as footsteps are the most noticeable sounds. The 'Sound Bench' can be heard when playing, whilst when sat on it normally plays soundscape, whilst occasional knocking and whistling sounds are functioning more as a gimmick. Finally, every half an hour during the daytime, the train is rumbling on top of the arches, filling the surrounding spaces with the sound of infrastructure.



ILL. 71 'TRAIN ARCHES' AT DAY - FROM NORTHWEST



ILL. 72 'TRAIN ARCHES' AND 'SOUND BENCH' AT NIGHT - FROM SOUTH



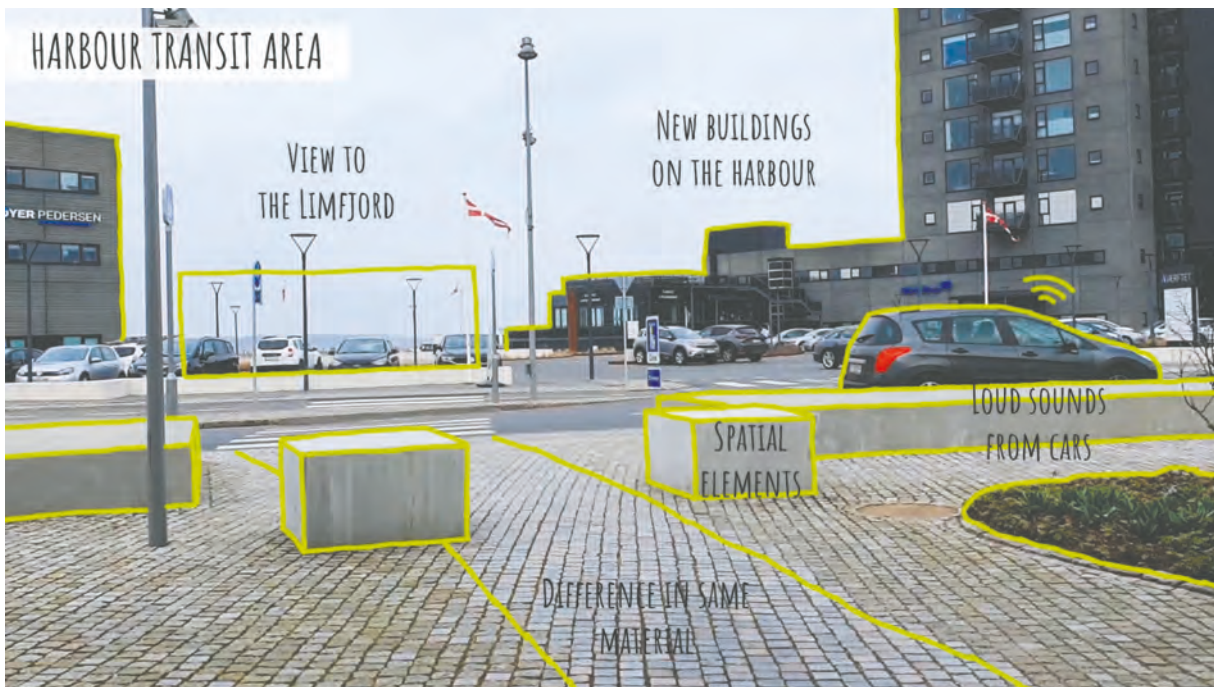
ILL. 73 SCREENSHOT FROM VIDEO ANALYSIS OF 'TRAIN ARCHES'



ILL. 74 'HARBOUR TRANSIT AREA' AT DAY - FROM WEST



ILL. 75 'HARBOUR TRANSIT AREA' AT NIGHT - FROM SOUTH



ILL. 76 SCREENSHOT FROM VIDEO ANALYSIS OF THE 'HARBOUR TRANSIT AREA' - FROM SOUTH

Coming through the 'Train Arches', the buildings on the harbour in front as well as the entire eastern located industrial harbour can be spotted, whilst the Limfjord is visible only at small specific views. Concrete installations both function as a movement barrier in awareness for Fjordvejen, as well as being a flooding barrier for the Limfjord. At some places, wooden slabs have turned it into an urban furniture, but one will sit with their back to the traffic at Fjordvejen, as well as being exposed to the loud sounds from the passing cars. This space, especially in this area of the harbour, is only of small length between the 'Train Arches' and Fjordvejen, and functions as a transit space - and not much more than that.

In darkness

A spot of light is highlighting the concrete elements in the middle of the space, whilst a small upright spot is placed in the plant bed.

Sounds

Standing in this space next to the roads, cars are dominating the soundscape here. Being close to the harbour, seagulls can be heard in the distance, as well as the 'Sound Bench' located in one of the arches.

Even though, there is a pedestrian crossing here, and a pedestrian zone approximately 70 meters to the east, this road is functioning on the premise of cars. Approaching as a pedestrian, one has to stand right at the road in order to see cars coming from three directions. Besides cars, the road is also used by heavy transport in buses and lorries going to the industrial harbour. So even though, pedestrians have priority here, cars do not always hold back making this space a rather unsafe environment. There is a change in elevation from the 'Harbour Transit Area' to the road that underlines the priority of cars, making it a physical obstruction for pedestrian movement. The buildings on the harbour blocks the view to the Fjord, but it is possible to see the water between the buildings - if parked cars are not blocking the view.

In darkness

When shops are closed and other daytime activities are over, Fjordvejen is left quiet. Cars are coming at a vastly smaller rate and are easy to notice due to the otherwise quiet area.

Sounds

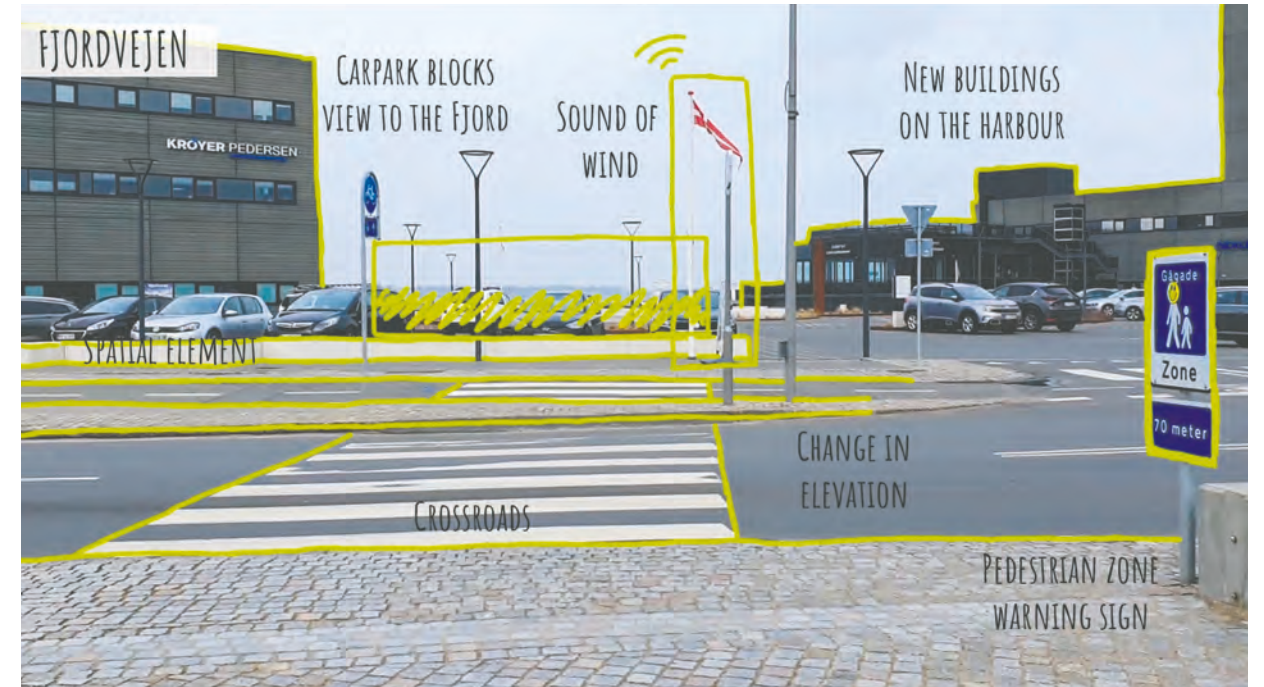
Cars are the primary sound in this space. This both in the constant sound of a driving vehicle, but also cars accelerating after waiting for pedestrians or exiting the parking lot. Furthermore, the road surface helps create attention to approaching cars due to a shift in material from cobblestone to asphalt. The strings in the flagpoles are noticeable due to the wind. As a concluding remark, one sound that is never present throughout the site is water, even though the Limfjord is only 60 metres away.



ILL. 77 FJORDVEJEN AT DAY - FROM WEST



ILL. 78 FJORDVEJEN AT NIGHT - FROM EAST



ILL. 79 SCREENSHOT FROM VIDEO ANALYSIS OF FJORDVEJEN - FROM SOUTH

Struer has a lot of different potential stakeholders. Listed below are a representation of specific stakeholders regarding culture as well as stakeholders that can be beneficial for the 'Culture Connection' in other ways than culture.

Struer Fri fagskole & FGU

Struer fri fagskole and FGU are schools for young people from 16-25, which focuses on practical and industrial subjects that seeks to prepare the students for their future education. They have many practical courses such as craftsmanship, design, media, and so on (Struer Fri Fagskole, n.d.; FGU Skolen, n.d.).

Struer Municipality

Due to the project being realised in the municipality of Struer, the municipality is an important partner due to their position of realising changes as well as this group's initiatives in the city. Furthermore, they are the receiver for the action plan and therefore it is important to understand how the municipality works.

Sport24 and Mr. Arthur

Sport and clothing stores located at Østergade. The buildings are facing towards Østergade with back entrance through the 'Garden of Sound', making it an enclosed area. They have entrances both at the pedestrian street as well as in the 'Garden of Sound'

The 'City of Sound'

The 'City of Sound' is a secretariat within the municipality focusing on brand related topics.

Struer Music School

Struer Music School seeks to develop both their students musical abilities, as well as focusing on the community that develops from music. They have several annual concerts performed by their students in a different variety of events (Struer Musikskole, n.d.).

Culture and art institutions

Struer Municipality has several culture and art institutions within different genres, e.g. the public library, Galleri Torvegade, and Regelbau411. Struer is also the hometown for the famous Danish author John Buchholtz (Struer Municipality, 2020).

Struer museum

Struer has two museums. One is focusing on the cultural history in and around the city of Struer as well as the history and development of B&O (Struer Museum, n.d.). The other museum is a railway museum telling the story about the railways effect on Struer (Struer Museum, n.d.).

Nordvestjysk Fjordkultur

Nordvestjysk Fjordkultur is a community focusing on their passion for wooden boats and the Limfjord. During the winter, the association builds and repairs small boats in their workshop area. Besides their fascination of boats, they have an interest in the development of the harbour area in general in order for it to be an attractive environment for all (Nordvestjysk Fjordkultur, n.d.a; Nordvestjysk Fjordkultur, n.d.b).

Sound hub Denmark

Sound Hub Denmark is an international sound technology innovation environment. It is a growth hub for startup companies, as well as being an environment for larger sound companies, knowledge institutions and investors. Within the environment, several test facilities offers a possibility for product development. Of noticeable companies are Bang & Olufsen, Aalborg University and Harman Lifestyle (Sound Hub Denmark, n.d.a.; Sound Hub Denmark, n.d.b.).

Bang & Olufsen

Bang & Olufsen is a world famous radio and speaker company based in Struer since 1925 and has thus employed a lot of local citizens through the years. Even today, more than half of the total amount of employees within Bang & Olufsen are working in Struer (Struer Lydens By, 2019). They have a large majority in the reason for Struer branding themselves as the 'City of Sound' (Kretzfeldt, Stenfeldt and Petersen, 2019), showing the company's importance for the city.

During the last years, the general population is decreasing in Struer. A more investigative examination reveals, that there are half as many 25 year olds than 15 year olds in the city, whilst Statistics shows that there is a vast decline in population for 20-21 year olds (Danmarks statistik, n.d.b). Struer is a city with no opportunity for attending a higher education, meaning that young people have to move to larger cities after high school, which could explain the decrease in population in this age group.

When considering and observing young people in Struer, it is clear that they lack opportunities in the city; a place to play, a place to stay, a place to talk - a place to be young. Observations showed the youth often strolling around the city at different times of day; the youngest on their kick scooters around the city centre during the afternoon, whilst groups of elder teenagers walk around the harbour or sitting at various destinations through the late hours of the day when the city centre in general is empty of people. This was emphasized when a group of young people had trouble answering where they would go for a stay in the city.

Youths are often neglected in considerations about urban design in e.g. public environments (Fernandez, Harris and Black, 2020). Society

tends to depict them as a vulnerable population that needs to be protected whilst being a group with limited knowledge (Bryant, Outley and Edwards, 2013; Driskell, 2020; Eames-Sheavly, Lekies, MacDonald and Wong, 2000; Jentsch, 2006; Ross, 2006 cited in Fernandez, Harris and Black, 2020). But youths often have relevant inputs regarding the development of urban areas, thus the inclusion of youths in participatory, community planning and design activities will make them more engaged members of society (Taylor and Kuo, 2006; Taylor, Kuo and Sullivan, 1998 cited in Fernandez, Harris and Black, 2020).

"Children and adolescents are important stakeholders in our urban future, entitled to have their voices heard on all matters that affect them"

(United Nations, 1989 cited in Derr, Chawla and van Vliet, 2017, p.24)

In an attempt to keep these 'vulnerable' stakeholders in the city or make it appealing to return after finished education, they need to feel welcomed and included in participatory processes.



Purpose

The purpose of this analysis is to get a broader understanding of the flows of mobility on the site as well as how "readable" the site is for pedestrians.

Method

The analysis is carried out with point of departure in the descriptions of the city's physical construction by Kevin Lynch. He divides the physical forms of the city into five different categories: paths, edges, districts, nodes, and landmarks (Lynch, 1960).

Furthermore, in this analysis sound installations in relation to branding that is easily identified will be marked as landmarks.

The mobility analysis is carried out by mapping different types of mobilities along with parking lots within the site and the nearest context. Furthermore, several samples of traffic counts were carried out on different times of the day on a thursday and saturday in rainy weather (see appendix, p. 100).

The analysis will take point of departure in a pedestrian perspective which can result in a road being marked as an edge to pedestrian mobility instead of a path for cars.

Results

The legibility analysis shows that Struer is divided into two districts; the harbour and the city. The harbour is subdivided into a marina, new urban development and the industrial harbour while the city is divided into city centre and housing. The main edges that divide these areas are Fjordvejen and the railway.

The shopping street, Østergade, that stretches from east to west and smaller paths cross Østergade going from north to south is the biggest

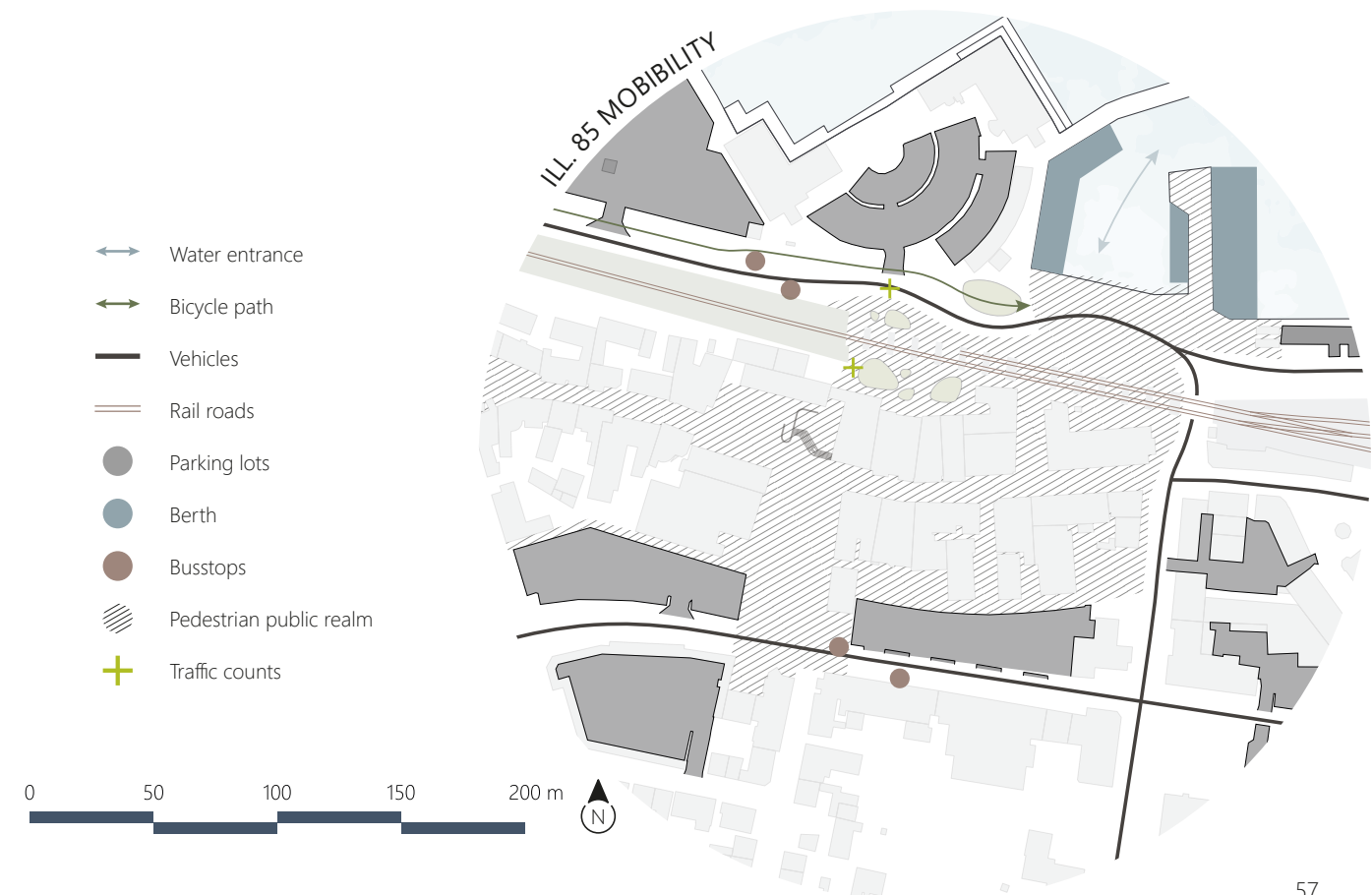
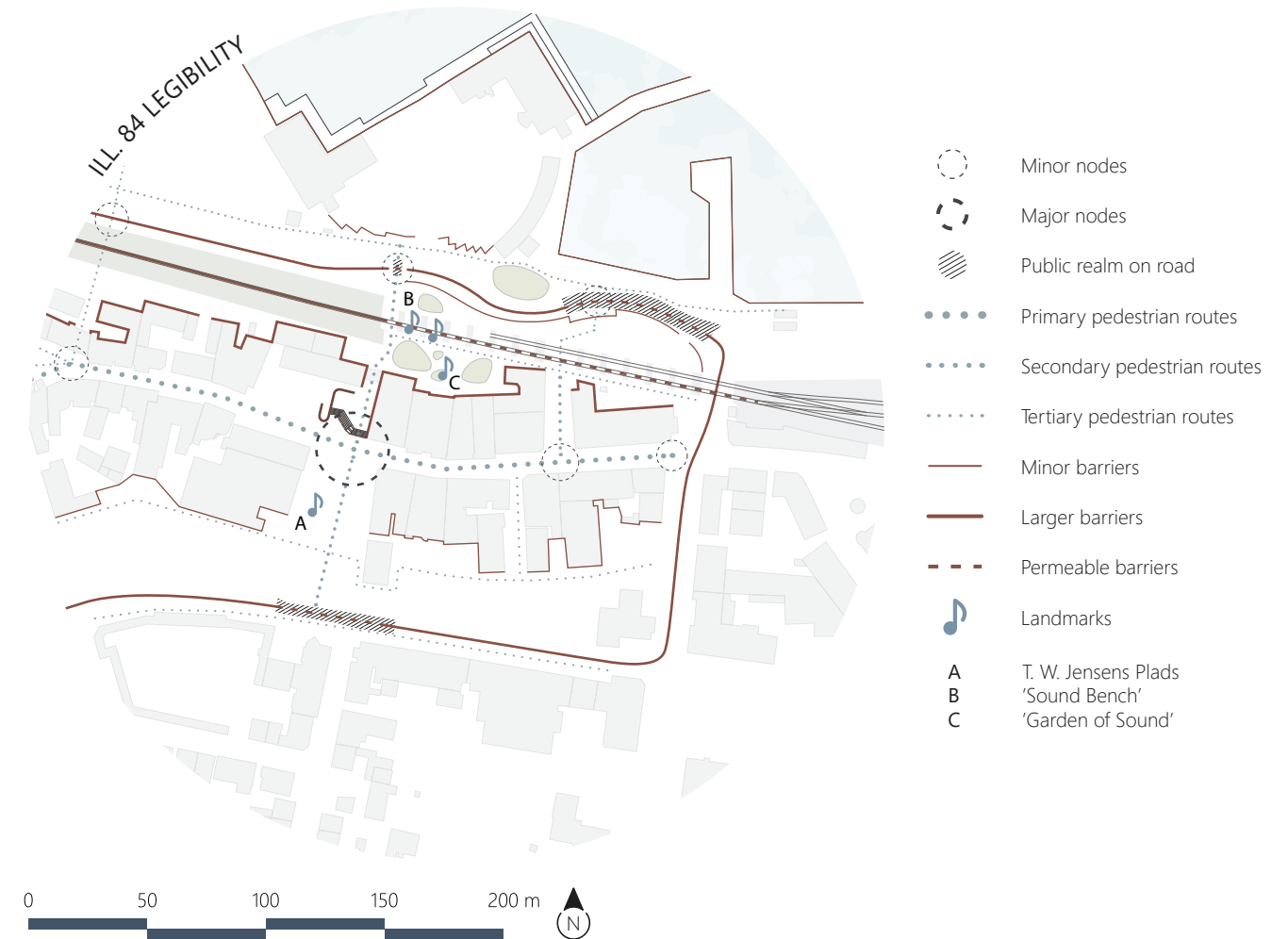
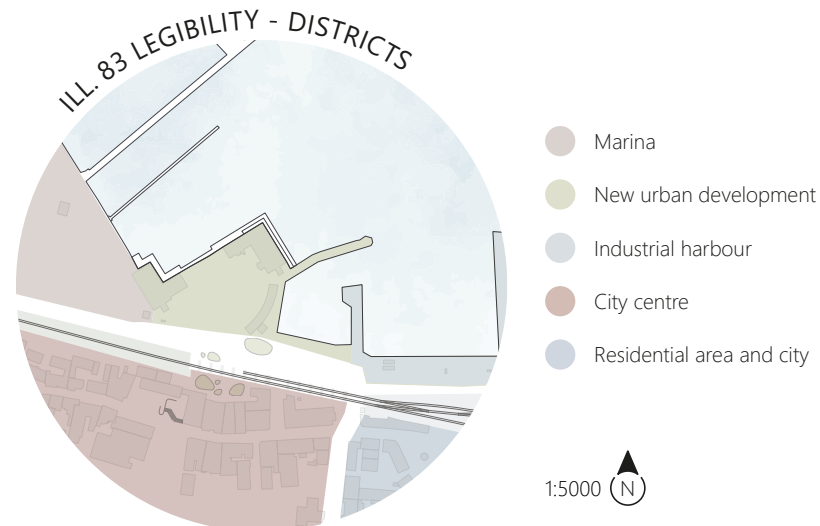
and most dominant path for pedestrians. The buildings from Østergade, turn their back towards the 'Garden of Sound' so that the area feels enclosed and at the same time can seem like a backyard.

There are several nodes whereas the biggest node is placed in the centre of Østergade where many pedestrians cross from different paths. The nodes along Fjordvejen are without a doubt the most critical because both bicycles, cars, and heavy transport comes from three directions with an average of 4 cars per minute (see appendix). In addition, the experience as a pedestrian is that vehicles drive at high speeds enhancing the unsecure atmosphere.

Focusing on landmarks, there are several brand-related landmarks within the 'Culture Connection' that relates to pedestrians. These landmarks creates an 'acupunctural' connection between the city centre and the harbour but standing at the tuning forks there is no visual connection to the others. The 'Garden of Sound' does not present itself as a landmark because there is nothing marking it as such and there is nothing in its design that indicates it. On the other hand, the 'Train Arches' are a landmark according to this analysis because they function as a visual reference point.

What do we take with us?

This legibility analysis showed that there is a need to soften some of the edges in order to create a more fluent flow and at the same time focus on the nodes along Fjordvejen in order to create a safer and easier access to the water. There is a need of slowing down the cars and at the same time making them more aware of the pedestrians. Last but not least, it is important to mark the landmarks more clear to underline their identity as a landmark within the brand of the city.



Purpose

The purpose of this analysis is to investigate microclimatic areas present at the site with the prospect of mapping areas with potential for different activities and usages. This relates to the users exploitation of sun, shade, wind, and nature within the site.

Method

This analysis has been made through studies of sun and shadow, wind, as well as on-site phenomenological inspections of the microclimatic scenarios relating to spatial and materialistic elements. The studies are summed up in mappings of different elements, leading to potentials for diverse activities and usages.

Results

In general, the wind in Denmark comes from a western direction (Miljøministeriet, n.d.). The placement of Struer in the western part of Denmark together with the east/western structure of the city results in Struer being quite affected by wind in a general matter.

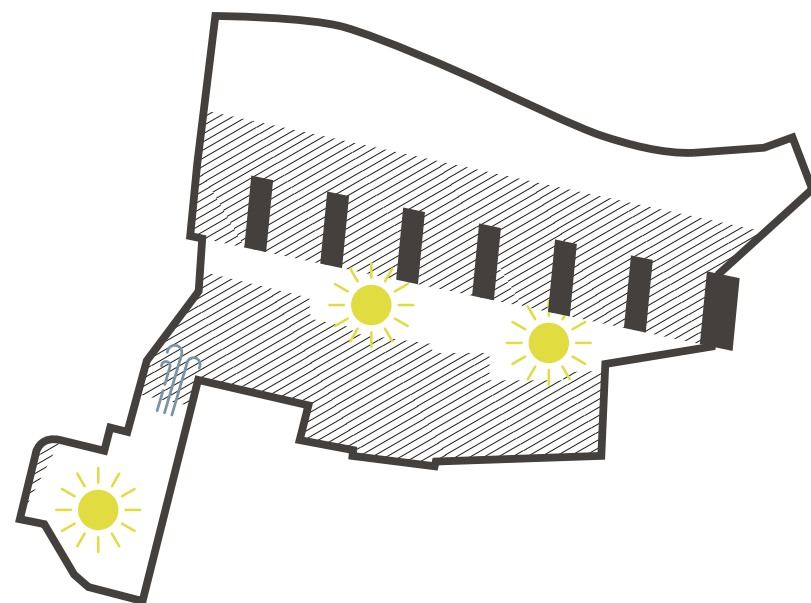
The project site is mostly placed in cover between surrounding buildings, whilst spatial elements influence the way in which wind affects the site, creating different odd gusts of wind at different locations within the site. This especially in the 'Town Hall Passage' where the narrow space creates a clash of winds from both directions making it an area affected considerably by wind. The 'Transit Area' at the pedestrian street is lowered and in cover by a small wall, making it an area affected less by wind. The 'Garden of Sound' is more or less enclosed entirely, making it a more or less windfree zone. This off course

when the wind is coming from the west, whilst the areas are affected differently when coming from other directions.

According to sun and shade, the entire site is more or less completely affected by shadow at the shortest days, which is to be expected in an enclosed area. During the longest days of the year, the 'Garden of Sound' is almost entirely covered in sun, and during evenings through most of the year, the sun shines on the eastern part of the area. In the 'Transit Area' at the pedestrian street, there is sun almost throughout the day coming from different directions depending on whether one is located in the eastern or western part of the space. This together with the blockage of wind makes the side a rather warm area considering the context.

What do we take with us?

There are some areas with great potential according to microclimates. The 'Transit Area' and the eastern part of the 'Garden of Sound' offers a great opportunity for stay with the large amount of sun and limited winds that creates a warm climate. Furthermore, in the 'Garden of Sound', the materials of the concrete arches and brick buildings add reflective warmth. The wind is coming from different directions and with different strength through the area, where especially around the 'Town Hall Passage' there is a potential for using the wind in creating sounds, thus turning the perception of it from negative to positive.



ILL. 86 MICROCLIMATE



'TRAIN ARCHES'

The segregation between the harbour and city centre consists of several elements: the northern buildings at the pedestrian street, the 'Train Arches' and Fjordvejen. The train tracks are placed on an embankment going through and dividing the city whilst it, within the site of this thesis project, is transformed into a large grey concrete structure with arches, located adjacent to the 'Garden of Sound'. The arches are permeable, meaning it is not a direct physical barrier for pedestrian movement, but functions as a gateway to and from the harbour. It is, instead, a visual barrier, which creates different narrow views depending on where one is located. This together with the design of adjacent spaces, especially the 'Garden of Sound' which complicates direct freedom of movement due to the greenery and SUDS-systems, enhances the feeling of the 'Train Arches' being a barrier. This was stressed during on-site interviews (see appendix p. 105), which revealed contradictory opinions between local citizens; some considered them a barrier, others a positive asset to the city, others again that they needed to be activated more.

An online research of similar arches in Denmark revealed none with the same architectural qualities and potentials, thus making the ones

in Struer rather unique, whilst arches alike are more present abroad in e.g. England, where a lot has been transformed to stores or filled with activities (White, 2020).

Branding is about achieving a competitive advantage to others (Kavaratzis, 2004), and this frame of mind can be implemented according to the 'Train Arches' due to their uniqueness in Denmark. It has potential for being beneficial for the city in general if the perception of them from the local citizens can be turned from being a barrier to being a landmark. This has already partly been made due to using special light at night which highlights them in the city, whilst the 'Sound Bench' is placed inside one of the arches. The arches provide a special, enclosed, and protected spatial experience that can be utilized for different purposes, but needs to be made without compromising its permeable structure to prevent enhancing it as a barrier.

A further activation of the 'Train Arches' will change them from being something to go past/through to something to go to, turning them from being something that is 'parting the city' to being 'part of the city'.



ILL. 92 ILLUSTRATION OF 'TRAIN ARCHES' WITH DIFFERENT APPEARANCES THROUGHOUT THE DAY AND NIGHT



ILL. 91 VIEWS THROUGH THE 'TRAIN ARCHES' - FROM SOUTH WITH COMMENTS FROM ON-SITE INTERVIEWS



ILL. 93 VIEWS THROUGH THE 'TRAIN ARCHES' - FROM SOUTH WITH COMMENTS FROM ON-SITE INTERVIEWS

One of the fundamental issues presented in the analysis proved to be one of the key problems in Struer that this thesis set out to work with; the many barriers complicating the flow between the city centre and the harbour; the stairs at the 'Transit Area', the buildings, the 'Train Arches', the spatial elements, and Fjordvejen.

In an attempt to improve the connection, sound installations in relation to the brand are placed at several locations along the stretch but are visually separated with non-relative in-between spaces. According to sound, nature is occasionally present through birds and the sound of winds in the trees, but the dominant sound of cars often overrules them.

The conclusion of the analysis leads to 4 critical points at the site for improvement that will be dealt with through the action plan. These points are the most critical areas that according to the analysis and citizen involvement needs to be improved in order to improve the 'Culture Connection'.

'Transit Area'

The 'Transit Area' and the stairs next to it represents the first edge zone from the city centre towards the harbour. Today it acts mostly as a "go-past" area but it has the potential of becoming a "go-to" area and can be the beginning of a densification of activities in the city centre. The microclimate at the 'Transit Area' has potential for exploitation due to little wind and large amount of sun.

'Town Hall Passage'

The passage or the building above it is the biggest visual barrier along the 'Culture Connection' and thereby complicates wayfinding from the city centre to the harbour. Even though, the municipal building has a potential of being a good, well-maintained passage that can ensure better wayfinding towards the harbour. The wind is an issue here but the passage is "only" a

go-through area and is not a place for longer stay, and therefore the wind does not affect the function of the place that much. The wind could also be used for sound-installation purposes.

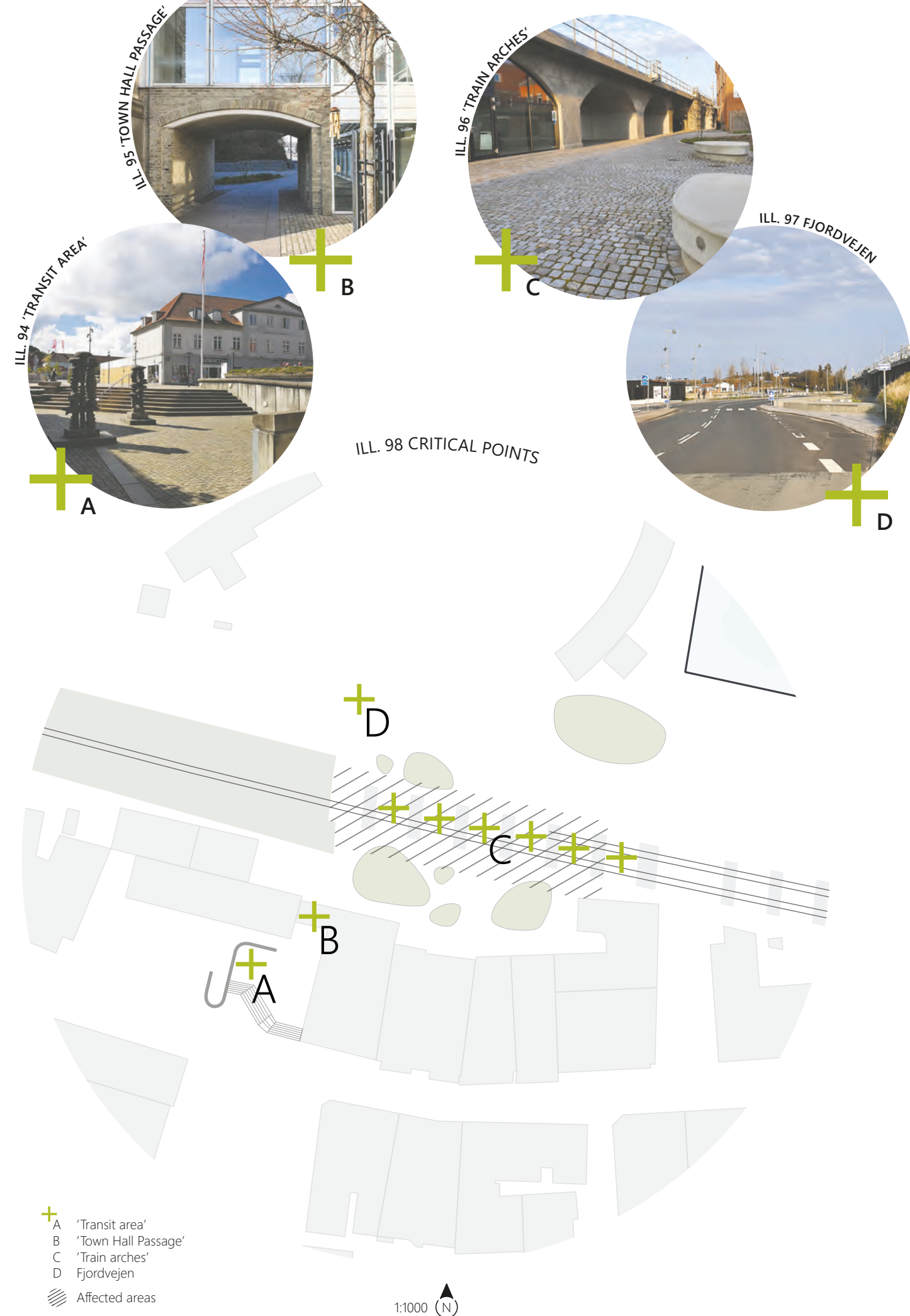
'Train Arches'

The 'Train Arches' have the potential of becoming a landmark in the city as they are a very distinct type of architecture. As a result of becoming a landmark, it can become an area worth visiting, an area for activities instead of a barrier. Focusing on activating the arches can also affect the surrounding areas being the 'Garden of Sound' and the 'Harbour Transit Area' because these become areas to stay in or walk through while exploring the activities within the 'Train Arches'.

Fjordvejen

Fjordvejen might be the biggest barrier on the entire project site - both physical and perception wise. The layout and hierarchy of the road has to change in order to make a safer passage for pedestrians and by doing so the connection between the city centre and the harbour will be improved significantly.

The sound of cars are dominant at the site, and in order to improve the site in general terms as well as relating to the brand of the 'City of Sound', sound can be used more intuitively than the already present sound installations. This can be in order to attract attention or to enhance a soundscape relating to a certain activity. Here, the arches are an area of opportunity for implementation of sound-activities that both will generate sounds as well as removing visual focus from the cars, thus transforming the sound from them from being overruling to becoming background sounds. Furthermore, the implementation of activities relating to culture and local stakeholders can both represent the large number of stakeholders and associations present in the city, as well as relating to the name of the connection - the 'Culture Connection'.





Since this thesis relates and concerns bottom-up activities, co-creation and participation from local citizens, it was important to reach out to citizens in showing the presence of the thesis group in the city. This was done through multiple steps.

Initially, a facebook page was made and shared in several facebook groups relating to Struer, in order to reach out and advertise for the exhibition to as many as possible, before it had even begun. Secondly, a couple of days later the exhibition was made in one of the glass arches at the 'Train Arches' within the 'Culture Connection', thus initiating the prospect of using the city as a 'Living Lab'. This included earlier projects from 2nd MSc. projects with models and posters of examples of a future development in Struer, as well as hanging up posters of this thesis project, presenting how citizens can get involved. This in order to put a focus on urban design as a theme, whilst engaging citizens to think about what struer can be in the future (see pictures in appendix p. 102)

A few weeks after, the thesis group became part of the exhibition for three days when doing analysis in the city. Here, several "Walk & Talks" with citizens were held, providing valuable information for the project (see page 68).

A few weeks following this, on-site interviews were held where citizens were asked of their positive and negative comments about Struer being the 'City of Sound', the physical design of the 'Culture Connection', and how they would like it to be improved (see page 70). In order to attract attention to this event, wayfinding signs were put up in selected spots in the city, guiding citizens towards the 'Culture Connection' where the group was present in one of the 'Train Arches'.

These discussions were taken into consideration when the city subsequently was used as a 'Living Lab' in exploring some of the conclusions both from the interviews as well as the analysis (see page 74).



ILL. 101 WAYFINDING SIGNS FOR EXHIBITION AND WORKSHOP



ILL. 100 URBAN DESIGN EXHIBITION IN THE 'TRAIN ARCHES'



ILL. 102 ON-SITE ANALYSIS IN THE EXHIBITION

ILL. 99

As mentioned previously, the thesis process have consisted of much on-site work, therefore the following timeline will explain how each site visit have contributed to the project. It will also show previous work with Struer.

1st visit - Fall 2019

2nd MSc project: 'Urban Transformation and Sustainable Engineering Techniques'

In the 2nd MSc main project, a design solution was made regarding hydrological considerations on flooding issues in Struer. This project implied thoughts regarding other planning topics within the city, especially due to the seperation between city and harbour, as well as wayfinding between the areas and between branding initiatives.

2nd visit - August to November 2020
Internship

Louisa had an internship at Struer Municipality in the fall of 2020 and also lived in the city from august to the end of september which gave insights in the everyday life in the city.

3rd visit - 9th to 11th of October 2020
Looking at site-potentials

Different sites and potentials were investigated on a loose 'drifting' through the city as well as on-site discussions. The city was explored through thoughts and visions based on the 2nd MSc project and the internship. Furthermore, initial maps with project potentials was made and discussed, which lead to the initial thesis description

Thesis start

1st of February, 2021

4th visit - 26th of February 2021

Setting up urban design exhibition "The possible future of Struer"

At the third visit to the city, the exhibition was arranged and installed within the project site. This exhibition quickly attracted interest, when several people were investigating the new, temporary installment within the 'Train Arches'. Besides installing the exhibition, initial site analysis was conducted.

5th visit - 10th to 13th of March 2021
Part 1 of exhibition: Analysis and "Walk & Talks"

The intention of this visit was to establish a deeper understanding of the city and thereby create an initial definition and boundary of the project site. It was determined that the group would be physically present as a part of the exhibition, whilst engaging "Walk & Talks" with citizens, again with the purpose of creating awareness of the thesis groups presence in the city, and thereby hopefully create a curiosity from the public.

6th visit - 25th to 27th of March 2021

Part 2 of exhibition: Interviews and future workshop

This visit was about consulting the citizens directly within the public realm, with respect of the COVID-19 restrictions. These outdoor, on-site interviews created an understanding of the site through the perspective and perception of the local citizens that use the area everyday, thus having a relation to the site. They explained their positive and negative critiques and utopian solutions, which afterwards were mapped on-site.

7th visit - 12th of April 2021
Supervision in Struer

In order for achieving a better understanding of the site and project for the supervisor of this thesis, an on-site supervision was held. Here, thoughts throughout the process as well as future strategic considerations were discussed and elaborated. This both according to analytic understandings as well as programmatic potentials.

9th visit - 29th of April 2021
Talks with stakeholders

During this visit, the stakeholders Nordvestjysk Fjordkultur and Sport24 were visited regarding their contribution to an event. During these meetings, they were encouraged to decide how they would contribute to the event within the framework of the planned strategy. Besides both stakeholders being enthusiastic about the project, they had several fantastic ideas, which proved their passion for their city and organisations. They also both recommended and took initiatives on their own to add other companies and organisations to the list of stakeholders.

10th visit - 4th to 5th of June

Culture event with local stakeholders

In combination with an "Open by Night"-event in Struer, a culture event focusing on activating the project site will take place.

Hand-in

26th of May 2021

As mentioned previously, the COVID-19 situation made it difficult to include and consult participants as much as wanted. It also prevented guests inside the exhibition, thus missing an opportunity for several talks with citizens. In order to make relations with the citizens as much as possible in a COVID-19 friendly matter whilst letting them talk about their city, the branding strategy and their future wishes for the area, "Walk & Talks" were conducted with a 'show and tell' state of mind.

Members of Nordvestjysk Fjordkultur

Two members of the association showed great interest in the exhibition of the models for a possible future development of Struer. A talk about the projects and the future of the city led them to taking the thesis group to their clubhouse, where they passionately presented the associations own future plans of the development of the city. They felt disregarded by the plans from the municipality, meaning they developed their own models and plans for the area, resulting in a realisation of some of their ideas after meetings with the municipality.

Jazz musician

A jazz musician took on his own initiative the thesis group for a "Walk & Talk". He proved to have a lot of strong opinions on the current development of the city. In general, he was not happy with the branding strategy of Struer being the 'City of Sound'. He believed that some of the new urban areas, especially T. W. Jensens Plads, are badly designed, sound events like 'Struer Tracks' are way to academic for the general public, and that the efforts put into the branding strategy would be better utilized within settlement strategies

Store manager Sport24

The store manager from Sport24 stopped for a talk. He was clearly disappointed with the transformation of the area in and around the 'Garden of Sound'. He gave up two parking lots that were in the area before the redesign with the prospect of a new and inspiring area with activities for people, which he believes have not been achieved.

Results

In general, the "Walk & Talks" with citizens of Struer showed how passionate they are for the good of the city which they have their everyday living in. They all have strong ideas and dreams for the future of the city, which was due for further investigation.



Marie Højlund

Marie Højlund has a PhD degree in Audio Design at Aarhus University, whilst also being a part of "The Overheard" as well as a singer in the danish rock-band "Nephew" and her own band "K. H. Marie". Due to her knowledge of sound, she was part of developing the sound strategy regarding the tuning forks at T. W. Jensens Plads in Struer.

After a soundwalk-event (see appendix p. 104) focusing on soundscapes being "the overheard everyday magic" in Aarhus, the thesis group approached Marie in order to get a short verbal interview regarding soundscapes in the city and her role and opinion on sound and branding in Struer.

Keypoints from interview

Struer Municipality wants to do a lot of things - and they have succeeded at some, but they are trying to do many things at the same time. By embracing that widely, it can be hard to focus on simple things, for example to include citizens whilst projects can seem poorly considered.

As the jazz musician, she agreed some of the sound installations and events can seem rather academic, which is why she focused on including the voices of the local citizens in the sounds from the tuning forks on T. W. Jensens Plads. At the same time, she explained how difficult it can be to talk to citizens about sound because it is not something they are used to focus on

She agreed in the theory of working with sounds in relation to hiding unwanted sounds and enhancing wanted sounds within an area, in regard to enhance the given activity of the specific area. (Højlund, 2021).



In order to initiate bottom-up activities, the thesis group was present on site during a weekend in order to make interviews with bypassing citizens as a part of a prolonged 'Future workshop' since gathering several people in the same room at once was not possible due to the COVID-19 situation.

The citizens were asked the questions presented below and were asked to come with both critique and suggestions for improvements whilst elaborating on them with the perfect solution for solving the issue. Afterwards, the thesis group withdrew in order to reflect upon realistic solutions based on the critics, suggestions for improvements and utopian solutions.

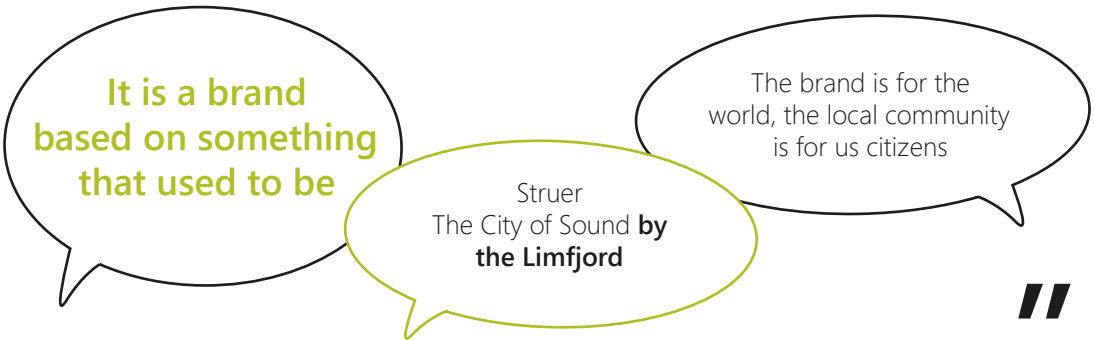
Presented on the following page are some of the issues in the opinion of the citizens together with the thesis group's interpretation of utopian solutions and suggestions for how to implement the solutions (further problematics and results from the interviews are mentioned in appendix p. 105). These implementations function as the framework for the design principles.

In general, there was a mixed reaction of Struer being the 'City of Sound'. Several mentioned a shift of focus from branding should be made towards settlement instead, in trying to reverse the problems the city experiences of a descending population. Some people thought the branding was unnecessary, others did not have an opinion, but a majority did believe it is a positive for the city in order to make it more attractive for externals as well as for themselves. There was, though, doubts on whether sound was the right vision for their branding strategy due to Bang & Olufsen, which was a large reason for using sound as a branding theme, has been on a decline in recent years, as cited by one of the participants.

In addition to this, it was suggested that Sound should be used more as an exterior branding strategy in attracting new sound companies and thereby more inhabitants, than an inwardly branding strategy, thus preventing an excessive use of sound within the city, turning implementations into irrelevant gimmicks.

//

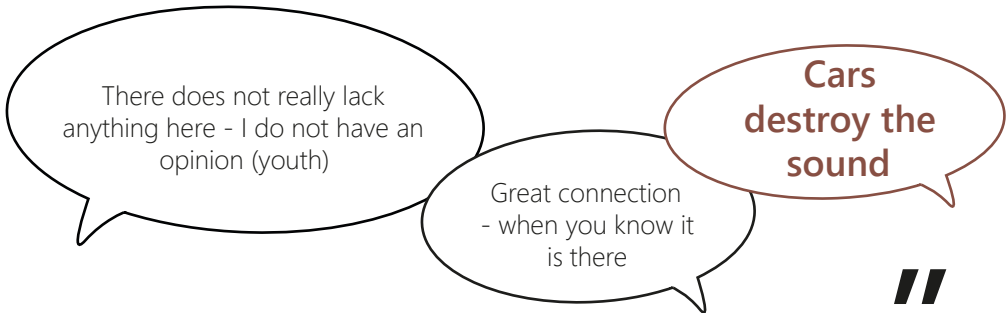
What is the 'City of Sound' to you?



//

//

What is your opinion of the 'Culture Connection'?



//

Future Workshop

CRITIQUE	FANTASY	IMPLEMENTATION
Fjordvejen is unsafe to cross as a pedestrian	Extension of the existing pedestrian area onto Fjordvejen	Reduse speed of cars
The youth have nowhere to be in the city	Youth centre or area with youth as primary user group	Involve young people in participatory processes in designing and building areas, thus giving them a better place-attachment
The 'Train Arches' are a barrier and need to be removed	Resile the train tracks and remove the arches whilst inaugurating busses instead	Convert the citizens' relation and mindset of the 'Train Arches' from negative to positive - from a barrier to a landmark for the city
The 'Garden of Sound' looks like and have an atmosphere of being a backyard	Improve the buildings visually so they do not turn their back to the area, whilst improving the area in itself	Create a more inviting entrance while beautifying the area with more nature, adding vertical elements and exploit the microclimate better
More activities in the 'Train Arches' and the 'Garden of Sound'	Collaboration with relevant stakeholders	A rich program of temporary activities
The entire connection is grey and boring	Renovate facades, paint the area and add more greenery that is green all year	Add more greenery and colours like street art



DEVELOPING A PLACE-BOUND BOTTOM-UP ACTION PLAN

The critical points for improving the 'Culture Connection' presented on page 62 points out the four focus areas for the action plan. These points together with the results from citizen involvement presented on the previous pages created the base for nine principles to consider when planning the 'Culture Connection'.

ILL. 107 shows the recommended approach to place-bound bottom-up action planning that have been developed through this thesis. It consists of 8 phases that step by step ensure the involvement of citizens within the process. This process report has covered the first two phases explained in the diagram while the action plan will cover phase 3, 4, 5, 6, 7, and 8.

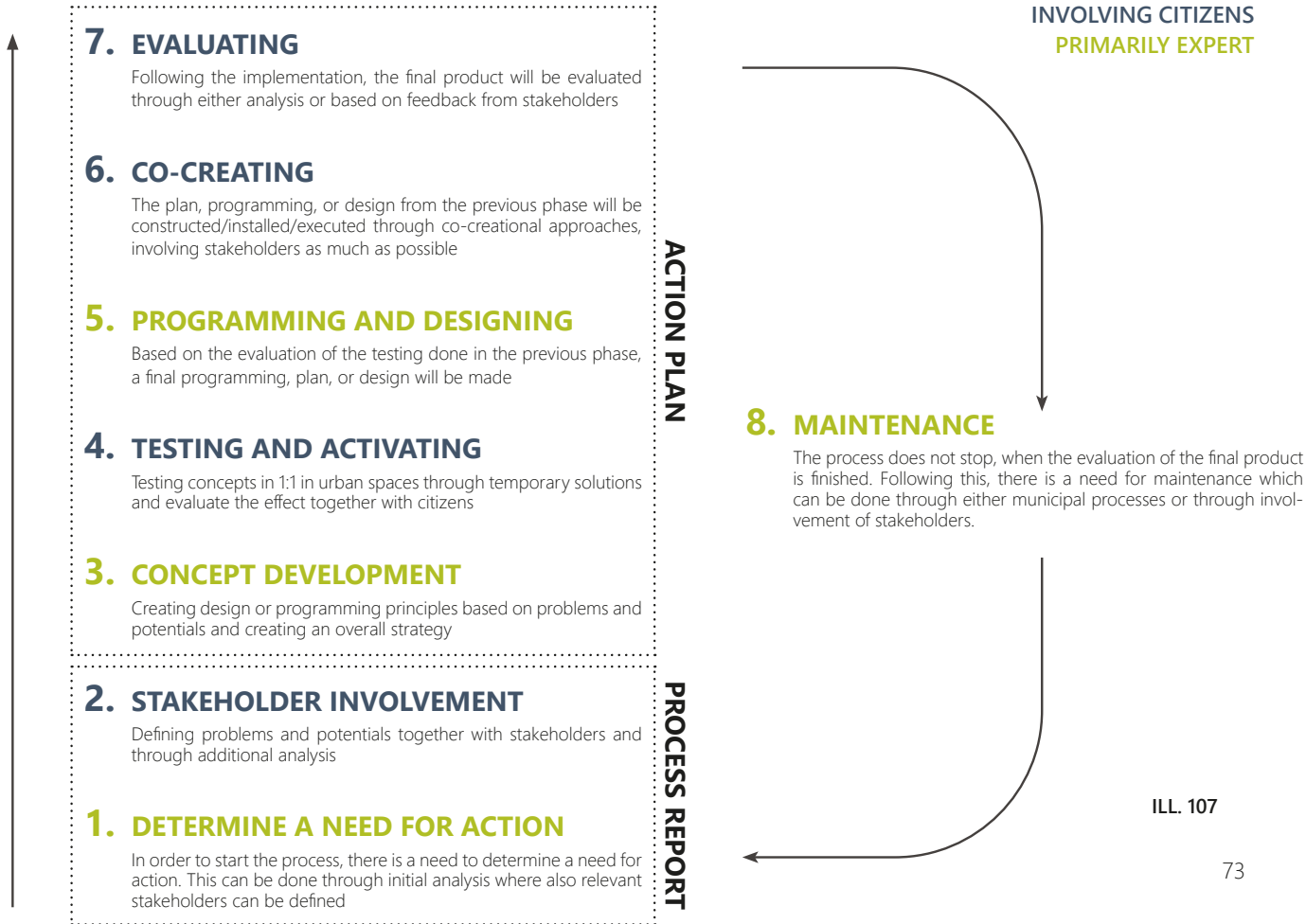
One could argue that the ideal approach of participation is involving citizens in every step of the planning process, but this will be a costly affair - both timewise and economically. Instead it is important to also utilise the expertism present at a municipality in relation to design, planning, and programming. The idea is that the expert is the one concluding on the input from citizens and translates it into useful plans, design, programs, etc., followed by an evaluation with the citizens. This process will be described further in the action plan. An example of how phase 4 were tried out in this the-

sis project in relation to testing and activating through the 'Living Lab'-approach can be seen on the following pages.

The action plan consists of four parts;

- A.** Introduction to challenges at the site as well as an introduction to the overall method recommended for action planning in Struer
- B.** A presentation of the nine design principles that is important to consider in this process
- C.** A presentation of a vision, idea catalogue, and an interactive tool for each of the four critical points as well as more overall criterias in relation to wayfinding
- D.** Recommendations for further work

At this point, you as the reader can either choose to take the action plan and start reading it or continue through the final chapter in this report.



As described on page 15, one of Struers branding strategies is turning the city centre into a 'Living Lab' for testing and evaluating sound technologies and solutions. The thesis group has embraced this frame of mind in relation to urban design and conducted small tests of some of the concluding elements from the on-site interviews and analysis.

Not all the ideas for testing could be carried out as they were either too comprehensive, not able to comply with the COVID-19 restriction, or the permission for the interventions was not granted by the municipality. Ideas for testing that were not carried out, where among others;

covering the 'Train Arches' with cardboard in order to evaluate on the affect on the sound from Fjordvejen, placement of greenery and light chains in the 'Town Hall Passage' in order to change the facades and lighting, as well as several other temporary installations.

CONCLUSION

These tests have provided information on which elements to continue working with, e.g. the exploitation of microclimates and feeding of birds in order to attract more and thereby create bird sounds. It also revealed which elements to be careful in implementing e.g. the wind chimes which can have a negative effect at night.

Attracting birds

Simple feeding of birds to evaluate if it could have a quick effect, as well as seeing if it was eaten for the following visit the week after;

Within minutes, birds began to feed on the food provided for them in the western part of the 'Garden of Sound'. Food was also placed in the eastern part where no birds had been spotted during earlier visits, and by next visit this food was eaten as well, displaying the potential of having birds creating soundscapes in this area as well.

Testing microclimate

Testing of microclimates in relation to creating areas for stay, both in the 'Transit Area' as well as in the 'Garden of Sound';

In the 'Transit Area', the presence of sun in the late afternoon together with being in cover from the wind created a warm microclimate despite of testing in rather cold weather, which could be beneficial for facilitating an area for stay. In the eastern part of the 'Garden of Sound', and on the edges of the 'Train Arches' sun was present in all of the afternoon until short before sunset, which with no wind created a pleasant microclimate as well.

ILL. 108 WIND CHIMES IN THE 'TOWN HALL PASSAGE'



ILL. 109 WIND CHIMES IN THE 'GARDEN OF SOUND'



ILL. 111 FEEDING BIRDS IN THE 'GARDEN OF SOUND'



ILL. 112 SENSING MICROCLIMATE IN THE TRANSIT AREA



ILL. 113 FEEDING BIRDS IN THE 'GARDEN OF SOUND'



ILL. 114 SENSING MICROCLIMATE IN THE TRANSIT AREA



ILL. 110 WIND CHIMES IN THE 'TRANSIT AREA'



Setting up wind chimes

Installment of wind chimes in the 'Town Hall Passage', to see what effect that sound would have in this windy space;

The wind was strong enough to produce sounds from the chimes, which was a pleasant sound at day, that could be used as a wayfinding tool. At dark though, the sounds of the chimes became rather unpleasant and frightening, and led the thoughts towards being in a horror movie.



ILL. 115

Struer Municipality has done quite a lot of regeneration within the city by creating new urban spaces that supports the new city brand being the City of Sound but somehow the citizens feel overlooked in the process and does not feel attached to the city brand. This thesis set out to investigate how the citizens of Struer could be included in relation to branding strategies in improving the connection between the city centre and the harbour. This was done based on the research aim being:

How can the branding strategy for the 'City of Sound' be improved through a bottom-up place-bound action plan focusing on the human experience of the 'Culture Connection' in Struer city centre?

When investigating the reason for the division between the city centre and the harbour through the 'Culture Connection', it is clear that there are several barriers; both according to ease of movement in regards to stairs, shifts in levels, cobblestones, concrete elements and Fjordvejen. There are also visual barriers, such as the buildings adjacent to Østergade, the municipal building above the 'Town Hall Passage', as well as the 'Train Arches'. but the 'Train Arches' also represents another type of barrier - a perceptual one, as both the 'Train Arches' and Fjordvejen are perceived as barriers by the citizens.

Considerations of sound in urban planning can be hard, as mentioned by Marie Højlund. It can be made physically through urban spaces and installations, and more intuitive through the perception of sound, which is obtained differently between people. Sounds needs to be considered regarding the activity within a space, thus considerations of enhancing wanted and diminishing unwanted sounds .

Local stakeholders are a crucial asset, especially in a small municipality with limited funds. Bypassing citizens provides a clear understanding of their problems and potentials within the site and the branding strategy in general, whilst specific stakeholders of importance in relation to the site is a necessity for site specific implementations and changes. A final important stakeholder are the youth, due to them having the prospect of being possible future citizens, they need to feel included and accepted in participatory processes.

Bottom-up activities during a global pandemic is almost an oxymoron. Outdoor sessions can be possible through on-site interviews and workshops, as well as "Walk & Talks". Furthermore, using the city as a 'Living Lab' can enhance testing of experiments, whilst facilitating small activities as well as raising reflections.

The action plan is based on theoretical considerations, analysis, and involvement of local stakeholders. The action plan uses this knowledge in order to define and recommend improvements for 4 critical points along the 'Culture Connection':

1. 'Transit Area' into a pleasant "go-to" edge-zone,
2. 'Town Hall Passage' into a space that enhances wayfinding and wayfaring, by facilitating a better connection between the 'Transit Area' and the 'Garden of Sound' in this very spot
3. 'Train Arches' into a cultural landmark with temporary activities, that will affect the surrounding areas, e.g. the 'Garden of Sound' by diminishing auditory and visual focus from the sound of the cars
4. Fjordvejen into a safer crossing for pedestrians.

The action plan is presented as a place-specific tool for how to approach branding related urban changes within the 'Culture Connection' in Struer, with the prospect of improving the connection between the city centre and the harbour area. It proposes activities involving different local stakeholders of relevance – both according to cultural institutions, on-site related stakeholders as well as other desired collaborators, as the youth.

The effects of such approaches are hard to measure within a short timeframe but has clear potentials in enhancing place-attachment for parties involved, and thereby improving tertiary communication. This will benefit both the locale community as well as Struer Municipality through an improvement of the communication of the city brand, thus underlining that Struer indeed is

'The City of Sound'

As a final note in this thesis project, a reflection sums up the entire process, considering which elements have affected the process and outcome.

Collaboration with stakeholders

This thesis started out as a collaboration with Struer Municipality. After an expectation reconciliation it was ensured that the project was made by the thesis group, with the municipality used for guidance for the project. We saw the collaboration with the municipality as a positive asset in the initial phases of the project, but experienced complications regarding troublesome and delayed communication slowed the process. In addition, economic funds were promised in order to test and implement design features, but the funds were never released meaning design proposals were not implemented.

Collaborations with local stakeholders was a mixed affair. Some was hard to establish and maintain contact to, whilst others were fully engaged in the project. It was clear to see with those involved, that there was a vast desire for improvement in the city, where some even suggested or contacted other stakeholders, showing ambition and initiative for development. Youths in Struer was and is a large potential focus group in the project and in development of cities in general, but due to COVID-19 uncertainty and planned courses in school they unfortunately could not get involved. A larger range of involved stakeholders would be optimal for a broader inclusion, but given the national circumstances, this was unfortunately not possible.

Developing a critique of Struers branding strategies proved rather difficult, even though it was based on reflections, own experiences, analysis, theoretical considerations, and citizen involvement. One thing is to criticize- another is to realize since branding strategies, especially around a specific theme like sound, involves a lot of underlying processes - there is not far from gimmick to brilliance.

Using the city as a 'Living Lab'

The 'Living Lab' concept was used in two ways; experimentation and citizen involvement. More testing would have been beneficial, but several issues affected the process where especially the process of achieving permissions influenced the amount of testing made. Some permissions were approved very late in the process, but they made it possible to establish an event regarding bottom-up activities based on ideas from on-site interviews, within the project site.

The theoretic framework underlines the importance of bottom-up activities in branding related strategies, which resulted in a re-thinking of how to approach and involve citizens in the process during a global pandemic. The best was made of the situation in relation to on-site interviews based on future workshop methods, which made it possible to include citizens as much as possible, making them reflect upon potentials, problems, as well as possible solutions to them. A disadvantage in consulting citizens within the public realm, was the groups appearance as being street vendors which made several people take de-routes in order to avoid contact, but when it was clear we had other intentions people were engaged in the conversation. Overall, the future workshop proved to be an important asset regarding citizen involvement, which created relevant discussions that was used as the background for the action plan. The local citizens described pros and cons in the city, whilst the group as designers and planners reflected up their utopian dreams and turning them into realistic improvements.

Overall, using the city as a 'Living Lab' was fundamental throughout the project since it created a lot of attention from citizens as well as provided useful information for the project.

COVID-19 - The elephant in the room

Obviously, the global pandemic of COVID-19 affected this project a lot. A gamble was taken regarding basing the thesis project on the in-

volvement of citizens, well knowing national and local restrictions could prevent these activities. The on-going reflection upon the process relating to COVID-19 created several concerns; how can the citizens be involved, what are allowed to be done, what could be done differently etc. Especially in the first weeks of the process during winter, participation processes were close to impossible thus the exhibition, interviews and workshops developed differently than expected - but provided a useful outcome. In spite of this, citizens have been involved as much as possible, which was hoped in the very beginning of the thesis.

Working from home most of the time proved difficult at times. Online supervisions and status seminars made it hard to fully explain the process. Furthermore, the positives in quick discussions and conversations with other study groups have proved an essential part of this education, and in the development of a project.

Product

The involvement of local stakeholders in general was important in relation to branding theory and bottom-up principles in the search for an improved tertiary communication. It is their city as the users of it, thus is their opinion valuable. The outcome of this thesis project is design principles based on citizen involvement, which has been made into initial design proposals. A more thorough design of the areas could have been made by the thesis group, but the focus of the project was to create the action plan as a catalogue of ideas and relevant principles, so it can be designed by the users and Struer Municipality.

Overall, this thesis has touched upon place-specific bottom-up activities with local stakeholders, with the prospect of enhancing branding strategies and tertiary communication. According to academic literature, these initiatives are expected to have a positive effect on the branding strategy if followed through, thus the intention from the thesis group is to present the action plan to the Municipality of Struer in order to get them to consider implementing the action plan in their daily work.

REFERENCE LIST

Alexandra Instituttet and Struer Municipality, 2018. Lydmanu- al for Struer Bymidte. [pdf] Struer Municipality. Available at: <<https://www.struer.dk/om-kommunen/planer>> [Accessed 14 January 2021]

arki_lab, 2017. Nye veje til levende lokalsamfund. [online] Avail- able at: <<https://www.arkilab.dk/nye-veje-til-levende-lokal-samfund/>> [Accessed 11 January 2021].

Ashworth, G. J., Kavaratzis, M. and Warnaby, G., 2015. The Need to Rethink Place Branding. In: M Kavaratzis, Warnaby and G. J. Ashworth, eds. 2015. Rethinking Place Branding. [e-book] Swit- zerland: Springer. Ch. 1. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 4 may 2021]

Böhme, G., 2017. The Aesthetics of Atmospheres. [e-book] Abingdon: Routledge. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 4 May 2021].

Bonakdar, A., and Audirac, I., 2020. City Branding and the Link to Urban Planning: Theories, Practices and Challenges. Journal of Planning Literature, 35(2), pp.147-160

Borch, C., ed., 2014. Architectural Atmospheres: On the Expe- rience and Politics of Architecture. [e-book] Berlin: Walter de Gruyter. Available through: AAU Library website <<http://aub.aau.dk>>

Botteldooren, D., Andringa, T., Aspuru, I., Brown, A. L., Dubo- is, D., Guastavino, C., Kang, J., Lavandier, C., Nilsson, M., Preis, A. and Schulte-Fortkamp, B., 2016. From Sonic Environment to Soundscape. In: Kang, J and Schulte-Fortkamp, B., 2016. Soundscape and the Built Environment. [e-book] Boca Raton: CRC Press Taylor & Francis Group. Ch. 2. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 May 2021]

Brown, A. L., Gjestland, T. and Dubois, D., 2016. Acoustic En- vironments and Soundscapes. In: Kang, J and Schulte-Fort- kamp, B., 2016. Soundscape and the Built Environment. [e-book] Boca Raton: CRC Press Taylor & Francis Group. Ch. 1. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 May 2021]

Casais, B., and Monteiro, P., 2019. Residents’ involvement in city brand co-creation and their perceptions of city brand identity: a case study in Porto. Place Branding and Public Diplomacy, 15(4), pp.229-237

CFBO, SeTilSiden and Andersen, M. L., 2020. Byen til Fjorden - udviklingsplan for Struer Havn. [pdf] Struer Municipality. Available at: <<https://struer.dk/media/31wdqpch/udviklings-plan-struer-havn.pdf>> [Accessed 18 May 2021]

Citizens of Struer, 2021. What is The City of Sound for you? Struer [conversation] (Short interviews, 26-27 March 2021)

Coelho, J., L., B., 2016. Approaches to Urban Soundscape Management, Planning, and Design. In: Kang, J and Schul- te-Fortkamp, B., 2016. Soundscape and the Built Environment. [e-book] Boca Raton: CRC Press Taylor & Francis Group. Ch. 8. Available through: AAU Library website <<http://aub.aau.dk>>

Cudny, W., 2019. City Branding and Promotion. [e-book] Abing- don: Routledge. Available at: AAU Library website <<http://aub.aau.dk>> [Accessed 4 May 2021]

Danmarks statistik, n.d.a Areal 1. januar efter område og tid. [Geografi, miljø og energi > Areal > Areal > Areal 1. januar efter område] [online] Available through <<https://www.statistikban-ken.dk/01>> [Accessed 14 May 2021]

Danmarks statistik, n.d.b Folketal 1. januar efter køn, alder, kom- mune og tid. [Befolkning og Valg > Befolkning og befolknings- fremskrivelse > Folketal > Folketal 1. januar efter kommune, bystørrelse, alder og køn] [online] Available through <<https://www.statistikbanken.dk/02>> [Accessed 13 May 2021]

Danmarks statistik, n.d.c Folketal 1. januar efter tid, folketal, areal og befolkningstæthed og byområder og landdistrikter. [Befolkning og Valg > Befolkning og befolkningsfremskrivelse > Folketal > Folketal 1. januar efter byområder, landdistrikter og folketal, areal og befolkningstæthed] [online] Available through <<https://www.statistikbanken.dk/02>> [Accessed 14 May 2021]

Danmarkshistorien.dk, 2012. Struer. [online] Available at: < [ht- tps://danmarkshistorien.dk/leksikon-og-kilder/vis/materiale/struer/](https://danmarkshistorien.dk/leksikon-og-kilder/vis/materiale/struer/)> [Accessed 4 May 2021]

Derr, V., Chawla, L. and van Vliet, W., 2017. Children as natural change agents: Child Friendly Cities as Resilient Cities. In: K. Bishop and L. Corkery, eds. 2017. Designing cities with children and young people. New York: Routledge. Ch. 2

Erhvervsministeriet, 2020. Regional- og landdistriktpolitisk redegørelse 2020. [online] Available at <https://em.dk/me- dia/13925/regeringen_regional-og-landdistriktpolitisk-rede- goelse.pdf> [Accessed 18 March 2021]

Farrelly, L., 2011. Drawing for Urban Design. London: Laurence King Publishing Ltd

Fernandez, M., Harris, B. and Black, K., 2020. Engaging Racially and Ethnically Marginalized Youth as Stakeholders of Outdo- or Public Environments. In: J. Loebach, S. Little, A. Cos and P. E. Owens, eds. 2020. The Routledge Handbook of Designing Public Spaces for Young People. New York: Routledge. Ch. 6

FGU Skolen, n.d. Om os. [online] Available at: <<https://www.fguskolen.dk/hlss/>> [Accessed 4 May 2021]

Frisk, R., Loulie, J. and Frisk, J., 2016. Temporary Use 2.0, A tool for planning and developing the new urban context. [PDF] Copenhagen: arki_lab <[https://www.arkilab.dk/wp-content/ uploads/2016/06/4.pdf](https://www.arkilab.dk/wp-content/uploads/2016/06/4.pdf)> [Accessed 4 May 2021]

Gehl Architects, 2014. Struer bymidte & havn. Copenhagen: Gehl Architects.

Gehl, J., 2010. Cities for People. Washington: IslandPress.

Højlund, M., 2021. Tankegang om hverdagens overhørte magi. [Soundwalk in Aarhus, event]. Kulturmødet Mors (Personal communication, 29 April 2021)

Hunter, R. H., Anderson, A. L. and Belza B. L., 2016. Introducti- on to Community Wayfinding In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.1. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Indenrigs- og boligministeriet, n.d. IMs Kommunale Nøgletal [online] Available through: <<http://www.noegletal.dk/>> [Acces- sed 13 May 2021]

Kavaratzis, M. and Ashworth G. J. 2006. City branding: An effe- ctive assertion of identity or a transitory marketing trick. Place Branding and Public Diplomacy, 2(3), pp.183-194

Kavaratzis, M and Kalandides, A., 2015. Rethinking the place brand: the interactive formation of place brands and the role of participatory place branding. Environment and Planning A, 47(6), pp.1368-1382

Kavaratzis, M., 2004. From city marketing to city branding: Tow- ards a theoretical framework for developing city brands. Place Branding and Public Diplomacy, 1(1), pp.58-73

Kiib, H., 2010, Performative urban design. Aalborg: Aalborg University Press

King, M., R. and De Jong, E., 2016. Legibility and Continuity in the Built Environment. In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Un- derstanding. [e-book] Switzerland: Springer. Ch.4. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Kreutzfeldt, J., Stenfeldt, L. and Petersen, C. F., 2019. The City of Sound: Exploring new approaches to sound in urban planning and development in Noise control for a better environment, in- ter.noise 2019. Madrid, June 16-19 2019. Madrid: Spain [online] Available at: <http://www.sea-acustica.es/fileadmin/INTERNO- ISE_2019/Fchrs/Proceedings/2069.pdf> [Accessed 14 January 2021]

Lanng, D. B. and Jensen, O. B., 2016. Linking Wayfinding and Wayfaring In:R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.14. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Lee, C., 2016. Promoting Walking via Ease of Wayfinding In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Commu- nity Wayfinding: Pathways to Understanding. [e-book] Switzer- land: Springer. Ch.10. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

LEGO foundation, n.d. Capital of children. [online] Available at: <<https://www.legofoundation.com/en/about-us/focus-geo- graphies/capital-of-children/>> [Accessed 20 May 2021]

Lydon, M. and Garcia, A., 2015. Tactical Urbanism. Washington: Island Press. Available through: Aalborg Bibliotekerne <<https://www.aalborgbibliotekerne.dk/>> [Accessed 4 May 2021]

Lynch, K., 1960. The Image of the City. Massachusetts Institute of Technology: The M.I.T Press

Medway, D., 2015. Rethinking Place Branding and the ‘Other’ Senses. In: M Kavaratzis, Warnaby and G. J. Ashworth, eds. 2015. Rethinking Place Branding. [e-book] Switzerland: Sprin- ger. Ch. 13. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 4 may 2021]

Melcher, K., 2020. Youth-Built Projects Involving Youth in the Construction of Public Places. In: J. Loebach, S. Little, A. Cos and P. E. Owens, eds. 2020. The Routledge Handbook of Designing Public Spaces for Young People. New York: Routledge. Ch. 7

Miljøministeriet, n.d. Vestenvinden. [online] Available at: <[ht- tps://mst.dk/friluftsliv/undervisning/undervisningsmateriale/ danmarks-natur/vej-og-himmelfaenomener/vestenvinden/](https://mst.dk/friluftsliv/undervisning/undervisningsmateriale/ danmarks-natur/vej-og-himmelfaenomener/vestenvinden/)> [Accessed 4 May 2021]

Nordvestjysk Fjordkultur, n.d.a. Foreningen. [online] Available at: <<http://www.nordvestjyskfjordkultur.dk/gallery>> [Accessed 4 May 2021]

Nordvestjysk Fjordkultur, n.d.b. Visioner [online] Available at: <<http://www.nordvestjyskfjordkultur.dk/visioner>> [Accessed 4 May 2021]

Pallasmaa, J., 1994. An Architecture of the Seven Senses. In: S. Holl, J. Pallasmaa and A. Pérez-Gómez, eds. 1994. Questions of Perception: Phenomenology of Architecture. Tokyo: a+u Pub- lishing Co. pp.29-37.

Rafn, F., 2021. Future Perspectives - How do we design for a ch- anging climate? : Climate Adaption [webinar]. [online]. Danish Sustainable Architecture Beyond 2020 [Accessed 2 february 2021]

Ravn, T. B., 1992. Struer. En limfjordsby i historisk profil. Struer: Struer Kommune

Realdania, 2018. Nyt byrum i Struer binder by og havn sammen og forebygger oversvømmelser. (online) Available at: <https://realdania.dk/nyheder/2018/06/nyt-byrum-i-struer_21062018> [Accessed 4 May 2021]

Sanford, J. A., 2016. Introduction: Community Environmental Barriers to Wayfinding and Mobility of People with Functional Limitations In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.5. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Schafer, R. M., 1993. The Soundscape: Our Sonic Environment and the Tuning of the World. p.7. Rochester: Destiny Books

Schønherr and Struer Municipality, 2018. Lydens By Struer By-midteplan. [pdf] Struer Municipality. Available at: <<https://www.struer.dk/om-kommunen/planer>> [Accessed 14 January 2021]

Schønherr, n.d. Struer By og Havn. [online] Available at: <<https://schoenherr.dk/projekter/struer-by-havn/>> [Accessed 12 May 2021]

Schulte-Fortkamp, B. and Fiebig, A., 2016. Impact of Soundscape in Terms of Perception. In: Kang, J and Schulte-Fortkamp, B., 2016. Soundscape and the Built Environment. [e-book] Boca Raton: CRC Press Taylor & Francis Group. Ch. 4. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 May 2021]

Sound Hub Denmark, n.d.a. About us. [online] Available at: <<https://soundhub.dk/about/>> [Accessed 4 May 2021]

Sound Hub Denmark, n.d.b. Sound labs. [online] Available at: <<https://soundhub.dk/sound-labs/>> [Accessed 4 May 2021]

Struer City of Sound, n.d. About Struer – City of Sound. [online] Available at: <<https://cityofsound.dk/about-the-city-of-sound/>> [Accessed 14 January 2021]

Struer Fri Fagskole, n.d. Hvad er en fri fagskole? [online] Available at: <<https://struerfrifagskole.dk/om-sff/hvad-er-en-fri-fagskole/>> [Accessed 4 May 2021]

Struer Kommune and Struer Lydens By, 2020. Kunst med effekt - Strategi for lydkunst. [pdf] Struer Municipality. Available at: <https://struer.dk/media/nfpn0e31/strategi_lydkunst_030420_web.pdf> [Accessed 18 May 2021]

Struer Lydens By, 2018a. Lydens Have blev indviet med et brag af en VM-gyser. [online] Available at: <<https://lydensby.dk/nyheder/lydens-have-blev-indviet-med-et-brag-af-en-vm-gyser/>> [Accessed 12 May 2021]

Struer Lydens By, 2018b, Den levende bænk under broberne. [online] Available at: <<https://lydensby.dk/nyheder/den-levende-baenk-under-broberne/>> [Accessed 12 May 2021]

Struer Lydens By, 2018c. Kim Larsen spiller sine sidste sange under broberne ved Lydens Have. [online] Available at: <<https://lydensby.dk/nyheder/kim-larsen-spiller-sine-sidste-sange-under-broberne-ved-lydens-have/>> [Accessed 12 May 2021]

Struer Lydens By, 2019. 3 store virksomheder i Struer der tager afsæt i lydindustrien. [online] Available at: <<https://lydensby.dk/nyheder/verdenskendt-brand-i-struer-blev-til-tre/>> [Accessed 16 May 2021]

Struer Lydens By, 2020. Lyden bliver tydelig på Struers nye plads - nu åbner den snart. [online] Available at: <<https://lydensby.dk/nyheder/lyden-bliver-tydelig-paa-struers-nye-plads/>> [Accessed 12 May 2021]

Struer Lydens By, n.d. Den store eventkalender. [online] Available at: <<https://lydensby.dk/events/>> [Accessed 4 May 2021]

Struer Municipality, 2019. Planstrategi 2019. [online] Available at: <<https://struer.viewer.dkplan.niras.dk/plan/4#/>> [Accessed 4 May 2021]

Struer Municipality, 2020. Internship. [Internship] (Personal communication, 17 August - 30 November 2020)

Struer Museum, n.d. Velkommen til Struer Museum! [online] Available at: <<https://www.struermuseum.dk/struer-museum>> [Accessed 4 May 2021]

Struer Musikskole, n.d. Om musikskolen. [online] Available at: <<http://struermusikskole.dk/struer-musikskole/om-musikskolen>> [Accessed 4 May 2021]

Stubbs, J. and Warnaby, G., 2015. Rethinking Place Branding from a Practice Perspective: Working with Stakeholders. In: M Kavaratzis, Warnaby and G. J. Ashworth, eds. 2015. Rethinking Place Branding. [e-book] Switzerland: Springer. Ch. 8. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 4 may 2021]

Therkelsen, A., 2015. Rethinking Place Brand Communication: From Product-Oriented Monologue to Consumer-Engaging Dialogue. In: M Kavaratzis, Warnaby and G. J. Ashworth, eds. 2015. Rethinking Place Branding. [e-book] Switzerland: Springer. Ch. 11. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 4 may 2021]

Tietjen, A. and Jørgensen, G., 2016. Translating a wicked problem: A strategic planning approach to rural shrinkage in Denmark. Landscape and Urban Planning, 154, p. 29-43

The Place Brand Observer (TPBO), 2015. 5-Step Approach to Place Branding: Guide for Place Developers and Brand Managers. [online] Available at: <<https://placebrandobserver.com/five-step-place-branding-approach/>> [Accessed 13 January 2021]

The Place Brand Observer (TPBO), 2020. Peter Kjeldbjerg on How Struer Became The City of Sound. [online] Available at: <<https://placebrandobserver.com/peter-kjeldbjerg-interview/>> [Accessed 4 May 2021]

Vandenberg, A. E., 2016. Human Wayfinding: Integration of Mind and Body In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.2. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Vidal, R. V. V., 2005. The Future Workshop: Democratic problem solving. [pdf] DTU. Available at: <<http://www2.imm.dtu.dk/pubdb/edoc/imm4095.pdf>> [Accessed 4 may 2021]

White, A., 2020. London's 'new' high streets: railway arches are being turned into foodie hubs with thousands of new homes on the doorstep. Evening Standard [online] 4 March. Available at: <<https://www.standard.co.uk/homesandproperty/buying-mortgages/buy-near-a-new-london-high-street-railway-arches-new-homes-a137111.html>> [Accessed 14 may 2021]

Zomer, L., Schneider, F., Ton, D., Hoogendoorn-Lanser, S., Dui-ves, D., Cats, O and Hoogendoorn, S., 2019. Determinants of urban wayfinding styles. Travel Behaviour and Society, 17, 72-85.

All illustrations not listed below are own illustrations.

ILL. 1
Aalborg University, n.d. Studenterrapport logo. [logo online] Available at: <<https://www.design.aau.dk/Valg+af+logo/>> [Accessed 21 May 2021]

ILL. 3, 104, 105 & 131
Meilandt, L., 2021. Unnamed. [photograph] (Tankegang om hverdagens overhørte magi, Aarhus, 29 April 2021)

ILL. 13
Struer Municipality, 2020. Internship. [Internship] (Personal communication, 17 August - 30 November 2020)

ILL. 48
Kortforsyningen, n.d. Unnamed. [image online] Available at: <<https://skraafoto.kortforsyningen.dk/oblvisionjsoff/index.aspx?project=Denmark&lon=10.2027929&lat=56.1277927>> [Accessed 21 May 2021]

ILL. 53
Anon, 2020. Unnamed. [online photograph] Facebook. Posted 20 May 2020. Available at: <<https://www.facebook.com/photo?fbid=2983079615102202&set=g.446323882060678>> [Accessed 21 May 2021]

ILL. 55
Anon, 2019. Unnamed. [online photograph] Facebook. Posted

Warnaby, G., Ashworth, G. J., and Kavaratzis, M., 2015. Sketching Futures for Place Branding. In: M Kavaratzis, Warnaby and G. J. Ashworth, eds. 2015. Rethinking Place Branding. [e-book] Switzerland: Springer. Ch. 16. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 4 may 2021]

White, A., 2020. London's 'new' high streets: railway arches are being turned into foodie hubs with thousands of new homes on the doorstep. Evening Standard [online] 4 March. Available at: <<https://www.standard.co.uk/homesandproperty/buying-mortgages/buy-near-a-new-london-high-street-railway-arches-new-homes-a137111.html>> [Accessed 14 may 2021]

Zomer, L., Schneider, F., Ton, D., Hoogendoorn-Lanser, S., Dui-ves, D., Cats, O and Hoogendoorn, S., 2019. Determinants of urban wayfinding styles. Travel Behaviour and Society, 17, 72-85.

ILLUSTRATION LIST

6 March 2019. Available at: <<https://www.facebook.com/photo?fbid=2329298150434904&set=g.446323882060678>> [Accessed 21 May 2021]

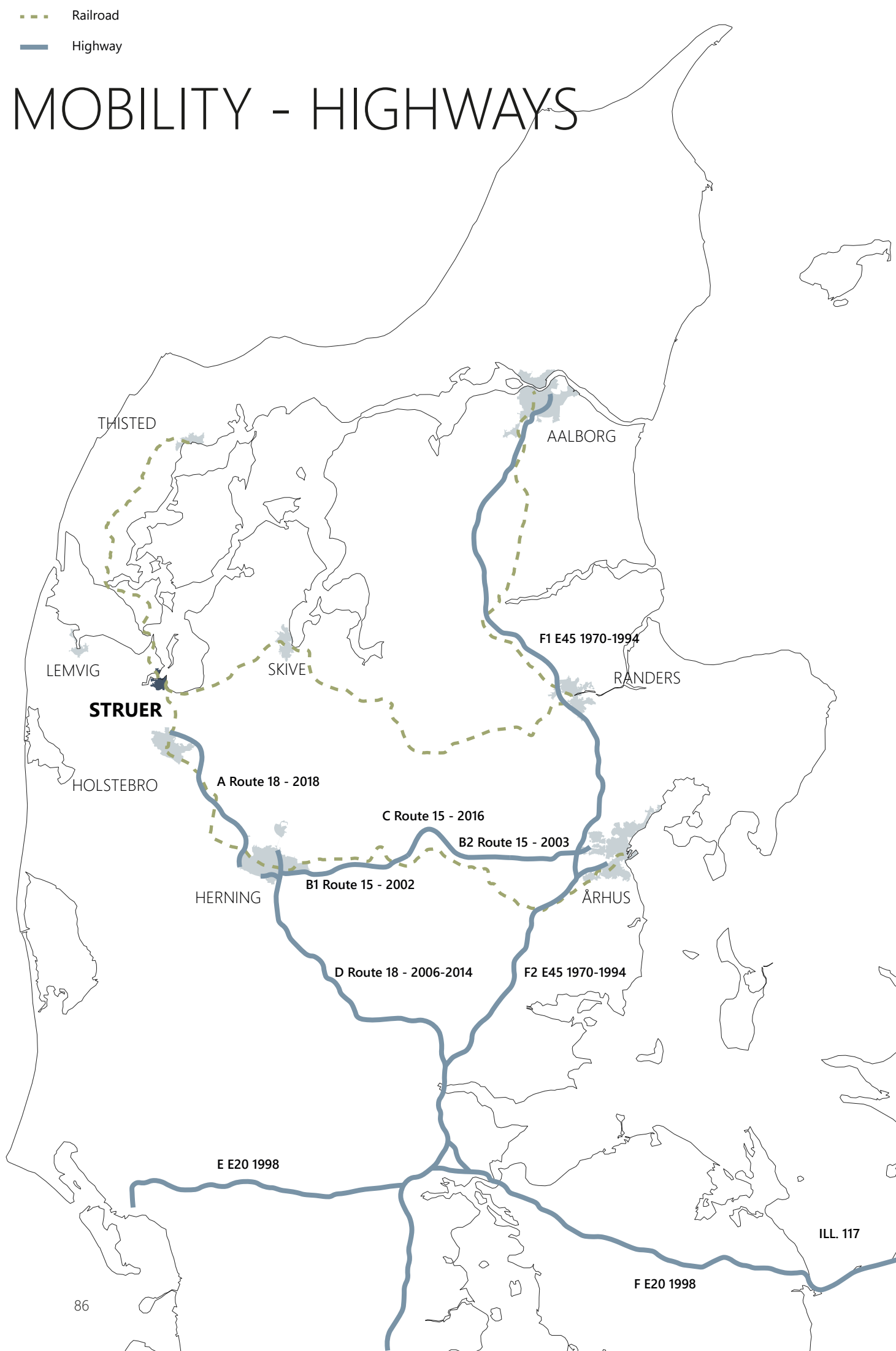
ILL. 57
Østergade 16, 2016. Unnamed. [online photograph] Facebook. Posted 30 September 2016. Available at: <<https://www.facebook.com/1223730607639796/photos/a.1224464434233080/1224464314233092/>> [Accessed 21 May 2021]

ILL. 59
Struer Lydens By, 2018. Unnamed. [online photograph] Available at: <<https://lydensby.dk/nyheder/lydens-have-blev-indviet-med-et-brag-af-en-vm-gyser/?fbclid=IwAR0e1bHQqjvUT-tqJNf-tiil9pGvFCBdZ8Zo1EnJrmE9AtYJmHGjKOGz4pM>>



LIST OF CONTENT:

Mobility - highways	84
Study trip	86
Land use	96
Traffic counts	98
'Train Arches'	99
Exhibition	100
Sound walk	102
On-site interviews	103
Future workshop results	105



STUDY TRIP NOTES

Asnæs (arki_lab)

They have used the same yellow colour for every wayfinding element - it is easily recognisable
They had “you are here”-maps as well as wayfinding signs but it was a bit difficult to find your way as a tourist
The benches looked fine but the use of them was difficult to evaluate because of the weather
It was not visible that the elements were co-created

Roskilde (Musicon)

A very “branded area” with a strong narrative
Interactive installations with informational screens and sound installations. These provided good active sound experiences that did not disturb the full image of the area
They had “you are here”-maps
It was clear that the citizens were involved in the creation of some of the elements
A lot of graffiti on screens, maps and similar items. Several of the sound installations did not work anymore
Some of the elements that were described online was no longer present

Copenhagen (Light festival)

Light festival in huge scale might be compared a bit to Struer Tracks - an event with a specific element in focus
The interactive installations that moved or interacted otherwise with the citizens worked best
There were many different people at different ages
The dark tunnel was made into an experience and an area for a brief stay. The same worked at the walkway along the water. The light acted as wayfinding
Light changes the perception of sounds

Copenhagen (Sankt Annæ Passage)

A very long passage with a series of different spaces
It seemed safe even in dark
Factors that affected the experience:
It was well maintained and did not have that “backyard”-feeling. Many small, fine details gave a more luxurious appearance
It seemed like mixed use in many of the buildings - always people present
Well-lit
Materials on the ground were pleasant and the sound of your own steps were low
There was a “you are here”-map/model at the beginning giving an overview of the entire passage
Materials gave a natural wayfinding with lines guiding you
There was activities through the day and night

Ishøj (arkenwalk)

It was not finished and maybe oversold a bit in online descriptions
Descriptive sign at one end of the walk

Køge kyst (Bridge over station and new harbour area)

The bridge was a disappointment and not the urban

space described online. You could either cross the tracks here or cross them on the ground later on
The new harbour area had citizen involvement qualities such as urban gardens, playgrounds, paths, outdoor kitchen, etc. It was not clear if the citizens were co-producers or just consumers
The transition between city and harbour crosses the train tracks which can be seen as a barrier just as in Struer.

The entrance to the harbour is marked by a blue construction that seems like a landmark
The buildings on the harbour are all new and many of them work with big scale entrances. The big “gates” makes it feel like walking beneath a construction instead of through a narrow passage. They use the “gates” to frame views on the other side
One building at entrances to apartments on the inside of the block which made it feel more secure and more like the “front”
Good signage and a lot of posters

Svendborg (the green connection)

“You are here”-map. Thank god for that. It was not easy to get around otherwise
Buildings at the shopping street turns facades towards the shopping street and makes the harbour feel like the backside
Many barriers - long stairs, small passage, shopping street, wayfinding problems, the square
The direction is somewhat logical but the “green” is not green in the winter
ke er valgt efter sæsonsift. Beplantning der havde været grønt hele året ville have givet projektet mere mening.

Assens (Connections between city and harbour)

Another disappointment - a lot is described about it online but nothing is done within the city. Not even a descriptive sign
Instead we found a passage with similar shapes as the one in Copenhagen
A passage between one of the big residential streets and the shopping street
This passage was an example of an unsafe passage. The factors that affected it was:
No maps or anything giving an overview of how to get out of the passage again
Backyard character in many of the spaces along the passage
There was a restaurant placed in the middle of the passage - maybe this can change the feeling when open
The advertising for the theater at the entrance to the passage was for horror movies and so one
There are “footprints” plastered to the ground
Half of the passage is coated with gravel which creates a loud noise from your steps
The passage was not maintained
Many dark corners, silence, containers and narrow entrance at both sides with bad viewlines

Kolding (Interferens)

An interactive tunnel that were supposed to get people safely across the big road
The light was broken which made it even more scary
There needs to be a basic quality in a space or passage that will still work when technology (og greenery) does not

Kolding (Kolding bypark, involvement)

No succes - the weather was bad and it was difficult to see how the citizens might have been a part of the creation

The ground was soaked from snow

Although, there were still people on the playground

Fredericia (connections between city centre and harbour)

The layout of the city creates direct viewlines and connections between city and harbour. It is both confusing and simple at the same time

Nothing much had changed since the last visit in 2018

The "temporary" installations from back then were still there. Destroyed and not maintained. It looked abandoned in the winter weather

Billund (Branding og wayfinding)

Very brandet area around Lego House - a landmark
Recognisable use of wayfinding in orange which could be seen at long distances

Long connecting route through the city between the big landmarks or attractions

They work a lot with direct wayfinding but also intuitive such as guiding materials in the ground, geometries, etc.

The design for their target group of children which is easy to see in the city with many playful areas
Many informations all around

All activities was closed due to covid-19 which left the area a bit empty

Aarhus/Højbjerg (Omdrejningspunktet)

Participation

a small meeting place where there previous was placed a telephone where citizens could tell their ideas
There were several small installations and a small exhibition but the place was rather dead. But the central placement of the installation gave a hint of the activity in better weather

Aalborg/Skalborg (Tunnel at Sofiendalskolen)

Tunnel underneath the main road next to a school

Primarily used by children

There are sharp corners at both ends and long stairs.
You cannot look all the way through which creates an unsafe feeling here

The walls in the tunnel have been painted by children but there are also graffiti which does not create a safe atmosphere

Tunnel under hovedvej der primært bruges af børn, der går til og fra skole

STUDY TRIP: DIRECT WAYFINDING



ILL. 118

STUDY TRIP - INDIRECT WAYFINDING



ILL. 119



ILL. 120

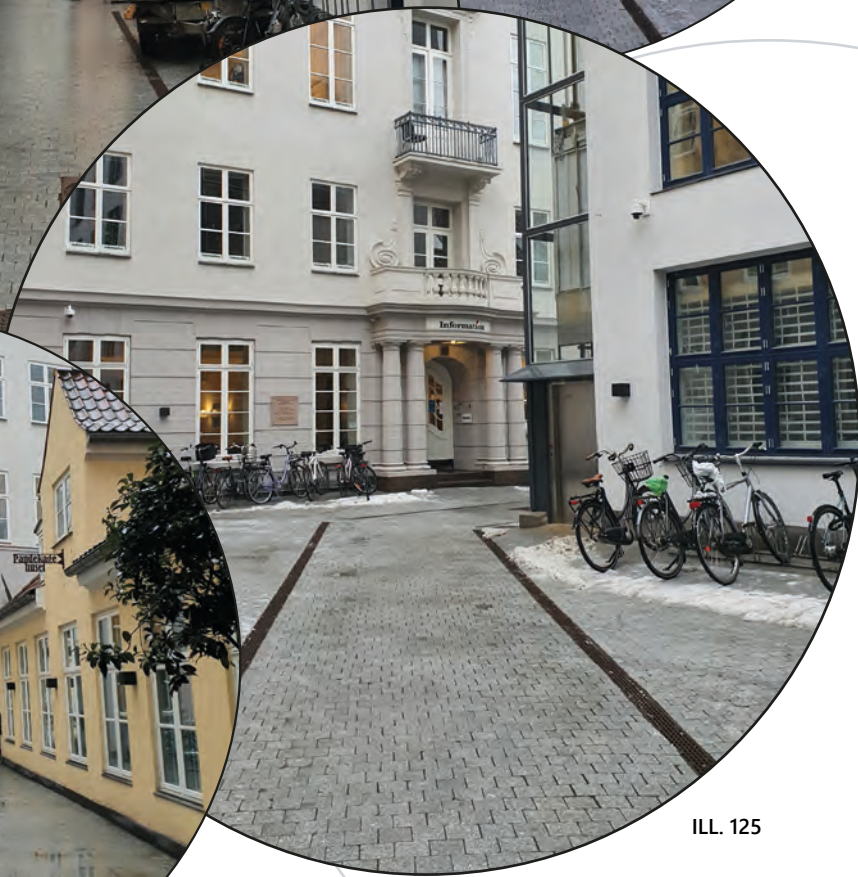




ILL. 123



STUDY TRIP - PASSAGES



ILL. 125



ILL. 126



PURPOSE

The purpose of this land use analysis is to determine the use of the different buildings within the project site and in the nearest context added the layer of time to see when there will be people in the different buildings and activity within our site.

METHOD

The analysis will be carried out through an observation of the building use within the city centre. The building use will be divided into categories and each category will be described with opening hours in order to generally determine the activity in the area as well as inside the buildings. It is important to determine the activity level outside the buildings in order to know what users that could possibly use the area and furthermore, knowing the active hours inside the buildings will show if and when loud sound installations can be disturbing for the workers/residents.

The land use will be divided into categories.

RESULTS

The land use analysis showed that the buildings surrounding the site are primarily shops and public service. The two shops 'Mr. Arthur' and 'Sport 24' take up most of the facade towards 'The Garden of Sound' and furthermore the town hall building and the extension of this building surrounds the rest of the site. This means that there can be citizens and customers travelling through the site between 9 and 17 in the weekdays as well as workers going to and from work between 7.30 to 9 and also between 15.30 and 17.15. Furthermore, the shops are open on Saturday - usually from 9.30 to 13 which can create pedestrian traffic in this timeframe. Usually, there will be no activity in the town hall building after 17.00 on weekdays and no activity on the weekends.

Within Østergade, the shopping street, many of the buildings are mixed use with shops on the ground floor and apartments on the 2nd floor. This means that there can be pedestrian traffic at all hours a day but observations on site showed that Østergade was almost desolate after the shops closed.

Land use		
	Residence	
	Public service	
	Mixed use	
	Stores	
	Industry	
	Public realm	
	Green area	
	Empty	
A	Café, Bank and apartments	
B	"Værftet" - industry	8-18
C	Municipal building	Mon-wed : 8 - 15.30
D	Public service - municipal departments	Thu : 8 - 17
E	"Garden of sound"	Fri: 8 - 14
F	Mr / Sport24 - Clothing and sports stores	9.30 - 17
G	"City of Sound" department	Mon-wed : 8 - 15.30
		Thu : 8 - 17
H	"Larsen" - shop/cafe	Fri: 8 - 14
I	Grand Hotel	9 - 22



ILL. 127

On thursday the traffic counts were carried out at 7.30 to 8.00, 11.30 to 12.30 and 15.30 to 16.30. On saturday they were carried out at 7.30-8.30 and 13.00-14.00.

The traffic counts are not representative but they provide a brief generalised perspective on the number of vehicles travelling at Fjordvejen. The counts were disrupted by citizens that came to schedule "walk and talk"s and furthermore the specific times chosen for the samples could have been chosen differently.

Thursday 11th of March

Weather: Rain and windy

General observations:

Cars typically arrive 3 at a time

One train every half hour

Cars drive at higher speed in the afternoon than in the morning

Visitors in the Garden of Sound primarily come from the shops - either as customers or as employees. No one stays in the area - other than the people looking at our exhibition.

7.30 - 8.00 (only half an hour)

The Garden of Sound

3 pedestrians

Connection (from Fjordvejen to town hall passage)

16 pedestrians

Fjordvejen

164 cars

1 tractor

4 lorries

1 bus

2 bicycles

7 pedestrians

5,6 vehicles per minute in average

11.30 - 12.30

The Garden of Sound

16 pedestrians

Connection (from Fjordvejen to town hall passage)

32 pedestrians

Fjordvejen

256 cars

1 camper

1 tractor

7 lorries

2 busses

1 moped

3 bicycles

21 pedestrians

4,6 vehicles per minute in average

15.30 - 16.30

The Garden of Sound

9 pedestrians

Connection (from Fjordvejen to town hall passage)

17 pedestrians

Fjordvejen

303 cars

1 ambulance

5 lorries

6 busses

2 mopeds

4 bicycles

37 pedestrians

5,3 vehicles per minute in average

Lørdag d. 13. marts

Weather: Rain

7.30 - 8.30 (Regn)

The Garden of Sound

0 pedestrians

Connection (from Fjordvejen to town hall passage)

6 pedestrians

Fjordvejen

74 cars

2 scooters

2 mopeds

6 bicycles

18 pedestrians (mostly with dogs)

1,2 vehicles per minute in average

13.00 - 14.00 (Shops close at 13.00)

The Garden of Sound

21 pedestrians

Connection (from Fjordvejen to town hall passage)

9 pedestrians

Fjordvejen

210 cars

2 campers

3 mopeds

7 bicycles

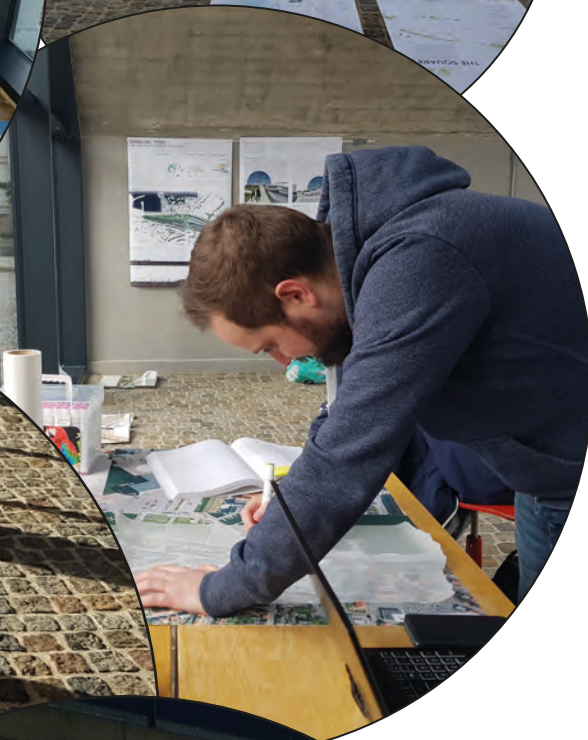
32 pedestrians

3,6 vehicles per minute in average

TRAIN ARCHES PROFILE



EXHIBITION



ILL. 129

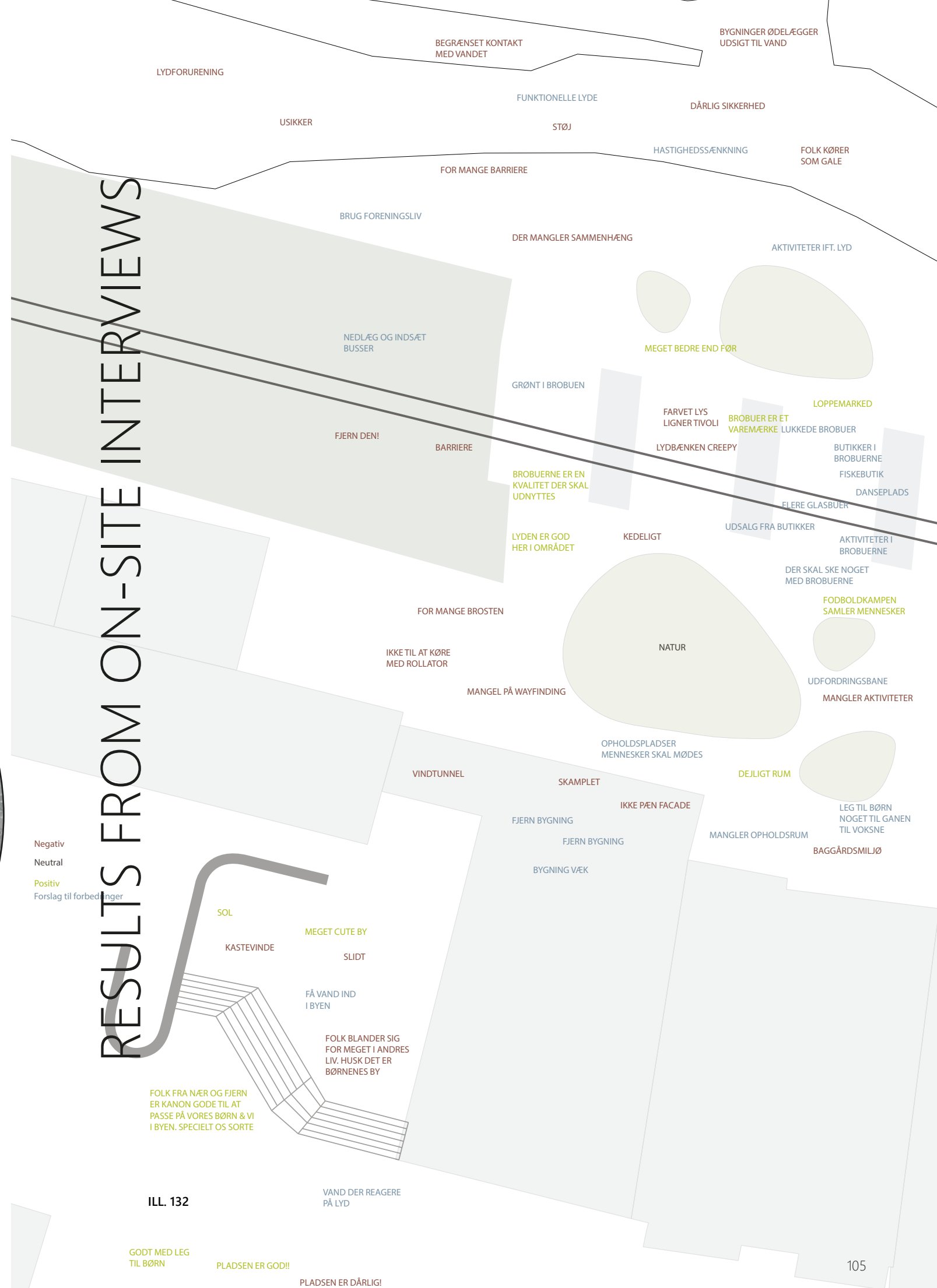
ILL. 130

SOUND WALK WITH MARIE HØJLUND



ILL. 131

RESULTS FROM ON-SITE INTERVIEWS



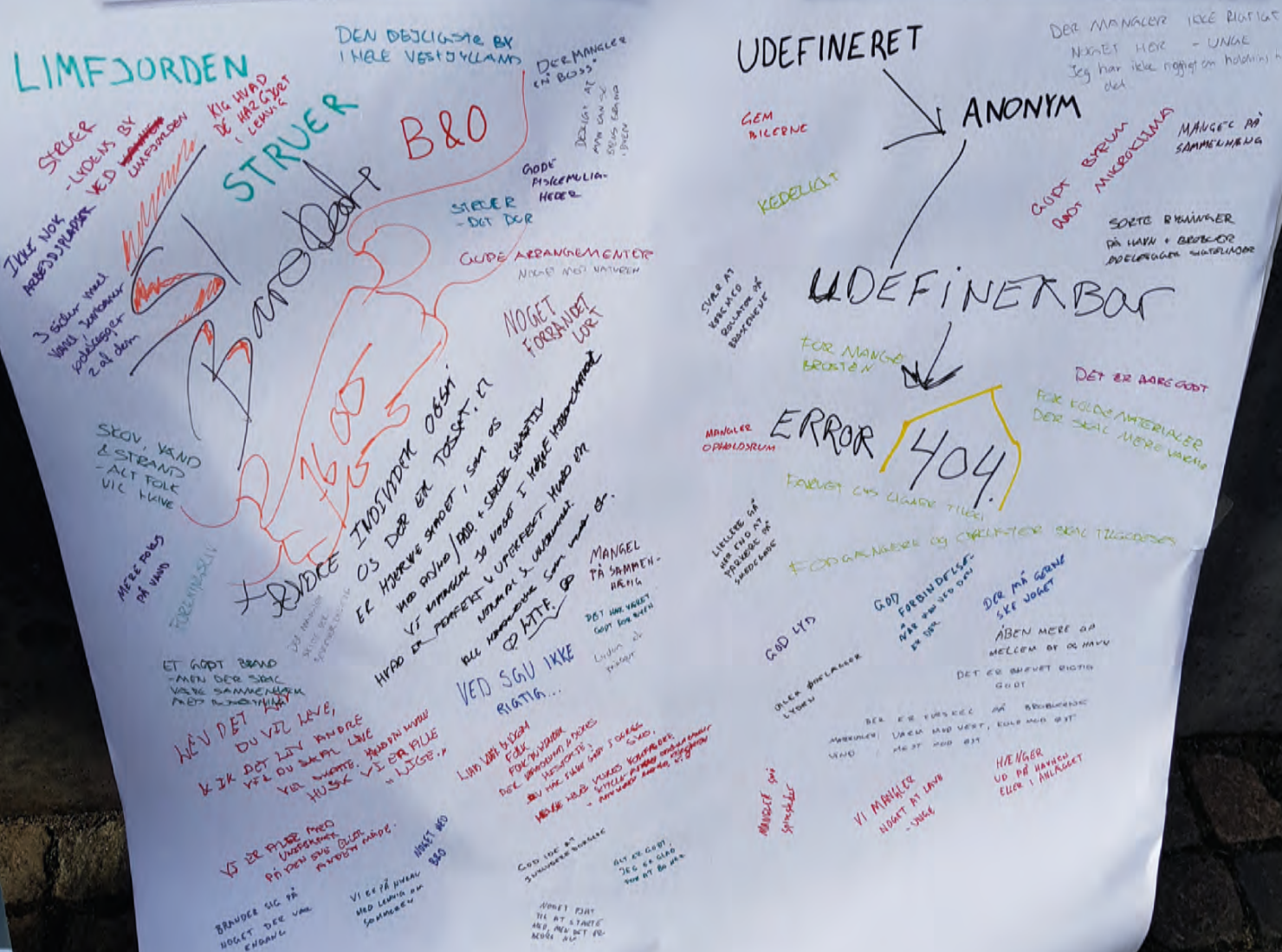
ILL. 132

Tag en post-it og skriv på den, hvad Lydens By er for dig.
Du må kommentere på lige hvad du vil:

Særlige lyde, du synes, der repræsenterer Struer
Gode eller dårlige ting ved byens brand
Gode eller dårlige ting ved byens rum
Historie
Noget helt andet som falder dig ind, når du skal beskrive Struer

BØRN (OG VOKSNE) ER MEGET VELKOMNE TIL AT TEGNE EN TEGNING AF, HVORDAN DE SYNES LYDENS BY SER UD ELLER SKAL VÆRE

Tag én post-it, skriv en kommentar om noget godt, dårligt eller et forslag til en ændring og placér den på kortet i det område, du beskriver.



Critique	Improvements	Fantasy	Implementation
The Town Hall Passage is a very windy area		Enlarge the passage	Exploit the wind in order to make sounds
The municipal building is really ugly and disrupts the view		Removal of building	Cover in greenery - removal of lowest floor - new facade (last two in progress by the municipality)
Lack of wayfinding in the city		Open up to the harbour for an easier and more noticeable connection - more signs	Implementing more wayfinding signs - use green and blue elements as wayfinding elements - use sound as wayfinding elements
Lack of good places to stay		Improve the existing seating areas - add more	Improve the existing seating areas - create a fundamental quality
The municipality is "those up there behind the windows"		More transparency to the work of the municipality	Living Lab Temporary uses Better communication between the municipality and the citizens.
Buildings on the harbour is blocking the view to the Limfjord		Removing the buildings	Change the mindset in utilising the buildings as points of reference to the harbour
The 'Culture Connection' is a very grey area		Change materials and implement larger areas for nature	Add more greenery, paint on the walls with either full colours or art
Cars from the Fjordvejen are loud	More glass arches	Removing the cars	Make cars drive slower - change the activity in the area into an activityzone - add greenery - gently filling of the train arches

THANK YOU FOR READING



ACTION PLAN

ACTION PLAN FOR THE 'CULTURE CONNECTION'



ACTION PLAN FOR THE 'CULTURE CONNECTION'

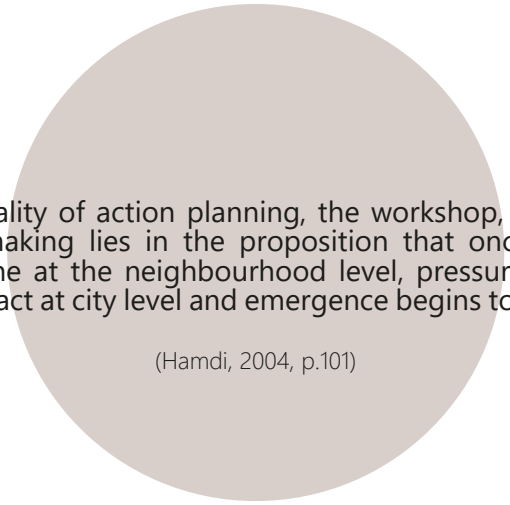
DEVELOPMENT PERIOD:
01/02/2021 - 26/05/2020

THESIS PROJECT
URBAN ARCHITECTURE
AALBORG UNIVERSITY

BY
JANNIK HØJER JENSEN
LOUISA BORUP HOLM-PEDERSEN



INTRODUCTION



"The rationality of action planning, the workshop, street work and plan-making lies in the proposition that once sufficient work is done at the neighbourhood level, pressure begins to build up to act at city level and emergence begins to take place"

(Hamdi, 2004, p.101)

INTRODUCTION

In 2013, Struer branded themselves as the 'City of Sound' in order to attract new residents and businesses as a respond to declining inhabitant numbers (Struer Municipality, 2020). As a part of the branding strategy, several urban spaces were regenerated from parking lots or old buildings into new urban spaces in an attempt to create a stronger connection between the city centre and the harbour. Furthermore, several sound-related landmarks were added to the cityscape, especially within the 'Culture Connection'.

Even though these urban changes have improved the 'Culture Connection', interviews with citizens of Struer together with observations of the activities in the city centre have shown that several of these new urban spaces does not work as well as intended (Citizens of Struer, 2021). Therefore, there is a need for further improvement of the connection between the city centre and harbour.

The local community in Struer has strong opinions, creative ideas, and valuable critiques. Despite of this the city centre plan from 2018 does not describe how to utilise the local community as an asset in the processes within the 'Culture Connection', even though literature in relation to city branding claim that involvement of local citizens is a fundamental element within branding strategies (Kavaratzis, M., 2004).

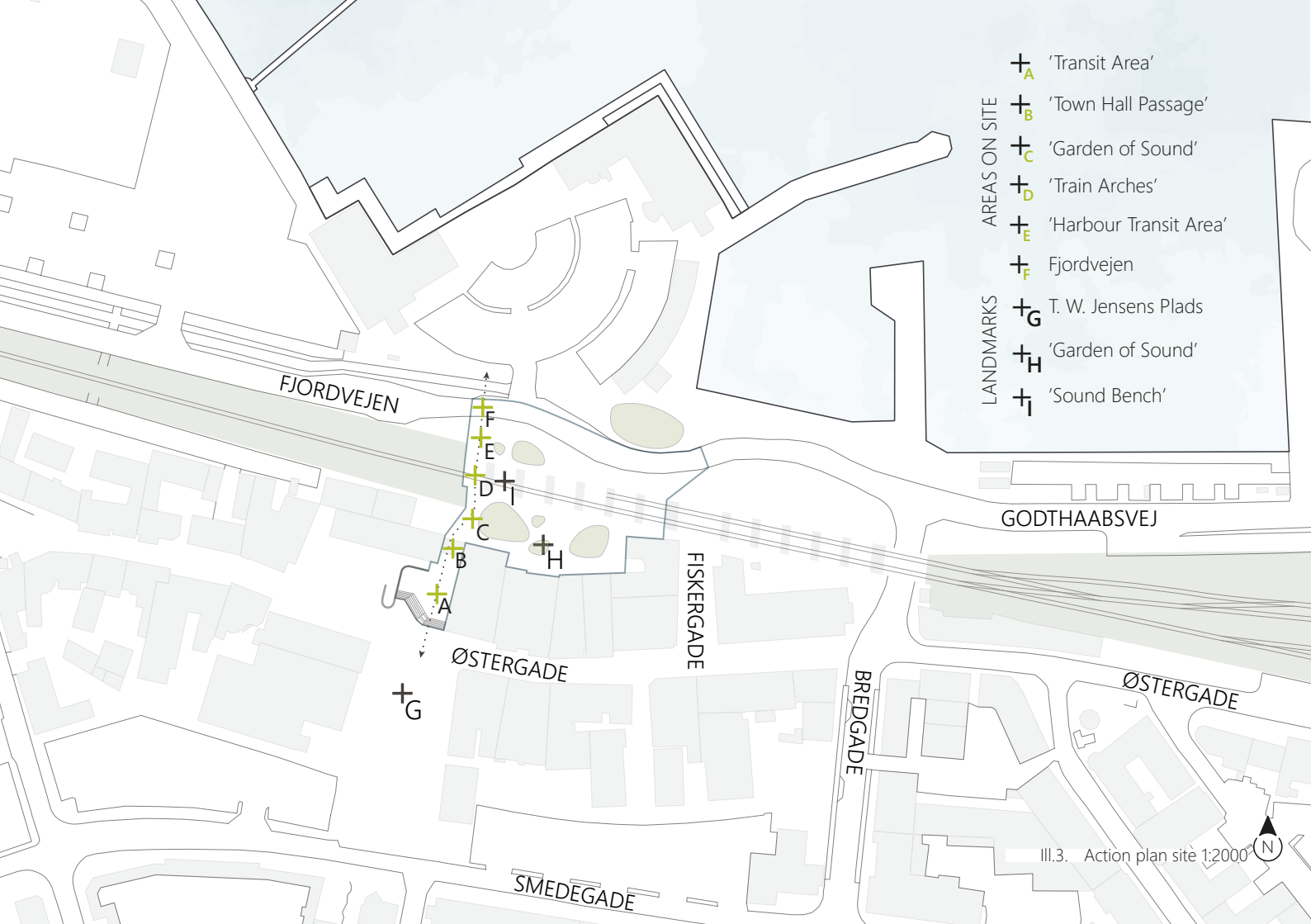
A RESULT OF A THESIS PROJECT

This action plan is the final product of a thesis project on the Master's Degree in Urban Architecture at Aalborg University in the spring semester of 2021.

The thesis investigated how the citizens of Struer can get a better attachment to the city brand by getting involved in co-creational activities for improving the 'Culture Connection' in Struer city centre. It investigated this through the following problem statement;

How can the branding strategy for the 'City of Sound' be improved through a bottom-up place-bound action plan focusing on the human experience of the 'Culture Connection' in Struer city centre?

Prior to this action plan are thorough literature reviews on the subjects of; city branding, co-creation, wayfinding, and sound in urban areas, a detailed site analysis of the 'Culture Connection', as well as participatory processes with citizens of Struer was carried out.



STRUER - SITE FOR ACTION PLAN

The branding strategy of Struer presents 6 connections between the city and the harbour in Struer, and one of them is the 'Culture Connection' (Schönherr and Struer Municipality, 2018).

This action plan is place-bound to the 'Culture Connection' – more specifically the northern part of the 'Culture connection' going from T. W. Jensens Plads towards Fjordvejen.

The choice of this site is due to its central location in the city. In addition, the 'Culture Connection' contains three landmarks in relation to the city brand; T. W. Jensens Plads, the 'Sound Bench', and the 'Garden of Sound'. This action plan seeks to improve the connection by facilitating activities that can create a more coherent and lively passage from the city centre to the harbour.

The 'Culture Connection' consist of a series of spaces where each have its own character; the 'Transit Area', the 'Town Hall Passage', the 'Garden of Sound', the 'Train Arches', the 'Harbour Transit Area', and Fjordvejen. Several of these spaces include elements that act as either physical, visual, or perceptive barriers, such as the stairs in the 'Transit Area', the municipal building above the 'Town Hall Passage', the 'Train Arches', and Fjordvejen with speeding cars.

The 'Train Arches' are permeable, meaning it is not a direct physical barrier for pedestrian movement, but functions as a gateway to and from the harbour. Initial interviews showed how some citizens perceive the 'Train Arches' as a big barrier that should be removed while others perceive them as an architectural landmark within the city.

In relation to wayfinding, the Struer Municipality have placed a few wayfinding signs marking the most important areas of the city and the distance. Other wayfinding elements can also be found in the connection, such as guiding materials in the ground and lighting that does not work or blinds the passing pedestrians. Poor lighting can inhibit wayfinding as well as make the area feel more unsafe.

Areas such as the 'Transit Area' and the eastern part of the 'Garden of Sound' have microclimates that afford a possibility for longer stays, even though citizens of Struer mentioned that staying in the 'Garden of Sound' feels like being on the "backside" of the city centre. The space-specific microclimates are affected by the present soundscape, which is generally dominated by the sound of cars from both Fjordvejen and Smedegade that drowns out the sound of people and birds.



III.4. Collage of site pictures

AIM

The aim of this place-bound bottom-up action plan is to create a tool for Struer Municipality that can be used in action to ensure the involvement of citizens throughout branding-related processes in improving the 'Culture Connection' between the city centre and the harbour in Struer.

PLACE-BOUND AND BOTTOM-UP

The action plan takes point of departure within the 'Culture Connection' in Struer and is thereby bound to this context, its users, and place. The action plan focuses on the site with its site-specific conditions and thereby also with the site-specific stakeholders and their way of life, needs, wishes, and limitations. Their participation is crucial for this action plan, as described by Kavaratzis and Kalandides;

"Participation is not challenge-free, but the rewards are significant as it is "designed to generate and support a greater sense of ownership, which is a crucial ingredient in any branding initiative"

(Houghton and Stevens, 2010, p.45 cited in Kavaratzis and Kalandides, 2015, p.1378)

This supports the theory of City Image Communication by Kavaratzis (2004), wherein he emphasizes how tertiary communication (word of mouth) is the most important type of communication within branding strategies as verbal branding coming from satisfied citizens are good advertising (ibid.). This action plan uses a bottom-up approach whereas strategies for branding, planning, and design starts with consulting the citizens and letting their inputs be the base of the entire process.

CONTENT

This action plan consists of five chapters that each contributes to reaching the final aim.

1. INTRODUCTION

This page as well as the previous pages introduces the action plan. It explains why the ‘Culture Connection’ is important to improve and why this action plan is needed.

2. PROCESS

As illustrated on page 14, this action plan presents a recommended approach for working with brand-related urban development in the ‘Culture Connection’. This approach will be explained further through an example of what the process could look like. Furthermore, it presents arguments for using temporary use as a part of the action plan process.

3. PRINCIPLES FOR PROGRAMMING

As previously mentioned, the work prior to the development of this action plan consisted of thorough site analysis as well as citizen involvement

processes. This resulted in the development of 9 principles for programming as a part of the final action plan. The principles for programming are created for the northern part of ‘Culture Connection’ and presents the overall vision for how to improve the connection.

4. PROGRAMMING

This chapter presents four critical points within the ‘Culture Connection’ that needs to be improved in order to make a more coherent and lively connection. They will be presented through a description of the vision, an idea catalogue for activities and urban development presented through sections, diagrams, and conceptual illustrations based on the principles for programming presented in the previous chapter. Furthermore, guidance and proposals for wayfinding and marking of landmarks will be presented in this chapter.

5. FINAL NOTE

The final chapter in this action plan consists of a final note, as well as reference list.

LIST OF CONTENT

CHAPTER 1: INTRODUCTION

11 Instructions for use

CHAPTER 2: PROCESS

14 Bottom-up approach
15 Recommendations for process
16 Working with stakeholders
17 The benefits of temporary use

CHAPTER 3: PRINCIPLES FOR PROGRAMMING

20 Principles for programming
21 1. The identity of the connection
22 2. Co-creational activities
23 3. Landmarks
24 4. The ‘Train Arches’ as a landmark
25 5. Easy and safe pedestrian mobility
26 6. Improved wayfaring
27 7. Transit spaces
28 8. Sound of traffic
29 9. Microclimate

CHAPTER 4: PROGRAMMING

33 Introduction to programming
35 General wayfinding & marking of landmarks
39 Activating the edge zone
45 Improving connectivity
51 Making a landmark
57 Securing pedestrians

CHAPTER 5: FINAL NOTE

65 Final note
66 Illustration & reference list

INSTRUCTIONS FOR USE

This action plan is an interactive booklet that should be used IN ACTION. It has been created as a tool that can facilitate better communication between involved parties in branding-related processes and it can be used together with the site model.

The model presents a 3D remake of the site that can be taken apart in order to remove or insert elements on the site. It can be used for presenting ideas for new installations, activities, or changes in the area, and thereby be used as a communicative tool through the different phases of action planning. A detailed instruction for how to use it is attached to the model.

In the programming chapter, transparent pages with illustrations are followed by blank transparent pages. The transparent pages with illustrations represent a proposal for what the area could be based on ideas from the idea catalogue while the blank pages work as a drawing board for actively communicating ideas.

INSTRUCTIONS FOR DRAWING BOARD:

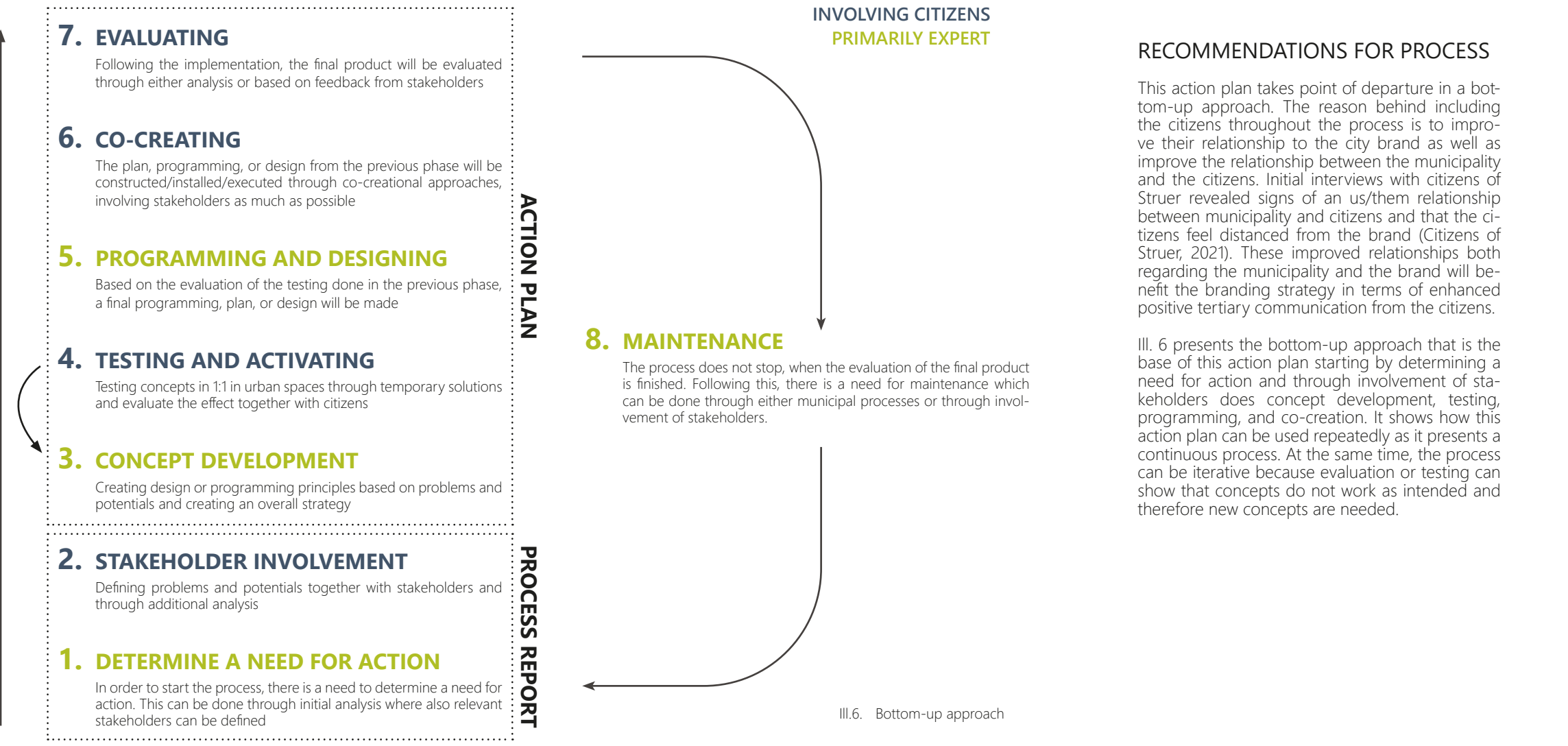
1. Make sure that the transparent page is dry
 2. Place it on top of the underlying picture
 3. Use the attached marker for drawing directly on the transparent page
 4. When finished with the drawing, wipe the page with a soft, dry cloth or napkin
 5. Be aware: After approximately 30 minutes, the markings can be more difficult to remove. Do not close the booklet while there is marker on a transparent page
- It is recommended to read the following chapter as preparation for the process and in order to secure the fundamental understanding of the place-bound bottom-up process.

"There are two ways of going about citizen involvement: One is the classic, conventional approach where citizens are considered as study objects and a source of information, the other is the emerging contemporary approach where citizens are viewed as active subjects"

(arki_lab, 2017)



PROCESS



EXAMPLE OF A BOTTOM-UP PROCESS

- 8. MAINTENANCE**
The taskforce becomes responsible for maintaining the street art and replace it every summer while the municipality maintain the furniture
- 7. EVALUATING**
Half a year later, the taskforce and the municipality meet and evaluates on the installation
- 6. CO-CREATING**
The young people in the taskforce help build and place permanent furnitures as well as create street art on the inside of the entire arch
- 5. PROGRAMMING AND DESIGNING**
The municipality creates a design for a transformation of one of the 'Train Arches' to change into an urban "street" area for longer stay
- 4. TESTING AND ACTIVATING**
The taskforce is invited to create a temporary seating area with pallet furniture that they paint with graffiti. After a month, the taskforce and the municipality evaluates on this testing
- 3. CONCEPT DEVELOPMENT**
The municipality develops new concepts for how to involve the youth within the connection based on the 9 principles for guidance. It is determined that the youth needs a place to stay near the 'Train Arches'.
- 2. STAKEHOLDER INVOLVEMENT**
Struer Municipality takes contact to the high school and creates a taskforce of young people from the high school. The municipality brings the model of the 'Culture Connection' and let the young people explain what they like and do not like in this area. This taskforce expresses to the municipality how they have nowhere to stay in the city and that they are tired of all the grey materials in the city.
- 1. DETERMINE A NEED FOR ACTION**
Struer Municipality receives a complaint about young people from the high school attempting to paint graffiti within one of the 'Train Arches'.

A scenario of a bottom-up process in the 'Garden of Sound'

WORKING WITH STAKEHOLDERS

A part of the process is to define the stakeholders of the site. Through chapter 4, proposals for choice of stakeholders will be presented. It is important to clarify that relevant stakeholders for a project can change according to the theme. Therefore, these proposals should only be seen as suggestions.

To the right the 6 levels of participation according to Stephen Bass (1995, cited in Frisk, Due and Pilehchian, 2015) is presented. This action plan tends to add a 7th level of participation where citizens are co-creators.

When stakeholders have been defined, it is important to consider how to approach them. Below several ideas for how to communicate with stakeholders is presented.

LEVELS OF PARTICIPATION

1. Participants only listening to plans
2. Participants listening and providing planners with information
3. Participants being consulted in relation to different topics
4. Participants analysing and setting agenda
5. Participants engaging in reaching consensus on a strategic level
6. Participants involved in decision-making both regarding to policy or strategy
- 7. Participants involved in both analysis, planning/designing, and creation**

THE BENEFITS OF TEMPORARY USE

“Temporary planning is less restricted and allows one to think more freely, maybe even to dare a little more? It is also a way to test ideas out in full scale, before making permanent solutions”
(Frisk, R., Loulie, J. and Frisk, J., 2016, p.1)

Phase 4 of the bottom-up process presented on page 14 revolves around testing concepts in the urban spaces of the ‘Culture Connection’ through the use of temporary solutions. There are two major benefits of using temporary use; one is the economic advantage as temporary installations are cheaper than permanent solutions (Frisk, R., Loulie, J. and Frisk, J., 2016, p. 3). The other is that temporary use can provide a positive effect on

the relationship between municipality and citizens because it can be installed quickly and does not have to go through a long process (Lydon, M. and Garcia, A., 2015; arki_lab, 2017). The architects from Arki_lab furthermore points out that temporary use can seem more appealing to the volatility of young people.

Temporary use can be used to bring planning concepts to people, whilst creating a balance between planning and doing.

This action plan proposes that the ‘Culture Connection’ becomes a ‘Living Lab’ - not only in relation to sound installations but also where other types of urban installations as well as activities can be tested and evaluated by the citizens.

IDEA CATALOGUE FOR COMMUNICATING WITH STAKEHOLDERS

THE PUBLIC MEETING

A well-used way of communicating with stakeholders is the public meeting where all citizens are invited to a meeting. This type of involvement typically targets a specific group in society - senior citizens and from families mostly men will attend (webinar, arki_lab).

“WALK & TALKS”

“Walk & Talks” can be a useful tool for more informal communication. It is a tool that can be used in a global pandemic. Here specific groups or persons can be invited to have an outdoor meeting walking through the site.

“POP-UP” INTERVIEWS

Municipal employees can place themselves on the site and interview citizens as they walk past in order to meet the citizens where they are. This is a time-consuming way of working but it can include as citizens that does not attend participatory activities.

DIALOGUE TELEPHONE

A more indirect communication could be through a “dialogue telephone” - a telephone booth standing in the ‘Culture Connection’ where citizens can record messages of feedback to the municipality.

SOCIAL MEDIA

Social media can be a tool for communicating with the citizens. Events, pages, or specific hashtags can be made in order to collect informations or opinions from the citizens. This communication type typically targets young people.

WORKSHOP

In a workshop people are invited to a meeting, the the site, or the municipality come to them. A workshop has a bigger focus on the co-creational approach where citizens can write, build, draw, or do other relevant activities to communicate ideas.



III.7. Art installation in Struer



III.8. Temporary installation in Struer



III.9. Temporary installation in Struer

"Cities need strong stories. A remarkable history, tales about a unique culture, stories about economic ability: these narratives brand and market the city"

((Kiiib, 2010, p. 13))



PRINCIPLES FOR
PROGRAMMING

PRINCIPLES FOR PROGRAMMING

On the following pages, each of the 9 principles for programming will be presented.

The principles for programming are created for the northern part of 'Culture Connection' and is the result of the analytical and theoretical process prior to making the action plan. They present the overall vision for how to improve the connection.

The principles are not permanent as they might change following future development within the 'Culture Connection' but they reflect a vision for a general quality of this connection.

The list on this page provides a quick overview of all of the principles and can be used throughout the process after participants have read the more detailed description on the following pages.

1. The identity as the "Culture Connection" must be enhanced through activities
2. The primary approach to changes within the connection should be co-creational
3. Landmarks shall be clearly identified by the use of signage
4. The 'Train Arches' shall be a landmark
5. The connection shall be safe and easy to use for pedestrians
6. There shall be a mix of active facades and temporary activities within the connection
7. Transit areas shall have a clear identity
8. The sound of traffic shall be made less dominant
9. The site-specific microclimates shall be utilised

1 THE IDENTITY OF THE CONNECTION

The identity of the connection being the 'Culture Connection' must be enhanced through activities

As a part of the branding strategy of Struer, the 6 connections going from the city centre to the harbour each was given a name and thereby a vision for the identity of the connections. The entire 'Culture Connection' connects the church with the Limfjord through the new urban plaza, the town hall, and the 'Train Arches'. The land use within this connection does not contain many cultural activities.

The identity of the 'Culture Connection' should be made clearer which must be done through activities both within and outside adjacent buildings. The connection should represent the many cultural institutions of Struer as well as the cultural history of the city. The already existing sound landmarks supports this principle by presenting the cultural identity of the city through sound art installations.

"The connections each have their own identity and character and establish clear connections between Smedegade, the pedestrian street, and the harbour"
(Translated, Schønherr and Struer Municipality, 2018, p.21)



III.11. The 'Culture Connection'
III.12. The 'Culture Connection'



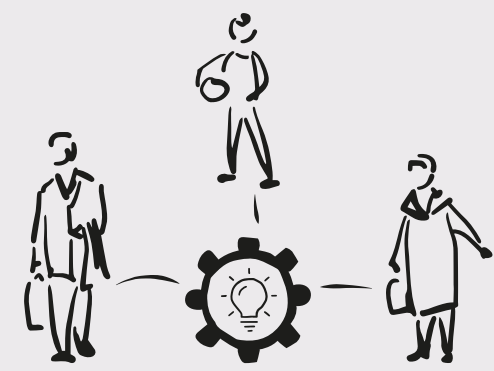
CO-CREATIONAL ACTIVITIES 2

Activities and physical changes within the connection should be based on a co-creational approach including local stakeholders in the process

"In addition to providing valuable insights and learning, these workshops importantly get the attendees enthusiastically engaged in the subject and process – this can be one of the most important success factors for any destination"
(Stubbs and warnaby, 2015, p.112-113)

This action plan is based on a bottom-up approach, which should be clear through the majority of activities, programming, or other branding related processes within the 'Culture Connection'.

The local stakeholders should be a part of the processes through co-creational activities. This means that the majority of all activities within the 'Culture Connection' - especially the ones related to the brand - should be planned and carried out along with relevant local stakeholders and thereby ensuring involvement.



III.13. Co-creation
III.14. Co-creation

3 LANDMARKS

Landmarks that relates to the city brand and the city identity should be more clearly identified by the use of signage

Only few of the branding-related landmarks along the northern part of the 'Culture Connection' have any type of descriptive signage marking that they are indeed a landmark. The tuning forks at T.W. Jensens Plads have been marked with a small description on the side while also having an appearance that is easily recognised as a landmark. Neither the 'Garden of Sound' nor the 'Sound Bench' have been marked in a similar way which can cause confusion among visitors. They should have clear signage that mark them as landmarks in order to make the city brand more visible in the urban areas.

"Structured wayfinding systems, from simple to highly sophisticated, are coordinated networks of signals, signs, maps, prompts, and other information that facilitate wayfinding"
(Hunter, R. H., Anderson, A. L. and Belza B. L., 2016, p.9)



III.15. Landmark signage
III.16. Landmark signage

THE 'TRAIN ARCHES' AS LANDMARK

4

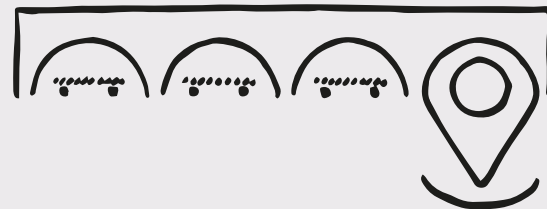
The 'Train Arches' shall be a landmark

"[...] in any given community at any time, people are making trips by various modes, such as driving or walking, and looking for signs, landmarks, or other cues that help them know where they are and if they are headed in the right direction"

(Hunter, R. H., Anderson, A. L. and Belza B. L., 2016, p.7)

Initial interviews with citizens showed a division between citizens when it comes to the 'Train Arches'. Some referred to them as a barrier whilst others mentioned them as being a cultural or architectural heritage.

The 'Train Arches' are easily recognisable and are above that a special structure that is rarely found in Denmark. The arches represent the construction of the railway that connected Struer to the rest of Jutland and is therefore a part of the cultural heritage in Struer. Thus, the 'Train Arches' should be given landmark status in the city - not only in order to mark it as worthy of preservation but also in an attempt to make the citizens be more aware of their qualities and thereby create a positive perception.



III.17. 'Train Arches'
III.18. 'Train Arches'

EASY AND SAFE PEDESTRIAN MOBILITY

5

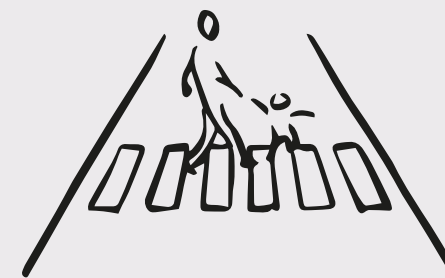
Easy and safe mobility for pedestrians is of great importance within the 'Culture Connection', where especially Fjordvejen needs to be a zone that prioritises pedestrian safety

Along the 'Culture Connection', there are several urban elements inhibiting walkability from the city centre to the harbour, including stairs, shifts in material, shift in level, which all complicates the experience of the connection. On top of this, Fjordvejen is rather unsafe for pedestrians as a lot of cars do not stop for pedestrians crossing the road.

In order to improve the 'Culture Connection', there needs to be an ease of movement and a feeling of safety that makes it more comfortable to use the connection.

"Walkability refers to the qualities of an environment, both objective and perceived, that can influence walking"

(Vandenberg et al., 2016 cited in Lee, 2016, p.171)



III.19. Pedestrian safety
III.20. Pedestrian safety



IMPROVED WAYFARING

6

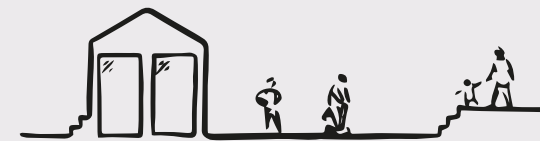
A mix of active facades and temporary activities within the connection shall ensure goods wayfaring and decrease the "backside" feeling

"This recognition of the broad experience of inhabiting and experiencing space while moving through it might best be described as wayfaring. Wayfaring is the holistic experience of the world, mediated by sensations and perceptions of much more richness and detail than simply finding the way from point A to point B"

(Lanng and Jensen, 2016, p.249)

Another part of the wayfaring experience includes the lack of activities along the 'Culture Connection'. There are no active facades nor everyday activities along the connection which can make it unattractive, unsafe, or uninteresting to use this connection. On top of this many of the buildings are "turning their back" towards the 'Garden of Sound', which together with parked bicycles, containers, and delivery of goods gives the area an atmosphere of being a 'backside'.

In order to improve the wayfaring experience, there should be implemented more active facades and activities that pedestrians can look at or participate in along the connection.



III.21. Improved wayfaring
III.22. Improved wayfaring

TRANSIT SPACES

7

The transit spaces connecting the urban destinations needs to have an improved fundamental identity and quality, making them more than transit spaces

The 'Culture Connection' consists of a series of spaces - most of them could be categorised as transit spaces as their main purpose is to afford easy transit to the next space. The lack of activity in these spaces does not make it more attractive to use the connection. Instead these transit spaces should have a clear identity meaning that they should be more defined spaces with an additional function and focus that transit. An activation of these spaces can densify the connection more and thereby make it a continuous connection where each space relates to one another.

"[...] there is underutilized potential for embodied mobile experiences and practices in the way spaces for transit are often designed. This includes many of our ordinary transit spaces, such as parking lots, bus stops, and diverse passages, which tend to be well designed for efficient utilitarian movement but with less consideration for experiential, sensorial, and social dimensions of mobilities"

(Lanng and Jensen, 2016, p.249)



III.23. Transit spaces
III.24. Transit spaces



SOUND OF TRAFFIC 8

The sound of traffic should be made less dominant within the connection in order to create other more place-specific soundscapes

"Perceiving the sound around us in the sense that we hear and relate what we hear with the whole reality is inherent to the process of understanding and appraising our space, and thus the world around us"

(Coelho, 2016, p.197)

Throughout the 'Culture Connection', the sound of traffic is the dominant soundscape. The sound of cars that is present in all spaces drowns out the sound of people, birds, or other activities. The sound of cars is not necessarily noise, but when it is present in areas like the 'Garden of Sound' that is intended to be a more quiet and intimate space, it becomes an unwanted sound. Therefore, there is a need for making the sound of cars less dominant in the urban soundscapes within the 'Culture Connection'.



III.25. Sound of traffic
III.26. Sound of traffic

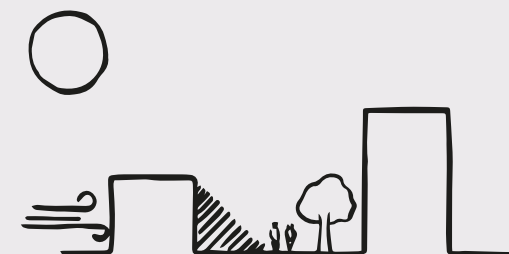
9 MICROCLIMATES

The place-specific microclimates should be utilised for their potential in order to create both lively and comfortable urban spaces

Several of the spaces along the 'Culture Connection' are covered in sun through most of the day and provides shelter from the wind. Therefore, they provide an opportunity for longer stay and the possibility of enjoying the weather. Denmark is a country where sun and warmth can be rather rare through most of the year, so when there is opportunities for exploiting the microclimate in certain areas and thereby create places citizens can use to enjoy the weather. Furthermore, places to enjoy the sun can attract people and thereby make the connection more livable on warm days.

"Good weather is one of the most significant criteria for assuring the ease of people's movement in cities, or at least weather as good as it gets given the situation, place and season"

(Gehl, J., 2010, p.168)



III.27. Microclimates
III.28. Microclimates

"Temporary use is a generator of new activities, giving a place new identity, playing a new role in people's mind. It offers a freedom. It can easily be changed or moved, if it is not successful. Even though the term is linked to something non-permanent, with a time restriction, it does give some long-term possibilities. It presents an opportunity to test and gain knowledge on a proposed project"

(Frisk, R., Loulie, J. and Frisk, J., 2016, p.3)



PROGRAMMING

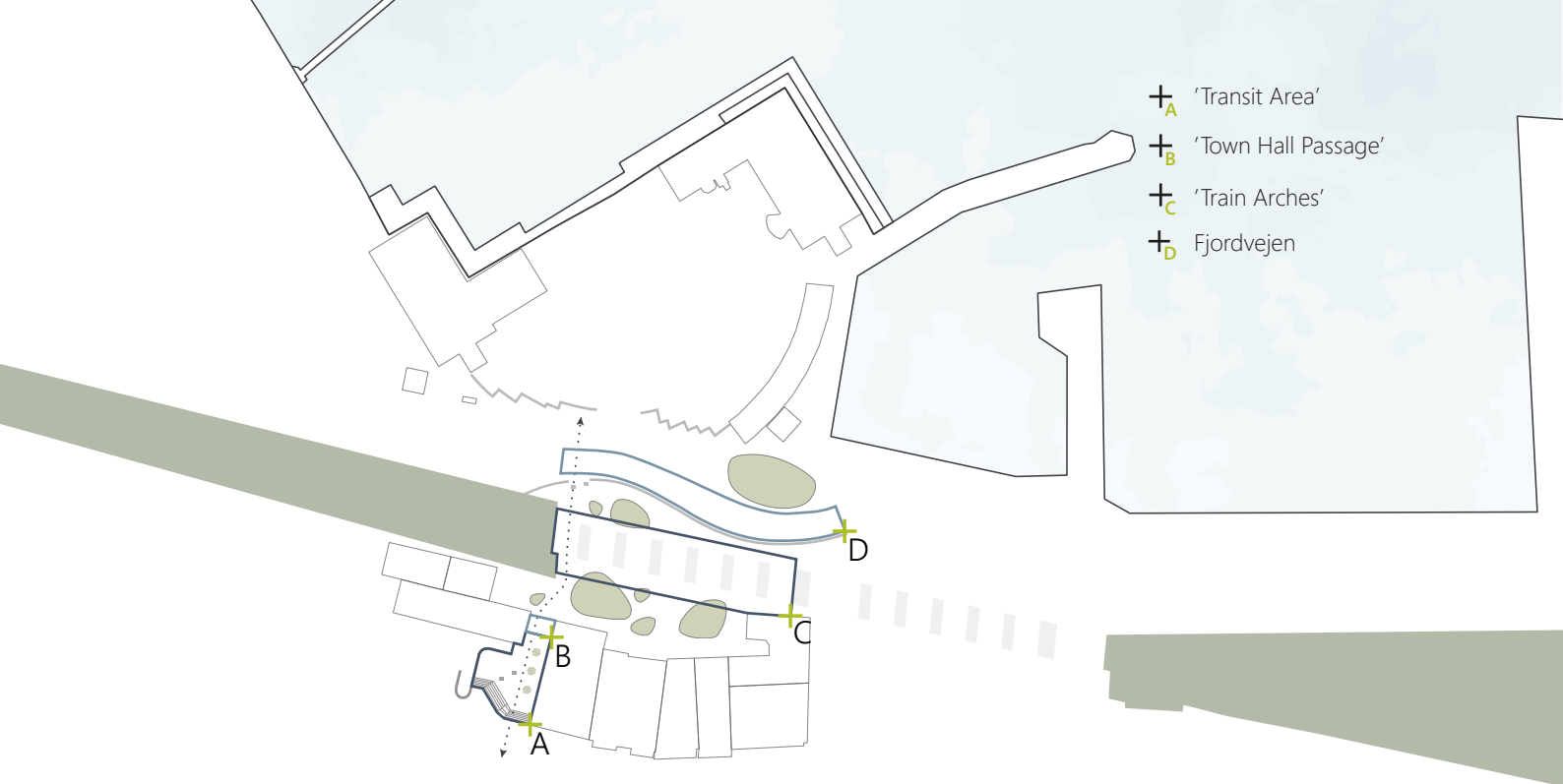
INTRODUCTION TO PROGRAMMING

The following chapter will give recommendations for working with wayfinding in a general term throughout the 'Culture Connection' and how the connection should relate to its context. Furthermore, it presents an examination of the 4 critical points marked on ill. ?? through a presentation of a vision for each specific area, description of the utopian solution based on previous analysis and citizen involvement as well as illustrations and an idea catalogue presenting what the area could become.

On the blank transparent pages, own ideas can be communicated through text or drawing. See instructions on page 11.

Each of the ideas in the catalogues within this chapter will be supported by a precedent.

Scan the QR-code for more information about the precedent.



III.30. Critical points 1:2000





GENERAL WAYFINDING & MARKING OF LANDMARKS

GENERAL WAYFINDING

In order to create a strong connection between the city centre and the harbour, the 'Culture Connection' needs to facilitate easy wayfinding. Even though, wayfinding is about so much more than just signage, it is important to make sure that signage is present at nodes where pedestrians have to choose which way to go (Vandenberg, 2016). Furthermore, it is important that there is a coherence in the design of wayfinding signage throughout the entire connection - even in the entire city as this can facilitate improved wayfinding (King and De Jong, 2016; Lee, 2016).



III.31.



TESTING WAYFINDING SIGNAGE

In order to see the effect of an enhanced wayfinding signage throughout the 'Culture Connection', temporary signage can be created and installed together with citizens. The citizens can propose what they consider as quality spaces within Struer - not only landmarks - but also places to get place-specific delicacies, experience cultural heritage, and similar places.

"[...] visibility, distinctive architecture, use of color, and clear signage at decision points are essential in transit settings"
(Hunter, R. H., Anderson, A. L. and Belza B. L., 2016, p.9)



III.32.

A SIGNATURE COLOUR

In order to strengthen wayfinding within the 'Culture Connection', a signature colour could be chosen to be the dominant colour present in all wayfinding elements. It is important that the colour is bright, easily recognisable, and easy to see from longer distances. Struer Municipality have a lime green colour in their colour scheme that beneficially could be used for this.

MARKING OF LANDMARKS

Another part of strengthening the wayfinding and legibility of the 'Culture Connection' could be to make a clear marking of all landmarks with a name, description of the landmark, as well as the function of the landmark. This could be in the form of specific signs placed near all landmarks describing them.

Some of the smaller landmarks or art installations around Struer city centre - including the statues within the 'Culture Connection' - already have a small sign with a description and a QR code but they could be marked clearer in order to enhance the presence of the brand within the connection.

The collage on this page presents examples of landmark signs in other Danish cities.



III.33. Collage of landmark signs



ACTIVATING THE EDGE ZONE

'TRANSIT AREA'

PROGRAMMING: 'TRANSIT AREA'

VISION FOR THE AREA

To improve the 'Transit Area' by making the stairs less of a barrier and utilising the edge zone through exploitation of microclimate

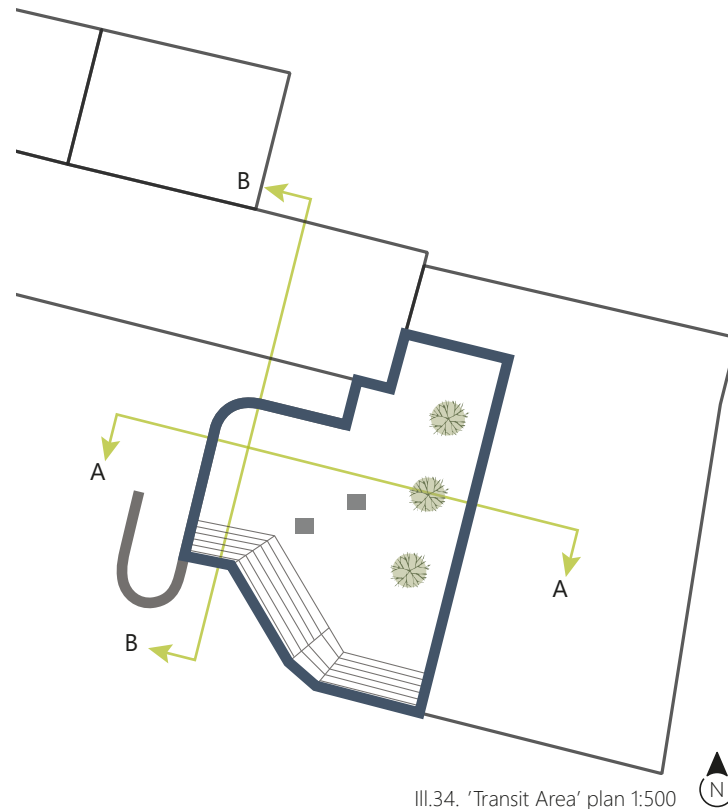
ARGUMENT

The first barrier pedestrians meet when walking from the city centre to the harbour is the entrance to the 'Transit Area'. Not only does the stair and the wall along the ramp represent physical barriers but the vacant transit space following them contribute to enhancing the barrier. The area is placed in the sun through most of the day and afford shelter from the wind which creates a possible edge zone for stay or activities.

"Stairs and steps definitely represent a genuine physical and psychological challenge for pedestrians. If possible pedestrians certainly will avoid them. However, like street length, staircases can also be disguised to make the trip seem more doable"
(Gehl, J., 2010, p.131)

UTOPIAN SOLUTION

The utopian solution for improving the 'Transit Area' and making the stair less of a barrier would be to remove the stairs and create a slope going from Smedegade and down to the 'Train Arches'. This could make the 'Transit Area' a continuation of T. W. Jensens Plads across the Østergade



III.34. 'Transit Area' plan 1:500

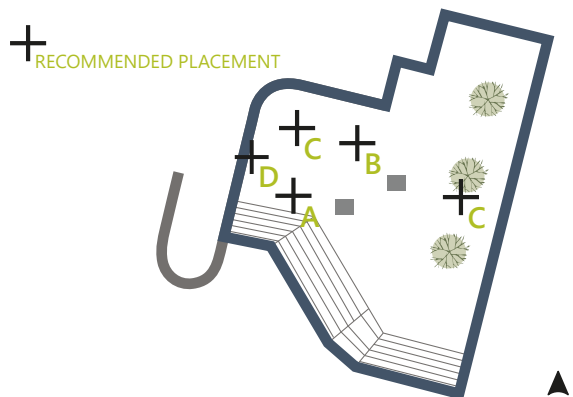
III.35. 'Transit Area'



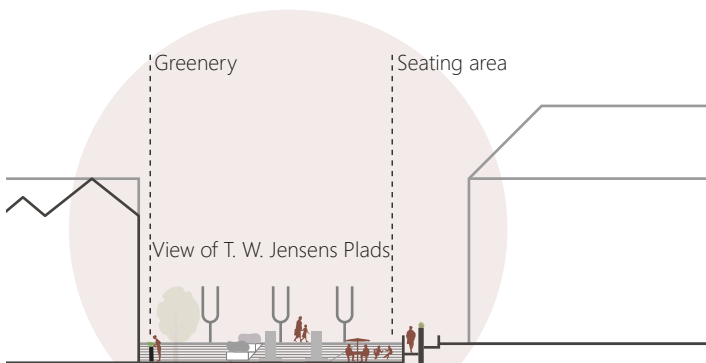


III.38. 'Transit Area'

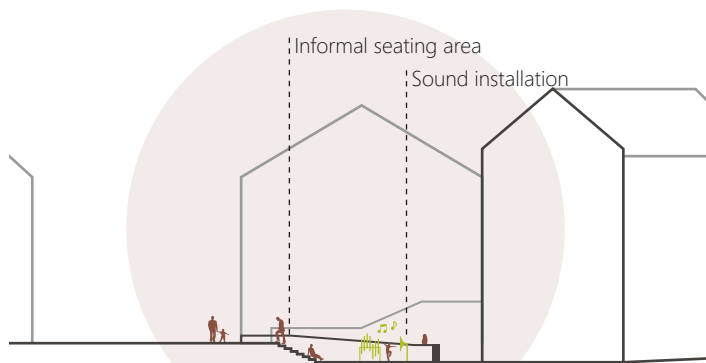
III.39. 'Transit Area'



III.40. 'Transit Area' plan diagram 1:500



III.36. Section A-A presenting possible ideas for activating the area 1:500



III.37. Section B-B presenting possible ideas for activating the area 1:500

INFORMAL SEATING AREA

The microclimate at the 'Transit Area' affords an opportunity for stay in the western part of the area. Seating can be placed both on the ground and on the stairs. Students from FGU and Struer Fri Fagskole can be included in the creation of a temporary seating area that through a few seasons can provide the citizens of Struer with a place to enjoy an icecream from Larsens in the sun.



III.41.



III.43.



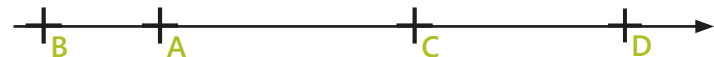
URBAN GARDENS

Greenery could be used as a 'wayfinding material' connecting the 'Transit Area' with the 'Garden of Sound'. This could be implemented through either evergreen trees and shrubberies or thorough seasonal insertion of urban gardens that can be rented and thereby also maintained by the citizens.

IDEA CATALOGUE

TEMPORARY

PERMANENT



III.45.



III.42.



III.44.



EXHIBITION OF STREET ART

The low wall that defines the boundary around the western part of the 'Transit Area' could become an exhibition of street art where local artists can use the wall as a canvas. This will create a cultural activity within the connection and thereby contribute to the identity of the connection. Furthermore, artistic lighting could light up the statues placed in the area.

STRUER LIVING LAB

The western area could become an area for utilising the municipality's vision of making Struer a 'Living Lab'. This would facilitate temporary installations in a small, enclosed area close to the pedestrian street, but not directly on it, giving people a choice to use it whilst they actively have to interact with it on their own initiative.



IMPROVING CONNECTIVITY

'TOWN HALL PASSAGE'

PROGRAMMING: 'TOWN HALL PASSAGE'

VISION FOR THE AREA

To improve the connectivity between the 'Transit Area' and the 'Garden of Sound' by creating a passage with visual relations to both spaces

ARGUMENT

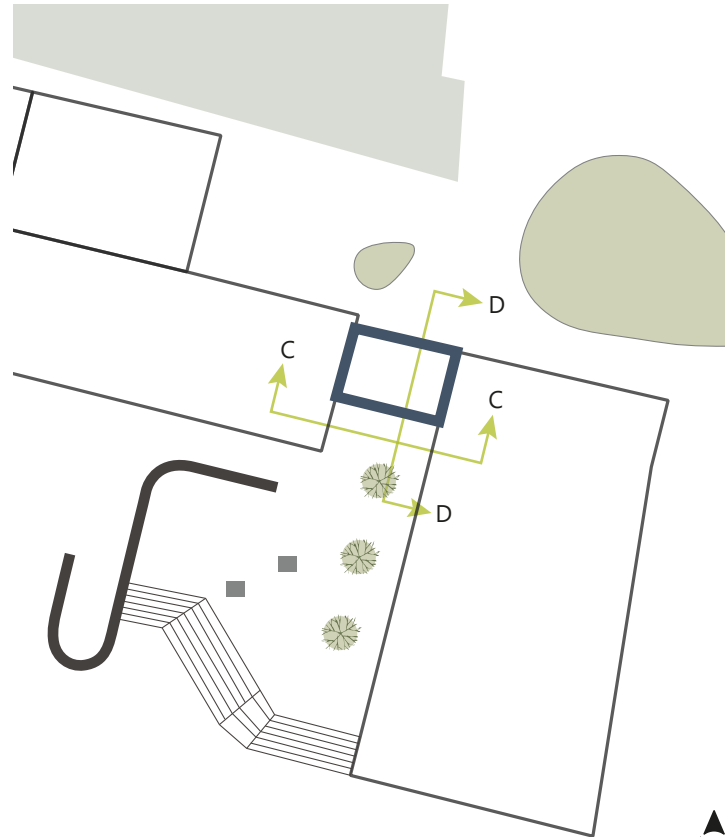
The 'Town Hall Passage' presents the biggest visual barrier within the 'Culture Connection'. It inhibits viewlines from the pedestrian street to the 'Train Arches' because of the municipal building. Above being a visual barrier, the passage is neither visually stimulating as there are no active frontages and there is a lack of lighting at night. The passage is the physical link between the 'Garden of Sound' and the 'Transit Area' and therefore it needs to connect these areas.

"Because a free unhindered view to city attractions is so vital, the lines of vision must be treated as carefully as the views themselves. In many cities, parked cars and buses, poorly located buildings, inventory and landscaping often limit the view and overview"

(Gehl, J., 2010, p.148)

UTOPIAN SOLUTION

The utopian solution for improving the 'Town Hall Passage' is to remove the municipal building - or at least the part above the passage, in order to create a better viewline from the pedestrian street towards the 'Garden of Sound', the 'Train Arches', and the harbour.



III.46. 'Town Hall Passage' plan 1:500

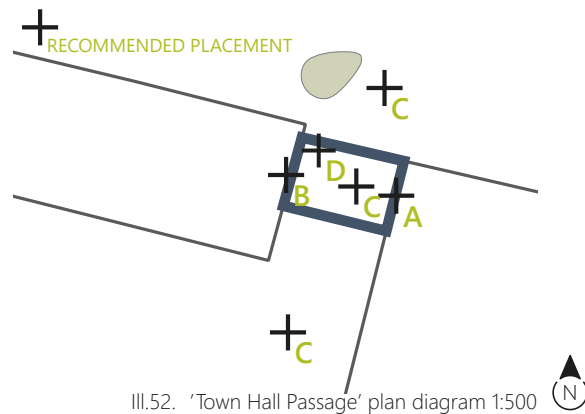
III.47. 'Town Hall Passage'



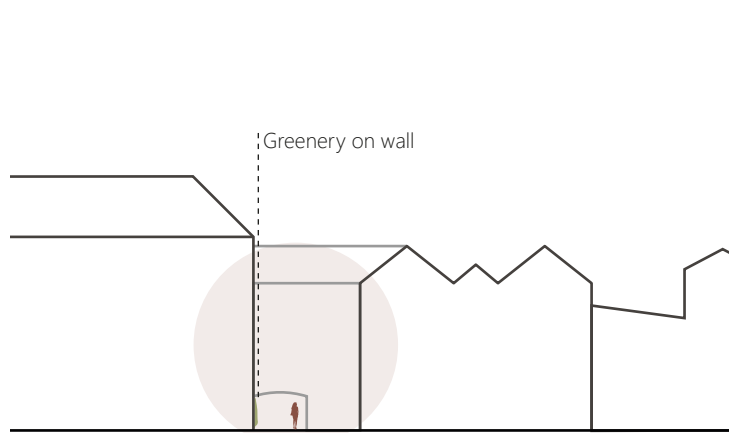


III.50. 'Town Hall Passage'

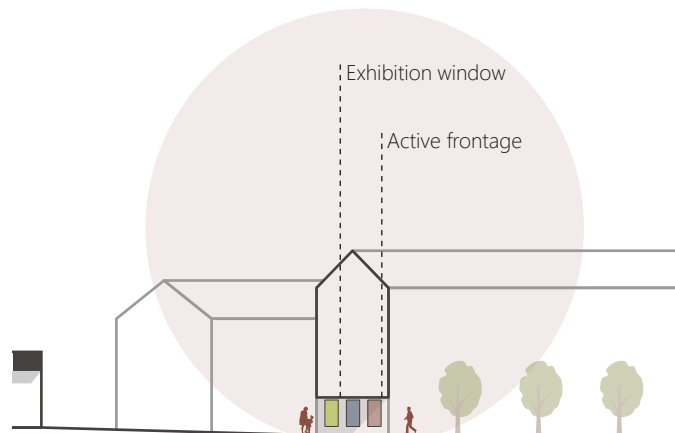
III.51. 'Town Hall Passage'



III.52. 'Town Hall Passage' plan diagram 1:500



III.48. Section C-C presenting possible ideas for activating the area 1:500



III.49. Section D-D presenting possible ideas for activating the area 1:500

WINDOW EXHIBITION

In order to create more active frontages within the 'Town Hall Passage', the two windows from the municipal building could be used as exhibition windows where local artists can display their art. This will make the passage more attractive to walk through and the temporary exhibitions will attract curious citizens.



III.54.



III.55.



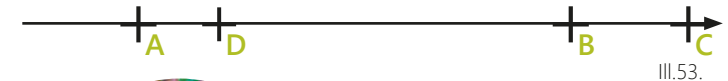
WAYFINDING LIGHT

The only lights present in the 'Town Hall Passage' are the spots in the ground. They could have the potential of guiding pedestrians through the passage while also creating a safe passage for pedestrians. The lighting could be connected to the surrounding lights through a specific design.

IDEA CATALOGUE

TEMPORARY

PERMANENT



III.53.



III.56.

A GREEN WALL

With the intention of creating a stronger coherence through the 'Culture Connection', the passage could include green elements in relation to the 'Garden of Sound'. This could be done through the creation of a "green" wall covered by ivy. This creates a visual reference to the greenery within the 'Garden of Sound' while being a reference to how the town hall once was covered in ivy.



III.57.



SOUND ART INSTALLATION

The passage can often be windswept and instead of only trying to shelter from the wind, the wind could instead be utilised as a tool for sound installations. By implementing a sound installation - maybe even a permanent one, the passage could connect to both the 'Sound Bench' in the 'Train Arches', T. W. Jensens Plads as well as possible installations in the 'Transit Area'.



MAKING A LANDMARK

'TRAIN ARCHES'

PROGRAMMING: 'TRAIN ARCHES'

VISION FOR THE AREA

To change the perception of the 'Train Arches' from barrier to landmark through activities and communication

ARGUMENT

Interviews with citizens presented a general understanding of the 'Train Arches' being a barrier. Not all citizens wanted to remove them, but most agreed that they are indeed a barrier. Instead of removing them, they should become a landmark in Struer and thereby cherish the cultural heritage that they represent. Furthermore, removing them would make Struer less connected to the bigger infrastructures in Denmark.

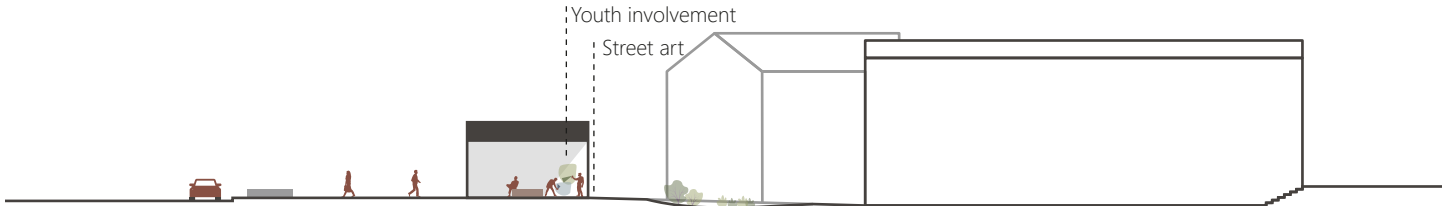
The 'Train Arches' will have an affect on the nearest context, being the 'Garden of Sound' and the 'Harbour Transit Space'.

UTOPIAN SOLUTION

The utopian solution for improving the connectivity between the city centre and the harbour would according to interviews with citizens be to remove the arches entirely in order to create a visual connection to and from the harbour.



III.58. 'Train Arches' plan 1:1000



III.60. Section E-E presenting possible ideas for activating the area 1:500

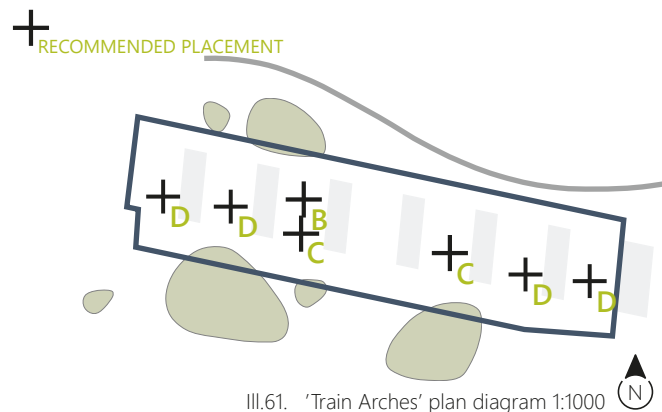
III.59.



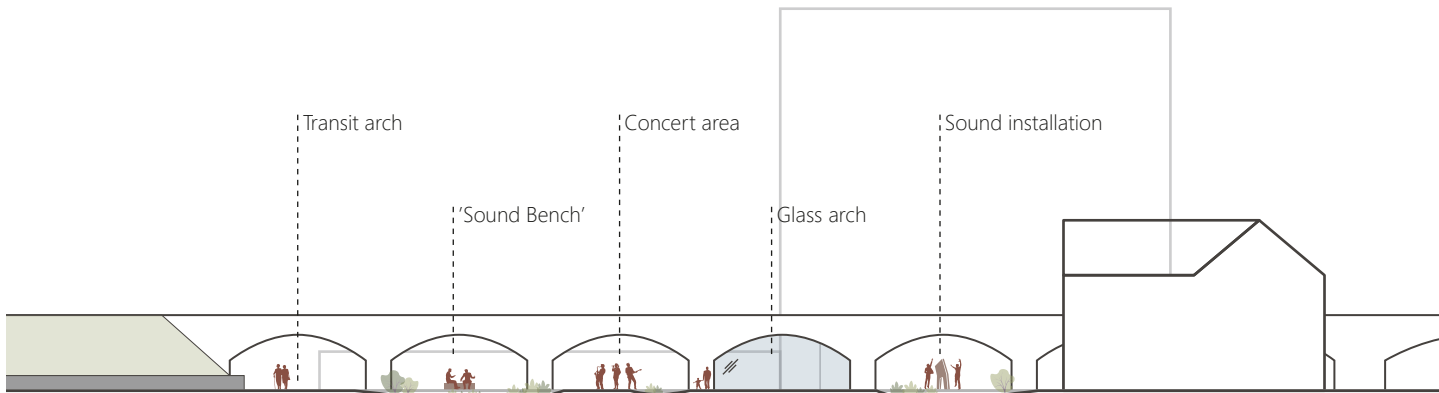


Ill.63. The 'Train Arches'

Ill.64. The 'Train Arches'



Ill.61. 'Train Arches' plan diagram 1:1000



Ill.62. Section F-F presenting possible ideas for activating the area 1:500

NEW CITY POSTER

An important part of making the 'Train Arches' a landmark includes communication. It is important to communicate to citizens as well as visitors, that the 'Train Arches' are in fact a landmark. This can be done through elements such as the creation of a new "city poster" with the arches in focus. This poster could be created by a local artist and then sold as a souvenir.



+A



+B

Ill.66.



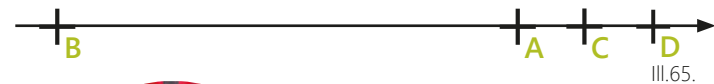
ACOUSTIC ENVIRONMENT

The 'Train Arches' have by many been described as a barrier but it does not have to be meant negatively. The arches provide an opportunity for blocking some of the unwanted sounds from Fjordvejen while filling the 'Garden of Sound' with different sounds. This can be done through activities in the arches distracting from the traffic or a change in the acoustics within the arches.

IDEA CATALOGUE

TEMPORARY

PERMANENT



Ill.65.

THE STAGE FOR CULTURE EVENTS

In order to give the citizens of Struer positive affirmations about the arches, they should have a clear identity and provide the citizens with positive experiences. As a part of this, the arches could become the outdoor stage for most of the cultural events in Struer and thereby become a symbol for the cultural heritage in Struer.



+C

Ill.67.



+D

Ill.68.



GREENERY AND ART

Placed within the 'Culture Connection', the arches could each be painted with street art inside, or Sound Hub could help create installations that could affect the atmosphere of the arches. Each arch could have a different quality in relation to sound which then could be underlined through street art representing the character.



SECURING PEDESTRIANS

FJORDVEJEN

PROGRAMMING: FJORDVEJEN

VISION FOR THE AREA

To improve the conditions for pedestrians by slowing down the cars

ARGUMENT

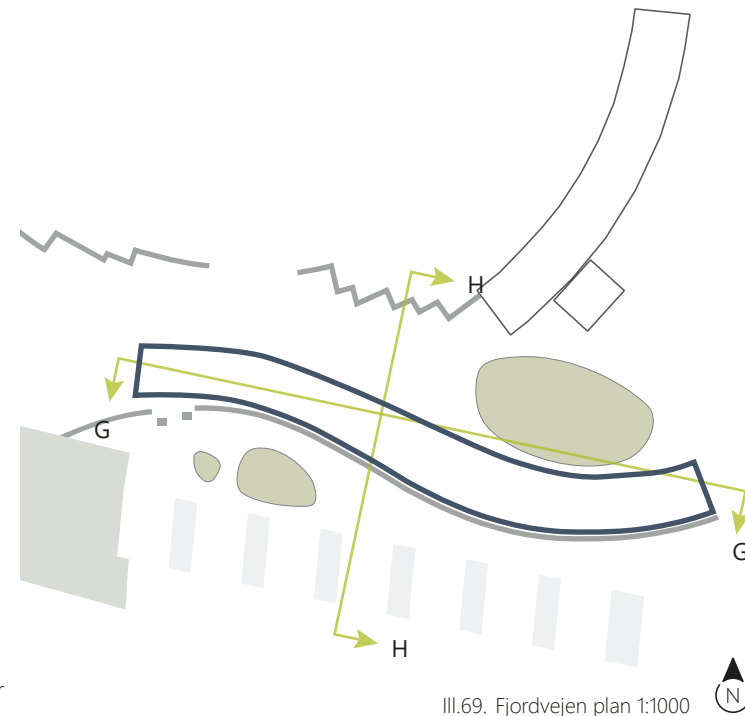
As a part of the regeneration of the area surrounding the 'Train Arches' the layout of Fjordvejen was changed and a pedestrian zone was added to the road. Initial analysis showed that this solution does not work properly in order to make pedestrians feel safe when crossing Fjordvejen - neither within the pedestrian zone nor at the striped pedestrian crossings. In order to improve the connection between the city centre and the harbour, pedestrians need to feel safe when crossing Fjordvejen or otherwise Fjordvejen becomes a barrier for pedestrians.

"[...] wayfinding to promote walking should carefully consider additional needs of pedestrians, such as indications of safe pedestrian crossings, sidewalk/path connectivity and availability, walking time to destinations, [...]"

(Lee, C., 2016, p.190)

UTOPIAN SOLUTION

The utopian solution for securing Fjordvejen for pedestrians would be to either create an intersection, or a fully utopian solution would be to remove Fjordvejen. The last option is almost impossible to put into practice as Fjordvejen is the road connecting the industrial harbour in Struer to the rest of Western Jutland as lorries are not able to go through the arch separating Fjordvejen and Bredgade.



III.69. Fjordvejen plan 1:1000

III.70. Fjordvejen

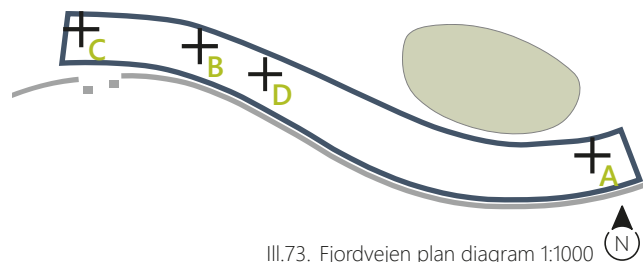




III.74. Fjordvejen

III.75. Fjordvejen

+ RECOMMENDED PLACEMENT



III.73. Fjordvejen plan diagram 1:1000

SIGN WORKSHOP WITH CITIZENS

In order to make Fjordvejen safer for pedestrians to cross, a co-creational workshop can be held where citizens and municipality help each other make signs to put up temporary along the road in order to make the vehicles more aware of pedestrians.



III.77.



III.78.



EXTEND PEDESTRIAN ZONE

The 'Culture Connection' contains several physical barriers or obstacles for pedestrians and the shift in level when walking out on Fjordvejen is one of them. In order to afford better walkability in the connection, an elevated pedestrian crossing could be implemented. In this way the cobblestones from the 'Harbour Transit Area' can be continued at the same level onto Fjordvejen.

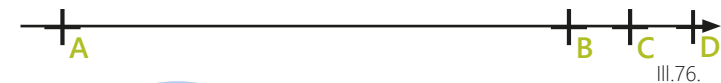
IDEA CATALOGUE



III.79.

TEMPORARY

PERMANENT

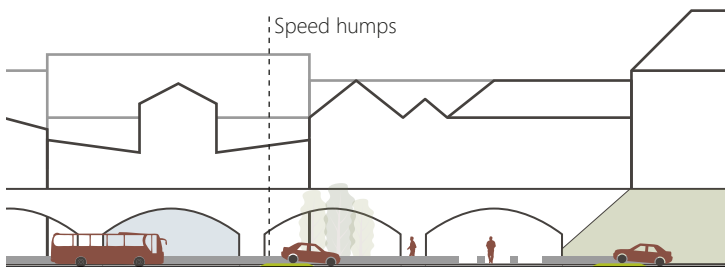


III.80.

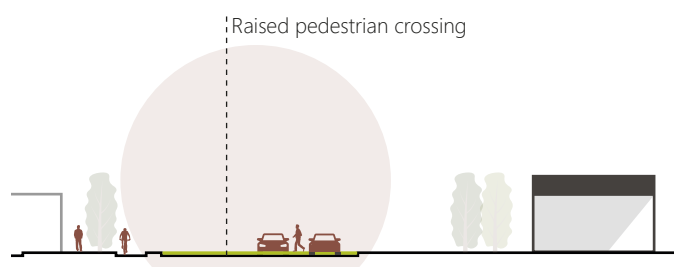


SPEED HUMPS

Instead of covering Fjordvejen in signs, a solution such as speed cushions could prove beneficial in order to make the vehicles slow down. Vehicles have to slow down in order to drive over the humps while truck drivers and bus drivers also avoids hurting their back as their big vehicles can fit over the hump.



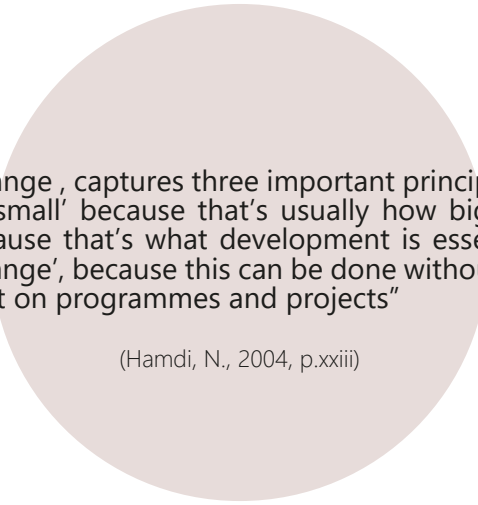
III.72. Section G-G presenting possible ideas for activating the area 1:500



III.71. Section H-H presenting possible ideas for activating the area 1:500



FINAL NOTE



"[...] Small Change , captures three important principles that recur throughout: 'small' because that's usually how big things start; 'change', because that's what development is essentially about; and 'small change', because this can be done without the millions typically spent on programmes and projects"

(Hamdi, N., 2004, p.xxiii)

FINAL NOTE

This place-bound bottom up action plan is made in order to involve citizens more in branding-related processes in the 'Culture Connection' as well as facilitate better communication between citizens and municipality.

It is meant as a tool that the municipality can use as a guide for planning within the 'Culture Connection'.

The intention of the authors is to treat citizens as valuable assets, in search of improving the tertiary communication from the citizens to tourists, media, and others. The citizens should be included more in the processes regarding the 'Culture Connection' as they are a big part of the cultural heritage within Struer.

The bottom-up approach could be adapted to processes regarding other parts of the city as well, but the intentions behind this action plan is to start small with a focus on the most central connection in the city in order to use the tool to make Struer city centre and harbour better connected and the brand being the 'City of Sound' more clear in the cityscape.

We hope that this can be a useful tool that will compliment the visions of the municipality and decrease the gap between citizens and municipality.

ILLUSTRATION LIST

All illustrations not listed below are illustrations that belongs to the authors.

Ill. 31: Walk your city, n.d. Unnamed. [image online] Available at: <<https://www.walkyourcity.org/>> [Accessed 24 May 2021]

Ill. 41: Nadin, N., 2016. Unnamed. [image online] Available at: <<https://www.behance.net/gallery/34753727/WOOD-DESIGN-EXHIBITION-Fashion-festival-Montreal>> [Accessed 24 May 2021]

Ill. 42: Eness, n.d. Unnamed. [image online] Available at: <<https://www.eness.com/projects/skycastle-le>> [Accessed 24 May 2021]

Ill. 43: Tagtomat, n.d. No title. [image online] Available at: <https://tagtomat.dk/case/faelleshaver-boligforening-skaber-lokalt-faelleskab-med-hjaelp-fra-tagtomat/?fbclid=IwAR0u-lPoYQmwhJmHXhRrNMxQJmFIZ8KeNSjhAxWxl-Hg0ZXcE_z5nGzl_9Nak> [Accessed 24 May 2021]

Ill. 54: [The Gallery] 2021. [image online] Available at: <https://www.jottacloud.com/p/5ced11561014700133b81001/1e0e50df-16214bc68bfa5afcb4eddd53d/thumbs/@1e0e50df-16214bc68bfa5afcb4eddd53d_@182:bc-973c98036d85a34897b874accc4631> [Accessed 24 May 2021]

Ill 55: Luce&Light, n.d. Unnamed. [image online] Available at: <https://www.lucelight.it/en/progetto.php/3564?fbclid=IwAR2kM_Iz8ka0YCS9OGe5BwJS-smIhMMN64i4WJPo6MLnX3LVbI_8mWUVfY0> [Accessed 24 May 2021]

Ill. 56: Anon, 2017. Unnamed. [online photograph] Facebook. Posted 29 March 2017. Available at: <<https://www.facebook.com/photo?fbid=819413634876828&set=g.446323882060678>> [Accessed 21 May 2021]

Ill. 57: Anon, n.d. Unnamed. [image online] Available at: <<https://archinect.com/news/article/11539997/chimecco-at-sculpture-by-the-sea?fbclid=IwAR004ZBrGLfwcRBCCAmESh6iqd-JR-JoUu3lQadLe4BsRBYl3o8Du8sHPHe8>> [Accessed 24 May 2021]

Ill. 66: Anon, n.d.b Unnamed. [image online] Available at: <https://www.archdaily.com/170078/acoustic-environments-area-and-electrotexture-lab?ad_medium=gallery> [Accessed 24 May 2021]

Ill. 67: Wiewióra&Golczyk Architekci, 2021. Unnamed. [image online] Available at: <https://www.wiewioragolczyk.pl/en/realizations/outdoor-stage-in-wegierska-gorka?fbclid=IwAR3sICQk-FOesO_gEabcqwbuC8nW7IDTVOUK8aU-oGHma-WLYxuSWUUE3JDP4> [Accessed 24 May 2021]

Ill. 68: Anon, n.d.b Unnamed. [image online] Available at: <https://www.tripadvisor.com/Attraction_Review-g186338-d5555207-Reviews-Leake_Street_Arches-London_England.html> [Accessed 24 May 2021]

Ill. 77: Brave, n.d. Unnamed. [image online] Available at: <https://nudging.nu/nudging-i-trafikken/?fbclid=IwAR1Q3hUQln6y4PNeQe_k9LexNOF-DmF5_j3M2MfVLuSY8iDPQq5mu22_4jFM> [Accessed 24 May 2021]

Ill. 78: Levinson, D., n.d. Raised Crosswalk in Sydney. [image online] Available at: <<https://cityobservatory.org/the-myth-of-pedestrian-infra-structure-in-a-world-of-cars/?fbclid=IwAR3-2w2M-RDHWNwhDBCOVKJvo1LchHZDDykj45Wmv4slEr-5JGDf5O0St3yHE>> [Accessed 24 May 2021]

Ill. 80: Saferoad, n.d. Unnamed. [image online] Available at: <<https://www.saferoad.dk/produkter--saferoad-daluiso-as/61-fartdaempere-og-vejbump/>> [Accessed 24 May 2021]

REFERENCE LIST

arki_lab, 2017. Involvement As a Learning Process. [online] Available at: <<https://us12.campaign-archive.com/?u=3fd42881c543800c3ccc12068&id=c93c8d-c72c>> [Accessed 11 January 2021]

arki_lab, 2017. Nye veje til levende lokalsamfund. [online] Available at: <<https://www.arkilab.dk/nye-veje-til-levende-lokalsamfund/>> [Accessed 11 January 2021].

Citizens of Struer, 2021. What is The City of Sound for you? Struer [conversation] (Short interviews, 26-27 March 2021)

Coelho, J., L., B., 2016. Approaches to Urban Soundscape Management, Planning, and Design. In: Kang, J and Schulte-Fortkamp, B., 2016. Soundscape and the Built Environment. [e-book] Boca Raton: CRC Press Taylor & Francis Group. Ch. 8. Available through: AAU Library website <<http://aub.aau.dk>>

Frisk, R, Due, T. A. and Pilehchian, Y., 2015. Building Cities With People, Democratic Urban Design, Co-Creating Cities: the process of citizen involvement in urban design practice through innovative tools and new technologies. In: 8th International Urban Design Conference. Empowering Change: Transformative Innovations and Projects. 16-18 November 2015. Brisbane: Australia

Frisk, R., Loulie, J. and Frisk, J., 2016. Temporary Use 2.0, A tool for planning and developing the new urban context. [PDF] Copenhagen: arki_lab <<https://www.arkilab.dk/wp-content/uploads/2016/06/4.pdf>> [Accessed 4 May 2021]

Gehl, J., 2010. Cities for People. Washington: Island Press.

Hamdi, N., 2004. Small Change: About the Art of Practice and the Limits of Planning in Cities. London: Taylor & Francis Group. Available through: Aalborg Bibliotekerne <<https://www.aalborgbibliotekerne.dk/>> [Accessed 11 January 2021]

Hunter, R. H., Anderson, A. L. and Belza B. L., 2016. Introduction to Community Wayfinding In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.1. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Kavaratzis, M and Kalandides, A., 2015. Rethinking the place brand: the interactive formation of place brands and the role of participatory place branding. Environment and Planning A, 47(6), pp.1368-1382

Kavaratzis, M., 2004. From city marketing to city branding: Towards a theoretical framework for developing city brands. Place Branding and Public Diplomacy, 1(1), pp.58-73

King, M., R. and De Jong, E., 2016. Legibility and Continuity in the Built Environment. In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.4. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Kiib, H., 2010, Performative urban design. Aalborg: Aalborg University Press

Lanng, D. B. and Jensen, O. B., 2016. Linking Wayfinding and Wayfaring In:R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.14. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Lee, C., 2016. Promoting Walking via Ease of Wayfinding In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.10. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

Lydon, M. and Garcia, A., 2015. Tactical Urbanism. Washington: Island Press. Available through: Aalborg Bibliotekerne <<https://www.aalborgbibliotekerne.dk/>> [Accessed 4 May 2021]

Schønherh and Struer Municipality, 2018. Lydens By Struer Bymidteplan. [pdf] Struer Municipality. Available at: <<https://www.struer.dk/om-kommunen/planer>> [Accessed 14 January 2021]

Schønherh and Struer Municipality, 2018. Lydens By Struer Bymidteplan. [pdf] Struer Municipality. Available at: <<https://www.struer.dk/om-kommunen/planer>> [Accessed 14 January 2021]

Struer Municipality, 2020. Internship. [Internship] (Personal communication, 17 August - 30 November 2020)

Stubbs, J. and Warnaby, G., 2015. Rethinking Place Branding from a Practice Perspective: Working with Stakeholders. In: M Kavaratzis, Warnaby and G. J. Ashworth, eds. 2015. Rethinking Place Branding. [e-book] Switzerland: Springer. Ch. 8. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 4 may 2021]

Vandenberg, A. E., 2016. Human Wayfinding: Integration of Mind and Body In: R. H. Hunter, L. A. Anderson and B. L. Belza, eds. 2016. Community Wayfinding: Pathways to Understanding. [e-book] Switzerland: Springer. Ch.2. Available through: AAU Library website <<http://aub.aau.dk>> [Accessed 5 may 2021]

