# Reclaim The Night: Shifting Architectural Paradigms

# Title Page

**Project Title**
Reclaim the Night: Shifting Architectural Paradigms.

**Semester**
MSc04 Architecture 2024 and MSc04 Urban Architecture 2024.

**Institution**
Aalborg University.

**Department**
Architecture, Design and Media Technology.

**Group**
08

**Supervisor - Architecture**
Joel Peter Weber Letkemann

**Supervisor - Urban Architecture**
Hanna Mattila

**Project Period**
01.02.2024 to 31.05.2024

**Number of Physical Copies**
05

**Number of Pages in Preface**
13

**Number of Pages in Main Body**
146

**Number of Pages in Appendix**
34

**Authors**
Line Rebsdorf Laursen and Suad Bashir Hussain

---

*Line Rebsdorf Laursen*
MSc04 Urban Architecture 2024

---

*Suad Bashir Hussain*
MSc04 Architecture 2024

"FOR THOSE OF YOU WHO, LIKE ME, CARE DEEPLY ABOUT ARCHITECTURE AND WANT TO SEE IT BECOME A TRULY INCLUSIVE PROFESSION, I ASK THAT YOU BE VOCAL AND MAKE TROUBLE."

(Stratigakos, 2016, p. 4).

Ill. 01 – Aalborg Station at night.

# Introduction

Reclaim the Night: Shifting Architectural Paradigms is a project in the intersection of architecture and feminism. Its work challenges traditional architectural practices by prioritising the learning process over the physical design outcomes.

Unlike many master thesis projects that emerge from a classical architectural framework, this project de-emphasises the necessity of integrating traditional engineering skills, exhaustive evidence gathering, and endless iterations in order to reach the 'correct' design solution. Instead, it seeks to unlearn and relearn. It introduces a new methodology that is inherently more social, inclusive, and human-centric. **Central to this methodological approach is the feminist perspective, which stems from a desire to address the issue of women's safety in public spaces at night**, both spatially and psychologically. The case of investigation is Aalborg City, in Denmark.

The feminist approach not only critiques but also reinvents the classical integrated design process and the methodologies, that are inherent in it. It adds a feminist twist and is characterised by its 'extra' nature, embracing necessary detours that contribute to deeper learning rather than simplifying complex issues. Therefore, the process towards the design is weighted heavily. The physical design process and the design itself are shown much later in the document, on page 108 and page 122. The journey is more important than the final product.

## Reading Guide

The thesis consists of a main large report titled Reclaim the Night: Shifting Architectural Paradigms and the handbook Feminist Architectural Practice 101. Reclaim the Night: Shifting Architectural Paradigms is divided into 11 segments: 'Herstory', 'Feminist Methodology', 'Motivation', 'Detect', 'Dissect', 'Community Engagement', 'Strategies', 'Conceptualization', 'Demonstration', 'Evaluation' and 'Appendix'.

The master thesis is structured in a non-traditional manner. Herstory begins in media res, directly addressing the systemic exclusion of women from design considerations in the industry. Following this short historical overview, the Feminist Methodology chapter rethinks traditional approaches. Next, the report explores the core issue of women's safety in public

spaces at night, elaborated in the chapter titled Motivation. The following chapters, such as Detect, Dissect, Community Engagement, and Strategies, break down the urban environment in Aalborg both physically and mentally. These chapters involve diverse stakeholders. In Conceptualization and Demonstration examples of relevant design discussions and design solutions with the feminist perspective in the context of urban safety are presented.

Finally, the evaluation focuses not on the design itself but on the entire process. This concluding evaluation encourages readers of Reclaim the Night: Shifting Architectural Paradigms to visit Feminist Architectural Practice 101 after reflecting on the conclusions drawn.

## General Notes

Throughout the thesis, Danish place names are referred to in their original language and not translated. The same applies to collages of articles, social media, and self-created urban happenings. A survey was conducted about urban safety and unsafety at the very beginning of the thesis process and can be found in Appendix 01. The resulting stories from the survey as well as quotes from Danish sources are translated into English. The translations have been made with the help of ChatGPT.

We recommend reading the printed version instead of the digital version due to the unfortunate fact that we do not have the legal rights to a few essential illustrations. Feminist Architectural Practice 101 is also only accessible physically. We also recommend reading the digital version in a two-page view to get the full experience of the graphical considerations.

The Harvard referencing model is used, and illustrations, both the ones that er self-produced, the ones that have been adjusted based on copyright data, and the ones we have legal rights to are accounted for in the List of Illustrations in the segment Evaluation.

In essence, Reclaim the Night: Shifting Architectural Paradigms and Feminist Architectural Practice 101 is not just a critique but a transformative effort to integrate feminist methodologies into architectural practice, ensuring safety and inclusivity for women and other marginalized groups in public spaces.
*Have a great read!*

# Acknowledgements

My name is Line Rebsdorf Laursen, and I am 24 years old. I come from a classic nuclear family, raised in a suburb of Randers, with a father, a mother, and an older brother (and once a dog, RIP). I grew up big and strong on gravy and potatoes, spent many years in community activities with my family, and overall had a traditional Danish childhood. Coming from a middle-class home has provided me with a secure childhood, both emotionally and financially - I have lacked nothing and have probably, what some would call, been a 'curling child' (but aren't all youngest siblings like this?). After completing primary school, I went straight to HTX - a higher technical high school, followed by a gap year of working and travelling in the US and then straight to Aalborg University to study the Bachelor of Architecture and Design. Since 8th grade, I've known that I wanted to pursue a career in engineering, where I interned as a building engineer. Choosing a technical high school (HTX) was a natural decision for me, as it offered elective subjects such as construction and energy, technology, and design. Therefore, it was no surprise that I ended up pursuing this education.

Coming from a home with a visually impaired father, while it didn't significantly impact my upbringing, it did shape my perspective on the city from a young age. This unique viewpoint led me to pursue a Master's in Urban Architecture, with a clear intention to focus my thesis on the experiences of the visually impaired in urban environments. However, as I find myself now, the focus of my project has shifted, but one could say that we work in the same ballpark. Throughout my education, however, I have struggled to find my place as an architect, urban designer and engineer. I have often felt like a child playing with LEGO or playing SIMS, being very object-focused, which is something I can't see myself in.

The numerous horrifying cases of murder, kidnapping, and violence towards women and young girls in Denmark over the past years have left a lasting imprint on me and my surroundings. Witnessing and hearing about how my friends receive money from their parents to order taxis, waking up my boyfriend for late-night phone calls while walking home from a night out, and how I have felt pursued and harassed on the street are just a few examples. Suad and I have known each other since the 5th semester of our bachelor's degree, where a strong collaboration and friendship developed. As we sat at a bar one spring evening in 2023 with a glass of red wine in our hands, we were certain that together, we should fight for our rights in the city.

# A Bit About Ourselves

## Line Rebsdorf Laursen

*BSc in Arkitektur & Design,*
*Aalborg Universitet 2022*
*MSc in Urban Architecture,*
*Aalborg Universitet 2024*

My name is Suad Hussain, and I am a 25-year-old woman. My parents grew up in Iraq, but my brother and I were raised in Denmark and are inherently Danish. My childhood has been very 'normal' if that is any way to describe a childhood. A loving (lower?) middle-class family, a safe home, and a peaceful and successful experience in school - both the public primary school and then later high school. The compressed timeline of my youth starts with an upper secondary education in Vejle, then a gap year working at a restaurant and travelling to Southeast Asia and New Zealand, and an acceptance as a student in Architecture and Design. My upper secondary educational background is 'technical' with subjects such as high-level mathematics, physics, and chemistry. Architectural engineering has always been in the cards I have dealt myself. Except for a small heartbreak here and there, it doesn't feel like I have had to fight particularly hard to find my way in life.

The only part of my upbringing that deviated a bit compared to my peers was my relationship with alcohol. I simply was not interested in the Danish drinking and 'going out' culture, both before and after I was formally allowed to by my (sometimes) strict parents. When I did go out, and eventually had to make my way home, I never felt unsafe. I did not understand the 'fuss' my parents and friends would make when they found out I walked home at night by myself. I would lie to my parents and tell them I had been driven home by a friend's parents just to avoid the following discussion. I understand it now, but I used to insist, and I still do to this day, that walking home at night is my right. I feel less safe as I get older and more experienced.
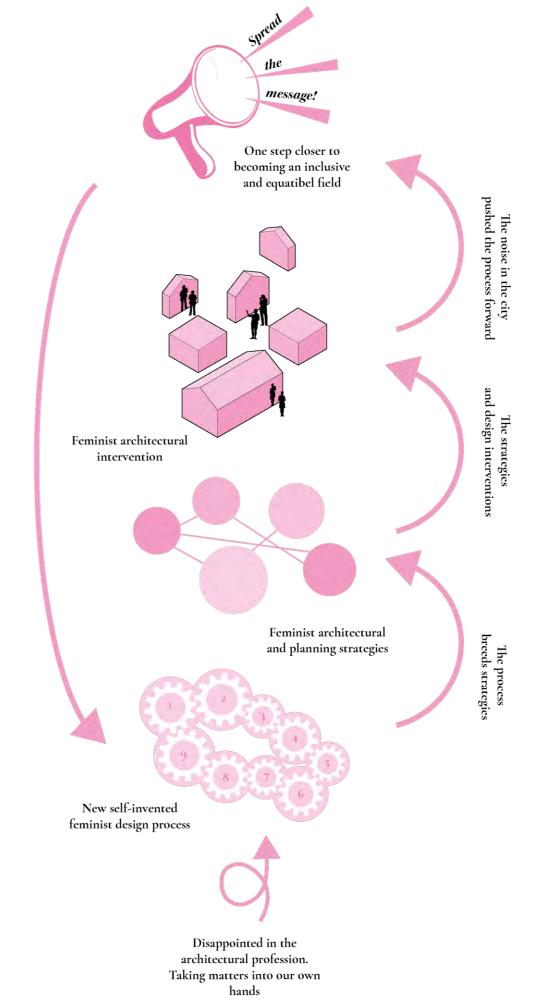
My architectural profile is taking a turn to be 'softer' than what my 'technical' younger brain pictured me having. The course Social Sustainability, Health & Wellbeing in the 8th semester changed something within me and the way I saw how architecture addresses the needs of a specific group of people. Following the 10th of February 2022, I don't think there has been a single day where I haven't thought of Mia and her family. Frustrating, miserable, angry, and hopeful talks with Line gave way to an architectural project across micro and macro scales that addresses nighttime safety for women. We did not know what we were getting into, how much support we would have from peers and supervisors, and how we would frame our thesis project. We just knew that it had to have something to do with the liberation of women. And now, here we are.

## Suad Hussain

*BSc in Arkitektur & Design,*
*Aalborg Universitet 2022*
*MSc in Architecture,*
*Aalborg Universitet 2024*

# Abstract

With the increasing awareness within the architectural field regarding the importance of building sustainable cities for climate mitigation, aspects of safety, security, and the support of urban rights are - albeit slowly gaining traction in the professional realm - inadequately addressed. In Denmark, 70% of women report feeling unsafe at night. While the societal structures contributing to a culture of mistrust in public urban spaces during nighttime are not solely architectural, the architectural profession bears a responsibility to confront these issues, which maintain unequal experiences for many.

The purpose of the thesis Reclaim the Night: Shifting Architectural Paradigms and the handbook Feminist Architectural Practice 101 is to challenge existing architectural norms and explore how architecture and urban planning can contribute to creating safer and more inclusive public urban spaces, particularly at night, for women and other marginalized people. The methodological approach of the thesis adopts a feminist perspective. Architectural investigations of nighttime safety prioritize intersectional perspectives, participatory engagement, and situated studies. The process is informed by the authors' own bodily experiences in their city of residence, Aalborg, Denmark.

The results of the investigations are communicated through strategies that range from the placement and orientation of light to interventions on a higher level in municipal planning. Furthermore, the strategies and design considerations are visualized through an experimental temporary design intervention at a site analysed to encapsulate the physical environment contributing to feelings of unsafety. Finally, the thesis concludes with a brief overview of the proposed design and a reflective discussion on the applied methods, relevant literature, design-analytical processes, and participatory engagement.

Spread
the
message!

One step closer to
becoming an inclusive
and equatibel field

The noise in the city
pushed the process forward

Feminist architectural
intervention

The strategies
and design interventions

Feminist architectural
and planning strategies

The process
breeds strategies

New self-invented
feminist design process

Disappointed in the
architectural profession.
Taking matters into our own
hands

Ill. 04 – Master Thesis Intention.

# Why the Interdisciplinary Approach?

Coming from different master's programs at Aalborg University—Suad in Architecture and Line in Urban Architecture— we share a common academic foundation in the Arkitektur & Design bachelor program. Our shared exploration of urban design and architecture laid the premise for interdisciplinary research that recognizes the inherent interconnectedness of these fields. This approach supports innovative and holistic solutions to multifaceted urban challenges by integrating diverse perspectives from architecture, urban design, and engineering.

# Thesis Framework

With an interdisciplinary thesis programme, there are two different curriculums to take into account. Instead of listing all the critical elements, that must be ensured to complete the programme, the commonalities and divergences between the two fields are listed below. (Aalborg University, 2022; Aalborg University, 2023).

## Commonalities

Both disciplines emphasize the importance of an integrated design approach, incorporating various theories, methods, and tools to address wicked problems in relation to the built environment relevant to their respective domains, whether it's urban design history, sustainable architectural design, or engineering principles. Students are expected to engage with existing literature, international research, and leading theories to inform their design proposals. Communicating design proposals to both peers and non-specialists is crucial in both disciplines.

## Divergences

Urban Architecture focuses on broader scales, including city-wide planning, urban development, and transformation, whereas architecture typically concentrates on the design of individual buildings or smaller-scale interventions within the urban fabric. The architectural programme places a stronger emphasis on traditionally technical aspects such as structural design, indoor climate, and energy performance, whereas urban design prioritizes social, cultural, and environmental considerations in shaping urban spaces. Most importantly, both fields ask students to take professional responsibility, whether it's designing with sustainable design standards or focusing on addressing societal needs and community engagement.



Ill. 05 – Master Thesis Framework.

### Reasoning

Generally, school curricula and requirements from educational programmes can be interpreted in different ways, and this one is no exception. This thesis focuses heavily on relearning architectural processes and incorporating feminist methodology and theory into an educational practice, that up until this point in time is heavily influenced and almost determined by patriarchal standards. Learning from history and correcting past mistakes is inherent to establishing a better future for all. With a large macro perspective on the whole city of Aalborg, the field of urban design comes to its right, and with a micro perspective on the design of the architectural intervention in the urban fabrics, the field of architecture is also represented. The thesis bridges scales by ensuring the macro-scale informs the micro-scale and vice versa, which creates a holistic and interdisciplinary project.

We recognise that there is no correct design solution to a problem and even more with feminist architecture. There is not a feminist architecture, but there is an architectural space, where one can be feminist. With a heavy focus on methodology, theory and participatory processes of this thesis, the physical design process is intentionally - and the design intervention is, to some degree - undetailed. The narrative, symbolism and concept are of highest importance.

# Table of Contents

_"Throughout history, society has been male-dominated, and female needs, experiences, and opinions have been considered irrelevant for many years. Therefore, the standard human has been depicted as male - also when it comes to architecture and urban design. The idea of the male body as default has dictated our design practices, consequently creating cities, buildings and public spaces for men."_

_(arki_lab, n.d.)._

Ill. 06 – Bonnesensgade in Aalborg at night.

*Learning the history that the university never taught us.*

'Herstory'

01

Ill. 07 – Vesterbro in Aalborg at night.

# Unveiling the Hidden History

## Women's Impact and Challenges in Architecture and Urban Planning

To better understand how we can design more inclusively in the future, we need to look back into history. Through our academic studies at Aalborg University, we have had multiple courses walking us through the architectural and urban planning history as a part of our curriculum, but one thing they all have in common is that the literature focuses on men, particularly the Caucasians, whose names continuously get mentioned - Le Corbusier, Jørn Utzon, Peter Zumthor, Robert Venturi and so on. Only very few women are a part of the narrative. Jane Jacobs, Zara Hadid and Dorthe Mandrup are perhaps the three most mentioned women, and with good reasons, but where are the rest? There must be more!

To create more inclusive and diverse cities and landscapes in the future, a broader historical understanding is essential—one that extends beyond 'starchitects' and worshipped works. It is vital to recognize the contributions of women architects and their role in shaping the built environment. It is at least equally important to acknowledge how women have been treated throughout history in the city and how society has set the framework for how a woman should act and where she is welcome. Our personal frustration with the lack of education fuels a commitment to challenge and redefine the narratives within architecture and urban planning. We want to emphasize the importance of representation, inclusivity, and a comprehensive understanding of history. Understanding our past allows us to make informed decisions about the present and envision a future that builds upon a foundation of equality and diverse perspectives.

So, let's dust off the books, rewind the tapes, roll up our sleeves and dive into it.

Ill. 08 – This timeline provides a glimpse into both the city's development, starting with the industrialization period, and key milestones for women in architecture and general feminism throughout history. It's important to remember that this is just a small window into a long and complex history, which continues to be shaped by various factors and voices. The timeline also draws on our 'Herstory' text, which follows on the next pages.

## the 19th century

**Women's Suffrage Movement**

During the first wave feminism, women fought for voting rights and broader equality despite facing societal barriers, while men continued to dominate higher-paying roles.
(Library of Congress, n.d., b)

**Breaking Barriers**

Margaret Hichs – first women to graduate from Cornell University's new architecture program.
(Stratigakos, 2016)

**Denmark's Educational Shift**

In Denmark, women gain access to the university, however not to the Theological Faculty.
(Dansk Kvindesamfund, n.d.)

**Pioneering Paths**

In 1907, Emilie Winkelmann is the first woman to open an architecture firm in Germany.
(Stratigakos, 2016)

**Industrial Revolution**

Industrialization drove rapid urban growth, concentrating populations around factories and industrial hubs.

**Urbanization**

Urbanization sped up as factories, homes, and public buildings were built to handle the increasing population.

**Suburban Life**

Suburbs boomed due to better transportation and a desire to escape crowded cities, especially among the middle and upper classes.

## the 20th century

**Women in Architecture Education**

In 1972, US women comprised <6% of architecture students. By 1975, post Title IX, it doubled to 14%. A decade later (1985), it doubled again, averaging 30% nationally, varying by school.
(Stratigakos, 2016)

**Voting rights**

1915 - Women gain political suffrage and eligibility in Denmark.
(Dansk Kvindesamfund, n.d.)

**Breaking the Domestic Confines**

In a 1977 New York Times article, architectural critic Ada Louise Huxtable criticized the ongoing confinement of women architects to domestic roles.
(Stratigakos, 2016)

**Feminist Diversity Challenge**

In the 1970s and 1980s, black and women of color feminists challenged the mainstream women's movement to acknowledge diverse forms of oppression.
(Kern, 2020)

**Modernism**

During modernism, functionalist architecture and minimalist design principles emerged, emphasizing form following function and simplicity, shaping cities and urban areas more rationally.

**Suburbanization**

After World War II, boom in suburban population drove the development of areas with standardized housing and infrastructure.

**Postmodernism**

In urban planning, emphasization on contextualism, diversity, historical preservation, and community engagement through inclusive, participatory approaches.

## the 21th century

**Denmark's First Female Prime Minister**

2011 - Helle Thorning-Schmidt from the Social Democrats becomes Denmark's first female prime minister.
(Dansk Kvindesamfund, n.d.)

**#MeToo**

2017 - The #MeToo movement kickstarts the debate about sexual harassment in the film industry and spreads to other industries. (Dansk Kvindesamfund, n.d.)

**#TextMeWhenYouGetHome**

2021 - The murder of Sarah Everard in London kickstarted the hashtag #TextMeWhen YouGetHome.
(Kern, 2020)

**Recycle**

Growing interest in repurposing existing buildings and areas for new purposes to reduce waste and preserve historical heritage.

**Sustainability**

Increased focus on creating buildings and urban areas that are environmentally friendly and energy-efficient.

**Inclusive Design**

Emphasis on creating cities that are accessible and inclusive for people with different physical abilities and needs.

## Women Being Problematic in the City

The Industrial Revolution not only changed the layout of the city but also the living conditions for humans. (Nielsen, 2023). The rapid expansion of the cities accompanied by the dramatic rate of city population, created bad living conditions for the people. Besides rural communities, most of those settling were immigrants, wishing for a better future for themselves and their families. As the population rose, the living conditions plummeted. The cities were heavily influenced by noise, slums, and air pollution, making the cities unhealthy to live in. The wealthy and their families took refuge in the suburbs during this time. They had the financial means to afford the transportation cost to urban centres for work, higher property prices and better housing. (Library of Congress, n.d., a).

The rapid expansion of the cities resulted in a chaotic blend of social classes and immigrants flooding the streets, disturbing the Victorian social norm. To protect the purity of high-status white women, the women were placed in the countryside and suburbs, to provide safety and continued respectability for the white women - God forbid, they would rub shoulders with the lower social classes and be mistaken for a 'public woman.' (Kern, 2020). Prostitution, the 'fallen and public' women, was judged as a threat to morality and health. Proposed solutions, like those by Charles Dickens, suggested sending fallen women to colonies to marry settlers and restore respectability. This idea justified displacing Indigenous populations from urban areas, promoting settler colonialism. Indigenous women were depicted as threats to urbanization, despite their cultural significance. Imposing European patriarchal systems on Indigenous communities marginalized them and laid the groundwork for their displacement. The ongoing violence against Indigenous women highlights the lasting impact of these attitudes and practices. (Kern, 2020).

In this period, the best way women could contribute to society, was by their womanliness, honed by sweeping floors and rocking the cradle (Stratigakos, 2016). Not only did industrialization reshape women's domestic responsibilities, but for some women it provided new opportunities as industrial wage earners (Lowell, 2019). However, women's increasing participation in urban labour faced backlash, holding women accountable for societal disruption. If women were in the workforce, who would then keep the house tidy at home? Certainly not their husbands. (Kern, 2020). During the late 1800s and early 1900s, women fought for voting rights and broader equality, alongside advocating for social reforms. Women's workforce participation surged, yet men still dominated higher-paying roles. (Library of Congress, n.d., b). In the late 19th century, as women like Margaret Hicks began to break male-dominated fields such as architecture, society struggled with the idea of entering professions traditionally reserved for men. Hicks' graduation from Cornell University's architecture program in New York in 1880 sparked discussions in newspapers, with some wondering why it hadn't happened sooner. Yet, despite these pioneering efforts, societal expectations still chained women to domestic roles. Newspapers suggested that women architects should confine themselves to designing domestic spaces like kitchens and closets, reinforcing the belief that a woman's expertise lay in the home. (Stratigakos, 2016).

Men were not afraid to speak freely of what they thought of women entering the architectural field. Karl Scheffler, who was an influential architectural critic, publicly stated that women pursuing artistic disciplines became 'irritable hermaphroditic creatures'. He suggested that women might experience an excessive sex drive, potentially leading to prostitution, or more commonly, lesbianism. (Stratigakos, 2016). These outrageous degrading visions of women not only discouraged and denigrated 'feminine traits' in architectural practices, like cooperation with clients, it also raised the bar for men by producing a hypermasculine image defined by aggressive heterosexual virility. (Stratigakos, 2016).

## A 'Healthy' yet Exclusionary City

During the period of industrialization and its aftermath, cities were unhealthy to live in, especially for those unable to relocate to suburban areas. In response to these pressing issues, post-war urban planners, predominantly white men like Le Corbusier and Robert Moses, proposed visionary solution: the vertical cities. These new urban landscapes were envisioned as vertically structured cities, with distinct zones designated for industry, business, recreational use, and residential purposes (Nielsen, 2023). However, over time it became apparent that the ambition theories failed to accommodate the needs of the residents. Rather than being shaped by societies' needs, the forms of buildings were heavily influenced by economics and politics. Profit-driven investors demolished urban landmarks cherished by locals, as city councils and politicians prioritized a modern image over community sentiment. The result - dysfunctional cities. (Matrix, 1985).

To be a woman in these zoned cities was and still is problematic in many ways, being planned to segregate different aspects of life (Matrix, 1985). The arrangement of facilities, like childcare, is detached from home and workplaces, making them inaccessible and too expensive for many working women. (Pojani, Wardale and Brown, 2018). The layout of the cities is automobile-centric, putting the women at a double disadvantage: *"Not only are they at greater risk while traveling through some of these areas, but gender disparity in incomes means it can be harder for them to buy and maintain an automobile"* (Khan, 2018). But wouldn't one then assume that the best place to live as a woman would be out in the suburbs? The short answer is no. Both the suburbs and cities presented obstacles for women. While suburbs were isolated and car-dependent, the cities also lacked infrastructure (and still do) that caters to women's diverse responsibilities. Urban planning then (and now) tends to favour the needs of male commuters, making the transit system ill-suited for women's complex commuting patterns. (Kern, 2020). Both cases are unsafe urban environments where life is at stake when women navigate the urban infrastructural network.

In the 1960s, the women's liberation movement advocated for women to break free from traditional roles, echoing calls for change in the architectural field. Ada Louise Huxtable's 1977 New York Times article, The Last Profession to be Liberated by Women, highlighted the ongoing confinement of female architects to domestic spheres. Despite demonstrations made by American women fighting against gender discrimination, the field of architecture remained largely unchanged. (Stratigakos, 2016). However, amidst this time of resistance, figures like Jane Jacobs emerged, stepping forward as pioneers in the urban spaces and city neighbourhoods. Jane Jacobs, renowned for her influential book, The Death and Life of Great American Cities (1961), stood in opposition to the prevailing modernist urban planning ideologies. Jacobs advocated for principles such as human scale, diversity, and local cohesion, emphasizing the importance of vibrant street life, mixed-use areas, and the preservation of historic neighbourhoods (Jacobs, 1961). Central to her argument was the concept of 'eyes on the street', which proposed that active, populated neighbourhoods created safety and a sense of community among residents. She believed that the ability to feel safe while alone amongst millions of people was the ultimate marker of a city's liveability (Kern, 2020). All design strategies resonate in contemporary urban planning practices, as well as in feminist urbanism, which emphasizes community engagement, safe public spaces, and inclusive urban environments that address the diverse needs of marginalized people.
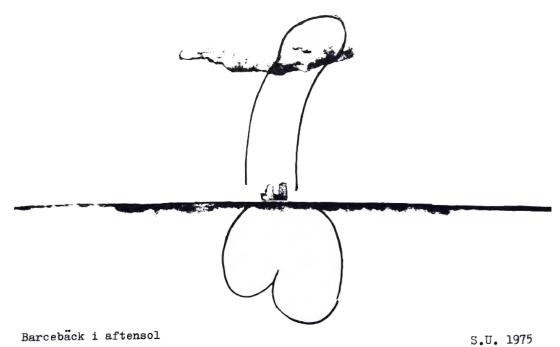
The second wave of feminism in the 1970s reignited discussions on gender discrimination in architecture, prompting greater recognition of women's historical contributions and the need for organized efforts to effect change. However, overall progress toward gender equality in the architectural profession remained limited. Nonetheless, women architects played significant roles in modern design movements and reshaped urban landscapes globally. (Stratigakos, 2016). The feminist movement moved into the streets, asserting women's voices and demands in public spaces. Through initiatives like the 'Reclaim the Night' marches, women protested the exploitation and violence that plagued urban areas. These marches symbolized women's rebelliousness against the notion that certain parts of the city were off-limits to them after dark. Instead, they advocated for their right to navigate public spaces safely and without fear. This activism not only raised awareness about women's experiences but also catalysed discussions about gender equality and the need for more inclusive urban planning. (Matrix, 1985).

## Masculine Character of Capital

Feminist architect Dolores Hayden's 1977 article, Skyscraper Seduction, Skyscraper Rape, critiques the male power fantasies behind towering urban structures, equating them to phallic symbols of corporate dominance. (Kern, 2020). The building typology was highly popular, whose purpose was to 'rescue' our deteriorating dirty cities. According to feminist geographer Liz Bondi, the verticality of skyscrapers represents the masculine character of capital rather than mere phallic symbolism, reinforcing gender binaries in architecture. (Kern, 2020). In 1975 the Danish artist and architect Susanne Ussing articulated a feminist critique of modern architecture and its value systems. Barcebäck in Evening Sun depicts the then-new nuclear power plant on the Swedish side of Øresund, as viewed from her window in the old fishing village of Taarbæk north of Copenhagen. Ussing's 'diary of drawings' documented her perspective on the new plant. One drawing, reproduced in several books, portrays the sun reflecting on the water near the plant's two characteristic towers, subtly revealing phallic symbolism and critiquing dominant masculinity in industrial society, see illustration 09. Ussing saw her practice as resistance to dominant architectural forms of her time, particularly critical of mass-produced housing and advocating for alternatives that challenged patriarchal structures and oppressive power dynamics. This perspective informed her collaborative work with Carsten Hoff and their efforts to redefine the architect's role outside of traditional power structures. (Bendsen, Riesto and Steiner, 2023).

Liz Bondi argues that gender norms are further perpetuated through the spatial segregation of work and home, public and private spaces. The underrepresen-

Barcebäck i aftensol

S.U. 1975

Ill. 09 – Barcebäck i aftensol.

tation of women in architectural professions means that their experiences are often overlooked. (Kern, 2020). However, simply adding women to the profession is insufficient in challenging patriarchy, as women's experiences are shaped by intersecting forms of oppression. In the 1970s and 1980s, Black and women of colour feminists, such as Angela Davis and Audre Lorde, challenged mainstream feminism to recognize the unique struggles faced by marginalized communities - the different forms of oppression experienced by women beyond the white, heterosexual middle class. Their work laid the foundation for intersectional feminist theory, based on the term created by Black feminist scholar Kimberlé Crenshaw in 1989 and elaborated upon throughout the 1990s by Black feminists such as Patricia Hill Collins, which acknowledges the interconnectedness of sexism, racism, classism, homophobia, and ableism. (Kern, 2020).
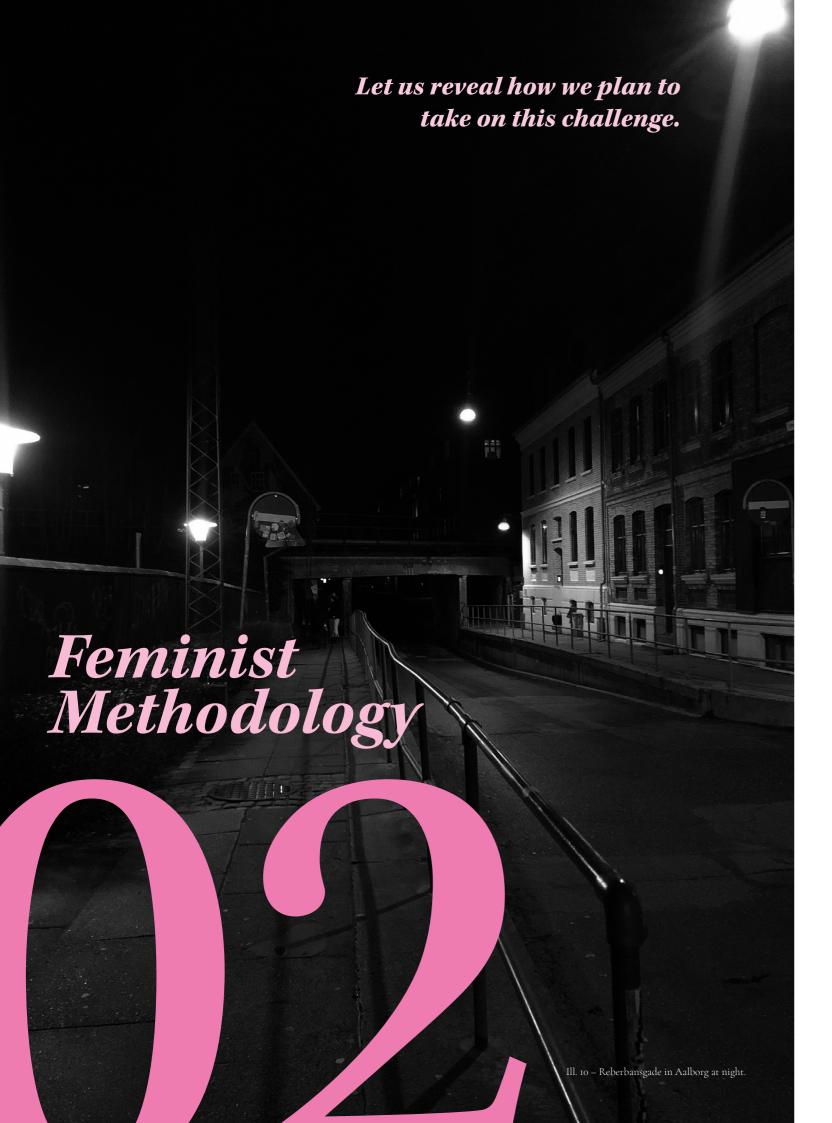
## What About Now?

In defining present-day architecture and urban planning, we recognize a complex interplay of diverse yet interlinked trends. In the foreground stands sustainability as the overarching agenda driving contemporary architectural discourse. This encompasses a wide array of concepts such as DGNB, Urban Transformation, Climate Adaptation, LCA, and so forth, all advocating for sustainable architecture and urban development from an environmental standpoint. Within the architecture community and among our fellow students, there is a pervasive belief, perpetuated by academic institutions, architectural publications,

and other informational sources, that environmental sustainability is most crucial. While environmental sustainability is crucial and we acknowledge that, the relentless focus on it sometimes eclipses the human element. Amidst prioritizing durable materials, innovative solutions for environmental challenges etc., considerations of economics, power dynamics, and time constraints become apparent. User involvement and meticulous analysis may be sidelined, leading to a loss of the human perspective in architectural and urban planning struggles.

However, the women and other marginalized people before our time, during our five years of study, and currently, are still pushing the boundaries, making sure humans are a top priority. Unfortunately, we have only just jumped on the bandwagon (and we partly blame our study for that). Nevertheless, feminist architecture and urbanism are gaining momentum, not solely for their advantages to women in the city, but for their broader impact on safety and the overall quality of urban spaces for other marginalized people. (Zuleger, 2021). This design and investigative approach critically examine the inclusivity and exclusivity of cities, to understand the intersections between social norms, embodied experience in the urban space and the city's functionality. (Khan, 2018). The feeling and perception of safety in urban space, is one of many primary concerns within feminist urbanism, as evidenced by studies, as presented in our following motivation, indicating that women feel unsafe in their city. You can also call feminist urbanism a movement, a paradigm shift in the way we think about urban planning, politics, and architecture. As Leslie

Kern, the writer of the book, Feminist City, very precisely words it *"A wider range of lived experience needs to be represented among those who make the decisions that have enormous effects on people's everyday lives. An intersectional analysis must be a common approach to decisions big and small: where to place a new elementary school, how far apart bus stops will be, whether small businesses can be operated out of homes, etc."* (Kern, 2020, p. 172). Despite acknowledging the increasing recognition of feminist architecture and urban planning in recent years, we continue to encounter challenges - particularly evident during our thesis composition. It's evident throughout our journey that our education system, university, peers, and even certain instructors possess a limited understanding of feminist design principles. This realization circles back to the initial point of this section - the vague representation of women architects and activists in educational materials!

Numerous women have previously highlighted the oppression faced by women and other minorities in urban areas, the city's design bias towards white men, and the neglect of female architects in architectural history. There is a wealth of information beyond what we've presented here, and we're fully aware of that fact. While we acknowledge that we may not fully address the neglect, we're actively participating in discussions on how to raise awareness among our peers and involve them in the ongoing dialogue and historical reflection.

*Let us reveal how we plan to
take on this challenge.*

*Feminist
Methodology*

02

Ill. 10 – Reberbansgade in Aalborg at night.

# Feminist Methodology and Processes
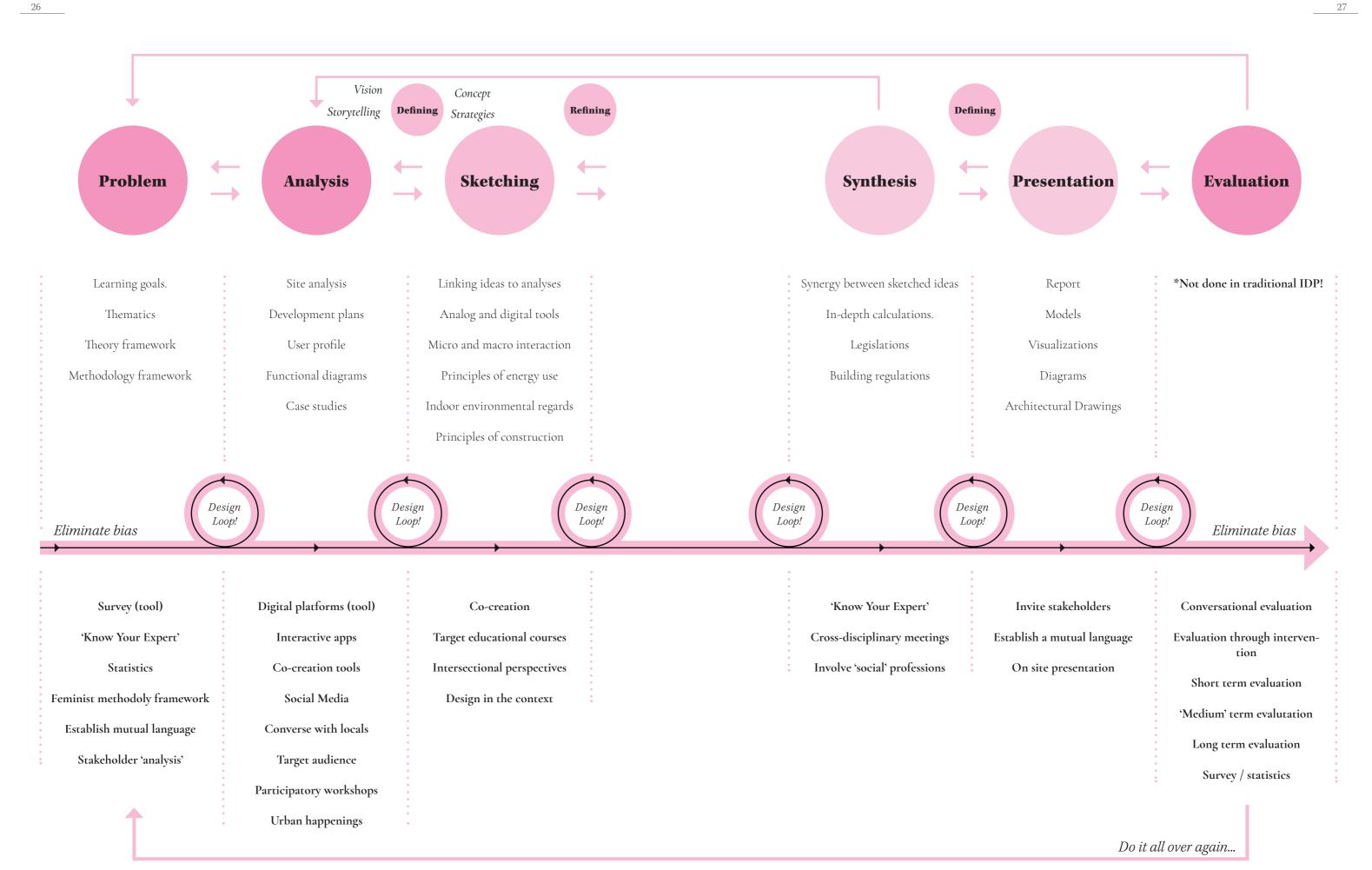
## Introduction to Feminist Methodology
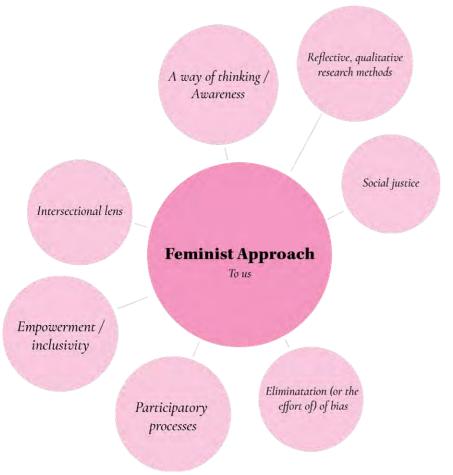
The Architecture and Design education at Aalborg University, where we, Line and Suad, have studied for the past five years, prides itself on its cross-disciplinary approach, combining artistry with engineering. At the heart of this union lies the integrated design process (IDP), which is mistakenly described as a method at times. (Knudstrup, 2004). For those seeking clarity on this matter, please consult Illustration 11.

The IDP - a concept so ingrained in our minds during our bachelors, only to be dismantled on the masters. Esteemed educators understood that the IDP isn't so much a methodology as it is an idealized vision of project structuring, and surprisingly, the broad topic of methodology never reached a depth in discussions, with architectural research methods merely receiving a hasty introduction. What research methods were we introduced to, we sometimes ask? We've broadly classified them as technical, phenomenological, and theoretical approaches. There are desktop analyses, interviews, and field research. Theory serves as the basis for our thematic understanding, guiding our design process, and through interpretation of analyses, we arrive at a finite solution space. WRONG!

With the result of short sight on processes and methodology, our educators spent a year challenging our perception of methodology in architectural design with the introduction of Bryan Lawson's 'How Designers Think', and Jane Darke's article, 'The Primary Generator and the Design Process'. Only within the department of architecture (not urban architecture), were we equipped with the tools to tackle wicked problems.

*"It is also now widely recognised that design problems are ill-defined, ill-structured, or 'wicked'. They are not the same as the 'puzzles' that scientists, mathematicians and other scholars set themselves. They are not problems for which all the necessary information is or ever can be, available to the problem solver. They are therefore not susceptible to exhaustive analysis, and there can never be a guarantee that 'correct' solutions can be found for them." (Cross, 2006, p. 7).*

*Vision*
*Storytelling*

**Defining**

*Concept*
*Strategies*

**Refining**

**Defining**

**Defining**

**Problem**  →←  **Analysis**  →←  **Sketching**  →←  **Synthesis**  →←  **Presentation**  →←  **Evaluation**

| Learning goals. | Site analysis | Linking ideas to analyses | Synergy between sketched ideas | Report | *Not done in traditional IDP! |
| Thematics | Development plans | Analog and digital tools | In-depth calculations. | Models | |
| Theory framework | User profile | Micro and macro interaction | Legislations | Visualizations | |
| Methodology framework | Functional diagrams | Principles of energy use | Building regulations | Diagrams | |
| | Case studies | Indoor environmental regards | | Architectural Drawings | |
| | | Principles of construction | | | |

*Eliminate bias*

*Design Loop!*  *Design Loop!*  *Design Loop!*  *Design Loop!*  *Design Loop!*  *Design Loop!*

*Eliminate bias*

| Survey (tool) | Digital platforms (tool) | Co-creation | 'Know Your Expert' | Invite stakeholders | Conversational evaluation |
| 'Know Your Expert' | Interactive apps | Target educational courses | Cross-disciplinary meetings | Establish a mutual language | Evaluation through intervention |
| Statistics | Co-creation tools | Intersectional perspectives | Involve 'social' professions | On site presentation | Short term evaluation |
| Feminist methodoly framework | Social Media | Design in the context | | | 'Medium' term evalutation |
| Establish mutual language | Converse with locals | | | | Long term evaluation |
| Stakeholder 'analysis' | Target audience | | | | Survey / statistics |
| | Participatory workshops | | | | |
| | Urban happenings | | | | |

*Do it all over again...*

Ill. II – Architectural project structuring with integrated feminist methods. Adjusted version of the IDP-model.

Ill. 12 – The feminist approach of the project.

Feminist methodology can offer valuable insights for tackling 'wicked problems' due to its emphasis on inclusivity, reflexivity, and intersectionality. Wicked problems are complex and often involve multiple stakeholders with diverse perspectives and interests. Feminist methodology encourages researchers to consider the voices and experiences of marginalized groups, which are often overlooked in traditional problem-solving approaches. At the halfway mark of thesis writing, we can start our exploration of feminist methodology by asking ourselves a question. Do we now know how to integrate feminist methodology, writing, and epistemologies into our architectural process? The answer is 'not considerably enough'. Have we learned something that we can keep reflecting upon and use in our hopefully forthcoming careers? Yes.

## Feminist Studies: What is it?

Feminist studies are a dynamic and evolving transnational phenomenon. Throughout history, theories and practices within this field have shown the significant influence of gender as a structuring force. Gender relations, while adaptable, often exhibit reluctance to change. Within academia, the goal of feminist studies is to encourage dialogue across disciplines, particular-

ly with gender-conservative discourse that is still very much present when addressing knowledge production in the world of academia. (Lykke, 2010).

## The Partial Perspective

It is broadly acknowledged within feminist studies that knowledge production is 'situated'. One must always recognize the landscape through a non-innocent perspective, with the author taking responsibility for their position within it. (Lykke, 2010). Donna Haraway emphasizes the importance of acknowledging partial perspectives in her influential work, Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. Haraway argues that *"The moral is simple: only partial perspective promises objective vision. All Western cultural narratives about objectivity are allegories of the ideologies governing the relations of what we call mind and body, distance and responsibility. Feminist objectivity is about limited location and situated knowledge, not about transcendence and splitting of subject and object. It allows us to become answerable for what we learn how to see."* (Haraway, 1988, p. 583). Analysts are not detached observers but active participants, shaping and being shaped by the analysed world (Lykke, 2010).

### Intersectionality

[in-ter-sek-shuh-nal-i-tee]
Noun.

In social theory, intersectionality describes how various forms of discrimination interact to shape people's experiences, particularly affecting women of colour. It provides a framework for understanding how factors like race, gender, social class, and sexuality intersect to create unique experiences of privilege or oppression. Coined by Kimberlé Crenshaw in 1989, intersectionality addresses complex forms of oppression that traditional theories fail to fully explain. (Samie, 2023).

### Epistemology

[uh-piss-tuh-MOL-uh-jee]
Noun.

*"The theory of knowledge and understanding, esp. with regard to its methods, validity, and scope, and the distinction between justified belief and opinion; (as a count noun) a particular theory of knowledge and understanding."*
(Oxford English Dictionary, 2023).

*"The branch of philosophy that deals with the nature, conditions, and limits of human cognition."*
(Ordnet.dk, n.d.b).

## The Relevance of Feminist Methodologies in Architecture and Design

Studying within an educational framework and a school of thought that fundamentally values the cross-disciplinary, holistic nature of architectural design as essential to achieving excellence, it seems peculiar that the concept of feminist methodology has never been acknowledged or discussed. Even with a cross-cutting educational framework that is Architecture and Design at Aalborg University, there is a divide in disciplines. Nina Lykke highlights the traditional separation between sciences focused on 'things-in-themselves' and those examining 'humans-among-themselves' and 'texts.' However, given the cultural-natural network of gender and sex, objects of academic interest call for a cross-disciplinary effort. Whether it is an interdisciplinary approach, in which research is characterized by an experimental willingness to 'blend' theoretical and methodological tools, or a transdisciplinary approach, which pushes the research process beyond traditional disciplines, architectural research methods call for feminist interdisciplinarity. (Nina Lykke, 2010).

We aren't the only ones trying to argue for an architectural practice that looks beyond its own boundaries. Jane Rendall writes in her prepublication of, Art and Architecture: A Place Between, that *"... architecture must look to art and move outside the traditional boundaries of its field and into a place between disciplines. As a mode of cultural production that enjoys a greater degree of separation from economic and social concerns, art can offer architecture a chance for critical reflection and action. There is much gallery-based art that provides cultural and political critique, but once outside the gallery, as 'public art', art is better positioned to initiate critical spatial practices that can inform the activity of architectural design and the occupation of buildings".* Art installed in public spaces can interact more directly with the built environment, influencing architectural design and the way buildings are used and experienced by people. Art can enhance architecture's critical engagement with society and space. (Rendall, 2006).

This is also an opportune moment to reflect on why we approach our studies and research in a multidisciplinary manner, across various disciplines within the subject of architecture and urban design and engage in dialogues that extend beyond the confines of academia and into real-world practice, where insights from diverse fields like psychology, anthropology, sociology, and others become invaluable. We not only enrich our understanding but also bring a holistic perspective that is essential for addressing the wicked problems inherent in architectural research and practice.

## Writing Academic Texts Differently

Academic writing is also a part of the broad theme of feminist epistemologies. In traditional academia and scientific reports, the narrator usually remains anonymous, with 'we' or 'one' used sparingly, and 'I' definitely discouraged. However, in Feminist Studies texts, researchers focus on their role within the text. Classic standpoint feminism depicts the researcher collectively as part of a politically grounded 'we' ('we' women or 'we' feminists) while postmodern and post-constructionist texts may feature the researcher as an individual 'I.' Regardless, researchers aim to be accountable and transparent about their perspective within the research context. (Nina Lykke, 2010). This should be an inherent part of writing architectural research projects, reports and papers, due to the situated nature of architectural design, both when it comes to the interpretation of existing conditions and the personal, subjective values an architectural design produces. A 'we' in academic writing, that we have and will continue to embrace.

It's important to acknowledge that when discussing minority groups, their experiences often revolve around internal feelings and personal encounters. Neutralizing their voices would be profoundly harmful. It underscores the importance of preserving their perspectives within academic discourse.

In conclusion, feminist methodology offers crucial insights for addressing complex problems in the built environment. Challenging traditional epistemologies and embracing intersectionality, it enriches research and practice, encouraging a more holistic and accountable approach. In academic writing, feminist epistemologies advocate for transparency and recognition of researchers' perspectives, ensuring the preservation of diverse voices and experiences.

## Feminist Epistemologies

As we write this section of the report, marking the halfway point of the thesis semester, we find ourselves inclined to express, albeit with some reservation, that the answer to the question 'is there a feminist epistemology' with a 'no'.

Whether we are positioning ourselves with standpoint feminist research, postmodern feminist research, or post-constructionist feminist research is still a bit unclear to us, but we can, however, be inspired by their respective key beliefs, that resonate with our way of thinking and project narrative. Feminist standpoint theorists argue that women (and/or marginalized people) possess unique insights into challenging gender norms. Feminist empiricism and standpoint epistemology emphasize women's experiences and wish to incorporate women's experiences to expand existing knowledge. A core (anti-)methodological principle of postmodern feminism prioritizes studying localized narratives rather than overarching master narratives that presuppose societal norms, gendered power dynamics, and intersectional priorities. (Nina Lykke, 2010).

*What is the scope of the problem and why do we, as architects and urban designers, need to address it?*

*Motivation*

03

Ill. 13 – Saurs Plads in Aalborg at night.

# Why Feminism in Urban Architecture?

## The Right to the City

To begin this journey of understanding and explaining, with all the connotations and feelings the word 'feminism' evokes, a look into different definitions from different sources might be appropriate.

The Global Platform of Right to the City, in short GPR2C, which aims to aspire to equality, quality, and a better future for human settlement, touches upon the word 'feminism' and how this relates to urban architecture without using it explicitly. Under the headline 'No discrimination' they believe:

*"A city/human settlement free of discrimination based on gender, age, wealth status, income, nationality, ethnicity, migratory condition, or political, religious, or sexual orientation. A city/human settlement that embraces minorities and ethnic, racial, sexual, and cultural diversity, which respects, protects, and promotes all non-discriminatory customs, memories, identities, languages, and artistic and cultural expressions of its inhabitants." (Right to the City, n.d.).*

Looking further through the definitions on the platform's website, they touch upon the question of gender equality and define it as their mission to adopt all necessary measures to battle discrimination against women and take appropriate measures to guarantee them the realization of human rights, and most importantly, a life free of violence. (Right to the City, n.d.).

Continuing this exploration of feminism in the context of urban planning, it is vital to delve into the concept of Gender Mainstreaming. In Europe, the adoption of 'gender-mainstreaming' approaches to urban planning and budgetary decisions has a substantial history. Essentially, these frameworks dictate that every planning, policy, and budget decision must be assessed to achieve gender equality as the starting point. This entails assessing how a decision may either enhance or undermine gender equality. For instance, policymakers are compelled to consider how their decisions impact gender equality and push cities to evaluate how these decisions either support or hinder the essential care work that sustains society. (Kern, 2020).

Ill. 14 – Photo by Giacomo Ferroni on Unsplash.

As cities increasingly recognize the significance of Gender Mainstreaming, it becomes an integral aspect of promoting inclusive and equitable urban environments. The journey towards gender equality involves not only addressing discrimination against women and girls but also acknowledging and embracing the diversity of all genders within the urban landscape. The integration of feminism into urban policies signifies a progressive step towards creating cities that are not only free of discrimination but actively promote and support the diverse identities and contributions of their inhabitants. (Kern, 2020; Right to the City, n.d

## Feminism

-n

[femi'nismə]

*"Ideology and movement working for gender equality, including improved economic, political, and social conditions for women."* (Ordnet.dk, n.d.).

*"Feminism is an ideology that today encompasses several directions and mxeanings. Originally, feminism was more straightforward when it was formulated in a society with clear differences in the rights of men and women. At its core, feminism emphasized the societal significance and individual value of women, aiming to abolish discrimination and oppression of women and combat male dominance in society."* (Den Store Danske, 2023).

## Gender Mainstreaming

-n

[jæn-der], ['mein̩ˌstri:miŋ]

*"The (re)organisation, improvement, development and evaluation of policy processes, so that a gender equality perspective is incorporated in all policies at all levels and at all stages, by the actors normally involved in policy-making."*
(Council of Europe, 2014).



Ill. 15 – Photo by chloe s. on Unsplash.

## Why Does Urban Planning Need Feminism?

Feminist urban planning has in recent years found itself on the architectural agenda, and not because it only benefits women, but because cities have seen improved conditions for safety, crime, and general well-being. Analysing and understanding how the cities work through the lens of a specific gender can illustrate blind spots. The article, Et feministisk perspektiv på byplanlægning kan afdække blinde vinkler, written by Camilla Zuleger and published in Rumsans discusses the resurgence of feminism and its application in urban planning. It highlights the importance of considering gender perspectives in city design to ensure inclusivity and address potential biases toward men's needs. Feminist urban planning aims to create cities that are safe and accessible for everyone, not just able-bodied men. Feminist Urban planning is not about 'feminizing' the city, but a question of addressing latent issues through the lens of women's experiences. (Zuleger, 2021).

## A Man-Made Environment

Women's safety in the city during nighttime is not just a modern concern; it's deeply rooted in history. Back during the Industrial Revolution, the rapid growth of European cities brought together people from various social classes and backgrounds. Victorian social norms attempted to maintain strict boundaries between classes, particularly to safeguard the purity of high-status white women. However, with the societal changes the urban environment challenged these norms, blurring distinctions and exposing women to risks. In Victorian London, as women began to assert themselves in public spaces, they faced the fear of being mistaken for 'public women,' a term synonymous with sex workers. The presence of prostitution was seen as a societal evil, capable of disrupting families and spreading disease. Moreover, one could be corrupted merely by proximity to immoral influences. Although the exaggerated fears of Victorian society have diminished, women today still navigate the city through numerous barriers, both seen and unseen. These barriers, whether physical, social, economic, or symbolic, profoundly shape women's daily experiences, often in ways that men may not fully comprehend. (Kern, 2020).

*"I HAVE STOPPED RUNNING OUTSIDE AFTER THE RAPE INCIDENT NEAR ØSTERÅ, AS I ONLY HAVE THE OPPORTUNITY TO RUN WHEN IT IS DARK, AND IT MAKES ME FEEL UNSAFE. IF I DON'T HAVE MY BIKE WITH ME WHEN I NEED TO GO HOME FROM THE CITY, I MIGHT RUN PART OF THE WAY TO REDUCE THE TIME I FEEL VULNERABLE. IT IS ESPECIALLY IN DARKER AREAS AND WHERE THERE ARE NO CARS."*

*27-year-old woman*
*(Appendix 01)*

*"As a woman, my everyday urban experiences are deeply gendered. My gender identity shapes how I move through the city, how I live my life daytoday, and the choices available to me. My gender is more than my body, but my body is the site of my lived experience, where my identity, history, and the spaces I've lived in meet and interact and write themselves on my flesh. This is the space that I write from. It's the space where my experiences lead me to ask, "Why doesn't my stroller fit on the streetcar?" "Why do I have to walk an extra half mile home because the shortcut is too dangerous?" "Who will pick up my kid from camp if I get arrested at a G20 protest?" These aren't just personal questions. They start to get to the heart of why and how cities keep women 'in their place.'"*
*(Kern, 2020, p. 8).*

*"IT IS ALWAYS UNCOMFORTABLE TO WALK ALONE HOME, FOR EXAMPLE, FROM THE CITY IN THE EVENING/ NIGHT, AND I USUALLY AVOID IT. OTHERWISE, I TRY TO WALK ON THE MAIN ROADS WHERE THERE ARE THE MOST PEOPLE."*

*23-year-old woman*
*(Appendix 01)*

*"I ALWAYS CHOOSE THE BIG ROADS HOME FROM THE CITY, EVEN IF IT MEANS A TWENTY-MI- NUTE LONGER WALK."*

*25-year-old woman*
*(Appendix 01)*

Urban development decisions are largely controlled by wealthy people, who are predominantly men due to the lack of gender diversity in positions of power. As a result, buildings and urban spaces are often designed without much consideration for women's needs and safety. This oversight can lead to restricted mobility, increased risk of harassment, and exclusion from public amenities, particularly for women with children. Addressing these systemic issues is crucial for creating inclusive and safe urban environments for everyone. Urban environments and architecture often reflect outdated gender stereotypes, assuming women primarily work in the home despite changing societal roles. Idealized notions of women in suburban settings and men in urban areas have influenced the location and design of homes, workplaces, and amenities, restricting women's mobility unless they have access to reliable public transportation or own a car. As a result, women often lead more localized lives due to inequalities in resource access. (Matrix, 1985).

Despite advancements, women still encounter barriers that limit their freedom and safety in urban settings. Efforts to address these issues remain essential to creating truly inclusive and safe cities for everyone.

*"The restriction of mobility has to be taught to girls – it is not a natural biological fact. Girl children are socialized of the street through implanted fear of men, by restrictions on street games and activities and by an emphasis on activities that concern grace rather than speed. Girls soon learn to take up as little space as possible to be allowed within the category 'female'. Boys soon learn that they can prove their 'boyness' by taking up lots of room, particularly outside on the street."*
*(Matrix, 1985, p. 41)*

## Women as a Radar for Safety

A reemerging theme within feminist urban planning is the question of safety. Women typically feel more unsafe when walking through secondary streets or tunnels at night compared to men. It highlights that the perception of safety can vary significantly between people with different gender identities. Furthermore, the text mentions that the presence and movement of women in a particular area of a city can reveal important insights. Studies have shown that a low number of women in a specific location may indicate safety concerns. Sissel Engblom, former head of Urbanism at Link Arkitektur, compares women to radars, suggesting that observing where women move can indicate areas of safety. This isn't just about women but about anyone who feels vulnerable, as vulnerability is a universal experience. (Zuleger, 2021).
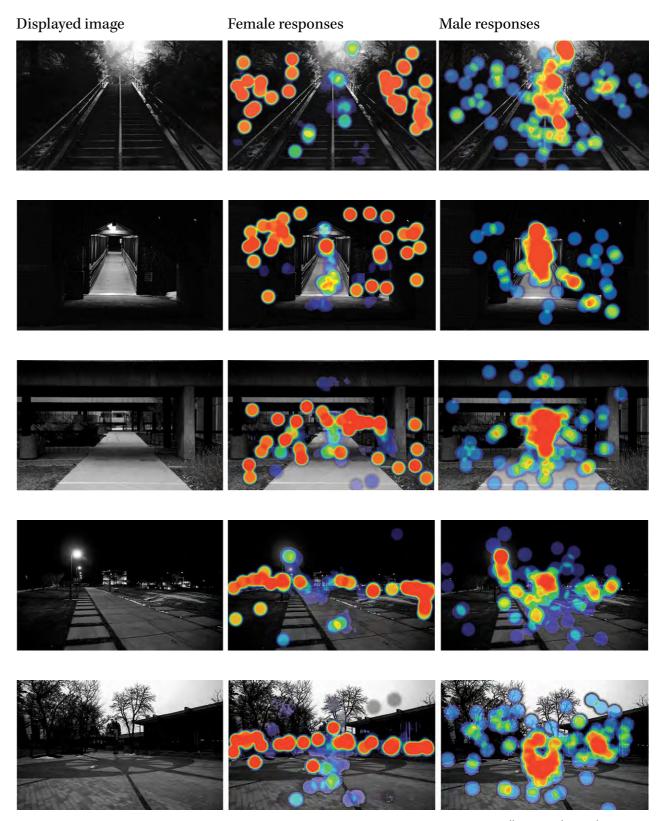
## Gender-Based Heat Maps as an Indicator of Fear

Another highly relevant study that illustrates how the urban fabric is perceived through the lens of the lived experience, is the gender-based heatmap study of walking settings (Chaney, Baer and Ida Tovar, 2023). The study involved 571 participants, where 55,8% were women, 44,2% were men, and 12,4% were non-binary. The participants were shown images of different settings during nighttime, and the data produced was analysed to determine the similarity of heat maps for the same images. The general conclusion of the study was that women often concentrate on areas beyond the usual path more than men, suggesting a heightened fear of crime. Despite efforts to enhance safety, like improving lighting, these findings likely point to a broader systemic problem impacting multiple aspects of women's lives. Due to the small sample size in the participation of non-binary people, the researchers decided to exclude data from non-binary people when further addressing their research (Chaney, Baer and Ida Tovar, 2023). An approach, that cannot be categorized as intersectional.

At the beginning of this master thesis, a survey was distributed on diverse social media platforms (see Appendix 01) to explore the personal experiences of feeling unsafe within our networks in their respective cities. The questionnaire aimed not only to identify the cities and specific locations within them where people feel unsafe but also sought to understand the factors influencing their perceptions. In correlation to the gender-based heatmap study, which showcases women's true awareness of their surroundings in urban spaces, a 27-year-old woman responded to our survey with the following experience:

*"I took a walk on a dark evening with my dog, and my dog started barking at something behind a row of trees. It was a deserted area with not much light, and it made me very uneasy that I couldn't see what the dog was barking at or see other people whom I could ask for help if something happened. Generally, there is a fear of being assaulted or followed, a feeling many of my friends also express." 27-year-old women, (Appendix 01).*

She further explains that what makes her feel unsafe in the city is no lighting or visibility, and the city's many potential 'hiding spots'. Her story supports the findings from the heat map study from 2023.

Displayed image    Female responses    Male responses
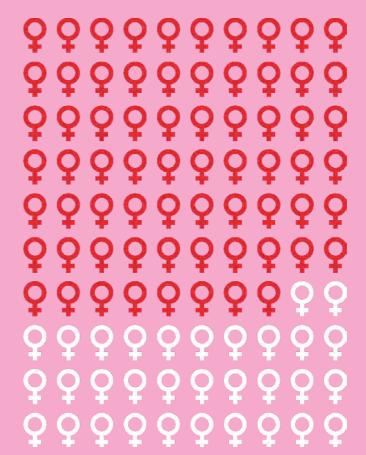


Ill. 16 – Gender-Based Heat Maps.

# Investigations of Safety

## What is the General Perception of Safety in Denmark?
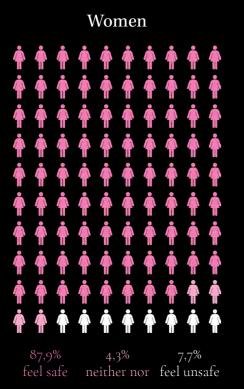
The world has become more unsafe since the last measurement of the Danish population's sense of safety in the summer of 2021. In February 2022, the population woke up to war and nuclear threats in Europe, alongside unmatched price, and interest rate hikes. (Andersen et al., 2023). At the same time in February 2022, the abduction, murder, and butchering of a young nursing student from Aalborg shook the nation to its core.
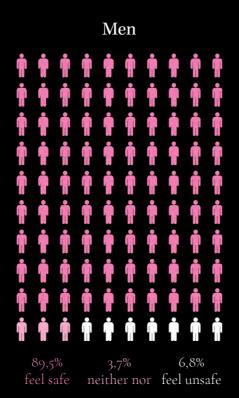
Fortunately, fewer people aged 50 and above feel unsafe. Among 60-65-year-olds, the proportion of people feeling unsafe dropped from 17.7% in 2021 to 14.2% in 2023. However, fear is rising among 20-24-year-olds (30.5% in 2023) and 25-29-year-olds (33.7% in 2023). A couple of examples of questions regarding physical safety and security that the survey, Tryghed og Velfærd i Danmark 2023, addresses, out of the many questions it covers, relate to 'being assaulted' and 'being subjected to sexual assault.' Both are predominantly concerns for the youth, with the latter being particularly relevant for young women. Of the 18–29-year-olds, 29% feel unsafe, in fortunate contrast to 2% of women above the age of 60. (Andersen et al., 2023).

# 68%

In a recent Megafon poll conducted for TV 2 Echo, nearly 7 out of 10 women between the ages of 18 and 35 are concerned about being assaulted when they are alone during the evening or at night. A similar study in February 2022 revealed that 6 out of 10 women over the age of 18 reported being concerned about being assaulted when they were alone outside in the evening and at night. (Hansen, 2024).

Ill. 17 – Megafon poll showing that nearly 7 out of 10 women between the ages of 18 and 35 are afraid of assault when alone at night.

## Women

## Men



| 87,9%<br>feel safe | 4,3%<br>neither nor | 7,7%<br>feel unsafe |

| 89,5%<br>feel safe | 3,7%<br>neither nor | 6,8%<br>feel unsafe |
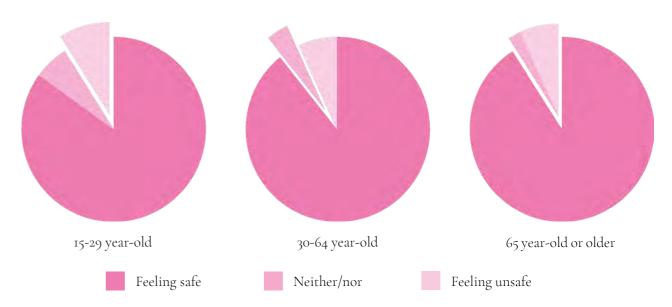
Ill. 18 – The general safety of citizens, 2022,
The Danish Ministry of Justice.



15-29 year-old          30-64 year-old          65 year-old or older

■ Feeling safe     ■ Neither/nor     ■ Feeling unsafe

Ill. 19 – The citizens' general feeling of safety in their own neighbourhood, 2022, The Danish Ministry of Justice.



| In the<br>residence | On the<br>street | On paths | On squares<br>and plaza | In the<br>stairwell | In green<br>areas, parks,<br>playgrounds | At stations<br>and bus<br>stops | Other places<br>in your<br>neighbour-<br>hood |

■ Women     ■ Men

Ill. 20 – Percentage feeling unsafe in different types of places distributed by gender, entire Denmark, 2022, The Danish Ministry of Justice.

## A Difference Between
## Men and Women

The privilege of living in a Scandinavian country like Denmark, both as an individual who belongs to a highly representative group and as one who belongs to a minority of some sort, is that generally, we are safe. Thankfully, 88,6% of all residents in Denmark indicate that they feel safe in their neighbourhood. However, there is a tendency for women to feel less safe in their neighbourhoods than men, especially when the questions are framed situationally, for example in locations such as paths, parks, and hallways. Women also tend to mention feeling unsafe when their surroundings are dark or badly lit and fear violent crimes more than men do. (Justitsministeriet, 2023).

Ill. 21 – The type of violence the youth are most afraid of experiencing during a night out, distributed by gender.

100%

80%

60%

40%

20%

0%

100%

80%

60%

40%

20%

0%

Sexual assualts

Not afraid

Punches, kicks, fights

Knife or other weapon

0%

At a private party — 1%

At pubs — 2%

On the way to a party/night out — 3%

On the way between places — 13%

At a nightclub — 14%

I'm not afraid — 29%

On the way home from a party/night out — 37%
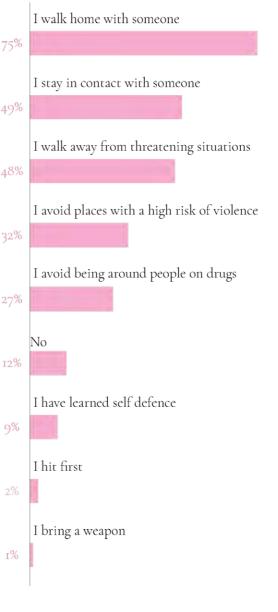
Ill. 22 – Where the youth are most afraid of experiencing violence.

## The Youth, the Violence, and the Nightlife

Based on the previous sections, it is clear that there is a fear of violence, predominately when it comes to the youth and predominately when it comes to the darker hours. A study from 2008, made by Rådgivende Sociologer ApS in collaboration with Det Kriminalpræventative Råd seeks to understand violence in nightlife. They claim that, at the time, there weren't any investigations that directly addressed violence within the youth during the hours of the night. (Rådgivende Sociologer ApS, 2008). Generally, men face a higher risk of violence than women when it comes to violence in public spaces, and it is predominantly men, who are the perpetrators. (Det Kriminalpræventive Råd, n.d.).
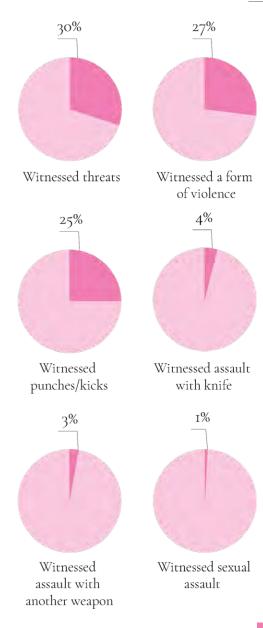
According to the website of Det Kriminalpræventative Råd, it is estimated that 4% of the 16-24-year-

I walk home with someone
75%

I stay in contact with someone
49%

I walk away from threatening situations
48%

I avoid places with a high risk of violence
32%

I avoid being around people on drugs
27%

No
12%

I have learned self defence
9%

I hit first
2%

I bring a weapon
1%

Ill. 23 – Question: Do you do anything yourself to feel safer in the nightlife?

olds, 1,5% of the 25-39-year-olds, and 0,9% of the 40-74-year-olds have been victims of some violence in Denmark. (Det Kriminalpræventive Råd, n.d.). Numbers, of which seriousness need to be acknowledged, but don't necessarily correlate to the large number of people who feel unsafe in the dark hours of the night. The question is, are we writing ourselves into an exaggerated narrative of a very rough, violent, and unsafe night scene?

The study from 2008, made by Rådgivende Sociologer ApS included 1218 persons in the age span of 14-to-26-year-olds and asked some relevant questions, to help understand how real-life experiences during the nighttime impact our urban surroundings. (Rådgivende Sociologer ApS, 2008).

30%
Witnessed threats

27%
Witnessed a form of violence

25%
Witnessed punches/kicks

4%
Witnessed assault with knife

3%
Witnessed assault with another weapon

1%
Witnessed sexual assault

Ill. 24 – Question: Have you witnessed violence against friends, acquaintances, or random people?

Yes

No

## What Do We Mean by 'Safety'?

Up until this point in the report, the words 'safety', 'fear', and even 'insecurity' have been used to describe the feelings people of all ages and gender might experience, when they move around in the city during the darker hours. In Danish, which is the contextual basis of this thesis, the word 'tryghed' is typically used. It encompasses a latent perceived feeling, the rather sterile words unsafety and insecurity do not contain and are more than just a word; it's a cultural concept, that a privileged Scandinavian society is fortunate to have familiarized itself with.

However, definitions are in order. A translated definition from the report, Tryghed og velfærd i Danmark 2023, defines the word as:

*"Safety is a state where external threats do not challenge the inner balance and trigger serious or persistent psychological stress. Safety is thus an expression of how individuals perceive and handle external challenges that may personally affect them." (Andersen et al., 2023, p. 18).*

Another outsourced definition is found in the report, Trygge byrum for alle, mange, få, and the translated version of their definition is:

*"The concepts of security and insecurity can be difficult to 'capture' because they involve experiences that vary from person to person. There is no single definition of security. The common usage of the word encompasses 'being or feeling safe and out of danger' and 'being calm and relaxed in trust that others will protect you.' Security thus encompasses both an absence of danger and an aspect of trust in others' assistance. Conversely, insecurity can be defined as the experience of feeling unsafe, anxious, or fearful; or being in danger. Insecurity may, among other things, be directed towards the concern of being subjected to crime." (Juul Frost Arkitekter, Angelsø and Schmidt Nielsen, 2022, p. 7).*

In conclusion, the Danish concept of 'tryghed' encompasses more than mere safety or security. It represents a nuanced understanding of the feelings people experience as they navigate their environment and captures a latent perceived feeling that goes beyond external threats, triggering deeper psychological responses. The common thread among the two definitions is that 'tryghed' is both an absence of danger and a state of trust and reassurance. Going forward, this is what we mean whenever the words safety and security are used.

## Why Do We Need 'Tryghed'?

Now that the meaning of the word is defined, we need to ask the question of why we need it. The feeling of safety can enhance the quality of life and promote well-being for city residents. Investors are drawn to safe cities, neighbourhoods, and regions. On the opposite, high levels of criminal activity in areas can harmfully affect residents' mental and physical health, and residents who perceive their surroundings as unsafe may choose to relocate. Unsafe environments hinder the mobility of residents and limit their use of public spaces. With our architectural profiles, securing inclusivity and equal rights to the city for all is our ultimate mission, and therefore the former arguments for safe cities resonate with us, and of course, the latter does the opposite. Every person regardless of gender, age, ethnicity, or any other characteristic, deserves to be acknowledged and treated with respect in public spaces at any hour of the day.

*"Studies report that the fear and risk of harassment compels women to defend their safety while accessing public spaces. This prompts behavioural changes preventing women to fully participate in social and economic opportunities. They continually engage in self-regulation, limit their mobility, avoid going to particular places, avoid wearing particular dresses, avoid going out alone at night, take family or friends along, and carry protective gadgets." (Roy and Bailey, 2021, p. 3).*

*"At The Wharf on Borgergade, I was out with a good friend, and we ended up talking to a group of young boys and an older man who didn't know each other beforehand. They became more hostile as they got drunk, and it escalated to exchanging punches in the face."*
24-year-old man, Aarhus (Appendix 01)

*A particular episode that I still remember vividly, which has made me feel more uneasy in nightlife, was when I was standing on the main street one evening, waiting for my girlfriend to finish work. A group of young individuals looking to push some boundaries started interacting with me, attempting to incite a conflict. I am a larger guy and was wearing a bulky jacket, which might have made some feel intimidated. I tried to de-escalate the situation, but it didn't work, resulting in one of them pushing me away, expressing displeasure with me standing there and implying threats of physical harm. I moved further away from the spot, waited until they left, returned to wait for my girlfriend, and they came back, questioning why I had returned. I walked away again. This episode, in general, has instilled in me a fear of loud individuals in nightlife, especially in groups, and their unpredictability.*
25-year-old man, Brøndby (Appendix 01)

*I prefer to talk on the phone when I'm walking home alone in the evening, but if there are no other people on the street, I don't like it because I might be afraid that it attracts attention. I've experienced a situation where some young drunk guys were standing in the doorway of my building once when I returned home from the city. If I could have chosen another way into the building, I would have, but there isn't any. I walked quickly and purposefully towards the door, but on my way in, one of them ran his hand through my hair. One of the others said, "No, leave her alone," and he stopped. I hurried up to my apartment, thinking it was good that nothing worse happened, but looking back on it today, it was beyond my comfort zone and really uncomfortable.*
26-year-old woman, Aalborg (Appendix 01)

*"It is extremely unsafe, especially as a woman, to navigate through cities lacking proper lighting on streets with no people around. The feeling of not being alone but unable to see anything is particularly distressing. This hinders the ability to move freely to and from one's home and the city center."*
25-year-old woman, Herning (Appendix 01)

## A Shift in the Perception of Safety

From a broader perspective, concerning the perception of safety, crime statistics and much-needed definitions of the terms we use, we will now return to the city in question: Aalborg. Not necessarily because it is the most 'unsafe' city in Denmark or because the crime rates are particularly high, but due to a shift in the perception of safety amongst the residents of the city following the murder of the aforementioned young woman in 2022. It is also the city we (the two young women writing this thesis) reside in. A shift, that had a very bodily and embodied consequence, particularly when it came to young women, and a shift, that prompted the municipality – amongst other stakeholders, which we will discuss in later chapters – to take action in ensuring a safe experience in the nightlife. An article from the well-known Danish news media TV2 translated titled 'Women avoid being alone in the nightlife - majority fear assault, according to a new survey' was published a few days after the young woman's remains were found. It showed, that 61% of

the questioned women, were afraid of assault, and 68% avoided walking around alone at night (Færch, 2022).

The personal consequences sparked conversations and reflections upon how we - as women and other minorities - have a different relationship to the built environment than perhaps some men do. The conversations with friends, family and colleagues initiated the idea of composing a survey, see Appendix 01. A survey or a questionnaire, where people of all ages and genders could anonymously tell their stories of experiencing unsafety in the nightlife. As part of building up arguments and evoking empathy for why this topic needs to keep being discussed, the hope was also that the questionnaire would result in the identification of locations we, as designers with the feminist perspective, could visit and analyse. The resulting analyses will be presented and discussed in other chapters as well, but some of the personal experiences of the participants sound as follows:

# The Media Exposure

As we've established, Denmark generally has low crime rates, and this makes people feel safe overall, but there is a noticeable difference between how men and women perceive safety. Women often feel more unsafe, especially when they're out in public places at night or in poorly lit areas like parking lots, garages, and paths. Even though, and thankfully so, serious crimes like sexual assault and murder are extremely rare, the media tends to sensationalize these occurrences, generating a discourse that makes people feel even more vulnerable.

## Does True Crime Have Something to Do with It?

*"I'm not trying to say that women like being fearful, but that some of the pleasure of city life relies on its inherent unknowability and on one's courage in braving that unknowability. In fact, unpredictability and disorder can come to represent the "authentically urban" to women who reject safe suburban conformity and repetitive rural rhythms. Of course, finding urban disorder exciting is a little easier if you have the means to retreat when you want to. In any case, fear of crime has not kept women from cities. However, it's one of many factors that shape women's urban lives in particular ways."*
*(Kern, 2020, p. 12).*

When considering the fascination with true crime, it's notable that women, despite being statistically less violent, often find more interest in such 'gory' topics compared to men. This paradox can be attributed to women's increased fear of becoming victims of crime. Simultaneously, women may find true crime stories appealing due to the potential survival tactics from the experiences of other women. A psychological analysis of motives and behavioural patterns of perpetrators are often present in the genre of true crime, which gives insight to women in recognizing potential threats in their own lives. (Vicary and Fraley, 2010). The source also has an interesting point of discussion, stating that:

*"Despite the fact that women may enjoy reading these books because they learn survival tips and strategies, it is possible that reading these books may actually increase the very fear that drives women toward them in the first place. In other words, an unfortunate cycle may be occurring: A woman fears becoming the victim of a crime, so, consciously or unconsciously, she turns to true crime books in a possible effort to learn strategies and techniques to prevent becoming murdered. However, with each true crime book she reads, this woman learns about another murderer and his victims, thereby increasing her awareness and fear of crime."*
*(Vicary and Fraley, 2010, p. 85).*

# "MY FRIENDS WERE MY SAFETY NET, MY CITY SURVIVAL TOOLKIT"

(Kern, 2020, p. 72).

## #TextMeWhenYouGetHome

The murder of 33-year-old Sarah Everard as she was on her way home from a friend's house in London has sparked a wave of reactions, including at home in Denmark. Particularly on social media, the phrase 'text me when you get home' has gained attention. It is a common phrase used to express concern for someone's safety as they travel home, but it is also a testament to womanhood and 'sister solidarity'. Kern writes *"Long before anyone had cell phones, we had to concoct various little routines ensuring no one was left to walk alone at night. For example, if I was taking the subway home, I was supposed to call Jill from the pay phone when I got off at St. George Station, wait while she and Kate walked up together and then the three of us—invulnerable now—would walk back to residence. If I forgot, worry abounded. Promises were made to remember for next time. Developing these little check-in tactics was automatic, an assumed and completely normalized part of being a woman."* (Kern, 2020, p. 70).

Akin to Kern's statement, Kayleen Schaefer also explains, that checking in with each other is not strictly about safety. In her book 'Text Me When You Get Home: The Evolution and Triumph of Modern Female Friendship', Shaefer states, that it is a way of recognizing the annoyance of constantly having to dance around potential risks women have to face, and a way for women to tell each other 'I'm always with you. I won't forget about you when you walk away.' (Schaefer, 2019).

Ill. 25 – Article collage.

## Impact of Tragedy

We wish to proceed gently, be respectful of relatives, and not sensationalise crimes of violence when mentioning victims. However, the disappearance and murder of Mia Skadhauge Stevn, who was taken a few meters away from Jomfru Ane Gade, and whom we have mentioned before, and Oliver Lund's drowning accident in the Aalborg harbour, incited the work of this thesis. Google can be consulted if there is a need for further information. Both incidents happened in the first weekend of February 2022, and both incidents left a lasting impression on the residents of the city. Here we are, two years later, still in the aftermath of that one specific weekend. The cases are also important to mention formally due to the many initiatives taken to make Aalborg feel safer during the night. Initiatives and stakeholders, we will be speaking to, and who will measure the work they are doing on a spectrum, where there is a 'before' and an 'after' of those cases.

# Again,
# Why Does
# Urban Planning
# Need Feminism?

Whether there is an imbalance between actual safety and the perception of safety is irrelevant, and whether the problem stems from patriarchal relics or media sensationalism, the issue of safety in urban environments remains an architectural problem. With the strong belief that everyone has a right to the city at all times regardless of gender, addressing safety concerns in urban environments becomes not just a necessity, but a moral obligation for architects and planners alike.

**1.**

**2.**

**3.**

**4.**

**5.**

**6.**

**7.**

Throughout history, urban spaces have been predominantly designed with a male-centric perspective, leading to cities that may not fully accommodate the needs of all.

Incorporating feminist principles into urban planning acknowledges the unique experiences and challenges faced by different genders. It aims to create inclusive cities that prioritize safety, accessibility, and well-being for everyone.

Women often experience urban environments differently due to various barriers, both visible and invisible. Addressing these barriers is essential for promoting equality and ensuring that all people can fully participate in urban life.

Despite statistical data showing relatively low crime rates, the perception of safety amongst women, especially in poorly lit or secluded areas, remains a concern. Media coverage can heighten these fears.

Research such as gender-based heat maps and surveys reveal divergence in how safety is perceived among different demographics. Women often modify their behaviours and movements in public spaces leading to restricted mobility.

In Denmark, the concept of 'tryghed' encompasses more than mere safety; it reflects a nuanced understanding of feeling secure and reassured in one's environment. Promoting a sense of 'tryghed' is essential for enhancing the quality of life in cities.

Sensationalized media coverage, particularly in the true crime genre, can contribute to heightened anxiety and fear among women, and social movements like #TextMeWhenYouGetHome underscore the importance of solidarity and support amongst women navigating urban spaces.

# MANIFESTO!

# 99 PROBLEMS

## , but we only have time for 3...

### THE ROLE OF THE ARCHITECT.
How can we through feminist architectural design contribute to creating safe, inclusive, and equitable urban environments, particularly concerning safety in public spaces during nighttime?

### RESOLVING PAST NEGLECT.
How can we as contemporary architects and planners address historical exclusionary practices and gender biases in urban planning and influence the evolution of architectural approaches regarding safety, inclusivity, and community well-being?

### EMPOWERING DIVERSE VOICES.
How can we as women architects, through interdisciplinary collaboration that listen to the voices of marginalized people, shape new paradigms in architectural design that prioritize safety, inclusivity, and community engagement?

### LIBERATION!
We refuse to accept urban spaces as breeding grounds for the suppression of women's voices. Every street, square, and alleyway must echo the narratives of women and marginalized genders. Silence is a tool of oppression.

### BREAKING BARRIERS.
Architectural structures have long been used to confine, segregate, and exclude. We demand an end to buildings designed as fortresses of male dominance. Tear down the barriers that keep women out and make room for inclusive spaces that welcome all.

### RECLAIM THE NIGHT.
The night belongs to everyone, not just those who feel entitled to its space. We demand safe, well-lit streets where women can walk without fear.

### 'DEPATRIARCHALIZE' THE DESIGN.
The Western male gaze has shaped our cities for too long. It's time to embrace diverse perspectives. Women's experiences and marginalized genders' visions must be at the forefront of design decisions.
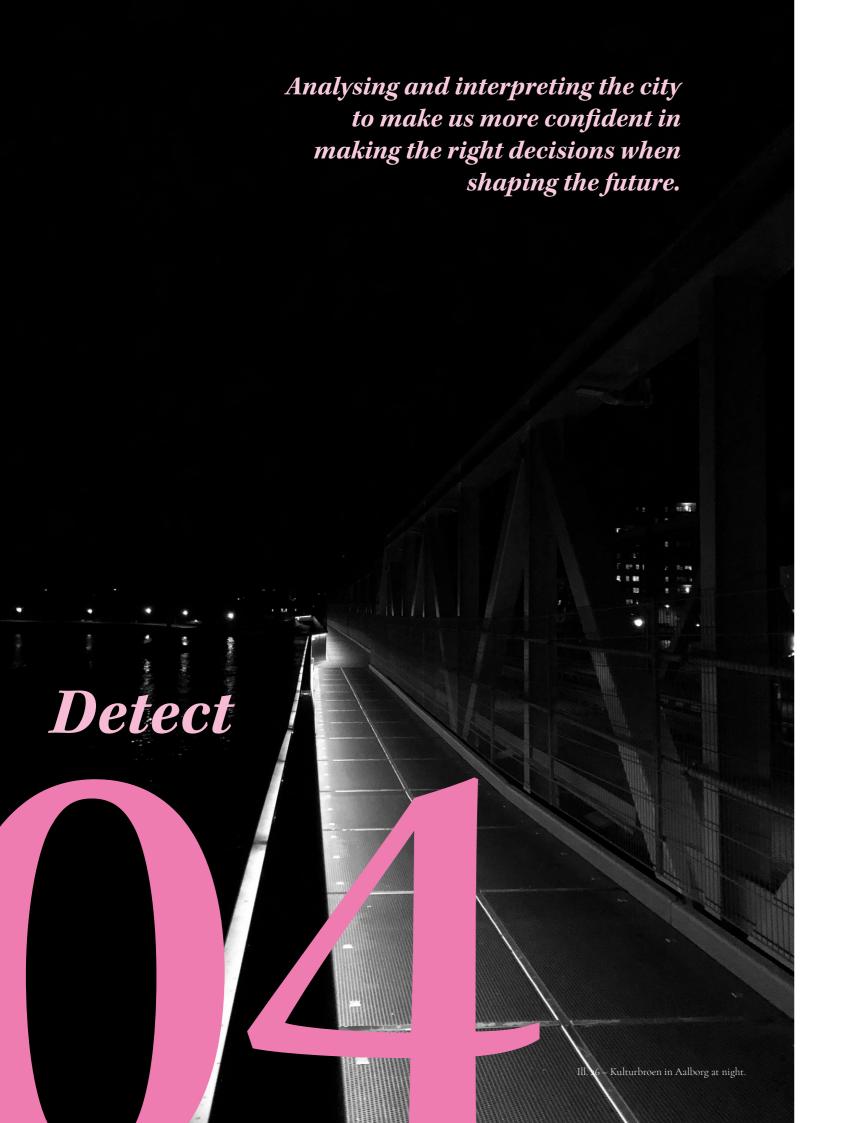
### INTERSECT THE INTERSECTIONS.
Our cities are not monoliths; they are intersections of identities, experiences, and struggles. Urban planning must embrace intersectionality, recognizing how race, class, sexuality, and disability intersect with gender to shape our built environments. Let's design spaces that empower autonomy and respect bodily sovereignty!
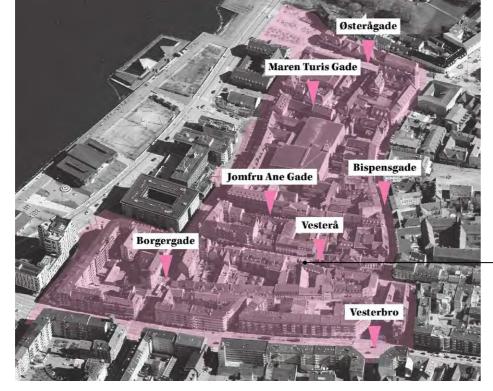
### EMPOWER THE EVERYDAY ACTIVIST.
You don't need a degree in urban design and architecture to shape your city. We call on women, marginalized genders and ages everywhere to reclaim their rights, and demand spaces that reflect their needs, desires, and dreams.

**❗** *This manifesto is a call to arms, demanding nothing less than a reimagining of our urban environment. It's time to build cities where women are not just present but powerful, where the architecture itself speaks the language of liberation.*

*Analysing and interpreting the city to make us more confident in making the right decisions when shaping the future.*

*Detect*

04

Ill. 16 – Kulturbroen in Aalborg at night.

# Why Aalborg as a Case of Investigation?

As mentioned before, Aalborg is neither more nor less safe than any other typical city in Denmark of the same size. It has its areas of problems, sure, but the reason behind choosing this specific city as a case for investigations is simply because we live here. Having spent our everyday life in this city for the past four and a half years has given us insights into the safety infrastructure and personal experiences with fear during the night. During the bachelor's and the majority of the master's program, Aalborg has been the main point of our projects. Together and in separate groups, we have engaged in urban planning and architectural design projects, located in both the city centre and Aalborg's bordering suburbs. We possess a profound understanding of the city and its urban landscape. Nonetheless, in our academic study thus far, we have not investigated the city through the same analytical lens as we do in this master thesis. The nature of the thesis is one of an investigative, analytical and experimental kind, and whatever the result will be, will hopefully be 'easily' implemented in other contexts.

Ill. 27 – The nightlife zone in Aalborg.

Ill. 28 – Map of Aalborg City. 1:20.000.

# Who Looks Out for Us?

## Participatory Investigations of the Night Life in Aalborg

"If you don't help anyone during the night, it's a good night, and if you help many during the night, it's also a good night."
- Michael
(Natteravnene, 2024).

### Civil Society // A Walk with Natteravnene
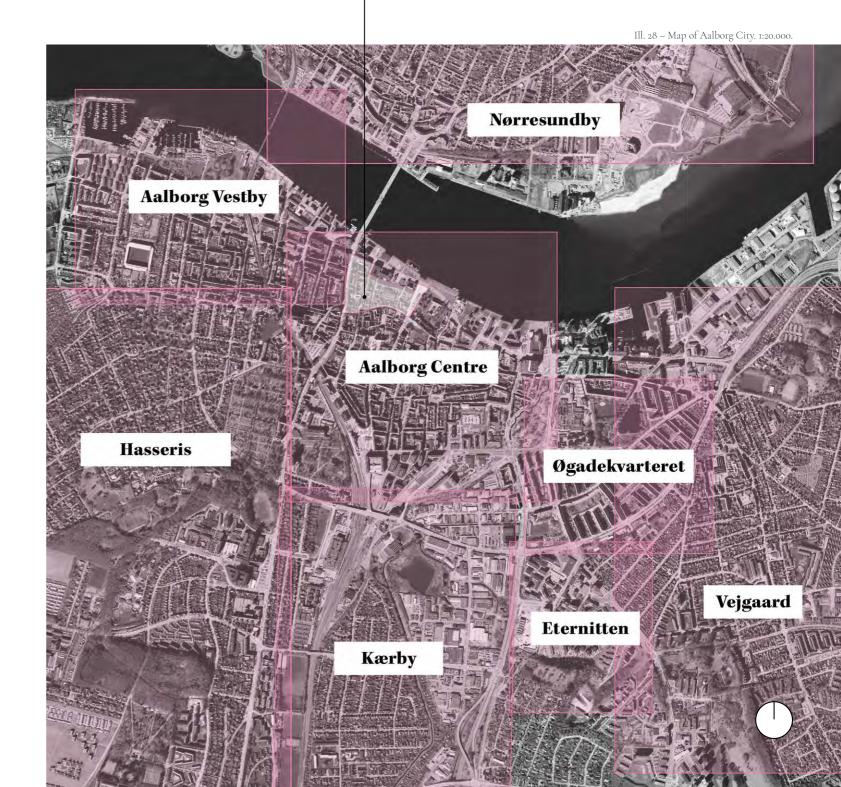
Natteravnene, also known as The Night Ravens, aims to ensure local safety and joy as a voluntary social group patrolling in teams of three. Established in 2002, Natteravnene conducts around 50,000 patrols annually, remaining impartial to gender, age, religion, politics, or ethnicity. They neither accompany people home nor offer financial assistance. They maintain visibility with their bright yellow jackets but stay clear of physical intervention. They solely observe disturbances in public spaces like streets, buses, or trains, avoiding youth clubs, bars, or nightclubs. They will reach out to the police if the need arises. (Natteravnene Aalborg, n.d.)

The patrols of Natteravnene adapt to the city's needs, covering areas such as the station and the harbourfront, and sometimes venturing to the western part of Aalborg. Equipped with essentials like water, first aid kits, and flashlights, they cover 7-10 kilometres per shift. Team leaders undergo first aid training and maintain a calendar of nightlife events.

Volunteers join for various reasons, including having children who visit nightlife spots. While interest surged after the Mia and Oliver case, it quickly waned. Their duties revolve around ensuring partygoers' safety, arranging rides, and addressing emergencies. They're familiar with the city, including areas with safety concerns. They've also contributed to civic improvements, like updating signages near the harbour.

Our own observations show selective assistance: They exclude certain groups like the homeless or Greenlanders. Our encounters ranged from peculiar to serious situations. Architecturally, some areas thrive at night, while others are less visited. In essence, Natteravnene's presence promotes responsible nightlife with their expertise and commitment to enhance safety in Aalborg.

Ill. 29 – Line, Jon and Michael as Natteravnene.


Ill. 30 – Picture of Safe House Aalborg in Jomfru Ane Gade.

**00:02:07 Suad**
*When did Safe House open?*
**00:02:12 Martin**
*It was in May 2022.*
**00:02:16 Suad**
*Was it after the Mia-case?*
**00:02:16 Martin**
*Yes, well, it was discussed before that with Mia and Oliver, but when that happened, it pushed the plans forward.*
**00:02:26 Martin**
*I actually think the intention was to open it in such a way, starting at 23.*
**00:02:30 Martin**
*If I remember correctly. But it pushed everything forward and opened 4 or 3 weeks before carnival, so.*
**00:02:42 Viktor**
*I do remember when it started. It seemed very much like a response to those 2 cases, well, that's how it felt. I haven't heard about plans earlier, I believe. (Safe House, 2024)*

## Civil Society // A Conversation with Safe House Aalborg

Our conversation with the volunteers primarily revolved around the establishment of a Safe House in the city in response to previous episodes of violence that have affected the atmosphere and safety of Aalborg City. We discussed the role and impact of Safe House on the local community, and the 3 volunteers we met with, reflected on how the Safe House serves as a refuge for people in need and has contributed to reducing the need for ambulance services in the area. It has had a positive influence on the well-being of Jomfru Ane Gade.

A significant part of the discussion revolved around the facilities at the Safe House, with us discussing the challenges of adapting and improving existing spaces for their specific purposes. Topics such as the wardrobe, steep stairs, and other aspects of the infrastructure are discussed with a focus on creating a safe and functional environment for those using Safe House's help.

The conversation also discussed the safety in other parts of the city, such as at the harbour, where people are at risk of falling into the water, and the need for measures like surveillance cameras and lighting to improve safety. We shared our personal experiences and practical considerations regarding facility establishment and addressing security challenges. Additionally, the importance of including female perspectives in the work and the need to address hate crimes and discrimination on the street as part of Safe House's mission to create a safe and inclusive environment for all are discussed.

The interview gave the basis for an architectural project within the themes of this thesis: A redesign of their facilities and an infrastructural intervention on the road Borgergade/Ved Stranden. However, due to the investigative and analytical nature of the thesis, the prospect of a tangible project was earmarked, but set aside, for the time being.

In Denmark, 40% of violent incidents occur between midnight and 6:00 in the morning. The majority of people experience violent crimes on Friday and Saturday nights. (Det Kriminalpræventive Råd, n.d.).

Ill. 31 – Collage of Bibliotekspassagen in Aalborg.

# 01 Think Tank

Engagement with civil society and associations is crucial in feminist architectural and urban design projects for several reasons. Civil society encompasses a wide range of voices representing various social, economic, and cultural backgrounds. Engaging with different groups ensures that the design process considers diverse perspectives and experiences. Civil society often advocates for marginalized communities and highlights their specific needs and preferences. By collaborating with these groups, architects and urban planners can better understand and address the challenges faced by different groups. Whilst Natteravnene, Safe House, and Tryg Aalborg don't necessarily focus on specific marginalized groups, they do help ensure safety for people in the city, where women often experience marginalization, especially at night.

Involving civil society and associations in the design process empowers community members to actively participate in shaping their built environment. This participatory approach, even if it isn't with the 'right' participants, can help us understand how to create a sense of ownership and pride amongst the local communities. The general public trusts the three representatives of civil society, we have chosen to talk to. Collaboration with civil society can build trust between designers and communities, which is essential for implementing design solutions that effectively contribute to positive social change.

The participatory investigations with Natteravnene, the conversation with the volunteers at Safe House, and the city walk with Tryg Aalborg, gave us ideas for design interventions of different characteristics at specific sites. Sites, we have already visited and touched upon in our explorations of urban unsafety in Aalborg City; A street in proximity to Jomfru Ane Gade - often mentioned in the survey - Bibliotekspassagen - which is a place we visited with Tryg Aalborg - and Østre Anlæg, with its many mentions in the survey and our personal experiences at that specific location. From the participatory investigations, the survey and our research two personas have been portrayed. Please consult Appendix 02 for further exploration.

## Civil Society // Tryg Aalborg

Aalborg Municipality in Denmark consistently ranks among the safest places in Europe and Denmark (Tryg Aalborg, n.d.). Aalborg Municipality, in collaboration with Nordjyllands Politi and Region Nordjylland, developed the Tryg Aalborg – a Safer Municipality strategy, initiated in 2014 and continuing until 2025. The strategy aims to uphold and enhance overall security through a holistic approach. (Tryg Aalborg, n.d.).

The many goals of Tryg Aalborg include maintaining high security for citizens, reducing behaviours causing unsafety, strengthening citizens' positions in education and work, providing early preventive measures for children and youth, and achieving greater social sustainability. (Tryg Aalborg, n.d.).

We invited a representative of Tryg Aalborg for an informal conversation. The conversation revolved around safety in Aalborg, and the insights the representative gave us were those of a policeman's perspective. We talked about the concept of eyes on the street, both from an infrastructural and an architectural house-design level, critiquing the way housing in a classic suburban neighbourhood turns itself inward and away from the street. While we did touch upon the woman's perspective of safety, the conversation mostly revolved around the protection against burglary. The notion of 'the broken window' theory was introduced to us, and while it has its blind spots when discussing intersectionality, inclusion, and marginalized people, we did take the essence of the theory into account.

The conversation ended with a little walk around the city centre, with the policeman showing us concerns regarding safety in Aalborg. The analysis 'Barriers' starting on page 78 is partly a product of this walkaround.
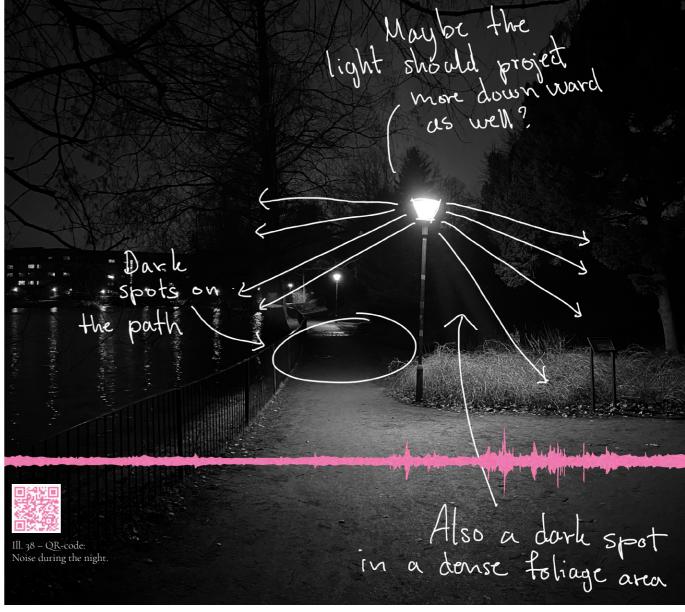
# Exploring Urban Unsafety in Aalborg

Kulturbroen at night. 23-year-old woman. (Appendix 01).

Specifically in Aalborg, it has been on Borgergade, Vesterbro, and Reberbansgade. 27-year-old woman. (Appendix 01).

Jomfru Ane Gade and Bispensgade. 25-year-old man. (Appendix 01).

In Aalborg, I have experienced feeling unsafe on Vesterbro, Boulevarden, **Nørregade, the Library area**... 24-year-old woman. (Appendix 01).

Around Kildeparken. 28-year-old man. (Appendix 01).

Station areas, parks, and deserted, large streets. 27-year-old woman. (Appendix 01).

Østre Anlæg both through the park and also a stretch along the park on Fyensgade. 24-year-old man. (Appendix 01).

The small streets in the evening, for example in Øgaden. 24-year-old man. (Appendix 01).

...Also when cycling from the University/Føtex in the east towards the city, when it is dark. 25-year-old woman. (Appendix 01).

6 km
5 km
4 km
3 km
2 km
1 km

N
V
E
S

## Where it All Began

After establishing the problem, a central question emerges: how can we effectively kickstart this new design process within feminist methodology? Aalborg stands as the central point of our investigation and while our personal experiences have informed our identification of areas of feeling unsafe within the city over the years, our objective extends to exploring sites where fellow residents of Aalborg may also encounter feelings of vulnerability. Engaging our network emerged as the most powerful strategy for uncovering these areas. Therefore, we conducted a survey, see Appendix 01, using its advantages: efficiently reaching a broad audience and providing a platform for anonymity, thereby creating a more comfortable environment for people to share their personal experiences.

The survey aimed to capture respondents' perspectives on their feelings of unsafety in urban settings regardless of gender or age. The survey questions respondents about specific places where they feel unsafe and the reasons behind these feelings. Furthermore, respondents had the chance to share personal anecdotes, to support the 'claim' that the feeling of unsafety among young people in Denmark is a genuine problem.

One outcome of the survey was the creation of a map pinpointing the areas mentioned by respondents in Aalborg. Using this map, we formed a route to visit identified areas during both day and night, aiming to capture and investigate the atmosphere and characteristics of each location. As a result, the following pages feature detailed examinations of Østre Anlæg, Bibliotekspassagen, and Jomfru Ane Gade. These three areas were chosen based on their frequent mention in the survey and our investigations. The remaining many sites of investigation can be found in Appendix 03.

40%
60%

20-29
75%
30-39
6%
40-49
3%
50-59
13%
60-69
2%
70-79
3%

Ill. 32 – Percentage distribution of gender and age of the respondents in the survey (Appendix 01).

Ill. 33 – Map and collage of the urban investigation in Aalborg based on site-specific information from the survey (Appendix 01). 1:20.000.

# Østre Anlæg



Ill. 35 – Østre Anlæg during the day.

Ill. 36 – Sketch made at Østre Anlæg.

Ill. 34 – QR-code. Noise during the day.

*This is a really dark park?!?*

*Colourful lighting projected on the church?*

*Bollard lighting*

Ill. 37 – Østre Anlæg at night with comments and potential interventions.

*Maybe the light should project more downward as well?*

*Dark spots on the path*

*Also a dark spot in a dense foliage area*

Ill. 38 – QR-code: Noise during the night.

Ill. 39 – Østre Anlæg at night with comments and potential interventions.

During the daytime, our visit to Østre Anlæg revealed it as a popular green park bustling with activities, including walks, runs, and outdoor sports. Numerous seating areas offered spots for rest and socializing, while a scenic lake added to its 'natural' beauty. Despite its frequent mentions, the park felt safe and welcoming.
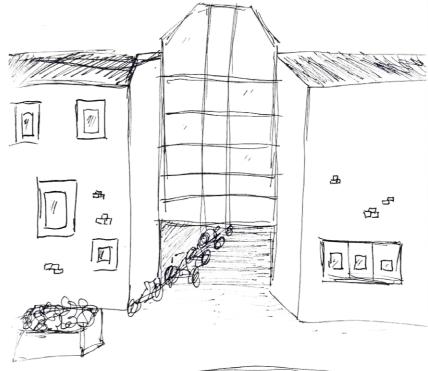
However, as night fell, Østre Anlæg transformed into a dark and deserted space. Sparse lighting made navigation challenging and the once vibrant atmosphere faded away. Although a few people passed through, the park felt unsettling, with voices echoing in the darkness.

3

Ill. 40 – Østre Anlæg during the day.

Ill. 41 – QR-code. Noise during the night.

*The expression of a prison. Why not large windows with lights, where you can see, that this is a library.*
↳ *Even if it is only storage.*

*Poor maintenance, 'broken window theory'.*

*Poor visibility*

*Barriers*
↳ *Could be filled up with bikes.*

*Poor visibility*

*Fluorescent tubes are never a sign of high quality*

7

Ill. 43 – Bibliotekspassagen during the day with comments and potential interventions. Directs flow of people between city centre and east.



Ill. 45 – Sketch made at Bibliotekspassagen.

# Biblioteks-passagen

During our daytime visit, our exploration of Bibliotekspassagen revealed itself as a transit area. One passage directs the flow of people from the city centre towards Aalborg East, while the other leads to Nørregade - a pedestrian street - and serves as an entrance to Aalborg Main Library. The area is dominated by pillars and twisted pathways, making it difficult to see who is on the other side. However, the daylight and the presence of people provided a sense of safety while investigating the site. Despite this, the building itself appeared inactive, with closed facades, emphasizing the area's role as a thoroughfare.

As night descended, both passages were lit up, enhancing visibility. However, activity reduced significantly, leaving the passage to the pedestrian street completely deserted. Music played to discourage street sleepers, filling the space with an uncomfortable atmosphere as the sound reverberated and echoed.



*The 'tunnel' creates echo*

*Maybe something can be done?*

*Light doesn't reach the passage*

*High contrast area, dark/light*

*Poor visibility*

*Poor visibility*

*Edge casts shadows*

Ill. 44 – QR-code. Noise during the day.

Ill. 46 – QR-code. Noise during the night.



Ill. 47 – Bibliotekspassagen during day and night. Entrance to Aalborg Hovedbibliotek.

# Jomfru Ane Gade

Our daytime visit to Jomfru Ane Gade revealed a quiet street, with only occasional passersby, mostly tourists or bar staff. Lingering scents of urine and alcohol revealed the previous night's partying, as all bars and restaurants remained closed. While not unpleasant, it was clear that Jomfru Ane Gade is primarily a nightlife hotspot.

During the night, Jomfru Ane Gade is a bustling centre of activity, filled with people of all ages. The atmosphere was lively, but many were noticeably under the influence of alcohol. The street was lit by vibrant signs, and all bars were open for business.



Ill. 48 – Sketch made at Jomfru Ane Gade.



Ill. 49 – QR-code. Noise during the day.



Ill. 50 – Jomfru Ane Gade during the day with comments.

Transition space during the day

Work space during the day aswell



Ill. 51 – QR-code. Noise during the night.

LED lights/ signs

Cameras/ Surveilance

Edge-zones

This place comes alive during the night and is "dead" during the day

Highly concentrated area

Ill. 52 – Jomfru Ane Gade during the night with comments and potential interventions.

# 02 Think
# Tank

The process of investigating Aalborg City in this broad, perhaps general way, was a necessary part of both understanding the structures of the built environment through the 'unsafety' lens and narrowing down the sites of further analysis and intervention. Places, where people felt unsafe at night based on the survey, were often parks, alleys, parking lots, multistorey carparks, and isolated paths. Of course, we had to construct a route that encompassed all of these functions, ideally with very specific places based on people's answers, and if not, a place that met the criteria of such a space.

Due to the very broad nature of this analysis, we can generalize different insights we've gathered based on day and night investigations of the city.

The city becomes smaller at night, both for men and women.

High contrast areas in terms of light make the transition harder, thus darker areas seem more intimidating.

Long rows of parallel parked cars create barriers. Generally, barriers, whether cars, dense foliage, a long brick wall, etc., can be stress-inducing.
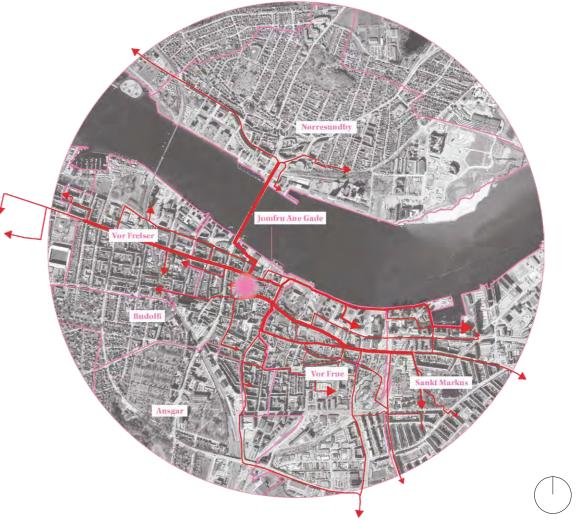
In less densely activated areas, a few people's presence and voices make one uncomfortable, whereas, in the city centre, the presence becomes safety-enhancing.

There could be greater attention to detail, when it comes to lighting in the city, how it is projected upward into the sky instead of downward onto the path/street.

The attention to acoustics is very important when it comes to enclosed spaces with 'hard' materials. It's a balancing act between enhancing noise and muting it completely.

People tend to walk, where there is some kind of refuge and prefer not to 'take up space', for example by not walking in the middle of the road or sidewalk, especially when it comes to women.

Following this exploration of Urban Unsafety in Aalborg, analyses of pedestrian movement home from Jomfru Ane Gade are in order!
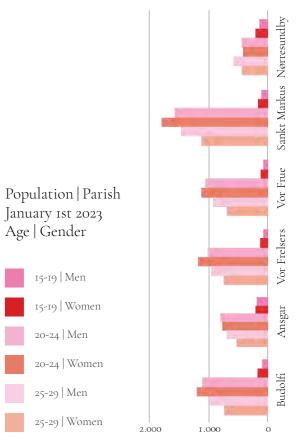


Ill. 53 – Pedestrian flow. 1:20.000.

# Pedestrian Flow

The mapping analysis focused on understanding the nighttime pedestrian habits of those walking home from Jomfru Ane Gade in Aalborg. By combining quantitative data with qualitative insights gathered through interviews, the aim was to gain a more comprehensive understanding of their behaviours, than what is possible by only looking at demographic distribution. The general city centre is well-inhabited with a high concentration of young adults in Sankt Markus Parish. The area is also known as Øgadekvarteret. The participants, 50 in total, 25 men and 25 women, were asked to draw their usual and preferred route as if they were walking home at night on their own. The drawings revealed a clear preference for well-lit and spacious routes with public transport options or the presence of other people for added security. Notably, almost every respondent going east went through 'Bibliotekspassagen' and avoided the park Østre Anlæg.
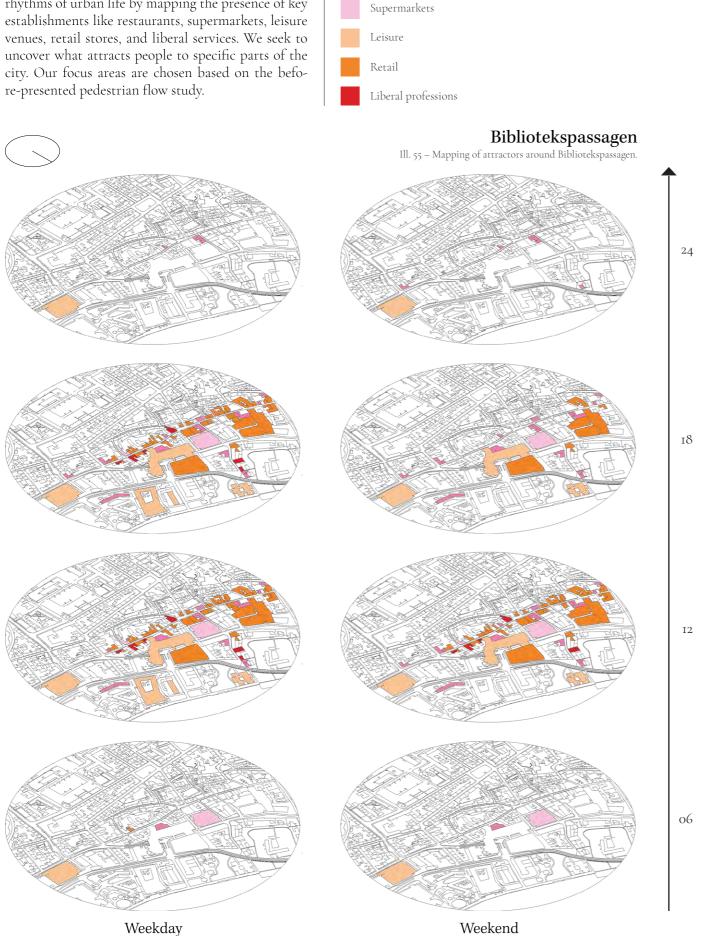
In summary, our mapping analysis underscores the importance of lighting and public presence in facilitating safe nighttime pedestrian travel. These insights can inform where an urban architectural intervention is needed.



Population | Parish
January 1st 2023
Age | Gender

- 15-19 | Men
- 15-19 | Women
- 20-24 | Men
- 20-24 | Women
- 25-29 | Men
- 25-29 | Women
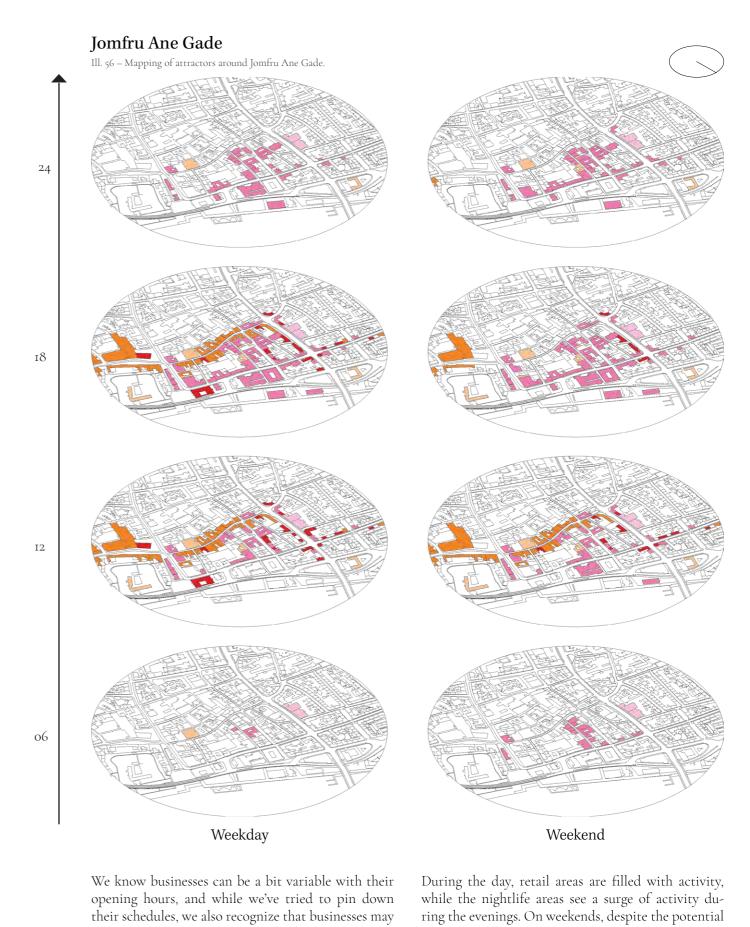
Ill. 54 – Gender distributed population across parishes in Aalborg.

# Attractors

This attractors analysis aims to understand the daily rhythms of urban life by mapping the presence of key establishments like restaurants, supermarkets, leisure venues, retail stores, and liberal services. We seek to uncover what attracts people to specific parts of the city. Our focus areas are chosen based on the before-presented pedestrian flow study.

■ Restaurants & bars

■ Supermarkets

■ Leisure

■ Retail

■ Liberal professions

## Bibliotekspassagen

Ill. 55 – Mapping of attractors around Bibliotekspassagen.



24

18

12

06

Weekday

Weekend

## Jomfru Ane Gade

Ill. 56 – Mapping of attractors around Jomfru Ane Gade.



24

18

12

06

Weekday

Weekend

We know businesses can be a bit variable with their opening hours, and while we've tried to pin down their schedules, we also recognize that businesses may not operate daily during the workweek. That's why we've made some educated guesses about when these places might be open. It's worth noting that a building of the University of Aalborg is categorized as 'leisure'. Whether the students agree or not is another story.

During the day, retail areas are filled with activity, while the nightlife areas see a surge of activity during the evenings. On weekends, despite the potential for increased activity, many retail shops close early. This is connected to respondents of the questionnaire expressing discomfort during early evening hours due to darkness.
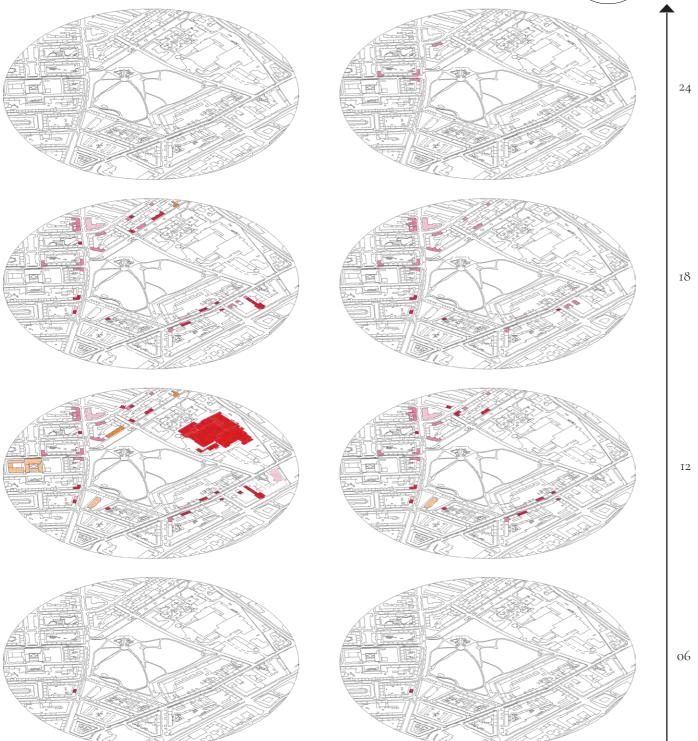
Øgadekvarteret stands out for its vacancy, housing mostly takeaway eateries and bodegas. However, the area is highly residential, with many people having their passive eyes on the street from the first floor and up, even though the mapping doesn't make this clear.

In conclusion, the analysis sheds light on the relationship between urban functions and lived experience.

## Østre Anlæg

Ill. 57 – Mapping of attractors around Østre Anlæg.



24

18

12

06

Weekday

Weekend



Ill. 58 – Collage of vacant shops in Nørregade / Algade in Aalborg.

# Barriers

The purpose of this analysis is to map the diverse array of both physical and mental barriers in urban spaces. This exploration aims to gain insights into the nuances of mobility, visibility, and accessibility within designated areas. By investigating the physical barriers such as walls, buildings, larger streets, and dense vegetation, alongside mental barriers like gateways, poorly lit pathways, and alleys, we seek to better understand the urban landscape.

Guided by the pedestrian flow studies, the survey, and insights from Tryg Aalborg, our investigation zooms in on two key areas; Østre Anlæg and Bibliotekspassagen.

It's important to note that this investigation is rooted in our personal interpretations of the chosen areas.



Ill. 59 – Physical barrier at Bibliotekspassagen.
The surrounding landscape of Aalborg Hovedbibliotek differentiates in terms of elevation. This means that a big part of the barriers around the library consists of tall, heavy retaining walls that obstruct all visibility. Furthermore, 'the broken window' theory is present, contributing to the mental barrier of being in the area.

## Bibliotekspassagen



Ill. 61 – Mental barrier at Bibliotekspassagen.

The winding passage connecting Nørregade and Nytorv doesn't exactly contribute positively to visually connecting the streets. When you enter the passage (and we can only imagine how it feels if you've never been here before), you have no orientation about where to go.

To access Aalborg Øst, a significant number of people opt for the passage through the library, as highlighted by our pedestrian flow analysis. This corridor, threading through the library—a substantial architectural body nestled between the city centre and the eastern part of Aalborg—presents itself as both a physical and psychological barrier.
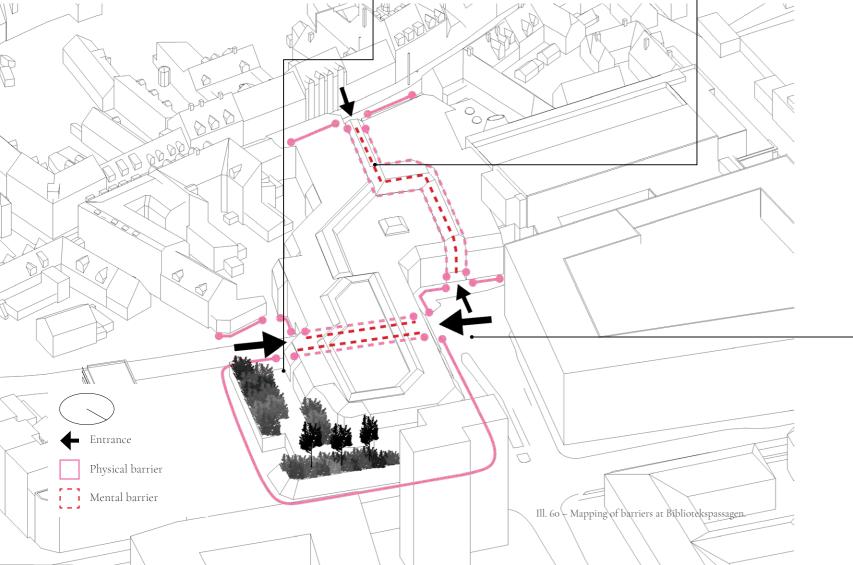
Physically, the library acts as a noticeable obstacle that demands traversal rather than circumvention. Dark materials, varying elevations, desolation, and the dual presence of bike parking both inside and outside the passages contribute to its distinct physical characteristics. Notably, one passage exhibits a low, broad, dark, and compact configuration, while the other is characterized by its narrow, towering, and somewhat confined nature. This contrast in heights contributes to the physical traits of the library, further intensifying the experience for those passing.

Psychologically, the play of different scales and materials within the passages creates an environment of low visibility and uncertainty. Especially, the stark brick pillars in the passage moving underneath the library (illustration 62), but also the 'maze-structure' of the passage connecting Nørregade and Nytorv (illustration 61). It's the kind of place where you're unsure of what's coming next when you turn around the corner or pass by a column.

Simply put, moving through the library passages isn't just about navigating physical spaces; it's also about overcoming both visible obstacles and the uncertainties of what lies ahead.



Ill. 60 – Mapping of barriers at Bibliotekspassagen.

Entrance

Physical barrier

Mental barrier



Ill. 62 – Aalborg Hovedbibliotek.

When we talk about the fact that the library architecturally forces you to pass through to go to Aalborg East, it's an image like this that showcases it.

Ill. 63 – Entrance to Østre Anlæg.

## Østre Anlæg

In Østre Anlæg, it becomes clear that the park is encapsulated by a natural fort — dense vegetation and towering trees form a 'wall' that limits access to the park. This physical barrier not only restricts entry points but also hides the park in a veil of secrecy, obstructing visibility both in and out.

Furthermore, the failure of only placing streetlights by two designated pathways intensifies the difficulties faced during the night. With only two pathways getting their fair share of streetlights, the rest of the pathways get thrown into a nighttime blackout, thereby setting the scene of a psychological barrier for pedestrians walking at night. They can't see what's around them and forget about foreseeing what's coming up ahead. Because of this lack of light, Østre Anlæg throws extra mental hurdles at those trying to find their way through the shadows.

Within the park, the dense vegetation adds another layer of challenges, creating pockets of mystery and further diminishing visibility. Therefore, Østre Anlæg is not merely a serene green space, but a landscape intertwined with physical and mental obstacles, shaping the way visitors experience and perceive this area both during day and night.

The park is quite particular about where one can enter. It's surrounded by bushes, trees, and fences, making it physically impossible to enter anywhere other than the few openings provided.


Ill. 64 – Mental barrier at Østre Anlæg.


Ill. 65 – Physical barrier on Bonnesensgade.

A pergola in Østre Anlæg, which doesn't physically obstruct your passage in any way, but due to the lack of lighting, visibility is non-existent, creating a mental barrier that discourages further movement. We have no chance of seeing what awaits us inside.

Bonnesensgade. Barrier 1: Cars. Barrier 2: Bike path: Barrier 3: Fence: Barrier 4: Foliage.


Ill. 66 – Mapping of barriers at Østre Anlæg.

Entrance

Physical barrier

Mental barrier

Ill. 69 – Location of sections,
Not in scale.



BONNESENSGADE

Street light

10000

ØSTRE ANLÆG

Street light

3700

| 2000 | 2000 | 6000 | 2000 | 3000 | | 3300 |
|------|------|------|------|------|---|------|

Sidewalk          Road          Parking                                    Path
       Bicycle lane                      Bicycle lane

Ill. 67 – Section AA at Østre Anlæg. 1:200.



ØSTRE ANLÆG

Playground

Street light

3700

Bench                                    Lake

| 2000 | | 2500 |
|------|--|------|

Path                                      Path

Ill. 68 – Section BB at Østre Anlæg. 1:200.

# 03 Think Tank
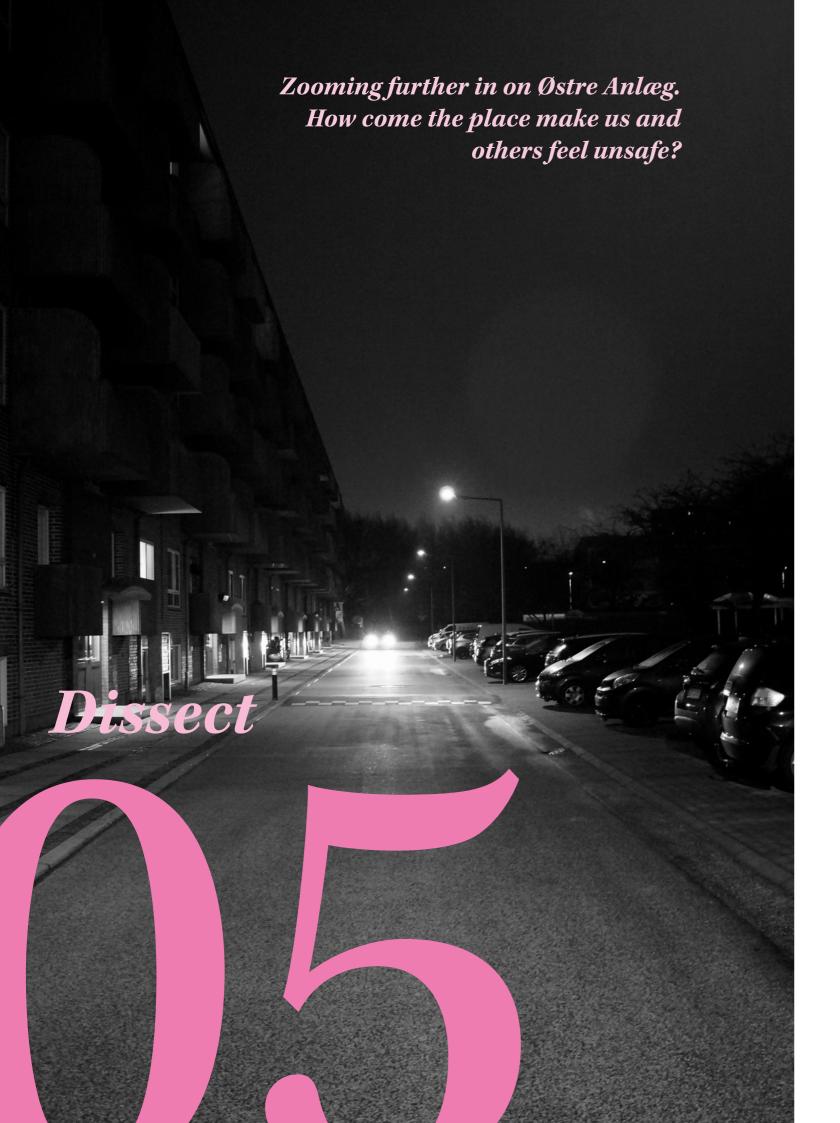
Thus far in the project's development, we've been working with the idea of implementing design interventions in three different locations in the city, but now we're narrowing it down from three to one site. Previously, we had plans to focus on Bibliotekspassagen, Østre Anlæg, and a street or smaller area around Jomfru Ane Gade. However, through our analyses of attractors and barriers, showcased on the previous pages, and conversations with stakeholders and civil society (starting on page 60) – Natteravnene, Safe House, and Tryg Aalborg - we've found that an intervention within the theme of Safe Way Home is not particularly relevant or needed as much near Jomfru Ane Gade or Bibliotekspassagen as it is in Østre Anlæg.

The decision to exclude Jomfru Ane Gade from further intervention stemmed from several factors. There are already plenty of safety measures in place, such as surveillance, police patrols, medical assistance, Safe House, bartenders, bouncers, etc. Transportation home from the city is present, although expensive and sometimes with longer intervals between busses than ideally preferred. Additionally, discussions with stakeholders such as Natteravnene, Safe House, and Tryg Aalborg underscored the area's robust safety infrastructure. Our initial reasons towards Jomfru Ane Gade may have been influenced by biases stemming from the Mia case, concerns about drug-related incidents, and assumptions about an unpleasant nightlife.

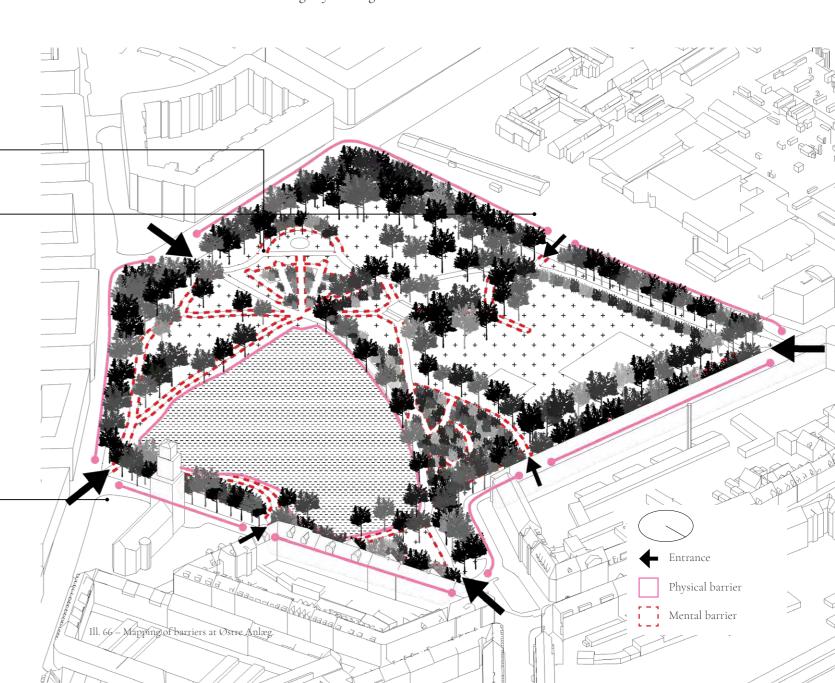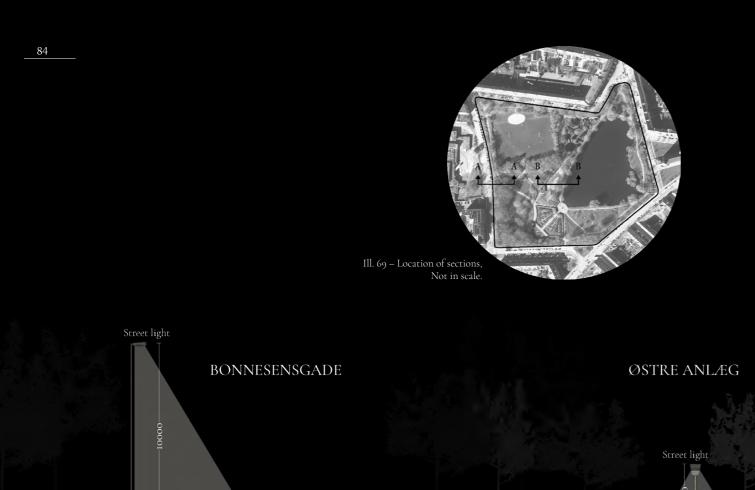Bibliotekspassagen was not explicitly cited in our safety survey but was chosen by us due to our own localized experiences and the investigations with Tryg Aalborg. While it did present unique opportunities and challenges for intervention with its transit-centric placement and failure of the passage to afford social engagement or inclusivity, it did not give us the space needed to make a loud, feminist statement. It provokes discomfort during nighttime passage, and the presence of 'the broken window' theory is evident, with a lack of accountability in maintaining both the building and its surroundings, in this sense, it fits well with the narrative 'Safe Way Home' of the project. However, at this point, the strategy for the intervention became more of a temporary, travelling and conversation-pushing one. Thus, Bibliotekspassagen is removed from further consideration.

In Østre Anlæg, dense foliage and secluded areas make visitors nearly invisible from the rest of the city, especially at night. Our analysis shows the park is deserted after dark, despite daytime activity. This sense of abandonment begins at sunset, discouraging park use when it could be most enjoyable. Our safety survey highlights concern about Østre Anlæg's accessibility and safety, with both men and women avoiding it after dark. People who linger here are labelled 'dark men' by police - not a term used to label ethnicity, but a term used to describe men thriving and hiding in dark areas of the city. Despite limited incidents, the park has a reputation for danger, especially among newcomers.

In conclusion, whilst initially considering three locations for design interventions, we've narrowed our focus down to only work with Østre Anlæg. The park remains relevant for further exploration with the potential impactful, provoking and loud interventions.

*Zooming further in on Østre Anlæg.
How come the place make us and
others feel unsafe?*

*Dissect*

05

# The Narrative
# of Østre Anlæg

In 2018, a 28-year-old man was arrested for rape in a public bathroom in Østre Anlæg in Aalborg at 8 a.m. One year later, we both moved to Aalborg to begin our studies in Architecture & Design. We both moved to the eastern part of Aalborg centre, where the park serves as the main green spot for residents. As newcomers, we did not know anything about the city. What we were told, however, and by many local sources, was that Østre Anlæg was a 'rape park', and that we should never ever walk through it at night! In 2024, the park is still locally known as exactly that.

Architecturally and spatially, there are challenges with the park, especially seen with eyes that are attentive to light and visibility, but the grim and violent story of the rape back in 2018 is stuck in time and has anchored itself as the narrative of the place. Instead of accepting this narrative of Østre Anlæg, and probably of many parks in Denmark, we want to ask ourselves if we women are deserving of something better. Let's both acknowledge the structures and the society, that have maintained this narrative and then do something about it.

This section of the thesis investigates Østre Anlæg more thoroughly with the intention of making a feminist design statement in the location itself.

# Macro Climate

### Zoning
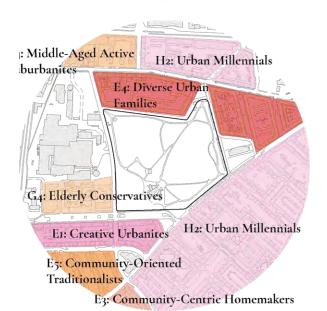


■ Outdoor daytime activities
■ Outdoor nighttime activities

### 'Soft' Infrastructure



▢ 'Soft' infrastructure

### 'Hard' Infrastructure
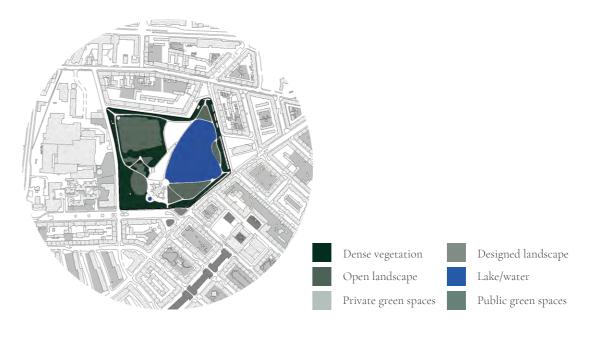


In summary, Østre Anlæg presents itself as a green centre in a residential surrounding of a diverse demographic. The park is easily accessible both by pedestrians and by vehicles. Its thoughtful design, including open and sheltered urban spaces addressing wind and sun exposure, as well as a well-planned zoning layout, makes sure that Østre Anlæg invites a diverse range of activities and users. While the park 'checks' off all the criteria in traditional urban planning and design, concerns about the feeling of safety, particularly for women, still stand. Therefore, it is necessary to further investigate Østre Anlæg, to understand which factors are influencing the feeling of unsafety.
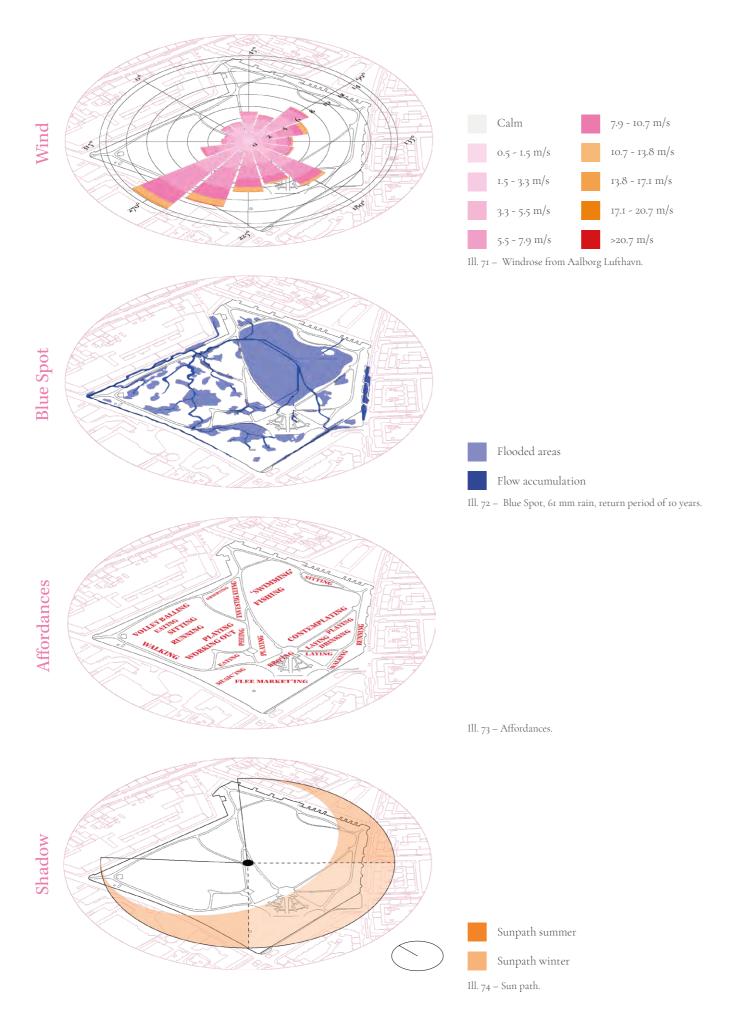
▬ Primary traffic      ▭ Primary local road
▬ Secondary traffic    ▭ Secondary local road

### Demography



᠎: Middle-Aged Active
ḃuburbanites
H2: Urban Millennials
E4: Diverse Urban
Families
G4: Elderly Conservatives
E1: Creative Urbanites
H2: Urban Millennials
E5: Community-Oriented
Traditionalists
E3: Community-Centric Homemakers

### Nolli



### Green Structures



■ Dense vegetation      ■ Designed landscape
■ Open landscape        ■ Lake/water
■ Private green spaces   ■ Public green spaces

Ill. 70 – Macro climatic mapping. 1:5.000. The information expressed in 'Demography' is found through the segmentation tool 'Conzoom'. https://www.conzoom.dk/da/danmark/segmenter.

# Micro Climate

# Tactility

The park reveals a landscape characterized by various tactilities which creates a diverse and attractive experience for the users of the park. Østre Anlæg primarily consists of large grassy areas with space for recreational activities along well-maintained gravel paths ensuring easy accessibility for all, including wheelchair users. The dense foliage of bushes and trees provides shaded areas, divides the park into distinct zones, and adds aesthetic beauty to the park. The presence of the lake within the park serves as a focal point for leisure activities such as walking, jogging, or simply enjoying the scenery.

**Wind**



| | |
|---|---|
| Calm | 7.9 - 10.7 m/s |
| 0.5 - 1.5 m/s | 10.7 - 13.8 m/s |
| 1.5 - 3.3 m/s | 13.8 - 17.1 m/s |
| 3.3 - 5.5 m/s | 17.1 - 20.7 m/s |
| 5.5 - 7.9 m/s | >20.7 m/s |

Ill. 71 – Windrose from Aalborg Lufthavn.

| | | |
|---|---|---|
| Dense foliage | Grass | Sand |
| Concrete | Gravel | Gravel |
| Wood | Water | Brick |

**Blue Spot**



Flooded areas

Flow accumulation

Ill. 72 – Blue Spot, 61 mm rain, return period of 10 years.

**Affordances**



Ill. 73 – Affordances.

**Shadow**



Sunpath summer

Sunpath winter

Ill. 74 – Sun path.



Ill. 75 – Mapping of textures and tactility in Østre Anlæg. 1:1000.

# Lighting

During our investigation of Østre Anlæg, we quickly realised that the park lacks sufficient lighting during the dark hours. The lights are only positioned along certain pathways (see illustration 79), dictating a hierarchy in movement. This restricts exploration of the park and leaves most of the park unlit, unknown and unexplored by night. With only 21 streetlights, the questionable long distance between them, coupled with their height of 4m, results in dark pockets throughout the park. But why is there a lack of light? We read into the handbook from Vejdirektoratet called 'Vejbelysning' to better understand the 'rules' when it comes to light in urban spaces. It says the following; Recreational paths used for activities such as leisure, running, and walking should place less emphasis on safety and security in favour of a more natural experience and if these pathways should be illuminated, it only needs to be done sporadically like guiding stars to outline the path. (Vejdirektoratet, 2020, p. 49) This seems absurd, doesn't it? Well, from the light analysis, it is clear that the lack of light is one of the big issues when it comes to people feeling unsafe in Østre Anlæg.



**5958K**
**27 LUX**

Ca. 2m

Ca. 3m.

Ill. 77 – Examination of how the light source in Østre Anlæg falls on the ground and how much area it illuminates.



4000 mm

Ill. 76 – Lamppost in Østre Anlæg. 1:20.



approx. 35 meters
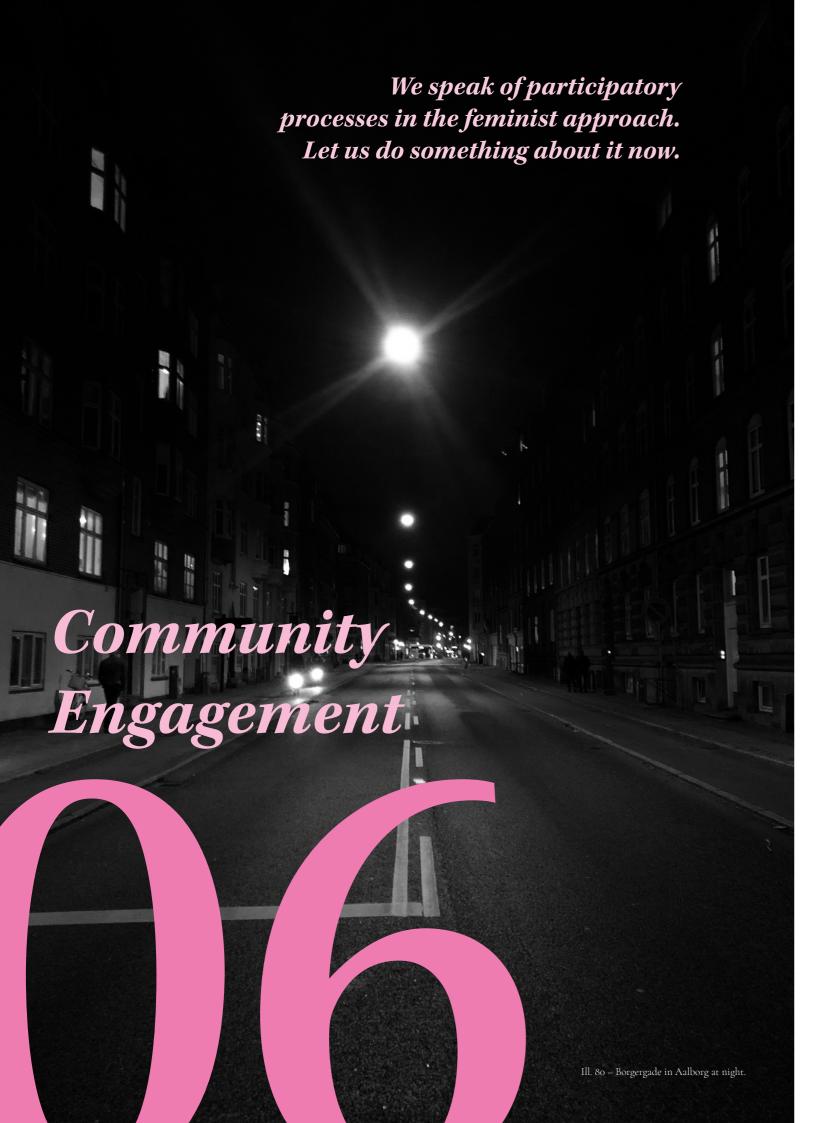
Ill. 79 – Mapping of lampposts in Østre Anlæg. 1:2000.

## Time-of-Use



Summer    Winter

| | Morning | Noon | Afternoon | Evening | Night |
|---|---|---|---|---|---|
| Dog walk | | | | | |
| Run | | | | | |
| Leisure stroll | | | | | |
| Playground | | | | | |
| Picnic | | | | | |
| Volley | | | | | |
| Outdoor Gym | | | | | |
| Football | | | | | |
| Maintainance | | | | | |

Ill. 78 – Østre Anlæg - time of use.

*We speak of participatory processes in the feminist approach. Let us do something about it now.*

*Community Engagement*

06

Ill. 80 – Borgergade in Aalborg at night.

# Engaging People in the Process

In the process of trying our best to design inclusive and community-centric spaces, engaging the local community is important. During our thesis process, we have tried to explore several essential methodologies, all emphasizing the importance of creating empathy, building relationships, and designing spaces for meaningful dialogue between people. Central to our approach is recognizing the human experience as the primary driver of design decisions. We wish to highly prioritize understanding the people connected to spaces and acknowledge their relationship to the specific environment.

Recognizing the complexity of this approach and it being something we have never done before, we sought guidance from experts in the field. We reached out to Jeanette Frisk, partner at arki_lab, and Katarina Buhl, architect at C.F. Møller – both advocates for feminist methodology in architecture and planning. Through interviews, we gained insight into methodologies and participatory design.

Our discussions highlighted the importance of embracing a diverse range of methods to ensure comprehensive stakeholder engagement. Methods differentiating from conventional strategies like signage and newspaper adds to innovative digital platforms and interactive virtual workshops. Also recognizing the significance of involving younger demographics, where educational institutions appear as significant partners to engage the younger communities.

Central to user involvement is the cultivation of empathy and relationships across diverse community members, which facilitates a sense of communal ownership and strengthens networks. By doing so, we ensure that design decisions resonate with the lived experiences of the community.

WHAT TO BRING?

- Coffee
- Paper Cups
- Water
- Cookies
- Post-its
- Saftevand

Posting on Social Media

cut, cut, cut, cut

The preparation takes much longer than expected!

Find us here!

Facing the harsh rain in dedication to the project

Ill. 81 – Workshop placement.

From 10 am to 5 pm

Wayfinding!

We provide coffee as a thank you for the chat

Ill. 82 – Collage of workshop.

# A Trip to Østre Anlæg

## On-Site Community Interaction

On Friday the 12th of April, we set off on a trip to Østre Anlæg to meet the daily users of the site. We wanted to delve into the context, engaging with those who actively utilize the park and understand how they use the space, whether the usage varies by time of the day and season, and if it is individuals, groups or both using the park. We hoped that casual conversations on known territory would provide us with nuanced perspectives, guiding us forward in programming and staging a feminist space in Østre Anlæg.

The day started at the campus, where we printed out the posters prepared the day before and hung them on boards. Afterwards, we went around town, by car, to collect a table, chairs, and coffee. The last stop was Østre Anlæg, where we dragged all the things inside the park and set up. In less than five minutes, a kind elderly woman passed by and from there we had many different encounters, men, and women, young, middle-aged and elderly, all eager to talk. A young woman mentioned that she was very curious to talk to us after reading our signs about our topic for the thesis. What was common for the conversations was that the women felt scared by night, they could never imagine walking through the park in the dark hours and generally wanted more lighting in the park. The men, however, couldn't recognize the narrative we told them about Østre Anlæg. They aren't afraid to walk through the park at night or alone, but they agreed that the park could use better lighting.

The day exceeded all expectations. It is our general feeling that people want to talk about and participate in local community engagement, especially in an area they use often. We also learned that the set-up itself does not have to be extreme, but small initiatives such as coffee, a sign, big smiles, and patience took us a long way. This was our first participatory design event, but not our last one in this project. If we claim that user involvement is an essential part of the process in feminist architecture and urban planning, then it's important that we have experienced it ourselves. We need to be able to stand by the processes we initiate. What we learned from this experience, we used in the event Safety Run and Walk by Night (see the following page).

# Safety Run and Walk by Night

## Seeing the City through Others' Eyes

For us, it was important to circle back to where we began our investigations. The map conducted from the survey has played an important player in the project, to better understand where we, our network and other residents from Aalborg feel unsafe in the city. We started by investigating those places by ourselves, but we wanted this process to involve our network as well. Therefore, we invited all our friends from Aalborg to join us for a safety run and walk taking us through Østre Anlæg, of course, but also other places pinpointed from the survey. We formed both a running team and a walking-team, to welcome as many people as possible. This played out well because the two teams could explore different locations from the survey at once.

Friday the 19th of April at 11.59 pm we met in Østre Anlæg. Here 15 helpful friends joined us. Line started the event by giving a welcome speech prepared beforehand, followed by Suad reading out some anonymous stories from the Everyday Sexism Project - not only to talk about our project and vision but to set the mood for how women can feel when walking at night.

The walking team had a little assignment. We wanted them to take pictures during the walk, to showcase places they felt or would feel unsafe if they walked alone. Vice versa, they also had to take pictures where they didn't or would not feel afraid to walk alone. See Appendix 04. The assignment was to make the participants consider their surroundings, but also to help us better understand what a safe space can look like. The running team did not have an assignment, however, that didn't change the fact that they experienced a whole lot of things. Comparing running and walking by night, walking by night (especially in larger groups) is 'normal' and common. However, running at midnight is not something you see every day. They were cheered on by many drunk people, boosting their energy and mood. However, during the run, they discussed if that same 'happy cheering' would have been the same if only the two girls from the running team ran on their own without men in the group.

To finish the event, we all gathered at Kennedy Arkaden to circle up and reflect upon the evening. Here we asked open questions about what they thought of the walk/run, if they experienced something they wanted to add to the conversation, and what they thought of this type of event as a method for user involvement. The response was overall positive, and they could see themselves participating in a similar event again. Overall, the night went as hoped. We got to experience the city through the eyes of other young people and got new insight into what factors make people feel unsafe in Aalborg.



Our opening speach

Created the event on Facebook

FREDAG DEN 19. APRIL 2024 KLOKKEN 23.59
Tryghedsløb /
Tryghedsvandring
Privat · Begivenhed af Suad Hussain og Line Rebsdorf Laursen

Administrer

Begivenhed af **Suad Hussain og Line Rebsdorf Laursen**

Østre Anlæg

17 de... ...ar vist interesse

Priva... ...erede perso...

Ill. 83 –
The running and walking route.

The running route: **5.5km**
The walking route: **3.5km**

The Walking team!

*"It's a bit of a paradox to walk home in the evening. If you walk alone, it's easy to feel uncomfortable if you encounter a group. At the same time, if you walk in a group, you feel secure but may cause discomfort for those who are alone."*
Mads, 25-year-old man. (Appendix 04).

From 12 am
To 2 pm

The Running Team!

Reading real-life stories from Everyday Sexism Project to set the tone for the event and inform the participants, why we are doing this.

Ill. 84 – Collage of Safety run / walk.

*What have the past six chapters taught us?*

*Strategies*

**07**

Ill. 85 – Tunnel at Langagervej in Aalborg at night.

# Strategies to Reclaim the City
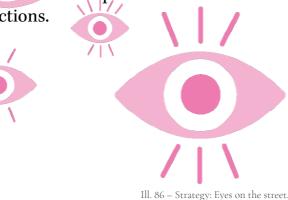
### A Bottom-up Approach

The conducted research, analyses, readings and interviews with different stakeholders all culminate in eight overall design strategies, that we find necessary to implement in a feminist design process to ensure the feeling of safety for women and other marginalized people. However, and yes, there is always a 'but', this is a little bit too perfect and easy. It's not enough to simply say that by following these eight strategies, you will achieve a safe and inclusive design. It requires ongoing commitment, collaboration, and a deep understanding of the complex intersections of gender, identity, and safety. Further, the question about specific sites arises. Is it even possible to develop planning or design strategies given that their implementation will always be context-dependent, and the formulation of such strategies inherently involves subjective biases?

We believe these strategies to be adaptable, everchanging and fluent. In some cases, some strategies will not be a possibility, and in others, even more strategies beyond these will be crucial. That's the thing with strategies, they must be adaptable and change with our increasing knowledge and evolution.

# 01  Eyes on the Street

- Ground-level windows and entrances facing the street - natural surveillance.

- Outdoor seating, cafes, and storefronts - encourage pedestrian activity.

- Spaces for mixed functions 24/7 annually.

- Functions catering to different needs at varying times of the day encourage multifunctional use, inclusivity, and social engagement - a sense of security and trust.

- Vehicular infrastructure as 'eyes on the street' in places with no capital for commercial functions.

Ill. 86 – Strategy: Eyes on the street.

# Overview and Visibility  02

- Clear sightlines, open spaces, and minimal visual obstructions to improve overall visibility.

- Locate bus stops and stations in areas that experience activity 24/7 annually - incorporate transparent materials.

- No blind, inactive, and visually closed-off facades. If so, activate them!

- Civil monitoring of paths, roads, and parking spaces - increases the perception of safety and reduces the risk of crime.

Ill. 87 – Strategy: Overview and visibility.

# 03 Recreational and Creative Opportunities

# Flexibility and Adaptation 04

- Introducing multipurpose public spaces that can accommodate various recreational activities such as sports, cultural events, and performances.

- Create spaces that prioritize the needs and preferences of women and teenage girls, empowering them to reclaim and fully participate in public areas.

- Architecture and design to break a norm, intervene, and make a shift in cultural conversation. Be loud.

- Tailor spaces for the needs of elderly people as well as able-bodied people. It is crucial for the perception of safety that public spaces are designed to invite engagement with a diversity of people.

- Forget universal design – design spaces tailored to a 'smaller' spectrum of certain needs.

- Incorporate real-life users of the public spaces in design making. Keep asking questions as to why!

- Keep the conversation going, evaluate, and improve, even after the inauguration. The design process never ends!

- Impossible to design feminist spaces, design spaces where you can be feminist. Applies to all marginalisation.

- Overly programmed spaces make dead public spaces. Let spaces evolve.

- Situated design solutions! Design elements that can be easily reconfigured or repurposed based on user needs and changing community dynamics.

- Stop rigidly defining the use of spaces and allow for a variety of activities to take place based on community interests and needs. Host events that cater to different demographics and preferences.

- Involve the community in ongoing feedback and decision-making processes regarding the design and use of public spaces. Regular surveys, focus groups, and community meetings will help gather insights and ensure spaces remain responsive to evolving needs.

- Design spaces that can easily adapt to seasonal changes and weather conditions. There's no such thing as bad weather, only poorly adapted design!

- Create a network of interconnected spaces that offer a range of facilities and activities within walking distance. Help users to easily transition between spaces.

- Utilize technology and digital platforms for sharing data about the urban setting – movement patterns, planned events and available resources.

- Temporary installations or alterations allow for rapid and cost-effective testing of various design elements and features - Experiment, evaluate, iterate, repeat!

Ill. 88 – Strategy: Recreational and creative opportunities.

Ill. 89 – Strategy: Flexibility and adaptation.

# 05 Safe Transport and Movement

# Cleanliness and Maintenance 06
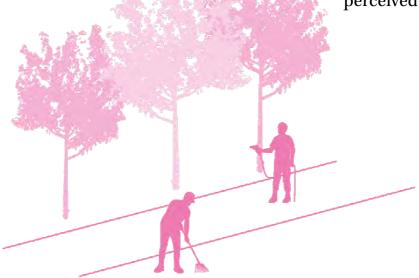
- Flatten infrastructure hierarchy, - vehicular priority forces pedestrians to the edges of the streets. Co-existence!

- Prioritize safe, accessible sidewalks - personal space should be maintained.

- Clear pathways with visible and open sides offer safety and directional flexibility.

- Locate the paths in ways that natural surveillance occurs - if possible.

- For tunnels and enclosed spaces, create wide and inviting entrances. Gradual gradients, rounded corners, natural lighting, and minimal acoustical echo effect.

- We take care of the places we enjoy being around. Implementing waste management systems, including trash bins, recycling facilities, and regular cleaning schedules, to maintain cleanliness in public areas sends a signal about the public space.

- Visible signs of disorder can create an urban environment that encourages further disorder. For example, vandalism can create insecurity because the area is perceived as unsupervised.

Ill. 90 – Strategy: Safe transport and movement.

Ill. 91 – Strategy: Cleanliness and maintenance.

# 07 Ownership and Responsibility

# Safety Enhancing Lighting 08

- Community engagement and participation in the design and maintenance of public spaces through placemaking initiatives and participatory design processes. We take care of the places we enjoy being around.

- Visually striking features such as colours, art, and differences in architectural style can contribute to residents feeling a greater sense of belonging.

- At a regional planning level, establish a public transportation system that ensures all residents, particularly women who may not have access to a car, can travel from the outskirts of a city to nearby urban centres.

- Public art, community gardens, and interactive installations promote a sense of ownership and pride.

- Mark edge zones clearly to distinguish between public, semi-public, semi-private, and private spaces, helping visitors recognize transitions to more private areas.

- Incorporate requirements for safety strategies related to the notion of 'tryghed' in the district plans. The planning profession is responsible for all aspects of making sustainable cities!
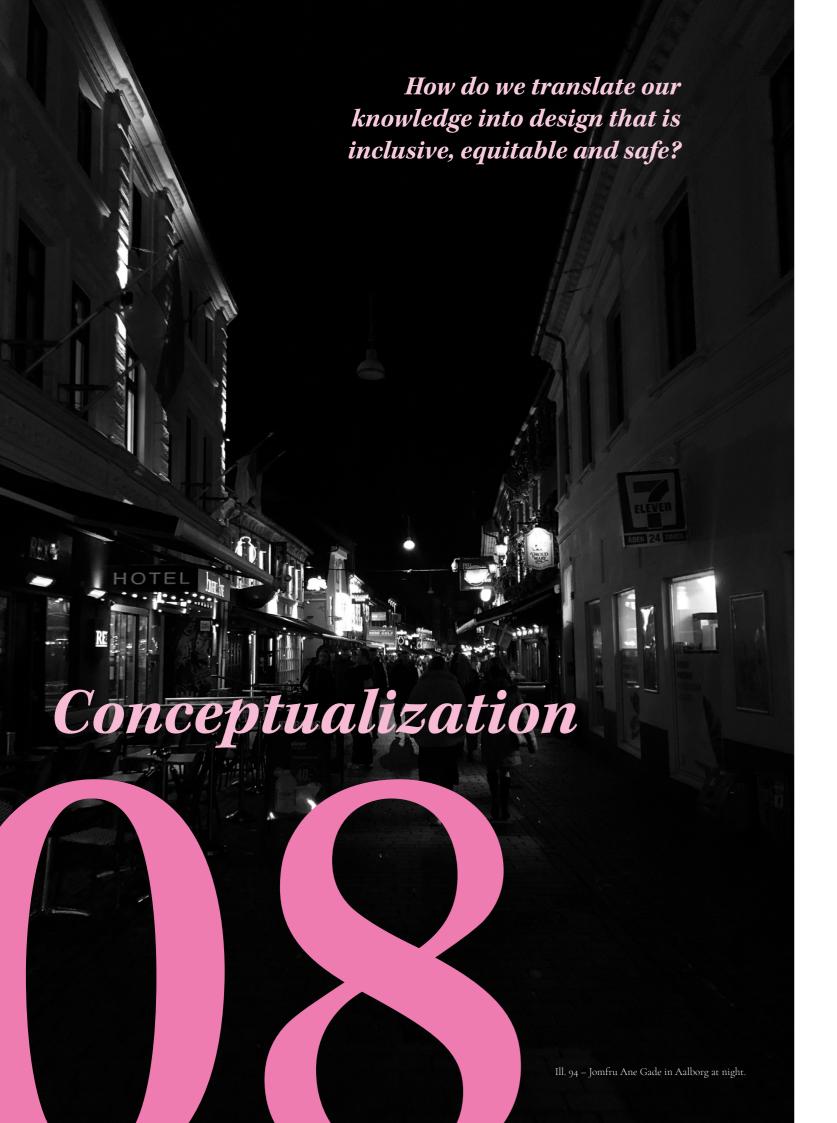
- Well-lit pathways, streets, and public spaces to improve visibility and deter criminal activity.

- Use directional lighting if the path is uneven. Lead the way.

- Avoid high-contrast lighting and beware of the resulting shadows - elude unnecessary long shadows. Keep smooth transitions in mind.

- In areas, that don't require high visual awareness, use a lower colour temperature light source - creating a warm, inviting ambience.

- Decorative, colourful light design to emphasize design statements, activities, and placemaking.

Ill. 92 – Strategy: Ownership and responsibility.
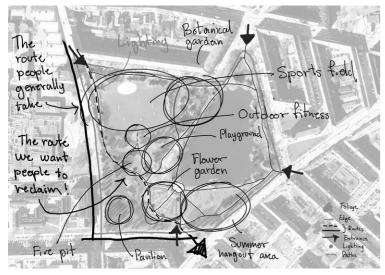
Ill. 93 – Strategy: Safety enhancing lighting.

*How do we translate our knowledge into design that is inclusive, equitable and safe?*

*Conceptualization*

08

Ill. 94 – Jomfru Ane Gade in Aalborg at night.
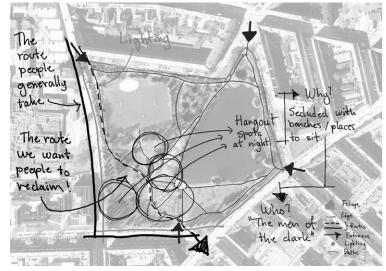
# Translating Knowledge to Form

We've just ended the latest chapter with a large number of strategies, which purpose are to make public space perceive safer - at least that is the intention. A few chapters further behind, we've demonstrated that Østre Anlæg is a 'forgotten' public space in the city, despite its potential, and that it deserves to be reclaimed and its negative narrative rewritten – both during the day and during the night. Can a pavilion, a statement, encompass all the mentioned strategies, facilitate a much-needed conversation about women's safety in public spaces, be a space, where one can learn about feminism and be feminist, and leave a lasting mental trace behind in the people experiencing the space? As architects and urban designers, our job is to build trust and maintain it.
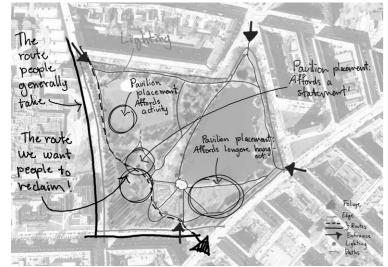
Ill. 95 – Analytical sketch of Østre Anlæg, 1.



Ill. 96 – Analytical sketch of Østre Anlæg, 2.



Ill. 97 – Analytical sketch of Østre Anlæg, 3.
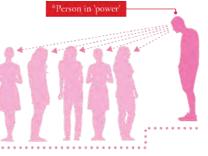
# Initial Analytical Sketches
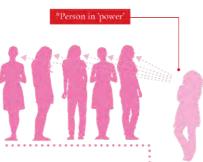
## Interrelations in Østre Anlæg
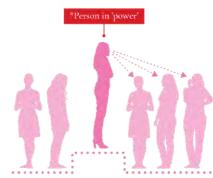
A well-done process of design usually starts with analytical sketches, at least that is what we have been told. Ideas of placement, functions and affordances are explored in the sketches, but most importantly, an urban happening is developed. We have explored and categorised different types of 'feminist' events in a given space, which extends from mornings to late evenings, and hopefully will push the conversation forward. The initial event calendar is found on the next page.
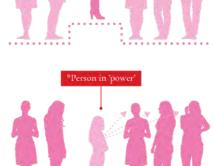
Disclaimer for the initial event calendar: None of these activities and collaborations are real. The calendar is made as an inspiration of how the project can collaborate with local artists, cafés, companies, etc., and how collaboration with aided funding can benefit all parties.
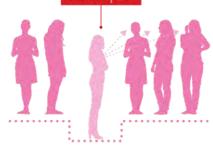
| Week 1 | Week 2 | Week 3 | |
|---|---|---|---|
| **Afternoon**<br>Feminist Manifesto Reading: Begin the festival with a powerful reading of a feminist manifesto or declaration, either written by renowned feminists or composed specifically for the occasion. Invite attendees to participate in the reading or share their reflections on feminist principles.<br><br>Talk: 'Usynlige kvinder' saloon with the campaign "Text Me When You Get Home". The focus is placed on women's insecurity and lack of safety in the city during the dark hours of the day. An architect has investigated the routes women take to and from nightlife venues and has worked on developing architecture that can increase women's sense of security. Can feminist urban planning include more people in the city? Facilitated by hosts and guest lecturers from the architecture and urban design professions.<br><br>**Evening**<br>Community Safety Walk: Organize a guided community safety walk around the local area, led by knowledgeable facilitators who can share tips and insights on staying safe while navigating urban spaces. Participants can discuss safety concerns and solutions while exploring the neighbourhood together. | **Afternoon**<br>Talk - The Architecture Policy of the Municipality: A talk on the architecture policies of Aalborg Municipality, with a focus on gender-inclusive urban design and safety measures. Exploration of how urban planning decisions impact the safety and accessibility of public spaces for women and marginalized communities. Local experts in urban planning, architecture, and gender studies share insights and best practices with questions from the audience. | **Evening**<br>Movie Night: Documentary - Feminists: What Were They Thinking? | Monday |
| **Afternoon**<br>Coffee w. GIRLTALK event to initiate discussions and networking among attendees. Buens Bogcafe in Aalborg would provide literature, books and coffee. | **Afternoon**<br>Create Debate – Aalborg University, students and educators:<br>This event aims to delve into the critical role of architecture in shaping safety and security within urban environments, with a specific focus on Aalborg. Through thought-provoking dialogue and debate, participants will explore how architectural design can influence perceptions of safety, facilitate community engagement, and promote inclusivity in public spaces. | **Morning**<br>Morning Yoga in collaboration with DGI Huset Nordkraft. | Tuesday |
| **Evening**<br>Movie Night: "Hidden Figures". | **Afternoon**<br>Workshop: Croquis collab with Huset. | **Evening**<br>Movie Night: Little Women | Wednesday |
| **Evening**<br>Partnering with the Aalborg Comedy Club to host a special edition of their Thursday comedy show at the pavilion during the festival. Collaboration with the club to ensure that the lineup of comedians aligns with the festival's feminist themes and values with upcoming female comedians. | **Afternoon**<br>Talk: Kvinde Kend Din Historie with Gry Jexen. | **Evening**<br>Workshop: Feminist Self-Defense. A holistic approach encompassing basic physical techniques like strikes and escapes, alongside strategies for verbal conflict de-escalation and assertive boundary-setting. | Thursday |
| **Evening**<br>Music festival in collab with MGK. | **Evening**<br>Poetry Slam in collaboration with Studenterhuset. | **Evening**<br>Workshop: Dance session with local dance studios. Different styles. | Friday |
| **All Day Event**<br>Community Fair or Market: Organize a community fair or market featuring local artisans, vendors, and organizations. Offer a diverse range of products, crafts, and services for attendees to explore and support. | **Evening**<br>Talk: Fries Before Guys:<br>TINDER GREATEST | **All Day Event**<br>Recap and reflections on the festival. Collaboration with a local bakery. Buy a 'BMO', get a free coffee. Closing Ceremony with artist/DJ. | Saturday |
| **Assemble/disassemble day** | **Assemble/disassemble day** | **Assemble/disassemble day** | Sunday |
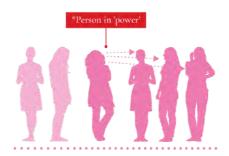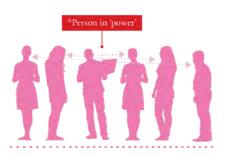
# Exchange of Power
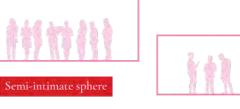
With such small-scale architecture and urban design, it is important to get the subtleties and intricacies just right. Feminism is about power and power relations. Design considerations, and how these influence power dynamics, which we have discussed are among the following:

- Having a level floor can symbolize equality and inclusivity. Everyone present is on equal footing, both physically and metaphorically.
- Placing the speaker at the same level as the people present can create a sense of equality and encourage open dialogue, and it can create a more intimate and collaborative atmosphere.
- Placing 'a speaker' on a raised platform can symbolize authority. However, this elevation can create a hierarchy and reinforce traditional power structures. Something we wish to avoid.
- Placing a speaker in the centre of an audience can also promote inclusivity and shared leadership, but the speaker at all points in time, turns their back on some of the audience.
- Tactility on the floor can create a sense of comfort, making people feel more grounded and connected to the space.
- Circular seating arrangement eliminates hierarchical seating positions and encourages egalitarian discussion. It facilitates eye contact and communication among participants.
- Providing flexible seating options allows people present to customize their seating arrangements based on their comfort level and personal preferences in the name of autonomy.
- Barrier-free design ensures that the pavilion is inclusive and welcoming to people of all abilities. It shows a commitment to intersectional feminism and social justice.



Ill. 98 – Exhange of power.
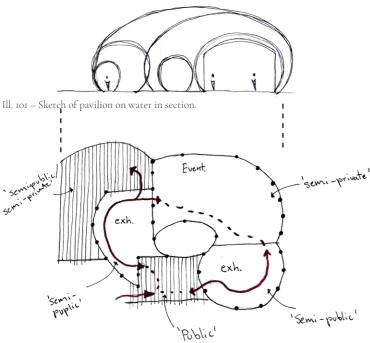


Ill. 99 – Relationship between hierarchy and scale.

## Hierarchy and Scale
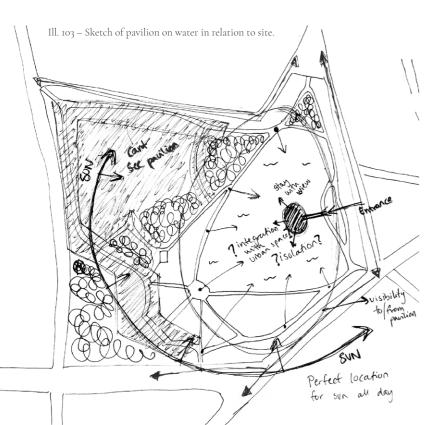
Public spaces, whether inside or outside, have a higher volume and are designed to accommodate larger gatherings or events. In contrast, smaller volumes are designed for more personal interactions, whether with people or the space itself. They may have lower ceilings and a more confined spatial layout. Transitions between public and intimate spaces can be amplified with a shift in volume and the design of a threshold. Maybe the space is expanding or contracting, depending on changing needs.

Ill. 100 – Sketch of pavilion on water in plan.



Ill. 101 – Sketch of pavilion on water in section.



Ill. 102 – Sketch of pavilion on water in plan with functions.
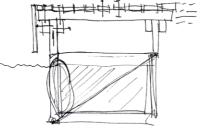
# On Water or on Land?

## Transitioning From a Floating Pavilion...

At this point in the project, we had fallen in love with the 'SelgasCano Pavilion - Triennale Brugge'. A floating structure in a canal made for swimming and sunbathing. The steel structure of the pavilion is clad in a sheer vinyl textile, which lets light pass through its skin and reflect upon the water. We saw the pavilion as a case of potential. What if our feminist architectural design could draw on the symbolism of water? Water is associated with renewal. Water is a source of life and nourishment and in some cultures embodied by female figures such as goddesses of the sea. Should we tap into these symbolic associations and connect them to feminist empowerment? When placing on water, we can stage our presence; we can use the water to our advantage and reflect the pavilion's essence. Water offers freedom of movement (for those able-bodied who can swim). Can this be an empowering

## ... To One Situated on Land

space for women, where they don't feel constrained or restricted, and symbolize liberation from societal norms? The largest pitfall to this is accessibility: People with mobility impairments and disabilities, fear of water and mothers with small children would be heavily excluded from this space. The pavilion becomes contextually bounded, and we wish for this feminist space to travel to all the larger cities of Denmark to engage in conversation.
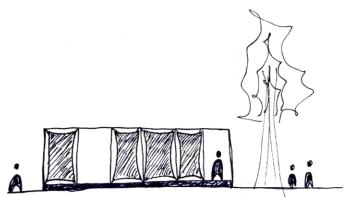
Safety is not an island, but an expanding, growing city. Safety is transitional. Placing it on water, although a statement and although potentially beautiful and filled with symbolism, isn't inherently intersectional. The pavilion becomes isolated, and you will not make an unsafe journey to a safe space. The logistics of maintaining, assembling, disassembling, and transporting the pavilion to another city becomes too great, for a small, low-scale architectural studio with external funding, who are probably the ones behind such a project. What is important, is the transitions, the process of sharing knowledge and feeling connected and safe in that space. This can be done on land, as well.



Ill. 107 – Sketch of pavilion on land in plan.
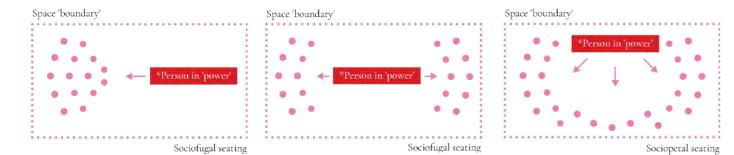


Ill. 108 – Sketch of pavilion on land in section.

Ill. 109 – Sketch of pavilion on land in relation to site.



Ill. 103 – Sketch of pavilion on water in relation to site.



Ill. 104 – Sketch of floaton.



Ill. 105 – Sketch of floaton and platform.



Ill. 106 – Sketch of portals on land in section.
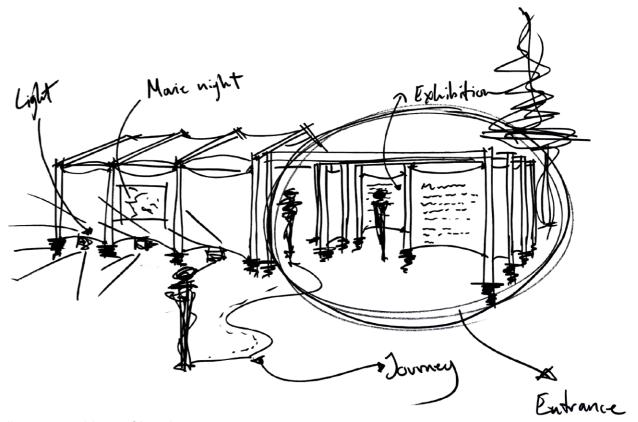
Ill. 110 – Explorations of scale, hierarchy, transitions, deconstructivism, and journeys.

# The Journey



Ill. 112 – Conceptual drawing of the pavilion.
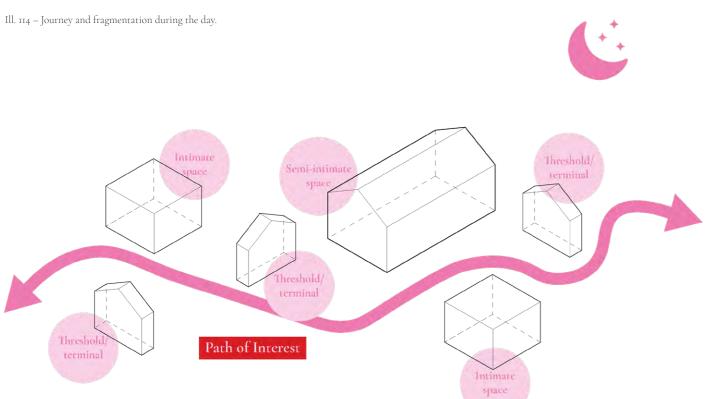


Ill. 113 – Functional diagram of the pavilion.



Ill. 111 – Seating arrangements related to the notion of 'power' in the context of a spatial boundary. The boundary in question could be the larger volumes on the pictures above.

Space 'boundary'

*Person in 'power'

Sociofugal seating

Space 'boundary'

*Person in 'power'

Sociofugal seating

Space 'boundary'

*Person in 'power'

Sociopetal seating

Highly intimate

Semi-intimate

Enter → Threshold

Exhibition

Threshold ← Enter

Exhibition

Event Space

Enter → Threshold

The pavilion consists of an adaptable structure one's purpose is to promote safety and inclusivity in public urban environments. With the modular components - the Thresholds, the Exhibitions, and the Event Space it offers flexibility and functionality to suit diverse needs and contexts. The Pavilion is a symbol of resilience and empowerment. In its deconstructed state, it provides a presence along pathways, that are commonly perceived as unsafe from the perspective of women. It offers a sense of reassurance, soft light and support.
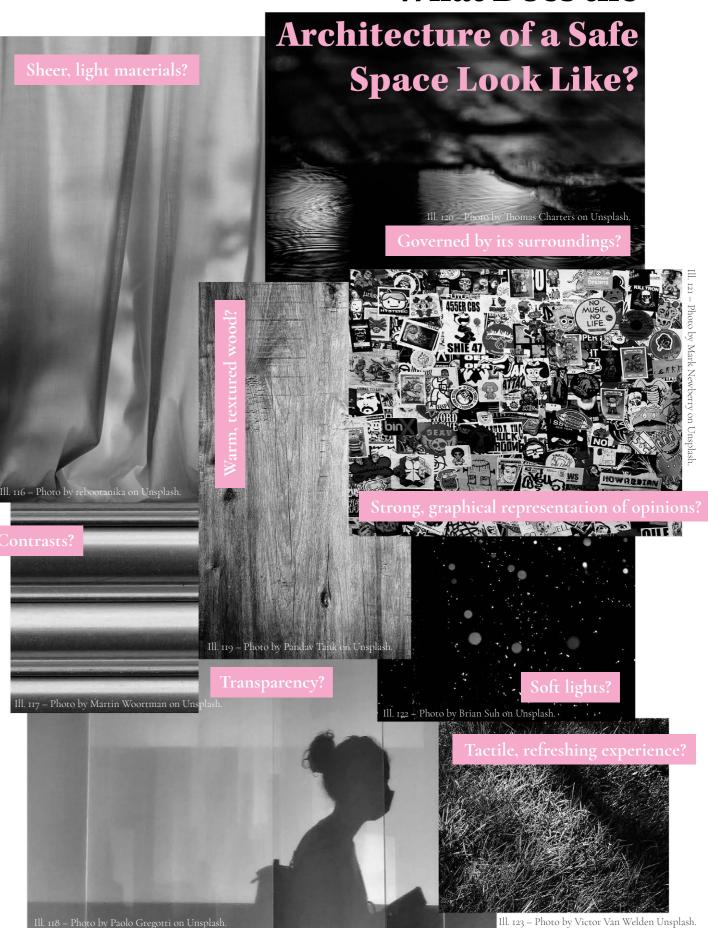
Assembled, the structure becomes a hub for events and gatherings. Its inclusive, accessible and legible design encourages participation from locals to promote a sense of belonging and shared responsibility to make cities more socially sustainable for women and marginalised people. It aids in reclaiming public spaces.

# What Does the Architecture of a Safe Space Look Like?

Intimate space

Semi-intimate space

Threshold/terminal

Intimate space

Threshold/terminal

Threshold/terminal

**Path of Interest**

Ill. 114 – Journey and fragmentation during the day.

Intimate space

Semi-intimate space

Threshold/terminal

Threshold/terminal

Threshold/terminal

**Path of Interest**

Intimate space
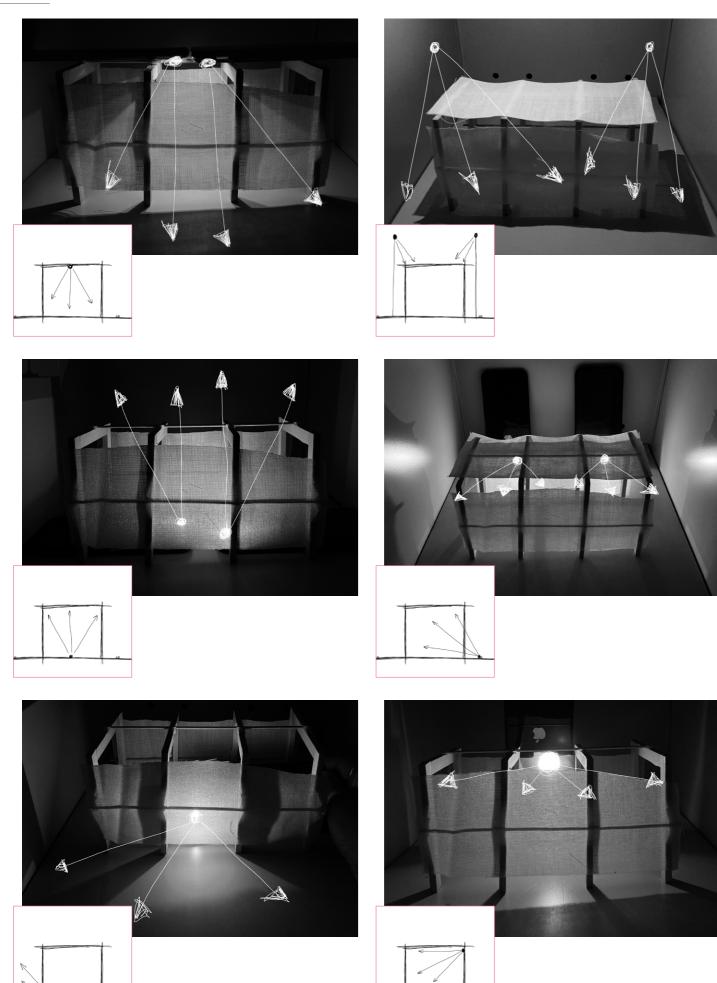
Ill. 115 – Journey and fragmentation during the night.

**Sheer, light materials?**

Ill. 120 – Photo by Thomas Charters on Unsplash.

**Governed by its surroundings?**

Ill. 121 – Photo by Mark Newberry on Unsplash.

**Warm, textured wood?**

Ill. 116 – Photo by rebootanika on Unsplash.

**Strong, graphical representation of opinions?**

**Contrasts?**

Ill. 119 – Photo by Pandav Tank on Unsplash.

**Transparency?**

Ill. 117 – Photo by Martin Woortman on Unsplash.

**Soft lights?**

Ill. 122 – Photo by Brian Suh on Unsplash.

**Tactile, refreshing experience?**

Ill. 118 – Photo by Paolo Gregotti on Unsplash.

Ill. 123 – Photo by Victor Van Welden Unsplash.

Ill. 124 – Collage of orientation of light and material study.
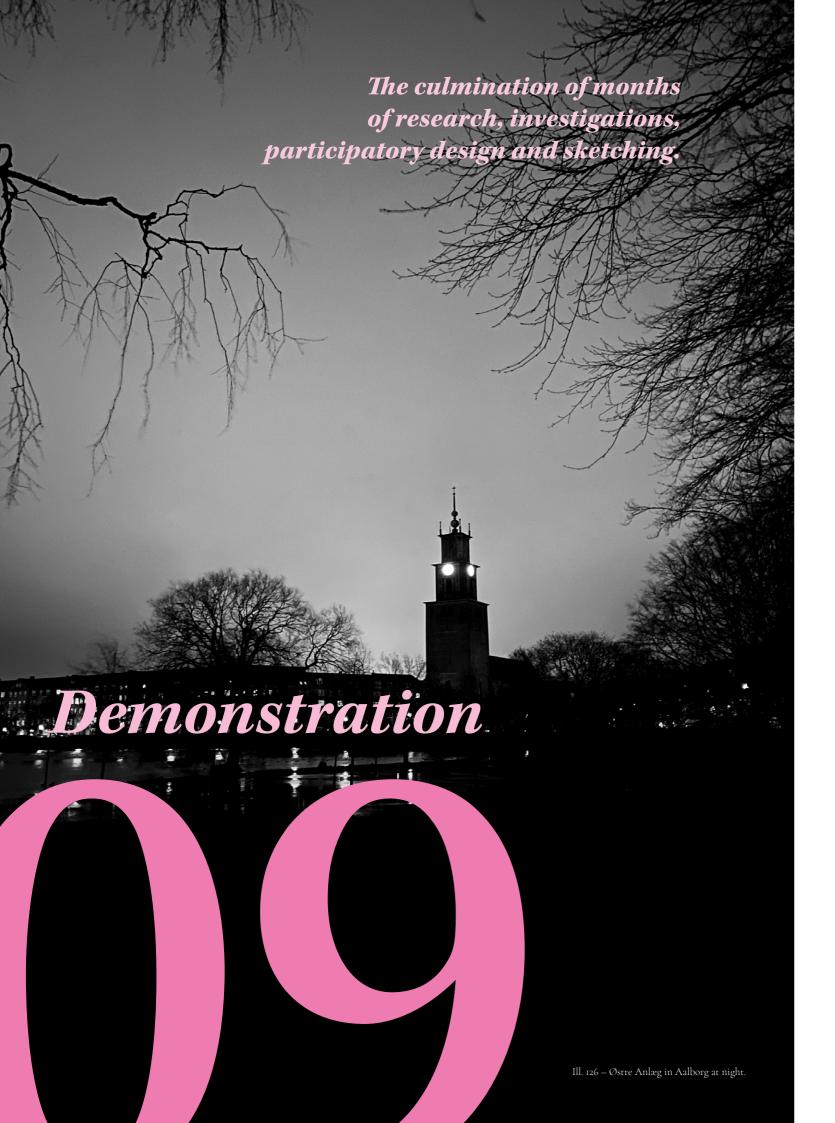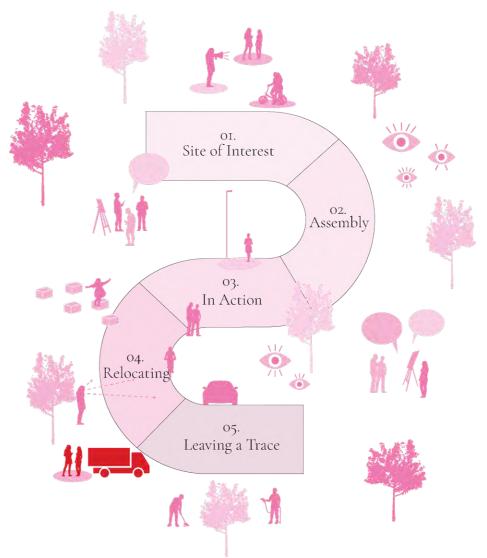


Ill. 125 – Collage of light, materiality, and textures. Study.

# Light, Color, Safety

When it comes to staging safe spaces in the dark hours, light is a big player. Where it goes and what it goes through really matter. Should the light come from above, protecting us, or from below, lifting and empowering women? Lightweight fabrics can diffuse light evenly, softening harsh shadows. What about adding different colours to these fabrics? Maybe pink as our report, reclaiming society's designation of pink as a 'girly' colour. Perhaps warm colours like red, orange, and yellow for a warm ambience. Cool colours like blue bring calm, while neutrals keep things balanced and simple.

*The culmination of months of research, investigations, participatory design and sketching.*

*Demonstration*

**09**

Ill. 126 – Østre Anlæg in Aalborg at night.



01.
Site of Interest

02.
Assembly

03.
In Action

04.
Relocating

05.
Leaving a Trace

Ill. 127 – Phases of the comming presentation.

# The Travelling Pavilion: Voices of Us

Welcome to the final intriguing chapter of the thesis. Now, we invite you on a journey to illustrate how our previous work can be translated into a design intervention. The manner in which this chapter is read—through text, images, and diagrams—is crucial for grasping the message we are conveying. Below is an outline of this process.

The chapter guides you through a site of interest. In our case, it is Østre Anlæg in Aalborg, but it could be any location in Denmark where there is a demand for a feminist intervention. You'll understand how the design is to be structured and assembled, and very importantly, you'll see its potential when it is activated and in use. With a poster for a festival - a staged event - you'll see the potential of the pavilion with the name The Travelling Pavilion: Voices of Us when it is in use, both during the day and during the night, with its flexibility, adaptability and all-time purpose of creating safety at night. Once its purpose is fulfilled, The Travelling Pavilion: Voices of Us will depart its location, leaving a lasting mental impression as it moves on to the next site of interest in Denmark. Thus, it continues its journey of facilitating events that push conversations toward a brighter and safer future. In many of the illustrations, you'll see two red figures and a truck. They symbolize the role of the architects and the labour of mantling and dismantling the structure.
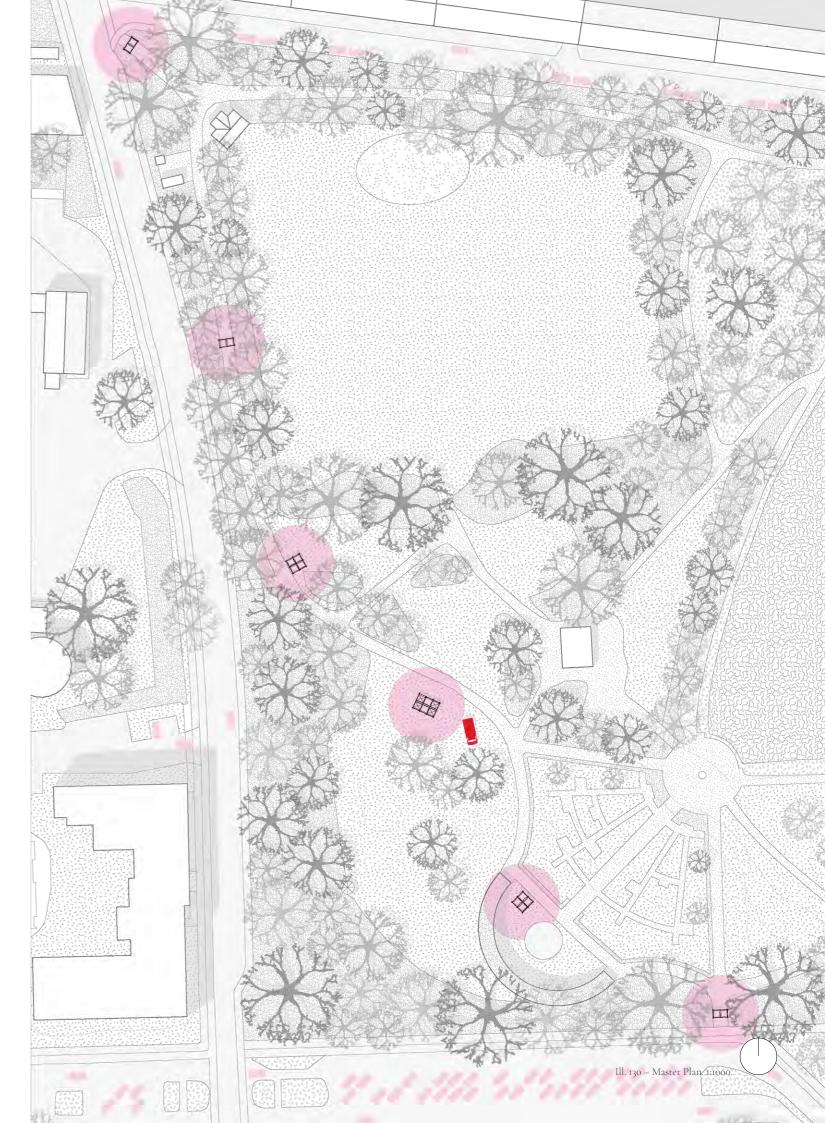
# 01.
# Site of
# Interest

A reoccurring map of Østre Anlæg, now with The Travelling Pavilion: Voices of Us in place. With its central placement along the path of the highest flow, the structure will serve as a focal point for gatherings of all sorts. Fields of grass and open space give space for the pavilion to extend beyond its own space boundary. On the next page, you'll see how the fragmented configuration of the structure creates a journey—a ubiquitous presence—that guides people through the park rather than around it, especially at night.

Ill. 129 – Situation Plan. 1:5000.

Ill. 130 – Master Plan. 1:1000.

Let's be realists here: This project is not funded by the municipality, whom we are heavily criticizing for their city planning policies, nor by wealthy building owners, whom we are also critiquing, as we would rather, they not monetize architecture at the expense of viable and safe public spaces. These statements are caricatured, but they serve their purpose. The point is, that the structure needs to be easily assembled, disassembled and transported by the two women highlighted in red, who are starting an architectural project solely based on values. They (we) know that the responsibility of this social design intervention lies heavily on their (our) own shoulders. The structure needs to consist of lightweight materials. Assembly and disassembly can be done in a few steps with reversible joints. The guide can be seen on pages 132-133 and the preliminary calculation, for how lightweight the construction can be, can be found in Appendix 05.

# 02. Architectural Assembly

Fabric can be folded, rolled, and manipulated with relative ease, but it also requires washing, maintenance, and occasional replacement to keep its functionality and aesthetical value. Different textiles can be reused and recycled as long as they are transparent and translucent. Transparency is important, both in terms of scattering diffused light and also in terms of visibility for people passing by.

What is an architect? What is an urban designer?
Small interventions to showcase strategies?
Universal design is never possible, but are there universal considerations?
Architecture as an event and not a physical matter.
Can the presence of something temporarily in the city have a long-lasting impact on how people behave?
The park has so much potential for activities and engagement!
We are not only designing an object, but a conversation. Can we stage that conversation inside that our pavilion?
Part of the design is sending emails, invitations and giving out coffee.
Are we interrupting on form of power with another form of power?
Who is paying for this? Is this a classic case of unpaid women labour?
Capitalism is generally only interested in the white woman with money... How do we NOT only cater to them?
How do we make people feel at home in a public space?
We want to make cultural shifts! Feminist spaces // feminist in space.
We are designing a forum to talk about safety to create a common language.
Are we creating public awareness of the unsafety of women?
How do we stage ourselves in the man-made world?
What is an architect? What is an urban designer?
Are we producing a conception of one type of woman?
Let's build and maintain trust as architects.

Ill. 131 – Elevation, south. 1:100.

Ill. 132 – Elevation, east. 1:50.

**Step 6:**
With a companion beside you, lift the 'roof' - which now consists of two rafters latched together and a steel connection - into place on the pillar. You'll need a step ladder to aid you with 1,5 meters in height. Repeat until every frame is in place.

**Step 7:**
Guide the two steel rods into place on the roof. Screw the steel rods together with their built-in thread and bolt to stabilize the whole construction. Repeat.

**Step 8:**
With the ladder at hand, cross-brace the roof. Make sure, that there at least is a cross at each end of the construction to lock the whole structure together.
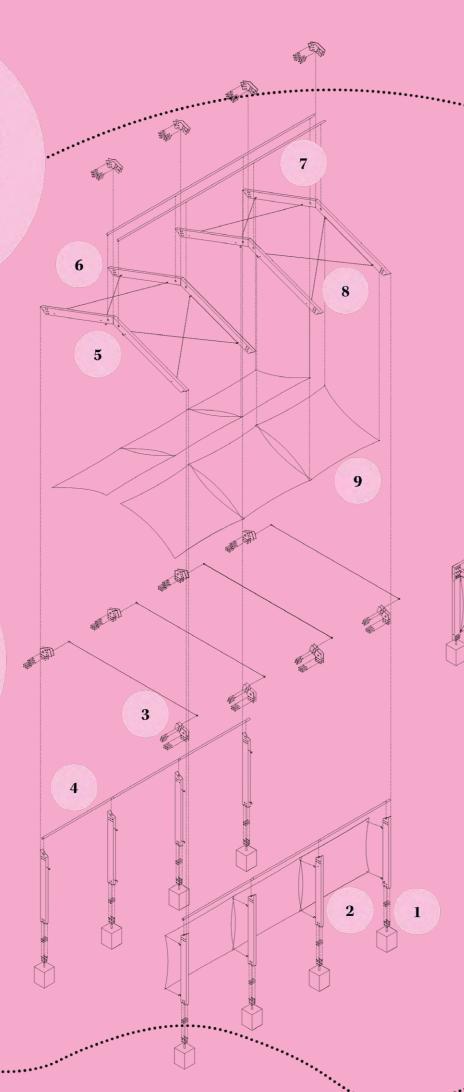
**Step 5:**
Bolt the two roof rafters together on the ground. Secure and fasten the steel wires.

**Step 9:**
With hooks, put up the fabric in desired places.

**Step 4:**
Guide the steel rods into place. Screw the steel rods together with their built-in thread and bolt to stabilize the whole construction.

**Step 10:**
Have a beer. It has probably taken longer than you initially thought. Take a picture of your work!

**Step 3:**
Secure the steel mount to the pillar with bolts. Repeat on all pillars.
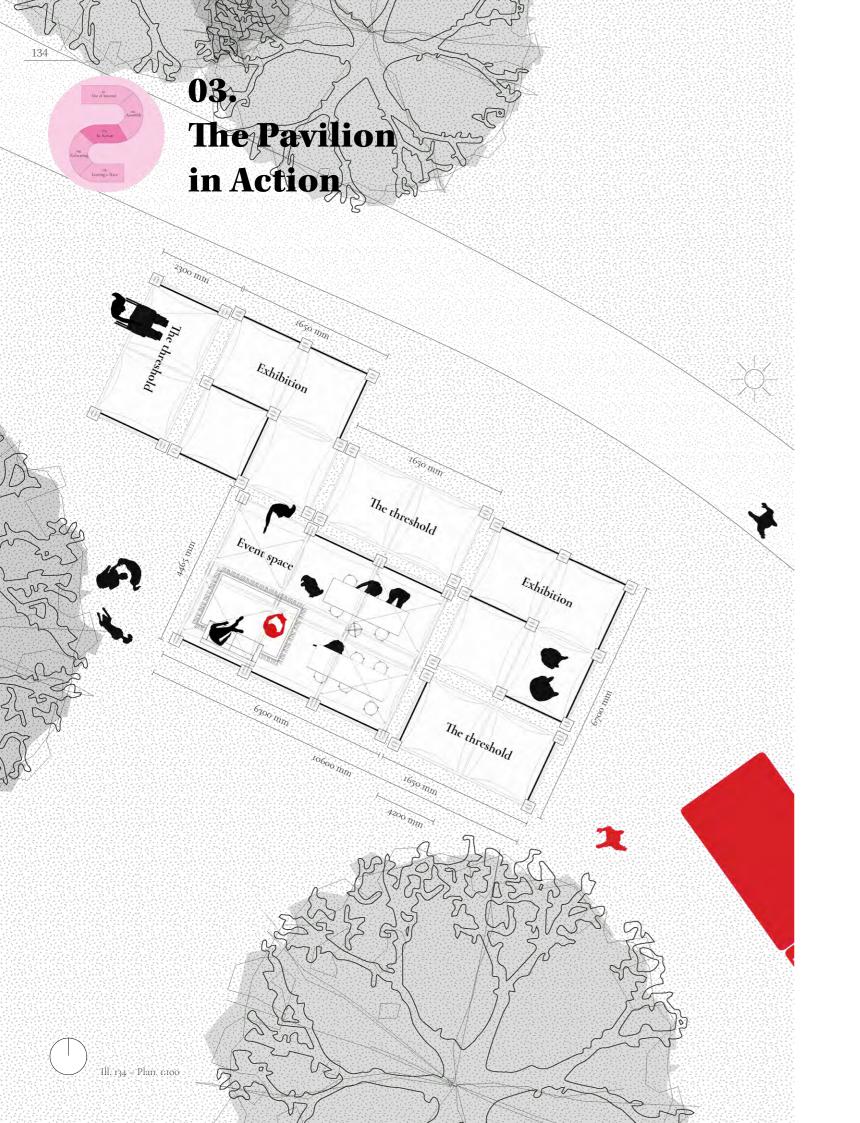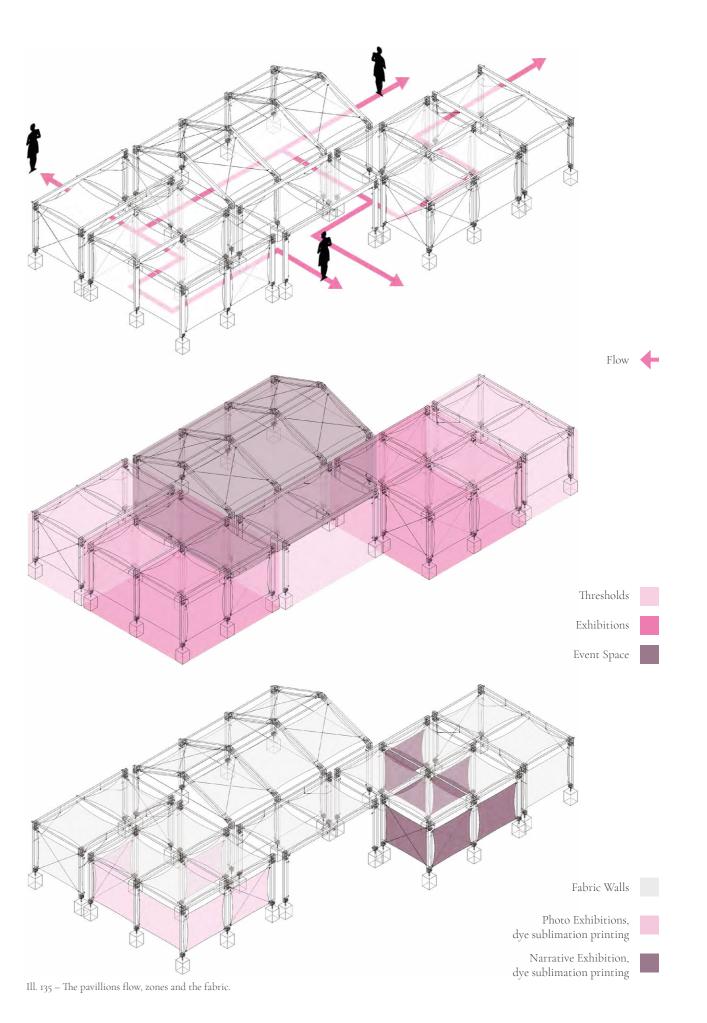
**Step 1:**
Transport the post shoes in a hard truck. They are made of concrete and are heavy to lift on one's own (60+ kg). This is a 2-person job. Repeat until all post shoes are in place.

**Start here!** ←

**Step 2:**
Secure the wooden pillars to the post shoe with bolts. Adjust the screw foundation according to the terrain. Repeat until all pillars are in place.

Ill. 133 – Assembly guide and exploded view of the pavilion.

# 03.
# The Pavilion
# in Action

2300 mm

1650 mm

The threshold

Exhibition

1650 mm

The threshold

446,5 mm

Event space

Exhibition

6300 mm

The threshold

6700 mm

10600 mm

1650 mm

4200 mm

Flow

Thresholds

Exhibitions

Event Space

Fabric Walls

Photo Exhibitions,
dye sublimation printing

Narrative Exhibition,
dye sublimation printing

Ill. 135 – The pavillions flow, zones and the fabric.

Ill. 136 – Perspective of the pavilion.

📍 **AALBORG, ØSTRE ANLÆG** 📍

# Summer Forum:
# Empowerment, Dialogue, and Celebration 2024

## POP-UP FEMINIST FESTIVAL

**FREE OF CHARGE**

### WEEK #28
8th -14th of july

FEMINIST MANIFESTO READING // TALK: USYNLIGE KVINDER SALOON - WITH THE CAMPAIGN "TEXT ME WHEN YOU GET HOME" // COMMUNITY SAFETY WALK // COFFEE W. GIRLTALK EVENT TO INITIATE DISCUSSIONS AND NETWORKING AMONG ATTENDEES // MOVIE NIGHT: "HIDDEN FIGURES" // AALBORG COMEDY CLUB

### WEEK #29
15th -21th of july

TALK: THE ARCHITECTURE POLICY OF THE MUNICIPALITY // CREATE DEBATE: AALBORG UNIVERSITY, STUDENTS AND EDUCATORS // WORKSHOP: CROQUIS - COLLABORATION WITH HUSET // TALK: KVINDE KEND DIN HISTORIE WITH GRY JEXEN // POETRY SLAM IN COLLABORATION WITH STUDENTERHUSET // TALK: FRIES BEFORE GUYS – TINDER GREATEST

### WEEK #30
22th -28th of july

MOVIE NIGHT: DOCUMENTARY - FEMINISTS: WHAT WERE THEY THINKING? // MORNING YOGA IN COLLABORATION WITH DGI HUSET NORDKRAFT // MOVIE NIGHT: LITTLE WOMEN // WORKSHOP: FEMINIST SELF-DEFENSE // WORKSHOP: DANCE SESSION WITH LOCAL DANCE STUDIO // BUY A 'BMO', GET A FREE COFFEE // CLOSING CEREMONY WITH EEE GEE

Ill. 137 – Poster of planned events.
DISCLAIMER: The poster and its events are fake. The names of artist etc. have been used as examples.

Ill. 138 – Ways to stage events.



Assembled to suit certain needs

Fragmented when needs change

New configuration

Ill. 139 – The Travelling Pavilion: Voices of Us' flexibility and adaptability.
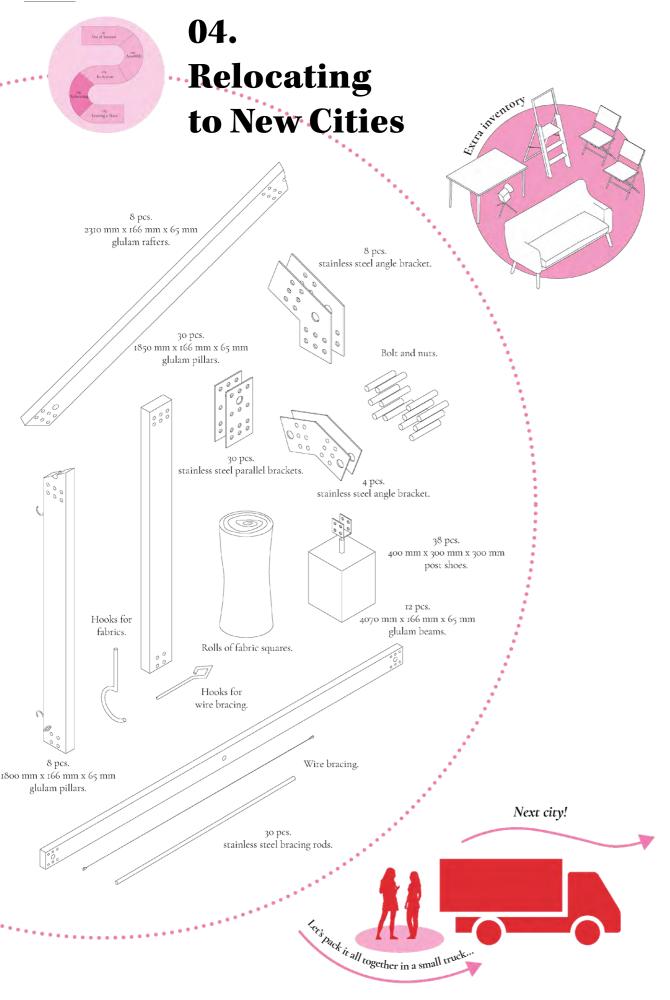
With the modularity of The Travelling Pavilion: Voices of Us, the structure becomes interchangeable to suit the requirements of various events. Fabric squares serve as walls, allowing for the division or expansion of space boundaries as needed. This flexibility enables the architects to adapt the pavilion to accommodate different activities, whether it be creating separate areas for workshops or opening up the space for larger gatherings. In exhibition spaces, the fabrics are dyed with sublimation printing. This enables showcasing real-life experiences of everyday sexism from the Everyday Sexism Project and untold stories of pioneering women across different fields from the whole world. By integrating these narratives into the fabric itself, the pavilion serves as a platform for education and empowerment.

Ill. 140 – The journey of the fragmented pavilion.
Sections. 1:100. Masterplan. 1:1000.

# 04.
# Relocating
# to New Cities

Extra inventory

8 pcs.
2310 mm x 166 mm x 65 mm
glulam rafters.

8 pcs.
stainless steel angle bracket.

30 pcs.
1850 mm x 166 mm x 65 mm
glulam pillars.

Bolt and nuts.

30 pcs.
stainless steel parallel brackets.

4 pcs.
stainless steel angle bracket.

38 pcs.
400 mm x 300 mm x 300 mm
post shoes.

Hooks for
fabrics.

Rolls of fabric squares.

12 pcs.
4070 mm x 166 mm x 65 mm
glulam beams.

Hooks for
wire bracing.

Wire bracing.

8 pcs.
1800 mm x 166 mm x 65 mm
glulam pillars.

30 pcs.
stainless steel bracing rods.

Next city!

Let's pack it all together in a small truck...

Ill. 141 – Materials needed to build the pavilion.

Starting the
journey here...

Aalborg

Randers

Aarhus

Horsens

København

Vejle

Esbjerg

...but not
ending it
here.

Odense

Ill. 142 – Map of possible destinations in Denmark. 1:1.500.000
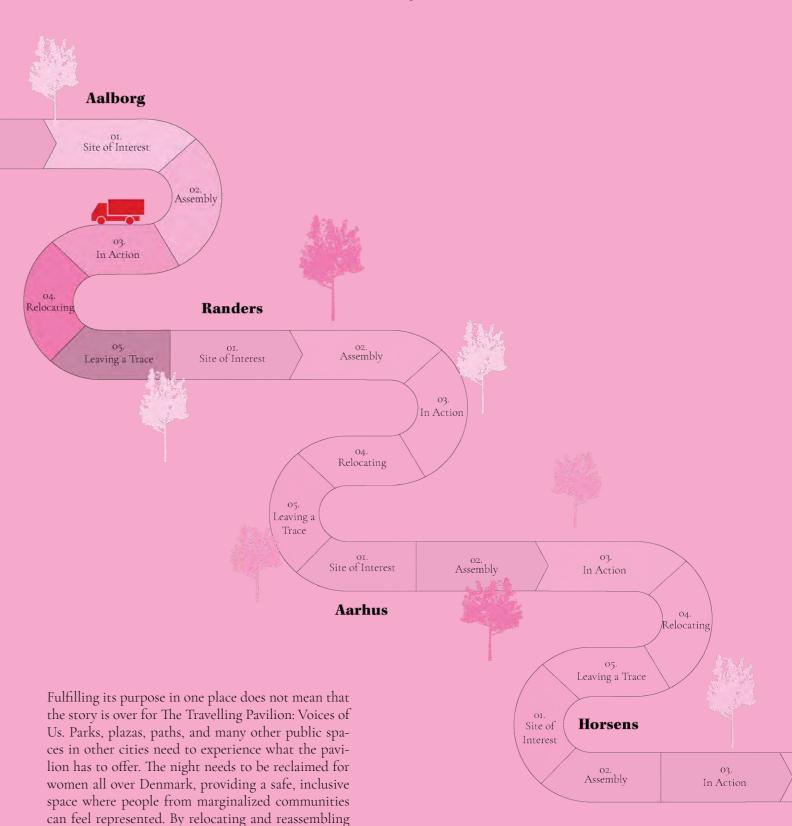
# 05.
# Leaving
# a Trace



People using the city at night! Reclaim the night.

News articles

Social Media

Handbook

New friendships

New associations

*Wherever I go, I will leave a trace behind me...*

*Wherever I go, I will leave a trace behind me...*

Regulations in municipality architectural policies

Strengthening existing organizations

New conversations

New school curriculums

Ill. 143 – Leaving a mental trace in the local community.

# 06.
# ...And the
# Story Continues



Aalborg

01. Site of Interest

02. Assembly

03. In Action

04. Relocating

05. Leaving a Trace

Randers

01. Site of Interest

02. Assembly

03. In Action

04. Relocating

05. Leaving a Trace

01. Site of Interest

02. Assembly

03. In Action

Aarhus

04. Relocating

05. Leaving a Trace

01. Site of Interest

Horsens

02. Assembly

03. In Action

Fulfilling its purpose in one place does not mean that the story is over for The Travelling Pavilion: Voices of Us. Parks, plazas, paths, and many other public spaces in other cities need to experience what the pavilion has to offer. The night needs to be reclaimed for women all over Denmark, providing a safe, inclusive space where people from marginalized communities can feel represented. By relocating and reassembling in different areas, the pavilion continues its mission of promoting safety and inclusivity, ensuring that its impact is felt far and wide.

Ill. 144 – The Traveling Pavilion moving from city to city.

*Did we actually do
what we intended to do?*

*Evaluation*

10

Ill. 145 – Kulturbroen in Aalborg at night.

# Concluding
# Thoughts

It is impossible to conclude upon an architectural and urban design intervention that isn't implemented in the real world. We can make some well-argued assumptions upon why we believe that the structure answers to the problem of addressing safety for women in public spaces at night, but those statements will hold no real meaning to them if the project is not evaluated in real life. What we can do, is look at how we have worked with our three problems: The Role of the Architect, Resolving Past Neglect, and Empowering Diverse Voices. We've taken on the responsibility of analysing and changing the physical structure of the city. Our answer to the problem is a new feminist methodology, strategies regarding safety, and a design intervention of a physical object that holds space for inclusivity, empowerment and exchange of knowledge. The intervention is not fixed to one specific location but travels around, where there is a need for conversational shifts. By looking at the past, learning from it, and using it to do better for the future, we've made sure to forward inclusive and diverse strategies for city planning. And finally, by engaging our network, the local communities, and listening to people, that feel excluded from public spaces at night, we've reached an architectural project and a thesis, that belongs to everyone, and not just the two of us.

# Reflection

We've just concluded that it is impossible to conclude upon a design that is yet to be built.

The world is built by men, for men. This isn't due to an inherently evil agenda of erasing women from the built environment, but simply because the men in power didn't consider other perspectives. Let us call it 'gender blindness'. For example: Women are more likely to be severely injured compared to men because car safety is designed for the default male. Women tend to sit further forward since we're shorter, but cars aren't designed with that in mind. In 2021, Fyens Stiftstidende reported that only 28 out of 2500 statues and monuments in Denmark were of or for women (Fasdal, 2021). Women wait in line for many minutes at public restrooms, while men do their business in seconds.

To remove bias from any industry, we need more women and marginalized people in all aspects of decision-making. Imagine if we had more women architects and planners, and more marginalized people in city planning. Men tend to use cars more, while women are the pedestrians. What if we made wider sidewalks? What if we created barrier-free areas for 'disabled' people to move more freely? What if we started naming places after women? Designing without all users in mind leads to inequality and a lack of opportunities. Designing with these examples in mind is very possible and would make the world slightly (SLIGHTLY) better. Our question is, can we design, when design is inherently physical, a feeling of safety and inclusivity, which is inherently psychological? Is it even possible to design safety?

## Our Process

In order to design safety, we needed to understand it. What have we done to gain this understanding?

We looked at the infamous IDP model and realized it lacks involvement of the intended user group, it lacks co-creation, and it lacks evaluation. There's nothing about using your own situated experiences or involving different perspectives—nothing about the feminist methodological approach. For this reason, on the first day of the semester, we constructed a survey with the sole intention of pinpointing specific locations in Aalborg that made people feel unsafe. The survey reached 62 people from the early 20s to late 70s, men, and women, of different ages, and sexualities.

With this survey in mind, let us ask ourselves; have we had an intersectional perspective? Yes. Have we done it enough? No. We have four months to write a thesis with the curricula of two different educational courses. Things have to happen quickly, so we've used our immediate network a lot. True inclusivity means reaching more diversity, not just people who look like us, act like us and have the same educational background. The pitfall of this is designing for one type of 'scared' woman.

Before this project, we didn't know the term 'intersectionality,' had never heard of feminist methodology, and didn't know the history of women in the architectural field. Now, we know a little bit more, and even if we don't continue with this specific project, we've gained a set of values that we'll bring forward in our careers, whatever we end up doing. Participatory processes

are essential for expanding one's own beliefs and creating inclusive designs. Unfortunately, our engagement came too late in the process—too late for meaningful co-creation, and too late to assemble a focus group that could help us reevaluate design proposals. This first attempt at such a process is often clumsy, but it is a necessary learning experience. We now understand the importance of early and ongoing participation. In future projects, and there will be future projects, we will be better prepared. This exercise has taught us valuable lessons that we will carry forward into our professional lives. Early involvement of diverse user groups, continuous feedback, and a commitment to intersectional perspectives will be integral to our design processes.

When it comes to safety, the aspect of social sustainability in architecture and city planning is clear. We also see its value in economic and climatic sustainability: promotion of pedestrians and cyclists, less vandalism and thereby fewer repairs and renovations, and more use of public transport. Safety is attractive to investors and tourism. It strengthens retail and property values. All seemingly good things, but there are pitfalls. Looking at our strategies, gentrification is a perspective that is difficult to ignore. While initiatives like ground-level windows, outdoor seating, and multifunctional spaces can enhance safety and community engagement, they may inadvertently contribute to gentrification by attracting more affluent residents and businesses. This influx can displace existing communities, particularly low-income and marginalized groups, leading to social and economic inequality. What happens to the homeless person sleeping in that 'unkempt' alley with graffiti? Where do people go with their anger if they can't express themselves and their political views by writing 'Free Palestine' on long, concrete walls that act as barriers between paths and railways? What about the low-income family that doesn't have enough free time to 'maintain' and be 'responsible' for that semi-public urban gardening project the municipality has pushed upon them? Implementation of safety strategies must be context-sensitive and involve ongoing collaboration with local stakeholders to address specific needs and avoid imposing external views of 'good' solutions. Additionally, there's a risk of unintentionally reinforcing gender norms or excluding certain demographics if the strategies are not carefully designed and implemented with intersectionality in mind. Whenever we think we know the answer, let us always consider the other perspectives.

## The Architectural Output of the Thesis

We could have taken many different routes for the design intervention itself. We could have looked at the city from a much more 'technical' perspective: how much light and at what temperature does the light need to be in different areas to be deemed safe? How wide should paths and sidewalks be to maintain personal space for pedestrians, how should infrastructure be regulated around Jomfru Ane Gade? We could have designed a new space for Safe House Aalborg or made a municipality plan for a real-life construction project, where we implement safety-enhancing criteria. We considered all of the above and could have checked all the measurable elements of such a design proposal and called it successful. However, we believe that safety is not strictly measurable; it is also about the interaction between people, the local context, the culture of the city, the media, and the conversations that we have with each other.

We chose a temporary design intervention. The design intervention could have taken many forms. We could have chosen strong symbolic architecture, like a panopticon—an all-seeing eye monitoring 'the bad men' of Østre Anlæg—or fluid, curvy forms representing the female body. Both are caricatured, sure, but also possible outcomes. We don't think the power hierarchy symbolized by the panopticon is the right way to address the issue of unsafety for women in public spaces. We chose transparency, legibility, lightness, adaptability, and flexibility. We don't believe that safety happens in satellites but grows from point A to point B to point C, and from an urban design perspective, we chose a 'neglected' site with a strong, negative narrative to give it life. Let us change the narrative of such places and make them more inclusive (of course while also acknowledging the fact, that the narratives don't write themselves out of thin air. Women experience harassment in public spaces all of the time, at all ages.)

## The Reciprocation from Peers and Educators

We cannot definitively conclude whether our design will work until it has been tested. For now, it's an experiment, an exploration. We have invited many people into the process, facilitated conversations, and initiated a dialogue. This is just the beginning. What we can conclude is that safety and inclusivity are gradually becoming more prominent in city planning agendas. There is a growing demand for these considerations.

Throughout our five years at the university, we have noticed significant neglect from our institution. This neglect is not only demonstrated in the lack of introduction to women architects but also in the context in which they are introduced. When women architects are presented, they are often from high-capitalist firms, failing to represent a broader spectrum of architectural practice. Where was arki_lab, Hele Landet, Forensic Architecture or Mycket?

It's been intriguing to see how our project has received positive attention from our instructors. Despite our critical stance towards the institution, our feedback has been well received. Experienced women architects are now invited to participate in a crit session! This reaction suggests that even within traditional academic settings, there is an openness to change and a recognition of the importance of diverse perspectives.

## End Note

Creating a common language for such a multifaceted issue like safety with an intersectional lens is not easy. Our vocabulary may have been and still is a little bit clumsy, but we - and 'we' refers to the collective whole that cares about such issues – will keep on practising. It is our job as architects and urban planners to 'keep up with the trouble' and make noise when noise is necessary. Public spaces should be designed for the diverse whole, not just for the able-bodied white man.

What we have learned is that you can tell both a great deal about women's unsafety and also nothing at all. When the media focuses heavily on violence against women, it heightens our alertness, even though such incidents are rare. This creates a panopticon effect, where fear is amplified by the arbitrary nature of these crimes. Furthermore, our investigations aren't as intersectional as we would like. One thing is being a woman feeling unsafe in public spaces at night. What about the non-Caucasian ethnic woman? What if that woman has a disability? With each layer, the issue becomes more complex, but also even more important to address.

Sexism affects all of us. We're all products of a society with sexist structures. It influences our language and our behaviour; it shapes our lives from the moment we are born to the day we die. As architects, it's our responsibility to challenge and dismantle these societal norms. We often design based on what we already know. We conduct case studies and replicate the existing structures of the city in the name of 'vernacular' architecture. However, when analysing urban environments and integrating new designs, we must question what these structures are a product of. Our profession should collaborate with psychologists, anthropologists, and others to co-create safety. Architects aren't experts in every field concerning humanities. Let us co-create safety in our common future.

# Bibliography

## Websites

Aalborg University. (2022). *Curriculum for the Master's programme (cand.polyt.) in Architecture, 2022* [online]. Available at: https://studieordninger.aau.dk/2024/47/4966 [Accessed 11 May. 2024].

Aalborg University. (2023). *Curriculum for the Master's programme (cand.polyt.) in Urban Design, 2023* [online]. Available at: https://studieordninger.aau.dk/2023/41/4264 [Accessed 11 May. 2024].

Council of Europe (2014). *What is gender mainstreaming?* [online] Gender Equality. Available at: https://www.coe.int/en/web/genderequality/what-is-gender-mainstreaming.

Dansk Kvindesamfund (n.d.). *Tidslinje – danskkvindesamfund.dk* [online]. Available at: https://www.danskkvindesamfund.dk/tidslinje/.

Den Store Danske. (2023). *Feminisme - Definitioner og retninger gennem tiden - lex.dk* [online]. Available at: https://denstoredanske.lex.dk/feminisme [Accessed 8 Feb. 2024].

Det Kriminalpræventive Råd (n.d.). *Vold i tal og statistik* [online]. Available at: https://dkr.dk/vold-og-voldtaegt/fakta-om-vold.

Library of Congress (n.d.a). *City Life in the Late 19th Century* [online]. Library of Congress. Available at: https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/rise-of-industrial-america-1876-1900/city-life-in-late-19th-century/

Library of Congress (n.d.b). *Cities During the Progressive Era | Progressive Era to New Era, 1900-1929 | U.S. History Primary Source Timeline | Classroom Materials at the Library of Congress | Library of Congress* [online]. Available at: https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/progressive-era-to-new-era-1900-1929/cities-during-progressive-era/

Natteravnene Aalborg. (n.d.). *Konceptet* [online]. Available at: http://aalborg.natteravnene.dk/Om-Natteravnene [Accessed 11 Apr. 2024].

Oxford English Dictionary. (2023). *Epistemology (n.)* Available at: https://doi.org/10.1093/OED/7910239811 [Accessed 16 Apr. 2024]

Pojani, D., Wardale, D. and Brown, K. (2018). *Sexism and the city: how urban planning has failed women* [online]. The Conversation. Available at: https://theconversation.com/sexism-and-the-city-how-urban-planning-has-failed-women-93854.

Right to the city. (n.d.). *HOME* [online]. Available at: https://www.right2city.org/.

Tryg Aalborg. (n.d.). *Introduktion* [online]. Available at: https://tryg.aalborg.dk/om-tryg-aalborg/introduktion [Accessed 16 Apr. 2024].

www.conzoom.dk. (n.d.). *De 9 conzoom grupper & 39 conzoom typer* [online]. Available at: https://www.conzoom.dk/da/danmark/segmenter.

## Articles, publications and reports

Andersen, J., Andersen, J.G., Hede, A., Danneris, S. and Madsen, P. (2023). *Tryghed og velfærd i Danmark 2023.* tryghed.dk. Virum: TrygFonden smba.

arki_lab. (n.d.). *Why does Urban Planning need Feminism?* [online]. Available at: https://www.arkilab.dk/why-does-urban-planning-need-feminism/.

Chaney, R.A., Baer, A. and L. Ida Tovar (2023). *Gender-Based Heat Map Images of Campus Walking Settings: A Reflection of Lived Experience*. Violence and gender. doi:https://doi.org/10.1089/vio.2023.0027.

Darke, J. (1979). *The primary generator and the design process. Design Studies*, [online] 1(1), pp.36–44. doi:https://doi.org/10.1016/0142-694X(79)90027-9.

Enevoldsen, M.S. (2018). *22-årige Amalie: Hvorfor har folk et problem med to piger, der går hjem sammen fra byen?* [online] Amalie Wessel om homoseksualitet og diskrimination i nattelivet. Available at: https://www.alt.dk/artikler/amalie-wessel-om-homoseksualitet-og-diskrimination-i-nattelivet [Accessed 13 Mar. 2024].

Fasdal, M. L. (2021). *Kun 28 ud af 2500 statuer og mindesmærker i Danmark er kvinder: Paul Andys søster Gudrun er én af dem | fyens.dk.* [online] Available at: https://fyens.dk/kerteminde/kun-28-ud-af-2500-statuer-og-mindesmaerker-i-danmark-er-kvinder-paul-andys-soester-gudrun-er-en-af-dem [Accessed 18 May 2024].

Haraway, D. (1988). *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. Feminist Studies*, [online] 14(3), pp.575–599. Available at: https://www.jstor.org/stable/3178066.

Juul Frost Arkitekter, Møller Angelsø, M. and Dusine Schmidt Nielsen, T.S. (2022). *Trygge byrum for alle, mange, få.* [online] Kriminal Præventive Råd, Det Kriminalpræventive Råd, p.64. Available at: https://dkr.dk/materialer/trygge-byer/trygge-byrum-for-alle [Accessed 8 Feb. 2024].

Khan, F. (2018). *Your City Has a Gender and It's Male.* [online] Nautilus. Available at: https://nautil.us/your-city-has-a-gender-and-its-male-236942/.

Knudstrup, M-A (2004), *Integrated Design Process in Problem-Based Learning: Integrated Design Process in PBL.* i Kolmos, Anette : Fink, Flemming K. : Krogh, Lone (eds.) (red.), The Aalborg PBL Model : Progress, Diversity and Challenges. Aalborg Universitetsforlag, Aalborg, s. 221-234.

Ramsing, J. (2023). *Voldtægt i Østerådalen: Politi har nu dna fra mistænkt - men hvor er han?* [online] www.nordjyske.dk. Available at: https://nordjyske.dk/nyheder/krimi/voldtaegt-i-oesteraadalen-politi-har-nu-dna-fra-mistaenkt-men-hvor-er-han/4697637 [Accessed 14 Mar. 2024].

Rendall, Jane. (2006). *Art and Architecture: A Place Between* [online]. [Preprint]. Available at: https://www.janerendell.co.uk/wp-content/uploads/2009/03/Art-and-Architecture-prepublication.pdf. [Accessed 11 May. 2024].

Roy, S. and Bailey, A. (2021). *Safe in the City? Negotiating safety, public space and the male gaze in Kolkata, India.* Cities, 117, p.103321. doi:https://doi.org/10.1016/j.cities.2021.103321.

Samie, A. (2023). *Intersectionality | Definition, Kimberle Crenshaw, History, Applications, Criticism, & Facts | Britannica.* [online] www.britannica.com. Available at: https://www.britannica.com/topic/intersectionality.

Vejdirektoratet (2020). *Håndbog Vejbelysning Anlæg og Planlægning.* Vejdirektoratet. Available at: https://vejregler.dk/h/7e0fba84-06dd-483b-898a-c7b3e3affaa1/d6c2d72dcbf247cfb7f5b2b2322167f3?showExact=true. [Accessed 17 May. 2024].

Zuleger, C. (2021). *Et feministisk perspektiv på byplanlægning kan afdække blinde vinkler.* [online] www.rumsans.dk. Available at: https://www.rumsans.dk/artikler/feministisk-byplanlaegning [Accessed 2 Dec. 2022].

# List of Illustrations

## Books

Cross, N. (2006). *Designerly ways of knowing*. Springer London Ltd.

Jacobs, J. (1961). *The Death and Life of Great American Cities*. New York: Modern Library.

Kern, L. (2020). *Feminist City*. Verso.

Lawson, B. (2015). *How designers think*. Architectural Press.

Lykke, N. (2010). *Feminist studies: A guide to intersectional theory, methodology and writing*. London: Routledge.

Matrix. (1985). *Making space: Women and the man-made environment*. London: Pluto Press.

Nielsen, T. (2023). *Byen Danmark*. Arkitektens Forlag.

Schaefer, K. (2019). *Text me when you get home: the evolution and triumph of modern female friendship*. New York: Dutton, An Imprint Of Penguin Random House Llc.

Stratigakos, D. (2016). *Where are the women architects?* Princeton: Princeton University Press.

Bendsen, J.R., Riesto, S. and Steiner, H. (2023). *Ufortalte historier. Om kvinder, køn og arkitektur i Danmark*. Strandberg Publishing.

## Completed Field Studies

Natteravnene. (2024). Field trip with Natteravnene Aalborg the 10th of February, in relation to collecting information for the thesis Reclaim the Night: Shifting Architectural Paradigms. 10. semester MSc04 Architecture and MSc04 Urban Architecture.

Safe House. (2024). Interview with Safe House Aalborg the 13th of February, in relation to collecting information for the thesis Reclaim the Night: Shifting Architectural Paradigms. 10. semester MSc04 Architecture and MSc04 Urban Architecture.

**Ill. 01 - Ill. 03:** Own illustration.

**Ill. 04:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 05:** Illustration inspired by Figure 1.1, p. 6. Jensen, O. B. (2013). Staging Mobilities. Routledge. Illustration made with picture from Unsplash. Photo by Markus Gjengaar on Unsplash, https://unsplash.com/photos/man-standing-in-concrete-road-during-night-time-NxeLSQ6uQVs and Photo by Adrian Mag on Unsplash, https://unsplash.com/photos/a-group-of-people-walking-down-a-sidewalk-67OdI1i2xOk. [Accessed 2024].

**Ill. 06 - Ill. 08:** Own illustration.

**Ill. 09:** Ussing, S. (1975). Barcebäck i aftensol.

**Ill. 10:** Own illustration.

**Ill. 11:** Illustration based on Figure 1. Knudstrup, M.-A. (2004). Integrated Design Process in Problem-Based Learning: Integrated Design Process in PBL. In Kolmos, Anette : Fink, Flemming K. : Krogh, Lone (eds.) (Ed.), The Aalborg PBL Model : Progress, Diversity and Challenges (pp. 221-234). Aalborg Universitetsforlag. [Accessed 2024].

**Ill. 12 - Ill. 13:** Own illustration.

**Ill. 14:** Photo by Giacomo Ferroni on Unsplash, https://unsplash.com/photos/grayscale-photo-of-group-of-people-performing-rally-on-street-raU50Q_AcS0. [Accessed 2024].

**Ill. 15:** Photo by chloe s. on Unsplash, https://unsplash.com/photos/woman-holding-white-paper-with-smash-the-pairtarchy-XwrDrY9hjrI. [Accessed 2024].

**Ill. 16:** Robert A. Chaney, Alyssa Baer, and L. Ida Tovar (2024). Gender-Based Heat Map Images of Campus Walking Settings: A Reflection of Lived Experience. Violence and Gender 2024 11:1, 35-42. Figure 2, 3, 4, 5 and 6. Mary Ann Liebert, Inc. [Accessed 2024].

**Ill. 17:** Own illustration

**Ill. 18:** Illustration based on Figur 3.2.1, p. 24. Justitsministeriet (2023). Tryghedsundersøgelse 2022. justitsministeriet.dk. Justitsministeriets forskningskontor. [Accessed 2024].

**Ill. 19:** Illustration based on Figur 3.2.2, p. 26. Justitsministeriet (2023). Tryghedsundersøgelse 2022. justitsministeriet.dk. Justitsministeriets forskningskontor. [Accessed 2024].

**Ill. 20:** Illustration based on Figur 3.2.6, p. 30. Justitsministeriet (2023). Tryghedsundersøgelse 2022. justitsministeriet.dk. Justitsministeriets forskningskontor. [Accessed 2024].

**Ill. 21:** Illustration based on Figur 'Hvilken type vold de unge er mest bange for at blive udsat for på en bytur fordelt på køn', p. 24. Rådgivende Sociologer ApS (2008). Unge, vold og utryghed i nattelivet. [online] www.dkr.dk, Det Kriminalpræventive Råd. Available at: https://dkr.dk/media/7345/unge-vold-og-utryghed-i-nattelivet.pdf [Accessed 8 Feb. 2024].

**Ill. 22:** Illustration based on Figur 'Hvor de unge er mest bange for at blive udsat for vold', p. 26. Rådgivende Sociologer ApS (2008). Unge, vold og utryghed i nattelivet. [online] www.dkr.dk, Det Kriminalpræventive Råd. Available at: https://dkr.dk/media/7345/unge-vold-og-utryghed-i-nattelivet.pdf [Accessed 8 Feb. 2024].

**Ill. 23:** Illustration based on Figur 'Gør du selv noget for at føle dig mere tryg i nattelivet?', p. 10. Rådgivende Sociologer ApS (2008). Unge, vold og utryghed i nattelivet. [online] www.dkr.dk, Det Kriminalpræventive Råd. Available at: https://dkr.dk/media/7345/unge-vold-og-utryghed-i-nattelivet.pdf [Accessed 8 Feb. 2024].

**Ill. 24:** Illustration based on Figur 'Overværet vold mod venner, bekendte eller tilfældige personer', p. 15. Rådgivende Sociologer ApS (2008). Unge, vold og utryghed i nattelivet. [online] www.dkr.dk, Det Kriminalpræventive Råd. Available at: https://dkr.dk/media/7345/unge-vold-og-utryghed-i-nattelivet.pdf [Accessed 8 Feb. 2024].

**Ill. 25:** Collage.

**Ill. 26:** Own illustration.

**Ill. 27:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Skråfoto', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 28:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Forårsbilleder Ortofoto (midlertidig), February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 29 - Ill. 32:** Own illustration.

**Ill. 33:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark' and 'Forårsbilleder Ortofoto (midlertidig), February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 34:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 35 - Ill. 37:** Own illustration.

**Ill. 38:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 39 - Ill. 40:** Own illustration.

**Ill. 41:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 42:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 43:** Own illustration.

**Ill. 44:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 45:** Own illustration.

**Ill. 46:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 47 - Ill. 48:** Own illustration.

**Ill. 49:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 50:** Own illustration.

**Ill. 51:** Illustration made at https://me-qr.com/. [Accessed 2024].

**Ill. 52:** Own illustration.

**Ill. 53:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Forårsbilleder Ortofoto (midlertidig), February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 54:** Figure based on Danmark Statistik: 26-5-2024 Danmarks Statistik , @ statistikbanken.dk/KM5.

**Ill. 55:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 56:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 57:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 58 - Ill. 59:** Own illustration.

**Ill. 60:** Made with an old 3D model of Aalborg, made by Aalborg Municipality. No longer available online. Supplement with data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 61 - Ill. 65:** Own illustration.

**Ill. 66:** Made with an old 3D model of Aalborg, made by Aalborg Municipality. No longer available online. Supplement with data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 67 - Ill. 68:** Own illustration.

**Ill. 69:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Forårsbilleder Ortofoto (midlertidig), February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 70:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 71:** Illustration based on data from DMI. Cappelen, J. and Jørgensen, B. (1999). Technical Report 99-13. Observed Wind Speed and Direction in Denmark - with Climatological Standard Normals, 1961-90. Copenhagen: Danish Meteorological Institute Ministry of Transport. [Accessed 2024].

**Ill. 72:** Illustration based on data from SCALGO Live. Data collected with student account. https://scalgo.com/da/. [Accessed 2024].

**Ill. 73:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 74:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 75:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark',

February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 76 - Ill. 78:** Own illustration.

**Ill. 79:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 80:** Own illustration.

**Ill. 81:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 82:** Own illustration.

**Ill. 83:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 84 - Ill. 86:** Own illustration.

**Ill. 87:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 88:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 89:** Own illustration made with silhouettes from Freepik.com - Image by Freepik <a href="https://www.freepik.com/free-vector/flat-design-little-girl-silhouette_42112587.htm#fromView=search&page=3&position=32&uuid=3346e6fb-e331-4dad-9dbf-569403437d40">Image by freepik</a>.[Accessed 2024].

**Ill. 90:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 91:** Own illustration made with silhouettes from Freepik.com - Image by Freepik <a href="https://www.freepik.com/free-vector/hand-drawn-yard-work-silhouette_81102227.htm#fromView=search&page=1&position=15&uuid=640f8a92-9842-42be-9d45-043d1b3e9057">Image by freepik</a>. [Accessed 2024].

**Ill. 92:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 93:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 94:** Own illustration.

**Ill. 95:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Forårsbilleder Ortofoto (midlertidig), February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 96:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Forårsbilleder Ortofoto (midlertidig), February 2024.

**Ill. 97:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Forårsbilleder Ortofoto (midlertidig), February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 98:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>.

**Ill. 99:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>.

**Ill. 100 - Ill. 115:** Own illustration.

**Ill. 116:** Photo by rebootanika on Unsplash. https://unsplash.com/photos/a-close-up-of-a-curtain-with-a-blurry-background-T_JnjBCfl78. [Accessed 2024].

**Ill. 117:** Photo by Martin Woortman on Unsplash. https://unsplash.com/photos/gray-and-black-car-door-csH4Z8--TMk. [Accessed 2024].

**Ill. 118:** Photo by Paolo Gregotti on Unsplash. https://unsplash.com/photos/white-and-red-light-fixture-oOlr-5godiI8. [Accessed 2024].

**Ill. 119:** Photo by Pandav Tank on Unsplash. https://unsplash.com/photos/brown-and-white-wooden-board-88-KbSZbuEc. [Accessed 2024].

**Ill. 120:** Photo by Thomas Charters on Unsplash. https://unsplash.com/photos/red-and-blue-light-reflection-on-water-qmHMSN7sDeI. [Accessed 2024].

**Ill. 121:** Photo by Mark Newberry on Unsplash. https://unsplash.com/photos/assorted-stickers-on-white-wall-xKnUnPEUiWA. [Accessed 2024].

**Ill. 122:** Photo by Brian Suh on Unsplash. https://unsplash.com/photos/bokeh-photography-of-structure-a4GETos82rI. [Accessed 2024].

**Ill. 123:** Photo by Victor Van Welden Unsplash. https://unsplash.com/photos/green-grass-field-during-daytime-kFv5tLnY8Yc. [Accessed 2024].

**Ill. 124 - Ill. 126:** Own illustration.

**Ill. 127:** Own illustration made with silhouettes from Freepik.com; Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>.; Image by Freepik <a href="https://www.freepik.com/free-vector/flat-design-little-girl-silhouette_42112587.htm#fromView=search&page=3&position=32&uuid=3346e6fb-e331-4dad-9dbf-569403437d40">Image by freepik</a>.; Image by Freepik <a href="https://www.freepik.com/free-vector/hand-drawn-yard-work-silhouette_81102227.htm#fromView=search&page=1&position=15&uuid=640f8a92-9842-42be-9d45-043d1b3e9057">Image by freepik</a>. [Accessed 2024].

**Ill. 128:** Render made with Twinmotion 2023.1.2. EPIC Games.

**Ill. 129:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark', February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 130:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark' and 'Danmarks Højdemodel - Højdekurver'. February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0).

**Ill. 131:** Own illustration.

**Ill. 132:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 133 - Ill. 134:** Own illustration.

**Ill. 135:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 136:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 137:** Background photo by Pawel Czerwinski on Unsplash, https://unsplash.com/photos/teal-and-white-abstract-painting-nyJY9UZnkrE. [Accessed 2024].

**Ill. 138:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024]. Photo by Library of Congress on Unsplash. https://unsplash.com/photos/a-procession-of-african-americans-carrying-signs-for-equal-rights-integrated-schools-decent-housing-and-an-end-to-bias-vNRIP_M3hC4. https://unsplash.com/photos/african-american-woman-alma-plantation-false-river-louisiana-eJR2PUptpgg. [Accessed 2024].

**Ill. 139:** Own illustration.

**Ill. 140:** Photo by Library of Congress on Unsplash. https://unsplash.com/photos/a-procession-of-african-americans-carrying-signs-for-equal-rights-integrated-schools-decent-housing-and-an-end-to-bias-vNRIP_M3hC4. https://unsplash.com/photos/african-american-woman-alma-plantation-false-river-louisiana-eJR2PUptpgg. [Accessed 2024]. and Photo by Library of Congress on Unsplash. https://unsplash.com/photos/african-american-woman-alma-plantation-false-river-louisiana-eJR2PUptpgg. [Accessed 2024]. Histories on section from Everyday Sexism Project. https://everydaysexismproject.dk/. [Accessed 2024]. Silhouettes from Freepik.com - Image by <a href="https://www.freepik.com/free-vector/hand-drawn-silhouette-set_58597579.htm">Freepik</a>; Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-peop-

le_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024]

Map created with data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Danmarks Geografi - GeoDanmark' and and 'Danmarks Højdemodel - Højdekurver'. February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0)

**Ill. 141:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 142:** Contains data from 'Styrelsen for Dataforsyning og Infrastruktur', 'Forårsbilleder Ortofoto (midlertidig), February 2024. Licens: Creative Commons Attribution 4.0 International (CC BY 4.0). Silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 143:** Own illustration made with silhouettes from Freepik.com - Image by rawpixel.com on Freepik <a href="https://www.freepik.com/free-vector/illustration-business-people_2900440.htm#fromView=search&page=1&position=0&uuid=7a4a05cb-7066-488c-9f0d-c255c83e7169">Image by rawpixel.com on Freepik</a>. [Accessed 2024].

**Ill. 144 - Ill. 148:** Own illustration.

**Ill. 149:** Photo by Jesús Rocha on Unsplash, https://unsplash.com/photos/man-sitting-on-floor-ZNOtwtFUvhk. [Accessed 2024].

**Ill. 150:** Photo by Diane Serik on Unsplash, https://unsplash.com/photos/woman-wearing-white-corduroy-long-sleeved-top-xh3peN2DkE4. [Accessed 2024].

**Ill. 151 - Ill. 158:** Own illustration.

**Ill. 159:** Picture taken by Mads, one of the participants from the Safety Run/Walk 2024.

**Ill. 160:** Pictures taken by Tobias, one of the participants from the Safety Run/Walk 2024.

**Ill. 161:** Picture taken by Anders, one of the participant from the Safety Run/Walk 2024.

**Ill. 162:** Pictures taken by Anders, one of the participant from the Safety Run/Walk 2024.

*Supporting data
from our process.*

*Appendix*

**11**

Ill. 146 – Fyensgade in Aalborg at night.

# Contents
# of Appendix

This final chapter of our thesis is Appendix. Here, you'll find supplementary material referenced throughout the report. The appendices offer additional details, data, and information that, unfortunately, didn't find space in the main body of the report. Each Appendix is named and organized in the order corresponding to how they are presented throughout the report.

# Appendix 01: Survey

The following contains translated versions of the survey's questions and the corresponding responses from Danish to English. The original survey was drafted in Danish, and responses were provided in Danish as well. However, to align with the language of our thesis, which is in English, the questions and responses have been translated accordingly. The translations are made with the help of ChatGPT.

## Questions asked

**1:** Age

**2:** Gender - Other (please specify)

**3:** In which city do you reside?

**4:** In which city or cities have you experienced feeling unsafe?

**5:** Can you remember where you have felt unsafe in the city? For example, a specific street, a park, a residential area, etc.

**6:** Can you remember what made you feel unsafe? For example, lack of lighting.

**7:** Tell us your story/stories.

**8:** Anything else you would like to add or further elaborate on?

**9:** Contact information (email or other).

**10:** Email

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 24 | Man | Aalborg | Aalborg | The small streets in the evening, for example in the west part of town, Øgaden, and downtown for that matter. | It's mainly because the street lights don't always illuminate enough, or the light they provide has a somewhat spooky atmosphere. Additionally, it can also be if the area consists of many blocks, so there are many corners where people can stand, giving you a fright when you pass by and suddenly there's a person... but it's mostly about the lighting. | I don't have any specific stories, but I remember feeling a sense of unease when walking in the dense residential areas of the city in the evening/night. For example, I avoid Østre Anlæg when it's dark because there isn't enough lighting and there are many hiding spots for people. I also walked through Karolinelund a couple of weeks ago and noticed that in some areas, there was no lighting at all, and you could only sense the silhouettes of people also walking through the park, which made me a bit uneasy as I couldn't see their faces and therefore couldn't figure out their intentions. | |
| 25 | Man | Aalborg | Aalborg, Aarhus | In Aalborg, I have felt unsafe in Jomfru Ane Gade. | At some train stations, especially in Aarhus and in smaller towns. | | |
| 26 | Man | Aalborg | Copenhagen | Pusher Street. | Mainly due to the media coverage surrounding the area, and the fact that you could see exactly what was being talked about in the media. | | |
| 25 | Women | Aalborg | Aalborg, Copenhagen | At night, I prefer to avoid places that are dark and have few people. This would probably include small alleys, side streets, or parks. | Lighting definitely contributes to making me feel safe. If I have to travel from point A to point B at night, I would likely choose a route where the street is wide, well-lit, and where there is a greater chance of encountering people. I also find it reassuring if there are side streets along the street I'm walking on, so that I have an "escape route" if I were to encounter a dangerous person. | I haven't had any specific bad experiences that I can recall. But encountering drunk people at night is annoying, and one often fears that they might do or say something unpleasant as you walk past them. | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 24 | Women | Kalundborg | Vejle, Aalborg, Kalundborg | In Aalborg: poorly lit smaller streets/ in parks when it's dark. Vejle: around the Trondur parking garage and Langelinie. Kalundborg: Slagelsevej, Holbækvej. Here, there is a concern regarding traffic safety. Cyclists and pedestrians are not taken into consideration in the city in general. | Lighting and possibly shielding from other road areas. | It's generally really creepy to walk through parks when it's dark because there are many places where people could hide. | |
| 29 | Women | Arden | Kolding, Odense, Aarhus | In Kolding, it has been in the 'Latinerkvarter', a dingy street with a couple of pubs that always host a few too many intoxicated people. Many shop spaces are vacant, and it's generally deserted. In Odense, there's a large park along the river. The park is poorly lit in the evenings, so I have felt a general unease when cycling or walking through it at night. In Copenhagen, because the city is simply so vast, I'm not familiar with it, and I always need to use my GPS to find my way. That generally makes me feel uneasy." | Poor lighting. Narrow streets where there isn't much space on the sidewalks. | I think I've already covered it quite broadly | |
| 51 | Women | Middelfart | Aalborg | Vestbyen (Aalborg) | It was at night, when I walked home from the city alone. It was dark, and I was by myself. | I lived in Aalborg in my youth. The first few years, I lived in the city center. I didn't feel unsafe walking home alone at night. There were usually other people on the streets too. When I moved out to West Town, I had to walk home along a long dark street at night. I could feel uneasy about it. I started taking a taxi or my bike more often to feel safer. | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 31 | Man | Aalborg | Copenhagen, Aarhus | Metroen in Copenhagen and other alleys in Vesterbro. The harbor area towards the industry in Aarhus | The anonymity in the metro was striking; one feels that anything could happen without anyone noticing. The feeling of being at the bottom of a long funnel is intensified especially in Copenhagen, compared to other metro stations in the world, such as London, Berlin, and Paris, where they feel more like horizontal spaces with kiosks and other activities. The harbor area in Aarhus offers unevenly distributed lighting, creating small pockets of active and passive spaces. One finds oneself hurrying between the active spaces. | As a young, strong man with a background in somewhat tougher environments, I have not directly experienced feeling unsafe due to the built environment. However, I have found myself in an inconvenient situation before. Perhaps this story can be useful. I stepped off the bus on a cold December evening in one of Odense's less favored areas where two others also disembarked. One of the two is a young immigrant woman, and the other is a young man of Danish ethnicity who seemed intoxicated. We all three go the same way. I notice that as the woman picks up her pace, the young man also accelerates. With him right on her heels, I think she must feel unsafe, so I naturally increase my pace in case something happens. A few meters into the chase, there is a fork where the two separate, and I have to go the same way as the young woman. | |
| | | | | | | Suddenly, I find myself in a situation where it looks like I am following the young woman, which I was, but not with harmful intentions. She turns towards me and shouts for me to stop following her. That was an incredibly uncomfortable and unsafe situation for me. Safe urban spaces are not only for children and women. | They also put other men in uncomfortable situations where you become unsure about what is right and wrong. Creating safe urban spaces suddenly becomes everyone's interest. By the way, today I walk at my own pace and let people mind their own business. In the evening and at night, I cross the road if I see a woman walking on the same side as myself. |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 27 | Man | Aalborg | Aalborg | Østre Anlæg, both through the park and also a stretch along the park on Fyensgade. | On Fynsgade, there is clear lighting, but you don't know what's inside the park, so you get the feeling that you could easily be attacked there if you walk alongside the park in the dark. In the park itself, there are areas with and without light, but I think the problem is the lack of orientation. You never know what's around the next corner, and you can always hear voices in the dark, so it creates a certain atmosphere whether you walk where there is light or not, the same feeling persists. | | |
| 23 | Women | Aalborg | Randers, Aalborg | Parks, pathways, and roads without streetlights. | Few people, no cars, and lack of lighting. | Walking along a park without lighting, and a man follows me on my way home from the city. It's clear that he's picking up speed, and I start running until I reach my building. | |
| 26 | Women | Randers | Aalborg, Randers, Aarhus | Jomfru Ane Gade and Storegade (Randers) | Poor or no lighting in streets/ alleyways. | Walking home from the city. Insecurity and unease due to poor lighting as well as a bad and unsafe atmosphere. | |
| 54 | Women | Randers | Randers | | No lighting | | |
| 23 | Women | Nørresundby | | Over Kulturbroen at night. | There have been many muggings, and there are no working cameras. There is also not much light. | I avoid the Culture Bridge at night because it's far out and there's only one lane | |
| 35 | Man | Aarhus | Horsens, Brarand | Empty, dark spaces in front of Horsens Station before the renovation. Gellerupparken | Lack of lighting, distance to the nearest 'person' in a building, lack of phone connection, group of drunk, young people. | | |
| 47 | Women | Vejle | None | No lighting | | | |
| 24 | Man | Aalborg | Aalborg | Generally, downtown area. | You hear about many episodes of violence against random people, which creates insecurity. | I have experienced a group of drunk young people/children threatening one of my friends with violence without any provocation. | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 25 | Women | Aalborg | Aalborg | Especially when walking home from town, where there's a gate. But also when cycling from the University/Føtex in the east towards the city, when it's dark. | I think it's especially because of the lack of people. For example, the bike paths in the east are below the actual road, and therefore one can feel very alone if someone were to show up. | I've written to my boyfriend when I've cycled home from work. To make sure he knows when I should be home. I've cycled on the roads by the university in the east, and on the bike paths at University Boulevard. I especially remember an episode where the security guard from work drove past me and honked, which gave me a huge shock because I got scared. But afterward, it also gave me a sense of security on that road, knowing that there was at least someone else who meant well. | |
| 27 | Women | Aalborg | Aalborg and many other cities | Specifically in Aalborg, it has been in Borgergade, on Vesterbro, Reberbansgade, Mølleparken, Skovdalen, and Kildeparken or other places where I have walked alone, typically after dark. | No lighting or oversight. Many "hiding spots" or a long way to other people. | I took a walk on a dark evening with my dog, and my dog started barking at something behind a row of trees. It was a deserted area with not much light, and it made me very uneasy that I couldn't see what the dog was barking at or see other people whom I could ask for help if something happened. Generally, there is a fear of being assaulted or followed, a feeling many of my friends also express | |
| 25 | Man | Aalborg | A bit in Hanoi | That was downtown. | It was 4 in the morning on the first day, and it was the first city I was in Vietnam. Poor lighting and super strange houses that seemed like they were made with whatever they had lying around. | I don't have much else beyond the previous response. | |
| 23 | Man | Aalborg East | Not any Danish cities. But cities in Asia away from tourist areas. And some places in Paris. | Primarily residential area, and people. | Many homeless people, old buildings with vandalism. | Generally in Denmark, there aren't really any places where I feel unsafe. Maybe if you have headphones in, it's dark, and you're alone. | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 25 | Man | Brøndby | Copenhagen | Strøget, S-trains, metro, and generally stations. | Loud people in the evening/nightlife, especially intoxicated or otherwise affected, particularly groups. Fear of their potential unpredictable behavior leads to clashes and unpleasant conflicts. I don't think the surroundings have played a role in it being more uncomfortable, but it's probably because there has been sufficient lighting | A particular episode that I still remember vividly, which has made me feel more uneasy in nightlife, was when I was standing on the main street one evening, waiting for my girlfriend to finish work. A group of young individuals looking to push some boundaries started interacting with me, attempting to incite a conflict. I am a larger guy and was wearing a bulky jacket, which might have made some feel intimidated. I tried to de-escalate the situation, but it didn't work, resulting in one of them pushing me away, expressing displeasure with me standing there and implying threats of physical harm. I moved further away from the spot, waited until they left, returned to wait for my girlfriend, and they came back, questioning why I had returned. I walked away again. This episode, in general, has instilled in me a fear of loud individuals in nightlife, especially in groups, and their unpredictability. | |
| 26 | Women | Viborg | Aalborg | Jomfru Ane Gade, Nytorv while waiting for the bus home after dark.<br><br>Walking/cycling through all pedestrian tunnels/narrow pathways in Aalborg East after dark | Limited lighting, narrow streets, very few people nearby, alleys, no refuge, waiting for the bus alone, feeling like no one is looking out for you, no one hears you or intervenes if you're followed by a stranger or assaulted. | Especially when walking alone in the dark in larger cities in desolate places, pathways or tunnels, it always gives a pit in the stomach. | |
| 24 | Women | Aarhus | Vejle, Aarhus, Aalborg - most places one could navigate through on the way home from a night out in town. | Parks/streets without light and generally narrow streets with not much activity. | Lack of illumination and lack of people. | It's just generally not particularly fun to walk home alone from the city, whether you know the city or not. | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 26 | Women | Aalborg | Aalborg | In a large part of the city, but especially in smaller streets. | Especially when it's dark, and there are no people around. | I prefer to talk on the phone when I'm walking home alone in the evening, but if there are no other people on the street, I don't like it because I might be afraid that it attracts attention. I've experienced a situation where some young drunk guys were standing in the doorway of my building once when I returned home from the city. If I could have chosen another way into the building, I would have, but there isn't any. I walked quickly and purposefully towards the door, but on my way in, one of them ran his hand through my hair. One of the others said, "No, leave her alone," and he stopped. I hurried up to my apartment, thinking it was good that nothing worse happened, but looking back on it today, it was beyond my comfort zone and really uncomfortable. | |
| 23 | Women | Aalborg | Aalborg and larger cities in general | Jomfru Ane Gade, the walk home from the city, the waterfront in Aalborg, the beach park in Nørresundby. | In Jomfru Ane Gade it's primarily all the drunk people who can be unpleasant. Otherwise, it's also unsafe when walking on streets/parks with not much lighting (especially when it's dark/evening/night). I usually avoid small streets and parks without lighting, and where there aren't many people/cars; I usually only walk on big illuminated roads. | I always text either my boyfriend, parents, or friends that I'm on my way home now/getting on the bus now, etc., so there's always someone who knows where I am. It is always uncomfortable to walk alone home, for example, from the city in the evening/night, and I usually avoid it. Otherwise, I try to walk on the main roads where there are the most people. | |
| 22 | Women | Aarhus C | | | Lack of lighting! If it's completely quiet. | | |
| 27 | Women | Copenhagen | Copenhagen, Aarhus | Nørrebro Station., Peder Lykkevej | | | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 53 | Man | Middelfart | No specific cities. | Train stations, bus stations/bus stops after dark | That I've had to be there to catch a train/bus, and therefore couldn't retreat if unsafe elements were to appear. At the same time, large-scale construction (room for everyone during rush hour) but deserted during off-peak hours and unwelcomingly locked due to vandalism protection. | No thanks. | |
| 23 | Man | Copenhagen | Copenhagen | Istedgade in Vesterbro, Ørsted Park near Nørreport | No lighting, many vulnerable types, drunkenness. | In Ørsted Park, there are many rumors of rape and assault plus poor lighting. | |
| 25 | Women | Aalborg | Aalborg, Aarhus | Generally all the parks (e.g., Karolinelund, Østre Anlæg), small paths between residential blocks, the tunnel, large squares. | Poor/no lighting, no escape routes (mostly applies to tunnels), feeling exposed. | To be out walking one evening where you have to go through a tunnel, which is indeed lit up, but there's a group of men hanging out, so you take another route. If you go into the tunnel, there's only one way out.\n\nI've experienced walking late at night with my dog, and the park is so poorly lit that I can't see who's coming towards me. Or maybe it's only the main path that's lit so you can't see around you. The same goes for paths between residential blocks where people can hide against the wall or around a corner.\n\nLarge open squares can also be uncomfortable to cross when it's dark as you can feel exposed | |
| 25 | Man | Aalborg | Aalborg, Copenhagen | Jomfru Ane gade and Bispensgade in Aalborg | The incident on Jomfru Ane Street and Bispens Street felt unsafe because myself and two friends were followed by two aggressive young men. This escalated into a brief fight and the throwing of a bottle at us. | | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 53 | Man | Middelfart | No specific cities. | Train stations, bus stations/bus stops after dark | That I've had to be there to catch a train/bus, and therefore couldn't retreat if unsafe elements were to appear. At the same time, large-scale construction (room for everyone during rush hour) but deserted during off-peak hours and unwelcomingly locked due to vandalism protection. | No thanks. | |
| 23 | Man | Copenhagen | Copenhagen | Istedgade in Vesterbro, Ørsted Park near Nørreport | No lighting, many vulnerable types, drunkenness. | In Ørsted Park, there are many rumors of rape and assault plus poor lighting. | |
| 27 | Women | Aalborg | Aalborg, Odense | Østre Anlæg and Gugvej. | I was alone, it was dark, and there was really no other people at the same place. | I have stopped running outside after the rape incident near Østerå, as I only have the opportunity to run when it is dark, and it makes me feel unsafe. If I don't have my bike with me when I need to go home from the city, I might run part of the way to reduce the time I feel vulnerable. It is especially in darker areas and where there are no cars | |
| 71 | Women | Munkobo | Odense | The Station | Lidt hours, few people | | |
| 24 | Women | Aalborg | Copenhagen, New York | n the way home from the city. Unlit areas such as parks. | No lighting. People walking behind you, possibly of the opposite sex | People shouting things at you (both positive and negative) on the street, often people of the opposite sex | |
| 26 | Man | Aalborg | Aarhus and Aalborg. It's not that I have felt unsafe per se, but rather had the feeling that one could feel a bit unsafe in some areas. | Can't recall a specific place. But primarily streets that are very closed off and worn down, and the same goes for worn-down residential areas. | That the area looked worn down and empty. And at the same time, there was minimal lighting. | I have experienced feeling a bit uneasy when walking around and come to a somewhat deserted area where there aren't really any others, and thereby feeling like I don't really belong in this area. | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 27 | Women | Aalborg | Aalborg, Hamburg | Station areas, parks, and deserted, large streets. | Lack of lighting, being alone, encountering others and many corners | | |
| 55 | Women | Hadsten | Aarhus | The train station at night | | | |
| 21 | Women | Randers | Copehagen, Aalborg | In the middle of Copenhagen's streets | There was too much and too much of everything. Almost a cultural shock, and I knew nothing | Standing in the middle of Copenhagen, feeling uneasy because I didn't know the place well enough | |
| 56 | Women | Blenstrup | A bit in Copenhagen | More beggars than when I lived there | On the main streets, like Strøget. The many beggars | | |
| 30 | Man | Randers | Kathmandu | Not really. | Cars rushing by, hectic atmosphere. | | |
| 77 | Women | Vejle | Inner city, when its dark | No, I don't walk alone at night. | Drunk people | | |
| 32 | Man | Aarhus | Randers, Aalborg, Aarhus | Gjellerup Park, Jomfru Ane Gade, Hobrovej | Low lighting, threatening behavior from people in the area, lack of surveillance. | I've guessed my way home alone through Gjellerup Park and have been shouted at by random people in the area, have heard quite a few stories about people being robbed on the open street. I've thought it would be nice with more surveillance in general, as it helps keep shady individuals away in vulnerable areas. | |
| 56 | Woman | Silkeborg | Holstebro, my childhood town | In the row house neighbourhood- where I grew up. | There was a lot of vegetation with tall hedges and dark corners that I had to pass, where someone could potentially jump out from. | Have none. | |
| 26 | Man | Skjern | Aarhus | In the middle of the pedestrian street in the evening | Harassed because of my sexuality | There's not much to say, I was wearing slightly different clothes than usual and some other ethnic Danes harassed me. This has happened 6-7 times in Aarhus now by other ethnic Danes, but fortunately, I have never experienced anything like this elsewhere, and I have lived in Copenhagen and Aalborg and now in West Jutland | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 24 | Woman | Aalborg | Aalborg, Vejle | Poorly lit areas, such as parks. Long streets with no side streets, or where cars are parked parallel for long stretches. Bus stops, encountering boundary-crossing behavior, but where I've felt compelled to stay at the location because I needed to catch the bus. I've also experienced being accosted in the Føtex parking lot, Aalborg Eternitten. | It's probably been the feeling that no one could see me or hear me if something were to happen. Groups that are loud. | I have previously started running, for example in Østre Anlæg on my way home from the city, because I suddenly felt unsafe. I have experienced a car following me and matching my walking pace on Koldingvej in Vejle, without revealing themselves, but probably just because the person in the car thought it was funny and it scared me. I have experienced a man shouting at and following me in broad daylight in the Føtex Eternitten parking lot after I said I didn't have a lighter to light his cigarette or similar. I hurried into Føtex and 'hid' in the aisles. I could see that he lingered at the entrance for some time, and I only left the store after I saw he had gone. Then I called my mom crying. I often make agreements with my friends/partners to text when we get home if we're walking home in the evening. I have experienced being called later because I forgot to text, so it's something people take seriously. I accompany people home as often as I can, even if it means the party may end earlier/later than I want. | |
| | | | | | | My mom tops up my travel card because she knows I can be too stingy to take the night buses. | |
| 62 | Man | Aarhus | Mega cities | Areas with only a few local outlets and thus limited life | Lack of light. Alleys and small roads leading up to | | |

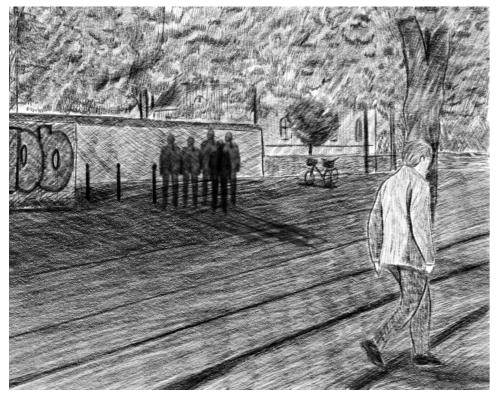| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 24 | Woman | Aalborg | Aalborg, Randers | Feeling unsafe in the city for me can change over time - so, for example, a place can feel unsafe for a while, and then a new place. But in Aalborg, I have experienced feeling unsafe in Vesterbro, Boulevarden, Nørregade, the Library area, and Øster Anlæg. Generally, also deserted places where no one is around - can be residential areas, streets in the city center, etc. In Aalborg, on Boulevarden, I also prefer to avoid Cafe Parasollen, as the homeless people sitting outside often have approached me in an uncomfortable way.<br><br>In Randers, it has been during the journey from the city to my parents' house. You have to cross the fjord, go through Tronholmparken, and then through narrow paths in a residential area. The blue bridge in the evening/when it's dark is also uncomfortable if you're alone. | Poor lighting/darkness Emptiness Narrow sidewalks, with cars parked closely on the other side and alleyways/basements/entrances to courtyards on the other side - so I choose to walk in the middle of the road instead, as I can be easily afraid of being pulled into a car or down into a cellar. If there are sounds that I can't see the source of. | I had to go home from the university (Create) late at night/early in the morning. The streets were completely empty, so I walked very quickly. None of my closest ones were awake, so I couldn't share my location or send a text message or call, as I usually do. As I walked home, I repeatedly heard a whistling sound behind me, so I constantly looked behind me, but I dismissed it a bit since it was very windy that night, and I thought it might be the wind making the sound. I picked up my pace and hurried home as fast as I could because I was still afraid someone might be following me. When I got home to my apartment and entered my living room, I looked out the window and onto the street. There was a silhouette of a man staring at me. I got a really bad feeling in my stomach, turned off all the lights, and then crawled around the apartment so he wouldn't see me. Since that night, I've been really afraid to look out onto the street when it's dark. |  |
| 26 | Women | Aalborg, Vejgaard | Aalborg, when walking through Ø-gaden in the evening or when I take an evening stroll with my dog in Vejgaard | Behind the library in Vejgaard (there is no lighting in that "park"). | No lighting, people yelling. | Nothing has ever happened, but I have got an alarm button on my keychain. | Not really. |
| 23 | Man | Aalborg | I haven't felt unsafe in specific cities. | I haven't felt unsafe. | I haven't felt unsafe. | None. |  |
| 54 | Woman | Aalborg | Aalborg | Parking lots and garages | Overwhelming, dark corners, few people. |  |  |
| 27 | Woman | Aalborg | Copenhagen | Dark streets | no lighting no residences | Felt like someone was following me |  |
| 56 | Man | Aarhus | Sao Paolo |  | No people/life |  |  |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 25 | Woman | Nibe | Most cities, I can feel unsafe, especially in the evening. But particularly in Copenhagen and Aalborg, where I have also lived. | For example, the metro station at Nørrebro Streets where there are no others. Especially if they are alleys or entrances/gates | Generally when it's dark and evening. Even if there is good enough lighting. But even more so if there is poor lighting When there aren't many other people but none or few If there are some people who might be perceived as "shady characters". Even if it might be irrational | At Nørrebro station, there are often some people who made me feel less safe. | No. |
| 24 | Woman | Aarhus | Aarhus, Vejle | Vejle: the embankment Aarhus: by the river in the evening on weekends. Botanical garden in the evening | No lighting. Few people. |  |  |
| 24 | Man | Aalborg | Terndrup, Havndal, Brabrand, Bagsværd | Terndrup - Bus terminal Havndal - Bus terminal Brabrand - Residential area Bagsværd - Bagsværd Lake | Weak lighting Semi-enclosed spaces (alleys) Far from residential areas | On bus trips home, I have often stood at a bus terminal in the smaller suburban towns, where there has been weak lighting and thought that if something happened, no one would notice it in time. |  |
| 28 | Man | Kalundborg | Aalborg | Around Kildeparken | Lack of lighting along several paths. | Experienced being robbed in Kildeparken one night/morning. He appeared out of nowhere on one of the paths where the lighting was poor. Furthermore, I was hit by a cyclist while out for a run in Østre Anlæg. Generally, cyclists have high speed. |  |
| 25 | Woman | Herning | Herning Syd | Dark tunnels, bridges with insecure railings, less popular alleys/roads without lighting or people | Lack of lighting, dark tunnels, desolate places (no people), generally places without signs of other people and light | It is extremely unsafe, especially as a woman, to navigate through cities lacking proper lighting on streets with no people around. The feeling of not being alone but unable to see anything is particularly distressing. This hinders the ability to move freely to and from one's home and the city center. |  |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 25 | Woman | Aalborg | Aalborg, Aarhus | Østre Anlæg! Fynsgade, Bonnesensgade | Lack of lighting. Lack of sidewalks. Deserted. | When I rarely walk home from the city instead of cycling, I always have my key in my hand, ready to use as a weapon. It's a ridiculous thing, as it probably can't cause much harm, but it provides hope that I can resist if I were to be unfortunate enough to be attacked… Otherwise, I prefer to always cycle, even when I'm intoxicated, as I don't like walking home alone after dark.<br><br>I take out my phone and speak loudly into it, even though I haven't called anyone, just so that any unpleasant people on my way think that I'm in contact with others.<br><br>I always choose the big roads home from the city, even if it means a twenty-minute longer walk. For example, Jyllandsgade.<br><br>My friends and I have each other's locations on our phones and always message each other when we're home in our apartments, so we know that everyone has arrived home safely. | It's so relevant and pertinent that you're conducting a study like this. Truly essential - I hope you reach many people so we don't have to be afraid to walk home alone from the city. Maybe especially in Aalborg, with the unfortunate history the city has by now… |
| | | | | | | I am generally very uneasy in the city, it doesn't even have to be late at night; it can easily be at 5 pm if it's dark and I'm walking in an uninhabited place | |
| 26 | Man | Aalborg | Aarhus and Aalborg. It's not that I have felt unsafe per se, but rather had the feeling that one could feel a bit unsafe in some areas. | Can't recall a specific place. But primarily streets that are very closed off and worn down, and the same goes for worn-down residential areas. | That the area looked worn down and empty. And at the same time, there was minimal lighting. | I have experienced feeling a bit uneasy when walking around and come to a somewhat deserted area where there aren't really any others, and thereby feeling like I don't really belong in this area. | |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| 24 | Man | Spentrup | Aalborg, Randers | Most places with few people. | When there are few people. Most cases when it's just me and one other person. When someone walks closely behind me or when I myself walk closely behind someone else. When I walk closely behind someone else, I always switch sidewalks or take a different route to not make the other person feel uneasy. How I navigate myself depends a lot on how I assume others will perceive me. I don't want to get too close to others. I haven't felt unsafe due to lack of lighting, as I always walk where there is light. | I don't have a specific story, but I have examples of the things I typically experience.<br><br>I always pay close attention to whether there are others and their behavior. If someone is very intoxicated and gets close, I take a different route. In cases where I sense that someone walking ahead of me is picking up the pace or looking back at me a lot - maybe because they're feeling uneasy - I also take a different path. | |
| 47 | Man | Hornborg | Copenhagen, Aarhus | On the streets at night during the weekend. | Whether it was possible to get help if something went wrong. One time, as I was leaving a nightclub, another guest had been eyeing one of my friends. When we exited, they followed us, and even though there were bouncers, we tried to walk away from the place in the opposite direction. The person and his friends chased us down and attacked us on the open street | One time, as I was leaving a nightclub, another guest had been eyeing one of my friends. When we exited, they followed us, and even though there were bouncers, we tried to walk away from the place in the opposite direction. The person and his friends chased us down and attacked us on the open street. | |
| 27 | Woman | Aarhus | Copenhagen, Kolding, Aalborg | Parks without lighting, Amager Fælled. | No lighting, no people | | |
| 24 | Man | Aarhus | Aarhus, Aalborg | In Aarhus: Åboulevarden In Aalborg: Borgergade | In both cases, I found myself right next to someone getting beaten up. I felt unsafe because I got the feeling that I could get involved. | At The Wharf on Borgergade, I was out with a good friend, and we ended up talking to a group of young boys and an older man who didn't know each other beforehand. They became more hostile as they got drunk, and it escalated to exchanging punches in the face. | |

# Appendix 02: Personas



Ill. 147 – Persona A scenario: Large groups.
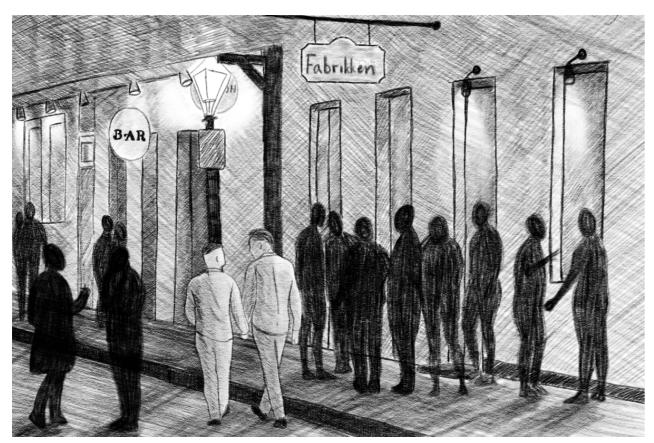
*"...I was wearing slightly different clothes than usual and some other ethnic Danes harassed me. This has happened 6-7 times in Aarhus now by other ethnic Danes..."*
*(Appendix 01).*



Ill. 148 – Persona A scenario: The general setting in the night life.

## Background

Born and raised in Aalborg, A has always had a deep connection to his hometown. Despite this strong bond, he has a dream of eventually relocating to Copenhagen. However, the practicality of saving up enough money currently constrains this aspiration. A works diligently in Aalborg in a clothing store, putting aside money with the ultimate goal of turning his dream of living in the big city into a reality.

## Interests

A is deeply passionate about fashion and uses his wardrobe as a canvas for self-expression. His keen eye for trends and willingness to experiment makes him a stand-out figure in Aalborg. Besides his fashion interest, A finds joy in being a part of communities and participates in the LGBTQ+ events happening not only in Aalborg but also in Copenhagen, Aarhus etc. Places he visits in Aalborg are Buens Bogcafe and QBAR before the bar closed down.

## Concerns and Fears

A's journey, fuelled by dreams and a passion for distinctive fashion, has faced challenges. Despite his confidence in expressing himself through clothing, the harsh reality of encountering strangers' hostility due to his unconventional appearance has left him feeling uncomfortable and unsafe in the familiar streets of Aalborg. The fear of judgment and harassment, particularly on weekend nights with heightened alcohol consumption, remains a constant concern for A. In response, he has a dream of moving to Copenhagen, envisioning a place where people can freely express their unique identities without constant fear. A experiences a lot of uncomfortable personal approaches which stem from his self-expression and sexuality. Especially people in the nightlife feel that it is more acceptable to be despicable simply due to intoxication.

*"It's not uncommon to be shouted at, spat on, and pushed around in nightlife, because others are offended or provoked by one's sexuality or lifestyle." (Enevoldsen, 2018).*

*"It creates a traumatic experience for many. It's a general feeling of insecurity and discomfort. It creates uncertainty, if one doesn't know if they can come home safely, or if they will be harassed when they're out in the city trying to have a nice evening." (Enevoldsen, 2018).*



Ill. 149 – Photo by Jesús Rocha on Unsplash.

# Persona A

26-year-old man

Queer

Residing in Aalborg, Denmark

## Needs and Wishes

**Safe Spaces**
Creating safe public spaces, like LGBTQ+ centres or bars, allows A to express his identity without fear of judgment or harassment.

**Nightlife Safety**
Improving nightlife safety with increased security and lighting helps A feel more secure during weekends with heightened alcohol consumption.

**Community Engagement**
Encouraging community engagement and participation in LGBTQ+ events and activities can create a sense of belonging. Designing spaces for events like pride parades, cultural festivals, LGBTQ+ centers or bars can promote visibility and acceptance.

**Diverse Representation**
Incorporating diverse perspectives in decision-making processes can ensure that the needs and concerns of people like A are addressed.

## Background

B boldly relocated from a small town to Aalborg to pursue a medical career. Now residing in Øgadekvarteret with her boyfriend, she juggles full-time studies and a part-time job as a medical assistant. Transitioning from a close-knit community to city life, B relies on her boyfriend and friends for support. Concerned for her safety, B's parents worry about potential hate crimes during darker hours.

## Interests

B finds solace in running, using it as exercise and to clear her mind. She values the freedom, the wind through her hair, and the sense of aliveness it brings. When not running or buried in medical books, B enjoys spending time with friends, whether it's weekly dinners together, coffee dates or partying at the weekends. B and her friends often visit Jomfru Ane Gade during the weekends, where they have a good time, laughing, drinking and dancing into the late hours

## Concerns and Fears

B has a fear of darkness, especially when alone and without anyone nearby to help her if something should happen. This fear, amongst other things, stems from the media exposure of a traumatic incident, a sexual assault near Østerå in Aalborg, which has left a lasting impact on her sense of safety (Ramsing, 2023). This experience has forced her to alter her running routine, avoiding running outdoors in the dark and certain areas of past incidents like Østerådalen and Østre Anlæg. B's fear also stems from her mother's personal experiences in bigger cities, where incidents of harassment targeted her due to her ethnicity and gender. While B hasn't personally encountered such events (yet), the fear of them happening lingers within her.

When B moves around in the city, by night, she often brings her bike. She feels safer when biking because she can 'outrun' a potential attacker. B's route from A to B at night follows well-lit, wide streets. She also prefers streets with side alleys as they provide escape options in case she encounters a potentially dangerous person. To cope with this fear, B has established communication strategies with her boyfriend. If she needs to walk alone, in the dark hours, she calls or messages for company until she reaches their apartment. Additionally, when returning home after a night out with her friends, they have an agreement to message each other upon reaching home, creating a supportive network to ensure everyone's well-being.



Ill. 150 – Photo by Diane Serik on Unsplashs

# Persona B

27-year-old woman

Minority ethnic background

Residing in Aalborg, Denmark

## Needs and Wishes

### Lighting
Improving lighting along pathways like Østerådalen and Østre Anlæg can alleviate B's fear of darkness and boost her security while running.

### Visibility
Clearing obstacles, like dense foliage, near pathways enhances visibility, allowing B to spot potential threats and escape routes.

### Accessibility
Access to bike-sharing services or affordable public transportation offers B alternative transport options.

### Community Spaces
Welcoming community spaces, like well-lit parks or plazas, afford social interaction and provide B with a sense of belonging and support.
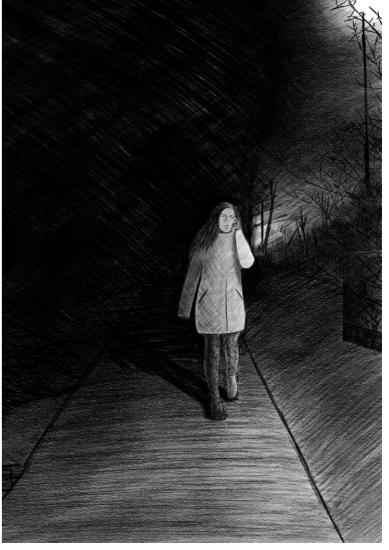


Ill. 151 – Persona B scenario: Parking garage.

*"I have stopped running outside after the rape incident near Østerå, as I only have the opportunity to run when it is dark, and it makes me feel unsafe. If I don't have my bike with me when I need to go home from the city, I might run part of the way to reduce the time I feel vulnerable. It is especially in darker areas and where there are no cars."*
*(Appendix 01)*
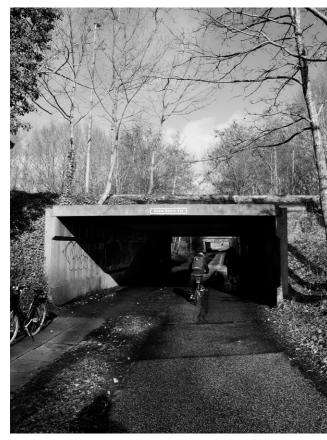


Ill. 152 – Persona B scenario: Path with dense foliage.

# Appendix 03: Exploring Urban Unsafety in Aalborg

## 1. Niels Bohrs Tunnel
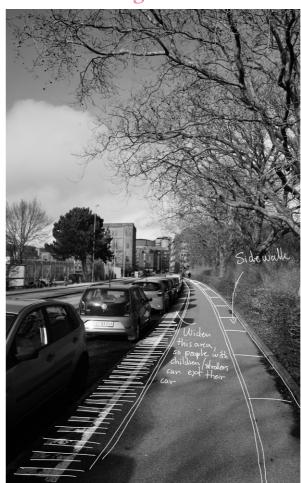


The following pages present the remaining investigations conducted around Aalborg. The site numbers correspond to the map on pages 64-65. The interpretations of these analyses are included in the section 'Strategies', starting on page 102. The majority of the images are displayed here in the Appendix, while a selected few are featured in the main body of the report.
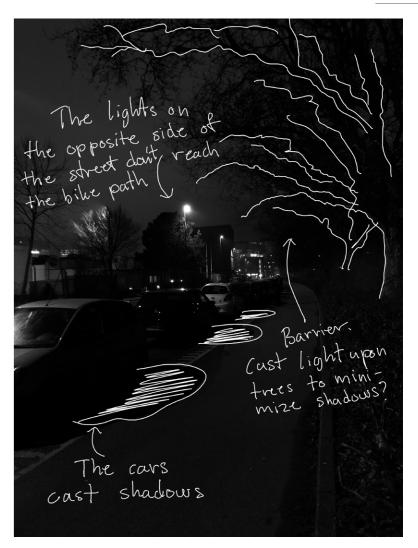
## 2. Hjortøgade




Enclosed space, even though the pergola makes a smoother transition
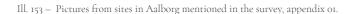
Graffiti can make a space seem 'lawless', but it is also a way for people to express something.
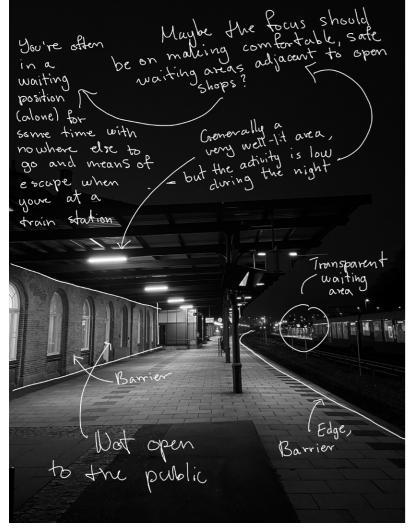

Could be glass?

Semi-transparent design, so you have passive 'eyes on the street'

The green belt could benefit from a bit lighting

Private space, but close to a public one

## 4. Bonnesensgade


Sidewalk

Widen this area, so people with children/strollers can exit their car


The lights on the opposite side of the street don't reach the bike path

Barrier. Cast light upon trees to minimize shadows?

The cars cast shadows

## 5. Fyensgade




Very car dominated public space, dark. Add lights between cars.

Outdoor seating area for commercial activity and on the street

Hairdresser

Ill. 153 – Pictures from sites in Aalborg mentioned in the survey, appendix 01.

Ill. 154 – Pictures from sites in Aalborg mentioned in the survey, appendix 01

## 6. Aalborg Station



## 8. Østerågade





Ill. 155 – Pictures from sites in Aalborg mentioned in the survey, appendix 01.
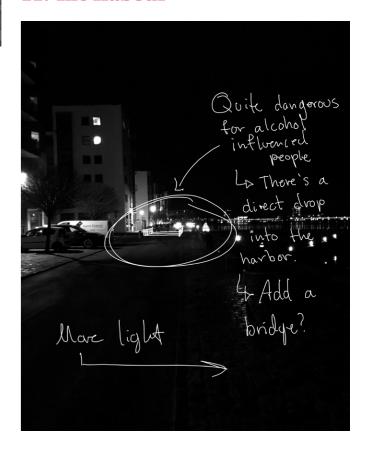
## 9. Nytorv



Ill. 156 – Pictures from sites in Aalborg mentioned in the survey, appendix 01.



## 11. The Habour

## 12. Reberbansgade



Lights on
the wrong
side of the
fence

Why not light
up the street art?

Too dark

Barrier

Ill. 157 – Pictures from sites in Aalborg mentioned in the survey, appendix 01.



## 13. The Bridge Landing



Constantly
flooded
↳ Is climate
action safety action?

Is this
the right place
for graffiti?

In Aalborg, people and especially
women prefer to walk home
by the water, but the area
from Vesterbro going west is
just too dark and
abandoned."



## 14. Kulturbroen



Difficult to portray sound on
a picture, but the materiality
of the bridge creates resonance/
loud noise → Can startle
people

↳ Can something be done?

Good
visibility

Invasion of
personal space.
There is not
enough
space for
two people
and a bike
for example.

Ill. 158 – Pictures from sites in Aalborg
mentioned in the survey, appendix 01.

# Appendix 04: Safety Run and Walk Pictures



Ill. 159 – Picture from the event.
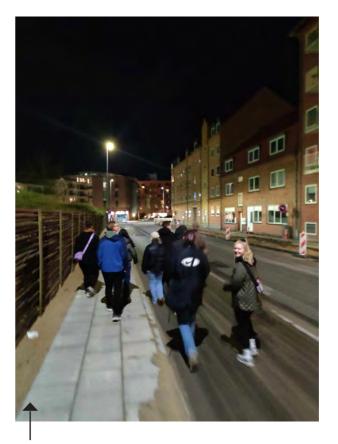
"This passage became much better after the ceiling was raised. More light and more air helped a lot. Good sight lines also help significantly. It's always nice when you can orient yourself within your surroundings.

It's a bit of a paradox to walk home in the evening. If you walk alone, it's easy to feel uncomfortable if you encounter a group. At the same time, if you walk in a group, you feel secure but may cause discomfort for those who are alone.

As a man, I'm not afraid of sexual harassment when I walk home alone, but I am afraid of getting beaten up. I am not a large person and therefore could be an easy target. It's not something I think about every time I walk home, but it is a thought that has crossed my mind several times.

I also don't like it when I walk alone and see a group of men; I would prefer to walk on the other side of the street. Generally, it's just nicest to be alone and mind my own business."

Source: Mads, participant in the event 'Safety Walk / Safety Run'. Translated by ChatGPT.
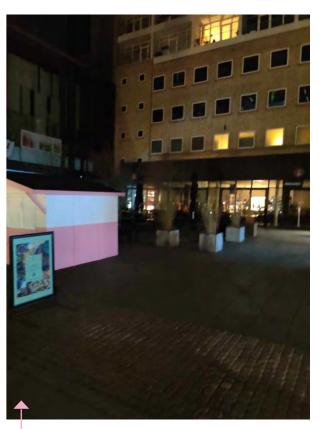


"The picture with people on it: On the road we walked, I felt a mixture of safety and unease. We were walking there as a group, but I have walked there many times alone as well. Since it is a wide and very "open" road, it is very easy to get an overview of it as a whole, and it is also reasonably well lit. What makes it uneasy to walk on is a bit further down the road where a lot of cars are parked along the street. There, it is not possible to see if there could be people walking or standing, and I usually keep to the side of the road where there are no cars parked."

Source: Tobias, participant in the event 'Safety Walk / Safety Run'. Translated by ChatGPT.

Picture 1: It is a well-lit passage where people on the street would be able to see if something happens inside. Additionally, you can get an overview of the passage before entering.

Source: Anders, participant in the event 'Safety Walk / Safety Run'. Translated by ChatGPT.
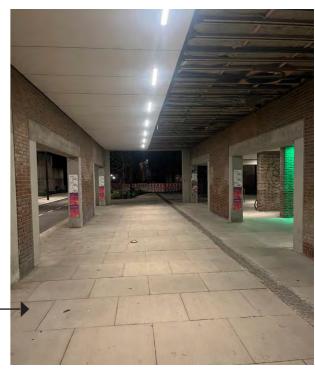


Ill. 161 – Pictures from the event.

"Picture at Salling: The square in front of Salling up on Algade gave a certain sense of unease, and it is not a place I would ever go in the evening. It is really poorly lit, and I cannot get an overview of what is happening in the small square."

Source: Tobias, participant in the event 'Safety Walk / Safety Run'. Translated by ChatGPT.

Ill. 160 – Picture from the event.

Picture 2: Here we are at a traffic hub for pedestrians. People = Safety.

Source: Anders, participant in the event 'Safety Walk / Safety Run'. Translated by ChatGPT.



Picture 3: The street has a busy bar, which makes the street feel safe due to the presence of people and a lively atmosphere.

Source: Anders, participant in the event 'Safety Walk / Safety Run'. Translated by ChatGPT.

Ill. 162 – Pictures from the event.
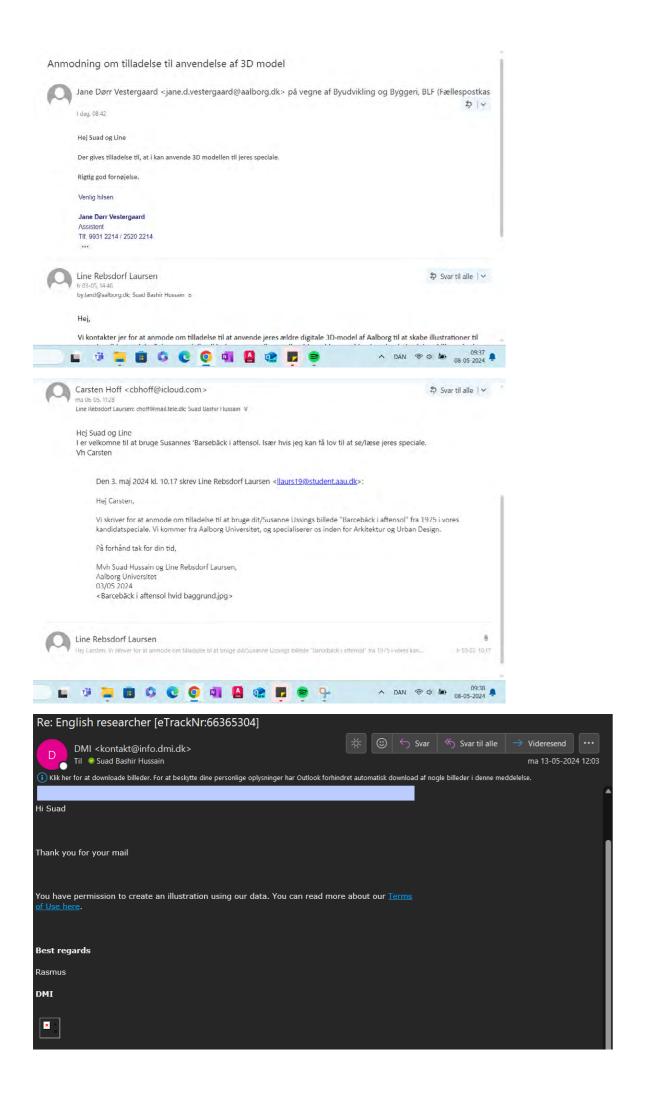


Picture 4: The street is a traffic hub with cars and people constantly passing by. I think this provides a sense of safety at night.
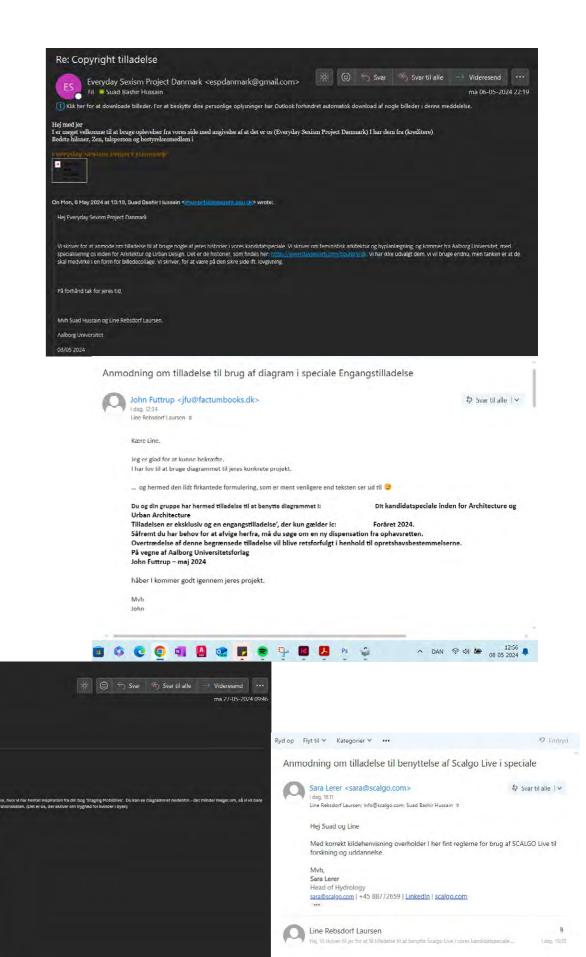
Source: Anders, participant in the event 'Safety Walk / Safety Run'. Translated by ChatGPT.

# Appendix 05: Preliminary Structural Calculations

The Excel spreadsheet is preliminary calculations of the pavilion's structure. The calculations were made to determine how slender the structure could be, to achieve the desired architectural expression. The goal was to balance aesthetic appeal with structural integrity while minimizing material use.

| | Woodtype | Consequence Class | Application Class | fm,k | | ft,0,k | ft9,0,k | fc,0,k | fc,90,k |
|---|---|---|---|---|---|---|---|---|---|
| Properties | GL30c | CC1 / CC2 9, 1,0 | 3 | 30 | | 19,5 | 0,5 | 24,5 | 24,5 |
| | Beam | | | | | Length of pillar | Length of beam | Distance c/c | Height of whole constuction |
| | Width | 65 | mm | | | 1600 | 2500 | 2000 | 2500 |
| | Height | 166 | mm | | | | | | |
| | Density | 430 | kg/m^3 | | | | | | |
| | Characteristic dead load | 4,3 | kN/m^3 | | | | | | |
| | | | | | | | | | |
| | Pillar | | | | | | | | |
| | Width | 65 | mm | | | | | | |
| | Height | 166 | mm | | | | | | |
| | Pointload on cross section area | | 6,88 | kN/m^2 | | | | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Loads | | | | | | | |
| | Snow load, s | | | | | | |
| | $\mu_i$ | 0,8 | | | | | |
| | C_e | 1,25 | | | | | |
| | C_t | 1 | | | | | |
| | s_k | 1 | | | | | |
| | s | 1 | kN/m^2 | | | | |
| | s | 2 | kN/m | | | | |
| | C_s | 1,25 | | | | | |
| | C_top | 1 | | | | | |
| | Dead load, g | | | | | | |
| | Volume | 0,026975 | m^3 | | Volume | 0,017264 | m^3 |
| | g_k_beam | 0,1159925 | kN/m^3 | | g_k_pillar | 0,0742352 | kN/m^3 |
| | g_k_beam | 0,046397 | kN/m | | g_k_pillar | 0,046397 | kN/m |
| | g_k_beam | 0,69875 | kN/m^2 | | g_k_pillar | 0,4472 | kN/m^2 |
| | | | | | g_k_pillar | 0,0185588 | kNm |
| | Wind load, w | | | | g_k_pillar | 0,01159925 | kN |
| | q_max | 0,7 | kN/m^2 | | | | |
| | Reduction factor | 0,8 | | | | | |
| | c | 1,2 | | | | | |
| | w_k | 0,672 | kN/m^2 | | | | |
| | w_k | 4,2 | kN | | | | |
| | w_k | 1,68 | kN/m | | | | |
| | Payload | | | | | | |
| | q | 5 | kN/m^2 | | | | |
| | Payload | 25 | kN | | | | |
| | Payload | 10 | kN/m | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| Load Combinations | | | | | | |
| | Dominating dead load | | | | Dominating pay load | |
| | Dead load (p) | 0,046397 | kN/m | Dead load (p) | 0,046397 | kN/m |
| | Snow load (s) | 1 | kN/m | Snow load (s) | 1 | kN/m |
| | Pay load | 0 | kN/m | Pay load | 0 | kN/m |
| | Wind load | 1,68 | kN/m | Wind load | 1,68 | kN/m |
| | $\psi$_normal | 1 | | $\psi$_normal | 1 | |
| | Q_k | 0,046397 | kN/m | Q_k | 0,046397 | kN/m |
| | | | | | | |
| | Dominating snow load | | | Dominating wind load | |
| | Dead load (p) | 0,046397 | kN/m | Dead load (p) | 0,046397 | kN/m |
| | Snow load (k) | 2 | kN/m | Snow load (k) | 2 | kN/m |
| | Pay load | 0 | kN/m | Pay load | 0 | kN/m |
| | Wind load | 1,68 | kN/m | Wind load | 1,68 | kN/m |
| | $\psi$_normal | 1 | | $\psi$_normal | 1 | |
| | Q_k | 3,802397 | kN/m | Q_k | 3,802397 | kN/m |

| Calculations, beam | | | | Calculations, pillar | | | |
|---|---|---|---|---|---|---|---|
| **Bending moment** | **Flexural strenght** | | | **Stress** | **Stress Capacity** | | |
| S 292 T 7.1 | F_mk | 30 | mPa | | A | 10790 | mm^2 |
| S 295 T 7.2 | k_mod | 0,9 | | S 297-298 T 7.8 | I | 4580000 | mm^4 |
| S 295 T 7.2 | y_m | 1,35 | | | i | 20,60 | mm |
| | F_md | 20,00 | mPa | | L | 1600 | mm |
| | | | | | $\lambda$ | 77,66 | |
| | **Load Capacity** | | | S 295 T 7.2 | K_mod | 0,7 | |
| | F_md | 20,00 | mPa | S 295 T 7.2 | y_m | 1,3 | |
| | W_y | 298523,3333 | mm^3 | Blå bog S 49 | E | 8000 | mPa |
| | M_Rd | 5,970466667 | kNm | S 292 T 7.1 | f_ck | 30 | mPa |
| | | | | | f_c.0.d | 16,15 | mPa |
| | **Bending moment** | | | | $\lambda$_rel | 1,51 | |
| | p_d | 3,802397 | kN/m | S 303 T 7.17 | K_c | 0,09 | |
| | L | 2,5 | m | | F_c.d | 15,687 | kN |
| | M_Ed | 2,970622656 | kNm | | | | |
| | **Utilization rate** | **49,76%** | | **Compressive stress** | | | |
| | | | | | Q_k | 4,76 | kN |
| | | | | | **Utilization rate** | **30,37%** | |
| **Stress** | **Stress Capacity** | | | | | | |
| S 292 T 7.1 | f_c,90,k | 2,5 | mPa | | | | |
| S 295 T 7.2 | k_d | 0,385 | | **Moment** | **Bøjningsstyrke** | | |
| | f_d | 0,96 | mPa | S 292 T 7.1 | f_mk | 30 | mPa |
| S 300 (7.12) | k_90 | 1,75 | | S 295 T 7.2 | K_mod | 0,7 | |
| | f_c,90,d*k_c90 | 1,684375 | mPa | S 295 T 7.2 | y_m | 1,3 | |
| | | | | | f_md | 16,15 | kNm |
| | **Compressive stress** | | | | | | |
| | A_ef | 12740 | mm^2 | **Bøjningsspændinger** | | | |
| | f_d | 0,96 | mPa | Blå bog S 49 | E | 8000,00 | mPa |
| | $\sigma$ | 0,07872812 | mPa | | I | 4580000 | mm^4 |
| | **Udnyttelsgrad** | **4,67%** | | | L | 1600 | mm |
| | | | | | A | 10790 | mm^2 |
| | | | | | i | 20,60 | mm |
| | | | | | F_E | 141115,53 | N |
| | | | | | $\sigma$_m | 13,08 | kNm |
| | | | | | **Udnyttelsgrad** | **80,96%** | |

Ill. 163 – Calculations made in Excel.

## Anmodning om tilladelse til anvendelse af 3D model

Jane Dørr Vestergaard <jane.d.vestergaard@aalborg.dk> på vegne af Byudvikling og Byggeri, BLF (Fællespostkas

I dag, 08:42

Hej Suad og Line

Der gives tilladelse til, at i kan anvende 3D modellen til jeres speciale.

Rigtig god fornøjelse.

Venlig hilsen

**Jane Dørr Vestergaard**
Assistent
Tlf. 9931 2214 / 2520 2214

---

Line Rebsdorf Laursen

fr 03-05, 14:46

by.land@aalborg.dk; Suad Bashir Hussain

Hej,

Vi kontakter jer for at anmode om tilladelse til at anvende jeres ældre digitale 3D-model af Aalborg til at skabe illustrationer til

---

Carsten Hoff <cbhoff@icloud.com>

ma 06-05, 11:28

Line Rebsdorf Laursen: choff@mail.tele.dk; Suad Bashir Hussain

Hej Suad og Line
I er velkomne til at bruge Susannes 'Barsebäck i aftensol. Især hvis jeg kan få lov til at se/læse jeres speciale.
Vh Carsten

Den 3. maj 2024 kl. 10.17 skrev Line Rebsdorf Laursen <llaurs19@student.aau.dk>:

Hej Carsten,

Vi skriver for at anmode om tilladelse til at bruge dit/Susanne Ussings billede "Barsebäck i aftensol" fra 1975 i vores kandidatspeciale. Vi kommer fra Aalborg Universitet, og specialiserer os inden for Arkitektur og Urban Design.

På forhånd tak for din tid,

Mvh Suad Hussain og Line Rebsdorf Laursen,
Aalborg Universitet
03/05 2024
<Barsebäck i aftensol hvid baggrund.jpg>

---

Line Rebsdorf Laursen

Hej Carsten, Vi skriver for at anmode om tilladelse til at bruge dit/Susanne Ussings billede "Barsebäck i aftensol" fra 1975 i vores kan...  fr 03-05 10:17

---

## Re: English researcher [eTrackNr:66365304]

DMI <kontakt@info.dmi.dk>
Til Suad Bashir Hussain

ma 13-05-2024 12:03

Klik her for at downloade billeder. For at beskytte dine personlige oplysninger har Outlook forhindret automatisk download af nogle billeder i denne meddelelse.

Hi Suad

Thank you for your mail

You have permission to create an illustration using our data. You can read more about our Terms of Use here.

**Best regards**

Rasmus

**DMI**

---

## Re: Copyright tilladelse

Everyday Sexism Project Danmark <espdanmark@gmail.com>
Til Suad Bashir Hussain

ma 06-05-2024 22:19

Klik her for at downloade billeder. For at beskytte dine personlige oplysninger har Outlook forhindret automatisk download af nogle billeder i denne meddelelse.

Hej med jer
I er meget velkomne til at bruge oplevelser fra vores side med angivelse af at det er os (Everyday Sexism Project Danmark) I har dem fra (krediterer)
Bedste hilsner, Zen, talsperson og bestyrelsesmedlem i

Everyday Sexism Project Danmark

On Mon, 6 May 2024 at 13:19, Suad Bashir Hussain <shussain@student.aau.dk> wrote:

Hej Everyday Sexism Project Danmark

Vi skriver for at anmode om tilladelse til at bruge nogle af jeres historier i vores kandidatspeciale. Vi skriver om feministisk arkitektur og byplanlægning, og kommer fra Aalborg Universitet, med specialisering os inden for Arkitektur og Urban Design. Det er de historier, som findes her: https://everydaysexism.com/country.dk. Vi har ikke udvalgt dem, vi vil bruge endnu, men tanken er at de skal medvirke i en form for billedecollage. Vi skriver, for at være på den sikre side ift. lovgivning.

På forhånd tak for jeres tid.

Mvh Suad Hussain og Line Rebsdorf Laursen.

Aalborg Universitet

03/05 2024

---

## Anmodning om tilladelse til brug af diagram i speciale Engangstilladelse

John Futtrup <jfu@factumbooks.dk>

I dag, 12:34

Line Rebsdorf Laursen

Kære Line.

Jeg er glad for at kunne bekræfte.
I har lov til at bruge diagrammet til jeres konkrete projekt.

... og hermed den lidt firkantede formulering, som er ment venligere end teksten ser ud til 😊

**Du og din gruppe har hermed tilladelse til at benytte diagrammet i:    Dit kandidatspeciale inden for Architecture og Urban Architecture**
**Tilladelsen er eksklusiv og en engangstilladelse', der kun gælder ic:    Foråret 2024.**
**Såfremt du har behov for at afvige herfra, må du søge om en ny dispensation fra ophavsretten.**
**Overtrædelse af denne begrænsede tilladelse vil blive retsforfulgt i henhold til ophavsretsbestemmelserne.**
**På vegne af Aalborg Universitetsforlag**
**John Futtrup – maj 2024**

håber I kommer godt igennem jeres projekt.

Mvh
John

---

## SV: Tilladelse til brug af diagram

Ole B. Jensen
Til Suad Bashir Hussain
Cc Line Rebsdorf Laursen

ma 27-05-2024 09:46

Hej Suad og Line
Det er spændende ... og ja, naturligvis må I anvende det.
Bedste hilsner
obe

Fra: Suad Bashir Hussain <shussain@student.aau.dk>
Sendt: 27. maj 2024 09:21
Til: Ole B. Jensen <obje@create.aau.dk>
Cc: Line Rebsdorf Laursen <laurs19@student.aau.dk>
Emne: Tilladelse til brug af diagram

Hej Ole,

Vi skriver til dig for at spørge om tilladelse til at anvende et diagram i vores speciale, hvor vi har hentet inspiration fra din bog 'Staging Mobilities'. Du kan se diagrammet nedenfor – det minder meget om, så vil vi bare gerne være på den sikre side. Vi refererer selvfølgelig til den originale kilde i illustrationslisten. (Det er os, der skriver om tryghed for kvinder i byen)

De bedste hilsner,
Suad og Line. Mac04 ark/urb



---

## Anmodning om tilladelse til benyttelse af Scalgo Live i speciale

Sara Lerer <sara@scalgo.com>
I dag, 16:11
Line Rebsdorf Laursen: info@scalgo.com; Suad Bashir Hussain

Hej Suad og Line

Med korrekt kildehenvisning overholder I her fint reglerne for brug af SCALGO Live til forskning og uddannelse.

Mvh,
Sara Lerer
Head of Hydrology
sara@scalgo.com | +45 88772659 | LinkedIn | scalgo.com

---

Line Rebsdorf Laursen

Hej, Vi skriver til jer for at til tilladelse til at benytte Scalgo Live i vores kandidatspeciale...   I dag, 15:55