The Ten Suns Project

Analysis of Lighting, Atmosphere, and Cultural Identity in Superkilen

Aalborg Univeristy / Aalto Univeristy

Visual Studies and Art Education

1. semester Aesthetics, Visual Culture and Visual Communication

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Titel page

Project title:
The Ten Suns Project

Aalborg Univeristy / Aalto Univeristy

Nordic Master in Visual Studies and
Art Education

1. semester Aesthetics, Visual Culture and Visual
Communication
4. January 2026

Submitted by:

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Assignment:
34,352 characters including spaces
Total: 14.3 pages

1. Introduction & research question

Located in the middle of Nørrebro is the urban park, Superkilen, that is designed to celebrate different cultural diversity and strengthen social interaction within this multicultural neighbourhood. Superkilen is developed by the architectural team BIG, the landscape architects Topotek 1, and the artist group Superflex. The park is envisioned as *"a giant exhibition of global urban best practice"* (Akšamija, n.d. p. 190-191). Superkilen is the home to more than 100 objects and elements collected from more than 60 different cultures (BIG, 2012). This project is formed in relation to the course Aesthetics and Visual Culture and Visual Communication, where we focus on how images, media and artistic practice creates and affects meaning in contemporary culture. We have through this course been introduced to theoretical perspectives on both visual culture and practical design work, which this paper and my work with Sperkilen reflects.

While Superkilen is designed to celebrate cultural diversity and encourage social life, our observations of the space led us to reflect on the role that lighting plays in shaping how people experience atmosphere, safety, and comfort in public environments. At the same time, the park's multicultural identity provides a meaningful context for exploring how visual design can address both practical and expressive qualities of the space. Based on these considerations, this project investigates how lighting influences the experience of Superkilen and how a design intervention might support the site's character. This leads to the following research question:

How can we enhance Superkilen's multicultural and visually expressive environment through a lighting intervention that strengthens people's sense of safety, comfort, and atmospheric experience, while maintaining the space's poetic and symbolic character?

To guide the research question, the following sub questions will be explored:

1. What do we notice about the current lighting and atmosphere in Superkilen, and how can these observations be interpreted through relevant theoretical perspectives?

2. What kind of lighting concept and visual design intervention can address the identified challenges while supporting Superkilen's multicultural identity?

3. What are the strengths and limitations of our design concept, and to what extent could the solution be applied in similar public spaces?

2. Methodology and theory of science

2.1 Process model for visual design

This project is grounded in Buhl's Process Model for Visual Design, which offers a systematic framework for developing visual communication through iterative phases of exploration, designing, testing and reflection (Buhl & Skov, 2024, p 58). By using this model we ensure that our theoretical perspectives connect with concrete design practice and supports a reflective design process. Buhl's model is inspired by Design-Based Research, which also focuses on an iterative development in close connection with real life contexts (Buhl & Skov, 2024, p. 57). DBR has since the 1990s become a widely used methodology when working with research using both design interventions and theory generation (Buhl, Hanghøj & Duus Henriksen, 2022, p 205). Though it is a widely used approach, it is not without critics, the approach has been criticized by its maybe too linear or unclear way of using it in practice. In recent years new rethought and refined DBR-inspired approaches have been made (Buhl, Hanghøj & Duus Henriksen, 2022 p. 206). Buhl's Process Model for Visual Design, aims to remain coherent, context-sensitive, and iterative, while still producing insights that can extend beyond the specific case (Buhl & Skov, 2024, p. 58).
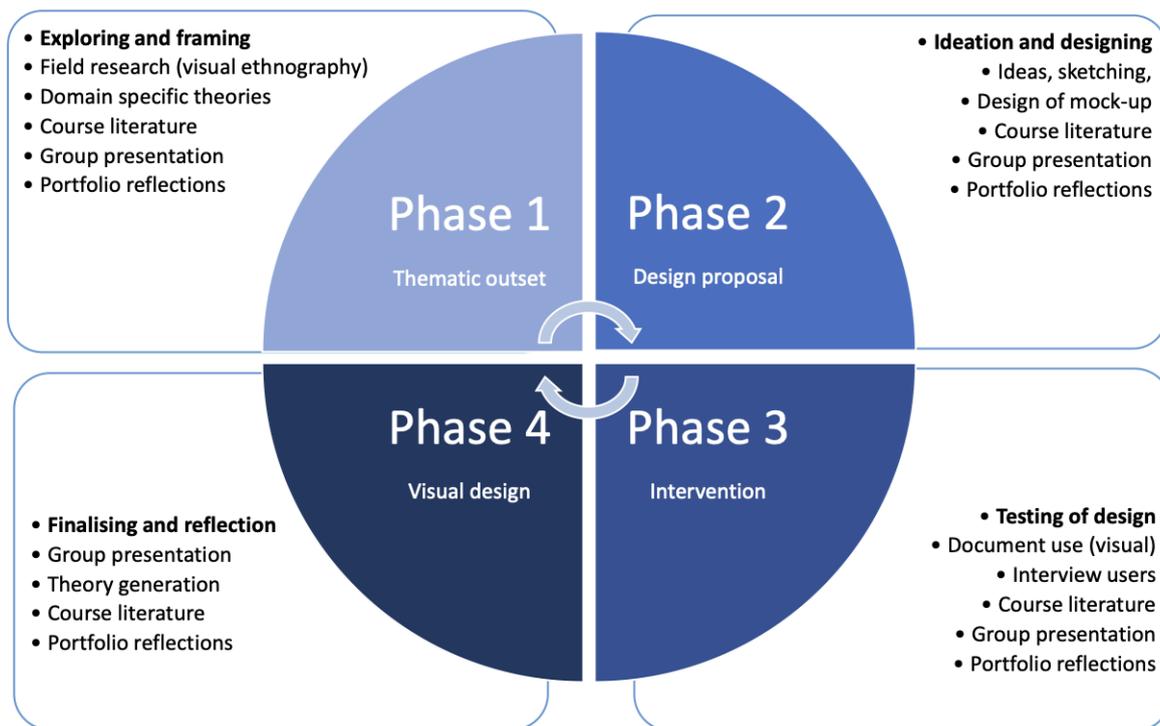
Process model for visual design, Mie Buhl, 2020

The models focus on iterative processes helps us to continuously evaluate and adjust our design for Superkilen. This ongoing adaptation makes it possible to develop a more usable and context sensitive outcome.

Phase 1

The models first phase, thematic outset, focuses on exploring and understanding the context, and design challenge (Buhl & Skov, 2024, p. 58-61). With use of fieldwork we get a good sense of the specific area we are working with. In this phase we had our first visit to Superkilen, where we did different field work approaches. After we combined course literature and domain specific theories to gain more perspective on our chosen space.

Phase 2

In the second phase we brainstorm and use sketching, mock-ups or photos to create our first design idea (Buhl & Skov, 2024, p. 62). By showing our idea to our peers we get valuable insights that we ourselves maybe would not be able to see on our own. We use these insights and course literature to reflect and refine our design.

Phase 3

We have now moved on to the intervention phase, this is where we test our design proposal. Here we can make use of different approaches to gain insight into what users might think of our idea and gain useful feedback (Buhl & Skov, 2024, p. 64-66). With this new knowledge, we can revisit our design with new lenses and make changes.

Phase 4

In the fourth phase we take a step back and reflect upon our design idea and how the design process has produced (Buhl & Skov, 2024, p. 67-68). We discuss the strengths and limitations of the chosen methods and technologies.

The paper is structured around these four phases and I will therefore go deeper into our specific work in the different phases throughout this paper.

2.2 Pragmatism

In connection to my use of the process model for visual design, I position myself within pragmatism as my scientific philosophical standpoint, as it focuses on action and practical outcomes. When working with pragmatism we understand knowledge as something that is created and tested through action and experience rather than passive observation (Brinkmann, 2006, p. 30-31; Dewey 2009, [1933], p 115). It is important to note that pragmatism understands reality as changeable, where theories are tools for better understanding and transforming practice (James in Schmidt, 1999 [1907], p. 88-89). This project can be seen as an example of Dewey's idea of inquiry (Ejsing-Duun & Skovbjerg, 2019, p. 446), where we in this case will explore a sense of doubt in the existing lighting at Superkilen, and work within this doubt to come up with possible solutions through iterative investigation. We will be using sketching, field observations, photographic notes and testing our design to generate knowledge to reflect and refine our design.

2.3 Photographic field notes, sketching and interviews

In this project we have used sketching, photographic fieldnotes and interviews to get a better understanding of our chosen area, in this way we gain new perspectives. Causey describes sketching within ethnographic work as something that enables us to see more than what we initially noticed, as we recreate our experience through forms and shapes (Causey, 2017, p.

7-8). He adds that when visual experiences are documented through drawing, our seeing becomes more attentive and detailed, we must therefore "draw in order to see" (Causey, 2017, p. 13-15).

We also choose to work with photographic field notes as part of our field research. Rasmussen highlights how photographs can play an important role in ethnographic inquiry by supporting a closer and more nuanced engagement with the field. According to Rasmussen, photographic field notes help produce thick description, a concept borrowed from Geertz, which involves examining the same phenomenon from several angles and describing it in rich, layered detail (Rasmussen, 2007, p. 14-16 & 29). He argues that photographs can open up new questions, reflections and reveal elements that might otherwise have gone unnoticed (Rasmussen, 2007, p. 25). Importantly, Rasmussen emphasises that thick description only emerges through the interplay between visual material and written field notes (Rasmussen, 2007, p. 23-24). With this in mind, we continuously took photographs and short field notes during our visits to Superkilen, which allowed us to notice subtle shifts in lighting, atmosphere, social presence, and helped us build a deeper understanding of the area.

To gain more perspectives on Superkilen's users and our design idea we conducted interviews on site. We applied purposive sampling, as we selected participants who were relevant to the context in order to gain a more focused understanding of how the space is experienced (Clark et al., 2021, p. 408-410). The interviews were conducted as semi-structured interviews, where we combined introductory, direct and follow up questions. Tanggaard & Brinkmann (2020) describe this approach as a way to maintain a clear structure while still letting the conversation develop naturally based on the participants' experiences (Tanggaard & Brinkmann, 2020, p. 42-44).

As part of the research and writing process, AI-based tools were used to assist with technical tasks such as correcting and formatting references in accordance with APA standards. The accuracy and relevance of all references have been reviewed and verified by me.

3. Thematic outset

In the following section, we are in the first phase of the Process model for visual design. In this section I will elaborate on my exploration, framing, fieldwork, and theoretical concepts that helped me and my group to get an understanding of Superkilen and our chosen space.

3.1 First visit

During our visit to Superkilen, we were introduced to three visual ethnographic methods based on relational and material frameworks for exploring urban space. These included drawing, where sketching was used to observe and register spatial details and atmospheres. We also did walking as a method, which focused on experiencing the site through movement and bodily presence. And lastly we collected small objects that we added in our very own book of ten thousand things, which encouraged attention to material traces in the environment. Each method offered a different way of engaging with the site and supported a more attentive and situated understanding of Superkilen.

The walking method stood out to me in particular, in this exercise, our group had to walk together within a rope, without speaking or leaving the circle. The rule created both limitation and connection, we became aware of one another's movements, rhythm, and distance, while also sensing the environment differently than we might have by just walking alone. The experience made me feel the area in a new and more embodied way, walking on tables, under trees and onto objects.

This silent group walk can be understood through Karen O'Rourke's (2013) discussion of walking as both a form of perception and a form of art. She argues that walking changes how we experience space, it slows perception, brings attention to the body, and transforms movement into a way of seeing (O'Rourke, 2013, p. 27-28). The exercise demonstrated how ethnographic methods can uncover hidden layers of everyday space. Through the simple act of walking together in silence, we transformed the familiar into something unfamiliar. O'Rourke's view of walking as both perception and art helps explain how movement itself becomes a way of sensing, understanding, and re-imagining the city through embodied experience (O'Rourke, 2013, p. 38).

After we tried out these different methods, it was time for us to look around the area and choose a spot that we would like to work on. Because the area is already full of strong design elements, it was a bit of a challenge at first to identify something we genuinely wanted to change. Everything felt so well thought out and intentional, but that made us look more carefully at the smaller details that shape the experience of being there. At one point Nina in my group told us to look up, we began noticing the lighting, or rather the lack of it. Even

though it was in the middle of the day, we could see that certain areas had surprisingly few light sources:

First visit to Superkilen, Appendix 2, p. 2

This observation made us curious about how the atmosphere of the area might change in the evening, which is why we decided to visit the area another day during the evening hours.

3.2 Second visit

During our evening visit to the area, it was clear to us that lighting played an important role in the atmosphere around the park, but we also were confronted with how big the entire Superkilen is. Because Superkilen is a quite large area we decided that attempting to redesign the entire area would have resulted in a superficial intervention. We therefore decided to concentrate on Red Square, which is the central meeting place in the park (Appendix 2, p. 2). By narrowing down our chosen spot, we allowed ourselves to focus on developing a more coherent and realistic design idea. Within the Red Square we saw that some areas almost

disappeared into the darkness,while others stood out because of the white sharp lighting

Second visit to Superkilen, Appendix 2, p. 15

This observation made us think about Beebeejaun's (2017) argument that different users do not experience urban spaces in the same way. Beebeejaun argues that the right to the city is not the same for all urban residents. Even though the term is often used as if everyone has equal access to public spaces, she argues that race, class, gender and social norms shape who actually feels entitled to use the spaces freely (Beebeejaun, 2017, p. 325). According to this formal rights to use the city does not necessarily translate into an everyday lived right (Beebeejaun, 2017, p. 326). She notes how some groups are more likely to feel unsafe in public environments, she writes; "fear og violence is particular concern to women, minorities and LGBTQ communities" (Beebeejaun, 2017, p. 328). This made us reflect on the idea that the Red Square's lighting and absence of it, might influence people's feelings of safety, comfort, and willingness to use the space. After defining the Red Square as our focus area, we decided to try and work with what is already there by refining and extending it. In this way the design will respond well to the existing qualities of the site while also enhancing

usability and atmosphere in the darker hours. We wish to make the Red Square feel more inviting and accessible to a broader range of users.

4. Design proposal

In the following section we are in Phase 2 of the Process Model for Visual Design, where we present our initial design proposal. This phase builds upon the insights gained from the initial research and analysis, we will now be translating our exploration, framing, fieldwork, and theoretical concepts into a concrete design response for Superkilen and our chosen space.

After identifying lighting as a factor that influenced the atmosphere, usability and perceived safety in the Red Square, we began to explore how we could rethink the lights in the area, not just as illumination but also as an aesthetic and relational element. By following Kolko's (2010) concept of *abductive thinking*, we tried to move from our scattered observations toward a design concept that both touches on the practical issues we identified, but also with the cultural identity of Superkilen. Inspired by Tversky and Suwa's (2009) understanding of sketching as a tool for thinking, we started by brainstorming at sketching quick ideas that we might think could work (appendix 2, p. 31) . Throughout this process we developed the concept we have chosen to call "the ten suns project". Our concept is inspired by some of the artists who we have included in our moodboard, where we especially influenced by Olafur Eliasson's The Weather Project (*The Weather Project*, Tate Modern, n.d.) and the installation Les Amours en cage from the Fétes des Lumiéres in Lyon (Fête des Lumières Lyon, n.d.):

Eliasson's light installation uses a large glowing "sun" and mist to create a shared, impressive light experience, and Les Amours uses glowing elements that are hanging in threes and other things that turn light into a playful presence in public space. These works helped us think of light not only as a way to illuminate The Red Square, but as something that can create collective experiences.

4.1 The ten suns project

The concept builds on the fact that Superkilen represents more than 60 different nationalities and cultures from different parts of the world with their own rhythms of sunlight. Instead of introducing a totally new lighting structure, we chose to work with the lamps that are already present at the Red Square, but we are going to categorize them as different zones. Each zone represents a group of countries that are geographically close, and the zone's colour temperature and intensity are inspired by the natural sunlight conditions in those places. In this way, Superkilen can connect people from different cultures through a shared experience of time and daylight:

(The Ten Suns Project, Appendix 3)

The Ten Suns Project can be understood as a relational design in the sense described by Bourriaud, where the artwork is not defined by a fixed form or visual style but by the situations and relations it creates. As Bourriaud notes;

Every artist whose work derives from relational aesthetics has his or her own world of forms, his or her problematic and his or her trajectory: there are no stylistic, thematic or iconographic links between them." (...) "Their works bring into play modes of social exchange, interaction with the viewer inside the aesthetic experience he or she is offered, and processes of communication in their concrete dimensions as tools that can to be used to bring together individuals and human groups. (Bourriaud, 1998, p. 163).

In this perspective, The Ten Suns Project does not function only as a static lighting installation, but as an experiential framework that invites co-presence and shared engagement through subtle shifts in light and atmosphere. Rather than simply producing an aesthetic object, relational design creates situations where meaning emerges between people in a shared environment. At the same time, Claire Bishop (2006) offers a more critical perspective on relational and socially engaged practices. She points out that while these kinds of works often focus on participation and social interaction, they should not be judged only by their good intentions or social impact, but also by how they work aesthetically and experientially (Bishop, 2006). With this in mind, the relational aspect of The Ten Suns Project is not treated as a goal in itself, but as something that needs to be closely connected to how the design looks, feels, and is experienced in space. This understanding will guide our later design decisions, where we aim to refine the project towards a calmer and more atmospheric expression, ensuring that social interaction and aesthetic experience support each other rather than pulling in different directions.

Our process followed Kolko's (2010) notion of *abductive thinking*, in which designers move from scattered observations toward new conceptual possibilities that cannot be deduced logically but instead emerge through creative synthesis (Kolko, 2010, p. 16). Our concept emerged not from a linear problem-solving process, but from interpreting patterns we noticed, such as uneven lighting, multicultural representation, and the emotional power of sunlight, and imagining how these elements might meaningfully interact. To explore and refine the concept, we worked iteratively with sketches and visualisations. These activities align with Tversky and Suwa's (2009) argument that sketching is not merely representational but a tool for thinking, enabling designers to discover new spatial possibilities (Tversky and Suwa, 2009, p. 80). During our prototype phase, we also drew on Sanders and Stappers (2014), who describe early prototypes as generative tools that support exploration, dialogue, and iterative refinement (Sanders and Stappers, 2014, p 6). Sharing our drawing allowed us

to observe how others understood the idea, what elements were clear or unclear, and how the design resonated with different interpretations of Superkilen's identity and atmosphere. This feedback helped us adjust our concept, refine the narrative of the ten zones, and clarify how the global sunlight rhythms would be translated into the existing lighting structure.

5. Intervention

In this section, we are in phase 3 of the Process Model for Visual Design, here I will present the outcomes of the interviews conductor at Superkilen as part of the intervention phase. As mentioned in the methodology section, the interviews were used as a way to test and qualify our initial assumptions about how the space is experienced, particularly in relation to lighting, atmosphere, and perceived comfort after dark. In this section I will also include our experience with pitching our idea to an external stakeholder.

5.1 Preparations

There are different types of participatory design methods, including probes, toolkits, and prototypes (Sanders & Stappers, 2014, p. 7). For our project, we choose prototypes as our participatory approach. Prototypes offer users tangible representations of a design idea, making it possible for them to interact with and respond to the concept in a concrete way (Sanders & Stappers, 2014).

Our preparation followed the intervention guidelines. First, we created digital versions of our prototypes and implemented these visually in the context of Superkilen through photo editing. Next, we developed a clear on-site script including our interview guide, visualization prompts, and a plan for documenting user reactions. For our interviews, we drew on the framework of visualization questions described by Qvist-Sørensen and Baastrup (2020). We used image relation questions from Qvist-Sørensen and Baastrup's visualization framework (Qvist-Sørensen & Baastrup, 2018, p. 126-135). This made the feedback more focused and tied to the visual material. During our intervention at Superkilen, we conducted short, semi-structured interviews with eight participants of varying ages and experiences with the area. This included one man and seven women aged 17 to their early 30s, as well as both frequent and infrequent users of the space (Appendix 1).

5.2 Interview at Superkilen

Across interviews, we observed clear patterns. Several participants, particularly younger women, reported feeling uncomfortable in dark environments and expressed that the added lighting would make them feel noticeably more at ease. One 17 year old participant said, "I always feel uncomfortable when walking where it's dark", which was clearly also how her friend feels as she followed up with "Yes, same for me" (Appendix 1, p. 2). When we showed them our prototypes, they both agreed that our proposed idea would make them feel more comfortable walking through the area at night.

Older participants and men tended to report feeling safe already, yet they still reacted positively to the prototypes, emphasising the cozy, warm, and inviting qualities of the lighting concept. A 27 year old man stated that he rarely feels unsafe when walking outside in the dark, " I never really feel uncomfortable or unsafe, maybe because I am a man and don't think about it as much.", but added that he did like the proposed idea and that "I think I would enjoy walking here more when its more cozy lighting." (Appendix 1, p 1). This suggested that even if more lighting would not necessarily affect his feelings on safety, it would enhance his experience of the area. A few frequent users, such as women in their mid-20s and early 30s, noted that while they generally feel safe, more lighting could enhance the atmosphere and make the space more enjoyable during late hours, even if it would not necessarily increase the time they spend outdoors in colder seasons.

Our findings highlight how perceptions of safety varied across demographics, all participants appreciated the aesthetic and atmospheric value of the lighting design. The prototypes successfully helped participants imagine the transformed space and allowed us to gather concrete feedback grounded in the real context of Superkilen.

5.3 Pitch

As part of the intervention phase we had the opportunity to present our design idea to Ole B. Jensen, Professor of Urban Design at Aalborg University. During this presentation, Jensen was positive of the overall idea and its connection to Superkilen's multicultural context. Although positive, Jensen offers some valuable critical feedback that helped us refine our design idea. In particular, he challenged our initial idea to treat lighting primarily as a question of adding more light, emphasising that increased illumination does not automatically

lead to increased feelings of safety. In connection to this, he encouraged us to look into Mette Hvass' research on lighting, perception, and spatial experience, which prompted us to reconsider our design in terms of lighting quality rather than quantity. Also, Jensen commented on the aesthetic expression of our prototype, pointing out that it carried associations with a more decorative or "Tivoli-like" atmosphere. He suggested drawing inspiration from works such as Olafur Eliasson's The Weather Project. His feedback helped us in sharpening the final aesthetic direction of The Ten Suns Project.

6. Visual design

We are now in the final phase of the model, where we have refined our project based on the insights that we gained from the feedback explained in the section above.

6.1 Final design rationale.

Building on the feedback from professor Jensen, we adjusted the design to move away from an expression that could appear overly decorative or "Tivoli-like" and instead focused on a more subtle and atmospheric use of light. This refinement led us to emphasise on the lighting quality rather than quantity. Inspired by more immersive and restrained light works, such as Olafur Eliasson's The Weather Project, the final design was developed to align more closely with Superkilen's existing visual identity. In this way, Phase 4 allowed us to consolidate our design concept into a more coherent, site-sensitive proposal that supports comfort, inclusivity, and a shared experience of place, while remaining grounded in both theory and feedback from practice.

In relation to Ejsing-Duun's concepts, our project can be understood as a way of making the stranger familiar and making the familiar strange within participatory urbanism (Ejsing-Duun, 2016, p. 155). By drawing on global rhythms of sunlight, the design introduces something unfamiliar and abstract into a well-known local context, making the Red Square appear slightly strange and inviting renewed attention and reflection. At the same time, the project translates this unfamiliar element into a shared and recognisable sensory experience through light, allowing users to relate to it through everyday bodily experience. In this way, the design functions as a subtle aesthetic intervention that does not radically transform the space, but instead opens it up for new ways of experiencing, understanding, and engaging with Superkilen through participation and shared presence.

6.2 Discussion

As part of the final phase of the process model, we shift the focus from development to reflection. I will now consider the design's strengths, limitations and potential for further development. Instead of evaluating the design as a finished solution, this phase allows for a critical assessment of the design, what it achieves and also what could be expanded or refined.

One way to reflect on our design idea's usefulness is to look at the work of Bille and Sørensen (2007) where they in, *An Anthropology of Luminosity*, describe light as having *agency*, meaning it affects how people navigate spaces and how they feel doing so (Bille & Sørensen, p. 280). They argue that lighting can make a place feel warm, welcoming, intimate but it can also make it feel exposed and uncomfortable. Bille and Sørensen emphasise that lighting conditions are always relational and contextual (Bille & Sørensen, p. 274). The meaning and effect of light depend on its intensity, colour, contrast, and relationship to surrounding darkness, as well as on cultural expectations and everyday practices. Rather than creating fixed outcomes, light interacts with people's movements, habits, and interpretations, shaping the way a space feels socially active, welcoming, or empty (Bille & Sørensen, p. 269). This perspective highlights that lighting design is never neutral: it plays a role in inclusion and exclusion by influencing who feels comfortable occupying a space and how long they choose to stay. This is why our idea about a lighting intervention in Superkilen is relevant. The goal is to create a different experience of the Red Square through a change in lighting.

As mentioned earlier, we initially assumed that increased lighting would lead to increased feelings of safety and comfort at Superkilen. However, this idea was already challenged during our interviews at Superkilen, where most of our participants did not associate more light with more safety. This made us aware that the feeling of safety is subjective and is shaped by multiple factors that we did not account for during our first design process.

This was further reinforced during our feedback session with professor Jensen, where he also pointed out that more light does not automatically create more safety. In relation to this he recommended us to look into Mette Hvass' work about light and perception of space. Which is why I want to include the article *Architectural and social potential of urban lighting: A field study of how brightness can affect the experience of waiting for public transportation* by Hvass et. al. in my discussion. In this paper Hvass et. al. (2020) look into how light intensity and light ratios influence people's perception of space, co-presence, and the surrounding context. They study how different lighting setups affect the way people experience a space. In their research they focus on how the space is perceived, co-presence which means how aware people are of other people in the space and how the surrounding context influences the overall experience (Hvass et al., 2020). The paper is based on field-based research conducted in real urban settings, which strongly relates to our design idea. Hvass et al. carried out an

investigation of lighting at a tram station in Aarhus, examining how people experience the same place under different lighting conditions and how variations in brightness influence spatial perception, co-presence, and the surrounding context (Hvass et al., 2020 p. 683).

Their study offers a useful perspective for revisiting our own assumptions. Their findings show that it is not just the amount of light that shapes how people experience a space, but how the light is arranged and how it relates to the surroundings (Hvass et al., 2020, p. 687). In some cases, adding more light can actually make people feel more exposed or uncomfortable, while well-balanced lighting can make it easier to see other people and understand what is happening in the space (Hvass et al., 2020, p. 683-688). This is important for our design, because it suggests that simply increasing brightness at Superkilen may not create the feeling of safety we expected. Hvass et al. also emphasize that the ability to notice and recognise other people, what they call co-presence, is an important part of how safe or comfortable a place feels (Hvass et al., 2020, p. 683-688). Good lighting can help people see each other clearly, which can make the atmosphere feel more open and welcoming. This challenges the simplicity of our early design logic. Where we equated brighter conditions with stronger feelings of safety, Hvass et al. 's research shows that instead of focusing only on making the space brighter, we should think about how lighting can support social interaction and help people feel connected to others in the space. Overall, their research helps us understand that lighting design needs to be more nuanced than we initially assumed.

7. Conclusion

This project has explored how lighting can function as both a practical and poetic design element in public space, using Superkilen's Red Square as a case. Through field observations, interviews, sketching, and prototyping, the project has demonstrated that lighting is not a neutral or purely technical feature, but an active factor in shaping atmosphere, social presence, and perceived comfort. One key learning from the process is that safety and comfort are experienced subjectively and differently by users, and that increased brightness alone does not necessarily result in increased feelings of safety.

The design concept, The Ten Suns Project, relates to these insights by working with the existing lighting in the Red Square and reinterpreting it through global rhythms of sunlight. Rather than focusing on quantity of light, the concept emphasises lighting quality, variation, and atmosphere. In this way, the design meets user needs by aiming to create a warmer, more

inviting experience after dark, while also supporting Superkilen's ambition of representing cultural diversity through an experiential and symbolic approach. The interviews indicate that such atmospheric qualities can enhance comfort and enjoyment for a broad range of users, even when perceptions of safety differ.

Further research could build upon this project by testing the design concept through long-term installation in the site, allowing for more detailed observation of how different user groups respond to variations in light over time. Future studies could also explore seasonal changes, weather conditions, and cultural interpretations of light to further understand how atmospheric lighting influences social behaviour and perceptions of safety in public space. Such research would help refine the design and contribute to a broader understanding of lighting as an experiential and socially embedded design practice.

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9. List og Appendices

Appendix 1: Transcripts of interviews

Appendix 2: Preparatory work

Appendix 3: Prototypes

Appendix 1 - Transcripts of interviews

Interviews from Superkilen 19.11

Testing and learning outcomes

Testing the prototype

Semi-structured interview:

- *Using of The Red Square and its facilities.*
- *Feeling of safety and comfort at night.*
- *Response to prototype and further thoughts.*

8 participants: 1 man and 7 women, aged 17-35.

Learning outcomes - artistic and practical

- Safety was not a primary concern (6/8 felt safe at night).
- Overall positive responses about the concept and design.
- Welcoming the initiative to create a warmer, positive atmosphere at night through lights and art.

PARTICIPANTS	
Man	27
Woman	28
Women (x2)	17
Woman	26
Women (x2)	30s
Woman	26

Man 27 years old:

Meta: J = Julia, M = man

J: Are you a frequent user of Superkilen?

M: I just moved here a few weeks ago so i have not used it that much, but i have walked through it a few times.

J: Have you ever been here at nighttime or when its dark?

M: Hm yes i have walked here.

J: How did you feel walking here when it's dark? Did you feel comfortable or safe?

M: Yes I felt safe. I never really feel uncomfortable or unsafe, maybe because I'm a man and dont think about it as much.

J: Okey, what do you think about our idea about creating more light *showing our prototypes*

M: I like it. It looks more warm and even though I might not feel more safe exactly, I think I would enjoy walking here more when its more cozy lighting.

J: Thank you :)

Conclusion:

The 27-year-old man feels generally safe walking through Superkilen, even at night. Although he does not personally feel a need for increased safety, he was positive about the proposed lighting concept, noting that it would make the area feel warmer and more pleasant to walk through.

Woman 28 years old:

Meta: J = Julia, W = woman

J: Are you a frequent user of Superkilen?

W: Well not really, I live on Amager so I don't really come here that often. But I have been here a few times.

J: Have you ever been here during the night or just when it's dark?

W: Yes, I have walked past here.

J: How do you feel when walking here during the dark hours? Do you feel a difference in how comfortable you feel or?

W: Well I don't know, I am used to walking through Amagerfælled at night so im a bit used to it. I don't really think that much about the lights.

J: Okey, what do you think about our idea about creating more light *showing our prototypes*

W: I think it's a good idea, it looks really nice, it's more cozy. And even if I don't think that much about the lighting, I do feel like it would make me want to go though here more if it looked like that.

J: Thank you :)

Conclusion:

The 28-year-old woman is not a frequent user of Superkilen but has walked through it at night. She doesn't focus much on lighting and generally feels comfortable due to her experience walking in other dark areas. Still, she finds the proposed lighting concept appealing, noting that the warmer, cozier atmosphere would make her more inclined to walk through the space.

Two women 17 years old:

Meta: J = Julia, W1 = woman 1, W2: woman 2

J: Are you a frequent user of Superkilen?

W1: Noo I mean we are here sometimes but we don't really come here that much.

J: Have you ever walked here during the night or when its darker?

W1 & 2: Hmm yea i guess.

J: How do you feel when walking here when it's dark, or just walking somewhere else when there isn't much lighting?

W2: I always feel uncomfortable when walking where its dark.

W1: Yes, same for me.

J: I just wanna show you some pictures of what me and my group have come up with for this erea *showing our prototypes*. What do you think about this?

W1: Yea I think its a good idea, i looks nice

J: Do you think you would feel more comfortable walking here if it looks more like our pictures?

W1: Yes.
W2: Yes me too.
J: Thank you :)

Conclusion:
The two 17-year-old girls visit Superkilen occasionally and feel uncomfortable walking in dark areas. They respond positively to the proposed lighting concept, saying it looks nice and would make them feel more comfortable and safer walking through the space at night.

Woman 26 yo:
1. Are you a frequent user of Superkilen?
Working at the cafe, comes often, sometimes have a beer outside, live nearby
2. Have you ever been here at nighttime or when its dark?
Rarely, but more often in the summertime, or in the afternoon
3. How did you feel walking here when it's dark? Did you feel comfortable or safe?
Feels comfortable
4. What do you think about our idea about creating more light *showing our prototypes*
Inviting, cozy, + safe, dark can be scary so it would maybe make a difference

Group of two women, early 30s:
1. Are you frequent users of Superkilen?
At least once a week to go to the library
2. Have you ever been here at nighttime or when its dark?
Rarely, mostly inside, just cycling by when dark
3. How did you feel walking here when it's dark? Did you feel comfortable or safe?
Feels comfortable, but don't do it that much because of the temperature
4. What do you think about our idea about creating more light *showing our prototypes*
Would be nice to walk around with more light, + nice, but would not hang out outside more because still cold

Woman 26 years old:
    1. Are you a frequent user of Superkilen?
Yes I live on a street nearby
    2. Do you ever go here at night?
Sometimes, but I mainly go to Nørrebrohallen to use the library and write my bachelor's project.
    3. Do you feel safe / comfortable when you go here at night? Why/why not?
Yes I feel quite safe. There are a lot of people here during the day and nights and not completely dark. So I feel fine being here at night.
    4. What do you think of when you see this picture? (Show the prototype)

I think this looks very nice. I can see that happening here. It's a really nice idea. Kind of like the light festival.

     5. How would you feel being here at night/in the dark, if the area looked like this (show our prototype)

I think I would enjoy being here at night even more. It would be nicer to walk by or exit the hall. I'm not sure if I would hang out for hours, but it would be nice to look at the lights.

Conclusion :

Interviewees feel more or less safe being outside on Red Square during dark hours. They expressed enthusiasm about the aesthetics and effects of the project, emphasizing on the "looks" and "cozyness" of visualising the prototypes. Some acknowledge that they would spend more time on the square or enjoy more walking by.

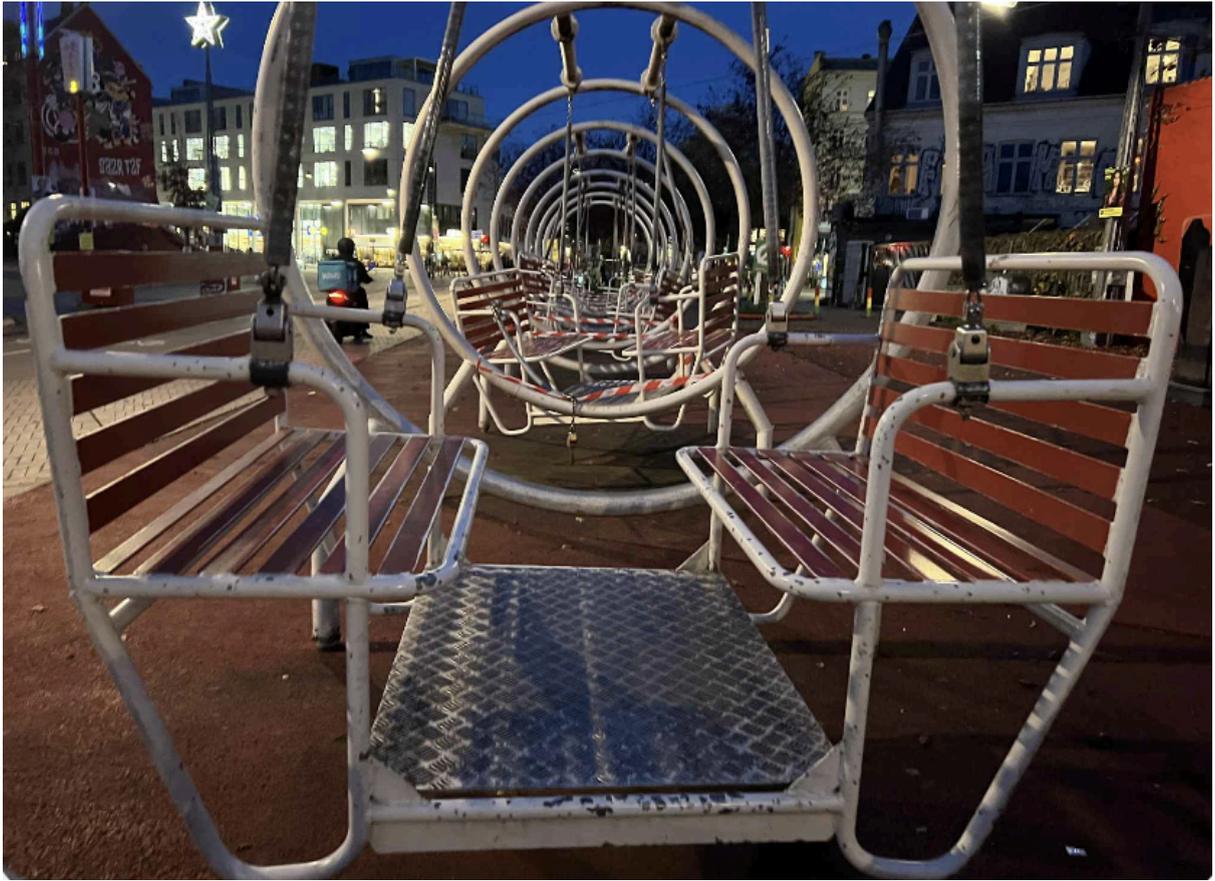# Appendix 2 - Preparatory work

Pictures from Superkilen Visit:

1: The Swings/Circles

2: The Playground

3: The sidewalk + biking path at the playground

The red square :

Moodboard:

Beijing's Tiananmen Square broadcast panoramic scenes
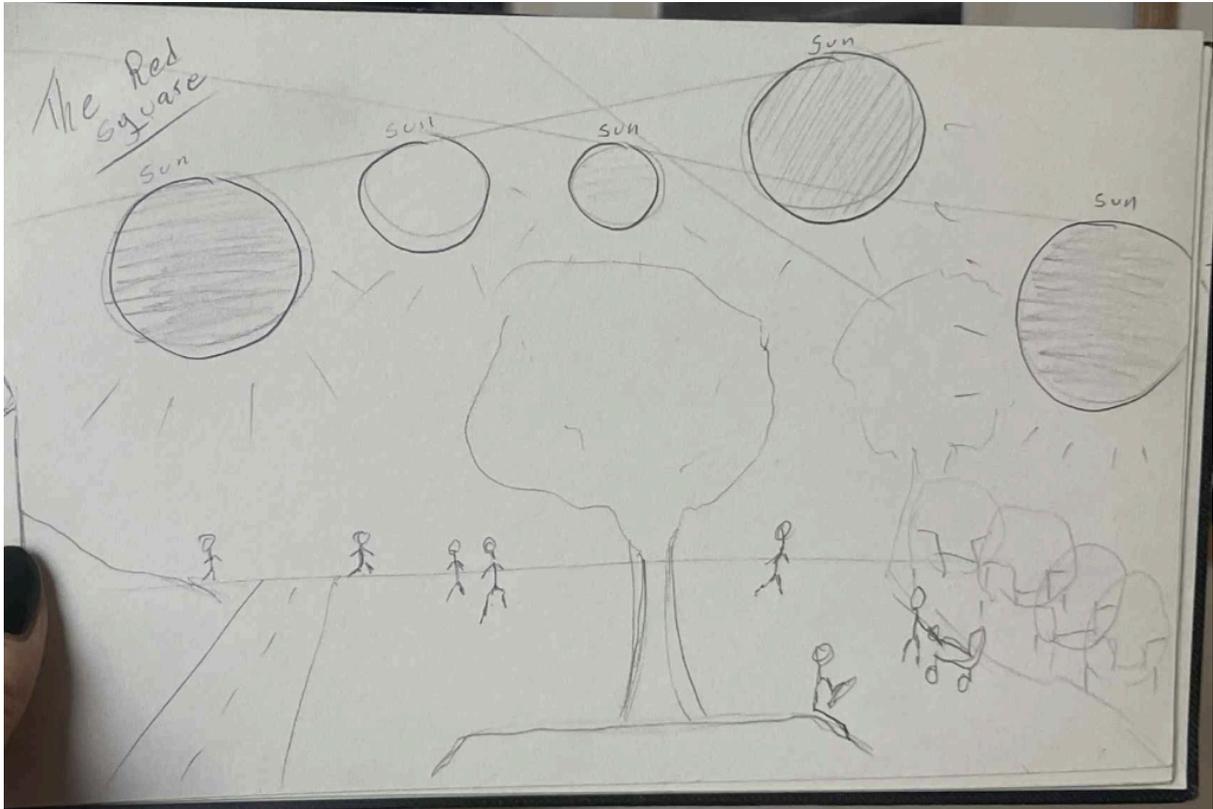*Screen displays rising sun in polluted city By [Per Liljas](#)*

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https://www.fetedeslumieres.lyon.fr/en/oeuvre/les-amours-en-cage-0

https://olafureliasson.net/artwork/the-weather-project-2003/#

Sketching:

Appendix 3 - Prototypes

Nordisk Lys | Nordiskt Ljus
Nordisches Licht

Danmark, Sverige, Tyskland | Danmark, Sverige, Deutschland