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Re-awakening Utopia

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URBAN DESIGN
KALEIDOSCOPE 2017
CELEBRATING 20 YEARS OF URBAN DESIGN AT AALBORG UNIVERSITY

With this anniversary publication we celebrate 20 years of urban design at Aalborg University. The contributors to the publication are students, graduates, and faculty members, who have generously sharpened their pens and minds for this diverse collection of essays and accompanying illustrations. The resulting collaborative catalogue celebrates urban design teaching and research at AAU, and the urban design practice by graduates from this program.

Authors have been invited to contribute with a brief essay, focused on a pertinent urban design issue of their own selection. Together they form a rich collection of subjects, concepts, objects, projects, and questions, which have been—and still are—on our minds in urban design throughout the past 20 years. The richness and variation demonstrated by the catalogue is in keeping with urban design's orientation towards diverse considerations when addressing contemporary urban challenges.

The past years of AAU urban design endeavours have demonstrated that urban design is about acting within networks of multiple interests, concerns, stakeholders, and other actors. Urban design is perhaps well conceived of as a sensibility of the 'urban-minded', as Harvard GSD dean José Luis Sert suggested at the world's first Urban Design conference in 1956. This somewhat indefinite inception for urban design still persists, and clarity of definition seems to be defied. Rather, in the engaged attempts to operate with synthesis in the ever-changing complexity of the urban condition, urban design's elusive mandate and purpose remains in debate.

If attempting to stir up this hornet's nest of urban design's contemporary *raison d'etre* and scope, multiple co-existing positions impose themselves. Just some of these include: Koolhaas' radical Fuck Context and push to leave architectural delusions of potency and splendor, *next to* Gehl's human-friendly 'let's meet between the buildings' agenda, *next to* Mostafavi's optimistic call for a cross-disciplinary sensibility to respond to the ecological crisis, *next to* Harvey's sturdy emphasis on power, justice, and the right to the city, *next to* Jacobs' and Appleyard's manifesto of e.g., livability, community, and public life as normative goals of urban design.

This multiplicity suggests that to be an urban designer demands skillful and flexible navigation across complex issues of cities and countrysides. Urban designers must work with many elements with meticulousness and readiness. We must strive to continuously adapt to situations and to even be at the forefront of change. This also applies to urban design teaching and research at AAU, as well as to the practices of graduates. For these reasons, this publication offers its modest space for engaged professionals and students to address the diversity and variation of urban design through what they determine to be pertinent urban design matters.

Thus, the contemporary versatility of urban design is reflected in this kaleidoscopic catalogue, addressing such diverse issues as urban design's social ambitions; affective encounters of urban space; the conceptualisation of spaces, landscapes, and buildings; relationships between local sites and global change; ecology; events and culture in the city; urban design's role in a complex field of interests and actors driving urban development and planning; dreams of the future; technologies; continuous urban change; experimental methods; and disputed concepts. We are proud to present these voices, and we invite you to dive into them. Thanks to all the contributors for sharing!

Ditte Bendix Lanng & Ida Sofie Gøtzsche Lange
September, 2017

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COLLECTIVE
ACTIVE

MATTERS OF CONCERN

Urban design shapes our environment and our lives; and everybody is involved. It is impossible to not take part in the environment within which we live. City development has evolved over the ages, changing depending on the history, culture and ideals of society. Also, in the times we live in now, urban design's roles are continuously changing. The question of 'What can, and what should, the roles of urban designers be now?' comes to the forefront.

To look for answers, we have embarked on a collective journey, launched by a list of 'matters of concern'[1]. We use an exquisite corpse technique. Invented by surrealists, this technique is a method of collaborative process, where a collection of words is made by each member and are then collectively assembled. It is genuinely open-minded and collective. Thus, we invite you to read and add your perspective too.

A. How can the urban designer (re)act responsibly within the on-going formation of a city? What are the public consequences of our urban designs? What publics should we design with and for, and how do we get to know them? How, exactly, can we be the change we wish to see in the world?

B. My sister once said: You only think about dead stones. Wait, what?! Wake up, urban designers! If we want to build cities for people, we need to build with people! Let's listen and speak. Let's understand and contribute. Let's build on and with a sense of community.

C. What is urban design about? It's about emphasising the experiences and the senses. It's about doing things differently in a way that will nourish communities and give people a voice. It's about the early collaboration of people, designers and planners. It's about creating something together that will leave a trace.

D. Democratic design is not only participation from different parties but also the embedded understanding of the urban cultural, social, political and economic aspects of the place.

E. We must be aware that this sense of community will not be found in a masterplan. It's time to stop taking the bird's eye view and instead start looking at what is happening at the street level. The small scale is the one that allows mistakes and ever-changing solutions.

F. It is interesting to think to what extent citizens are shaping the city, and how the city moulds its citizens in return. It begs the question of responsibility as well as active participation when trying to explore such a symbiosis. The discipline of urban design should use these basic concepts to effectively improve both parts.

G. The city is not a product, nor a result of a well-considered plan. It is a story, plotted through time with ever-changing conditions, and is written by its residents. It is time for designers and planners to realise the influence people have in cities, and time to start working together on a small scale to create spaces built by and for stronger communities.

---

[1] Latour, Bruno, 2004, 'Why has critique run out of steam? From matters of fact to matters of concern', *Critical Inquiry*, 30(2), pp.225-48.

The conversation continues...

Who do we design for?

What happens when we enfold the power of **crossing borders**?

When we **share** the knowledge, the skills, the experiences of one place and **transfer** and adapt it to another?

How can we **be the change** we seek for? How do we contribute?

Oslo
Norway
[Athenna Grindaker]

Aalborg_
Denmark
[Ditte Bendix Lanng
Shelley Smith
Andrea Hernández Bueno
Chrysavgi Konstanti]

Copenhagen_
Denmark
[Nour Moazzen
Ieva Valskyte]

Aarhus —
Denmark
[Pablo Alberto
Alejo Barros]

San José
Costa rica
[Lydia i. Oehlwein]

Quito
Ecuador
[Catarina Mateus]

Singapore
Singapore
[Serena Salvii]

How can we activate a participation process that is a **dynamic dialogue**?

What is **Your** take on it?
Join our conversation!
www.collectiveactive.wordpress.com

How can public spaces be **collective spaces**?

Can we create collective spaces that incite **mutual understanding** through the interaction between different social groups?

Space for you

Urban design concerns – Join the conversation!
Copyright: Collective Active.

YAMIL HASBUN CHAVARRIA

BIG WORDS, MYSTERIOUS MEANINGS AND POWER CONSTELLATIONS IN URBAN DESIGN

How did it come to be that I, a Costa Rican urban designer trained in Denmark and in Germany, constantly find myself mobilising complex urban design concepts, acquired throughout my student years in Europe, so seamlessly in my home country? Do these concepts mean the same thing for everyone everywhere? Do we always know what they actually mean? This short essay does not intend to provide answers to these questions, but aims instead, hopefully, to provoke a snowball effect of questions that arguably remain ignored in our discipline, and that may be far more delicate and widespread then they first seem.

For example, how often do we find ourselves in a situation in which, while attempting to explain a specific concept from our field such as 'resilience' or 'sustainability'– we feel as if we are coming up short of a coherent answer? We might tell ourselves that not remembering textbook definitions is okay as long as we are able to perform our tasks by making use of our particular 'expert' skills, which are partly acquired empirically.
However, does our clumsy answer come out as a mishmash of 'technical' words that does not so much convince, but rather obscures the explanation by adding a cascade of confusing language? Doesn't this contradict the open 'participatory' concept that is supposedly so praised in our field? Perhaps, not remembering a precise definition of a certain concept is not necessarily a consequence of our imperfect memory, but at times the result of those concepts themselves being 'fuzzy' at best, or a total mystery at worst.

If the definition of these concepts is often a mystery for us, isn't it likely that they are obscure to our colleagues as well? Furthermore, if the answers we seek are simply found in the definitions provided in our old university textbooks, wouldn't that automatically render those who wrote these concepts all-powerful? Furthermore, why follow these specific works and not those hundreds of others that argue otherwise? Didn't those authors write their ideas in specific historical and geographical contexts that are most likely different from our 'here' and 'now'?

Hence, how can a Costa Rican designer unproblematically mobilise concepts like 'resilience' or 'smartness' (coined in European post-industrial societies) in a Central American country that had no significant industrial past and expect equal outcomes? Isn't repeating these concepts carelessly a way of reproducing a one-directional flow of knowledge from the global North to the global South? Doesn't this asymmetrical transfer ultimately accentuate cultural, ethnical and economic imbalances? Is knowledge produced in the South somehow destined to be less valuable than its northern equivalent, or can the North learn from the South too?
As I suggested above, the answer doesn't seem to lie in the robustness, clarity or universality of the design concepts so far coined in the global North.

These provocative questions call for a critical self-reflection about the power constellations we designers reproduce knowingly and unknowingly, as we mobilise the taken-for-granted concepts of our discipline while playing the role of 'experts' in our highly politicised fields.

Top and bottom: Performative spatial construction of San Jose, Costa Rica, where 'homegrown' and 'exotic' narratives continuously intermingle. Copyright: Yamil Hasbun Chavarria.

03 **CECILIE BREINHOLM CHRISTENSEN**

DWELLING ON THE MOVE[1]

Dwelling is related to building a physical territory to provide a sense of safety as well as to rhythms and routines, a bodily habituation of place and of getting so familiar with this place that it eventually becomes an extension of the self. Dwelling is to distinguish private spaces from public spaces, thereby organising social relations. Finally, dwelling is a matter of personal identification, of seeing oneself in one's surroundings. If we can dwell in a space, we can feel at home. Consequently, if we can dwell on the move, we can maintain a coherent sense of self, even though we are moving through time and space, sometimes at very high speeds. So how can we dwell on the move? And which role does the design of our physical surroundings play in this?

I had been commuting between Copenhagen and Odense for about half a year. After a week off it was time to go to work in Odense again. I didn't really want to go, I was tired and it was raining. However, already on the S-train I started to feel a small joy of being 'on the way' again; totally unexpected. Just getting on board the IC fast train towards Odense woke the expectation of what would come – and I couldn't wait for the train to get going. I had actually missed it! The train and the train trip, the comfort of being transported, the sensation of the train's engine that starts, the train's silent puffing and the rhythmic sound from the tracks. I realised how I had missed going somewhere with a purpose, how being at work actually made me feel important to someone. I also noticed everything anew again. All the special commuter practices of 'building a territory' claimed by seat reservations and demarcated by take-away coffee cups, morning bread in paper bags, headphones, smart phones and computers. Even on the platform, I had recognised several of the other commuters, their faces and routines, and I had felt a strong connection with them somehow, even though I had never really spoken directly to any of them.

Dwelling on the move is just as much an ability of the single commuter as it is enabled or prevented by design decisions and the actual layout of the train, the platforms and stations, the connecting roads, busses etc. The seats on the IC trains make it easy to build a private space, but difficult to get in touch with anyone other than the eight people you can see around you. The poor internet connection can prevent you from maintaining social relations, but gives you something to talk about with fellow passengers. Dwelling is what you make of your surroundings, how comfortable you can feel in them physically, socially and personally. Furthermore, it is how the design of the physical surroundings allows you to make yourself comfortable. In summary, commuting is not just about riding the train. It is just as much about being able to – and allowed to – dwell on the move.

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[1] This contribution is based on a paper presentation at the C-MUS Material Mobilities conference in November 2016 with the same title.

The train window layout provides a sense of security and a view of the world. Copyright: Cecilie Breinholm Christensen.

**ELIAS MELVIN
CHRISTIANSEN**

URBAN TECTONICS WORKSHOP

As architects, we passionately describe spatial experiences that are shaped by our envisioned architecture, but when it comes to presenting structural, constructional, or technical aspects, we seem rarely as articulate. Within an increasingly complex construction industry, this becomes very obvious. Today, we need design professionals who are able to act across the boundaries of architecture, urban design, and engineering, which is crucial to address urban challenges like climate change, segregation, and densification. This is where tectonic theories are promising, as they inherently bridge technical solutions and spatial experiences.

Tectonic theories, building on Kenneth Frampton's definition of tectonic as "the art of construction"[1], and Marco Frascari's writings on joining "the mental construing and the actual construction"[2], were carried out in relation to Interiority at A&D, Aalborg University by Marie Frier-Hvejsel[3], when she linked the notions *gesture,* describing <u>what</u> the space does, and *principle*, describing <u>how</u> the space does it. Following this, *Urban Tectonics* have recently been coined to introduce tectonic theories into the field of urban design, centred around the PhD "Urban Tectonics - Integrating the architectural volume and the urban surface". The Urban Tectonics Workshop on the 6th semester of the architecture and urban design bachelor programme, originates from this agenda.

The workshop is a condensed course consisting of lectures, pin-ups, discussions, and physical model building. The students work in groups, analysing a specific project by focusing on describing a spatial quality, a *gesture*, within the project, and subsequently its structure, the *principle* that realises that spatial experience. The students are finally asked to articulate their results in a white section model that focuses on the specific detail, a section through the urban and architectural space that they have analysed (Illustrations). The workshop concludes with a group discussion where the students are asked to reflect upon the workshop and the potentials of tectonics in relation to urban design.

The Urban Tectonics Workshop is an attempt to address urban design through tectonic theories, a 'tectonic lens' perhaps. The students seem to have enriched their vocabulary and understanding of the relationship between the spatial experience and technical solutions through the notions of *gesture* and *principle*. Subsequently they were able to have deeper discussions, and thus qualifying their collaborative work in designing architectural and urban spaces. Additionally, the section models, compellingly, visualised the spatial relationship between the architectural and urban spaces, and assisted the students in disregarding the boundaries of architecture, urban design, and engineering.

Prospectively, research will seek to unfold the potentials of *Urban Tectonics*, and, hopefully, become a viable tool for the next generations of architects and urban designers.

[1] Frampton, K., 1995, *Studies in Tectonic Culture: The Poetics of Construction in nineteenth and twentieth century architecture*, MIT Press, Massachusetts
[2] Frascari; M., 1984, *The Tell-the-Tale Detail*, VIA no. 7, Graduate School of Fine Arts, University of Pennsylvania, p. 23-37.
[3] Hvejsel, M. F., 2011, *Interiority - A critical theory of domestic architecture*, Skriftsserie 44: Institut for Arkitektur og Medieteknologi, Aalborg University
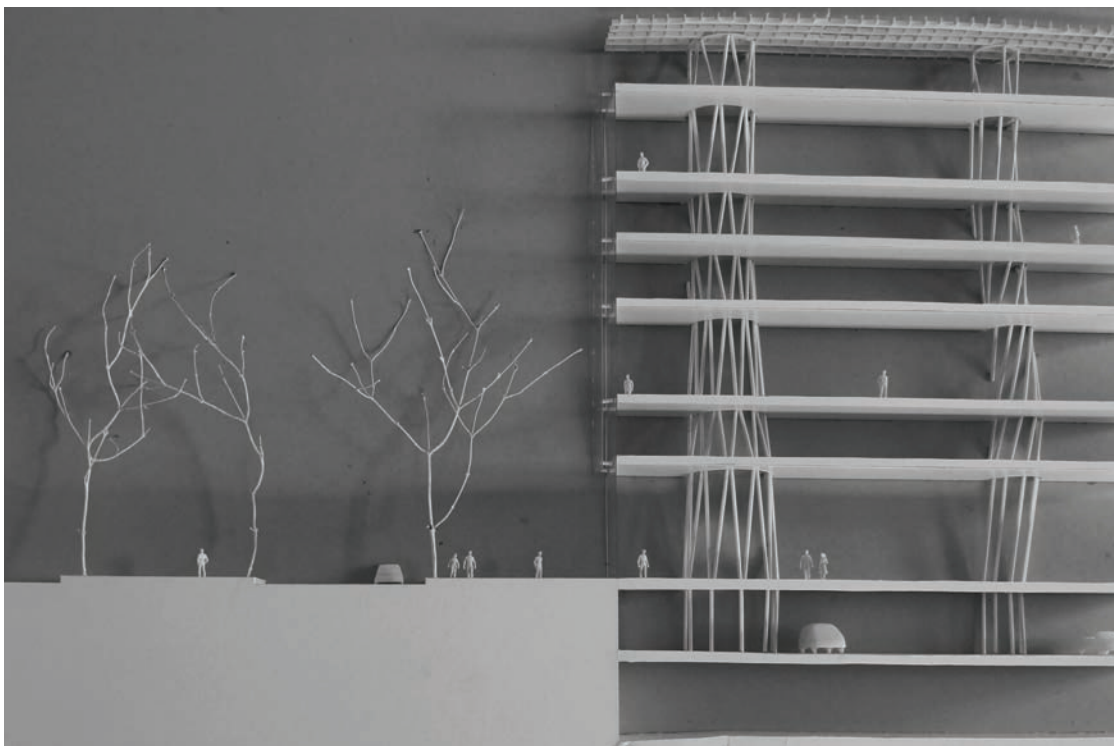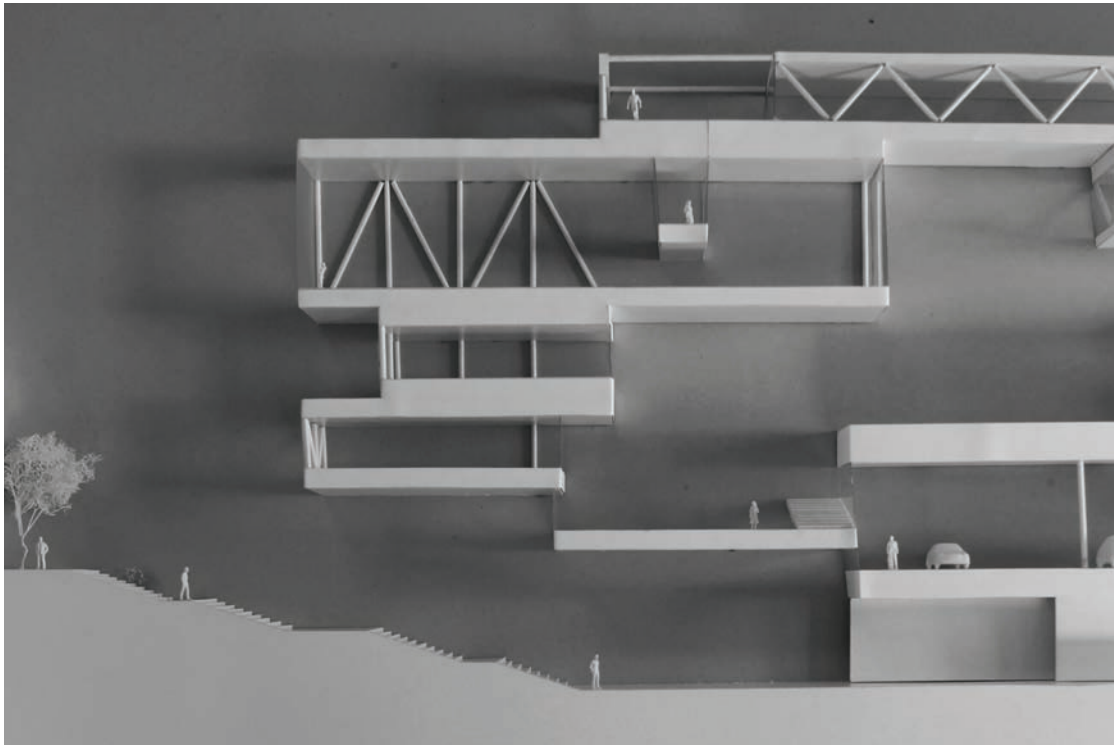
Top: Group 1- *Blox* by OMA. Copyright: Elias Melvin Christiansen.

Bottom: Group 2 - *Mediatheque* by Toyo Ito. Copyright: Elias Melvin Christiansen.

**JEPPE
FINK**

SCENES FROM AALBORG
A STUDY OBJECT UNDER CONSTANT CHANGE AND THE HOME OF URBAN DESIGN

Flashback to 2004. I participated in a municipal city walk. We passed a busy four-track road and some worn out warehouses before we reached the Limfjord. The guide exclaimed, 'We're going to reclaim the waterfront for the city. In a few years this place is going to be bustling with urban life!'
Fast forward to 2008. Many debates, public quarrels, political power struggles and various design versions of the waterfront later. I passed the waterfront in the morning. Workers were rolling out grass. Later that day I passed the other way. Now there was a lawn and a group of people were hanging out on it. In passing, I think: Grass? Could it really be so easy to create the framework for urban life?

Flashback to 2007. I pass Nordkraft at Østerbro, where they have just started converting the old power plant into a cultural centre. The beer drinkers, who hang out in the area, are gathered in front of their regular pub "Kanal Caféen" to watch the work in progress. Within a year, the pub is closed and the beer drinkers have left the area. I wonder where they went, and why they didn't want to be there anymore and how to design good urban spaces for beer drinkers?

Flashback to 2008. I attended a workshop at Østre Havn. The industry is gone and it has left a stunning landscape of empty silos and abandoned wharves. The workshop is about how to attract urban life to the area through an experimental approach and how urban life can affect the conversion of Østre Havn into an exciting new neighbourhood. All options are open!

Fast forward to 2017. I passed through Østre Havn. The landscape is unrecognisable. Apart from the activities taking place in the harbour basin itself, the urban life has been replaced by construction cranes. I wonder whether there will still be room for experiments when the cranes have moved out.

This way, scenes and questions continue to evolve as I move through the city and observe its many different layers, places and narratives.

Aalborg is an ever-changing arena – a 1:1 working model undergoing rapid development.

Every day, the city is transformed, redesigned and reconsidered, and there is always room for improvements.

As a study object, Aalborg has helped shape new generations of urban designers for 20 years, and around the world urban designers who have graduated from Aalborg University have made it their profession to ask critical questions and to transform realities that surrounds them – because there is always room for improvement and there are infinite places and issues to address.

However, the basis upon which the professional urban designers can ask the right critical questions has been formed right here in our city – Aalborg.

As a study object, our city will continue to make itself available, because Aalborg is like a miniature world with an infinite number of issues that need to be addressed.

An 'under the table discussion' taking place during the workshop at Østre Havn in 2008. Copyright: Jeppe Fink.

06 ANDREA HERNANDEZ

OUT OF THE MAP

I never imagined how aeromobilities could affect small urban ecosystems. Margarita, considered a paradise due to its beaches and beautiful landscapes, was a popular destination for Americans and Europeans during the 1990s. Popular beaches such as El Yaque, which is a small community whose main income comes from tourism, are well-known for skysurfing, water activities and a strong sense of community. This area has been built around good weather and wind conditions. In this respect, sky surfers, many of them foreigners, started to build this community based on their passion for the sport. What I love about this area is the scale and the combination of urban and natural qualities. It is possible to walk the entire neighbourhood at any time and still have the feeling of an 'in progress-development' town and a virgin-natural atmosphere. The sense of community creates the urban character; the residents know each other very well, help each other, and they make you feel at home. The urban ecosystem is built around the sense of community, the natural environment and the passion for sport. The community has been grown with locals and internationals, who mixed and cohabitated here for the last 19 years. This international community of mixed nationalities and cultures has a spirit that is part of the island's identity. Both working and living activities are merged in space and place.

After almost three years of not having been there, it seems as if nothing has changed. However, the quantity of international tourists has decreased dramatically over the last few years, mainly due to the current lack of connectivity with the island, which makes it a hassle for them to get to the island. In addition, the economic and politic interests has catalysed and affected the current situation.

"The direct flights from Europe were cancelled on the island about seven years ago. All the logistics in terms of mobility were affected; nobody wants to make two or more flight connections to get here. That affected our transfer-regional and local mobility"[1]

I was impressed by how important a large scale of connections is; in this case, aeromobilities are necessary to keep urbanity alive. The cancellation of direct flights (due to political decisions and monetary interests) had a significant impact on a large part of the economy and the local mobilities and communities. Therefore, we can reflect that many aspects can catalyse (weather-landscape conditions, passion, cross-cultural activities, connectivity and mobilities) and affect (lack of mobilities, political interests, cultural crises) local urban areas. The scale is also an important aspect to consider for the sense of community in urban ecology building. The conditions of the location in terms of weather, namely the strong wind, was able to connect different nationalities in a unique place, breaking barriers in terms of languages and cultures and creating, in turn, a mixed generation that reflects the international-local character that built the place up. Aeromobilities thus are not far away from the small-scale development or simply big scale move from A to B; they can become an unexpected catalyst and a driving force for merging worldwide cultures in a specific place and keeping them alive.

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[1] Quote: The German Manager, Atti Hotel

Top: Mobility map then and now for El Yaque, comparing the urban mobility and activity before and after international flights were cancelled. Copyright: Andrea Hernandez.

Bottom: El Yaque beach collage then and now. An atmosphere of the lack of aeromobilities after the effect. Copyright: Andrea Hernandez.

OLE B. JENSEN

ROAD

Recent statistics show that we have now passed 1.2 billion cars on the roads and are looking at a projected staggering 2 billion cars by 2035 globally. We all know the omnipresent object of the road, and yet it carries deeper meanings than simply being a transportation surface.

According to the OECD, a road is '*a line of communication … using a stabilized base other than rails or airstrips open to public traffic, primarily for the use of road motor vehicles running on their own wheels'*. Most often, we tend to think of roads as messy, noisy, hard, landscaped, busy, polluted, or jammed; all features of an object that have to do with its immediate function as a surface for vehicular movement. However, the communication dimension is actually quite instructive in order to understand the wider meaning of the road. Obviously, roads connect cities, regions, and nations through the physical movement of people, vehicles and goods. However, much more is going on with the road. Up-scaled to whole countries, we find roads central to 'nation building', as for example, the *Via Roma* of the ancient Roman Empire, the Italian *Autostrada*, the German *Autobahn*, or the American Interstate System of Highways. There is, in other words, a deep relationship between human cultures and roads systems.

Roads require whole systems in order to work. Obviously, the presence of maintenance systems and road engineering comes to mind here. Roads are costly and they suffer from a lot of wear and tear and thus need ongoing repair and maintenance. Yet a society relying on roads also needs a number of other elements to come into place for the road to do its job properly. Fuel stations for the vehicles driving in the system (regardless of whether these are gas-fuelled or electric) are important. A road also sends wider ripples into its societal contexts. Road-side cafes, rest areas, and parking lots are some of the hard material artefacts that need to co-exist for the road as a system to prevail. But there is more. Legislation and rules of the road need to be put in place in order to create 'road order'. Some of these are very formal, such as highway codes and drivers' license instructions, while others are informal and invented as we go along – for example, late mergers, aggressive driving, and the use of bumper stickers to communicate.

What looks like a passive and hidden substratum (i.e. the literal meaning of 'infra-structure' as a 'hidden structure') is much more than merely that. Roads are fascinating because we need them in order to go from point A to B, thus sustaining a particular urbanised type of culture and lifestyle. However, they are even more fascinating because we are blind to the underlying values and cultures attached to such ordinary objects. So, next time you cross the road, walk on the pavement, or drive your car, consider that you are in fact in an important part of your habitat.

There is more to the road than meets the eye!

Top: LA Freeway seen through an overpass fence. Copyright: Ole B. Jensen.

Bottom: City Road in Rome. Copyright: Ole B. Jensen.

**HANS
KIIB**

URBAN ARCHITECTURE BRIDGING SOCIAL INEQUALITY

Rocinha Bridge: An urban gesture - The Rocinha Bridge, constructed in 2011, consists of a 2 to 3-meter-wide construction which floats 6 meters above the four-lane road from Ipanema in the direction of the Olympic City in Rio de Janeiro. The bridge curves slightly in its span over the road, and it is attached to a large vaulted arch. Together, the bridge, its span and snail-like curves form an exciting spatial figure which connects and anchors two different worlds; on the one side, is the formal city with all its institutions, and on the other side, is one of the largest favelas in Rio de Janeiro, with more than 180,000 inhabitants.

To bridge social and cultural inequality - The Rocinha Bridge is one among many architectural landmarks for Rio's new urban politics, which attempts to connect the segregated city. Until recently, the city council had not taken a financial interest in providing schools, social services or security services to combat crime in the favelas. At best, the inhabitants have been able to use the social services and health care close to or at the edge of these favelas. Furthermore, a definite black market economy operates in the favelas and, largely, criminal gangs have controlled economic activities there. Just like the mafia, they have demanded protection money.

Over the past decade, Rio de Janeiro has been implementing new urban projects in an attempt to reduce the city's large social inequalities. One of the goals is to improve security and sanitation in the favelas and to link wealthy and poor neighbourhoods. The intention is to improve the housing situation for more than a quarter of a million households, equal to 40% of the population.

To create cultural landmarks through urban design - The bridge is an etic gesture to people of Rio. With its characteristic design, equal to the monumental Samba Stadium in Rio, the bridge creates physical connections. However, it is also meant to be a monument to new social relations. The wealthy district of Ipanema, with its shops, schools, health facilities, public transport, etc., is now linked to the poor favela. The general reasons for wanting to bring the many years' of separation between the formal and the informal city to an end are also linked to the fact that the city will gain financially from this.

The Rocinha Bridge is the last work by deceased architect Oscar Niemeyer. Niemeyer's gesture is a bridge for dialogue between the rich and poor neighbourhoods of Rio de Janeiro. It is a remarkable piece of architecture which creates transparency to the routines of everyday life and improves the social status of the favela people. Here, insight and interaction create the basis for a richer understanding of the cultural diversity of the whole city. It is my hope that urban designers will dare to undertake economic, social and cultural challenges of our cities, will face inequality, and will do their very best to build architectural landmarks for a better future for all citizens.

Rocinha Bridge by Oscar Niemeyer, 2011. The bridge creates physical connections between the formal city and the favela – an etic gesture to all people of Rio. Copyright: Hans Kiib.

**IDA SOFIE GØTZSCHE
LANGE**

APHORISMS OF ARCHITECTURE IN TIME AND SPACE

Architecture can be perceived as being at a standstill. A fixed point, while everything else is in motion. A physical form that stays where it has been imagined, where it is created and where it acts. In the surrounding landscape or in the urban vibrant city, architecture provides a framework for life as well as concrete lines, surfaces and volumes that make it easier to live this life—and future lives.

Architecture shapes spaces. However, time is also needed to shape these spaces, for space is experienced differently when it is new and when it is used. Architecture shapes spaces in the past, present and future.
If it is used well, it grows old gracefully and it tells stories of a bygone era. Who would not want to hear stories? The great thing about architecture's stories is that they are not just heard. They are seen. They have fragrances. They are felt. And they are lived.

Architecture can be generic and perceived as detached, remote and at a distance of time and space. It can be far from, and close to, materialised spaces that are representatives of a certain time. If architecture is repeated around the world, it can suddenly unite across borders. It can show similarities and shared dreams in a world where unfamiliarity can be overwhelming.
Architecture can also create boundaries, both bad boundaries and good boundaries as well as boundaries based on tradition and urbanism. It can be anchored in an identity; in a country, a city, a place. A space.
...
Before you have even had a look around, architecture has grown older. You can see it, but you can also sense the change. It is not only the surroundings that have changed. Architecture is still a fixed point, but you understand that architecture is not at a standstill. It has moved unnoticed and shaped in the image of you like a good leather boot that has been broken in. You have forgotten both time and space and just been there, in time and in space.

When architecture is good, we can disappear in it and become a part of it. Or let it become a part of us. Good architecture is not a standstill. It is a flexible physique that holds both the past and the future. It is adaptable, and if we take care of it, it can survive many generations and convey dreams and tales from one time to another. Architecture and landscape and a vibrant urban city – they all blend together in the creation of time and space.

In the transformation of buildings, reflections of life that has taken place in and around the space of architecture are maintained, while new life creates its own time and space based on the physical framework. Time and space are provided for new experiences, new life, new generations; in the building and in the city. Urban renewal and transformation contribute to history and unite architecture in the past and in the future, but they are always in motion.
Constant movement. Rhythmic or fluent. An understatement of the life that is just taking place just here, right now
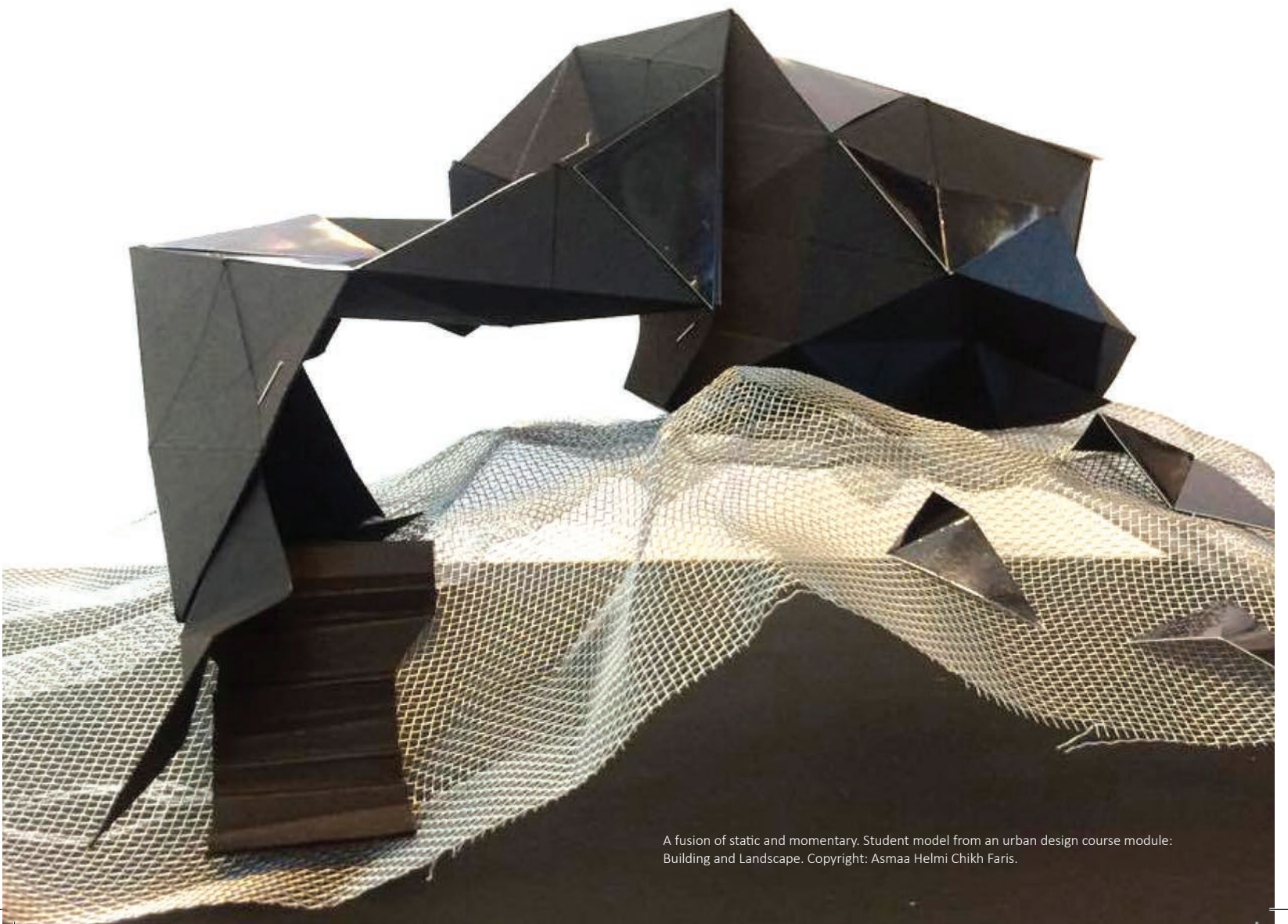
A fusion of static and momentary. Student model from an urban design course module: Building and Landscape. Copyright: Asmaa Helmi Chikh Faris.

DITTE BENDIX LANNG

RE-AWAKENING UTOPIA

> "Do we really derive so much enjoyment from the addictive consumption of comfort, design trends, technology, and countless mutually indifferent differences? Isn't it time to wake from our deep sleep and again dream of utopias"[1]

Dutch architect and professor Roemer van Toorn raised these questions ten years ago. He gave a sturdy critique of contemporary design discourse, in which he found that utopian thinking has been asleep. For too long, he argued, the professional discourse has been characterised by 'political ennui', by a 'blind pursuit of the market', and by 'our incessant navel gazing'[2].

Following van Toorn's call, urban design is and should be more than a service industry. Urban design may not only produce solutions to known problems, it may also explore the critical gap between *what is* and *what could be*.

With utopia as a method[3], urban design may contribute to finding ways to deal with the ecological crisis of our time with justice and equity. Rather than a short-term orientation to problem-solving, urban design may explore genuinely *other* possibilities. Urban design may be an arena for the development of explicit alternative scenarios for the future which, sociology professor Ruth Levitas argues, are fundamental to any kind of democratic debate.

Though utopia may be slumbering, recent examples of design explorations with utopian moments certainly do exist. One is MIT's 2007 competition call for visions for a Just Jerusalem 2050. The multidisciplinary call asked for 'future possibilities for a pluralist, just, and sustainable city shared by Palestinians and Israelis', thereby hoping to 'encourage new ways of thinking about the many difficult issues and hardships faced by Jerusalemites'[4]. Responses to this competition had a critical-utopian drive as well as a public orientation. Teams sought to critically analyse a complex socio-spatial situation through an understanding of many interrelated variables, and to use design to make tangible the lived qualities of alternative conditions. The counter images created made manifest and debatable particular issues of just futures.

Re-awakening utopia means that urban design should work as a visionary cultural practice, namely a future-making practice that deals with the critical forces that may shape our future.

However, re-awakening utopia in urban design also raises urgent questions, some of which are the following.

Utopia seems to require holistic thinking about the relationships between economic, ecological, social and existential processes, rather than reinforcing the primacy of disciplines; can designers claim to have just a crumb of this synergetic capacity? Who else should be part of designing utopia, and how do we engage these? Can we hope that architectural imagination can spark collective imagination and catalyse change?[5].

Not least, what are the pitfalls? It seems that utopian designs for some (the designers?) can easily slip into dystopias for others. How can designed utopias be *multiple, dialogic, provisional and reflexive*[6], and not too-fixed blueprints of collective futures yet-to-be-known?

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[1] Roemer van Toorn, 2007, 'No More Dreams? The Passion for Reality in Recent Dutch Architecture . . . and Its Limitations'. In: Saunders, W.S. (ed.) *The New Architectural Pragmatism: A Harvard Design Magazine reader.* Minnesota Press. pp54-75. Quote p.70.

[2] Ibid. p. 69-70.

[3] Ruth Levitas, 2013, *Utopia as Method. The Imaginary Reconstitution of Society.* Basingstoke: Palgrave Macmillan.

[4] www.justjerusalem.org

[5] as suggested by, e.g., the 2016 US pavilion at the Venice Biennale Architettura; Cynthia Davidson, 2016, *Log 37: The Architectural Imagination Catalog.* Anyone Corporation.

[6] Levitas, 2013.

02.07.02 | STATIONS | SHUA'FAT
----------------------------------

Type: Single station
Construction principle: Platform & columns
Wall elements used: 41
Platform square meters: 400
Attributes: Colourful wing

Contextually the station is situated deep in
a valley with Arab residential areas to the
south and Jewish residential areas to the
north - a gathering point in the united city
of Jerusalem.
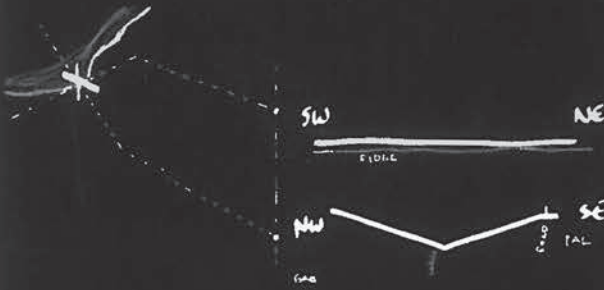
THE WALL ELEMENT AND THE WING

The structure of the station is build from
horizontal wall elements that interlock five
columns. The columns carry a large colourful
overhang that shade the station around the
middle to create a meetingpoint.
The overhang is a distinctive object,
visible from the surrounding hilltops.

tram line Ram

SPEAKERS

tram line pisgat Ze'ev
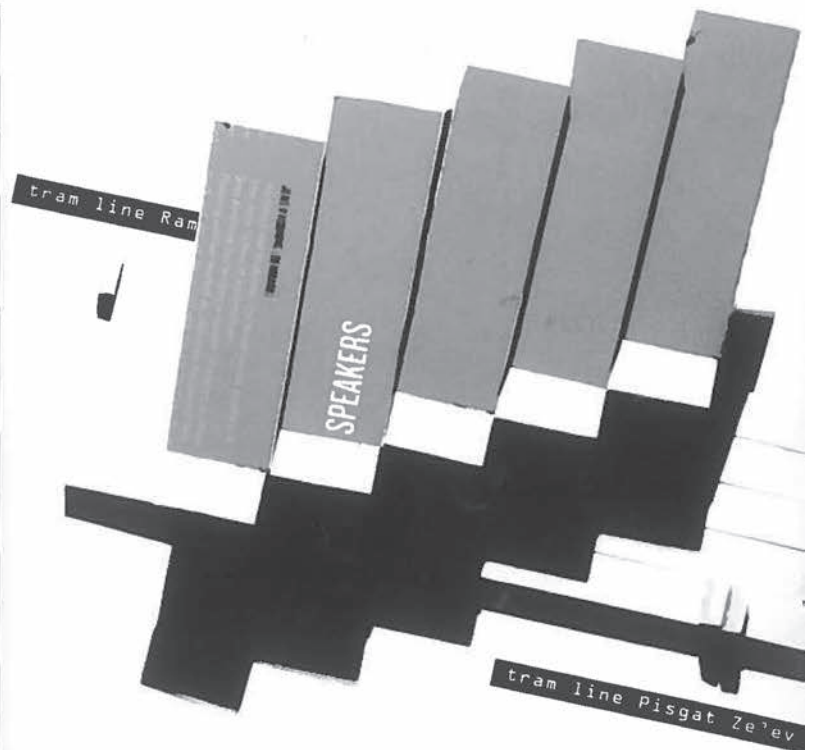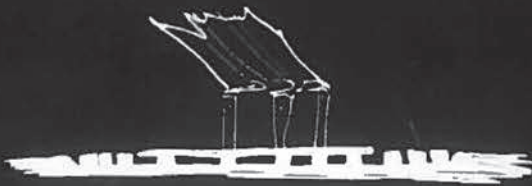
WING

.01 colourful wing
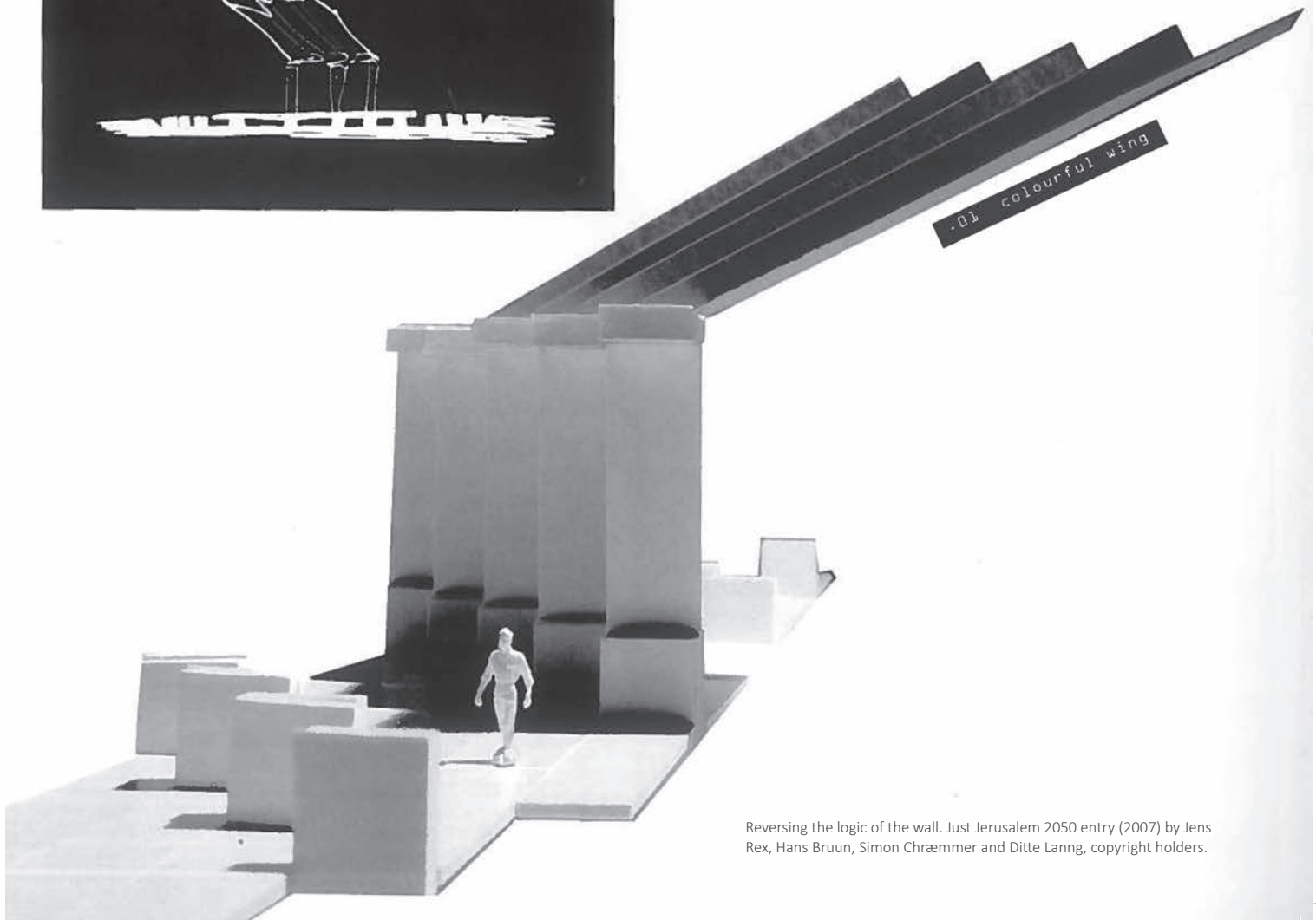
Reversing the logic of the wall. Just Jerusalem 2050 entry (2007) by Jens
Rex, Hans Bruun, Simon Chræmmer and Ditte Lanng, copyright holders.

GUNVOR RIBER LARSEN

A CUCKOO'S VIEW

Being a part of the urban design milieu at Aalborg University is an aesthetic pleasure. Of course, it is also a pleasure in various other ways, but it is definitely an aesthetic please. It comprises beautiful people making beautiful things in beautiful settings. Coming from outside the urban design world, I might not have the full academic ability to appreciate what surrounds me, but in an everyday kind of way I am delighted at what I see. Yet, maybe it is also this view from the outside that is the root of the reoccurring perplexity I experience when I try to grasp those urban designs that I do not understand. The urban realm is not a completely unknown world to me, as my geographical background does offer me some insights into place, space and social relations that should be useful in interpreting the urban design world, at least in a somewhat qualified manner; however, time and again my academic background fails me in fully comprehending the world of urban design.

At such times, I seem to always be reminded of David Harvey's words in *On countering the Marxian myth – Chicago Style* (1978) that the only problem with the term urban sociology is the word urban and the word sociology. His quip about sociology, though insightful, I shall not promote here, but what he has to say about the word, or concept, of urban might well be a thought-provoking appendix to this urban design's (justified) celebration of itself.

Harvey reminds us that isolating the 'urban as a distinctive epistemological object of enquiry is problematic', as it is difficult, perhaps nonsensical even, to contain the urban within strict boundaries, cutting it off from its spatial and relational compatriots. He asks where the urban begins and ends, both conceptually and physically, and asserts that understanding the urban requires the study and inclusion of the urban's relationship to other epistemological objects (such as, for example, 'the rural' or 'the global') if you wish to study the phenomena that act upon the urban scene. Harvey encourages us to retain a dynamic epistemological view of what 'urban' is, or can be, and this is surely a discussion that will always be relevant for urban design, also stretching beyond the aesthetics of designing the urban.

Maybe it is not actually possible to ever really fully comprehend the world of urban design, and therefore I should not be dismayed at my lack of ability to do so. Therefore, I rest assured that the beautiful people making beautiful things in beautiful settings around me know what they are doing, so that I can have a pleasurable everyday kind of delightedness in the urban design world that surrounds me, and leave be my epistemological worries on behalf of the urban.
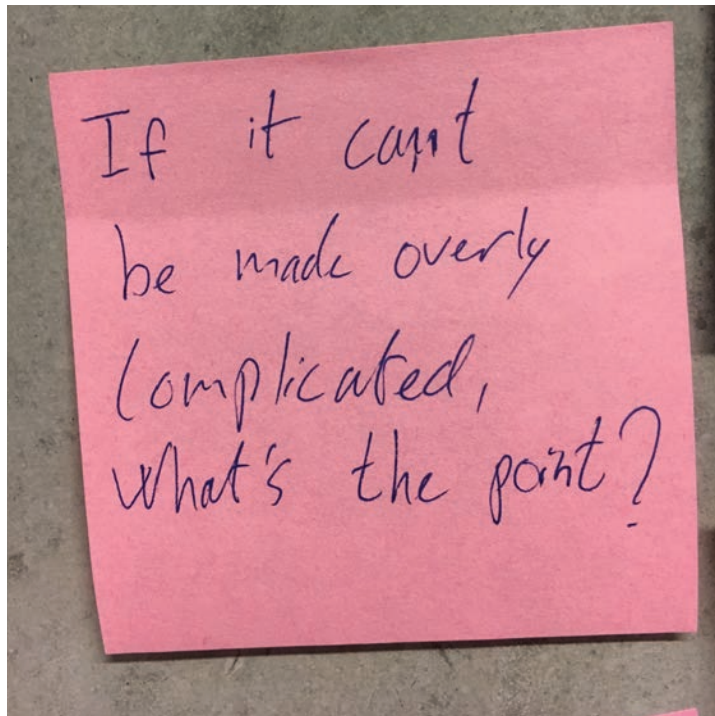
Off the CREATE office wall pocket philosophy. Copyright: Kasper Hald.

LEA HOLST LAURSEN

THE MULTIFACETED PROFESSION OF URBAN DESIGN

When I think of urban design, I think of creating better cities of tomorrow through the act of urban design. Designing and transforming the built environment for the better—making it livable—in the sense that the built environment is viable (resilient and adaptable to societal challenges), vibrant (having a diverse and pulsating urban atmosphere), and is habitable (with attractive and versatile built structures).

I think of how urban designers have a societal frame of mind, eager to solve the built environment's societal challenges, concerned with creating safe, just, and resilient urban territories. Hence, there is plenty for us to deal with, as we are facing climate challenges such as cloud bursts, rising sea levels and drought. We are experiencing flows of migration, both in form of refugees from unsafe areas of the world, but also in terms of migration from the rural areas into the urban agglomerations. On top of that, we are experiencing problems such as a shortage in our raw materials, all of which we have to take into consideration when moulding the city of tomorrow.

I think of people and the concern that urban designers have regarding who is going to live within their designs. Thus, no matter what, people are the centre of attention when creating urban designs. Scale and functions have to fit the people in order to create comfortable, intriguing, and fun urban territories. I think of how citizens become involved in the design process and how their knowledge concerning their local communities is actively used in participation processes—designing with, to, and for the citizens.

I think of urban atmospheres—how a certain urban territory speaks to you, how a space makes you feel, and what you experience when you are in a particular space. It is of course about form and function, but it is also about the beauty in the building. For urban designers, beauty can be found both in a new well-proportioned urban space and in a decaying old industrial building with its patina and its inherent stories, where the bricks, the windows, the plaza tells you an urban story of a time that has passed.

I also think of excited and curious students and colleagues exploring the meaning of urban design and pushing the boundaries for the ways in which we design the future city.

Ultimately, for me urban design represents an intriguing and complex profession; a design style with multiple variable approaches, a lens though which we see a city, a frame of mind, or simply our professional DNA.
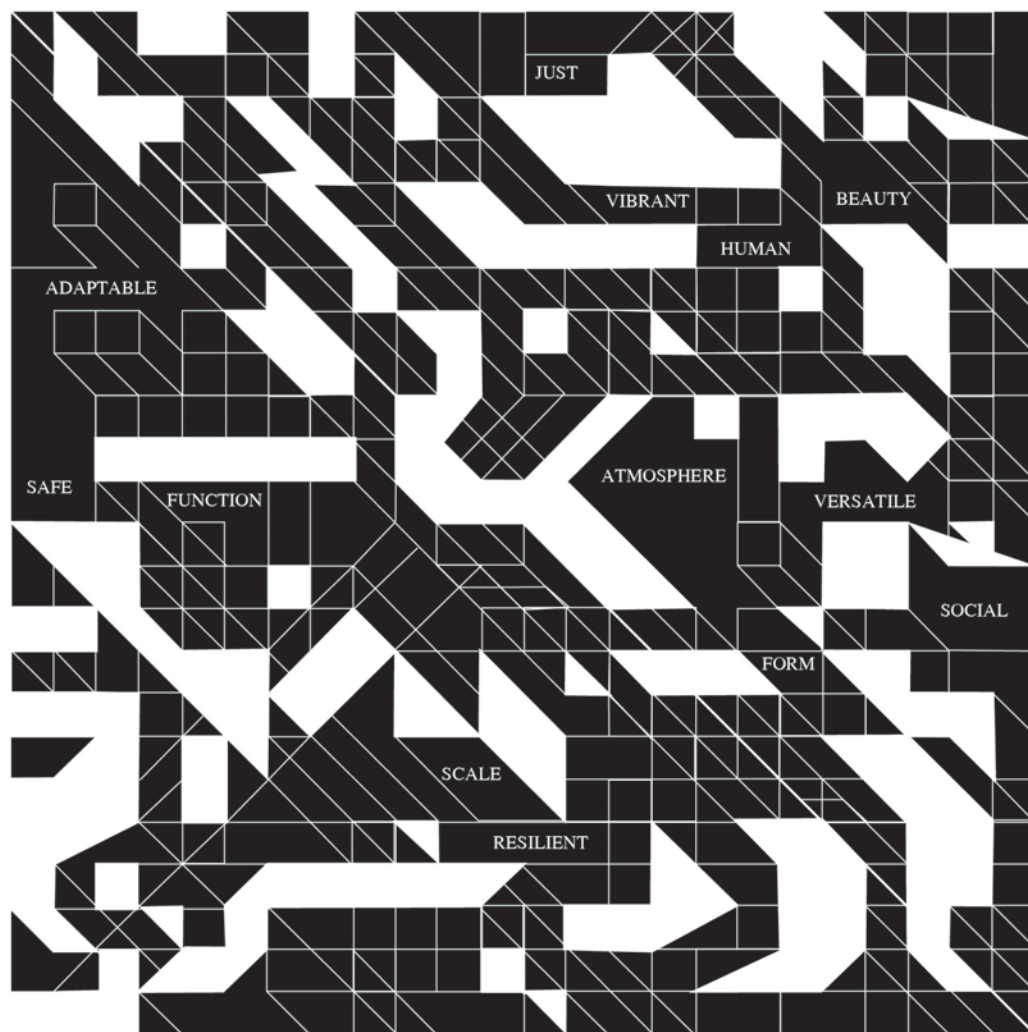
An abstraction of the built environment and its many layers representing the urban design professions multifaceted character. Copyright: Lea Holst Laursen.

**GITTE
MARLING**

URBAN DESIGN MATTERS

Several hundred people had the same idea to picnic at Brooklyn Bridge Park one sunny afternoon in April 2017. From the artificial beach, the visitors have a stunning view over East River to the Statue of Liberty and Manhattan's famous skyline of the Financial District. Cyclists, strolling Jewish families, kissing lovers, and kids on skateboards, instantly negotiate the limited space along the winding paths.

It is estimated that from May to August 2016 more than 4 million people visited this new 85-acre urban recreational landscape. It is in itself an indicator for the need of urban parks in New York. But the new waterfront development in Brooklyn is more than just a nice place to picnic. Pier 2 in particular provides the kids and youngsters from Brooklyn's poorer areas new opportunities. At the broad and long pier they can enjoy six handball courts; a workout area; a full-sized roller skating rink; five full-sized basketball courts; three shuffleboard courts; and two full-sized Bocce courts. Furthermore, an artificial grass area has been installed for non-organised recreation.[1]

Pier 2 was originally built by the New York Dock Company in the 1950s for commercial shipping and warehousing. Michael Van Valkenburgh Associates renovated the pier deck and retrofitted the original building frame with a new metal roof. The architects inserted skylights as well as lights for nighttime play.[2] The result is a mix of old elements and new simple materials; the courts and fields are of top quality.

New York has been under redevelopment in recent years. New tall buildings are popping up everywhere. Once more the building scale is challenged and the city structure is increasingly dense.

Since the Occupy Wall Street Movement in 2007 protested against the liberal city's politics, critiques of the greediness of developers has been ongoing. Other problems the city has to face are handling crime and surveillance of public space and the increasing gentrification. These problems are still present. But New York has adjusted slightly its urban policies. In order to comply with the political pressures, several key projects were planned under Mayor Bloomberg. One of them was the establishment of Brooklyn Bridge Park with bicycle lanes, a series of parks, and recreational areas on Piers 1-6 along Brooklyn's waterfront to Atlantic Avenue. Now the park is open to the public.

The landscape architecture is interesting because of its ability to handle environmental problems and to create an area of beauty and architectonic qualities. But for me personally, Pier 2 represents urban design at its best. I find that through careful programming and design, the urban designers have shown a great concern for open and democratic city life. On one of the most expensive building plots in New York City, they have created a public place for social and cultural exchange among users with different genders, races, cultures, economic resources.

It is a place for local youngsters that is outside their own neighborhood—a place located at the edge of the 'well known.' Here they can play and meet the outer world. To develop a project like this makes me confident that urban design matters.

[1] www.brooklynbridgepark.org/park/pier-6
[2] www.design-brooklyn.tumblr.com/post/88373910386/brooklyn-bridge-park-one-pier-at-a-time
[3] Interview with Park Officer, Pier 2, 8 April 2017.
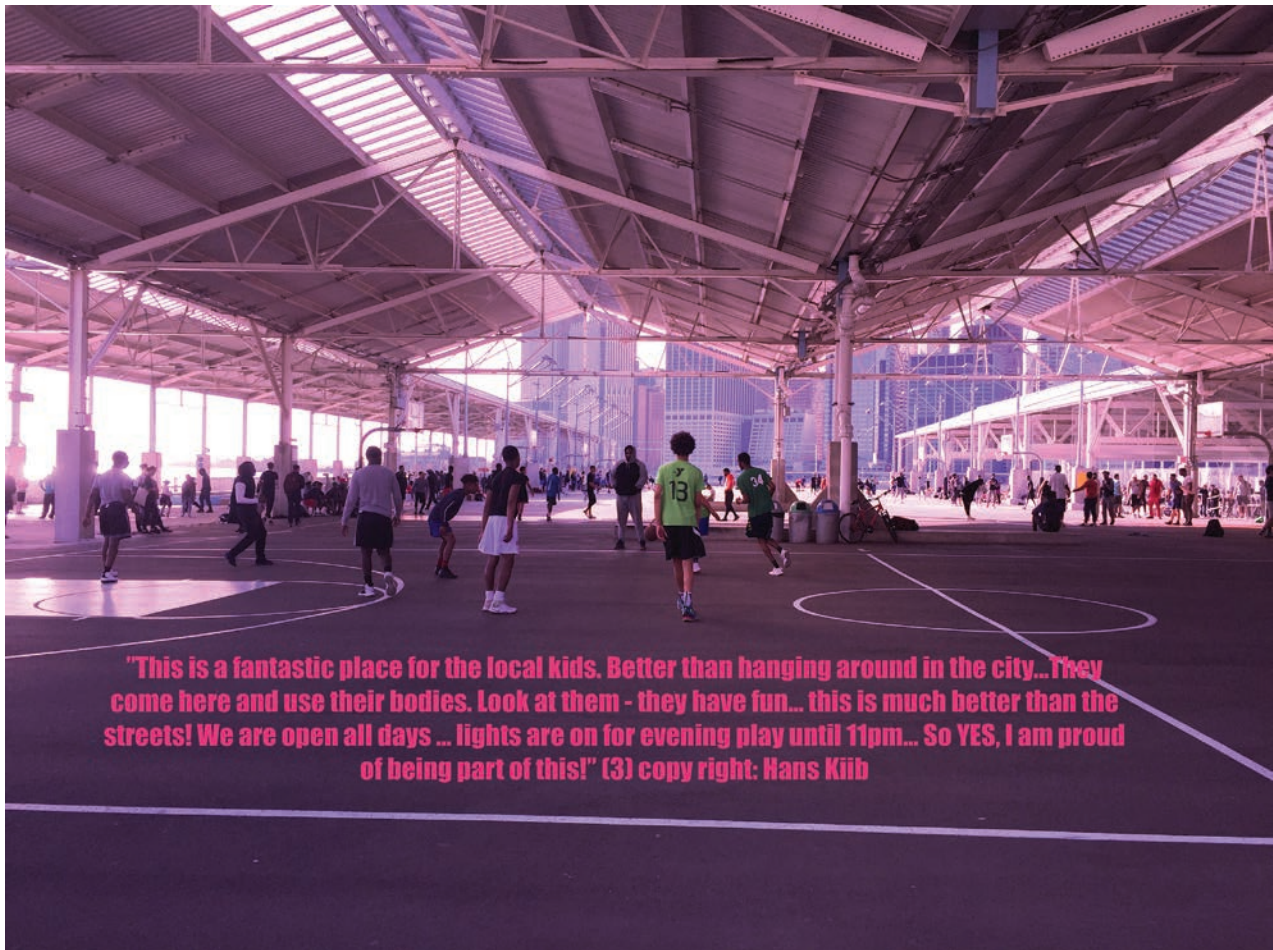
"This is a fantastic place for the local kids. Better than hanging around in the city... They come here and use their bodies. Look at them- they have fun... this is much better than the streets! We are open all days... lights are on for evening play until 11pm... So YES, I am proud of being part of this!"[3] Copyright: Hans Kiib.
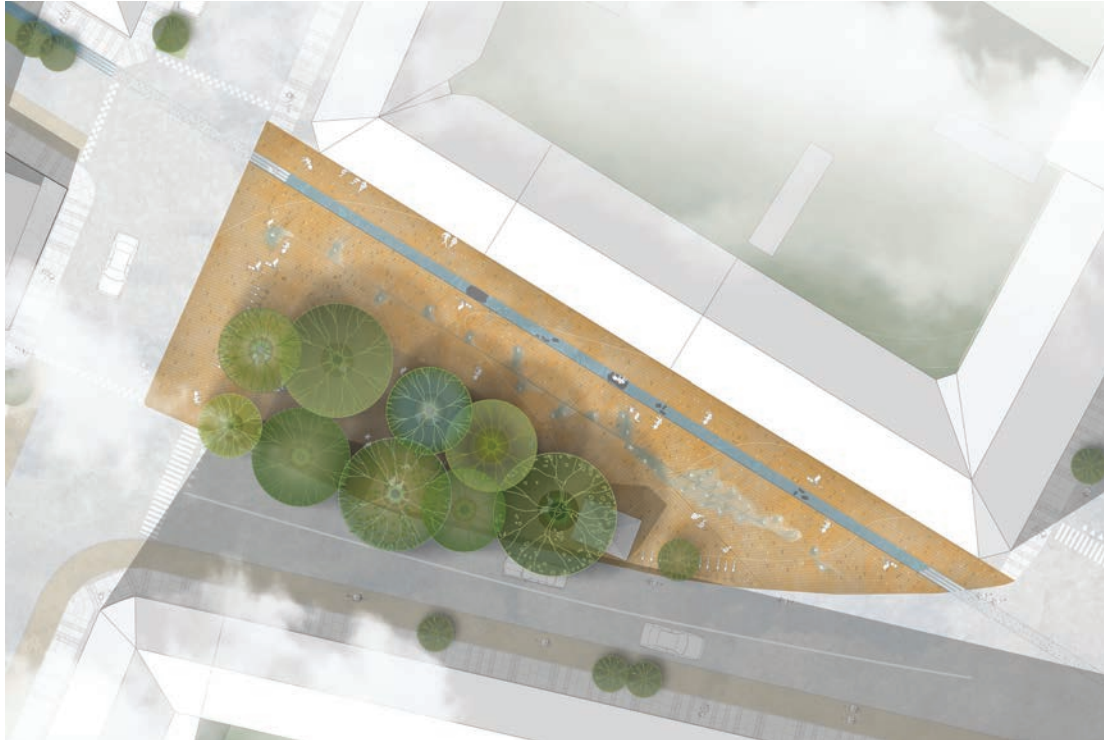
**LOUISE
MEIER**

WATER

Have you ever thought of how much meaning we put into water in our culture and lives? Think about it. You know that water is a life-giving source for all living organisms - and thus water seems to have many faces. It appears as a functional part of our lives, though humans have ascribed metaphors and meaning to water by means of religion, cultures and language for thousands of years, and this is the part that makes it interesting to me. Water is much more than a practical element, it touches people, and we put meaning into it.

Water can be pure and gentle. It is soft, grave, passive, and reflective. It shows up in many forms—as clear, trickling water that is allied with the renewal of spring, youth, purity, and clarity. Whereas a lake, a pool, or stagnant water is deeper and darker—it stops you near its bank and lets you watch. It turns into a barrier. At the same time water encourages activity. Children cannot help playing in a puddle of rainwater. Water is the one thing people cannot resist, no matter their age. When you understand how water is interpreted, it serves as a tool for design and help shape urban spaces with sensuous influence.

Today, city spaces are altered to adapt to intensified rainfall. The need for change works as a catalyst for transformation in urban spaces, and the initiatives will change our cities over the next 20 years. To planners, urban designers and policy makers this is an opportunity to change status quo and create spaces that meet the demands of the modern city. The thesis, *Liveable Water*, by Nellie Veller and I, asked: 'How to cope with climate adaptation in Denmark's most dense populated area and create healthy, vibrant and liveable spaces?' We came up with context-specific solutions based on a holistic approach for Hans Tavsens Park in Nørrebro, Copenhagen. Water is one of the four key parameters and is closely connected to the beauty of grown elements (vegetation), the tactility of materials, and the unexpected art of performing spaces that make people interact with the elements or other humans.

The square in Korsgade is covered with warm yellow coal-fired clinker bricks that lower the temperature and work as a permeable surface. Follow the water canal and stop to experience the fountain's cascading columns of water. The water rises to heights that interpret the past days of rain. Different attractions await children from the nearby kindergarten and their waiting parents. Trees offer shade and a calm place to rest. Under the trees, the terrain is lowered and transforms the area into a water mirror after a rain event. The space will change and thereby the experience of this place, just as the changing seasons, weather, and other citizens affect how you sense a place. At this place, you will be touched emotionally and suddenly become aware of the small wonders in your everyday life.

Top: Plan drawing showing a proposal for the square on Korsgade, Copenhagen. Drawn in 1:100. Copyright: Nellie Veller & Louise Meier.

Bottom: The visualization shows the square after a rain event. A water mirror surrounds the trees temporarily. Copyright: Nellie Veller & Louise Meier.
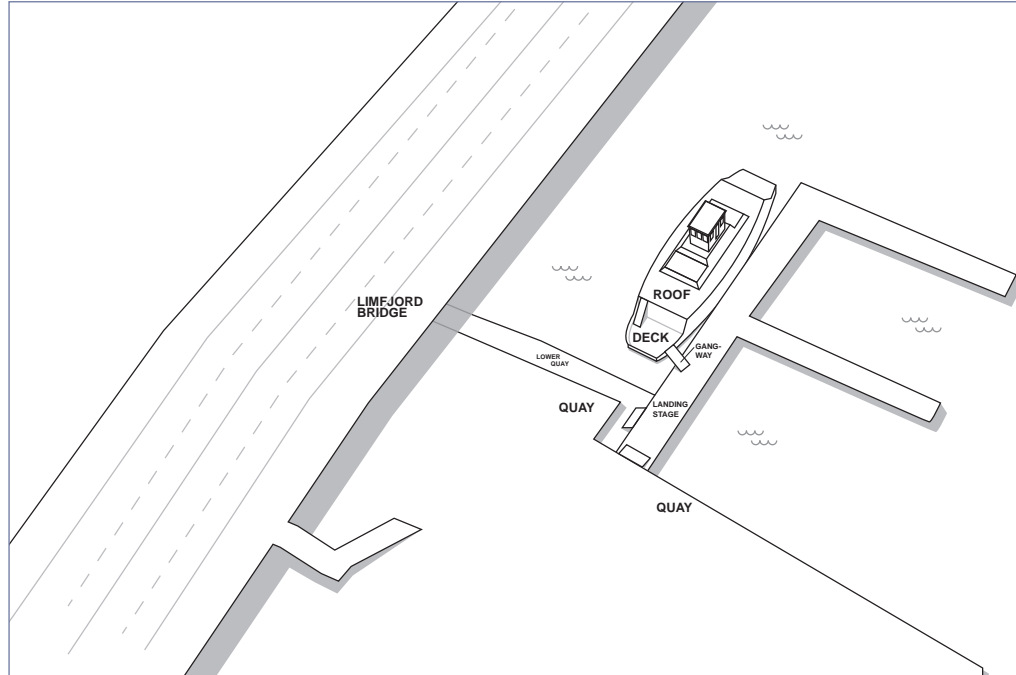
15 **JACOB BJERRE MIKKELSEN**

BETWEEN LAND AND WATER

It was a hot summer's night in August. The fresh breezes across the water of Limfjorden beckoned urban dwellers to the waterfront to escape the heat of cramped spaces of the inner city of Aalborg, Denmark. A concert was to take place in the harbour that night, more precisely on an old ferry that had been transformed into a cultural venue. The ferry, which for decades had connected communities across the water in Limfjorden, was now inhabited by a group of urban entrepreneurs exploring new ways of connecting urban dwellers and water. On this particular evening, they had invited upcoming musicians from the music academy to appropriate the ship and perform a concert for everyone passing by on the promenade.

The summer sun had heated the interior of the ferry and made it uncomfortable to stay inside, hence the stage location had to be changed. "Why not go on the roof?" a musician ventured. At first it seemed impossible due to technical difficulties, but the group went on the roof to examine the roof terrace and the idea unfolded; the transparency of the fence enclosing the space allowed people to see the band clearly, the elevated space provided an overview of the waterfront and an unhindered view to the band from below, the wheelhouse of the ferry created a nice backdrop for the lead singer and different elements of the ferry structure could be enhanced through colourful lighting to create a form of fusion between the performing musicians and the physical environment. The quay also had potential as a standing area for the audience. The low wall on the quay, originally installed as a technical measure, now provided seating for audiences with a view to the band. The nearby bridge also provided space for audiences to view the band from above. On the ferry, the audience was appropriating the front deck and gangway and thus there were people spread across the land and the water and spatially on different levels, from the surface of the water to high above the water on the bridge. The experience was multisensory; the clear voice of the lead singer reverberated on the hard surfaces of the waterfront, the coolness and scents of the water were enhanced to the audience gathering close to water. Several ships passed by, causing the ferry to rock. Eventually, the rocking was so heavy it challenged a musician who was performing a solo. The rocking created suspense between audience and performer as the musician focused even more intensely on playing and the crowd expressed their anxiety through sounds and cheering.

The cultural event facilitated relations and fluidity between spaces related to water – the ferry, the gangway, the landing stage, the quay and the bridge across the water. The situation provided urban dwellers with a focus point on the Limfjord and prompted them to test 'affordances' and ways of appropriating urban spaces to get closer to water and gain multisensory experiences. The ferry as a rocking element mediated the dynamics of water and made them visible in a public space as an environmental condition and a quality of the waterfront.

Top: Illustration showing the complexity of the relationship between spaces on different levels connecting land and water. Copyright: Jacob Bjerre Mikkelsen.

Bottom: A band plays from the roof of an old ferry towards the audience on land. Copyright: Jacob Bjerre Mikkelsen.

PETER FROST MØLLER

WHEN DESIGN BECOMES PRACTICE

A few years ago, I was working on a national planning scheme for Zanzibar. This was a huge professional challenge, and finding my feet in this assignment also represented a turning point, because how do you design a meaningful plan in an environment with practically no planners, inadequate land registration, and thus no security of investment, and no effective tools to enforce plans?

Pondering these questions proved to be a healthy exercise. Finding an answer required a change of perspective from *design* and *planning* to *practice*. From the image of a future to the forces shaping it. This has become increasingly relevant, also in a Danish context.

The dynamic effects of urbanisation and changing mobilities on demography and on urban quality are among the pertinent issues currently facing us. Large cities need to deal with how to transform rapid growth into urban quality for everybody. At the other end of the demographic food chain, small or rural communities are similarly challenged by their need to adapt rapidly to shrinking populations and economies.

In dealing with this, we see a shift of focus in urban and regional development from design and regulation to generating paths and creating opportunities, incentives and organisations to coping with highly dynamic changes, which often are not managed in the physical realm.

Where does that leave us as urban designers?

Urban development still requires infrastructure and a physical framework to support urban growth with houses, roads and amenities; and this still requires planning and design. However, increasingly, urban development does not happen through the intervention of regulators, but through intense and often unpredictable forms of collaboration between the authorities, the market and the civil society.

The success of each of these parties is increasingly dependent on their ability to empathise, understand and act upon each other's agendas, needs and visions. For the urban designer, this implies a shift of professional focus from the spatial transformation itself towards the organisation and empowerment of the transformative agents.

One effect is that our success as urbanists is measured not only by our ability to make great designs or plans, to regulate or to create compelling images. We will increasingly be measured by our ability to forge relationships and incentives for collaboration as well as to increase the capabilities of the actors involved in transforming our physical surroundings and communities.

To do so, we should analyse and understand the specific and often local practices and drivers of change. Our primary task is to create the effective means to unleash the agents – the motives, incentives and capabilities – of all individual actors. We need to be able to bring people, interests, knowledge and funding together to translate this complexity into opportunities and solutions.

And that is my point: Whether in Zanzibar, Denmark, or anywhere else in the world, influencing the quality and value of urban development increasingly requires our ability and willingness to take an entrepreneurial position. Not just creating images of the future, but engaging in the actual practice of change itself, learning, and moving with it. From co-creation to co-evolution.

Flying over Zanzibar Town reveals a city shaped by fragmented interests and random events, not designers. Copyright: Peter Frost-Møller.

**LARS DYVE JØRGENSEN &
KENT OLAV HOVSTEIN NORDBY**

WHAT IF WE ADDRESSED CHANGE INSTEAD OF WAITING FOR CHANGE TO ADDRESS US?

Even though we as urban designers often design and create solid structures, there are few things that are constant within the field. Whether it is the scale, city flows or climate, we as designers must work with the complexity of change. One of the most important aspects of urban design is time – linear, yet slowly progressing. A great challenge for the urban designer is designing something that will be relevant in the future while living in the present as well as respecting and acknowledging the past.

> "We study the past to understand the present; we understand the present to guide the future."[1]

When history is regarded as not only something that has been, but also the foundation upon which the present is built, one gains a deeper understanding of where we are as well as where we are going. The past can be perceived as a duality between the conditions we want to carry on and that of which we do not, and one should not forget that there is similar learning in both. When inspecting the history of cities, one is also, to a great extent, studying human development. The built environment reflects who we are as much as who we were. From Viking forts to skyscrapers, it is through dissecting the urban fabric that one discovers how society has structured itself, how the basis for social relationships is facilitated, and what economic ideologies have served as catalysts for change. There is no denying the fact that the identity of cities is as much linked to the past as it is to the present.

Over the past 50 years, it has become clear that what we have built, what we have considered to be permanent, faces challenges posed by changes, including natural change as well as change accelerated by humans. Fortresses were built to protect against other people, storm barriers have been constructed to protect against nature, and industries are made to extract resources for our own survival and evolution. This selfish development has caused reactions from the planet, forcing us to look into the past and rethink how we build cities and how we live our lives.

The future is still undecided, and even though one can look to the past and the present situations to understand parts of the future, one cannot fully predict it. That is why flexibility and adaptivity are crucial in future urban projects. Furthermore, in order to prevent ignorance, city design also needs transparency and inclusiveness, such as a basketball court functioning as a meeting place in the normal urban situation, but changing into a storm water basin when a flood comes crashing into the city. Or an oyster farm, planted not only to harvest the delicacies of the water, but also to let the organisms cleanse the river itself. These interventions address change, enlighten citizens and inspire them to take part in the future development of their preferred city. A sustainable society demands knowledge and creativeness to face the challenges of the future. We learn from triumphs and, maybe more importantly, mistakes, and do our best to design for a brighter future – whatever it might be.

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[1] Lund. W. www.trschools.k12.wi.us/faculty/JPERKINS/Why%20do%20we%20learn%20history.pdf accessed August 2017. Quote: William Lund

Past – present – future. Copyright Lars Dyve Jørgensen.

**OLE
PIHL**

MIRACLES ON DEMAND

Every year on the first Sunday in May and on the 19th of September a miracle happens in Naples: San Gennro's blood, which has congealed and is stored in two bottles, becomes fluid again on these two days. It is a ritual that dates back to 1300 CE, and the associated festival is greatly looked forward to and is broadcast live on television.

We were on a study trip in Naples and gazed in amazement at the two bottles of blood within the Naples Cathedral Duomo di San Gennaro. The blood is usually fluid on these two days, and if not, locals believe that a disaster will occur immediately.

We were sketching on a small square behind the Cathedral. From all windows and doors people came out talking, waving, and smiling. In the square stood the monument of San Gennaro, the city's patron saint, who protected Naples against Vesuvius' vicious eruption in 1631. Vesuvius is still an active volcano and the ruins of Pompeii in the bay are a constant reminder that no one should feel completely safe in Naples.

Mi disegna che sono una superstar, per favore, mio artista - We sat in a complex square behind the Cathedral where the bell tower was built into a housing estate, in which the laundry hangs side by side with the great church bells. I sat on the marble stairs and started to draw Gennaro's column. Within two minutes, a girl in black, driving a light blue Vespa, zoomed into the square and braked precisely in the backlight in front of me. She parked the Vespa securely, sat herself sideways on the elongated seat and struck a fashion model's pose as she said: "Draw me, I am a superstar, *per favore, mio artista.*" Everyone in the square cheered and clapped as she spreads her hands, turning her face upward to all the faces in the windows, and had a dialogue with the people. I drew as fast as I could with the sun in my face, working hard to maintain an image of the talkative and animated woman. It was pure theatre, until a man on the 2nd floor leaned out the window and said something with a deep commanding voice that made her go silent.

She started the Vespa immediately and said: "*debbo correre, pronto, pronto, grazie grazie,*" and suddenly she was gone, and only the smoke from the blue exhaust hung in the air. There was a sudden silence, for a moment we all thought, *what happened?*

But then everyone was shouting and talking again, and the children and the old men participated actively in our drawings. I looked at my blank sketchbook and realise that I actually gave my drawing to her. I guess her father has the drawing on the wall. Naples is a hot, heady, and turbulent place, and I am certain that Vesuvius is still lurking at the city's edge.

Top: Roman Fountain. Coloured pencil drawing. Copyright: Ole Pihl.

Bottom: Tower in Naples. Coloured pencil drawing. Copyright: Ole Pihl.

MARIANNE RØNNOW MARKUSSEN & LENE SACK-NIELSEN

CURATORS OF FRAMEWORKS

What now? - So there you are, the proud holder of an MSc degree in Urban Design. After five years of studies, countless lectures, tonnes of readings, and lots drawings and written papers, you're ready to conquer the world. You're ready to design and create aesthetically beautiful and functional urban spaces and cities. You are idealistic and overflowing with ideas. But where to go? And where and how can you apply all the knowledge that you have acquired over the past five years? The big, all-consuming question, of course, is: how can you can make a real difference in the world?

Coming face-to-face with real life …! - We turn our backs on the safe confines of university life and head forth. Now, the world strikes you as totally different, diverse and constantly changing—and quite difficult to grasp at first glance. As an urban designer, you quickly realise that it doesn't pay to stand still. The world around you is ever changing.

Suddenly, you also realise that you have learned so much more than what you read in the books or designed for your projects while at university, and that this is what is absolutely crucial to the realisation of plans.
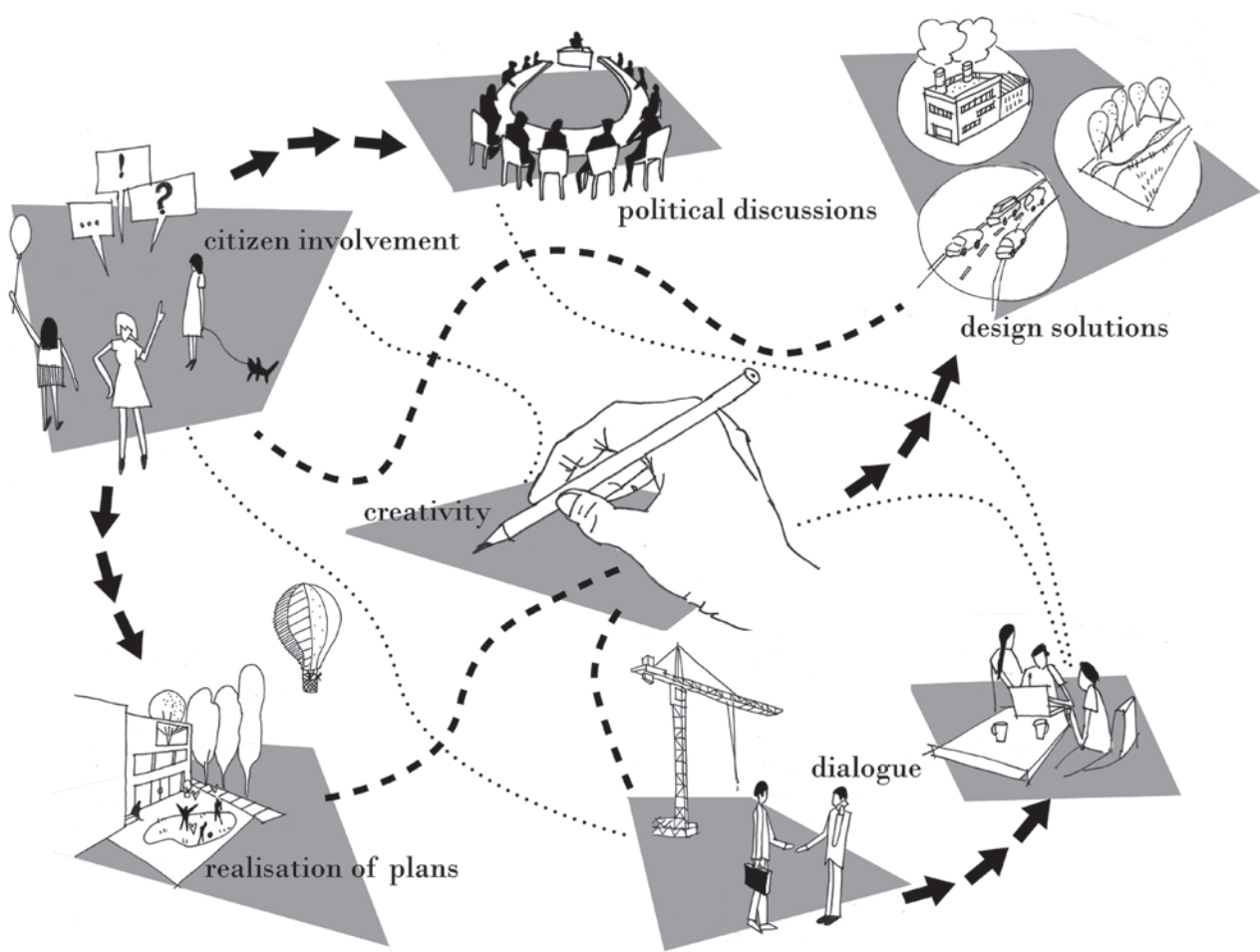
We must constantly move forwards, clear paths, build bridges, listen, and communicate. We must be strategists. We must navigate the planning legislation and tackle issues related to urban design. It is vital that we are familiar with the rules of the game, and that we know how to navigate the system so that ideas can be fully explored— and so that, at the end of the day, projects can be completed.

With experience, we also appreciate to a greater extent how important it is to understand the order and process by which decisions are made. To us, good urban design can only succeed once we learn to navigate the ceaseless crossfield of wishes and views presented by project developers, building contractors, local authorities, political discussions, citizens and other players. All this input must be brought together to ensure durable, visionary and robust urban design solutions.

Our role as urban designers is to develop good solutions that create value and to act as a sparring partner for both architects and landscape architects in order to achieve the synergies that can arise when different skills converge.

Broad perspective - We look at urban design from a broad perspective. For us, urban design is meaningful when we succeed in transforming long-term strategies into future-proof urban design solutions, which are realisable and robust. We do not just want to solve problems—we also want to establish a flexible framework that adds value on many levels, and which has to be perceived as such by several stakeholders for our urban design solutions to succeed.

Urban planning must always lead to sustainable, beautiful, and meaningful architecture, which ultimately creates the best possible physical environments for people's lives. And we realise that this is precisely how we can make the greatest difference in the world: as curators of frameworks.

political discussions

citizen involvement

design solutions

creativity

dialogue

realisation of plans

As urban designers, we must be strategists in order to navigate an ever-changing and complex framework. Copyright: Marianne Rønnow Markussen & Lene Sack-Nielsen.

**JES ZINCK
SEVERINSEN**

THEN WHAT DRIVES THE MONEY?

Financial considerations of a project, and thus the core design of a project, begin long before the architects, urban designers or urban planners are drawn into the loop. Setting up projects for new residential or commercial buildings does not start at the conceptual design, but with a market sweep and a spreadsheet. This is a world which includes concepts such as return on investment, risk assessment, gearing, sales and rent levels or development and construction costs. All are part of project development that many urban designers both students and in mid-career find themselves unfamiliar with and which they therefore do not comprehend.

Some projects encounter direct opposition between the developer and the city planner over financial and design issues, that is, solely on the basis that they do not understand each other's point of views, bottom lines or professions in general.

It is this notion, as well as the realisation that finance is the core of almost any project, that has shifted my focus and my career choice towards the profession that I hold today as part of Invest in Odense. This change was driven by my curiosity to answer the question, "If money is the driver for the development of the city, then what drives the money?"

A positive answer to this question is that money is primarily driven by the concerns of people. The urban spaces and buildings for residential, commercial or shopping need to be built on a human scale. It is people who will inhabit, run their businesses or use these buildings on an everyday basis. It is people who must be able to see the quality and value of these buildings.

This understanding and this focus can be read in the way in which new housing and office properties are marketed and sold. The release of new property onto the real-estate marked in Denmark is often based on storytelling, such as the story of the location, the urban environment, the quality of the housing, recreational opportunities and neighbourhoods.

The greatest market value is achieved by the schemes and projects that manages use to shape a settlement and a neighbourhood in a manner that lives up to the story of a daily, varied urban life and environment. It is the focus on the variation of urban qualities on a human scale that helps investors achieve the most success. This 'this focus on the human scale is where investors will be able to minimise risk in their investments, achieve higher price points, minimise idling and thus achieve a decent return on investment.

It is precisely here that urban designers should find themselves self-justified in their thinking about and shaping functional and attractive buildings, neighbourhoods and urban spaces if they also recognise money as a primary driver for urban development, and if they manage to speak to investors' motivation and vision of how the best return on investment is achieved by focusing on the human scale. In this way, we, as urban designers, can help to ensure the quality and liveability of our cities in the future, while still making a profit.
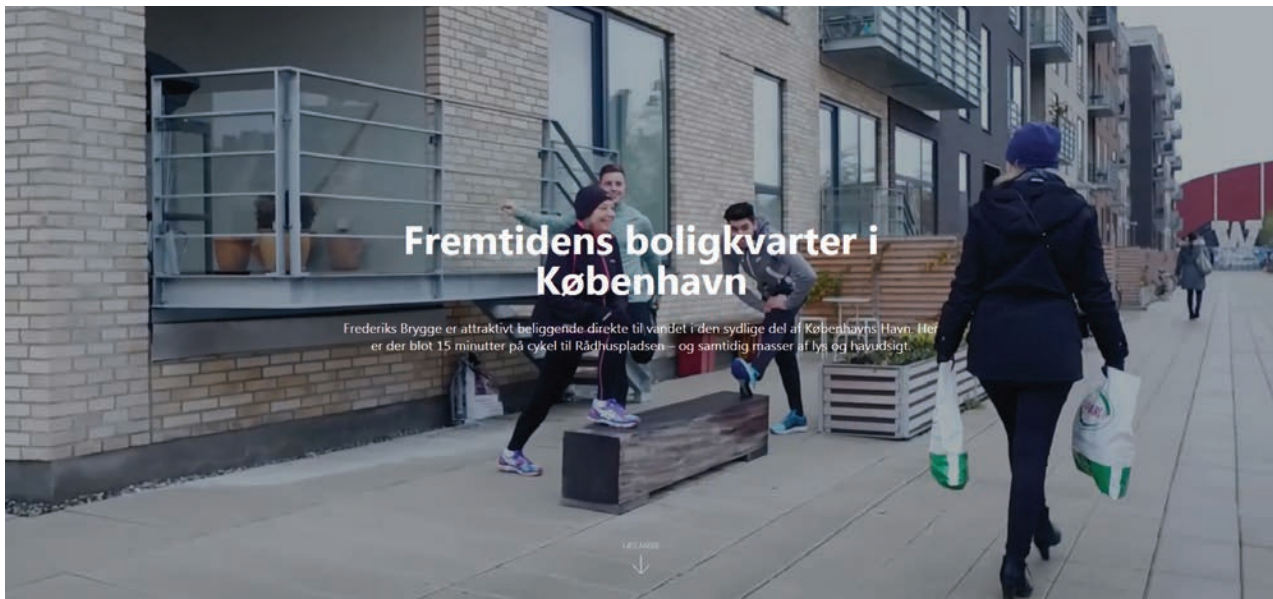
New housing project in Copenhagen Sydhavn. Advertising quality of urban life - Nordea Ejendomme. Copyright: Nordea Ejendomme.

ELISA DIOGO

SILVA

MAPPING GREYSCAPES

Observing, examining, and representing the physical conditions of a site are among many of the requirements of an urban designer's work. To illustrate the physical features of a site, urban designers commonly use mapping techniques. The urban design of the urban fabric is not only about physical characteristics, but rather the lively negotiation between the physical settings and people through time (Spirn, 1988). Hence, it encompasses human actions, physical sites, and multiple less material experiences. Constantly mutable in order to fulfil human needs, the urban fabric must not be interpreted nor represented as a perpetual platform of human life, but more as a living scenario. Its less substantial occurrences and experiences should be properly inspected and illustrated.[1]

According to James Corner, a map is '*already* a project in the making' (1999:216). Selecting, schematising, and ignoring elements from a given site as well as graphically exposing and mapping them are design steps that appeal to deeper symbolic meanings (Corner, 1999). Thus, the author deems in the power of mapping through exploring representation techniques:

> "I believe new and speculative techniques of mapping may generate new practices of creativity, practices
> that are expressed not in the invention of novel form but in the productive reformulation of what is
> already given. By showing the world in new ways, unexpected solutions and effects may emerge."[2]

Mapping must be more than the mere layout of physical characteristics illustrating inaccurately the urban fabric as a flat and dull *greyscape*.

The city of Aarhus comprises different intensities, deficits, temporalities, people, and moments that play a role in urban daily life. However, none of the temporary activities, the resilient cultural intensity, the development of certain areas, the lack of knowledge, and misconceptions toward other areas are represented, in the ordinary mapping of urban structures. Through an inventive superimposition of representation techniques, such as letterings, drawings, photographs, words, and symbols (and perhaps many others), the lived environment of Aarhus is suggested (see map). Citizens' vague image of Åbyhøj and Gellerup is represented by the lack of information and by the numerous blank shapes overlaid on the map.[3] This assemblage of representation methods also indicates people's movement in the city since the closer to Aarhus C, the more information the map contains. The 'cliffs' highlight the 'gap' between Gellerup, a developing area, and the high-intensity activities happening in the city centre. The edge is supported by fears, misconceptions regarding Gellerup and by the overstimulation occurring in Aarhus C.[3] Notwithstanding, one may question whether such facts could simply be described instead of mapped. However, the use of specific graphic techniques, with their thoughtful prioritisation and layering are essential communication tools for urban designers. Furthermore, such techniques and their assemblage become an evocative tool for urban designers to illustrate the lived environment and to empower new discoveries and opportunities within the urban fabric.

Ephemeral dimensions, heterogeneous occurrences, cultural experiences, social concentrations affect the lived environment on a daily basis. Such moments, when mapped along with the physical conditions of a site, represent a deeper interpretation of it and reveal narratives and possibilities that the ordinarily represented *greyscape* actually encompasses.

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[1] This article has its starting point from a study trip mapping assignment and a conference paper 'Mapping Unknown Knowns – Sensitizing mobilities designers to mobile and lived experiences in physical infrastructures' by Silva, E., Lanng, D. & Wind, S., presented at C-MUS 2016 Conference – *Material Mobilities*. Aalborg, Denmark, 29–30 November 2016.

[2] Corner, J., 1999. The Agency of Mapping: Speculation, Critique and Invention. In: D. Cosgrove, ed. 1999. Mappings. London : Reaktion Books Ltd. pp.213-252. Quote: Page 217.

[3] Information based on interviews carried out within the scope of the Urban Design master thesis 'What if? A design strategy bridging urban edges in a section of the contemporary Aarhus', by Silva, E., Studstrup, L. & Deleuran, M., (Aalborg University, 2017).
See also: Spirn, Anne W., 1998. *The Language of Landscape* (pp. 216-239). Yale University Press.
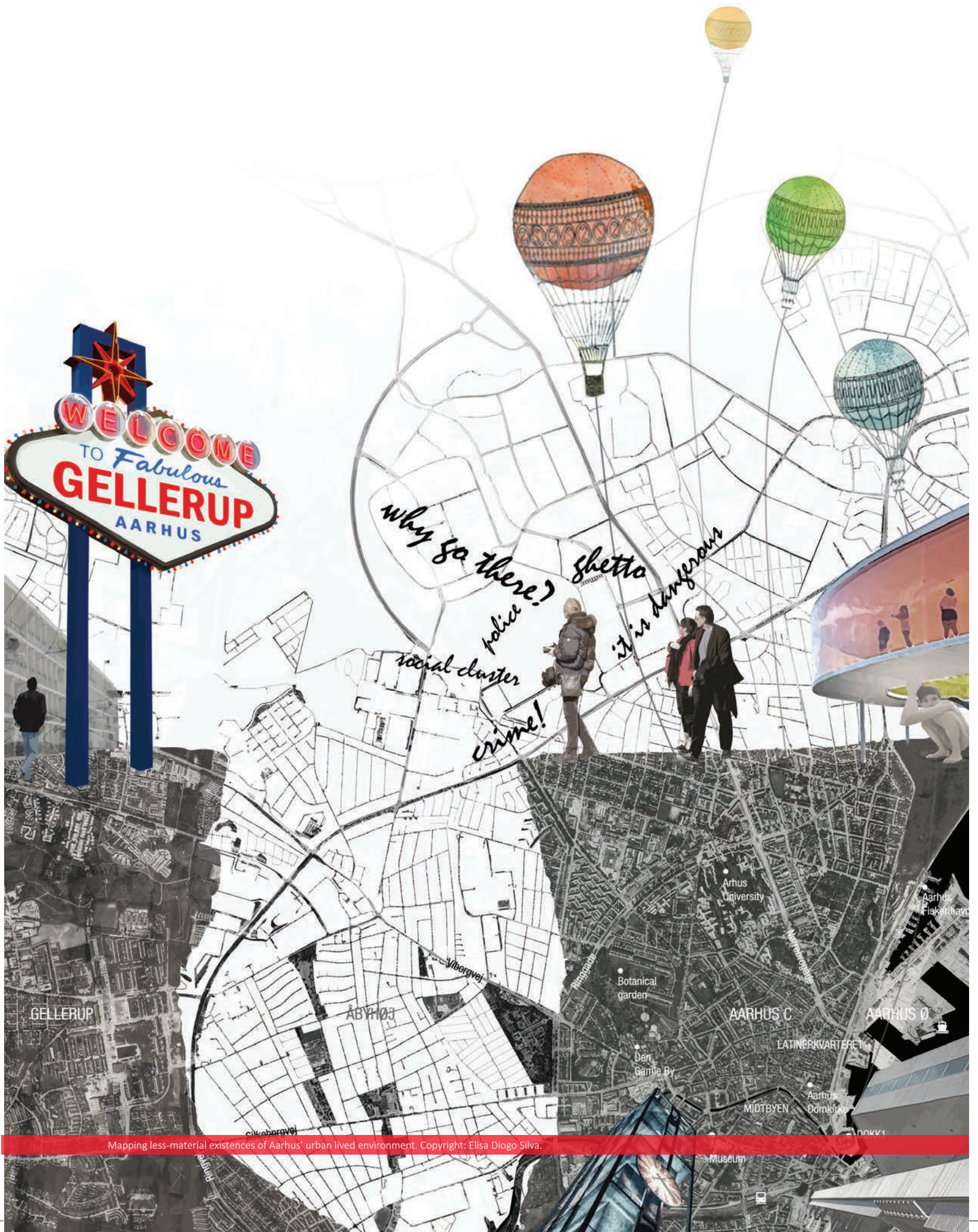
TRINE RIBERGAARD SKAMMELSEN

PLANS ARE WORTHLESS, BUT PLANNING IS INDISPENSABLE

The American President and military strategist Dwight D. Eisenhower once stated: "Plans are worthless, but planning is indispensable."

Eisenhower's statement is certainly valid in the context of contemporary urban planning. The plan often changes and evolves, but that is not a problem. The important thing is that the act and process of planning forces us to take different outcomes, needs, and values into consideration, from economic to democratic, social and architectural.

In my view, the A&D Urban Design study programme, as I knew it back in the year 2000, understood this important paradox better than other planning programmes.

A strong urban planner is not a specialist, instead he or she is an urban generalist - Good projects do not come out of sweet masterplans with nice graphics. Creating attractive environments depends entirely on having wise, professional and competent project managers and decision makers in the same room—doing their very best to reach effective compromises and develop the best possible projects that take into consideration the dynamics of people, architecture, democracy, finance, and politics.

As a planner, you will be able to thrive in a powerful room. We need urban planners who not only have a solid foundation in architecture and planning, but who also to some level are interested in politics and finance. We need planners who respect people for their dreams, politicians for their mandates and investors for the money that they invest, and who is clever enough to bring their professionalism into play in that reality.

From plan to a (completely different) reality - In the messy fabric of urban planning, design, and strategy, you can be almost certain that the project that is made today will not match the elaborate plan that you developed five years ago. We will have to live with it—and sometimes even be proud of it.

Plans should always reflect the best possible solution to the challenge we face right now. But since reality changes so quickly, good and strong plans will continue to change just as rapidly.

But couldn't we just quit planning then? - There are two answers to this question. The one answer is 'Yes, kind of.' In some situations, dealing with property development, we should actually delay planning until we are more certain about the specific situation: who are the users, what kind of investor are we dealing with and who are the architects etc. We already do this kind of 'late' planning— we call it a 'Project Local Plan.' Doing a 'Project Local Plan' is often a difficult and disliked situation for urban planners because it means facing a difficult reality. In this situation, urban planners are squeezed with tight deadlines and have different stakeholders trying to maximise their profits. But we have to get into it! We must strengthen our capacity to co-create and develop toward the best possible solution in the circumstances of the specific project.

We need the act of planning - The other answer to the question of if we should stop planning, is of course 'No, certainly not!' What a mess we would have if we didn't ensure the urban framework had infrastructure, mixed forms of housing, green areas, public access to nature, kindergartens, schools, and height and density matters weren't considered. Investors wouldn't invest in projects because the only safe places to invest in would be the few spots very close to either 1) existing nature, or 2) existing infrastructure. And these very few, very attractive places would sadly be completely overcrowded.

Planning offers us a framework that offers an overview of the pros and cons and a way to balance interests. Don't be sad if you have to change your plan. Be glad if you are doing good planning!

Papirtårnet in Silkeborg by Aberdeen Asset Management, one of the world's largest investment companies, and the local company Årstiderne Arkitekter. Copyright: Årstiderne Arkitekter.

STEP

I look down. Observing moments of contact.
Connecting. Retreating. Repeating.
How is it then that foot meets paver, meets stone,
meets smooth and rough,
meets slippery when wet?
Extending from me and becoming me.
Echoing up through my body.
Feet meet surfaces.
How is it then that stone meets curb meets grass?
Or that dirt sighs against marble?
Or that tiles become encased in geometry?
Surfaces meet surfaces.
What then is the language of these encounters?
It seems there are a great number of conversations
lost,
and dialogues left unacknowledged
for the lack of noticing.

I look down. Noticing the surface of the earth.
The skin of the city.
It stands still as we move across it. Or so we think.
We think of it as being static and ourselves as dynamic,
even when we pause.
That is if we think of it at all.
Surface shares the same root as superficial
—*superfies*—
not possessing depth in its own right.
And this describes our relation to the skin of the city.
Superficial.
We do not see a depth.
We do not cultivate a relationship
even though one exists.
Thousands and thousands
of times a day.

I look down. Understanding the space of the surface
as infinitely deep.
Scratched, and gouged, and polished by the movement
of time

The time and space of the village of Ajijic, Jalisco, Mexico.
Copyright: Shelley Smith.
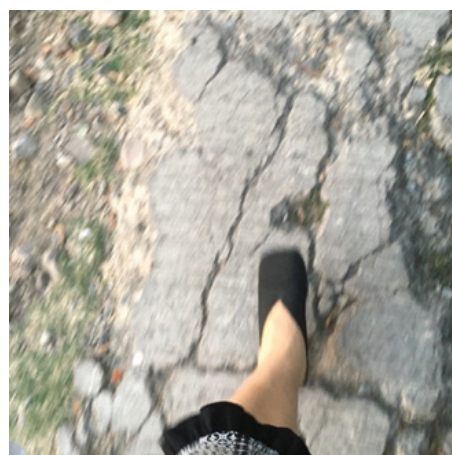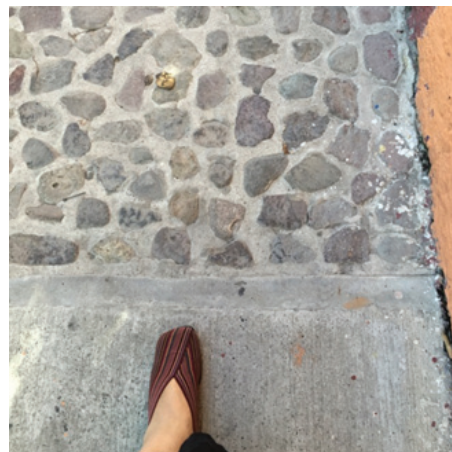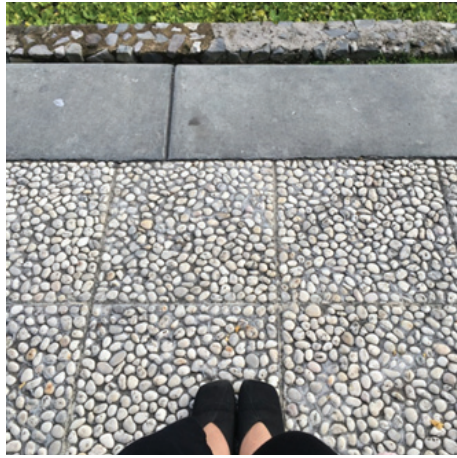
and of feet going about the business of life's living.
The space of the surface holds secrets.
Odd.
The secrets are there in plain view for the discovering.
Time is the author, but is not an ally here.
I don't know these secrets. They are kept.
Time whisks me away before the knowing of them.
Fixing my gaze, my mind, my dreams ahead
and beyond.
My feet follow blindly.

But, I look down. Wondering who has passed here.
And of what the nature of their passage speaks.
How many have careened, meandered, limped, run?
Who has stopped, turned, fallen, lingered?
Have the same also sauntered, lollygagged,
sidestepped, strolled?
Were they alone, or in the company of friends,
of dogs, of envious looks?
Ah.
Now the secrets come.
They start to appear unfolding in invisible time.
If I paused and listened, could I hear glorious laughter,
or taste the salt of tears?
Could I see the child become the grandmother
as time traced the course of her life
across these same tiles?

I look down. Locating myself
in the spaces of the surface.
Finding my footing.
Finding anarchy and order.
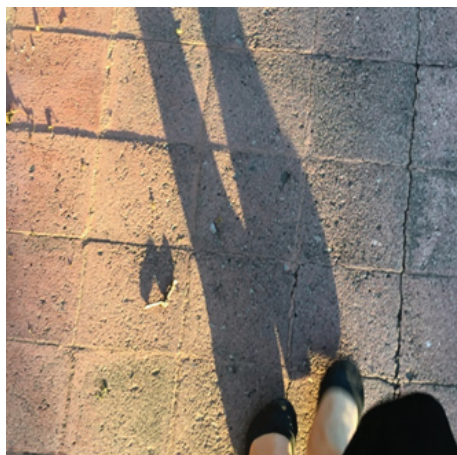Each unequally present—fluctuating side by side.
Finding my stride.
Finding my place.
As I pause. And move on.
Connecting. Retreating. Repeating
Becoming a memory in the surface.
Becoming a secret kept.

**SIMON
WIND**

A CALL FOR URBAN DESIGN IN SMART CITIES

Since the turn of the century, the concept of the Smart City has received more and more traction. A Smart City annotates the usage of information and communication technologies and huge quantities of data to manage urban economic, environmental and social issues (Townsend 2013). Originally, this term was invented by global tech conglomerates, such as IBM, Cisco and Microsoft, as a new market for technology-based solutions (the global Smart City market is projected to reach $88 billion by 2025). Since then, the idea of the Smart City has effectively colonised urban debates and practices of city making, urban planning and management.

Critiques of the Smart City warn that focusing too much on optimisation, security and economic growth will take precedence over creating cities and environments that are truly liveable for the people that inhabit them. Saskia Sassen (2012) points to the core narrative in Smart City thinking as one without incompleteness, where a good city is rationalised and mainstreamed and where everything is monitored and runs smoothly. This leaves no room for transgression and the necessary openness for the city to be negotiated and developed outside this master narrative. Although Smart City visions and innovative technologies are often presented as neutral and a-political, we should not overlook their inherent normative vision of what a "good" city and life is.

With the prevalence of the Smart City rhetoric, it seems that a larger shift is taking place. City making has historically been the concern and responsibility of urban designers, architects and planners. Yet, what we are experiencing now is a move towards global technology firms, technologists and software engineers entering this scene. Rem Koolhaas (2014) has expressed concerns regarding this development as we do not know exactly if these new disciplines, which excel in creating and optimising complex systems, also have the right experience, competences and perspectives for creating good cities. Conversely, we should not think that urban designers, architects and planners have exclusive rights or abilities to create or imagine what a good city is. Ultimately, city making is a complex task that extends well beyond the sole expertise of either the tech industry, urban design or architecture.

Hence, future city making, whether it is smart, liveable or sustainable, depends on the successful collaboration and integration of multiple disciplines and competencies. Here, urban designers and architects have a central role to play not because of their historical role but because 1) we are trained to imagine utopian and alternative futures that might project and inspire new directions of city making; and 2) we can pragmatically and analytically identify and consider existing physical, social, economic and political realities, and from these elements synthesise urban strategies and design proposals. However, for this to happen urban designers and architects need to pay more attention to the Smart City. Yet, we should refrain both from jumping on Smart City bandwagon or from dismissing it completely. Instead urban designers should seriously and pragmatically seek to consider and articulate how the elements from the Smart City might be part of envisioning and creating good and liveable environments for people.

Koolhaas, R. (2014) My thoughts on the smart city. Digital Minds for a New Europe. Link: http://ec.europa.eu/archives/commission_2010-2014/kroes/en/content/my-thoughts-smart-city-rem-koolhaas.html
Townsend, A. M. (2013) *Smart cities: big data, civic hackers, and the quest for a new utopia*. New York: W.W. Norton & Company.
Sassen, S. (2012) In Burdett, R. and Rode, P. (eds) *Urban Age Electric City Conference*. London 6–7 December 2012.

Top: Smart City command centre that monitors and manages urban processes in Yinchuan, China. Copyright: Simon Wind.

Bottom: Smart City design proposal that invites locals to take part in experiencing and co-creating place narrative. Student project by Lars Barly Pedersen, copyright holder.

YOU

NOTES: URBAN DESIGN ON YOUR MIND

BIOGRAPHIES

01 COLLECTIVE ACTIVE

Collective Active is a group of urban design enthusiasts who gather to question, discuss and share matters of concern. We explore the role of socially active design, considering, in particular, communication, participation and local sensitivity. Within our open-ended discussion, we probe how dialogue between people and between citizens and designers can transform cities.

02 YAMIL HASBUN CHAVARRIA

Yamil Hasbun Chavarria is a tenured assistant professor in Environmental Design at the National University of Costa Rica (UNA), and a 2008 graduate of urban design at AAU. His current research focuses on the use of actor-network theory, in analysing the construction of 'nature' embodied in eco-certifications and 'green' discourses based on politically charged techno-scientific calculations and rhetoric.

03 CECILIE BREINHOLM CHRISTENSEN

Cecilie Breinholm Christensen is a PhD fellow in the section of Urban Design and Architecture, Aalborg University. She has a master's in Architecture from the same university and an additional minor in Psychology. Her research interests include: dwelling and place-making, mobile embodied situations and mobilities.

04 ELIAS MELVIN CHRISTIANSEN

Elias Melvin Christiansen is a PhD student and a 2014 graduate from the Architecture specialisation and has been a teacher of Urban Design at A&D for the last 2.5 years. He is interested in the tensions between large-scale urban challenges and small-scale architectural interventions, and seeks to address the issue through theories of tectonics.

05 JEPPE FINK

Jeppe Fink completed his master thesis in 2010 and is currently associated with urban design education as an external examiner. He is particularly interested in urban life and how to add new meaning to buildings and places that face a transformation, an interest he brings into play as a city planner at Aalborg Municipality.
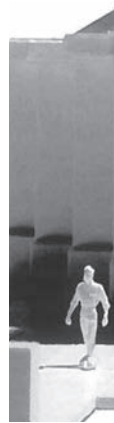
06 ANDREA HERNANDEZ

Andrea Hernandez is an architect and urban designer, and a PhD fellow in A&D, Aalborg University, Mobilities Studies. She has participated in various types of architecture and urban design projects (mobility, public spaces and architecture) in practice and academia. She is interested in creating citizen mindset changes to achieve urban transformation by linking research and practice.

07 **OLE B. JENSEN**
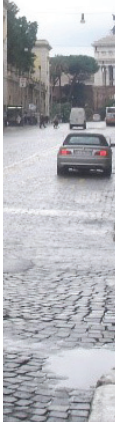
Ole B. Jensen has been a staff member at the Architecture & Design programme as Professor of Urban Theory since 2004. He is a sociologist and has researched mobilities and urban design for the last 15 years. He explores urban spaces of mobilities as a vital part of the urban habitat.
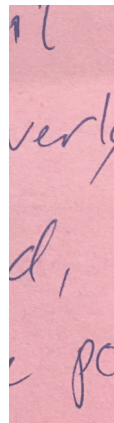
08 **HANS KIIB**

Hans Kiib, is an architect and holds a PhD in urban planning. He is a professor in Urban Design at Aalborg University. He lectures and researches within urban design, architecture and installations in urban spaces. Hans Kiib was the director of the educational programme Architecture & Design between 1997 and 2005 and director of the educational programme Art and Technology between 2007 and 2012.

09 **IDA SOFIE GØTZSCHE LANGE**

Ida Sofie Gøtzsche Lange graduated as an urban designer in 2012. She earned her PhD in Urban Design and Planning in 2016, and is now teaching and researching in the Department of Architecture, Design and Media Technology at Aalborg University. Her main research interests are within urban design, urban mobilities, planning, place theory and mobilities design.

10 **DITTE BENDIX LANNG**

Ditte Bendix Lanng is an urban designer. She holds a PhD and is an assistant professor at Aalborg University. Professional interests include democratic design, public space, mobilities and interrelationships between theory and practice.

11 **GUNVOR RIBER LARSEN**

Assistant Professor Gunvor Riber Larsen, geographer and PhD. She has been employed at Architecture and Design since 2013 and is associated with Urban Design primarily through research in urban mobilities.

12 **LEA HOLST LAURSEN**

Lea Holst Laursen is educated urban designer from Aalborg University's Architecture and Design programme in 2004. Thereafter she earned her PhD degree in 2009 and since then she has taught and researched at the same institution where she is an associate professor as well as the head of the architecture and urban design section.

13 GITTE MARLING

Gitte Marling, Architect Ph.D. Has started the urban design education at Aalborg University, and was until recently professor here. Research areas: Urban spaces, urban life & cultural urban development. Today she is founding partner in Urban Architects, Ebeltoft, Denmark.

14 LOUISE MEIER

Louise Meier graduated from the Urban Design programme in June 2016, and today she works in Orbicon's department for Climate Change & Urban Development in Copenhagen. Professionally, she focusses on climate adaptation as a catalyst to add value to urban spaces and the everyday life of urban citizens.

15 JACOB BJERRE MIKKELSEN

Jacob Bjerre Mikkelsen is a postdoc fellow at the Centre for Mobilities and Urban Studies (C-MUS), Aalborg University, Denmark. He holds a MSc and a PhD in Urban Design and has been a visiting research fellow at mCenter, Drexel University, Philadelphia and RMIT University, Melbourne, conducting research on urban transformation, mobilities and urban spaces.

16 PETER FROST MØLLER

Peter Frost-Møller was the first urban designer to graduate from AAU in 2002. Peter is a founding partner of the urbanism practice CFBO and has worked as a consultant for public and private bodies in the fields of urban planning, design and strategy in Denmark and abroad.

17 LARS JØRGENSEN & KENT NORDBY

Lars Dyve Jørgensen & Kent Olav Hovstein Nordby both hold bachelor degrees in Urban Development and Urban Design from the University of Stavanger. They are currently in the Master's programme in Urban Design at the Aalborg University. Their interests are catalyst architecture and critical design encouraging participation of the citizens.

18 OLE PIHL

Ole Pihl, Arkitekt/Graphic designer MAA, PhD. Ole was born on 6/8 1952 on Bornholm. In 1975, he started at Danmarks Designskole and graduated in 1979 with a Master's degree in graphical design. From 1990-1997 he worked at the Royal Danish Academy of Fine Arts, School of Architecture. From 1999-2017 he has held the position of associate professor of Architecture and Urban Design at Aalborg University.

19 MARIANNE RØNNOW & LENE SACK-NIELSEN

Marianne Rønnow Markussen graduated from Aalborg University with a degree in A&D in 2008. Since then she has worked in Årstiderne Arkitekter's department of Urban Planning & Landscape, where she is currently the Creative Manager. Marianne's has a keen and constructive curiosity that is paired with extensive experience and a remarkable ability to make things happen.

Lene Sack-Nielsen graduated from Aalborg University with a degree in A&D in 2004. She has worked with urban planning in the Netherlands and for many years she has worked with strategic urban development and restructuring for local councils. She now works with urban planning for Årstiderne Arkitekter and is motivated by the ambition of creating livable cities and public spaces.

20 JES ZINCK SEVERINSEN

Jes Zinck Severinsen, Urban Designer, 2007. Investment Manager, Invest in Odense. For a decade, he has worked with urban design on all levels both I public and private organisations. He describes himself as broad professional in strategic urban planning, urban development, investor relations and project bridging, project development and management.

21 ELISA DIOGO SILVA

Elisa Diogo Silva is a recent MSc in urban design from the Department of Architecture, Design, and Media Technology at Aalborg University, Denmark. She also holds a M.A. in architecture from the Faculty of Architecture and Arts, Lusíada University, Porto, Portugal. Her interests include mobilities design, urban anthropology, and design processes.

22 TRINE RIBERGAARD SKAMMELSEN

Trine Ribergaard Skammelsen is a former student of the urban design programme, Architecture & Design (Aalborg University). She is a member of the Candidate Panel (Aftagerpanel) and has employed more than 30 urban design candidates. Since 2004, Trine has held various leading positions in municipalities and advisory companies within urban strategy, urban design, and urban planning. She is now the Head of Planning and Building, Municipality of Silkeborg.

23 SHELLEY SMITH

Shelley Smith, architect, urbanist, PhD, and associate professor of Urban Design at Aalborg University, works with public space, mobility, social responsibility, and sensorial richness. This work is grounded in the belief that the everyday urban environment holds magic to be discovered and potential to be realised.
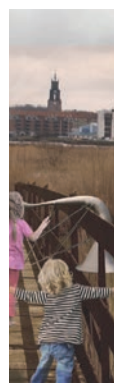
24 SIMON WIND

Simon Wind is an assistant professor with a special focus on mobile ethnographies and digital technologies in the Department of Architecture and Media Technology, Aalborg University. He holds an MA in Urban Design and a PhD in Urban Mobilities Studies. His research interests encompass urban design, mobilities studies and (smart) technologies.