MASTER THESIS

WALKING THROUGH

AN ANALYSIS OF SIX WORKSHOP PARTICIPANTS' REFLECTIONS ON THEIR EMBODIED EXPERIENCE IN TWO URBAN LINEAR PARKS: SUPERKILEN AND PARQUE MADRID RÍO

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Cover page: Madrid Río and Superkilen with female figures. Collage, own elaboration.
(source: Courtesy of Mariia Kostenko, 2019 (Madrid); Connie Cao, 2016 (Superkilen).

ABSTRACT

Public spaces are sites for everyday encounters that are essential for urban life and people's experiences of the city. Improving the quality of these public spaces in cities is of utmost importance. In order to do so, architecture and city-making practices in our globalized world are in need of an alternative way of understanding and designing the urban environment, beyond the visual. Therefore, advocating for spaces where all the senses play a role in urban perception is crucial. Regardless of the importance of the sensory dimension in the experiencing of public space, its implementation on urban design practices has been scarce and the concept of multi-sensory urbanism has hardly left discussion in academia.

This thesis attempts to fill in this gap between theory and practice, and to provide a better understanding of the urban environment through the senses towards the improvement and enrichment of public spaces. Through an analysis of two linear parks, in Copenhagen and Madrid, this research explores the experiences and perceptions of those who are affected by urban design. Two workshops conducted in *Superkilen* and *Madrid Río* provide information of user's interpretation and embodied experience to study and analyse. With this exploration, the sensation, perception, and interpretation of the urban environment come to the forefront and showcase their fundamental importance for improving city-making practices.

Keywords: Sensory perception, user experience, urban design, linear parks, ocularcentrism

ABSTRAKT

Öffentliche Räume sind Orte für alltägliche Begegnungen, die für das städtische Leben und die Erfahrungen der Menschen mit der Stadt wesentlich sind. Die Verbesserung der Qualität dieser öffentliche Räume in Städten hat große Bedeutung. Um dies zu erreichen, brauchen Architektur und Städtebau in unserer globalisierten Welt eine alternative Methode, um die städtische Umwelt über das Visuelle hinaus zu verstehen und zu gestalten. Daher ist es von entscheidender Bedeutung, sich für Räume einzusetzen, in denen alle Sinne eine Rolle bei der Wahrnehmung von Städten spielen. Trotzt der Bedeutung der sensorische Dimension für das Erleben des öffentlichen Raums, findet diese Umsetzung in städtebaulichen Praktiken selten statt. Ebenfalls hat die Diskussion des Konzepts des multisensorischen Urbanismus die Akademie kaum verlassen.

Die vorliegende Arbeit versucht diese Lücke zwischen Theorie und Praxis zu schließen. Ein besseres Verständnis der städtischen Umwelt durch die Sinne zu vermitteln für die Verbesserung und Bereicherung des öffentlichen Raums. Anhand einer Analyse von zwei linearen Parks in Kopenhagen und Madrid werden die Erfahrungen und Wahrnehmungen derjenigen untersucht, die vom Städtebau betroffen sind. Zwei in Superkilen und Madrid Río durchgeführte Workshops bieten Informationen zur Interpretation des Benutzers und zum Erleben des Lernens und Analysieren. Bei dieser Erkundung rücken die Wahrnehmung und Interpretation der städtischen Umwelt in den Vordergrund und verdeutlichen ihre grundlegende Bedeutung für die Verbesserung der Praktiken des Städtebaus.

ung, Benutzererfahrung, Stadtgestaltung, lineare Parks, Okularzentrismus

ACKNOWLEDGEMENTS

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PART I:

INTRODUCTION

RESEARCH CONTEXT

As an architect and urbanist, it has been central in my field to conceive and create urban spaces for citizen's enjoyment. Steen Eiler Rasmussen considered that "if we believe that the object of architecture is to provide a framework for people's life, then the rooms in our houses, and the relation between them, must be determined by the way we will live in them and move through them" (1964, p. 136). Such words can be translated into the scale of the city. Thus, in order to plan accordingly to the needs of urban dwellers, their lived experience and perception must be studied and taken into consideration in the design process. It is aligned with this argument that I decided to develop my thesis proposal in this topic, with a simple central purpose: to foster and promote city making practices supported by the knowledge of experiences and perceptions of those who are affected by design. Further, combining both my background in architecture and urbanism with social sciences and humanities became of essential importance. Therefore, the literature review presented consists of an academic research, not only on the fields of architecture or social sciences, but also in the human disciplines, focusing on city making practices, human perception and the multi-sensory experience, and thereby making connections between previously disconnected spheres of research.

For this study, traditional architectural analysis was implemented. Nevertheless, it was crucial for the research to incorporate – or even conceive – a new or different kind of qualitative research method as the central methodological instruments; in this case, two qualitative workshops in different cities serve as not conventional but valuable approaches. Therefore, this thesis aims to implement and develop research methods that are current in design practice and methods not common in academic research, that might be useful in enhancing and creating different kinds of information and knowledge, thus broadening the understanding of the complexity of the urban environment. This thesis intends to help verify at this experimental stage the adaptability and implementation of such methods on perception and user-experience research in the future, and outline recommendations for architects and urban planners.

PROBLEM STATEMENT

Public spaces have always played an important role in the history of cities, as they serve a complex and crucial role in everyday life. They are the spaces of everyday encounters and numerous activities that are essential for urban life and people's experience of the city. But, regardless of the fact that urban space is perceived on the basis of various senses, the past decades of city planning and urban design in western countries have been biased and strongly influenced by the sense of sight. The ocular-centric approach to urban planning in our cities has stripped urban perception and experience from its haptic component and, therefore, neglected the other senses. In addition, the rapid growth and modernization of cities have segued into the globalization of architecture and reproducibility of public spaces.

These "stamp-like" design practices result in the standardization and construction of similarly looking public urban spaces. The outcome of these phenomena is that public space has lost its layers of significance (Madanipour, 2010), thus becoming more impersonal and generic. It is an era of copy and paste urbanism that prevents citizens from truly inhabiting and engaging with the city. This city-planning system based on globalised architecture and ocular-centric practices continues to be promoted, regardless of the negative outcomes on the urban environment.

Improving the quality of the urban public space is of utmost importance. In order to do so, architecture and urban planning practices are in need of a sensorial revolution, an alternative way of understanding and designing the urban environment, beyond the visual. Therefore, advocating for spaces where all the senses play a role in urban perception is necessary.

The multi-sensory approach provides the understanding that spaces are not only designed by vision, but in a way where all the senses are considered in order to achieve rich, invigorating experiences of places. This approach has been implemented primarily for the construction of private spaces, and not commonly on urban spaces. Though multi-sensorial urbanism has been strongly studied and researched in academia, some authors argue that its implementation in city-making practices has been scarce and insufficient (Zardini, 2016).

This study aims to fill in this gap between theory and practice, and to provide useful guidelines for architects and planners towards the improvement and enrichment of public spaces. Further, it intends to address this gap by providing an interpretation of the city with reference to the experiences and perceptions of those who are affected by urban design. In a globalized world, with an increasingly mobile society, the perception and experience of users that are not residents - yet are also not to be considered as tourist, is of significant importance in urban studies. This *inbetweeners* perspective, a highly understudied viewpoint, provides with a significant agglomeration of valuable information ready to be unraveled.

RESEARCH QUESTIONS

This thesis seeks to shift the focus of analysis to that of the user's senses, perception and embodied experience. Thus, the general questions that this thesis wishes to address are:

> *How does workshop participants' (sensory) perception of public space allows them to reflect on the characteristics of the built and urban-cultural environment surrounding them?*

> More specifically, *how do different approaches to the design of urban linear parks affect such reflections?*

In order to be able to understand such a general question, this research asks:

- *What are the expectations or pre-conceptions inbetweeners/users have of two different approaches to the design of urban linear parks?*

- *What are user's reflections of their (sensory) perception of such urban linear parks while performing a walkthrough? Further, what are user's (sensory) perception of such urban linear parks while cycling?*

- *How do the previous experiences shape the way they represent graphically the urban environment?*

- *To what extent do user's previous thoughts of such urban linear parks differ from their recent experiences?*

- *What are the final common thoughts and perceptions users collect of two different approaches to the design of urban linear parks?*

With this exploration, the sensation, perception, and interpretation of the urban environment – the embodied– come to the forefront and showcase their fundamental importance for improving city-making practices. This shift in priorities entails a cease of the neglection of the senses and an attempt to implement them into the architectural and urban planning design, in order to challenge the detriment of the embodied experience. This is a particularly urgent practice, as city-making practices and urban planning have largely abandoned the city to its appearances.

PART II:

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

CITY-MAKING PRACTICES AND OCULARCENTRISM

> *"Modernisation grows too fast,*
> *we need places in the city that have human scale,*
> *a connection to the past"*
>
> - *Camillo Sitte*
> *(as cited in LeGates & Stout, 2015)*

The notion of city making in accordance to the human body and daily life appears to have dissipated over time (Saeter, 2011; Low, 2015; Zardini, 2016). A possible explanation for this behaviour is that nowadays a fracture exists between the understanding of architecture in professional practice and the reality of the urban environment. Some city makers plan urban settings without knowing the place's realities, sometimes even designing without previous knowledge, or planning cities remotely, at a distance. Even renowned architectural firms use this line of thought as guiding principles in their work. Such principles are dividing in nature. They emphasize on the differentiation between the city maker's posture and the dwellers of the city, as explained by Michel de Certeau in his book *The Practices of Everyday Life* (1984). De Certeau refers to these different positions as strategies and tactics. In this scenario, a strategy is seen as a position of control and power that imposes a set of rules and is attributed to the view from above and urban planners, whereas tactics refer to the everyday practices of individuals. The rupture between strategies and tactics, reaffirms the argument that in contemporary urban planning practices, reality and the everyday life, have been forgotten.

Christopher Alexander, on a more radical approach, argued that users know more about buildings and cities than do architects and planners (as cited by Gehl & Svarre, 2013). This argument expresses that regardless of the fact that architects and planners might know about cities in formal education and practice, their knowledge is not generally directed towards the complexities of everyday life.

A clear example of these city-making practices is OMA – Office for Metropolitan Architecture – known for planning remotely and not including the reality of the urban environment in their projects. Its head architect, Rem Koolhaas in *S, M, L, XL*, advocates for the "Generic City", an urban setting continuously reproduced by modernization, a city that is characterised by its

unspecificity. The Generic, according to the architect, is what is left after the city has been stripped from its identity (1994, p. 1241), and that identity is an empty and banal construct of men. Further, Koolhaas's manifesto establishes that "[t]he Serenity of the Generic City is achieved by the evacuation of the public realm (...) The urban plane now only accommodates necessary movement" (1994, p. 1251). In the Generic City, the social dimension of public space remains absent, and serves utilitarian purposes. This trend in practices based on the reproduction of functional and generic spaces, strips the urban environment of its emotional and cultural value (Madanipour, 2003b). It resembles what Madanipour refers to as the city of strangers (2010, p. 5), a place where public space becomes only functional and not a significant part of everyday life and social interaction. Many perspectives, both post-modern and - more importantly- feminist perspectives, highlights the importance of the social dimension of public space. The diversity of experience of place is emphasized and, this way, places are considered as sites of social relations, plural in identity, unbounded and transformational (Rogerson & Rice, 2009).

Another possible explanation is some authors argue that in postmodernity, architecture is composed of an image detached from existential sincerity, and buildings have turned into products to be consumed according to psychological strategies of advertising and, therefore, consumed visually (Harvey, 1989; Rogerson & Rice, 2009; DeFazio, 2011; Degen & Rose, 2012). This visual component has dominated architecture and urban spaces, to such an extent that design practices are biased by ocularcentrism (Vermeersch, 2013). Oxford dictionary defines ocularcentrism as "[a] perceptual and epistemological bias ranking vision over other senses in Western cultures" (Chandler & Munday, 2011). Further, such bias in architecture and urban design is supported by the use of computer-aid design and new visualisation techniques, practices that flatten the sensorial layers of imagination into a visual-centred design (Pallasmaa, 2012). When focusing on visual, the haptic component of the design process is weakened, as the study of the human body and reality is inadequately represented. Jan Gehl affirms that this representation is of crucial importance, especially on city and site planning levels, as they "establish the basis for the creation of well-functioning outdoor spaces. It is, however, only through careful consideration at the detail planning level that the potential possibilities can come into their own. Or, if such work is neglected, the potential can be wasted" (Gehl, 2011, p. 131). Thus, instead of only technology in architecture, architects should also focus on their sensorial experience, as this knowledge is essential in order to carefully adapt the city to the human scale.

Many authors agree that experiencing the city is imperative in order to learn and plan accordingly to the intricacies of urban settings and therefore creating more successful public spaces (Bosselmann, 1998; Gehl, 2011; Vedrédi, 2014; Zardini, 2019). Bosselmann expresses that "professionals rarely represent the way people move through urban places, looking down streets or standing in a square alone or with others – actual conditions that people imagine" (1998).

Thus, the study of urban settings must emphasize the user's perception of cities, just as Rasmussen (1964) would stress, not only as a static experience but as one in movement. In this way, the analysis of these processes helps understand the complexity of urban life, and the interaction of life and space.

SENSORY PERCEPTION OF EXPERIENCES

The shrinking and impoverishment of the urban public space is considered to be a relevant topic in academic debate (Sennet, 1994; Zardini, 2016) and its improvement is now, more than ever, a necessity. To achieve this, it would be necessary to promote the development and design of "public spaces that are open, inviting, and hospitable, spaces that citizens of all kinds would be tempted to make frequent use of and to share intentionally and willingly" (Zygmunt Bauman, as cited by Zardini, 2016, p. 22).

Authors such as Merleau-Ponty, Bachelard, Norberg-Schulz and Martin Heidegger stressed the importance of qualities such as lived experience, sensory interaction, and perception (Kazerani, 2017). Further, they introduced the significance of such qualities in that of the individual, the person. Jane Jacobs stresses the importance of this human dimension – the personal experience – in public space (1962). Similarly, Steen Eiler Rasmussen explains that to fully understand the built environment, it must be experienced, as it "is not produced simply by adding plans and sections to elevations. It is something else and something more" (1964, p. 9). Further, he reaffirms that therefore, this experience and human perception must go beyond the sense of sight. Merleau-Ponty argues that sensation is the center of human perception (Low, 2015), and that human perception of the surrounding environment is achieved through the entire body and the integration of the senses altogether, as "perception is therefore not a sum of visual, tactile, and audible givens: I perceive in a total way with my whole being, which speaks to all my senses at once" (1964, p. 50).

A multi-sensory approach would imply the comprehensive consideration of the senses altogether in design practices. Pallasmaa suggests that experiencing architecture must be seen as a multi-sensory experience as well. He advocates a multi-sensory approach to architecture where it is being "measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle" (2012, p. 14). In addition, he explains that the haptic modes of perception integrate individuals into their surroundings, whereas the sense of sight isolates and inhibits the user from perceiving other elements with their bodies.

When walking through an urban setting, despite the fact that much of the experience is registered through the eyes, all the senses work together into a multi-sensory experience

(Bosselmann, 1998). Therefore, it is evident that urban settings are experienced in a multisensory way. Unfortunately, urban design has historically been understood as a visually dominated practice, and nowadays in planning discourse, visual representation is emphasised and the exaltation of urban space's visual qualities is evident (Herssens & Heylighen, 2008; Urry, 2011). Pallasmaa agrees with such argument and comments that architecture and urban design practices are focused on form; nevertheless, "we have an astonishing capacity to perceive and grasp unconsciously and peripherally complex environmental entities and atmospheres" (2012, p. 14). Similarly, Rasmussen brings into attention the importance of the atmosphere of a place, which can be perceived through the senses (1964), and as Walter Benjamin phrases it, "the tasks which face the human apparatus of perception (…) are mastered gradually – guided by tactile reception – through habit" (2010, p. 34).

Charles Landry considers that the "objective" approach to explaining the city has segued to a deprivation of sensory descriptives (2006). As a result, the experiencing of the city is performed at a low level of awareness, stripping the narrative of the city from its sensorial layers. Some resemblances exist between this argument and those of Pallasmaa. Both authors argue that when focusing on visual, the haptic component of the built environment is weakened, as the study of the human body and reality is inadequately represented. Therefore, emphasizing the multi-sensory characteristic of experience – mediated by sound, taste, smell, hapticity and vision – is of utmost importance. Regardless of this importance and the recurrence of this theme in academia, it rarely is incorporated in the planning and urban policy discourse (Landry, 2006; Adams & Guy, 2007).

Opposing this phenomenon, many authors consider that urban design and city-making practices are in need of a sensorial revolution, and that it is imperative to constantly rethink our urban environment and how it is perceived by its users (Lucas & Mair, 2009; Zardini 2016). Further, they challenge an ocular-centricity that arguably underpins much scholarship across the arts, humanities and social sciences, and explore the significance of "sensing the city through multiple sensory modalities" (Adams & Guy, 2007, p.134).

THE EMBODIED: ACTIVE ACTORS IN SPACE

"Nothing is experienced by itself,
but always in relation to its surroundings"

- *David Lynch (1960, p. 1)*

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I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the facade of the cathedral, where it roams over the moldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hand grasps the door pull as I enter the dark void behind. **I experience myself in the city, and the city exists through my embodied experience.** *The city and my body supplement and define each other. I dwell in the city and the city dwells in me.*

- *Juhani Pallasmaa (2012, p. 40)*

Everyday human experiencing of the built environment is shaped to a significant degree by the physical qualities of the design practices. The idea that people's perception of public space is affected directly by the urban environment is a common hypothesis introduced by both researchers and city-makers (Yang, Putra & Li, 2007; Degen & Rose, 2012). Similarly, Merleau-Ponty (1964) makes emphasis on the idea of perceptual experience as the bonding of body and its surroundings. This idea suggests that perception is influenced and can potentially be manipulated by modifying the built environment, highlighting the importance of urban design in the process of city-making. Nevertheless, relationships between the design of the built environment and people's sensory experience is not the only existing connections. Relations between the built environment, sensory experiences, and the behaviour of people can be identified as well. Such a relationship represents the embodied experience. The concept of embodiment is used in this research as a theoretical basis for exploring user's experience and their perception.

In cognitive science, embodiment implies that the experiences are equally and simultaneously registered by the brain, the physical body – through the senses – and the mind (Gallagher, 2000). Similarly, Pallasmaa (2001, p. 18) explains that we inhabit "mental worlds, in which the material and the mental, the experienced, remembered and imagined completely fuse into each other". In *Towards an Anthropological Theory of Space and Place*, Low explains that embodiment or "being-in-the-world" comprises the "existential and phenomenological substance of place: its smell, feel,

color, and other sensory dimensions" (2009, pp 29), and incorporates a dimension of the self, where thoughts, language, behaviour, habits, skills and spatial orientations are incorporated. Similarly, Lichtenfels emphasises the individual and social aspects of embodiment, stating that embodiment is "the practice of the body doing, and developing an understanding of that doing" (2009 p. 131). Therefore, the embodied experience stands for the experience that combines sensorial perception, the mind, and the reality of the built environment.

What allows citizens to be able to enjoy an embodied experience is the complete harmony of all three elements. When one of such components is altered, the embodiment of the experience is compromised. According to Madanipour, in order to understand how the mind is affected by the physical body and its experiences, there must be a collaborative and symbiotic integration of both. Further, the author argues that "[t]he physical and mental dimensions of the individual human being are closely linked; the impulses of the body and the forces of the social world influence and shape the contents of the mind" (2003a, p. 37).

In addition, Neuroscientist Susan Greenfield states that an individual's experiences shape and turn their *generic* brain into a unique and personalized *mind*. Further, she explains that "the brain does not work in isolation. It is 'in constant two-way traffic with the rest of the body" (Greenfield, 2000, p. 174; as cited in Madanipour, 2003a, p. 39). This showcases the clear relationship between sensory perception, the built environment and the mind (see Figure 1)

In a similar position to Madanipour, Pallasmaa argues that the haptic component of perception is also crucial in the integration of the perceived, the body and the mind:

> "Touch is the sensory mode which integrates our experiences of the world and of ourselves. Even visual perceptions are fused and integrated into the haptic continuum of the self; my body remembers who I am and how I am located in the world. My body is truly the navel of my world, not in the sense of the viewing point of the central perspective, but as the very locus of reference, memory, imagination and integration. All the senses, including vision, are extension of the tactile sense; the senses are specializations of skin tissue, and all sensory experiences are modes of touching and thus related to tactility. Our contact with the world takes place at the boundary line of the self through specialized parts of our enveloping membrane" (2012, p. 12).

In this sense, it is evident that touch – and subsequently the collection of the senses altogether – shapes and influences the embodied experience of individuals in the urban setting. Further, the urban environment, and specifically public spaces can only exist through the embodied experience (Pallasmaa, 2012).

Kevin Lynch (1930) affirms in a similar way that the structure of the urban environment is crucial in the embodied experience, as it invites the senses and the user to participate and have a greater experience. Thus, in order to produce a life enhancing architecture, it has to address the senses altogether and foster an active relationship between the mind and the experience of the world.
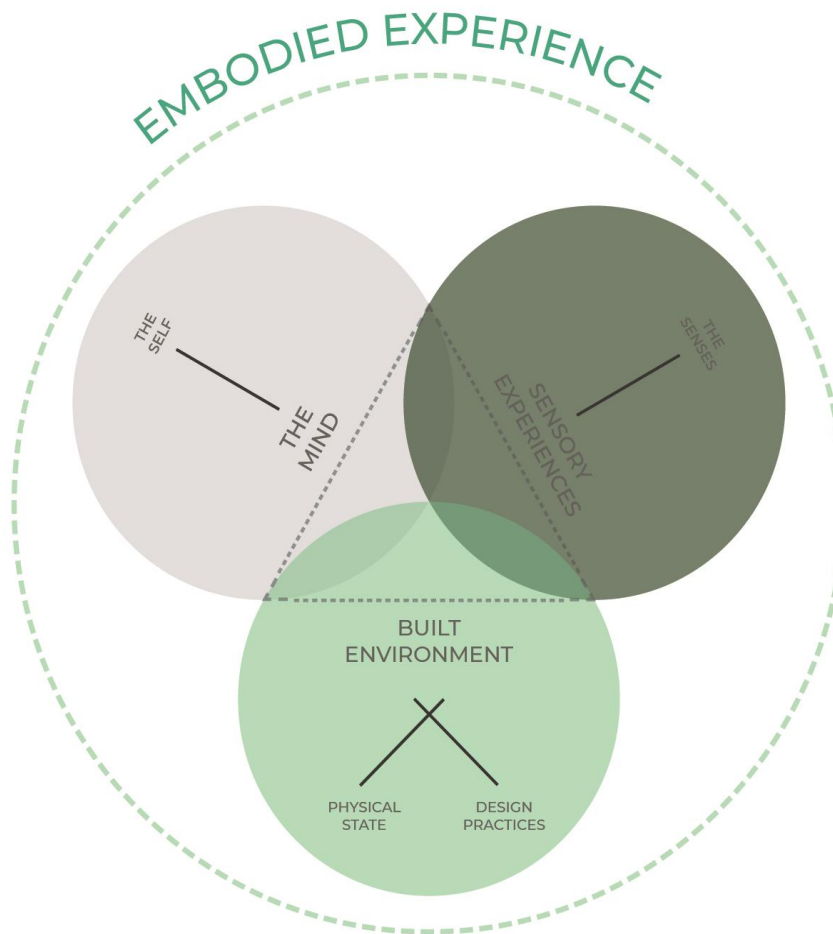
Figure 1: Diagram explaining the elements of an embodied experience
(source: own elaboration)

This argument contradicts what Rem Koolhaas proposes with the Generic City; such environment is "sedated, usually perceived from a sedentary position" (1994, p. 1250). The Generic City is not an inviting built environment and engaging with its user is not a main priority. This generic design inhibits the user to connect mind and body. Contemporary city-making practices that promote this approach to design and policies are incapable of allowing an embodied experience, and therefore, negatively affecting the overall function of public spaces.

With a basis in this theoretical framework, this paper proposes its research and subsequent methodology. The following section will go further regarding the methods and methodology selected for the development of this thesis. The idea of the workshop was conceived as a method that would allow the gathering of rich, sensorial data of user's experiences. The embodied character of the workshop, putting together walkthrough, bike through, essays and discussions, would help understand the urban setting from the perception to the theory, rather than understanding spaces from an architect's or planner's position. Given the importance of multi-sensory urbanism and its absence in city-making practices, it was of utmost importance that this thesis would investigate user's sensory perception and their reflections on the embodied experience in urban linear parks.

PART III:

RESEARCH METHODOLOGY

APPROACH

As explained previously in the sections of the literature review, there is a current need in both architecture and urban design practices to rethink our urban environment and how it is perceived by its users. Nevertheless, this need could only be satisfied by the gathering of knowledge in several spheres of research – different disciplines that have been disconnected. In order to address such lack of connection between branches of knowledge, it was key to introduce a literature review that presented topics and themes, not only on the fields of architecture or social sciences, but most importantly in the humanities and cultural studies.

The same logic was followed in the selected methodology to be developed in this thesis, as the association with architecture and urban planning, social sciences and humanities introduces the possibility of implementing diverse methods of research and analysis. The research approach, then, aims to carry out methods that are currently being used in design and architectural practice, and methods that are considered to be not conventional but, nevertheless, valuable approaches in academic research. Therefore, collecting wide-ranging knowledge – with diverse, rich information and material that might help broaden the understanding of the complexity of the urban environment.

Thus, for this study, it was crucial to first carry out a traditional architectural analysis of the case studies in order to address the formal characteristics of the selected public spaces. This analysis consisted of a series of maps according to Kullmann's typology of urban linear parks (2011). Such in-depth analysis of both case studies was necessary in order to be able to create pertinent comparisons. Secondly, it was essential for this thesis' purposes to incorporate – or perhaps design, a new or different kind of qualitative research method as the central methodological instrument to be performed. In summary, this thesis attempts a more experimental approach of combining architectural analysis with a qualitative workshop.

MOVEMENT THROUGH SPACE

As mentioned before in the literature review, several authors argue that the study of urban settings must emphasize the user's perception of cities; thus, it was pertinent to conceive a method that would consist in addressing people and their experience. According to de Certeau, the reality of the urban environment – the city itself – cannot be understood through the aerial, map-like view of architects and urban planners, but from the eye-level view of a person in the street. These practitioners living in the real city, "down below" (p. 93), are the ones that determine and shape the city through their movements and behaviour, rather than the city shaping its inhabitant's actions or movements. Further, de Certau explains his language theory with an analogy between the city and a speech statement, where users – or walkers are the speechmakers, as they are the ones creating the city through their everyday-life (de Certeau, 1984; Murray, 2003). In a similar way, Low explains that through their movements, reflections and imagination, people produce space.

This relationship between movement, thoughts and the built environment is related to the notion of embodiment, where the existential and phenomenological substance of place is incorporated with people's thoughts, reflections and behaviour (Low, 2009). Following these arguments, movement through space becomes the ultimate instrument for embodiment.

Therefore, it is pertinent for this thesis to study such relationship between the built environment and the self, taking into account user's experience while moving – such as the embodied practices of walking and cycling, rather than a static experience.

If the object of study of this thesis is understanding user's perception while moving, then a new methodology for research is needed to conduct such study. Instead of using a static method – such as simply observing the urban environment and the encounters in it, a mobile method becomes more relevant for researching mobile experiences. In conclusion, the study of experience in movement requires a methodology on-the-move; since the aim of the research is to explore users' mobile experience, then the study of their movements need to be done while moving.

WALKING/BIKING-THROUGH

Eva Schulz argues that urban walking and reflecting on such practice contributes to a counter-discourse of the urban; a discourse that centers in challenging modernist conceptions of city form and its structure that have been influenced by the narratives of capitalist urbanisation (2012). Numerous distinguished authors have drawn attention to this counterpoint in the

representation of urbanity, with special interest in the modes of walking and cycling in the city: de Certeau on walking rhetorics; Walter Benjamin and the act of strolling – flânerie; Guy Debord and the theory of the Dérive; Judith Walkowitz on Victorian street walkers, to name a few (Feilla, Giersdorf & Maczynska, 2008). In *Empire of Signs*, Roland Barthes further expresses that cities can be known to a better degree by performing an activity of such ethnographic kind:

> "you must orient yourself in it not by book, but by walking, by sight, by habit, by experience; here, every discovery is intense and fragile, it can be repeated or recovered only by memory of the trace it has left you" (1970, p. 36).

The practice of walking does not entail the simple act of moving from one point to the other at a steady pace. It also includes a varied range of processes such as acts of standing, interaction, exploration and observation (Pierce and Lawhon, 2015), that allow individuals to experience their surroundings, and shapes a different understanding of the urban. Walking and biking are then two kinds of ethnographic activities to reshape urban knowledge and to understand urban environment's multi-layered characteristics. The practices of urban walking and cycling, and their embodied aspect – their sensorial dimension, subjectivity and their relationship with the built environment can provide with rich knowledge for the connection between these every-day practices and urban planning. Such knowledge can help provide a better understanding of the complexities of urban settings and, certainly, provide suggestions for the improvement of cities.

REFLECTIONS ON-THE-GO

For this research, the practices of walking and biking alone would not create enough data for the understanding of user's perception. Therefore, there is a need for a form of collection or translation of this knowledge. From the large possibilities on how to study user's sensory perception of their cities, exploring their direct testimonies and reflections is the approach that allows for such translation. The selected method for accompanying the walkthrough was the essay, since both acts consist of a rich collection of an individuals' experience, their reflections, impressions and sensory perceptions (Phillips, 2016).

The written essays are then linked to these acts of movement, integrating the participant's cognitive and physical engagement in the experience of urban space. Nevertheless, this writing process is not a simple description of the surroundings, but an immersive testimony, where users have to lose themselves to lose sight of the topic, and escape the visual image created by the sense of sight. This free-writing method lets obvious and evident elements slip partly off the mind in order to allow for other points of view that would be impossible to achieve if there was a fixation on those elements (Feilla, Giersdorf, & Maczynska, 2008). This means, instead of

focusing in the formal idea of perception as a concept, focusing on the real embodied experience – on sensations, impressions – and how the urban environment is being perceived.

In summary, understanding how users experience their movement adds emphasis on their sensory perceptions and reflections. While conducting such study, instead of having the researcher follow the subjects from a detached, observant point-of-view, the participants translate their perception into writing form, allowing them to reflect and comment on their experience. The essays are not to be influenced by the researcher in any way, and free writing was encouraged.

These written testimonies are qualitatively different from perception, as they are formulated in language. However, such perceptual passages help to attempt at translating the embodied experience which, most of the time, remains completely tacit and neglected in every-day life, in academia, and in urban design and city making practices.

SITE MAPPING

Throughout his book, *Representation of Places*, Peter Bosselmann explores how the experience of a rich and complex world can be adequately communicated and represented (1998). According to Kevin Lynch, "a language appropriate to the sensory form [of cities] will be a long time developing, if indeed a unified language is possible. Meanwhile, we must deal with the many different aspects of this issue in diverse and sometimes not entirely compatible ways. Language in some form – whether graphic, verbal, gestural, mathematical, or whatever – is indispensable to thought" (as cited in Bosselmann, 1998, p. 47).

Thus, not only verbal, or written language is needed for the understanding of user's perception. Visual and graphic language to showcase experience has also been deeply researched and explored, with authors such as Lynch (1960), Stanley Milgram and Denise Jodelet (1976), Bosselmann (1998), and Jan Gehl (2011, 2013), among others.

Many of the concepts people have about cities are nonverbal, spatial ideas; they are not easily translated into verbal or written form. Graphic language approaches a more personal concept and tied closer to perceptual experience. This drawing method does not entail the practice of architectural and urban design representation, but one that integrates the formal structures of the environment with a person's sensory perception. Site drawing, then, is used as a medium for representing the personal, beyond words. This is in view of its potential as an instrument to convey spatial narratives and experiences. Nevertheless, such practice is not the actual representation of perception. However, it is the reflection of the lived experience.

IN-BETWEENERS IN SPACE

When exploring embodied walking or cycling, several concerns arise regarding the exploration of such practices. First is the subjective and personal bias from the researcher. As an alternative to this, a selection of participants separate from the researcher was proposed, as to keep an observant – albeit not distant – position throughout the study. Second, regarding the selection of such participants, the reproduction of a study that focuses on the representation of the highly-studied stereotypical *BBVA figure – blanco burgués, varón y adulto*. This notion of the white bourgeois adult male is explored by Amaia Pérez Orozco from a feminist perspective. Pérez Orozco explains that the life of the privileged figure of modernity – in general, males, adults, bourgeois and heterosexuals – overlaps and prevails over the wide and diverse reality of the rest of the people, either from the point of view of social classes, ethnicity, race, sex, gender, amongst others (2014). Further, current debates and research pay little attention to the female figure and underrepresent the experiences of women in public space (Chow, 2003). Therefore, it was important for this research to understand the theories and social movements of feminist urbanism, and to explore the embodied experiences of female figures in the practices of urban walking and cycling.

Another concern is regarding the citizen status of the participants in each city of the case studies. According to Georges Perec, while inhabiting and experiencing the city, residents that are familiar to their environment tend to overlook elements in their everyday life: "the banal (…) the ordinary, the infra-ordinary, the background noise, the habitual" (1997, p. 206). Similar to Perec's argument, authors Jill Steward and Alexander Cowan comment that "much of the evidence relating to early modern cities has come from outsiders, sensitive to material and cultural differences and eager to make comparisons. The comments and recollections of urban visitors, noted in letters, diaries and travelogues, were always based on perceptions of difference, the unfamiliar often implicitly compared with the familiar, the foreign with the domestic starting point of the journey" (2007, p. 4)

As a contrasting view, it could be said that the tourist gaze perceives other elements that would be otherwise overlooked in everyday life. Nevertheless, this experience tends to be more visual and ephemeral. Rasmussen depicts this difference as an example between the tourists and the children playing at the steps of S. Maria Maggiore in Rome (1964, pp. 16-18). Walter Benjamin reaffirms this argument, explaining that: "Buildings are appropriated in a two-fold manner: by use and by perception – or rather, by touch and sight. Such appropriation cannot be understood in terms of the attentive concentration of a tourist before a famous building. On the tactile side, there is no counterpart to contemplation on the optical side. Tactile appropriation is accomplished not so much by attention as by habit" (p. iv). Habit, then, becomes a crucial

element in fully achieving an embodied experience. Benjamin further stresses, collecting the arguments of Perec and Rasmussen, the importance of inhabiting and sensing places in order to perceive the built environment. Such perception can be enhanced by fusing the view of a resident with a tourist; a view with the elements of familiarity and habit, and the observant, curious gaze of a tourist. Therefore, this research intends to address the in-betweeners, people that have lived in the city for several months and by definition are not to be considered either a tourist or a permanent resident.

The in-betweeners can be considered a consequence of migration. Traditionally, migration refers to economic or political instability and unpredictability; migration flows were considered to be stabilised worldwide. Nevertheless, according to Castles and Miller, as cited by Murphy-Lejeune, since the end of the 80s, "major changes in the economic, social and political structures of most countries have given rise to the globalisation, acceleration, differentiation, and feminisation of migrations" (2002, p.2). Murphy-Lejeune affirms that the forms of migration are changing, with an increase of new types of migrants. One of these new types of migrants is the figure of the mobile student, who seeks professional added value in the global race for talent in highly developed economies – which includes Europe, North America and Australia, amongst others (King & Lulle, 2016).

Therefore, a clear figure of the *in-between* situation are students that have migrated, either permanently or temporarily, to a different city, country, and even continent. As a small minority, transient students are indeed undefined, and understudied (Richards & Wilson, 2004). In this context of globalisation, such new category of migrants, the "student travelers" or "in-betweeners", calls for attention in research. Nevertheless, scarcely any research has been done to understand graduate international students' social experiences through their transient lives (Kashyap, 2010). If the number of student travelers is meant to increase, a more appropriate knowledge of their experience is required.

This research attempts to address the concerns stated before. The objectivity of the researcher, the study of the female figure, and the in-betweener's situation fuse into one to create a unique but variated sample for this study. Thus, the sample for this research will consist of a group of six (6) female students from the international and multi-disciplinary 4CITIES Master Programme, co-funded by the Erasmus+ Programme of the European Union. The same group of students will participate in both the workshop in Copenhagen and in Madrid, in order to have a common group of users – same sample – in both case studies.

COMPARATIVE URBANISM: TWO LINEAR PARKS

The first approach for the methodology was conducting research in public spaces were the research question could be answered. Urban linear parks are visual public spaces by nature and are an example of vision on the highest level – an ocularcentric public space. In order to explore the notions of sensory perception and the embodied experience, a study of this kind of public space must be carried out.

Urban linear parks are visual spaces by definition, and usually human perception of urban and architectural spaces are considered in terms of its visual characteristics. Nevertheless, the sense of sight is a small portion of the overall spatial perception. It involves a tactile dimension, as Pallasmaa explains, the haptic. The haptic component of perception pervades the everyday life, and is close to ideas of habitus, and understanding the environment through the body (Pallasmaa, 2012).

Urban linear parks are also instrumental for everyday life in the city, as they are considered to be public urban spaces that are not only used as recreation but as means of transport, such as commuting by bicycle, walking, jogging, amongst others. Their study, therefore, includes and collects all senses altogether.

For the understanding of the case studies it was necessary to conduct an in-depth analysis from the architecture and urban design point of view. This action would allow to not only understand the formal characteristics of the public space, but also combine them with the sensorial data collected in the qualitative workshops. With this knowledge, the experience and physical characteristics of the space merge into one complete representation of the reality of the urban setting. Therefore, understanding the urban spaces not only through the previous academic knowledge but by the study of its experience and perception. In order to achieve this, a series of maps were developed, combining conceptual ideas of typologies from the theory of urban linear parks with the analysed discourse from the in-betweeners' essays and discussion.

The selected cities serve as the temporary home of 4CITIES student, who will serve as the sample for this research. Thus, this study has been developed in two different cities: Copenhagen, Denmark, and Madrid, Spain. Given their own trajectories, Copenhagen as a city in northern Europe and Madrid as a city in the south of Europe, it is evident that both cities are embedded in dissimilar contexts and have different approaches to urbanism. Comparing both cities would provide with different understandings on the matter, not only by their geographical location and their different weather, but by their differences in idiosyncrasy. These are all aspects that can be grasped through the body and the senses (different sunlight hours in winter-summer, solar

azimuth, weather and comfort, cultural behaviour towards public space, etc.). Further, the design requirements for these aspects are to be reflected in the architecture of both public spaces and affect the perception and experience of the place.

The selected case studies examine two different critical situations for the design of urban linear parks. In Denmark, Copenhagen a linear park designed through a hyper-visual approach – Superkilen, Danish for Super Wedge – was studied. While in Spain, the linear park of Madrid Río was chosen, a more sensory approach, a design practice that focuses on the study of and catering for everyday life. Nevertheless, the comparison that this research intends to make is a reflection on the embodied experience in one linear park, alongside the embodied experience in another one, instead of a parallel contrasting analysis. With this study, it is not the intention to favour one case study above the other.

WORKSHOP AS A METHOD

This research proposed a different kind of qualitative research method, based on a sensorial analysis of environmental properties for the evaluation of spatial perception. Such method was executed in the form of a workshop. Ørngreen and Levinsen argue that workshops provide a platform that allows researchers to identify and explore relevant factors in a given setting by providing means for understanding complex work and knowledge processes (2017). Further, some authors argue that workshops – particularly focus groups with group discussions – can generate more critical comments than interviews (Kitzinger, 1995). Implementing a workshop as a method would allow to investigate attempts of translating user's embodied experience of the urban environment.

Within the workshop scheme, several sets of studies were carried out, in order to grasp the embodied experience of the participants in the case studies. A preliminary description of the public space was completed in writing by the participants of the workshop. The studies in motion were a walkthrough and a bike-through along the selected case studies. The walkthrough was performed while writing an individual essay on the impressions and reflections of the experience. In the case of the bike-through, such activity was followed by a written essay. The route for the urban walk and the bike-through was predetermined, with a start point and an ending meeting point. Nevertheless, participants were encouraged to wander and explore their surroundings, without being limited or biased by any proposed directions. The idea was for the participants to be immersed in the embodied experience of both walking and biking, while making reflections or their impressions and perceptions.

After the experiences in motion were finished, an individual sensorial mapping of the experience in the urban environment was conducted. The collection of drawings was performed by the participants during the workshops on the site, after their mobile experiences. In terms of materials, simple mediums that could be carried around were used, such as paper, pencils, markers, and colors.

To conclude the activity of the workshop, a discussion between the participants was proposed. Regardless of how differently public spaces are perceived by individuals, they provide a shared environment –mainly, the streets – and a shared purpose – in this case the walkthroughs and bike-throughs.

The selected sample for the focus group was 6 female students, as a range between four and eight people is considered ideal to be the ideal number of participants (Kitzinger, 1995). Similar to Guy Debord's theory of the Dérive, the idea of having a small group of participants – sharing both environment and a purpose in the experience of walking, becomes valuable, since "cross-checking these different impressions makes it possible to arrive at more objective conclusions" (Debord, 1958, p.3). Therefore, various participants are able to share common reflections and forge concepts that are valuable for design practices, humanities and social studies.

In summary, the workshop scheme was structured as follows:

– An activity with 6 female students from 4CITIES Master Programme.
– Consisting of:
  → a pre-experience essay,
  → a walkthrough accompanied by an essay,
  → a bike-through followed by an essay,
  → in-situ mapping of the mobile experience,
  → discussions and common reflections on the experience.
– Developed at Superkilen linear park in Copenhagen and at Parque Lineal Madrid Río in Spain.

The idea of the workshop was conceived as a method that would allow the gathering of rich, sensorial data of user's experiences. The embodied character of the workshop, putting together walkthrough, bike-through, graphic and verbal language, and discussions, attempts to understand the urban setting from perception to theory, rather than understanding spaces from an architect's or planner's position. Nevertheless, it is important to note that the notions of experience and perception are complex and multi-faceted concepts and it is acknowledged that the theoretical discussion of this thesis does not fully unravel such complexity. Rather, it attempts to capture its manifestation through exploring senses, narratives, and movements through space.

PART IV:

CASE STUDIES

HYPERVISUAL URBANISM AND THE URBANISM OF THE EVERYDAY

It is now a well-established argument, mainly from feminist theorists, that modernist urbanism privileged vision over the other senses and, further, it established a way of seeing from the point of view of an authoritative, privileged, and male position. The notion of prioritising vision as a sensory impoverishment is hardly a new one. In an interview with authors Marie-Françoise Hans and Gilles Lapouge, Luce Irigaray commented that "in our culture, the predominance of the look over smell, taste, touch, hearing, has brought about an impoverishment of bodily relations [...] the moment the look dominates, the body loses its materiality" (1978, p. 50). Feminist critique links such privileging of vision with gender privilege (Owens, 1985). The investment of the visual is not privileged in women as in men, and "more than the other senses, the eye objectifies and masters. It sets at a distance, maintains the distance" (1978, p. 50), Irigaray explains, similar to de Certeau's critique to the top-down view of public officials and planners. This showcases the persona of the urban planner/city maker as an ocular-centric figure, attributed with an authoritative gaze over the public space. In this context, the figure of the urban planner is what Pérez-Orozco (2014) refers to as the white, bourgeois, male and adult, who imposes and over-represents its figure into the public space.

In order to understand the emergence of this reality-detached figure of the urban planner in architecture and city-making practices, it is necessary to first examine the notion of separation of private and public spheres. Habermas's conceptualization of the spheres focuses on the differentiation between system and lifeworld parallel to the distinctions between the public and the private. Nevertheless, feminist authors consider Habermas's conception of the spheres to suffer from "a gender blindness that occludes the differential social and political status of men and women, his model of modernity falls short and needs revision and reconceptualization. Habermas's model of classical capitalism clarifies the inter-institutional relations among various spheres of public and private life, in failing to thematize gender issues his model fails to realize its full explanatory power (...)"; since Habermas's analysis does not consider the gendering of these role assignments, argues Nancy Frasier, "he fails to recognize and explore gender as an 'exchange medium' and thus misses this gendered division of roles, in addition to failing to recognize the extent to which the role of the citizen, figuring in his scheme as the participant in political debate and in the forming of public opinion, is configured as male" (Meehan, 2013, p. 7).

According to Liz Bondi, feminist geographers and historians have addressed this issue, stating that "from the first moments of suburban development, the distinction between city and suburb was imbued with ideas about separate spheres for men and women, in which the public domain of the urban centre was both deeply masculine and associated with social, economic, and political power. Conversely, the suburb came to be associated with middle-class domesticity, femininity, and dependence" (1998, p. 191). Considering this mid-nineteenth century notion of the separations of spheres, women were bound to the spheres of the home and the suburb – the "private", away from the public spheres (Massey, 1994). The "public woman" – as the figure of the streetwalker was referred to during the Victorian era, posed a clear threat to the hegemony and ownership of men over public space (Epstein-Nord, 1991). Men, clearly, controlled and occupied public spaces. Hence, the public sphere was considered a masculinist one (Landes, 1988). Subsequently, the public – and the city realm – was developed for and by men. The praised public city in the rise of modern times was evidently a city for men (Massey, 1994).

Nevertheless, by the end of the 1800s, material feminists in the United Stated established their position as activists and change-makers in the public sphere. Through the creation of analogies between the city and the home, this group of feminists initiated the *Municipal Housekeeping Movement*. The movement's agenda illustrated that a woman's home was indeed her city, and that urban spaces, services, and politics were within their responsibility (Gottlieb, 2001). With this movement, women from different class, race and ethnic background, reimagined the urban environment and urban life based on the quotidian. Material feminists theorized about space, cities and inequality, and addressed the everyday life and material needs of residents in cities. While men in city-making practices built architecture of visual grandeur; imposing and opulent boulevards and civic monuments to achieve the City Beautiful and protecting the interests of businesses; these women advocated for places of everyday-life and the neighbourhood level, considering the well-being of its residents; children and the elderly as well (Parker, 2012). These women in the early industrial North American cities envisioned, not only the city according to the "City Beautiful Movement", but also the "city social", with the integration of social services into physical design. Therefore, giving a shift of priorities to the study and serving of the community in city-making practices. Regardless of the fact that the influence of these women in city-making was ultimately subdued by masculinist power relations, their pioneering work helped set the stage for later feminist work in cities. Further, it also contributed to the development of the field of urban planning.

In the 1970s, the interest of material feminists in urban matters related to gender, space and the social resurfaced in the writings of scholars in the fields of urban planning and geography. Feminists in these fields of knowledge argued that "ideological divisions between the private and

the public – gendered as feminine and masculine – were inscribed in the suburban-urban form of cities" (Parker, 2012, p. 6). Apart from this, feminist urban planners and geographers reiterated that the architectural urban design of cities was that of a masculinist space, and it showcased the power, regulation, and bias of the male figure over public space. Similar to de Certeau's theory of tactics and strategies, Mona Domosh elaborates on how public space in cities is "purposely representational of certain societal ideals" (as cited by Bondi & Rose, 2003, p. 236); however, public space is shaped by habitual practices of every-day life, and by resisting and defying such regulations imposed by urban planners (Bondi & Rose, 2003).

Throughout the years, feminist work – in academia and in urban planning practice – has contributed substantially to the understanding of the material and representational dimensions of urban public space (Bondi & Rose, 2003), and has reiterated that concepts of the domestic and the quotidian must be taken into consideration in city-making practices. Further, in the practice of urban planning, reclaiming gendered spaces implied advocating for a type of urbanism that promoted inclusion and refused the male-dominated visual approach for designing urban public space (Román & Velázquez, 2008; Fortuño, 2017; Valdivia, 2018). With this mindset, urbanism – and public space as well – is conceived through a more sensuous approach that acknowledges the non-visual aspects of the built environment and caters for the wide and diverse reality of everyday life in cities.

POST- INDUSTRIAL URBANISM AND THE RISE OF THE URBAN LINEAR PARK

Linear parks present, in many cases, convenient solutions to urban complexities in cities. Regardless of the emergence of their importance in city-making practices, studies of urban linear parks are still in their early stages (Crewe, 2001).

While studies of their environmental impact, or their feature of panacea for urban problems have been conducted, the historical component of such typology of parks is infrequent in academia. Exploring urban linear parks requires deep understanding of its definition and origins. In terms of structure, linear parks are longitudinal areas, commonly following greenways and urban edges; water bodies; and former industrial and transportation infrastructure. The relevance of these last areas has been increasing, especially for the construction of urban linear parks, as they present a significant surface for re-development and renovation projects in several cities. Such are the cases of the Coulée verte René-Dumont – commonly known as the Promenade plantée – (1993) in Paris, France; the Tanghe River Park (2007) in Qinhuangdao, China; and the acclaimed High Line elevated park (2009) in New York City, USA, to name a few.

Figure 2: Coulée verte René-Dumont/Promenade Plantée (1993). Paris, France
(source: own elaboration/ ArchDaily)

Figure 3: Tanghe River Park (2007). Qinhuangdao, China.
(source: own elaboration/ ArchDaily)
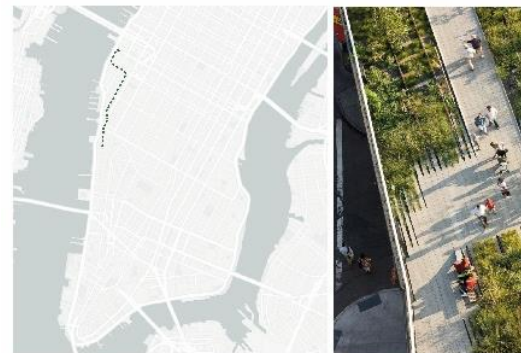
Figure 4: The High Line (2009). New York, USA.
(source: own elaboration/ ArchDaily)
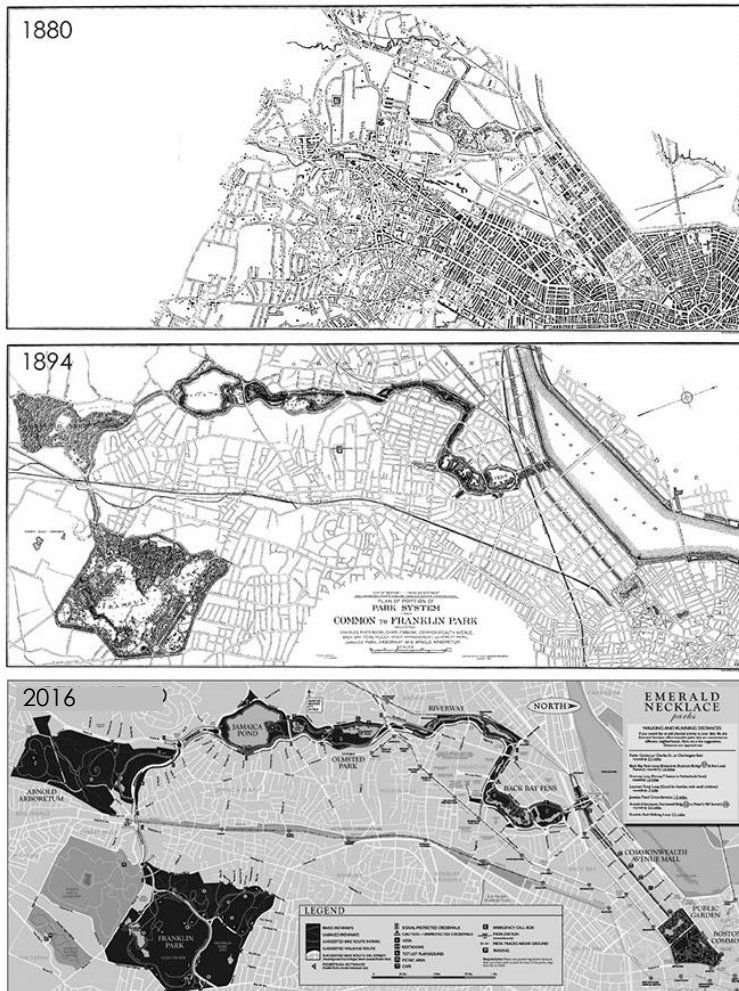
Figure 5: Maps of Boston in 1880, 1894 and 2016
(source: The Cultural Landscape Foundation)

Top: 1880 map of Boston previous to the city's expansion. Boston Common and the Fens were incorporated to Olmsted's project.

Middle: Uncompleted plan for the Emerald Necklace in 1894.

Bottom: Current situation of the urban linear park.

Regardless of the current popularity of urban linear parks in the past decades since the idea boomed in the 1960s, the historical roots of this typology of public park is more than 100 years old.

Such typology dates to the 1880s, when American landscape architect Frederick Law Olmsted proposed a plan for several parks around various cities in the United States. Olmsted's idea for the parks' structure aligned with the City Beautiful Movement, which had a philosophy of introducing beautification and monumentality in urban settings (Eisenman, 2013).

A key project of Olmsted's, where such philosophy can be evidenced, is the Emerald Necklace in the city of Boston, Massachusetts. In the years prior to the project, the city was perceived by many as an overpopulated, dirty and unsanitary city.

For these reasons, the city officials hired Olmsted to create a project for the improvement and sanitization of the swamp area of the Fens (Zaitzevsky, 1982). Posterior to this, a master plan for a series of consecutive parks is proposed, starting from Back Bay Fens, circling around the city, and arriving to the coast in South Boston. This succession of parks – where the name of the park derives from, as such connection evokes to hang from the "neck" of the Boston peninsula – includes several components that pre-date the plan to unite them.

The project highlights these greenways and riverbeds that were underused or unsanitary at that time and integrates them with the incorporation of new parks and pathways. This way, pre-existent green areas and water bodies merge with new projects, and interlace the ecological infrastructure of the city with its complex urban tissue.

Unfortunately, the project was not completed; the Necklace remains unfinished and the connection to the coast of South Boston continues to be interrupted. Nevertheless, it remains as a strong image and identity component – for both residents and landscape architecture aficionados – in the city. Due to its evident importance, the city government has proposed to finalize Frederik Olmsted's project, partly due to the emergence of Urban Linear Parks in the last few years.
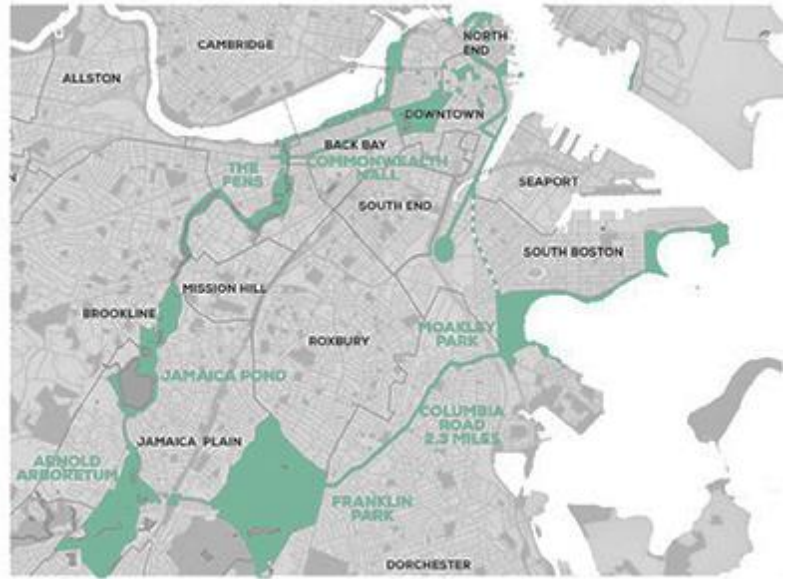
Figure 6: Frederick Law Olmsted's complete plan for the urban linear park, forming the conceptual Emerald Necklace
(own elaboration)

Urban linear parks, in the last decades, have received substantial attention amongst urban designers and planners, considering the accelerated growth of cities and poor environmental policies that have left limited, dispersed and insufficient spaces for public and green areas. From this environmentalist point of view, urban linear parks are more than just simple amenities, they are adaptations that helps mitigate and provide counterpoint to the loss of natural landscape as a result of growing urbanization (Searns, 1995). With de-industrialization, former industrial infrastructure offered countless of opportunities for the creation of new public spaces. Nevertheless, their emergence in city-making practices undoubtedly arises from the intention of creating revenue from recreational products through the revitalization of underused remnants of post-industrial era or ecological infrastructure.

In terms of the evolution of functional purposes of linear parks, three stages or "generations" are identified by Searns (1995) in the emergence and evolution of greenways as an urban landscape form. Generation 1 refers to axes, boulevards and parkways that were previous greenways – historic corridors – being the Emerald Necklace an example of this stage; generation 2 encloses trail-oriented, recreational parks that typically provide access to water bodies, railbeds and other

corridors, typically pedestrianized ones. Some examples of this group are Superkilen, the New York High Line and Parque Madrid Río. Amongst most parks included in generation 2 of urban linear parks, the evolution of their functional purposes is not the only guiding line in their structure. Kullmann (2011, p.73) comments that urban linear parks also "inhabit sites of a range of other typological origins including current infrastructure, planned urban figure-ground, boulevard/parks, post-political spaces, urban waterfronts, and urban rivers". Further, he expresses that each site pre-condition has a profound effect on the park that results – but there are a host of other influences, both internal and external, that help shape a given linear landscape and determine its success or failure.

Finally, generation 3 includes greenways and parkways that are not only a product for recreation purposes and beautification policies but also have a strong ecological value. They serve a much greater purpose regarding habitat needs of wildlife, environmental damage reduction, enhancement of water bodies and water quality, outdoors education, amongst other urban infrastructure purposes. This last generation of urban linear parks brings together numerous disciplines from various fields that were considered to have a dissonant relationship: civic engineering, landscape architecture, environmental sciences, and ecology come together to focus on complex urban and rural problems resulting from urban expansion and man-made interventions to the environment. In 2013, a relevant generation 3 referent in contemporary architecture was inaugurated in Barcelona, Spain; the Parc de les Rieres D'Horta, a sustainable, self-sufficient, eco-minded linear park that introduced re-naturalization and biodiversity connector criteria, as well as rainwater regulation infrastructure.

In terms of their morphology, several studies have been conducted to identify a typology of linear parks. Kullmann (2011) in *Thin parks, Thick edges: Towards a Linear Park Typology*, presents 7 typologies of urban linear parks (see Figure 7). Based on their structure and morphology, he identifies the following typologies: filter; programme sink; conduit; suture; stage; pedestal; thicket.

> A. Filter: the structure of this type of park filters motorized mobilities, absorbs the park's users and effectively distributes pedestrian and cyclists to throughout the park.
>
> B. Programme Sink: implements set programs, with precisely defined functional uses, usually for sports activities. Since this park holds a self-containment characteristic, to some extent it is isolated, and less influenced by its context. Further, this type of park tends to exclude any other kind of use that citizens might wish to perform.
>
> C. Conduit: This category, linear parks as a conduit, refers to parks for rapid, non-vehicular movement. It is the most common type of linear park, as it allows for high

mobilities to flow effectively and efficiently. Most commonly, the pre-condition of this typology is closely linked to riversides and former railroads.

D. Suture: As a suture, an urban linear park mends or stitches up an urban rupture, a fissure or isolation in a city. This typology intends to act as a third element between the other two that mitigates their differences and creates a seam that represents the realities of its context.

E. Stage: This typology works as a stage for events or spectacles, where different programming is established strategically positioned inside the park, creating a contained space for hosting different kinds of events.

F. Pedestal: The pedestal works, unlike the stage, as a place for admiring and observing spectacles and programming that are external to the structure or programming of the park. It works as a park to admire external landscapes, landmarks and events.

G. Thicket: The main characteristic of this typology is that the interior and exterior line of the park becomes blurred, providing an experience that could be both explorative and disorienting for users. Tactical, logical connections and efficient passages are absent from the programme, creating a walkthrough most suitable for leisure and low-intensity activities.
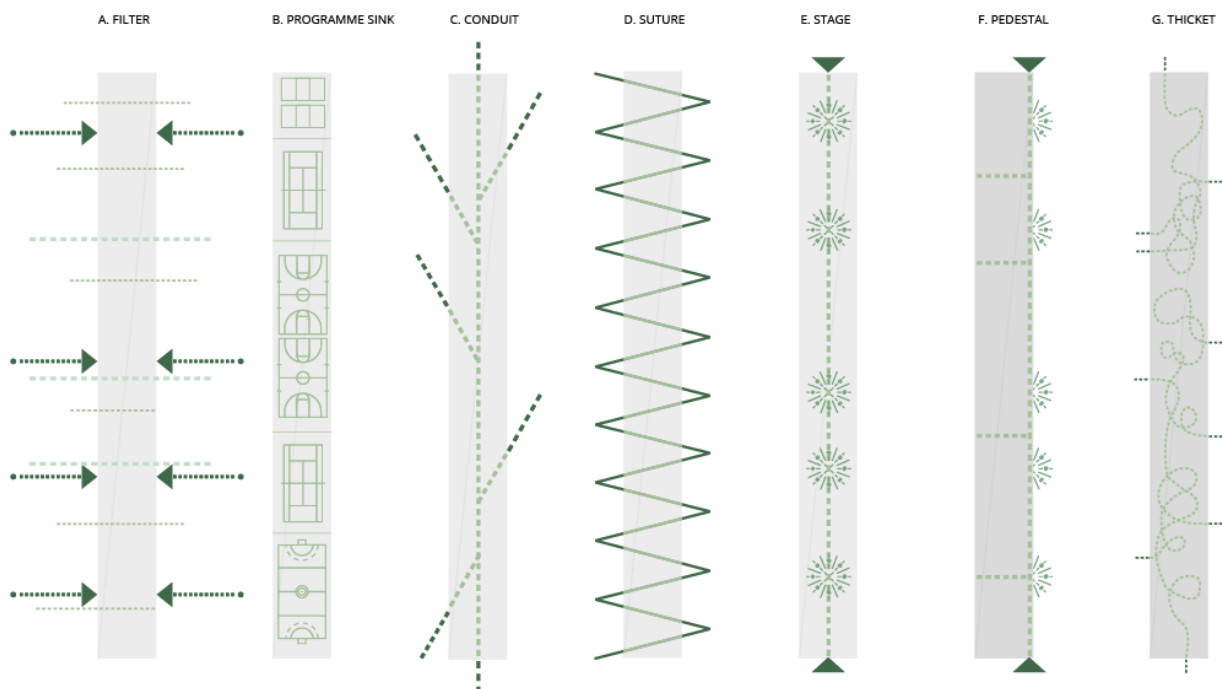
Figure 7: Figure: Typology of Urban linear parks.
(Source: Own elaboration/Kullman, 2011)

Having different typologies, urban linear parks are able to respond to various urban settings. Nevertheless, their success as an urban element can not only be attributed to this characteristic. Despite the innovative and flexible approach of urban linear parks - creating threads weaving green parks and public space in the city-, it was not until the decay and decline of industrial infrastructure and the oversaturation of modern infrastructure that urban linear parks became a recurrent element in urban planning. For this reason, urban linear parks, as a typology, have been considered such a panacea for urban problems. Despite such a broad relevance, urban design frequently has a fraught relationship with linear landscapes. According to Kullmann (2011), discussion most commonly operates in the context of larger regional, ecological and recreational systems, and less in terms of immediate and adjacent design qualities. Therefore, the design quality and approaches to linear parks have been understudied, despite their relevance being at its highest.

NORTHERN AND SOUTHERN EUROPE

Due to their distinct geographical, cultural, political and social structures, these cities offer two interesting cases to be analised. Especially in terms of design approach, Copenhagen and Madrid are positioned in opposite corners. This approach Denmark has a history of simplicity, functionality and beauty, influenced by Scandinavian design. On more recent trends, Danish architecture is enjoying a new golden era with world-wide renown starchitects[1] such as Bjarke Ingles from BIG. In Madrid, efforts to connect the historical centre with the south of the city were made in recent years, in order to address social needs.

The two cities also differ strongly in their culture of use of public space. While in Madrid – as in many Mediterranean countries – there is a long tradition of promenading in the street and enjoying outdoor spaces as part of everyday life, in Copenhagen city activity was not considered to belong to the northern European tradition until the main street – the first one in Scandinavia – was converted to pedestrian traffic in 1962 (Gehl, 2011). The two case studies thus represent two distinct attitudes towards open public space and the way it is enjoyed and conceived.

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1_ The term Starchitect is the fusion of words star and architect, used to refer to architects that have been given the position of idols in the architectural world by their celebrity and critical acclaim (Lewis, 2007)

SUPERKILEN AND MADRID RÍO

The development of the in-situ workshops required the exploration of linear parks with different design agendas. As an important context for exploring inbetweeners' experience, two contemporary urban linear parks were selected within the European context, with different geographical, physical and cultural realities. Since the participants of the workshops were selected from the 4CITIES Master programme, the selection of European case studies was narrowed down to the four cities were the inbetweeners took residence: Brussels, Belgium; Vienna, Austria; Copenhagen, Denmark; and Madrid, Spain.

The selected parks include Superkilen in Copenhagen, Denmark; and Parque Lineal del Manzanares – Madrid Río – in Madrid, Spain. The projects are representative of different design approaches and ideas in the same Generation 2 of urban linear parks. The case studies are contemporary urban parks completed since 2012 onwards. Both projects are internationally recognised, and received particular attention by media, critics and numerous architectural associations. Their character of award-winning projects was another important reason for their selection, as they have important influence on contemporary design practices. The critique surrounding both projects, consequence of their influence on the fields of urban design, is of relevant significance in this field of research. More importantly, the geographical location – northern Europe (Scandinavia) and southern Europe (Mediterranean) – and their historical or cultural distinctive characteristics are key parameters for the comparison to be implemented in this thesis.

HELLERUP

SUPERKILEN

VALBY

COPENHAGEN

Figure 8: Copenhagen case study location
(source: own elaboration)

COPENHAGEN - SUPERKILEN

Copenhagen is a city that is renowned by its cycling infrastructure, and a particular lifestyle, where 36% of commuting is done by biking (Bendiks & Degros, 2016). In this city, the selected case is Superkilen. The linear park is part of a much wider 10km-long network – the Grønne Sti (Green Route)/Nørrebroruten – of bike paths and green spaces (see Figure 8) that connects the district of Hellerup in Gentofte, passing through the municipality of Frederiksberg, with the district of Valby in Copenhagen. Superkilen was constructed in 2012 and designed by the collective work of Berlin-based office Topotek1 Landscape Architecture, Bjarke Ingels Group – BIG Architects – and Danish artist group Superflex. The project was coordinated by the City of Copenhagen and Realdania. As a linear park, it cuts through one of the most multi-cultural and socially challenged neighborhoods in Copenhagen.

Between the decades of 1980 and the 2000s, intercultural tensions escalated due to increased immigration and gentrification processes in Nørrebro. Efforts made by local residents to create a public space in the old tram lines were rejected by the City Council of Copenhagen, causing further unease amongst the residents. (Daly, 2019). Such tensions motivated the City Council of Copenhagen in 2004 to introduce a program for urban renewal in the same area. The design of a public space was proposed, in order to promote social integration in a multi-ethnic environment through community participation.

Following this requirement, the design team made several consultations and excursions to different countries with the local community, in order to find their preferred and most representing urban object from each culture to be integrated in the project. One hundred international elements were selected from 60 different cultures, with the collaboration of the local community (Kazerani, 2017).
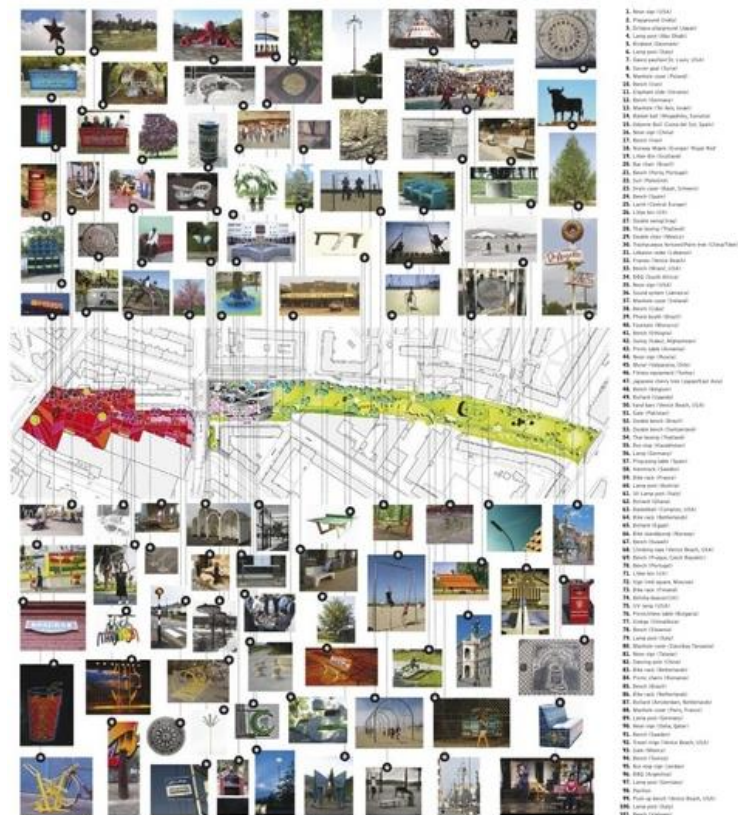
Figure 9: Map of Superkilen, with the division of the Green Park, the Black Market and the Red Square, with a list of elements (source: superflex.net)

The objects in space – varying from symbolic to iconic – comprise elements such as a Japanese octopus-shaped slide, the DeAngelis American donut-store logo and neon signs from Russia, amongst others (see Figure 9). The conception of the park is then divided in three thematic regions, the Green Park for children and play, the Black Market, and the red Square as an urban extension of the internal life of Nørrebrohallen (ArcDaily, 2012). It is important to highlight that at the moment of writing this thesis, some play-oriented areas at the red Square were being used as parking space. The park is further cut through longitudinally by a bike path to facilitate cycling in the area and to integrate to the wider network of the Green route.

Superkilen presents a provocative design, with vibrant colours, shapes, and innovative elements from cultures all over the world. The rare aesthetics of the place, on top of the creative fusion of architecture, art and landscape design, has positioned the project worldwide, with heavy circulation of idealised and saturated images that showcase the visual elements of the linear park. The project, as expected, has received multiple attention from architects and critics – varying from praise to rejection (van Dooren, 2018). Superkilen is considered a controversial public linear park, as its design approach is strongly influenced by vision and a clear example of contemporary architecture practice.

Figure 10: From left to right; the Green Park, the Black Market and the Red Square
(source: big.dk)
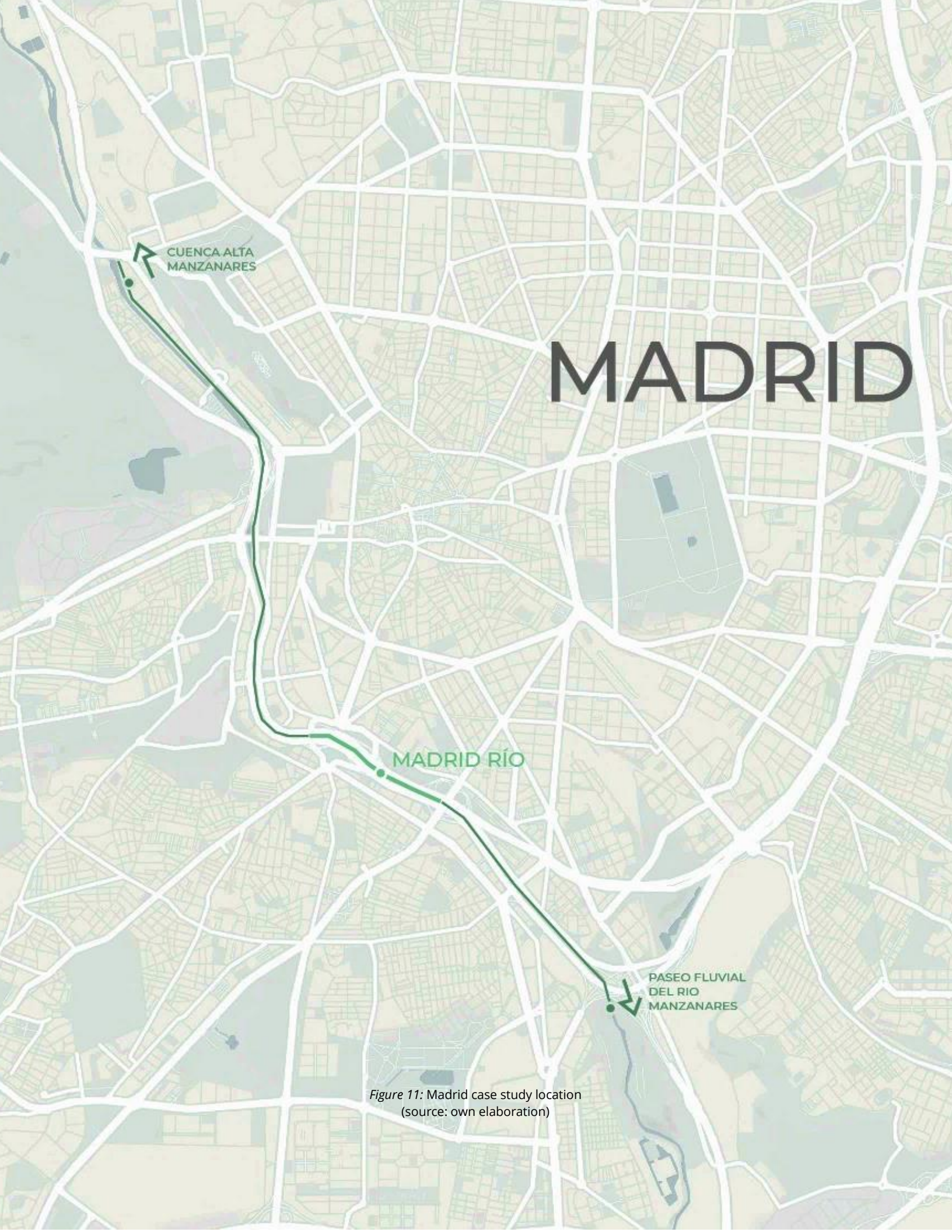
CUENCA ALTA MANZANARES

MADRID

MADRID RÍO

PASEO FLUVIAL DEL RIO MANZANARES

Figure 11: Madrid case study location
(source: own elaboration)

MADRID - PARQUE LINEAL DEL MANZANARES

The second proposed case is the Manzanares Linear park in Madrid, specifically the Madrid river park – parque Madrid Río in Spanish. It is a park constructed between 2006 and 2012, and it incorporates the river Manzanares, which will be of significant importance for the sensorial mapping in terms of vision, sound and touch.

The river Manzanares always has played an important role in the history and identity of Madrid. In the 9th century, the city was founded as a Moor fortress on a high ground overlooking and contemplating the river and protecting it from the Christians during the *Reconquista* period. From then onwards, the river has been heavily portrayed in folklore and art all over Spain, as are the cases of many paintings, including *La merienda a orillas del Manzanares b*y Spanish painter Francisco de Goya, and written works by authors Lope de Vega, Francisco de Quevedo, Cervantes, amongst many others (López-Serrano, 2001). Nevertheless, and with the establishment of Francisco Franco's dictatorship following the aftermath of the Spanish civil war in 1939, the river became of a lesser importance and a process of decay started across the Manzanares basin. This process of deterioration finalised with the construction of the M-30 in 1974, a highway enclosing the river into a concrete canal, and dividing both physically and socially the city of Madrid.

It was only in the beginning of the 21st century that ideas regarding the regeneration of the river Manzanares were implemented in city-making discourse. A complex project for the improvement of the environmental quality of the river was promoted, which included the renovation, revitalization and rehabilitation of the Manzanares. The main idea, beyond the improvement of the river, was to decompress the urban tissue of the city and to integrate and promote green areas, public space and public facilities, therefore, making the river more urban (Fernández & Villanueva, 2013). In order to achieve this, the M-30 highway was covered for six kilometres of its route and the resulting surface was conceived as a linear park, destined for greeneries, public spaces and leisure activities. The former space where thousands of cars used to circulate daily became a linear green corridor that runs from El Pardo – located at the northern outskirts of Madrid – to the southern municipality of Getafe (see Figure 11). The project links forests, green spaces, historic garden and urban parks, which were previously scattered and disconnected.

The architectural project of the park was designed by the *M-Río* team, composed by several architectural firms, such as Burgos & Garrido Arquitectos, Porras & La Casta Arquitectos, Rubio & Álvarez-Sala Arquitectos, and the Dutch landscape architecture and urban design studio West8. The proposal consists of the creation of new public spaces implementing natural elements. Vegetation has been used as the main element for construction, creating an almost

forest-like grouping of trees. The architectural design and composition move poetically between shadow and light, roughness and softness, natural and built (see). Different textures have been included in the design; wood, sand, stone, and water courses provide the public space with different sensorial layers.

The public space to be studied in this research goes, especifically, from Puente de Toledo – considered a historical landmark – and the Arganzuela footbridge, designed by French architect Dominique Perrault.

Figure 13: Parque Madrid Río, the river and different spaces. (source: courtesy of Mariia Kostenko)

Figure 12: Wood and concrete are the most used materials in the design of Madrid Río. (source: Rick Ligthelm, 2013)

CASE STUDY TYPOLOGIES

For the purposes of this research, it was crucial to first carry out a traditional architectural analysis of the case studies in order to address the formal characteristics of the selected public spaces. Following the typologies of linear parks in *Thin parks, Thick edges: Towards a Linear Park Typology* (Kullman, 2011), it was necessary to analyse the selected case studies based on their structure and morphology. Several of the typologies identified by Kullman – filter, programme sink, conduit, suture, stage, pedestal and thicket – can be observed at once in both case studies (see Figure 14).
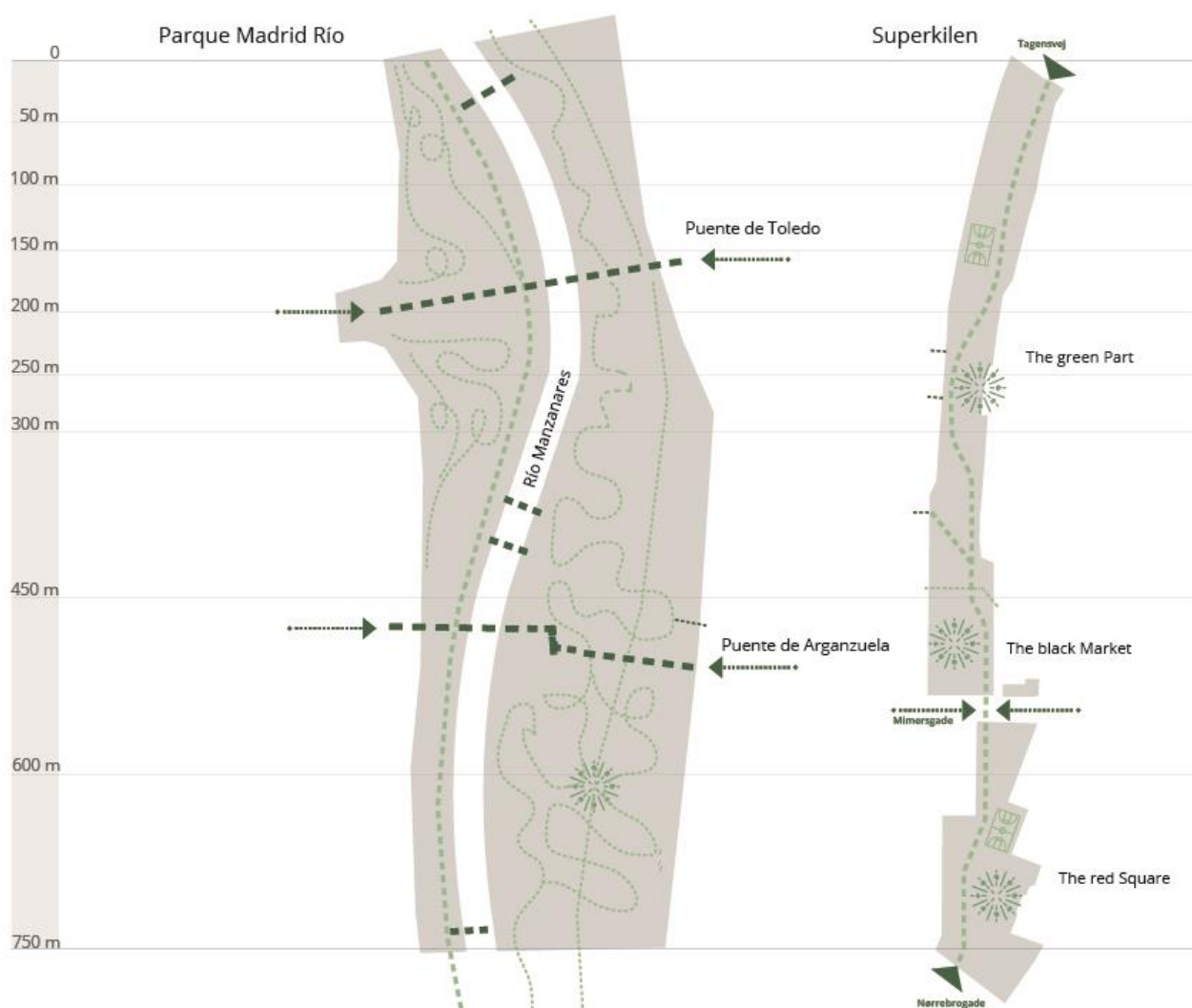
Figure 14: *Typologies of Parque Madrid Río and Superkilen*
(source: own elaboration)

Superkilen presents the typologies of programme sink, and conduit. The main bike path crossing through the park allows for high mobilities to flow effectively and efficiently. To the side of this main path, programming has been strategically positioned inside the park, creating separated and contained spaces for different activities, which can be observed in the separation of the Green Park, the Black Market and the Red Square. Nevertheless, the programme in the design of the park can be considered to be also staged, as the programming is not only related to implementing defined functional uses but also implements elements that are just meant to be observed visually.

In the case of Madrid Río, numerous typologies can be identified. The park in general acts as a filter, absorbing users and distributing pedestrians and cyclists in an effective manner on both sides of the river. On the north side, the design presents the qualities of the thicket, where efficient passages are replaced by roads suitable for leisure and low-intensity activities. This side further presents programming, mostly play-related activities, such as playgrounds. On the south side, the conduit typology is observed, as it is composed of a continuous path for commuting and exercising, and more dynamic activities.

PART V:

ANALYSIS & RESULTS

WORKSHOP 1. SUPERKILEN, COPENHAGEN

The first phase of the fieldwork was carried out over one full day in 2018 winter in Copenhagen, on December 14th. The workshop was conducted between 11 in the morning and 3 in the afternoon in Superkilen and consisted of four phases. The first part consisted of an in-situ experience with 6 participants of the 4CITIES master programme. After a preliminary essay of the pre-conceptions and first thoughts of the park, an initial round of walks starting from the Tagensvej end towards The Red Square were taken. A second round of walks were performed from Norrebrohallen to the green park. Walking experience essays were conducted simultaneously to the walkthroughs. After the walking experience was over, the second phase consisted of a period of time where the participants proceeded to create site maps of the public park from their recent experience. After the initial round of walks, as a third phase, a cycling experience was conducted. Starting again from Tagensvej, the participants followed a bike-through of Superkilen in its entirety. This experience was then followed by the writing of another essay. As a final phase, a focus group was conducted, where common ideas and experiences were discussed. After transcribing the essays and texts, an analysis of the discourse was conducted in order to grasp the main concepts and ideas of their impressions of the urban linear park. The following sections focus on such concepts and are divided by the different activities performed in the workshop.

PRE-CONCEPTIONS

In order to understand how the selected participants reflect on their experiences in urban linear parks, it was necessary to understand their previous knowledge of Superkilen. Thus, members of the workshop were asked to produce testimonies in writing to be compared later along their post- experience passages, in order to fully grasp different layers of their impressions. The writing of essays was performed in a relaxed environment at Superkilen. When asked about their first thoughts about the park, all participants commented that they had visited the park at least once before the workshop was held. From the data collected from this first activity, besides the basic information regarding location and name of the case study, the participants commented on themes such as the visual characteristics and design of Superkilen, the reputation of the

project, and the uses and activities performed in the linear park. In terms of visual characteristics, they made emphasis on the use of colour and "unique" design. The colours red, black and white, and green were mentioned by the participants, as well as the recognition of the division in three "thematic sections" of the park: The Red Square, the Black Market and the Green Park.

As an urban linear park embedded in a much wider network of cycling infrastructure, Superkilen is a key connector between the districts of Hellerup – municipality of Gentofte – and Valby, Copenhagen. Overall, participants highlighted this linear quality of Superkilen that provides an efficient and convenient path for both commuting through bike and performing active recreation activities – such as exercising, jogging, and running. One participant considered Superkilen to be "much more transitory in its nature than a park" *[Participant 4]*, and therefore, a public space suited for commuting rather than a space for congregation and social interaction. The participants also associated such characteristic to the "failure as a public park" *[Participant 6]*. The testimonies coincided in emphasizing the "failure" of the project in terms of its use as an urban park, as they considered it is underused, stating that:

> *"Although the park is a long stretch with three distinct areas, only the black area seems to have gathered much interest from people in general. The green area is mostly deserted, and the red part is usually under construction". [Participant 5]*

In relation to representing the multicultural character of the Nørrebro neighbourhood, the participants commented that it is achieved through the selection of different elements from all over the world – statues, monuments and furniture – that represent different cultures from the inhabitants of the surrounding area. Nevertheless, many participants expressed their discontent and overall criticism regarding the implementation of such elements.

> *"A strange kind of "park" with monuments and signs collected from all over the world (…) Supposedly an "inclusive" public space that integrates different nationalities and ethnicities". [Participant 3]*

> *"I know that the (ugly) mismatching stuff is supposed to represent cultures, but that's not well communicated & a weird way to do it". [Participant 6].*

> *"I know that Nørrebro is a very multicultural neighbourhood and this park was meant to serve as a point or a spatial unit to represent diversity, but if you have no information or contextual background on this story, the park wouldn't really mean anything". [Participant 5]*

It is incredibly difficult to assess in any detail what impact the external sources – internet, literary work, their studies, conversations with people, etc – has on the opinions reflected on the first impressions essays collected from the workshop's members, as this required a much more in depth-analysis on its own. Nonetheless, it was something that the participants reflected numerous times through their essays. Regarding their opinion on the success of Superkilen, one respondent commented that:

"It is a "designer park", I used to think it was a great example of urban design, but I've learned it is not that used by locals". *[Participant 2]*

This influence can also be observed in another text that emphasized the difference between the perception of students in the urban planning field and people in other disciplines:

"Amongst me & my city-planner friends it is an example of a public space/park planning failure. Amongst my non-urban planner/studies friends its often seen as a tourist attraction & a good sight for pictures". [Participant 6]

Regardless of the fact that the majority of the testimonies based their knowledge on information they had "heard" or gathered from the internet – such as articles, books, academic journals –, some participants emphasised on their own previous experience on the park:

"I find that it is nice to ride my bike through, but it is way too windy & cold to hang out there, always!!" [Participant 6]

"(...) It was the case for me when I visited the park for the first time. I was literally dumbstruck and was staring at the meaningless tooth. It felt like a bunch of motifs and random structures exhibited like in a museum". [Participant 5] (see Figure 15)

"When I first saw the donut sign (near Tagesvej [street]) I thought "ohh, where is this donut place?!?!" *[Participant 1]* (see Figure 15)

Observations made by the participants in their texts – influenced or not by external sources to their experience – draw attention to the design aspects of Superkilen. The participants consider the urban linear park to be inefficient and unsuccessful in regard to showcasing the diverse cultural and ethnic background of the inhabitants of the neighbourhood, as well as in attracting users to stay, as they consider the physical attributes emphasize and privilege bicycles over pedestrians.

Figure 15: Superkilen's different objects: dentist sign from Qatar; Russian and Chinese signs, American DeAngelis donut sign. (source: big.dk)

WALKING THROUGH

The activity of writing essays while walking aimed to collect information from the participant's own awareness rather than out of external conditioning. In general, participants expressed a feeling of discomfort or unease while performing the walkthroughs. Some members of the workshop felt "out of place", given the particular atmosphere of the linear park. One participant commented "only urban sounds bring me back to reality" *[Participant 2]*; an external and even accidental sensory element to the design of the park seemed to affect directly the embodied experience. It could be argued that such statement showcases Madanipour's ideas of the symbiotic integration of the mind, the physical body and its experiences (2003). Therefore, highlighting the clear relationship between sensory perception, the built environment and the mind. The dominant presence of vibrant colours, sculptures, and singular furniture in the design of Superkilen exalts and concentrates on visual aspects of the experiences and reduces possibilities from embodying other sensory perceptions. Engagement with space through visual qualities is ephemeral, as Superkilen's visual allure ultimately wears off. Comparing the three sections of the park, the red Square and the Green Park fail to invite users to engage with the elements in space, rendering the Black Market as the only area that – to some extent – allows users to engage in a bodily manner.

Throughout the design of Superkilen exist numerous elements that create a vibrant and dynamic landscape, with winding roads and irregular topographies. However exciting such scenery might present to the eye, participant's observations demonstrated that the infrastructure-oriented qualities of the landscape have turned the Green Park into a passing area for commuters, rather than inviting users to enjoy the area.

The strong visual character at Superkilen presents itself as overpowering or even saturated – both in terms of the use of bright colours and placement of furniture and elements in space. These hyper visual characteristics of the place result in an uninviting feeling. Most of the participants showed their discomfort:

> *"I don't like the red, seems violent". [Participant 2]*

> *"The red zone starts with a parking lot, why?? So much red it almost hurts my eyes, red walls, floor, garbage bins, graffiti, signs, even the plants around trees. Completely empty space, only parked cars and bikes. It's a nice feeling to be able to recognise the letters of the MOCKBNY sign! But otherwise, there are too many details, too many shapes, textures and surfaces gathered in one space. Too many things to catch the eye, and too red! Maybe in a better season, with more sunlight and bright colours on the streets, the space would feel more 'in place'". [Participant 3]*

"Red part: like the green part, things are spread in a linear fashion. The slide, boxing ring, etc. Here also I feel like a transit area, I wouldn't want to stay here for long". [Participant 5]

"The part of the park is very colourful, not sure where I am supposed to walk as a pedestrian. The colours wake me up but also give me a little bit of an eye cancer. There are red benches integrated to the wall and they look uninviting". [Participant 6]
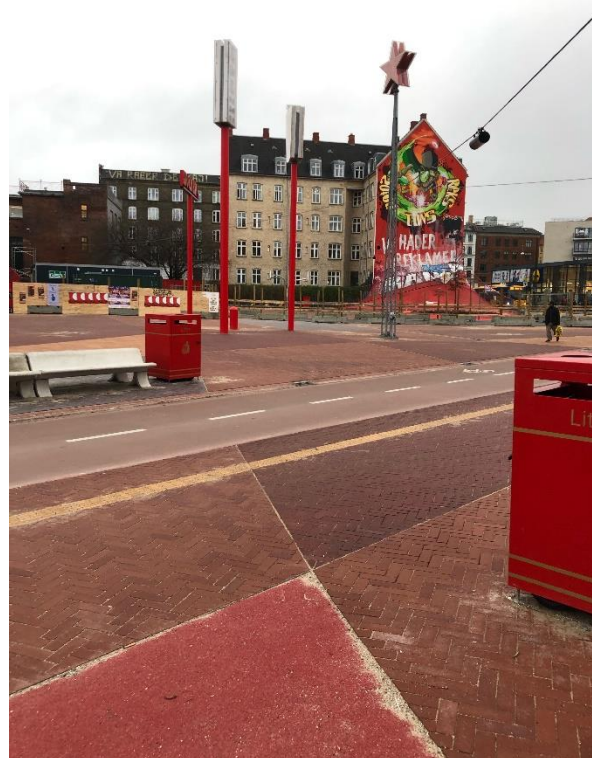
Figure 16: The Red Square's condition the day of the Workshop
(source: courtesy of Emma Hughes)

According to Jan Gehl in *Cities for People*, a crucial element in urban design is the physical qualities of public space. Since planning and design can be used to influence and shape outdoor activities, protection, security, reasonable space, furniture and visual quality need to be considered (Gehl, 2010). Such physical qualities present great opportunities for inviting users to engage with the environment and experience their surroundings not only visually, but bodily. At Superkilen, participants commented on the evident focus on the visual qualities of space, and rather than an opportunity for bodily engagement, it becomes a superficial visual consumption.

The design approach of Superkilen introduces a number of architectural park elements that can be a huge asset to a space including covered picnic areas, shelters and gazebos. Nevertheless,

even if the design of the park includes such elements, in the green part, the black market and the red square, participants commented that people did not engage with such elements, as they perceived them as uninviting and not fitting climate factors.

"The gazebo looks like the top of a circus. However, it doesn't seem to be anyone enjoying it. Walking further I find that the gazebo it seems abandoned. Who would like to be here with this weather?". [Participant 2]

Some participants emphasised on the fact that regardless of their presence, such elements are isolated, not functional, and even present difficulties in terms of accessibility. Further, the designers of the park were unable to foresee how certain sector of the park would be used. Participants commented that desire paths are visible throughout most of the Green Park (see Figure 17) showcasing the informal and every-day use of the facilities.

Figure 17: Desire path showing user's walking directions from the Green Park to the Black Market
(source: courtesy of Emma Hughes)

Through their essays, participants reaffirmed that in their walking experience, the design of the park favoured cycling transportation (see Figure 18). There was an overall sense of awareness about this issue, as they commented on the transit character of the park. Participants commented that majority of the users were bikers and how they constantly needed to "watch out for cyclists!" *[Participant 1]*. Some even considered they were invading their territory: "It seems a little strange to walk here, almost as if you're not supposed to" *[Participant 4]*. One particular participant expressed her experience on trying to avoid the path but eventually finding herself again obstructing the cycling infrastructure:

"You need to be careful with the bike lane in between! (...) Accidentally I found myself on the bike lane again". [Participant 6]

Urban design influences the quality of urban life, in regard to physical and climate factors; weather is considered to be a key factor for the amount, duration and character of the activities performed in an urban park. However, architectural design of public space also determines social aspects. Urban parks offer spaces for cultural and sport events and promote social contact between the users of the space (Szűcs, 2013). According to Jan Gehl, the potential of urban public space is strengthened when the atmosphere and elements in space encourage users to walk, cycle and invites them to remain and enjoy their surroundings. As long as conditions for life on foot are improved, walking activities increase proportionally, as well as social and recreational activities. If the elements in space are unable to create an adequate environment for performing social contact and activities – as is the case at Superkilen – then such activities are scarce and only necessary movement in space is rendered possible.

Figure 18: Path towards the Red Square showcasing the reduced dimensions of pedestrian walkway, constrained by the bike path and trees.
(source: courtesy of Emma Hughes)

BIKING THROUGH SPACE

Copenhagen, the self-declared City of Cyclists has made considerable progress in increasing cycling as a mean of transportation. Several planning policies and frameworks have been introduced to foster cycling culture that have resulted in urban transport transitions. Needless to say, cycling culture is a deeply ingrained part of Copenhagen's everyday life. For the purposes of this research, it was crucial to explore user's impressions on their experience while biking. Cycling is not only a mobile activity, but also considered to be part of their everyday life as commuters in Copenhagen, as all participants use their bikes as their primary means of transportation in the city.

The testimonies regarding cycling through Superkilen were overall positive. Most of the participants agreed that, comparing walking with biking through the space, the design of Superkilen is best suited for cycling through:

> *"I feel like superkilen is much more adapted for biking through: it's comfortable because there are no cars and almost no pedestrians". [Participant 2]*

> *"Very nice ride, I felt park was designed for ease of biking, (..) not necessarily a place I would stop on my bike. Mix between people and bikers in bike lane". [Participant 4]*

> *"As I was biking through the entire stretch, it felt very natural – more natural than walking. The green part was a breeze to bike as it was deserted (...) it was fast, easy and maybe that's why I feel the whole park is a transit area which I wouldn't use to hang out". [Participant 5]*

The linearity of the design, as well as the winding, uninterrupted bike paths, create an interesting landscape and promote fast and direct movement through space. Opposite to the walking experience, they considered that the absence of pedestrians was positive as they were able to commute faster and continuously, without barriers or obstacles. The members of the workshop further noticed that biking provided a more engaging bodily experience, where all their senses were being excited simultaneously:

> *"For me cycling in the park was more of an intense experience, I was actually paying more attention to my surroundings, also in terms of paying more attention to my different sensory experiences. I liked that we were not cycling in a straight line but that the path was a bit zig-zaggy. Colour experience was intense because when cycling you pass through the park so fast". [Participant 1]*

Participants highlighted the "*bump while transiting from the black to the red area*" [Participant 5]; the discontinuity between the Black Market and the Red Square caused by the crossing of Mimersgade street. The design of the park aims to create a subtle connection with the simple alignment of the cycling infrastructure on both sides of the street yet fails in achieving such goal, as respondents commented on such disruption that, as well as while walking:

"I do really dislike that crossing between green to red park also as a bike rider". [Participant 6]

There is a clear contradiction in creating a linear park as a key element on a wider network of cycling infrastructure through the city but neglecting to introduce elementary architectural and design elements that would ensure a gentle, uninterrupted transition between the two sides of Mimersgade. Regardless of the fact that Superkilen is, in general, regarded by the participants as a convenient linear park for cycling, several architectural and infrastructural elements – or their absence – contribute to their repeated negative impressions. Raised crossings for both pedestrians and cyclists, as well as the use of vegetation and architectural items as windbreakers remain missing. Subsequently, even as a transit area, the design of the park is clearly unsuccessful in creating an adequate atmosphere for the participants to experience while cycling.
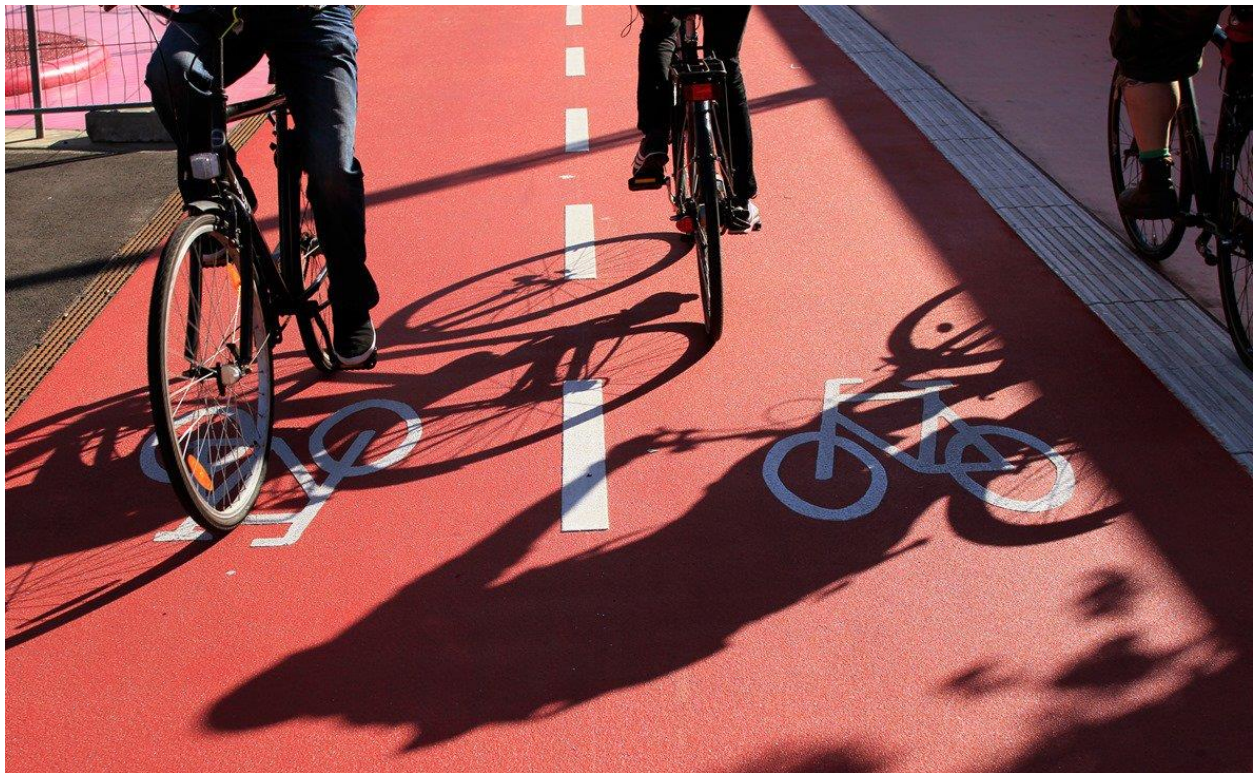
Figure 19: Cycling path at the red Square.
Bikers sometimes go out of the limits of the lane, and with the construction site to the left,
there is limited space for pedestrians.
(source: Denmark in Canada twitter account)

GRAPHIC REPRESENTATIONS OF EXPERIENCE

Understanding user's perception of their embodied experience requires not only the analysis of verbal or written language. In order to study the impressions of a rich and complex world, it is crucial to focus not only on how the experience is communicated through words but also on how it is represented through images. Graphic language provides a more personal layer of perceptual experiences where each participant is given an opportunity to portray the reflections on their experience that they were unable to phrase into written form.
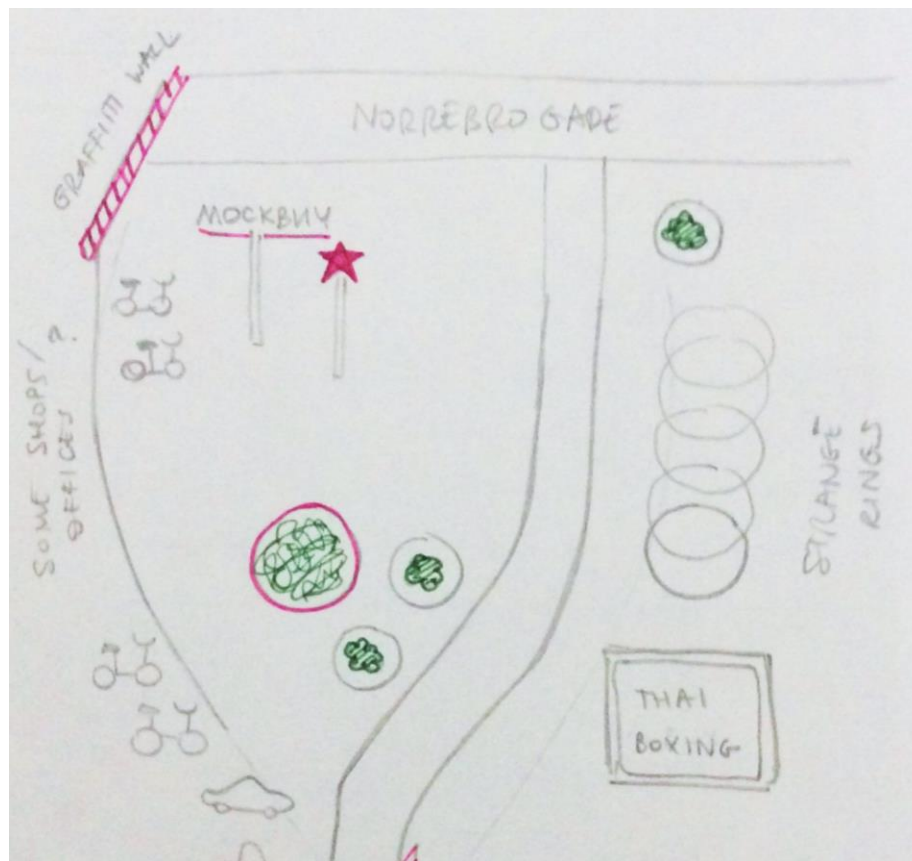
Figure 20: section of a site map made by participant 3, where she depicts the *"Москвич"* sign in Russian.
(see annex for complete image)

Through their graphic representations of the urban environment, participants showed another layer of their impressions. Feelings, as well as the most representative elements of their own experience are associated in the maps. The statues, furniture and pieces depicted are not just visual landmarks of space, but relate to specific elements that were central to their perception. Hence, not only formal elements of Superkilen were depicted in the drawings. Particularities of each participant's experience were also expressed. Participants where more inclined to portray

encounters with the elements, rather than just mentioning varied characteristics of Superkilen. For instance, some participants included on their drawings pieces they had used – the swings, the slides, the tooth sign – or elements they were more familiar with – the Russian "*Москвич*" sign (see Figure 20*)*, the bike path, among others. This way participants convey in a graphic manner on their impressions and reflections of the site.

Through the analysis of the maps, it is important to highlight the fact that most of the drawings of Superkilen showcase the park isolated; not much of the surrounding environment is depicted by the participants. Only a few maps make reference to street names – Mimersgade and Nørrebrogade – yet the surrounding areas of the neighbourhood are not portrayed. Some areas are marked simply as "buildings", without making any further reference to the context of Superkilen. Such context-detached representation of their experience showcases and reaffirms their impressions regarding the transient character of the space. Further, the transitory aspect is accentuated by the repeated representation of the cycling path. The collection of maps, regardless of the accuracy of the maps or the drawing abilities of the participants, highlighted and reinstated their impressions regarding the linear characteristics of the urban park and emphasized on the vertical axis of the bicycle infrastructure.

GROUP CONVERSATION

Following the mobile experiences and the activities surrounding them – the writing of essays and site mapping – a focus group with the six participants was conducted. Since the members of the workshop had expressed their unwillingness to stay at Superkilen due to comfort and practical reasons, a secondary location was chosen for the development of the final activity. The participants were then asked to share their impressions on their mobile experiences and if their first thoughts and conceptions of the park had transformed after the activities. Participants were encouraged to express their own reflections and discuss with other members about their common thoughts resulting from experiencing Superkilen while walking and cycling through.

Regarding the first question, all six women expressed that their previous feelings and impressions of Superkilen remain unchanged after the mobile experience. The walkthrough provided opportunities for them to aim their attention to discovering and engaging with the various elements in space. However interesting and peculiar they considered Superkilen, their reflections regarding the use of space and the "failure" of the park continue to be consistent with their pre-experience essays.

In terms of their collective impressions, participants reflected on three main concepts. First of all, climate factors and their influence on their perception of the place. Being influenced by the

ocean, the temperature in Copenhagen is not as low as in other northern cities; however, strong winds are predominant. Specially in the months of winter, strong winds intensify the wind chill factor. The National Snow and Ice Data Centre explains the wind chill factor as "the cooling effect of any combination of temperature and wind, expressed as the loss of body heat in watts per square meter of skin surface" (NSIDC, 2019). Human bodies are surrounded by a thin, air layer which prevents the body from heat loss. With the increase of wind speed, the thickness of such layer reduces, resulting in the increase of heat loss in human bodies. Such is the case of the participants of the workshop. Even if the temperature at Superkilen is not as low as in other areas, their impressions on the weather was that of extreme cold and wind. The comments elucidated on how the architecture of the park accentuated these negative weather factors, creating and amplifying the feeling of a wind tunnel. One respondent commented that:

> *"I feel like there's something missing, maybe this kind of design for this kind of climate doesn't really work or maybe it's too thin, there's just something missing and at the end, it just attracts no one".* *[Participant 3]*

Taking into consideration the strong influence of the wind in user's comfort, the participants expressed astonishment regarding the lack of shelter or wind-breaking elements in the design of Superkilen. Therefore, they considered that the architecture and layout of the urban linear park was not suited for the climate conditions and resulted in the inability of this public space to invite users for passive activities, and even enjoying the public space.

Secondly, participants shared their impressions on the design and architectural elements of the linear park. They expressed their common concerns regarding accessibility and the real, everyday experiencing of the park. One respondent emphasized on this matter, stating that:

> *"Even getting to the seats with the umbrella was difficult for people like us who are physically capable. There was a clear barrier and we had to go through a path that it is clearly not designed to be a pathway. There are all these cross lines all over the park. Clearly people are walking around and up and down, but in the design, they are not meant to be pathways. Also, in the black part behind the hill, evidently the architects didn't take into consideration where people would walk. So, the park is very interesting with diverse elements but at the same time it is highly inaccessible".* *[Participant 4]*

Design choices and the approach to the selection of elements in Superkilen are considered to be directed towards a momentary, brief experiencing of the place, rather than providing functional spaces for long-term activities related to everyday practices of users with a wide range of disabilities and from different age groups. Further, they commented that the approach to multiculturalism and diversity in the design is perceived as a literal concept and, therefore, materialises in an extremely visual experience. The sculptures, furniture and visual characteristics of Superkilen transmits a "museum feel" where each item is being discovered yet it is unable to invite users to engage beyond visual attraction.

The final argument regarding their common impressions of Superkilen was its palpable transient character. Participants reflected on the bike-oriented design, the hierarchy of bikers over pedestrian traffic, and in the absence of passive activities. This was reflected in the users of space being either commuters cycling through or tourists visiting the site. One respondent emphasized on this phenomenon;

> *"I feel like also the people use the park in a very transitory way, we saw tourists going there and just take pictures, or people who were just biking but I also saw people walking their dog, so it's a very vertical way of use of space rather than horizontal". [Participant 2]*

Superkilen's design approaches focus and promote transitory and ephemeral contact that engages users in a superficial manner. The overall impressions of the participants showcased that the design of the urban linear park is unable to provide a space for the residents and the users that would actually benefit from a project with the characteristics of Superkilen. In conclusion, the members of the workshop agreed on Superkilen "not feeling *hygge*[2] at all".

_____

2_ Hygge is a Danish concept that makes reference to an atmosphere and an experience, rather than about things. It is a feeling of the safe habitat; the experience of comfort and joy (Linnet, 2011; Wiking, 2016)

WORKSHOP 2. PARQUE LINEAL DEL MANZANARES, MADRID

Similar to the Copenhagen fieldwork, the workshop at Madrid Río was conducted on a Saturday, 27th of April of 2019. With a rather cold spring, ranging from 3°C to 14°C, the selected weekend to conduct the activity was ideal, as the expected temperature would rise to 22°C. The city of Madrid is recognised by its warm, Mediterranean type of climate. Since the city is located on a high ground in the centre of Spain, it holds a very dry climate. The weather in Madrid is characterised by low humidity, allowing high temperatures to be tolerated without difficulty. However, it is also characterised by clear skies and considerable sunshine which influence the perceived temperature by humans. The apparent temperature is caused by the combined effects of air temperature, wind speed and sunlight. According to the American National Weather Service, exposure to direct sunshine may increase temperature values by up to 15°F, around 8°C to 9°C. Also, strong hot, dry air winds can further increase the perceived temperature of open public spaces. The workshop was carried out between 11 in the morning and 2 in the afternoon – at peak hours when the sun is at its strongest (see Figure 21) – at Madrid Río.
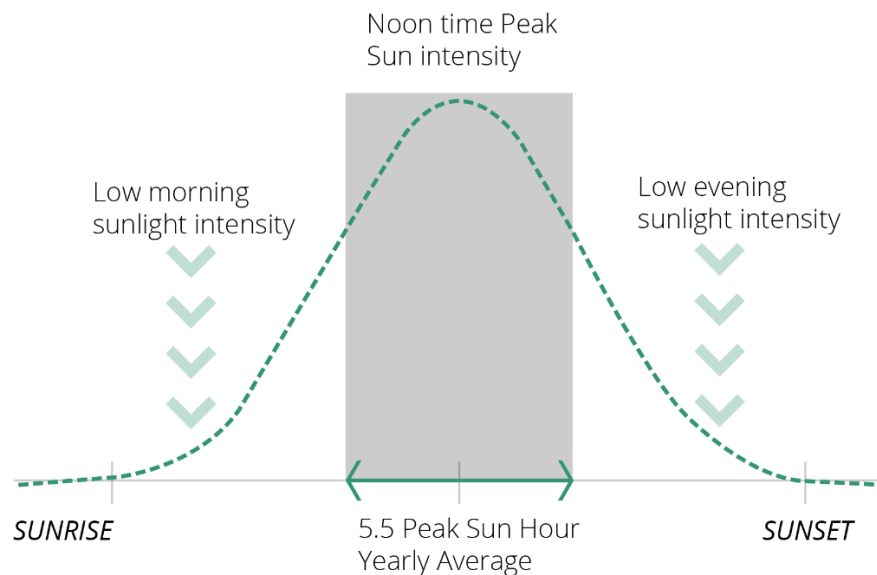
Figure 21: Daily Sun Profile
source: own elaboration / World Health Organization, International Agency for Research on Cancer

The first part consisted of an in-situ experience with the 6 members of the 4CITIES master programme who participated on the previous workshop at Superkilen. After a preliminary essay of the pre-conceptions and first thoughts of the park, an initial round of walks was taken, starting from Puente de Toledo – a baroque-style pedestrian bridge – towards the Arganzuela Monumental footbridge – designed by French architect Dominique Perrault. The participants were asked to freely move through the park, but were encouraged to cross the river in order to experience the south section of Madrid Río as well. After they reached the area of Puente de

Arganzuela, participants were indicated to return to the meeting point to continue with the further completion of the workshop activities. Following the walkthrough activity, they proceeded to create site maps depicting their experience of the urban linear park. The subsequent activity to develop in the workshop would be the bike through. Opposite to Copenhagen, cycling was not regarded as the primary means of transportation of any of the participants – nor did they own a bicycle in order to perform the activity. The bike through activity was decided to not be implemented in the Madrid case study. Such decision was based on the fact that, since the participants had never biked through Madrid, it was not part of their every-day life. Cycling through Madrid Río would result in an exclusively tourism-oriented activity, and such activity would not be able to contribute to understanding their impressions of the urban linear park. Therefore, after the site maps were concluded, a focus group was conducted. There, participants were able to discuss and share their common ideas and experiences of the place. After the transcription of the texts and discussions produced by the participants, an analysis of their discourse was conducted in order to grasp the main concepts and ideas of their impressions of the urban linear park. The sections presented below explore such concepts and are subdivided into the pre-conceptions, the walkthrough, the site mappings and discussion activities.

PRE-CONCEPTIONS

In order to understand how the selected participants reflect on their impressions of experiences in urban linear parks, it was necessary to understand their previous knowledge of the presented case study. As performed in the Superkilen workshop, participants were asked to compose a short text describing their knowledge of parque Madrid Río. These texts would then be analysed and correlated with their post-experience essays, with the intention of unveiling the different layers of their experience.

From their first comments it was concluded that, even though they had visited the park on previous occasions, most of them did not consider it part or their every-day routine; however, one participant expressed she was a constant user since she lived in the neighbourhood. The participants explained in their texts the origins and previous characteristics of the location of the linear park. They expressed that the park was "recently renovated as Madrid Río, since the waterbed used to be a highway and it was opened as a river, then more recently they allowed the natural flow of water to adapt to the space rather than using dams" *[Participant 2]*. Some participants further commented that the river used to be covered by the M30, a "multi-lane highway (…) not accessible/friendly to pedestrians" *[Participant 3]* and the recent development – creating an underground highway – was considered to be made in order to "make the river more accessible and greenified" *[Participant 6]* and to "to encourage usage of the river" *[Participant 4]*.

These testimonies are evidently influenced by the classes taken at the Madrid semester, since none of the participants had visited the area before the development of the parque Madrid Río project.

In general, participants considered the park to be green and natural, regardless of the abundant implementation of concrete and design elements in the space. Through the texts, they describe that the park presents several architectural components and scrupulous landscaping, with a range of furniture and infrastructure for education, leisure, sports, biking and jogging, as well as bridges that make possible the connection of both banks of the river, and also connect with the upper level sections of the city. Further, regarding the design of the linear park, one participant commented that:

> *I've walked through the park before [and] by the upper park and [I] thought it was really nice as it connects the city to the river. It has a lot of seating arrangements; generally, I like less designed spaces more, but my first impression was that it was well-designed". [Participant 6]*

Overall, participants communicated positive impressions of their previous knowledge, and stated that it was extremely popular, being equally used by pedestrians, joggers and bikers. As an interesting final observation, there were some comments from the non-habitual users stating their positive remarks towards the park and their enthusiasm regarding the design of the park and even their desire to visit the place more frequently.

WALKING THROUGH

With the walkthrough activity and the collection of essays, it was expected to collect information from the participant's own awareness – related to the current experience – rather than out of external conditioning. While the pre-conceptions essays made emphasis on the characteristics of the park and the development project, it was ideal to grasp their impressions of Madrid Río based on their embodiment. Participant's commentaries centred on three main topics; their impressions emphasised on concepts of the atmosphere of the urban park, the use of space, and the effect of the environment on their sensations.

The notion of atmosphere is considered to be the primary object of perception (Böhme, 1993). It can be described to be spread but palpable, "a quality of environmental immersion that registers in and through sensing bodies while also remaining diffuse, in the air, ethereal" (Adey et al, 2013). Such atmospherics are tied to an expanded conception of ambiance that draws attention to both material and immaterial properties of the public space. Participants were able to draw upon these concepts through their sensory perception and their impressions on their surroundings. Most of the participants were able to describe the atmosphere of the place (see

Figure 22) through the elements they could see; nevertheless, other sensorial elements related to smell, hearing, and the tactile dimension, altogether:

"The smell is very nice, it smells like fresh grass, plants and wet dirt. I really like it. Sounds are also very calming of running water and people chatting. I'm just thinking I should come down here more! I can hear a siren, but it feels very distant. Climate helps a lot, but I really like the arrangement of space, ups and downs. Different levels, different types of plants. The park looks and feels very clean, which is nice, but it gives me a sensation of new". [Participant 2]

"I FEEL LOVELY! The sun is shining, its warm and fresh, it smells beautifully of greenery and water, it's spring! It's very quiet: there are many people in the park but you can barely hear them speaking; I can barely hear the sounds of the roads and cars, too – only when an emergency car passes or the honks; mostly, I hear birds and the sound of wind in the trees – so it's actually very peaceful, you can almost forget you are in a big city. Walking along the river, you get a very wide, landscape view (the width of the river, how the topography and landscape design changes, different bridges, different architecture along the park), so your eye doesn't get bored". [Participant 3]

"I love what I see; greenery, clean grey rocks and concrete pavement., wooden log seats. They all feel like a total package; you can sit, take a walk, read, basically anything. One thing I notice are the birds chirping, it creates a lovely atmosphere. I don't get to see the water that much as the pavement that I am walking on is raised a bit higher, but I can hear the water flowing". [Participant 5]

Figure 22: Atmosphere at Madrid Río. Areas of shadow, green areas, spaces for play.
(source: courtesy of Mariia Kostenko)

Through their impressions, it is noticeable how their perception included several sensorial elements. The bodily engagement with their environment is palpable, as several aspects of the place's atmosphere are mentioned and described beyond its visual characteristics. Participants are able to depict their impressions not only based on the description of the design of the park and the particular design objects in space, but most importantly through their embodied experience – through what they feel and sense.

After analysing the texts, another notion was introduced; it was evident their awareness on the use of space. Most of the participants commented on the large number of people enjoying and performing activities – both passive and dynamic – throughout the park:

> *"A dad and his young son jog by, the son is very cute and wearing a cookie monster shirt, it makes me smile. (…) There is a fluffy puppy! I am very excited. I walk past a family feeding their young daughter mango. (…) There are kids yelling while going down the slides and the sound of their joy makes me happy. I accidentally end up in a playground and the kids and families playing bring me joy – I could stay here and watch".* [Participant 1]

> *"I like the feeling of everyone minding their own business which makes me think that one could be here watching time pass by without feeling awkward or weird".* [Participant 2]

These passages reflect on the every-day life character of the park, with mention of the diverse activities and the variety of users performing them in the public space. Some participants made additional mention to the diversity of the users, in terms of demographics but also in their use of space:

> *"People of all ages using [the] pathway, but all enjoying the space (father and son running, partners roller-skating!). Active aspect of park, path encourages movement. Peaceful walk along pathway. Families together enjoying their Saturdays".* [Participant 4]

> *"I simultaneously see many different people – walking their dog, having a stroll, jogging, biking, roller-skating – and I don't feel like the park is crowded".* [Participant 3]

These encounters are further related to influence their sensations. In general, these reactions are positive – feelings of happiness, excitement, joy, comfort, in its majority. Nevertheless, there is a clear divide in these impressions from the north side to the south side of the linear park. Positive remarks are mainly commented on the north side, while on the south riverbank feelings of anxiousness, nervousness and general unsettling were depicted. Regarding this phenomenon, participants expressed their impressions on the south side as a transit-oriented section of the linear park;

> *"The path way, while not physically different, feels like an entirely different part of the city. People quickly move along path, very few passive activities. Pushed past by more runner clearly not wanting to break pace. Slowly walk in shade off path. Don't feel comfortable leisurely walking, feel in people's way. Sounds of birds and children still present, but the dominating noise is of bicycles and runners' footsteps. Only seating is along small ledge near the city or on the new wall. Children and families*

taking pedestrian bridges back to east side of park. People using this side much more young adults, or older adults. Less seniors and children. Temperature is noticeably warmer with less breeze". [Participant 4]

Participants commented that the experiencing of the linear park changed after crossing the bridges towards the south side, as it felt more urban and connected to the city. Textures and materials were considered to be identical across the park. Instead, the differences were directed towards the distribution, repetition and rhythm of the elements in space. Some participants commented that the arrangement of trees and furniture created an unobstructed path for dynamic activities. The grouping of such elements produced an environment with less shade and unprotected from exposure to solar radiation. Their impressions were that, regardless of the physical design being similar to the north side, the south section of the park promotes transitory, dynamic activities that do not require as much shelter from direct sunlight, as is necessary for passive outdoor recreation. Mention of bikers and joggers were made but the nature of these activities is not for commuting and transportation purposes but for exercising and recreation. Subsequently, the urban park is regarded as a tremendously vivacious space, were users from all ages and backgrounds are able to engage with an environment that excels in provoking multiple sensory.
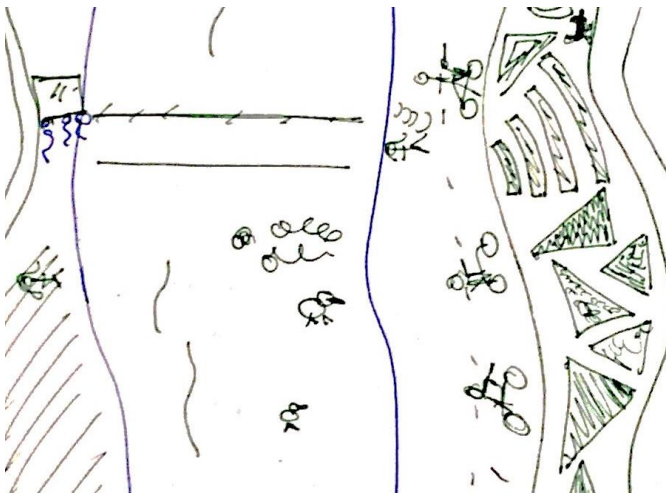
Figure 23: section of map showcasing wild animals and users. Participant further represents herself in the image (left) (see Annex for full image)
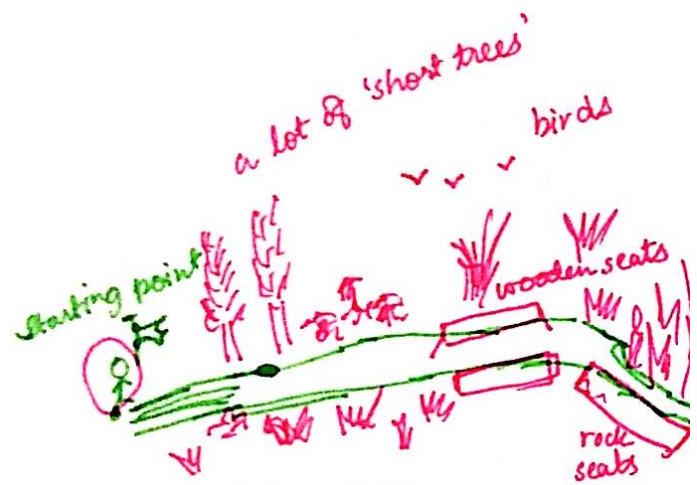
Figure 24: section of map showcasing wild animals and users. This participant further circles herself in the drawing. (see Annex for full image)

GRAPHIC REPRESENTATIONS OF EXPERIENCE

Similar to the workshop at Superkilen in Copenhagen, the maps were constructed by identifying and remembering through the sensorial components of the previous experience. The graphic representations of experience allow the participants to convey in a graphic manner on their impressions and reflections of the site. Through these graphic representations of the urban environment, participants showed another layer of their impressions and reflections of their experience. Feelings, as well as the most representative elements of their own experience are associated in the maps. In terms of the analysis of the mapping, all the participants depicted *El Manzanares* as a central, main axis, with the pedestrian pathways and bridges crossing said river. Most of the participants made emphasis on the forest-like vegetation and on the winding, almost labyrinth-like paths. The river Manzanares was highly represented on maps but seldom indicated in language, while vegetation, infrastructure and architectonic elements were more obviously represented and written down on their drawings – fountains, cafés, sitting furniture, playgrounds and bridges.

Nevertheless, participants drew important natural features of Madrid Río, such as the green areas and vegetation, with greater detail than the architectural elements. Similar findings have been found in previous analysis, where participants elaborated greater-detailed drawings of elements and areas they associated with positive experiences (Gieseking, 2013). Some participants even created more emphasis in their drawings by depicting wild animals native to the river and writing down passages describing "the smell of trees", "birds singing everywhere" [Participant 5 and 1], or "sounds of water" [Participant 4] (see Figure 23 and Figure 24). This phenomenon showcases the linear park – regardless of its urban characteristic from being situated in the middle of the city and the use of concrete as a main material implemented in the design – being perceived as a pleasant natural environment.

Not only were animals depicted by participants; human figures also made an appearance in the experience drawings as well (see Figure 23 and Figure 24) . People and users of space figure repeatedly in the graphic representations; bikers, joggers and pedestrians performing activities in space. This showcased their impressions regarding the lively atmosphere of Madrid Río for formal and informal social activities and interaction. The collection of graphic representations, regardless of the accuracy of the maps or the drawing abilities of the participants, highlighted and reinstated their reflections regarding the linear park's active and encounter-rich life, with an emphasis on the lively and enjoyable atmosphere of the place.

GROUP CONVERSATION

Contrary to the Copenhagen case, the group discussion was conducted on the site, as participants were willing to continue and finalise the workshop at Madrid Río. The climate was rather hot and warm – around 27 °C. Nevertheless, the microclimate created by the arrangement of trees and low vegetation influenced the feeling of comfort, maintaining pleasant wind temperatures. It provided with shaded areas for passive encounters, and gentle, refreshing winds that allowed for such activity to be developed outdoors, protected from the sun.

For the workshop purposes, participants were asked to share their impressions on their walkthrough and if their first thoughts and conceptions of the park had transformed after this experience. Since most of the participants were not completely familiarised with the linear park, they considered that their pre-conceptions were lacking a more detailed description of how users perform activities in space. Most of the participants commented they were oblivious about the north and south divide, in terms of where passive and dynamic activities are more likely to occur in the park. One participant commented that she now considered the park to be a "place that if you were in a hurry, it would be very irritating to be here (…) But if you're just wandering through it's great. But if it's one of those situations where you're just trying to meet a friend, it's very hard to find them here" [Participant 1]. This reflection further showcases the recreation-oriented characteristic of the linear park rather than a functional, commuting path.

Following these comments, participants were encouraged to express their own reflections and to discuss with other members about their common thoughts resulting from experiencing Madrid Río. In terms of their collective impressions, participants reflected on three main topics. First of all, they discussed the division of space in two sides. The divide of the linear park was depicted in their discussion not only as a geographical one – divided in two sides by the river Manzanares – but also a divide showcasing different design elements and choices. Respondents commented about the activities being performed on the south side of the park:

> "I was very happy on this [north] side, and I wrote in my essay that "the other side sucks!". Not necessarily, but I felt very much pressured, like I got in and it was like going in the street. You feel people going very fast and going both ways and you don't know where to stand or what to do. And then, to cross the path was hard for me and when I crossed there was no actual shade and I think I really liked on this side that it has all different levels on the ground and the other one is more flat so I thought this one was way more just to "be" and the other one is more like a transit space". [Participant 2]

> "I think you can see that with the type of uses. Like, on that side it's easier [to cycle/run] because the path is straight and doesn't have as much greenery, and fluidity to the design and it's easier to go from point A to point B". [Participant 4]

"In general, there's just such a big difference between both sides of the park. Because this one feels way more busy and there's more space to just like, stroll and just mingle. And sort of a tranquil place, I feel. But I don't necessarily think is something bad that they have a circulation path for the joggers and bikers. This part of the park is quieter". [Participant 6]

"[I'm] surprised that there are many people – doing different activities – but still very, very quiet, despite a sunny and warm Saturday. Many different spaces for various activities: jogging, biking; walking with children; picnic; doing yoga; reading a book; sunbathing; playing, etc." [Participant 5]

Regardless of the fact that some participants felt uncomfortable during their walk through the south side of the linear park, they discussed and agreed on the fact that it is a functional characteristic. That way the design of the park caters to a wider audience, and therefore a range of users and activities, rather than focusing on a few ones.

Second, participants commented how the environment both built and social, affected them personally. One respondent explained that her mood was greatly affected by the climate and other people's actions, as well as the encounters she experienced on her walkthrough. Some participants expressed the need to either make use of infrastructure that was not available or pointed out missing facilities, such as public restrooms and dog waste bags. Thirdly, following these comments, participants clarified that they had the impression of a thoroughly designed park. The layout of the park, the elements in space and landscape are perceived by the group as a both an urban park and natural environment.

"The area is very wide, heterogeneous, green; it seems simultaneously very well designed and natural; feels like an urban park and as a space of "real nature" at the same time". [Participant 3]

Returning to the design of the urban park, participants argued how visually engaging the experience had been. Regardless of how visually stimulating the design of the linear park was considered, participants commented on the potential of the space in provoking multiple sensory:

"From a design point of view, I think they tried to make it very visually stimulating. You know, you don't get bored, if you walk there's always something new. Like in terms of watching; there's trees and the variety of trees, you can see shrubs and pine-trees. And also, the playground I noticed, they try to make it look more natural. And, yes, I really didn't feel bored I was just like walking – and it's only my second time here, and I was walking and looking, and I see the meadows, I see the benches, like somewhere you have wooden benches, you have concrete benches. It's really nice if you're mindful looking, you see a lot of things happening and you wouldn't necessarily feel bored, so very pleasing visually in terms of design". [Participant 5]

Participant's reflections of their impressions on this passage showcase a deeper understanding of the environment, as their depictions include descriptions of the design materiality. This narrative relates to a tactile dimension, were textures become a main element in their perception of the linear park. Further, participants expanded on this characteristic, commenting that even

if it was a very rich visual engagement the elements and architectural highlights in space were incorporated into the landscape, creating a pleasant composition. The design of the park – regardless of having several visual elements and highlights – is not perceived as "an oversaturation of images where you somehow feel like you should pay attention to all of them" [Participant 2] but rather as an entertaining and engaging ambiance. Their impressions reflected that the arrangement of architectural components, topography elements, pedestrian pathways, vegetation and materiality have a bodily impact and allow for an embodied engagement.

DISCUSSION

Superkilen and Madrid Río, besides some similarities as urban linear parks, present a rather contrasting approach to the design of urban linear parks, as well as on their typology, which results on the different ways participants reflected on their embodied experience.

In the case of Superkilen, with the main linear axis of the path crossing through and the objects situated in space, participants expressed issues with occupying the space. As discussed previously (see Figure 14), the typology of Superkilen as a staged programme sink and conduit has the potential to develop opportunities for facilitating gatherings and spontaneous actions. However, the project's hypervisual design approach has limited the possibilities for these activities. While the elements and the use of colour at the Green Park, the Black Market and the Red Square leave an impression of vibrancy, the participants considered the actual experience as linear, as they were unable to engage with the place beyond the visual.

Attempts to create a sensuous manipulation of topographic elements in the Green Park, which delimitate the winding cycling road, exist in the designed landscape. Nonetheless, the results demonstrate that the area is perceived as an isolated and inaccessible place for pedestrians. Participants' impressions suggest that the Green Park is underused by park users and limits its purposes to a commuting lane. The analysis confirms that the combination of winding bicycle-oriented paths and topography implemented at Superkilen, mixed with the high saturation of images, result in participant's negative impressions towards their experience. The dominant presence of visual components at Superkilen concentrates on the visual – and staged – experiencing of the places and reduces the possibility of embodying other sensory perceptions. Therefore, the engagement with the place is a superficial and fast consumption. Following Pallasmaa (2012), when focusing on visual, the haptic component of the design process is weakened, as the study of the human body and reality is inadequately represented. The visual saturation on which Superkilen's design approach is characterised, dismisses human-scale embodiment.

As mentioned previously on Part II, Jan Gehl argues that considering human-scale is crucial for the creation of well-functioning outdoor spaces, and only through its consideration at planning level the potential possibilities arise. Hence, Superkilen as an urban park is unable to function as a proper outdoor space, and to address both the reality of the urban environment and the requirements of users in regard to their everyday life.

In contrast, Parque Madrid Río combines the thicket, filter and conduit typologies and creates spaces for programming as well (see Figure 14). Therefore, the design caters for wider range of

activities, creating more possibilities for encounters and attracting several users. The design of parque Madrid Río excites and stimulates all the senses, and creates an atmosphere where users are able to engage bodily with their surroundings. The bodily engagement with their environment is palpable, as several aspects of the place's atmosphere are mentioned and described by participants beyond its visual characteristics. Participants are able to depict their impressions not only based on the description of the design of the park and the particular design objects in space, but most importantly through their embodied experience – through what they feel and sense.

At Madrid Río, participants depicted the atmosphere of the place, commenting that "it's actually very peaceful, you can almost forget you are in a big city" [Participant 3]. This showcases the strong bodily engagement with the linear park. Some participants expressed that their impressions while walking through were that the "eye doesn't get bored", as the design presents a collection of visually engaging elements, for instance the width of the river, topography and landscape changes, different bridges and architecture along the park. While references to the sense of sight might be similar to that of Superkilen, this is not an oversaturated visual experience.

According to Kazerani the engagement with materials and natural elements are significant in the experience of embodiment – not only for their visual appeal, but as a multi-sensory experience (2017). The tactility of the materials is a particular aspect of the embodied experience, which was a crucial aspect of sensory embodiment in Madrid Río. Participants commented that at Superkilen the only sensory experience to pay attention to was the visual; whereas on parque Madrid Río – while the visual engagement is also strong – there is an overall provoking of sensory perceptions, where a collection of the sounds, the smell, textures and visual elements play a well-balanced and sensible role in participant's embodied experience. Following these arguments, similarities between Madrid Río and Merleau-Ponty's (1964) ideas can be drawn. The Spanish case study is perceived by participants in a total way with their whole being. The design elements and atmosphere of the place provoke multiple sensory perceptions at once and increase the possibilities for engaging participants in a bodily manner with their surroundings.

Further, the group had the impression that the visual engagement in Superkilen was comparable to that of a museum experience. The conceptual idea of multi-culturalism through the introduction of architectural and sculptural elements, rather than creating a cohesive park experience, creates a sense of uncomfortableness and somehow forced stimulation with the environment. On the contrary parque Madrid Río was considered a combination of natural and architectural elements with a harmonious transition between them. As participants framed their impressions; "[At Madrid Río] *you're more of feeling good in the space, while on Superkilen you don't*

feel good but you see a lot of interesting things, so you go there just to see something but not to be in the place".

MAPPING EXPERIENCES AT MADRID AND COPENHAGEN

Participant's drawings were mostly created as an immediate response to the impressions of their experience. The themes represented ranged from basic formal elements to more personal and sensory narratives. The elements of their representations were affected greatly by various factors: their sensory perception, and in some cases, the previous knowledge of the projects prior to the workshop activity. It is clear the participants did not merely derive their graphic representations of space from personal, direct experience with the urban linear park. They have learned them, in part, from other maps, pictures, or representations they have observed in the past. Probably, not a single subject would have been able to create a map of either Superkilen or Madrid Río accurately showing its form and basic structure without reference in their own mind to maps they have already seen. But through process of personalisation – selectivity, emphasis, and distortion – the maps become projections of lifestyles, and express emotional and perceptual impressions of the participants.

In terms of the drawing in situ, the aspect of personalisation shows the richest perceptual information from the experience of each participant. Analysing participant's personalisation of each graphic representation are likely to reveal their deepest experiences and perceptions (Gieseking, 2013). Overall, the group included on their representations – both in Superkilen and in Madrid Río – what possessed personal meaning in their experience. The more detailed – sometimes even emphasised through text – the elements of the drawings were, they became more specific to the participant's experience. These elements showcase where the participants held the most significant and impacting memories – either positive or negative – of their experiences.

Following the analysis of the graphic representations of space, it is evident that the depiction of elements such as the octopus slide in Superkilen and the wooden playgrounds in Madrid Río showcase that users do not necessarily focus on detailed architectural or urban design quality when they try and relate positively to why they enjoy places. At the end, both playgrounds were represented on the drawings because of its functional, everyday use rather than their visual characteristics. Further, participants were more likely to portray an atmosphere on their drawings at parque Madrid Río, whereas on Superkilen it was presented as a collection of elements. Feelings were associated and displayed in the maps, not just visual nodes and landmarks that would be portrayed in a conventional mental map.

In the case of Madrid Río two participants included a depiction of themselves in their graphic representations, which showcases the feminist aspect of this method of analysis to bring the scale of the body and user perception to the forefront and showcase their fundamental importance for improving city-making practices (see Figure 24). This phenomenon further stresses the potential parque Madrid Río has in engaging users – in this case six females – in a bodily manner.

FINAL REMARKS

The developed activities in the workshop for documenting participant's impressions on embodied experience disclosed the limited potential of Superkilen in provoking multiple sensory perceptions. The dominant sculptural and architectural elements in space and the use of colour emphasize the visual characteristics of the urban park. Following Irigaray's previously mentioned argument that "the moment the look dominates, the body loses its materiality" (1980), the concentration on visual engagement at Superkilen results in a limitation of sensorial embodiment. This sensory imbalance contributes to emotional imbalance as participants reflected on feeling overwhelmed and uncomfortable, in their written essays and on the group discussion as well. A striking resemblance with Madanipour's (2003) argument of the symbiotic integration of the mind, the physical body and its experiences can be found after analysing such reflections expressed by the participants. Therefore, highlighting the clear relationship between sensory perception, the built environment and the mind. It could be argued that the design of the park lacks the capacity to provide or foster an urban environment that stimulates and creates a rich urban sensorium that positively influences the embodied experience of the participants.

On the contrary, the results from the workshop suggest that parque Madrid Río possesses an increasing potential for provoking multiple sensory perceptions. Participants noticed the use of vegetation and furniture for the creation of different spaces, where the groupings or a lack thereof indicates the correct use of space. The implementation of different textures and materials allowed for participants to engage in a bodily manner, as vegetation, wood, sand, stone, and water courses provide the public space with different sensorial layers. The varied and alternating landscape binds and connects the natural components with architectonic elements and spaces for different dynamic activities and passive encounters. This is confirmed in the results, as participants discussed how the north and south side of the project catered to different users, but in doing so, address a higher amount of people and their activities.

The design of the linear park presents a continuous path on the south side for commuters and several activities – such as jogging, running and walking. That side, according to the users, felt more "urban", as it is notably connected to the residential complexes. It is also a place that presents different kind of play elements for the children and residents of the surrounding area.

Even though the majority of the participant's expressed unpleasantness in their experience towards the south side, they were able to recognise that it did cater for other kind of users that might not be themselves on that moment. For instance, one participant commented that as a runner, she made constant use of the space, as she found it comfortable for exercising. On the north side, the project introduces spaces of forest and meadows with winding roads that are directed towards more passive and long-term activities – with families, children and the elderly being mentioned on participant's impressions. Parque Madrid Río project design has a more sensuous approach in creating a pleasant atmosphere for each user of the linear park, and therefore their everyday life.

Following these findings, the concept of Superkilen's design, if catering for and representing multiculturalism was the main aim, should have focused on the everyday spatial practices of the communities of Nørrebro, rather than on material and visual representation. Although some objects with cultural and ethnographic meaning were appreciated by some participants – for instance, the Russian sign mentioned in the results – few objects enabled for an embodied engagement, while several design choices created irritation and displeasure – the bright red-coloured elements and pathway at the red Square, amongst others. The particular hypervisual design of Superkilen is successful in attracting attention from the media, critics and tourists. It is important to highlight though that the multi-cultural characteristic of the design is only perceived in the different architectural and sculptural elements. In some cases, this is not well transmitted, as it was the case with the participants and their confusion with some sculptures – the tooth sign and the donut sign.

The design concept, while interesting in its attempt to acknowledge multiculturalism and introduce unique representative and functional elements, is not perceived by participants as an appropriate space for social interaction and everyday life practices. The design of Superkilen prioritizes the use of innovate elements in space over everyday life practices, which can be further showcased in the dispute between the citizens who wanted a green space and BIG architects who refused to do so (Bloom, 2013). The results demonstrate that the participants consider the urban linear park to be inefficient and unsuccessful in regard to showcasing the diverse cultural and ethnic background of the inhabitants of the neighbourhood, as well as in attracting users to stay. The physical attributes emphasize and privilege bicycles over pedestrians and prioritizes the architectural and sculptural elements over their everyday life practices.

The regularity and frequency of use of space, as well as the number of users, considered by the participants and other authors like Kazerani (2017) as a measurement for either the success or failure of an urban park, differ from one case to the other. The use of space and quantity of

people enjoying outdoor spaces depend on several factors – the climate, connections to the city, the project's popularity. Given the media appraisal and fame of Superkilen, it is evident that the project fails to attract users beyond visual consumption. On the contrary Madrid Río – with a popularity on the media not comparable to that of Superkilen – is able to provide spaces for a wide range of users and every-day life activities. The results collected suggest that it is necessary to promote the development and design of sensuous public spaces that invite users and cater for the quotidian.

PART VI:

CONCLUSIONS

DESIGNING FOR ALL SENSES

Every experience reaches a receiver that assimilates it – even before being conscious –through the senses of smell, touch, hearing, sight, and the tactile dimension. All the senses play a basic role in each person's interpretation and perception of their experience. One of the main limitations when exploring user's perception is how to transform such information into an observable product for its analysis. In fact, the information collected from the workshop activity is qualitatively different from perception since they are formulated in language – written, oral and graphic. A map drawn by a person, or a written essay, a group discussion, are not the actual representation of their lived experience, but only a clue to it. There may exist restrictions regarding drawing skills, or the inability to translate thoughts into paper, or the complexities of expressing themselves. However, the sketches, passages and conversations are an opening into participant's perception of the urban environment. These written, graphic, and oral evidences allow us to look into attempts at translating the embodied experience which, for the most part, remains completely ignored and understudied, not only in everyday practices but in architecture and city-making practices as well. Collecting this knowledge is not an easily accomplished task, and this research has aimed to just break the surface.

The intention of this investigation was to explore how six participants reflect on their embodied experiences in two different approaches to the design of urban linear parks. The typology, textures, elements and users in space, and the atmosphere of the site contribute to the experiencing of each linear park and in its sensory engagement. The comparison of the embodied experience across both case studies introduced another layer, an alternative – but nevertheless, necessary – understanding of the built environment through user's experience.

With this research, it has become increasingly evident that the built environment – in this case two different approaches to the design of urban linear parks – has profound influences on participant's impressions and reflections of their embodied experience. The experiment provides a new insight into the relevance of the lived experience, sensory interaction, and perception – on which authors Merleau-Ponty, Bachelard, Norberg-Schulz and Heidegger have stressed its undeniable importance (Kazerani, 2017) – in the understanding of urban settings.

Differences in scenarios experienced in Copenhagen and Madrid appear to arise from differences on design approach. The analysis of both case studies provides a crucial foundation for current debates on multi-sensory urbanism and further research on user sensorial perception. The results demonstrated that Superkilen – and similarly designed linear parks with such hypervisual approach – would benefit from an extensive exploration and understanding of user's perception and embodied experience. Ocular centric linear parks that are not designed towards the catering of everyday life and slow-paced activities are in risk of becoming simple spaces for commuting. This could further lead to the detriment – both in terms of physical appearances and urban life – of such public spaces and subsequently have an impact on the economic aspects of the surrounding areas (Carmona, 2018). The results collected suggest that it is necessary to promote the development and design of multi-sensory public spaces that *invite* users and cater for the quotidian. Doing so will help address concerns made by several authors (Sennet, 1994; Zardini, 2016) of the shrinking and impoverishment of the urban public space.

Following Román and Velázquez (2008) and other feminist urbanists (Fortuño 2017, Valdivia, 2018), including a more nuanced and sensuous approach to engaging users would be necessary in order to provide an appropriate space for social interaction and the practices of everyday life. These practices of multi-sensory urbanism are likely to transcend the copy-and-paste city-making practices in which urban planners and architects remain absolutely distant from user perception and other complexities of urban life – including Koolhaas' generic city, and other architecture offices. If public space is aimed at fostering social encounters and positive sensory perceptions, it should be designed with the goal of flexibility and catering for the everyday life of its users. Greater focus on the needs of the people who use cities – and not only the overly represented and studied figures – must be a key goal for the future. It is hoped that these findings will encourage a stronger focus on aligning urban design with the perception and embodied experience of the users of public space.

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Rethinking city-making practices implies rethinking how we understand and study the city.

FURTHER RESEARCH

In the future of user perception studies, workshop activities could provide an abundance of valuable information to affect the everyday lives of citizens, planning, and city making policies at all scales. Regardless of the field or aim of the researcher who seeks to use the workshop as a method, this thesis tries to demonstrate that its development provides both participants and researchers alike a platform to share and explore a multi-layered understanding of their experiences through the lens of embodiment.

The components and activities discussed in this thesis are far from exhaustive and researchers in various fields might have different aims in their studies. However, it is considered that many of these analytics are broad enough and can be reworked to be useful in a wide range of topics across social scientific research, as well as in architecture practices, in hopes to developing the workshop method further.

As a future path of inquiry, conducting the workshop in different seasons across the selected case study will help understand another layer of the complexity of the urban environment. It would be valuable to also expand the workshop to consider further populational groups from different class, race, gender, age and ethnic background, but most specifically the dependent population – minors and those above 65 years of age. Such work will help consider how other type of users reflect on their impressions of their experiences, and therefore portraying the diversity of cities.

— FIN

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ANNEX

WORKSHOP 1. SUPERKILEN. COPENHAGEN, DENMARK

TRANSCRIPTS OF ESSAYS

PRE- EXPERIENCE ESSAY

PERSON – 1
- *Colourful*
- *Norrebro*
- *Won some prices*
- *Random statues*
- *Has been critiqued a lot*
- *How to incorporate heritage with modern neighbourhood*
- *When I first saw the donut sign (near Tagesvej) I thought "ohh, where is this donut place?!?!*
- *Lunch with 4 cities peeps*
- *Hilly (black and white part)*
- *Children*
- *Exercising*
- *Norrebro hallen*
- *Café castro*
- *Kebab*
- *Skater park*
- *Close to home*
- *Green, red, yellow, black & white*
- *Not unsafe. Cycling through*

PERSON – 2
- *It is a "designer park", I used to think it was a great example of urban design but I've learned it is not that used by locals. I know it was designed by BIG an important architectural studio in Copenhagen. Even it has been critiziced I still find it a nice place to visit and whenever I have guests I bring them here to get to know the park. I know its parted in 3 thematic sections and that the furniture was brought from different countries after the petition of locals with different ethnic backgrounds since Norrebro is also a multi-cultural neighborhoods.*

PERSON – 3
- *"Super wedge"*
- *A strange kind of "park" with monuments and signs collected from all over the world*
- *Norrebro*
- *Supposedly an "inclusive" public space that integrates different nationalities and ethnicities.*
- *Playful space: many facilities for games, for playful activities*
- *Bike through space; walk through space*
- *Superkilen is divided into three parts: green, red, black. Each is dedicated to a certain function and has particular related design (e.g. "green" = only part with some greenery; "red"= red floor tiles)*
- *Concept and design by BIG studio (?)*

PERSON – 4
FIRST THOUGHTS
- *Unique design in a interesting space in the city*
- *Very visual in its nature -> red, black & green come to mind*
- *Imagined park to be much longer & more central*
WHAT I'VE HEARD
- *Multicultural park at the heart of Norrebro*

- *"Instagrammable"*
- *BIG was the architect*

IMPRESSION

- *Much more transitory in its nature than a park*
- *Interesting cut through the neighbourhood & connects to larger "green path" in the city.*

PERSON – 5

- *Although the park is a long stretch with three distinct areas, only the black area seems to have gathered much interest from people in general. The green area is mostly deserted, and the red part is usually under construction.*
- *I know that Norrebro is a very multicultural neighbourhood and this park was meant to serve as a point or a spatial unit to represent diversity, but if you have no information or contextual background on this story, the park wouldn't really mean anything. It was the case for me when I visited the park for the first time. I was literally dumbstruck and was staring at the meaningless tooth. It felt like a bunch of motifs and random structures exhibited like in a museum.*

PERSON – 6

- *I think everyone pronounces it wrong, at least that's what my friend told me, but maybe she's wrong*
- *Amongst me & my city-planner friends it is an example of a public space/park planning failure. Amongst my non-urban planner/studies friends its often seen as a tourist attraction & a good sight for pictures. I do not care too much about Superkilen, I find that it is nice to ride my bike through, but it is way too windy & cold to hang out there, always!! It feels very minimalist, although it has a lot of stuff, I guess because it is all spread out*
- *Because of that & the flat space & the wind & because most of the stuff in itself I find ugly & not well-matched, the park is NOT HYGGE at all! I know that the (ugly) mismatching stuff is supposed to represent cultures, but that's not well communicated & a weird way to do it*
- *-> all in all, I don't mind biking through it, but as a park to stay in I consider it badly done!*
- *2/10 would not recommend*

WALKTHROUGH ESSAY

PERSON – 1

White sitting/picnic area: some pollution, some trees cuts, which is sad. Art deco street lights: cute. Little green hill looks artificial. Sound of seagulls. Sound of traffic cars Tagesvej. Cold hands. Wind is quite doable. Cold benches. Steps that somebody can usually use to get to the green space have been blocked. Differences in height. Crossing from one part to other: watch out for cyclists! Its quiet, somebody picks up the trash. Empty, bicycle parking sleds. Signs for blind people to cross the street. Apparently there's a superkilen app. Walk-out area is not being used. It gets more quiet. Smelling some bread: getting hungry. Tooth and man: what does it mean? Seems like they have up-cycled some furniture: good! Black & white part = Instagram. Palm trees being protected. Octopus looks nice. Getting annoyed because my hands are cold. Red part: soft to walk on, comfortable. Sitting and swings: comfortable experience.

PERSON – 2

I feel cold. I like the shapes and colours of the first part, they seem like an utopian space. I wish it was warmer.
The gazebo looks like the top of a circus. However, it doesn't seem to be anyone enjoying it. The space breaks the environment with the surrounding houses. The basketball court/skate park seems like a nice space for youngsters, I bet they spend a lot of time here during summer.
Walking further I find the gazebo it seems abandoned. To its left there is a small hill from which I can see the "black area" with the octopus slide. Very long swings make it look like a surreal place. Only urban sounds bring me back to "reality" a police siren, some construction works, bikes, car motors. I feel very cold. I see a girl taking pictures. If it wasn't freezing I would do the same. The girl sat down on a swing. She now stands on it. It seems she wants to experience the park fast. I encounter a weird blue structure. Some user comments inside the structure. "Paso firme" reads one bench in Portuguese, I wonder where is it from. I was almost ran over by a bike. I can't tell where the benches come from. Black part: many people taking pictures. Why would people want to be here with this weather? The bus stop looks like capsules, I like it! I find a bench from México, I love those. The bench is called confidentes, it is from Valladolid, México. Crossing the street off to the red part. It is so cold! A man carrying a Christmas tree with no gloves. I see new trash cans. I don't like the red, seems violent. I can see a star. I do like the decoration. A woman walking her dogs. A fighting ring! Wow, I would love to see people

use that. Circles and swings. I don't like staying, it's raining/sleeking. I like the elephant slide. The floor seems different here to other floors.

<mark>PERSON – 3</mark>

Strange white mushroom tables to sit around. Fucking windy. Different topography: I walk up a little green hill and I can see the further end of Superkilen. The residential live is very close – but for some reason separated by a metal fence. Very few people, mostly bikers. I really like the shape of the basket court! Even though it is made out of cold and hostile concrete, the rounded shape seems to be inviting, almost cozy. It seems a little strange to walk here, almost as if you're not supposed to. The elaborate street lamps seem to be alien in this nature zone. The last section of the green zone seems to make more sense: the white lines on the floor guide the eye along the horizontal place but different vertical contrasts (trees, signs on poles, street lamps) Different parts seem more united in one deliberate design. At the same time, still a quite cold environment: too grey, too quiet, too few people. The strange barbecue grill at the end feels very cozy in this alien space. The red zone starts with a parking lot, why?? So much red it almost hurts my eyes, red walls, floor, garbage bins, graffiti, signs, even the plants around trees. Completely empty space, only parked cars and bikes. It's a nice feeling to be able to recognise the letters of the MOCKBNY sign! But otherwise, there are too many details, too many shapes, textures and surfaces gathered in one space. Too many things to catch the eye, and too red! Maybe in a better season, with more sunlight and bright colours on the streets, the space would feel more "in place".

<mark>PERSON – 4</mark>

Starting at the green part. It feels tired and dirty. Graffiti, dead trees and plants, dirt on site furniture. Inaccessible, had to get to the green area, barriers dictate movement. Empty in use and transitory in nature a path. I hear bird and very noisy cars. Not many places for passive activity, bike path and basketball court. Line through the park show users use it in different ways. Elements (swings) placed on top of hill and not used. Eerie feeling of space. Car sounds drown out as I walk deeper. Black section feels more playful despite being concrete. Individual spaces have uses and rooms. Multicultural character. Have space for passive and active. Red section feels more multi active. Elements, boxing ring, slides. Colors of Orient. Hear kids laughing and talking. Open space for free play and spaces for activity. Less transit encountered. More character and presence of people despite it being empty. Hear street but not so loud.

<mark>PERSON – 5</mark>

Green part: doesn't feel like it's even a part of the whole park. But it's a nice area! I'm having a great time feeling the grass although it's cold out here. But more than a park, it feels like a transit area and maybe wouldn't feel like sitting here for a long time even in a good weather. There are swings, hammocks a basketball court but it feels awkward. I wonder why some parts are highly placed for aesthetic reasons? Black part: one word: postmodern. What's up with the trees covered with plastic? Red part: like the green part, things are spread in a linear fashion. The slide, boxing ring, etc. Here also I feel like a transit area, I wouldn't want to stay here for long. The red-part has Norrebrohallen which looks like a very nice place. They have a coffee place too.

<mark>PERSON – 6</mark>

There is a weird bull, no idea what is for. Does it stand for anything? Is ot related to the name? Superbull? The grass looks nice and green and fresh but a little polluted (trash) I hear and see birds everywhere. Round tables with seats are dirty, but could be used for a nice picnic or even barbecue? Hammock is surprisingly comfortable and give you a good view of the park (well-placed). Bench are cold and full of graffiti, but give a good view, feel a little exposed to the houses behind the benches, though. It's fun to enjoy the hills up and down. You need to be careful with the bike lane in between! Not sure whether the basketball area is a skate thing too? Crescent shaped, very gray in the middle of the green. Also has little soccer goal thingy. It's multifunctional. Accidentally I found myself on the bike lane again. There is a pavilion that would protect me from the rain but no place to sit underneath it and nothing protects me from the wind (still cold) but gives good shade. I hate pigeons and there's too many of them. The swings are great! Even my big butt fits in here. People look at me weirdly because I'm a grown woman taking notes on a swing but an Asian looking tourist girl joins me. Great views! My favourite part of the park! Yay swings! Ping pong tables are nice! Not sure if they are part of the park or the building. What is this building? Weird positions of turquoise benches too close to the bike lanes. Would possibly not sit there. No idea what I can do with the blue thing. There is text, advertising the park/exhibit of opinions. Italian pizza add-benches. Like the path by the hill. It is snowing! Top of the hill give you a great view. I like the weird shape, instagrammable. Part of the park the figures look well structured here. They fit better. I'm the only one not taking pictures. The palms are packed in plastic bags, they look very sad. The octopus looks fun! The floor feels hard looks cool! I like that there are round benches around the tree. I do not see users, except for tourists, assumingly. I hate that there is no Zebra crossing from black to red part, I don't know how to cross it. The part of the park is very colourful, not sure where I am supposed to walk as a pedestrian. The colours

wake me up but also give me a little bit of an eye cancer. There are red benches integrated to the wall and they look uninviting. The floor of the gym part feels nice and soft under my feet.

BIKING EXPERIENCE ESSAY

PERSON – 1

I paid more attention to the residential areas, so when walking I paid more attention to my immediate surrounding. I paid less attention to sounds when cycling, compared to walking. For me cycling in the park was more of an intense experience, I was actually paying more attention to my surroundings, also in terms of paying more attention to my different sensory experiences. It was a very short experience cycling through the park because it is a small park. I liked that we were not cycling in a straight line but that the path was a bit zig-zaggy. Colour experience was intense because when cycling you pass through the park so fast.

PERSON – 2

I saw what I had just seen walking, but I appreciated it more from a faster perspective. I liked it better although I could appreciate less things, where was the Mexican bench? Where was the boxing ring? I now felt in the shoes of the guy who almost run over me. I wanted to go faster and pedestrians made it harder. The cold didn't feel as bad as walking but it felt worst on my face. The colors seemed more blurry yet the space was still nice.

PERSON – 3

The area of Superkilen is so small and short when you bike! Objects past before the eyes very quickly, you notice only the biggest and brightest: "the candy gazebo" (strange object). I didn't even notice it when I was walking; also, a completely useless object – no table, no seats – what's the purpose of this huge colourful roof? The hill in the black zone. The red wall at the beginning of the zone. I feel like superkilen is much more adapted for biking though: it's comfortable because there are no cars and almost no pedestrians – except for the confusing road crossing between black and red zones. You notice many details from the bike – but completely miss the "upper" parts on the green hills, since you cannot see them from below the path. The wideness and openness of the black and red "squares" is a nice contrast from the narrowness of he paths in the green zone (bounded by the hills) and in the beginning of red zone (bounded by the wall and parking lot).

PERSON – 4

Very nice ride, I felt park was designed for ease of biking. Green park felt similar to the "green path": space of transit, not necessarily a place I would stop on my bike. Opening into the black part was confusing: many different white lines, had to concentrate on where the path was. More inviting to stop and use space since it's more open. BIG spot of confusion near street: no crosswalk, no bike lights, people crossing path without looking. Red part was first time biking it without the construction barrier. Inviting open space, felt I could stop on my bike easily. Mix between people and bikers in bike lane. Way faster trip through park, missed many details.

PERSON – 5

As I was biking through the entire stretch, it felt very natural – more natural than walking. The green part was a breeze to bike as it was deserted. The experience was a bit different than walking, as while walking I could feel the change of the topography and I could feel the sand, the grass. The black and red part were a bit tricky to manoeuvre because people were moving around quite freely. I felt a bump while transiting form the black to the red area as I had to cross the road but other than that it was fast, easy and maybe that's why I feel the whole park is a transit area which I wouldn't use to hang out.

PERSON – 6

I really enjoyed riding through the green part of the park. Coming from the end of the green zone the hills make the landscape very interesting so it's nice that the different parts of the park start popping-up. I do really dislike that crossing between green to red park also as a bike rider. The red part biking experience isn't too great, very flat and too red and the traffic comes quite close: but more people that I can watch, I like watching people while biking. However, also while biking the park does not give you any protection from the cold, I was freezing.

TRANSCRIPT OF DISCUSSION

[R]: *First of all, I want to thank you for volunteering for this workshop. Your participation is highly appreciated and incredibly valuable for my thesis. What we are going to do after the workshop in Superkilen, is that we are going to talk about your experiences and common thoughts, common feelings or sensorial experiences that you had in the park. So I open the ground to you girls and feel free to express anything that you reflect, or your impressions after this workshop.*

[P6]: *I think that from all the times I've been there, and probably in your opinion too girls, it is not that cold, but it is very, very windy. There's no protection from the sides. But to be fair, I've always enjoyed riding my bike through it. It is a nice change of landscape and so. There hasn't been much changes in what I thought about the park and after the experience. Maybe just small things, I tried the swings, the hammock, they're quite nice and they give you a nice view of the park but the general feelings all remain the same.*

[P2]: *Yes, and I was thinking how here most of the time of the year it's cold or windy weather, and how this type of park would suit a country like this, in terms of, its linear, its long, there's not a lot of shelter from the sides*

[P4]: *I felt the same, like it was some sort of wind tunnel, with no shelter or wall, element to block the wind. There were a few areas to sit but most of them are pretty open.*

[P6]: *Yeah, and with all this different things from different places, it would have been nicer to put some benches underneath the pavillon for some sort of protection from the rain or the sun, but there is nothing underneath it, it's empty so people don't go or are invited to stay.*

[P4]: *That was the biggest thing I noticed, right away. Walking through the green part is such a weird place, even biking you feel like it's meant for bikes, not for passive activities. There's no place to sit or hang out. And that's why the pavilion space struck me because there's the space for shelter but there's nothing underneath it and I thought "This is so odd". Why aren't there furniture? A bench or a table or something.*

[P3]: *I have to say I have the same feelings about walking, that the place seems to be only for biking, sometimes you don't have the pedestrian part, the only spots where you feel its for pedestrian are the two only open spaces, the black market and the green squares, I would call them but still there are some sports facilities so you also don't feel like walking through there. Are you supposed to walk through the grass? But there are wedges, so it is difficult to walk over them, specially if you. But in the black market it's the main open space where you can actually feel you can stay there, not just go through biking, but there's also not enough functional furniture that invites you to stay. But still they are very open spaces, very windy. There's no place to hide if its raining, but at least the only place I've seen people spending time there is in the black part, kids playing around on the hill with bikes or the skateboards,.*

[P4]: *Even when I bike through there I ran up and I took a photo from the hill, it is an interesting attraction*

[P3]: *I call it the Instagram hill. People taking pictures, it is very interesting, it is a cool visual place with the lines.*

[P4]: *Really visually appealing place. I'm going to go here and take a photo but I am not going to stay*

[all laugh and agree]

[P3]: *I feel like the black market is the only place where the design actually makes sense. At least visually it comes together, the furniture and signs, trees, the lines on the ground.*

[P1]: *What about the tooth? It's so weird. Apparently it's just a sign of a dentist.*

[P5]: *They are all so random and meaningless scultures and objects. It is very strange.*

[P6]: *But at least they come together viasually, it is an interesting composition of the space.*

[P4]: *It is a visually appealing but the red part I could actually see that I felt more like an actual representation of the people of the neighbourhood, you can see flags and text written in different languages, and the graffiti on the wall... more than in the black market that it just looks cool. The red part is more integrated while the black market is more staged.*

[P1]: *I like that the ground is so soft! It's like a bouncy thing, it's really comfortable specially for children.*

[P2]: *But overall I think that the green part just seems like forgotten about, dirty and with no signs of people using it... It's like a weird transition between forgotten, the star of the show and a place actually used by people. Which maybe is because it has a connection with the main street, and with the neighbourhood, but it doesn't actually feel like people are being invited to go through the entire park, just go see some interesting objects and leave.*

[all agree]
[P6]: *Although the red part it just gives me eye cancer!*
[talk over each other, agreeing, saying yes]
[P3]: *Yes, there is so much red, everything is red, the floor is red, the graffiti is red, the wall is red, even the garbage bins, 15 garbage bins, why so many? Theyre all bright red, my eyes were crying, almost exploding!*

[P5]: *And you can see that reflected in who uses the space. There were few pedestrians, a couple of people but what you see mainly are cyclists.*

[P6]: *And people, specially tourists go and try the swings and other objects but it's not actually a place to stay and enjoy, just visit and take pictures.*

[P5]: *Also because the only place for gathering is the black market, the other two sections are conceived as transit areas, even if there are objects, you try them but almost like you're in a museum.*

[P3]: *I also find interesting that even after the construction site in the red part was gone, it still felt like a transitory space, you still have one lane and it still feels very uncomfortable, it feels like an enclosed space with bike and foot traffic. Nothing really changes and I didn't even realise until I stopped and went to see the grafitti.*

[P4]: *You still feel very confined to the bike path, specially in the green part, there's nowhere to actually pull off.*

[P1]: *Is it because there is a transition of lower to faster pace in the park?*

[P2]: *Maybe, but it still feels uncomfortable and non inviting for both pedestrians and cyclists. I wouldn't bring small children to this place as it feels they could get run over by a bike easily, so at the end the green park is just an underused space.*

[P6]: *But I did enjoy the biking experience throughout the green part, since the visuals are very pleasing and very fluid, I really hate this crossing between the black market and the red Square.*
[all agree]
[P6]: *It is so annoying, for both pedestrians and bikers, it is very uncomfortable and inconvenient. It's horrible.*

[P4]: *I also find the black part confusing as a biker, since the lines are get merged to the floor texture and the hills, and I feel like Where is the bike lane?*

[P2]: *I feel like also the people use the park in a very transitory way, we saw tourists going there and just take pictures, or people who were just biking but I also saw people walking their dog, so it's a very vertical way of use of space rather than horizontal. I think I saw the most dog walker in the grass part.*

[P4]: *The topography of the green part is also nice, it has all this ups and downs and gives you nice visuals, but it is not accessible.*

[P5]: *I felt that too, the park itself is very inaccesible, if you are someone who is not able to walk*

[P2]: *Specially the grass part yes...*

[P4]: *Even getting to the seats with the umbrella was dificult for people like us who are physically capable. There was a clear barier and we had to go through a path that it is clearly not designed to be a pathway. There are all these cross lines all over the park. Clearly people are walking around and up and down, but in the design they are not meant to be pathways. Also in the black part behind the hill, evidently the architects didn't take into consideration where people would walk. So the park is very interesting with diverse elements but at the same time it is highly innaccessible.*

[P1]: *Also there was a lot of trash and dirty, dead trees, it felt more like people are not using the space as much as the black market and red square but also it could be that it is less visible*

[P6]: *There is good furniture but the materials are weird, the space is weird, it just feels not functional.*

[P3]: *My general feeling of the space is that it is very unwelcoming. The red part doesn't make me feel at ease, the only place I found welcoming was the basketball court, for its curved, more sensual, enclosed shape is welcoming.*

[P4]: *I think we all might be feeling weird about this is because the concept of Superkilen is that it's not designed for a single person but for many different nationalities,*

[P5]: *But they address it in such a banal way that at the end it is not designed for anyone and it just feels like a museum rather than a public space.*

[P1]: *It's not very organic to the neighborhood, it's just put there, like an alien.*

[P3]: *I feel like there's something mising, maybe this kind of design for this kind of climate doesn't really work or maybe it's too thin, there's just something missing and at the end, it just attracts no one.*

[P1]: *I feel like the three sections are very disconected from each other, so it feels like three different spaces rather than a whole urban linear park.*

[P5]: *Yes, and I've noticed that people when they talk about Superkilen they just refer to the black part. Mainly because it's the place where we've actually seen people interact or use the space. The rest is just a path that you just cross, so the green and the red part don't feel for them like part of the park, just a way to get to the black market.*

[P6]: *It just doesn't feel hygge at all!*
[all laugh agreeing]

[R]: *Thank you all for your input! Your comments are so valuable. I hope that you have enjoyed today's workshop and I will see you for the next one in Madrid.*

SITE-MAPS

Person 1

coffee

swings, very nice!

Nomvaro halcer

boxing ring.

soft underground

octopus

instagram

sign with tooth & moon

hill

sports part / swing ring

Fence: feels like a big barcony

lady picking the trash

benches

little hill

land: seagulls & cars

some cut off trees

some trash

Person 2

LIDL

NØRREBROHALLEN

SWING

SLIDE

RED PART

BOXING ring

MIMERSGADE

Not very accurate but a bike path which crosses the entire stretch of the park

SLIDE

Instagram hot spot

Grass

GREEN AREA

Person 3

MENTAL MAP. SASHA.

THE BLACK SLIDE

STRANGE THING WITH BEAUTIFUL TILES

THE INSTAGRAM HILL

PARKING ON THE STREET

BASKET/ FOOTBALL/ SKATEBOARD "RINK"

HOUSE

ROAD

TABLES + GRILL

SWINGS AND SPORT RINGS

GREEN HILL WITH "MUSHROOM" TABLES

MENTAL MAP CONT'D
SASHA

GRAFFITI WALL

NORREBRO GADE

MOCKBИЧ

SOME SHOPS / OFFICES ?

STRANGE RINGS

THAI BOXING

PARKING LOT

RED WALL

ROAD

Person 4

Person 5

Start
point

swings

grass

paintbots
swings

MENTAL MAP -1-

WORKSHOP 2. MADRID RÍO. MADRID, SPAIN

TRANSCRIPTS OF ESSAYS

PRE-EXPERIENCE ESSAY

PERSON – 1

Recently opened the levers to renaturalize the river. Runs through SW of Madrid. River leads all the way up into the mountains. Has a skatepark, lake, lots of trees and fountains. Tons of bridges of different ages/architectures. Has wifi! Put the M30 underground as part of redevelopment efforts, now enjoyed by many as a linear greenspace. Bike paths lead to lots of bikers and scooters. Info signs to help people understand the wildlife in the area. That one arts creative also did work here -> Imagina
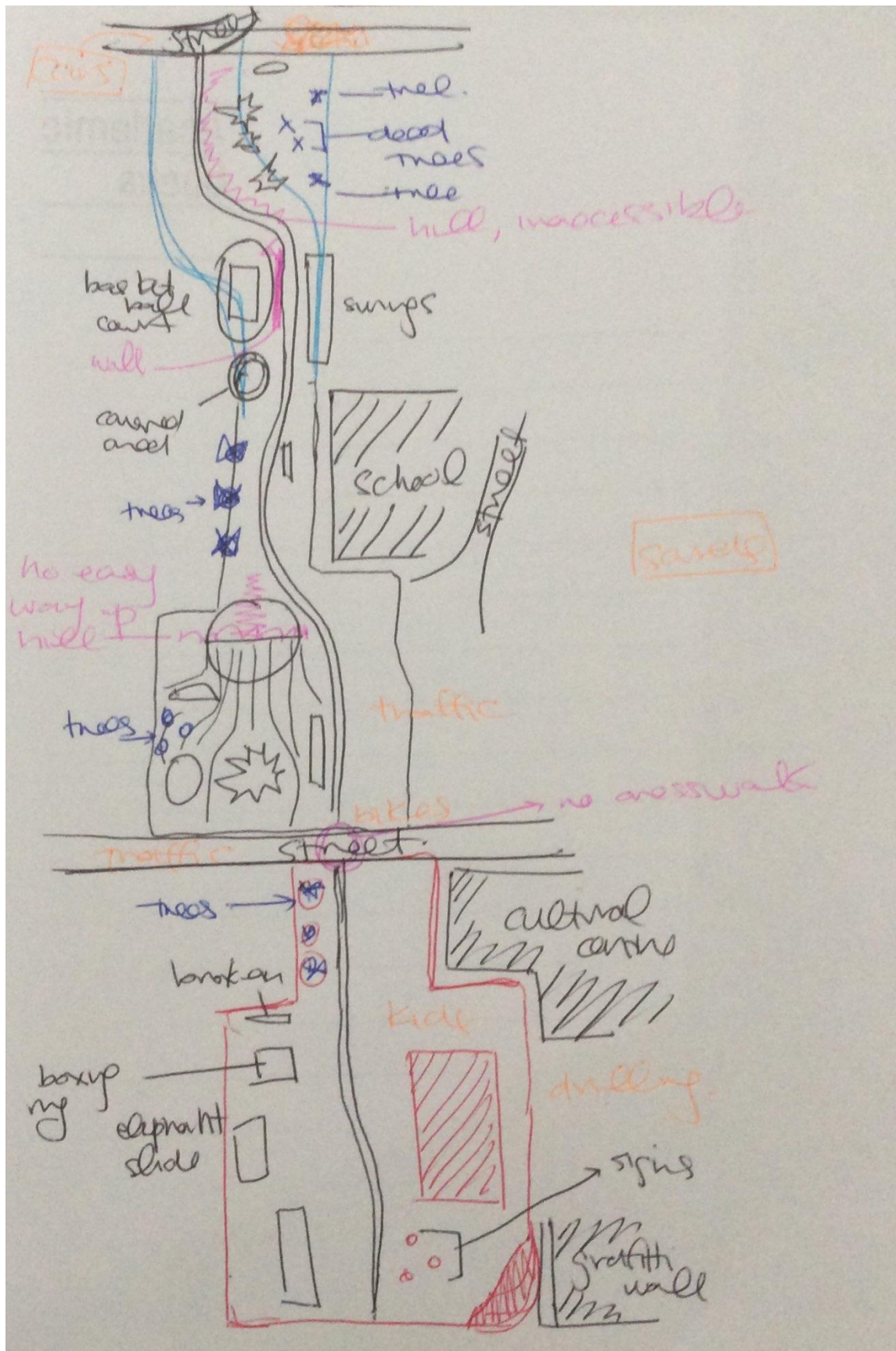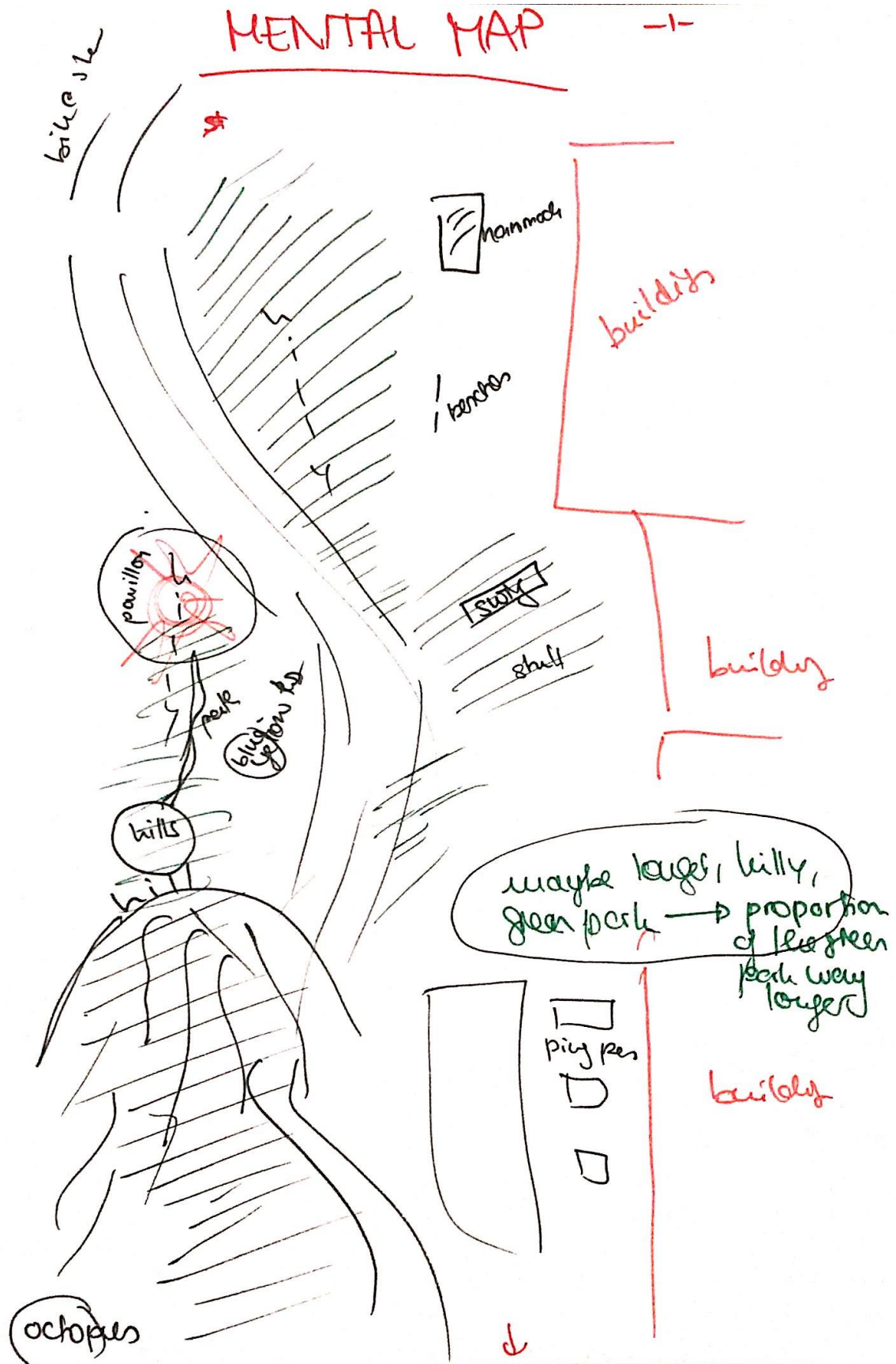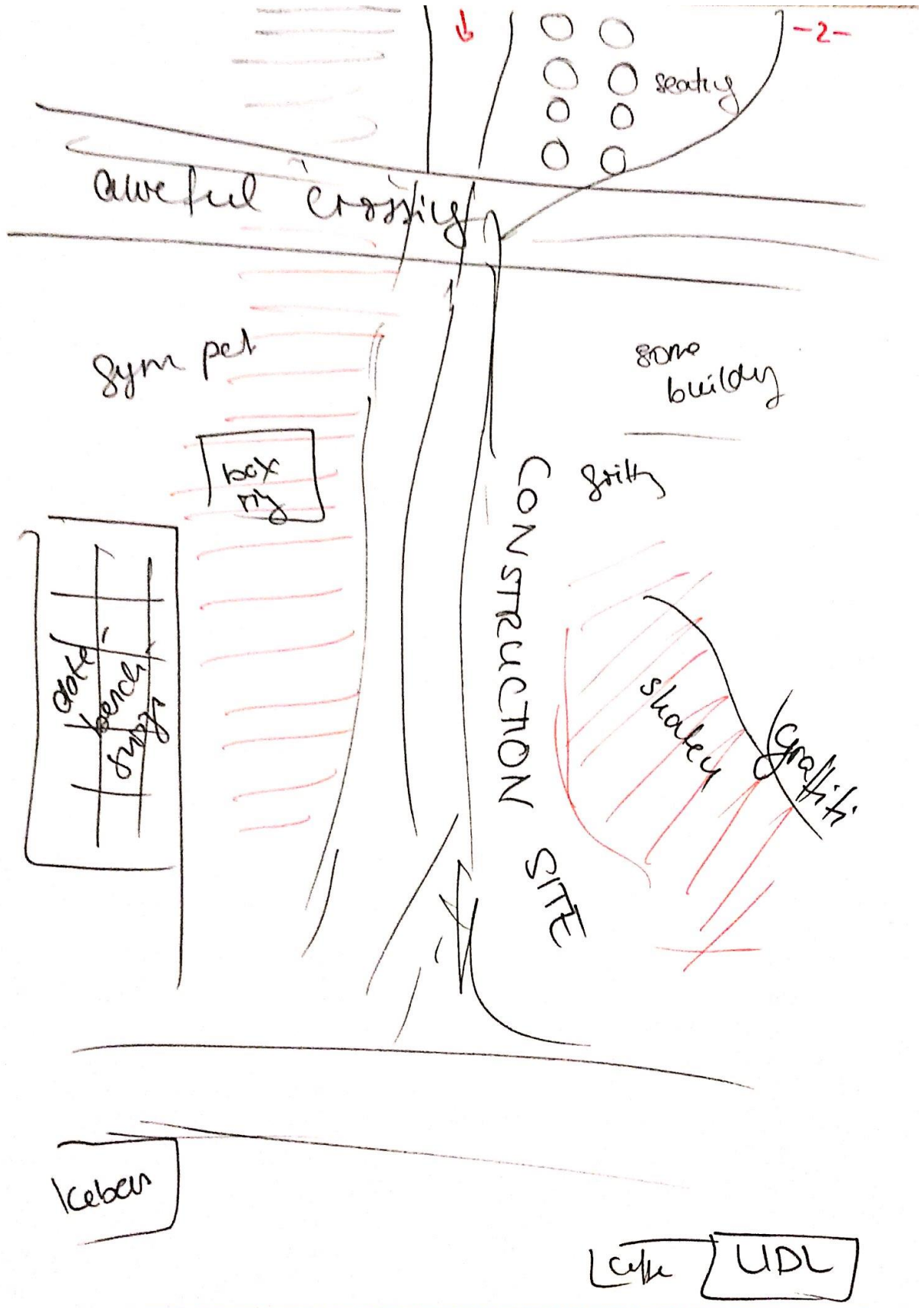
PERSON – 2

I know it was recently renovated as Madrid Río, the water bed used to be a highway and they opened it as a river, then more recently they allowed the natural flow of water adapt to the space rather than using the damps. It has nice infrastructure to do sports, like biking and jogging and I have come a couple of times to hang out here. I do not think it is an everyday life space for me since I have only been here with school and on special occasions.

PERSON – 3

Madrid Rio (not sure if it's the official name?). The former river of Madrid used to be a multi-lane highway until recently – not accessible/friendly to pedestrians. The city turned it into a linear green zone several years ago; also, parts of the river are still visible (though more narrow than it used to be). Linear green zone; pedestrians + bike lanes; some landscaping; some children's playgrounds. The river separates the central/northern part of Madrid from the southern – which is also a socio-economic separation.

PERSON – 4

Urban linear park along the Madrid Rio in central Madrid. Located to the west of the Royal Palace and central city. Downhill of the city centre, runs N-S through the city. Park was built in recent years to encourage usage of the river. Recently the river underwent naturalization efforts to return it to natural wildlife and wetland. Park itself is an "urban" park with many concrete sections, very little green area. Switches between river banks. Each side has its own characteristic and feel. West side = transport route for runners, bikers, etc. East side more passive. Extremely popular on weekends with people of all ages using it. During the week, less people use it, but west-side path still incredibly popular. Entirely pedestrianized throughout except where crosses street at Segovia.

PERSON – 5

As this is my second time here, I am not very familiar with the park. From my last visit, I remember that it is green and nice. I really like the river. It feels like you are in the nature, which is totally different from the feeling I used to get while taking a stroll in Superkilen. I don't know where the park "starts" and "ends" to be honest. But all in all, I really like it and if I were living closer, I would have definitely come here more often.

PERSON – 6

I honestly don't know a lot about this park. It's linear & a recent development to make the river more accessible and greenified. I've walked through the park before & by the upper park and thought it was really nice as it connects the city to the river. It has a lot of seating arrangements; generally, I like less designed spaces more, but my first impression was that it was well-designed.

WALKTHROUGH ESSAYS

*Under the first bridge I am **cold in the shade**. Irritated by a group of people riding Segway? I can hear & see water dripping onto the sidewalk from the bridge. People's shoes make crunching noises walking on the gravel. The sun is warm on my face but not too hot, **I feel great**. I can hear the sound of the crosswalk makes up on the streets, the honking of the car horns – it doesn't make me relax. I can also hear the wind in leaves and the water of the river – it is calming, and I realise I am thirsty. A dad and his young son jog by, the son is very cute and wearing a cookie monster shirt, it makes me smile. The water is too low, and I am too high to really see it, I wish I could. There are sirens in the street. I tried to read an info sign, but it was only in Spanish – I feel a bit stressed. I am at a spot where I can see and hear the water – it smells good, like wet earth. I am in the sun, I will continue on the smaller path because it is closer to the river. There is a fluffy puppy! I am very excited. I walk past a family feeding their young daughter mango – I desperately want some though I am not hungry. There is a sign identifying bird, I love it! It makes me happy there is a translation in braille. I get to pet a dog; I remember how much I want one. Older teen boys are playing on the same ropes as a younger child – I am nervous they will accidentally hurt him. I am really hot, but the breeze feels amazing. 2 couples walk by holding hands; I miss my boyfriend. I am thirsty. I can hear rustling in the bushes beside me, so I stop to see it – it is a bird! I enjoy watching it for a moment. I am now on a larger path; I have to be careful and aware of bikes and rollerbladers – I wish there was more shade as I am starting to get hot. I wish I could touch the Arganzuela bridge – it looks like something Daniel would try to climb; I take a pic to send to him later. I think I am far behind my classmates and it makes me anxious, but I am happy observing everyone walk by. I can hear a helicopter overhead and I wonder if there is something worrying going on in town. I ran into a friend and met her friend's baby – it is adorable, and I wish I had gotten to play with her. I am cold walking in the shade of the bridge. There are kids yelling while going down the slides and the sound of their joy makes me happy. I accidentally end up in a playground and the kids and families playing bring me joy – I could stay here and watch. The slides remind me of a park I went to in Valdebebas and I am happy but melancholy recalling it as I miss Daniel and I know he would love this place. There is a snack stand! I want ice cream. I have a nagging headache and I wish I had water to take an ibuprofen. I want to wade into the water and have the cold water soothe my itchy ankles. There is a beer bottle in the water and it makes me sad and disappointed in people. For a while now a child bouncing a basketball has been walking behind me – I realise the sound has been making me nervous, like I have been feeling pursued. I choose to walk on the cobblestones closer to the river than the path, they feel uneven but grounding under my thin-soled shoes. Someone is ringing their bike bell just for fun, but I keep instinctually looking back. There is not enough shade – I am hot and it's making me cranky.*

The sun is out, and it makes it easier to be outside. However, the shade still feels very cold. Kids are out and biking. IT seems like the first sunny day after a couple of weeks of rains, so it seems like people are enjoying it. Segways (angry smiley) a group of tourists riding segways passed by and made everyone move. I find those experiences annoying. The smell is very nice, it smells like fresh grass, plants and wet dirt. I really like it. Sounds are also very calming of running water and people chatting. I'm just thinking I should come down here more! I can hear a siren, but it feels very distant. Climate helps a lot, but I really like the arrangement of space, ups and downs. Different levels, different types of plants. The park looks and feels very clean, which is nice, but it gives me a sensation of new. Walking I came across a little wooden playground. It's very nice with different levels and many kids. OMG a fluffy dog went running into the playground. Nice little moment. I like the feeling of everyone minding their own business which makes me think that one could be here watching time pass by without feeling awkward or weird. Some tourists speaking dutch pass me by. Some families walking pass together. A nice water source, it seems like a lot of people use it. Maybe because its sunny. I found the fency bridge, it reminds me of the calligraphy exercises I used to do in primary school. I start crossing a bridge, the river is nice. I find it funny that people are talking to the ducks. I love seeing families enjoying the park. Some cold fresh wind hits me. A nice sign at the end of the bridge shows the types of birds one can find here. I like that. It smells like pee at the end of the bridge tho. I have crossed. This side of the river seems way more crowded. I liked the other side more. There are many joggers on this side, they make me nervous. Joggers and bikers, ah! There is less shade on this side, I guess if I was biking, I would enjoy this more. I managed to cross the fast-current path to a more calm space. I found a wooden bench. I really like the wooden furniture and I wonder how long it would last. It's quite confusing which paths can I use and which ones I cannot because they are arranged in a

labyrinthically way. The sun just started to annoy me. I definitely prefer the other side for writing and walking. This park would be great if I could be closer to the water. And swimming would be even better.

PERSON – 3

I FEEL LOVELY! The sun is shining, its warm and fresh, it smells beautifully of greenery and water, it's spring! It's very quiet: there are many people in the park but you can barely hear them speaking (only when they pass-by); I can barely hear the sounds of the roads and cars, too – only when an emergency car passes or the honks; mostly, I hear birds and the sound of wind in the trees – so its actually very peaceful, you can almost forget you are in a big city. Walking along the river, you get a very wide, landscape view (the width of the river, how the topography and landscape design changes, different bridges, different architecture along the park), so your eye doesn't get bored. I simultaneously see many different people – walking their dog, having a stroll, jogging, biking, roller-skating – and I don't feel like the park is crowded. More sounds: ducks/swans? bike horns, sound of bicycle/rollerblade wheels on the gravel. There are lots of various materials and textures present, you can sit on a granite side railing, on a wooden log, on the grass. The overall direction of the park is linear – but the footpaths are curved and tangles; so curved that I meet the same jogger three times when our paths intersect. Most of the walk, people are spread out; I encounter a crowd only on the children's playground. I cross at the Puente de Bocas. The other side seems less lush green – more sand, stone, "Spanish" flora (pine trees, rosemary, laurels) – different smells. The main axis along the river seems more crowded: more people walking and jogging and groups of bikers but overall, it's quiet here too. You feel a little bit more connected to the city here: you can see the traffic/car bridge over the river, large apartment blocks, more people in general. Cross back at pontone norte. Overall, peaceful, green, contemplation, quiet.

PERSON – 4

Passed by two Segway and bike tours and was made to move to side of pathway. Even family made to move to the side. Hearing cars, car alarm and so many birds. Despite the occasional motorcycle, feel like you are removed from the city. Path in sun, warm with slight refreshing breeze. Green areas separated and seemingly not able to access. Little shade near seating along the river, but some under trees. People of all ages using pathway, but all enjoying the space (father and son running, partners roller-skating!). Active aspect of park, path encourages movement. Peaceful walk along pathway. Families together enjoying their Saturdays. Signage for birds next to the path for learning, encouraging exploration. Main path diverges into shortcuts through planters. Plants and nocks feel natural yet also manicured. Hear children screaming as I pass a playground, families sit waiting. Sound of soccer ball being kicked rings in the background. Spotted a father and son practicing on a field nearby. Main path seems to aim for wind through greenery, take a short at away from river and towards metal bridge. Reconnect larger path, full of families, kids with soccer balls, bikes and people walking. Hear slight sound of rushing water from nearby fountain amongst footsteps, bikes, children and birds. Despite amount of greenery crowd path, I feel very isolated from it and contained to urban pathway. Pass under road, shadow of metal bridge and then greeted by warmth of sun. Walk past children slides and their voices echo around me. Wind blowing towards me carries smell of chlorine from the water fountains ahead of me. Greeted by sound of rushing water carried a cool breeze. Harmony of birds, children, parents. A single cop car patrols the wide pathway. More open green spaces appear and more people coming down from the street. Even greeted by some dogs along the way. Approach Lolea café and greeted by music and smell of coffee. Chatting of people and plates with slight taps of dog paws next to me. Log benches in sun mostly empty except from a few older couples. City sounds barely audible over sounds of children and conversations between people walking. As I approach bridge to cross, I hear louder sound of water and the river bellow over small dam.

Now along the river and reintroduced to sights and sounds of city. Cars on highway visible ad audible, apartment buildings tower on west side. The path way while not physically different, feels like an entirely different part of the city. People quickly move along path, very few passive activities. Pushed past by more runner clearly not wanting to break pace. Slowly walk in shade off path. Don't feel comfortable leisurely walking, feel in people's way. Sounds of birds and children still present, but the dominating noise is of bicycles and runners' footsteps. Only seating is along small ledge near the city or on the new wall. Children and families taking pedestrian bridges back to east side of park. People using this side much more young adults, or older adults. Less seniors and children. Temperature is noticeably warmer with less breeze. Hear water splashing onto ground from water drinking fountain as runners stop for a drink. People reading educational signage at river's edge. Taint echo of baby crying from an apartment or street nearby. Quickly cancelled out by motorcycle engine. Footsteps take over as it leaves less talking and life. Can ear faint echoes of children from east side. Much harder landscape. Rocks and dry sand on the pathway encourage you to keep walking. Bikers and roller-bladers fly by despite speed limit on signs for

10km/h. Pass another café, but much less busy – no music or crowds. Pass children's playground on sand/dirt. Much less noise and activity. Almost missed it. Greeted by Toledo bridge and felt maze landscape. Makes it hard to figure out how to make it up. Turn around and take other bridge behind me. Cross back to east side and greeted by men as I leave harsh, grey side behind me.

PERSON – 5

I love what I see; greenery, clean grey rocks and concrete pavement., wooden log seats. They all feel like a total package; you can sit, take a walk, read, basically anything. One thing I notice are the birds chirping, it creates a lovely atmosphere. I don't get to see the water that much as the pavement that I am walking on is raised a bit higher, but I can hear the water flowing. Now I am walking through a narrow path, trees on my left and the water on my right it was rather short but nice transition. I smell trees, if that makes sense. The trees are not that tall, I wonder how the park would have been with the taller trees. Oh! The play area! I can see that hey tried to incorporate the natural elements as they used wooden structures and the kids seem to enjoy using it. I am not interrupted by anything while walking; although I can feel that I am not necessarily walking on pavement made by the same material, I don't really need to pay attention to what I am stepping on. I can just walk looking straight that's how I can spot this huge steel or aluminium bridge. It looks cool but maybe not necessary. I spot these slides. It is pretty amazing I must say; I would have loved to try it but it is a hugely popular so I'll pass. But the design is spectacular! As I am walking, I spot fountains, different kinds of trees and this meadow; a small one but green and not very popular. Oh, a restaurant. It's called Lolea. Not a bad spot, and people are enjoying. I took the bridge and walking towards where I started. This side is more functional, I liked walking on the other side.

PERSON – 6

There are people biking which is quite unusual to see in Madrid and people on segways. The bridge looks quite monumental. The single part of the path of the park seems to be designed properly and carefully. Once bikes and segways have past, the park becomes quieter, with a couple of pedestrians and roller-bladers. There is a nice long bench stretched by the river side. I wonder how they keep homeless people away at night/day; even though it's stone it is comfortable to lie on (I'm currently lying on it to test). The sun warms me nicely. I find it a little sad that the river is behind me, but to be honest the river is not that pretty and when I look to the side the sight of the bridge is very nice. There's a part of the bench without a back that makes it possible to face the river too. I find it a smart solution. I see many people with children and strollers walking and sitting in the park. The bridge ahead of me is very modern-looking, but still also quite monumental. There are lots of sunny and shady areas to sit, most of the areas to walk are without shade (possibly will get hot for people in summer). I enjoy the walk and the smell of plants/grass. I find it particularly nice to be able to see the houses and urban landscape stretching out at the sides of the park – it makes it feel urban. Now I wish there was a shadier area to walk, cause it's getting very warm. There's dogs and children playing. The park seems well-used, yet it does not feel too crowded for me. I'm walking up some stairs to cross the path at the obelisk (modern bridge). The bridge looks very cool, even if the color seems a little out of context. I stop to take a picture. I decide to cross the river over this bridge and go to the other side. (Whenever I walk and write I stumble over some stairs). From the bridge, the other side of the park seems smaller and closer to the residential building (I think I like the previous side better). Leaving the bridge, I almost end up in the residential experience of the area; I like the facades and the buildings that are painted with black images. There is benches here, but I don't really get the purpose of the part. The floor looks uncomfortable, but I guess it's an O.K transition from the park to the residential area. I struggle to find my way back to the path, I have to walk an actual street in order to get there, I am convinced this could have been done better. This part of the park seems much more designed for transit; this is less furniture and places to just hang, but more people walking/biking/jogging; I like both the sight of the river to the left and the homes to the right; it is hard to write and walk without running into people here as it is so busy, so I give up for a while. I walk across the pedestrian bridge and walk the way back of the side of the river where I started. There is way more people just hanging and a lot of dogs. I like this side better, it feels "less urban", but more chill. I run into a friend and stop for a little talk, then I continue my walk. I enjoy the bits of shade every once in a while. There is so many CUTE DOGS. That I want to pet. I walk bellow the modern bridge, it looks less nice from here. I cross to the other side in a lower pedestrian bridge. This part of the other side is nicer, but again more of a transit area. I don't like the design of the bushes. I really like the stone bridge (the historic one). I think the colours of the park (floors, etc) fit it well. I walk bellow it, past some low-grown bushes and cross the next pedestrian bridge to walk back to the meeting point. I sit down in the shade to draw my mental map from the other side of the river. The river is more trees than water. There is funny birds/geese in the river bed.

[103]

POST-EXPERIENCE ESSAY

PERSON – 1

My mood was greatly affected by other people's actions. Lack of shade, water and bathrooms on the far side made me irritated. Dogs and babies made me happy. Sounds from cars and people can make me very unhappy.

PERSON – 2

I enjoyed walking around the park, however by the end I realised most people moved through it rather than staying static which at the end made me nervous. I like the arrangement of space and the sitting space. I think all the natural elements make the experience a very calm one. However, I would really like it to have a more close connection to the water. I was really missing the water element. I would like to come back for a jog or to spend time. People use it a lot, although today is sunny and a Saturday.

PERSON – 3

The area is very wide, heterogeneous, green; it seems simultaneously very well designed and natural; feels like an urban ark and as a space of "real nature" at the same time. Surprised that there are many people – doing different activities – but still very, very quiet (despite a sunny and warm Saturday). Many different spaces for various activities: jogging, biking; walking with children; picnic; doing yoga; reading a book; sunbathing; playing, etc, etc.

PERSON – 4

Knowing the park well from runs and living near it, raised focus on sounds, sights and smells. Became aware of time as a walker and how the runners make me feel, usually that is me. Many different experiences between west and east sides. West side: very active, mostly people moving along pathway. East side: more passive, families and people coming for the day. Very busy and active place on a Saturday. Nice weather helped too after cooler week.

PERSON – 5

After I completed my journey, I am sitting on a grass contemplating on what I experienced. It was quite a pleasant walk and I would consider myself as an explorer or newbie here as it is my second time. The first part of my walk [the left side (considering the start point)]: the keywords that I would use to describe my experience are: trees, cool play area, singing birds, visually pleasant. Overall, I really enjoyed the walk. It was visually stimulating, and I never felt bored. There was always something new: wide paths, narrow paths, meadows, fountains, small trees, bushes, variety of seating, bridges. The second part of my walk (going back): I wanted it to be over. I call it an active zone because it was more functional and used for transit and sports activity.

PERSON – 6

In summary, I really enjoyed the stroll through the park. At parts it was too warm and wished for more shadow. I liked "the other side" of the river way less (´transit´). I think overall, the park is greatly designed, for people to mingle and more and children and dog friendly. It missed, however, public toilets and dog poo-bags. I feel definitely liked it better than Superkilen.

TRANSCRIPT OF DISCUSSION

[R]: First of all, thank you all again for coming and helping me today with this workshop. So just as we did in Copenhagen, we are going to talk about your experiences and common thoughts, common feelings or sensorial experiences that you had in the park. Anyone would like to start saying something that wow! really impressed them.

[P3]: For me the most surprising sensorial experience is that it's super, super quiet here. Even if you can see a lot of people and it's like the main – well not the main but one of the main urban parks, but it's very, very quiet, you almost don't hear people. You almost don't hear cars or any urban sounds. Basically, what you hear most is the sounds of nature, like little ducks being like (quack sound, laughs) and the birds...

[P2]: (interrupts) Yeah, I agree...

[P3]: (continues) Or even the wind and the trees.

[P4]: I would have to disagree.

[P1]: I disagree as well.

[P4]: I think like, yes, you don't necessarily hear the city at all times, but it is still quite a loud park. You can hear the birds; you can hear the children when you walk by in the playgrounds. And I also noticed that I was always listening to the sounds of bikes. So the people biking by and the people running, and maybe – I said this to Adriana earlier, it's because I run through here, so I know this place very well, It's a lot easier to me just like, know where I was walking and what was happening around me. But like, I didn't notice before because I always run with music, so I never noticed how loud the kids are, you can hear the water fountains, or that at certain bridges you hear the water more than you heard other things. So yes, I think maybe you don't always necessarily hear the city but there is quite a lot of noise, interior noise.

[P1]: I also had written down that I could hear the cars most of the time. Because I think, depending on where you are – like now, if you're right next to the water, you can't hear the cars, but if you're pretty much anywhere else, you can. And also like, sirens a lot and a helicopter went by multiple times. So, I was actually kind of distracted by the sounds of the city even thought I could still hear the birds chirping and the water rushing and everything. But I felt like almost 50/50 natural and urban sounds.

[P3]: And I also feel like the other side is more... loud, there's more people.

[P6]: In general, there's just such a big difference between both sides of the park. Because this one feels way more busy and there's more space to just like, stroll and just mingle. And sort of a tranquil place, I feel. But I don't necessarily think is something bad that they have a circulation path for the joggers and bikers. This part of the park is quieter.

[P4]: Yeah, I noticed a lot of people, specially families were walking a lot slower on the smaller bridges to come across and like me walking trying to take notes and pay attention, got almost taken out by three runners. And I do that. Like, when I'm running, I'm also like "move, you're on my pathway!". So, it's funny being on the other end, being like "Oh, okay, this is a very transit zone". And this side I never come to because it's slower, more passive. And yeah, I agree, there's a huge difference between the two sides.

[P2]: Yeah, I think I would agree on that. I was very happy on this side, and I wrote in my essay that "the other side sucks!". Not necessarily, but I felt very much pressured, like I got in and it was like going in the street. You feel people going very fast and going both ways and you don't know where to stand or what to do. And then, to cross the path was hard for me and when I crossed there was no actual shade and I think I really liked on this side that it has all different levels on the ground and the other one is more flat so I thought this one was way more just to "be" and the other one is more like a transit space.

[R]: So, building on what [P2] is saying about being comfortable, in terms of design, how do you think the park is designed towards comfortability? What's your experience in those terms, taking into consideration the weather today [it's very sunny and warm]?

[P4]: I was way more comfortable on this side. It was cooler, with a breeze. On that side I felt very hot, I know the breeze was coming this way, so you were going to feel it because you're walking into it. But there was also more shade, more opportunities for if you needed to step out of the sunlight. And as someone walking, especially someone walking slow – usually I don't walk as slow as I did today, it felt like I wasn't in anyone's way. And on that side, I felt like I was on people's way. There wasn't anywhere to sit down on the shade, so I think it was quite an interesting difference. And for what I know, that side I like running on because you don't feel like you're in people's way. Whereas on this side you feel like you're disturbing peace. Because it's so like, like right now there's no one around us, there's only people sitting on the grass. It's such a passive side, whereas on that side there's no such opportunity to do that, so you're always moving. You feel more comfortable at a pleasurable pace over here.

[P6]: And it's still pretty busy, as well. [inaudible]

[P1]: I also felt that from a design point of view, when I crossed over, I started to get super-hot because there is less shade. And I just I wanted water and a bathroom and there was a water fountain, but it was one of those that you can kind of fill up a water bottle with. And I guess I could've put my hands underneath, but I guess it would've been a bit inappropriate. And the bathrooms where only for like, guests, from a little snack bar thing. And so, I feel like my entire way back I was just trying to get back. And when I finally did, I was crossing this bridge. And you have like this maze of bushes and no clear path. It doesn't feel like it's design for a pedestrian.

[P5]: From a design point of view I think they tried to make it very visually stimulating. You know, you don't get bored, if you walk there's always something new. Like in terms of watching; there's trees and the variety of trees, you can see shrubs and pine-trees. And also, the playground I noticed, they try to make it look more natural. And, yes, I really didn't feel bored I was just like walking – and it's only my second time here, and I was walking and looking, and I see the meadows, I see the benches, like somewhere you have wooden benches, you have concrete benches. It's really nice if you're mindful looking, you see a lot of things happening and you wouldn't necessarily feel bored, so very pleasing visually in terms of design.

[P3]: I had the same feeling you had about never feeling bored. The way the topography is made and how they make all these different paths. And I think also maybe one of the reasons why the other side seems more of [inaudible, 8:02] is because they are different landscaping. There is way much more sand and they have these pine trees that are more of a Spanish sea-side thing and they have this weird labyrinth of green laurel. And it gives this smell also, so I think that, altogether, it's not only the fact that there's less shade but visually and even the smell associate with more of a sea-side hot place and this is more of a lush green.

[P5]: And you smell the trees as well, yes.

[R]: How would you see the differences – you said this park was visually stimulating-, compared to the other visual saturation of Superkilen?

[all gasp, laugh]

[P5]: Uhm, Superkilen is very different from this park. There I mention it felt more like a museum and then it's stimulating but in a very different way. Here it is more like not forced, you just like it. But there it's more like "THERE, SEE! SEE THAT THING! IT'S HERE! SEE THAT THING, SEE THAT THING". So there's it's more of a forced stimulation, here it's more of a natural with the meadows, with the pavement, so it's a very natural transition, I would say.

[P2]: And the highlights are embedded in the space already. So the highlights could be the bridge, like the Toledo bridge, a historical bridge, and the other weird bridge, which is like "uhm, interesting" but it doesn't seem like, as [P5] said, an oversaturation of images where you somehow feel like you should pay attention to all of them, and you can't at the same time, and at least I would get very anxious.

[P3]: Yeah, I feel like at Superkilen, the only sensory experience to pay attention was with the visual one and it's all focusing on the visual while here actually the visual is not even the most important one, but an overall collection of the sounds, the smell, different textures that you have and you don't really realise what you're looking at because its really the same green

but you're more of feeling good in the space, while on Superkilen you don't feel good but you see a lot of interesting things, so you go there just to see something but not to be in the place.

[P6]: I feel like Superkilen is very diverse and the visual approach is very badly matched, doesn't go together very well. The furniture, [laughs] 4/10 would not recommend [laughs].

[P2]: But also in Superkilen you were aware of which part of the park you are, you are like "I am on this side" and now I'm more "I'm kind of near this, kinda near there…

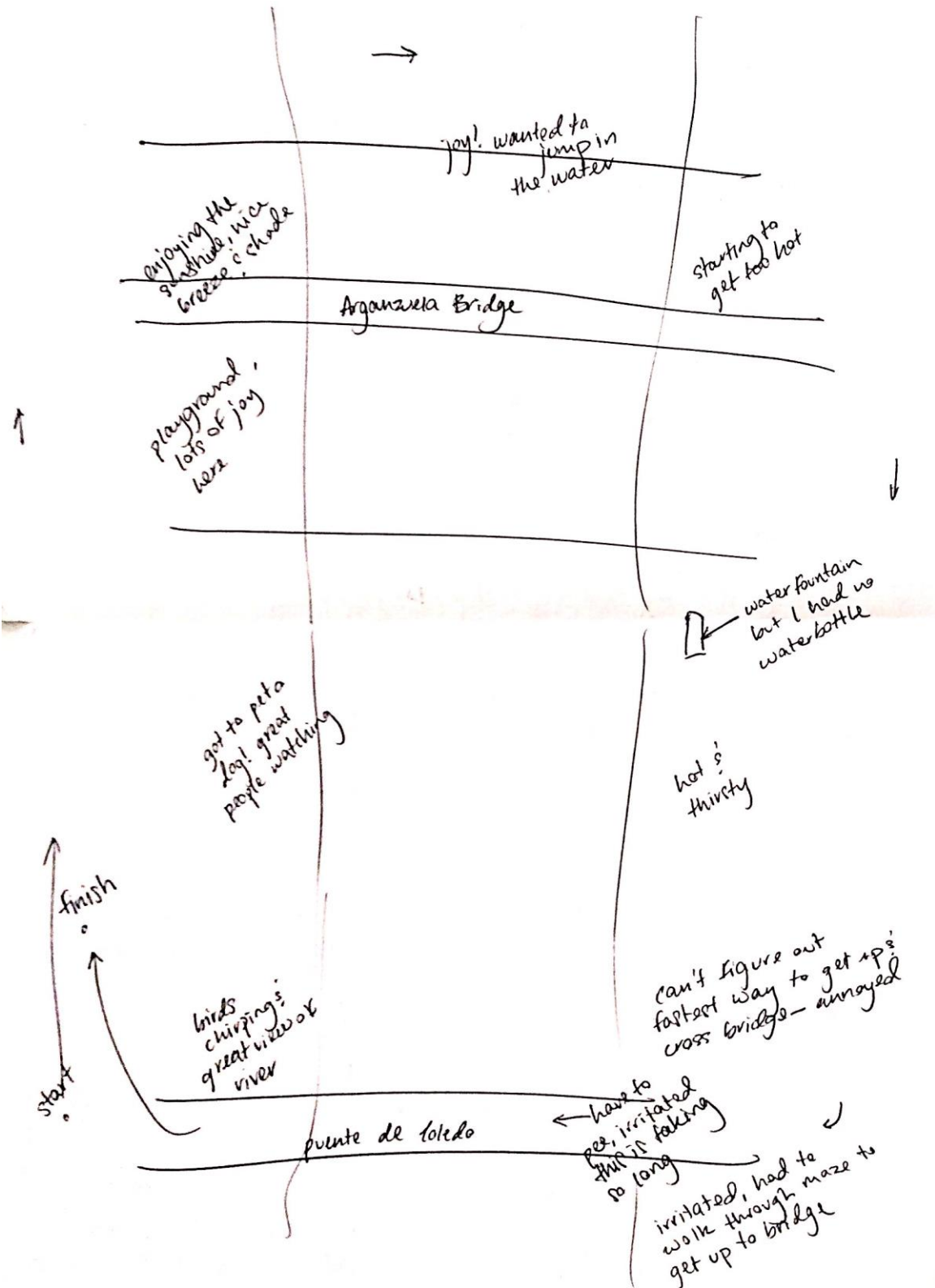*[P4]: Yeah, easier to get lost here, there's no strict division.*

[R]: do you think you get very anxious as well getting lost in a labyrinth like this?

[P1]: I think it's the kind of place that if you were in a hurry, it would be very irritating to be here [people talk over, agreeing] so do not use that bridge also. But if you're just wandering through it's great. But if it's one of those situations where you're just trying to meet a friend, it's very hard to find them here.
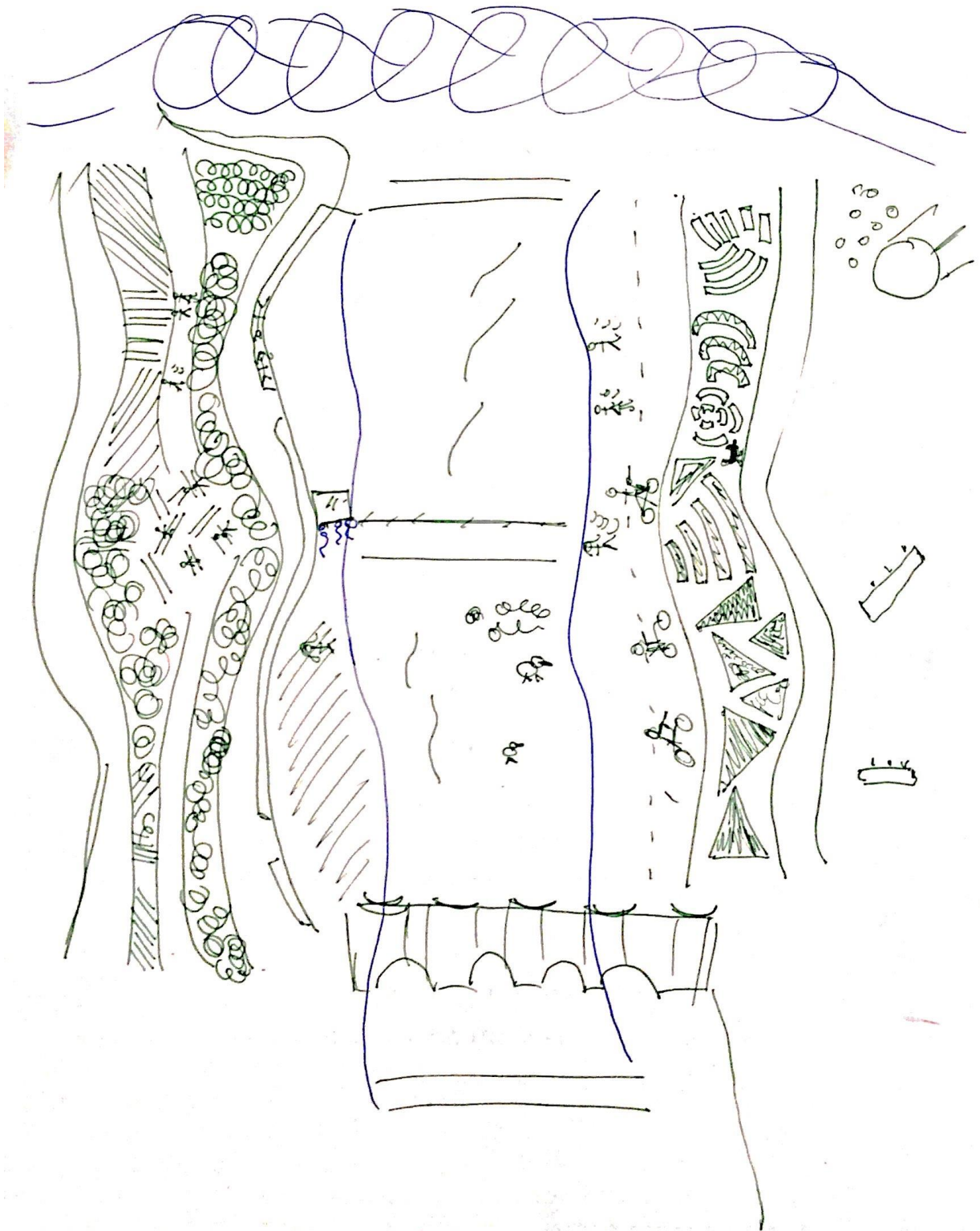
[P4]: And I think you can see that with the type of uses. Like, on that side it's easier because the path is straight and doesn't have as much greenery, and fluidity to the design and it's easier to go from point A to point B
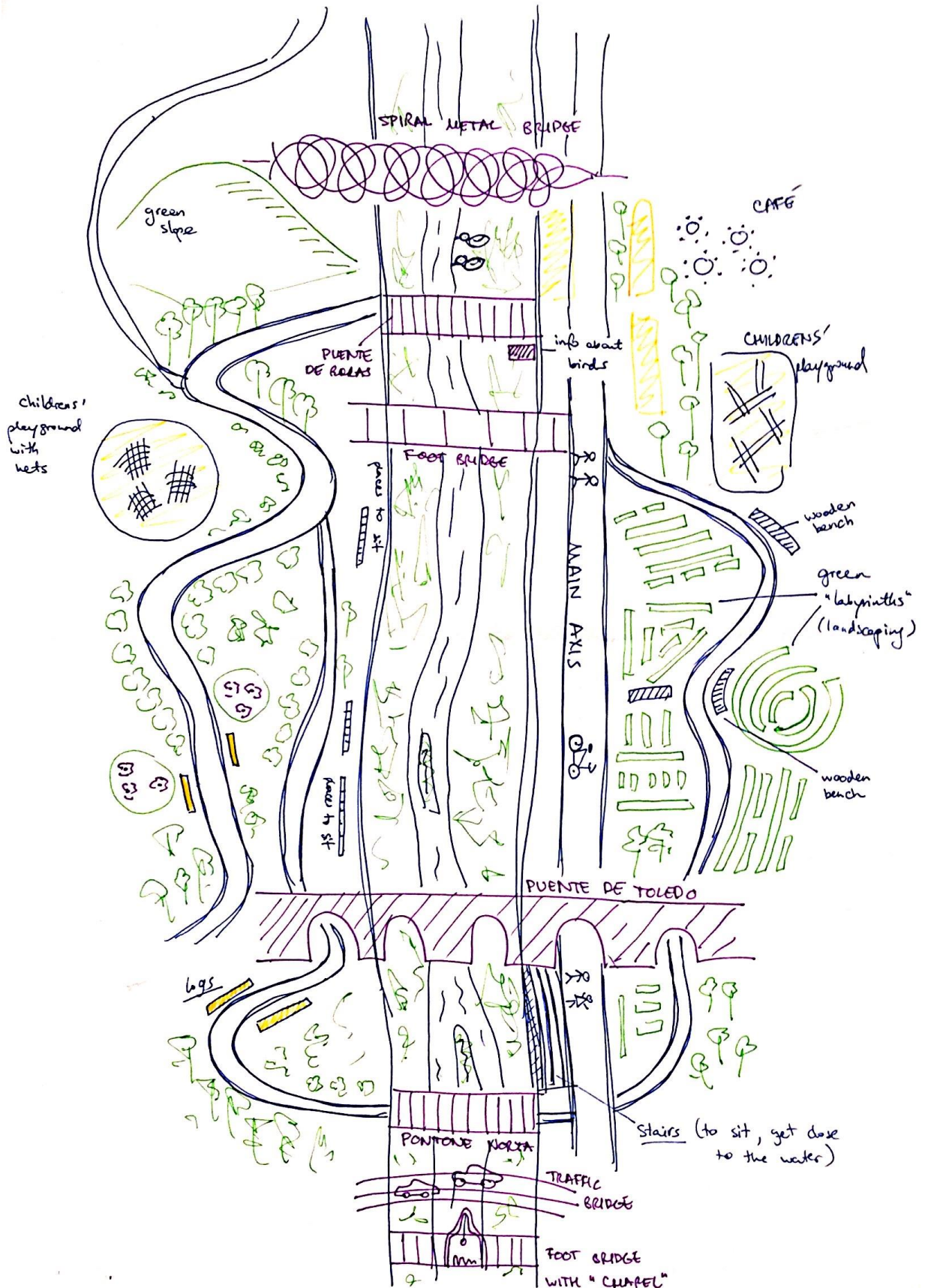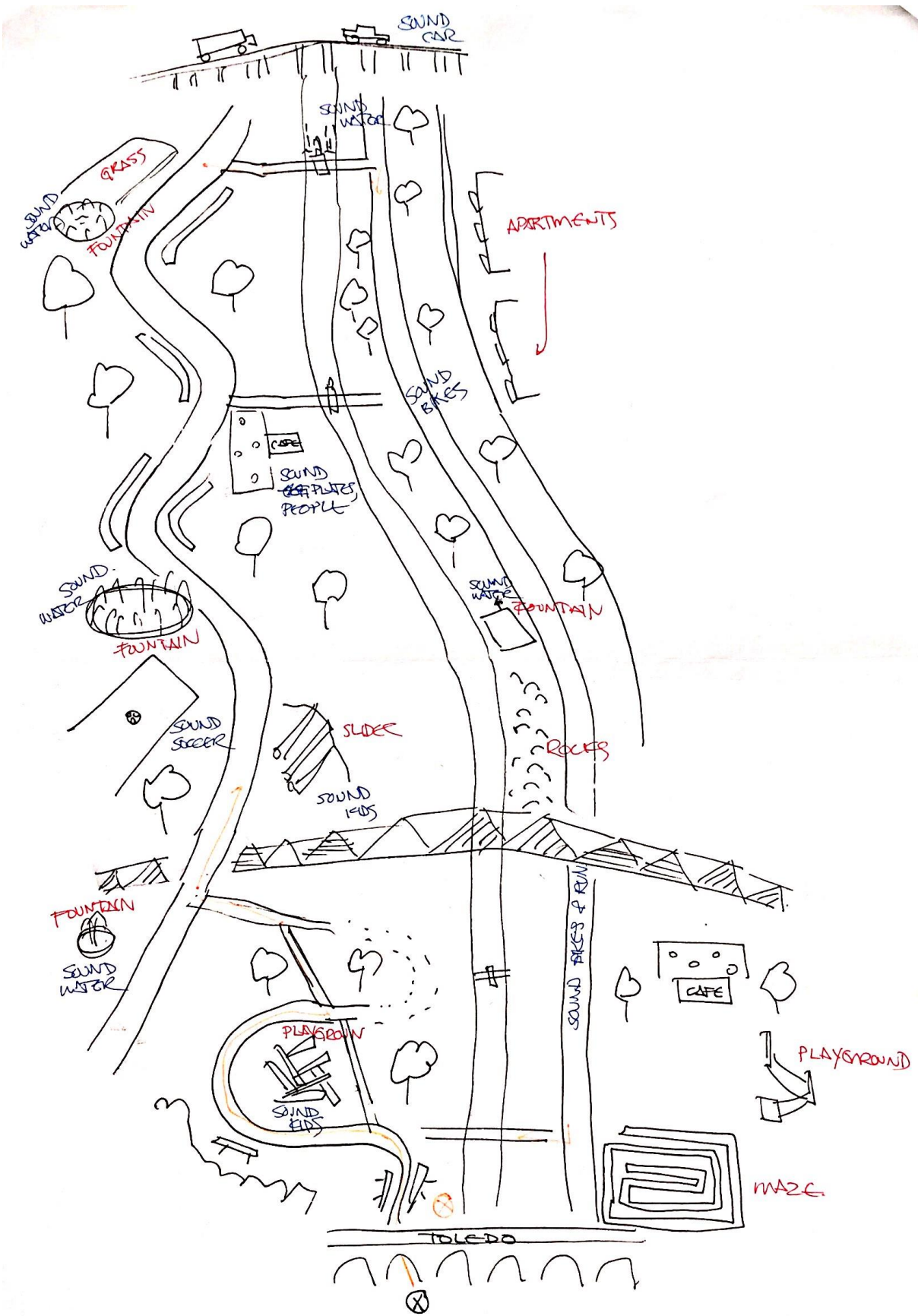
SITE-MAPS

Person 1

joy!. wanted to jump in the water

enjoying the sunshine, nice breeze & shade

starting to get too hot

Arganzuela Bridge

playground, lots of joy here

water fountain but I had no waterbottle

got to pet a dog!. great people watching

hot & thirsty

finish

start

birds chirping. great view of river

can't figure out fastest way to get up & cross bridge— annoyed

puente de toledo

have to pee, irritated this is taking so long

irritated, had to walk through maze to get up to bridge

Person 2

Person 3

Person 4

SOUND CAR

SOUND WATER

SOUND WATER GRASS

FOUNTAIN

APARTMENTS

SOUND BIKES

CAFE

SOUND PLACE PEOPLE

SOUND WATER

SOUND WATER FOUNTAIN

FOUNTAIN

ROCKS

SLIDER

SOUND SOCCER

SOUND KIDS

FOUNTAIN

SOUND BIKES & RUN

CAFE

SOUND WATER

PLAYGROUN

PLAYGROUND

SOUND KIDS

MAZE

TOLEDO

Person 5

Person 6