



## 2016 On Site Review Report

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# Superkilen

*Copenhagen, Denmark*



### **Architect**

*BIG-Bjarke Ingels Group, Superflex, TOPOTEK 1*

### **Client**

*Copenhagen Municipality*

### **Design**

*2009-2010*

### **Completed**

*2012*



# Superkilen

Copenhagen, Denmark

## I. Introduction

Superkilen is a kilometre-long urban park located in the very heart of Nørrebro, the most culturally diverse and socially challenged neighbourhood of Copenhagen, Denmark. The project is a result of a public competition for the urban renewal of the area, which was initiated by the clients, the Municipality of Copenhagen and the philanthropic association Realdania. The design of Superkilen was developed as a joint effort by three teams: architectural office BIG-Bjarke Ingels Group, landscape architecture firm TOPOTEK 1 and the artist group SUPERFLEX, two of which are local to the neighbourhood. This transdisciplinary effort resulted in a unique design concept that translates historical themes of the pleasure garden and the amusement park into the contemporary and urban context of Copenhagen. The three formally very distinct zones – the Red Square, the Black Market and the Green Park – recreated the image of the neighbourhood quite literally, providing for a better connectivity and an increased sense of security within surrounding residential areas. For the furnishing of the park, local residents were invited to propose objects as an exhibition of best practices from all over the world. Given that the majority of local residents are of Muslim and/or Middle-Eastern background, Superkilen was not only designed for, but also with the input of, Muslims, in collaboration with the broader community. Today, the objects have taken on the role of both identity markers and cultural mediators, providing the residents with the sense of pride and ownership over the park.

## II. Contextual Information

### A. *Brief historical background*

Copenhagen is the capital of Denmark and it is located on the eastern coast of Zealand to the east of Odense. With its 1.26 million urban population and the 1.99 million of the larger urban agglomeration (2015 estimate), Copenhagen is the largest city in the country. The city proper has around 583'000 inhabitants, with a density of 6'800 people/km<sup>2</sup>, amounting to ca. 15% of the country's population, which counts a total of 5.6 million citizens. The name Copenhagen (Danish København) means "trading harbour", referring to the city's historic role as the chief harbour of Denmark and Scandinavia at large.

The origins of the city of Copenhagen go back to the first settlement at the site in the 11<sup>th</sup> century. This initial settlement grew importance in the 12<sup>th</sup> and 13<sup>th</sup> centuries, especially following the construction of the fortified stonewall, which was built by Bishop Absalon as a means of protection from repeated raids by German Wends. The protected harbour and the growing herring-fishing business contributed to the growth of the village, leading to the name Købmandshavn (Merchant's Port), which was later shortened to København. The fortification was destroyed by Germans in 1369, leading to the start of the construction of the Copenhagen Castle in 1376. The city was expanded significantly under the reign of Christian IV of Denmark in the late 16<sup>th</sup> and first half of the 17<sup>th</sup> centuries, when Copenhagen had already become Denmark's principal port and trade centre.

By the early 18<sup>th</sup> century, Copenhagen grew to a city of 60'000 residents. Over the course of history, the city survived several large fires and battles. While the number of inhabitants was increasing throughout time, it was only after 1850 that the city started expanding its new housing areas beyond the defence system in the west. This spatial expansion was necessary, as the bad sanitation system of the old city was already strained with the 140'000 inhabitants at its peak in 1870.

Superkilen is located in Copenhagen's neighbourhood of Nørrebro, which has the largest percentage of inhabitants originating from outside Denmark. According to the statistics from 2011, 27.6% inhabitants of Nørrebro are immigrants or descendants of first-generation immigrants. Although Muslim background is not included in national surveys, the estimated size of the Muslim population in the Denmark, based on ethno-national origin, is over 220'000 Muslims (2009), but a rough calculation of active numbers judged by membership of Islamic organisations reaches only about 35'000. According to the US Department of State, Muslims comprise ca. 3.7% of the population in Denmark (total population of Denmark is 5.6 million). The majority of Muslims in Denmark are Sunni, but there is a sizeable Shia minority and well as an Ahmadiyya community. The number of Danish converts is estimated to 2'800. More than half of immigrant families living in Nørrebro, that is 10,745 residents, come from countries with a Muslim majority, such as Bosnia-Herzegovina, Turkey, Somalia, Morocco, Iran, Iraq, Jordan, Lebanon, Pakistan and Syria.

The Nørrebro neighbourhood was formally established in 1852, with the abolition of the city's demarcation line. From then on, Nørrebro grew and developed through immigration. Today, one of the key characteristics of the neighbourhood is its culturally diverse population. Located outside of the city walls, this area was once used for a Jewish cemetery. Nørrebro developed as people moved out of the inner city and also through immigration to Copenhagen from other regions. Immigrants to Nørrebro also came from outside Denmark. A study of a census from years 1880 and 1911 of six streets in Nørrebro show that 60% inhabitants were born outside of Copenhagen, people from the countryside of Denmark also being seen as immigrants. Historical records from 1880 show that immigrants came from more than 15 different nationalities, and this number that grew to 20 nationalities by 1911. Most migrants throughout that period came from the neighbouring countries of Sweden, Norway and Germany. In 1960, Nørrebro and other parts of Copenhagen witnessed an influx of worker immigration from Pakistan and Morocco. From the 1980s onwards, the neighbourhood was increasingly populated by refugees from Iraq, Iran and Lebanon (Palestinians).

Throughout history, Nørrebro has repeatedly been the locus for resistance and protest. Examples include the Battle of the Commons from 5 May 1872, when the local labour movement organised a protest against long working hours, which resulted in a violent conflict with the police. The Battle later became the symbol of labour movement's struggle for recognition. During World War II, when Denmark was occupied by German forces, the neighbourhood saw violent protests against local Nazi sympathisers, resulting in bonfires on streets, looting of a department store building and several people wounded and killed. A renewed series of conflicts and protests resurfaced in the late 1970s, when the Copenhagen Municipality decided to diminish the playground "Byggeren" in favour of new housing complexes. These plans were met with blockades organised by neighbourhood residents in 1980, which culminated in violent clashes. In the 1970s and 1980s, squatters and, later, radical leftist groups used Nørrebro's streets for protest and resistance. The more recent instance of violent clashes evolved around the so-called Youth House, formerly known as the People's House. This Youth House was initiated in 1982 when the municipality granted a group of youths the rights to use the house as their gathering place. Over time, established political parties in power increasingly labelled the Youth House as a centre of antisocial and disruptive behaviour. Evictions from Youth House in 2007 culminated in violent confrontations between the activists and the police.

The various politically motivated riots in Nørrebro from the past 150 years also included revolts by immigrants. In February 2008, for example, immigrant youth were setting cars and containers on fire for several days. These riots were took place in response to what the protesting youth felt to be racist, brutal and offensive treatment of local immigrant inhabitants by the police. The two historical characteristics of the neighbourhood – cultural diversity and revolt – are important for the understanding of both the role that Muslims play in the neighbourhood and the impact of the Superkilen project on the transformation of Nørrebro neighbourhood.

## **B. *Local architectural character, including prevalent forms and materials***

Copenhagen is characterised by a diverse architectural landscape that reflects the different historical periods of the city's development. The oldest part of the city, referred to as Middelalderbyen, features a narrow and irregular street structure. The inner city includes the small island of Slotsholmen, on which the Christiansborg Palace was built, surrounded by canals. The most distinctive part of the city is Frederiksstaden, which was developed during the reign of Frederick V in the second half of the 18th century. Architectural highlights from this part of Copenhagen include the Amalienborg Palace, the Marble Church (Frederik's Church) and several Rococo mansions. Copenhagen is known for its rather horizontal skyline, shaped by Renaissance, Baroque and Rococo palaces and occasionally broken by church towers.

In the most recent two decades, Copenhagen witnessed an architectural boom: a number of new prestigious public and residential buildings have been built by both local and international architects. This development is rather unique and denotes a shift in the architectural landscape of the city, since for the past few hundred years foreign architects were not building anything in Copenhagen. These new developments are affecting several areas designated for expansion and renewal, such as the neighbourhood of Ørestad. The inner city will be kept free of high-rise buildings.

Biking is very popular in Denmark. With its 390 kilometres of biking lanes, the city of Copenhagen is known as a heaven for cyclists. Urban planners across the world are looking to Copenhagen as model for this type of urban transportation. Bicycle paths are also a dominant piece of infrastructure through the Superkilen park; a continuous two-lane bicycle strip connects all three squares.

## **C. *Climatic conditions***

Denmark is situated between three main European climatic zones – the Boreas influence (north), the Atlantic influence (west) and the Continental influence (east) – whose mixture shapes the country's climate, depending on the region: the western parts of the country have a more Atlantic climate and the eastern a more Continental one. Copenhagen's climate is situated in the Oceanic climate zone, characterised by unstable and changing weather patterns through all four seasons. Because of the Atlantic Gulf Stream, temperatures are 5°C higher than average for the same latitude worldwide. Precipitation is moderate throughout the year, with a peak from June to August. It ranges from 900 mm in parts of Jutland to below 500 mm over the Great Belt between Jutland and Seeland. Though rain is nearly evenly distributed throughout the year, July is the wettest month and March is driest. August the warmest and January is the coolest, with snowfall appearing mainly from late December to early March. During the winter months, rainfall is as common as snowfall and the snow cover seldom lasts long. The temperatures can fall down to 15-30°C below zero, with the experience of cold being intensified by ice and icy winds. Summer months (May – August) are very pleasant in Denmark and the daytime temperatures reach a little more than 20°C. June is the sunniest month with an average of eight hours of sunshine a day.

Given the climatic conditions, outdoor public parks such as Tivoli Gardens are open to use only from April to September. Because of the rare occurrence of sunny days, Danes are especially prone to using outdoor seating and other open-air leisure activities. Even in the very cold months of March and April, many cafes and restaurants offer outdoor seating, with space heaters and blankets.

## **D. *Site and surroundings***

Superkilen is located in the Nørrebro district of Copenhagen, one of city's 10 official districts. The district is situated to the northwest of the city centre, occupying an area of 3.82 km<sup>2</sup> and comprising ca. 70'000 residents.

Before 1852, Nørrebro was a village in the countryside of Copenhagen. After the city's demarcation line was abandoned in 1852, thousands of workers and migrants moved to the neighbourhood. The areas of Nørrebro surrounding the Superkilen park are dominated by five- to six-storey residential buildings (social housing for workers, families and students). To the east, the Red Square is almost entirely surrounded by the sports complex Nørrebrohallen, known as Nørrebro Remise, which used to be the roundhouse for the Copenhagen Tramway until 1972. To the west, the Red Square is closed off by the backside of surrounding residential buildings and garages. The other two edges of the Square are framed by two major roads: Nørrebrogade in the south, and Mimersgade in the north. The latter road connects the Red Square with the Black Market, which is surrounded by five-storey residential buildings in the east and west. Positioned in the centre of Superkilen, the Black Market is the most open and accessible zone of the park and connects to the surrounding neighbourhoods through quiet access roads and a parking lot. In the north, the Black Market transitions into the Green Park. In the east, this zone is separated from the surrounding four-storey residential row-houses with a fence, which secures the private gardens of the residences from public access. However, most of the apartments facing the Green Park have a visual connection with the park and vice versa. On the western edge, the Green Park is partly surrounded by an access road, a parking lot and a kindergarten. Narrow access roads connect the paths of the park to the Mjølnerparken housing complex. In the north, the Green Park ends with the large road, Tagensvej. Continuing the walk to the north, after 500 metres one arrives at the Grand Mosque of Copenhagen, officially known as Hamad Bin Khalifa Civilisation Centre, which was built in 2014 as the first purpose-built non-Ahmadiyya mosque in Denmark. The dome and the minaret of the mosque are visible throughout the Green Park of Superkilen. Most of the congregation members are not from the neighbourhood, but are people who specially drive to the mosque from other parts of the city.

#### ***E. Topography***

The city of Copenhagen is located at 55°40'34" N latitude and 12°34'06" E longitude and is part of the Øresund Region. The city encompasses the eastern shore of the Zealand Island and partly the Amager Island, as well as a number of natural and artificial islets between the two. The city faces Øresund to the east and is surrounded by a strip of water that separates Denmark from Sweden, connecting the North Sea and Baltic Sea. To the west, Copenhagen faces the Swedish towns of Malmö and Landskrona. The inner city is situated in the area that was initially defined by the Fortification Ring and the green areas around it, consisting of low-lying flat ground. Both the city of Copenhagen and its surroundings have three sandy beaches that can be reached within 30 minutes of cycling from the inner city centre.

### **III. Programme**

#### ***A History of the inception of the project***

Superkilen is part of a larger urban renewal plan, which includes Superkilen, Nørrebrohallen and DSB Arealet (later called Mimersparken). This plan was initiated and developed as a partnership between the Municipality of Copenhagen and Realdania, a Danish private philanthropic association involved in the development of many urban renewal and public-space projects. As outlined above, the district of Nørrebro is known for the many riots that took place over the course of the past two centuries. This negative image has been reinforced by many instances of violence and crime in the area, gang activity, social problems, lack of cultural integration and the overall infrastructural disconnectedness of the area from the rest of the city. The many problems of the neighbourhood underlie the urban regeneration project. As a part of their planning process for the competition, the clients organised a survey of users' needs, which involved several public meetings with local inhabitants.

Although the presence of Muslims and/or representation of Islam in the West were not the primary reasons for the inception of this larger urban renewal project, the issue of integration and the coexistence of different immigrant cultures was on the top of priorities for this plan and the subsequent the competition brief for Superkilen. The inception of the Superkilen project is also informed by the riots and vandalism in the area linked to the so-called cartoons controversy. This controversy broke out in 2005, right after the Danish newspaper Jyllands-Posten published twelve caricatures of the Prophet Muhammad. The newspaper had commissioned 10 cartoonists to create what the editors considered to be an act of defence of the freedom of speech, a contribution to criticism of Islam and a statement against self-censorship, prompted by the fatwas on Salman Rushdie and Ayan Hirsi Ali, and the association of the Dutch filmmaker Theo van Gogh. Subsequently, the cartoons provoked an international controversy and series of protests worldwide, leading to the burning of two Danish embassies, riots and a boycott of Danish products in several countries. In Nørrebro, the cartoon controversy sparked a number of riots, vandalism, flag burning and violent incidents involving clashes between the police and frustrated Muslim youth who were throwing stones and Molotov cocktails.

**B. *How were the architects and specialists chosen?***

The designers were chosen by the jury of the competition organised by the Municipality of Copenhagen and Realdania (see III.A). The winning team included the Danish architectural firm BIG – Bjarke Ingels Group, German landscape architecture firm Topotek 1, and Danish artist group Superflex. The project was designed as an equal collaboration between these three groups.

**C. *General programme objectives***

The competition brief explicitly called for development of new and innovative methods for the purpose of enhancing the architectural and urban qualities of the area. The expectation for the architectural design was to transform the neighbourhood from an undistinguished area into an attraction for the city as a whole. Superkilen was expected to become a creative and diverse public space that would not only reflect the neighbourhood's cultural diversity, but that would also benefit local residents across different ages, gender, religions and cultures. The programme assignment for the competition was to generate an innovative urban space for the future matching international standards, offering a new mix of passage functions, open-air activities and recreation.

**D. *Functional requirements***

The task was to transform the area's qualities as a mono-functional transit route into a multi-functional public space that would provide local inhabitants with a space for gathering and outdoor activities.

**IV. *Description***

**A. *Building data***

Superkilen encompasses an area of 33'000 m<sup>2</sup>, or 32'2917 sq.ft.

This 750-metre-long public space stretches from Nørrebrogade to Tagensvej and is made up of three main areas: a Red Square, a Black Market and a Green Park. Superkilen contains no buildings – instead, there are 108 objects from the 62 home countries of local inhabitants.

## **B. Evolution of design concepts**

### *Response to physical constraints*

Superkilen got its name from the physical constraints of the site (“kilen” means “wedge”). The park takes the form of a narrow wedge stretching between two important arteries of the Nørrebro neighbourhood: the Tagnesvej in the north and the Nørrebrogade in the south. The design of the park makes use of the site’s elongated nature, allowing for a better connectivity between these two roads through the creation of pedestrian and biking circulation. At the same time, the park opens up to the east and west, connecting the neighbouring areas, which had previously been fully disconnected and hardly accessible. Various forms of public furniture and infrastructure for outdoor activities, such as playgrounds, benches, chess tables or sports grounds, allow for the experience of the park not as a passage for pedestrians and bikers, but rather a sequence of public squares/parks. In this way, the park advanced the previous mono-functional role of the site as transit route to become a hub for connectivity and community play.

### *Response to user requirements*

The park is divided into three main zones which are organised around different programmes identified by colours: the Red Square (market/culture/sport), the Black Market (urban living room) and the Green Park (sport/play). Each zone is populated by a curated selection of iconic urban furniture.

For the design of the urban furniture and outdoor activities, the design team proposed public participation as the driving force for design. Instead of designing standard street furniture, local inhabitants were invited through various channels to propose specific objects for the park, such as trees, benches, playgrounds, lamps, bins, etc. Because such participatory processes often leave some groups out, SUPERFLEX took this participatory process a step further; in five exemplary cases, the artists conducted the “Participation Extreme,” asking young and elderly people what they would choose for the park if they could choose anything they want. Subsequently, the artists travelled with residents to Thailand, Spain, Palestine, USA and Jamaica to research and find these objects. By tapping into local intelligence, this approach was meant to invite users to articulate their needs. The public participation was meant to reflect the culturally diverse landscape of the Nørrebro neighbourhood. Finally, the objects were meant to create relationships between the residents and visitors, and to promote a sense of ownership of the park among the residents through emotional connectivity. The arrangement of selected objects was then curated throughout the three zones of the park, creating an exhibition of best practices in urban furniture from different parts of the world. A special app was developed as a part of the project, which gives visitors more in-depth information about the origins of the objects and stories about them.

The Red Square occupies the southern part of the park. It is conceived as an outdoor extension of the sport and cultural activities of the Nørrebrohallen. For this reason, the red-coloured surface is integrated both conceptually and in terms of materials with the interior of the Nørrebrohallen; the red surface frames the entrance of the facility and continues as flooring into the interior. Beside various sports facilities, Nørrebrohallen include a large café and a restaurant which hosts very affordable weekly community dinners that attract the local community around a shared cooking and eating experience. These dinners are based on the idea of a “public kitchen”, which was developed by users in the very early stages of the project and has been realised as part of the Superkilen project.

The Red Square itself extends the sport activities of the Nørrebrohallen with the Thai Boxing Ring from Bangkok or the Fitness Appliances from Alanya, Turkey. Benches and playground furnishing, such as the

Swing Bench from Baghdad, the Playground Rack from Delhi, or the Slide from Pripyat, attract families and young people to sit and spend time in the park. This square provides the largest open surface in the area, which is why it is often used for various temporary cultural activities organised by the local community, such as open-air concerts, cultural mixers (Chinese BBQ, Arabic family's birthday party) and storytelling events (for example, the local Muslim community recently organised a 1001 Nights Storytelling event at the square). The wide and open nature of the Red Square, and the formal and topological diversity of surfaces make it especially attractive for skaters.

The Black Market forms the central section of the park. This area is conceived as an urban living room. Various forms of urban furniture, such as the Barbeque from Argentina, Star-shaped Fountain from Morocco, Chess Tables from Sofia, Bulgaria and Benches from Brussels, Belgium allow for intimate encounters in public space. The Black Octopus from Japan attracts young families with children for play and interaction.

The Green Park takes in the northern section of the park, which is also the longest and the thinnest of the three zones. Dominated by lawn surfaces and trees, this zone is the one that best matches the initial requirements of users to have more green surfaces. The programming was initially centred on sports, with the idea that sports can connect people of various backgrounds to play and interact, if they agree on rules of the game. Therefore, this area provides a number of sports infrastructures, such as the Gym Racks from Santa Monica, USA and the Basketball Hoop from Mogadishu, Somalia. Because of the longitudinal and narrow topography of the Green Park, this zone comes across as park along a biking transit route.

While the initial programmatic concept for Superkilen saw a more distinct proliferation of the three zones though their distinct uses – the Red Square (market/culture/sport), the Black Market (urban living room) and the Green Park (sport/play) – the realities of use today indicate that these programmatic distinctions are much more fluid than initially conceived in the competition design. All three zones offer amenities for sport, play and cultural programmes, while functioning as transit routes. In addition, most of the sport/play facilities provided are used for various purposes, beyond the ones that they were initially intended for (i.e., the basketball hoop is also used for skateboarding and as a place for romantic dates, where couples sit and enjoy an elevated view over the park). The distinctions of the three zones come to light more through the deployment of colour and surfaces, which will be further elaborated below.

#### *Purely formal aspects*

Colour plays one of the most important formal roles in the park. As outlined above, the three colours – red, black and green – are used to frame the programming of the three zones in the park. Beyond programming, these colours were deployed to reframe the identity of the site on a more symbolic level. The Red Square is conceived as a carpet of different red shades carrying urban furniture. From the symbolic perspective, the Red Square also reads like the Danish flag on which objects from different counties were placed, just like the migrants who now live there. The red soil can be interpreted as a carpet that unifies people of various backgrounds who now live in the same place. While from the top view, this landscape appears unified through the red colour; a closer look reveals cultural diversity on a human scale.

The Black Market with its black asphalt and white stripes is formally perhaps the most visually striking part of the park. The parallel, yet diverging, white stripes are meant to curate movement of people on site around and towards objects. This zone of the park is reminiscent of the Danish avant-garde film drama *Dogville* (2003), written and directed by Lars von Trier, which uses a minimal stage-like set with white lines on black ground to demarcate scenes. As this film was a reference for the architects, the Black Market reads like a stage on which residents perform and enact their identities in public space.

It is also at the Black Market that the markers of Islamic identity in the area come to the fore. For example, the Dentist Sign from Doha plays with Islamic references to the colour green and the symbol of crescent and the star. The eight-star-shaped Moroccan Fountain references not only the traditional tile fountains from the Islamic world, but also Islamic geometry and the symbol Rub el Hizb that is used in the system facilitating the recitation of the Qur'an. Other objects provide references to elements of culture from Islamic societies beyond religious signification. For example, the Arabic calligraphy at the Bus Sign from Amman points at the very different logic of the transportation system in Jordan. The Bus Stop from Shymkent, Kazakhstan, provides a reference to a long history of migration between East and West along the Silk Road.

### *Landscaping*

The landscape design re-attributes themes from global and local garden history into a contemporary and urban context in Copenhagen. The reproduction of an ideal place from a remote location into a local garden is a recurring concept in landscape architecture throughout history: from the Chinese gardens whose miniature rocks represent remote mountain ranges; to the Japanese rock gardens whose arrangement of stones is carefully stylised to represent ripples of water; and to the English landscape gardens, whose interplay of imported flora and ancient ruins is meant to recreate an idyllic pastoral landscape and represent an idealised view of nature. Another precursor referenced in the landscaping concept of Superkilen is Tivoli Gardens (1843) in Copenhagen, the second-oldest amusement park in the world, among other pleasure gardens that became popular forms of public entertainment in England and France from the mid-17<sup>th</sup> to mid-19<sup>th</sup> centuries.

The landscaping of Superkilen represents a contemporary, urban and hybrid version of the two historical themes in landscape architecture – the universal garden and the amusement park – in form of a mini-world exhibition of global sculptural samples in a local neighbourhood. The resulting concept of a “playground for adults” is both courageous and unique in the way it simultaneously plays with and disarms cultural stereotypes. The Neon Sign from Doha, Qatar, for example, flags the Black Market with a seemingly Islamic symbol – that of the crescent and a star. A closer look reveals that the star looks more like a tooth. In fact, this sign was copied from a dental clinic in Doha, where the local dentist replaced the star with shape of a molar tooth to advertise his business. That such a humorous take on a powerful religious and cultural symbol such as the crescent and the star is possible within the context of an Islamic country deconstructs stereotypes that people in Denmark might have about Islamic cultures, revealing possibilities for play with cultural symbols, which also counters the conflicting positions in the previously mentioned cartoon controversy.

Superkilen design sheds light on the positive dimensions of cultural diversity; it deploys humour for representation and play for utility in a respectful manner, inciting play and interaction between users of various cultural and professional backgrounds and age groups. Two of the most visited and best-utilised objects are the Swing Bench from Baghdad, Iraq, and the Octopus from Tokyo, Japan. In both cases, the objects bring Muslims and non-Muslims in close proximity and interaction. People of various cultural backgrounds and age groups sit literally together while swinging, without having to forcefully “integrate” with one another. While children are sliding together on the Japanese Octopus or swimming in the Moroccan Fountain, their parents come into conversation while helping each other to look after their children.

In respect to the integration of various cultures, the landscaping concept embraces the notions of the exotic and the everyday to reflect on Denmark's state of increasing cultural pluralisation. Just like going to an amusement park such as Tivoli, walking through Superkilen allows visitors to encounter something new and encounter fragments of other cultures. While most of the objects and vegetation in the park have been imported from other cultural contexts and places, the park allows visitors to encounter and use these alien

and exotic objects as an everyday life experience. Such experiences gradually transform the perception of exotic cultural artefacts into objects of everyday life. This is very similar to our cultural adjustment to food from other cultures; the first experience of eating food from another culture might be strange and exotic, but having more frequent access and exposure to it integrates these alien culinary experiences into one's everyday life. Today, buying food in Denmark is already a multicultural experience. The landscaping concept for Superkilen transforms the exotic nature of symbols or artefacts of various cultures into the everyday-life cultural landscape of Copenhagen.

### **C. *Structure, materials, technology***

#### *Materials*

The pre-existing site had relatively new landscaping and a well-functioning bike path. The designers made an attempt to keep, reuse and integrate as much pre-existing pavement and landscaping as possible.

The paving used for Red Square is asphalt covered with PU coating featuring red, pink and orange colours. This material was created by interspersing polyurethane with sand and red pigment. This material is one of the many conventional coating systems that are usually used for traffic-specific areas, such as parking decks, bridges and airport constructions. Certain activity areas at the Red Square, such as the playground and sport-designated areas, necessitated a larger degree of impact absorption to prevent injuries, which is why rubber surfaces were deployed. These surfaces are made of rubber granules and polymeric binder (polytan). The first one-centimetre layer is coloured with red pigments, covering the nine-centimetre thick black layers.

The paving of the Black Market is asphalt with aggregate black stones. The white stripes have been painted onto the black surfaces with road-marking paint. The entire square is framed by a black curb, including the slope of the hill. Those areas of the Green Park at Superkilen that are not grass feature grey asphalt paving for the bicycle and pedestrian paths. The skate park within the green zone is made of steel fibre-reinforced concrete, rather than the conventional use of reinforced concrete. The steel-fibre additive allowed for a more homogeneous material that can be subjected to different kinds of pressures and strains without adding corrosive properties. The concrete surface of the skate ground is not coated.

#### *Construction technology*

Given that this is a primarily landscape architecture/public park project, construction technology is mainly deployed for the realisation of the different objects. Most of the objects' designs were imported from different countries, hence their design had to be modified in the realisation process to fit Danish safety standards. Around thirty objects were constructed, based on photos that were submitted by residents. For this reason, the very construction scheme for these objects had to be invented – the construction of objects was not simply a reconstruction, but a construction of something new.

#### *Building services, site utilities*

The Superkilen park significantly enhanced site utilities. Sanitary infrastructure is provided in the Nørrebrohallen. Electricity and other networks were laid and connect the neighbourhood. Public lighting significantly improved the levels of security in the area, which was of particular importance, given its history of violence, crime and vandalism.

## **D. Origin of**

### *Technology*

The technology deployed in realisation process was predominantly local, as mainly local Danish firms were involved in the realisation of the park and the objects. In some instances however, technology was imported from other parts of the world, being understood and applied by local experts.

### *Materials*

As previously mentioned, most of the urban furniture in the park was proposed by residents of the neighbourhood. The objects were either bought from catalogues or reproduced from images of urban furniture in other places and constructed on site. The “Participation Extreme” approach involved the actual bringing of materials from different places. For example, in the Soil from Palestine project, the actual dirt was brought from different places in Palestine: from the Arab part of East Jerusalem, from Ramallah, from the West Bank and most of it from the occupied Golan Heights at the Syrian border. The idea for this material was proposed by two Palestinian girls, Hiba and Alaa, who said that they have never been to Palestine and only knew their home country through stories. The “Participation Extreme” allowed them to visit to their homeland and bring back that soil to Superkilen, where it was distributed on top of the little hill on the Black Market. Initially, the Palestinian red soil stood in high contrast to the remaining soil of the hill. Over time, however, the soil blended with the soil underneath – a symbolic reference to the process of migration, cultural integration and the blending of identities.

The vegetation, and especially the trees planted in the park, is witness to the global migration of culture. Superkilen features a number of trees that originate from different parts of the world, including those from the Islamic world, such as the Lebanon Cedar, a national symbol of Lebanon and the Atlas Cedar, which is native to the Atlas Mountains of Algeria and Morocco. Other trees include the European Larch (native to central Europe), Nothofagus Antarctica (native to Andean regions), the Monkey Puzzle tree (native to Chile and Argentina), the Ginko (native to China), the Windmill Palm (native to eastern China), the Cherry Plum Kanzan (native to Korea, Japan and parts of China), the Cherry Plum Nigra (native to America), the Norway Maple Royal Red (native to North America and Europe) and the Norway Maple Faasens Black (native to eastern and central Europe and southwest Asia). While all of these trees originate from different parts of the world, most of them were transplanted to Superkilen from a nursery in Northern Germany, with the exception of palm trees, which came from a Danish palm-tree nursery. While geographic and cultural references were important for the selection of trees, the design team also considered the way climatic conditions of Denmark would affect their survival.

### *Labour force*

The realisation of the project and construction of objects was carried out by Danish firms, which also informed the concept of translation of imported cultural artefacts into the local context. While some objects were imported as ready-mades, Danish companies produced most of the objects. In this process, objects were not just simply transplanted or trans-located from one cultural context into another, but were rather recreated through a process of translation from images or catalogues. This process resulted, at times, in objects of better quality than their originals. At times, the reproductions of objects almost failed. There were also instances of things getting “lost in translation”, as in the case of the Octopus from Japan, which involved a play around the language barriers between local workers and several Japanese craftsmen, who spent a month in Copenhagen building it on site.

## *Professionals*

It is notable that two of the core design team members, BIG and SUPERFLEX are local not only to Copenhagen, but to the neighbourhood of Nørrebro, which indicates that the professionals had a local knowledge of the site and connections with the community. BIG – Bjarke Ingels Group – was established in 2005 and is now led by 12 partners: Bjarke Ingels, Sheela Maini Søgaard, Finn Nørkjær, Thomas Christoffersen, Kai-Uwe Bergmann, Andreas Klok Pedersen, David Zahle, Jakob Lange, Beat Schenk, Daniel Sundlin, Brian Yang and Jakob Sand. In 2010, the company expanded with a branch office in New York. SUPERFLEX artist group was formed in 1993 and is led by Bjørnstjerne Reuter Christiansen, Jakob Fenger, and Rasmus Nielsen, who live and work in Copenhagen. TOPOTEK 1 has its base in Berlin, Germany and is led by Martin Rein Cano and Lorenz Dexler.

## **V. Construction Schedule and Costs**

### **A. *History of project design and implementation***

In 2007, a limited competition, open to up to five professional teams, was announced, calling for entries in the fields of urban architecture, landscape architecture, urban sociology, ethnology, cultural geography art and IT. BIG, TOPOTEK 1 and SUPERFLEX submitted an entry in the competition on 5 October 2007 and received the winning news on 30 June 2008. Prize money was 120'000 EUR. The objective for the competition, as outlined by the clients, was to revitalise and upgrade the district of Nørrebro, promoting new forms of architectural design, new experiences in public space, an increased sense of security, as well as social and cultural integration. The physical area designed by the competition brief included the publicly accessible area between Nørrebrogade Street and Tagensvej Road, including the Mimers Plads Square and the open areas around the Nørrebrohallen sports and activity centre. For the purpose of this competition, this area was termed “Superkilen,” or the “Super Wedge.”

The detailing phase started with a kick-off meeting with Laura Koch Rotne from the Municipality of Copenhagen on 21 August 2008. Over the course of 2009, several meetings with potential user groups were held in different places, including the Midgård and Asgård kindergartens, the local library, and the Heimdalsgades Overbygningsskole school at Mjølnerparkens Fællerslokale. Besides local residents, the participants of these meetings included representatives of Help, BIG, TOPOTEK 1, SUPERFLEX, the Municipality of Copenhagen and the local governance board, Kilebestyrelsen. These meetings were arranged with help of Mads Byder from Help. During the planning period, the engineering company Lemming & Eriksson joined the group.

A public call for objects was announced in various forms, ranging from verbal invitations through direct contact, to announcements in newspapers, handouts, posters in libraries and an online call. The intention was to get as many objects as possible from a diverse group of participants. Beside these public calls, SUPERFLEX conducted a more radical approach to participation called “Participation Extreme” to involve those inhabitants who are usually left out of participatory planning processes (see details in section IV. B.). The jury that selected the objects consisted of the design team (BIG, TOPOTEK 1, SUPERFLEX), and members of the Kilebestyrelsen.

The project realisation took place between 2010 and June 2012. The project was completed in spring 2012 and the official opening was held on June 22, 2012. At the point of the opening, the Superkilen park was fully functioning, although the placement of some objects continued after the inauguration.

## B. Total costs and main sources of financing

<i>Superkilen cost 2012</i>	<i>DKK</i>	<i>EUR</i>	<i>USD</i>
Total construction cost	47'750'000	6'417'481	7'247'559
Total design cost	6'075'000	816'465	921'944
Construction cost buffer	1'175'000	157'917	178'318
Client's running cost / Programming	3'500'000	470'391	531'161
TOTAL	58'500'000	7'862'254	8'878'982

The main sources of funding were Municipality of Copenhagen, the private philanthropic association Realdania, and the Områdefornyelsen for Mimersgade neighbourhood. The Danish Arts Council supported the realisation of five projects by SUPERFLEX entitled "Participation Extreme."

BIG is currently working on the replacement of the paving at the Red Square. This is the cost breakdown for this project:

<i>Additional work for 2016/17</i>	<i>DKK</i>	<i>EUR</i>	<i>USD</i>
Total construction cost	5,805,000	780,177	880,969
Total design cost	195,000	26,207	29,593
TOTAL	6'000'000	806,384	910,562

## C. Qualitative analysis of costs (per square metre, per unit, etc.)

$$58'500'000 \text{ DKK} / 33'000 \text{ m}^2 = 1'772.72 \text{ DKK} / \text{m}^2$$

$$7'862'254 \text{ EUR} / 33'000 \text{ m}^2 = 238 \text{ EUR} / \text{m}^2$$

$$8'878'982 \text{ USD} / 33'000 \text{ m}^2 = 269 \text{ USD} / \text{m}^2$$

## E. Ongoing costs and "life performance" of building

See section V. B

## VI. Technical Assessment

### A. Functional assessment

Superkilen was designed for a number of different functions, which are adequately performed at all levels. First, the park provides for connectivity of the surrounding neighbourhoods, facilitating safe and transparent pedestrian and cyclist transit with paths designed specifically for this purpose. Second, as a public park, Superkilen provides a variety of outdoor activities, such as cultural events, leisure, play and sport. Third, the park functions as an exhibition of the neighbourhood's cultural diversity. All three functional dimensions work in concert to make Superkilen one of the most popular and best functioning public spaces in the city of Copenhagen. This has also encouraged organised programming by residents themselves. In terms of increased numbers of users on site, Superkilen is a great success. The park is visited and regularly used by

residents and visitors alike throughout the entire year. The unique design of the park now also attracts new functions that were not anticipated in the competition brief or design concept. Today, the park is increasingly becoming a tourist destination and is also used as a background for advertisements for various companies.

**B. *Response to treatment of water and rainfall***

Forty-five percent of Superkilen is made up of hard surface. The remaining 55% is made up of soft surfaces, such as plants, grass and trees, which allows for management of precipitation on site. More green surfaces would have been desirable to allow for draining off water more easily.

**C. *Environmental response***

The desire of residents for more nature was addressed with an increase in vegetation and planting throughout the whole neighbourhood. Besides local plants, a number were imported from various parts of the world for symbolic reasons. Adding valuable green space to the area also helps with water management. Energy-saving was taken into consideration during the implementation process; the architects did not remove or replace the soil from the site, but rather moved the pre-existing soil around the site to save energy and funds. For those areas that were re-surfaced, the architects used durable and sustainable materials.

**D. *Choice of materials, level of technology***

The choice of materials corresponds to the various functions of the site. For areas used for recreation and play, as in the case of the Red Square, the architects deployed rubber and other types of soft ground surfaces adequate for sports. The choice of the black asphalt with painted white stripes is a daring choice of material for a public park. Yet, it is precisely this unusual use of materials and patterns that made the Black Square into the main attraction in the area. The choice of such materials has a significant impact on the user behaviour. The warm and soft materials of the Red Square are often used for sitting and even lying on the ground. However, some surfaces become very slippery when wet, which is why warning signs had to be placed across these surfaces for safety reasons (these surfaces are planned to be replaced in the upcoming maintenance plan). The patterning of the white stripes at the Black Square encourages movement along these lines, underpinning the play functions of the square.

**E. *Response to emergency situations***

As this is a public park, emergency situations can be met as in any other open-air space in the city. The park is accessible to emergency vehicles. Lighting, oversight and the general openness of the design allows for an increased feeling of security in the area, which has had a positive effect on reducing gang activity, vandalism and crime.

**F. *Ageing and maintenance problems***

Given the intensity of use and the number of people that pass through the park on the daily basis, most of the Superkilen is still in a good condition and is continuously maintained. It is notable that vandalism is not representing a big problem, especially considering the history of vandalism and neglect in the neighbourhood. Some of the most delicate objects, such as the benches from Tunisia and Portugal that are covered with delicate tiles have only been slightly damaged, and this not through vandalism, but through ice and frost. Though there are a few instances of graffiti, most of the objects and surfaces are well-kept; they reflect a sense of pride and care by the local residents.

A number of pavement surfaces at the Red Square are damaged. The paint that was used for some of the surfaces is not aging well. A decision was made to replace these surfaces with new materials; the office BIG is currently working on a new flooring plan to replace these damaged areas with differently shaded red bricks. The maintenance of the Superkilen park is in the hands of the Municipality of Copenhagen. While public programming and neighbourhood activities were considered and budgeted for in the inception of the project, the potential problems and costs of future maintenance were not taken into account with the same level of attention.

#### **G. *Design features***

The three zones of the park – the red, the black and the green – took on the pre-existing topography of the site. Details of design features in regard to spatial arrangements and articulation of spaces have been described in Section IV.

#### **H. *Impact of the project on the site***

Superkilen has had a positive and transformative impact on the site. On the one hand, pedestrian and cycling circulation was increased, allowing for a better connection of the areas surrounding the site in the north and south. At the same time, the park provides a better connection for pedestrians and cyclists in the housing areas in the east and west, which had been previously fully cut off by a fence.

#### **I. *Durability and long-time viability of the project***

As a transitory corridor and connection hub in the neighbourhood, the project promises to provide a sustainable infrastructure for pedestrians and cyclists in a longer run. The long-term viability of Superkilen's function as a public park and a place for transcultural encounters is dependent both on the maintenance of objects and continuous support for the various public programmes which allow citizens to take ownership and have a sense of responsibility for the life in the park.

#### **J. *Interior design and furnishing***

The furnishing selection has been previously more extensively discussed in Section IV. The choice of furnishing is deemed appropriate for local context, as it reflects the culturally diverse character of the neighbourhood and is consistent with the design concept for the park as a place of cultural encounters. Because of the formal diversity of furnishings, a variety of comfort levels are provided for the sitting areas. Also, the various types of benches and tables can be used to address users with various needs. Furnishing from Islamic societies is at times recognisable due to formal language, use of calligraphy and materials, such as the Moroccan Fountain or the Benches from Iran, featuring calligraphic inscriptions that could be seen as a symbolic motto for the entire Superkilen park: "A good city could not be found, you have to build it" and "If you have a good hometown, you have everything."

### **VII. Users**

#### **A. *Description of those who use or benefit from the project***

Superkilen has a multi-functional programme including various open-air activities and recreation facilities, a children's playground, biking lanes, social spaces and a cultural and a sports centre. For this reason, the

park benefits various groups both in the immediate neighbourhood and the border urban context. The local community members of the Nørrebro neighbourhood benefit from the project most: students, skaters, young families and the elderly. The inhabitants of the adjacent social housing project, Mjølnerparken, are among those users who spend most of their time in the park. From the approximately 2'500 people who live in Mjølnerparken, 98% are either immigrant or born to immigrant families from more than 57 nationalities (mostly Middle Eastern and African). The majority of inhabitants in Mjølnerparken are young people below 18.

**B. *Response to project by clients, users, community, etc.***

*What do architectural professionals and the cultural “intelligentsia” think about the project?*

Superkilen engages the cultural “intelligentsia” across various fields because the nature of the public park involves issues of architectural design, but also broader questions of access to and control over public space, democratic and participatory design processes, urban renewal and gentrification, and finally, debates over the inclusion and integration of immigrants, Muslim and non-Muslim. On all of these points, Superkilen has been predominantly praised as a success.

The contributions of the project to the intersecting fields of architecture, landscape architecture and contemporary life have been acknowledged through a notable number of prestigious awards and publications. The overall impression of professionals about this project is predominantly positive, and Superkilen is considered original, inclusive, bold and innovative in the way it is using a striking aesthetic approach and producing an enjoyable space for a multicultural context. Alongside the predominance of praise for the project in the field, some critical voices have also noted a few flaws in regard to the maintenance and the lack of participation of residents in the development of the master plan.

*What is the popular reaction to the project?*

That Superkilen is an extremely popular park is evident not only from the intensity of use, but also from the type of visitors in the park. In the Red Square, for example, one can meet people of all age groups and cultural backgrounds sitting side-by-side. The blending in of various identities in the park makes everyone feel both alien and at home. The Black Market, the visually most intriguing zone of the park, has now also become popular brand and appears as a background of numerous fashion and advertisement campaigns. There is even an iPhone case featuring a photograph of a skater over the black and white stripes. Superkilen is also listed on various tourist platforms as one of the top ten attractions to visit in Copenhagen.

*What do neighbours and those in the immediate vicinity think about the project?*

At first, the project faced some resistance from the local residents, who were irritated by the choice of the red and black colours for the park, as they were imagining a more traditional park design. While the Superkilen project did meet the desire of residents for more green surfaces and trees, these surfaces are now comparatively much less used than the areas of Red Square and Black Market. When the question of maintenance of the Red Square came up, and residents were asked whether the colour should be changed, it was obvious that the replacement colour had to be red: it has become such an important marker of identity for the whole neighbourhood. Its neighbours are very much appreciative of the fact that Superkilen now provides a meeting point for people in the community, which was lacking before. The site is now associated with vivid activity, which the neighbourhood is very happy about.

## VIII. Persons Involved

### *Acknowledgment*

#### *Clients*

- Realdania: Hans Peter Svendler and Astrid Bruus Thomsen
- Copenhagen municipality: Laura Koch Rotne, Marion Louw, Sanne Gaarde Nielsen, Thomas Maare, and Tina Saaby

#### *Architecture*

##### BIG - Bjarke Ingels Group

- Partner in charge: Bjarke Ingels
- Project leader: Nanna Gyldholm Møller, Mikkel Marcker Stubgaard
- Team: Ondrej Tichy, Jonas Lehmann, Rune Hansen, Jan Borgstrøm, Lacin Karaoz, Jonas Barre, Nicklas Antoni Rasch, Gabrielle Nadeau, Jennifer Dahm Petersen, Richard Howis, Fan Zhang, Andreas Castberg, Armen Menendian, Jens Majdal Kaarsholm, Jan Magasanik

#### *Landscape architecture*

##### TOPOTEK 1

- Partners in charge: Martin Rein-Cano, Lorenz Dexter
- Project leader: Ole Hartmann + Anna Lundquist, Toni Offenberger
- Team: Katja Steckemetz, Christian Bohne, Karoline Liedtke, Danielle Choi, Dorothee Holzapfel, Lisa Oregioni, Hannes Zander, Marius Huther, Filippo Tiozzo, David Zimmermann

#### *Art consultancy*

##### SUPERFLEX

- Project leader: Superflex  
Team: Jakob Fenger, Rasmus Nielsen, Bjornstjerne Christiansen, Toke Gade Kristiansen, Nikolai Heltoft, Johanne Aarup Hansen, Troels Kahl
- Participation extreme: Alaa AI-Assadi & Hiba Marwan, Ali Asif & Billal EI-Sheikh, Benjamin Heyn-Johnsen & Nicklas Stanley Most, Inga Kristensen & Bent Johannisson, Tove Lerche & Conni Justesen

#### *Engineers*

##### Lemming & Eriksson

- Partner in charge: Knud Bay
- Project leader: Lars Kofoed, Thomas Kaae-Bodker
- Team: Pia Christiansen, Anne Aaroe Brolund

#### *General contractor*

- Aarsleff: Mads Hellmers, Finn Pedersen

## *Communication*

### Help PR & Kommunikation

- Partner in charge: Mads P. Byder
- Project leader: Mads P. Byder
- Team: Trine Kromann-Mikkelsen

### *Kilebestyrelsen, local governance board involved in selection of objects*

- Andreas Nøhr
- Arsalan Alvi
- Brigitte Kabel
- Claus Raasted
- Klaus Lorentzen
- Samar Subhie
- Martin Wåhlin
- Mikkel J. Clausen
- Mohammed A. Rasmussen
- Uzma Ahmed Andersen
- Salim El-Chahabi
- Troels Glismann
- Valdemar Meehrsohn Stauning

### *Local individuals, communities and organisations involved*

- Nørrebrohallen
- Områdefornyelsen i Mimersgadekvarteret
- Ungerådet
- Nørrebro Bibliotek
- Heimdalsgades Overbygningsskole Rådmandsgade Skole
- Børneinstitutionen Asgård and Midgård
- Mjølnerparken
- Bazar Music Shop (Amir Reza Ghomi ) Thaibokseklubben SIAM Athlete Nation Abdul Albarazi
- Henrik Dahlin (Danish Muay Thai Federation) 2003 IFMA World Champion
- Boys Shawarma
- First Floor
- 2200 Kultur Pigegruppen Taikwondoklubben Birgitta “My” Antilla
- The Nordic Walking Group of Mjølnerparken (Hans Erik Winther)
- Dane Age Association’s Line Dancers in Copenhagen (Susanne Rasmussen)
- Lumpinee Boxing Stadium
- Københavns Skiltefabrik
- Eyal Vexler
- Steve Dean (Texas Dance Hall Preservation) Naweeya Tangsakul
- Pratchaya Phinthong
- Pattara Chanruechachai
- Ivan Llanza Ortiz - Director de Comunicación Corporativa Osborne

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- Broto, Carles, *Urban spaces: design and innovation*. Barcelona: Links Books, 2013
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- Dopress, Clara, *Sense and Psychology in Landscape Design*. Shenyang: Images Publishing Group, 2012

### *Appearances in magazines and newspapers*

- Azure CA
- Modulor CH
- A+A Magazine CN
- Architecture Technique CN
- Elle Decor China CN
- Home Style CN
- La Vie Magazine CN
- Urban Environment Design CN
- Vision Magazine CN
- Youth Vision CN
- ERA21 Magazine CZ
- Bauwelt DE
- CUBE Magazine DE
- Fortschritt DE
- Generalist DE
- Hauser DE
- Inform DE
- Mercedes Magazin DE
- P3 Agentur DE
- PLD DE
- SB Magazine DE
- Topos DE
- A10 DK
- Arkitekten DK
- Arkitektur DK DK
- Berlingske DK
- Buggeri DK
- Bygge DK
- Dansk Byggeri Medlemsblad DK
- Dansk Facadeteknik DK
- Landskab DK
- LYS DK
- Politiken DK
- Realdania DK

- Realdania Magasin DK
- Where2Go DK
- ELLE Spain ES
- Estilio Propio ES
- LOFT ES
- OCI Magazine ES
- AMC FR
- Archistorm FR
- Editions Parentheses FR
- EK Magazine FR
- Le Moniteur FR
- Regards Magazine FR
- Domes GR
- SB Magazine GR
- Perspective HK
- DOMUS IL
- Calalist ISR
- Abitare IT
- AL IT
- Cittadini Del Mondo IT
- L'Arca IT
- Of Arch IT
- Progetti Di Architettura IT
- India Today IN
- AXIS JP
- Pen JP
- SPACE Magazine KR
- Architektura LT
- Structum LT
- Codice MX
- MARK magazine NL
- Dagbladet Norge NO
- Elle Decoration NO
- Casas Magazine PE
- Architektura&Biznes PL
- Architektura Murator PL
- Arhitekton RS
- New Park Culture RU
- Ebpona RU
- Green Buildings RUS
- Interior + Design RUS
- Aftenposten SE
- RUM SE
- Tidningen Utemiljø SE
- The Scandinavian SE
- Arhitekton SL
- SaB Magazine SL
- Trend Magazine SL
- API TY

- Tasarim TY
- La Vie TW
- Domino UA
- Object Magazine UA
- Shawati Magazine UAE
- Financial Times UK
- Journal Of Landscape Institute UK
- The Guardian UK
- Landscape Architecture Magazine UK
- Loft Magazine UK
- Perspective UK
- Public Realm Lighting UK
- Scanorama UK
- Architect Magazine US
- Architectural Journal US
- DaMN US
- Departures Magazine US
- Delta Sky US
- E-travellers US
- Interior Design Magazine US
- Perspecta US
- WLA Landscape Architecture US

#### *Appearances in TV*

- DR2 DK
- DR Ramasjang DK
- Realdania Movie DK

#### *Appearances in Radio*

- P1 DK
- P2 DK

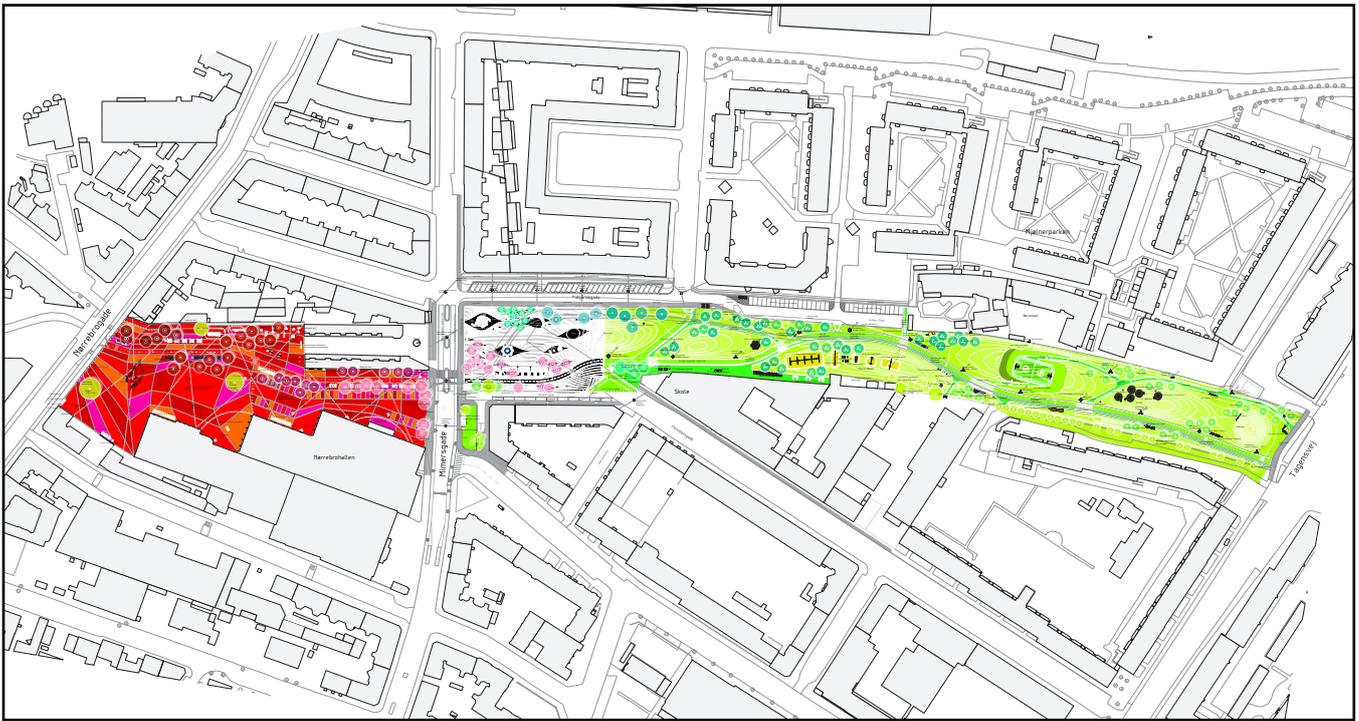
### **B. List of Awards**

- 2013 “Best of the Best” Architecture & Urban Design, Red Dot Award for Product Design
- 2013 Gold Medal, International Olympic Committee Award Gold Medal
- 2013 International Winner, Civic Trust Award
- 2013 Regional & Urban Design Winner, AIA Institute Honor Awards
- 2013 Building of the Year, ArchDaily
- 2013 Popular Choice Winner for Landscapes & Gardens, Architizer A+ Awards
- 2013 Honourable Mention, BDLA Prize
- 2013 Finalist, Mies van der Rohe Award
- 2012 Winner, Excellence in Economic Development Award
- 2012 Citation, Play Category, ARCHITECT Magazine Annual Design Review

**Azra Akšamija**

**April 2016**

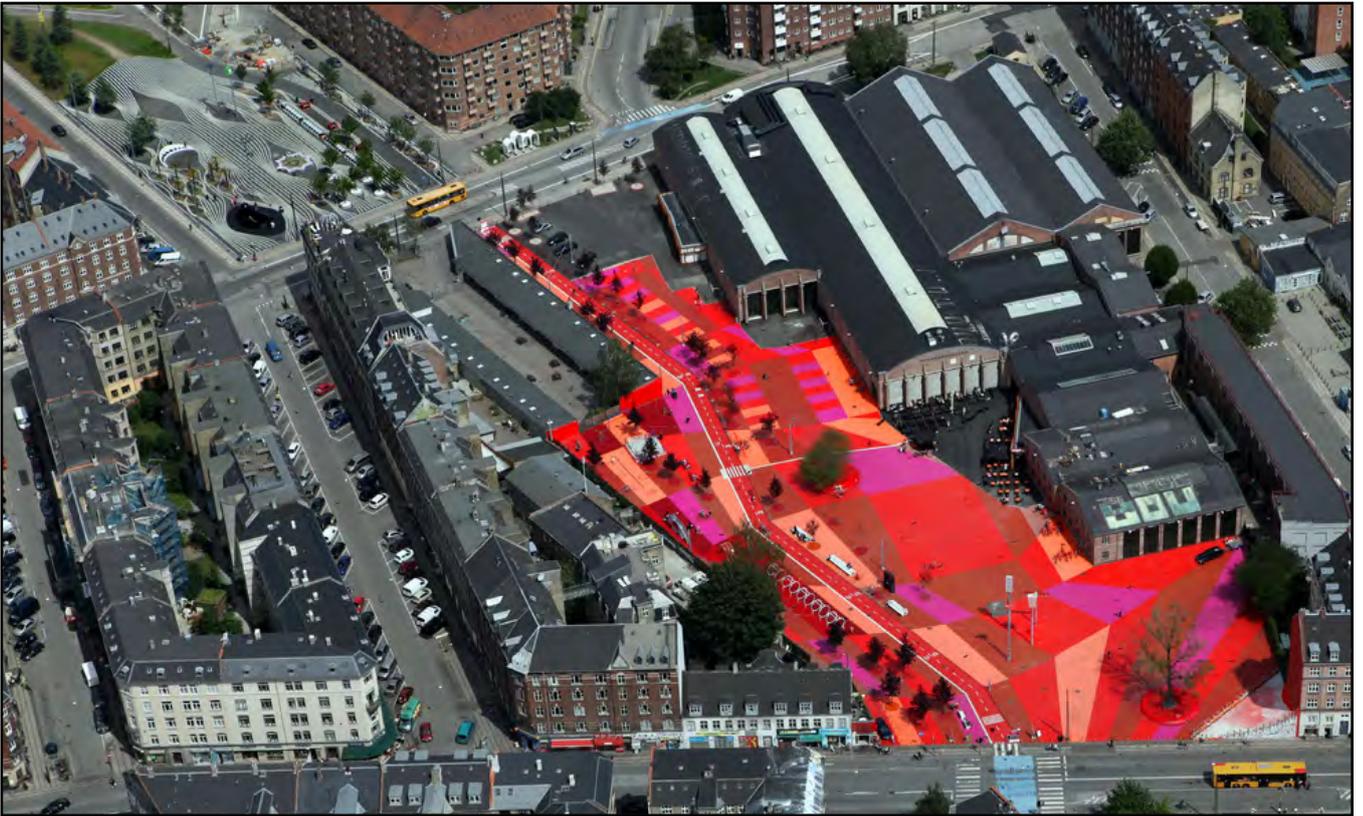




Superkilen is a kilometre-long urban park located in the very heart of Nørrebro, and divided into three zones: the red, the black and the green, based on the pre-existing topography of the site.

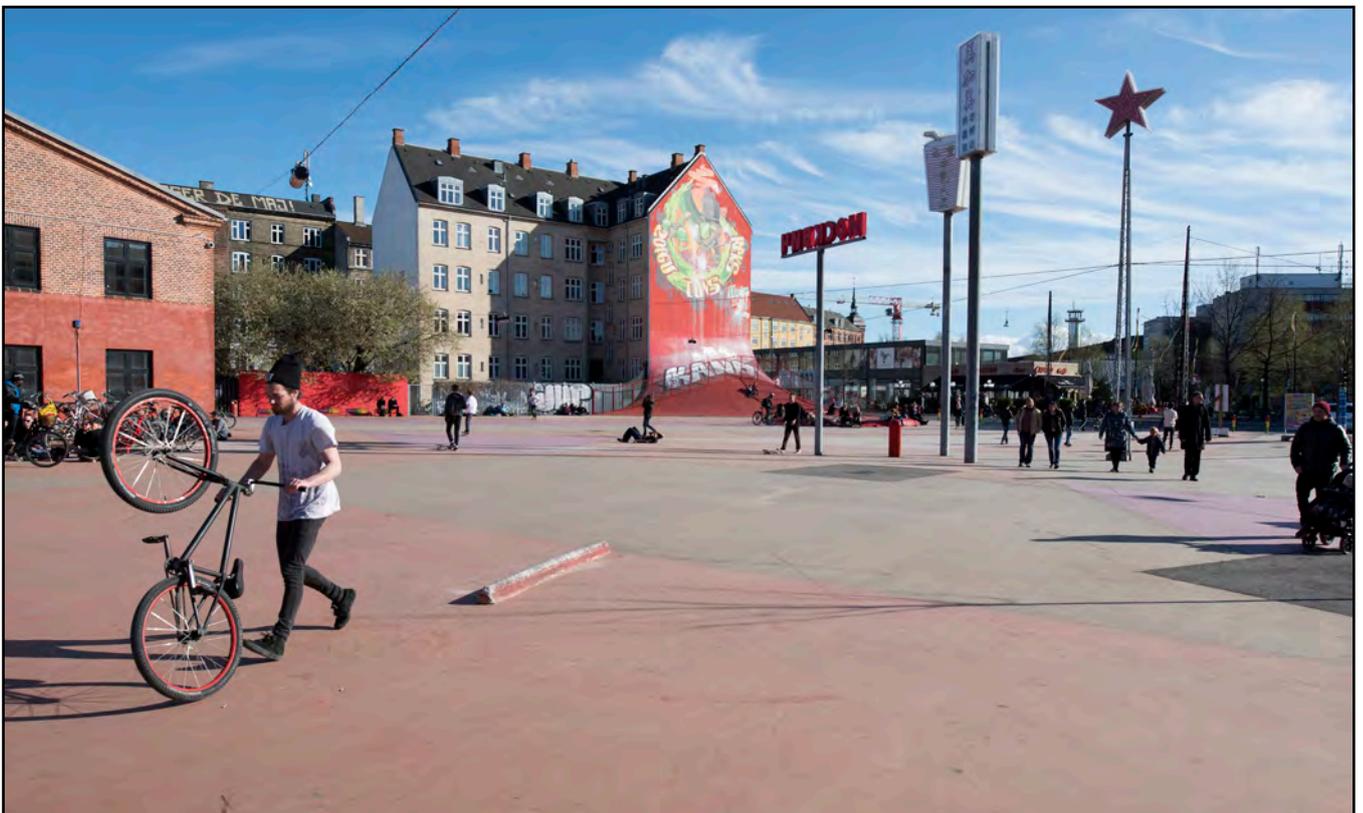
The public was involved in the project from the competition, when the clients organised a survey of users' needs, and till the design of the urban furniture and outdoor activities, when the inhabitants were invited to submit objects.





On the Southern part of the Superkilen, the Red Square extends the sport activities of the Nørrebrohallen sport and cultural centre.

The Red Square provides the largest open surface in the area, which is often used for outdoor cultural activities organised by the local community, such as open-air concerts, cultural mixers and storytelling events.





The Black Market is the central section of the Superkilen and is conceived as an urban living room. The Black Octopus from Japan attracts young families with children for play and interaction.

The parallel, yet diverging, white stripes are meant to curate movement of people on site around and towards objects.





In the Northern section of the Superkilen, the Green Park is the longest and the thinnest of the three zones. Dominated by lawn surfaces and trees, this zone is the one that best matches the initial requirements of users to have more green surfaces.

The programming was initially centred on sports, with the idea that sports can connect people of various backgrounds to play and interact, if they agree on rules of the game.





While all of these trees originate from different parts of the world, most of them were transplanted to Superkilen from a nursery in Northern Germany, with the exception of palm trees, which came from a Danish palm-tree nursery.

Superkilen now provides a meeting point for people in the community, which was lacking before. The site is now associated with vivid activity.

