In Between Times & Interlaced Spaces

Refshaleøen Through the Lens of Temporary ReUse

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ABSTRACT

Refshaleøen, a former industrial island in Copenhagen, offers a unique perspective on the role of time and temporal dynamics in complex urban transformation processes. The thesis argues that Refshaleøen could be considered a prototype site in the sense that it mimics a test-bed of long-term development where temporary activities led by community engagement are able to grow and evolve cultural vitality. In this regard, the thesis explores the role of creative clusters - "incubator spaces" or "third places" - in the area to encourage inclusive and resilient growth.

The concept of "temporariness" is the key tool in this transformation, allowing for flexible, grassroots-led planning that adapts to the needs of artists, craftspeople, entrepreneurs, residents, and visitors. There is room for experimentation, thereby encouraging creative and cultural expressions, the thesis presents a possible lively environment for the raw, underutilized area while at the same time acknowledging its historical past.

In this direction, the thesis proposed a phased development project for Refshaleøen, a framework to test and respond to the changing dynamics of the area. Moreover, it provides a manual for users, offering step-by-step guidance on organising, designing, and constructing their space allowing them to contribute to the transformation process. With this approach, the thesis aims to empower users to actively participate in shaping Refshaleøen's transformation into a vibrant, inclusive, and creatively rich environment.

The thesis thus proposes an interpretation of Refshaleøen as a model for revitalizing post-industrial area through integrating historical legacy with creative engagement, exploring the potential that affordable, adaptive and temporary interventions can spark impactful and lasting urban transformation.

"In the area of contrasts, there is a bit of everything. Great industrial past, uncertain future plans, and a catalog of people who do not just look different. Refshaleøen is in the heart of Copenhagen, but still in the countryside. New but old. Fantastic, but terrible."

Simon Mølgaard and Jacob Mouritsen

*"Old ideas can sometimes use new buildings.
New ideas must come from old buildings."*

Jane Jacobs
(The Death and Life of Great American Cities, 1961)

Introduction

The introduction sets the stage for the thesis: what possibility does temporary adaptive re-use bring to transform post-industrial areas like Refshaleøen? This includes a Problem Statement with Research Question, which respectively zoom in on how temporary spaces can cultivate cultural vitality and economic resilience. It follows this with the Methodology, an approach that combines literature review, reference cases and site analysis to support an adaptable development framework. Finally, Thesis Structure provides a brief overview of each chapters, guiding the readers through the thesis.

Context & Background

In the past decades, temporary urbanism has proven to be not only a robust tool addressing physical vacancies but also catalyzing social, cultural, and economic revitalization (Bishop & Williams, 2012). Alongside temporariness as a strategy, the promotion of cultural and creative activities has become a prominent approach in the transformation of underutilized and neglected spaces, such as former industrial areas. Therefore the thesis proposes a lens to explore how temporalities can be integrated in transformation processes of former industrial areas while fostering creative environments and Refshaleøen stands as canvas for this laboratory of adaptive reuse.

Since 2005 Refshaleøen has been the focus of urban policies in Copenhagen as the potential creative hub of the city. Up to this point in time, people's activities have found their way to burgeon. Local initiatives -such as street food market, bathing areas, festivals, friday bars, installations- began to come into life on this dusty and neglected corner of the city. These temporary activities are now a part of the spirit of the Refshaleøen, transforming the area into vibrant destination by creating a thriving ecosystem of activity and interaction. Moreover, the temporary initiatives provide a feedback loop on the demands of users for both today and the future of the area and trigger the transformation of Refshaleøen, however, the future of the area remains uncertain.

Problem Statement:
Research Question

Despite being close to the city center, the lack of satisfactory infrastructure and an adequate transportation network has been the primary reason behind why Refshaleøen remained underdeveloped and underutilized until 2023. Consequently, the destiny of the area remains uncertain, leaving it raw, neglected, and underexplored to date.

As being one of the last hubs in Copenhagen that has not undergone gentrification or been developed for financial market benefits, Refshaleøen has attracted creative individuals seeking affordable spaces. However, the area lacks a solid foundation for experimentation, along with promotive spaces that support creative-crafts people and small business to realize their ideas, fostering encounters, and expanding their networks. Therefore, the proposed framework addresses the lack of affordable, experimental spaces for creative individuals and small businesses, which hinders the potential of Refshaleøen as a vibrant creative hub. This approach not only lowers barriers to experiment but also fosters mutual support, increasing their potential impact as a collective force, rather than fragmented individual efforts.

The case site, located in a post-industrial area, is characterized by an out-of-human-scale environment. Additionally, its current accessibility is inadequate, and the site acts as a barrier to existing circulation routes, leading to its isolation despite being surrounded by points of attractiveness. To address these challenges, the proposal aims to overcome the site's infrastructural and spatial isolation.

The concept of temporariness is a key feature of interim occupations, which arise informally in vacant or underutilized areas while awaiting long-term development. These temporary solutions are often affordable and low-budget, reflecting the small-scale nature of local initiatives. Moreover, the temporary nature of these initiatives allows for flexible and adaptive reactions to changing circumstances, providing immediate actions that meet the evolving needs and dynamics of the area without requiring significant capital.

Therefore, thesis explores the transformative journey of Refshaleøen in Copenhagen by questioning that ***"How does a prototype model that integrates temporary strategies for adaptive re-use with the concepts of "incubators and third places" drive the redevelopment of former industrial areas into vibrant creative hubs?"***

In this sense, the aim of the thesis is to response this question by utilizing temporariness as the main strategy for adaptive re-use in the former industrial area that awaiting for future development. Within this context, while the thesis focuses on temporary strategies for the design solution, it respects and promotes the cultural and historical background of Refshaleøen.

Research Objectives & Scope

The thesis examines temporariness as a catalyst for urban transformation, exploring how different temporalities can serve as tools for adaptive reuse. By focusing on the material and immaterial legacy of the site, the research positions time as a dynamic factor in reimagining its potential. This perspective sets the stage for the project, which proposes a framework that uses temporary interventions to activate and gradually transform the site into a collaborative and adaptive urban hub.

In the proposal, temporariness is claimed to be instrumental for the development of the case. Rather than following a rigid, top-down urban planning model, the thesis aims to offer collective, affordable and inclusive platforms which are guided by community-driven initiatives and adaptive planning practices. The result is an environment that allows room for experimentation, hence allowing creative spaces to organically evolve according to the needs of the local artists, craftsmen, and small businesses.

Centered on the dimension of time, the proposal tests a framework that empowers users to create and shape their own spaces while offering the freedom to infuse these spaces with unique identities. It enables it to be inclusive while responding to the needs of creative people by offering flexible, spacious spaces that accommodate a wide variety of activities.

This flexibility and adaptability enable not only Refshaleøen to tolerate the changing circumstances but also to grow diversity in expressions that add value to its unique landscape. The thesis, therefore, underlines the ways in which temporary interventions may become a advantages step toward taking the long-term view through providing a test phase for awaiting development in the urban transformation of post-industrial urban spaces.

Methodological Framework

This thesis begins with an extensive review on municipal plans of København Kommune and official reports on city's cultural environments to gain insight about development goals of the city and the changing position and importance of the area within the scope of urban planning strategies.

Throughout the research, the use of culture and creativity on urban agendas, the concept of adaptive re-use and the integration of temporary interventions in urban environments based on literature review were investigated to establish a theoretical framework and provide a conceptual understanding of the role of creativity and temporariness in transforming urban spaces and building community engagement.

To develop better understanding about the role of temporariness on urban transformations of former industrial areas, the thesis identifies and examines a selection reference cases focused on similar contexts with Refshaløen and the ones that employed interim uses with creative approaches to revive areas while waiting for long-term development.

To grasp a deep comprehension, the thesis conducts in-depth site survey of the study area to assess the material and immaterial characteristics, land use patterns, and socio-economic dynamics. This involves mappings focusing on uses in time, temporary activities and changing circulation patterns; alongside assessments of building decay, transformation, and the evolution of the built environment over time.

In this sense, photographic and analytical documentation provide a layered perspective on the study area to understand the context.

To reinforce the previous researches, the thesis utilizes the interviews conducted with the key stakeholders. The interviews provide valuable qualitative data and enrich the understanding of local dynamics and stakeholder perspectives regarding the existing provisions and the significance of temporary interventions in the area.

By reflecting on the reference cases and drawing inferences from the theoretical readings on the different layers of change in building components, the thesis explores design solution which centeres time-based adaptability by focusing on layers that respond more rapidly to change and offering phased development. Through the parcelling strategy, which serves as a key factor for the phased development, it enables adaptability to the evolving needs of users over time.

To create an affordable collective environment, the design proposal brings creatives and small business entrepreneurs together under one roof. Alongside shared resources and services, it explores the transformation of a vacant site in the former industrial area into a vibrant hub through temporary interventions that prioritize customizability, scalability, and ease of re-disassembly based on user needs, utilizing standardized elements such as a steel shell and scaffolding.

Thesis Structure

This thesis is organized into five sections:

Introduction outlines the main subjects, presenting the problem statement with research question, and introducing the methodology used in the study.

Chapter 1 discusses the core of temporariness, resilience, community - driven development, and adaptive re-use. The thesis is placed in relation to broader discussions concerning temporary urbanism with creative and economic implications.

Chapter 2 delves deep into a detailed mapping of Refshaleøen within the urban fabric of Copenhagen by looking into the materail and immaterial characteristics.

Chapter 3 presents a prototype model for the temporary adaptive reuse of the Skabelonloftet site providing a toolbox of temporary re-use strategies by referring to cases and showing a step-by-step development plan and user manual.

Reflections wrap up the thesis through critical inquiry into the findings and identification of opportunities for further research. Final insights reflects the role of temporary urbanism in light of adaptive re-use.

The Power of Temporariness:

Theroetical Framework

This chapter delves into the roots of temporary urbanism, in regard to temporariness, resilience, the role of creative clusters and community-oriented transformation. It draws attention to the contribution of temporary spaces as creative incubators and third places for more inclusive urban revitalization. Positioning Refshaleøen within such frameworks, it highlights how the creative and economic dividends from temporary interventions are most pronounced in areas whose long-term fate has still to be sealed.

The Rise of Temporary Urbanism

In recent years, the concept of "temporary urbanism" has gained significance as urban planners, architects, and developers seek adaptable and creative solutions to revive underutilized urban areas. Temporary urbanism deviates from traditional notions of permanence, instead fostering a paradigm where transient activities, temporary installations, and short-term leases—are integral to the adaptive reuse of cities (Bishop & Williams, 2012, p.3-6).

This trend aligns well with the main objective of the thesis, which offers strategies for third places and creative incubators in Copenhagen's former industrial zone, Refshaleøen, suggesting that temporary urbanism might not only fill physical vacancies but also serve as a catalyst for social, cultural, and economic revitalization. The discussion of temporary urbanism lays the groundwork for a broader understanding of those temporary urban elements, permanent symbols of non-permanence, and ultimately contribute to a more adaptive cityscape.

Building upon this foundation, the temporary uses are not only economically advantageous but also culturally significant. They are effective tools for "alternative masterplanning," allowing urban spaces to "experiment with a loose framework, lessening the risk for both developers and local stakeholders" (Bishop & Williams, 2012, p.6). Moreover, temporary urbanism supports the intensification of urban space, where third places and public spaces can coexist with other uses through flexible temporal frameworks (Bishop & Williams, 2012, p.27). Thus, temporary spaces are not only economic solutions but also culturally relevant nodes that improve social interaction and community solidarity, particularly within regenerated industrial zones.

In further, the shift from rigid masterplanning to a more "phased development" approach, incorporates temporary uses as intentional, sequential stages within broader urban plans. This flexible masterplanning responds to today's volatile urban economies by allowing short-term initiatives to test and adapt urban spaces over time (Bishop & Williams, 2012, p.179). Temporary interventions, such as pop-up studios and cultural festivals, can revitalize industrial areas, creating a "testbed" effect where community needs and urban uses evolve together. This flexibility in planning, particularly within phased development models, aligns with evolving urban needs, where short-term projects provide valuable insights that help shape future permanent designs.

Furthermore, the definition of adaptive reuse as "intrinsically dynamic and evolutionary –emphasizes it as a process rather than the fixed project." Corresponds to the perspectives of flexible urban regeneration nowadays. It has the crucial characteristics of flexibility and capability for adaptation to solve an assortment of problems that will emerge from needs and unexpected challenges. The importance of revisiting initial assumptions throughout the process is allowing spaces and uses to evolve organically. (Robiglio, 2018, p.166-167)

The iterative approach ensures that the projects of reuse remain responsive to the demands that are emerging, in particular, as new stakeholders contribute additional layers of complexity and purpose. Besides, the value of spatial abundance and redundancy is highlighted in adaptive reuse. Excess space provides the capacity for future expansion and reconfiguration, supporting long-term sustainability and adaptability.

The reuse projects in urban contexts, must be able to answer the mutating needs of the community and interact with pre-existing infrastructures. The double nature of adaptive reuse assures both immediate outputs and long-term benefits. This interplay between short-term activation and long-term transformation underlines its potential to foster lasting improvements in urban environments. (Robiglio, 2018, p.167)

Moreover, the reuse projects with temporary interventions allow developers and planners to pilot various configurations, programming options, and designs that can later be integrated into permanent infrastructure. In this phased approach, temporary projects act as "phase one" of development, giving communities a sense of ownership over future projects (Meanwhile City, 2019, p.39).

"It's about understanding what you might do on that site in the long term and using the meanwhile period as a testbed or an experiment or as a testing of concepts.....it's about changing perceptions of that place."

Martyn Evans

The Manifesto Market in Prague reflects this potential, transforming an industrially vacant area into a vibrant social hub through pop-up restaurants, cultural programming, and market spaces. This example illustrates how temporary third places can foster both community interaction and economic opportunities for local artisans and entrepreneurs (Meanwhile City, 2019, p.104). As illustrated, temporary interventions serve as initial developmental phases, transforming vacancies into vibrant social spaces, giving communities a sense of shared ownership.
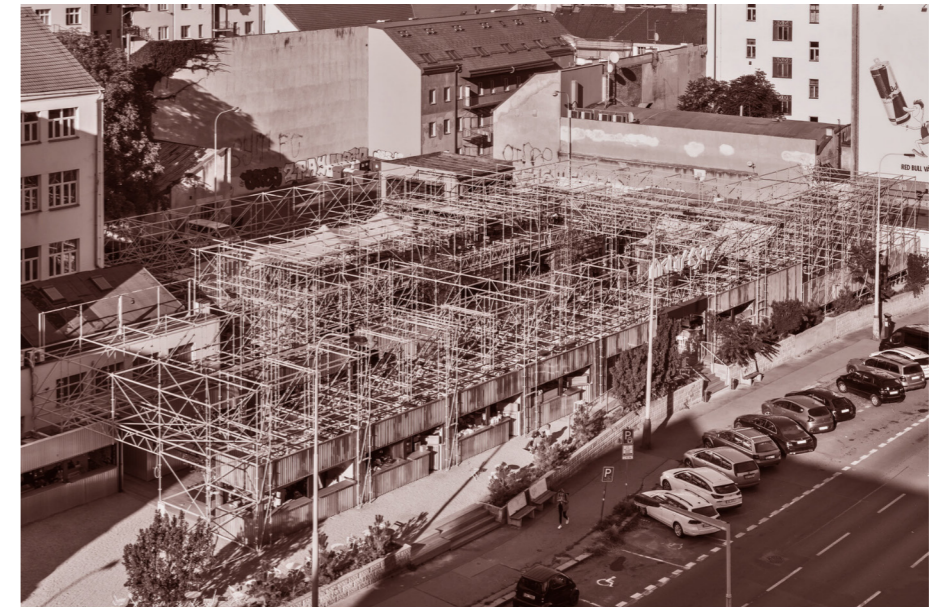

Figure 1: The Manifesto Market

Figure 2: The Manifesto Market

Temporary uses question the traditional obsession with permanence in urban planning and rather promote a flexible mode that is consistent with the changing needs of urban spaces today (Bishop & Williams, 2012, p.7-9). In Refshaleøen, where permanent redevelopment may be financially or logistically challenging, temporary strategies provide a pragmatic alternative. By adopting low-investment, high-return interventions, cities can animate otherwise dormant spaces effectively, especially for third places and incubators, which benefit from flexible, cost-effective environments. Temporary uses, therefore, offer practical alternatives to permanent redevelopment, allowing cities to activate underused spaces while responding to economic uncertainties.

Temporary uses in post-industrial zones are increasingly valued not as stop-gap measures, but for their role in creating vibrant, evolving urban landscapes (Bishop & Williams, 2012, p.12-14). This changing perspective suggests that temporary spaces are not less important than the permanent ones but rather are crucial in urban regeneration hence it aligns well with the thesis objective of promoting temporary creative spaces in urban renewal. This new attitude towards the place—considering temporary spaces as vital rather than just useful—signifies a shift in the broader trend on regeneration which gives more importance to adaptable short term projects for development of dynamic urban areas.

Speaking of the ways of nurturing the creative milieus, the temporary spaces promote interaction between professionals of various industries. In the case of old industrial spaces, the development of creative incubators under such circumstances is emphasized where the flexibility and adaptability of such spaces is used. This environment is indeed an enriched working space for creative individuals where the fluidity of short-term projects aligns with the economic and social vibrancy the city aims to achieve. In addition to this, within the concept of creative incubators, temporary urbanism presents a more transient and flexible setting, that also boosts social and economic vibrancy.

Collaborative planning processes also play a crucial role in this paradigm, emphasizing community involvement in shaping urban spaces through incremental steps (Bishop & Williams, 2012, p.185). This approach resonates with tactical urbanism, where cities can "try small" initiatives and scale successful ones. Open-ended frameworks like these provide a foundation for organic urban development that promotes unique local character based on collective input and creativity. Encouraging community involvement, tactical urbanism allows for organic growth as small, trial initiatives reveal what resonates with local residents, gradually building a sense of place.

Temporary uses encourage viewing vacancy as an opportunity for creative exploration rather than a deficit. Also, it is stressed that vacant spaces can be used effectively for fostering innovations, enhancing community engagement and building resilience under flexible usage policies (Bergevoet & Van Tuijl, 2016). Viewing vacant spaces as opportunities for creativity, rather than obstacles, reveals the potential for underutilized areas to become active sites of social and cultural exchange through adaptable frameworks.

The exploration of temporary urbanism illuminates how it can transform post-industrial urban areas towards revitalization. Temporary frameworks inspire cities to creatively adjust themselves to economic and social changes by violating the conventional view on permanency. Thus in places like Refshaleøen, characterized by the need for creative hubs and third spaces, temporary urbanism stands as an embodiment of a sustainable urban development practice. Therefore, the thesis not only provides a prototype that reanimates vacant spaces but also aims to foster community cohesion, provide affordable incubator spaces, and enhance urban characteristics.
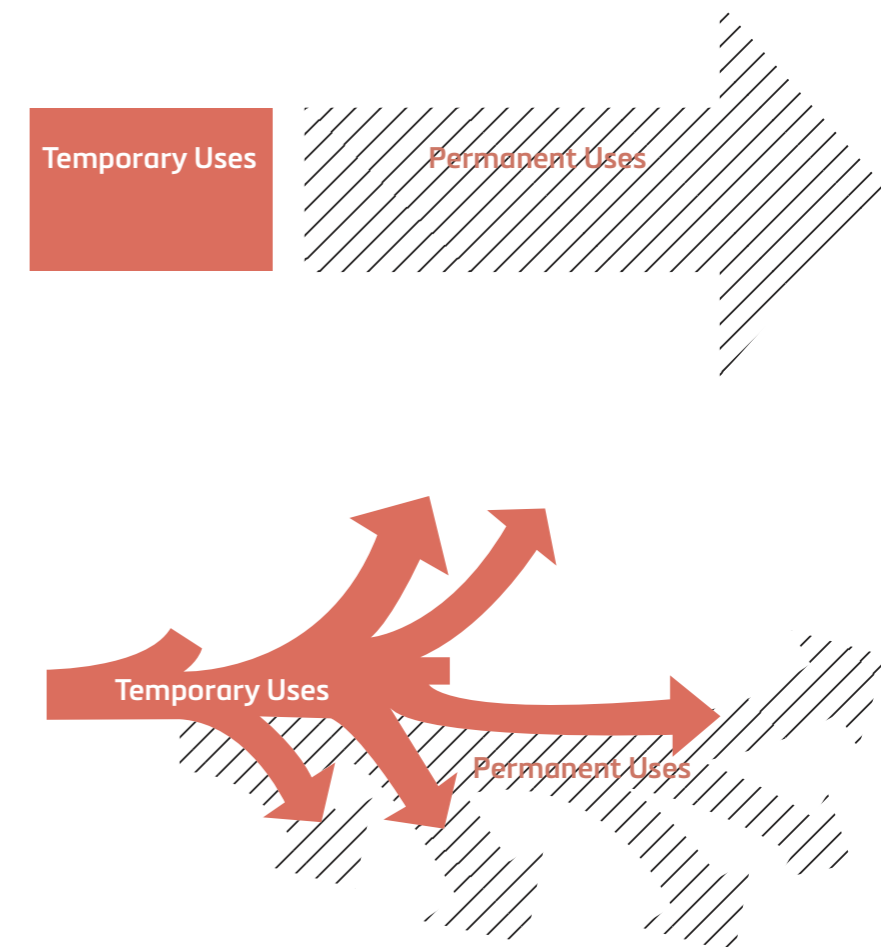
Temporary Uses

Permanent Uses

Temporary Uses

Permanent Uses

Figure 3

Creative Catalyst:
Activating Underused Spaces

The vacant spaces, if used flexibly and made accessible through low-rent initiatives, can serve as fertile grounds for innovation, creativity, and community. With the help of short-term permits and incentives, cities can meet changing demands in the market while preserving adaptability in urban development (Bergevoet & Van Tuijl, 2016). In creating incubator entities within industrial zones, affordability and adjustability merge to encourage economic boost alongside social engagement.

Resilience can be defined as the ability of cities to adjust and thrive in changing contexts. In this way, temporary projects allow for flexibility as they allow for experiments on different urban concepts before deciding on permanent and expensive solutions. Such flexibility was clearly seen during the economic crisis of 2008 when temporary uses such as those at London's Southbank Centre were used to revitalize local economies in response to changes in consumer behavior (Meanwhile City, 2019, p19). In resilience theory, temporary urbanism aligns with the concept of "agile adaptation," wherein cities actively recalibrate to meet immediate community needs. Thus, temporary urbanism is used in describing an adaptive approach that enables a city to react dynamically to economic fluctuations thus embedding resilience into sustainable urban transformation.

"meanwhile is a "loose designation for activities that occupy empty space, while waiting for another activity on site"

Centre for London's Report

One of the significant points is the interdependency between vacancy and experimentation. "Vacancy represents both a temporal and spatial vacuum between old and new uses" providing an ideal setting for creative clusters which otherwise would be impossible within the normal property markets. (Bishop & Williams, 2012, p.24). The most suitable environments can be found in certain abandoned industrial areas where artists, entrepreneurs as well as freelancers may find enough space to practice their professions.

Hakim Bey conceptualizes the concept of "temporary autonomous zones" where temporary spaces resisting old systems of control while being full of different social possibilities. He conceives TAZs as a brief moment of freedom that allows people to step outside of the social structures and be free to explore a rigorous state of anarchy in which every experimentation is available and can be freely pursued. (Bey, 2004, p.94). This link between vacancies within an urban area and any form of creativity shows that flexible spaces can convert them into vibrant centers of innovation, redefining vacant properties as catalysts for local growth.

Moreover, temporary urban spaces stimulate economic diversity and creativity by providing affordable, adaptable environments for start-ups, creative firms, and community groups who may not have access to normal market-rate spaces. Temporary uses occurring in these cost-effective, often vacant areas make them experimental space with a mixture of both cultural and economic activities taking place.

Thereby, it involves taking risks not seen elsewhere but around which these new upcoming sectors revolve. Some are they may soon die while others will become embedded into local economy. These changes show how utilizing underused areas into something more flexible transforms them into powerful catalysts for urban transformation. (Hentilä and Lindborg, 2003, p.14)

Temporary uses of urban spaces reposition the revitalization of underutilized areas through the adaptive strategies of the creative community. Artists are naturally good at uncovering, articulating, and repurposing the assets of place—from buildings and public spaces to community stories. This process enables the conversion of spaces into sites of community engagement through low-cost, flexible structures that are especially well-suited to adaptive reuse. By embracing temporariness, cities can actively enable a responsive urban landscape that can meet immediate community needs without foreclosing options for future use. (Nowak, 2007, p.1)

"Community-based arts and cultural activity has place-making value, related in large part to these very process tensions. Artists are expert at uncovering, expressing and re-purposing the assets of place – from buildings and public spaces to community stories.

They are natural place-makers who assume – in the course of making a living – a range of civic and entrepreneurial roles that require both collaboration and self-reliance. And they are steeped in a creative dialogue between the past and the future."

Jeremy Nowak

Spaces related to arts and culture are especially capacitated for adaptive reuse in markets of uncertainty. Artists and cultural producers value the creative process of remaking and transforming not just the final product of space. By doing this, temporary projects not only activate vacant areas but also test the ground for new forms of community interaction that may become useful in more permanent urban planning ventures. This potential adaptability and creative reuse align with the focus of the thesis: activating Refshaleøen by means of transient and flexible uses that would answer evolving requirements in urban revitalization. (Nowak, 2007, p.13)

"Arts- and culture-related space is an adaptive re-use vehicle well-suited for an uncertain market, precisely because artists value the process of remaking a space as well as a finished product."

Jeremy Nowak

The concept of "creative milieus" is an environment that cultivates both "soft" social networks and "hard" infrastructure to support creative industries (Bishop & Williams, 2012, p.163-164). Cities could foster creative clusters by providing affordable, flexible spaces in underused areas, especially since creative industries thrive on proximity, collaboration, and low-cost space. These milieus form organically, driven by artists and freelancers who prefer adaptive, low-rent spaces, often located in urban areas where they can transform unused properties.

The principle of temporary use is a key to how former industrial areas can be converted into thriving places. Temporary permits like those in "Open Lab Ebbinge" authorize an assortment of uses ranging from event spaces to art galleries and coffee shops which collectively contribute to social cohesion and business activities. Temporary buildings not only improve visibility and community participation within these areas but also offer an assessment tool for urban planners and other stakeholder groups (Bergevoet & Van Tuijl, 2016, p.187). It is particularly beneficial in case of former industrial areas since it allows them to adjust the changing community needs without the permanence and cost of traditional development. The feedback mechanism here highlights, how temporary uses support an ongoing conversation between urban planners as well as the community, ensuring that these spaces continuously evolve to meet local needs.

To activate vacant areas, low-rent incentives play a crucial role. The legislative frameworks like the Netherlands' Vacant Property Act (Leegstandswet), promote the use of underutilized spaces by enabling temporary leases, making it easier for small businesses to occupy such spaces at minimal cost (Bergevoet & Van Tuijl, 2016, p.95). These arrangements allow creative and small-scale entrepreneurs—who typically lack substantial startup capital—to contribute to the area's vibrancy. Such incentive-based models demonstrate how cities can unlock the potential of vacant spaces by lowering financial barriers for emerging businesses, transforming these areas into economic assets.

Figure 4: Open Lab Ebbinge

Figure 5: Open Lab Ebbinge

The significance of temporary low-cost structures contrasts with the conventional architecture emphasis on permanence. Buildings which allow for "freedom from conventional expectations" and "minimum supervision" support creative flexibility. Often located within abandoned or undervalued sites, these spaces permit occupants to alter and adapt interiors without significant restrictions, thereby encouraging experimentation. The adaptability of vacant, low-road structures makes them suitable for incubators where spatial flexibility aligns with the dynamic needs of creative businesses (Brand, 1994). Therefore, vacant spaces imply its potentiality for new beginnings: they illustrate how temporary projects can revitalize such places by focusing on flexibility with limited investments.

Moreover, Brand's theory of "shearing layers" evaluates temporality as it relates to buildings through differing temporalities. They range from long-lasting elements like the shell to frequently altered components such as interior layouts and furnishings. Recognition of these separate layers argues for a practical approach to building adaptation, an aspect providing for the needs of temporary incubator occupants who wish to change space plan for better functionality (Brand, 1994). Understanding the "different rates of change" on these layers can enable architects to design buildings that are both flexible and cost efficient. This layered approach ensures that temporary incubators can progress with minimal change, thereby fostering innovation at the lowest possible cost.

The notion of "low road" buildings contributes to understanding how budget-conscious spaces can be leveraged for temporary, experimental use. The informal nature of low-road structures provides freedom in modifying the space, removing the financial and aesthetic pressures associated with high-maintenance buildings. These buildings, often located in areas where "nobody cares what you do in there," become hubs for creativity because they lack rigidity and high demands (Brand, 1994). The inherent flexibility of low-road structures thus becomes a critical asset, transforming industrial vacancies into adaptable hubs for creative development.

"One never needs to worry about injuring the architectural or artistic value of the environment."

Morris Halle (Brand, 1994, p.70)

By synthesizing these ideas, Brand identifies a way for creating creative low-budget incubator spaces in former industrial areas. An environment accommodate and support the shifting needs of creative individuals; as a result it proposes a model that is economically viable while dynamically adaptable with evolving landscape of creative work.

"Age plus adaptivity is what makes a building come to be loved. The building learns from its occupants, and they learn from it........Unusual flexibility made the building ideal for laboratory and experimental space."

(Brand, 1994)

Spaces of Belonging:
Community-Centered Urban Transformation

The public space is beyond physical places, but it is a dynamic space characterized by how the people who make use of those places interact with it. Architecture or planning do not define it alone; rather it is defined by human activities and interactions within these spaces: its social and cultural importance. It is this participatory nature that reconstitutes public space into a collaboratively built environment where value and meaning are a co-creative product of the community members as active agents in its usage. It is, therefore, due to the everyday interactions that convert them into lively community centers where all kinds of diversity reflects their needs and fosters shared experiences (Mean & Tims, 2005, p.10).

Temporary projects are potent yet transitional forces in urban environments that transforms neglected zones into communal settings. These artistic disruptions thus signify "places with a recognizable identity," as they give temporary uses to underused areas thereby enhancing community understanding (Meanwhile City, 2019, p.14). This kind of place making aligns with not only Mean & Tims` work, but also Jacobs's article "eyes on the street" which suggests that active public spaces help in fostering community safety, cohesion, and identity (Jacobs, 1961).

"Temporary interventions are an integral part of the daily ritual of the city — the active layer, which propels, redirects or focuses people's movements and activities."

Meanwhile City

Community driven projects foster "shared civic narratives," allowing users to contribute to, and interact with, the development process, thus embedding their collective memory into these spaces (Meanwhile City, 2019, p.17). This mode of connection with the thoughts of Jacobs shows us that temporality is more about shaping a social realm rather than just filling in gaps within the city thereby leading to enhanced neighborly relationships and common trust based on collective histories.

Moreover, building temporary urban projects helps in developing cooperation among municipal authorities, developers and locals. These undertakings should go beyond "marketing exercises" working in order to get real lasting impacts for communities (Meanwhile City, 2019, p.38). This way of working also matches with place-based urban development theories, which argue that effective placemaking requires an inclusive, community-focused approach.

"If the findings from meanwhile use do not inform the permanent development, it is a wasted opportunity……. It should be a tool for communication and consultation, and a tool for perception change."

Martyn Evans

Temporary uses could provide an opportunity for experimenting community engagement strategies which can be later used on a larger scale. While projects like Ebury Edge by Jan Kattein illustrate the significance of temporary spaces as incubators are essential for local enterprises and cultural initiatives. Ebury Edge converted a vacant industrial zone into affordable working spaces, a café and also a community meeting place highlighting how meanwhile uses can also act as a kick-start for small enterprises with a stronger connection between residents and the developing site (Meanwhile City, 2019, p.28-29). Such areas do not only serve as avenues for local businesses to start up without any preliminary costs or obligations but as well what sociologist Ray Oldenburg describes as "third places"—public spaces that serve as anchors for community interaction beyond home and work.

> *"the opportunity to be experimental and to try out really rather radical, new ways of doing things......*
> *.....developing a project is also about capturing a narrative about the desires and aspirations of communities and a narrative about how we use and govern public spaces"*
>
> **Jan Kattein**

The Peckham Levels project similarly embodies this principle of transforming a vacant parking structure in South London into an incubator for creative industries and small businesses, offering affordable studios and a public social space that fosters social engagement and economic resilience (Meanwhile City, 2019, p.107).

Figure 6: Ebury Edge Community Center

Figure 7: The Peckham Levels

However, as discussed by Brand "many have noticed that young artists flock to rundown industrial neighborhoods, and then a predictable sequence occurs. The artists are drawn by low rents and spaces for creative businesses, making the area vibrant and attracting trendy businesses. Eventually, real estate values rise to the point where young artists can no longer afford the higher rents, and the cycle begins again in another area. Economic activity follows this "Low Road" model" (Brand, 1994, p.71). This reveals the underlying conflict behind urban revitalization where temporary places act as a trigger for initial creative enthusiasm; when they succeed in doing so, this can lead to higher prices and displacement, underscoring the balance needed to preserve affordable, inclusive spaces.

Another highlight on the dilemma of gentrification is that while creative clusters often attract subsequent commercial interest, their very success can lead to rising rents, eventually displacing the original creative community. From this paradox, even though these temporary areas might encourage active and open cultures within them, they could become victims of their own success (Bishop & Williams, 2012, p.165).

Conversely, Open Lab Ebbinge shows how vacant spaces can be revitalized through temporary initiatives that are low cost which create both immediate and lasting benefits for communities. The Groningen project drew interest from local businesses and external investors, with nearby shops experiencing increased people traffic and eventual investment in the site before the temporary permit expired (Bergevoet & Van Tuijl, 2016, p.187).

This catalytic effect is proof that it is possible for temporary creative spaces to inspire more lasting economic investments. The same could happen with the proposed thesis project where former industrial buildings could become creative clusters due to the transformational potential of temporary low-cost initiatives. Therefore the thesis aims to underscore the effect of temporary spaces; they not only revitalize surrounding economies but also set the stage for long-term investment, suggesting that temporary uses can lay a foundation for economic resilience and development.

In the light of the above, the thesis represents an approach toward the revitalization of urban spaces by developing an environment in which incubator spaces and third places can symbiotically coexist with commercial activities. It recognizes that there is a need for adaptive, affordable responses, and positions temporariness as the catalyst to enable both creativity and entrepreneurship. The approach aims create a resilient urban fabric by allowing temporary adaptive low-cost spaces that enable experimentation with public engagement. This leads to a framework on the development of vacant spaces — that is, balancing growth with inclusiveness —nurtures the spaces that evolve with their communities in the process and provides a base for diverse and thriving urban landscapes.

Mapping Refshaleøen:
Layers of Space, Time & Potential

This chapter concentrates on the contextual and empirical investigation into Refshaleøen in Copenhagen. Attention is given to why Copenhagen represents a privileged case for the analysis of creative hubs and why Refshaleøen—thanks to its industrial legacy—represents a paradigm for adaptive re-use. By in-depth analysis of the built environment, local plans and zoning regulations, together with stakeholder interviews, critical insights are made into the evolving Refshaleøen landscape with identification of area potential for temporary creative interventions in line with wider urban objectives.

Local Context

Denmark

Copenhagen

Historic Center

Refshaleøen
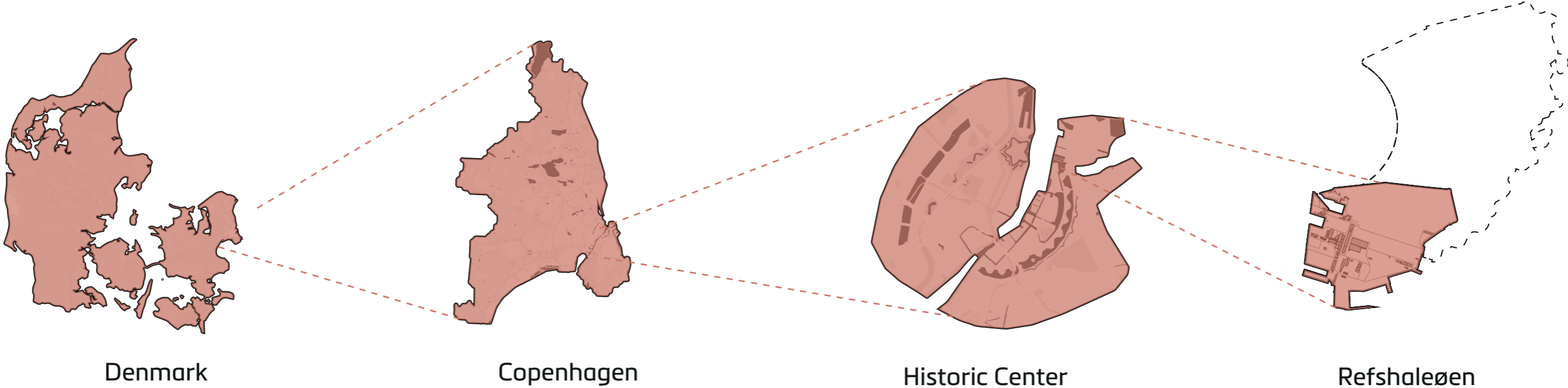
Why the city of Copenhagen ?

Copenhagen is an ideal case for analyzing creative city strategies due to its progressive urban policies that foster both cultural and economic renewal. As Landry (2000) notes, cities that integrate creativity into their policy frameworks can strengthen both their economic resilience and cultural appeal. As it was also stated by Bayliss in 2007 ; in Denmark, urban policymakers have a longstanding tradition of utilizing culture to promote urban areas.

The emergence of creativity in urban planning has significantly changed this approach. Now, both culture and creativity play pivotal roles in stimulating cultural industries, boosting the city's international profile, attracting investment, and appealing to the 'Creative Class'. (Florida, 2002b) The adaptability of Copenhagen's policies, where creative clusters and cultural incubators—such as those developed in repurposed industrial sites—illustrate a blend of top-down governance with bottom-up stakeholder engagement, combining top-down policy with community input. Therefore, Copenhagen's initiatives suggest a nuanced strategy that values local creative input while aligning with broader urban policy goals.

Through its stakeholder approach and the integration of creativity into the discourse, Copenhagen emerges as a model for cities aiming to foster sustainable urban regeneration that respects the complexity and diversity of local cultural ecosystems.

Culture-driven urban regeneration now has "a pivotal position in the new urban entrepreneurialism"
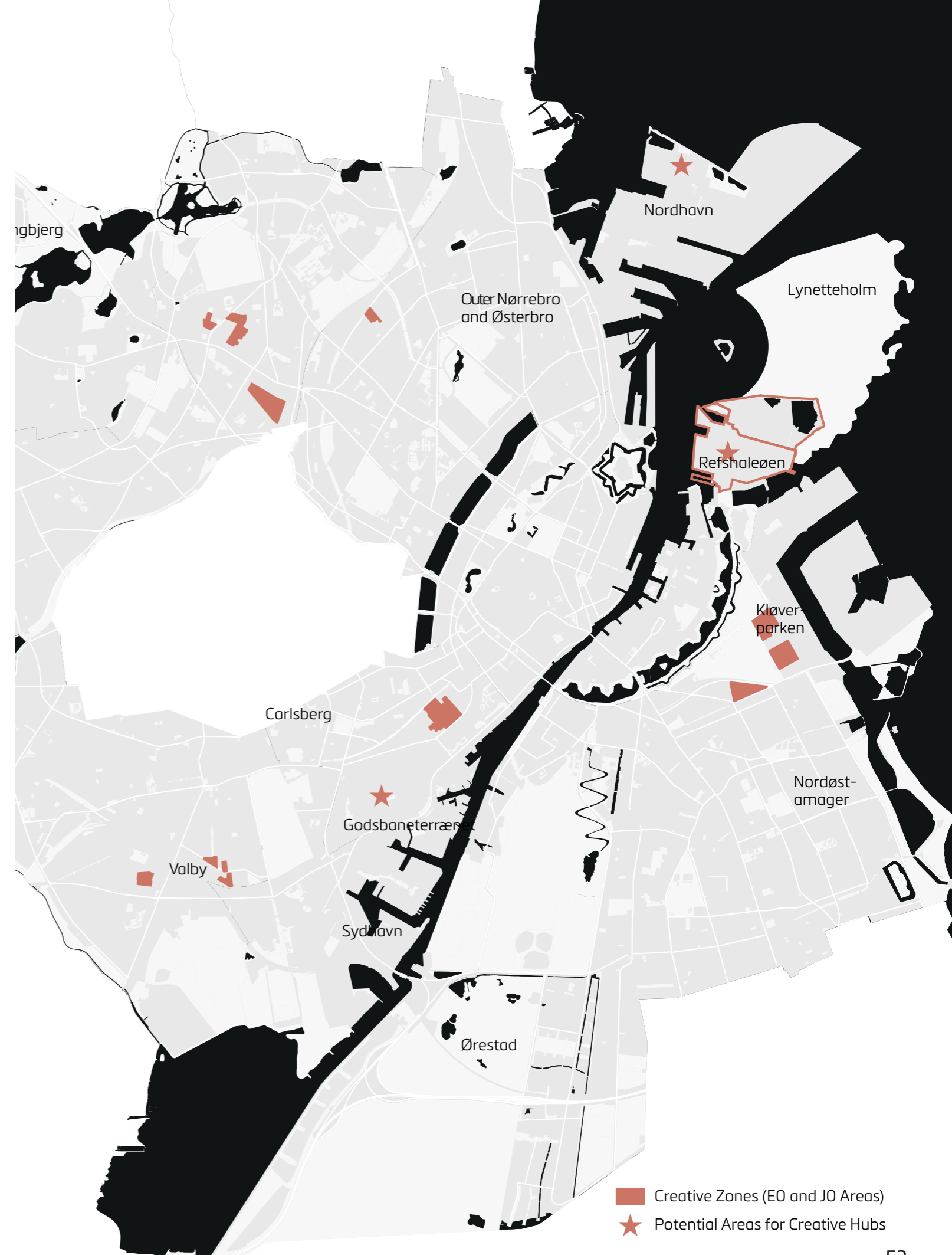
(Miles & Paddison, 2005).

Figure 8

The Municipality of Copenhagen asserts that the city has transitioned from an industrial-based economy to services and knowledge based economy. (Københavns Kommune, 2005a) In other words, the city has been sought to evolve into a true 'Creative Hub'.

Crucial for prospective economic growth, they prefer a city that exudes energy and vitality with background and vibrancy. The main bodies of the city of Copenhagen chase to initiate new endeavors, viewing declining areas as potential assets rather than obstacles, and are drawn to spontaneity and lack of strict regulations. In another saying in the remark of Bayliss(2007) "planning for the catalysts then means catering to their search for more experiences, flexible space and fewer rules."

Following this, as it is illustrated on the right map, eight industrial zones in the inner city have been designated for further creative industry development, while Refshaleøen as one of the three city areas is designated as a hub for nurturing new creative businesses. (KP19 Retningslinjer, Kommune Plan 2019)

All of these reasons make Copenhagen an appropriate case for investigating the implementation of the creative city rhetoric and its implications for urban governance.

"Technology, creativity and tolerance as the driving force behind the city's economic growth and development"
(Københavns Kommune, 2004a)

Nordhavn

Lynetteholm

Outer Nørrebro and Østerbro

Refshaleøen

Kløver- parken

Carlsberg

Nordøst- amager

Godsbaneterræn

Valby

Sydhavn

Ørestad

Creative Zones (EO and JO Areas)

Potential Areas for Creative Hubs

Why Refshaleøen ?

Refshaleøen offers a unique blend of history, industrial charm, and creative potential, making it an irresistible destination for both locals and visitors alike. Since its designation as a 'Perspective Area' in Kommuneplan 2005, Refshaleøen has emerged as a hybrid space, accommodating diverse functions and activities.

Embracing its industrial bones, Refshaleøen is envisioned to transform into a vibrant hub of creativity and unique experiences. This transformation is not merely about physical structures but also about cultivating a distinct atmosphere. Therefore, it is a place where people are spending not only necessary time but also optional time. (Gehl, 2006)
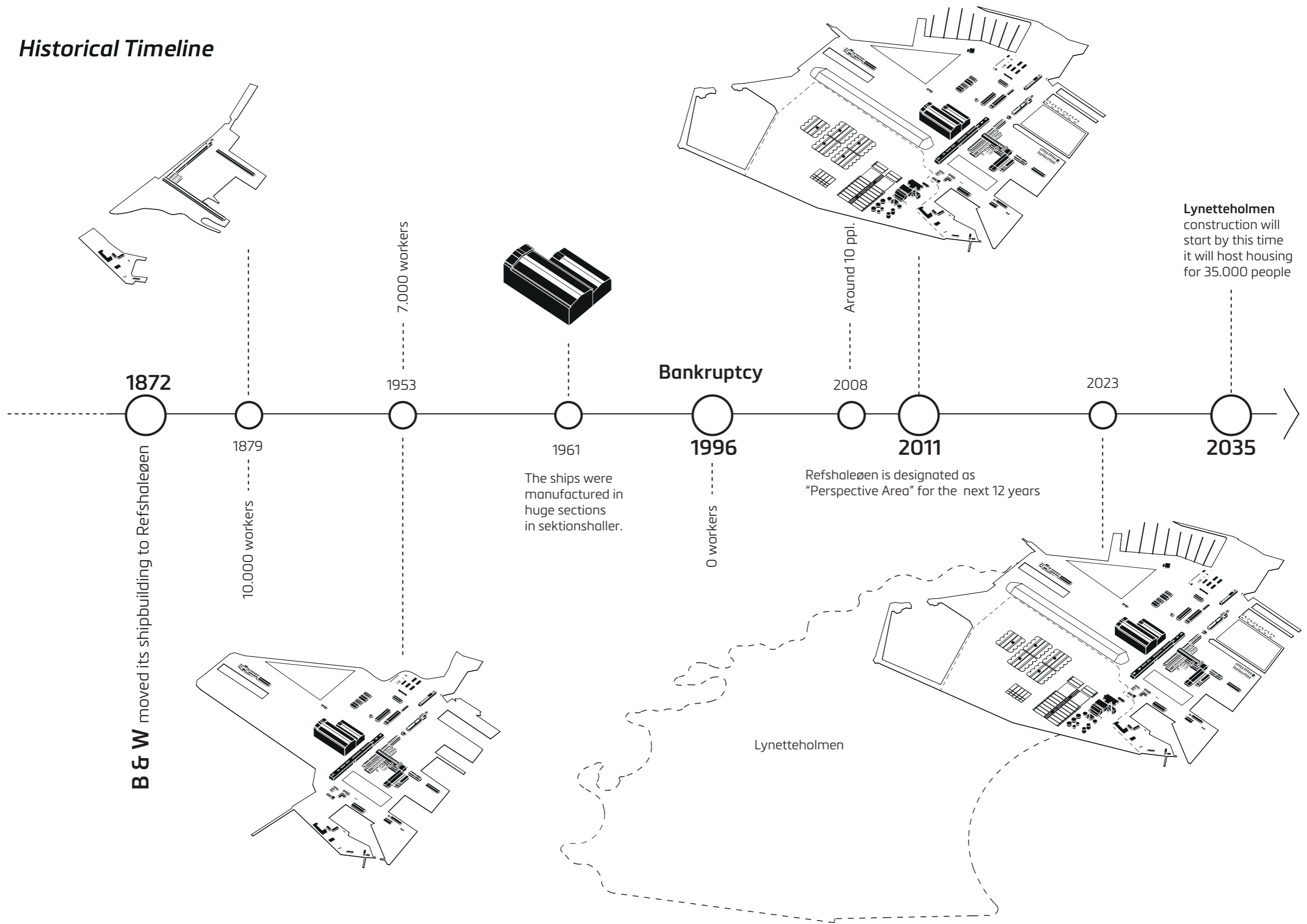
The islands rich historical background and unique characteristics along, with its multiple layers and genuine atmosphere attract visitors looking for an authentic and engaging experience. Those involves understanding the impact that both the physical aspects and intangible qualities have on defining Refshaleøen's realities and promoting its sustainable growth.

Moreover Refshaleøens close proximity to the city center of Copenhagen only a short 15 minute bike ride away along with its extensive open area establishes it as a prime spot for companies and gatherings in need of ample space. The easy access and abundance of room make Refshaleøen an appealing option for cretives and small businesses looking for alternatives to the competitive real estate market, in the city center.

Furthermore, stakeholders are committed to safeguarding Refshaleøen's unique sense of place and history, ensuring that future development preserves its raw, wild, and hip vibe. The island's social and creative environment thrives through the initiatives led by Refshaleøen Ejendomsselskab (RE) and København Kommune (KK), attracting both Copehageners and visitors to participate in activities embracing its cultural and historical backgrounds.

In substance, Refshaleøen has a unique combination of history, industrial legacy, creative potential, and strategic position, making it an appealing destination for businesses, activities, and visitors looking for memorable encounters. Therefore Refshaleøen is a peculiar example of urban redevelopment and repurposing of industrial zones, serving as a hub for creativity and intellectual exchange.

Historical Timeline

1872

1879

7.000 workers

1953

1961

The ships were
manufactured in
huge sections
in sektionshaller.

Bankruptcy

1996

0 workers

2008

Around 10 ppl.

2011

Refshaleøen is designated as
"Perspective Area" for the next 12 years

2023

Lynetteholmen
construction will
start by this time
it will host housing
for 35.000 people

2035

B & W moved its shipbuilding to Refshaleøen

10.000 workers

Lynetteholmen

Refshaleøen Status
-Goverment Perspective-

Refshaleøen was highlighted as an area which highly requires a significant **improvement in the area's accessibility** by car and public transformation (starting in **2021** at the earliest)

Skabelonloftet was emphasised as innovative art community.

Three buildings were **nominated for its cultural value** as worthy of preservation in Refshaleøen ;
Skabelonloftet, B&W section halls, Banchina

One building was **recogized** but has expired nomianation;
Reffen & Werkstatt

Refshaleøen was first highlighted as **' perspective area (2018-)'**
As one of the two **potential creative hubs** in addition to 8 industrial zones

Refshaleøen was highlighted **as 'perspective area (2023-)'**
Emphasis on the prerequisite for **satisfactory accessibility** by public transport, cars, bicycles and walking.

KP**2009**

KP**2019**

KP**2024**

KP**2005**

KP**2011**

KP**2015**

Local plan
No. 209
2015

'Soul of the City' Report
2022

The area was reserved for mix businesses and port purposes

Estimated **planning** will start in **2023** at the earliest

Refshaleøen was highlighted as **' perspective area (2021-)'** Copenhagen's potential **greatest urban development**

REDA wishes to initiate the use of **temporary activities as a strategy** for long-term development. Aim to exploit the **synergy between** the **creative** companies and the **knowledge** institutions.

Provisions for widely **use of exisiting buildings** and undeveloped areas by **temporary purposes, small businesses, collective & leisure facilities.**

Consultation for the possible **metro line M5**, connecting Refshaleøen and Lynetteholm, started in **2022**.

Refshaleøen was higlighted as one of the **four major new areas as potential for urban development**. Refshaleøen was higlighted as one of the **six new larger green areas.**

Emphasis again on the **role of temporary activities** to transform and give **new life and identity** to the area

Refshaleøen still remains **as 'perspective area '** and its **urban development** was decided to take place **after 2031**

Refshaleøen Status
-Citizen Perspective-

"It's good to take it easy when doing urban development, so that it's not all created in one worldview. It's important to involve many different actors in the process, you need to work in smaller areas, experimenting and building on the layers that are already there."

Marie Stender, worrkshop meeting
February 4, 2023

"Refshaleøen should be a green model district, where climate and biodiversity are considered in everything."

Anonymous, input from workshop
February 4, 2022

New workspace, production and resource hub for emerging artists and creative professionals has been established in Copenhagen, at the beginning of their careers across all creative fields.

Louise Cattarinussi, indspark March 8, 2023

"Especially commercial leases on a smaller scale, and at a price that can be paid for a start-up company, is in short supply in many newly developed areas."

Rasmus Bendtsen, kick-in
March 12, 2023

"Cultural heritage should not be considered an obstacle, something that stands in the way or an irritation for the new. Cultural heritage must be seen as a creative resource."

Mogens Morgen, vision meeting December 6, 2022

"Preserve cultural heritage and create more space for creative professions
– more freedom and dynamism, less regulation."

Vibe Kjer Nemming, input from workshop | March 4, 2023

Moderately priced artist studios, workshops and exhibition spaces.
Louise Cattarinussi, indspark March 8, 2023

New Development Areas

In the urban development areas, it has been decided that major urban development can take place, and a sequence has been determined for the implementation of the urban development.

Twelve areas with a potential for urban development are pointed out to support the city's growth in population and jobs.

Refshaleøen is designated as a **cultural environment**, and there are several buildings in the area with cultural and historical value.

København Kommuneplanstrategi 2023

Øresund

Øresund

Nordhavn

Outer Nørrebro and Østerbro

Lynetteholm

Yderhavn

Refshaleøen

Inder havn

Kløver-park

Carlsberg

Nordøst-amager

Godsbaneterræn

Valby

Sydhavn

Ørestad

Kalveboderne

Potential for urban development
Future perpectives for urban development
First part of the planning period
Perspective areas

Green & Blue Copenhagen

Six new green areas with a potential are pointed out. The areas must accommodate both new nature with room for biodiversity and new opportunities for cultural and leisure activities, movement, tranquility and contemplation.

København Kommuneplanstrategi 2023

Øresund

Øresund

Ryvang

Svanemøllen
Strand

Lersøparken

Yderhavn

Fælledparken

Bellahøj

Kastellet

Søerne

Refshaleøen

Assisstens
Kirkegård

Inder
havn

husengen

Christianhavns
Vold

Kløvermarken

Frederiksberg
Have

Amager
Strand

Vestre
Kirkegård

Teglværks
havnen

Amager Fælled

Sundby
Idrætspark

Kastup Fort

Harrestrup Å

Valby Parken

Valby Strand

Tippen

Kalveboderne

Kalvebod Fælled

● New larger green areas
■ Publicly accessible green areas*
■ Water bodies
■ Other green areas

*The Economic Administration's analysis of
distance measures for green and blue areas, June 2022.

From Periphery to Connected City Area

From 'isolated island'...

Refshaleøen is not easily accessible today. The map clearly shows that Refshaleøen is only physically connected to Christianshavn in a relatively thin hinge, where transport to and from the area primarily takes place.

Bystrategisk stedsanalyse af Refshaleøen 2023

...to contiguous urban area

As Refshaleøen is developed from being an 'island' with only a narrow fixed connection, to being a coherent urban area with a total infrastructural connection, many possibilities open up. Refshaleøen goes from being a periphery to being the center of Østhavn and from being a destination to being the starting point for many people's lives.

Bystrategisk stedsanalyse af Refshaleøen 2023

Context Analysis
Past - Current Uses

work market tender

fire station

ship building hall

main magazine

the customs building

ship building hall

administration building

changing building

main guard building

reservation warehouse

the customs building

section halls

ship building hall

welding hall

pipe workshop

ship building hall

pipe workshop

ship building hall

ship building hall

ship building hall

ship building hall

Refshaleøen is a place with great industrial legacy and the transformation of this single-purpose industrial area into a lively, multi-use urban hub expresses the evolution in response to needs and creative reuse. However, Refshaleøen is still an "awaiting development" area where long-term planning has not in turn been finally settled. Therefore, most of the functions presently on site are quite temporary in nature and reflect the flexibility and adaptability required for such transitional phases.

The temporary nature of the site explains the predominance of categories aligned with temporary and adaptable activity types, such as **Art, Craft & Production, Events, Music & Theatre, and Food & Drink.** These uses take advantage of the site's industrial legacy while supporting the changing needs of users.

The temporary nature of these uses encourages experimentation and innovation, turning the site into a testbed for creative, scalable, and reusable interventions. It charts these alterations, and in so doing, the analysis places the site in its role as a space of possibilities: an urban environment in flux, confronted by the present and yet waiting for its future. This represents one of the key themes within the thesis: the potential of temporary use to develop underused spaces, create immediate values, and contribute to a long-term vision for sustainable and adaptive urban development.

Art

Craft & production

Food & drink

Business & service

Events, music & theatre

Sports

Warehouse

Building Aggregation Over Time

B&W shipyard use
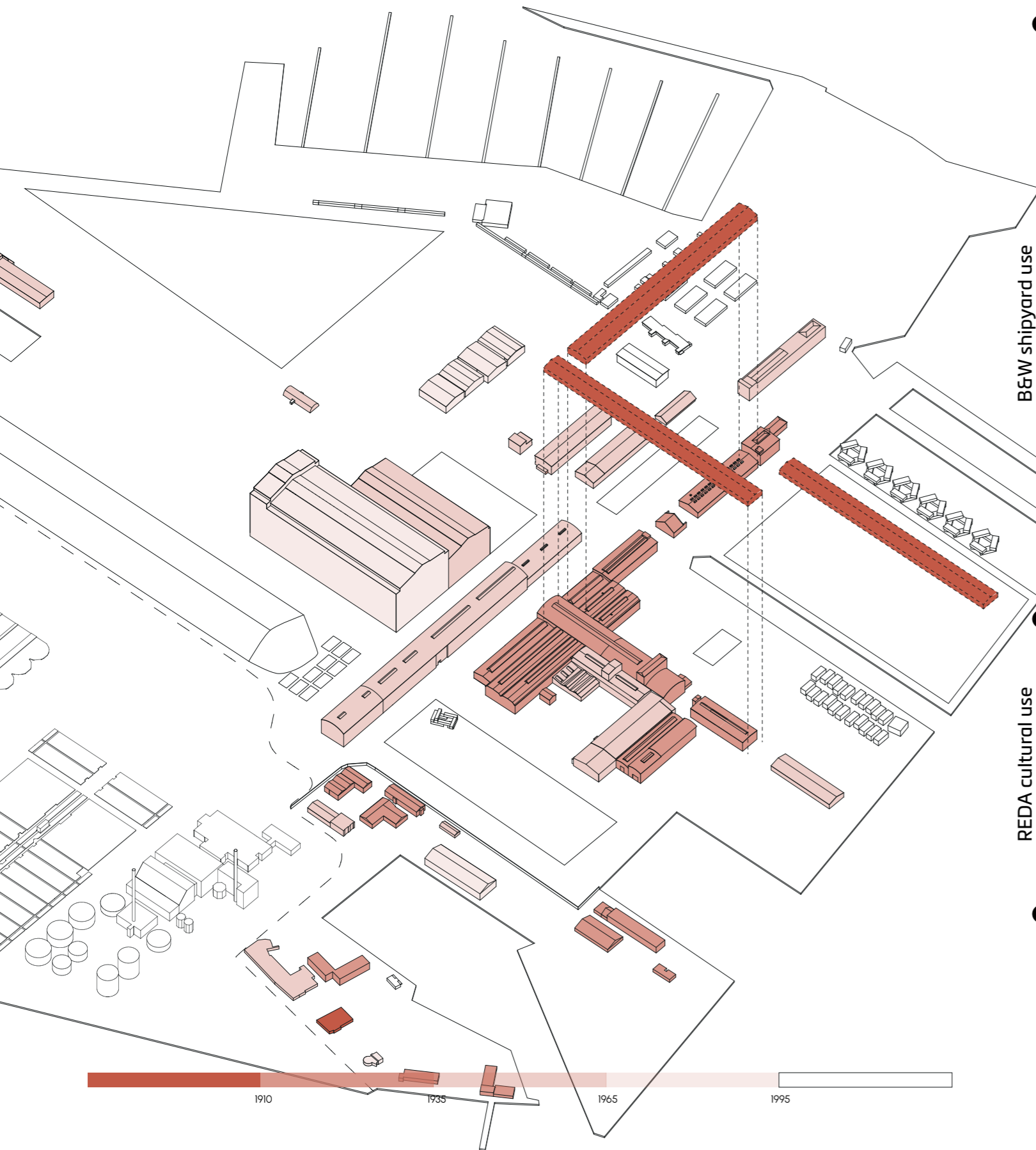
1872-1959
The early yard. The shipyard's buildings and production are oriented to the west

Refshaleøen's development was largely driven by the expansion achieved by B&W during the first part of the 20th century. When the shipyard was established in the second half of the 19th century, it was located on the western part of Refshaleøen

Section Hall 1

Pipe workshop   Marking hall   Welding hall

Refshalevej
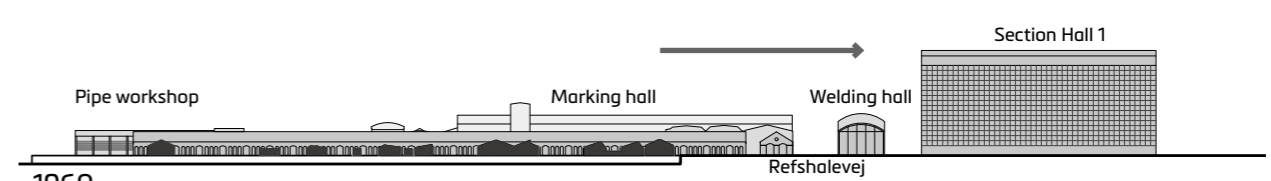
1960
The island is expanded to the east and production is oriented to the east (Section Hall 1)

Around 1950, the space became too tight and the ships too large, and the yard's primary work area was therefore moved to a newly established, extensive eastern extension of Refshaleøen. This transfer is clearly visible in the plan of the shipyard area, which is naturally divided into a western and eastern area.

REDA cultural use

Section Hall 2

Pipe workshop   Rigging loft   Marking hall   Welding hall

Refshalevej
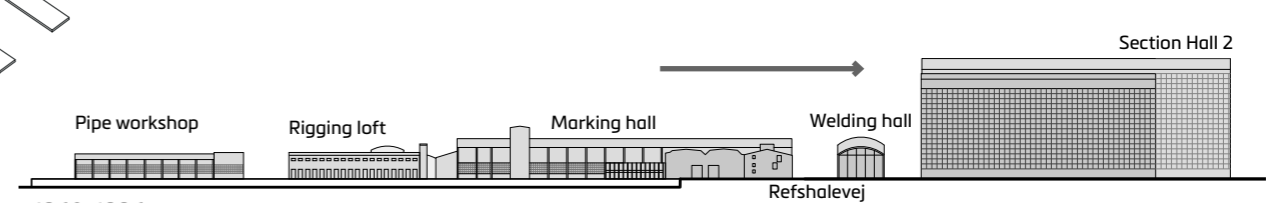
1960-1996
Larger halls to the east are being built (Section Hall 1 and 2)
Smaller and larger buildings on the west side are removed and larger open areas are created

After the establishment of the new eastern shipyard area, the older west-facing industrial area was gradually closed down
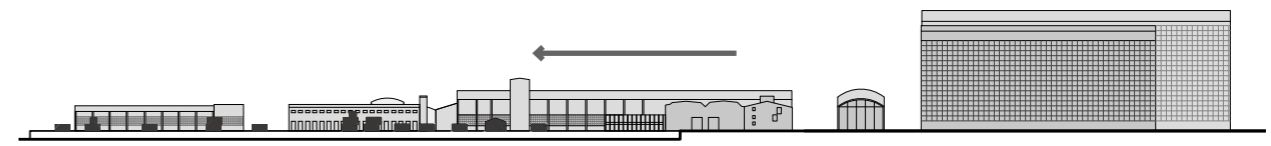
1996-present
Smaller temporary buildings and containers appear after the closure of B&W

This development was reinforced after the yard's final closure in the 1990s, when a varied mix of small industrial companies,   creative workshops and restaurants have gradually occupied the old B&W buildings. Due to the very large scale that follows the buildings on the younger east-facing part of the yard area, this new life is primarily concentrated to the west, where regular quarters of reversible steel containers have recently been expanded.

Refshaleøens Historiske Idenitetsmarkører 2023, p.7

1910   1935   1965   1995
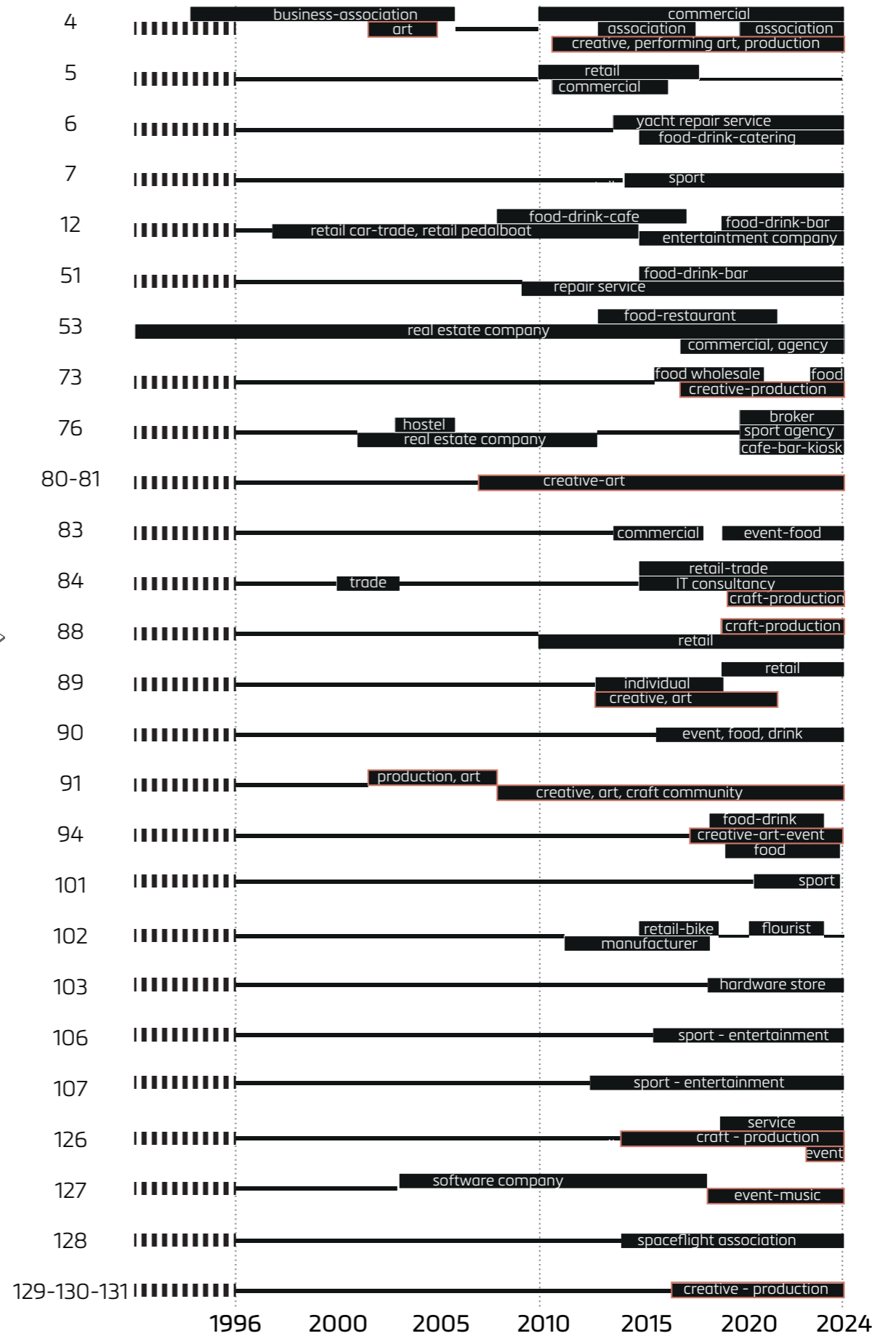
Uses in Time
-Open Spaces-

264,786

This mapping researches the functional evolution of the buildings in Refshaleøen since the bankruptcy of the shipyard in1996. By tracing the transition of functions over the time, showing that the main shift toward active use and development started around 2008 that coincides with Great Recession. At this period, different functions arrived on this site, aligning with the status of a site which was still in a transitional state as an "awaiting development" zone. Over time, these uses evolved into creative industries, food-drink services, events, and cultural activities, which highlights the strategic adaptation of the industrial legacy of the site to meet the new demands.

#		
1	junkyard	residential
2	junkyard	boat warehouse / sport
3	junkyard	junkyard / skateboard park / food-drink-event
4	junkyard	farming / festival
5		festival
6		storage / sport
7		sport
8		festival
9		farming
10		festival
11		leisure
12		leisure
13		leisure

1996 2000 2005 2010 2015 2020 2024
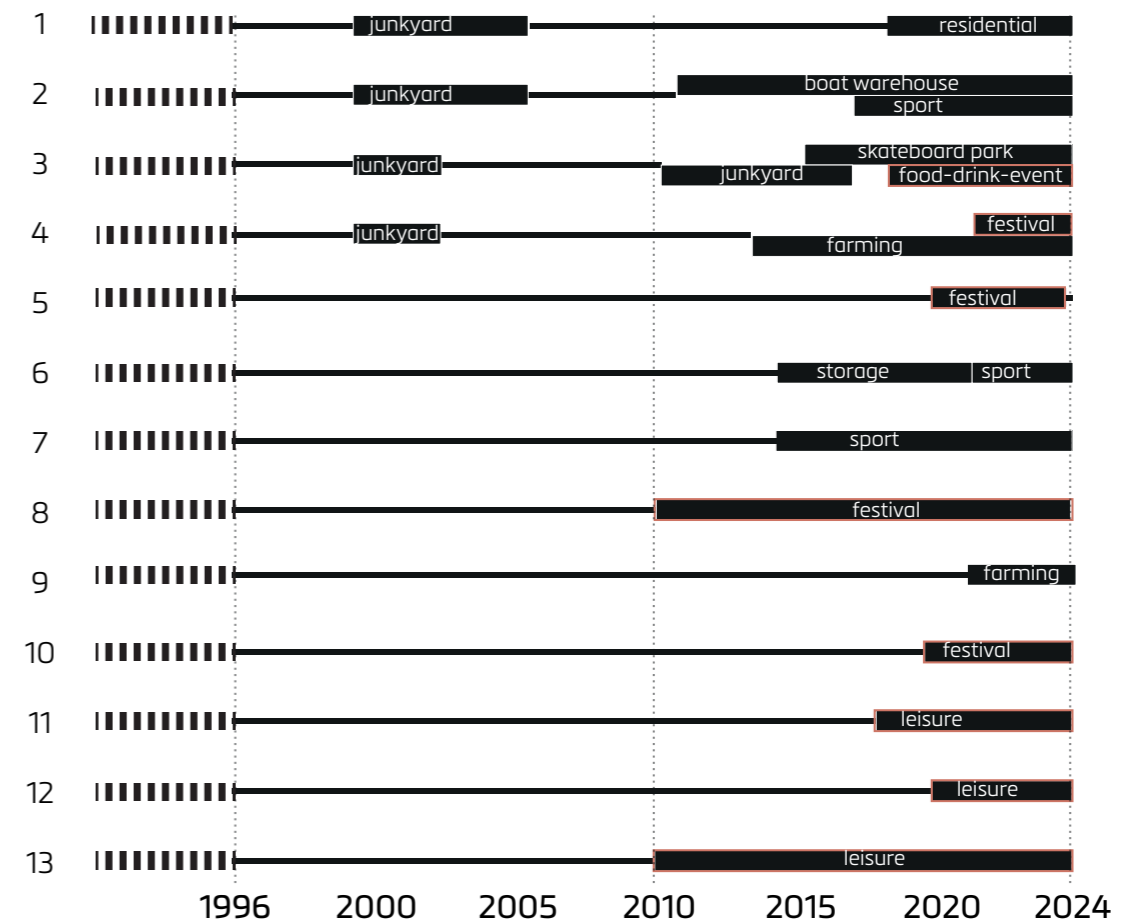
Uses in Time
-Buildings-

Own assessment based on 'ois.dk' for property data & based on 'virk.dk' for business data

Building	Uses
4	business-association / commercial / art / association / association / creative, performing art, production
5	retail / commercial
6	yacht repair service / food-drink-catering
7	sport
12	retail car-trade, retail pedalboat / food-drink-cafe / food-drink-bar / entertaintment company
51	food-drink-bar / repair service
53	real estate company / food-restaurant / commercial, agency
73	food wholesale / food / creative-production
76	hostel / real estate company / broker / sport agency / cafe-bar-kiosk
80-81	creative-art
83	commercial / event-food
84	trade / retail-trade / IT consultancy / craft-production
88	craft-production / retail
89	individual / retail / creative, art
90	event, food, drink
91	production, art / creative, art, craft community
94	food-drink / creative-art-event / food
101	sport
102	retail-bike / manufacturer / flourist
103	hardware store
106	sport - entertainment
107	sport - entertainment
126	service / craft - production / event
127	software company / event-music
128	spaceflight association
129-130-131	creative - production

1996 2000 2005 2010 2015 2020 2024

Occupancy Rate

This analysis focuses on the occupancy rate across the Refshaleøen, providing a snapshot of which buildings are currently in use. By identifying the occupied buildings, the analysis highlights the extent to which the site has been activated and the buildings that remain underutilized. The analysis categorizes buildings into three levels of occupancy: high occupancy, partial occupancy, and vacancy. This categorization helps to differentiate between fully utilized spaces, those with limited use, and entirely vacant ones. This information offers a valuable perspective on the site's current functionality and its capacity for further development. The occupied buildings represent a mix of temporary uses, reflecting the transitional nature of Refshaleøen, while the vacant spaces indicate availabilities for future interventions

■ High Occupancy

■ Partial Occupancy

▦ Vacancy

Temporary Activities
-Open Spaces-

festival area

festival area

urban farming

sports

festival area

sports

event space

event space

sport

art

street food

All seasons

Seasonal

Once a year
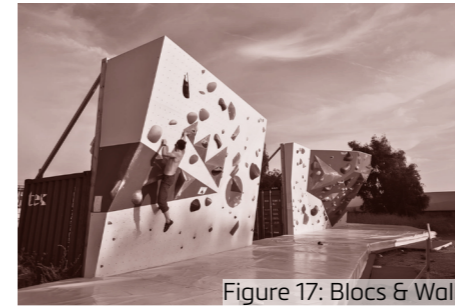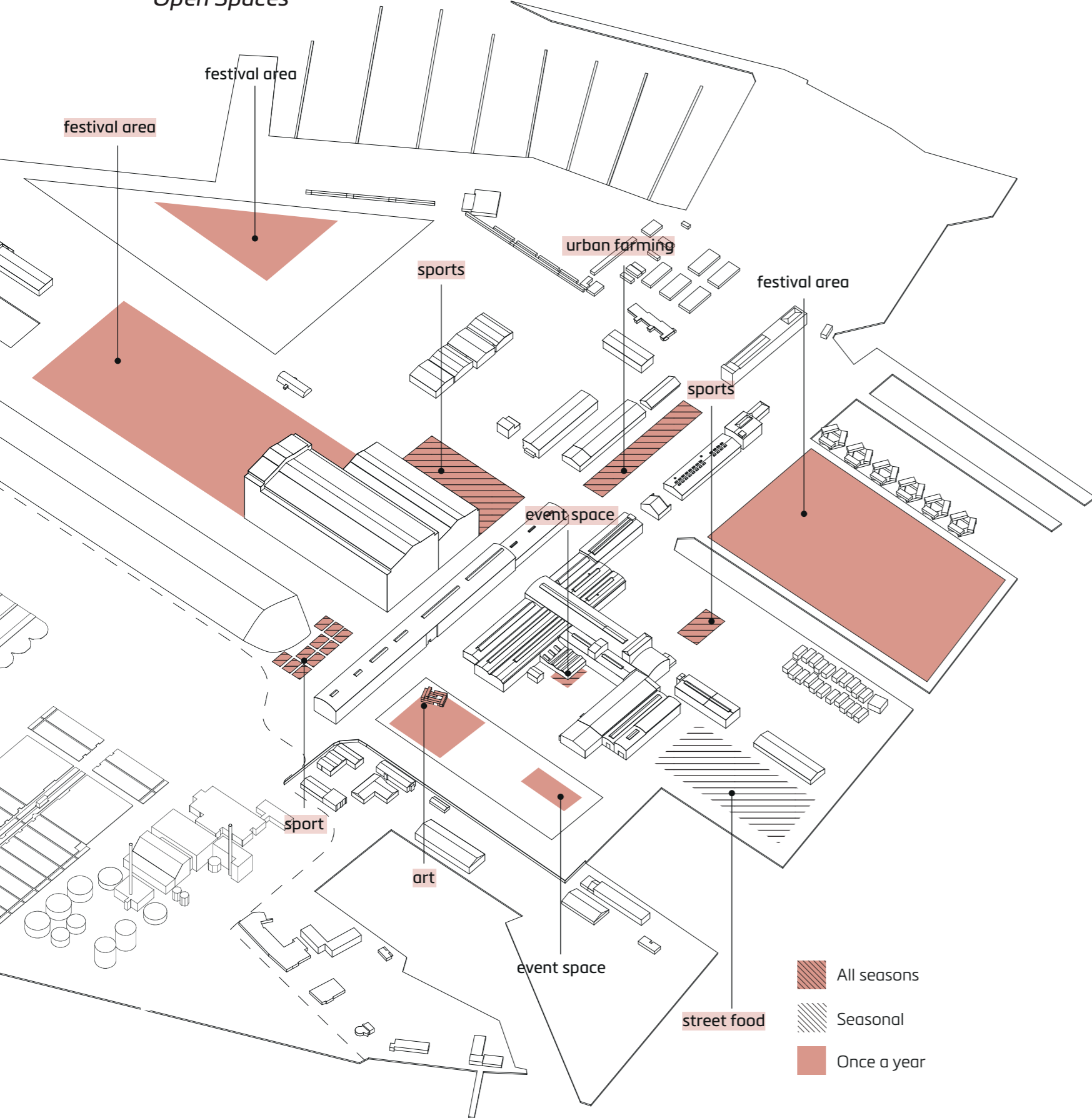
Figure 17: Blocs & Walls

Sport | Bouldering
All seasons
Operating since 2015
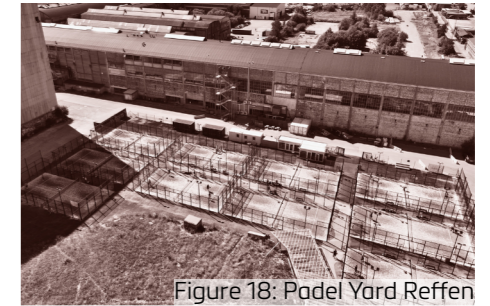
Figure 18: Padel Yard Reffen

Sports | Paddle
All seasons
Operating since 2015

Figure 19: Reffen

Street Food Market
Open between March & October
Operating since May 2018
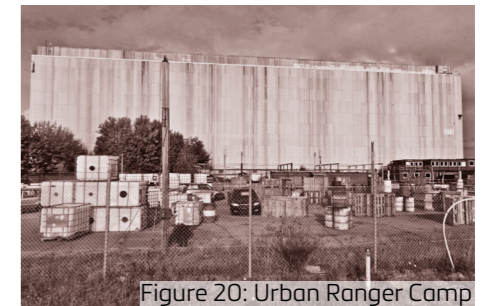
Figure 20: Urban Ranger Camp

Sports | Paintball
All seasons
Operating since 2015

Figure 21: Copenhell

Music Festival
Happens in june approx. 4 days
Operating since May 2018

Figure 22: Photo Festival

Art | Photo Festival
Happens in june approx. 10 days
Operating since 2020

Figure 23: Bygaard & Øens Have

Urban Farming
Works all seasons
Operating since 2021

Figure 24: Pladeværkstedet

Event Venue
Works all seasons
Operating since 2020

Temporary Activities
-Buildings-

movie set

adventure sports

residential

sports

event space

exhibiton space

art community

sports

Figure 9: Urban Rigger
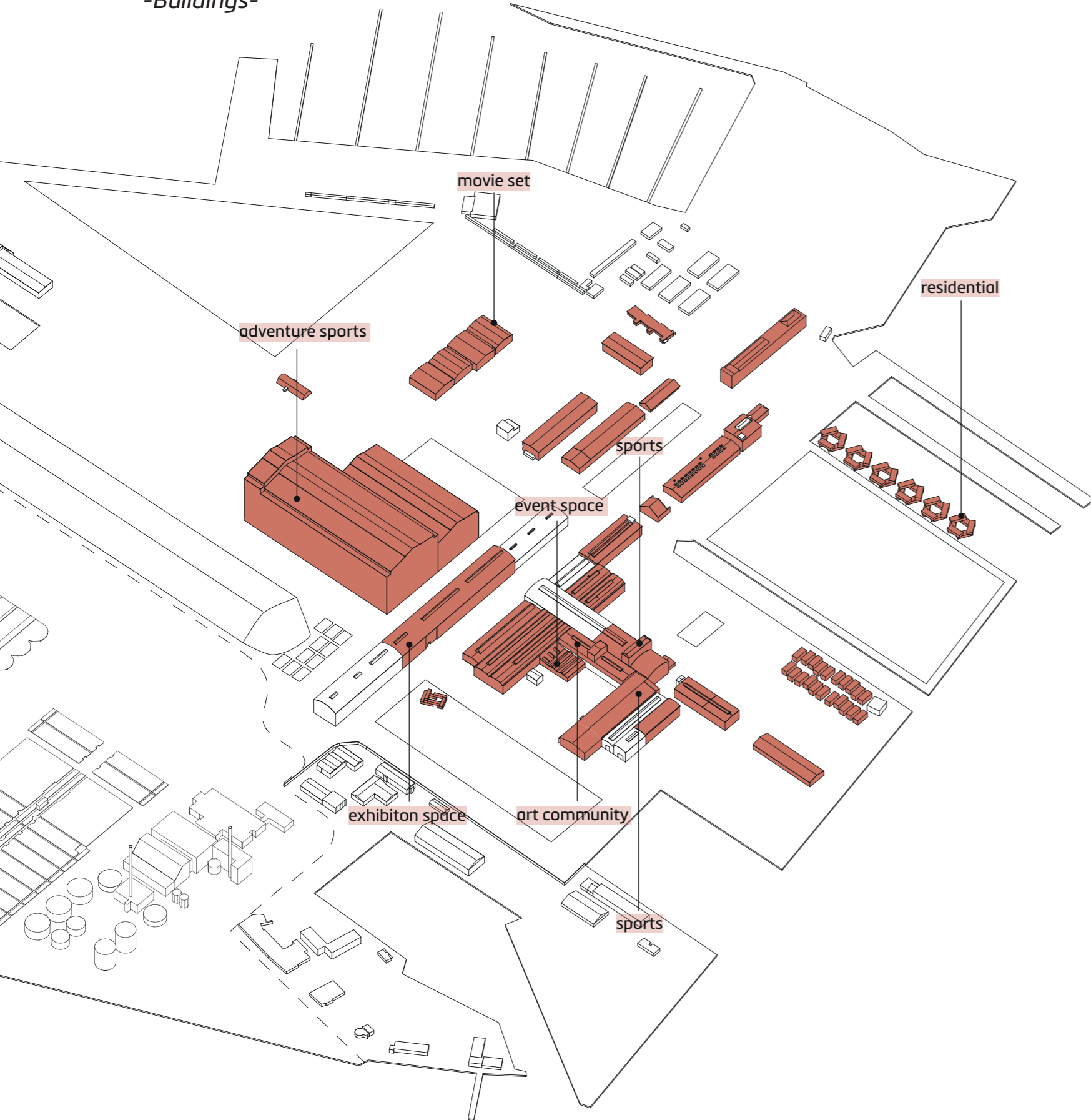
Residential
Operating since 2016

Figure 10: Padel Yard Reffen

Sports | Paddle
Operating since 2021

Figure 11: Blocs & Walls

Sports | Bouldering
Open between March & October
Operating since 2013

Figure 12: Skabelonloftet

Art Community
Operating since 2008

Figure 13: Pladeværkstedet

Event Venue
Operating since 2016

Figure 14: Copenhagen Contemporary

Exhibition Space
Operating since 2018

Figure 15: Urban Ranger Camp
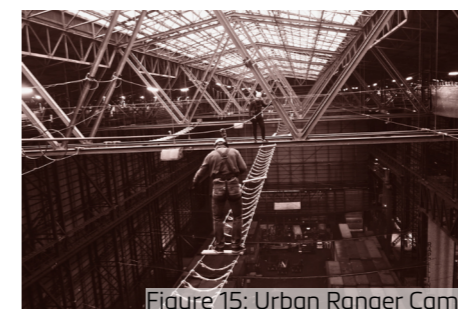
Adventure Sports
Operating since 2013

Figure 16: FilmGEAR

Film Studio
Operating since 2017

Decay Stages

Decay Levels

High — Low

Own assesment based on Ramboll's report 'Resource screening of existing buildings', 2022
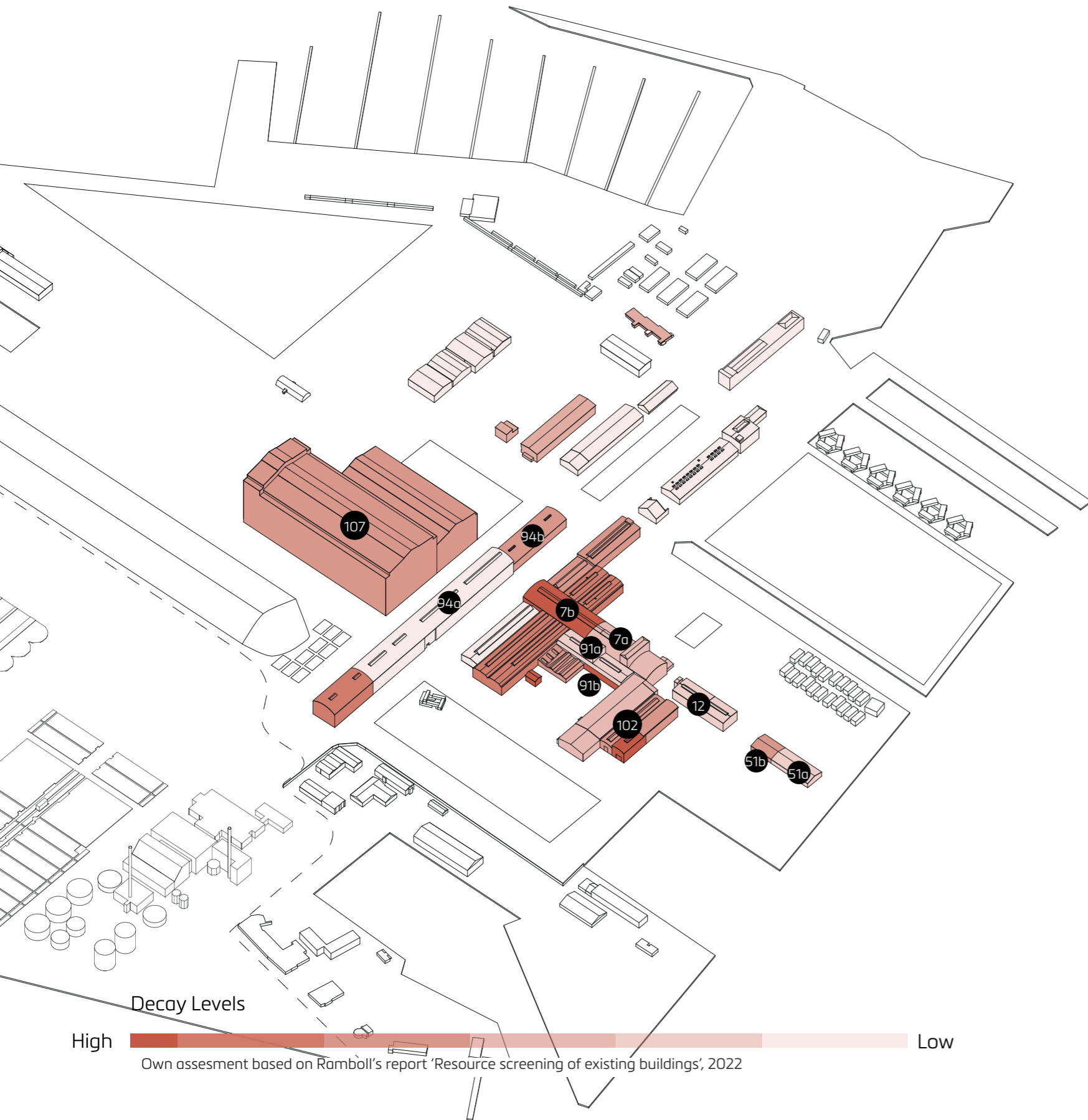
This analysis looks at the various stages of building decay across Refshaleøen, drawing on the framework of "Shearing Layers of Change" by Stewart Brand, supplemented with the use of a immaterial parameter-soul. The analysis was able to identify how the various layers that constitute the site, like structure, skin, and services, have deteriorated over time by assessing the condition of the buildings. This approach gives evidence of differential rates of decay within the site, while some buildings still retain much of their integrity by keeping their soul, some show signs of obsolescence. Understanding these decay stages provide a rich insight into the adaptive capacity for each building and show which buildings seem more appropriate for reuse transformation.

| | | Skin — Structure — Service — Space Plan — Stuff — Soul — Site |
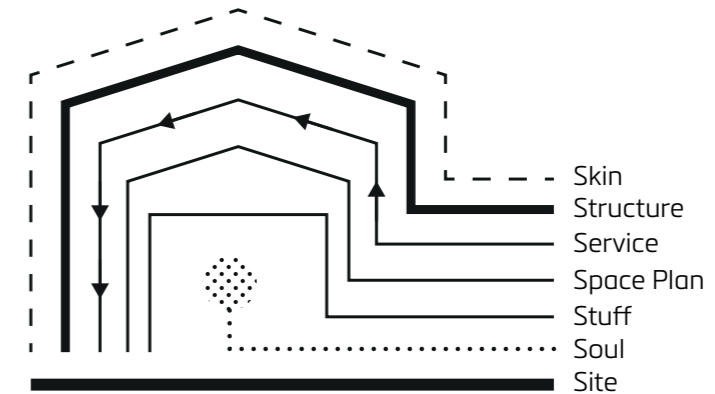
Site	Eternal The geographical setting, urban location	**Eternal**
Skin	Every 20 years The exterior surfaces	**25-50 years**
Structure	The foundation and load-bearing elements	**30-300 years**
Services	The working guts and moving parts of a building	**7-15 years**
Space Plan	The interior layout; walls, ceilings, floors, doors	**Every 3 years**
Stuff	The furnitures, appliances, decorative elements	**Daily-Monthly**
Soul	Sensory experiences, self interpretation of environment.	**Daily**

Figure 25: Shearing Layers of Change. Own elaboration based on Brand 1994, p.38

Decay-Tranformation

Based on the outcomes from the analysis of Decay Stages, this analysis deals with how different types of transformations have an impact on physical decay and the soul of selected buildings. While the form-form approach emphasizes the dialogue between the original architectural form and the newly introduced interventions as a way to balance historical integrity and contemporariness. Brand's framework recognizes that a building consists of layers-structure, skin, services, space plan, and stuff-each changing at its own pace. Together, these standpoints frame the interventions in the form of respect for the enduring structural layer as an anchor to building identity, while other layers-like skin or space plan-evolve. Interventions, within this integrated framework, are tools not only to conserve or replace physical elements but to preserve and maintain a layered dialogue. (Plevoets & Cleempoel, 2019, p.17-30)

Installation:

New elements are introduced within the building of the old, existing **independently** and **without compromising or interfering with each other**.

These elements can be removed, allowing the building to convert to its original state

Insertion:

A new autonomous element, precisely dictated by the dimensions of the existing structure, is placed within its confines.

This process allows the original building and its adaptation to maintain its distinct character while coexisting independently.

Intervention:

The existing structure is transformed to a point where it can no **longer revert to its original state**, as the old and new are **completely intertwined**.

It **activates the potential or repressed meaning** of a specific place. Intervention **can be destructive as much as it can be constructive**.'

parasites-juxtaposition (intallation)

nest (installation)

inner shell (insertion)

weawing (insertion)

new interior (intervention)
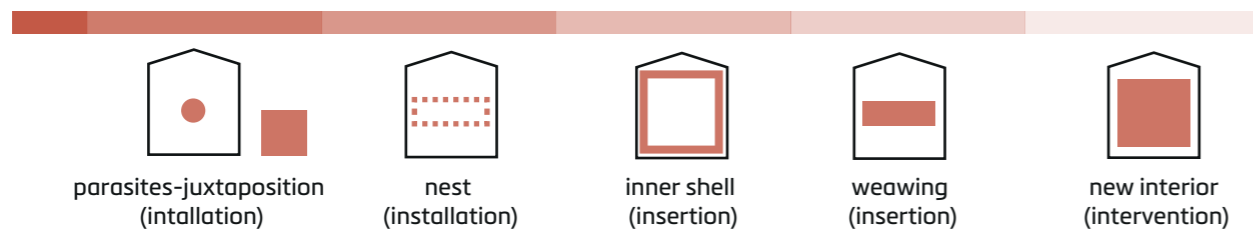
Figure 26: Transformation types. Own elaboration based on Brooker & Stone, 2004

Creative-Social Interactive Function   Other Function   Vacancy   —— Decay   GFC: Global Financial Crisis (2008)

Hierarchies of Streets

Yellow House

Copenhagen
Contemporary

Reffen
Street Food
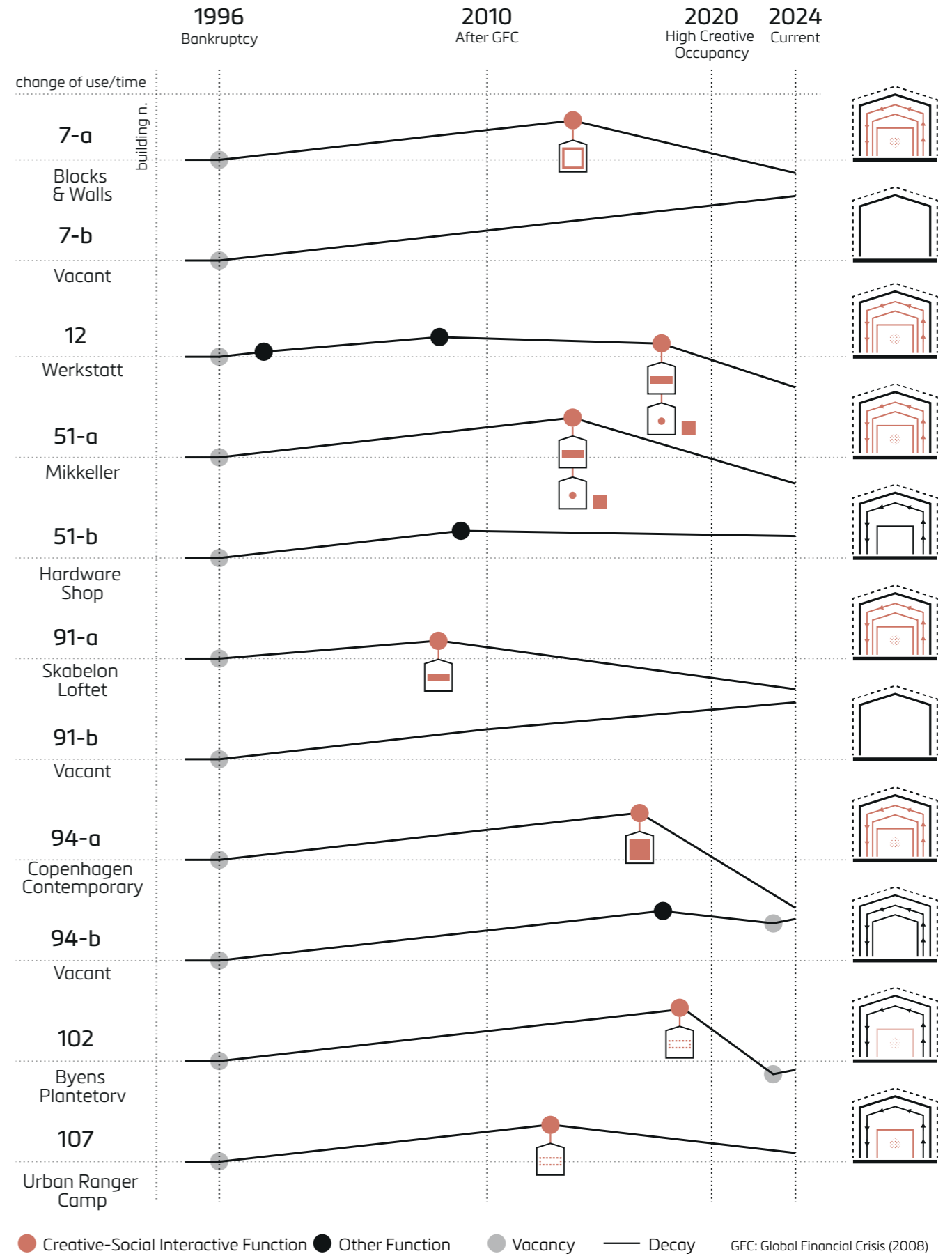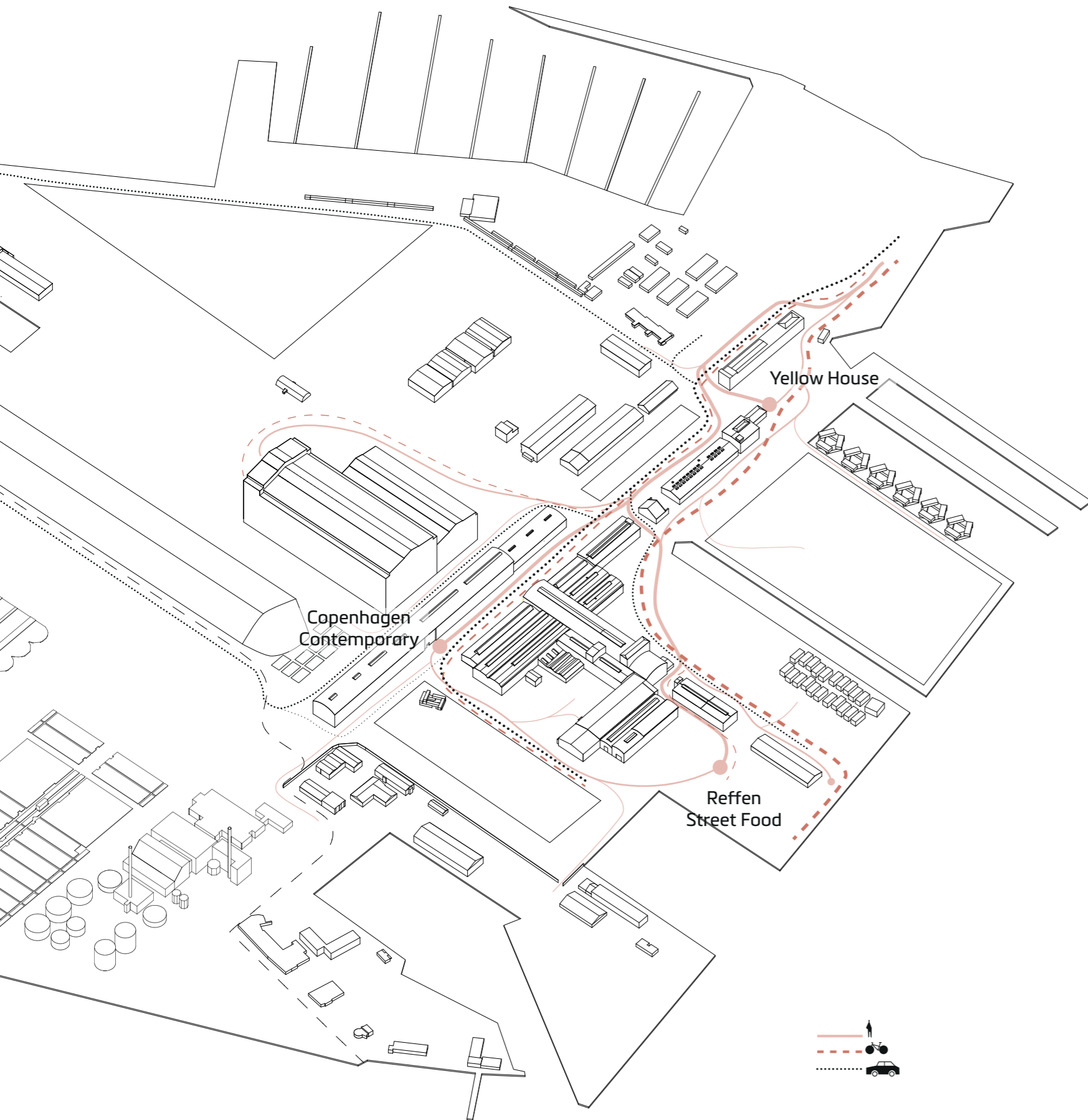
This map shows the flow across the site, using categorization of flows by bicycles, pedestrians, and cars to understand how dynamics of connectivity and accessibility work out. The mapping shows clear evidence of the lack of flow through the site due to absence of points of attraction or functional destinations that are in any way significant. This area of the site is used mostly as a car park and is not integrated with the greater urban fabric, reflecting its underutilized and disconnected nature.

The potential to function as a vibrant, active urban space is currently diminished by the site's use, serving instead as a barrier along the main flow axis. This project identifies opportunities for the reimagining of the area as a welcoming destination through the enhancement of pedestrian and bicycle connectivity, with the establishment of a hub comprising focal points of interest. Activating this space by addressing the lack of flow could transform this part of the site into a vital node of connectivity and engagement.

Yellow House - Reffen Street Food | 750m
10 min.
2 min.
4 min.

Yellow House - Copenhagen C. | 400m
5 min.
1 min.
2 min.

Mental Map
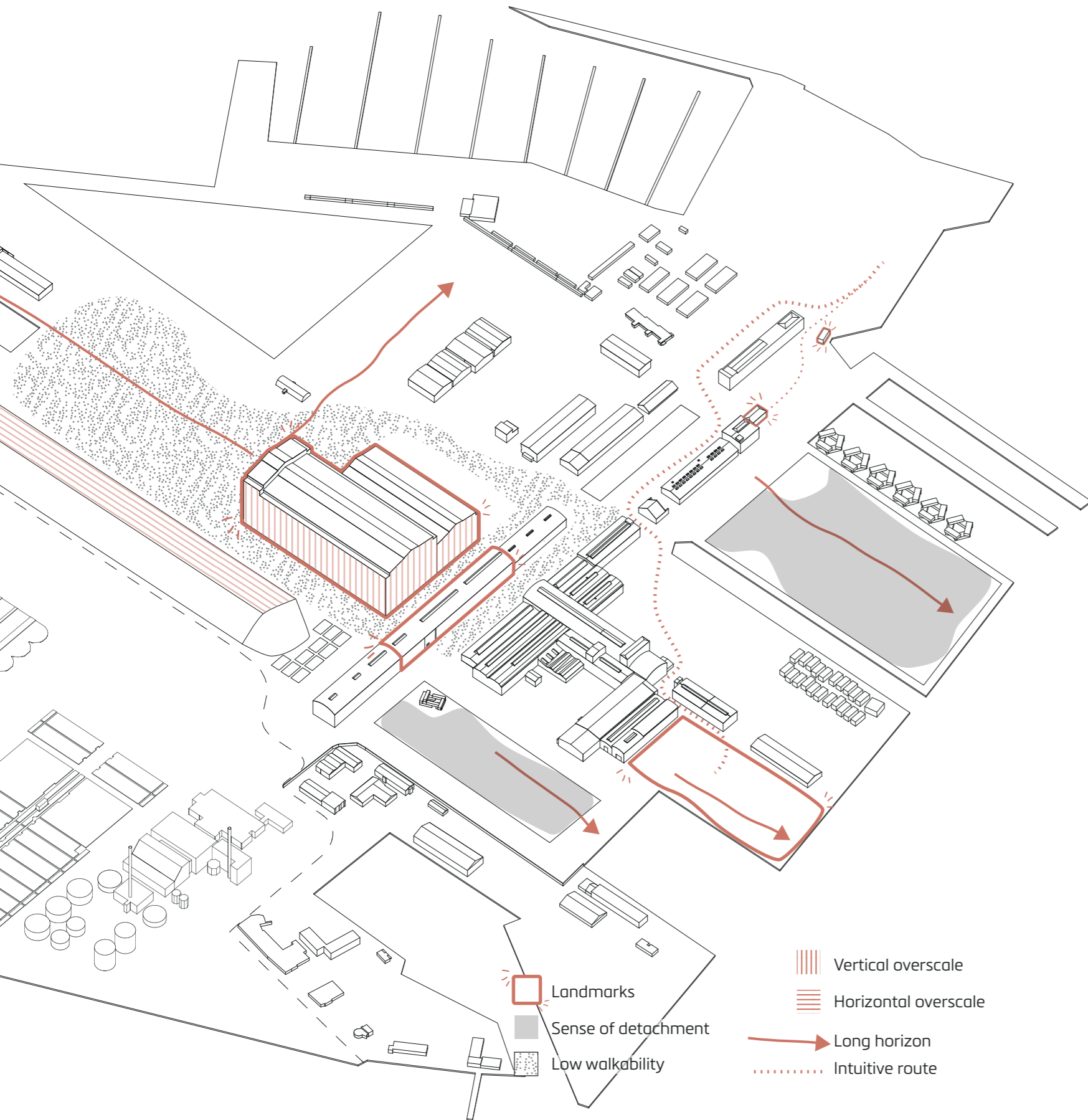
This analysis shows the spatial experiences derived from the interaction with the site. It identifies areas in the site with a prominent feeling of detachment, low walkability, overscale while highlighting the intuitive route and the points offering long horizon. The sense of low walkability is due to being lack of the active pulse of human activity and their subsequent contribution to an overarching feeling of desolation. Besides, the low levels of walkability is linked to high horizontal and vertical over scaled buildings, and likewise large-scale plots, standing out visually and creating physical obstacles and perception barriers within the urban fabric. In contrast, landmarks rich in sensory experiences and movement are vibrant nodes of activity.

However, the neglected areas between these landmarks disrupt the continuity of engagement, creating detachment zones that fragment the site and reduce its overall connectivity.

Landmarks

Sense of detachment

Low walkability

Vertical overscale

Horizontal overscale

Long horizon

Intuitive route

Community of Actors

The stakeholder analysis identifies three main categories of actors involved in the site's development: influential externals, mediators, and extremes of motivations.

Influential externals are the political and financial parties to it, such as consulting and regulatory bodies, whose interests predominantly lie in economic growth and increase in market value of the land. These stakeholders posses significant power over the strategic direction of the site's transformation.

Mediators, on the other hand, are local organizations that play a critical role in facilitating dialogue between residents and policymakers, ensuring that community concerns and aspirations have been factored into decision-making process.

Lastly, the **extremes of motivations** are those directly engaged with the site, including project operators and end users. This group is driven by entrepreneurial pursuits, such as establishing businesses, or by experimenting with artistic and creative practices, adding vibrancy and innovation to the area.

This categorization highlights the dynamic interplay between economic ambitions, community representation, and grassroots initiatives, reflecting the complexity of stakeholder interests in shaping the site's future. By understanding these roles and motivations, the analysis underscores the importance of balancing diverse priorities to foster an inclusive and adaptable development process.

MAKING CREATIVE PRACTICES

SOCIAL AND CULTURAL ENHANCEMENT

ECONOMIC GROWTH & INCREASE IN PROPERTY MARKET VALUE

Holmberg ApS
Givrum
Skabelonloftet Creative Community
Realdania
Copenhagen Contemporary Community
The Danish Urban Planning Laboratory
Danish Design Makers
Creatives & Crafts
BARK
Neighbors in Refshaleøen
Christianshavn Local Committee
Copenhageners
Royal Danish Academy
Danish Architecture Center
The Ministry of Culture
Opposites
4 Pension Funds
The Cultural Affairs Committee
REDA
The Agency for Culture and Palaces
The City of Copenhagen

● Prototype Model

Interview Highlights
-Conversation with Annette Holmberg-

They said (REDA), this is how we would like everything formed over time in the old buildings. The former said, this is our **mini model of how we would like the whole island formed.**

If some of the artists comes out from the studio with paint in the hair and nearly no clothes on or tattoos all over, and then you have this blue suit kind of tie company leader walking down to the same toilet and they're having a great conversation....

It was an **office kind of space** where the **engineers and architects were sitting here**. And the construction, it's a **metal construction and one big roof**. All those walls are carrying nothing.

Refshaleøen is probably **the last hub for creatives.**

They know the value on having the artists, the creative, because they create an area...But in the end, there are no artists left because they all get kicked out- ...And that happens everywhere.

It's a lot of value to **combine the two worlds**... So it's nice to be able to walk out and talk with others... it's like **such a synergy.**

I just drew white line on the floor. And I said, if you feel like renting a studio, **you can build up walls.**

All the tenants and the artists, they love to participate. It also **creates a social connection.** So we all started feeling like it is a home.

they walk in and they could sit in between potteries or in the painting studio...**they love that combination**...

Maybe one person of that over 110 people saw the potteries and bought it by a hundred potteries or the company too.

I think the value was created in **inviting the artists to participate.** So they **felt** from the beginning that they **belong**... creating some kind of family feeling.

It could be quite interesting to think about **how to integrate the ground floor** in the loft, and **to have the same energy** as up here, down there...

I would like to create an art community, **a community for artists where I invite the business people** to come and rent in on a daily basis.

Thinking that this area might be interesting because it was really a place beyond bankrupted shipyard.

This would be n**ot just the home base for the creatives**, the artists, but it will also be like a daily base for business life.

I could also imagine that you could build up some boxes or container studio spaces hanging on the side and have a big space in the center somehow. That something like that could be really interesting.

chapter III

Prototype
for Change

This chapter introduces Skabelonloftet as the prototype site for the adaptive re-use strategies, supported by reference cases and a toolbox of strategies for temporary re-use. The chapter introduces phased development with steps for the transformation of underused site by temporary, affordable interventions and will be supported in the organization and adaptation of spaces. The manual, designed to guide local stakeholders in organizing and adapting spaces fosters sustainable engagement and inclusivity.

Skabelonloftet
-As a Site for the Prototype-

The Skabelonloftet building in Refshaleøen was selected as the case site for the design prototype, considering strategic location and inherent potential to bridge the site's circulation and programmatic needs. Centrally located among the existing attraction points, the building is in a unique position to act as a connective node, both spatially and functionally. It also potentially contributes to integrating detached parts of the site, making circulation improved by ways of new pedestrian and bicycling routes. The new prototype plays a significant revitalizing role in revitalizing movement and accessibility across the area.

Furthermore, proximity to an already established art community on the floor above, which has already made its presence known as a vibrant and creative presence, is one of the significant opportunities to create synergy. Along with the art community, this prototype contributes to the cultural fabric of Refshaleøen and creates a foundation upon which new initiatives can be founded. New programs at this strategic location could serve as a creative hub where the already existing artistic practice is met and complemented in an enriching and mutual relationship.

Integrating the old with new, will not only raise the cultural value of this site but also unlock the potential to become dynamic and inclusive. The Skabelonloftet building can present just how creativity, community, and connectivity can be combined into a space reshaping the realities of Refshaleøen. The proposal, by acting as a bridge both physically and programmatically, aims to create meaningful interaction among different groups of users and activities by offering up one compelling vision for the future of this former industrial area.

Timeline
-Skabelonloftet-

burmeister & wain

Until its bankruptcy, Building No. 91 served as a place to generate ship templates. It was built on such a large scale that ship templates could be made in full size according to the ship drawings.

Adrian Kristian Bluff started to sow the seeds of **creative community** by moving to building 91

Anette Holmberg moved in

When REDA had decided to clear the building, for this reason Holmberg found an agreement with them and she eventually started the project Skabelonloftet

SKABELONLOFTET founded

Today, Skabelonloftet -the upper level- is an artistic community for professional creatives who use the loft on a daily basis.

1996   2002   2004

2008

2024

Reference Cases:

-The Catalogue for Strategies-

Prototype Site

YardHouse

Southwark Lido

The Cineroleum

Peckham Levels

Hackney Depot

Ebury Edge

PB43

Manifesto Market Angel

NDSM Kunststad

RDM Campus

Open LAB Ebbinge

LentSpace

Pearl Street Triangle

Conexidade Lab

Ebury Edge Community Center

Location: City of Westminster, UK
Year of Built: 2020
Year of Transformation: --
Architects: Jan Kattein Architects
Original Use: Workspace, community center, micro-shops
New Use: --

·Engages with local residents
·A temporary development & a temporary structure
·Offers affordable workspaces and community facilities

NDSM Kunststad

Location: Amsterdam, Netherlands
Year of Built: 1946
Year of Transformation: 2004
Architects: Eva de Klerk, Kinetisch Noord
Original Use: Shipbuilding, ship repair
Previous Use: Vacant
New Use: Art city, work spaces

·Collaborates with artists to transform the space
·Repurposes industrial spaces for artistic and cultural activities
·Starts as interim use of the space before permanent redevelopment

RDM Campus

Location: Rotterdam, Netherlands
Year of Built: 1902
Year of Transformation: 2009
Architects: Plus & Spee Architecten
Original Use: Shipbuilding
Previous Use: Vacant
New Use: Workshops, institutional

·Collaborates with educational institutions and businesses to create a knowledge hub
·Adaptes large industrial spaces & designes spaces to be flexible for educational and commercial activities

Peckham Levels

Location: London, UK
Year of Built: 1980s
Year of Transformation: 2017
Architects: Turner Works
Original Use: Multi-storey car park
Previous Use: Partially vacant
New Use: Work spaces, studios, bars, restaurant, exhibition space

·Involves local artists and entrepreneurs in designing the space
·Hosts temporary events and installations to engage the community

Yardhouse

Location: London, UK
Year of Built: 2014
Year of Transformation: --
Architects: Assemble
Original Use: Work spaces
New Use: --

·A temporary development
·Offers affordable studio spaces for local artists and designers
·Designes spaces to be flexible & gives freedom to users to create their own spaces

---

Ebury Edge Community Center icons:
Co-Creation
Temporary Permit · Pop-Up · Deconstruction Planning
Design for Re- & Disassembly · Functional Neurality · Crowdfunding

NDSM Kunststad icons:
Co-Creation · City Dressing · Matchmaking
Appropriation · Temporary Permit · Crowdfunding

RDM Campus icons:
Co-Creation
Matchmaking · Rescaling · Functional Neurality

Peckham Levels icons:
Co-Creation · Matchmaking
Pop-Up · Acting Locally · Temporary Permit
Appropriation · Crowdfunding · Social Currency

Yardhouse icons:
Co-Creation · Temporary Permit · Design for Re- & Disassembly
Design For Addition/Adaption · Functional Neurality · Crowdfunding

Figure 27
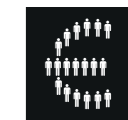
Figure 28
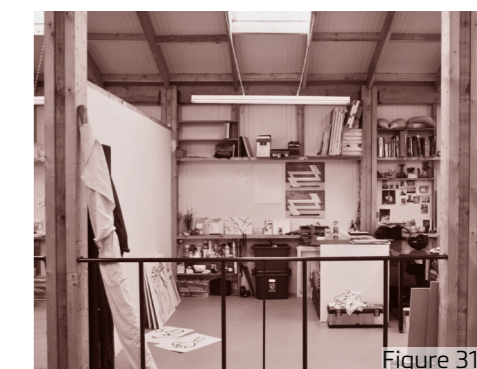
Figure 29

Figure 30

Figure 31

Manifesto Market Andel

Location: Prague, Czech Republic
Year of Built: 2021
Year of Transformation: --
Architects: Chybik + Kristof
Original Use: --
Previous Use: Vacant
New Use: Gastro & cultural market

·A temporary structure to activate underutilized urban areas
·Operates under temporary licenses, allowing for flexible use of urban spaces
·Engages the community in funding aspects, fosters shared investment

LentSpace

Location: Prague, Czech Republic
Year of Built: 2009
Year of Transformation: --
Architects: Interboro
Original Use: --
Previous Use: Vacant
New Use: Exhibition space, tree nursery

·Enhances the site's appearance with temporary installations
·Designs with the intention of easy dismantling and site restoration
·Operates under a short-term license agreement

Southwark Lido

Location: London, UK
Year of Built: 2008
Year of Transformation: --
Architects: EXYZT
Original Use: --
Previous Use: Vacant
New Use: Bathing space, breathing space gathering space

·Transformes a vacant lot into a vibrant public space with temporary installations
·Operates under a short-term license, allowing for the experimental use of the space

Hackney Depot

Location: London, UK
Year of Built: 1981
Year of Transformation: 2020
Architects: Turner Works
Original Use: Bus Garage
Previous Use: Vacant
New Use: Event space, co-working, making area

·A temporary structure designed to be adaptable for various uses
·Engages with local makers and creatives to design spaces

The Cineroleum

Location: London, UK
Year of Built: --
Year of Transformation: 2010
Architects: Assemble
Original Use: Petrol Station
Previous Use: Vacant
New Use: Cinema

·A temporary structure to activate underutilized urban areas
·Engages over a hundred volunteers in the design and construction process
·Operates under a short-term license, allowing for the experimental use of the space

Co-Creation Improvising

Co-Creation Pop-Up

Standardized Elements Functional Neurality Crowdfunding

Improvising Temporary Permit

City Dressing Unbuilding Urban Marketing

Design for Re- & Disassembly Deconstruction Planning Temporary Permit

City Dressing Urban Marketing Appropriation

Co-Creation Pop-Up

Temporary Permit Crowdfunding Functional Neurality

Co-Creation Improvising Pop-Up

Temporary Permit Crowdfunding Functional Neurality

Figure 32

Figure 33

Figure 34

Figure 35

Figure 36

Toolbox
-For Temporary Adaptive ReUse of Refshaleøen-

The toolbox is a result of the need to empower users to take immediate action within underutilized spaces without relying on time-consuming in-depth planning procedures. Instead of rigid and top-down strategies, the toolbox develops a practical and adaptive framework to activate spaces. It is divided into two key categories: incubators and third places, both of them aims to foster creative, social, and cultural engagement and flexible ways of usage of using the site.

The toolbox is a compilation of elements from the insights of reference cases and strategies included in the book "Flexible City". It provides a set of elements that make the process of adaptive re-use transformation. The elements are presented in a catalog-like manner for users to be able to design and create their spaces easily without much expertise. Using a toolbox kit, it is possible for the user to turn this forgotten space into a place for self-expression, entrepreneurship, and community engagement.

The flexibility in the toolbox will allow users to reconfigure their spaces over time, adjusting to new functions. This dynamic approach allows not only evolving uses but also supports a phased and sustainable development process whereby spaces grow organically in response to changing demands. It bridges the gap between temporary and long-term develoment, allowing creative engagement while maintaining the ability to adapt and evolve over time.
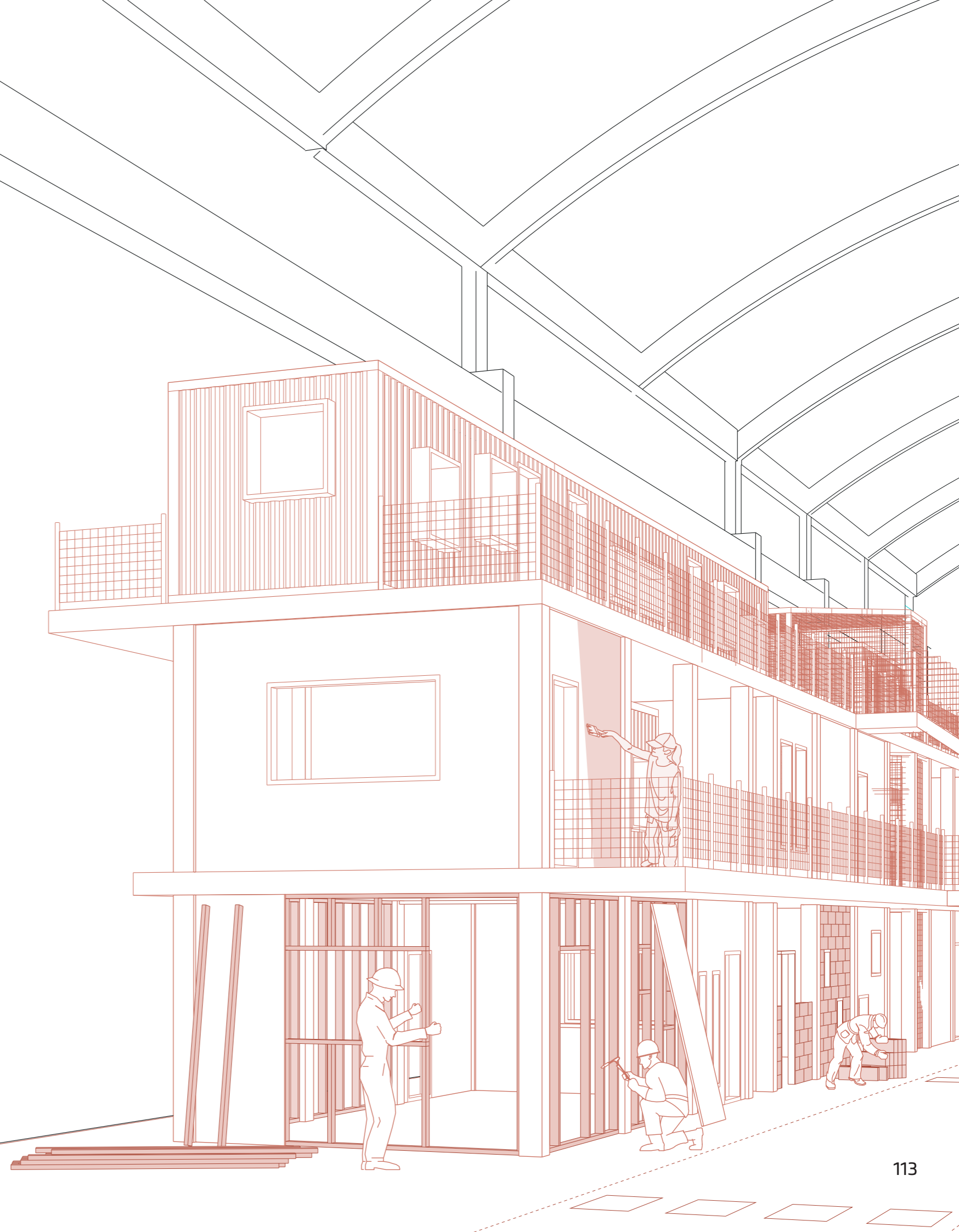
Toolbox
-Incubator Spaces-

Incubator spaces stand at the core of this toolbox: providing a flexible framework for the elements that are designed to serve different needs and preferences. They are mainly divided into two categories: BIY(Build-it-Yourself) and Ready-to-Use units. While BIY spaces allow users to be active participants in the design and building process, leaving them to their creativity to turn the setting into what their needs; and Ready-to-Use units allow the users to begin use immediately with little effort.

The toolbox also provides a steel shell -a basic structure that serves as a blank canvas upon which users can build and make their mark. In the steel shell, a parceling strategy is used, whereby units or parcels were divided so an individual or group would be able to take over one parcel and build the site that would best serve their specific needs and activities.

Beyond this, the incubator spaces involve a shared atelier where users access necessary tools, equipment, information and resources to build up, solve, or improve their projects. Together with steel shell, units, and makerspace, incubator spaces balance the relationship between creativity, functionality, and even accessibility and these elements empower users to actively participate in shaping their space.

Strategies

Co-Creation

Pop-Up

Matchmaking

Temporary Permit

Rescaling

Appropriation

Acting Locally

Urban Marketing

Crowdfunding

Social Currency

Design for Re- & Disassembly

Easy & Fast Construction

Design For Addition

Deconstruction Planning

Elements

BIY Unit (Small) | 12 m²

BIY Unit (Medium) | 24 m²

BIY Unit (Large) | 36 m²

BIY Unit (Medium) | 24 m²

BIY Unit (XLarge) | 48 m²

BIY Unit (XXLarge) | 72 m²

MakerSpace | 126 m²

Ready-to-Use Unit (Small) | 14.7 m²

Ready-to-Use Unit (Medium) | 22 m²

Toolbox
-Third Places Indoor-

The concept of third places is to create communal environments for interaction, collaboration, and creation. In this direction, the toolbox provides a diverse range of activity-focused platforms for different functions and uses.

Third places include showcase space where users can display their work, units for all users' self-expression and recognition. The adjustable screening can hold opportunities to gather, present, or perform. That will be the place to share ideas and experiences. A kitchen serves as a space for social interaction and cooking their food. The meeting areas and coworking spaces meet the demand for professional and collaborative environments to support entrepreneurs, artists, and small business owners. A multiuse platform offers versatility in space that can be adjusted to various activities, including workshops, events, exhibitions, and gatherings. With the integration of all these third place elements, the hub becomes a place to gather business and creativity.

These amenities satisfy day-to-day needs of the users while allowing them to engage in meaningful interactions and creative enterprises. This approach shows the possibility of third places to bridge the gap between individual and communal aspirations within a dynamic, adaptive environment for all.

Strategies

ME — Appropriation

Temporary Permit

P H — Functional Neurality

Urban Marketing

Acting Locally

Crowdfunding

Easy & Fast Construction

After-Life Planning

Elements

Showcase | 14.7 m²

2.6m · 2.45m · 6m

Adjustable Screening | 260 m²

3.2m · 17.35m · 15m

Kitchen | 29,4 m²

2.6m · 3.5m · 6m · 4.9m

Curtained Meeting | 15,2 m²

2.6m · 4m

Coworking Platform | 120,5 m²

10.3m · 11.7m

Multi-Purpose Platform | 260 m²

20m · 13m
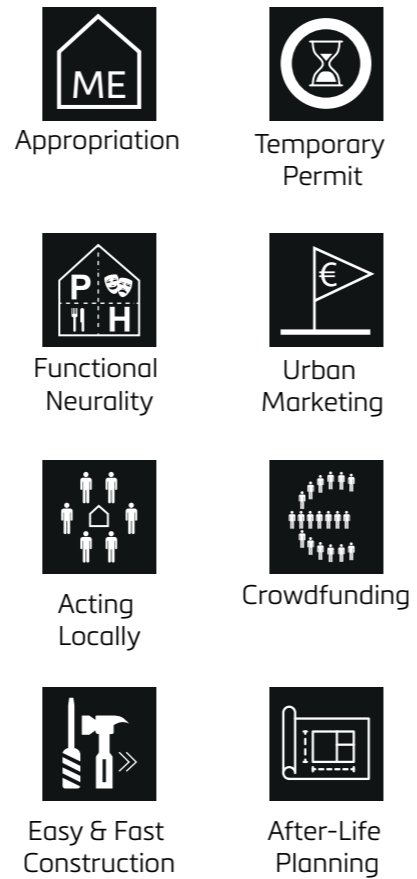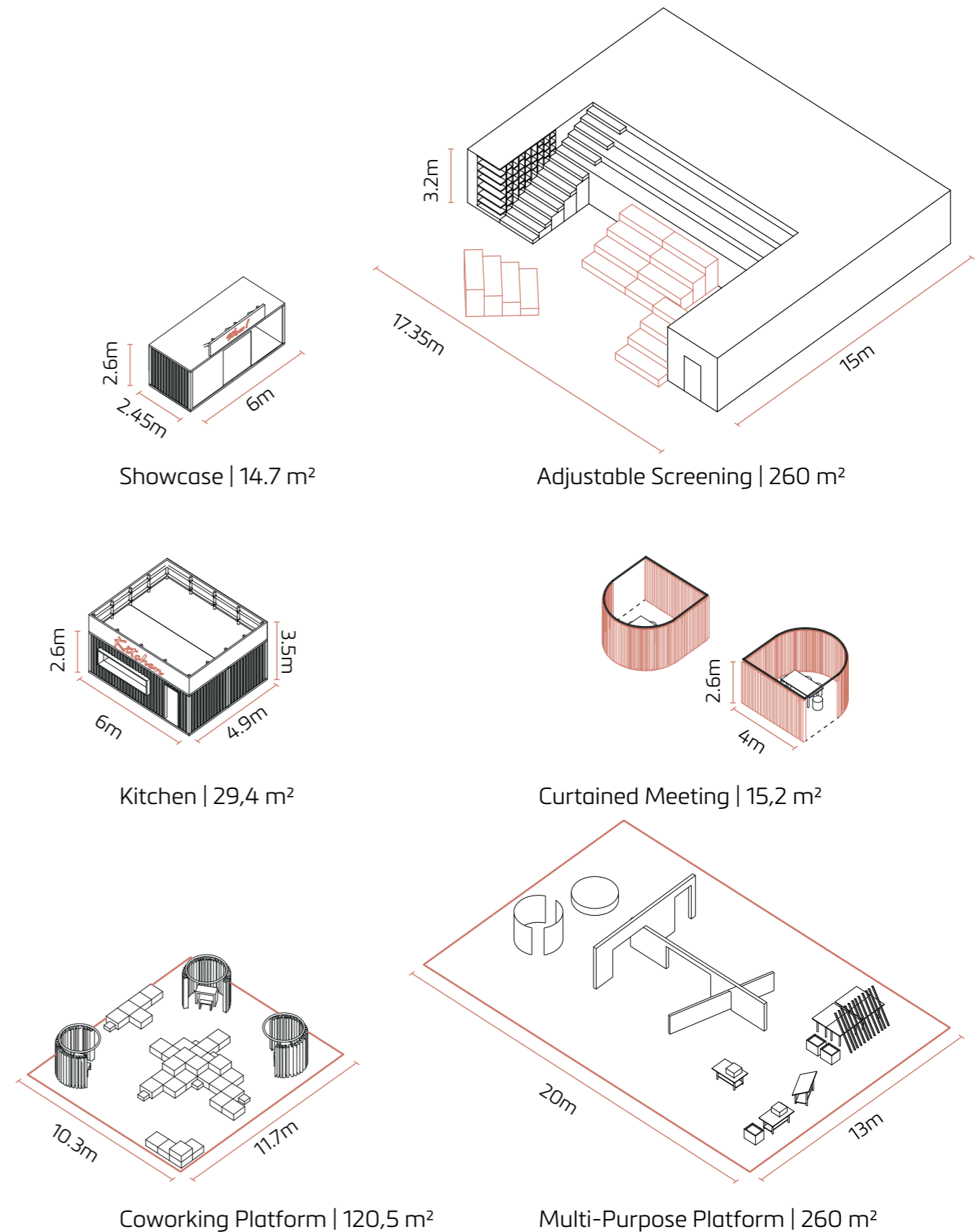
Toolbox
-Third Places Outdoor-

Outdoor Third places extend the communal interaction and creativity into the open spaces surrounding the building, creating a connection between indoor and outdoor. Such spaces are designed to be easily built with less expertise and effort by the use of scaffolding structure.

The covered pathway mediates direct access to the building. Functionality far exceeds seating areas with the harmony of green and zones for displaying art, promising a highly dynamic experience to the users. The workshop platform is a base for hands-on activities: art-making, crafting, and community workshops. It's a multifunctional space, a spectrum of activities fall in place to bring people together to create something in an interactive environment.

The convertible platform is designed for meetings and gatherings. By its flexible cover that opens or closes depending on the weather and the nature of the activity, it thus provides a comfortable and adaptable space for users to connect and share ideas. The passage also serves as a transitional semi-open space that provides casual interactions as a space for spontaneous conversations.

Integrating these elements enhance the entire site experience through lively and flexible space to allow formal and spontaneous interactions.

Strategies

Improvising	Pop-Up
Functional Neurality	Temporary Permit
Acting Locally	City Dressing
Unbuilding	Urban Marketing
Crowdfunding	Standardized Elements
Design For Addition/Adaption	After-Life Planning
Easy & Fast Construction	
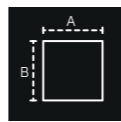
Elements
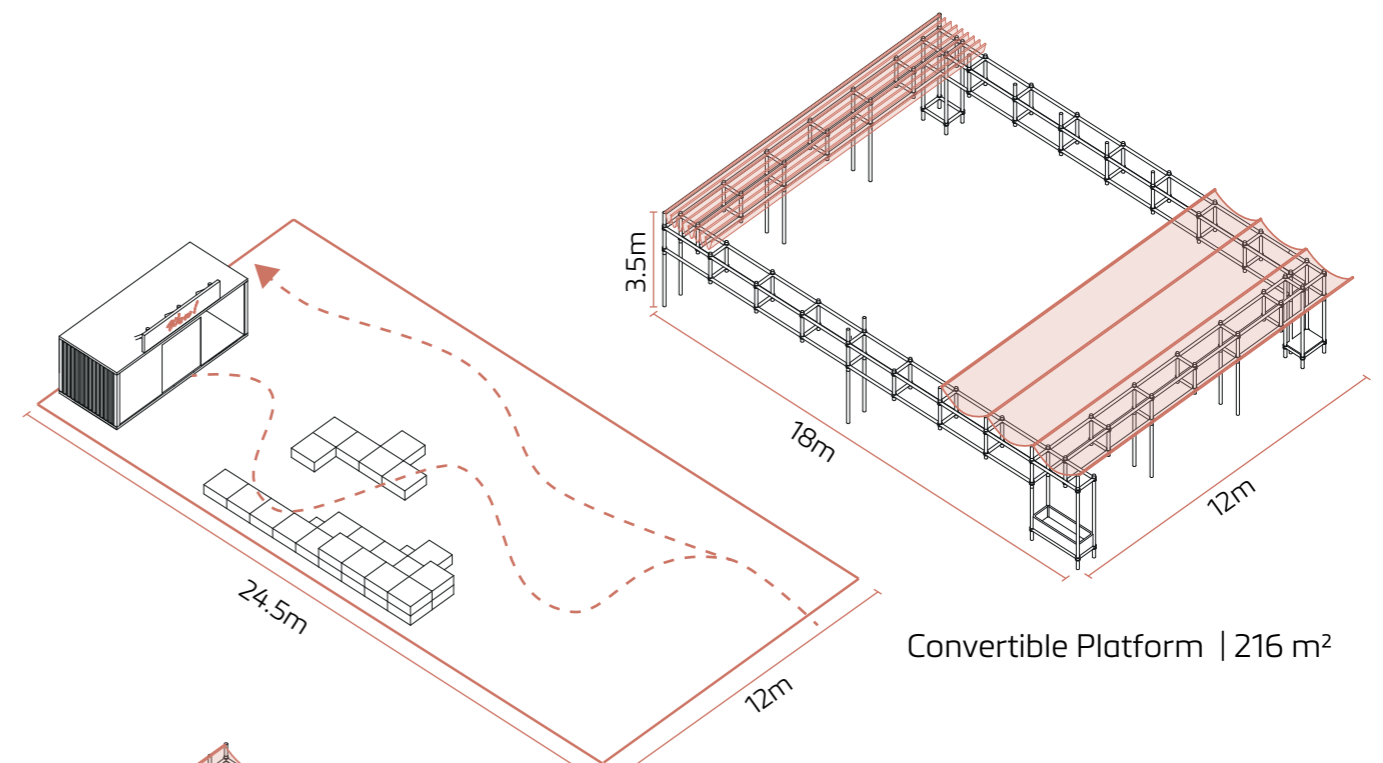
Convertible Platform | 216 m²
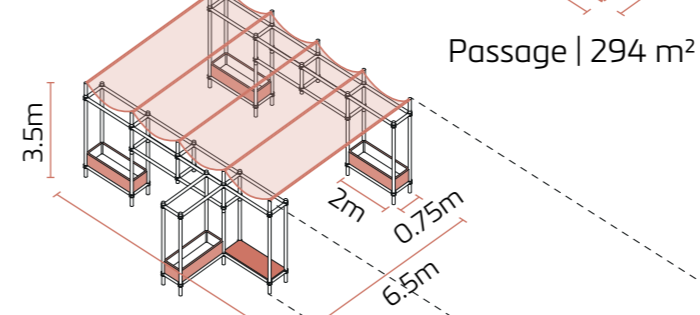
Passage | 294 m²
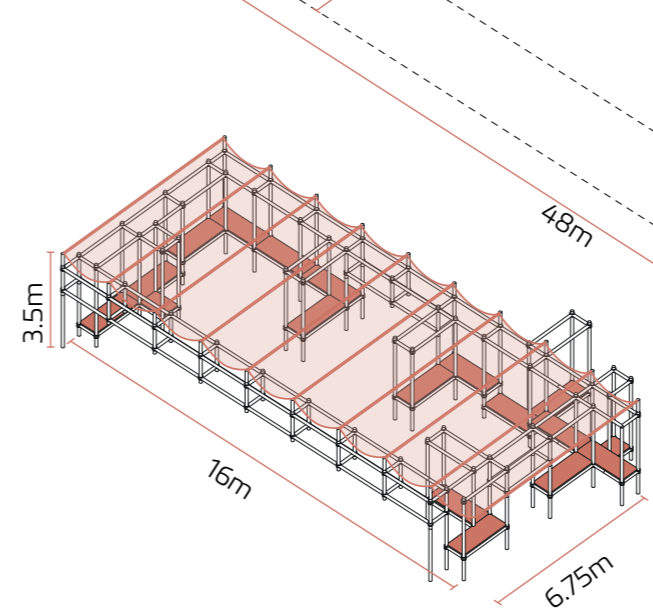
Workshop Platform | 108 m²

Covered Pathway | 312 m²

Incubator Units
B1Y | 582 m2
Ready-to-Use x13

MakerSpace
Platform | 126 m2

Showcase x2

Kitchen x1

Adjustable
Screening | 84-100 ppl

Workshop
Platform | 108 m²

Convertible
Platform | 216 m²

Public Platform
1280 m²

Green Platform
962 m²

Semi-Public
Platform
1120 m²

Multi-Purpose
Platform | 260 m2

Curtained
Meeting x2

Coworking
Platform | 120,5 m²

Passage | 294 m²
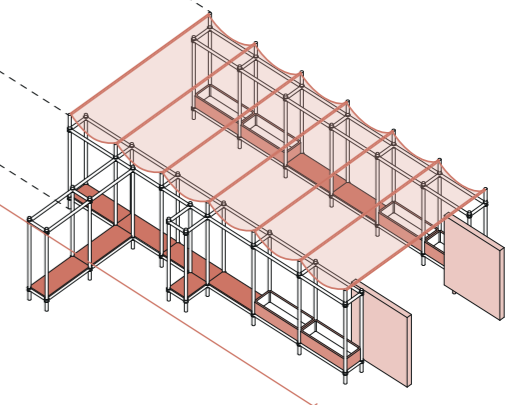
Covered
Pathway | 312 m²

Design Proposal

Phase T0 describes the site in its current state. The building is used as a isolated storage space which not only limits its activity but also acts as a barrier for all the flows crossing the surroundings. The place is rather uncommunicative. The outdoor area lacks all forms of maintenance and appeal. Despite this, many of the existing functions around the site occasionally use the outdoor area, showing its possible use as a space for activity and engagement.

The first aim of Phase T1 is to attract people onto the site by initiating interventions on outdoor spaces. The transformation starts with offering a covered pathway and allowing welcoming platforms for different activities to take place. Inside, primary elements for incubator spaces and third places are introduced for shared and collaborative environments. Lastly, secondary buildings outdoor are adapted by opening their facades to integrate them and to attain enhanced accessibility. These steps provide the ground for the activation of the site as a destination full of life.

Phase T2 expandes the proposal by utilizing the attached building to address the evolving needs of the users. By including additional incubator spaces and third places, this phase increases the site's potential for more activity and engagement. The transformation brings a response for the disrupted disrupted circulation in the surrounding area, creating a more cohesive and connected flow through the site.

In Phase T3, the site would evolve into a fully dynamic node through further increases in the quantity of incubator spaces and third places. This would result in a dynamic micro-city with an ecosystem for creativity, collaboration, and community involvement.

TO   T1   T2   T3

Phases of Transformation
-T0-

Street Food Market
food, drink, event
140-150 ppl working

Indoor Climbing Club
bouldering
5-7 ppl working

Art Community
design,craft & meeting
20-24 ppl working

Yacht Service
repair
3-6 ppl working

Paddle Yard
sports activities
6-10 ppl working

Multi-use Venue
event, dinner & party
3-6 ppl working

S|H Furniture Shop
storage & shopping
5-8 ppl working

Interior Design Studio
design & workshop
8-10 ppl working

Art Center
exhibition & event
25-30 ppl working

Pedestrian Access

Current Circulation

Phases of Transformation
-T1-

1300 m² ● adapted for the transformation

outdoor permeable paved area additon ● 3362 m²

Incubator floor area: 523 m²
Thirdplace floor area: 384 m²
Build-it-yourself unit: 7x
Ready-to-in unit: 7x
                           added

▶ Pedestrian Access

▷ Service Access

Phases of Transformation
-T2-
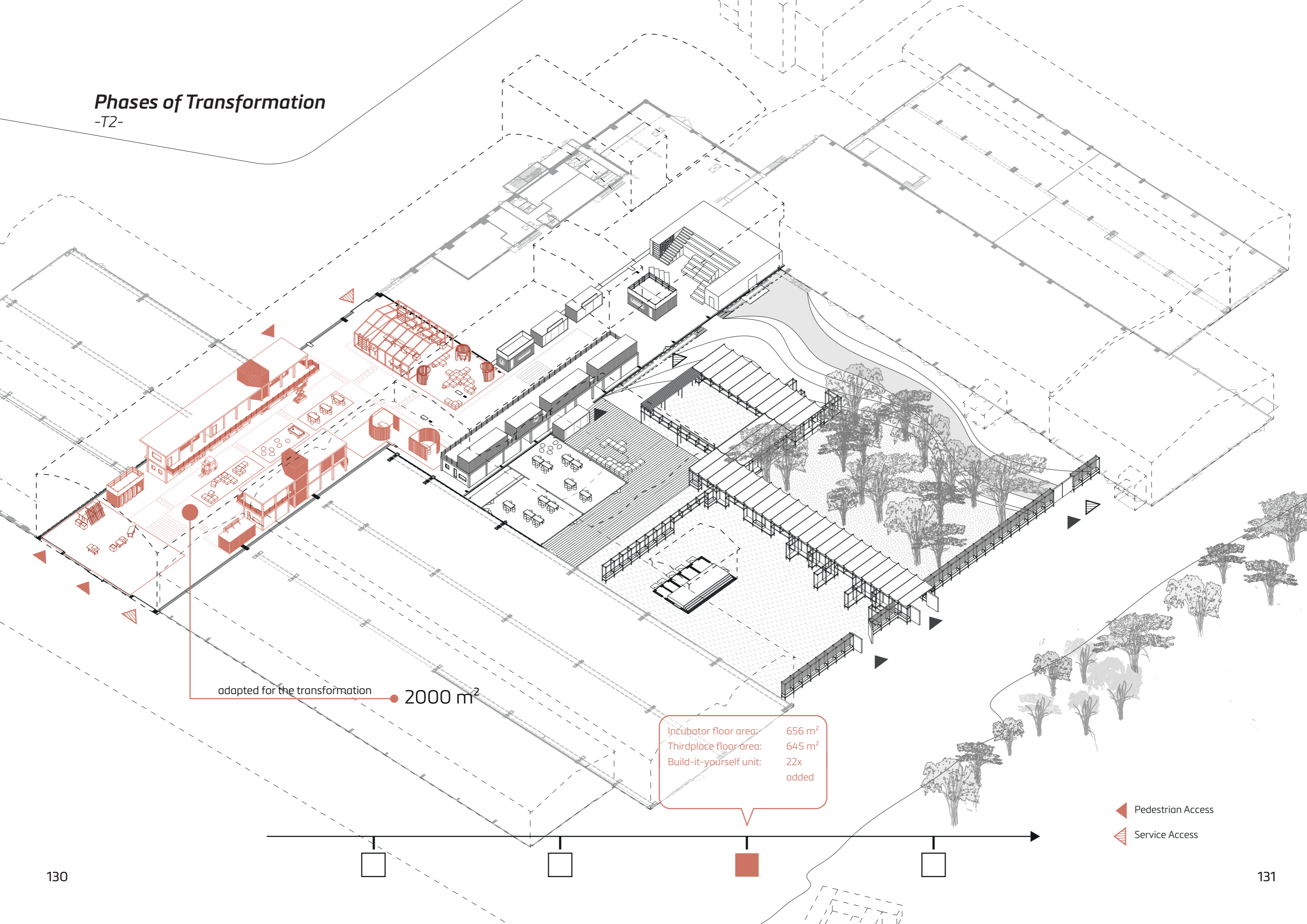
adapted for the transformation   2000 m²

Incubator floor area: 656 m²
Thirdplace floor area: 645 m²
Build-it-yourself unit: 22x
                    added

▶ Pedestrian Access

◁ Service Access

Phases of Transformation
-T3-

Incubator floor area: 523
Thirdplace floor area:
Do-it-yourself unit:
Ready-to-in unit
                    dded

Pedestrian Access

Service Access

Phases of Transformation
-T3-

91

7
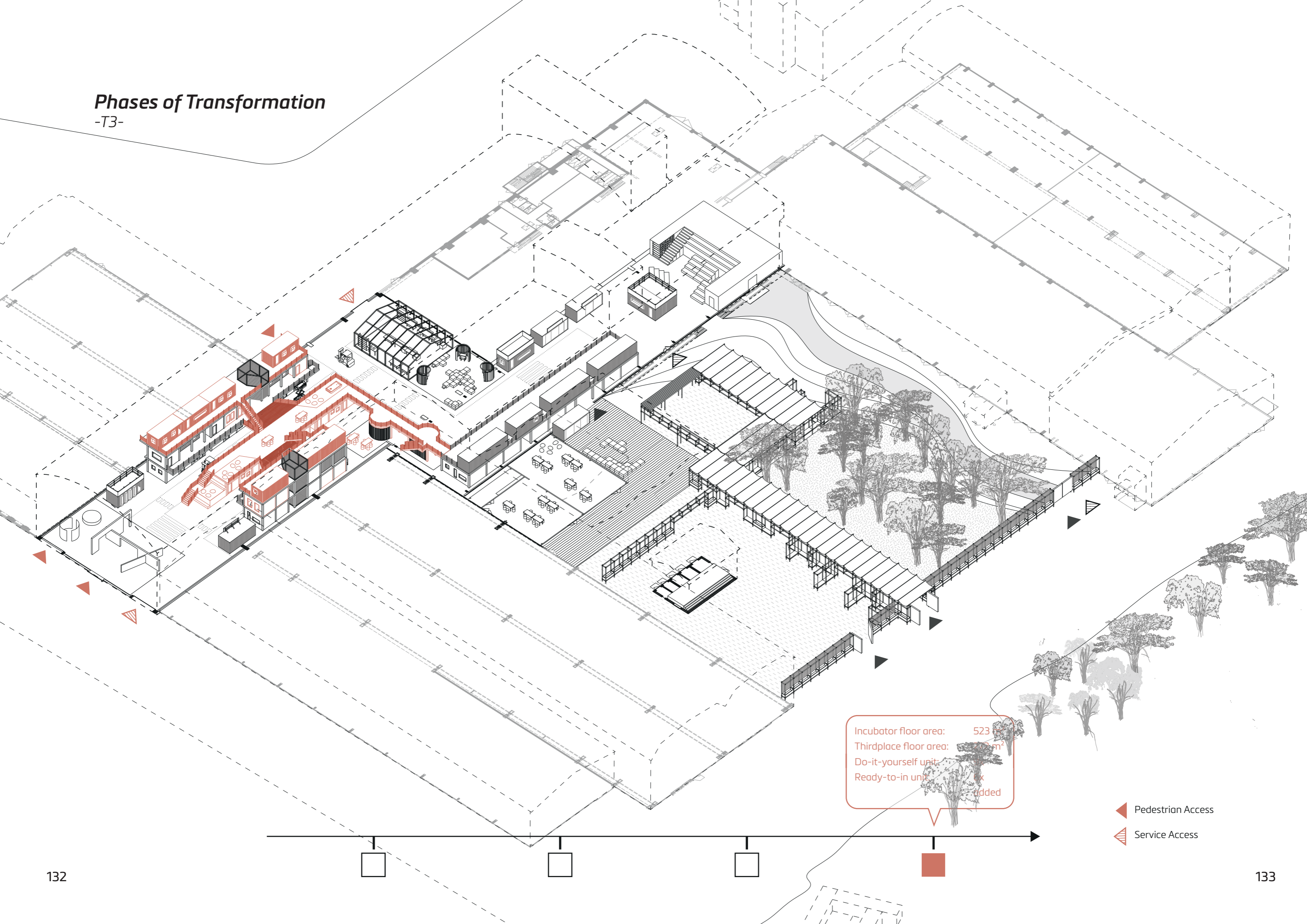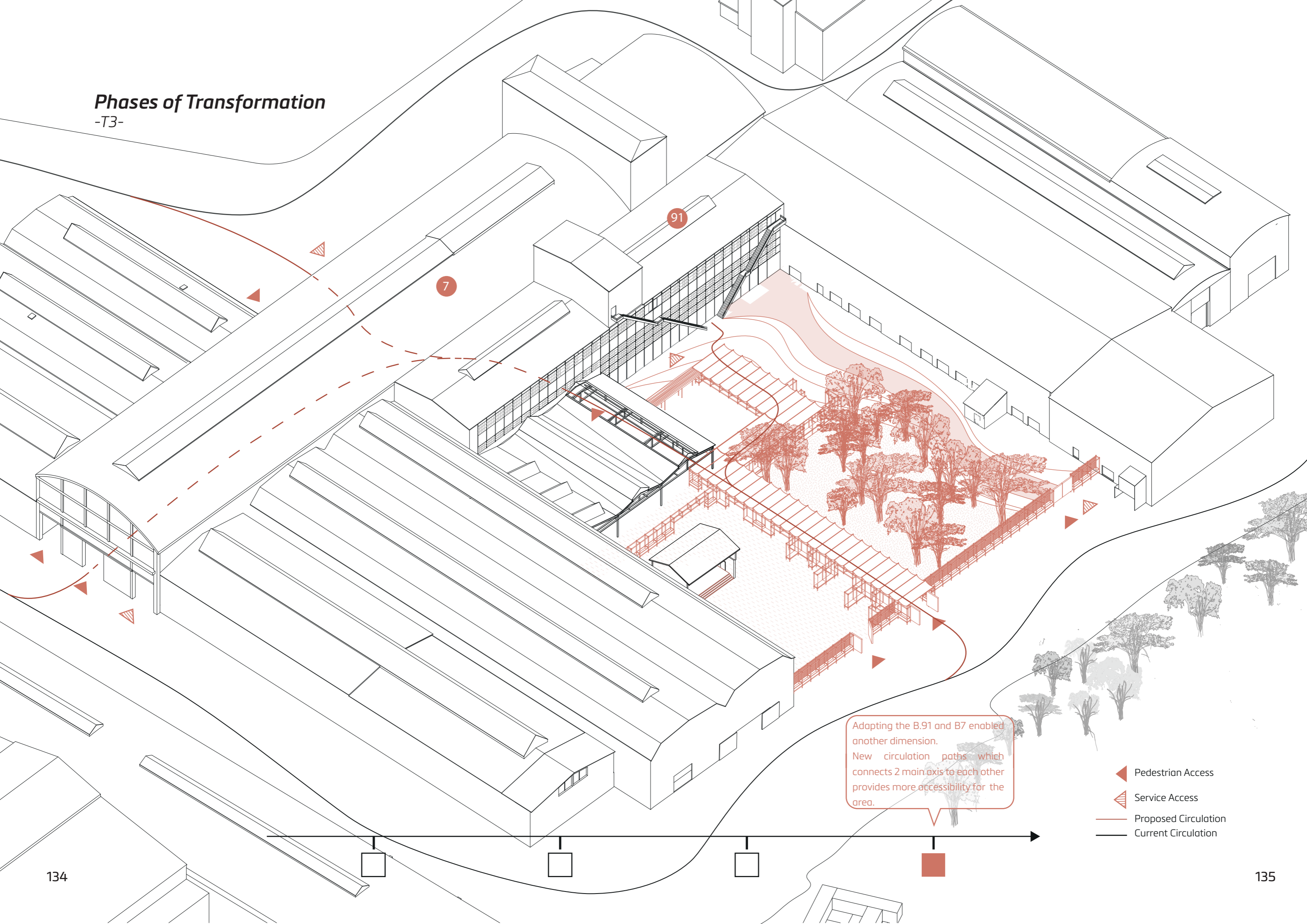
Adapting the B.91 and B7 enabled another dimension.
New circulation paths which connects 2 main axis to each other provides more accessibility for the area.

◀ Pedestrian Access

◁ Service Access

── Proposed Circulation
── Current Circulation

Shifting Paths
-The Evolution of Site Access-

The analysis shows the change of circulation patterns in time. In the past during the shipyard use it was predominantly oriented along east-west axis. Today, the movement across the area is divided into two main wings: one through Reffen and the other through Copenhagen Contemporary.

The proposal takes advantage of the strategic location of the site, situated between these two main axes, and turns it into a intersection point.

By introducing three new access nodes, the proposal redefines the connectivity of the site. This intervention not only creates a shortcut between the previously disconnected streets but also integrates the space that was once isolated and underutilized.

Yellow House

Copenhagen Contemporary

Reffen Street Food

Node T1

Node T2-T3

Circulation T1

Circulation T2-T3

Circulation current

Circulation past

Dialogue Between Inside & Outside

The prototype provides incubators and third places for creative individuals and small-businesses.

Collective Hub
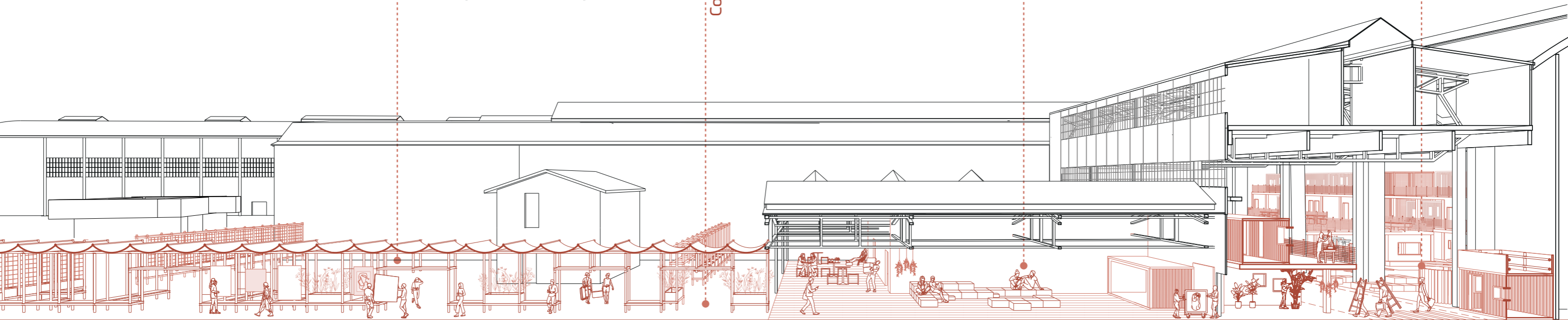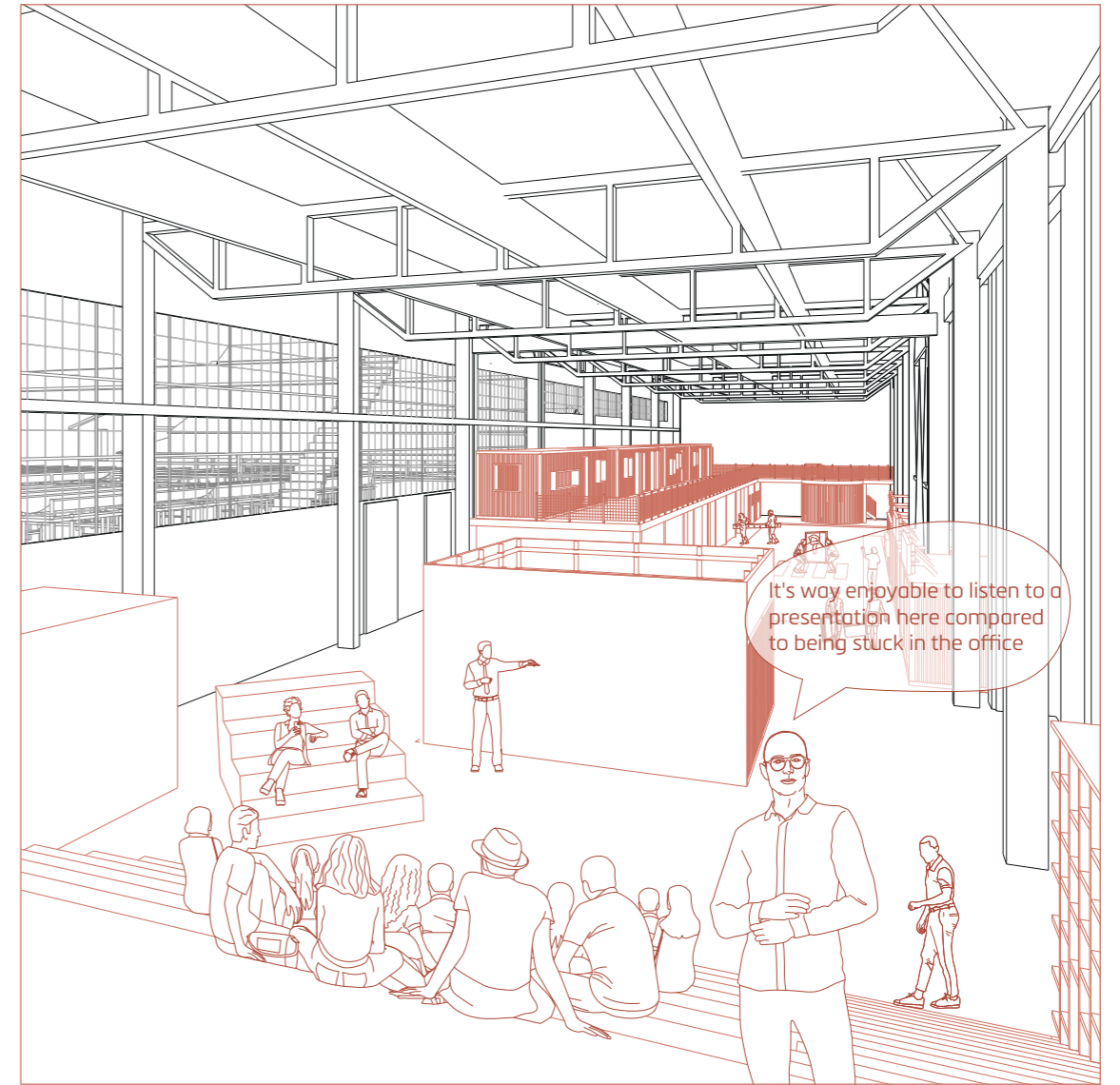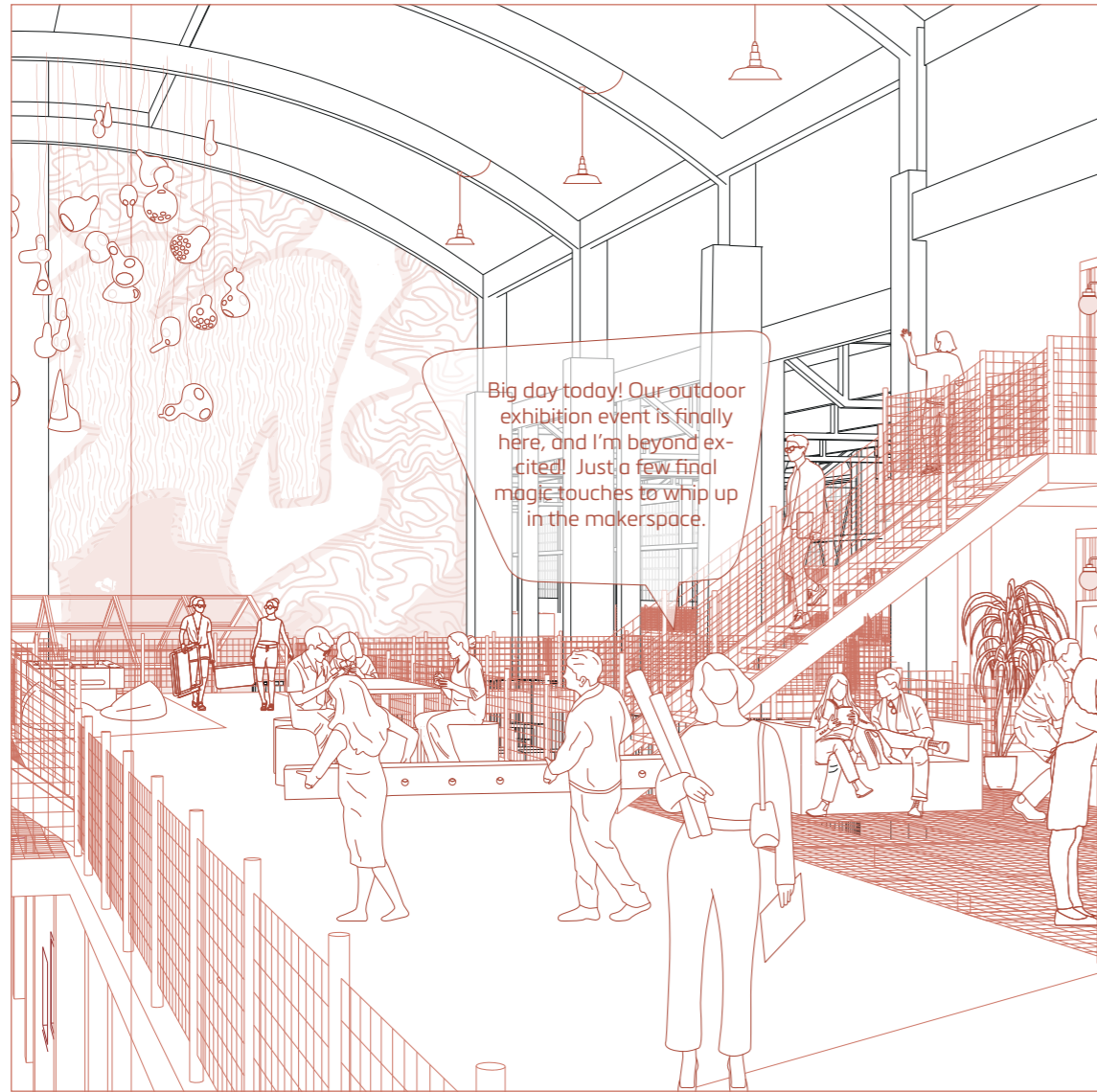
An event platform provides a space for variety of semi-public activities.

It is connected with the secondary buildings which have open facades. The platform is accessible during events.

Semi-public Platfrom

It acts as a intermediary entry space between indoor and outdoor by opening the facades of the secondary building.

The Passage

It provides protective access through the creative hub while it is connected with all platforms.

Along with its primary purpose, it is a space for exhibitions, resting, sitting and encountering.

Covered Pathway

Manual
-Macro stages | T1-

In the initial phase of transformation, T1 begins the process of equipping the site with incubator spaces. These spaces are the key for attracting users and fostering creative engagement. BIY (Build-It-Yourself) and Ready-to-Use- units are placed strategically and logically, ensuring a balance between user customization and instant functionality. This approach addreses a wide range of users, ranging from artists to entrepreneurs, can thereby start using the site according to their specific needs.

The adjacent building at this stage remains unused and reserved for future development in further phases. Such consideration develops the pace for the "phased transformation strategy." in relation to how the site could adapt gradually according to evolving demands. Phase T1 prioritize the activation of primary spaces and leaves room for further growth to establish a dynamic starting point for the site's long-term transformation.
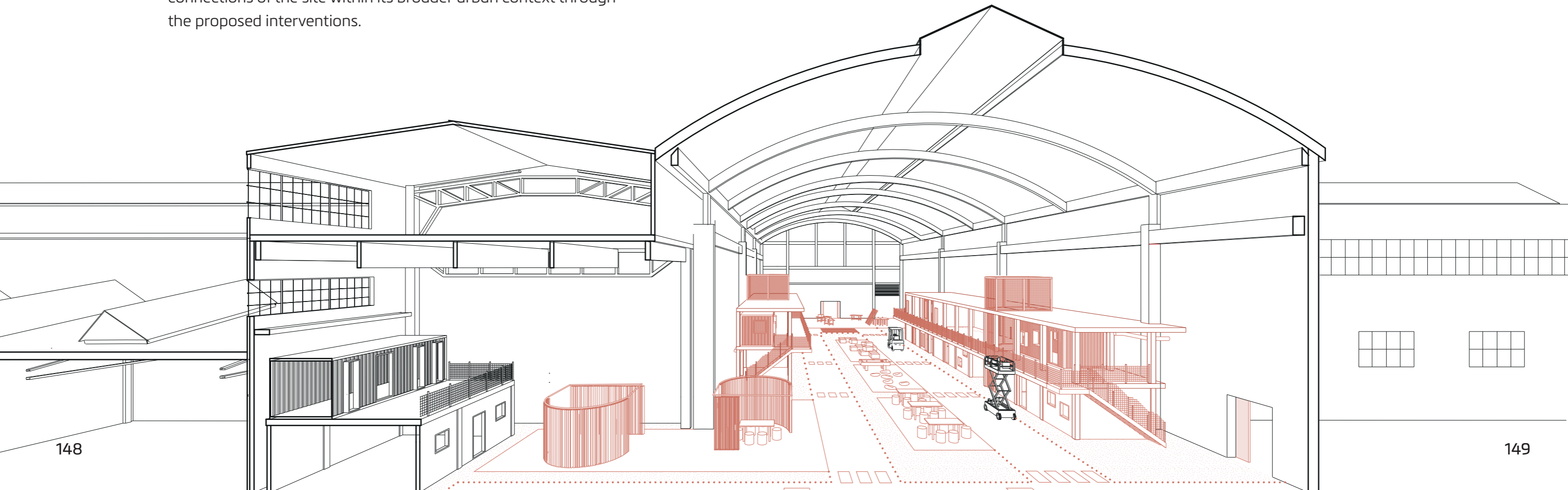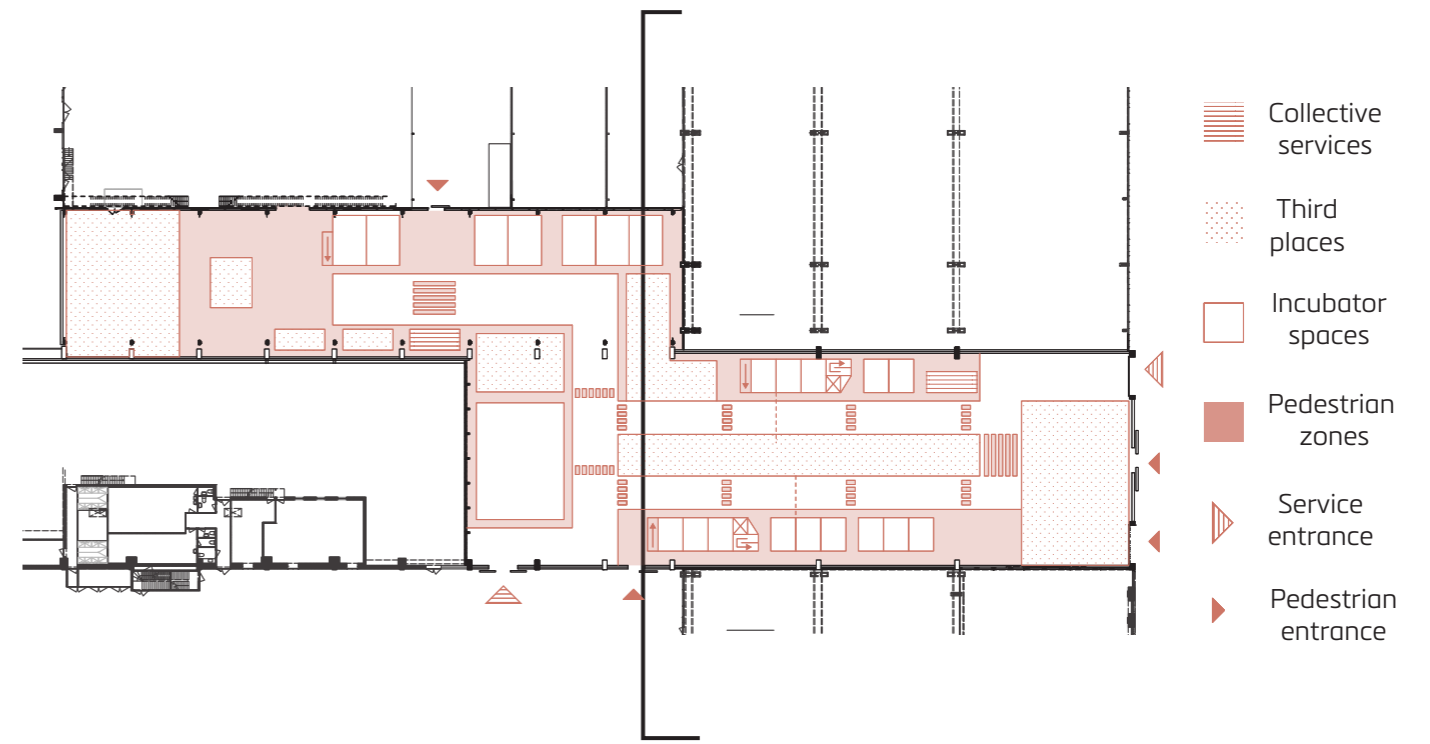

Collective services

Third places

Incubator spaces

Pedestrian zones

Service entrance

Pedestrian entrance
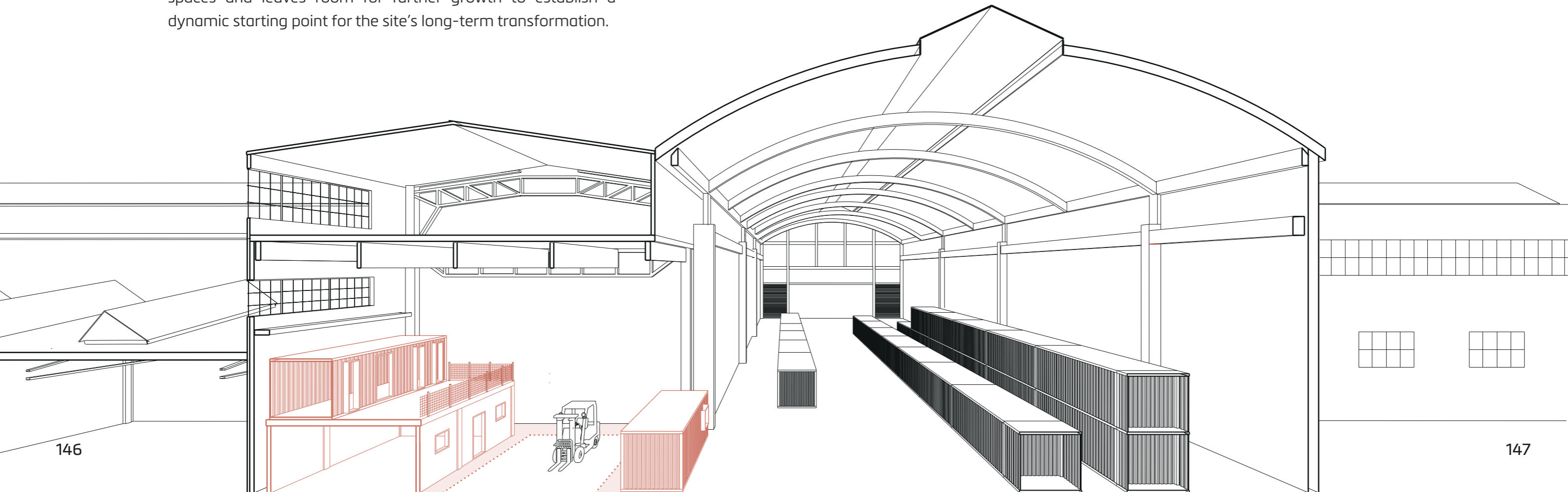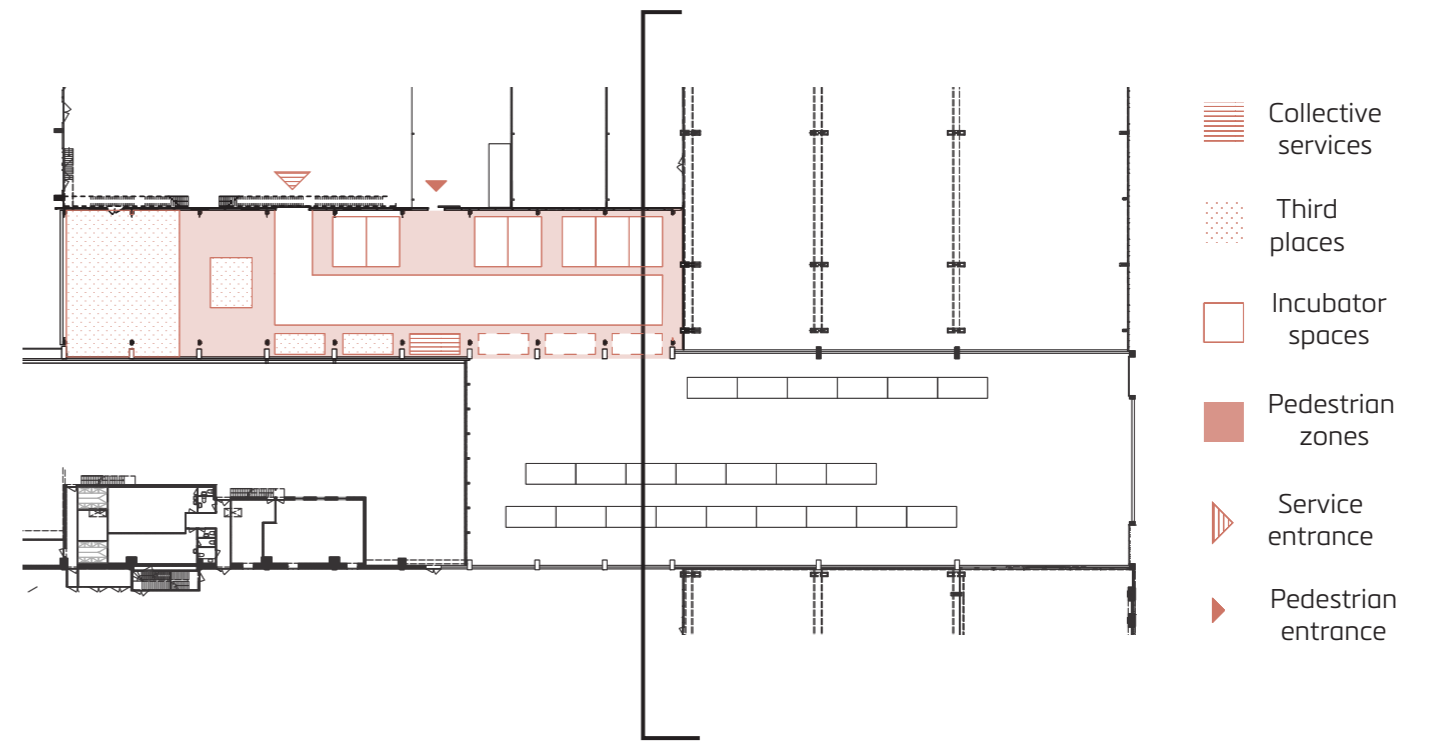
Manual
-Macro stages | T2-

During Phase T2, the transformation expandes further into the attached building with a significant enhancement in both the site and functional capacities. It provides its users a steel shell allowing them to build and customize their spaces for their evolving needs. The units is present in both sides of the building, and on purpose, the middle area is left empty to observe user demands and accommodate future development.

The Phase T2 also enhances the internal and surrounding circulation of the site: It introduces two new accesses and with their addition, it elevates connectivity and flow over the space. These not only help in improving access to the newly activated spaces, but also in strengthening the integration of the site with its surroundings. It enables functionality, adaptability, and strong connections of the site within its broader urban context through the proposed interventions.


Collective services

Third places

Incubator spaces

Pedestrian zones

Service entrance

Pedestrian entrance

Manual
-Macro stages | T3-

In Phase T3, the site reaches its full potential as a vibrant hub of creativity and collaboration. The previously reserved middle free zone is transformed to include more incubator spaces. The common terrace on top of the middle zone, becomes an essential third place serving as both a communal gathering area while the activities inside of the studios can spread out and a key circulation node, seamlessly connecting different parts of the indoor spaces.

Phase T3 represents a micro-city of openness and co-creation on the site city where people activities and their ideas can flourish in a thriving ecosystem.

Collective services

Third places

Incubator spaces

Pedestrian zones

Service entrance

Pedestrian entrance
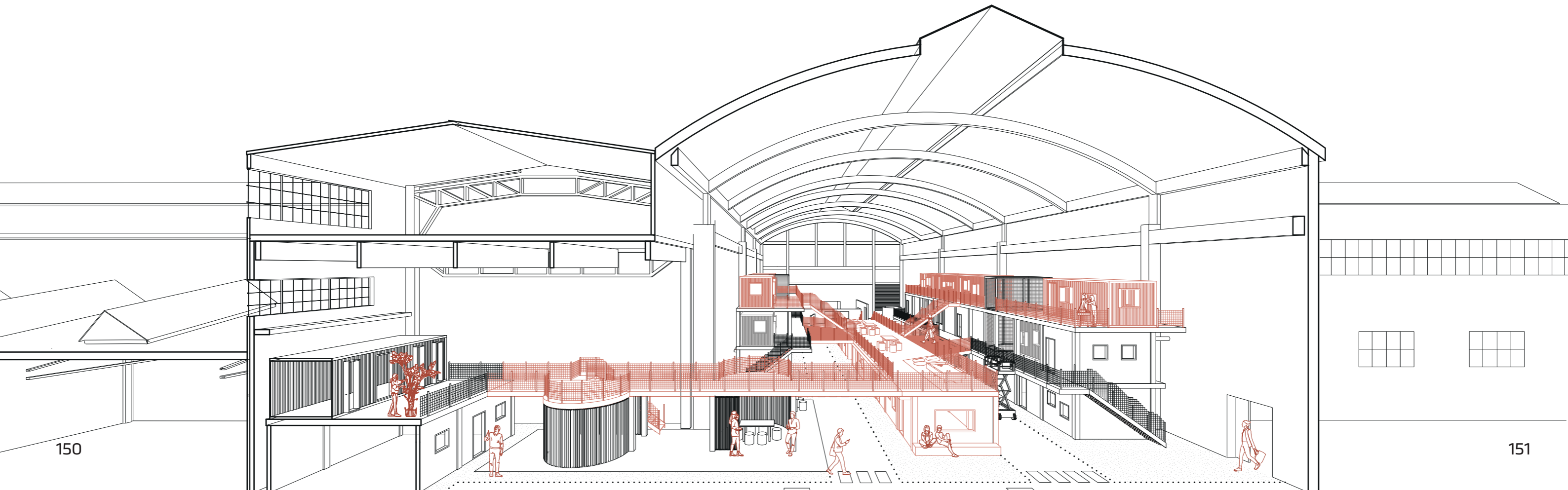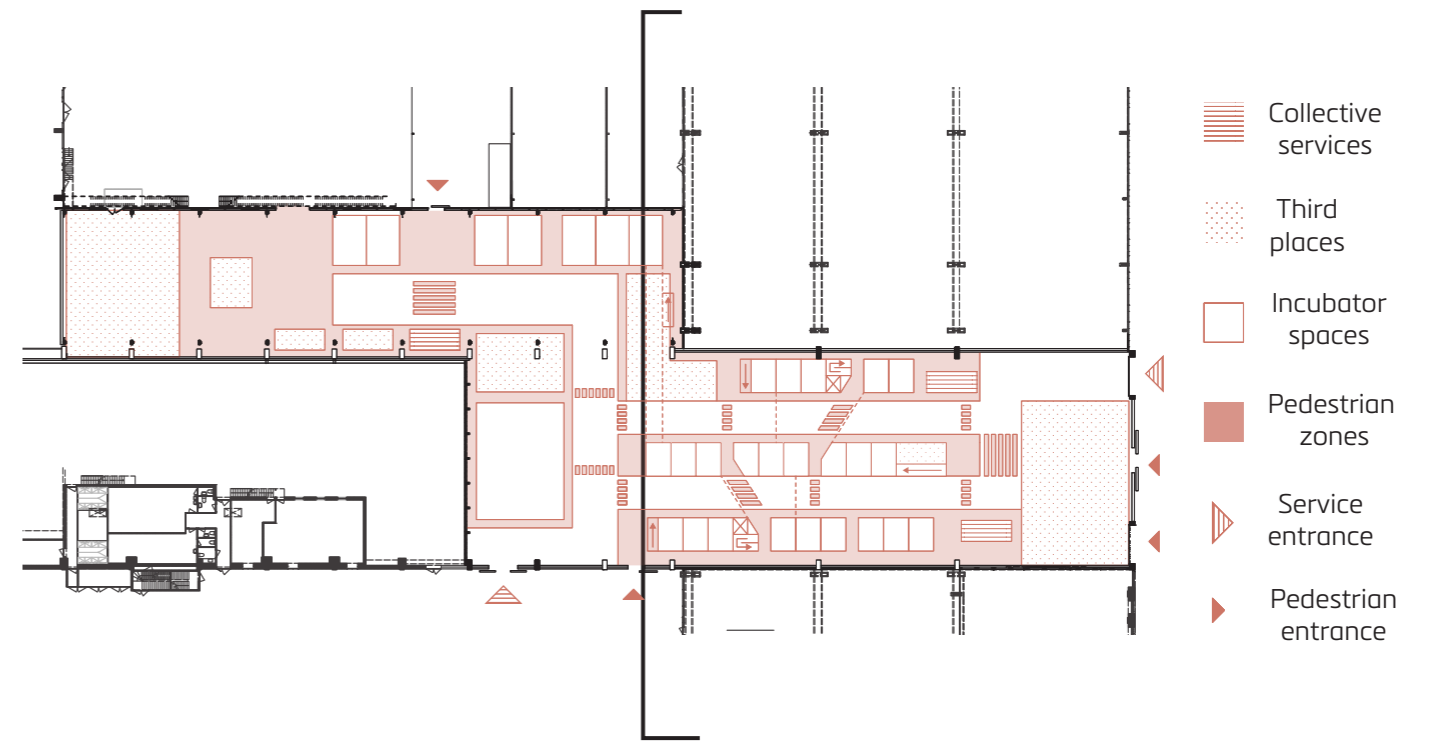
Manual
-Micro Stages-

The Micro Stages provide a detailed, step-by-step guide for users in building their units while offering the flexibility to adapt the process to their own needs and ideas. They start with parceling the space into designated units to give users a foundational starting point for developing their individual areas. This step ensures that available space is utilized effectively and the users have clear have a clear framework to begin their construction.

The second step is the construction of the walls allowing users freedom to choose which serves them best. It grants users a choice in material, structure, and approach, freeing the user to experiment, invent, and innovate their own methods while building their places. The flexibility of this step ensures that the process is adaptable to various needs, whether users are prioritizing aesthetics, functionality, or efficiency. To further assist users, three alternative ways for construction of the walls are presented for guidance and inspiration. However, these are not set in stone but optional suggestions to help stimulate ideas. Users are free to design, construct, and use their spaces as they see fit, with no obligation to follow the alternatives provided.

Finally, the process concludes with the final finishes, which involves personalized touches by users to complete and customize their space. This allows users to transform their units into highly individualized environments that reflect the unique purposes the unit may serve, such as for creative, entrepreneurial, or craft activities.
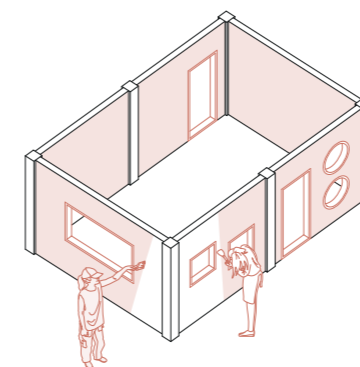
The Micro Stages serve as a guiding manual, offering a balance between the structure and creativity, enabling the users for self-expression in shaping their spaces.
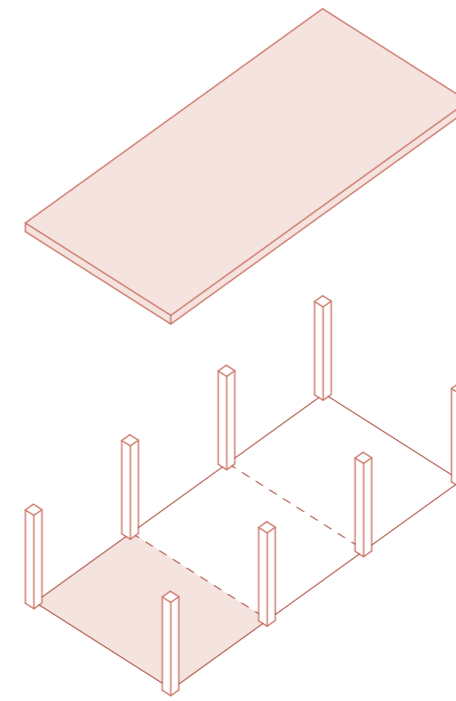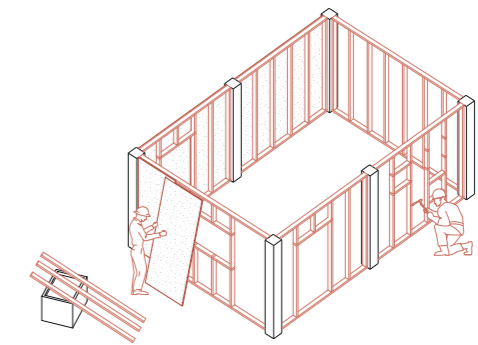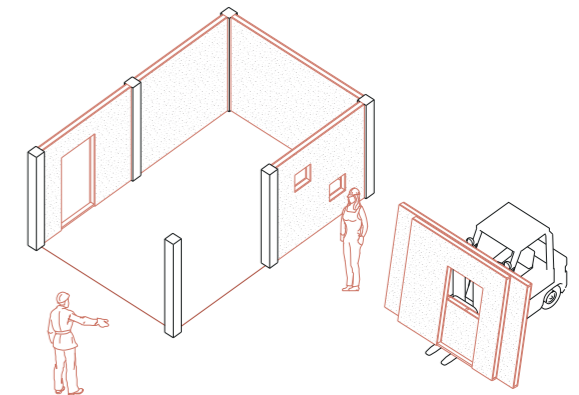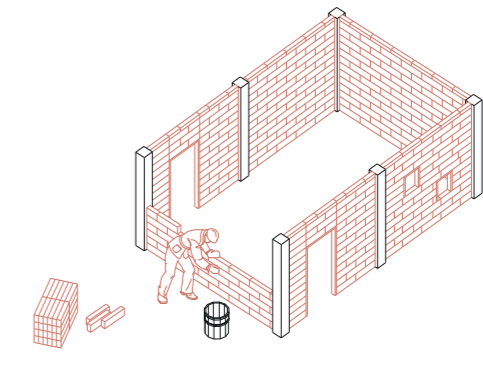
1-Parcelling
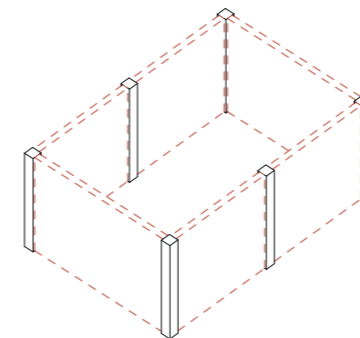
2-Building the wall
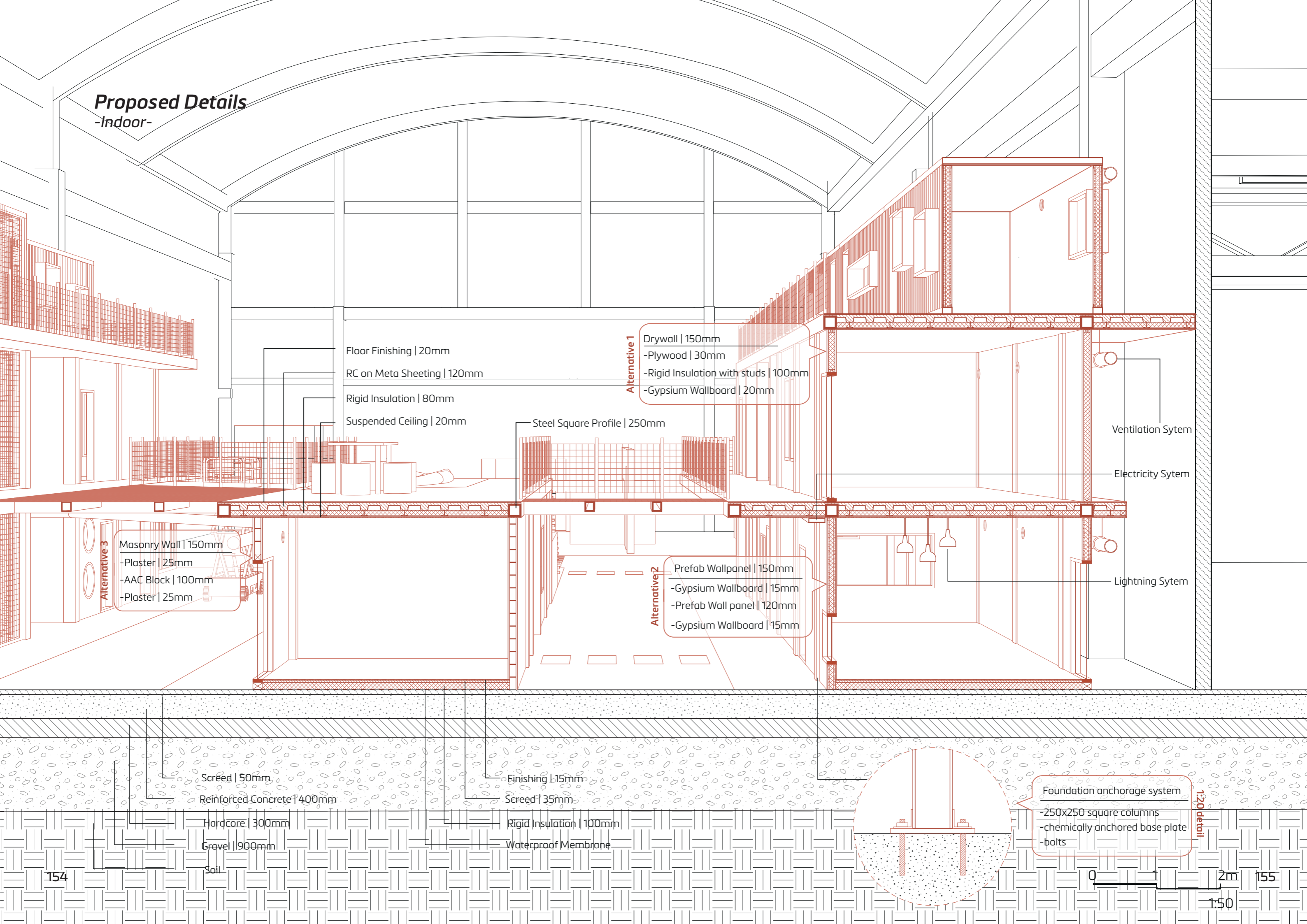
3-Final Finish

2.1-Dry Construction

2.2-Prefabricated walls

2.3-Aerated concrete blocks

Proposed Details
-Indoor-

Floor Finishing | 20mm

RC on Meta Sheeting | 120mm

Rigid Insulation | 80mm

Suspended Ceiling | 20mm

Steel Square Profile | 250mm

Alternative 1
Drywall | 150mm
-Plywood | 30mm
-Rigid Insulation with studs | 100mm
-Gypsium Wallboard | 20mm

Ventilation Sytem

Electricity Sytem

Alternative 3
Masonry Wall | 150mm
-Plaster | 25mm
-AAC Block | 100mm
-Plaster | 25mm

Alternative 2
Prefab Wallpanel | 150mm
-Gypsium Wallboard | 15mm
-Prefab Wall panel | 120mm
-Gypsium Wallboard | 15mm

Lightning Sytem

Screed | 50mm

Reinforced Concrete | 400mm

Hardcore | 300mm

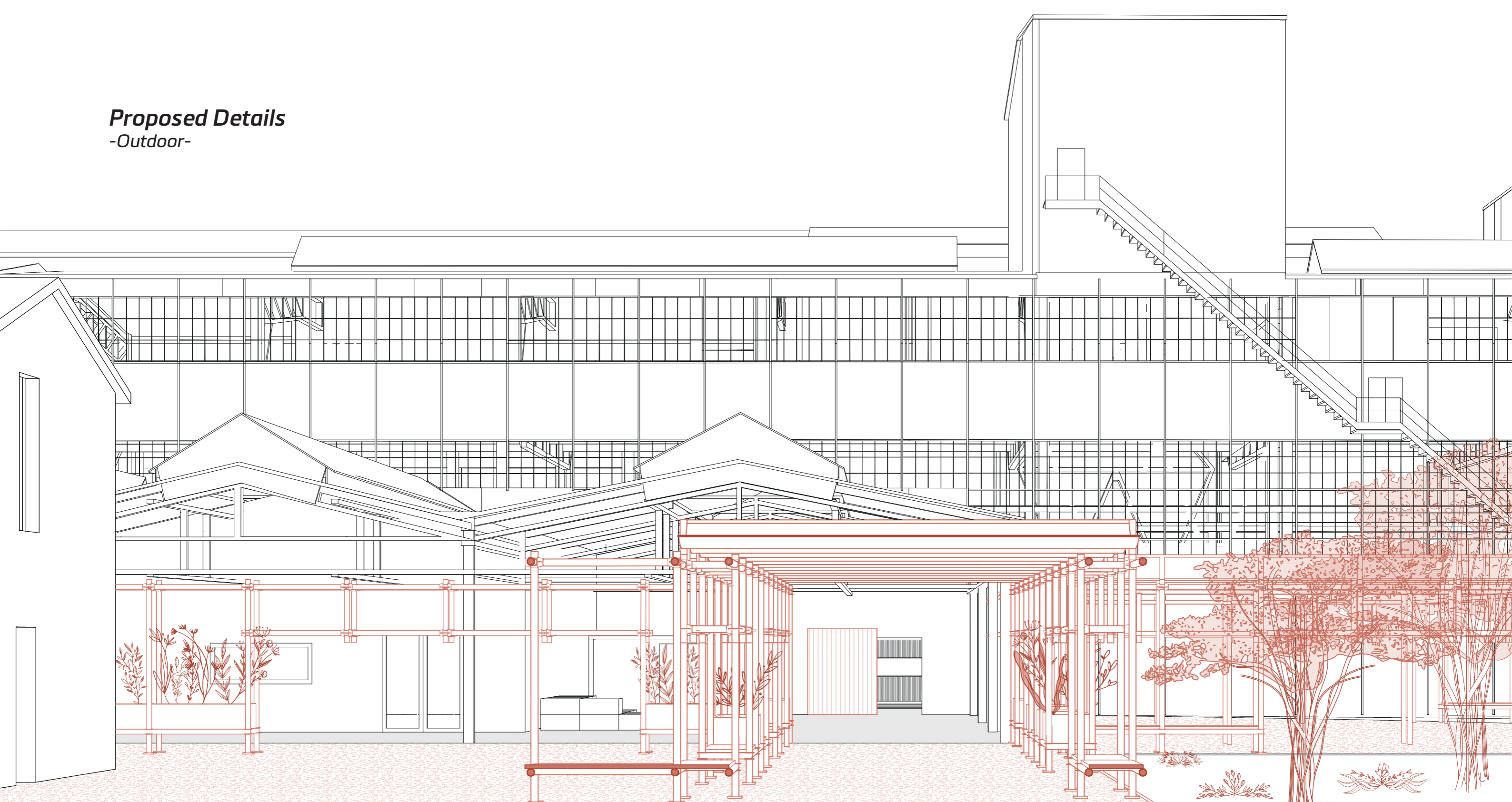Gravel | 900mm

Soil

Finishing | 15mm

Screed | 35mm

Rigid Insulation | 100mm

Waterproof Membrane

Foundation anchorage system
-250x250 square columns
-chemically anchored base plate
-bolts

1:20 detail

154

0   1   2m

155

1:50

Proposed Details
-Outdoor-

resin bound gravel — 30 mm
EcoGrid E50 Permeable Paving Grid — 50 mm
crushed stone 115mm — 110 mm
weed barrier

0 — 1 — 2m

1:50

Reflections & Insights

This thesis has elaborated an explorative work concerning the concepts of temporariness and time dimension in urban transformation, based on both analytical work and design proposal. The analytical work experimented with tools and drawings that integrate multiple scales, putting material and immaterial legacies under the scope. These drawings show how time, space, and use intersect in the evolution of urban environments, giving a nuanced understanding of the potentiality of the site. By mapping the shifting of circulation, functions, and user dynamics, the analysis showed the transformative power of temporary interventions in revitalization of the case site. Design exploration amplified these through embedding temporality in the proposed interventions. The project incorporated several temporalities inherent in urban legacies; it addressed the uncertainties about the future in a phased development framework. The approach allowed for short, medium, and long-term transformation, providing a place that could support different ways of use for various time scales, such as seasons, hours of the day, and special events. The adaptability in design aims that spaces would grow with changing needs, immediately activating but allowing flexibility for future uses that may not yet be imagined.

This work potentially addresses the Copenhagen Municipality in cooperation with the private landowners - REDA -, the local stakeholders, and the community groups in pursuit of temporary and inclusive strategies for the future transformation of Refshaleøen. Much of this work could be deepened in further research by defining operational mechanisms that implement it, such as its governance structure, funding models, and community engagement processes.

It combines feedback-driven development with adaptability in which the thesis demonstrates that underutilized spaces can be readapted over time for the development of resilient urban spaces. The exploration of such flexibility and experimentation situates temporary adaptive interventions not just as immediate activation tools but also as catalysts toward long-term, inclusive, evolving urban transformation.

Postscript
-Transcript of Interview-

What motivated you to start the Skabelonloftet project in Refshaleøen?

Yeah, I was working as an artist and I had a studio in the city center at EMI Music, a music company, at their backyard.
It was a really nice place and we got, we were shut down, so I had to find another inspiring place and this is 21 years ago. So at that time I went because I was running at Castello at the other side looking over here, thinking that this area might be interesting because it was really a lift behind Bankruptcy shipyard. So there was not really a lot of activity here at all. And there was a big metal gate and chicken wire and everything was closed. So then I found out that this loft did exist as it is, not in the same form, but it was, some architects in here were here at that time and there were girl storage stuff next door here. And I went into that room, it was packed with all kind of stuff and I was just totally overwhelmed of the place.

So I had the stomach feeling of that this is, this is overwhelming. At that time actually you could look up at the ocean up here, so this whole place is filled up with soil. But it was really beautiful. So I managed to get, to rent a corner of her studio. She was a cinematographer or she is a cinematographer working for television and she didn't want to share to start with, but then in the end she was so busy and she still is busy in television. So she said, you can have half of it. And then in the end we were all kicked out because they were planning for the whole island to build a new city part.

And this was back in 2008 and it was, it's owned by pension funds. So it's a private owned land. And the rest of Copenhagen like over there and other places is owned by the state or the communal. So because the state wanted to have economy to build up the metro system and they had to have a place to fill all the soil from digging up the metro soil. Then they said this area over there is going to be, you see this big little hill. We don't have hills here, but this is filled up soil from metro, the metro system. You see those white buildings, they are new and behind that it's a metro soil. And this was just ocean before in eight. So they started filling up the ocean with metro soil.

And the idea is to sell this land very expensive and that will pay for the metro system. And this is owned by the state. So they said, we don't want the private owner to start building a new city part here before we have this whole financed, which was a really huge luck for us. So instead of getting kicked out, the owner called me at that time, we were maybe 10 people at the whole island. And the rest was storage of containers and old stolen cars and polluted soil or whatever. It was like really hillbilly kind of area.
So he called me a new director and said, do you feel like renting the whole space instead of just renting the studio where you are kicked out from? And I was really, because at that time I only lived as an artist and I was studying. So I thought it was quite expensive. But then I made a deal with them and I said, I would like to create an art community, a community for artists where I invite the business people to come and rent in on a daily basis.

So this would be not just the home base for the creative, the artist, but it will also be like a daily base for business life. And because I had that idea, they said, and then I said, but I need, because it was snowing inside and there were no running water, only one place on a normal uninsulated water pipe. So in the winter there were no water. And I said, I need to L-trace like a kilometer of water pipes to get water up here and create toilets. I need to fix the whole climate, you know, the roof. And I wanted top lights in all the studios. I'm going to build 20 studios and fireplaces in 20 studios. We didn't have that. And air to air heaters. And we had actually, I needed to have some simple heating. And I said, if you pay the cost on that and you pay me the salary of doing this on a monthly basis, I can build up that. And the time when it's all fixed, I can pay you full rent. So what we did was, because I was quite lucky in three months, I had it fully rented out and some of the studios were not even built. So I just made white line on the floor. And I said, if you feel like renting a studio, you can build up walls. It has to look like this, stuff like that. So it was from scratch, from scratch for a lot of it. And they said, fine, we can.

So I have to tell one of the tenants that she wants to bring stuff up now, that you really have not to overfill it with weight. So building up this place, of course, was quite complicated. But all the tenants and the artists, they love to participate. And it also creates a social connection. So we all started feeling like it was a home because we just... And I always had a focus on this is not an office community. This is an art community.

So it's a place where you can make noise and you are okay to drop paint on the floor and stuff like that, which is sometimes complicated. It's way more easy to rent out to small architects and commercial companies, stuff like that. And I can even raise the rent if I want. But it's way more fun and interesting with all the artists. This is the crane. It makes noise. So when I have a seminar here and we're using the crane, I tell the companies, we're sorry, we're just using the crane. And they're like, okay, no problem. Maybe this gives the identity, everything, like cousing everything together. That's the synergy of everything, which I totally love.

So if somebody excuse, I mean, if some of the artists comes out from the studio with paint in the hair and nearly no clothes on or tattoos all over, and then you have this blue suit kind of tie company leader walking down to the same toilet and they're having a great conversation and they love the...
It's a lot of value to combine the two worlds. And that's why I think the companies are overwhelmed. It took me from eight till now to build up that business, but it's huge. And it's really supported well.
It's really supported from the companies, the place. And you know, in the winter when it's freezing cold, we tell them to put in fire in the fireplace. And they're like, yes, and they take off the...
Instead of sitting on a boring hotel, they say, where everything is 22 degrees and they cannot breathe, which I think it's a big part of the value here.

So my luck with being here at the right time and also have the energy and the idea, because I was working as an artist myself. Before that, I was a part of business in Uber Nordisk. I was also working there in the old days. And I felt that I would love to combine the two worlds. And the artist wants to come to a studio, close the door and find privacy, but it's very lonely if you always are alone in your own studio. So it's nice to be able to walk out and talk with others. And that balance is, for me, obvious. And that made it easier to build up the place, because I have that angle to it. And at the time where l was working as an artist myself, I was also in the board of our...

We have this national exhibition where people want to participate, if you're an artist, because it's like a great place to get a curated exhibition. So I think I had a bit of street credibility in the art world, which made this possible also to bring in companies, because otherwise I think the artist would say, this is not just a zoo where you can walk in and look in and sell the value of us to business people.

Instead here, it's like such a synergy, because suddenly we have a company buying 70 teacups from the ceramic for Christmas presents to the whole company. There's a lot of combined value in that, for sure. And then it was like a lot of years of building up, a lot of fun, fighting with the crane and tenants that are quite stable. Sometimes, of course, they swap studios or they move out and some new come in.
And right now we have an artist preparing for one studio, painting that, and he will move in this week. And we have one studio that I don't know yet if we rent out. There's always some movement at the loft.

What about the other architects? Because as l understand, you don't want this place to have this kind of a business place.

There are a couple of architects here. They are also this artsy vibe or they work in more...

What kind of jobs do you know?

There are a lot of different... I mean, the architects... In the beginning, I had a lot of architects, but at that time they were building models. So way more with the hands. It was not on a computer. And those architects have been there from the beginning.So we started together. They were here longer than me, actually. So we started together for over 21 years ago. So that's why they are totally safe. But I'm very much aware of not creating office spaces. But this is the space that company rent. This is the space that they rent. And they sit in the big room in the other end where we can walk down and have a look.

And the overwhelming part of... I mean, I have Folketinget, our...
Like the ministry. They use it a lot. And a lot of those huge companies like Maersk, Nordisk, they use it for their board meetings and stuff. They love Lego. And I have really heavy companies that use it all the time. And then they ask, so how did you build all this?

How was you supported? Do you get foundation support? Do you need some money? Then you can create a culture house. And I'm like, I don't want any money. Because you are paying my salary, being here. And you pay full price. And my price here on a daily seminar is the same as if you were sitting at the best hotel in Copenhagen. So it's quite expensive. And that's how you support. And I said, because I don't want one day not having the money. And then, you know, needing or maybe then at that time l would need to close the loft door. So it's more healthy to build it up. Other companies and building up each other.

And also this, I'm running it as a business. It's not run on foundation support or culture support from the state. It's run as this healthy little business as it is. And it actually works very well.

Is there any other example similar to Skabelonloftet, do you think?

I don't know if they bring in companies that way that I do. I actually wonder, there are other art communities, you know, where people have their studios and share a place. But I haven't, I think the balance on welcoming business people. And in the art studios. Like last Friday we had Maters, which is like a store.
This is a store in Denmark that sells products for faces. There were 110 people on a daily seminar during the day sitting in plenum like a conference room in the big room. And then they had a lot of smaller breakout room. They wanted six breakout rooms. So they were in there, here. And then I rent in the artist studios. And I paid the artist money to rent it in or the company pays.

The artist meaning that that month the art studio would be cheaper for the artist because it's only one day rent. And they also main parts say, great, you can rent my studio. And then they, you know, the companies, they walk in and they could sit in between potteries or in the painting studio or the sewing area or whatever. So and they love that combination.

Maybe one of the person or that over 110 people saw the potteries and bought it by a hundred potteries or the company too.

Yeah, that's how it works. So it always build up itself somehow. Be aware that is you see the tip is it's not straight and I cannot push it right now.

How would you describe the creative atmosphere and community in Refshaleøen?

I *think there's a lot of stuff going on now. And I feel I feel it's just as creative as it was when we started. There was less people. There were no people. But when you have nothing, you are extremely, you know, connected somehow. The few people were having a good contact and we helped each other a lot. Now you are able to buy milk and food and restaurants.*

What do you think is better past with few people or more?

I think if I was at the ground floor, I would think it was too much. But when you walk up the stair here, it's quiet. It's the same. So and all those thousands of people next door at the restaurant, they walk, never pass here. They walk the other way. Yeah, but they walk the other way around, meaning that we don't see. But it is busy. It's really busy. I like it.

And I'm like, the more the more mess, the better, because it's I don't want it to be so boring as the city center where everything is under control. But of course, I think it's I feel like me as a person feels better in a process than being finished. So for me, it's not a goal to have it organized. But I'm trying to organize all the time in the mess or in the chaos, which is I like. But that's why I think it's quite funny when some new stuff opens up and you think, OK, how would they integrate that? How is that possible? Which is quite.

Can you provide some background information about the building, the whole building?

The whole B&W shipyard is over 100 years old. And this building is called Skabelonloftet. And that's the same as template. So it's like this is where you did. Actually, these are some part of the old drawings. And on the doors you have some yellow original shipyard, ship drawings.
And we have upstairs when I took over a light that were projecting light over this floor, over a metal template, and then it left on the ground downstairs the size. So that was the way to make it the bigger because it was before the computer they started here. And then in the night in the shade, they did make marks in the middle, and then they did cut in the day down in Pladværkstedet, which is just down there at the left. When you walk out, you see it on the right. So it actually never really changed.

It was an office kind of space where the engineers and architects were sitting here. And the construction, it's a metal construction, and it's one big roof. So all those walls are carrying nothing.

How does Skabelonloftet contribute to the overall vision and goals of Refshaleøen as a creative community? Or does Refshaleøen, do you think, connect with the idea of Skabelonloftet?

I think they really, from the beginning, the first managing director, there's a new today, yes, Transpil, the former was called Christian Hersken. And he said he would like to create... he said he brought in companies to the loft here. And he said, this is our mini model of how we would like the whole island formed. And I was the first tenant. I was here way before the both directors, managing directors.

So they came in the beginning to ask about everything I knew. And I had ideas and I actually came with some tenants to some of the other big... where Aomans is... it's a big space today, where we had some theatre. And at that time I said, we need... and they actually tell that story, REDA said, we need a place where we all connect, where we can eat. So you need to bring in some kind of food.

So that could be like somebody that organized the daily lunch. And then people from the island slowly connected there.
So they were inspired and they said, when they looked up here, they said, this is how we would like everything formed over time in the old buildings. Because they wanted to tear it all down and build a new... before eight, before the financial crisis, they had this plan that they tear probably nearly everything down, except for a few of the big buildings. And then they would build a new city. But then the state said, you are not allowed before we have this going on at Noerhavn, which is the lock. So the only thing they could do was just to work with the old building.
They were not allowed to build, but they could work with the building that was there, which is the lock on this building. Because can you imagine if they decided to tear it down and just build concrete and glass and stuff like that?

Which I don't get it, because I think the Denmark specific majors are focusing on like old buildings, they respect it. Why do you think they want to tear these buildings down?

I think they save the beautiful buildings. Hopefully this could be saved, but I don't know if it's too expensive. But this is good that we have this price, because they have a focus on the building now. And it has a value, and the community knows, because it's private owned, and private owned land can do what they want. If it doesn't, with a price, it probably, with a focus like a building like this next door, they can tear that down exactly. It doesn't matter if they want to connect with old brick buildings, made by hand, brick by brick, it should be saved, hopefully.

And also the history itself is just incredible. I mean, whoever we speak, especially this furniture guy downstairs, when we speak of them, he told us they want to tear those down, and they are taking some sore examples to see how polluted it is, how blah blah blah.

They plan to maybe tear down, but I don't believe it will be a very successful approach to do.

Because then the vibe will be killed, no?

Exactly. And the environment in the city centre, this land is located better than Nyhavn, because at the outside, to Øresund, you have the view over the ocean. And to have a space like this in a city centre, like Copenhagen, it's crazy.
There's a lot of possibilities. I mean, it's at the edge of the city and also very close to the city. That's also a very strategic point, place, location. Hopefully, here stays more.

I don't think we can tear it down, actually. I think, because I only have the lease now until the end of 25. And that's how it is. They give me two years all the time. I think they understand the value for them to have all the business people coming here.
I think I'm in the only place where we have such a heavy focus on the top corporate in Copenhagen, in Denmark, actually, because that's a huge value for the area as well. So maybe they would say, and I pay the rent, so I'm like, I think they could say, why tear this down?

I mean, there's plenty of area to build. So they start with that. So I think I get hopefully 10 more years, but you never know.

How does the design of Skabelonloftet facilitate flexibility and adaptability for different types of creative activities and events, as well as for the changing needs and demands of its users over time?

The smart thing about the design is that all the walls can be moved. So we have a lot of flexibility. Let's say we have some artists, let's say another reporter, and they want to, let's say, create some sort of event or something.

And I'm very relaxed about companies like another company, Nuovo Nordisk, last week.
They wanted to create some, it's a kind of team building, but they wanted to create a big art piece where they had to hang down stuff from the metal beam and they were building and building in the big room and they said, okay, we'll put a nail in the wall.

And I'm like, yeah, just do that. So in that matter, I'm very relaxed.
But the good thing about the whole building construction is that we can tear down walls if you feel like it. Nothing is carrying anything.

Everything is cared. It's just one.

Actually, we could tear down everything with one big open space. In a week, you just tear it all down. So it's a lot of flexibility that way.

And I have built all the walls, not all, but a lot of the walls or rebuilt or moved or placed some windows or placed new doors or whatever. So it's very flexible in that matter.

You don't, I mean, and actually on Friday we put in an extra big window and the girl doing it asked, do you know if it's something carrying?

You know, do you need to put a beam on top? I said, no, there's nothing. Everything is carried from the metal construction, which makes it quite easy to be in.
Yeah, and what I did when I took over was I cleaned. I did throw out 16 containers of plaster plates and garbage and metal, strange metal plates hanging in the loft just to get into the clear expression. Because it, and for me, was to find back to the aesthetic of decay of the, you know, things with the story to get back to the loft.
The big room is not insulated. So I wanted to be really honest like it was in the old day before because it was not insulated here, but there was some heating system. So it must have been very cool to work here. But it did work, but for me it was to find the building and the floors are the original wooden floors at the big room.

And actually when I moved in, the owner asked about, because it was so freezing cold, so they said maybe we should put on some plates on the floor.
And I said, no, no, no. If we want to insulate, it must be from downstairs. So instead we did put beds in the loft in the shipyard downstairs.

So we still have the old floors because that's the beautiful part. Otherwise, I cannot imagine this place. No, no, and in some of the studios, unfortunately, this one was painted and some of the studio has insulated their floor from the old days, but the big room is just the original floor.

Do you ever feel like this space isn't enough? Do you ever think about this idea by renting the ground floor?

I would like to rent the ground floor, but it's very complicated according to heat. Because to heat up that place, you need to insulate it. And you need a lot of huge heating system. And it's going to be extremely costful. And I'm not going to invest in it because I never get a lease longer than a couple of years. So if I had like a lease for 20 years, I would for sure create something like this. I'm not allowed to make events down there.
Because in case there will be a fire, this list loft will be destroyed immediately. But I can't have events up here because I have escapes. But you're not allowed to have something down there like big arrangements. I mean, for now.

I mean, if there's regulations, fire rules they have provided, then maybe this place also downstairs can be built.

Yeah, that's right. But still you have right to say if you have 20 years of contract. That's something else. You can rent.

Would you like to?

Yeah, I often think about it could be great to have more space. But it's another kind of work because that would, it could be quite interesting if you build it up with studios. But you have like three times as high to the ceiling as here. So it's not like a cozy nice place for an artist.
So I need to figure out how to use the space. It could be for movie production or photo shoots and stuff like that. We have a lot of that out here as well.
So I would like to, but it takes a lot of support. That would take support from foundation or whoever to build it up.

After seeing this place, I think if you, if I were them, if you suggest something like this, they should definitely accept it. Because look how you made this place from scratch to this. It's a sensible story. And that would be a shame to say that it's not going to work.

Based on your experience with this building, with this idea, can you share any insights or lessons learned from the process of adapting and repurposing this building?

I think the value was created in inviting the artists to participate. So they felt from the beginning that they belong. It's more like creating some kind of family feeling.
Because you cannot run business seminars, conference, film shooting, like three weeks film shooting. It's quite a hectic thing when that goes on for the tenants here. But they have accepted it because I from the beginning said this is how it is. They like to be here because they enjoy each other.
So that is, for me, one focus is to be sure that they are having a good time together. And that means we have common exhibition days and stuff like that. And then when we have the companies, we write that in an info mail every Friday to the left.

Next week we will have this, this and this. And then, OK, they know, OK, maybe on Friday I'm not going to my studio because there will be a lot of miss or noise or whatever. But normally they like coming when there's activities.

OK, what are the main challenges and opportunities in managing and coordinating the various stakeholders involved in the development of the idea? I mean, the tough times. How did it go? It wasn't always that easy, right?

No, no, I think for sure the absolutely most confusing and complicated is that REDA very seldom answered the questions.

You would probably experience that. They never called back.
And that's in a stage of kind of an arrogant attitude to the tenants here.
So we are all people here a bit tired of.

But I think we have a new managing director now. He's doing a much better job than the former and a more positive. And it seems like you get feedback on your questions.

But I think we have a new managing director now. He's doing a much better job than the former and a more positive. And it seems like you get feedback on your questions.

But that has been crazy complicated. Crazy complicated. Because, you know, you work with something that is difficult. And then you ask, can it, you know, something's going on? And then you have absolutely no answer.
So I think for me, it has been a lot of layers of running this place because I also had at a certain point, I need to hire a lawyer to get to my landlord and talk about stuff that they kind of changed their mind in, giving me a lot of extra costs.
So I'm not going to pay that. And then we had to have that fight. It's a lot of different layers running a place like this, which I think me as a person fit in that mixture of extra headaches. And I don't think a lot of people would do that. Main part would say, I'm giving up on that.
They never answer and give up. Leave the contract or whatever. Just leave.
The people that had it before me, they loved. They said, we're not going to fight with them anymore. So we are out of here. So you have to. But they liked my idea on building up this place. And it was for sure because they knew. They thought they should tear it all down.

And then suddenly they were told you can only work with those buildings. And then they knew, which is quite common. They know the value on having the artist, the creative, because it creates an area.

So when you buy an apartment in the nice, the cool artist area, that's where you want to live. But in the end, there are no artists left because they all get kicked out. They are not going to. They are not able to pay the cost. And at a certain point, all the cool studio spaces will be destroyed and they will build up concrete towers with apartments. And that happens everywhere.

What do we think about Lindeholmen, about the project, the full landfill and the residential project over there? Do you believe that that also affects the current situation?

I think actually it's quite a smart idea because you need to cover up for the ocean rising ocean level. So for sure it will affect this area. But the difference is, if they realize that some of those old buildings here can be saved, there is a history here. You cannot build up a history in a new place.
That's why you don't want them to tear down.
Maybe that's even better. They are filling up, making new residential places over there, and they don't really bother this place. And the good thing is this area is again owned by the state.
This is private owned, and the state defined the rules. So they could say, but they are allowed to start building here in 26. So they will start, but there's a lot of land. And also, this building there is a fluid, it's a big, I think it's called...
Enhanced biomass. And they cannot build, I don't think you can live just next to that. I think actually they need to move that. And that's not easy. That will take a lot of this.

Because the owner of the land is different, right?

This is the state that owns this. How are they going to move this?
They are going to build up a new thing like that, another place, it's a crazy big project.

How do you balance the business aspect of Skabelonloftet with its role as an art project?

Yeah, I think actually it's 50-50, but this is the artist's home base, so they are here all the time. And it would be like two or three times a week we have business people here. Not today, which I love, but tomorrow.
The way I run the loft is that it can run by itself, meaning that the rent from all the people pays the rent to REDA. The extra thing I earn on having seminars and conferences is to pay the salary to me and to the people working here.

So that's how, you know, actually the space is kind of paid for, but the salary on people working here, and I have 30 people on the list working here, it depends on what kind of arrangement. They all need salaries, so that's paid for by the business.

You don't need to seek for funding or any other private supports.

No, no.

What kind of architectural program do you believe fits and works jointly with Skabelonloftet?

It could be quite interesting to think about how to integrate the ground floor in the loft, and to have the same energy as up here, down there, and to work with that space.
I could also imagine that you could build up some boxes or container studio spaces hanging on the side and have a big space in the center somehow.
That something like that could be really interesting. And then I think to save the facade and the expression and all the metals should be visible.

Not to move it with... It's difficult when you need to insulate. Maybe insulate containers.

Because we bring the containers inside.
So maybe it will stay the same, but for the inside, it will just be in the containers.

Yeah, like in the example in Amsterdam, in the NDSM. Do you know that project?

No, but I don't know specific that project, but there's Tunnelfabrikken, the tunnel factory here.
It's doing kind of the same idea, but they haven't built it yet. So the other project could be interesting to see next time.

What would you suggest to prevent gentrification in art and community-based programs, projects? Actually, you also answered that question.

Yeah, I think so, because there will be like a big change when the new owners start buying and living in the apartments.

But I think the land here will be so, because it's like it is now and has been like this for so many years, since 2008. No, 1997 when it went bankrupt until now. It's a lot of years where it has been left behind like now.
So it will take time for the area just to be a clean up, except if they tear everything down, then it's quite fast. And we believe if there is this sort of new buildings or new kind of neighborhood, the building, we believe that this will kill the vibe of the co-creation.

And do you think that any way to like stop this or sort of balance this with the new buildings and like keeping this place? Do you have any idea?

Yeah, I think they need to save a building like this and they should give, they should support, like Skabelonloftet and some of the other places, with just support so we can stay at the same deal we have now. They just have to see what you have managed and succeeded here and just respect it, I think.

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