



creative city challenge

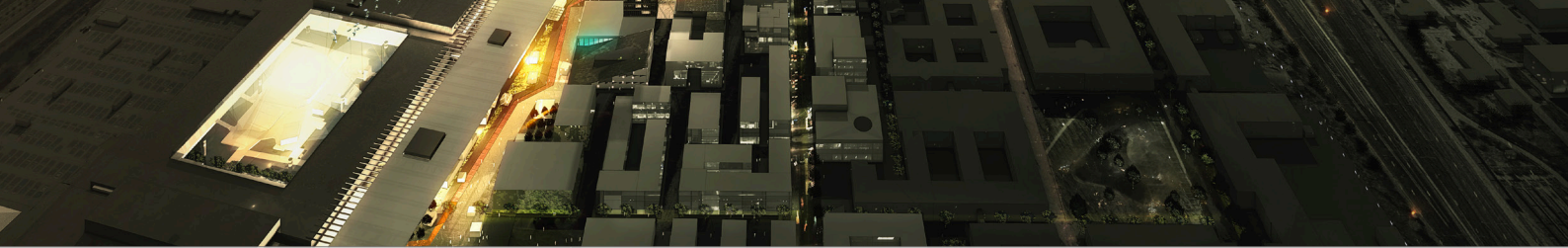
Live-Work Environments



Content

1. Background	3
1.1 Objectives of the Creative City Challenge Project	3
1.2 Introduction	3
1.3 Objectives of this report	4
1.4 Defining LWE.	4
1.5 Different preconditions for LWE	4
2. Best-practise examples	6
2.1 Hoeje-Taastrup	6
2.2 Roskilde	7
2.3 Hamburg	8
2.4 Newcastle.	8
2.5 Groningen.	9
3. Recommendations	.10
4. References	.11
4.1 Literature	.11
4.2 Homepages and links	.11
4.3 Seminars	.11





1. Background

1.1 Objectives of the Creative City Challenge Project

The Creative City Challenge project aims to build and implement an integrated strategy for cities to strengthen their innovative capacity by means of a methodology of pilot projects developed and carried out by cities throughout the North Sea Region (NSR).

More specifically, the project analyses the catalyst role of creative industries in building and strengthening the innovative capacity of urban economies, taking into account the triple helix of government, education and business.

The CCC project has identified following main aims and workpackages for the project:

- Workpackage 3: Entrepreneurship and skill development: Develop and support enterprises and entrepreneurs to foster skills in creative individuals and organizations.
- Workpackage 4: Networks, Dialogue and Business Cooperation: To develop and implement successful instruments to support linkages within the creative industries and also with traditional industries in order to

increase knowledge transfer and innovation capacity within the North Sea Region.

- Workpackage 5: Creative Clusters: How and where should a government (or governmental organisation) invest in infrastructure in order to attract and support creativity?

1.2 Introduction

The establishment of special Live-Work Environments (LWE) for creative and innovative individuals has become very popular in various cities during recent years. Since there is not always a clear division between work

and leisure in the creative sphere, people in creative milieus often choose to live in areas that are multifunctional, seeing as they often prefer working from home (Hannah Creemers: 2011 s. 5). As a consequence, urban

planning is focusing more and more on the creation of attractive LWE as a way of fostering the development of the creative sector.

1.3 Objectives of this report

In the municipality of Hoeje-Taastrup (HTM) there is no clear political definition of the concept of LWE, therefore we will present a discussion on the necessary conditions for the establishment of such environments. Furthermore we will discuss how LWE are being used to support creativity and innova-

tion across cities in the North Sea Region, and we will explore how non-traditional ways of providing housing and work space support the creative sector. We will also outline the different ways of developing and implementing LWE, and what challenges this can produce. Apart from HTM, examples from

the different partner cities will be presented to show various approaches on how to develop LWE in a regional context, and which current initiatives and tendencies are being expressed by the partners. Consequently, this paper will mainly focus on workpackage 5.

1.4 Defining LWE

Before defining LWE it is important to determine if an area is classified as a cluster or non-cluster, this is important as the two types can be based on different strategies and visions, and moreover for different needs and target groups. Cluster strategies are mostly directed towards artists and creative entrepreneurs, since being part of a cluster is essential for their functioning. These areas are especially suited for people who want to be part of a creative milieu both at work and in their spare time. Additionally one could

say that there are different nuances regarding the concept of LWE, as it can be everything from functional LWE-units where you can work at home, to whole districts with a mixture of residential and working facilities.

In our point of view, functional LWE-units are especially suited for artists who prefer to live in areas that cluster, while mixed use districts reaches out in broader terms where clustering is not a necessity. These non-cluster strategies, will strive to attract

the creative sector, but are also focused on attaining residents and businesses in a broader sense, where the target group is much more heterogeneous. But this set aside there is not a definitive division between the two strategies, the different nuances can overlap, and in different degree they both support creative development. Furthermore there are some preconditions considering creative growth, and it's these conditions we will address.

1.5 Different preconditions for LWE

In this perspective it is important to mention that city life is often defined by restaurants, businesses and cafes, and the vividness these places influence. And political discussions about urban qualities in suburban areas often include urban architecture, informal venues, shopping facilities, and not least a need to create an urban atmosphere that spring to life when many people come together in public spaces. According to urban specialist J. Pløger, these qualities are ne-

cessary in the process of attracting resourceful people to the suburbs (Pløger: 2004 s. 103).

But the question is whether or not these qualities are enough to foster the development of the creative sphere? In all urban planning it is essential to draw attention to the area's local identity, as this is crucial for its ability to achieve sustainability and be attractive for both new and existing residents. But su-

burban districts like Hoeje-Taastrup do not necessarily have the same preconditions as Copenhagen or other urban centres, and since there is a great deal of focus on developing the Danish suburbs, it is even more important to map what qualities and potentials such areas possess.

In this connection, architect J. Kvorning emphasizes that districts have many physical and spatial facets, and that each area



has its own history that is distinctive from other areas. This indicates that the strategies being used should build on each site's historical layers and potentials (Christensen: 2009 s. 1-2). Therefore focusing on a strategy based on the area's potential will enhance the possibilities of attaining sustainability and attracting new residents. But what effect will it have on the creative sector? Will it help it flourish?

One could say that the overall idea is to generate a creative area that stands out from more traditionally planned ones, where we suggest that standing out is strongly linked to the visual aspect. Urban specialist A. J. Smit did a survey in 2011, showing that there is a clear indication that visual characteristics are viewed by creative entrepreneurs as a significant factor when it comes to choosing where to live and work. Moreover, she emphasized that there is more than one visual model involved in supporting cultural development, as it is important for the creative sector to settle in an area whose visual character is considered unique (Smit: 2011 s. 167-170).

Heebels and van Aalst also stress that there are three main mechanisms that are significant in making creative workers cluster. Being in a creative cluster enables the individual firstly to establish contact with the cultural gatekeepers in the local cultural community; secondly to shape the individuals identity as a creative worker, and thirdly to build the individuals reputation within the community (Cremers: 2011 s. 2). Furthermore, increased clustering of creative individuals within a particular community will also reinforce that community's identity and reputation. These three mechanisms are then

connected to spatial characteristics that can be looked upon as necessities in fostering and supporting the creative development. The spatial characteristic that is connected to the mechanism concerning contact is what H. Cremers calls third place, where she points out that social meetings and networking in cafes, bars, restaurants and galleries is where new businesses and collaboration start (Cremers: 2011 s. 3).

In connection to the spatial characteristics concerning identity, H. Cremers emphasize that the experience and the symbolic value of the built environment is crucial for the areas identity, as the creative workers are drawn to areas where there is a certain sense of place. V. Cerutti (2011) explains that successful transformations of industrial sites into creative factories are the ones that are embedded in the local DNA of the site, where the contrast between historic "raw" buildings and distinctive new architecture come together as an inspiring decor (Cremers: 2011 s. 3-4). This then supports the conditions earlier given by A. J. Smit and J. Kvorning, where both bring awareness to the local identity and visual uniqueness of an area.

Furthermore, G. Drake (2003) stress that just by being in a creative cluster provides a certain image or creative reputation, and the place in itself becomes a marketing device which attracts creative workers to locate in a specific place (Cremers: 2011 s. 4). R. Florida (2002) also points out that creative individuals to some extent have the same values and needs, so places with a high quantity of creative individuals function as reinforcement in attracting new creative residents. Additionally he stresses that business-

ses settle down where the creative mass is localized, and the creative mass is drawn to places where elements like diversity, openness and tolerance are embedded (11City-Design: 2008 s. 5-7).

Finally it is important to mention that the creative workers also appreciate a mixture of cheap and more representative office space, as H. Cremers emphasizes, there is a division between the individuals starting new businesses with a restricted budget, and the more established individuals with higher standards concerning working space (Cremers: 2011 s. 5-6). So through the different types of mechanisms, spatial characteristics and elements mentioned by H. Cremers, Heebels and van Aalst, G. Drake and R. Florida, one can end up with an area that produces and reproduces a beneficial reputation.

As a result, urban design, harbour fronts, architecture and parks may have different expressions as long as the contribution to the site stands out from more mainstream areas. This means that cities that want to find ways to foster the development of the creative sector should use strategies that focus on attaining unique visual quality through the use of historic buildings and distinctive new architecture, a mixture of cheap and more representative office space and specific strategies that bring people together face-to-face in restaurants, bars, galleries and cafes. When applying these strategies together in context with the area's local identity and potential, it will contribute to the creation of the desired sense of place, and consequently such districts can end up as creative clusters, where creative workers in a large extent prefer to both live and work.



2. Best-practise examples

2.1 Hoeje-Taastrup

Denmark is most definitive competitive when creative growth is concerned, but there are quite significant differences when comparing the Danish municipalities. According to Professor S. Gulmann these differences are so massive that it has an effect on which growth strategy each municipality should use. This is especially since some municipalities already have the preconditions for creative growth while others need to use strategies where the creative factor is less important (11CityDesign: 2008 s. 2-3). As mentioned earlier places with a high quantity of creative individuals function as reinforcement in attracting new creative residents. The percentage of creative workers measured in 2008 with residence in HTM was 32 %, while 38 % worked in HTM but had residence elsewhere. These numbers illustrate that there is potential in attracting creative residents, but it also indicates a need to use a growth strategy that captures new residents in a broader sense.

The aim in HTM is to attract investments, creative citizens and industries, by strategic focus on growth and by bringing creativity into urban development. HTM is nowadays unfolding a development strategy where growth is one of the main issues, and to facilitate this issue the strategy focuses on efforts that will attract people with resources, but there is also an aspiration in the strategy to create zones that are desirable for

creative and innovative entrepreneurs. This indicates a focus on attracting new creative residents but also on attaining residents and businesses in a broader sense, where the target group is much more heterogeneous.

In order to obtain the goal on attracting creative workers, HTM is working on reshaping urban areas into creative clusters. In this regard HTM is working on a city development project named Downtown Hoeje-Taastrup (DHT) which is a collaboration with Danica Ejendomsselskab ApS, who is one of the main stakeholders on the project with an investment of 540.000.000 Euros. Furthermore the area will through the next 7 to 10 years develop into a multifunctional and vivid district with a mixture of retail, housing, businesses and cultural activities. And when viewing these aspects in regard to the local identity, it is important to mention that HTM was titled the municipality of sports in 2011, and this potential is being taken seriously in the development of Downtown, where activities, play and movement is going to single the place out.

By developing mixed used areas in Hoeje-Taastrup, where people prefer to live and work, it can be argued that it contributes to the support for creativity, network formation and innovation. This is an idea that focuses on developing sustainability and creating an area that comes across as attractive. In re-

gards to mixed use areas, there is a clear functional division in Hoeje-Taastrup in regards to living and working, and the new strategy concerning DHT, is to create an active district with a structure that connects the respective areas. The new strategy is a contribution from the architects Team COBE, which has been chosen to advise HTM and Danica Ejendomsselskab ApS on the project. The development of the district will through a holistic approach, in respect to the local qualities and potential, generate an infrastructure where architecture, functions, urban spaces and park areas becomes distinctive.

Project DHT will be able to create a coherent, flexible and robust project, and it will through a process orientated approach release the potential of the district. The main task is to connect Hoeje-Taastrup Station and City2 through an activity based urban park that in an untraditional manner will be both multifunctional and flexible. This new urban park will connect the existing city with the new settlements through different activities and programs into a coherent urban space, where people get together either for shopping, working, recreation, sports, living or relaxing. Besides this, the area is going to produce more diversity, and move away from the uniformity that dominates the different areas today, as whole districts are either office areas or residential neighbourhoods.



So a mixture of functions like housing and office areas, both in the entire district and within the single quarters, will bring vividness to the area.

One could therefore suggest that HTM takes use of the concept LWE, in what could be

considered a broad sense of the term, where a mixture of functions like work, cultural activities and housing in a whole district, runs as the core strategy of attaining more residents to Downtown. Moreover it is also evident that the main vision and strategy is on attaining economical sustainability and getting higher

educated residents to the area before addressing and branding the area as a hotspot for the creative sector. But when this is said, there is also a lot of potential in HTM concerning the development of cluster areas.

2.2 Roskilde

The neighbouring municipality Roskilde (RM) has a LWE project running through the development of a creative district called Musicon, where new apartments, 30-40 LWE-units, are being built with functions that are especially suited for families that choose to live and work in the same unit. Evidently the apartments are going to have working facilities on the first floor and living arrangements on the second and third floor. The working area is integrated with the residential area and it's also tightly connected to the creative milieu, both in the local community and beyond. Furthermore the working facilities are equipped with an architecture that differs from the residential part, where large windows make activities function as an exhibition for visitors and residents in the district.

The overall vision is to create a sustainable district with a vivid atmosphere, where music and creativity is the main focus, and in doing so RM will work on a mixed used area where cultural businesses, shopping facilities, students, residents, cultural activities, hotels, restaurants, cafes and education opportunities are on the agenda. Several of these activities and face-to-face forums have been placed in an abandoned and rundown industrial district with the idea to foster the cultural development, and this is without being rooted in a specific master plan. This industrial site will in 2014 also be home to a distinctive Danish Rock museum developed by the Dutch architects MVRDV

and the Danish architects Team COBE. Moreover there are several local, national and international institutions and partners involved in the project, and besides the municipality of Roskilde, MVRDV and COBE, you will find; Roskilde Festival, University of Roskilde, University of Copenhagen, Rockheim in Trondheim, British Music experience in London and many more. It is going to be the first museum in Denmark especially for young people, about young people, and a museum that through music will showcase their way of life and how their lifestyle have an impact on the development of the society as a whole.

The museum has already been financed and is estimated to end up at around 16.000.000 Euros, this will firstly give a contribution to the experimental architecture, with a façade covered in gold and with a red carpet entrance, and furthermore it will contain rehearsal studios, concerts and workshops for artists. Two thirds of the finances are covered by the municipality of Roskilde and a foundation called Arbejdsmarkedets Feriefond, and it is important to mention that the latter especially supports initiatives that create possibilities for leisure and experiences. In addition to these main stakeholders there are also other, smaller stakeholders, who are investing in the project.

Besides the Rock museum, the administrative facilities regarding the Technical

University will be located in Musicon, and the architects MVRDV in collaboration with COBE, will also run a project in developing the Roskilde Festival College and the new headquarter for Roskilde Festival, which will create possibilities for interdisciplinary collaboration. All of these elements indicate the identity of the district, as being a creative and musical district, and the percentage of creative workers in Roskilde measured in 2008 also show this potential, as 45 % had residence, while 42 % worked but had residence elsewhere. Even though this indicates the municipality as a whole, it still shows the possibilities and potential in attracting additional creative residents.

Clearly Musicon is a district that stands out from more mainstream areas, especially in regard to the creative and musical vibe the area holds, but also seeing that the local identity is favourable for artistic expression. Furthermore the municipality has used strategies that are particularly suited for artists who prefer to live in areas that cluster, and therefore it already function as a creative hotspot. But even though it's present reputation illustrate its success, the planned LWE-units, the Rock museum, the Roskilde Festival College and the Roskilde Festival headquarter, will most likely also contribute to the progress and reproduce an even more beneficial reputation.

2.3 Hamburg

Spaces that combine work and living are important in Hamburg, especially in fostering the development of the creative sector. By creating LWE and creative hotspots, the city produces cultural epicentres where urban living can be affordable and desirable for young artists and entrepreneurs. There is a LWE project in Hamburg called Gängeviertel which is regarded as a successful creative cluster, this is an area with twelve vacant heritage protected historical buildings, with approx. 8000 m2 located in the city centre of Hamburg. The buildings were squatted by 200 creative individuals in August 2009 in order to avoid decay and demolition. At this point they had been vacant for more than seven years.

In this concern the municipality of Hamburg (HM) repurchased the Gängeviertel from an investor in December 2009 and prevented the demolition plans where 80 % of the historical fabrics were intended to be demo-

lished. Dr. Pit Hosak from The Ministry of Culture in Hamburg stresses that the city invested 20.000.000 Euros in the creation of the cultural and social venue, which besides some investments from nearby banks, was the main contribution to the project. Furthermore he emphasizes that one of the main challenges with such an investment, is how to create a fair distribution of responsibility and participation, and how to get the residents of the Gängeviertel to take a greater part of this.

Today the Gängeviertel is still in progress and the quarter shows a lot of potential in linking its creative areas to urban planning, but as in HTM there is no proper official policy regarding LWE in Hamburg. This is not problem-free, as there are areas in Germany where it is not always authorized to mix work and living facilities. When taken this into account it seems even more important to develop such a policy, as artists and creative

individuals view the environment as a place where new things can grow and as a vital place for the city as a whole. The residents also highlight the combination of social projects, cultural activities, art and living facilities as important growth factors.

Moreover, these residents stress that creative milieus contribute to a sustainable urban development, where new living and work forms as well as ideas for new products and services can be developed on a small scale. This mixture generates a dynamic and interesting space for creative residents, especially as there is a high quantity of creative individuals in the area but also as the Gängeviertel is surrounded by well-known architecture, museums, markets, galleries, exhibitions, festivals, cafes and shops. Most likely this will function as reinforcement in attracting new creative residents, but also on keeping the existing ones.

2.4 Newcastle

The Newcastle City Council put together a regeneration strategy in 2003 for the Lower Ouseburn Valley, which today has become a centre for Newcastle's creative community. It's waterfront, boats, woodland, city farm, riding stables, green spaces, galleries, bridges, pubs, music venues and many studios has made it a successful alternative to the city centre, where it function as an urban village with vivid contrasts between rural and urban facilities. As a consequence the valley has during recent years transformed from slum and decline into a creative cluster with focus on the service sector and knowledge based economy.

Moreover there has been a rapid expansion in the valley of small and medium sized busi-

nesses concerning culture, creativity and leisure, and in 2003 35 new businesses came to the valley and in 2008 there were over 150 studios. This indicates that the area is functioning as a marketing tool and flourishing when it comes to attracting artists, creative individuals and creative businesses. The valley also has a rich historical heritage, having roots in the industrial revolution with a massive focus on lead, iron and potteries, and this is a substantial part of the cultural strategy of Ouseburn.

One of the central stakeholders in the area is Ouseburn Trust, which is a charity founded in 1996, formed to promote sensitive regeneration. The charity is owned and managed by the community, with a strong vision on how

to live, work and play and these elements are integrated with values like inclusivity, transparency, creativity and sustainability. In 1997-2002 the Ouseburn partnership was formed, with the purpose of raising money to implement this vision. This has resulted in collaboration between Newcastle City Council and the Ouseburn Trust, where they have achieved a lot to make Ouseburn a thriving place to work, live and play. But much more can and needs to be done to make these developments sustainable in the long run.

The Trust also gets financial support from the City Council, but today the support has been reduced to half of what it was three years ago, and this has resulted in the Trust developing a concept of "self build". This is



a process orientated approach, where small areas with cheap rent, function as temporary and flexible LWE-units instead of focusing on large goal orientated projects where it can be hard to make ends meet. In this respect the Trust is active in seeking partners for the development of a central site in Ouseburn Valley, called Canvas Works. This is an area already owned by the Trust, and it will include the development of live-work or mixed-use spaces without being subject to traditional planning.

Furthermore Canvas Works will contain of six units, which are embedded in the vision to live, work, play and build. The Trust suggests that the future tenants take part of the initial stages of the development, as it is a contribution to the creative feel of the place. In addition it is important to mention that it is politically sanctioned to mix work and living facilities in the UK, which are good prospects concerning the development of LWE-units. One of the main challenges in Ouseburn Valley is to foster the residential

population as it remains relatively small; therefore Ouseburn Trust is focusing on integrating people, businesses and buildings through the concept of “self built” LWE-units, in the sense of not only attracting creative workers and businesses, but also in opening up for creative residents.

2.5 Groningen

Mixed use neighbourhoods and the implementation of LWE has from a town planning perspective become an important issue during the last two decades in the municipality of Groningen. Such initiatives are being supported by economic policies in stimulating start-ups, and during the last decade there has been a relative large growth of self-employment enterprises. Taken this into account, in the outskirts of the city centre, there is a site called Ebblingekwartier which in the past was used as a terrain for gasometers, circuses and transportation. According to the municipality of Groningen, the district of Ebblingekwartier has a good location with many advantages that can help Groningen flourish as a creative city, and this potential for growth has not gone unnoticed. Firstly a housing corporation considered developing the estate, but when this project came to a halt, the municipality of Groningen started analyzing and implementing the areas possibilities.

Consequently, Ebblingekwartier is now based on a bottom-up initiative launched in 2009 by nearby shop owners; the landowners came in collaboration with both the municipality and University of Groningen, and has endorsed the municipality to facili-

tate a temporary use of the site (temporary building permit for 5 years), without changing any costs. The municipality has invested 2.160.000 Euros, while different stakeholders have contributed with 3.910.000 Euros, and with this outlook the goal is to maintain the activation of the area, which will hopefully stimulate developments in the long run. Considering such a stimulation of the area, it is important to mention that Groningen has been ranked as the 5th city in Holland in terms of number of creative industries, but also inhibits 50.000 students, which therefore indicates the possibilities in attracting even more creative residents and industries.

Part of this activation and bottom-up initiative is the development of the flourishing creative cluster called Het Paleis. The municipality of Groningen pursues the development of strong clusters in perceiving these as a creative backbone when it comes to attracting creative residents and industries, and Het Paleis is no exception. The district is 9000 m² and contains of; accommodation for creative industries, spaces for flex-work and co-work, a fablab (3D printing and prototyping), conferences, meeting facilities, apartments for rent and sale, apartments for students, cafés, restaurants, hotel, start-up workshops, studios,

exhibition space and an urban beach. These vivid and creative facilities are integrated with the general political vision for the area; having a strong identity, dynamism, arts, potential and creativity, which illustrates the importance of developing a creative and cultural feel of an area, the importance of meeting face-to-face in places that have a creative vibe, living in close proximity to where you work, and creating an environment that stands out from more mainstream ones.

3. Recommendations

In order to strengthen creative clusters, there are some preconditions that are important. These preconditions have been noted as a number of recommendations in relation to the Creative City Challenge Project, and they are based on the discussions and best practise examples mentioned above:

- Focus on a strategy that is based on the area's potential and local identity.
- Industrial sites should be embedded in the local DNA of the site, where a focus on creating a contrast between historic buildings and distinctive new architecture is of importance.
- One should generate a creative area that stands out visually from more traditionally planned ones.
- See the importance of third places, as social meetings and networking in cafes, bars, restaurants and galleries is where new businesses and collaboration start.
- Take into account that a creative cluster provides a certain image or creative reputation, and that the place in itself becomes a marketing device which attracts creative workers to locate in a specific place.
- Focus on elements like diversity, openness and tolerance.
- Focus on a mixture of cheap and more representative office space.

When applying these strategies together in specific districts, it can contribute to the creation of the desired sense of place, and consequently such districts can end up as creative clusters, where creative workers in a large extent prefer to both live and work.



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Challenge in Copenhagen Denmark.

11CityDesign & Danmarks Statistik 2008: Det kreative danmarks kort, 11CityDesign.

4.2 Homepages and links

Hoeje Taastrup:

http://www.htk.dk/Erhverv/Byudviklingsprojekter/Hoeje_Taastrup/Down%20Town.aspx

Roskilde:

<http://www.musicon.dk/webtop/site.aspx?p=3501>

<http://www.danmarksrockmuseum.dk/Secondary/Samarbejde>

Hamburg:

<http://das-gaengeviertel.info/>

Newcastle:

<http://www.ouseburnnewcastle.org/home/regeneration/development/>

<http://ouseburntrust.org.uk/>

Groningen:

<http://www.ebbingekwartier.nl/>

4.3 Seminars

CCC-seminar, 14.06.12: Creative milieus and open spaces – development of Live-Work Environments in the North Sea Region, Hamburg.

www.creative-city-challenge.net

Partners

- Hamburg University of Applied Sciences (Koordinator, DE)
- WFB Wirtschaftsförderung Bremen GmbH (DE)
- City of Oldenburg (DE)
- Kulturetage Oldenburg GmbH (DE)
- Municipality of Groningen (NL)
- Delft University of Technology, OTB Research Institute (NL)
- Intermunicipal Association Leiedal (BE)
- DESIGNREGIO Kortrijk (BE)
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- Høje-Taastrup Municipality (DK)
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