creative city challenge

Industrial heritage in fostering urban creative zones

The Interreg IVB North Sea Region Programme

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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 overall CCC project has identified the main aims 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? Urban Creative Zones as part of Open Innovation Systems: creativity as a part of extensive urban planning project, including methods for an urban development as a testlab with zones in which innovation and creativity can be tested.

1.2 Introduction

Cultural heritage is seen as a major component towards the strengthening of a city's identity, and thereby also an important approach in attracting creative residents and industries. In this context, the concept of cultural heritage is to a large extent what gives a city its unique character. Furthermore it provides a sense of belonging that lies in the core of cultural identity. So we herby want to give a tribute to the city's cultural heritage, as a source of creative inspiration.

The potential within cultural heritage has many assets, both in perspectives concerned with communication and marketing. In addition every local area has its own story and cultural heritage where residents and visitors can participate and contribute with support and ideas for future development. Cultural heritage can thereby function as an important ingredient, in embedding urban development locally, as the local history is rooted in our environment through forms, materials and design. In converting this knowledge and these stories to the process of urban renewal, it can be a significant source in reinforcing the local character, but also bring awareness that can give the specific area its distinctive character.

1.3 Objectives of this report

The purpose of this report is to illustrate the role cultural heritage can hold within sustainable urban development. The main focus is an urban project taking place within the municipality of Hoeje-Taastrup (HTM), in a small city called Hedehusene. The project focuses on creating the conditions for local economic growth and implementing the city's industrial cultural heritage in a more direct and visible manner. The report is mainly based on the outcome of this project that has been employed over the last year, and it has been an exciting collaboration between HTM, the Danish consulting firm Dansk Bygningsarv, the research team Supertanker, and the residents of Hedehusene.

This report will showcase how to incorporate industrial cultural heritage in the process of urban renewal and therefore describe every phase it unfolds; from the mapping of the heritage to its final realization. Theory, methodology and practical information regarding the project will be presented, and thereby provide guidelines for others who wish to include cultural heritage in urban development.

1.4 Cultural heritage and urban development

"...local societies...must preserve their identities, and build upon their historical roots, regardless of their economic and functional dependence on the space flows. The symbolic marking of places, the preservation of symbols, of recognition, the expression of collective memory in actual practices of communication, are fundamental means by which places may continue to exist as such..."
(Castells 1991).

Presently, the concepts concerning temporary use of space, creativity and local entrepreneurship, sums up the strategic foundation towards urban development, and have also worked its way from the academic world to the (local) governments. Furthermore, the importance of cultural and creative activities in relation to economic growth – and the search for ways of attracting the much vaunted "creative class", is inherent in both the academic discussions and in local policymaking.

In this context, the city development or urban renewal is build upon the fact that in generating the creative city and getting the economy to flourish, the urban development must be about localising the resources and values already existing in the specific area. In regard to resources, we mean both in relation to human resources as well as the physical structures embedded in an areas heritage. So it is all about mobilizing own resources and looking for unique competences and needs on a local scale. Here, the arts and other cultural resources can be seen as strategic assets as they have an important position in the urban development as well as in branding the city.

The cultural heritage can be a useful instrument, in having a communicative role, but also in functioning as a marketing tool. Visibility and dissemination of the local heritage makes it possible to promote an encouraging story, where both businesses and resourceful citizens can participate. Cultural heritage may therefore produce many market values, such as tourist revenues as well as non-market benefits, which over time can build the local self-esteem and function towards attracting creative citizens. So in linking cultural heritage to city planning, can therefore give the citizens the opportunity to connect their own identity with the city, and such a project, is now being unfolded in the Municipality of Hoeje-Taastrup. The project's aim is to reinvent the city of Hedehusene through activation of the cultural heritage, and in this manner show how to incorporate a specific area's cultural heritage into urban development.

Heritage includes those physical or non-physical assets inherited from past generations, which have significance for the community and are uncommon or unique. They may be downtowns, historic city cores, landmarks, cultural landscapes, urban districts, and land with assets embodying different ways of living or producing. They may also be fauna, flora, geology, landforms, parks, reserves, or natural landscapes, or they could be intangible heritage, such as traditions, customs, or other expressions of creativity that distinguish one community group from another.

Cultural heritage is often used as a narrative tool, activated from words and pictures. But it can also be a form of practical knowledge about former building techniques, architectural styles and everyday life and dreams, which you can find, embedded in the heritage. This knowledge can be activated through urban renewal and be brought to play with a larger role than by just pinpointing areas or buildings for conservation.

There are three primary reasons or motivations concerning *why* cultural heritage is so important in local development:

- Every local area has its own story and cultural heritage, where citizens are engaged in maintaining, supporting or developing this story, and therefore it is an important element that the development is anchored locally.
- When activating the cultural heritage, the district's identity will "rub of" on the citizens, businesses and the community in the area.
- Strategic work about the local cultural heritage can attract investments from the private sector as well as from citizens who would otherwise choose to support activities outside the local area.

Cultural planning

Cultural planning is a way of thinking urban development in a cultural perspective, which goes back to the 1970´s USA. It relays on a broad inclusion of art and cultural expressions in the revitalization of the city, with an explicit inclusion of the city's identity. Cultural planning is founded by a broad understanding of the culture as a "way of life", and can seem to have some similarities with the creative industries economy. A short definition, referring to Colin Mercer: *"cultural planning is the strategic and integral use of cultural resources in urban and community development"* (Mercer 2006).

Furthermore cultural planning is a strategic method in city development; in having an explicit focus on space and place and therefore seen as part of a greater strategy for city deployment and city planning (Mercer 2006). Modern cultural planning differs from the traditional way of thinking about cultural life and cultural resources, as the concept concerning *culture* in planning holds much more than aesthetics expressions and traditional elements.

This means that the concept focuses on the content – on production and dissemination of art and culture, rather than the physical planning. So instead of thinking culture as ´what does the city lack, what does the residents need and what can we add or subtract from the city´, cultural planning is thinking culture as something that the city already holds, which can evolve and grow accordingly.

Moreover, cultural planning will stimulate collaboration and alliances between public and private spheres, where public administrations may take the role as initiator, facilitator or coordinator. This can function as a catalyst in exploring new perspectives and therefore stimulating creativity towards a new urban policy and alternative solutions.

1.5 Culture as an engine

At the present it is all about being distinctive, and history and cultural heritage can therefore be used as a tool in bringing some special and unique elements into play. Consequently this can lead to; cities standing out and function as a means for the branding of the city. So government investments concerning cultural industries and districts are thus the result of the assumption that culture can be an engine for employment growth. Specifically, culture can for example;

- Help to develop new marketing and branding practices for existing/traditional businesses.
- Consolidate downtown areas in being more attractive for work and residence.
- Develop social capital, skills, trust, reciprocity, networks.
- Provide a range of recreational activities with the purpose of attracting highly skilled and highly valued workers.
- Influence decisions concerned with where businesses should locate and where they should invest.

(Source: Partners for Liveable Communities 2004, in Mercer 2006).

1.6 Method

When integrating cultural heritage and city planning it is necessary to take hold of something called *cultural mapping*, as it will otherwise be difficult to pinpoint where the cultural resources and potentials lies. When registering cultural resources and cultural needs, it involves a profound process of detailed research that is concerned with bringing cultural nuances to life. The methodology used is therefore not based on a clear pathway, but carries empirical data extracted from a variety of quantitative and/or qualitative approaches.

When working with cultural heritage, there are a few recommendations to pass on. First of all, it is important to find the *good story* to tell in relation to the specific city, as the overall structures and stories are more preferable than isolated objects. In Hedehusene the main story is concerned with the 90 years of industry which has affected the city in many ways, and this aspect has been targeted as the overacting objective in the present and future development of Hedehusene.

So when the good story has been identified, it is possible to find the structures, environments or buildings that can represent or underpin the city's story. The cultural heritage is thus often embedded in the original buildings, infrastructures and expansions. It is, though, important to remember that the concept concerning cultural heritage contains, both material and non-materiel values. In fact, new possibilities can occur, when focusing on the non-material aspects, especially from the citizens' perspective. As a result qualities of physic, social, economic or aesthetic character, can all be chosen and used in unfolding the city's story.

Furthermore this illustrates that it is essential to discover the complex histories, textures and memories from the urban environments and their populations – *"tracing people's memories and visions and values"* (Mercer 2006) - and integrate this into the planning process. This aspect will be highlighted in chapter 2.

> "Heritage anchors people to their roots, builds self-esteem, and restores dignity. Identity matters to all vibrant cities and all people"
> (Rachel Kyte, World Bank Vice President for Sustainable Development)

2. Industrial cultural heritage in Hedehusene

As mentioned earlier, an urban renewal project is presently being carried out by Hoeje-Taastrup municipality (HTM) in the district called Hedehusene, with a view to strengthening its experience economy. The strategy is to initiate urban development and regeneration in the period 2011-2016, by creating possibilities for settlement and by encouraging private investment. The renewal funds are being provided by HTM and the Ministry of Social Affairs. The financial support can be used to renew streets and market squares, and also to get social and/or cultural activities underway.

As part of the urban renewal, a massive cultural and urban mapping of the industrial cultural heritage in Hedehusene has been undertaken in collaboration with Dansk Bygningsarv and Supertanker. Dansk Bygningsarv is a private consultancy that advises foundations, public authorities and landowners on development concerned with the built environment. Furthermore they activate and reuse buildings and urban environments through interdisciplinary studies, projects and campaigns. Supertanker is a network-orientated research team, working with the city and urbanity. They work constructively with culture, community, debate and design towards the opportunities that are hidden in the city.

The idea of this collaboration is to make use of the industrial cultural heritage and its potential in connection with urban development. As such, one could say that one part of the project has been defined according to UNESCO's concept of "intangible cultural heritage", where the focus is based on the value of traditions, crafts, rituals, and awareness about nature, the universe and so forth, whiles the other part of the project focuses on the "tangible cultural heritage", where the focal points are the historical and architectonical traces from the industrial period. UNESCO stresses that the intangible cultural heritage should not be understood as a static preservation of the past, but more as a perspective on the present where traditions and modern ways of living coexist.

In Hedehusene there is widespread concern regarding the tangible and intangible parts of the industrial cultural heritage – the principal feeling about the area's legacy now seems to be one of loss. This is particularly evident with regard to the many abandoned buildings and other traces from the industrial period, which are not always apparent today to the untrained eye, but which come alive in the stories told by the inhabitants. Furthermore this is the reason why mental mapping (the intangible cultural heritage) is being imple

mented together with architectural mapping (the tangible cultural heritage), as the former not only provides a dimension embracing vivid stories, traditions and networks, but also brings focus to bear on the feelings of loss, alienation and disempowerment. Many of these feelings, especially concerning the loss of history, will in our opinion lead to desires and needs directed towards the future, which will in turn enable initiatives in the local community to flourish.

The industrial history of Hedehusene begins in the 1890s, with the founding of brickworks and gravel pits.

The area's highpoint was during the period 1945-65, when the quarries and brickworks were highly productive.

At the end of the 1970s several factories, including the brickworks, closed for good.

Hedehusene holds more than 90 years of industrial history, from the 1890s until the 1980s.

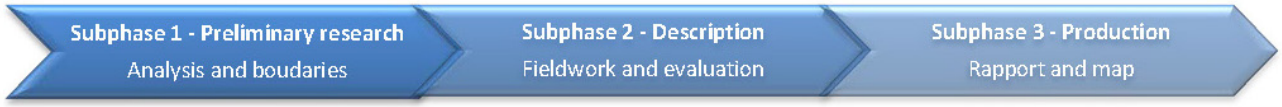
Production continued, however, at two factories, Rockwool and Spændcom, until 2002 and 2008 respectively, forming part of Hedehusene's newer industrial history.

2.1 Mapping of the industrial cultural heritage in Hedehusene

Project strategy

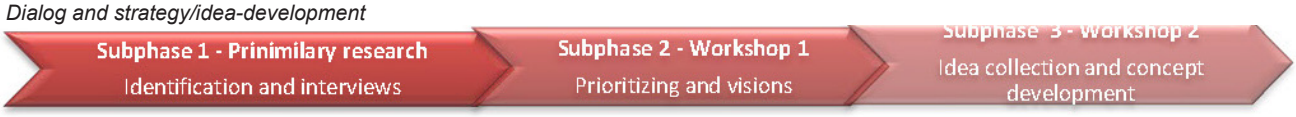
The overall project strategy concerning the mapping of Hedehusene has been divided into four different phases that are concerned with different aspects and approaches. Each phase has furthermore been divided into three subphases explaining the strategic process;

Architectural mapping



Mental mapping

Dialog and strategy/idea-development



Description of potential and dialog among landowners

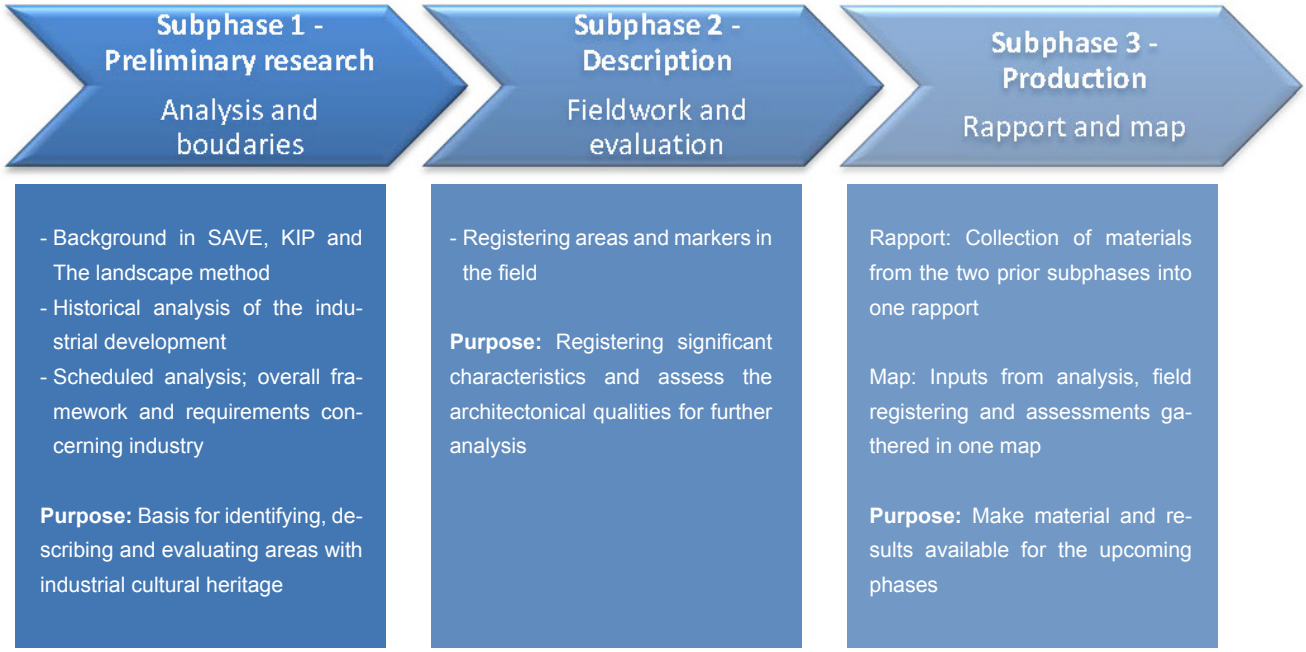
Architectural mapping

One of the challenges towards the mapping of the industrial cultural heritage has been that there is no specific method concerning mapping of cultural heritage across cities and countryside's. But during the '90s, two very different systems for recording heritage were developed. These systems are called SAVE (Survey of architectural values in the environment), which is a method for mapping, registering and evaluating conservation values in urban environments and buildings, and KIP (Cultural history within urban development), which is a method that identifies and sets boundaries for the cultural environments in the open countryside.

The two methods have never been integrated, as the methods were developed for different planning situations. The purpose with SAVE, was to establish a basis so the conservation values could be applied in local development plans and municipal planning, whiles the purpose with KIP was to strengthen the cultural history in the regional planning. But today, as the municipality is the authority regarding city and countryside, it is appropriate to develop a model that combines elements from the two methods, hence a model that can register values connected to cultural heritage across city and countryside.

As a result the architectural mapping model is based on experiences and inspiration from not only two, but three existing methods. As mentioned, SAVE and KIP, but also a method called The landscape method which is an analytical tool for registering the specific characteristics in a landscape, and eva-

luates its qualities, development tendencies and vulnerability. So the architectural mapping is based on registration of buildings, areas and landscapes, and descriptions of physical and spatial qualities and potentials. The steps concerning this phase are highlighted in the following model;



By taking use of existing mapping-methods that have already been adapted in the municipalities' strategies, this model should employ less resources towards the mapping of the industrial cultural heritage. The model consists of three subphases. These sub-phases must collectively ensure a professional definition and description of the industrial cultural heritage, which moreover is accessible for the further process in enabling the municipality's industrial cultural heritage. Furthermore each subphase describes its activities, objectives, inputs, tools and outputs.

Finally it is also important to mention that since the mapping of the industrial cultural heritage has been incorporated with the urban renewal of Hedehusene, the mapping has consequently been restricted by the projects duration, development area, theme and strategy. This means on the one hand, that through the urban renewal, the mapping focuses on the local needs and potentials in this specific area, but it also means that there is a lot of prospect and possibilities in the methodology in opening up for a broader implementation.

Mental mapping

The mental mapping is based on a collection of stories about Hedehusene's past, present and possible future on the one hand, and, on the other, a description of qualities and potentials highlighted by the residents. In terms of the mental mapping, the approach adopted was to talk to people met at random in public. This meant that one had the opportunity to discuss the specific location – which might be close to the interviewee's home, school, shopping facilities and so forth – in a more direct fashion and in closer proximity to areas people consider important.

The method of addressing people by chance was implemented in six different locations throughout Hedehusene over a period of two months. This open, process-oriented, ethnographical and explorative approach was gradually targeted the industrial cultural heritage, as places to meet people had been selected and participants had been invited to shed light on different angles concerning the industrial cultural heritage. In addition to the invited participants, there was a collective storytelling session where other participants also shared their stories or knowledge about the different locations.

Moreover, in the course of the mental mapping two community meetings were arranged. The first one tried to capture the needs and visions generally mentioned in Hedehusene, without focusing too much on the industrial cultural heritage, as this might not be beneficial in regards to the following steps. In the second meeting, the many different stories and visions were summarized and presented, which resulted into different networks of local stakeholders concerned with specific cases. The location for this meeting was not determined, as it should be possible to select a place, which was particularly relevant concerning the discussion about the industrial cultural heritage. The steps concerning this phase are highlighted in the following model;

Subphase 1 - The meeting

Open, explorative, listening

- The residents stories about the city was collected
- Geographical and thematic registering of statements and quotes

Purpose: Visibility, the open gathering, identification of patterns (places and themes)

Subphase 2 - Discussion

Curated, focused, thematised

- Walks for especially invited residents and groups
- Community meetings
- Focused coverage on values, needs and interests attached to special places

Purpose: Involvement and management, the focused dialog, further exploration and testing patterns

Subphase 3 - Production

Patterns, analysis, rapport

- Community meeting (summarizing)

Rapport: Collection of materials from the two prior subphases into one rapport

Map: Patterns ordered after place and theme – gathered in one map

Purpose: Make the material and results available for the upcoming phases

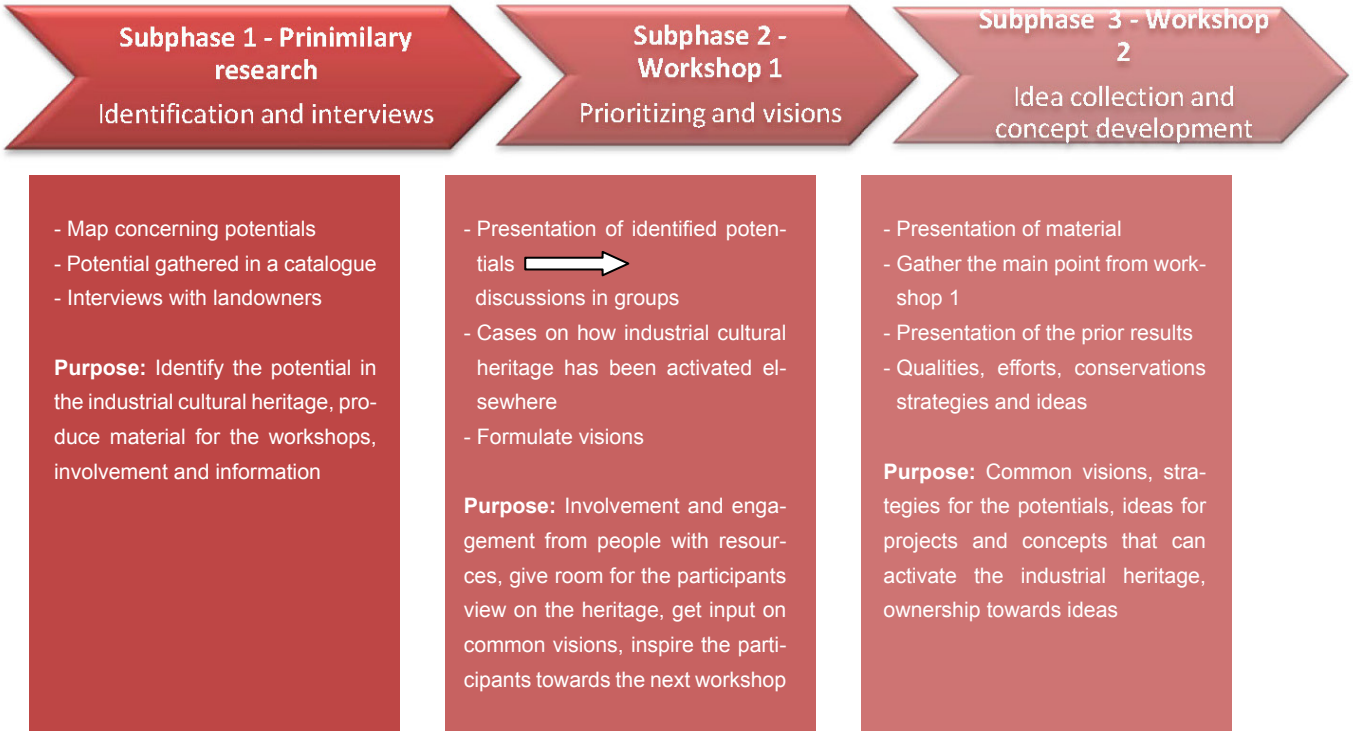
Towards an outcome

Finally, two workshops concerning the industrial cultural heritage were organized, both directed towards local stakeholders and citizens. At the first workshop, Dansk Bygningsarv presented the results from the architectural and the mental mapping, which had identified eight separate locations scattered throughout Hedehusene as areas with special qualities and potential concerning industrial cultural heritage. At the workshop, the participants were asked to discuss which of these locations they perceived as having most possibilities and potential.

At the second workshop, the participants were divided into groups with people who shared an interest in the same area, and each group had to agree on one idea most appropriate for their specific area and develop their idea accordingly. Dansk Bygningsarv collected the ideas in a catalogue for further implementation.

Knowledge and ideas from this project will become part of HTM's renewal strategy, and the results will create a foundation for a new and holistic approach towards urban rene-

wal in Hedehusene, furthermore it will also have an advisory function towards landowners in encouraging them to use the industrial cultural heritage as a financial resource. The steps concerning this phase are highlighted in the following model;



2.2 Conservation strategies

Dansk Bygningsarv has formulated five different conservation strategies concerned with heritage in urban renewal and planning. These strategies will be implemented in different combinations, as each of the eight areas has been categorised with different qualities and potentials. Furthermore the strategies have been incorporated at the workshops, as it was important to involve residents and make sure that both visions and strategies towards the different potentials were a common shared project.

1. *Cultural conservation: conservation of the totality*

- Preservation of the area as a complete unit. The coherence between the different buildings and constructions, location names, signs, infrastructure maintains as well as the context they provide.
- The areas character, with different buildings, extensions and pavements communicate the cultural history of the place.

2. *Fragmented conservation: conservation of the elements*

- This strategy is about maintaining the elements from the original milieu and the elements from the former functions. This could be for example storage place, rail and crane tracks, concrete walls, cobblestone etc.
- Communication about the areas historical context, so the visitors can get a better understanding about the area.

3. *Low budget conservation: New activities in already existing facilities*

- Reuse of old buildings. With a minimum of renovation; old buildings can be used to attract creative or innovative residents through inexpensive leases.
- This strategy is about using buildings that no longer holds a function, without implementing major or radical reconstructions. Industrial buildings can for example be attractive as cafés, office departments or facilitate social gatherings.

4. *Conservation based on commercial conditions: transformation*

- Radical transformation of historic buildings, where only the external and structural dimensions maintains. The buildings can be changed for instance into apartments or offices.
- The commercial consideration steers the development. The commercial value in the cultural milieu controls; what to preserve and what to convert.

5. *Temporary activities: activities with limited duration*

- Areas and buildings used for temporary activities – often those kinds of activities that require space and that are not popular in a suburban context; like music events, artistic clusters and festivals.
- Temporary activities attract creative forces and visitors, which can help to kickstart the life and identity in new residential areas.

2.3 Eight potentials

Consequently the combination of the intangible and tangible cultural heritage has contributed with some qualities that are important throughout all the areas connected to the industrial cultural heritage. These are; being located in the city centre, having buildings in a reasonable condition, good timing concerning stakeholders, significant landscapes, industrial identity, and areas for city development and spaces available for temporary use. As a result of, eight areas have been identified as having potential for further development;

Brickworks /Spændcom
Factory for brikworks 1896-1970 and concrete 1970-2008

- The factory was torn down and is now just an open landscape. The most importent elements are the old railway tracks, which are telling the industrial story.
- The area is not holding much of the cultural heritage anymore, but by involving the industrial history, there is still a lot of potential in reinventing the area.
- The conservations strategies are: fragmented conservation, cultural conservation and temporary activities.
- The ideas, generated at the workshop are: allotments, music festivals, a big garden.

Rockwool
The production facility of Rockwool 1937-2002

- The factory consists of concrete buildings between one and four floors high with large regular spaces and great light.
- The landscape surrounding the factory consists of a quarry.
- The conservations strategies are: temporary activities, low budget conservation, conservation based on commercial conditions and cultural conservation.
- Ideas for the area are: a place for creative/musicians/artists and for art exhibitions.

The Industrial city

- The Industrial city is a well preserved craftsman-area which tells the story about the industry and now appears as a small village in the city.
- It is a uniform area and it creates a unique and cosy atmosphere.
- The conservations strategies are: temporary activities, cultural conservation and low budget conservation.
- It would be a great place for events in the small streets.

The Hedeland
Quarry and recreation area

- The Hedeland is a large nature and recreation area with a distintive industrial landscape. The landscape varies through a terrain of lakes, hills, plains and forests.
- The areas was a gravel quarry from 1900 until 1977 and has since then been a space for recreational and cultural use.
- The conservartion strategies are: cultural conservation and fragmented conservation.

Kallerup quarry	Tippertuck tracks	The coffee surrogate factory	The Station
• The area is a typical quarry without any larger buildings. The area is dominated by steep inclines and gravel bunkers and gives a strong, varied and interesting landscape. • The conservation strategies are: low budget conservation and conservation based on commercial conditions. • The ideas for the area are: allotments, motor cross, etablishment of lakes/diving events and skating lanes.	• The railway tracks mark the connection between the different industries in Hedehusene, and provides a pathway through the city and contryside. • The tracks have great potential in tying the industrial cultural heritage of Hedehusene together. • The conservation strategies are: fragmented conservation and temporary activities. • Ideas: dissemination of history with paths signs, walking and running paths.	• The three buildings are made up of five floors and are located between the railway and the main street. • The buildings are well maintained, and are therefore ideal for reuse. • The conservation strategies are: low budget conservation, (partly) conservation based on commercial conditions and cultural conservation. • Ideas: environment for creatives, cinema, theater and cafe. • Project is at the present being implemented.	• The three buildings are located in the core of the city. • The station no longer holds its function as a railway station, and is now used as a social gathering place. • The facilities are connected to the industrial period and function as a strong historical indicator. • The conservation strategies are: cultural conservation, low budget conservation and fragmented conservation • Ideas: cultural cafe, tourist office/information. • Project is at the present being implemented.

Values concerning architecture and landscape

The registration has led to specific architectonical values;

- The industrial buildings in Hedehusene represent different construction types, which are typical for their function.
- There are several examples expressing different architectonical styles.
- The buildings tell a story about the industrial development from crafts, through mechanization and linear industrial production.
- The buildings are solid and regular, which through their expression and material, reflect their function.
- The industrial buildings in Hedehusene are spread in time from 1890's until 1980'.

The registration has also led to specific landscape values;

- The extraction of raw materials has resulted in massive prints on the landscape in and throughout the city.
- When the quarries closed down, it leaved a very characteristic and dramatic appearance on the landscape.
- The railroad and highway cuts through the landscape and divides it.
- The green fields follow the edges of the quarries, and therefore posses' qualities for recreation that underpin the cultural and historical heritage.

2.4 Realization

In context to the implementation of the industrial cultural heritage, the urban mapping of Hedehusene wants to demonstrate how the cultural heritage can function towards urban regeneration. As mentioned earlier Dansk Bygningsarv collated ideas from the two workshops for further implementation, and two of these ideas, more precisely the railway station and the coffee surrogate factory, are now being unfolded. The steps concerning this phase are highlighted in the following model;

Subphase 1 - Collection through dialog

Prioritizing and adjustment of ideas

-Evaluation and selection of ideas from the two workshops, and supplements from the project group

Purpose: Professional qualification; which ideas will best employ the potential of the industrial cultural heritage?

Subphase 2 - Catalogue of ideas

Development and description of ideas

-The chosen ideas are developed and described
-The ideas are gathered in a catalogue
-Prioritizing tools; which ideas when?

Purpose: A selection of operational, powerful and locally embedded ideas

Subphase 3 - Dialog among landowners

Embedding the ideas

-Five project ideas are chosen
-Description of a sustainable business model concerning ideas
-A meeting with landowners, municipality and residents

Purpose: Operator embeds idea, prepare municipality and residents for the meeting with landowners, realizing the projects that activates the industrial cultural heritage

The railway station

The railway station is a part of this industrial cultural heritage, and its legacy will play an important role concerning the urban renewal of Hedehusene, as it will strengthen the local entrepreneurship, but also because local residents are involved in a development that will turn the station into a multifunctional project house. In this regard, students from the University of Roskilde, has used the station for two weeks – implementing a workshop, called Urbant Procesdesign. The students had the task of inspiring the residents in Hedehusene in realising their dreams, and the purpose with this was to kick-start the many ideas people hold. Furthermore there was also a team of young people building different constellations at the station, with the purpose at targeting their peers. Consequently, when both projects were completed, a final workshop was arranged; summing up the experiences on how this knowledge could be used in the future for Hedehusene, and furthermore, three curators where chosen to take over the managing of the station, for one week each.

When considering the architectonical mapping, the railway station's most evident architectonical values are; the architectural quality, the main building's beautiful indoor tiling, its contrast in being both monumental and modest in its expression and in having facilities connected to the industrial period that function as a strong historical indicator. In relations to its landscaping values; the three buildings form a homogeneous facility and the buildings individual placements gives the facility a monumental character in spite of its small size, moreover it also has facilities being used for storage. In regards to the mental mapping, the most significant needs are; a social gathering place for young people, a reinforced city centre and a more efficient point for communication that reaches throughout the city.

Furthermore the railway station is owned by the municipality of Hoeje-Taastrup, and has in recent years been used by local enthusiasts in connection to different events concerning music and exhibitions. The three building has a reasonable condition, but might succumb to its lack of use. Furthermore it's architectonical quality and its placement in the core of the city makes the buildings attractive for other purposes, and since it no longer holds its function as a railway station, it is now used more as a social gathering place. Moreover there is a monthly marked in the square in front of the station, which has been a success towards gathering local residents. The goal set by the local enthusiasts is as mentioned earlier, to create a project house, where facilities are available in shorter or longer terms, which can create a framework for even greater local commitment and initiatives.

The process for the project is illustrated here:

Activities:
The station will be open to all for one week

Building constellations and doing experiments

Result/deliveries:
-To mark the beginning of the project involving the local citizens

Activities:
Two weeks long workshop held by students from The University Roskilde

In the end of the workshop, three curators are chosen, for one week each, to supervise the station

Result/deliveries:
-The citizens create dreams and ideas for the station
-Generate a great foundation for the future

Activities:
The station will be renovated and decorated, so it will be more appropriate as a "project house"

The building phase will expand over two weeks and include some of the local children and teenagers

Result/deliveries:
-A better atmosphere and better surroundings

Activities:
The project will end with an event in the Station

For an entire weekend, the station will provide the settings for where a workshop will sum up the experiences and the essence of the project

Result/deliveries:
-The workshop will lead to a presentation about the station's future, which will include time schedules and budgets

In relations to the different conservation strategies, the most significant strategies for further implementation are;

- **Cultural conservation: conservation of the totality**

It is important that the three buildings maintain their structure, as they form a homogeneous facility where their individual placement gives the facility a monumental character. Furthermore the buildings are centred in the core of the city which can play a significant role in incorporating the surrounding buildings into a more coherent and cultural environment.

- **Fragmented conservation: conservation of elements**

It is significant to maintain the elements from the original milieu, for example as the architectural quality and the main building's beautiful indoor tiling are so well preserved. This means that the railway buildings should be preserved as historical and architectonical examples, whiles the rest of the surrounding area might not have such preservation values.

- **Low budget conservation: New activities in already existing facilities**

It is essential to maintain the architectural and historical buildings as they are, since there is no need for major renovation. Even though the buildings no longer hold their function as a railway station, it can most evidently be used as a social gathering place that embraces local activities and events.

Consequently the station will be a cultural centre in Hedehusene, and the strategy will be to awake its potential through a humble reconstruction of the building's waiting room and ticket office, and furthermore test which possibilities and different functions the station can hold. Finally it is important to mention that the station's spatial expression will reflect the open and procedural approach utilized in this project.

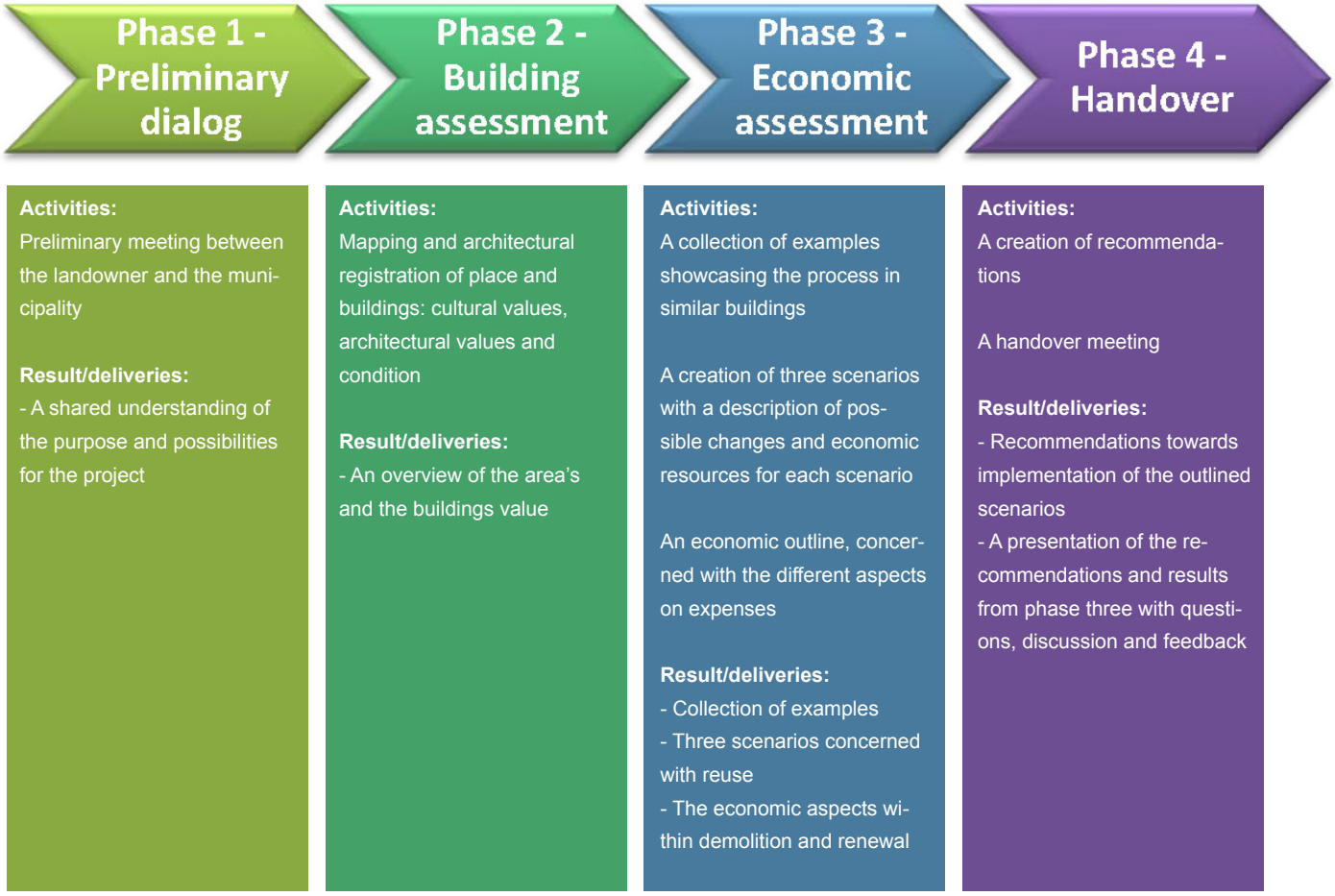
The coffee surrogate factory

In 1902 the coffee surrogate factory opened as a result of a partnership between local merchants. The factory produced a special coffee preservative, made from chicories beets and sugar beets instead of dandelion, which was most commonly used at that time. The coffee surrogate was a stabilizer that tasted like coffee and was therefore used in periods when coffee was too expensive or simply because of shortage. During World War I and World War II, it was impossible to get real coffee, but after the 60´s, the general public could once again afford it, and the factory could no longer maintain its position at the market and had to close down in 1970. Since then, the factory has had the function of storing caravans and motor homes. But in 2010, the factory was bought by a private entrepreneur, who rents the facilities out to short or long term leases.

The factory consists of three factory buildings; every building is about four or five floors high. There is a total floor area of 4.500 m2 and two smaller residential buildings of 108 m2 and 88m2. The factory is located between the railway tracks and the main street, and in between the buildings, there are narrow streets with remains from the train rails, which confirms that there has been transportation between the buildings. Moreover, the factory is well preserved and its physical structure highlights its potential.

The citizens of Hedehusene also seem to have a positive feeling about the factory, and this was evidently throughout the participation process. On the first workshop many citizen confirmed that the old factory is a beautiful building with some very attractive facilities. It has great potential as a landmark or entrance point to Hedehusene – as the train tracks runs by the factory before arriving at the station. On the second workshop, ideas for the future were discussed among the citizens of Hedehusene, and four ideas were mentioned; a hostel, cinema or theatre, café or a creative cluster.

The challenges with this project are inherent in the fact that the factory is privately owned. The municipality sees great potentials in the factory, and would like to make collaboration with the owner. This is now being unfolded in a great alliance between Dansk Bygningsarv, the Council of Hoeje-Taastrup, the municipality and the owner of the factory. The process for the project is illustrated here:



The project is at time being not yet completed, but somewhere in between phase three and four. Furthermore it will be finished in the end of November 2012, with a presentation of the recommendations and the results from the entire project. Thereafter, the development of the factory will be implemented.

In relations to the different conservation strategies, the most significant strategies for further implementation are;

- **Low budget conservation: New use of existing frameworks**

It is significant to reuse the old buildings with a minimum of renovation, and can be used as a way to develop the factory over the next 15-30 years. The factory can function as a social gathering place that embraces local activities and events.

- **Cultural conservation: conservation of the totality**

It is important that the infrastructure concerning the three different buildings maintains, as well as the context between these. In this aspect, the different buildings and train tracks will communicate the cultural history of the place.

- **Conservation on commercial conditions: transformation**

As described earlier, this strategy is about radical transformation, where only the external and structural dimensions are to be maintained. In this aspect, buildings can be changed into apartments or offices. The commercial considerations will steer the development, but in this case it will also be supported by cultural means.

The station and the coffee surrogate factory

The station and the coffee surrogate factory are two outstanding examples on how urban development can be incorporated with industrial cultural heritage. The projects have given the local community a great footprint, by involving its youth clubs, The University of Roskilde, the landowners and the citizens of Hedehusene. Presently, in regards to the overall project, the potentials of the city have been pinpointed, the conservation strategies have been discussed, and the dialogue with the landowners are in the process of being realized. Moreover, the projects have initiated networks that exceed the local residents, businesses and entrepreneurs. So consequently, the overall project has been a great support for the future development in Hedehusene.

3. Recommendations

In order to integrate the cultural heritage in urban development, 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:

- Cultural heritage is more than a narrative tool; it also contains practical knowledge that can be activated through urban renewal.
- Identify the cultural heritage in an area, by mapping both the architectural and mental elements.
- Discover the buildings or areas potentials and adjust the conservation strategy to each of the sites.
- Involve the residents early in the process.
- Focus on the overall and coherent story for the area.
- Historical buildings that are included in the renewal process can advantageously be transferred to local residents or entrepreneurs that feel ownership for the area.

When applying these strategies together in specific areas, it can contribute to the creation of the city's identity. Consequently such districts can end up as creative areas, where creative workers in a large extent prefer to both live and work. Furthermore, strategic work within cultural heritage can attract investments from the private sector as well as citizens who would otherwise choose to move out of the area. Therefore by integrating this aspect into urban renewal, it can help to develop new marketing and branding practices for existing/traditional businesses, develop social capital, skills, trust, reciprocity, and networks. And moreover, turn downtown areas into places that are more attractive for work, play and living.

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