



On the other side

// Master thesis in Landscape Architecture 2019



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ABSTRACT

This thesis examines the derelict site across Vanløse station, and proposes a new temporary design for the site. Despite its central location, the site has been left unused for over ten years. Through analysis and on-site experiments the spatial qualities and potentials of the site as it is today, are discovered and presented. The theories of 'terrain vague' and 'liminal space' are used to better understand the site, together with the term 'personal public space' which was created through the process of understanding this derelict space.

The context and local politics of the site are investigated and considered to create a design that integrates purposefully with the needs and attitudes of the area.

The design strategy is explained before presenting seven temporary design interventions, and how these hope to invite residents to explore the spatial qualities of the site and help revitalize the local area.

Finally the practical obstacles and financial feasibility of the design proposal and its implementation are examined, and possible solutions are presented.

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Prologue

Introduction & Motivation

The center of Vanløse, located around the station, has for the past 14 years undergone changes to improve the cultural and commercial offering. To deal with these changes a local government office, Vanløse lokal udvalg, was opened in 2005. (Vanløse lokaludvalg, 2012) This transformation is still underway and could include a plot from across the station which has been empty for over 10 years. The plot is currently owned by the real estate company Holberg Fenger Invest, who has suffered from economical downturn and has left the site undeveloped. The space has become a closed derelict site. Due to its central location the site creates challenges for the development of Vanløse and a great amount of frustration in the local community. (Diament, 2018)

The motivation behind this project is the wish to use the experience I have acquired throughout my studies and work life in my local district of Copenhagen, Vanløse.

Vanløse has a lot of potential and as an urban designer, I have had many thoughts about the development of the area, but I have never been an active member of the community. I see this project as a chance to be a part of the local politics and activities to better understand the city I live in and thereby contribute to the development of Vanløse.

Approach

My approach to design has always been playful, artistic and hands-on, which reflects upon my work, the courses I have chosen throughout my studies and the way I have tackled this particular project.

PLAYFUL

How to trigger the imagination of people in the cities and invite people to play and interact has been one of my main interests when it comes to urban design. I believe that playfulness has an important role in making cities more social, appropriative, safe and pleasurable. In urban design, play and imagination have often been related to children's playgrounds. I however, do not wish to restrict this project to urban spaces for children only. To learn more about play I took a course on play design with Miguel Sicart at the IT university of Copenhagen. He defines play as a way of being and experiencing the world, a way that is appropriative, personal, autotelic and expressive. (Sicart, 2014)

With play in mind I look at cities' playful qualities, finding spaces that can be appropriated and have room for personal expression.

ARTISTIC - PHOTOGRAPHY AND SCENOGRAPHY

Photography is the main tool I use for registering a space. By capturing a space through photography you encapsulate a given moment within a given frame. Over time your view of the site changes and the photo becomes more than a registration; it becomes part of your memory of the site. You choose your favorite photographs, the ones that represent your thoughts about the site, how you remember and understand it.

In theater scenography as in urban design a space can be defined by the elements it is made of; these elements help us read and understand how

to engage with the space even when there is no one in the space. By combining the fields of scenography and design, I have gained a deeper understanding of the roles physical elements play as they interact with each other, the kinds of experience you can create for people and how you can engage them to be part of a space.

To better understand the spatial qualities of the site I have made small scale interventions that I call scenographic experiments. These experiments are inspired by my previous work combining scenography and photography.

HANDS ON - TEMPORARY INTERVENTIONS

The hands-on approach to design permits you to use your own crafting skills to produce a physical object. This object lets you test ideas and experiment with materiality and scale.

In urban design the site also becomes an active player in the design as you are in direct contact with it and its users throughout the building process. During the course Urban Intervention Studio with Bettina Lamm for example, we made a temporary sound installation using an existing telephone box and interviews of the locals that were using the space around. This direct use of the site's existing elements strengthened our understanding of temporary interventions as a tool for telling a story about a present situation.

Temporary interventions are not only be faste implement projects with lower budgets but they are also a great means to making the city creative, dynamic and experimental. This approach to design also allows for more

bottom-up and local initiatives to appropriate the urban spaces. As they typically require less technical skills and space.

Temporary projects have often been used in spaces in transition as a colorful distraction and a way to boost the image of a given space. For example Carlsberg byen, which is in development, has had numerous events, installation and play areas in its in-between phases. (Carlsberg-byen, 2018)

By using temporary elements and materials in this project I hope to support and highlight the site's traits, making people discover unexpected qualities in their neighbourhood and inviting them to be part of the creation of some of these elements. The interventions' scale and budgets could also permit the fast transformation of the site into a usable public space.

The longevity of the project will define the materials and activities on the site. The interventions might be temporary but the activities they will allow could be used as learning experiences and inspire the future development of the site.

LOCAL

My experience during the 6 years I have lived in Vanløse together with my involvement in local politics and the resident of Vanløse have helped form the basis of the local knowledge used in this thesis, in regards to the physical attributes and atmosphere of the area.

Research Question

How can a new temporary design for the closed derelict space across from Vanløse station invite residents to use the site's existing spatial qualities and help revitalise the local area?

Process

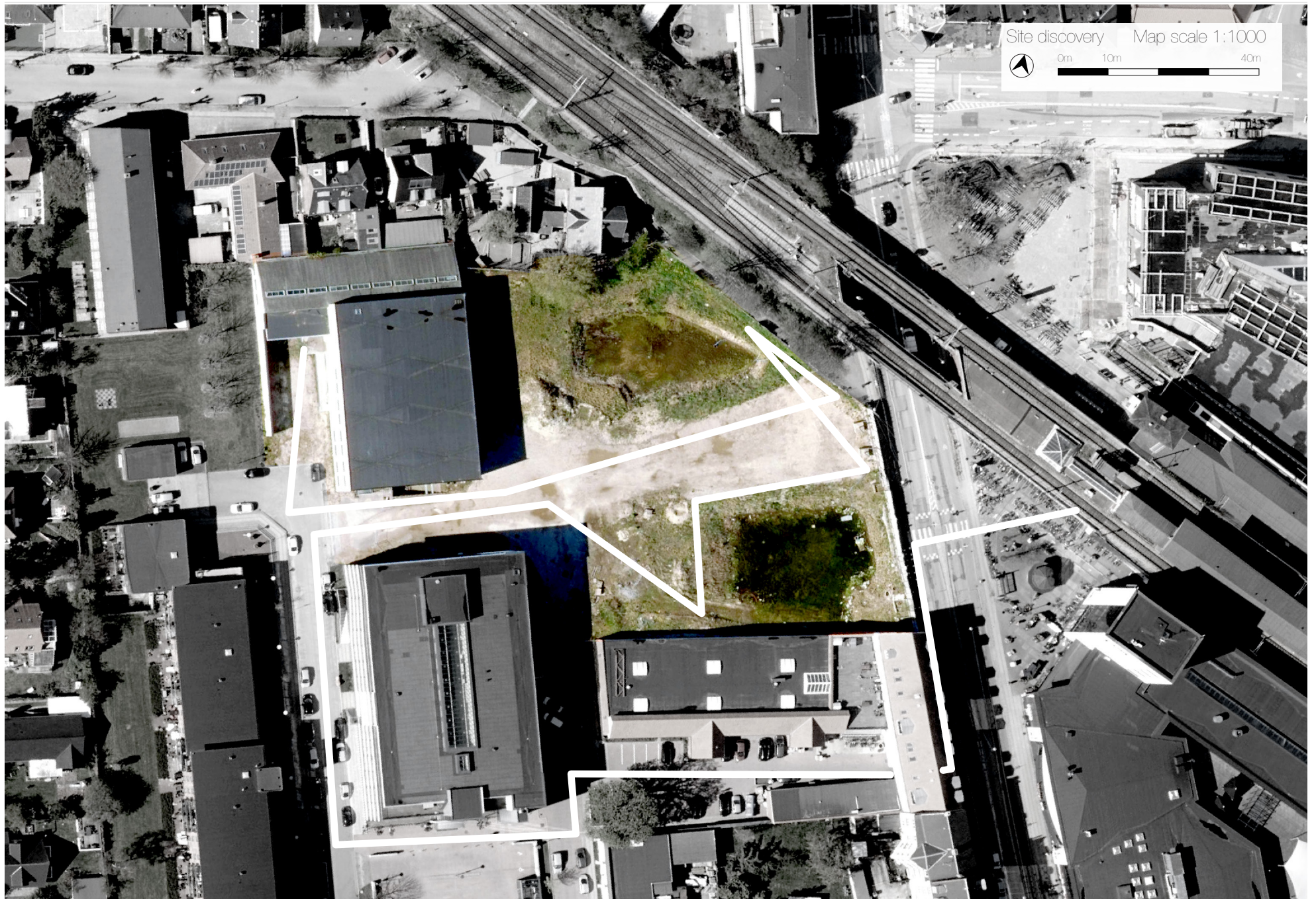
To answer the research question and develop a new design for the site, this thesis tries to gain an understanding of the spatial qualities of the site, the contexts relating to the site and the local stakeholders' interest in the development of the site.

The description of the first encounter with the space presents the atmosphere and spatial qualities of the site; these are then defined by the theoretical terms, 'terrain vague', 'liminal' and 'personal public space' and later analysed in further detail.

The area around the site is examined to show how the new design of the space can improve the relationship between site and context and how it can help revitalise the center of Vanløse.

Meetings with local government, residents and the owner of the site have provided an insight into their thoughts and hopes for the future use of the site.

Scenographic experiments were then used to explore the playful qualities of the site and test ways to highlight the experiential qualities of the site's qualities. Together with field studies of Køge harbour's temporary playful interventions and the many community gardens of New York City, the experiments have inspired a new temporary design for the site.



ill. 10 The white line traces the path walked when discovering the site on May 25th 2018.

As I walk from the station, about to cross the road, I notice a worn-down fence on the other side of the pedestrian path, separating me from a closed area. Posters from previous concerts are peeling off the panels, making room for upcoming events. Local school kids have decorated the fence with small art projects, adding patches of personality to the fading black facade. Holes have been cut out to invite people to peek into an anonymous and intriguing space. I look for a way into this derelict site. I walk around the buildings surrounding the site to the south. On the opposite side, a metal fence has been left open.

I walk into an open space, an abandoned construction site. A concrete and gravel pavement overgrown with weeds covers the site from one side to the other forming a wide space between two green areas. Some of the hard pavement has become soft and green over time; wild vegetation has overtaken the site around two small artificial ponds. The ponds are full of rainwater with plants growing out of the water and swaying in the wind. Algae floats lazily on the surface mixing with the reflection of the sky.

On the southside, buildings form a backdrop to one of the ponds. A monochromatic metal facade leads up to a building with a white gable. The white wall points up like an arrow and at the foot of the wall a graffiti drawing tells a story of two lovers, two birds kissing. The pond goes all the way to the foundation of the buildings, translating their vertical features into reflections in the water. The green area around the pond slopes down letting you see the lake from above. A hangout space by the water has been devised by "local rebels". An old couch, homemade table and seats made of box pallets invite you to sit and enjoy the surroundings. However, the dilapidated state of the furniture and the trash lying around push me to move on.

I walk to the fence separating me from the station I came from. I peep through the holes, this time from the other side of the fence. I look out at the bustling center, secretly close to the unsuspecting passers-by. On this side, the wall is not decorated and is supported by beams giving the impression of being behind the scenes of Vanløse's daily life.

Around the other pond, to the north, gravel and hard materials have been formed into mounds protecting it from the openness of the site. The mounds are overgrown with weeds and wildflowers. They form protective walls but also elevated spots to enjoy the view and paths to explore. On this side, the pond reflects the trees and bushes from the other side of the fence. One old maple tree remains on the site; it borders the fence like it's trying to connect to the other side. This space feels more dense, intimate and personal.

A pedestrian walking along a narrow footpath on the other side of the fence catches me off guard as I probably do him. My personal space is shattered as he looks at me, curious about the space and wondering what I am doing there. The fence has been pushed down on this side creating a possible short-cut back to reality. I walk back to the "official" entrance.

On my way out I pass a big abandoned building that seems to belong to the site. Its closed metal facade frames the site to the west, like a huge gray canvas. Around the building, a courtyard with a ramp and a roof invites me to sit whilst the rain cloud passes by. Broken windows and sealed-off doors show that entering is prohibited. As I peep through one of the high windows, a bright unoccupied space presents itself with sunlight from above, illuminating traces left behind by local urban artists. On the side of the building, an old advertisement of a building project from 2013 is suspended, perhaps a clue left behind by the owner of the site.

The site, so empty and quiet, seems to lend itself to anyone who finds it and wishes to use it as their own personal space; whether it be for hanging out with friends, walking your dog, exploring nature, using it as a shortcut or as a secret art gallery. It is in a state of isolation and its lack of identity allows anyone to call it their own. The site is a break from the busy urban environment where everything has been planned and predefined to the needs of so many.

Terrain vague and Liminal space

Terrain vague, a term coined by the Spanish Architect Ignasi de Sola-Morales in his 1995 essay, defines abandoned spaces in an urban context that have a free and ambiguous character as opposed to the city's rigid and planned personality. According to Morales, terrains vagues are fragile beings, essential to understanding the qualities of the city, and should therefore be protected. More often than not they are subjugated to the planning and transformation of the growing metropolises. His views on the traditional role of an architect and urban designer in that respect, pose the dilemma between conquering and preservation of the anonymous and unique spaces. Aesthetically the terrain vague has its own nature that has been created by its own natural forces, a soft wild and free irregular aesthetic which makes it different from the city around. It is lawless in its arrested state, outside of the reach of official planning. (Atributosurbanos, 2018)

When you apply the term terrain vague to the Vanløse site it is clear that it shares some of these qualities; it is a space open for interpretation, it shows traces of planning that dissolve over time, it is everything the city is not, untamed and undefined. However the site lacks the boundless freedom as described above. It is enclosed on all sides and surveilled by cameras placed on the building opposite, reminding you that you are on privately owned territory.

Due to the state of temporary abandonment the site not only has qualities of a terrain vague but also of a liminal space. A liminal space is a space in transition; in its adolescent state, the site's identity is not fully

developed and temporarily open for interpretation. (Lamm, Reynolds ,2015)

This current state of the site, part terrain vague, part liminal state, causes considerable frustration amongst the residents of Vanløse. The limited amount of space in Vanløse for spontaneous activities and expression seems to make the residents hungry for the development of more space for public activity.

This liminal state has been going on for 10 years and there is constant pressure on the owner and on the city to develop the site. The terrain vague as it is today is in danger. The plans for development have been approved and change is imminent even though the timeframe still remains uncertain.

I pose this question: Can a liminal space with terrain vague qualities become a public space for the residents?

The design of a public space and the preservation of the sites' qualities form a clear duality. The balance between the unplanned and the planned is essential to this project.

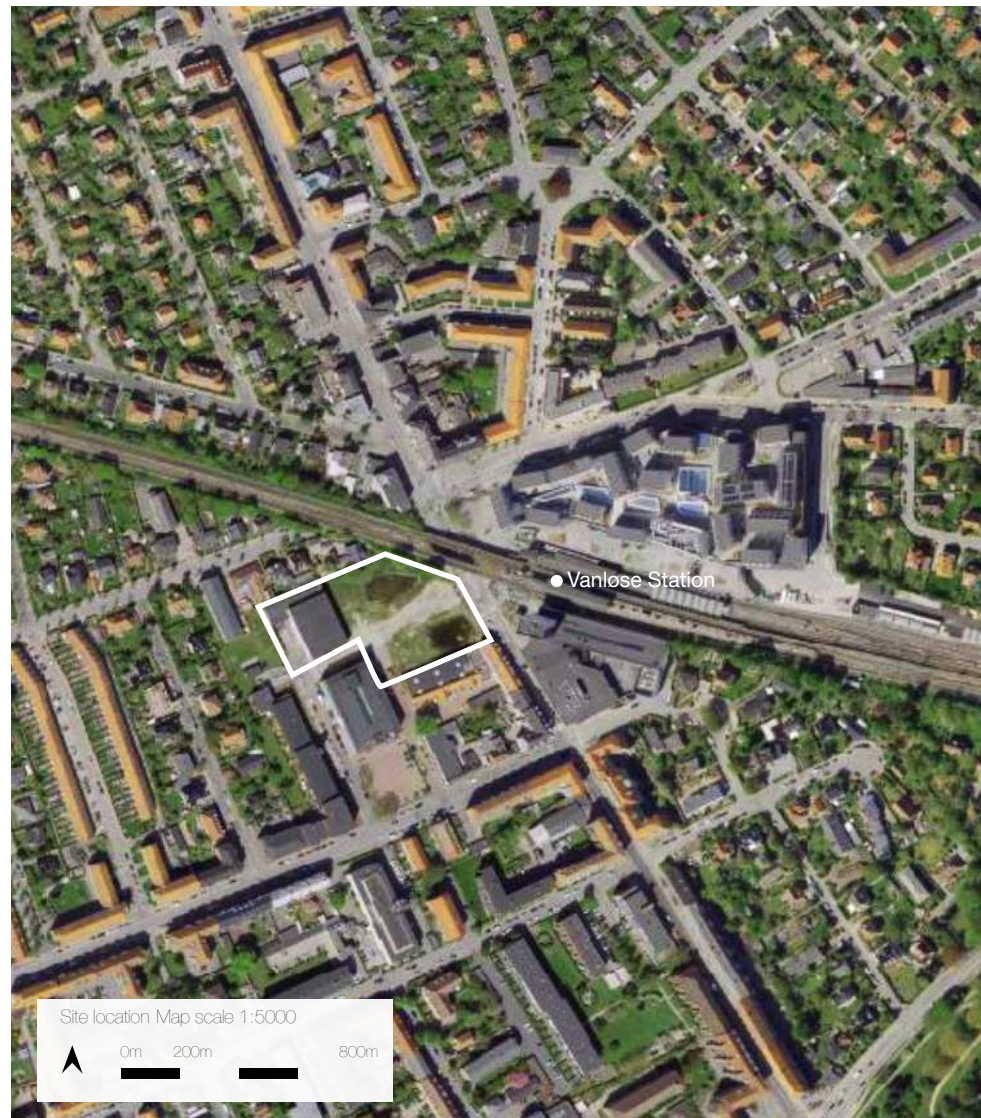
Personal public space

is a physical space open to public use that lends itself to the interpretation of the user. It lets her play with it. It becomes what she wants it to be and can therefore be defined as a personal public space, a term specifically developed in connection with this thesis. As soon as another person or a person outside her group enters the space, it changes again to become something else. The space is public but protected from direct interferences coming from other public spaces. There is no transit cutting through the space, disrupting the personal quality. The space has a sense of safety due to its secluded state; here you are unafraid to be yourself.

Personal public spaces are related to terrain vagues as defined by Ignasi de Sola-Morales. They are free, open for interpretation and separate from rigid city planning. The personal public space however focuses on the user's experience of the space at a given time making it more fragile to disruption. The personal public space is an enclosed phenomenon, like the cupboard you once played in as a child, its confinement, in space and time are essential.

The site has qualities of a personal public space for the residents to be in when they don't want to follow the planned program of the city. The urban landscape, the water reflection, the wild vegetation and anonymous buildings are settings for the playful activity of being. The few openings into the privately owned site invite rare activity strengthening the site as a personal public space. Here you are separate from the surroundings; the fences and buildings protect you. Whether you are walking your dog, skateboarding, dirt biking, walking, sitting or making graffiti, it is up to you.

ill.14 From this picture the greenness of the gardens surrounding the center contrasts with the gray pavement and large buildings around Vanløse station. The site is half green and half gray, in search of a new identity.



Introduction

This chapter presents the location of the site, how the area around the station is used today and how it is perceived. The public spaces, building typologies and infrastructure are described to show the existing situation and which improvements a new design of the site should bring.



ill.15a The bikes crowd the space around the station.

Location - Vanløse

The site is located across from Vanløse station. Vanløse is one of the ten districts in the municipality of Copenhagen. The district has the lowest population in Copenhagen. (Wikipedia, 2019) Vanløse is as good place to live if you want to live in Copenhagen without living in the city. There is room for families and large green areas, the atmosphere is calm and it is connected to the city center through metro, train and bus lines.

In recent years, Vanløse has become more and more popular due to the lack of reasonably priced housing in the city center. More student housing is being built and new people are moving to the area. (Københavns Kommune, 2018) This densification of Vanløse has increased the necessity for more urban spaces and activities, especially for young people.

To accommodate this development, the center of Vanløse, located around the station, has been in an ongoing transition phase for the past 14 years. During that time the identity of the center has suffered as the area has been subject to construction work, changing owners and plans for the area.



ill.15b The same shops can now be found all over the city.

Today the center of Vanløse does not reflect the identity of Vanløse nor does it project its own distinct personality. It is a very anonymous area that has become more mainstream and generic.

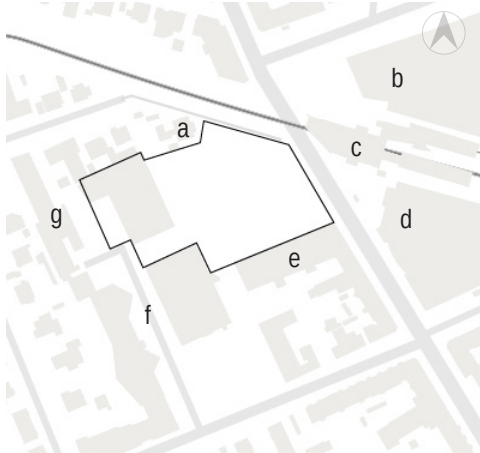
The site - an empty hole

The site also plays a part in this lack of identity; it is seen by the residents as an empty hole. The site has been unused and closed for over ten years, taking up a huge space in the center of Vanløse. (Diament, 2018) The limited access to the space only lets onlookers see the unkept state of the site, the abandoned building, and worn down fences all around. The site's poor appearance fuels the frustration of the locals and their wish to see the site be developed as soon as possible. When developed, the site will have a huge impact on how the area will be experienced.



ill.15c The view into the empty hole.

Neighbours



ill.16 Overview of the neighbouring buildings.



ill.16a The Kindergarten has previously been allowed to go into the site to play by the old maple tree and would like to do so again in the future.



ill.16b The apartments above Kronen, the new mall, have a direct view over the site on the other side of the tracks and the road.



ill.16c Vanløse station is a source of potential visitors and the raised tracks offer a clear view of the site when you pass by with the train.



ill.16d The offices and culture house watch over the site every day. The culture house has many activities that also require outdoor spaces and its visibility in the area could be improved.



ill.16e The building is a combination of apartments and shops on the ground floor. The rooftop has the best view of the site, however it is partly accessible only for the private residents.

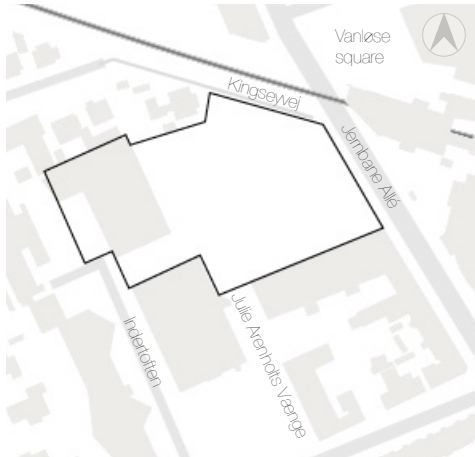


ill.16f The health center to the left is directly connected to the site. The senior housing to the left is visually connected to the center of Vanløse but physically detached as the site lies in between.



ill.16g The garden and houses close to the site have their backs turned to the area. The decorated facade and neat lawn create a clear distinction from the derelict aesthetic of the site.

Streets



ill.17 The streets and paths around the site are not connected. The site blocks the access, pushing the flow around the site and creating dead ends.



ill.17a Jernbane allé street view from the north towards the train tracks

JERNBANE ALLÉ

This street passes under the train tracks and runs along the site to the east. It is a very narrow and busy street used by commuters and people just driving through. The new bike lane has improved the conditions for cyclists and slowed down the traffic. Pedestrians use the crosswalk use when walking to and from the station. Along the sidewalk the fence creates a barrier to the site. Its height together with the bikes parked along it make the sidewalk even more cramped during rush hour.

- The daily commuters represent a substantial user base and the general flow around the station could benefit from more space.



ill.17b Jernbane allé view along the fence separating the street from the site

KINGSEYVEJ

The walking path between the tracs and the site to the north is also part of the daily network for commuters and schoolchildren. Its is a confined space accentuated by the high fences and vegetation on both sides. Between the bushes and the fence there is an open view to the site. Opening up the site towards the path could invite passersby to use the area.

- More lighting on the site would increase visibility along the path at night or during winter months.



ill.17c Kingseyvej view from the east; path between the site and the train tracks

INDERTOFTEN AND JULIE ARENHOLTS VÆNGE

Both streets are dead ends that lead up to the site on the west and south. They are primarily used for parking because the rates are higher in the official parking lots nearby. This congestion of cars can be a problem and block the access to the site. Today these dead ends have no purpose and cars fill the empty spaces where they can. The pavement on the parking of the Health center and on Julie Arenholts Vænge is made of the same red concrete blocks. This pavement marks the area without a clear ex-

planation.

- If the site was opened and revived, the cars would probably be less inclined to park in front of a place that was an official entrance, a place with a purpose.

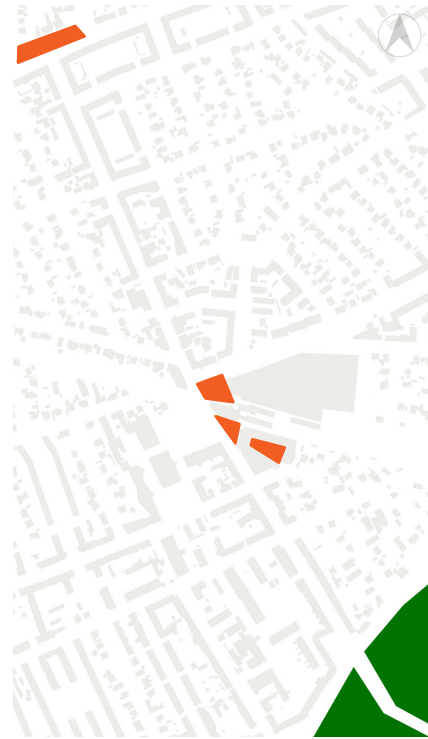


ill.17d Julie Arenholts Vænge street view towards the site from the south

TRAIN TRACKS & ROADS



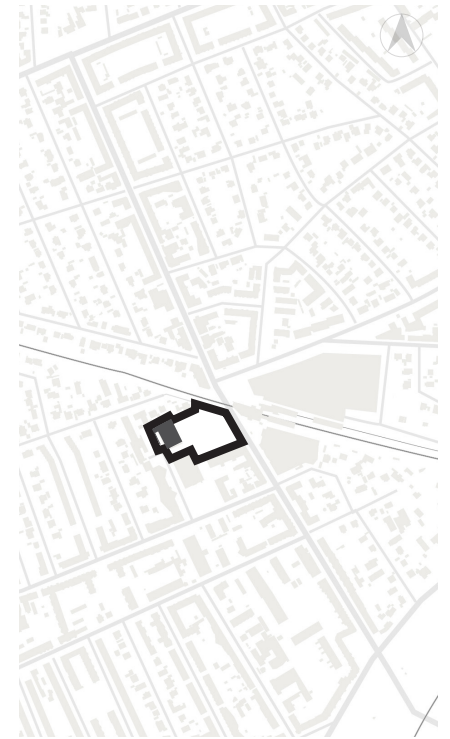
PUBLIC SPACES & PARKS



BUILDING TYPOLOGIES





THE SITE



ill. 18 Context analysis diagrams

Train tracks and roads

Transit has had a huge impact on Vanløse's transformation from farm land far away from any city center into a well-connected city district. The building of the original train station (in 1898) started the development of the center of Vanløse where it is today. (Krøigaard, 1997) The train tracks create an intersection through the city, but they used to be at street level, making the area seem more open and connected.

When the S-train station  was built in 1934, the tracks were elevated forming a bridge over Jernbane allé, accomodating the growing traffic. (Krøigaard, 1997) The two sides of the tracks became visually and physically detached. In 2003 the metro  was introduced, Vanløse grew further and the center has become a place of transit for commuters. Later on in 2007, the metro line was extended to the airport, connecting Vanløse to the rest of the world. (Metroselskabet I/S, 2018)

The train tracks and the roads divide Vanløse into an asymmetrical grid. Jernbane allé cuts through the center forming an axis leading to the city center. The traffic flow is concentrated along this narrow road creating a separation between the site and the area around the station.

The public spaces & parks

■ The public spaces form four small pockets where the roads and the buildings allow it. The four spaces are mostly used for specific activities or events and are not recreational spaces for the locals to use in their daily life.

To the north, the space has been turned into a small skate park. Play in this space is limited due to its location close to the busy road, Jyllingevej. The two squares around the station consist of the same hard pavement, sitting elements and a few trees. These spaces are mostly used for transit rather than recreation, since the shops and station pull the users away from the squares.

■ Grøndals park is the closest green recreational area, 500 m away. The park is very popular, but it is not visually connected to the center and it is too far to use when waiting on the next train or to enjoy an icecream bought at the station.

Building typologies

Vanløse has many single family houses with gardens, which create plenty of space between the buildings (as shown on the diagram) giving those areas a suburban atmosphere.

Along Jernbane allé however, the apartment blocks form a narrow passage, leaving little space for city life along the shops, restaurants and offices on the first floor.

The two buildings on either side of the station have a different typology. They are larger and taller as they include several functions. Both structures dominate the space around and the activity along the street.

The site

The metro and train has connected the area around the site to the world. The site needs to be reconnected to the area around the station.

The site's undeveloped space, size and central location makes it an ideal candidate for a new public green recreational space.

The site lies between the large-scale buildings and the small-scale single family houses; it needs to relate to both typologies.

Stakeholders

To form a basis for a new programming of the site, the main stakeholders' relationship to the site and their wishes for its development are examined.

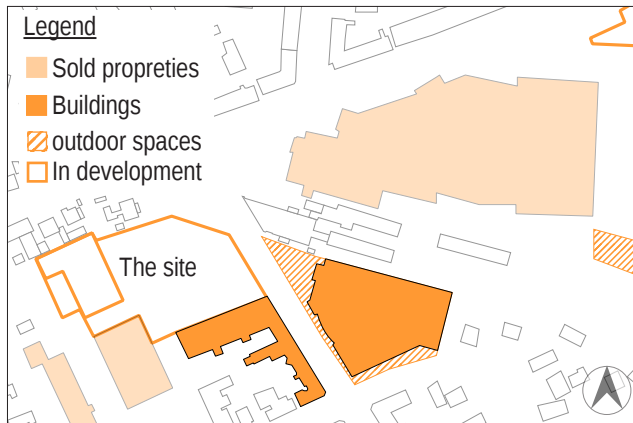
The owners of the site

Holberg Fenger Invest a/s are the owners of the site and an empty building next to it. The real estate company is run by Flemming Fenger, a key figure in the development of Vanløse for the past 14 years. Flemming Fenger started developing the area around Vanløse station with his previous company Holberg Fenger Gruppen. They bought up the properties to form a new master plan for the area. Flemming Fenger's vision was to introduce more culture and commerce into the area. He wanted to bring life, art and architectural value to the center of Vanløse. (Berlingske, 2013)

Due to the financial crisis, bad investments and collaborations, the company went bankrupt and only part of the master plan was built. Over time, several of their properties were sold off. Today Flemming Fenger still owns properties in Vanløse and has projects in development as shown on the map, now under the company name Holberg Fenger Invest a/s. (Public Meeting, 14.11.18)

HFI plans for the site

The plans for the site is the building project V360 as shown on the visualisation by BE Architects. This project has already been approved by the municipality in 2013. The building project hasn't yet been realised but Holberg Fenger Invest and BE Architects now claim that the construction work will finally start in 2019. This has not yet been confirmed but the project is still under way. According to the owner, the V360 building will include a combination of shops, offices and apartments covering approximately 25.000m². The building will have two towers that rise out of a three-story base. Under the site there will be room for 200 parked cars. The small square at the foot of the building will have the same pavement as the two squares around the station, connecting the spaces. The architectural and aesthetic qualities will stand out and possibly become an icon, something new and different in Vanløse. (Public Meeting, 14.11.18)



ill. 20a Properties owned by HFI



ill. 20b V360 building from the north-east corner of the site.



ill. 20c View from the culture house building.

Reaction of the local residents

During a public meeting on the November 14, 2018 hosted by the local government, Flemming Fenger was asked to present the V360 project. The residents were invited to ask questions after the presentation. Their concerns and suggestions were heard at the meeting. To the great disappointment of the residents however, their critique could not influence the V360 building project this late in the process. The owner is financially and personally bound to the erection of the V360 building project.

The general reaction towards the project was negative and most residents do not wish to see this project realised. Their main concerns were the height and the overall aesthetics of the building, along with the planned duration of the construction and the impact this would have on the area around the building. The parking spaces for cars and bikes were met with a positive reaction, but the traffic flow to and from the parking could be problematic for the area. Finally some were concerned about the complete lack of green aspects in the project.

Because of the project's delay, the residents are impatient to use the site. And some suggest to open the site and use it for temporary activities or as a green public space whilst waiting for the construction to start.

It was clear from this meeting that everyone had an opinion about what should or should not be on the site. The coma-like state of the site has enticed interest from many residents.

Analysis of the V360 project.

The V360 building's architecture completely stands out both in size, shape, material and color. It seems out of place, squeezed between the apartment building and the old train tracks. The size of the V360 building is not proportional to the area. This will result in the building's domination over the space and the identity of the area. The placement of the tall towers will cast a shadow on the area by the station, further diminishing the recreational value of the squares below. The verticality of the building will offer new views over Vanløse and sunlight that can be enjoyed in a restaurant at the top of the building. This feature however will mostly benefit the private functions placed on the higher floors and not the local residents. The V360 building only relates to the big building typology of the culture house and the mall Kronen, completely ignoring the single family houses and apartment blocks neighbouring the site.

The only element that tries to relate to the space around the station is the square at the foot of the building. The building is pushed back to make room around the narrow walking path that runs along the tracks (Kingseyvej) creating a small square as show on ill. This feature would improve the conditions for the pedestrians. The using of the same pavement as the one on the two squares by the station could create a greater cohesion between the three spaces, but only if the traffic on Jernbane allé is considerably reduced.

The owner Fleming Fenger is financially and personally bound to the construction of the V360 building project. However the image of his company and of the site could benefit from the temporary use of the site in favor of the wishes expressed by the local residents.

The local government

The local government is a volunteer-based organisation that works together with the central municipality of Copenhagen to activate Vanløse. Events are arranged by them to attract the local community but the long term goal is to support and motivate the residents of Vanløse to get involved in the development of Vanløse.

The municipality has a clear interest in the development of the site as it lies opposite the culture house and will have a great influence on the area around. Their wish is to see the site develop into something that will benefit the local environment of Vanløse. The V360 building will not necessarily do so but the municipality does no longer have any influence over the project. If a temporary project was to present itself, perhaps the municipality could try to persuade the owner to accept this project in exchange of a financial compensation.



ill.22a The view of the site from the culture house café, Oasen.
22

The main problem the local government faces, is the low rate of volunteers, especially amongst people aged 18 to 50. This problem is constantly discussed and no real solution has yet been found. This past year they have launched new initiatives and are trying to use social media to reach a broader segment. The residents are also invited to pitch their project ideas for Vanløse and apply for a grant called Puljen as seen on the picture below. (Work group Meeting, 15.01.19)

I have during my thesis project joined a local government work group that discusses activities for youths and children, to get an insight into the challenges there are with this particular segment. The work group's current focus is to find spaces to use for local youthful activities. This is because of Vanløse's lack of places for young people to hang out. (Work group Meeting, 15.01.19)



vanloeselokaludvalg
Vanløse Lokaludvalg



ill. 22b Swapping station made by Cirkus Panik and financed by Puljen.

The picture below is from last year's first attempt at creating an event to revitalise an unused site. People were invited to see and try different street sports. This year the event will be spread over several weeks and the organization behind Valby Games will be in charge. The hope is to create more permanent interests in the site and the activities it can hold. This project has become a source of inspiration and a confirmation that a new design proposal and activation of the site across from the station would benefit the local community. (Work group Meeting, 15.01.19)

The site represents a large project that has room to include many different residents groups and users. If the site is turned into a community-driven space, it could also indirectly be a tangible and more natural way of involving local residents of all ages in politics. (Work group Meeting, 15.01.19)



ill. 22c Street sports day on Asfalten 2018



Abandoned building

Maple tree

Dry pond

Earth mounds

Messy hard surfaces

Wild vegetation

Pond

Health center

Passive building

Site map Scale 1:500

0m 5m 20m

Site analysis

Introduction

The site is 6.310 m², 7.750 m² including the abandoned building (1440 m²); it is bigger than the two squares around the station combined.

This chapter deals with the elements that the site consists of, in order to better understand the qualities and disadvantages they bring to the site. The views of the site from the surrounding buildings how the relationship between these elements and the environment and spaces they have formed.

Elements

FENCES AND ENTRANCES



LANDSCAPE AND VEGETATION



BUILDINGS AND FACADES



PONDS



TRACES AND USES





ill.26a Fence along Jernbane Allé



ill.26b Looking into the site from the street

Fences and entrances



ill 26c Map of the entrances and fences

Fences all around the site keep intruders out. For safety and insurance reasons, the site cannot currently be opened to the public and walked through. Although none of the entrances into the site are official, traces from people indicate that they are being used.

Even if the site is closed off, small gaps in the fences do permit passers-by to look into the site giving them a glance into the empty green space.

The fence between Jernbane Allé and the site is the most interesting divide due to its contrasting relationships to the site on one hand and the city on the other.

The dilapidated look of the wood panel fence is the main point of frustration for the local inhabitants. (Work group Meeting, 15.01.19) It takes up so much visual focus as you come out of the station and the fence is a constant reminder of the unfinished project that lies behind. School art

projects have decorated the wooden panels but the projects are of such a small scale that most pedestrians do not notice them.

The gaps in the fence act as peep holes, offering some surprising views that could lure you in. Most pedestrians never stop to look; the sidewalk along the fence is too narrow to comfortably stop up without disrupting the flow of pedestrians. Under all the paint and posters, the peepholes have over time also become more difficult to spot.



ill.27a Looking out from the other side of the fence.



ill.27b The fence from the site

On the other side, the fence separates you from the hectic traffic of people, giving you a quiet space. You are behind the scenes, not subject to the rules of conduct of the city. After all you have already broken a rule by being in here.

The holes in the wood panel fence offer a completely different experience. Here you have an opportunity to secretly look out at the bustling center without being seen. The wall is uniform so the holes are easier to spot. At night the light coming from the shops passes through the holes creating a pattern and their shape is accentuated, embellishing the simple fence.

The entrances found indicate an interest in the site and suggest a need for some flow to pass through the site. The metal fences give no spatial or visual qualities to the site. Removing them could create openings and make the site accessible.

The fence along the kindergarten must remain due to the children's security; however the door that leads to the site should be able to be opened.



ill.27c The metal fences



ill. 28a View of the site from the tallest mound

Landscape and vegetation

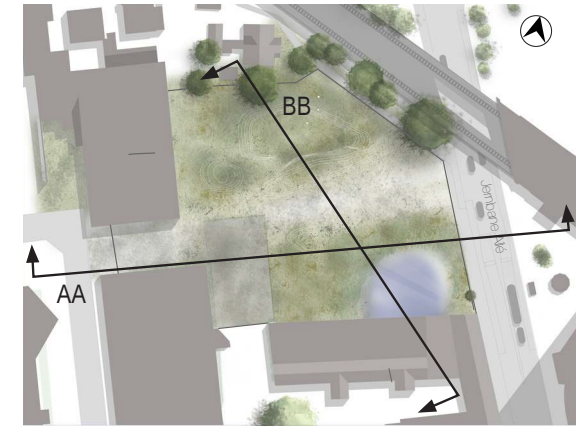
The site is a flat open space punctured by overgrown mounds of construction earth. The highest mound is 2,5 m, offering an good view of the site and context (see ill.). An elongated mound only 1,20 m high creates a barrier between the paved open space and an empty pond to the north, as shown on the map and ill. On the other side of the paved open space to the south, there is another deeper pond. The mounds and the two ponds create a dynamic vertical movement throughout the open landscape.

A solitary tree and some bushes run along the edge to the northern side of the site. The trees on the hill that run along the tracks on the other side of the fence prolong that edge. They form a green barrier. The green frame made by the trees to the north creates a green safe space.

The used concrete and gravel pavements are messy and undefined. Vegetation has added itself to the mix of gravel and over time it has completely taken over the surface, making the site very green in some areas. This self sown vegetation varies in size, shape and color throughout the site and around the lake aquatic plants have taken hold.

The wild nature has modified the design of this space, creating a varied tapestry that changes during the seasons.

Clearly marking the boundaries between the hard pavement and the wild vegetation would define the different surfaces and highlight their contrasting qualities.



ill.28b Map of the site with section lines



ill.28c AA Section 1:500 from the South

Ponds

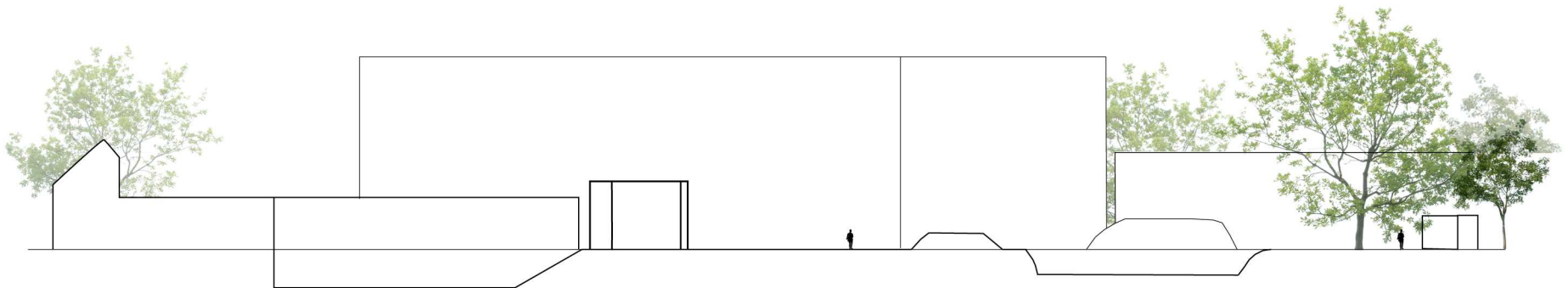
The ponds are artificially made and collect rain water. They have distinct characters; one is more natural and the other more urban. They both add a natural element to the bleak site, an element that changes throughout the seasons. **To the south, the second pond is deeper and always full of water.** It used to be the cellar of a former building torn down by the owner of the site. The water reaches the foundation of the building adjacent to the site reflecting the building's facade. Here the elements of nature contrast with the buildings, making the space feel more connected to the urban city. The pond has vegetation growing around the edge, but it is less protected and more open to the site. The northern pond is more shallow and its water level varies making it possible to walk on the bottom in drier periods. The trees and surrounding mounds form green and intimate spaces; the kindergarten also makes the space more suburban.



ill.29b The southern pond

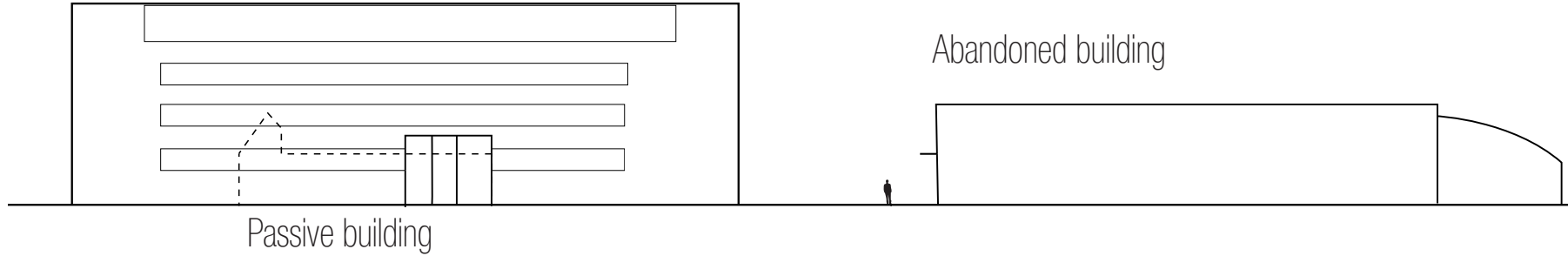


ill.29c The northern pond with and without water.



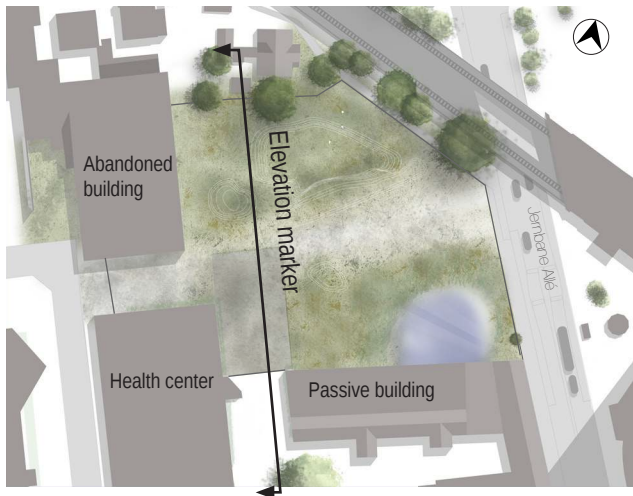
ill.29a BB Section 1:500 section from the East.

Health center



ill.30a 1.500 elevation of the building facades. The space between the health center and abandoned building forms a passageway to the site.

Facades and buildings

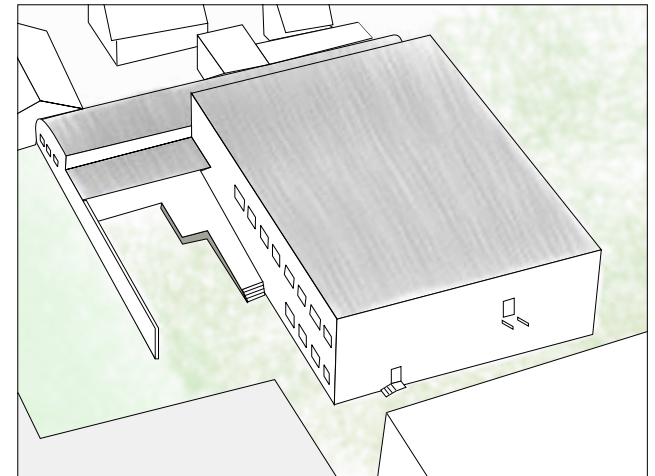


ill.30b The three buildings along the West and South edge of the site

In an urban context, building facades are everywhere. They have a huge influence on how the space is understood and experienced. Especially the proportions between a facade and a space can make both of them seem big or small, narrow or open and so on.

The three buildings form volumes and walls framing the open space. Their hard colorless man-made features contrast with the wild vegetation. The placement of the building and the height of the passive building to the south (see ill 30b) allow the sun to reach the open space throughout most of the day.

The building on the site used to be the Ferring (pharmaceutical company) production facility. In 2008 Ferring moved their production and Fleming Fenger bought their buildings, Indertoften 10 & 12. The main building (Indertoften 10) was renovated and made into a health center with offices at the top. The warehouse (Indertoften 12) was only semi-renovated and today the building remains unused, the inside seems completely abandoned. (Notes from historical archive meeting, 2018)



ill. 30c Drawing of the abandoned building Indertoften 12.



ill. 31a The closed facade of the abandoned building

ABANDONED BUILDING (INDERTOFTEN 12)

The building is composed of a main part with two stories, a wing to the north, a courtyard to the west. The courtyard lies at the end of a street outside of the fences and it has a roof protecting it. The space inside the courtyard is a mix of pavement and wild growth contrasting with the building's industrial scale. This space is inviting and protected. The building has seven entrances in total, all on the west and south side. These many entrances could service several different functions inside this big building. On the southern facade a door on the second floor draws the eye. Can you get up there?

Towards the site the building has a closed facade. 35 meter long and 7,5 meters high wall, a gray canvas. Local artists have already been inspired to bring color to the facades lower part. (see ill. 31a) This graffiti accentuates the size of the building and seems to be too feeble an attempt at turning a passive surface into an artistic mural but this huge building does have the potential to become a landmark if the building and its facade were properly activated.



ill. 31b The passive building

THE PASSIVE BUILDING TO THE SOUTH

The building is very passive to this side as it has no direct windows onto the site. The gray building facade is very long, low and bland, making the site feel very open and anonymous. (see ill 31b above)

The roof atop of the building is flat and parts of it is used as a terrace overlooking the site. To make this side more lively the rest of the roof should also be activated. A more interesting facade could also improve the space.

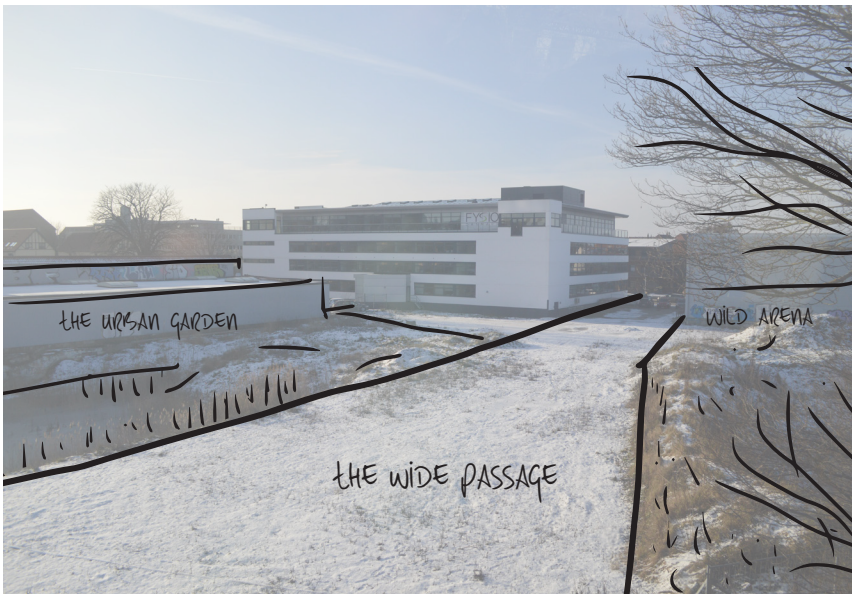


ill. 31c The Health center, tallest building, is simple in its design.

HEALTH CENTER BUILDING (Indertofte 10)

The health center building includes doctors, a physiotherapy gym and offices that look onto the site through windows that draw lines across the facade. An outdoor balcony on the top lets the buildings' users go outside and look at the view over the empty site. The building in itself does not add anything to the site; the activity inside the building is well hidden. The building has two back entrances directly onto the site but these are rarely used as the site is closed.

The users of the building could benefit from the space on the site and the direct access. Perhaps their physiotherapy gym could use the space for outdoor training.



III. 32b VIEW FROM THE TRAIN

The flat surface leading towards the buildings dominates the view and divides the site into three distinct spaces.



III. 32c VIEW FROM THE STATION

The fence and the tracks in the foreground give a horizontal direction. The size of the two buildings stand out in contrast to the open empty space, however their bland features do not attract the eye of the viewer.

Theatrical space

The site is a stage, as people in surrounding buildings can easily see what goes on there. Each viewpoint offers a new perspective and different things come into focus.

III.32a Looking towards the station from the site, the high buildings draw a urban backdrop underlined by the raised train tracks and the fence. The red S-train passing by every ten minutes adds a dynamic feature to this view. The red, white and gray colors of the buildings contrast with the mixed green and earth colors of the vegetation. The vegetation on the left side of the picture hides the track and the space is suddenly less defined and more wild, the backdrop has completely changed character from urban to more suburban with the kindergarten house hiding among the trees. Towards the medical center the character is more unclear as the building facades on either side have no windows or clear identity; you could be anywhere.





ill. 33a VIEW FROM THE CULTURE HOUSE

The three elements create a depth that draws the eye. From here, the difference in scale and shape between the landscape and the built structures is enhanced.



ill. 33b VIEW FROM THE APARTMENT ROOF

The roof and the door on the abandoned building are both opportunities to activate the second floor and a way to connect these two buildings.



ill 33c VIEW FROM THE HEALTH CENTER

The empty space below the health center is intersected by the wide path leading the eye towards the city.





ill. 34a Graffiti along the bottom of the big building facade (X)



ill. 34b An abandoned setup of used furniture and trash (O)



ill. 34c The can, graffiti and dirt suggest youthful trespassing. (#)



ill. 34d Graffiti along the bottom of the big building facade (X)

Traces and uses

The site today is generally not used by the residents, but a few traces and sightings show that some people are using the site for different purposes.

Only few visitors have been seen using the space. They seem to only want to use the space when no one else is there. In a way my presence prevented them from using the site as their own personal public space. Visitors observed:

- A group of adolescents hanging out under the roof of the court yard.
- Two mountain bikers hoping to use the landscape for tricks.
- A dog and owner walking and playing on the site.

The illegal and careless nature of the traces found suggest that the activities have taken advantage of the buildings' abandoned and passive state. The activation of those buildings could help prevent or legalise these types of activities and encourage new ones.

As shown on the map the traces are concentrated around the buildings while the dog walker and the bikers wished to use the open space. Could the more permanent activities be kept to the west and south sides to ensure a more varied and free use of the open space and at the same time encourage users to enter and go through the site to reach these active spaces?


These observations and traces show that the site's existing qualities already attract users. The landscape, the abandoned building, the green open space and the naked facades should be preserved and integrated into the new design for the site.

Scenographic experiments

In scenography as in urban design you combine space and elements to form a place, a world with a certain atmosphere and purpose. To better understand the site's spatial qualities, I have made small-scale scenographic experiments on the site. Some of these experiments are used to test some design ideas for the site.

The scenographic elements I will use are a dog, a person, carpets and chairs. These are simple and fast ways of adding something new on the site and quickly change the space's character. Other scenographic elements such as stairs, lighting or projections would also have been interesting to work with, however these require another time frame.




 A dog has a different way of moving and experiencing a space. When this dog was introduced to the site, the space immediately became an exploration play ground. The dog's movement and behavior staged the qualities of dynamic landscapes, wild vegetation and the pond's shallow water. The nature of the site was put into focus nature in a playful way.




 A person can give a space or object a meaning and define its use. The man in this picture discovers the site, using his body to give it meaning and play with the site's contrasting features, soft and hard, organic and industrial, vertical and horizontal, open and narrow. The person's position on top of the hill accentuates its verticality and his playfulness attracts attention and invites others to climb the mound. The building's closed and huge face is also accentuated by the size of the person and the perspective of the picture.



 The surface of a ground can frame and define a space, inviting you to walk, run, stay, sit, and so on. Blankets were used as carpets to try to define the open space. A path was made to highlight the direction of the wide open spaces and to strengthen the visual connection to the city. In photoshop, carpets were overlaid to create a pavement surface that could frame the space and contrast with the wild vegetation and messy pavement around.



 Chairs invite you to sit and enjoy the space. Depending on the amount of seats, the level of comfort and the surroundings, this activity can be short or long, a lonely or a social experience. The chair's appearance can say a lot about the world the space is in and the atmosphere.

Placing different types of chairs around the site tests the relationship between the activity and the scale of the space. The armchair highlights the hill as a destination, a place to stay and reflect as you enjoy the view. The cafe table and chairs are placed in the middle of the open space. The scale difference and lack of relation to any of the site's elements creates an undefined space, less inviting and intimate than the hill.

The two chairs show how a industrial delivery entrence can be turned into a cozy court yard.



ill. 38 View of the context from the site.

Context summary

The area around the site is driven by commerce and transit. On a daily basis, it has a very anonymous identity that does not reflect Vanløse's green and relaxed atmosphere. The site's emptiness plays a part in this problematic. By using the site as a space for local activities rather than erecting a new building as planned by the owner, the residents can become part of the development of a new identity for the center of Vanløse.

By allowing access and activating the site, it can become a new public space, reintegrated with the area around the station. The site will no longer be a waste of space in the center of Vanløse.

There is a lack of green spaces and spaces for recreative use around the center. The site could become a new green public space.

Instead of building on the site, the open space can counterbalance the narrow Jernbane allé and the big buildings on the other side of the road. The traffic can lead potential users to the site but transit should not overwhelm the site's calm atmosphere.

The municipality and the residents both wish for the site to develop as soon as possible into something that will directly benefit the local environment and residents of Vanløse. However their power of influence over the site's development is very limited.

Initiatives such as "Asfalten" show that there is a desire for more spaces where residents can meet for outdoor activities. The site's central location and size makes it an ideal space for this.

The right branding and organization can make a huge difference when kickstarting a project.

Grants such as "Puljen" could be a way to finance smaller activities on the site.

The site should allow for both programmed and unprogrammed activities.

The Fenger Holberg Invest building takes up a lot of space; its programming can lead to an overflow of shops in an area with few customers.

The uncertainty of the project's execution date stops any development of the site.



ill. 38 View of the the site from the context

Site analysis summary

The site which can be seen from far away and several different locations should be visually pleasant, highlighting the site's qualities and inviting users to come and explore.

NATURE

The color changing vegetation contrasts with the square buildings around; preserving nature would offer a more dynamic and greener public space compared to those already available in the center.

The two ponds each have their own character which could appeal to different activities.

The landscape is open to interpretation and there are no set paths, letting users discover their own way around the site.

The site offers an open view to the sky and the sun plays an active part in making the space inviting. Especially on the top of the passive building the sun rests throughout the day.

BUILDINGS

The abandoned building and the roof of the passive building should be accessible to be used for local activities.

Their gray facades should be decorated to improve the image of these anonymous canvases.

The used pavement by the health center is messy and should become more defined to characterize the space.

The inside of the abandoned building attracts youthful exploration and movement (see ill) while the courtyard offers a more secluded and calm hang out spot.

FENCES

The fences are worn down and have after ten years become an eyesore and a painful reminder of the unfinished project and empty lot on the other side. The fences should be changed to allow users access to the site from different sides.

The wood panel facade along Jernbane allé protects the site from the traffic of the road and lets passers-by look into the space through holes in the fence. These qualities should be included in a new fence.

From the site, the horizontal features of the train tracks cut through the vertical rhythm of buildings around the station, underlining this urban backdrop together with the wood panel fence.

Temporary design strategy

Key design principles

The projects key design principles are Openings, Trails, Presentation and Elevation. All four principles are invitations that stage the experience of the user guiding her through the site in a playful way.

Invitations are used to attract and suggest how to use the space and navigate through it. The colors, shapes, light, placement and size interact with the user's senses to encourage exploration and personal use of the site.

Openings

Openings grant access to the site, creating different ways to enter and discover the space. The site is reconnected to the surrounding city around as barriers become more transparent.

Trails

Trails lead you through the nature, not necessarily in a straight line, but also proposing alternative routes. The elements let you follow the next clue to where the trail wants to lead you.

Presentation

Presentation of the sites features and activities are highlighted, to promote the identity of the site. This can be done by using art, color or objects that attract the eye and clarify the character of the spaces.

Elevation

Elevation lets you see the space from above and engages the body's vertical movement. It also grants you access to new spaces and mirror the existing elevation of the city around, complementing the site's dynamic landscape.

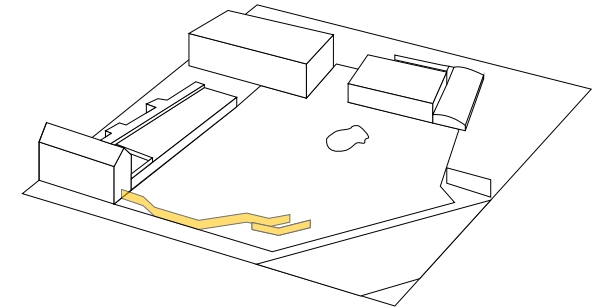
Temporary strategy

The spatial interventions implemented are to be temporary in nature to avoid a long implementation process, and to allow the site to develop over time. The residents should be able to take part in this development, and the strategy is therefore open to change.

This temporary strategy focuses on the three following improvements.

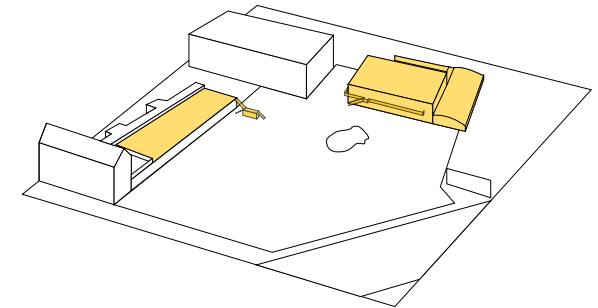
1 ENTRANCES AND PRESERVATION

Make the site accessible by removing the fences and allowing the public to use the space. Place an improved fence along Jernbane allé that will preserve the site's calm and secluded atmosphere from the transit around the station while giving room to the narrow sidewalk.



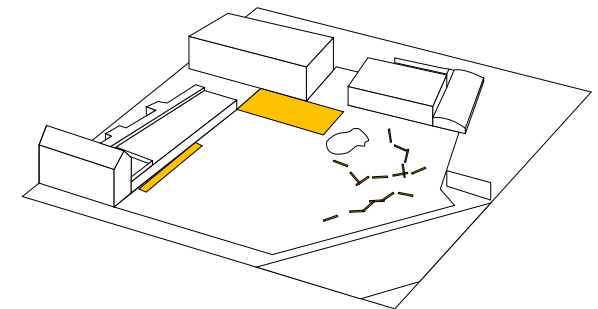
2 ACCESS TO THE BUILDINGS

The abandoned building and the passive building need to be accessible for local activity, to allow the local residents to take part in the development and identity of the site. The rest of the site is left unprogrammed to keep the space open for different use and users.



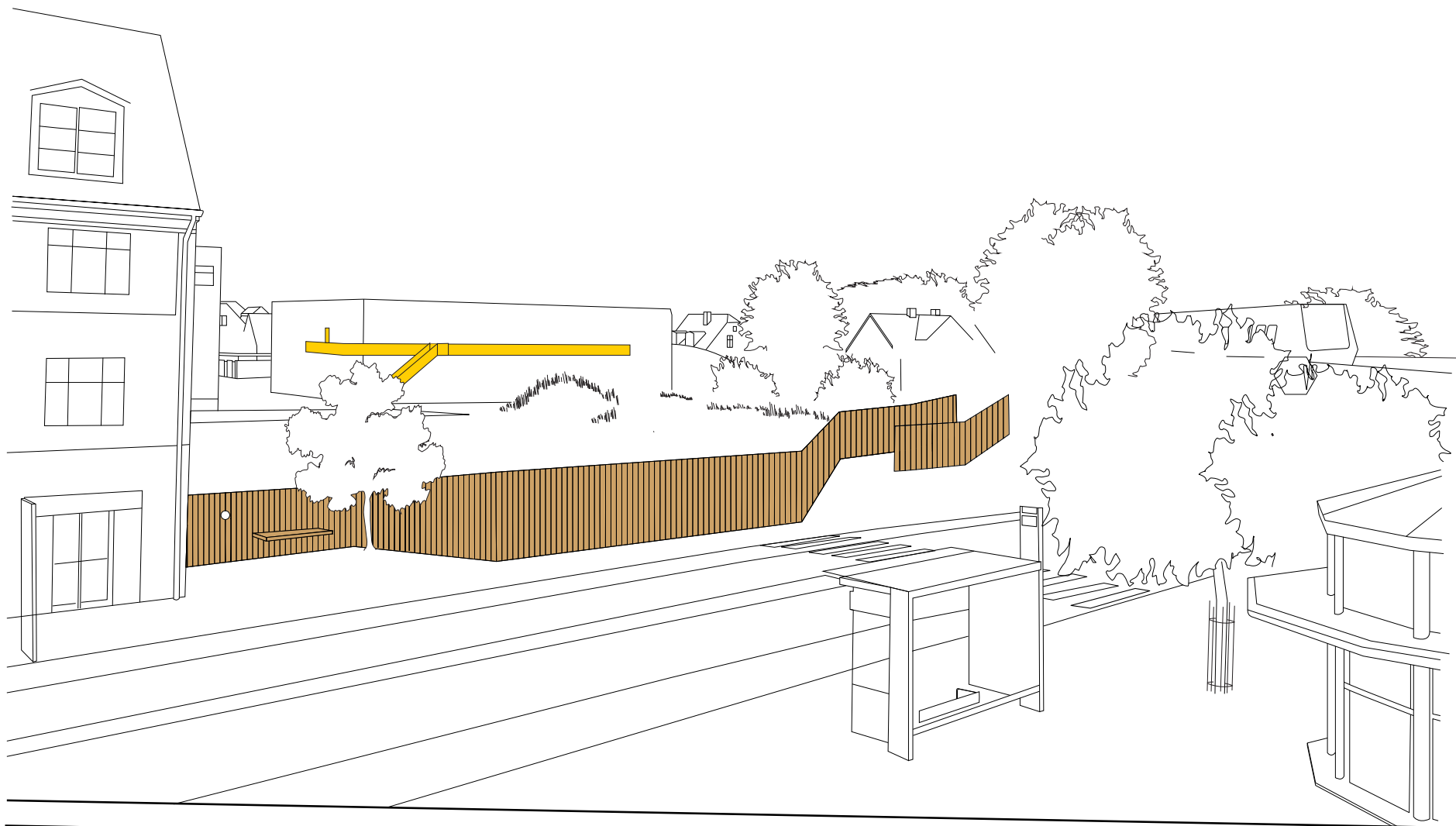
3 HIGHLIGHT AND EXPLORATION

The site's features are highlighted to attract visitors and encourage them to explore and use different spaces around the site.



ill.41 Strategic improvements

The view over Mellemrummet

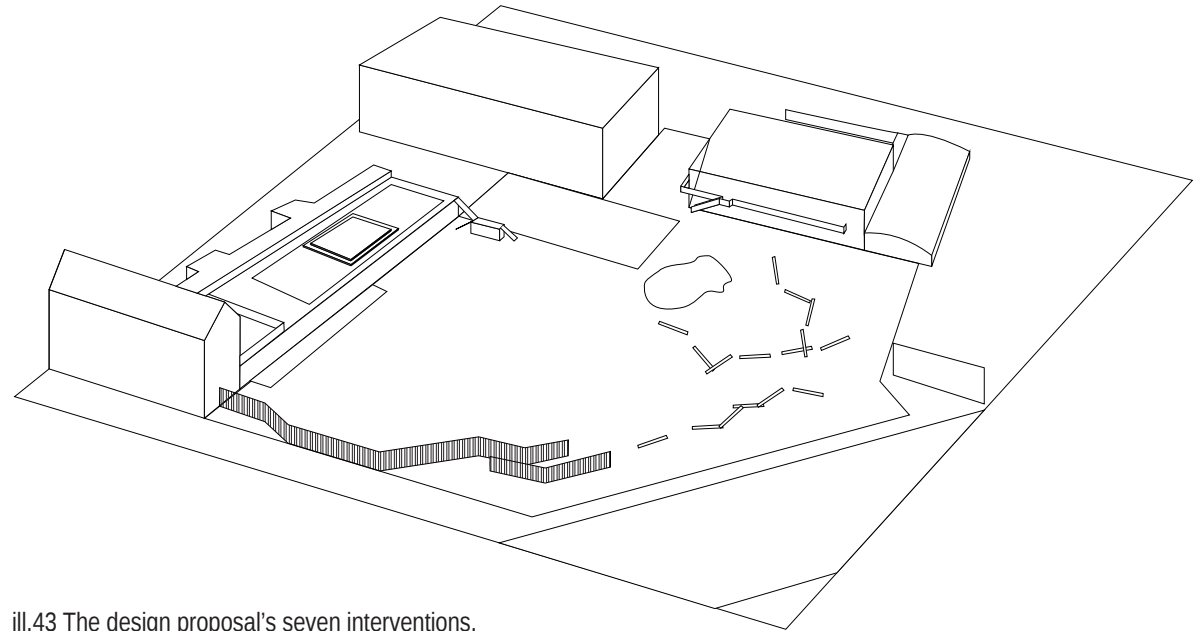


ill.42 The new view from the culture house

Design proposal

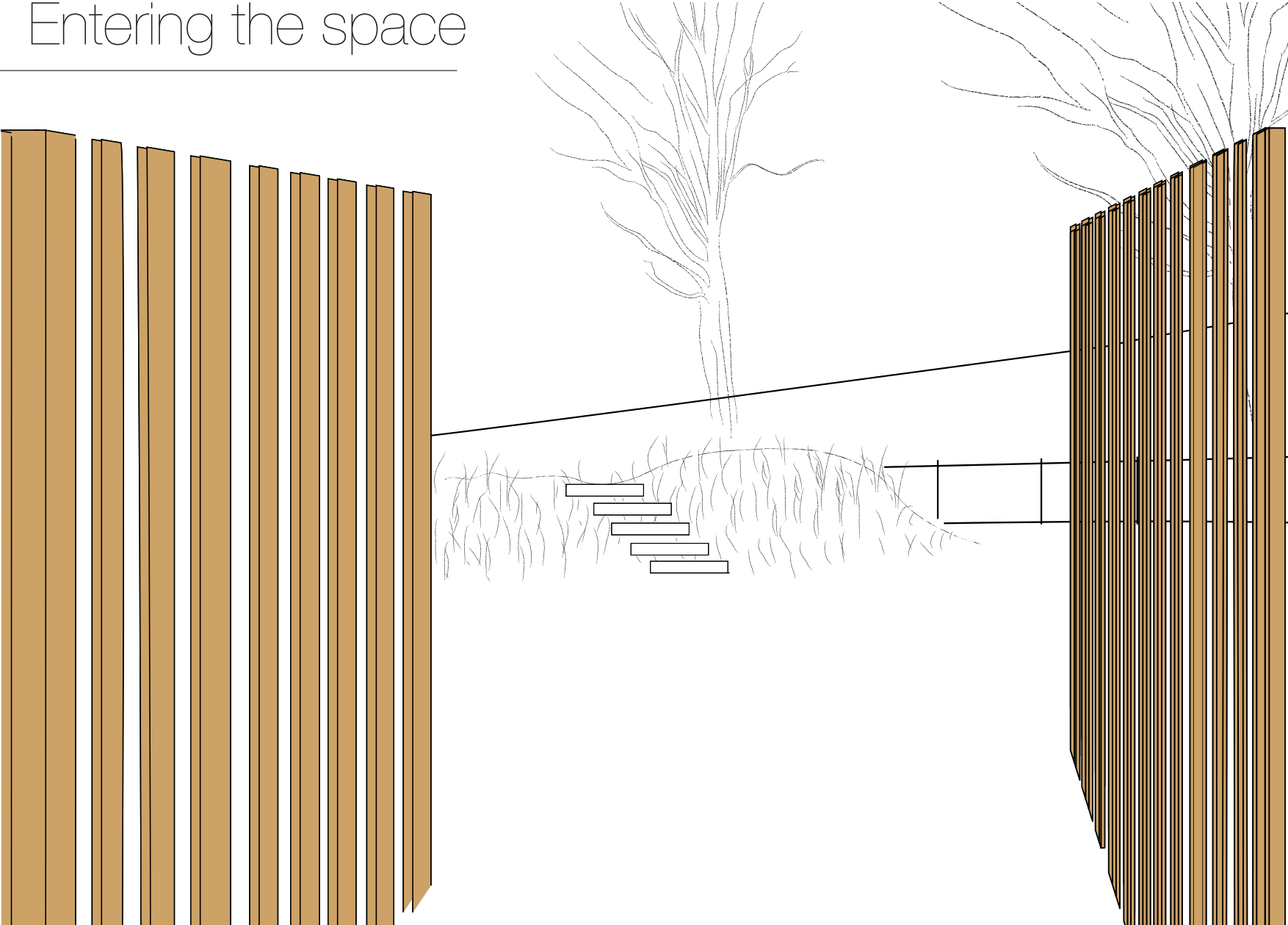
A space in between

Mellemrummet is a place you go when you have some time off, or you need a break. A new green public space that you can appropriate in your own personal way; exploring, experimenting, creating, hanging out or playing. The name refers to the site's position in time and place and sets the mood for the recreational activities on the site.

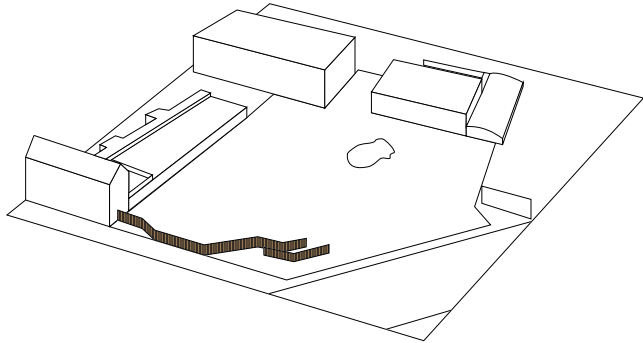


ill.43 The design proposal's seven interventions.

Entering the space



ill.44 Entering the site throu the open new fence.



ill. 45

The fence

A new fence protects the site from the busy street to preserve the calm atmosphere of the space whilst letting people in through openings. The openings invite users to enter and discover the site from different angles. An overlap in the fence creates a funnel experience that creates a transition between the busy street and the open space.

In some places the fence is pushed back to create more space along the narrow sidewalk and make room for seating by the bus stop. The bus stop bench here is fully integrated into the structure. The seats on the other side of the fence however, can be moved and placed according to the user's needs, forming a table and two seats across from one another, a bench or moving a seat to an entirely different place on the fence to be able to sit and enjoy the last rays of sun.

The fence, made of 2,5 meter tall wooden poles, offers more transparency than the old one. The gaps between the poles give people a glimpse to the site or the street, visually connecting both sides and pique the curiosity of passers-by. At night, light from the street sifts through the fence, illuminating the site; during the day the sunlight does the same in reverse.

The fence's structure and material has sculptural qualities that stand out to attract users and please the local residents. From the site, the fence's high straight line underlines the dynamic city backdrop like the raised railway tracks. The stringent seriality of the wooden poles contrast with the wild vegetation on the site enhancing the aesthetics of both nature and man-made elements.

To entice the curiosity of people even further, a peephole similar to the ones in the old fence is made into the new fence by the bench, revealing an unexpected view into the site.



ill.45a entering

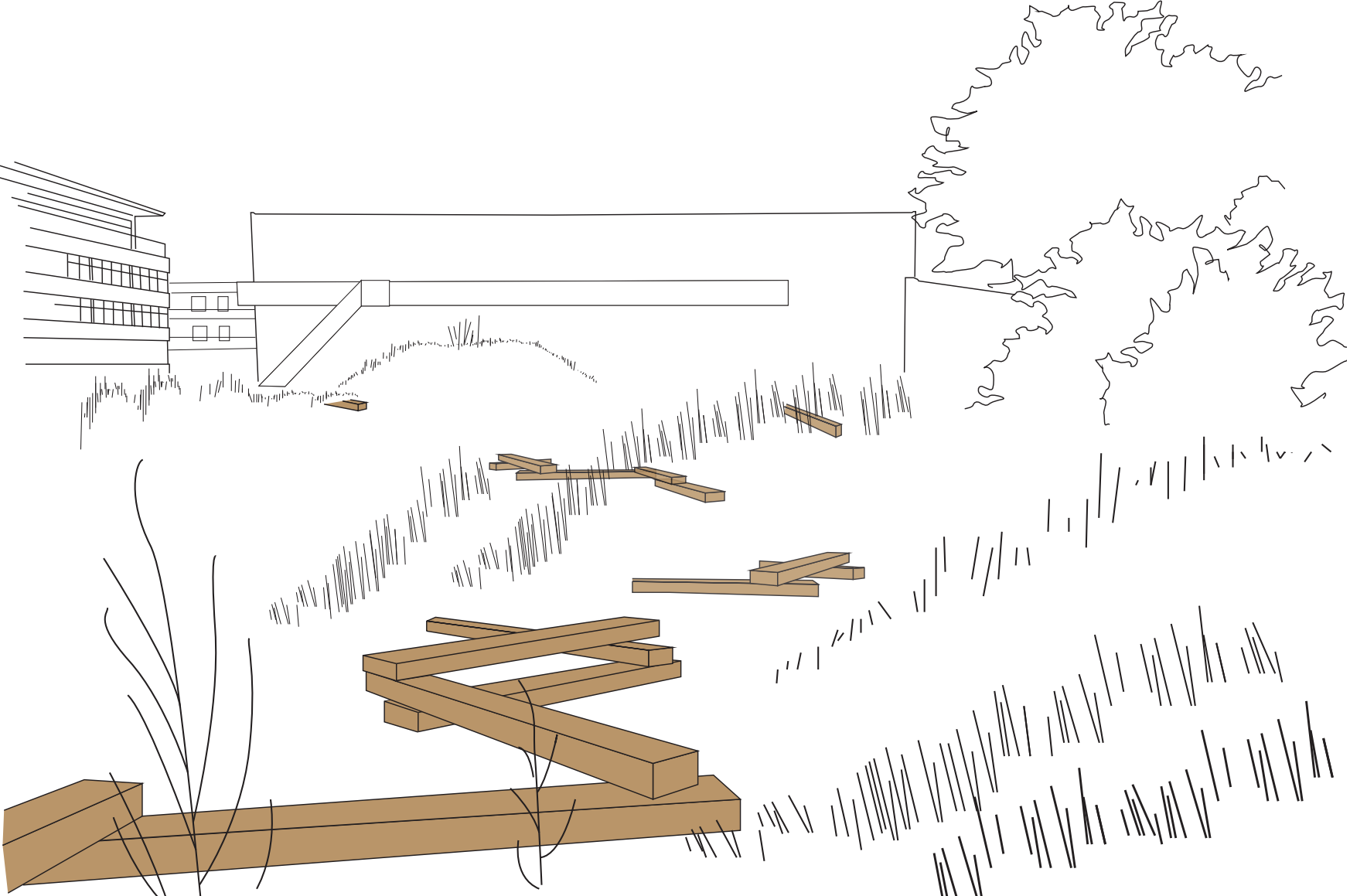


ill.45b Looking through

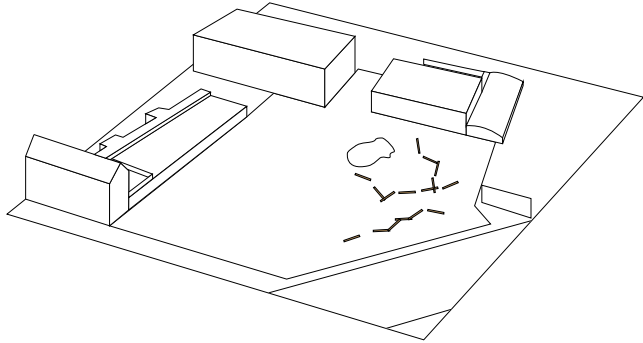


ill.45c Sculptural seriality contrasting wild nature

Exploring the wild nature



ill.56 The wooden elements lead the way through the wilde vegetation.



ill. 47

Wooden elements

From the entrance, wooden steps going up the long mound show the way into the green area. Wooden beams pave the way through the high vegetation giving way to playful exploration of the space around the lake. During drier periods, the beams at the bottom of the lake are revealed inviting you to use the sunken space.

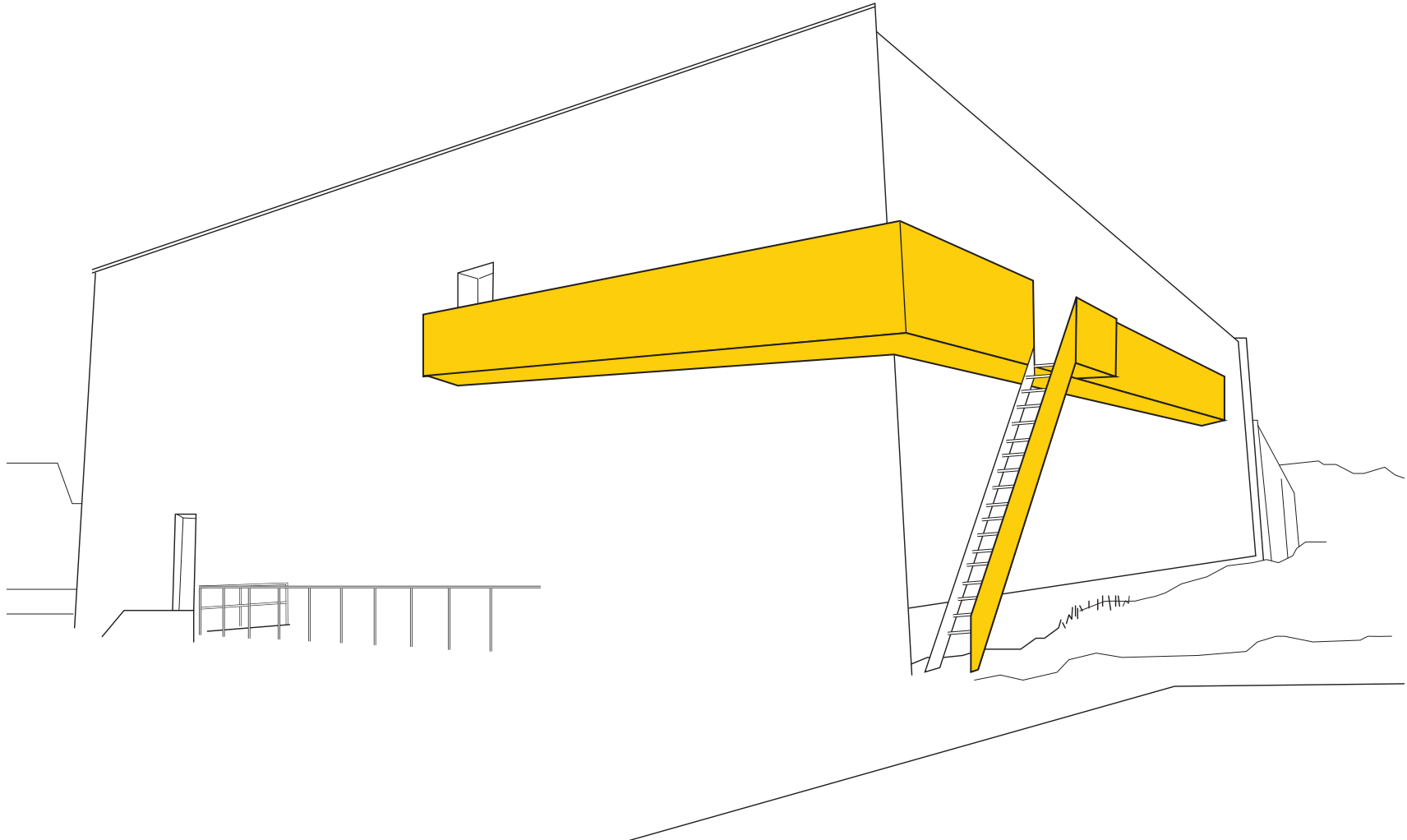
The beams are 4 m long and 20x20 thick; they can be bolted together to create paths, levels and stacks, stacks that can be used as seats.

On the highest mound, an object triggers your curiosity pushing you to go to the top. On one side of the mound wooden steps leading up to the top make the site more accessible for the less agile. The object can be sat upon; it defines the space as a resting place for the body and the mind, a personal public space.

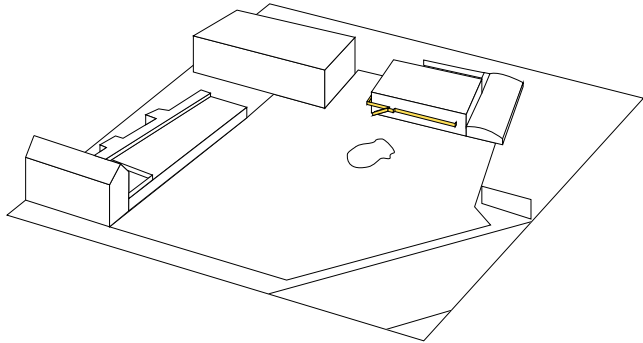


ill.47a - b wooden beam

Climbing the building



ill.48 Stairs leading to the active building.



ill. 49

The Activated building - 'Fabrikken'

Young people in Vanløse lack proper indoor spaces to hang out that aren't commercial or a library. The building space is raw and open, well suited for experimentation and chaotic activities, a perfect place for them to use to unfold their creativity. However the space is not insulated and activities that are static in nature are not advisable in the winter. Activities that are indoor but do not require heating or too much structural changes are more suitable. They could be activities such as a skate park, dance performances, interactive theater, graffiti, workshops, parties and others that suit the building's urban industrial character.

The balcony

A balcony is added to the existing building from the old door on the second floor. The balcony goes around the corner and along the west side of the building; a staircase going down into the green area connects the building to the site.

The balcony is a steel construction with columns supporting the structure as the building itself cannot support the weight. The walking surface of the balcony and the stair is steel, in line with the industrial theme of the building. The railing is made of perforated metal sheets painted yellow; the balcony's color is eye-catching and can be seen from afar, making it clear that the building is active and wants to attract the attention of users. The reconstruction acts as an advertisement for the site and for the building, it encourages users to climb the stairs and look at the view before entering the building. The light coming through the holes in the surface makes the balcony visible and attractive at night.

The railing's perforated surface can easily be covered and decorated, its appearance changing depending on the activity going on inside or outside the building.



ill.49a Sydhavnsgade, youthful activities organised by youths.

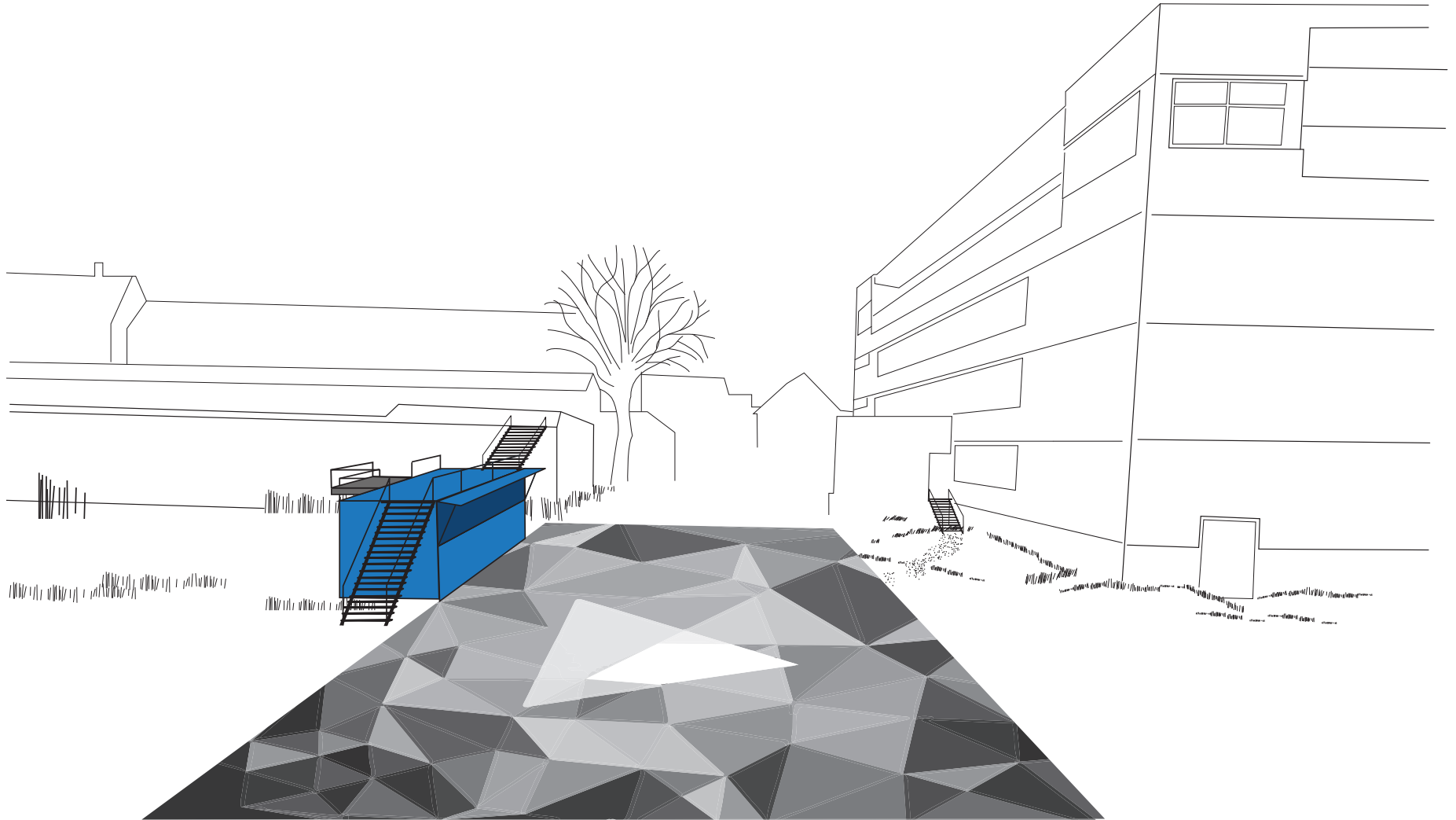


ill.49b Guldminen, a workshop for creativity.

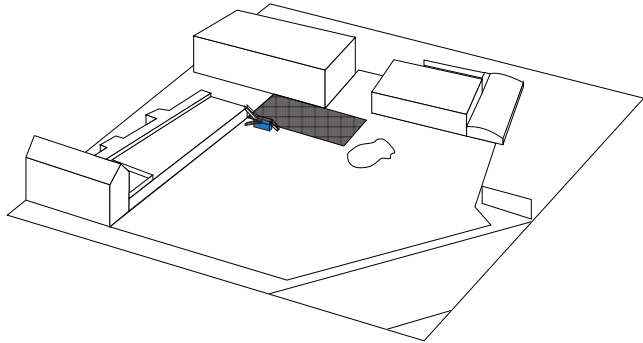


ill.49c Centre Pompidou, an eye-catching access

Looking at the square



ill.50 The view of the carpet space from the highest mound.



ill. 51

The carpet and the container

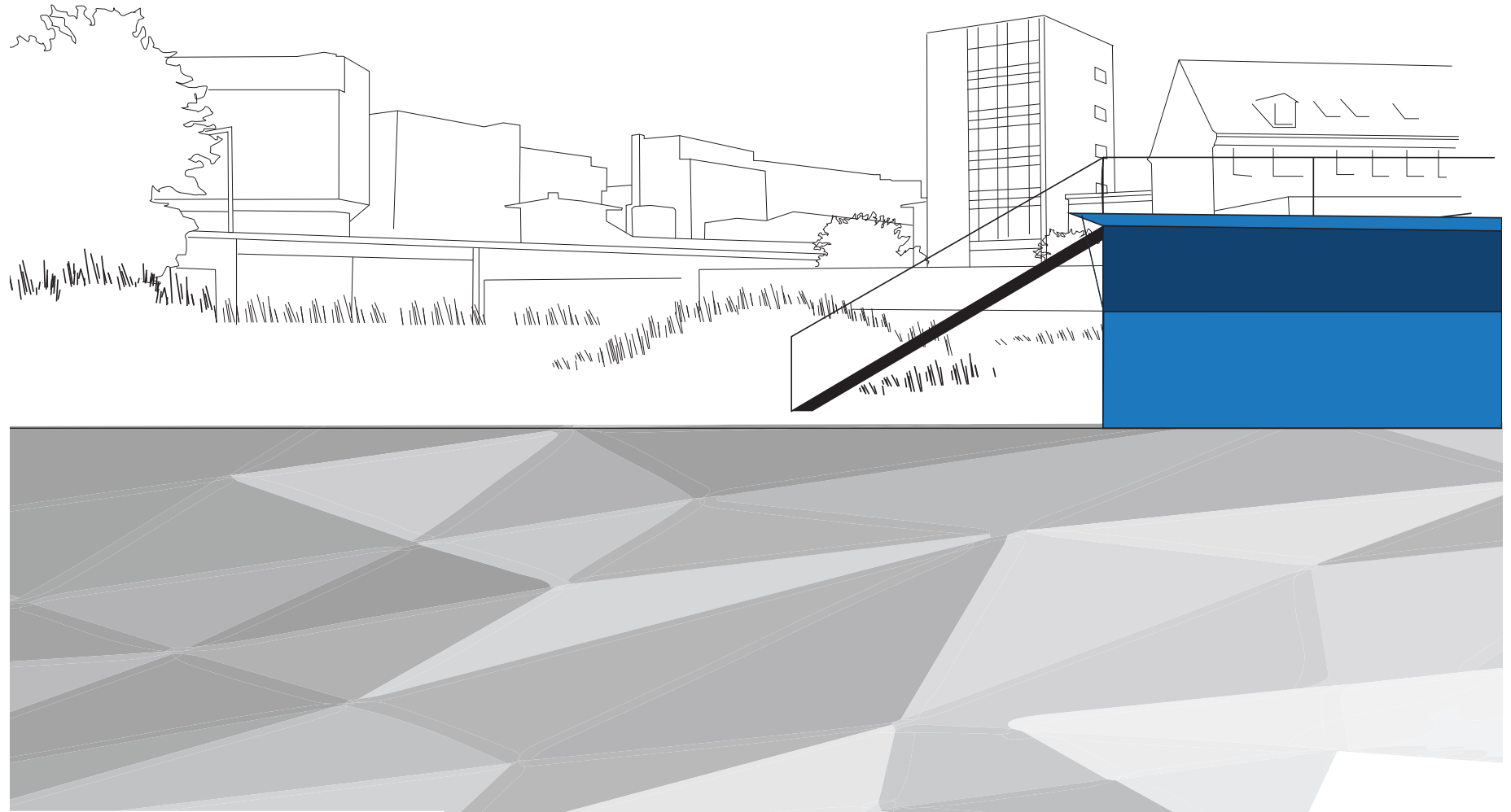
The pavement between the health center and container forms a carpet that grabs the other side of the wide path; its hard surface, clear boundaries and rectangular shape create a clear contrast to the untamed nature of the site strengthening the spaces identity. The pavement's main purpose is to invite users into the site and guide their eyes towards the nature and the building. The carpet has been designed and is made of different pavement materials representing the material found on the site and the site's history. The pavement forms a pattern, a coherence and a work of art that can be experienced from above. The hard surface can be used for different purposes as it does not become messy in bad weather conditions. The health center can use it as a square by placing benches along their building, it can also become an outdoor dining room catering for Vanløse's yearly events.

The container is a space available for temporary local activities that can be accessed from either side of the site; it offers storage space, a covered base and electricity. It can be opened and walked on to be used for multiple purposes as a space which is possible to rent or use in different ways. The space can, for example, become an ice cream stand in the summer, a place where people can borrow chairs and hammocks to use on site. Music bands can use the top and the inside of the container for their performances, The container can be a temporary kitchen or bar using the paved "carpet" by the health center as a outdoor dining room, in the winter the container can be used to hand out ice skates if a temporary ice skating rink is installed, the space can also become a learning space when schools want to investigate the plants and nature of the site, The container can be a work space for students or other. The possibilities are endless but the container's success depends heavily on local engagement. The container could possibly be an extension of the cultural center and library across the road. Extending their physical capacity and their reach into the community offering a different type of public facility.

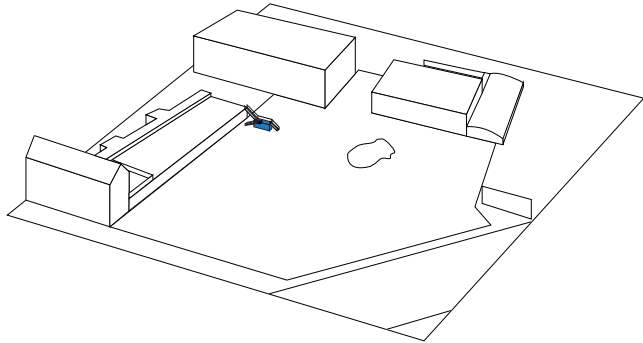


ill. 51a Udsigten

Going up and above



ill.52 The stairs go up to the roof garden over the container.



ill. 53

The stairs

Stairs on opposite sides of a container let you go up and lead you to the building roof garden that lies above in the sun. The stairs start at the edge of the building inviting people coming from Julie Arenholts Vænge and the health center to go up to the roof. From the path by the pond you are also interested to go up as the stairs lie directly in line of view. As you go up you can either go left or right, this elevation lifts the users' experience of the site creating a vertical flow; the body is taken up and down, a theme that goes throughout the whole site. On the other side the stairs lead you down connecting you to the rest of the site driving the flow in direction of the big building and the green area.

The container

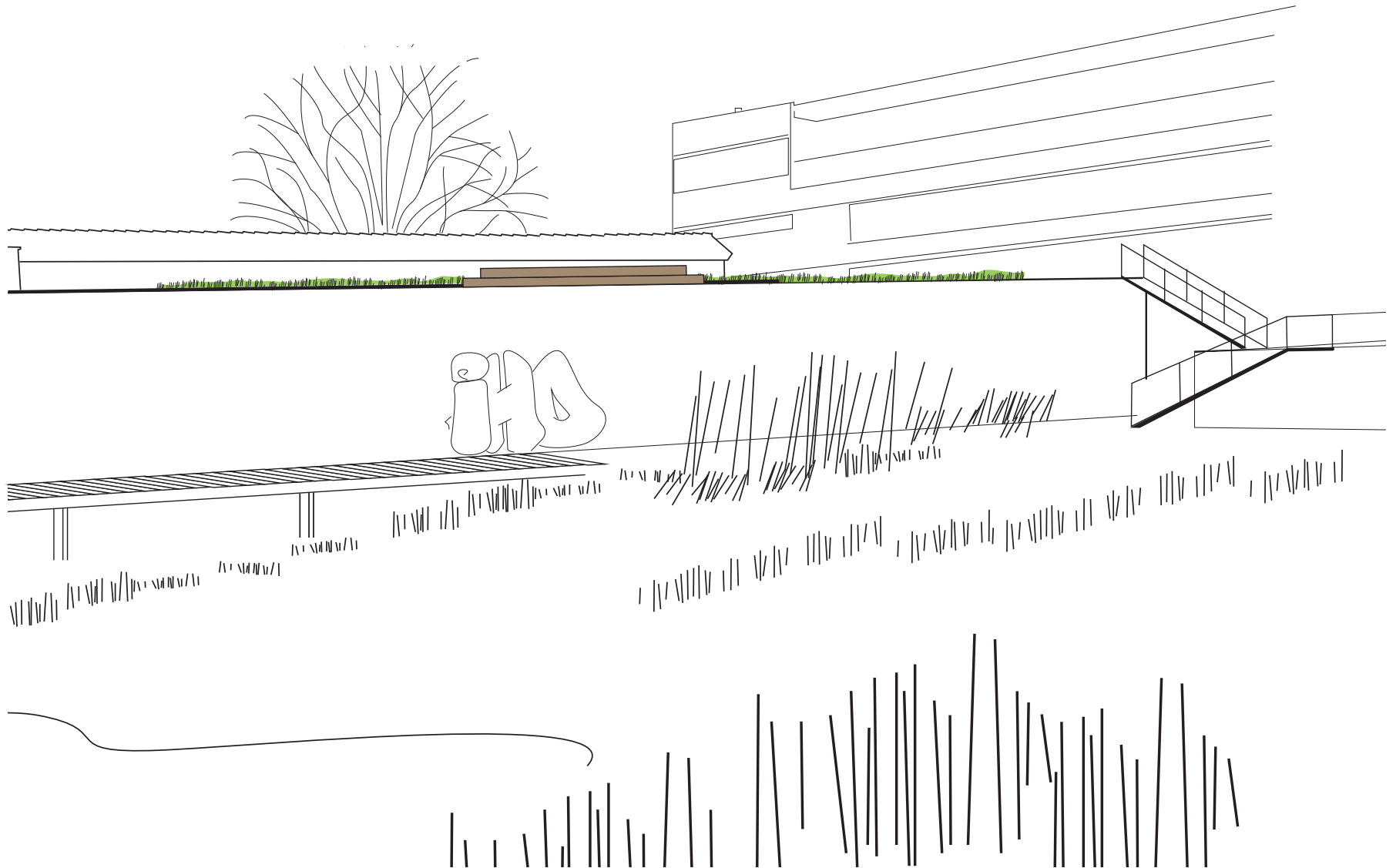
The container is 6 x 2,4 x 2,4 m; it is blue and has a surface you can walk on the roof that matches the metal stairs on either side. The stairs and container are normally used on construction sites; here they reflect the temporary character of the site. These hard industrial elements can be used to quickly modulate a space and have therefore become popular in other temporary projects as seen on this picture of "Udsigten" (The View), a project by the water in Køge bay. The project by Køge Kyst is interesting as its simplicity and placement offer an elevated experience, reinforcing the scenic qualities of the beach and creating a space for sitting activities between the two containers. (Koegekyst, 2018)

On the Vanløse site the container together with the carpet will have a similar function.

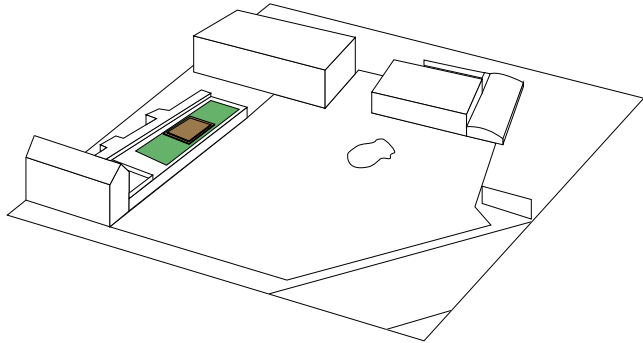


ill. 53 Udsigten 2019

Spotting the roof garden



ill.54 The roof garden is hidden in plain sight on top of the passive building



ill. 55

The roof garden

The roof garden is an elevated protected space that offers a view of the whole site including the area around, letting the user experience the contrast between the two sides of the fence. From the health center the garden piques the office users' interest as activity is brought to the bleak and dull space there is today.

The garden is also a community-driven space focused on the growing of flowers, vegetables and others. There are many local sports clubs in Vanløse but there are no associations focused on urban farming and they could have their activity base here. Here they can actively be in control of the nature of the space and people with apartments could have access to an outdoor space to grow plants and enjoy the garden atmosphere. Even though it is an association that manages the space, it should still be open to the public.

This idea has been inspired by the Green Thumb garden community in New York. Their community gardens are varied collaborations between different people, a place for people to meet and interact forming a community. These gardens target different types of users and are popular for families. (greenthumb, 2019)

In recent years young people have also become more interested in urban farming, both families and young people are segments that are difficult to attract when it comes to local engagement. Could this garden be a way to informally invite them to participate in local activities and community ?

The space should be arranged in the fashion that suits the users but there should be areas to sit and the plants should be arranged to keep the rectangular shape that characterizes the site. A platform in the middle could be used as a storage space and as a terrace for seating. A railing around the site could ensure safety along the edge of the roof. To preserve the mix between urban and suburban, the back wall to the south should be a space for street art, graffiti and installations.

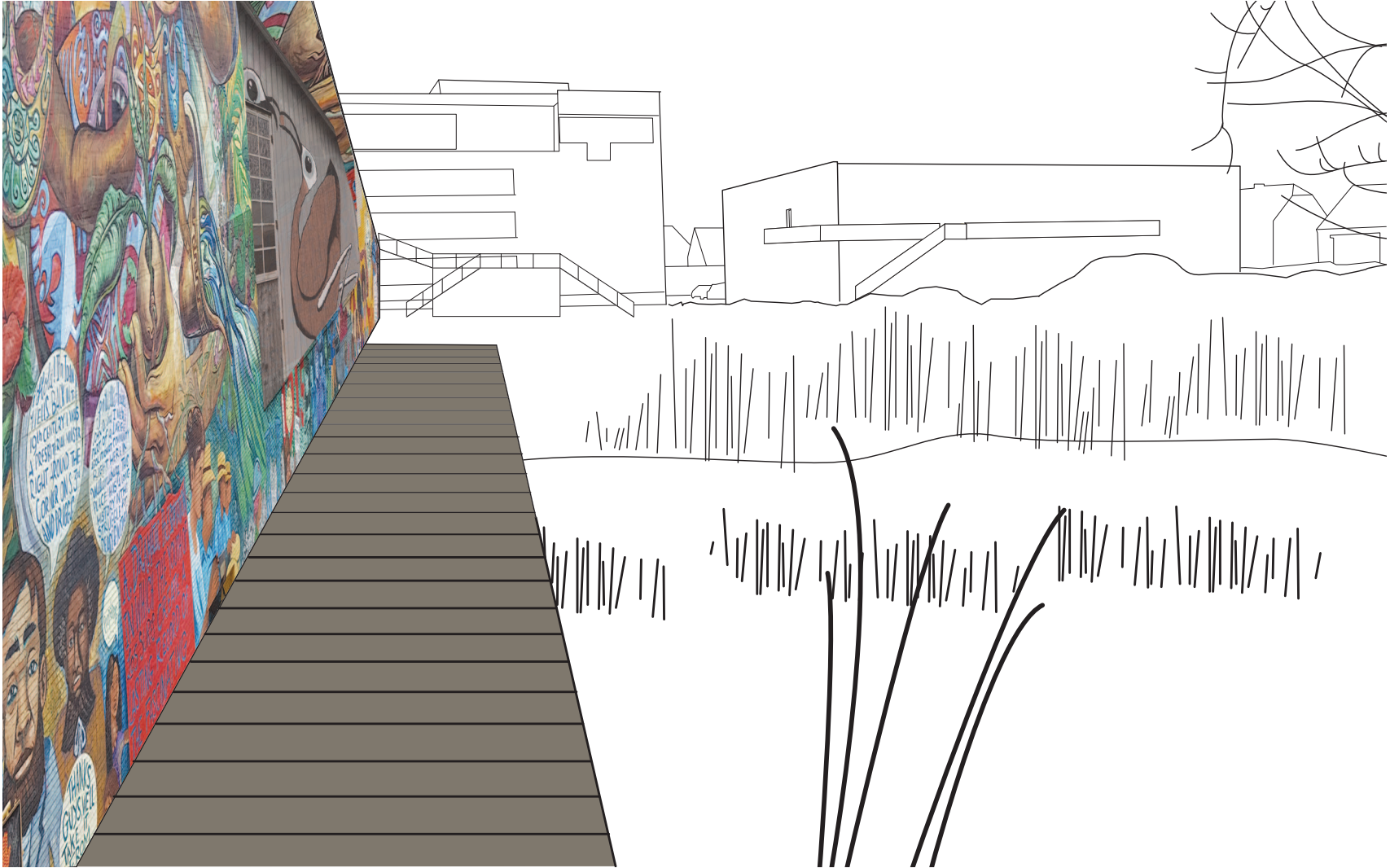


ill. 55a urban farming community Byhumle

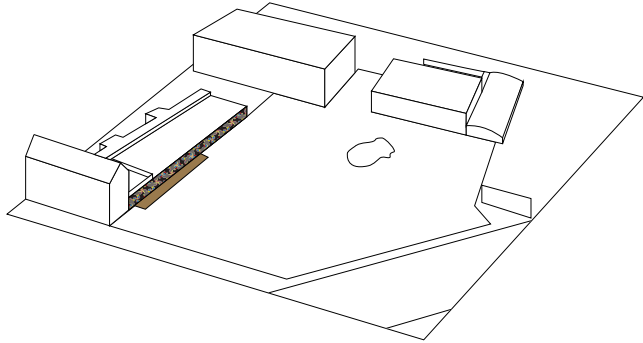


ill. 55b Community garden can create private green public spaces.

Walking along the edge



ill.56 The bridge along the water becomes an outdoor gallery



ill. 57

The bridge & the local art wall

The bridge above the water runs along the wall, connecting the two sides and creating a new path that permits the flow around the whole site. The bridge is 2,5 meters wide and is made of wooden planks. The gaps between the planks let you look down at the water as you walk on it and the wooden material invites you to sit and enjoy the shade from the building by the water on hot summer days. The bridge's natural material contrasts with the buildings' industrial urban look, giving the area a more recreative atmosphere.

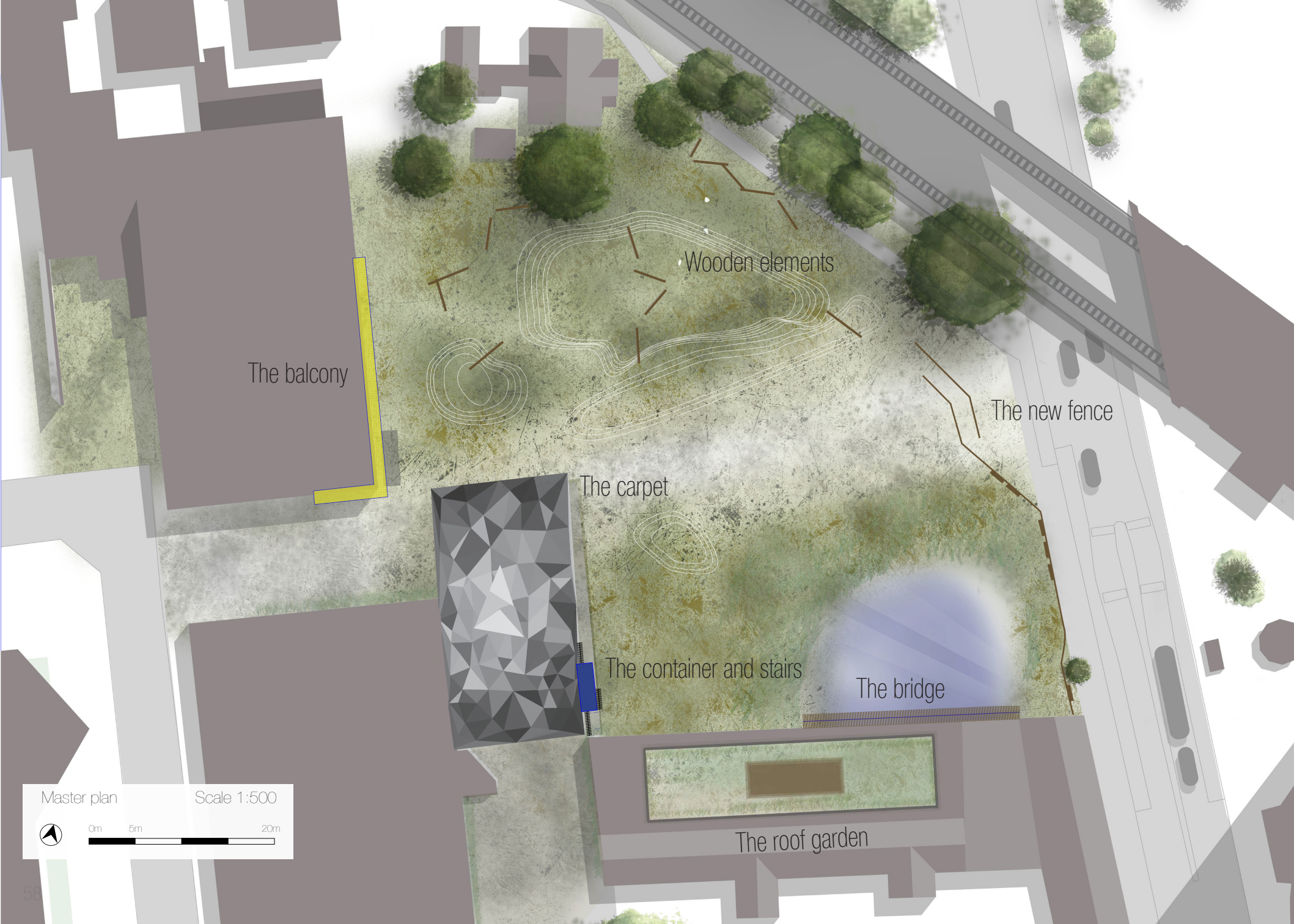
The bridge also gives access to the wall that has become a space reserved for local art projects. The long wall is now accessible and ideal for smaller art interventions that can change over time, keeping the wall alive and interesting to look at from afar and easy to enjoy close up.



ill. 57a Art wall and ill. 57b bridge over water



ill. 57c Local art on the fence



The balcony

Wooden elements

The new fence

The carpet

The container and stairs

The bridge

The roof garden

Master plan

Scale 1:500



0m 5m 20m

Realisation

Implementation stages

This temporary design strategy is made of elements gradually placed on the site to make sure that design if stopped in mid implementation can still be an improvement to the sites current state and not another unfinished project.

This strategy will only be possible with the consensus of the owner Fenger Holger Invest. Getting the approvals from the HFI and the municipality of Copenhagen to use the site as a public space.

Finding the investors for the project.

Remove existing fence along Jernbane allé and building the new fence.

Clearing and removing the other fences.

Opening and activating the abandoned building.

Rename the building Fabriken (the factory) in relation to the buildings past and to the creative and rough activities in the building.

Place the container with staircases to grant access the roof of the passive building.

Kickstart the roof garden local collaboration.

Activate the site for the exploration of the site.

Build the bridge over the pond and place the wooden elements in the nature.

Pave the space by the health center to define a floor and space used together with container for future.

Build the balcony and stairs leading up to the factory

ill.58 When looking at the plan of the new design of the site, the new element placed seem subtle, letting the nature of the site still be the main focus. After this design proposal is implemented there is still room for larger events or new temporary interventions.

Possible investor scenarios

Holberg Fenger Invest finances the project or part of it as a way of boosting their image and the value of the site to attract new investors.

The local grant option "Puljen" supports the creation of some of the smaller interventions.

The abandoned building is rented out for storage use or other functions to finance the projects on the site.

Temporary container housing is placed on the site as a 10-year solution to finance the design interventions and upkeep of the site.

The municipality invests in the site to improve the environment around the center of Vanløse, damaged by 10 of years of neglect.

Crowdfunding could support a specific part of the project as an investment in the local community, ie a bridge project in Rotterdam, the Netherlands, was financed by Crowdfunding. (Petty, 2015)

Associations could be allowed to rent parts of the site and finance their own projects.

Potential caretakers of Mellemrummet

Caretakers could be volunteers, from the neighbouring senior housing for example.

A new association could be in charge of the site but this might give create a veto right regarding the activities on the site.

HFI or the municipality finances the salary of an official caretaker.

Youth jobs initiatives such as FRAK could organise jobs for young people of Vanløse. By letting the young people who use the site be in charge of the upkeep, the site could be less at risk of being vandalised or trashed by them. Ultimately their relation to site would be stronger. (Frak, 2019)

A system could even be put in place to divide the responsibilities of the site amongst several candidates forming local collaboration across ages and interests.

Future scenarios

Mellemrummet will be erased but the site will have served as a temporary space for the local residents and a breeding ground for new activities in Vanløse.

The activities on the site have inspired the V360 project to change the building project and keep parts of the public space.

The new design implementations are successful and the activities are moved to other places in Vanløse.

The building project is postponed indefinitely and the site is bought and kept by the municipality. Mellemrummet becomes an official public space.

Conclusion

By examining the context of the site across from Vanløse station and meeting with local actors, needs and frustrations have been recorded. Through exploration and analysis of the site and experiments on the grounds, the spatial qualities have been identified and presented. These findings have formed the basis for a new temporary design of the site.

This design proposes to revitalize the space, which has been left unused for over 10 years, in order to give the residents of Vanløse a new public space that they can use for local activities and recreation and thereby contribute to strengthening the local community and its identity.

Through the implementation of four key design principles: 'Openings', 'Trails', 'Presentation' and 'Elevation', the new design invites users to explore the site's spatial qualities and appropriate the space on a personal level.

The design principles take the form of seven interventions placed on the site. These interventions stage and improve the existing qualities of the site. The improvements are positioned to lead users around the site while leaving space for future temporary interventions and events.

The new functionality of the site is embodied in a deliberately ambiguous name: Mellemrummet, "the place in between", allowing room for interpretation and local involvement in creating a new identity for the site.

Reflection

One crucial aspect missing from this design proposal is a proper lighting strategy of the site. The lack of lighting during night and in the winter time makes the space unsafe to be in. A good lighting strategy could increase the safety of the site, while also acting as a scenographic tool for staging the space after dark.

Due to the considerable challenge and resources required for creating an interesting and artistic lighting strategy that goes beyond basic lamp posts and works together with the qualities of the site, I have chosen to exclude this aspect from my analysis and design proposal.

During my research and investigation of the site, several other actors and local residents have shown interest in working with me on the design proposal. Having a more inclusive collaboration with local interests would have been interesting and could have further rooted the proposal in the local desires for the space.

Because of the slow process of working with local interest groups, I have had to limit the level of influence these collaborations have had on the design strategy. I do however feel that local involvement for shaping the development of the site is extremely valuable, especially if the initial proposal were to be generally accepted.

The limited collaboration with local involvement is mainly due to the fact that the site is private property. Flemming Fenger, the owner of the site, has continuously avoided attempts to have a dialogue about the site. With the owner actively working against any outside influence over the site and avoiding attempts to be contacted about the site, the process of having a dialogue about the future of the site has been made considerably more difficult.

One of the joys of working on this project however has been to discover the sincere relevance of my research question. The site is a real problem in the development of Vanløse's center and has a significant profile with local politics and stakeholders. The site perfectly exemplifies the struggle to provide space for less controlled activities and recreation that can foster organic identity and community in an area, against the more obvious economic value of filling empty spaces with generic shops and housing.

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