



APRIL 2021

CREATIVE PLACEMAKING IN DENMARK

Best Practices and Recommendations

© 2021 URBAN LAND INSTITUTE

All rights reserved. Reproduction or use of the whole or any part of the contents of this publication without written permission of the copyright holder is prohibited.

A research paper by Ramboll and Volcano

ON THE COVER: Musicon Rabalder Festival

Copyright: Kim Wendt



Find this report and hundreds of others on Knowledge Finder, the leading global resource of trends and best practices in real estate development and financing. Explore an ever-expanding library and find recommended content related to your interests, including reading lists, case studies, videos and webinars, books, and more.

knowledge.uli.org

About ULI

The Urban Land Institute is a global, member-driven organisation comprising more than 45,000 real estate and urban development professionals dedicated to advancing the Institute's mission of shaping the future of the built environment for transformative impact in communities worldwide.

ULI's interdisciplinary membership represents all aspects of the industry, including developers, property owners, investors, architects, urban planners, public officials, real estate brokers, appraisers, attorneys, engineers, financiers, and academics.

Established in 1936, the Institute has a presence in the Americas, Europe, and Asia Pacific regions, with members in 80 countries.

ULI Denmark is the newest ULI National Council in Europe, looking to grow its membership inclusive of both the private and public sectors and representing all disciplines within the Danish commercial and residential property market.

The extraordinary impact that ULI makes on land use decision-making is based on its members sharing expertise on a variety of factors affecting the built environment, including urbanization, demographic and population changes, new economic drivers, technology advancements, and environmental concerns.

Peer-to-peer learning is achieved through the knowledge shared by members at thousands of convenings each year that reinforce ULI's position as a global authority on land use and real estate. In 2020 alone, more than 2,600 events were held in cities around the world.

Drawing on the work of its members, the Institute recognizes and shares best practices in urban design and development for the benefit of communities around the globe.

More information is available at uli.org. Follow ULI on [Twitter](#), [Facebook](#), [LinkedIn](#), and [Instagram](#).

Acknowledgements

List of contributors

The following persons have been interviewed and have all provided inputs to the white paper:

Liselotte Lyngsø, Founding Partner in Future Navigator

Stine Lea Jacobi, Head of Program at Realdania

Jane Sandberg, CEO at ENIGMA – Museum for Post, Tele og Kommunikation

Søren Ejlersen, Co-founder and owner of BaneGaarden

Signe Kongebro, Partner at Henning Larsen Architects A/S

Majken Kalhave, Executive Director at Creative Denmark

Monica Maria Moeskær, Head of Cities Programme at Danish Design Center

Thomas Dambo, Artist

Jakob Carstensen, Partner and CEO at Backscatter

Bente Lykke Sørensen, Director of Strategic City Development in the municipality of Aarhus

Klaus Kastbjerg, Owner of UNIONKUL

Per Schulze, Head of Development at By & Havn

Jesper Koefoed-Melson, CEO and Founder of Vida Local and Kulturdistriktet

Jack Renteria, Principal and Founder of Generation Global

Claudia Laroux, Director of Culture at Tunnelfabrikken

Christian Steen Wittrup, Head of Commercial at Lendager UP

Mikkel Christian Knudsen Holst, Chief Advisor in the Culture and Leisure Department in the municipality of Copenhagen

Andreas Høegh, Secretariat Director at Musicon

Frida Stiil Vium, Street artist and co-founder of North Urban Art Studio

Peter Thorsgaard, Head of Sales and Development at A. Enggaard A/S

Poul Nielsen, District Director at Danske Bank Erhverv Aarhus

Caroline Søborg Ahlefeldt, CEO & Founder of TOMORROW

Mai Manaa, Head of Tourism in the municipality of Thisted

Authors

Mette Søs Lassesen, Executive Director, Ramboll

Kristian Mark Andersen, Senior Consultant, Ramboll

Henrik Stener Pedersen, Director, Ramboll

Kristian Riis, Partner, Volcano

Thøger Riis Michelsen, Partner, Volcano

Ramboll is a leading engineering, architecture and consultancy company founded in Denmark in 1945. Ramboll employs 16,500 people globally and has especially strong representation in the Nordics, UK, North America, Continental Europe, Middle East and Asia-Pacific. We are present in 35 countries and combine local experience with a global knowledgebase, constantly striving to achieve inspiring and exacting solutions that make a genuine difference to our clients, end-users, and society at large. Ramboll works across the following markets: Buildings, Transport, Water, Environment & Health, Energy, Architecture, Landscape & Urbanism, and Management Consulting. This white paper has been sponsored by Ramboll's Center of Excellence Liveable Places, which is the collaboration platform between our markets on urban regeneration and development projects.

<https://ramboll.com/liveable-places>

Volcano is a Danish consultancy company based in Copenhagen. Specialized in urban development and creative placemaking. Volcano's work with creative placemaking, draws on a broad variety of competencies. Through a techno anthropological approach we are mapping human behavior in specific city areas (www.backscatter.dk). We help building sustainable communities, where local stakeholders take action in creating their community. We manage and educate creative talent ecosystems that secures the next generation of creativity (www.royalties.dk). We connect the Nordic creatives with international stakeholders (www.nordic.la). Volcano is currently engaged in Aarhus Sydhavn, The Tunnel Factory, Nordhus and Jernbanebyen in Copenhagen. For more info visit www.volcano.nu



SHUTTERSTOCK: MARY DOGGETT

Introduction	9
Why is Creative Placemaking relevant?	10
What characterises creative placemaking in Denmark?	14
How to succeed with creative placemaking?	16
Next steps	22
Appendix: Further reading	25



SHUTTERSTOCK: MIKECPHOTO

INTRODUCTION

Creative placemaking brings art and culture, in tandem with design, to a real estate development project in order to shape not only the physical but also the social, cultural, and economic identity of a place.¹ Successful creative placemaking projects leverage investments in real estate development to serve and transform communities. Every creative placemaking project is unique by definition, making creative placemaking projects diverse.

Creative placemaking is an evolving field internationally and while many initiatives are being undertaken, it remains difficult to define the business case, not only in terms of financial returns but also related to social and environmental impacts. In Denmark several creative placemaking projects are planned and operated, and this report is a first step towards identifying the business case for creative placemaking in Denmark.

Based on existing projects and experiences in Denmark, this report aims to reach an audience across interests and borders by addressing how creative placemaking, planned and operated strategically, can bring new economic development opportunities, enhance architectural designs, and create a distinctive identity and sense of place to projects. As creative placemaking is always place- and context based, this report considers the Danish planning and development context and how they impact planning and operating creative placemaking projects.

Through the support of Urban Land Institute (ULI), Europe, the two Danish consultancies Ramboll and Volcano have conducted a review of creative placemaking in Denmark. The aim of the report is to identify common themes, characteristics and best practices based on existing creative placemaking projects in Denmark. The themes relate to planning and operating creative placemaking projects and topics that need to be addressed further in order to upscale and spread creative placemaking projects.

For the report, Ramboll and Volcano have conducted 23 interviews with stakeholders representing different perspectives on creative placemaking. We would like to thank all of those who have contributed to the mapping of creative placemaking in Denmark. The full list of contributors is detailed in included in the back of the report.

The next chapter elaborates on the relevance of creative placemaking, followed by what characterises creative placemaking in Denmark and key elements to succeed with creative placemaking. The report concludes with next steps.

Definition of creative placemaking²

“Creative Placemaking is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community’s interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place.”

¹ ULI Americas (US) Creative Placemaking Project

² Artscape, Toronto

Sydhavnskvarteret in Aarhus is a site that aims to be a melting pot combining the old identity and activities at the site such as dock activities, butchery, cultural environments, a diversity of small creative companies, artists and socially marginalized people with a new identity and activities at the site such as large companies and domiciles, vibrant urban vibrant urban spaces and art and culture.

<https://sydhavnskvarteret.dk/om-kvarteret/historie-og-vision/>

WHY IS CREATIVE PLACEMAKING RELEVANT?

Creative placemaking can produce distinctive and successful real estate projects and turn places into destinations. Depending on the vision and development plan, every creative placemaking project has a potential add value in terms of social, environmental, emotional and financial impact. Successful projects can achieve these outcomes in the short and long-term.

Economic value

For private developers and other stakeholders creative placemaking can shorten the approval cycle, increase market value and recognition, secure sales and lease, reduce turnover rates and increase community buy-in and support. Furthermore, successful creative placemaking might also impact local governments and communities in terms of job growth, higher tax revenues, and more visitors and tourists spending money in and/or outside the site. Considering the economic value of creative placemaking in a wide sense is important, as there often is economic value for an entire city or municipality. At *Sydhavnskvarteret* in Aarhus the vision is to create a diverse site in the city centre where companies are located side by side with creative and cultural initiatives and stakeholders. By developing a site that attracts companies, potential new residents, and visitors from outside the municipality there are potential spillover effects in terms of economic value for the municipality.³

Social value

Besides economic impact, creative placemaking can deliver social value. By adding art and culture features into sites or buildings, residents or other citizens find themselves more attracted to the site and it improves their emotional well-being, realising that the site or building is more than just bricks. ULI has recently published “Zooming in on the “S” in ESG: A Road Map for Social Value in Real Estate” addressing key elements to be considered when incorporating social value in real estate projects and companies. When done well, creative placemaking can create vibrant areas, connect buildings and infrastructure, connect people and enhance community cohesion. This social value potentially impacts health and crime rates for the better as sites are more welcoming and create a stronger identity, and a sense of belonging. Refshaleøen for instance was developed based on bottom up initiatives and prompted a strong commitment and loyalty to the site from the local community as well as significant interconnection of social and physical activities.

³ ULI in the United States has also progressed with identifying the economic value of creative placemaking and thus moved along the path of quantifying the financial benefits and the overall business case of creative placemaking: [Creative Placemaking – Sparking Development with Art and Culture](#)

WHY IS CREATIVE
PLACEMAKING RELEVANT?

SYDHAVNSKVARTERET, AARHUS



CREDIT: TEKNIK OG MILJØ, AARHUS KOMMUNE

WHY IS CREATIVE PLACEMAKING RELEVANT?

Kødbyen is a site owned by the municipality of Copenhagen. With the passing of the strategy *Meat and Creativity* (red. Kød og Kreativitet) the municipality has since 2005 worked actively for establishing *Kødbyen* as a hotbed for creative businesses and a destination for visitors.

<https://kodbyen.kk.dk/>

Refshaleøen is an artificial island with a rich industrial heritage as a historical shipyard just a short distance from the centre of Copenhagen. The site is being transformed into a vibrant new destination with the overall goal to create an area fit for tomorrow's urban challenges that expands the notion of what life in the city can be.

<https://refshaleoen.dk/>

Partnerships

For creative placemaking to be successfully planned and operated, cross-sector partnerships and people with different backgrounds and perspectives need to be brought together. By attracting socially and culturally diverse audiences creative placemaking can support social meets ups, create synergies, and boost innovation, as people with different backgrounds and perspectives meet and discuss. Partnerships are a catalyst for sustainable social, environmental, and economic development. For instance, the municipality of Copenhagen played a significant part in the development of *Kødbyen*. Today, *Kødbyen* is a site for cultural and creative meet ups among residents and visitors.

KØDBYEN, COPENHAGEN



SHUTTERSTOCK: SIMONA FLAMIGNI

PAPIRØEN, COPENHAGEN



SHUTTERSTOCK: STIG ALENAS

MUSICON RABALDER FESTIVAL



Cultural and value-driven environments

Creative placemaking is a useful and powerful methodology to produce active, vibrant, authentic mixed-use places and add social, environmental, and economic value to development projects. Successful creative placemaking projects demonstrate how culture, creativity, art, and innovation can be included in development projects. Creative experiences touch upon feelings and engage our senses. Hence, creative placemaking is powerful in creating cultural and value-driven environments closely linked to the context and history for a site or building or a way to create a new distinct identity. This has been the case in Roskilde where *Musicon* has been established as a site aiming to embed the cultural heritage from Roskilde Festival – one of the biggest music and culture festivals in Europe -all year round.

Supporting real estate development projects

In real estate development projects, challenges and barriers usually exist. The cross-sector collaboration in creative placemaking and engagement of stakeholders and local communities can ensure support and removal of potential barriers as it provides a multilayered development process addressing issues that otherwise could complicate the project. For instance, questions related to municipal zoning regulations and community engagement are addressed as an integrated part of successful creative placemaking processes.

At *Sydhavnskvarteret* in Aarhus local stakeholders were initially opposed to the development, as they feared gentrification and potential displacement. Before putting the real estate development task out to tender, the local public authorities initiated public involvement by organising several meetings and workshops with local stakeholders in order to develop strategies and visions clarifying that stakeholders located in and connected to the site should be an integral part of the development plan.

Musicon is a site in Roskilde that since 2008 has had “Life before the city” as a central theme. Different projects are created step-by-step in collaboration among citizens, developers, architects, cultural institutions, local businesses and the municipality which means that *Musicon* is a dynamic site constantly developing and changing.

The site builds upon an existing narrative and cultural identity from the Cathedral that is on the UNESCO world heritage list and Roskilde Festival which is one of the biggest music and culture festivals in Europe. *Musicon* acts as the link – and a cultural clash – between the two. *Musicon* is both an offspring of a festival, which rebuilds itself from nothing every year, and of a historical city with a global heritage and proud traditions.

<https://musicon.dk/what-musicon>

In 2015 the municipality of Faaborg-Midtfyn took over the empty factory hall of *Polymeren* and transformed it into a social and cultural melting pot for all citizens in the municipality. In order to jumpstart the development of the city centre and gain local support, a process was facilitated aimed at involving the local community and stakeholders in a co-creative transformation of *Polymeren*. The factory now serves as a cultural and social gathering point embracing and connecting communities.

<https://polymeren.com/about>

WHAT CHARACTERISES CREATIVE PLACEMAKING IN DENMARK?

The planning and operation of creative placemaking projects will be significantly dependent on their context. When planned and operated well creative placemaking connects buildings, blocks and sites, and impacts what happens between these elements. However, every creative placemaking project is bespoke.

This report addresses general significant factors related to a Danish context in order to understand why and how creative placemaking projects are planned and operated in Denmark and how they support creative placemaking in general. Despite Denmark being the focal point for this white paper, the findings are still relevant when planning and operating creative placemaking projects in other countries.

Specific Danish factors

- **Low hierarchical society.** Engaging relevant stakeholders is fundamental to successful creative placemaking projects. Denmark is a low hierarchical society and it is easy to get in touch with public decision makers, companies, private developers, investors and other stakeholders for real estate development collaboration. There is generally a short path from thought to action and it is easy to identify and engage relevant stakeholders.
- **Cross-sector collaboration is a tradition.** There is a widespread common understanding of possible synergies through collaboration with stakeholders within and across disciplines, meaning that different perspectives and ideas are presented and discussed. This is important in relation to creative placemaking, as it facilitates new cross-disciplinary collaboration and partnerships and engages relevant stakeholders resulting in innovative and unexpected results.
- **Early stakeholder engagement** and involvement. In development projects, Denmark has a strong tradition for engaging and involving stakeholders early in the planning and development processes and adjust plans accordingly. For example *Polymeren* in Årsløv-Sdr. Nærå is an example of stakeholder involvement where the local community has been part of the development process from the beginning in order to transform existing sites and buildings.

COLD HAWAII KLITMOLLER



SHUTTERSTOCK: RADOMIR REZNY

- Denmark is well known for a high degree of **trust between people**. In relation to creative placemaking projects, this impacts the collaboration across sectors and disciplines as people are willing to delegate tasks to others and trust their execution.
- A strong **tradition for communal life and activities**⁴ is a launch pad for engaging local communities in creative placemaking projects and influencing development processes with a bottom up approach. The development of Cold Hawaii is an example of a bottom up approach driven by a few passionate individuals with a high degree of transparency and dialogue with local stakeholders in the process.
- There is a high degree of **holistic thinking and social responsibility** in real estate development project. This opens the possibility to address social value when planning development projects instead of only financial value. Private developers and investors might find creative placemaking projects tempting if they have an economic value and address social responsibility.
- From a funding perspective, Denmark has several foundations focusing on real estate development projects. Foundations generally have a longer term perspective and other perception to risk and return than private sector investors/funders, often more explicitly aiming for social and community impact elements.

Cold Hawaii is a term referring to a surfing area in the western part of Jutland with 29 registered surfing spots. Klitmøller is the “capital” of Cold Hawaii. Three passionate individuals – two surfers and the mayor at the time - produced a master plan for surfing in the area where the waves serve as the foundation for Cold Hawaii.

<https://www.nasa.coldhawaii.eu/>

⁴ In Denmark there is a strong tradition for volunteering in communal life and activities as well as a strong and long-lasting tradition of forming associations both in the areas of agriculture and production as well as within sports and culture. In 2017 39% of the Danish population had participated in volunteerism within the last 12 months according to Frivilligrapport 2016-2018: https://frivillighed.dk/sites/frivillighed.dk/files/media/documents/tal_om_frivillighed_i_danmark_frivilligrapport_2016-2018_1.pdf

HOW TO SUCCEED WITH CREATIVE PLACEMAKING?

As every creative placemaking initiative is different and should be planned accordingly, the specific parameters on how to address each element may differ. Below are some considerations.

The vision and success criteria

Defining the vision and what success looks like in the early planning phase serves as an important point of orientation for creative placemaking projects. As a creative placemaking project will often involve a wider set of stakeholders – and sometimes stakeholder groups which would not otherwise be involved in a traditional development project – having a strong joint vision becomes an important yardstick for the project. The iterative approach of a creative placemaking project can inspire new directions and activities and be supportive in fulfilling the vision. Furthermore, development projects are more likely to resonate with the community and be authentic when creative placemaking is integrated from the outset, also increasing the likelihood for longevity.

The economic value and return on investment are important success criteria for private developers, investors and creative stakeholders alike, although the value might be differently defined and interpreted by the different stakeholders. And in addition, for local community stakeholders, the social and environmental values are often more or just as important as the economic return on investment. These values need not be conflicting. On the contrary, they often complement each other in the long-term.

The time frame

Creative placemaking projects have different time frames and longevity. While some are of a shorter and more temporary nature, designed to activate a certain place, others are conceived as long-term interventions.

For long-term projects, identifying all infrastructure and resource needs at the beginning of the process and integrating their costs into the business plan in order to ensure ongoing maintenance and operations is a way to ensure permanent success. Planning and operating permanent creative placemaking projects can be time consuming but worth it considering the potential value. The planning phase for *Sydhavnskvarteret* in Aarhus began in 2015 and is to this day an ongoing process.

HEDEHUSENE IN THE MUNICIPALITY OF HØJE-TAASTRUP

CREDIT: THE DANSIH FOUNDATION FOR SPORTS AND CULTURE FACILITIES



Musicon is an example of a long-term initiative with a time horizon of approximately 20 years to establish itself as a permanent creative placemaking site in Roskilde. A partly autonomous secretariat was created and over the years specific tasks have continuously been delegated by the secretariat as well as organisations and associations connected to *Musicon* in order to ensure a sustainable and autonomous site. Furthermore, 30 percent of the monthly rent income is earmarked for cultural activities at the site.

When the long term perspective is translated into e.g. long-term, fixed affordable leases this ensures more commitment from local artists and creatives. For example the municipality of Aarhus made demands on creativity and cultural functions at *Sydhavnskvarteret*, and the private developer determined rent differentiation as a method to ensure diversity at the site.

Identifying and engaging stakeholders

In successful creative placemaking projects all relevant stakeholders are integrated from the early planning phase. This includes local communities, residents, developers, local government, and other partners. This approach increases the likelihood for co-creation, buy in and commitment.

In Hedehusene in the municipality of Høje-Taastrup a parking lot has been transformed to a more vibrant and exciting place for local residents in order to serve as a site for activities and gathering for associations, families and users in all ages.

<https://www.loa-fonden.dk/projekter/2013/parkeringsidraet-i-hedehusene>

HOW TO SUCCEED WITH CREATIVE PLACEMAKING?

The creative placemaking process takes advantage of and involves different disciplines, competencies and perspectives, including the local community and creative stakeholders. The local community stakeholders are important contributors in the process, as permanent creative placemaking needs to make sense for those using it in their daily life. Reaching out to local organisations, communities and associations and working collaboratively with them to develop the plan can help determine the fit and vision of the project. In this respect facilitation of creative placemaking projects remains important in order to identify, build relationships with and engage relevant stakeholders at relevant times and through relevant engagement channels.

Early engagement also enhances relation building and mutual trust. Addressing potential challenges and community concerns increases the likelihood of local support and commitment. Communities and stakeholders not only observe the benefits of new creative placemaking projects but might also be concerned about potential pitfalls. This could relate to for instance economic and social concerns about gentrification because of rising costs of real estate and displacement.

Klitmøller (Cold Hawaii) is an example for engagement and non-traditional partnerships. Here people from different cultures and with different values have developed the site together with transparency and dialogue throughout the process. The development of the site is characterised by a bottom up approach driven by a few passionate surfers involving relevant local stakeholders in the process. This has resulted in a diverse community where differences are embraced, and non-traditional partnerships and collaborations have emerged.

Maltfabrikken in Ebeltoft functioned as a factory producing malt until 1998. Driven by passionate initiatives the factory was recreated and opened in 2020 as a site for art, culture, professions and entrepreneurship.

<https://maltfabrikken.dk/>

MALTFABRIKKEN IN EBELTOFT



CREDIT: MALTFABRIKKEN

THEKRANE, COPENHAGEN

© CHRISTIAN WERTHER



Operationalising stakeholder perspectives into specific plans and actions ensures representation in the final project. However, involvement of and collaboration with stakeholders might have the opposite effect if they do not find themselves represented. Stakeholder engagement is also a vehicle to ensure wider understanding of the limitations – e.g. legislative or financial – for a project. In these cases the stakeholder engagement process serves a dual role of unlocking possibilities while also ensuring alignment around expectations – both short and long term.

The location, context and history

The location, context and history of a site or building are important in creative placemaking projects in the same way that they matter in most other development projects. In architectural terms, *genus loci* refers to the unique qualities of every site. Selecting the appropriate site or building for creative placemaking requires consideration of the suitability and practicality of the location. What is the history of the site or building? What is the historic context? What characterises the neighbourhood and local community? What kinds of creative experiences would be relevant? The specific elements to consider and their importance vary for every site and building and include for example the historic context, environmental setting, access (infrastructure), neighbouring sites, food or music scene, highlights attracting people, restaurants or stores or places for social gathering.

THEKRANE is a former coal crane at a former industrial dock in Copenhagen. Now, THEKRANE is a unique and exclusive site incorporating a hotel, spa, meeting facilities and events.

<https://thekrane.dk/da/>

BaneGaarden is located in the heart of Copenhagen and formerly functioned as tree storage for the Danish State Railway Company (DSB). In the coming years *BaneGaarden* is being renovated with respect for the original buildings and sustainability as the leading principle. *BaneGaarden* aims to become a green oasis with restaurants, garden centre, and hangouts among other things and a green beacon in Denmark. With key words such as ecology, plant based meals, local ingredients, green entrepreneurship, minimizing food waste, reducing packaging and knowledge sharing, tenants commit themselves to 12 dogmas related to sustainability.

<http://www.banegaarden.com/>

By addressing these questions in the planning phase, it is possible to identify the creative concepts that should be integrated in the development plans in order to reflect the vision and narrative for the project. When the concept interacts with the site it has enduring appeal and increases the likelihood for a successful creative placemaking project. Developing place-based strategies and narratives based on a site or building's own assets and needs link creative placemaking projects with the specific sites or buildings.

The history and identity of a site or building can play a significant part in the development plan if the project is supposed to reflect the best of the local culture and emphasise a site or building's historical roots. For instance, *Maltfabrikken* in Ebeltoft, *Polymeren* in Aarslev-Sdr. Nærå or *THEKRANE* in Copenhagen are all built upon existing buildings originally developed for different purposes and have maintained the building's history and architectural expression in the creative placemaking process.

Organising creative placemaking

A development partnership usually requires involvement and collaboration between at least a municipality and a private developer. However, there is a risk that siloes are created between municipalities and private developers but also internally within a municipality. Creative placemaking calls for cross-disciplinary collaboration and partnerships where partners from e.g. public, private, non-profit, foundations and community sectors collaborate in order to succeed with creative placemaking and bring creativity into a real estate development project. This increases the complexity of the ideal organisation.

Cross-sector public/private partnerships support the planning and operation of projects and include subgroups of other partners being responsible for delegated tasks on a smaller scale. Facilitation can support relationships across sectors and can take different forms and have an informal as well as a formal character. The informal character can, for instance, be a private developer or stakeholder putting a site or building at volunteers' disposal as is the case for *BaneGaarden* in Copenhagen where the development is characterised by a harmonious bottom-up process, whereas the formal character could be a framework for real estate development defined by local authorities. For example, *Sydhavnskvarteret* in Aarhus and *Musicon* in Roskilde that despite the similarity in this regard are organised and executed differently.

Municipalities may not be involved in a creative placemaking project in the planning or operating phase. However, in some instances they could play an important role in setting a broader vision for all or parts of the urban or non-urban area, and they also maintain an important role in terms of handling and potentially solving legislative and administrative obstacles. Furthermore, municipalities and other public authorities can serve an important role in collecting and sharing knowledge about creative placemaking projects and real estate development in general.

BANEGAARDEN



CREDIT:

NEXT STEPS

Creative placemaking is a method to accelerate the sense of place in real estate projects that is culturally rich, diverse, engaging, and economically thriving and attracts people. For all stakeholders, creative placemaking can provide triple-bottom-line benefits: financial, social, and environmental. However, further exploration is pivotal in order to gain in-depth knowledge about creative placemaking and its economic, social and environmental potential in Denmark.

Business case

Despite the convincingly, anecdotal value of creative placemaking, it is hard to identify its tangible impacts and value. No metrics or methods for measuring return on investment and value for local communities and society have been yet been developed to capture these values. A method to measure these anecdotal values can be decisive for creative placemaking to become a standard development approach that municipalities, creative stakeholders, private developers and investors find useful instead of the largely anecdotal metrics of return on investment and lack of tangible measures. ULI has done several projects on the return of creative placemaking and social impact investing more generally. In one project, ULI moved along the path of quantifying the financial benefits and the overall business case of creative placemaking, while in another project it analysed how addressing social value can positively impact financial and societal outcomes. However a more comprehensive framework for business case development is needed in order to tangibly measure and capture the value of creative placemaking.

The methods can take different forms addressing the return on investment and value for a few buildings or sites or for an entire city or municipality. A first step could be to develop a business case looking into the value of property in an area with creative placemaking compared to a corresponding area without creative placemaking taking inflation and relevant external factors into account. However, metrics including lower turnover rates, faster approval cycles and lease-ups, greater community buy-in, and better branding and market recognition should be integrated in order to identify a compelling method to assess the economic value of creative placemaking for private developers and investors.

Besides value for private developers and investors, local governments and communities potentially see gains in job growth, improved public safety, better health and wellbeing, and increased tax revenues that pay for more resident services, increased cohesion, creative energy and innovation, improved aesthetics and vibrant new sites. The involved creative stakeholders might also experience value-add in creative placemaking as they gain access to business knowledge from private developers and developers, investors

POLYMEREN, COPENHAGEN



CREDIT:

and owners for instance. These perspectives should also be considered when developing methods or metrics to measure the value of creative placemaking.

Professionalisation

A common understanding of a creative placemaking process can be fundamental for ensuring a well-timed and functioning process with engagement, development and adjustments. In this report several factors that should be identified, considered and addressed in planning and operating a creative placemaking project are emphasised. However, no methods have been monitored and assessed as effective compared to other methods in creative placemaking, e.g. the potential synergy and value-add of integrating design methods in creative placemaking.

In general, working methods related to facilitation of creative placemaking projects should be developed, tested, monitored and potentially adjusted in order to have effective and useful methods in the different phases and for different involved stakeholders in creative placemaking. The development and improvement of working methods are essential in order to plan and operate successful creative placemaking projects. Sharing knowledge and experience, e.g. through a platform (case bank) presenting and categorising creative placemaking projects into specific subtopics such as area, purpose, stakeholders, working methods etc. can be useful for inspiring and professionalising creative placemaking projects.

The connection between creative placemaking and sustainability

There is a need for scrutinising how creative placemaking and sustainability are interconnected and how creative placemaking can support sustainable transformations related to social, environmental and economic development. If creative placemaking has a sustainability impact on real estate projects, there is potential in integrating effectful methods and tools in standard real estate development.

Recommendations for further investigation

Creative placemaking has not yet reached full potential and based on existing examples, this report has identified a series of areas where further research and information gathering could better inform practice, application and delivery of creative placemaking in Denmark and beyond. The following summarises these areas and provides a practical path for further investigations and knowledge sharing to strengthen creative placemaking:

- Methods to measure return on investment and financial, social, and environmental values of creative placemaking.
- Methods to measure the impact of creative placemaking on different levels – e.g. for the stakeholders and creative stakeholders involved and cities and municipalities in general.
- Working methods guiding successful planning and operation of creative placemaking projects.
- Explore the connection between sustainability and creative placemaking – including sustainability impact and potential of creative placemaking.
- National and international creative placemaking networks involving relevant stakeholders in order to share knowledge and best practices within the field.

Creative placemaking offers great potential to complement sustainable development in terms of positive social, economic, and environmental impact when planned and operated successful and thereby improving liveability in terms of all inhabitants and users' physical and mental wellbeing.

However, further exploration is needed to reap the full potential of creative placemaking addressing how to suitable plan, operate, and measure the value of creative placemaking. In this sense ULI and its National Councils offer an international and local platform to further develop the concept and enhance knowledge and discussions in order to provide practical advice and input to creative placemaking nationally and across borders.

APPENDIX: FURTHER READING

ULI report on creative placemaking:

<https://knowledge.uli.org/-/media/files/research-reports/2020/creative-placemaking-v2.pdf?rev=c4135c67f6834a1889b857cfd33a4cb2&hash=BCD650B4696D3DDFC498B8516387A434>

National Endowment for the Arts - Creative Placemaking definition:

<https://www.arts.gov/impact/creative-placemaking#:~:text=Creative%20placemaking%20is%20when%20artists,infrastructure%2C%20and%20public%20safety%20strategies.>

Social Value Report:

<https://knowledge.uli.org/-/media/files/research-reports/2021/april-2021-uli-esg-report.pdf?rev=ad87abf098c6432d8e9fac67ae0c29ef&hash=81A154D033D6BB5776C5F48337B7E8F5>

Future of work, a Global Real Estate Player's Point of View:

<https://knowledge.uli.org/en/reports/research-reports/2020/future-of-work>

The Attractiveness of Global Business Districts:

<https://knowledge.uli.org/en/reports/research-reports/2020/attractiveness-of-global-business-districts-report>

Urban Art Toolkit - Including Culture in Development, A step by step guide:

<https://uli.bookstore.ipgbook.com/including-culture-in-development-products-9780874204407.php>



**Urban Land
Institute**

Urban Land Institute Europe
Foundry Building
2 Smiths Square
77 Fulham Palace Road
London W6 8AF

+44 (0)20 7487 9570
ulieurope@uli.org

europe.uli.org

