

# Research

Cultural Contingency

Revelry as an Expression of Grass-root Autonomy

The Independent Group, Interiors Buildings Cities, February 2020

Danyu Zeng

Copenhagen

A city where

***People were fighting in the nights for decades to gain possession of land***

A city where

***People are eventually allowed to take possession of land***

A city where

***Street Life and Night Culture are Celebrated Annually in "Distortion" Festival***

A city where

***Immigrants are the victim of Neo-liberal Economy and Marginalized in Clusters***

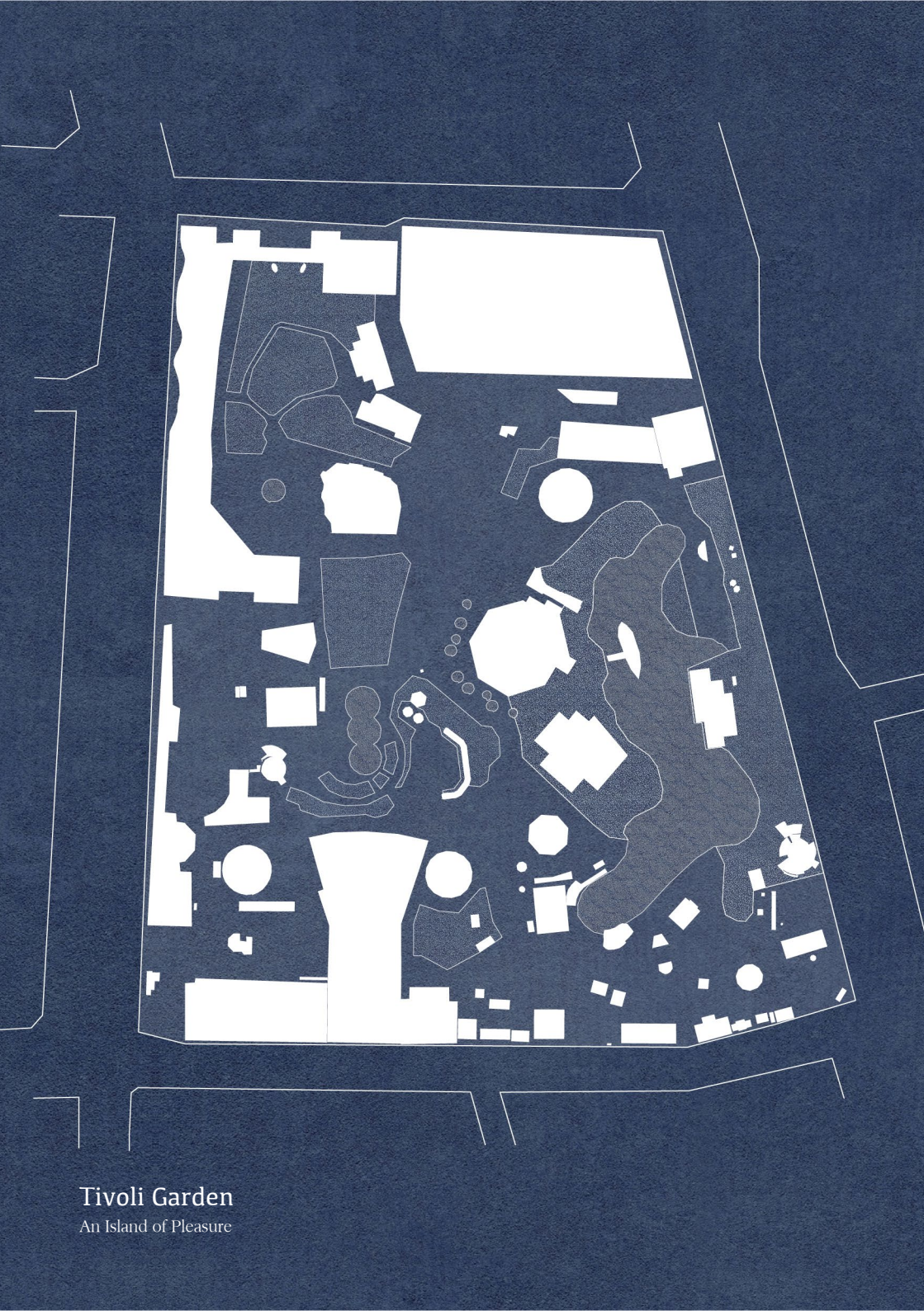
A city where

***People are Desperate to Expand Cultural Mixture through Events***

A city where

***People have Physical Bonds with the Water***

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Tivoli Garden  
An Island of Pleasure

Chapter 01

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## The Rise of Night Culture

From People's Movement to the Distortion Revelry



## Squatters' Movement in Denmark

The workers movement in Copenhagen has started from 1980 until 2008, when Danish government was forced to let the movement take possession of a new building. The Ungdomshuset, the social center in Copenhagen, formed a significant collective of squatters among the Workers' movements across Europe. The demolition of the building triggered a huge opposition until the government agreed to offer a new Ungdomshuset in 2006. Rysgade, another collective center saw the most conflicts between workers and police.

### Workers Movement across Europe

Ungdomshuset, namely "Youth House" was originated at Jagtvej 69—hence the prevalence of "69" tattoos among Danish punks of a certain generation. Most European countries retain at least one social center from the heyday of the squatting movement a few decades ago: Norway has the Blitz, Austria has the EKH, Germany has Kopi in Berlin and Rote Flora in Hamburg. Slovenia boasts an entire occupied neighborhood called Metelkova. Over the past two decades, European governments have mounted new attacks on these last redoubts.

### Squatters' Movement in Denmark

Throughout the 1980s, the Copenhagen city council and property owners came into conflict, both violent and ideological, with squatters. It started in Copenhagen, where a group of young people began to take over empty buildings, using them for free housing and as alternative cultural and community centers. The youngsters were made up of a mixture of punks, left-wing activists, and unemployed teenagers, mostly from the working-class area of Nørrebro.

Left: The Ungdomshuset squatted by the workers in 1980s

The economic situation in Denmark was one of high unemployment and poor housing, especially in Copenhagen. In the 1970s, the Copenhagen City Council, led by a social democratic mayor, Egon Weidekamp, had begun a process of rehousing for people living in the poor areas of Copenhagen. The process involved the demolition of large parts of the old boroughs surrounding the city center. Although the intent was to raise the standard of living for working-class people, the consequence was that the new houses often became too expensive for those very people to live in. Many found themselves temporarily relocated to elsewhere in the city, and when they wanted to return to their old homes, they found the rent to be too high for them to pay. This gave rise to a growing anger towards the city council and a feeling amongst the poor people of Copenhagen that decisions concerning their lives were being made without them having anything to say about it. The city's plans also left many old and worn, but still useful, buildings empty. At the same time, a lot of young people were unemployed and without homes. All these factors opened the door to widespread squatting.

After the confrontation in March, the squatters gained significant advances. They established many new squats in the spring and summer of 1982. The squats were mostly located in Nørrebro, and unlike before, the police did not move in and evict the squatters right away. This allowed the squatters to establish collectives. The houses included such now-infamous sites as Allotria, Bazooka, Den Lille Fjer ("The Little Feather"), Gartnerergade 14 ("Gardener Street 14"), Snehvide ("Snow White"), Safari, and many more. Allotria in particular became a popular place for alternative music. In Bazooka, the squatters even set up a housing service with records of empty houses and flats in the area. Those in need of a place to live could come to Bazooka. They were shown an empty house and offered a crowbar with which to break down the door.

As these types of activities grew, they drew more and more people into squatting. At this time, the squatters experienced great support from the people in the local community, many of whom saw the squatters as fighting for a noble cause. The squatters also took a harder line in their attitude toward the authorities. In the fall of 1982, a series of confrontations took place. Most famous of these was Endagskrigen ("The One-Day War") where the squatters violently resisted an eviction. This confrontation was the most violent street fight yet. The squatters set up improvised barricades in the streets and pelted police with building materials taken from nearby construction sites, Molotov cocktails, and stones.

In October 1982, the council caved to the squatters' original demands and handed over an old building for their use. The building was named Ungdomshuset ("The Youth House") and was located on Jagtvej 69 in Nørrebro. (The house was finally evicted on March 1, 2007, after the city council sold the building to a Christian sect.) With this gesture, the city council hoped that the squatters would abandon the other squatted houses and settle for the new building on Jagtvej 69. This did not happen. As a result, the city council and the mayor launched a wave of evictions against the squatters.

In January 1983 the police evicted Allotria. A force of about 1500 policemen had been mobilized, and the squatters realized that they stood no chance against such numbers. When the police entered the house, the squatters had already escaped through a tunnel dug under the street. The tunnel was seen by the media and the public as a creative stroke of genius. The police were ridiculed in the papers, and the general public saw it as victory for the squatters. The squatters didn't see it that way. To them, the loss of their homes was at best bittersweet. Over the next couple of days the massive police force evicted the rest of the squats in Nørrebro. Bulldozers then moved in and demolished the houses.



Battle of Ryesgade



Battle of Ryesgade

## Ungdomshuset

Ungdomshuset, namely “Youth House” was originated at Jagtvej 69—hence the prevalence of “69” tattoos among Danish punks of a certain generation. Most European countries retain at least one social center from the heyday of the squatting movement a few decades ago: Norway has the Blitz, Austria has the EKH, Germany has Kopi in Berlin and Rote Flora in Hamburg, Slovenia boasts an entire occupied neighborhood called Metelkova. Over the past two decades, European governments have mounted new attacks on these last redoubts.

## Battle of Ryesgade

In 1984 the squatters began negotiating with UNGBO, the owner of the Ryesgade house. UNGBO was originally created by the National Association of City Councils to tackle the problems with youth housing in the major cities of Denmark. The squatters demanded that UNGBO and the city council gave Rysegade 58 the status of autonomous housing. This involved the city council allowing the house to remain under the control of the occupants and that the squatters would be free to organize without interference. After nearly two years of negotiation, a compromise was reached that would have given the residents full control over the house as an officially recognized social experiment.

However, since UNGBO was under the control of the city council, the agreement between the squatters and UNGBO required its approval. In June 1986, the council and Egon Weidekamp rejected the agreement and told UNGBO that they would have to call on the police to evict Ryesgade 58. UNGBO complied, and the squatters were told that they had until September 14 to leave the house. This angered the squatters who replied to UNGBO that they and the city council could “stick it up their ass”. The squatters then started to prepare the defense of Ryesgade 58. The stage was now set for what would be the biggest confrontation ever fought between the squatters and the police.

*Right: Battle of Ryesgade:  
A barricade was set up to fight against police.*



01

“Twenty-eight people are crowded into a one-room apartment. For weeks, people have been **meeting at night in parks, playgrounds, and secret places, under starlit skies and in the pouring rain, talking with silhouettes in the dark—making plans to take a house.** Tools and materials to board up the building have been stored nearby. The scout group has been watching the abandoned building for weeks now. Three floors, entrance through the cellar.”

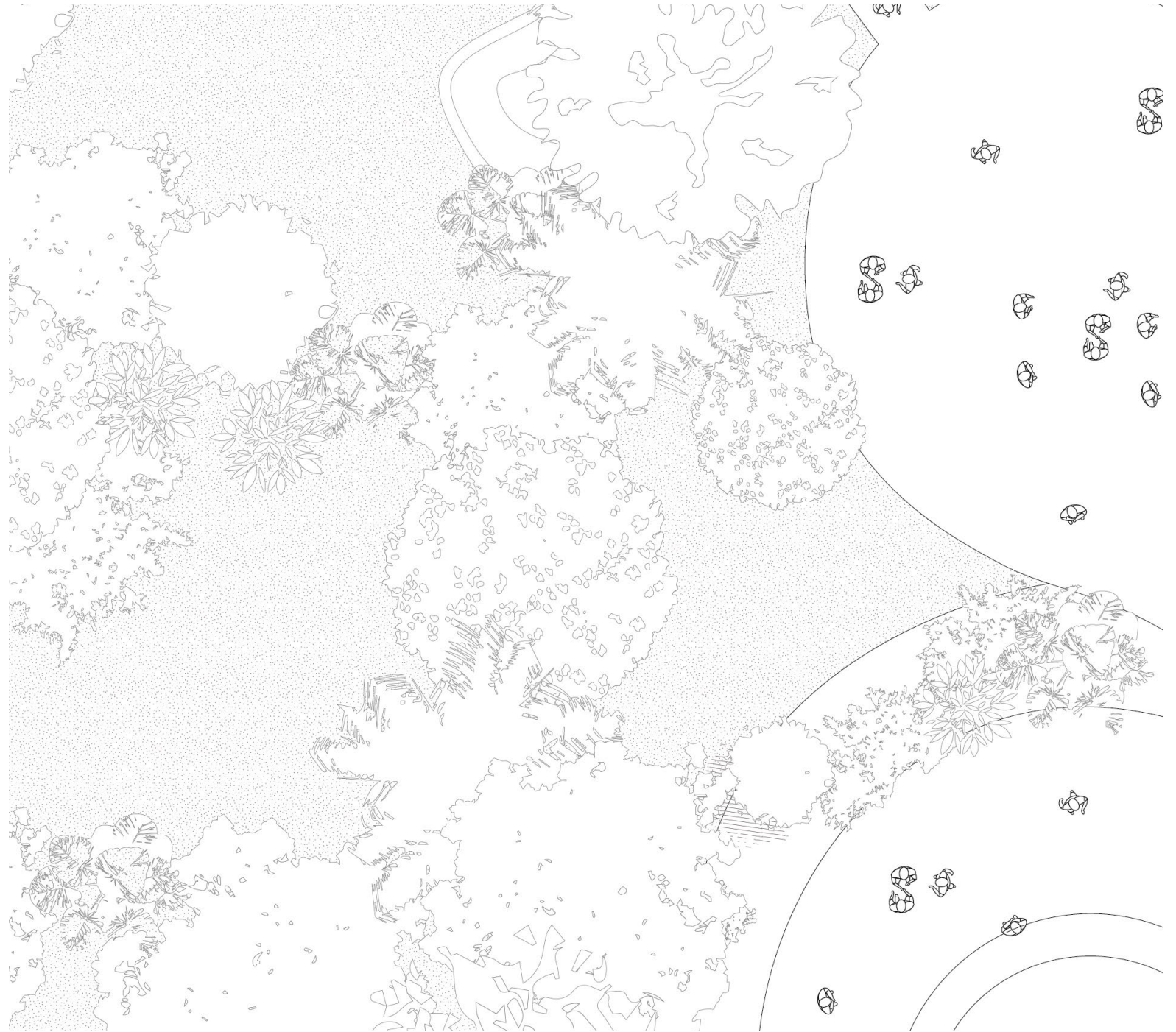
- *Diary of a fighter in the Battle for Ungdomshuset*

02

“Oh no. The police have either found a flier or tapped someone’s phone. They arrive in their vans before the protesters do. They form a line, put on their helmets, and attempt to use a moveable fence there to block the entrance. Now the protest arrives. Banner out the window, reading “Now we have two.” Standstill. The cops have forgotten about the back side of the building, and we help people climb ropes to get in. Seconds later, police cars come racing around the corner; **cops jump out, put on their helmets, and starts pushing people away.**”

- *Diary of a fighter in the Battle for Ungdomshuset*





Activities at Park during day time



*A Night Gathering  
in the Battle of Ungdomshuset*

03

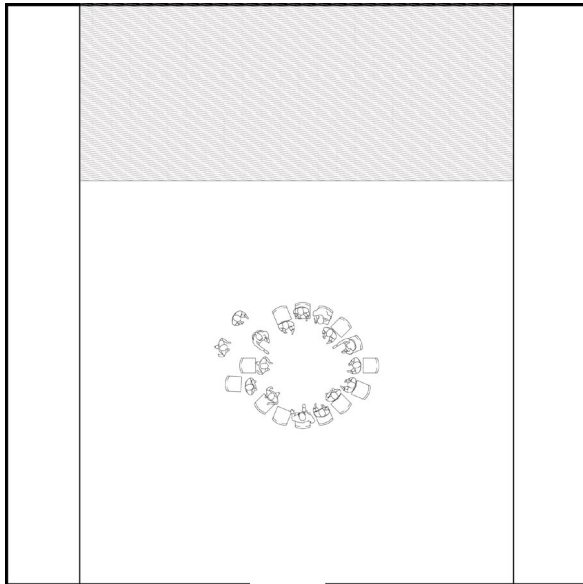
“In front of the building, people have started to confront the police. They pull down the fence the police have put up—some make a run for it and get past the police line into the building. Fights break out between protesters and the police, and suddenly a tear gas grenade is fired. None of the cops have their gas masks on; some cop must have gotten trigger-happy. The protesters pull back, but after a few minutes everyone pushes forward again. The cops have given an ultimatum to us: if we leave now, we won’t be arrested. A handful of people with unpaid fines and arrest warrants start to get ready to leave. **As the door is barricaded behind them, the cops suddenly get into their vans and leave.**”

- Diary of a fighter in the Battle for Ungdomshuset

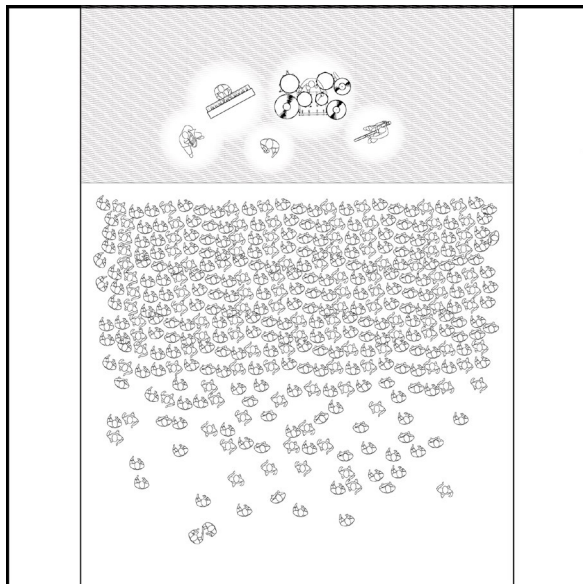
04

**“Too good to be true! More than a thousand people scream in victory. Everyone rushes to the door. A party has started. This is Friday. We hold the house until the cops come back to evict us Monday morning.** In just forty-eight hours, the house is transformed into a place with electricity, a concert hall, workshops, and info points. People work on reinforcing the barricades constantly, build chairs and tables in the workshop, and bring in furniture from waste dumps and food from the local supermarket’s dumpster. We held it for only forty-eight hours, but in that short period of time we witnessed the amazing results of what can happen when people work together..”

- Diary of a fighter in the Battle for Ungdomshuset



*A Meeting in Ungdomshuset*



*A Celebration in Ungdomshuset  
for the Friday Victory*

*Right: A Packed Show in Ungdomshuset*





## ***Distortion Revelry***

### ***A Celebration of Copenhagen's Night Culture***

The workers movement in Copenhagen has started from 1980 until 2008, when Danish government was forced to let the movement take possession of a new building. The street life and night culture rooted in such a movement. The idea of ultra-mobility and the tag-line “Distortion — A Celebration of Copenhagen Night-life” was born in 1998 for a one-night party in Tivoli, Copenhagen. A small, chaotic, not-fully-legal 5-day night culture saw its victory and won its legitimization from the Copenhagen City Council and the Copenhagen Police, after gathering 2.000 guests at a single street party.

#### **The Found of Distortion**

Copenhagen Distortion is a music festival that takes place in the streets of Copenhagen every year during the week with the first Saturday in June. The festival's cultural focus is on club culture, urban and electronic music genres, street life, modern art (only when it comes to nightlife or public spaces), social art and Copenhagen's underground magazines (print and web)squatters were told that they had until September 14 to leave the house. This angered the squatters who replied to UNGBO that they and the city council could “stick it up their ass”. The squatters then started to prepare the defense of Ryesgade 58. The stage was now set for what would be the biggest confrontation ever fought between the squatters and the police.

The name and slogan ‘a “Distortion - A Celebration of Copenhagen Night Life” was founded in September 1998 by Thomas Fleurquin, and dancehall icon Andy Fresh as a one-off in Mantra, Tivoli. Distortion became a 5-day mobile festival in June 2000. In the period 1998-2007, Distortion was a small, chaotic, not-fully-legal 5-day party-crawl through Copenhagen, mainly for the local underground art & music scene and club culture professionals. In 2007, after gathering 2.000 guests at a single street party for the first time, Distortion decided to go professional and entered a collaboration with the Copenhagen City Council and the Copenhagen Police.

*Left: Supporters' Demonstration at City Hall Square, 2006*



*Distortion Relvery at in Tivoli, 2018*

At the beginning of that spring, those who participated in university occupations felt a sense of intense and joyful liberation which they experienced as a celebration. In the words of one student:

***We lived the festival, a time of miracles, the liberating power of speech.** After we pushed away the night and conquered “the force,” we were going to change life, live free at last, equal, brotherly, happy . . . Utopia grew like wild oats between the cobblestones. A soft crazy imagination . . . an interior explosion but also a fabulous liberation.*

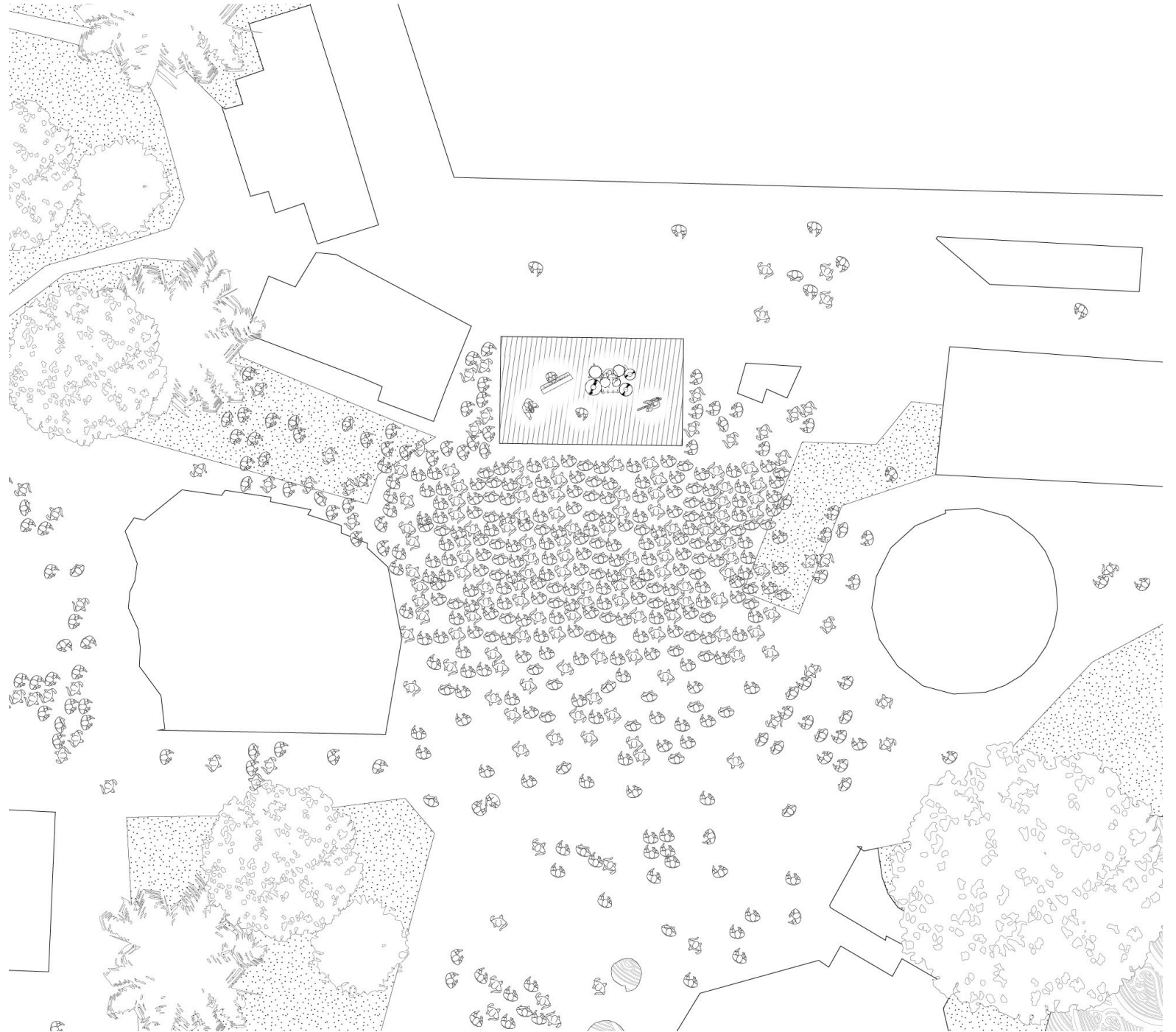
It is the demand for pleasure that was subversive” (Labrousse 1999: 76, my emphasis). **Revolution as festival may have been a new concept, but using festivals for political gain is not.** Festivals have always held the threat of eruption into violence.

- *Taking Back the Street, Bonnemaison*







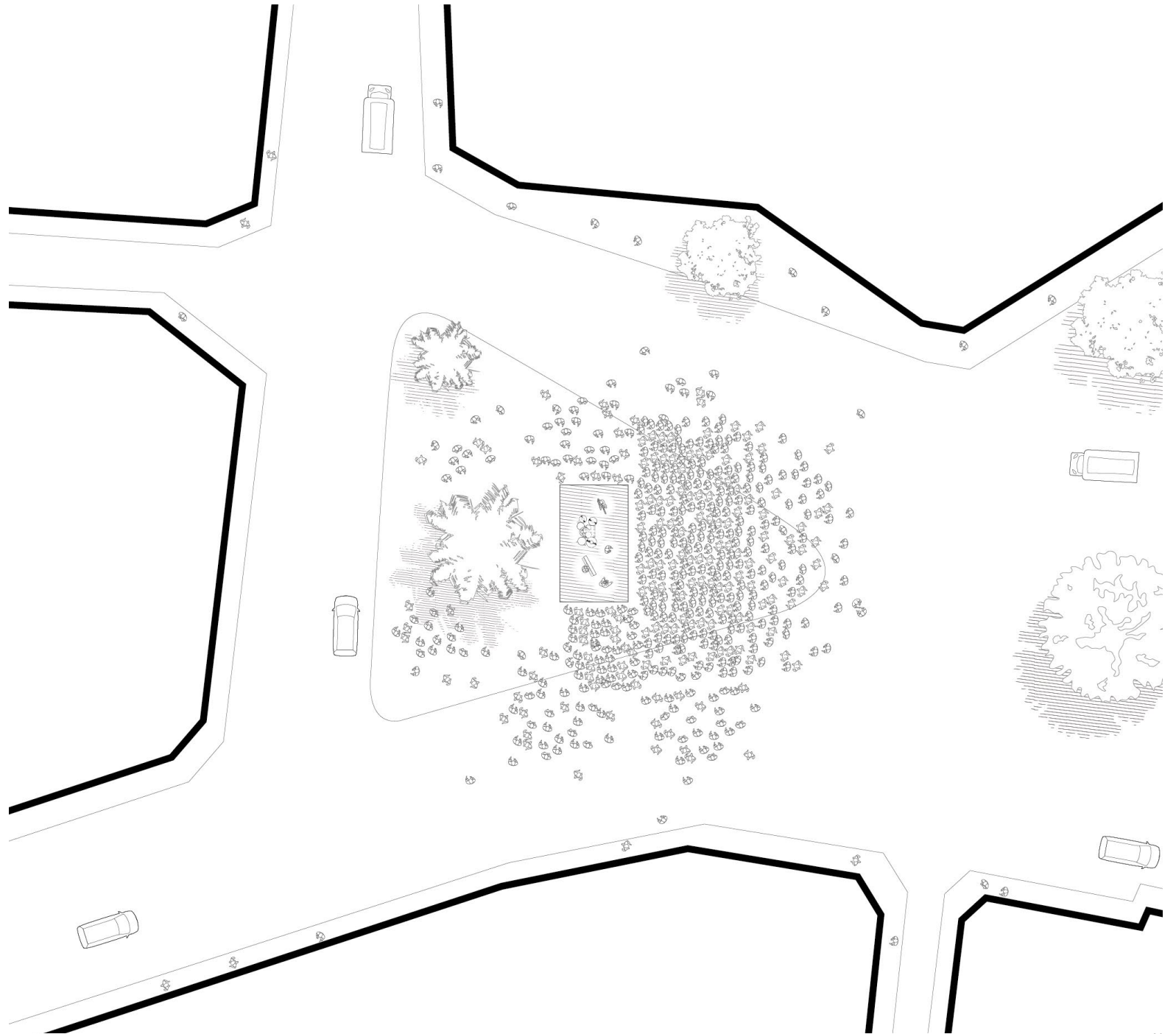


"Distortion" Revelry in Tivoli, Zoom in

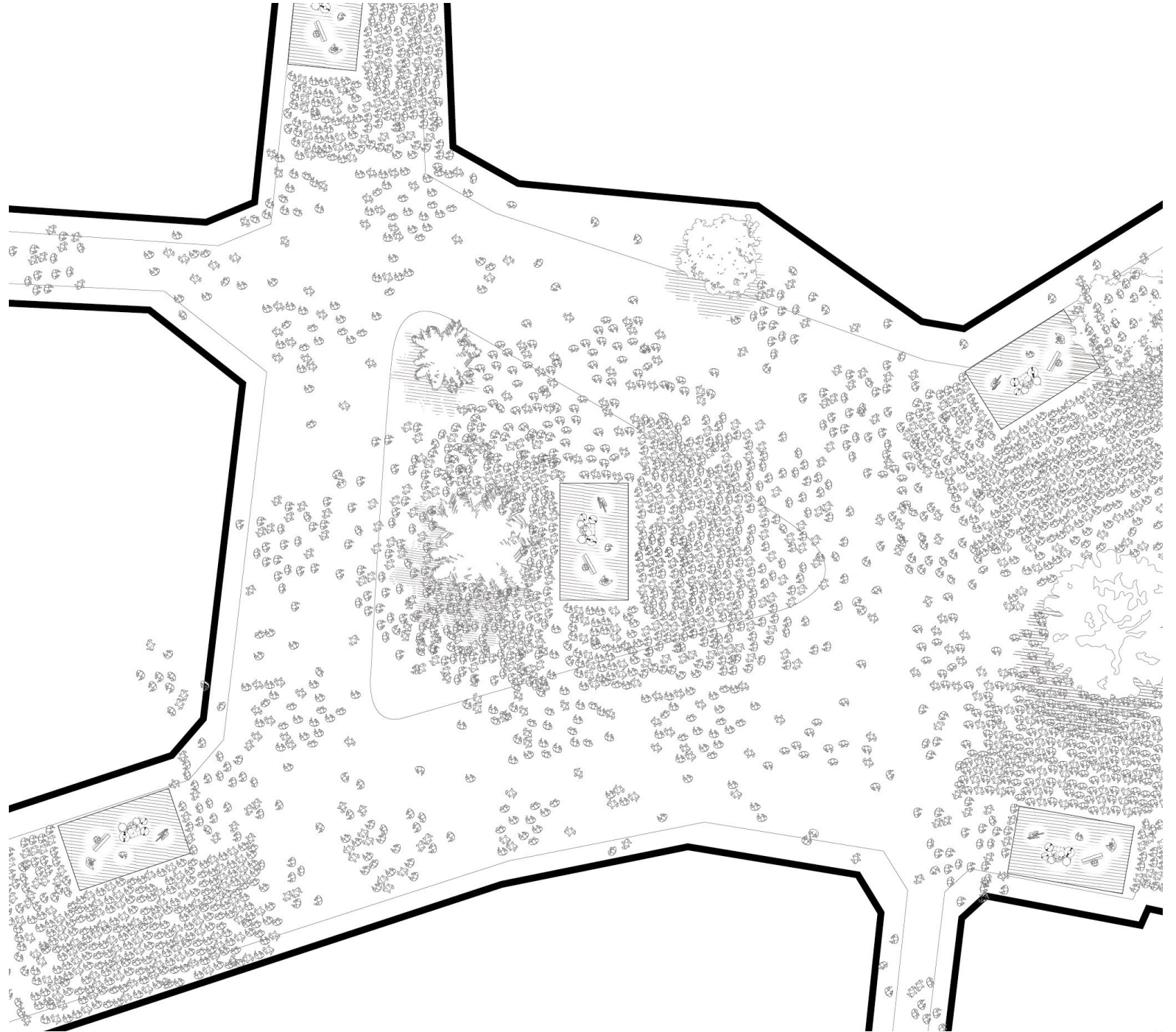


*Aerial Photo of Distortion, 2018*





The Start of Mobile Party



*Dostortion Evolve as fully occupation*



*Distortion at Vesterbro Bridge, 2018*

*“The ritual subjects are stripped of status and authority, removed from a social structure maintained and sanctioned by power and force, and levelled to homogeneous social state through discipline and ordeal. Their secular powerlessness may be compensated for by a sacred power, however — **the power of the weak, derived on the one hand from the resurgence of nature when structural power is removed, and on the other from reception of sacred knowledge.**”*

- *Process, Performance and Pilgrimage: A Study in Comparative Symbolology*, Turner, V. 1979



Christiania Freetown  
An Island of Autonomy

Chapter 02

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## The Subculture Autonomy

Collective Formed by a Group of Desperate People



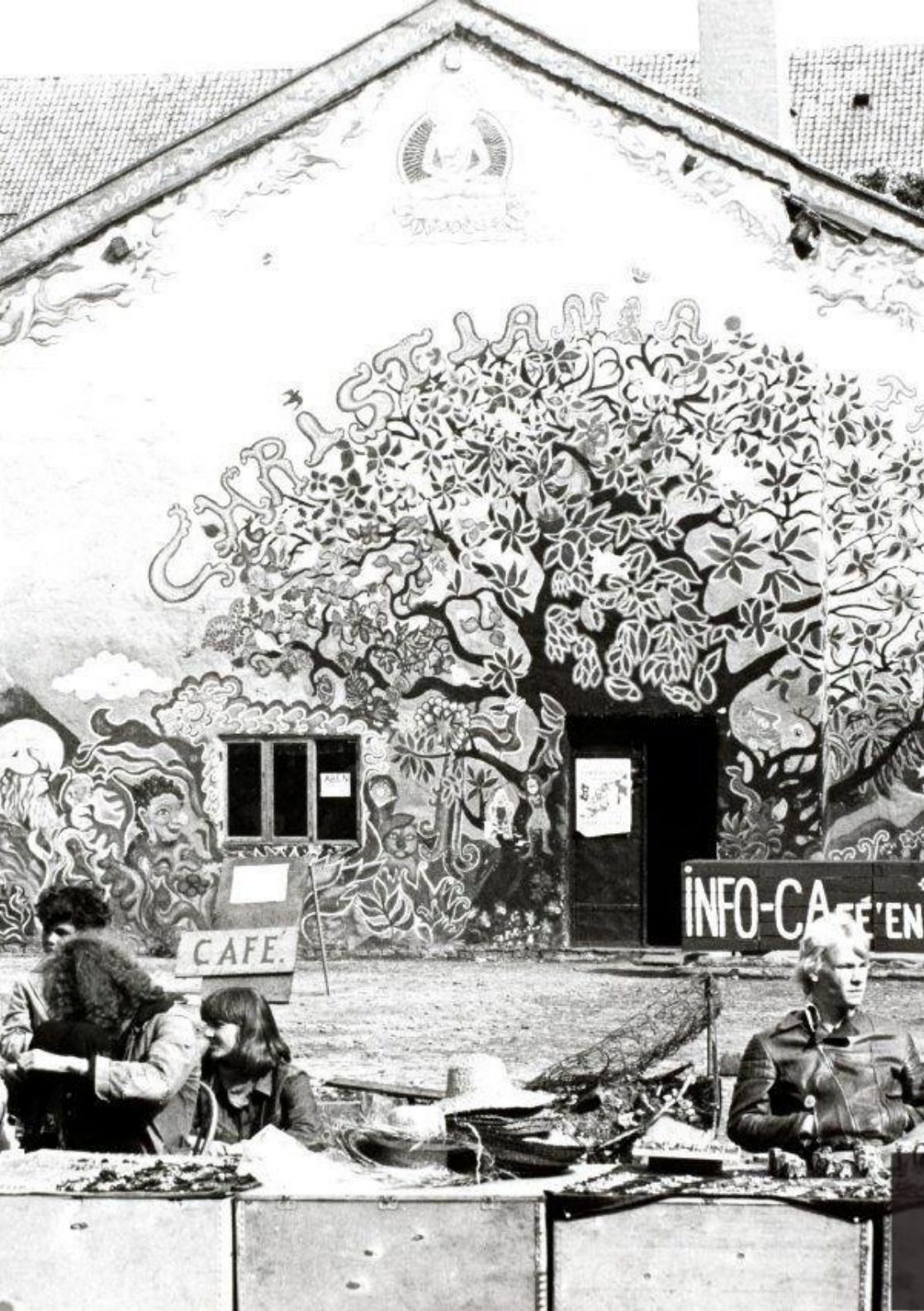


In 1971, a group of hippies occupied the abandoned military camp east of Copenhagen and next to the Christianiaharvnbay. Although the tension between the Freetown and government have never ended due to drug and the illegal possession of land, a turning announced a legal autonomy in Christiania in 2011, when the government agreed allowed residents to purchase the land.

Denmark has a few freetowns, such as Christiania; they aren't totally free, but they are self-controlled and self-organized. There is a connection between Christiania and Ungdomshuset, a sort of common counterculture. And even more people have a connection to Christiania than to Ungdomshuset, due to the fact that for many years marijuana was practically legal there. This is sad in that self-organization should be reason enough to form a connection with the place, but it's better than nothing.

- Diary of a fighter in the Battle for Ungdomshuset

2.1 Illustration of Freetown Christiania, a self-established island against authority



## ***Freetown Christiania***

*In 1971, a group of hippies occupied the abandoned military camp east of Copenhagen and next to the Christianiahavn harbour. Although the tension between the Freetown and government have never ended due to drug and the illegal possession of land, a turning announced a legal autonomy in Christiania in 2011, when the government agreed allowed residents to purchase the land.*

### **Taking Over the Land**

On 4 September 1971, inhabitants of the surrounding neighborhood broke down the fence to take over parts of the unused area as a playground for their children.

Although the takeover was not necessarily organized in the beginning, some claim this happened as a protest against the Danish government. At the time there was a lack of affordable housing in Copenhagen.

Christiania has been a source of controversy since its creation in a squatted military area in 1971. Its cannabis trade was tolerated by authorities until 2004. Since then, relations between Christiania and Danish authorities have been strained. Since the beginning of the 2010s, the situation has been somewhat normalized and Danish law is now enforced in Christiania.

### **Land for Subculture Settlers**

Christiania is the land of the settlers. It is the biggest opportunity so far to build up a society from scratch - while nevertheless still incorporating the remaining constructions. Own electricity plant, a bath-house, a giant athletics building, where all the seekers of peace could have their grand meditation - and yoga center. Halls where theater groups can feel at home. Buildings for the stoners who are too paranoid and weak to participate in the race ... Yes for those who feel the beating of the pioneer heart there can be no doubt as to the purpose of Christiania. It is the part of the city which has been kept secret to the rest.

*Left: the New Settlers in Christiania*



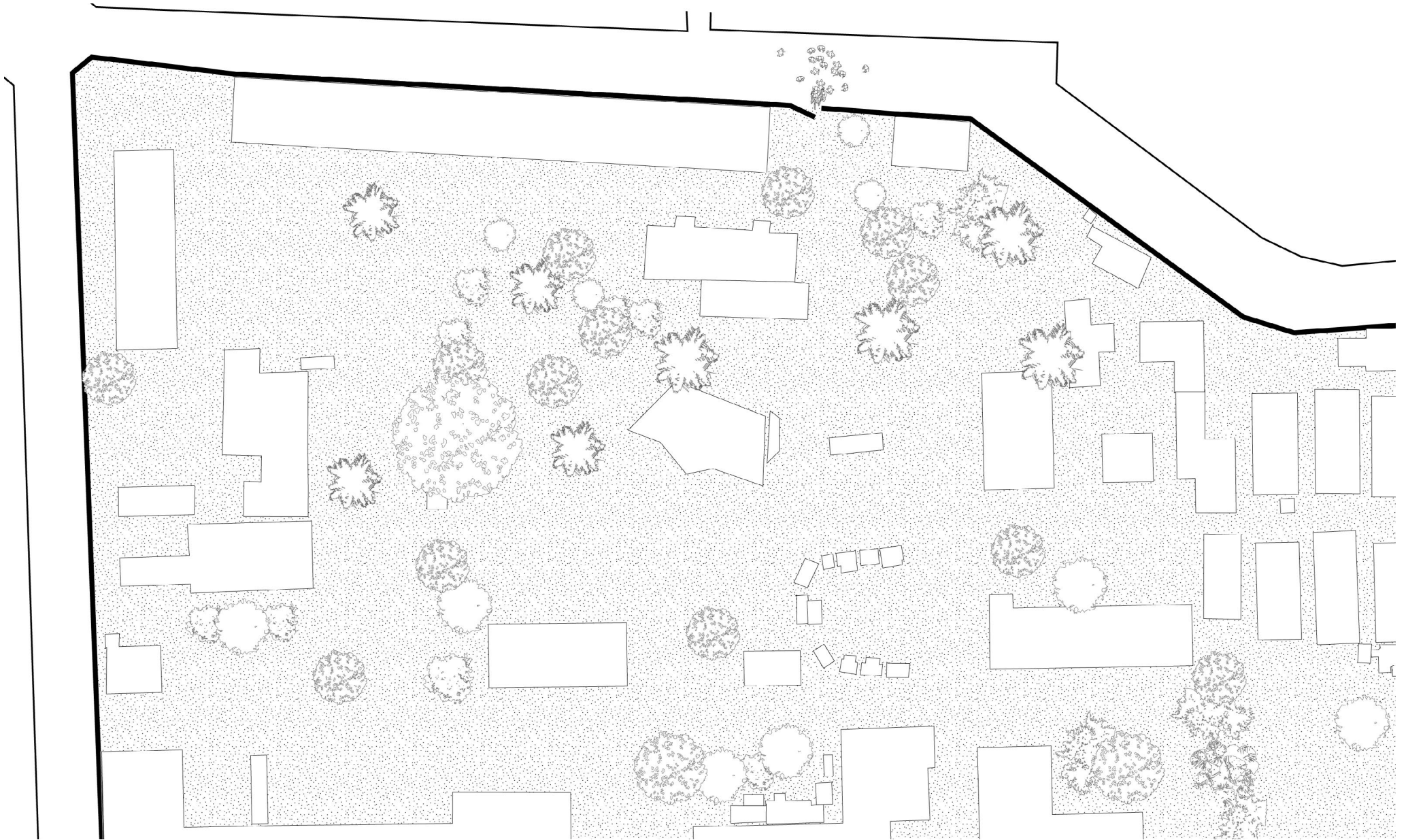
*Breaking into Barracks, 1971*

"The TV is on. **Tonight people took back the streets all over the city.** **At the free town Christiania,** the police were beaten back with rocks, paint bombs, and huge burning barricades. As I fall asleep, I think of my friends who were inside the house. I hope they are OK. The TV showed some images of unconscious people being carried out of Ungdomshuset yesterday by anti-terror police as they evicted the house.

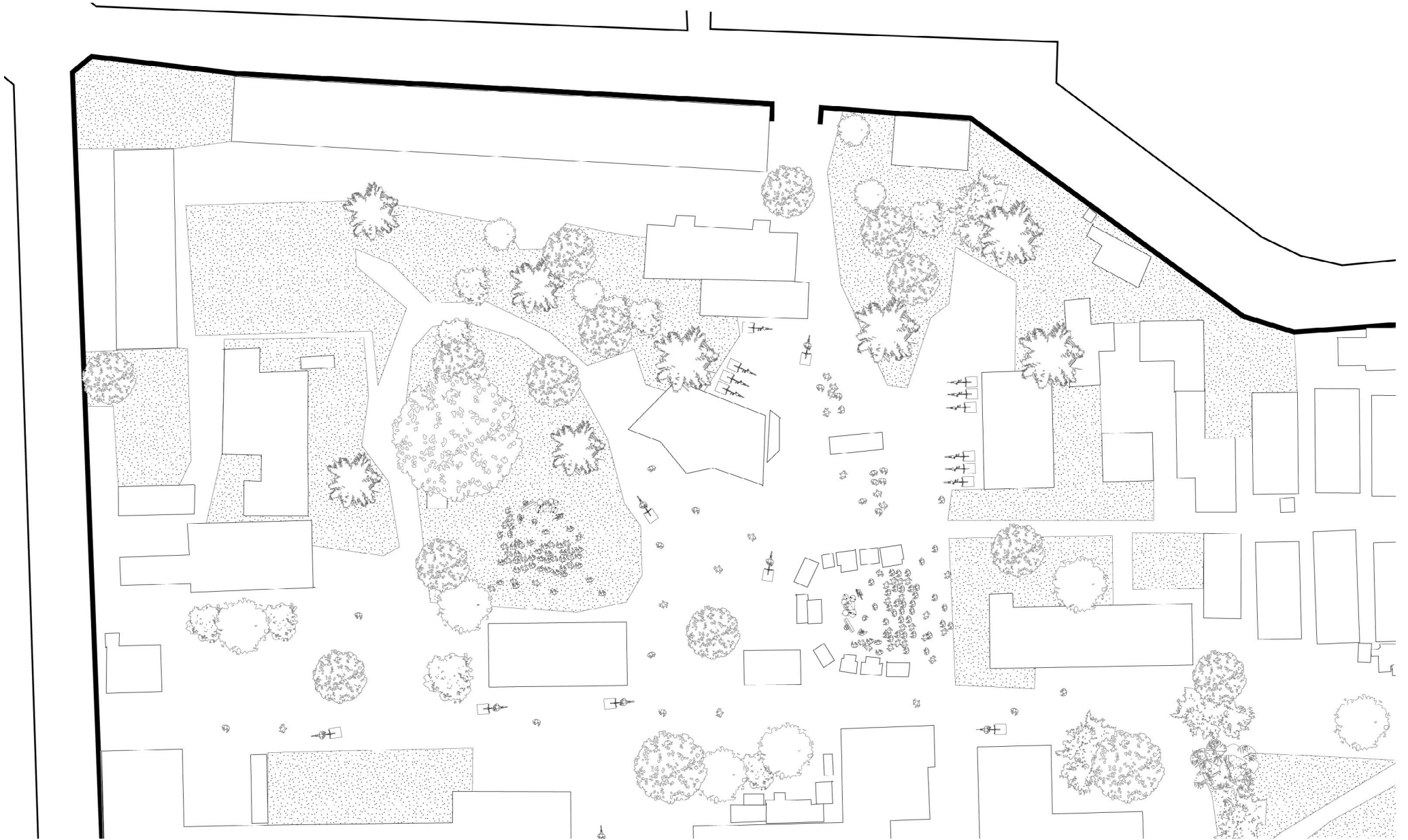
- Interview of organizer in the Battle for Ungdomshuset

Through an investigation, a police states that **the movement for a new Ungdomshus and the anti-authoritarian counter-culture has exploded since the eviction—so now it is thousands of people,** whereas the police originally had believed that the movement would die out in a few months."

- Interview of organizer in the Battle for Ungdomshuset



*The Abandoned Barracks at Christiania*



*People Take Over Christiania and Rule the Place*



*The Settlers in Christiania, 1976*



The Law and Flag of Christiania





## ***The Other Subculture Models***

People's movement has long been marginalized within subculture clusters. However, the trial to break through city centre area never ceases. Such intention reveals in the scattered events in Tivoli Garden, the Church of Absalon Folkehuset, and the watch tower.

*“The ritual subjects are stripped of status and authority, removed from a social structure maintained and sanctioned by power and force, and levelled to homogeneous social state through discipline and ordeal. Their secular powerlessness may be compensated for by a sacred power, however — **the power of the weak, derived on the one hand from the resurgence of nature when structural power is removed, and on the other from reception of sacred knowledge.**”*

Volunteers from NGOs collaborate with municipality brings the pop-up cultural events as a contingency in city centre, where most people pass by without noticing at their daily routine. When people bumped into the event, everyone stopped. The echo of the sacred voice, never vanished in the air. People started to talk, joined the celebration, and cheered for the sudden joy.

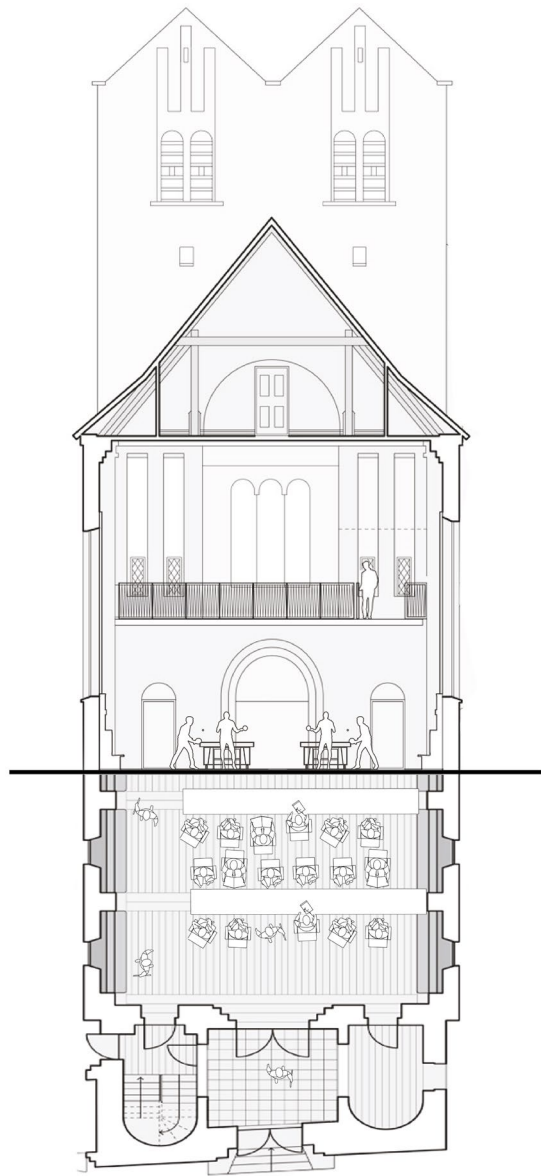
**Absalon Folkehuset:****Renovated Church as Community Center**

The Absalon Folkehuset is a privately run cultural and congregation building with activities and communal dining in the former Absalons Church, Sønder Boulevard, Vesterbro in Copenhagen.

In 2012, the owner of the international Tiger chain, Lennart Lajboschitz, sold 70% of the chain and the profits from that trade, among other things, he used to buy and redevelop the church, and in August 2015 opened the city's new cemetery, where locals and the rest of the city's residents can meet every day between 7 p.m. 7 am and midnight.

Every evening there is communal dining. Various other activities take place in the house: table tennis, concerts, movies, yoga, lectures etc.

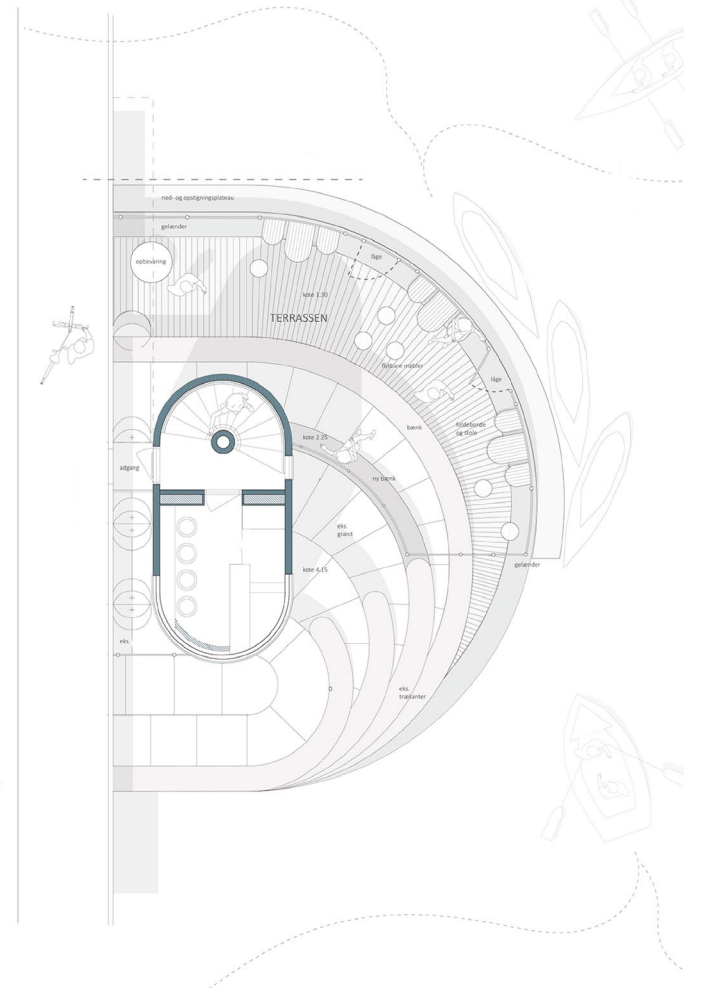
*Dinning in Absalon*



*Absalon Folkehuset, the Most Popular Culture Center Among Internationals and Youth*



*Right: Pingpong activities in Absalon*



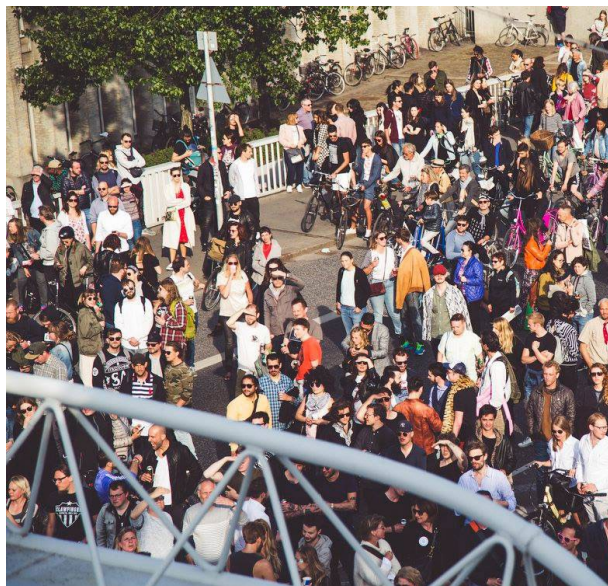
A Daily Plan of Kultur Tårnet



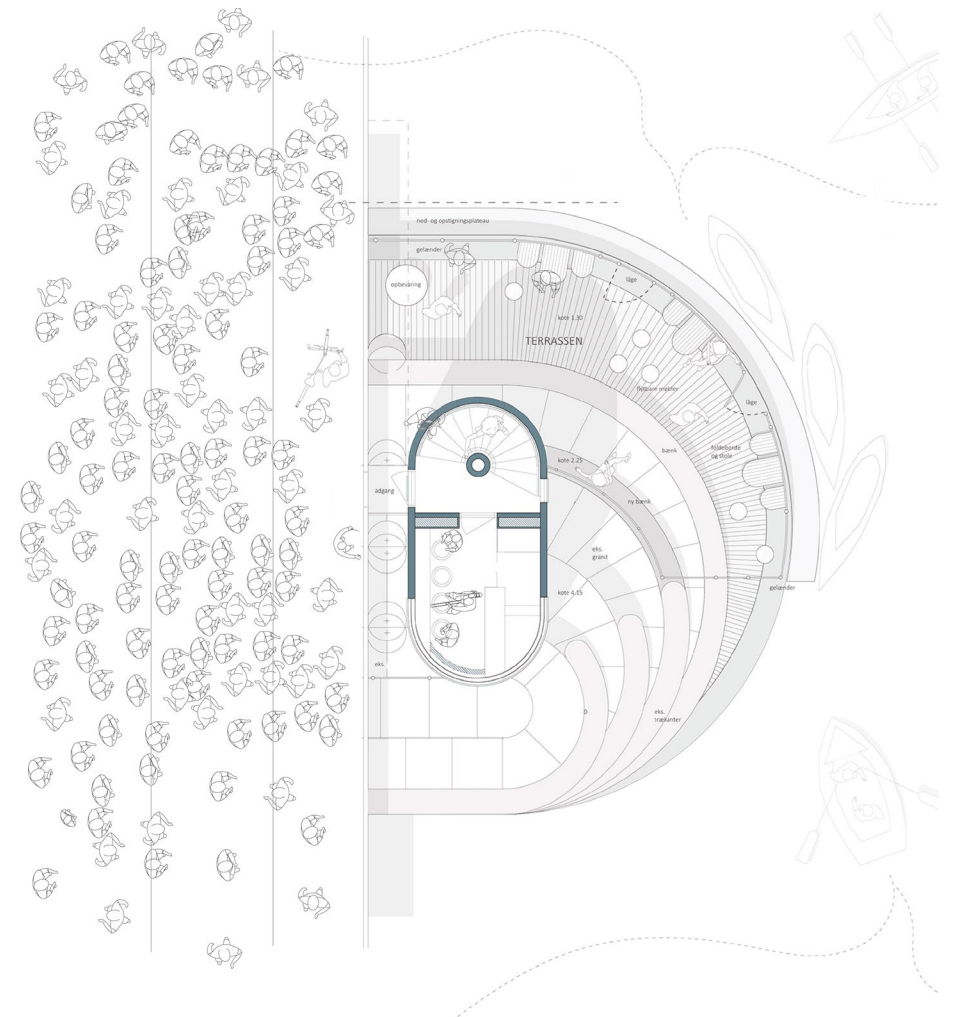
**Kulturårnet:**  
**Renovated Watch tower as Culture Center**

The cultural tower at Knippelsbro is a cultural institution in one of the two green bridge towers at Knippelsbro. The bridge tower at Knippelsbro was built in 1937 and has never before been regularly open to the public until now.

The association Cultural Tower opened the tower to the public in June 2017 and has since held exhibitions, talks, gastronomy events, radio cinemas and concerts.



*Performance Art of Distortion, 2018*



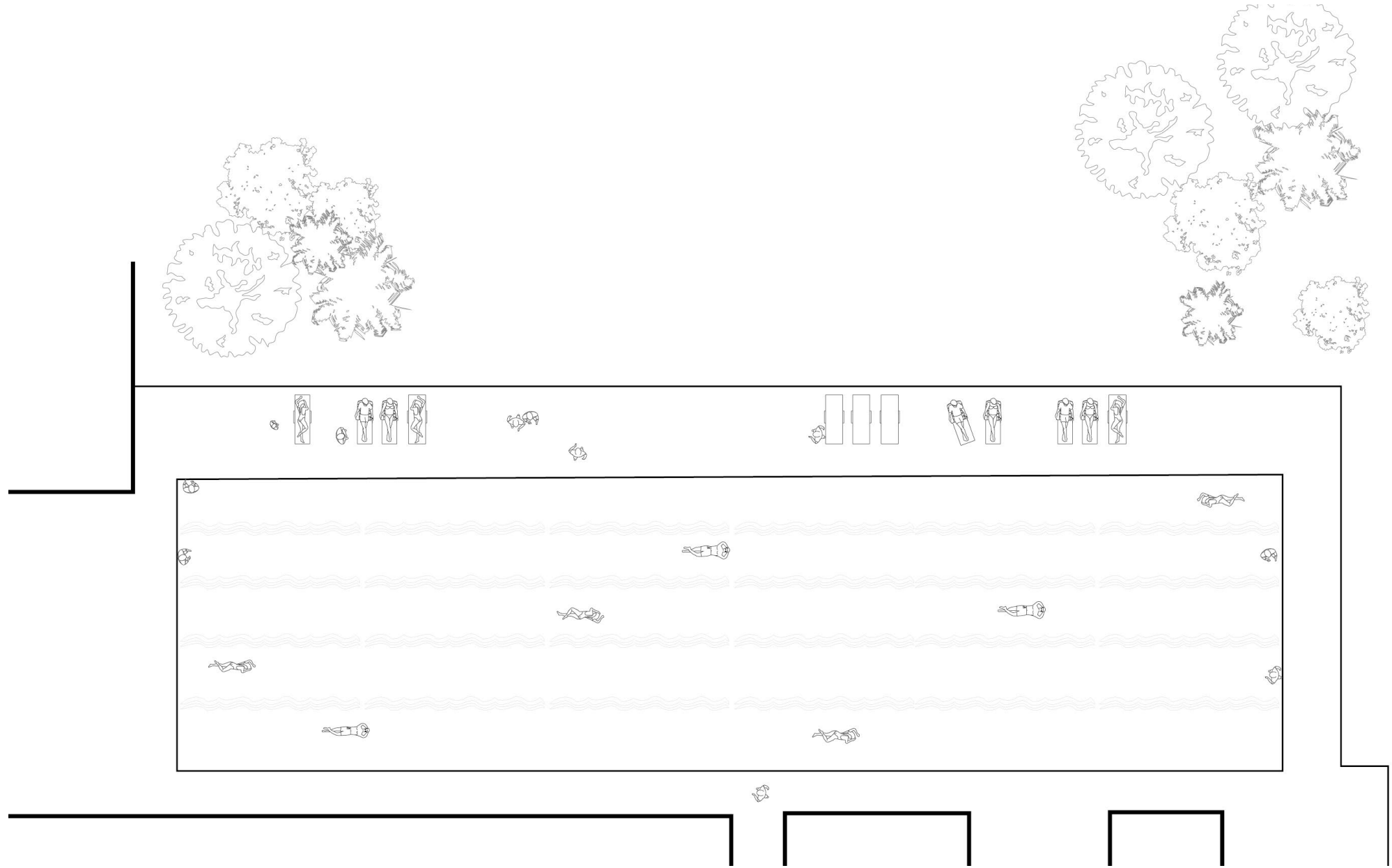
*People Stop by Events at Kultur Tårnet*



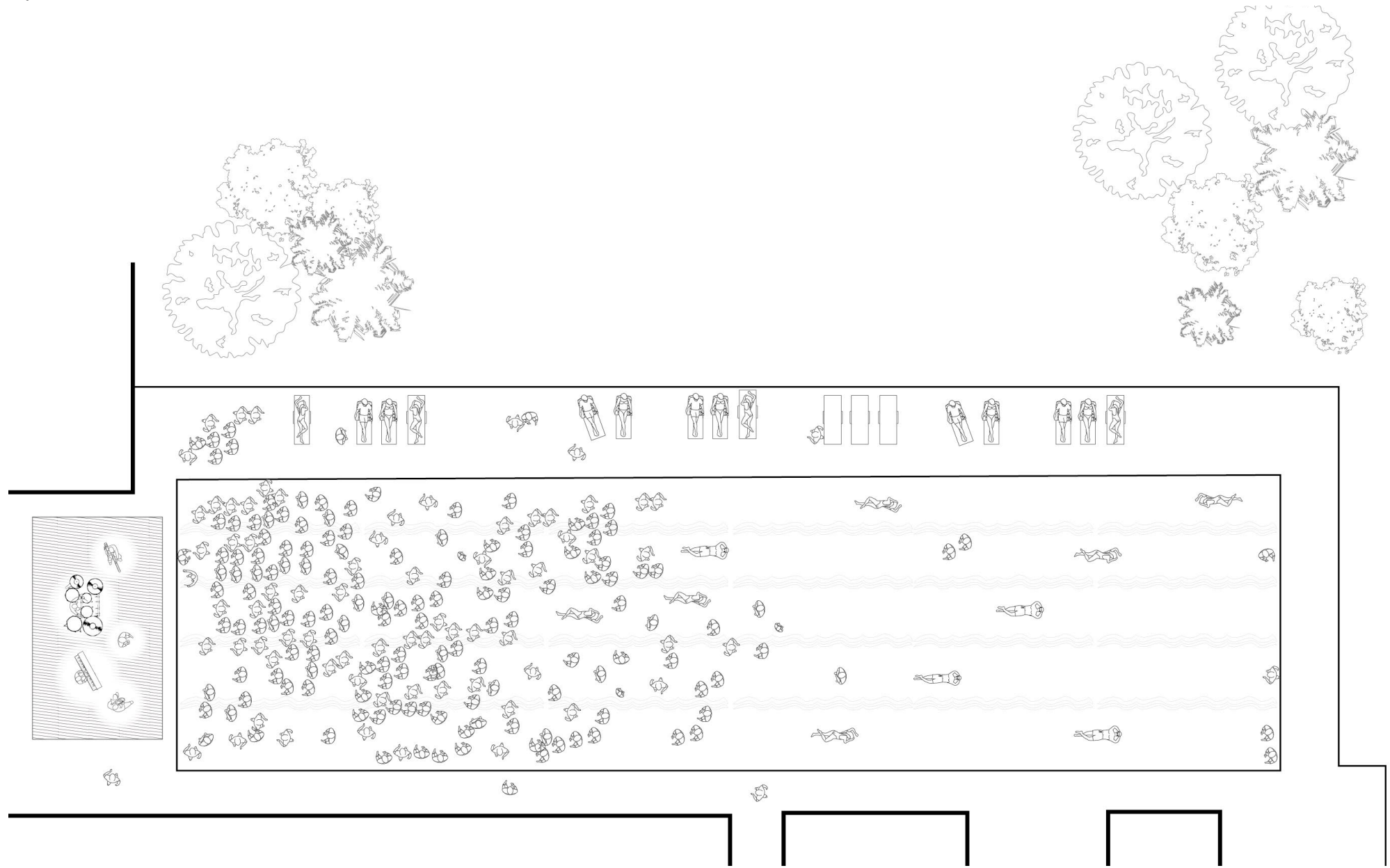
2.14 The Daily Activity in Kildeskovshallen



2.15 Kildeskovshallen at Culture Night

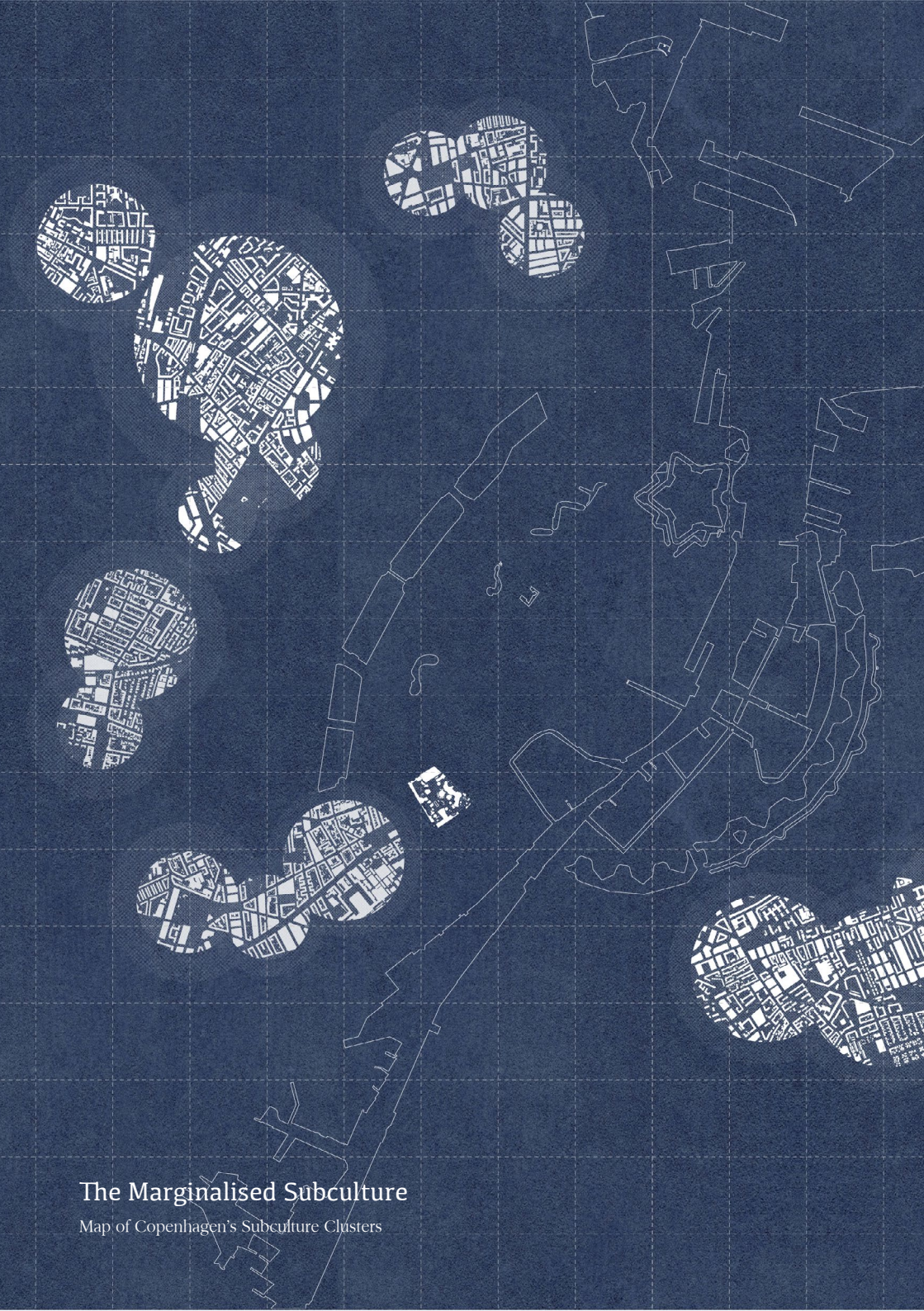


The Daily Activity in Kildeskovshallen



Kildeskovshallen at Culture Night





## The Marginalised Subculture

Map of Copenhagen's Subculture Clusters

Chapter 03

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# Marching Towards Center

The Fight for Marginalised Subculture Cluster



Poster, Center for Dansk Muslimske Relationer

## ***The Marginalised Subculture***

During 1960 post-war period, Denmark's manufacturing economy welcomed thousands of foreign labourers, mostly from Turkey, Yugoslavia, and Pakistan. As the boom ebbed and the economy stabilized in 21 century, the laws turns its back to immigrants. Denmark sees a difficult period through the policies, to decide whether to integrate or exclude other cultures.

Denmark has been accused of cultural exclusion as immigrants become a victim of the Neo-liberal Economy. The state has put efforts to keep them within immigrant clusters. Several community centres has been built, with programs like language exchange clubs and youth gaming. Meanwhile, individual powers has grown with a stronger desire to share the culture in a central public space.



*Illustration of Immigrants in Denmark as Victim of Neo-liberal Economy*

### Immigrants in Denmark

After WWII, Denmark's manufacturing economy was in the boom years, and the economy needed workers. Thousands of foreign labourers, mostly from Turkey, Yugoslavia, and Pakistan. They were welcomed to the country in those years, and with few exceptions, they integrated extremely well into Danish society. But as the boom ebbed and the economy stabilized, Immigration laws had been changed to only allow foreign workers from other Nordic countries. It slowly expanded to other European countries, but controls remained stringent.

Despite a reputation for progressive politics, humanitarianism and a generous welfare state, Denmark has some of the most aggressive anti-immigrant policies in Europe. That has included taking out foreign-newspaper adverts warning potential migrants that they are not welcome, and authorizing police to seize cash and valuables from arriving asylum seekers to offset the cost of their maintenance.

### The Ghetto List

Denmark has compiled this "ghetto list" annually since 2010; the criteria are higher than average jobless and crime rates, lower than average educational attainment and, controversially, more than half of the population being first or second-generation migrants.

The government essentially sees these neighbourhoods as irremediable urban disasters, and in May 2018 it proposed dealing with them by mass eviction and reconstruction. The homes of up to 11,000 social housing tenants could be on the chopping block.

### Five Criteria of 'Ghetto' List

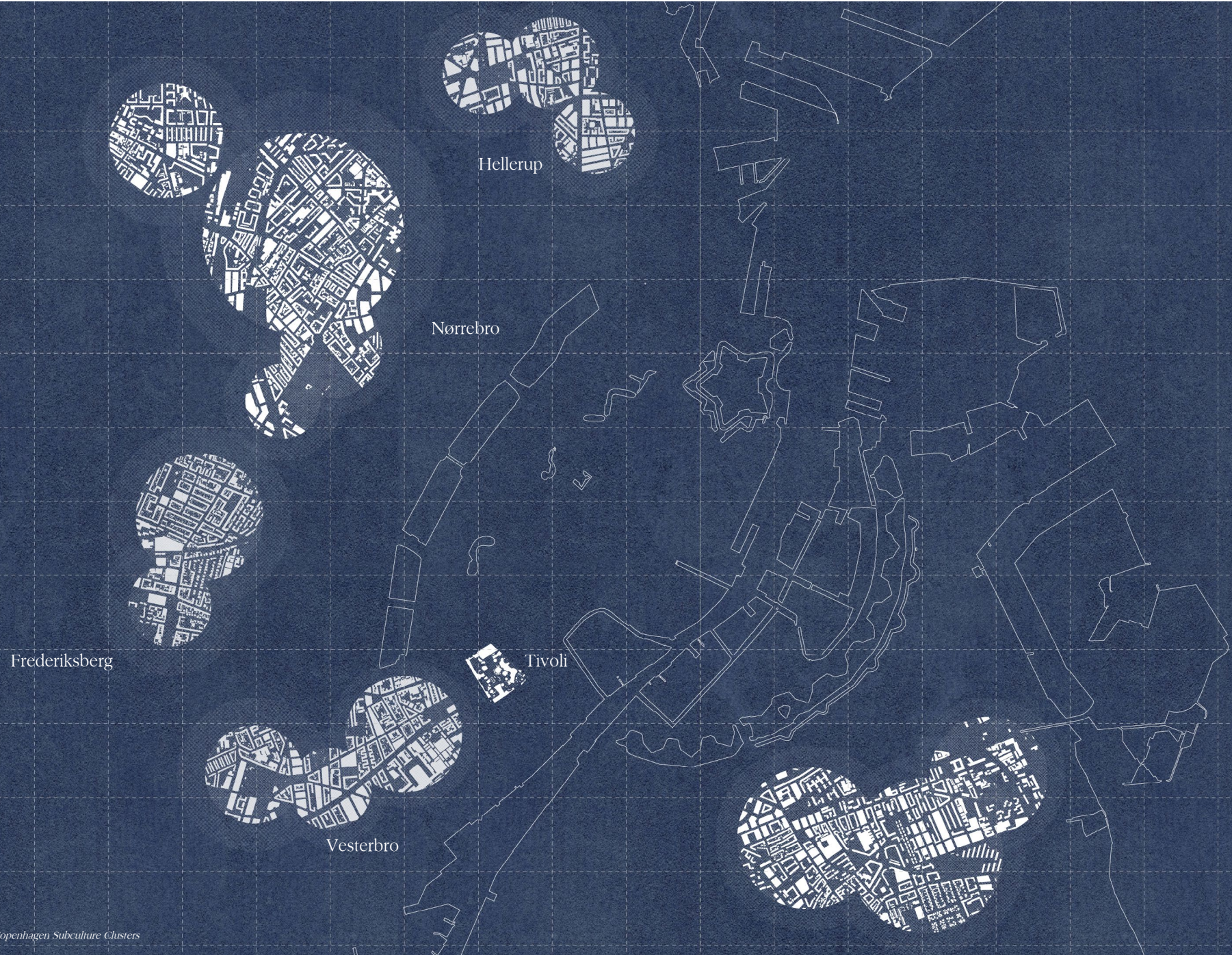
- Over 40 percent of adults aged 18-64 not engaged in employment or education (average over two-year period)
- Over 50 percent of residents have non-Western nationality or heritage
- Over 2.70 percent of residents aged 18 or over convicted for criminal, weapons or narcotics crimes (average over two-year period)
- More than 50 percent of residents with basic school education or lower (includes undeclared education)
- Average pre-tax income for adults aged 18-64, not including unemployed, less than 55 percent of pre-tax income for administrative region.



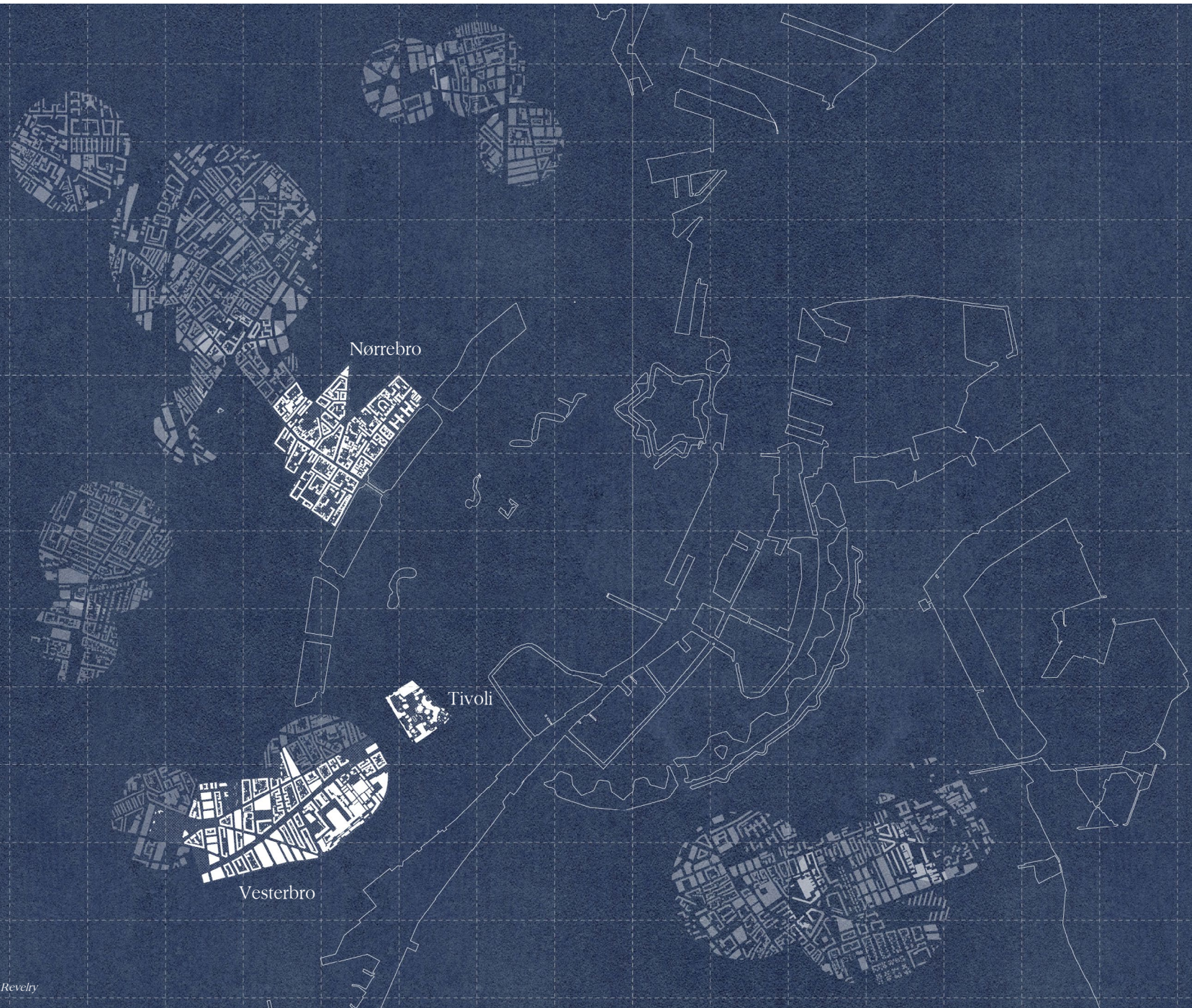
3.3 Demonstration against Denmark's Anti-immigrants Policy



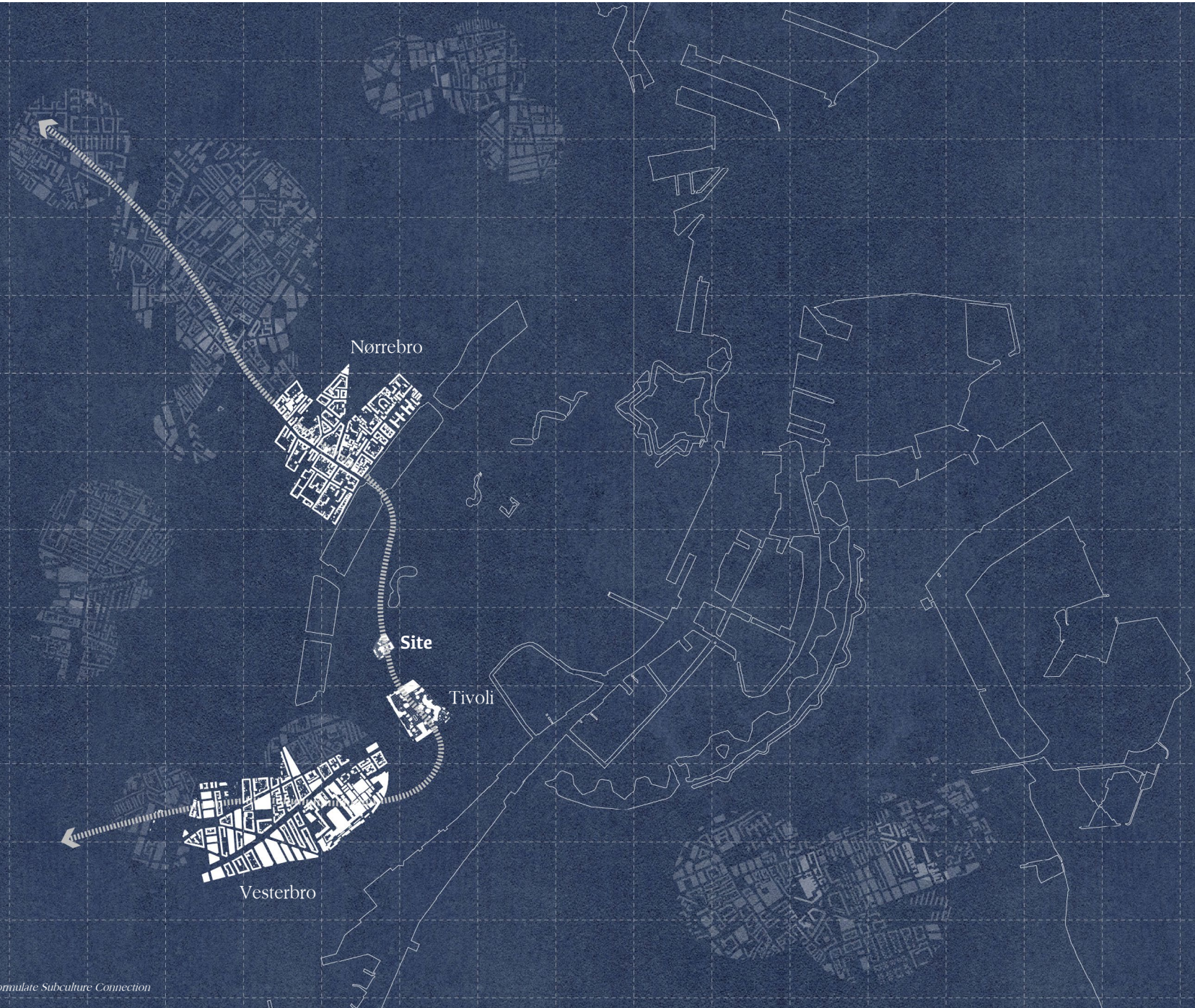
3.4 Demonstration against Denmark's Anti-immigrants Policy



Map of Copenhagen Subculture Clusters











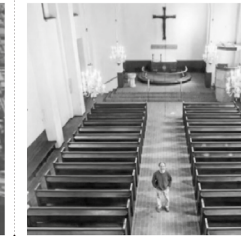



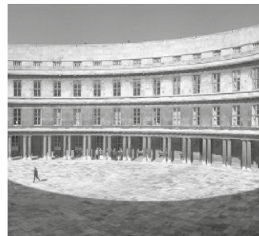



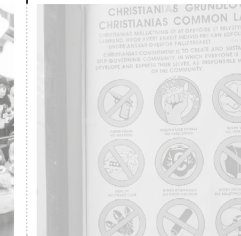


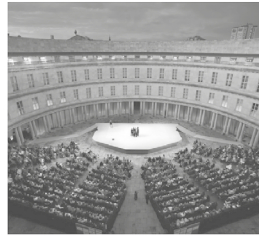




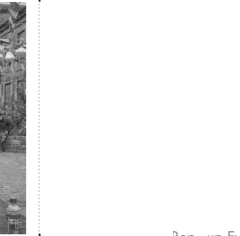



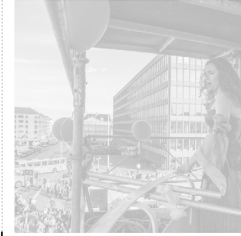
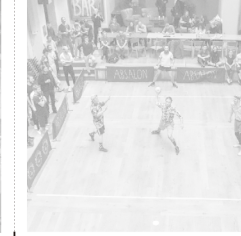
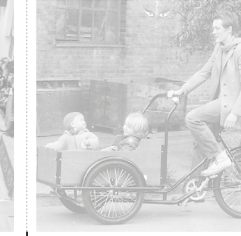











Map of Copenhagen Distortion Revelry



Map of the Proposed Site to Formulate Subculture Connection

**Control** ..... **Centre** ..... **Contingency** ..... **Margin** ..... **Freedom**

	Police Headquarters	Theatre	Tram Station	Library	Watch Tower	Culture Center	Church	Community Center	Military	Freetown	
<b>State Power</b>											<b>Fractioned Power</b>
Being Arranged											Self - Created
History											History
Routines & Desiplies											Routines & Desiplies
Pop - up Events											Pop - up Events
Self - oriented											Self - oriented





Chapter 04

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## The Waterworks

The Proposed Site

## ***The Waterworks***

Copenhagen's first Waterworks was built in 1859 in response to the requirement of public health and welfare, triggered by the 1853 Cholera epidemic that killed 5,000 citizens. After the construction, the city was able to clean the drinking water. The waterplant, as an industrial memorial, marks the opening of a welfare state.

The City of Copenhagen highlights the architectural value. The building cluster is drawn into a defence geometry of the fortress ring by the renowned architect NS Nebelong. The cluster is characterised by a high degree of functionality combined with a special attention to good craftsmanship and materials, which is reflected by the sturdy and rich ornamentations.



*Left: The Entrance of Waterworks, 1915*

### The Green Ring of Fortress

In the 17th century, Christian IV decided to expand the inner city including the fortress ring. The Dutch fortress engineer and town planner Johan Semp drew the first plan in 1617 on the basis of a thick central building with bastions. This plan was continuously modified during construction.

In the peaceful years this fortress ring was used for fruit growing and fishing. Wind turbines were built on the bastions. The British bombing of Copenhagen during the Battle of Copenhagen in 1807 made it clear that the city's fortifications were outdated.

### The Demolition of the Fortress Ring

In 1868, a law provided for the official abolishment of the fortifications. According to the new urban requestion of city expansion, a new attractive and accessible urban green ring was proposed by the prominent architect Ferdinand Meldahl. During his travel in Europe, he experienced the impressive boulevards and parks of the big cities and he wanted to add them to Copenhagen. The green parks consist of Kastellet, King's garden, botanical garden, Østedsparcken and Tivoli garden.

### The Perch Park

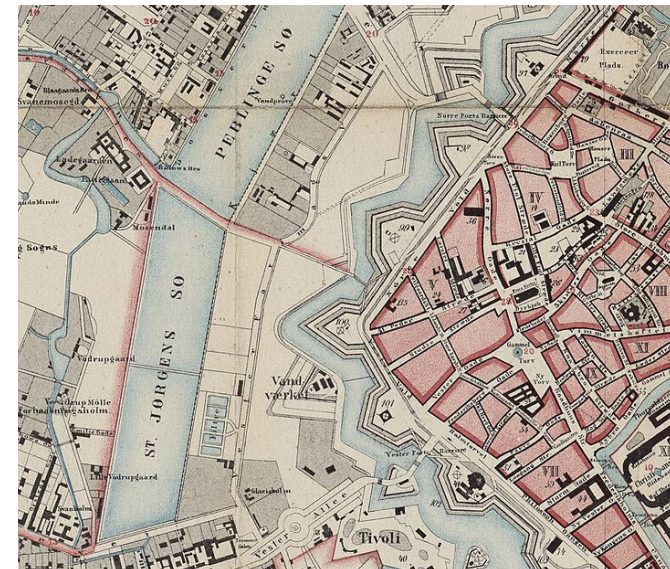
After the new urban plan implemented, a perch park was constructed to the north of the waterworks. In the perch park and adjacent parks, Tivoli and Østedsparcken, one can engage their body with a hilly experience: sometimes surrounded by the green tar, sometimes arriving the peak and enjoying an overview of the lake.

### The Railway

Meldahl's initial plan of the green ring had to be modified due to Copenhagen's further expansion. One was the developing of the new railway system at Vesterbro Station which requires a route turning to the north west of Copenhagen. The construction of the railway caused the demolition of the perch park.

### The Lost Garden

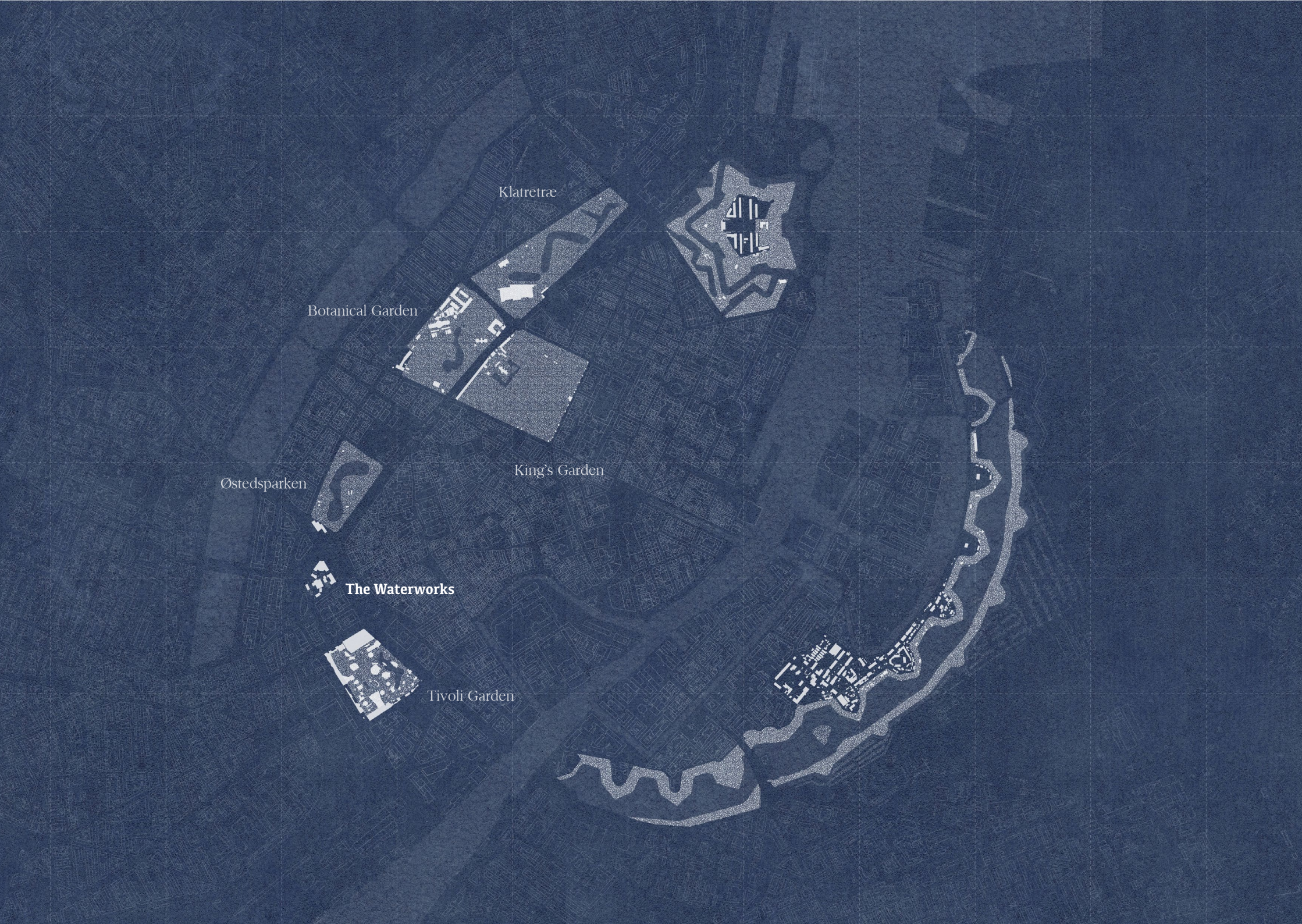
The typography and greeneries were well preserved from the medieval age, until 2013 the city of Copenhagen decided to make the place kindergarten. The landscape and pavings of past had been removed to make room for playground. It seems a ironic result to the the 2011 climate adaption plan that requires a careful attention to the green ring.



The Old map of Copenhagen City in 1860 (top) and 1897 (bottom)

Klatretæ  
Botanical Garden  
Østedsparke  
The Waterworks  
Tivoli Garden

King's Garden





*The Waterworks at the Fortress Ring, 1859*



*The Waterworks at the Fortress Ring*



*The engineers and office staff play the croquet in the waterworks garden, 1880*



*The Garden behind Director's Residence*

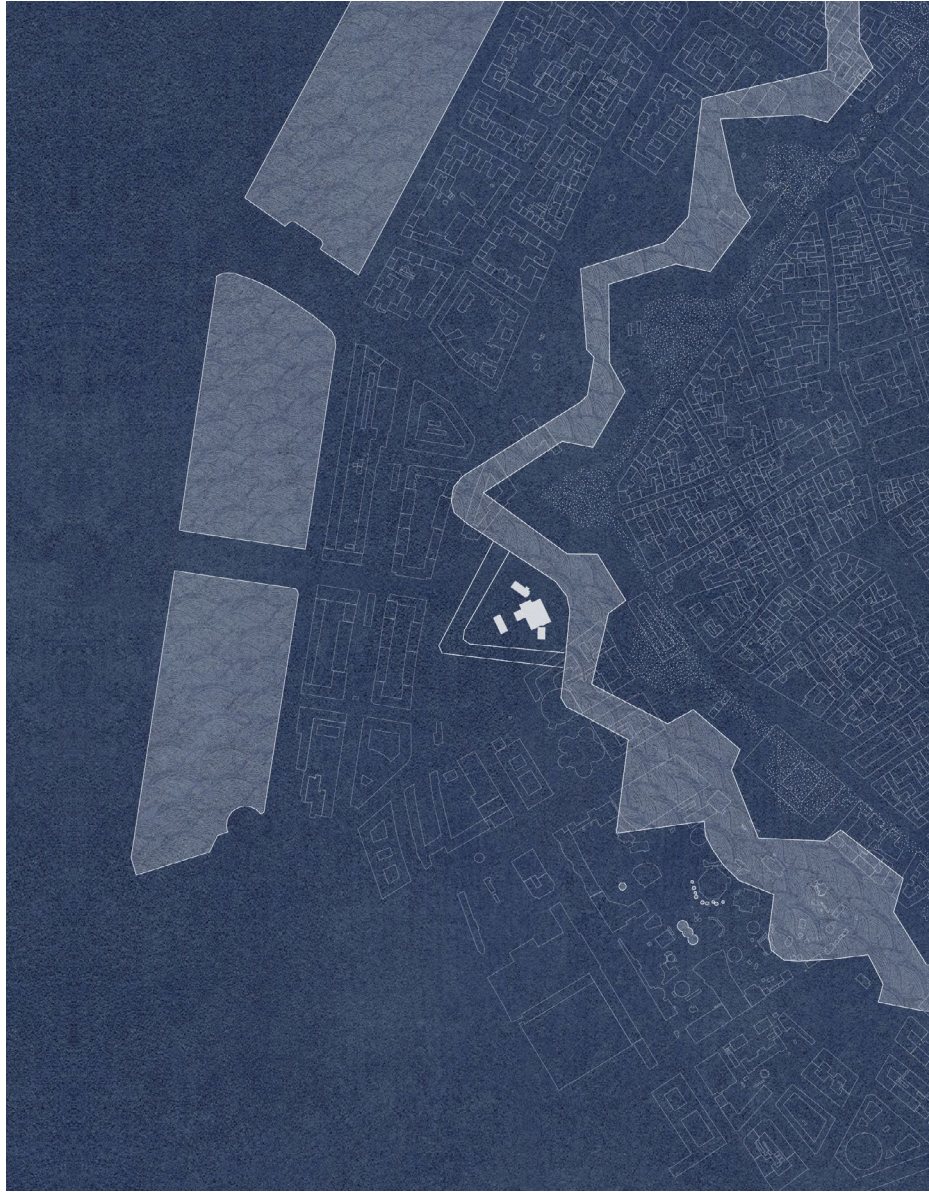


*The Waterworks Plant, 1880*



The Perch Park, 1901

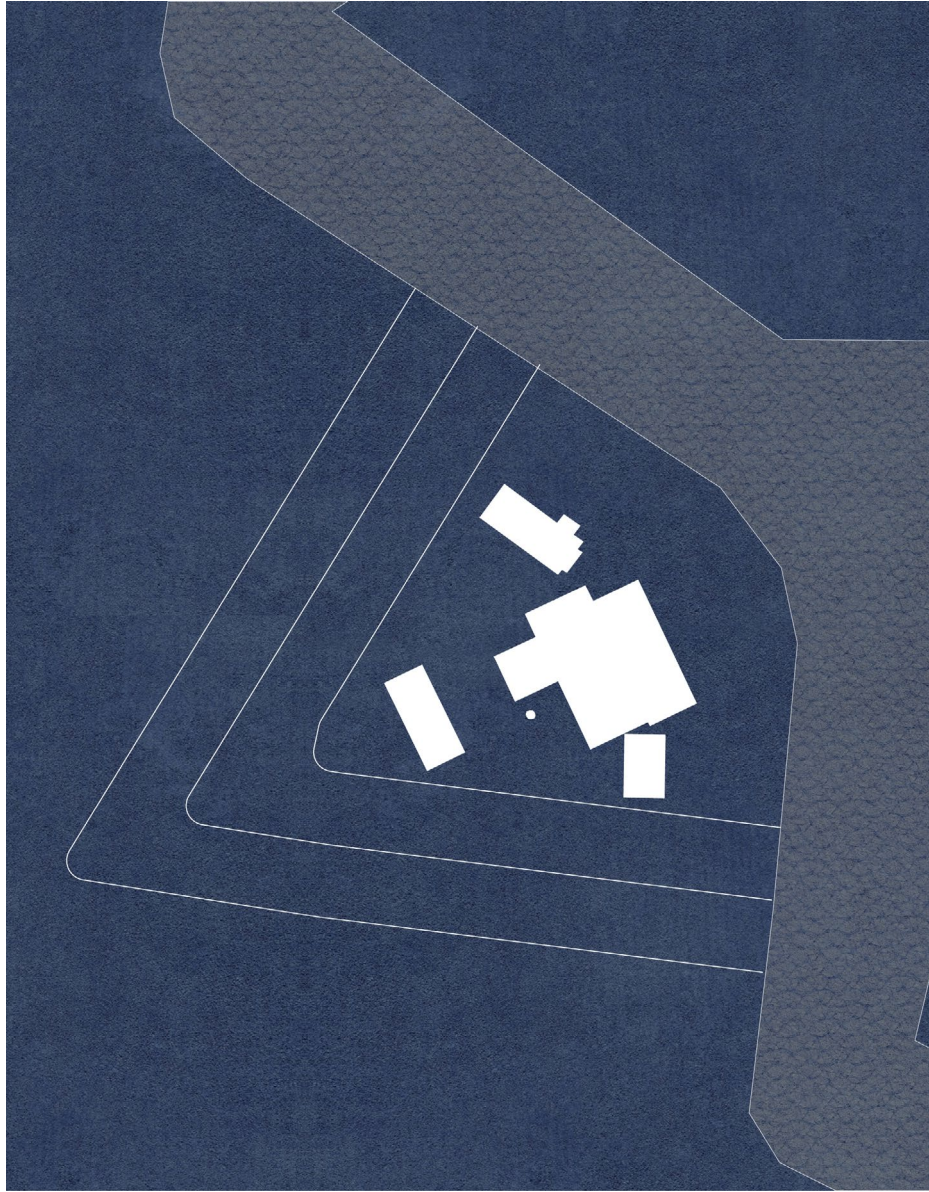




*City Plan, 1856*



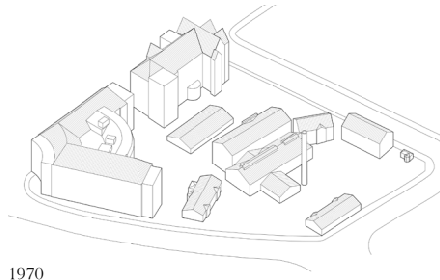
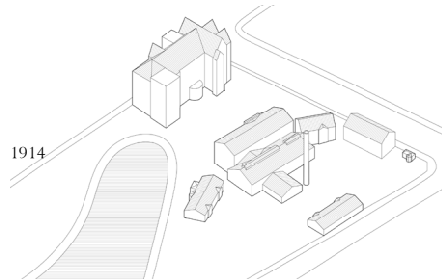
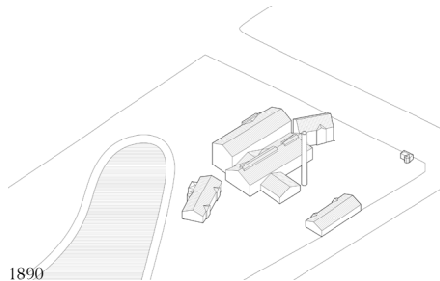
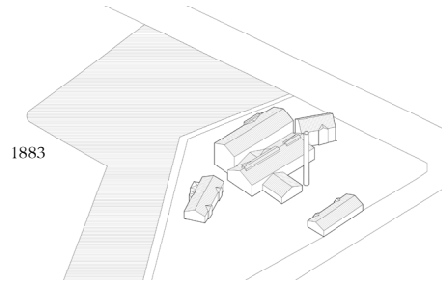
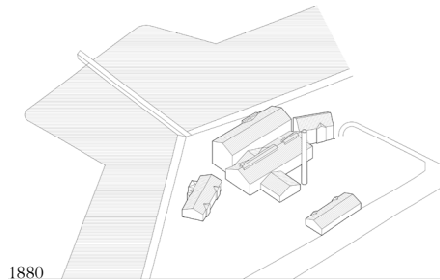
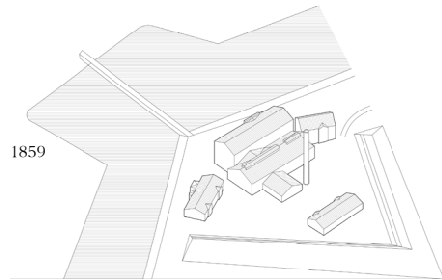
*City Plan, 2020*



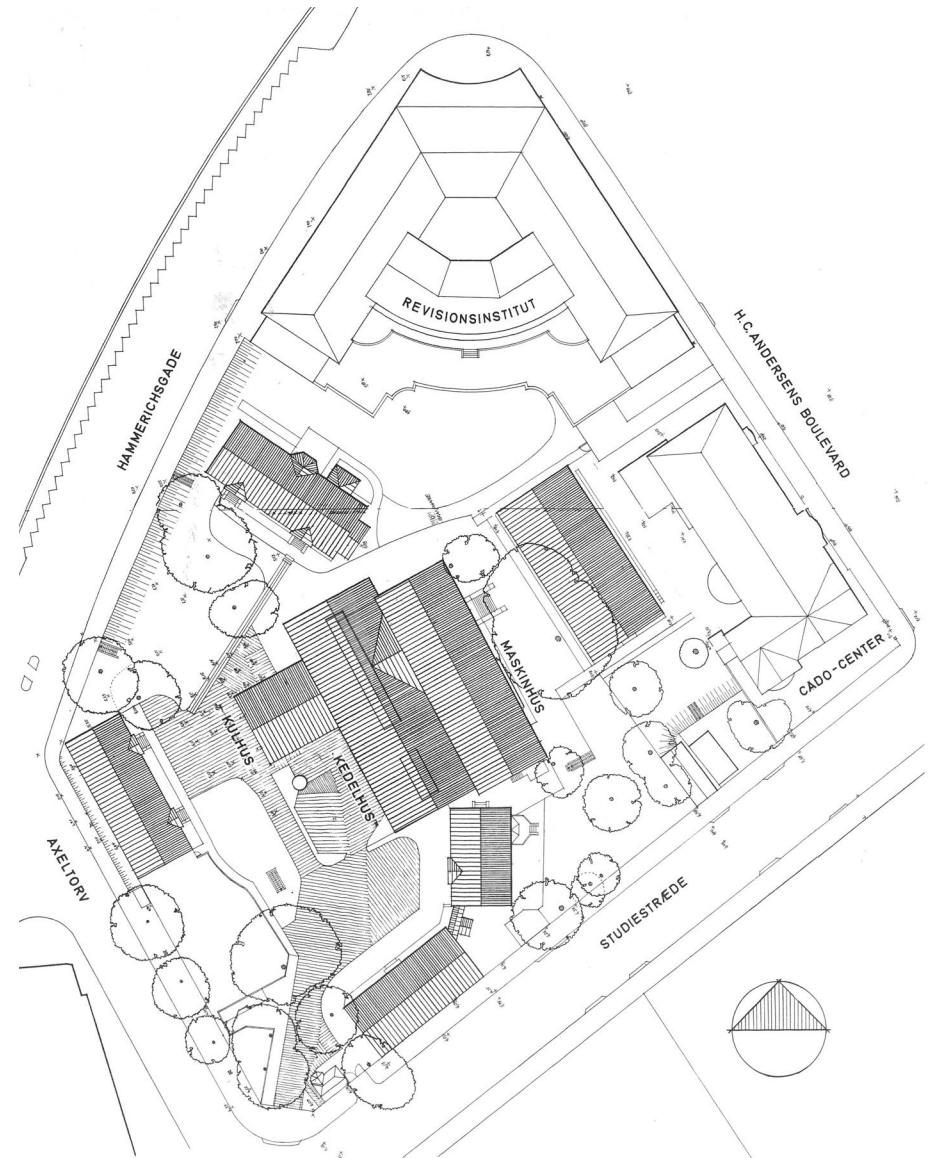
Site Plan, 1856



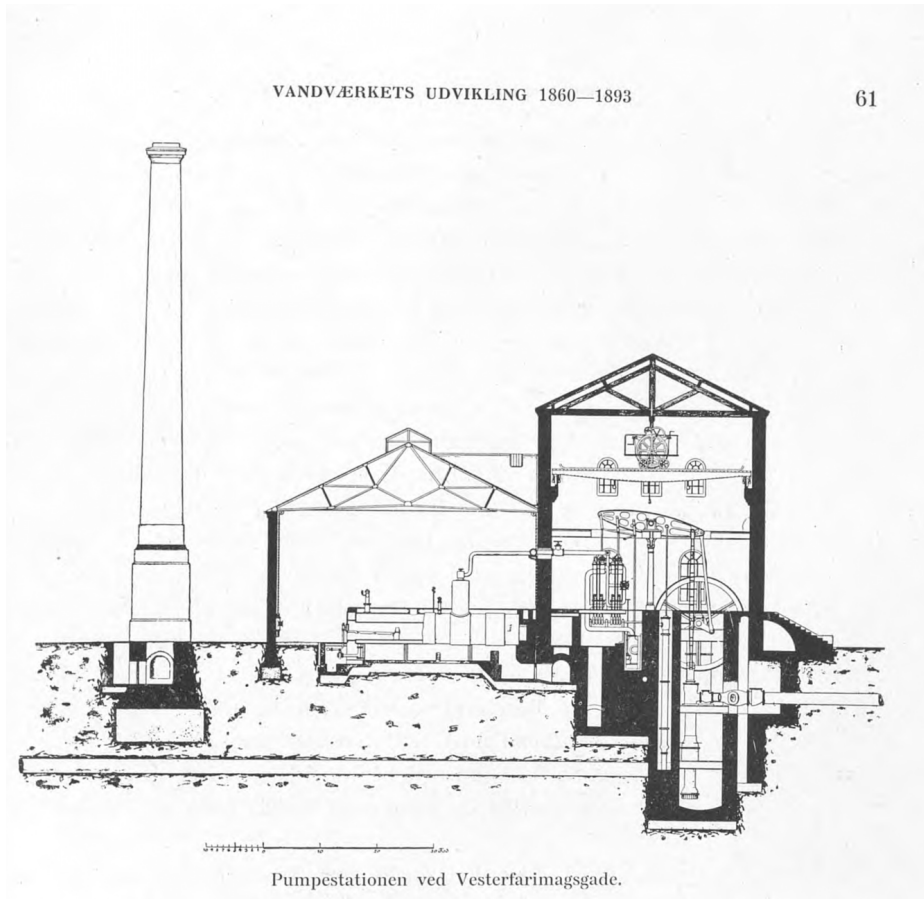
Site Plan, 2020



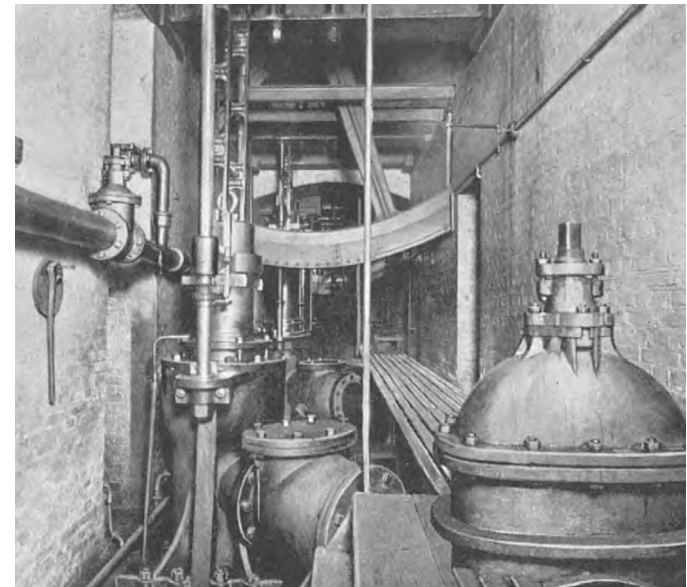
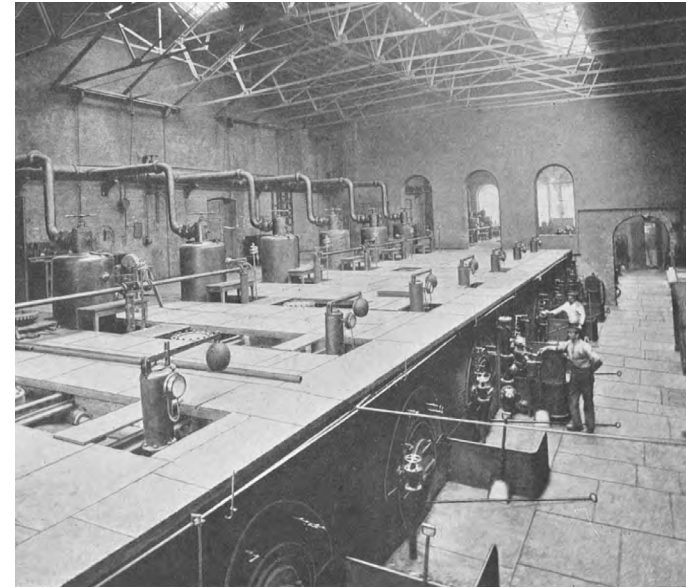
The Evolution of Waterworks Plant



Site Plan, 1977



Section through Chimney, Boiler House and Machine Hall, 1860-1893



Boiler House and Engine Underground

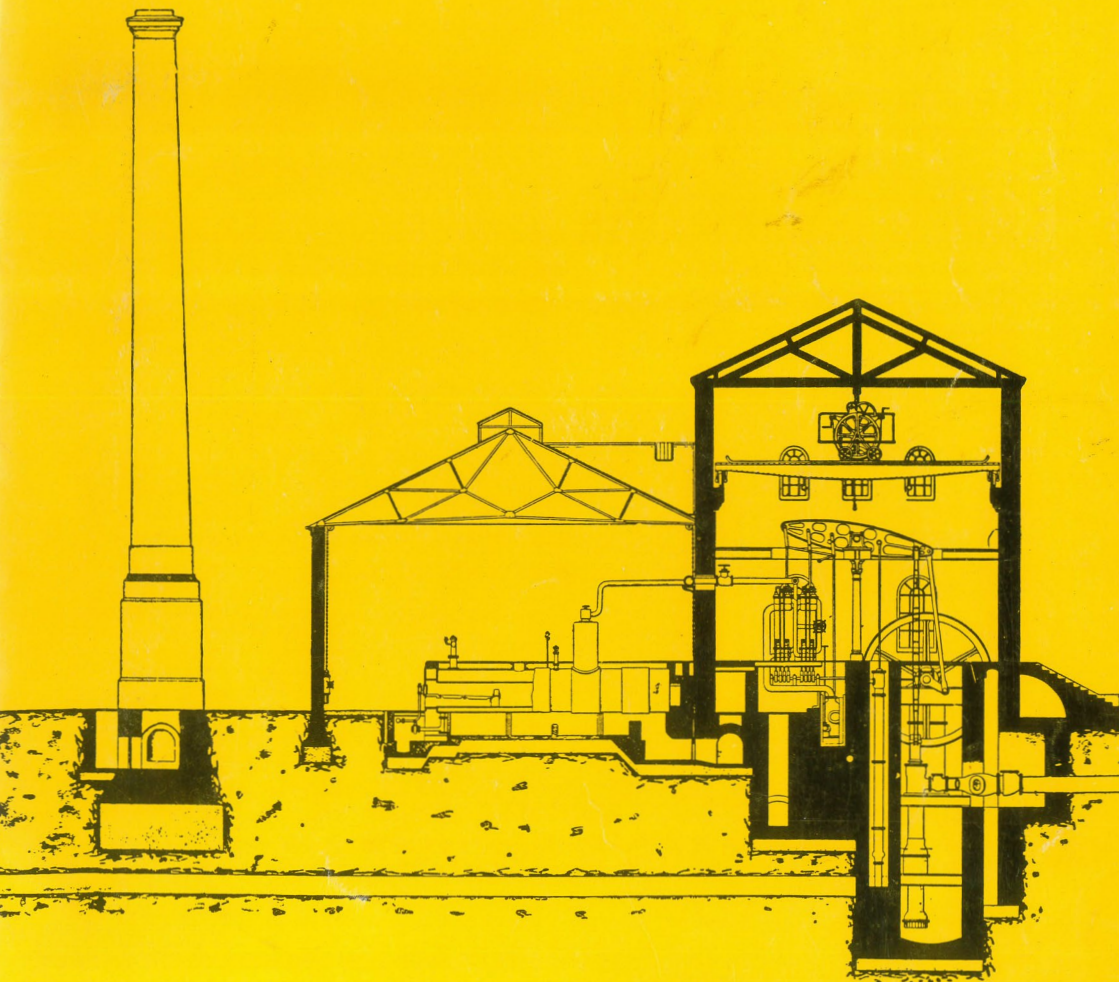
# ARKITEKTEN

## 5 1977

Meddelelser fra  
Danske Arkitekters Landsforbund  
Akademisk Arkitektforening

årgang 79 1977  
nr. 5 side 81-100  
8. marts 1977

Københavns gamle vandværk  
– tre forslag til indpasning af koncertsal og kunststilling  
Nyt initiativ til byfornyelse på indre Nørrebro i København  
Et luft til luft varmepumpeanlæg  
Noter



## *The Proposals of Music Venue, 1977*

In the Danish Magazine *Architecken* 5-1977, three proposals were published of transforming the Waterworks into a Music Venue that can accommodate 400 audience. It was a rethinking of reused this monument in a transitional period when the musical and cultural life was neglected by the municipality.

### **The Brief**

The original plant was placed strictly symmetrical in relation to the fortress. Perhaps the whole country should be secured against distortion or desolate experience of the monumental construction. It is one of the most impressive industrial plants as much as the interiors of the main buildings from Late Classicism is Copenhagen's history and the engine was designed by an English engineer, Kiv. It is tempting to maintain all these memories. This applies not only to the exterior, but also in the plan of today where all the large halls are deserted. It is worth designing splendid spaces populated and packed with activities.

The Waterworks is used only sparingly for parking, and it is obvious to think of the capital's neglected music and cultural life in this regard. In recent years, the industrial renovation has become one of the fixed themes among the restoration department's exercise. Many students have been involved in registration and recycling tasks in most of the larger cities in Zealand. As a branch of these works, last spring we submitted a graduation thesis in which we called for proposals that could shed light on the waterworks' potential to bring together the municipality's artistic offerings to citizens and the city's guests - within the existing framework and

during an informal, but well-functioning form.

The program for the task was given great attention to the cultural values that the building system still holds and to the scarce economy that is the conditions of the time. The reproduced proposals show their differences despite the fact that the main buildings of the facility with limited intervention will accommodate a concert hall for approx. 400 audience with the necessary outdoor spaces. In addition, it is possible to adapt the proposed exhibition spaces of varying sizes to all types of free art. The program proposed to include all of the area's buildings in an upcoming music and arts center, but the replies show that it will be possible to carry out the project in stages so that the smaller buildings will be able to transition in a transitional period. serve its current functions.

Professor Vilhelm Wohlert and Nis Nissen,  
KADK School of Architecture Institute

**Proposal by Lene Neble, Mentor Jens Fredslund**

Copenhagen's old waterworks Proposal by Lene Neble Teacher Jens Fredslund Copenhagen's waterworks in Studiestræde is a building with detached houses, and as such it is thought to be preserved, without additions and intermediate buildings. This will enable each of the independent buildings to function as a manageable unit for visitors and staff.

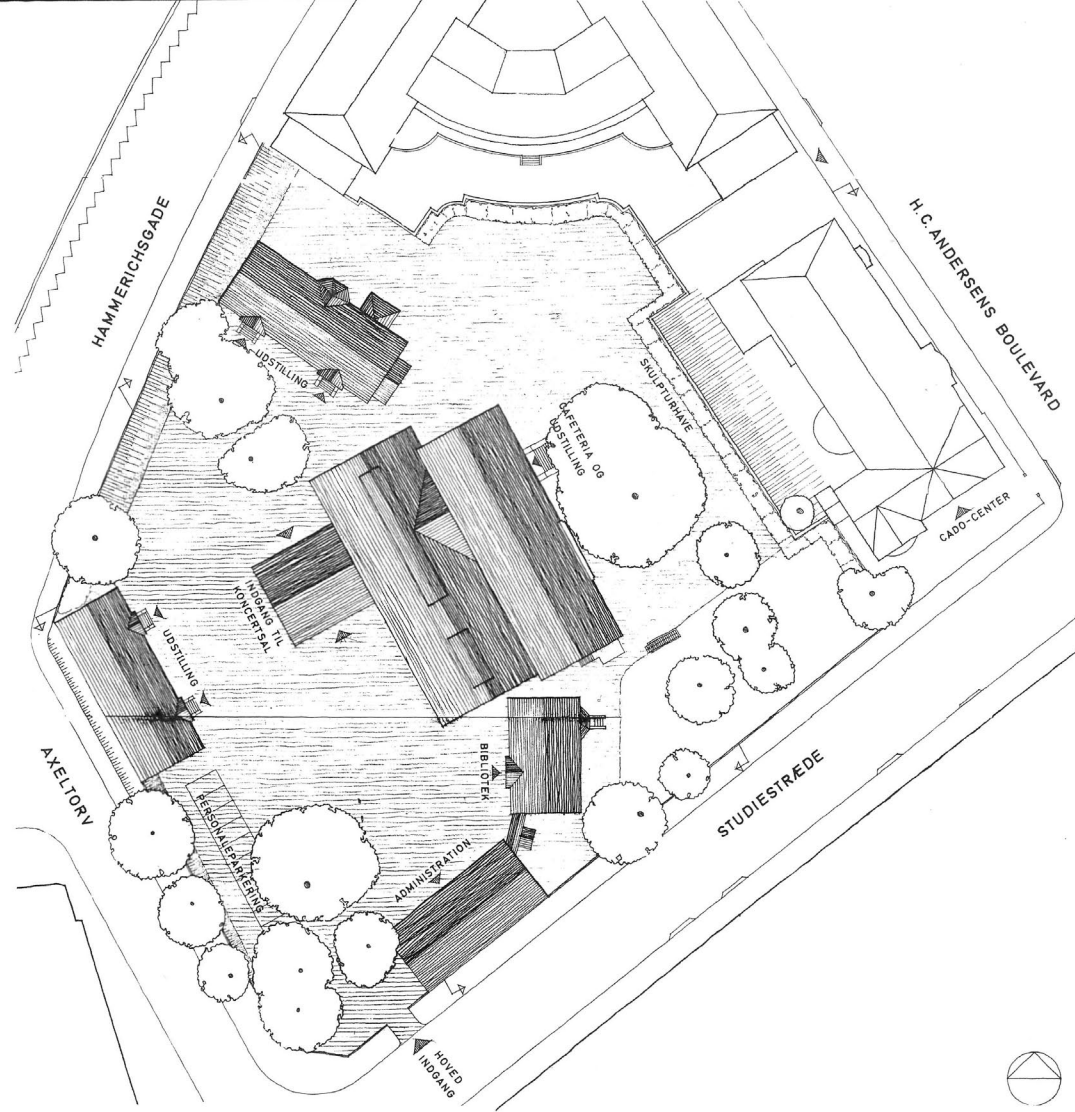
The two single-storey buildings facing Axelortv and Hammerichsgade will be exhibited. The waterworks' main building with the large rooms offers the opportunity to combine several different cultural offerings in the same unit: concert hall, exhibition space and cafeteria.

For concerts outside the normal opening hours, the main building can be kept open alone. The area between the entrances of the buildings has been treated as a courtyard, while the areas facing the Audit Institute and Plesner's student association building have been characterized by a garden anchorage.

The location of the concert hall in the original part of the boiler house is determined by the desire to create the shortest possible musicians and the middle of the one between the audience. The scene is located to the audience around the three free sides. The floor of the concert hall is raised to the same

height as the floor on the ground floor of the machine house, thereby giving the wine floor throughout this floor, and at the same time it gives the concert hall an appropriate distance for the pigeons equal distance to ceiling height, as the partition. According to sound pre-geometric studies of the sound's reflection from the ceiling, it seems that no additional reflectors will be needed than the ceiling surfaces, which follow the roof's existing room for 400 listeners: varied from 35 with shape. The hall podium area can sqm. sqm to 50 As an entrance and wardrobe to the concert hall, the former coal house is preferred, partly because it is as sober as the boiler house, and partly because it overlooks the space from which the book-hung buildings have access. There are exhibits on both floors of the machine- When the concert hall c is in use, ling works. The lower exhibition space - with floor divisions and columns in cast iron - as a walking hall, while part of the cafeteria is used as a living room for the performers.

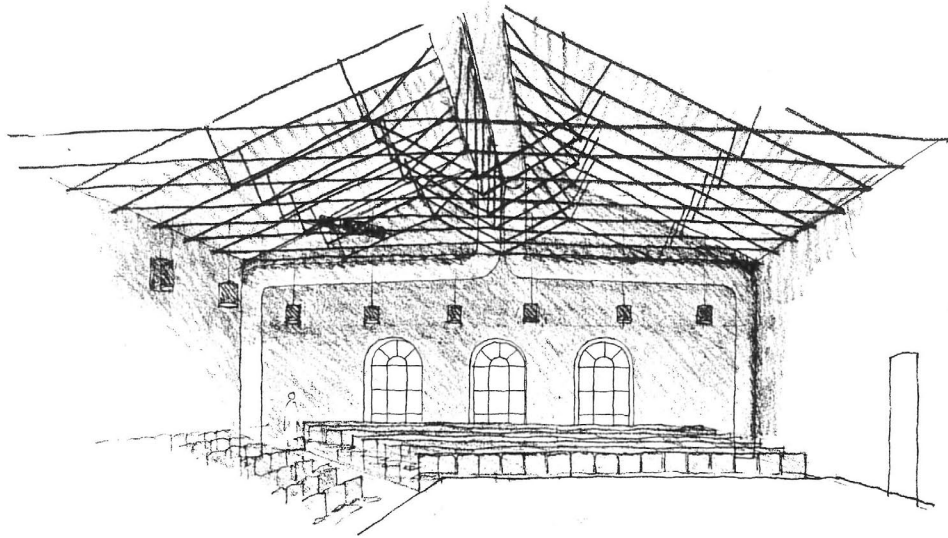
Description by L. N.



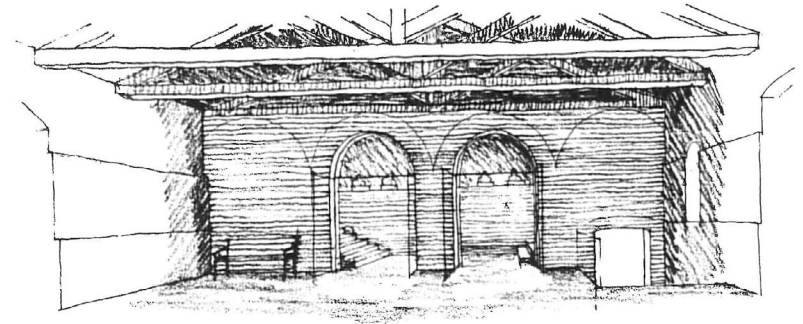
Situationsplan, mål 1:1250



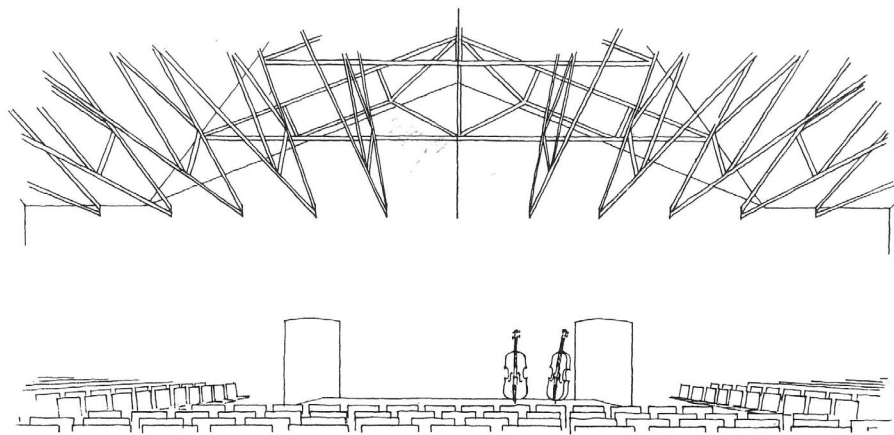
Snit H. C. Andersens Boulevard-Axelortv, mål 1:1250



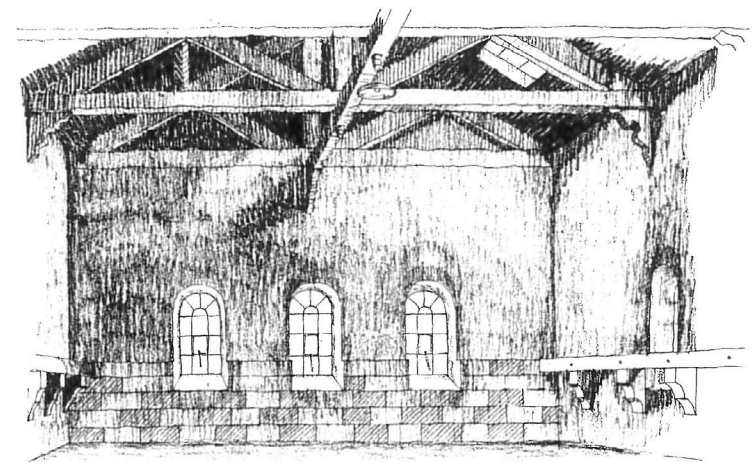
Koncertsal



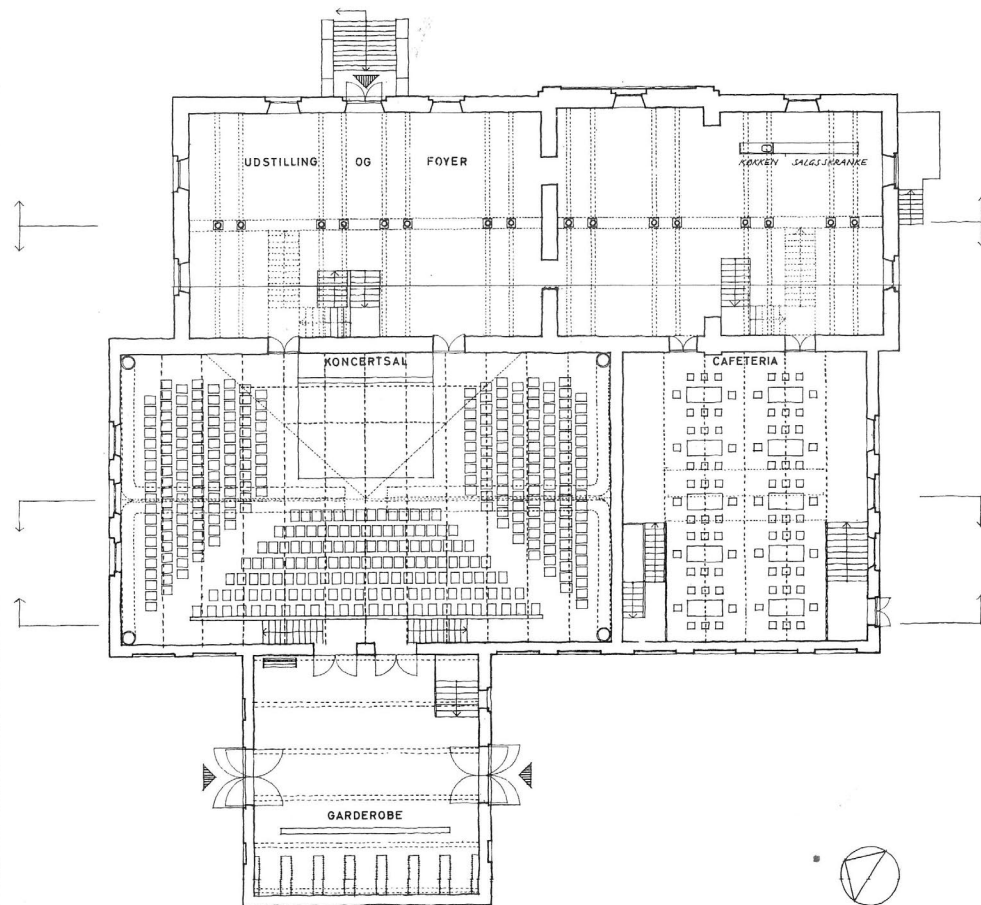
Indgang til koncertsal



Koncertsal

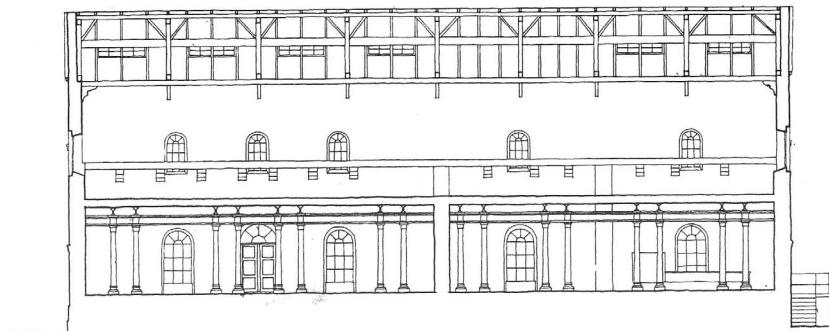


Udstilling

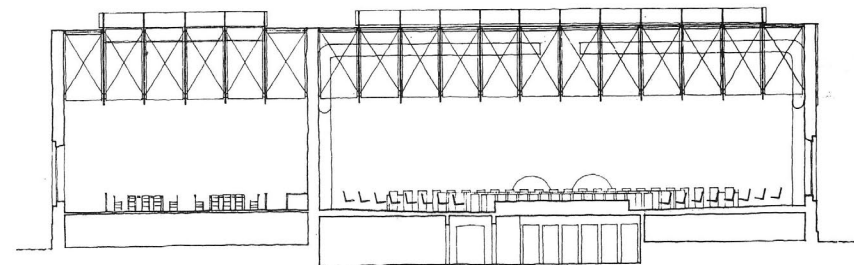


Stueplan, mål 1:500

Under koncertsalen er der bruserum for de optrædende samt publikumstoiletter

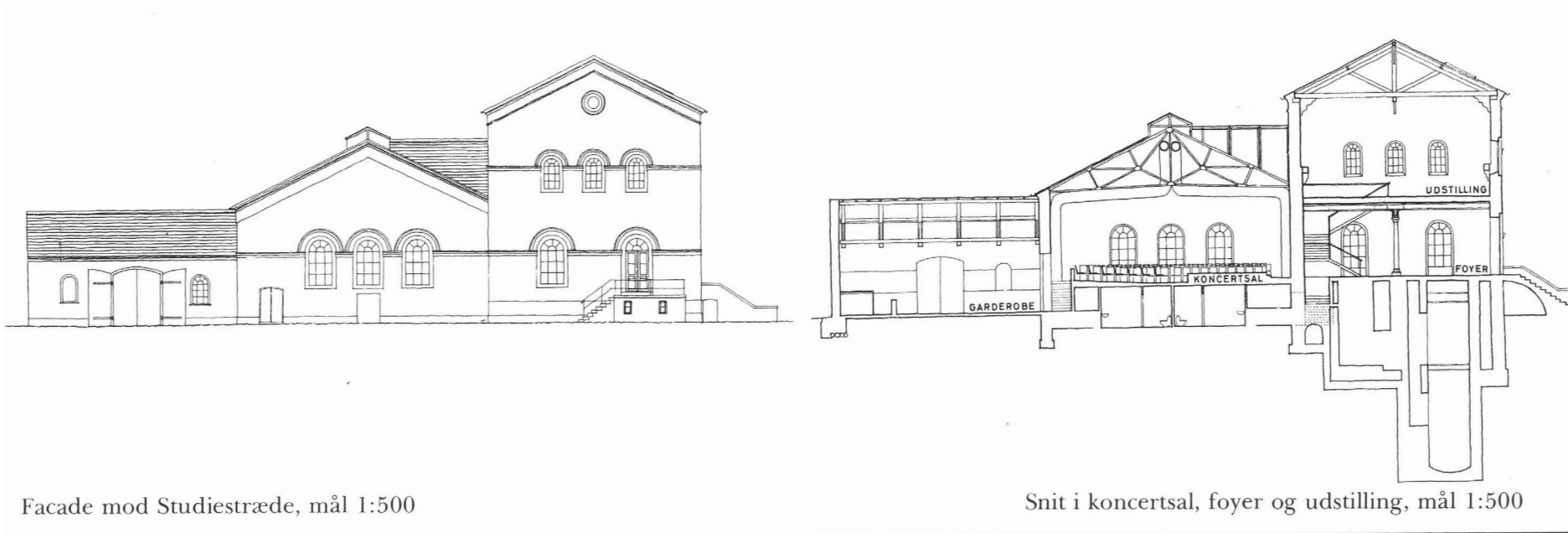


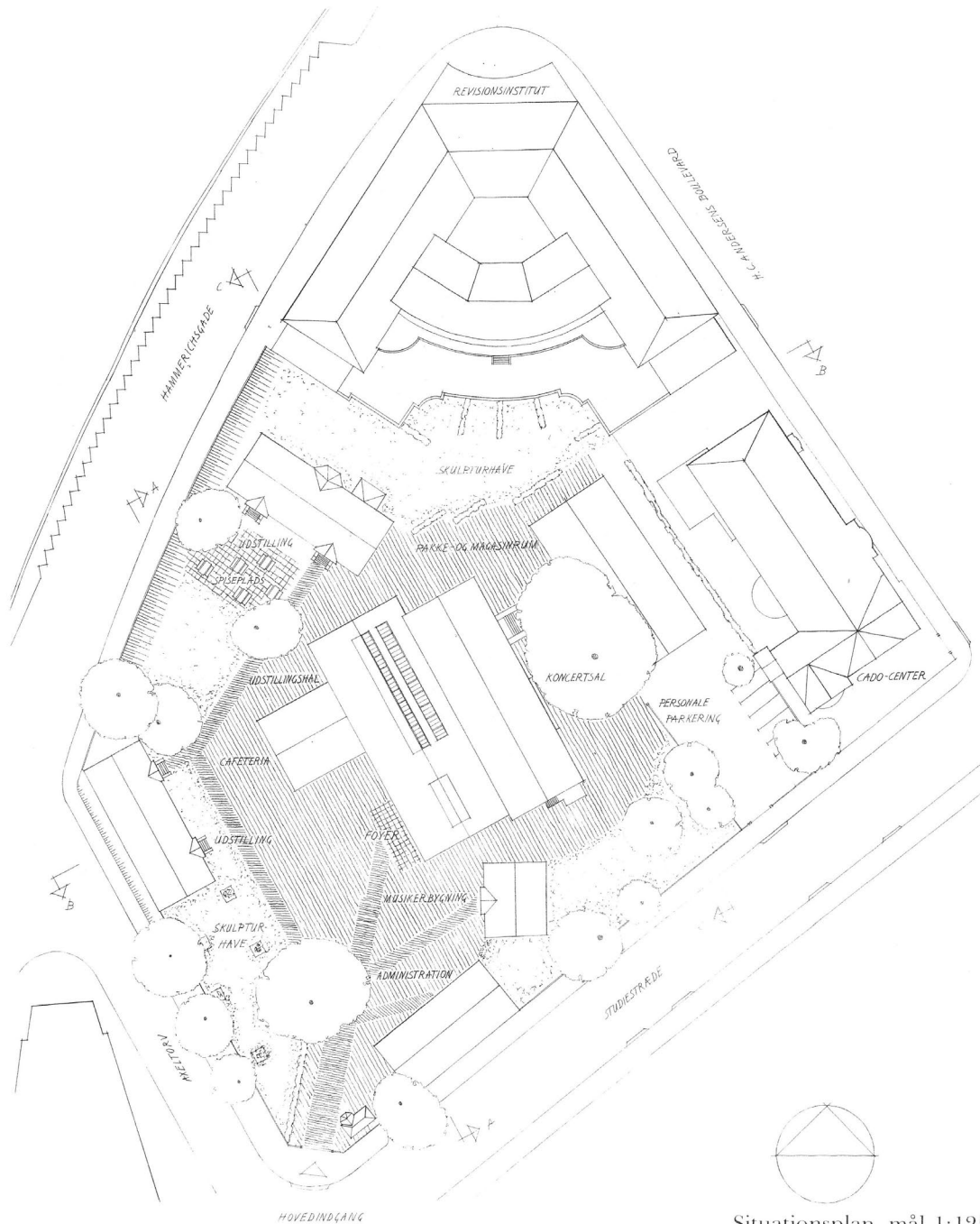
Snit i foyer og udstilling, mål 1:500



Snit i koncertsal og cafeteria, mål 1:500







Situationsplan, mål 1:125

### **Proposal by Inger Kaufmann , Mentor Jens Fredslund**

Copenhagen's old waterworks Proposal by Inger Kaufmann Teacher Jens Fredslund The starting point for the plant's disposal has been to maintain the function-specific division in many building units.

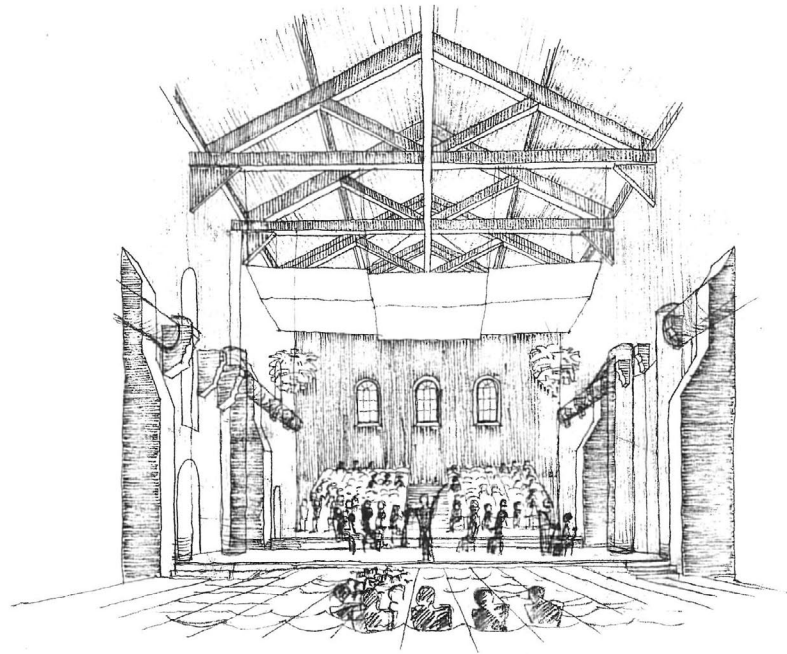
The concert hall is fitted into the machine room, most beautiful room. The boiler room, where there are the original manor, the plant's largest and most favorable daylight opportunities, is the use of exhibitions. The cafeteria is the house, with a good connection to the main functions. Via a balcony along the foyer and exhibit northeast wall you reach the concert hall, whose floor is 1.80 meters higher. Toilets and wardrobes are placed under the second extension of the machine shop. The existing pillar-bearing structure in the machine hall is removed, as I consider it to be part of the machinery which has long since disappeared.

The machine hall nowadays has a three-parted cross-section that reflects the development of the building. This division is utilized in the disposal: the room is built up with spectator seats the original part of the machine room, the orchestra podium (raised about 1 meter) in the first expansion. spectator seats in the second expansion. Add to and view the floor level that there will be room for

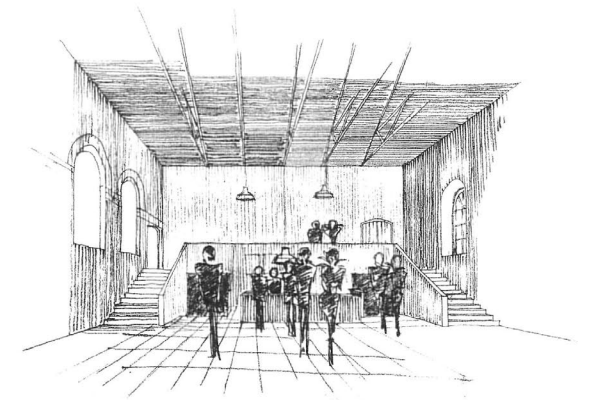
a living room for the musicians. The location of the orchestra gives a good distribution of sound, since it is so much above the position the distance from the soundmaker to the farthest belongs is reduced. Glass reflectors are installed between the roof structure over the bow podium and the main rafter at the end of the hall. The hall holds 400 audience. The PH ball is suggested as general lighting. During the concert, the strength of the lamps is dimmed over the audience.

The exhibition hall is illuminated by skylights in the northeast side of the lantern and a skylight in the northeast facing roof surface. This gives a varied sky light with a touch of direct sunlight on the wall towards the concert hall. The exhibition hall allows the exhibition of sculptures and images from very small to very large formats. Screen walls can be set up as a backdrop for sculptures. The exhibition hall is used as a walking hall for users at concerts. The areas between the buildings are fortified with cobblestones. Primary walkways are marked with chaussestones. The old fencing of the grounds with dark green painted planking is preserved.

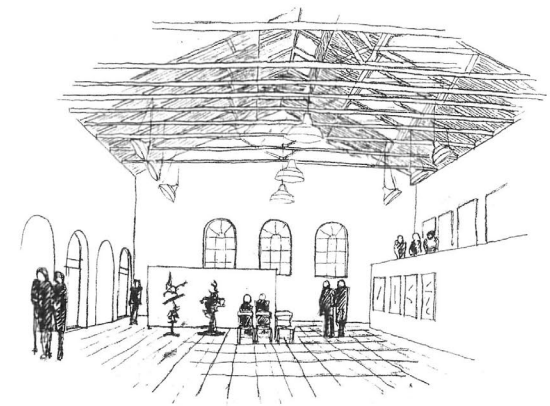
Description by I. K.



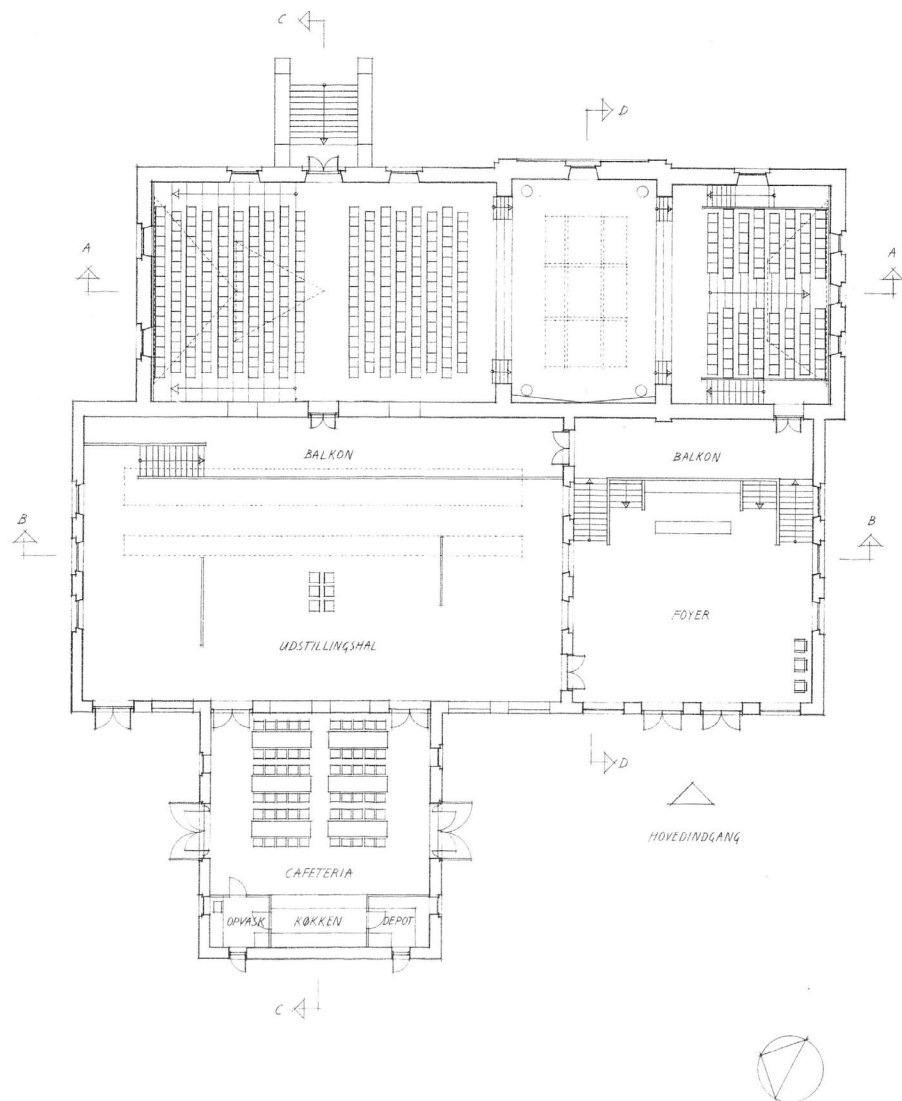
Perspektiv fra koncertsal



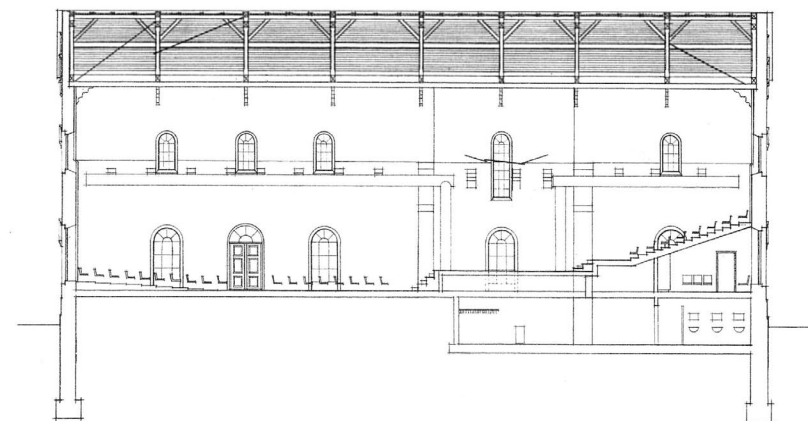
Perspektiv fra foyer



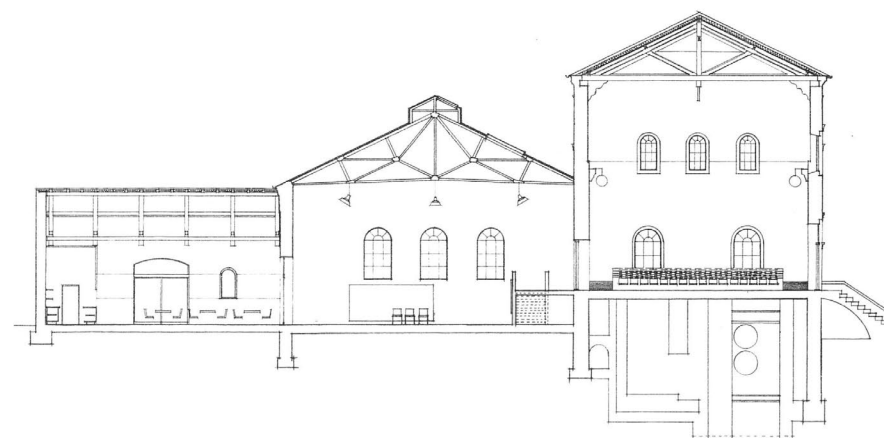
Perspektiv fra udstillingshal



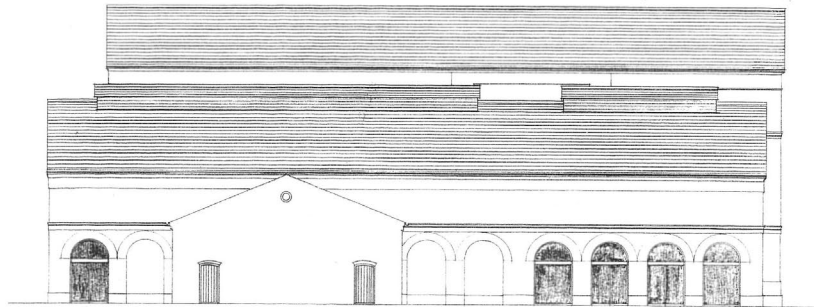
Plan af koncertsal, udstillingshal, foyer og cafeteria, mål 1:500



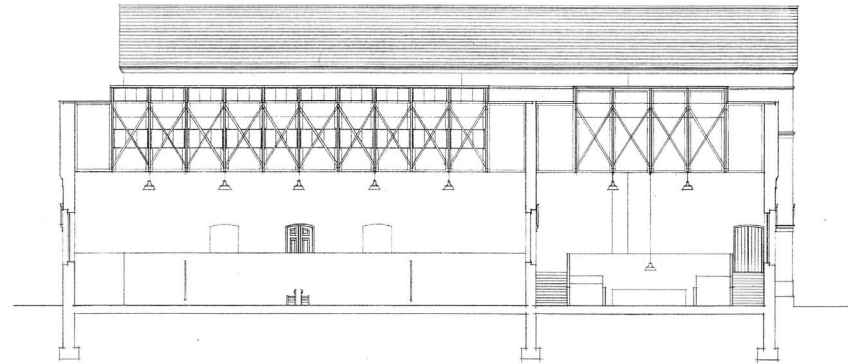
Længdesnit A-A i koncertsal, mål 1:500



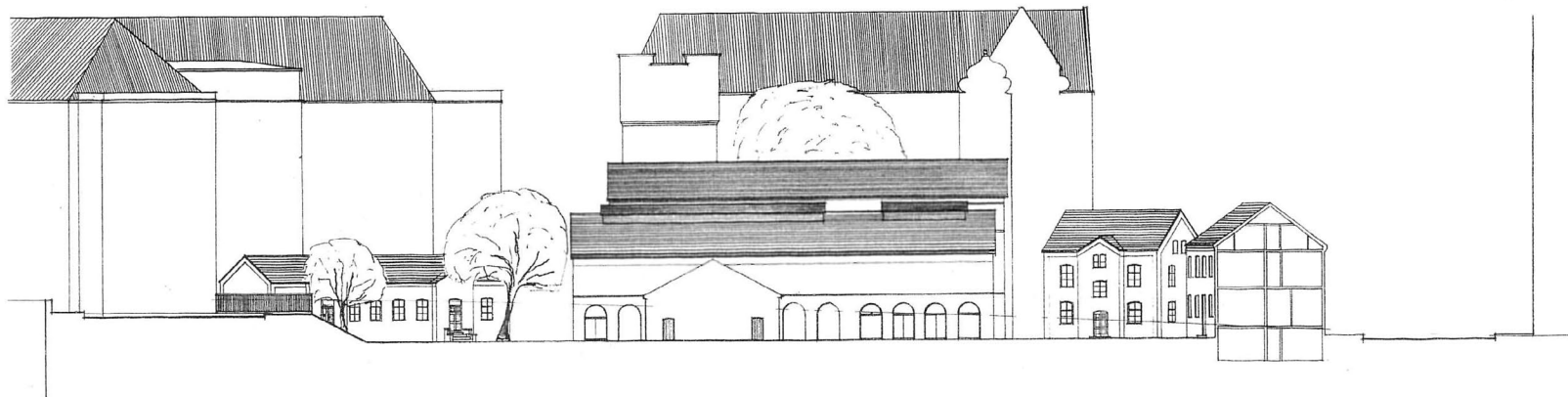
Snit C-C i cafeteria, udstillingshal og koncertsal, mål 1:500



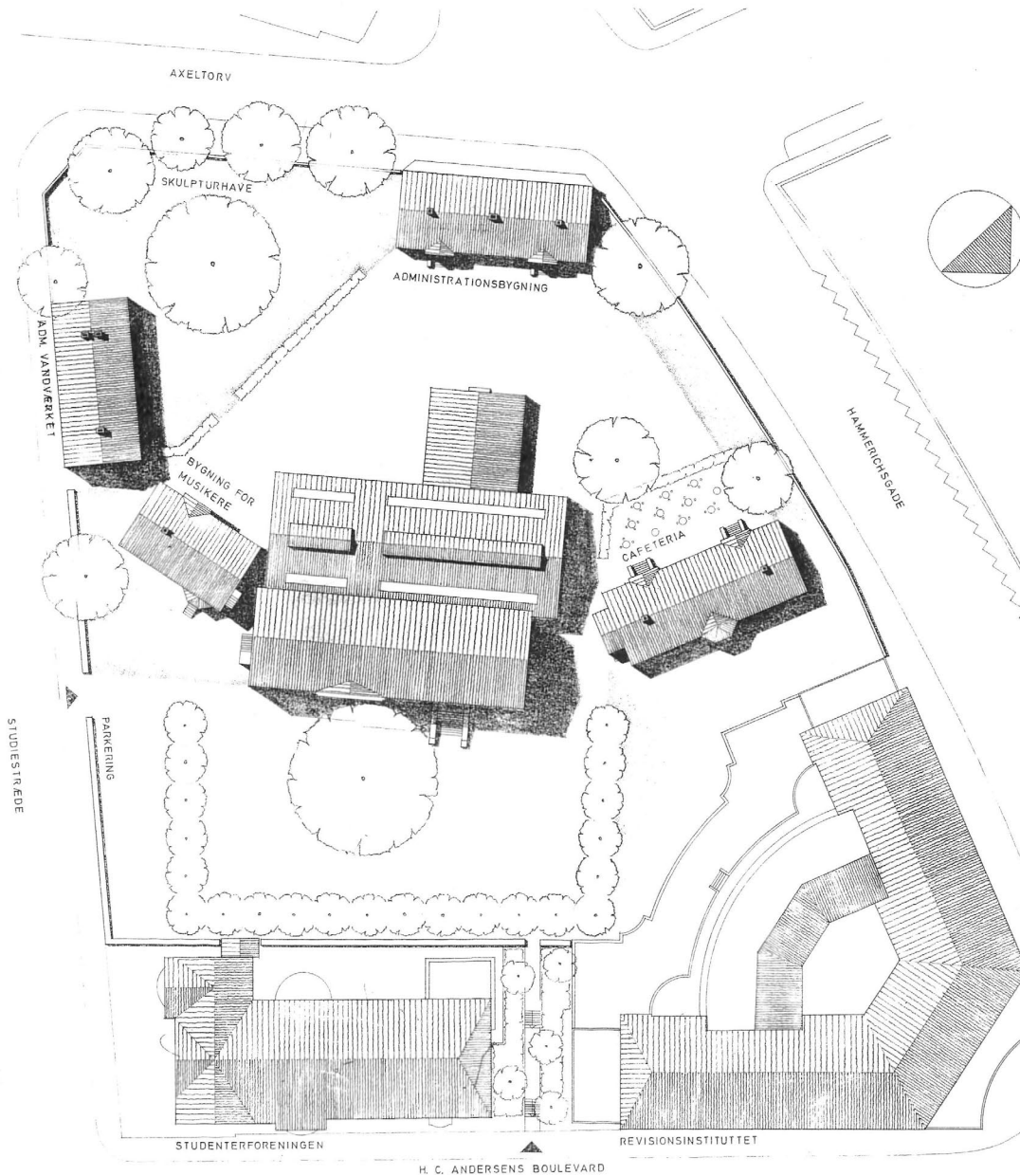
Indgangsfacade mod sydvest, mål 1:500



Længdesnit B-B i udstillingshal og foyer, mål 1:500



Terrænsnit A-A, mål 1:1250



### **Proposal by Else Kristiansen, Mentor Nis Nissen**

Copenhagen's old waterworks Proposal by Else Kristiansen Teacher Nis Nissen The main access to the plant is from Studiestrede via a space formation limited by the main facade of the machine house with stairs and three green walls of cut trees.

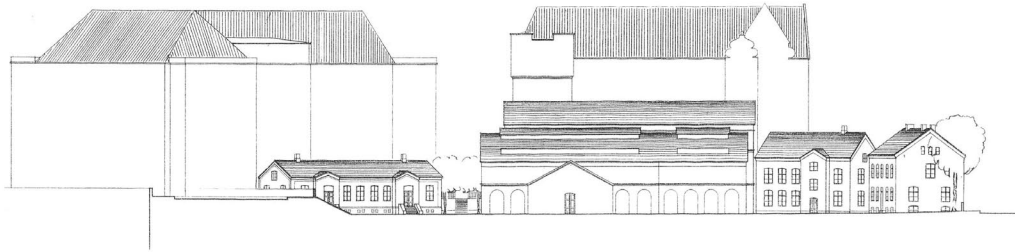
The southern part of the plant is used as arable land with a grassy slope and a hedge planting as inter-connecting elements of the onsi original earthmoving building. The building system at the same time as the original strands the main strand in the system. The original part of the ground floor of the machine house, which leads to the main staircase, is used as a porch, which is the distribution hub for the concert hall, exhibition halls, rest areas, wardrobe and toilets. A double staircase is fitted at the north in the hole in the cast iron structure, or there is today a pillar pair with associated features and beams. The stairs provide 1 the concert hall on the first floor and to the basement access to the ground floor, which is equipped toilets. In the axial direction there is direct access to the exhibition building from the entrance hall. The concert hall can seat 400 listeners relatively and has a relatively long reverberation time of 1.5. Free-hanging reflectors are placed above the podium, as the maximum distance for reflection on musicians is 7 m. To avoid standing sound waves, reflectors are installed on

one wall along the podium which cancel the parallel to the opposite wall surface. The reflectors on the back wall ensure that the sound is reflected down on the listening places so that echoes are prevented.

The roof shape of the room itself provides a favorable sound distribution. The exhibition areas are arranged in the boiler house. The original gable at the south end of the hall opens with its three mortars. This provides an easily manageable, total exhibition area. The main principle of daylighting is skylights - two light channels placed near the longitudinal walls.

Exhibition technically, the hall is thought to be equipped with hanging artwork skylights. The center area of the hall is used for erecting sculptures. In the axial direction in close connection with the exhibition area, a smaller hand library of art magazines is being arranged in the coal house. on the two long walls below

Description by E. K.

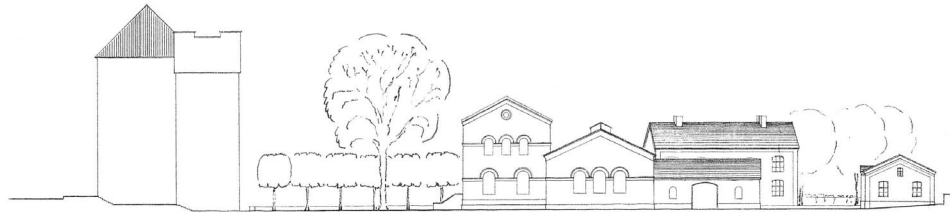


Snit Hammerichsgade-Studiestræde

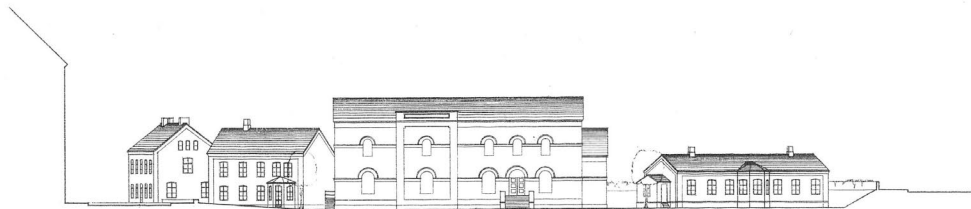
mål



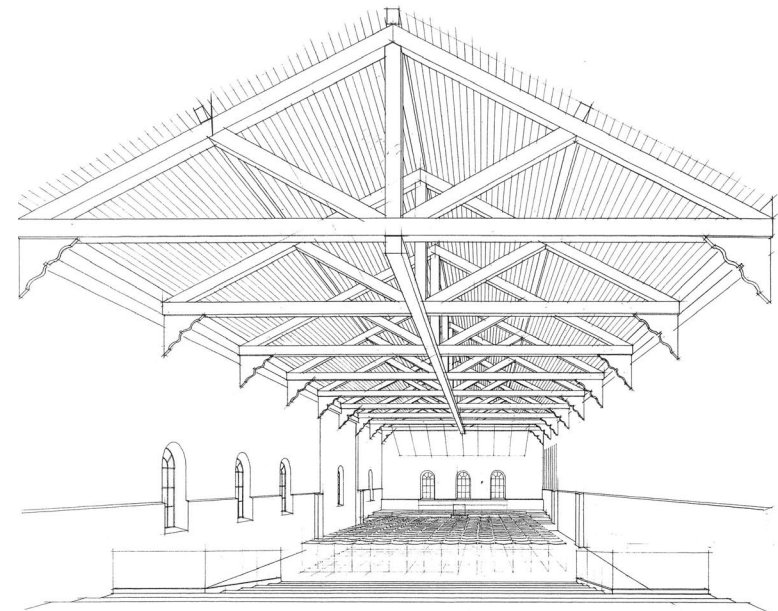
Perspektiv af forhal



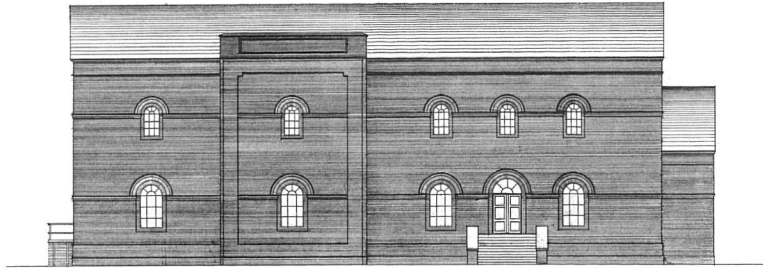
Snit H. C. Andersens Boulevard-Axeltorv



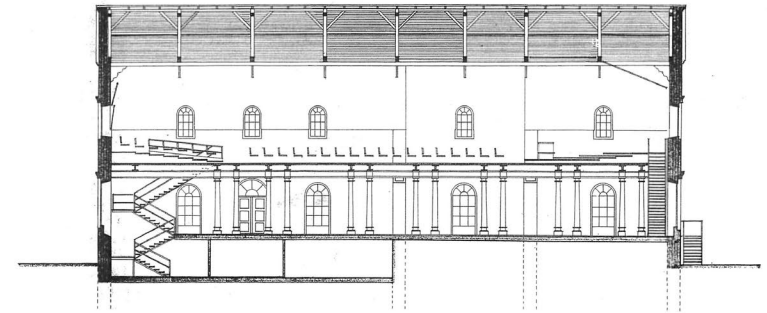
Snit Studiestræde-Hammerichsgade



Perspektiv af koncertsal

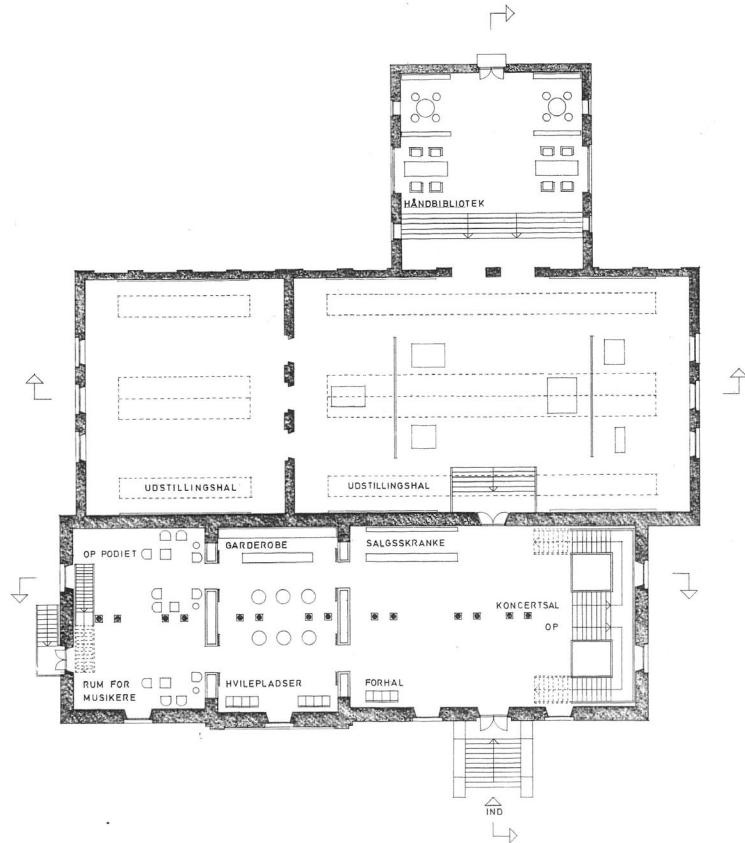


Facade mod øst

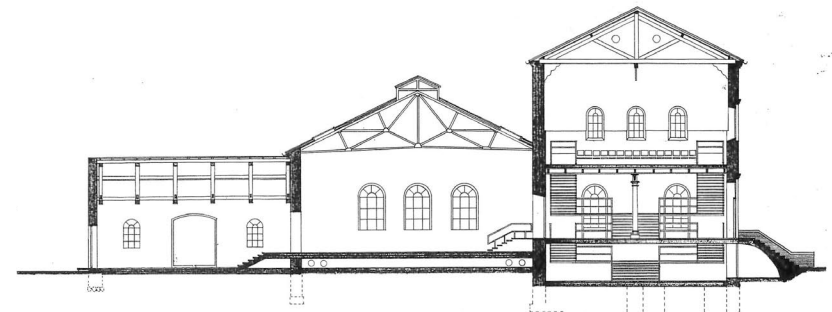


Længdesnit i forhal-koncertsal

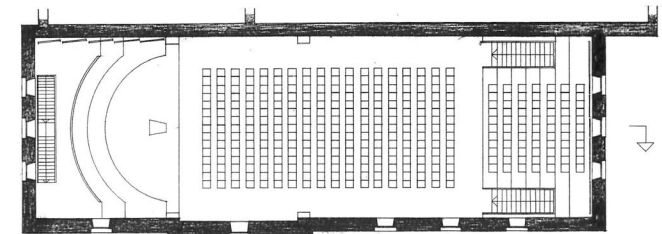
mål 1:500



Plan af stueetage



Tværsnit



Plan af koncertsal

mål 1:500





Chapter 05

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## Design Guidelines

The Framework of Design



## ***The Design Guidelines***

*“In such a state, each person is equal to the rest, their awareness of this reciprocity would be the very substance of the gathering. They would celebrate a new transparency: hearts would hide no more secrets, communication would be completely free of obstacles.” (Starobinski 1974:101)*

*Taking back the street, Paris 1968-78, Sarah Bonnemaïson*

# Memorial

## Forgotten Past

Around the clock there has been a constant pulsating sun from the big machines which today is hard to imagine. The pace of the machines, together with the coherence of the building volumes and the rhythm of the curve, once formed an energetic cohesion, which today is quiet and forgotten. The big machines are gone and the concierge and the master are past. Now it houses an outdated history. In the small historic island with tall old trees in a sunken land enclosed by walls and lattice fences, there lies the Waterworks. The typography marks the differs from the area it once was. An area that has evolved from a green romantic park to a dynamic and vibrant city with open spaces, monumental buildings.

## Context

To the east, there is Copenhagen's largest traffic route, HC Andersens Boulevard. The north stands HC Ørstedsparken. To the west, the railway ditches along Hammerichsgade and drops to Vesterport Station. To the south, Axelortv opens up and offers cultural experiences in the Circus, the Palads cinema and further down Tivoli. In the urban scale it jumps from the deep and long runway to the tall and slender SAS hotel and new circular Scala Towers. These are clear indications of the modern metropolis.

## Identity

The site of the industrial plant, a forgotten oasis where Copenhagen's first waterworks was built in 1859 for clean water supply. The site is located at the former fortress canal; it became a public park in 1910 and later gradually disappears when the city expands. In 1977, an attempt failed to renovate the whole plant of Waterworks as cultural center. Only the machine hall is transformed as a music venue, the rest of the site is used as Children's Institution.

In 2011 a cloudburst stroke Copenhagen and huge infrastructure projects have been taken place as climate adaptation. According to the Local Plan of 2011, the area is intended for service industries, but as it is now, the children's institution occupies most of the buildings on the Waterworks site. It is currently housed in both in the Coal House and Boiler House as well as the residential buildings. An additional building has been added between Plesner's Student Association and Pumpehuset in 2015. It thus transforms the entire area of the facility into a fenced playground near Pumpehusets Byhave, which acts as an outdoor scene.

The venue Pumpehuset is located in the Machine Building. This is a fascinating transformation of the great hall. It was most recently restored in 2011 and now has the stage Sortsal in the ground floor, Kransal at the top and a barely notable container entrance.



*Plan of Children's Institution*

With a red-line indicates the fence of boudary, the diagram shows three lattice entrances for children's institution. Entrance 1 and 2 has the most level difference, 4m and 5 respectively. Entrance 3 with only 1m level difference is ramped down toward the center of the site.

All the red mark buildings are temporal huts added next to the entrance and playground as garage or storage for the baby strollers. This buildings are reversible.



*Plan of Pumpehuset Music Venue*

The Pumpehuset music venue is the only entrance on site which is open to public.

The red mark buildings are temporal added restaurant bar, with outdoor seats in front of the building. The musical events sometimes extends to the outdoor space.



Current Plan: Close to Public



Proposal: Open for Cultural Activities as an extension of Tivoli



Current: Disappearing Garden



Proposal : Recover the Landscape and Relink to Urban Green Belt



*The Urban Context: Main Traffic*



*The Urban Context: Railway*



*The Urban Context: Cultural Realm*



*The Urban Context: Hidden Island*

# Brief

## Problem

The value of the landscape in site and the potential of the architecture have been neglected. The municipality decided to transform the waterworks into Children's Institution, in which the landscape is replaced by cement playground.

The children's facility Waterworks and the Pump-hus room programs inside and outside together form a contradictory and counteracting situation, which divides the plant into two. The connection between the buildings and gardens therefore lack a cohesion.

Although the buildings are listed as cultural heritage, the program shuts down its door to public and does not relate to cultural purpose. The industrial value of the site is not optimized.

## Research Questions

The research questions are formulated in preservation scope but giving attention to the political movements and deep sustainability.

The Waterworks plant fulfilled its essential job of cleaning drinking water at the beginning, and adapted to the perch park, a leisure and ecological infrastructure. A rethink of the new use is required

1) How to re-link the site to the rest of Copenhagen, to continue its role of benefit and serving for the whole?

2) How to invite the subculture group to take possession of the place and establish their own rule?

3) How to optimize the value of the well-preserved landscape and architecture?

## Design Assignments

It concerns the practical issue of building renovation, recovery of landscape and rearrangement of the programs in site.

1) Reopen the plant as a secret garden behind the bustles of new metropolitan center. A self-discovery in the daily street life is required, correspond to the sunken ground preserved in the past. A refined and experiential garden design is required.

2) Extend the cultural experience of pleasure from Tivoli to the site, across the Axtorv Plaza where the Circus Building and Palads Theatre stands.

3) Invite the programs from the marginalized clusters of subcultures. Study model of those communities investigate which program forms a collective.

4) Carefully evaluate the industrial heritage: its tech-

nical condition, architectural expression. If an additional building is necessary, integrate the new with the old in the materials that creates a coherence in spatial experience.

## Overall Strategy

In response to the design assignment, I will apply the following methods to each task.

1) Integrate the whole plant as a secret garden. It drives me to come up with a pictorial design, regarding my personal background as a Chinese, and my obsession of Chinese/Japanese garden. I will focus on the investigate of contemporary practice which integrates the garden idea into a restoration site. The detail design of framing the nature and creating pictorial experience will also be a focus in the design research. A collection of precedents will be built up.

2) Integrate "the island of pleasure" into the site, implement the research model of Tivoli, Distortion Revelry in Copenhagen. The comparison of daily and celebration will be illustrated in architectural scenarios.

3) Integrate "the island of autonomy" into the site, implement the research model of Christiania and subculture centers in Copenhagen. I will illustrate

the programs and activities formed by the collective.

4) To evaluation the heritage, a high demand of material collection is the ground of design: the use of city archive to access the drawings in different periods, investigation of technical reports, site visit. I will focus on the study of architectural materials to form a coherence between old and new. It includes the methods of case study and model making.

## Design Concept

To put together of the puzzles above, I want to invite the concept of "water as a social bond" into my design.

My one and half year internship in Copenhagen brought me closer to the city of water. I was living by the harbor canal, standing at the balcony and watching people passing on their boats. Copenhagen is a very seasonal city, long night in winter, enough daytime in summer. It is very intriguing to see all the social activities happens on the deck during summer, while the wind of winter blows all the crowds away from the sea. From those observation, I am interested in integration water into my design, to be a thread of social activities, urban fragments and ecological connections.

I noticed it is the Danish people's need to phys-

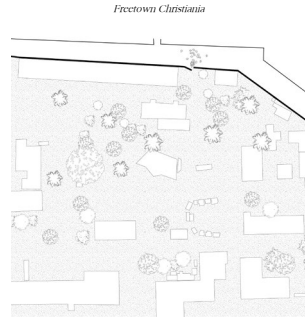
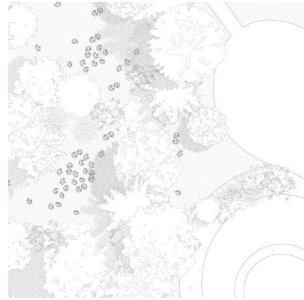
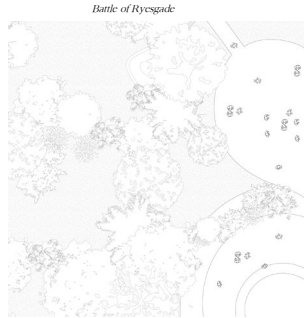


## Island of Autonomy

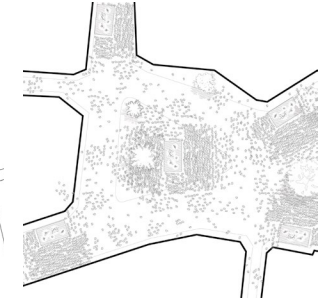
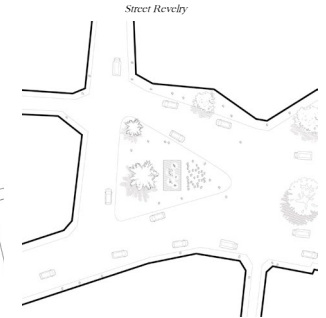
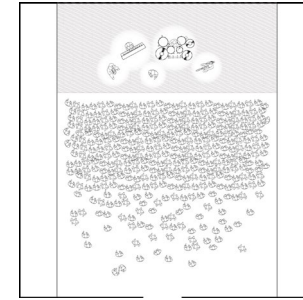
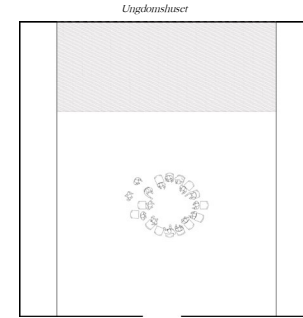
ically contact with water, after the talks with my friends who described how they enjoyed jumping into the water even if the weather is still cold. It triggered my research of the water connection in Copenhagen, it includes the water facilities such as public baths.

The public bath in Copenhagen was a major facility in first half of the 20th century. Not only contains the basic function of cleansing, it was also an important social venue. Between 1960-1990, the citizens gradually lost their water connection to the public bath. Copenhagen's bathhouses were mostly demolished after the private bath system has been established, while the sea bath was also prohibited due to water pollution.

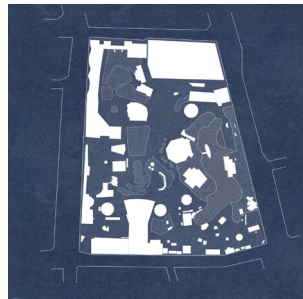
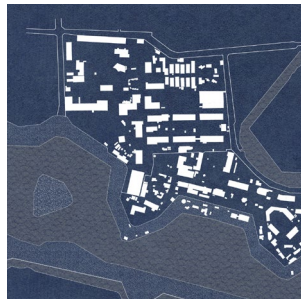
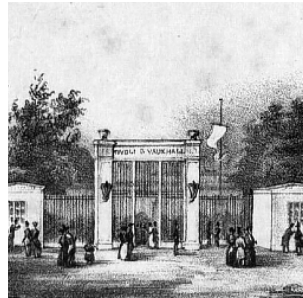
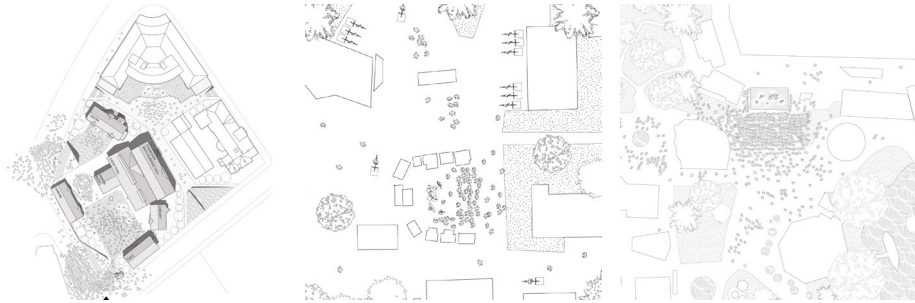
With all those loss and blank experience in a harbor city, the sea bath reopened after water gets cleaner from 2006, with all expectations from the citizens. The citizens regain physical connection to the water as new way of leisure. They start the endless social life and celebrations, and cultural events, even protest on the water. However, except the sea, there are only two bathhouses on land has been preserved from the



## Island of Pleasure



### Two Models Implemented

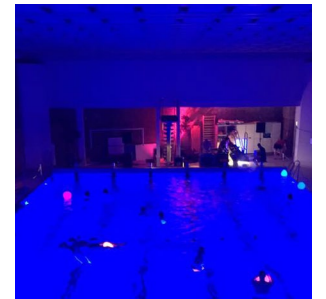
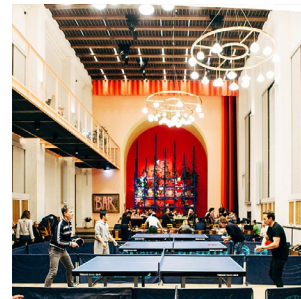
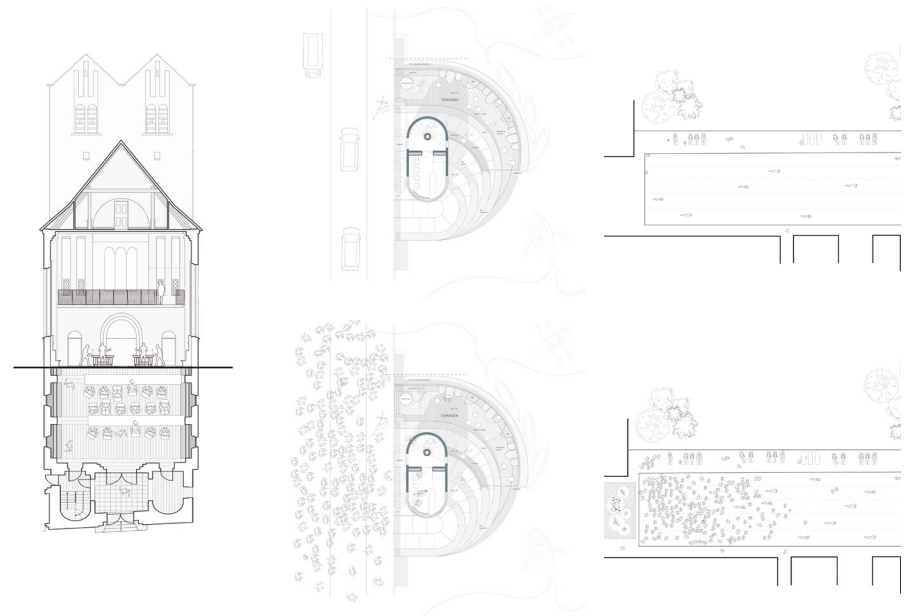


The Waterworks

Freetown Christiania

Tivoli Garden

### Subculture Collective



Absalon Folkeluset

Kulturåret

Riksstyrelsens

### Reflection

My graduation topic is highly focused on the study of power transitions in Copenhagen. It derives from the studio's general theme: the political engagements with space, especially the manifestations within the city in the context of environmental crisis. The study of political space often includes a range of approaches, but the core discipline remains unchanged: to understand the politics of space and the implications of power relations in space.

We are encouraged to research the use of resources, people's movements and relations to labor practices. I started with a series of research questions from historical aspect towards the architectural reflection of future. Firstly, what does a crisis mean to the Danish state and its people? How did both sides react to the crisis? How did people's movement affect Copenhagen's urban structure? Secondly, how does the movement evolve until today, when everything has calmed down and social order has been re-organized? What does the gatherings mean to citizens today? What can I design for a better future?

All those questions form the starting point of my research. The research materials include published sources such as newspapers, journals and essays. It is also supported by autonomous sources such as interviews, diaries, webpages and videos. Through the published resources, I learned the two major events. Firstly, the workers' movement in Copenhagen has started from 1980 until 2008, when Danish government was forced to let the squatters take possession of a new building. Secondly, today's most popular cultural event Distortion was born in 1998 for a one-night party in Tivoli, Copenhagen. A small, chaotic, illegal 5-day night culture saw a victory and won its legitimation from the Copenhagen City Council and the Copenhagen Police, after gathering more than two thousand

guests at a single street party. Today, the ultra-mobility idea and the event are developed into a huge revelry. The autonomous source plays an importance role of weaving the events of past and the current.

Through the diaries, I read that during the workers' movement, the underground group was gathering in the dark to avoid the police and celebrating their victory at night. Such a discover helps me develop my idea of "revelry as an expression of grassroots' autonomy". I build a spatial narrative of political in relates to urban structure by mapping out where the events took place and where are the clusters of workers and authorities.

It is the studio's requirement to building up archive on each term one defined. Referring to the approach, I firstly divide my research of political architecture into several terms, namely the Control, the Autonomy, the Festivity. Within each term, I collect the building types referring to the theme, study their social, cultural and political roles, and carefully select which one helps build up my narrative. Before I understand the above methodology, I had difficulty integrating the typology study to a defined narrative. To me, the typology discusses a repetitive pattern in different purposes of use. By looking at the type of circular interiors, I find it easy to collect such types across the history. In the study of "control", I build up a precedent archive, including prison, reading room, theatre, gated community, Colosseum, plaza, palace and police station. However, I was not clear which precedent is helpful to cite.

Through the tutorials, I noticed a narrative, or a statement should be invited at this stage. I made a statement that the state power of control is realized by gazing. The precisely selective exercise helps me take out

some of the irrelevant samples, such as the plaza, which is not reflecting a state power.

In the literacy study, *Festival Architecture* shows a different approach. Sarah Bonnemaison and Christine Macy explores the power transitions through festive events in the European cities through a historical timeline. “The Festive City” was the previous theme in the studio, which relates the celebration to political activities. I found it very inspiring by the essay *Taking back the street, Paris 1968-78*, where Sarah compares the daily street to the occupied street during protest. The daily street contains a certain controlled order, while the autonomous occupation shows the power of protest while the order is temporality removed. Despite its illegal origins, the protest has later been legitimized as the festivals, while the authority allows the order to be moved in a defined period.

Inspired by the Book, I investigate a specific event in my second term “Autonomy” — the historical movement “battle for Ungdomshuset”. An experiential impact strikes me while going through documentaries, site filming, interviewing and reading diaries of the individuals who had been engages in the workers’ movement in Copenhagen. One of the diaries vividly describe how the workers’ group gathered secretly at night and talked secretly in the dark to avoid the police, and how they celebrated the Friday victory at night, because the police will not come until Monday. The investigation helps me establish a personal engagement to the movement and understand the importance of such a night culture.

Referring to the *Festival Architecture* where the author relates the carnival as political trigger to urban transformations, I conclude my research to be “revelry as an expression of grassroots autonomy”. It weaves the

two events together, “Distortion”, Copenhagen’s most popular revelry, and workers’ movement “battle for Ungdomshuset”.

The answer to the questions at the beginning must situate between facts and imaginary. An architectural design is a re-organization of imaginative events based on the past. I conclude it as a fictional narrative upon the typological fact. Specifically, the use of typology research is to collect existing facts and building up the archive, and based on that, the imaginary events is articulated through architectural design.

Beyond the academic field, the actual practice requires architect’s arrangements, or guidelines to coordinate the events and spaces, and I believe, creativity grows from the exercise of collaging existing facts through a fictional narrative.

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