



En motorvej i Antigua med *Roystonea regia* som vejtræ. Foto Trine Larsen

## LANDSKAB 3 2016

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### Abonnementspriser 2016

I Danmark 972,50 kr. inkl. moms og forsendelse.  
Norden, Grønland og Europa 1.033,75 kr. inkl. moms og forsendelse.  
Øvrige udland 971 kr. inkl. forsendelse.  
Løssalg 130 kr. inkl. moms, ekskl. porto.  
Landskab udkommer 8 gange om året

### Abonnement

Arkitektens Forlag Pasteursvej 14, 4. sal. DK-1799 København V  
Telefon +45 70 25 12 22 kl. 10-12. Fax +45 32 83 69 41  
Giro 9 00 31 34  
abonnement@arkfo.dk

### Udgiver

LANDSKAB udgives af Danske Landskabsarkitekter, DL,  
Peter Bangs Vej 30, DK-2000 Frederiksberg, tel. +45 33 32 23 54  
www.landskabsarkitekter.dk  
i samarbejde med Arkitektens Forlag

### Reproduktion og tryk

Scanprint  
Medlem af Danske Specialmedier  
ISSN 0023-8066

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# BITTERSØD

*Annemarie Lund*

Bittersød, et sjældent anvendt ord. Landskabsarkitekter kender det mest fra plantenavnet bittersød natskygge. Eller man kommer til at tænke på smagen af den orange pomeransmarmelade, der skal koges i januar.

Men det er også titlen på et godt, omend lidt bedaget interview fra 1953 (se s. A34). Bladet havde dengang en redaktionssekretær, havearkitekt Ursula Hansen, og da Georg Georgsen, lektor ved Landbohøjskolen, og C.Th. Sørensen, lektor ved Kunstakademiets Arkitektskole, med få måneders mellemrum fyldte 60 år lavede hun et dobbeltinterview med de to: 'Vor bittersøde gerning'.

De var i 1953 formentlig fagets mest magtfulde og indflydelsesrige personer og gode kolleger. De havde stor erfaring, underviste kommende havearkitekter, var med til at udvikle faget med utrættelig entusiasme og havde mange projekter bag sig. Og, skulle det vise sig, også en del foran sig i de kommende årtier – de blev over 80 og var virksomme næsten hele livet.

*'Når det er HAVEKUNST, tilmed ved sin redaktionssekretær, der spørger, må vi jo gøre os umage. HAVEKUNST bliver engang ad åre et museum for tanker om haver',* forudser Georg Georgsen. Interviewet kommer godt rundt om de to: om hvorfor de valgte havekunsten (som børn var de glade for naturen, kunne lide at tegne, men var svagelige og kom derfor i gartnerlære), om deres mentorer Birger Errboe, Erik Erstad-Jørgensen, Peter Wad, G.N. Brandt samt dygtige anlægsgartnere og inspirerende bygningsarkitekter. Om at etablere egen tegnestue og om at få ideer. Men også om det bittersøde; om at tackle bygherrer, om forkastede projekter, skuffelser og stridbare kolleger.

Mange, måske de fleste landskabsarkitekter er også i dag uhyre entusiastiske mht. deres fag, det er næsten et kald for dem. Ferierne er ofte også studieture, foreningen en slags familiært forhold, og sammenlignet med andre uddannelser bruger landskabsarkitekter en uhørt stor del af deres fritid til ganske brødløst at besøge anlæg, deltage i foreningsarbejde, skrive bøger og artikler. Men det ambivalente og bittersøde kommer man ikke udenom.

Det piner én at høre om regeringens ønsker til bebyggelser langs kysterne; man frygter, hvad en revideret planlov vil bringe; man græmmes over den igangværende politiske agenda, der truer det danske landskab, man gruer for byomdannelse; og man undrer sig over, hvorfor netop byernes centrale grønne områder er udset til at skulle bære så stor en del af regnvand ifm. klimasikring. Man kan blive meget træt af netop faget.

Og selv om Kristine Jensen ligeledes får nævnt, at der er 'gange, hvor det også er surt og fortravlet', er det dog slet ikke det, der er mest af i LANDSKAB 3-2016. Det er fest og fejring: Kristine Jensen er tildelt Dreyers Fonds hæderspris 2016. Arkitekt Mathilde Petri motiverer tildelingen, illustreret med bl.a. det nyligt vundne 1. præmieforslag til Solnedgangspladsen i Skagen. Dette suppleres med Kristine Jensens takketal, hendes tiltrædelsesforelæsning som adjungeret professor ved By og Landskab, Kunstakademiets Arkitektskole, hendes begejstring over landskabsarkitektens Catherine Mosbachs anlæg ved Musée Louvre-Lens og en omtale af tegnestuens bog *Monumentområdet i Jelling*. Projektet Sønæs fik Dansk Landskabspris' hædrende omtale i 2015, det foldes ud og forklares. Og arkitekt og landskabsarkitekt Ib Møller, der ved Akademiets Stiftelsesfest 17. marts 2016 fik tildelt N.L. Høyen medaljen, blev hædret for sin stilfærdige indflydelse på landskabet, især vej- og motorvejsbyggeriet i Danmark og for hans publikationer herom, bl.a. *Smukke Veje*. AL

# SUMMARY

## ***Dreyer Fond's Honorary Award 2016 to Kristine Jensen, p. 62*** ***Mathilde Petri***

On March 15, the Dreyer Foundation Honorary Award 2016 of 400,000 kr. for architects, was awarded to Kristine Jensen. Mathilde Petri, architect MAA and member of the foundation board, motivated the jury decision: Kristine Jensen was chosen for the Dreyer Foundation's Honorary Award for her convincing and insistent efforts with her work in the area of landscape architecture. With her open, sharp and reflective view of the external environment and her refined ability to express her ideals in relevant projects she represents a distinctive practitioner of the profession.

The time is now for landscape architecture, as the spaces between buildings and the areas between city and country become more and more decisive for the way we appreciate a given place. But this development has not happened on its own. The ability of a profession to flourish and make its mark, demands enthusiastic and talented practitioners.

Kristine Jensen is in this league. Quite recently she was appointed as assistant professor at the department of landscape architecture at the Royal Academy of Architecture in Copenhagen. It is quite evident why Kristine Jensen was chosen to carry the baton further.

Kristine Jensen started her theoretical practice at the Aarhus School of Architecture with her innovative PhD project: *Om at tænke med landskab i arkitektur*. In this she emphasizes the fact that landscape and building design together constitute an inseparable whole. Today, this can seem obvious, but this was not the case twenty years ago. Neither was it common to take a PhD degree. These studies bear witness to Kristine Jensen's need for a deeper understanding of the profession, which she has been an important part in developing and contributing to. Her studies formed the basis for the theoretical thinking and position that Kristine Jensen has so exemplarily further developed in her projects, articles, honorary offices, awards and professional fora.

The innovative project for the renovation of Prags Boulevard in Copenhagen provided new hope for a nondescript urban space. It revealed to the rest of us how a dismal, long urban space could be transformed and put into play. By employing 120, tall poplar trees planted in a diagonal line, a long carpet of grass, a ruler-straight row of 90 fluorescent

lamp poles and 700 green chairs, a new clang arose in an interplay with involved residents and new visitors. With graphic precision, mild coarseness and humor, a new layer of meaning was lowered in over this urban space, thereby transforming it.

At the New Moesgaard Museum, which opened in 2014, the office's landscape plan weaves the entire scheme together in a grand total experience. The museum building's green roof tips up from the grass-covered slope and offers views into the exhibitions. In the landscape, the sloping surfaces invite movement, play and pauses. Architectural design and landscape architecture become one and underscore the grand characteristic features of the landscape.

Recently the office has published the book: *The Monument Area in Jelling*, which was produced in collaboration with sculptor Ingvar Cronhammar. Here efforts were made with registering and revealing the newly discovered palisade with the help of continuous pale concrete markers. Surfaces, lines and points define the border between the surrounding landscape space and the spaces within the enclosure. The monument area is predominantly planted with thyme and is thus visually freed from the surrounding culture landscape – simple, distinctive touches that create the impression of former grandeur in the world of today.

Of current interest, the office has won the architecture competition for the design of a new sunset area by the beach at Gl. Skagen in collaboration with sculptor Ingvar Cronhammar and Bjarne Frost Design. A row of new sand dunes flanks a new round space – a so-called sun disc – where we can gather and watch the sun set. The new dunes mime the place's special character, and the unifying round shape offers associations to the day and year's repetitive cycle and the distinctive symbols of the past.

To intervene without violating is characteristic of Kristine Jensen's work.

The office also recently won the competition for Telemarkskanalen – Vann-vegens Fortællinger in Ulefoss in collaboration with artist Line Kramhøft. Together with architects Schmidt, Hammer and Lassen, Kristine Jensen's Tegnestue just won the commission for a large urban development area in Stockholm.

In her contribution to the exhibition for the Architect School in Aarhus' 50th anniversary, Kristine Jensen spoke on the degree

of intervention when the seas rise. She suggests that, to a greater degree, we should give nature free rein, so that new coastal landscapes can arise as well as new recreational areas. She points out that there can be a great potential in the changes in time. That, which can appear as a threat, perhaps carries the seeds for new amenity values in keeping with our life and activities.

## ***Sønæs – a 3-in-1 climate park, p. 72*** ***Katrine Harving Holm***

Sønæs is a water landscape that unites park, nature and technical schemes in one. With Sønæs' central location in Viborg, the area offers an informal alternative to the city's other parks and urban spaces. The varying water level and the new plants will develop to create new habitats for a richly varied flora and fauna and increase the nature value of the place. At the same time the social climate challenges are visually dealt with at Sønæs and thus contribute to an increased awareness of water, nature and technology.

Sønæs was originally a marsh area before the football fields were established. Despite attempts to drain the area, the fields continued to be quite wet and as early as 1986, the area was designated as a relevant location for a rainwater reservoir.

In the new water landscape Sønæs, even in dry periods there is water in the purification pond as well as the stream on the island. Two visible overflows lead the water from the purification pond to the reservoirs on the island, when the pond's water level rises faster than the pumps to Sønderløse can manage. The island, which lies between Sønderløse and the purification pond, is formed as a hilly, grass-covered landscape with six large hollows. The stream is the lowest point on the island and serves as a 'distributor' for the water. The stream is in direct connection with the two overflows, which means that the stream distributes water around in the island's reservoirs when there is an overflow from the purification pond. A 725 meter long concrete path, resting on piles, connects Sønæs lengthwise and crosswise.

Sønæs primary function is to serve as a rainwater reservoir. But the water flow through the scheme not only controls the design of the landscape, it also serves as a narration that is communicated via a number of public facilities.

***Pete Avondoglio***