



Foreningsvejen i Klitmøller. Foto Helene Høyer Mikkelsen

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GODT & SKIDT

Annemarie Lund

Godt & skidt, det bedste og det værste, opløftende eller nedslående? Her på falderebet af 2014 har jeg foretaget en slags rundspørge blandt professorer, der underviser kommende landskabsarkitekter, for at indkredse, hvad der – inden for landskab og arkitektur – har bevæget og begejstret eller omvendt deprimeret og foruroliget dem i 2014. Det kunne være såvel projekter, hændelser, moderetninger som udviklingen i al almindelighed. Hensigten var at få en – omend måske kalejdoskopisk – samling af udsagn og meninger. Og jeg håbede også at få en slags overblik over, hvad man mener på bjerget.

Fjorten professorer fra uddannelsessteder i København, Aarhus, Ås, Oslo, Alnarp og Stockholm var med ganske kort varsel villige til at komme med et slag på tasken – et skud fra hoften – altså give deres bud på *godt & skidt* i form af et par fotos med tilhørende ganske korte tekster.

Fra de indkomne bidrag i enqueten kan fremhæves:

- det er opløftende, at landskabsarkitekter tør agere i byen i relation til nye udfordringer
- der er optimisme over, at landskabsarkitektur er i fokus, som f.eks. på Venedig-biennalen
- der er tiltro til midlertidige byrumseksp eksperimenter i 1:1 og bynær skovrejsning
- der er enighed om, at landskabsarkitektur vil spille en stor rolle i håndtering af regnvandshændelser og klimatilpasning
- der er glæde over 'byens renæssance', satsninger på ny parksystemer, biodiversitet og grønne gader
- der er stor ros til Kronborgplanen

- der er udbredt skepsis over for nye megabyggerier og højhuse, især de ufølsomt placerede
- der er bekymring over planlovsrevisionen og angrebet på kystbeskyttelseszonen
- der er aversion over for landbrugslandskabets udvikling
- der er en vis træthed over udnyttelsen af bæredygtighedsbegrebet og hul fagretorik
- der er tristesse over manglen på det betagende, rørende eller fantastiske i nye anlæg

Men egentlig kritik og vurdering af fagfællers arbejde er åbenbart et noget mere ømtåleligt emne. Her er der ingen, der har forsøgt sig.

Alle efterspørger debat og kritik her i tidsskriftet. I de fjorten korte bidrag er udsagn, som burde kunne give anledning til refleksion og reaktion. Giv lyd! *AL*

SUMMARY

Good & bad, p. 201

Annemarie Lund

Good & bad, the best and the worst, encouraging or discouraging? Here at the close of 2014 I took a kind of poll among professors who are teaching the future landscape architects, in order to pinpoint within the area of landscape and architecture, what has moved or encouraged them or vice versa discouraged or troubled them in 2014. This could be projects, occurrences, trends or development in general. The intent being to get a – perhaps kaleidoscopic – collection of statements and opinions, and the hope of also achieving a kind of general idea of what the establishment has in mind.

Fourteen professors from schools in Copenhagen, Aarhus, Ås, Oslo, Alnarp and Stockholm, with quite short notice, were willing to offer a suggestion – a shot from the hip – i.e. to give their bid of good and bad through a few photos accompanied by very brief captions.

From those received I will highlight the following:

Encouraging: that landscape architects dare act in the city in relation to new challenges, that landscape architecture is in focus, temporary urban space experiments at full scale, local afforestation, that landscape architects play a major role in the treatment of rainwater increases and climate adaption measures, 'the renaissance of the city,' emphasis on new park systems and green streets, the Kronborg plan.

Discouraging: new mega-building and high-rise projects, the plan legislation revision and the offense against the coast protection zones, the development of the agricultural landscape, the exploitation of the sustainability concept and hollow professional rhetoric as well as the lack of ethos, emotion or fantasia in the new schemes.

Foreningsvejen in Klitmøller, p. 210

Preben Skaarup

Foreningsvejen (Unification road) got its unusual name because it serves to unify the many different user groups who today visit Klitmøller. The fishermen were there first, but now have the lively company of surfers, anglers, divers, ornithologists and tourists, who come in large numbers to see what the others are doing and to experience the special atmosphere of the place. Foreningsvejen road in Klitmøller consists quite simply of a concrete surface that precisely follows the sea barrier edge. The road is narrow, almost a path, but widens out to broader surfaces with many usages. At both ends, the road, with varied ramps and steps offers access to the beach toward east and west. The ramp toward west is designed so that it is part of a large stair complex that forms a varied edge toward the sea. The east ramp functions as a connection from the parking lot down to the

beach. To a great degree the project process has followed the mantra: 'If it ain't broke – don't fix it'. Efforts were made to add to the existing and thereby ensure a development in keeping with the place's special character and cultural heritage.

Novo Nordisk New Nature Park, p. 216

Rasmus Astrup and Stig L. Andersson

Novo Nordisk's new nature park not only creates an aesthetic and recreational setting around the two new headquarters buildings, it also offers Novo Nordisk new possibilities for dynamics, knowledge sharing and synergy. The nature park's winding path system meanders through pine forests, alder marshes and beech forests, up and down over the nature park's topography, as though 'painted on the terrain. The paths serve as the necessary access routes, but also a meeting place for colleagues in the intersections of paths under the trees. SLA has thereby created a distinctive nature landscape, which in its inclusive and stimulating complexity supplements Novo Nordisk's sustainable brand. The design interprets and expands on some of the most significant expressions of nature we know from the best Danish forests and landscape types: The dead-ice landscape.

The park's concept 'the stimulating paths' is based on great philosophers like Søren Kierkegaard and Friedrich Nietzsche, who got some of their best ideas while walking, as well as the fact that people are more informal and relaxed when they wander outdoors in nature. The nature park combines these two conditions.

In general the thoughts about design and choice of materials have been inspired by the thesis of design in terms of material. The characteristic arrival areas are paved with slate, where the original quarrying surfaces have determined the pattern. The intention being to create a unique and unpredictable pattern – and preferably with a material that changes character under the influence of water and sun. In addition there was a wish to use a Nordic material and thus the Norwegian Otta-slate was chosen. The large wooden deck outside the canteen is of pine from Kebony. The 300-meter long ramp is of pale concrete, free of joints and with a varied pattern of smooth and brushed surfaces, which were treated directly in the construction joints.

The lighting was designed to give a space defining and exciting character when one moves through the park, and also when the park is experienced from inside the building. Several of the plant biotopes are illuminated with soft, changing Gobo spotlights, which give a sense of soft, moving moonlight. The path lighting is controlled by sensors so that it is only activated when people are present. All lighting consists of LED-fixtures which are

dampened to 50% in the evening to avoid light pollution, and to keep energy consumption at an absolute minimum.

Under the oak, an interview with Sonja Poll, p. 224

Jacob Fischer

Sonja invited us for lunch in her famous garden, designed by her father C.Th. Sørensen in 1969, and established in 1971 as one of his last works. The garden space is organized by a three-meter high beech hedge. The hedge forms a precise oval space around an old apple tree that stands erect, filling out the space. In the center of the garden there is a terrace that recedes down into a recess offering a sense of depth. The house cuts into the beech oval and thus the front door is outside of it and the back door inside the hedged space.

What's it like being a landscape architect without being educated as one? I was trained as a weaver at Lis Ahlmann's studio, which is actually not a bad background. This became quite clear to me when I worked on the herbaceous bed in Kongens Have park, where I wove a long carpet of flowers. There I worked with color surfaces. Tone in tone, where the colors were kept apart and clean to create a continuity. The bed should be experienced as a unity without repetition. A color sequence that results in the bed being different from one end to the other, and that the long stroll along the bed is constantly new.

What was it like being employed at an office before you started your own? At Ole Nørgård and Ginman Harboe Borup I guess I had the role of a little sister. And then Knud Lund-Sørensen came. Suddenly I could do everything. It was as though someone pushed a button and an entire world was open for me.

In recent years you have had your own shop. Have you thought of stopping at some point? At the moment we have just completed two projects, both were cemeteries, which I did together with my son Andreas. After this, the office will probably become a one-woman firm with quite small projects and consultant jobs. I can't really imagine completely stopping with my professional work.

Then what is most important? Knud always said that a project should be simple, and I also think this way: It should be simple, but not predictable. It should never be boring – it should have a touch.

A long life embracing the everyday landscape. Sonja was born in 1935. And in 1935 her house was built and an oak tree planted by the first owner. This was also the year when all the oak trees in Aarhus University Park were sown. In Sonja's front yard stands the oak tree of the same age and has long ago grown larger than the house. The house and garden have become a unified whole.

Pete Avondoglio