



Nørrebroparken. Foto Camilla Hedegaard Møller

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PARKBYGGERI

Annemarie Lund

Parkbyggeri; underligt ord, sikke noget sludder, tænker man umiddelbart. Parker og haver er da i højere grad noget, man etablerer eller anlægger, derefter fremelsker og udvikler. Sådan har det været op gennem tiden for de store byers grønne områder. Først de kongelige haver, der efterhånden blev åbnet for offentligheden, efterfølgende borgerskabets promenadeparker, arbejderklassens folkeparker med leg og boldspil samt i 1900-tallet velfærdssamfundets mange grønne områder.

Sven-Ingvar Andersson påstod ganske vist, i artiklen *Danske byparker i vores tid?* i LAND-SKAB 2-1987, at 'større kommunale anlæg uden bygninger inden for bygrænsen med et varieret udbud af attraktioner, parker af den art, som vi kender fra decennierne omkring århundredeskiftet' ikke blev anlagt de følgende årtier og pegede samtidig på, at vi i Danmark sjældent har naturområder i byernes umiddelbare nærhed – svarende til Sveriges *strövområden*. Til gengæld, fremhævede Sven-Ingvar Andersson, blev der i den periode etableret grønne områder i boligområderne – som udstrakte friarealer, udtænkt og etableret med stor omhu via de sociale boligselskabers planlægning. Velkendte eksempler er bl.a. de store grønne strøg i boligbebyggelser som Søndergårdsparken, Nærum Vænge, Bredalsparken etc. Som undtagelser fra påstanden om de manglende parker kan nævnes Store Vejleådalen med Kongsholmparken, Vallensbæk Mose og Herstedvester Badesø eller Køge Bugt Strandpark og Vestskoven – grønne områder i en helt anden målestok og kaliber, meget mere naturprægede.

Fælles for alle disse grønne områder var, at de stort set blev etableret med græs, småplanter og klejne allétræer – efter det groendes princip.

Modsat i dag, hvor parker og andre anlæg i det fri stort set er bygget med hårde materialer, og hvor planterne indsættes i meget stor størrelse. Det kan der være mange grunde til, bl.a. nutidsmenneskets utålmodighed. Men noget går tabt, noget mangler.

I dette nummer omtales nogle nyere parker. Frode Birk Nielsen præsenterer en park i Yinchuan, Kina – en kombination af bypark og plads og inspireret af det omgivende landskab med bjerge, skov, ørken, flod og rismarker. Her er tale om parkbyggeri i stor målestok.

På det hjemlige plan analyserer og diskuterer Camilla Hedegaard Møller tre københavnske parker, nemlig Sønder Boulevard, Nørrebroparken og Prags Boulevard, der har det tilfælles, at de er smalle og langstrakte og ligger i tætbefolkede brokvarterer. Den landskabsarkitektoniske tankegang bag og udformningen er derimod forskellig. Camilla Hedegaard Møller beskriver, hvordan de tre parkers struktur, rum og elementer opleves i dag. Og konkluderer, at de rumlige strukturer og den programatiske åbenhed mht. funktioner virker, men at den tiltænkte plantemæssigt varierede og urteagtige vilde vegetation desværre har det svært.

Også i vore nabolande er der fokus på parker og parketablering som led i bybygning og byomdannelse. Pristildelinger inden for landskabsarkitektur i både Sverige og Norge er gået til parker. Den svenske *Sienapriset 2014* tildelte Brovaktarparken, mens tre andre parker var nomineret: Skellefteå stadspark, Skärholmens perennipark og Strömparken. I Norge har NLA for første gang uddelt den nye *Landskapsarkitekturprisen* til Grorudparken, der er en del af den store Groruddalsatsning. Fem projekter fik hædrende omtale: Havstein kirkegård, Rådhusparken i Lørenskog, Ekebergparken, Storøya Fornebu og Nansenparken. Parkpolitik er en del af Norges folkesundhedsatsning og udtryk for en slags parkrenæssance med moderne parker for en aktiv befolkning, som også søger oplevelser og skønhed.

Parkbyggeri er altså igang på mange planer. Men skal være meget mere end byggeri. Der er en øget interesse for at skabe rekreative, multifunktionelle grønne områder, som også er tilpasset de forventede klimaforandringer, og hvor det at skabe øget biodiversitet prioriteres højt. I København er det et led i denne udvikling, at Amager Fælled, Kalvebod Fælled og Dragør Sydstrand er udpeget som naturpark. Og på den helt anden side kan bybondetrenden ses som et sympatisk udtryk for, at man savner det groende: I 29 højbede i Kgs. Have får byboere nu mulighed for at dyrke grøntsager. AL

Er grønt blot til lyst? Seminar 13. november 2015 arrangeret af Byplanhistorisk Udvalg, Dansk Byplanlaboratorium i samarbejde med Sektion for Landskabsarkitektur og Planlægning, Københavns Universitet og Danske Landskabsarkitekter, s. A47
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'Det vil forvandle de danske byer',
Nils Thorsen interviewer Tor Nørretranders om trang til dyrkning i Politiken 11. juni 2015

SUMMARY

Sculpture park in Yinchuan, p. 94 **Frode Birk Nielsen**

Yinchuan lies in the Ningxia province of North China, south of Inner Mongolia. The city is surrounded by a barren desert – the Gobi desert – only interrupted by The Yellow River's fertile delta, which winds through the desert. Yinchuan, the province's capital with ca. 2.5 million inhabitants is however a relatively green city, dominated by trees, flowering bushes and perennials. This project is located seven kilometers east of Yinchuan. For thousands of years, the river has changed its course in the area, which has resulted in large, fertile wetlands on both sides of the river. The fields have been used primarily for growing rice and the vegetation is characterized by the dikes and canals' rows of poplar trees, white poplars and Xinjiang poplars.

In 2011, Sweco was commissioned to develop a master plan for a 20 square kilometer area. The city and builder's ambition was to develop a new city with tourism as the basis for new ideas and principles in the area of sustainability, and with an artistic, cultural image. The city is planned to house 60–80,000 inhabitants and is expected to eventually provide jobs for 50,000 people. My job was to create a recreational urban space in a future urban context, which at the same time could serve as a setting for successive sculpture exhibitions, in that in the future the park will provide a setting for 50–60 contemporary sculptures, which will be regularly renewed and selected in collaboration with the Cass Sculpture Foundation, UK. The form, with this combination of city park and square was inspired by the surrounding, imposing landscape, mountains, forest, desert, rice fields, wetlands and riverside landscape – a landscape with distinctive contrasts in color, structure and surface.

The park extends more than 500 meters east/west and 2–300 meters north/south. The diagonal promenade in the park is an integrated part of the city center's road and path system. The city park is recessed 3–4 meters below grade, thus achieving a peaceful oasis, sheltered from the city traffic and the frequent strong winds in the area. Via the existing canal, water from The Yellow River will flow through the park. When the sculpture park, art historical park and art museum open for the public in August 2015, The Yinchuan and Ningxia Province will have established unique settings for the exhibition of contemporary and historical art, while nationally and internationally raising attention to the city and the region.

Meander, sequence and line – a look and a discussion across Sønder Boulevard, Nørrebroparken and Prags Boulevard, as they appear today, p. 102 **Camilla Hedegaard Møller**

The common feature of the three linear parks in Copenhagen is that they lie in the so-called

bridge districts and occupy long, narrow areas. But there is also an important difference in landscape architecture, which is apparent when one sees them together. How does one experience the three different structures, spaces and elements today? The local citizens, in a variety of ways have influenced the development of the three projects, but it is hard to define who the 'local citizens' actually are. Thus it seems appropriate, especially in the dense bridge districts that the projects embrace a programmatic diversity as well as having a certain degree of inherent openness. How has this been approached in an architectural context?

The 1.2 km long *Sønder Boulevard* is a space, clearly defined by the surrounding facades. The boulevard, which was designed by SLA, is structured as a jigsaw puzzle of rectangular forms, held together by a meander border. The pathways alternate from lying in the center, the side or simply through paved squares. The geometry breaks down the scale and allows convenient transverse passage, which avoids a barrier effect. The long city blocks, linden avenues and hedges define *Nørrebroparken's* space. The through-going bicycle path stretches the length of the scheme. Steen Høyer and GHB have established the primary structure with the use of different transverse rows of trees. Two market halls contribute to subdividing the ca. 1 km long park. The 1.7 km long *Prags Boulevard* achieves no spatial advantage from the adjacent buildings, which are disparate to the west and pure shanty town in character to the east. Thus, it was a wise choice by Kristine Jensen's office to establish the long rows of columnar poplars and lamp posts. They hold the scheme together in length without appearing closed in a transverse direction. The primary structure consists of open lawns and concentrated activity points offering a variety of programs. The longitudinal path lies on one side of the park.

Sønder Boulevard's furnished 'meander floor,' the trees' columns and the spatial defining crowns serve as a robust concept that can tolerate a tree species dying out or a material being replaced, etc. The absence of a 'green wall' is understandable in terms of safety, but it also implies that the street seems very close by. *Nørrebroparken's* structure has proven to be robust in practice. The unconventional halls function as open roofs and icons, and one cannot underrate the importance of the tree rows. *Prags Boulevard's* stringent lines appear necessary in order to create a place in the frayed neighborhood, which is still under development. But it is demanding, as it takes but a single damaged lamp pole to attract attention.

Wynyard Quarter – a public harbor, p. 110 **Babs Lange**

Auckland, New Zealand's largest city, as so many other cities in the world, has opened

up and converted a harbor area. This represents New Zealand's largest exploitation effort ever. Silo Park and North Wharf Promenade, which are part of this large scale complex, were awarded The Rosa Barba International Landscape Prize 2014. Wynyard Quarter covers an area of 37 ha and is surrounded by the sea on three sides with an almost 3 kilometer long waterfront. With the city to the rear, one is confronted here by new restaurants, cafés, playgrounds, paths and parks. But also by a working harbor: The fishing industry, with fishing boats and fish market. The marina industry with boatyards. The ferries that sail to the surrounding islands.

The conversion of Wynyard Quarter will continue for another twenty years. The latest addition, Daldy Street with The Linear Park, is a green link through the central parts of the area, which during the coming decade will be built with apartment houses and offices. It is exciting to see how one has started with the outdoor environment and green areas. The first thing built was a bridge, Wynyard Crossing, so that the area was accessible. Many architects are involved here, but the overall responsibility lies with Waterfront Auckland.

Thoughts on universal design, interview with prof. and senior researcher at SBI, Camilla Ryhl, p. 116 **Birgitte Kleis**

Everyone should have the possibility of access to buildings and urban spaces, regardless if they are disabled or not. On the other hand, many landscape architects are confronted with requirements for accessibility, which can seem unreasonable and economically ill-considered, and these requirements – according to critics – risk the loss of architectural quality. However there is good reason for these demands says professor and senior researcher at SBI, Aalborg University Camilla Ryhl, who works with development in the field of accessibility and universal design, and is responsible for a new masters program, which started in 2014 at SBI. "There is good will among the professionals, who of course have nothing against ensuring access for all. However there are not many that actually are familiar with the background for these demands, namely the users' needs, and thus do not understand the fact that living in an inclusive society implies having equal rights to access. In reality, many others than the disabled are excluded when accessibility is not a building parameter. To approach accessibility solely from this angle is too constricted," says Camilla Ryhl, and this is where the concept of universal design enters the picture. The basic idea is that universal design should include all users, in other words, that buildings and cities are planned so that they accommodate human diversity and variability throughout an entire life.
Pete Avondoglio