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Annemarie Lund

At kunne finde frem til, hvad der for 10, 20, 30, 40, 50, 60, 70, 80, 90 år tilbage har været årets hovedemne eller det smukkeste anlæg i den landskabsfaglige fællesbevidsthed er, med mindre man har alle årgange af HAVEKUNST/LANDSKAP/LANDSKAB stående i reolen (og så tager det også sin tid), ikke nemt. Nærmere uoverkommeligt. Det vidner mange henvendelser til redaktionen om: ved du, om der har været bragt noget om ..., kunne du ikke lige finde ud af, i hvilket nummer ..., og send mig gerne en PDF ...

Nedenstående ekstrakt giver et kalejdoskopisk, men også ganske tidstypisk billede:

1925: Mest om haver for vekselerere og grossererere. C.Th. Sørensen skriver om cirkulære haver og sin egen. En artikel med smukke sort/hvide fotos af professor Carl Milles skulpturhave på Lidingö ved Stockholm. Om historisk-botaniske haver og blomsterne hos Shakespeare.

1935: Også mest om haver, bl.a. en gennemgang af P. Wads arbejder. Dertil om parker, legepladser og 'beplantningsvæsen' i Oslo, affødt af de nordiske havearkitekters møde der.

1945: Havearkitektuddannelsen – og anlægsgartneruddannelsen – diskuteres af Erik Erstad-Jørgensen, Troels Erstad, Kai Fürst og S.A. Hansen. Kunstakademiets Udvalg for Havekunst har afholdt et ugelangt kursus med forelæsninger af G.N. Brandt, C.Th. Sørensen, Georg Georgsen, Georg Boye samt byplanlægger Peter Bredsdorff og prof. Steen Eiler Rasmussen.

1955: Meget om børns leg, bl.a. en konkurrence om legepladsudformning. Desuden om de berømmede udstillinger *H55* i Helsingborg og *17 haver i Een* i Haveselskabets Have på Frederiksberg.

1965: Flere artikler er om bebyggelsesplaner og deres omgivelser, f.eks. ved de store, i dag udskældte kransporsbebyggelser Ballerupplanen og Rosengården i Malmø. Svenske Arne Segeros om æstetiske betragtninger ved anlæg af motorveje. Arkitekten Hans Erling Langkilde om fritidsbebyggelse og landskabsbillede.

1975: Med Per Stahlschmidt i front vinder landskabsanalyserne frem. Annelise Bramsnæs plæderer for økologisk planlægning.

1985: Kan man tale om postmodernistisk havearkitektur, diskuterer Steen Ove Gelsing og Jens Ole Juul ud fra rejseindtryk fra Berlin. Asger Ørum-Larsen skriver om den dengang næsten glemte G.N. Brandt.

1995: Der er ingen vej uden om CAD, proklamerede Ian Jørgensen. Et tigerspring, sekunderede Andreas Bruun – de fik ret. Portrætsamtaler med I.P. Junggreen Have, Jeppe Aagaard Andersen og stadsgartnerne Lotte Kamp og Lars Østerbye. Finsk landskabsarkitektur: Hvittråsk, præsidentens tjenestebolig Talludden og Operan i Helsingfors.

2005: Interessen for åben-vand-svømning vokser, Amager Strandpark og andre nye badepladser i Vejle, Malmø og Herning præsenteres. Samt – i et temanummer om Porto og portugisisk landskabsarkitektur – Alvaro Sizas havbad *Leça da Palmeira*.

Interessen for nemt og ubesværet at kunne søge er stigende, dels foranlediget af mange renoverings- og transformationsprojekter, og dels fordi alle, tegnestuer som studerende, helst orienterer sig via nettet. Men ét er at kunne danne sig et overblik ud fra artikeloverskrifter, meget bedre bliver det, når man – forhåbentlig meget snart – kan søge i hele materialet med enkeltord som Erstad og Wad eller plantnavne som aurikel og alrune.

Blandt andet derfor satte Danske Landskabsarkitekter sig i 2011 for – med et udvalg bestående af Jakob Kamp, Caroline Andersen, Liv Oustrup og jeg – at søge støtte til at få alle årgange af bladet digitaliseret og lagt ud til fri afbenyttelse. Med støtte fra Dreyers Fond, Boyes Fond, Danmarks Nationalbanks Jubilæumsfond, Dronning Margrethes og Prins Henriks Fond samt Havekulturfonden er det lykkedes. Alt er sådan set helt parat og klart. Det er baggrunden for, at Danske Landskabsarkitekters formand Susanne Renée Grunkin på modstående side henvender sig til mulige rettighedshavere.

Jeg ser frem til, at alle let kan lede i gamle årgange af HAVEKUNST/LANDSKAP/LANDSKAB. *AL*

SUMMARY

Christiansfeld, p. 182

Torben Schönherr

Copenhagen Municipality's former city architect Jan Christiansen and I sat and talked about odds and ends. I couldn't help boasting a bit about Christiansfeld, which was recently appointed as a World Heritage Site. At the same time, our office, together with architect Jørgen Toft Jessen, received a prize from Kolding Municipality for our work with the town.

Jan mentioned that when he was a student at the Royal Academy of Architecture, he had quite naturally used his first year to study Karl Marx and had Christiansfeld and the Moravian Brethren as shining examples of the town as a center of equality. Karl Marx, God, the town, the sense of community, it couldn't be better.

We started with the renovation of Prætoriestorvet square by the town's hotel and Kongensgade street. Subsequently we were asked to develop a proposal for a demonstration garden that could illustrate how a garden in Christiansfeld looked and functioned in 1772.

We soon realized that Christiansfeld could not be seen as an entity, but solely as the whole as it was conceived. A whole that included squares, streets, buildings, gardens, religious elements (the cemetery) and the landscape, all for use, daily enjoyment and harmony.

Our work consisted of a comprehensive plan that involved two streets, Lindegade and Nørregade, The church square, the Widows' house garden, the Sisters' house garden, the former girl school's garden, the priest house's garden, the Brothers' house courtyard and garden, the Chemist's garden, the Hotel garden and the religious elements, Prætoriestorvet square and a demonstration garden.

In our work with the various parts we employed the same unit of measurement, the Hamborgeralen, (57.3 cm) that the town is based on. A unit of measurement based on the body is eminently good to work with, much better than working in centimeters, which are just a technical standard with no relationship to the human being. Like so many restoration projects, there doesn't exist enough information to allow a complete return to the original condition, so we had to interpret and simplify and respect the reality that exists today.

When I am in Christiansfeld I always visit the church. The great, simple space with sand on the floor, the white benches that run the length of the room, the chandeliers with candles, the whiteness, all these things serve to confirm the fact that if we just make things simple, they can last 243 years.

Grønnegården at Herning Gymnasium, p. 188

Torben Schönherr

When Herning Gymnasium was built in 1972, C.Th. Sørensen was asked to produce a proposal for the courtyard. At that time, he had de-

signed a number of projects in Herning. The old landscape architect, well past 80, was invited to present his sketches for the entire school assembly, leadership, teachers and students. He was booed out, an old fashion approach to landscape architecture had no place there. The task was thereafter given to one of the school's students, whose proposal was realized.

The Grønnegård project was not part of the new school expansion designed by Cubo Arkitekter, but was realized through a generous donation from the New Carlsberg Foundation. We looked at C.Th. Sørensen's beautiful sketches and agreed to create a new Grønnegård in the spirit of C.Th. Sørensen, transcribed to the conditions of today. The project consists of a landscape of white concrete and a recessed grass carpet on which pine trees and willows were planted. The landscape is conceived for recreational use, standing, sitting, lying, running, learning.

Two new squares in Malmö – Konsthallstorget and S:t Johannesplan, p. 190

Niels de Bruin

Malmö, Sweden's third largest city, is characterized by diversity and change. During the last 15 years, the city has been influenced by major investments in infrastructure and public spaces, and squares and parks have been established to create a more attractive city.

When the city tunnel rail line was planned, it was decided to establish a station at Triangeln, a heavy-trafficked city intersection, which for decades had served as a major city junction. This included a large project consisting of new offices, hotels and apartments as well as the expansion and modernization of the existing shopping center. Here one also finds S:t Johannes Church, which is one of Sweden's oldest art nouveau churches, and Malmö Konsthall art gallery. The city of Malmö organized an architect competition for the design of a new public space that was formed around the station, and White Architects won. Their proposal dealt with not overly programming the surfaces.

Konsthallstorget square lies adjacent to Malmö Konsthall gallery. Parts of the square were left open so that the gallery could establish installations and provide activities there. A raised concrete plateau or stage, creates a termination of the square area and serves as a boundary toward the heavy-trafficked street behind.

The station ascent lies in a glass dome, the purpose of which was to avoid interfering with the church's large brick mass and tower. The ascent sends a stream of travelers out toward Triangeln's shopping center. S:t Johannesplan square is defined by large linden trees on three sides. The entrance plaza for the church is now part of the station's exterior environment. Inlaid in the concrete floor is an intarsia in dark brick with a nature-inspired pattern.

Rainwater and gravity offer new urban qualities in Marielyst and Middelfart, p. 196

Jacob Fischer and Trine Bruhn

With the increase in frequency of extreme rainfall the need arises to consider landscape and terrain-based solutions in connection with the managing of rainwater. The solutions should also contribute to urban development in relation to city planning in general. Therefore rainwater management in our cities deals with combining attractive blue-green urban and landscape spaces with recreational oases, social meeting places, joint activities, sustainable solutions and an advantageous operation, so that a strong and positive narration is created as to what climate adaption can amount to. In Marielyst and in Middelfart one finds two different ways of working with rainwater in a landscape architectural perspective.

Marielyst is a beach resort in the southern, flat and sandy Falster area. During the summer tourists wander between the wide, white beaches and the town's new wooden deck consisting of 4,000 sqm of oak planks, laid out as a large, flat floor. When it rains, the water lands on the oak planks and runs down in the spaces between. There the water is accumulated in a fascine and eventually seeps down into the sand. There are no rainwater drains in Marielyst, and no sewers to lead rainwater away. The water is managed on the site, a process known as Local Drainage of Rainwater, LAR.

Middelfart lies in Funen's hilly, clay soil landscape, and the change in elevation from the highest point in the town and down to the old harbor on Lillebælt is 40 meters. In the western part of Middelfart, and extensive restructuring of the streets is underway. The project is called Climate Town. When rain falls on the streets' dark paving stones, which form a large trough, it runs toward the middle of the street, follows the slope and flows down toward the harbor and cascades out into the belt waters. There are no rainwater grates in Climate Town, and no sewers to lead the rainwater away. The water is exposed and its forces relate the narration of gravity, and in the hours after a shower, the water streams down through the streets and cleans the town. This is known as Local Usage of Rainwater, LUR

These are two, quite different systems of rainwater management, illustrated in these towns, and both are based on the local character, function and topographical conditions. In neither of these two places has rainwater management been the primary goal, which was to create better and more beautiful towns. And this can be done as in this case with rainwater control via gravity, which is an ancient invention.

Pete Avondoglio