



Hugget i granit – formidling af et kulturlandskab på Nordbornholm. Ill. Mette Camilla Brøndberg Holst

LANDSKAB 1 2016

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MANGFOLDIGHED

Annemarie Lund

Diversitet – mangfoldighed – var sammen med *vitalitet* og *skala* ord, der blev gentaget igen og igen, når prof. J. Palle Schmidt ville forklare sine studerende eller bygherrer, hvad han sigtede mod i sine plantninger. Planters herlighedsværdi, talte han tit om. Og han komponerede plantninger, der med hurtighed i tilvæksten kunne vise forandring og dynamik og demonstrere livsprocessen: opvækst, modning, forfald.

Hans grundholdning var den, at mennesker skal mærke og kende naturelementerne. Vi skal dagligt føle kontakt til jord, vand og planter, fordi sådanne autentiske oplevelser også holder os i kontakt med os selv. Planter i velvære skal videregive dette velvære til os mennesker.

Udgangspunktet er på flere måder jorddyrkerens, men dyrknings- og groglæde blev kombineret med formgivning og arkitektonisk sans. 'Landskabsarkitektur udnytter ligesom bonden, frugtavlere og forstmanden dyrkningsmæssig indsigt, men sigter mod at opnå en virkning over for mennesker, nemlig at skabe herlighedsværdier, der kan give et samspil mellem mennesker og naturens verden', sagde han.

At plantningerne fremstod vitale, dvs. udviste livskraft og dynamik gennem en stor hurtighed i tilvæksten, anså han for vigtigt. Det er var for ham afgørende, at væksterne udviklede sig optimalt, var frodige – at de så at sige er tilfredse med levevilkårene og trives.

Dertil kom diversitet, der var lige så vigtig – her forstået som variation af arter i plante-sammensætninger, der skulle danne græsflader, blomsterenge, pur, holme, hegn og skovrande.

J. Palle Schmidt underviste fra midt 1960'erne til midt i 1990'erne og videreudviklede G.N. Brandts og Aksel Andersens plantningsfilosofi. Men som jeg husker det, syntes de fleste, at det der med vitalitet og især diversitet var lidt sært.

Nu er det ganske anderledes. *Diversitet* er sammen med *bynatur* helt hot, hvilket absolut er positivt. Aktuelt skal nævnes:

Københavns Kommune har præsenteret sin nye strategi for '*Bynatur i København*', og bynatur skal her forstås som et samlet begreb, der dækker over alle byens (offentlige som private) naturområder, parker, kirkegårde, grønne byrum, grønne gader, søer og vandløb samt alle de dyr og vækster, som lever i byen. I strategien indgår færdiggørelse af en træpolitik og en handlingsplan for plantning af 100.000 træer. Læs mere s. A10.

Københavns Kommunes har etableret tænketanken '*Grøn identitet og bynatur*', der skal arbejde med bæredygtig bynatur og vilde, grønne oplevelser i fremtidens hovedstad. Heri er også er SLA, Københavns Universitet, Orbicon, HOFOR og Habitats med. Læs mere s. A8.

På Park- og Naturforvalternes vintermøde 2016 var temaet '*En vild og rigere bynatur*'. Her kunne man f.eks. høre om potentialet for højere biodiversitet ved omlægning af bynære græsarealer, såning af vilde urter, etablering af semi-naturlig artsrig urtevegetation samt indplantning af græsser og stauder i græsmark.

Dansk Landskabspris 2015 er tildelt Novo Nordisk Naturpark. Juryen har i sit valg bl.a. lagt vægt på 'parkens fremsynede tilgang til bæredygtighed og det grundige arbejde med biotoper, vandhåndtering, sundhed og virksomhedsprofil'. Rasmus Astrup, partner i SLA, siger, at tegnestuens ambition har været 'at skabe prototypen på fremtidens bæredygtige domicilpark – en 100 procent klimatilpasset naturpark, der giver værdi, sundhed og glæde til Novo Nordisks medarbejdere, og som også bidrager positivt til lokalområdet i form af øget dyre- og planteliv.' Læs mere s. 18.

Maksimal biodiversitet er ikke til at komme udenom. At behovet erkendes (igen) nu, hænger formentlig sammen med, at der bliver færre kvm grønt pr. indbygger i byerne, idet der fortættes både i højden og mod skel – og overfladerne dertil bliver mere stenede. AL

*Et samfund kan være så stenet
At alt er en eneste blok
Og indbyggermassen så benet
At livet er gået i chok*

*Og hjertet er helt i skygge
Og hjertet er næsten hørt op
Til nogen begynder at bygge
En by der er blød som en krop*

Inger Christensen i: Det, 1969

SUMMARY

PhD thesis: Criticism and the work: A discussion of the representation of landscape architecture as an aesthetic activity in the magazine *Havekunst*, p. 2
Nina Marie Andersen

“A modest, almost blank page, is a good description of the development of landscape architecture here in the North” was the opening line of the Danish horticulturist association’s leader I.P. Andersen in the very first issue of the magazine *Havekunst* in an article of the same name. The year was 1920, and for the quite young field, the approach to its own arena for the professional exchange of ideas was important for the profession’s identity and development and the creation of a common reality. The magazine has changed its name several times since and today is known under the title *Landskab*. As northern Europe’s oldest in its field, published uninterrupted since it started almost a century ago, the issue you are holding in your hand now has an exceptional position in the Danish, Swedish and Norwegian language region. An important position despite the fact that there have been surprisingly few studies of the wealth of material that *Havekunst* offers.

The written language is a medium with which we develop, express and establish our professional insight. But not even texts like these have been actually explored as a source of professional understanding. Therefore in this thesis, I discuss landscape architecture as an aesthetic undertaking, in keeping with the way the profession is described by landscape architecture’s critics, with the goal of gaining an insight in an underlying mindset. A modifying force has been to promote an understanding of the critical texts’ ability to give insight in and a greater understanding of the individual projects as well as the profession in general. By directing attention to the language’s constitutive effect, and the fact that landscape architecture arises through the ways we think and write about it, I sought to elucidate the relation between the critical language and professional acknowledgment. At the same time the thesis reveals an almost overlooked, but extremely central text material for Nordic landscape architecture – *Havekunst*.

PhD thesis: The cemetery as landscape architecture – variation, measures, opportunities, p. 6
Rannveig Søndergaard Holm

Inspection, registration, photography and model testing are known work methods for the active landscape architect. In my research

work I employed the same methods. In this way research should contribute to the development of relevant knowledge for the practice of landscape architecture. In the context of the profession, research offers a professional meaning.

Almost three hundred cemeteries were studied. The research is based on Scandinavian cemeteries, but I have also studied reference schemes in London, Paris, Barcelona and Holland. The project is based on the burial area, the area in the cemetery where the graves lie. The goal with the site visits was to get the greatest possible overview of the variations in the design of the grave area. I studied the physical design, what the grave areas consist of and how the different elements are composed in relation to each other. In some cases there are many small elements, which together create the character, in other cases there are only a few elements that give it character.

The photographs should serve as part of the research results’ visual presentation. It is important to me that the images are unambiguous. I try to ensure that each photograph contains as few elements as possible so that the form language in the subject is clearly visible.

Through model work I go in depth with selected burial areas. The model work offers the possibility of examining the form approach.

Cemeteries are in a state of constant change. New knowledge, new ideals and new wishes affect expectations to the burial area. The burial area is a distinctive place and in order for it to be seen as something special, the landscape architect who designs the cemetery should have a sense for the burial place’s characteristics. The result of the research is a compilation of study photographs, model pictures and captions. These illustrate the burial area examples, their qualities and possible ways to solve the design of burial areas.

However, based on this rather narrow research field, knowledge is generated that also has a broader range of applications. The research sheds light on variation, measures and opportunities.

Hewn in granite – presentation of a cultural landscape on North Bornholm, p. 12
Dissertation at IGN, KU by Mette Camilla Brøndberg Holst, 2015

The island of Bornholm is a rural district municipality in Denmark’s hinterland. The island is at present experiencing a high degree of migration and loss of jobs, and thus a number of initiatives and campaigns have

been started in order to reinvigorate the island’s economy. These campaigns and initiatives include ‘The Land of Opportunity,’ ‘The place counts,’ ‘Denmark’s Antiquity in the Landscape and the Landscapes of the Future.’ The realized projects are physical measures that make use of local resources such as the area’s nature and cultural history. There is still a need for projects that can strengthen the island’s popularity and lead to an increase in tourism and settlement. Especially to suggest how the present development of North Bornholm’s future can be sustained by landscape projects such as at Moseløkken granite quarry and Hammersholm petroglyph field.

Danish Landscape Prize 2015, p. 18
Tom Nielsen

On January 25, 2016, the Danish Landscape Prize 2015 was awarded to Novo Nordic Nature Park, on the grounds, among other things, that the park offers a contrast to the company’s buildings and surroundings. The winding paths, hilly terrain and diversity were given high priority and the park’s development was conceived as being dynamic. All the rainwater in the park is accumulated, and the park is a consistent, thought-through and credible example of a cultivated urban nature.

The jury nominated five finalists for the prize: Marielyst square and beach path, Elmelund Forest, Sønæs cleansing pond and water park, Novo Nordic Nature Park and Nørreport Station. A characteristic feature of the nominated projects was that, aside from being examples of good landscape architecture, they also illustrate how landscape architects contribute to the development of sustainable solutions that address current social challenges. In different ways, the five finalist projects address different aspects of social, economical or environmental sustainability. This is manifested by innovative climate solutions and nature development. This also occurs as the development of new attractions and experiences, cohesive force and identity, which contribute to new life in local communities that need economical encouragement, or as new recreational areas and surroundings that inspire employees and citizens.

The Danish Landscape Prize is awarded by the Park and Nature administration, Danish Association of Architectural Firms and The Association of Danish Landscape Architects. This is the seventh time that the prize has been awarded.

Pete Avondoglio