



Forplads ved KØS. Foto Sophie Sahlquist

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NORDISK

Annemarie Lund

Er der egentlig belæg for at tale om 'det nordiske'? funderede Paola Viganò, arkitekt og urbanist samt professor ved universitet IUAV i Venedig, i sin indledning til konferencen World in Danmark i juni 2014. Konferencen *Nordic Encounters* med undertitlen *Travelling Ideas of Open Space Design and Planning* ville gennem forelæsninger afprøve at indkredse 'det nordiske' – forstået som det skandinaviske. Måske er det nordiske egentlig 'a set of mind' ligesom 'det klassiske', foreslog Paola Viganò. Hun oplever, at der mange steder i verden i disse år er en tendens til at genoplive eller genopfinde traditioner og til at afsøge det regionale. Som en internationalt velorienteret person oplever Paola Viganò ironisk nok, at man næste alle vegne mener, at man netop her har noget helt specifikt.

På den anden side, fremhævede Paola Viganò, er der samtidig også en stærk tendens til at forkaste traditioner og glemme skik og brug. Og hvis der skulle være noget specielt nordisk, hvad sker der så, når det nordiske møder det globale?, blev der spurgt.

Konferencen World in Danmark, der i 2014 blev afholdt for 10. gang, har haft forskellige temaer hvert år, men samme koncept, nemlig at være en platform, hvor landskabsfagets internationale kapaciteter mødes, fremlægger synspunkter og diskuterer.

Anne Galmar sammenfatter i sin artikel konferencen og beskriver de for hende tre mest interessante forelæsninger om ideer på rejse, indstilling og arbejder.

Anne Galmar skriver om Jenny Osuldsen fra Snøhetta, Kongjian Yu fra Turenscape og Belinda Tato fra Ecosistema Urbano. "I 'det nordiske perspektiv' repræsenterer Snøhetta en skandinavisk funderet tilgang til at arbejde globalt ..., mens Ecosistema Urbano skaber en syd-europæisk intervention i Hamar nord for Oslo. Turenscape falder – med sine kinesiske projekter i Kina – helt uden for noget som helst nordisk perspektiv, men tegnestuens smukke projekter, der arbejder med æstetikken og poesien i det dyrkede landskab som svar på både forurenings- og skybrudsproblematikker, repræsenterer en tiltrængt modvægt mod de mange romantiserende 'bynatur-projekter'," konkluderer Anne Galmar.

Netop det, at vi i Norden som landskabsarkitekter skulle have noget særligt tilfælles, har haft vekslende bevågenhed i både foreningsarbejde og tidsskriftsamarbejde gennem årene, fra meget intenst til et måske mere vanebetonet samvær i de senere årtier. Karen Permin, som Søren Harboe, Sonja Poll, Trygve Sundt og Guri Vallevik skriver mindeord om, var i et halvt århundrede en helt central person i landskabsfaget og som redaktør og foreningens sekretær en utrættelig forkæmper for et nordisk fagligt fællesskab.

To helt nye urbane steder, forplads til Museum for kunst i det offentlige rum i Køge og Israels Plads i København, præsenteres også i dette nummer. I beskrivelsen opereres slet ikke med begrebet nordisk, men absolut med det stedsspecifikke – med forholdet til sted og omgivelser.

I sin refleksion over forpladsen ved KØS forklarer Steen Høyer, at pladsen "komplementerer bygningen, byrummet og museets formål og indhold på en klar og overbevisende måde, og projektet indgår så at sige i en symbiose med museet."

Israels Plads er skulpturelt tænkt; to af pladsens hjørner er bukket op som 'vinger' og bliver sammen med en modsvarende lang og smal V-foldning et billede på det tidligere voldforløb med vandgrav.

Måske er noget af det allervigtigste, når vi som landskabsarkitekter agerer og skaber landskaber, at det bliver stedsspecifikke projekter. Men det alene gør det dog ikke. Kongjian Yu betonede, at han betragter sig selv som 'en nutidig bonde i byen' og stræber mod at minimere energiforbrug. Det er for mig et både meget relevant og nødvendigt perspektiv at have på dagens landskabsarkitektur. *AL*

SUMMARY

Plaza at KØS – Museum of Art in Public Spaces, p. 2 ***Steen Høyer***

The Museum of Art in Public Spaces in Køge, known as KØS, now has a new plaza. Thanks to a donation from Annie & Otto Johs. Detlefs' Foundation, the means were provided to create a new urban space in Køge, a space that connects the city, the church, school and museum in an active, dynamic area. The project was designed by artist, professor Ann Lislegaard in collaboration with landscape architect Sophie Sahlqvist.

KØS began as the Køge Sketch Collection and has more than 18,000 sketches, which primarily are preliminary drawings for major public projects. One of the most famous works in this collection consists of artist Bjørn Nørsgaard's boards for the Queen's tapestries at Christiansborg Palace, which now have a special exhibition space on the newly established top floor.

Back in 1977, the museum was established in the old 19th century school building, lying on the main street near the square. The focus for the museum's research and exhibitions has been gradually directed toward art in the public space, as part of the sketches' purpose, with a more active and contemporary goal, which is especially evident in the current exhibition of 'power, recollections, people – monuments today.'

When this is mentioned, it is because the plaza compliments the building, the urban space and the museum's purpose and content in a clear and convincing way, and promotes a symbiosis between the project and the museum.

The original school building lies majestic and authoritative elevated over street level. Knowledge and learning were previously elevated over daily life, but today this difference in level does not promote the context and dialogue between art and society. The plaza's scheme of staggered, rectangular, white concrete elements solves the problem of creating a context between the museum's ground floor and the urban space, as the plaza can be seen as a large stairway and ramp element that resolves the transition between the two levels.

The plaza is arranged with more than a hundred elements subdivided in a modular grid in smaller units with varying heights. This implies that a great variation arises in the expression of the spatial landscape and its functional possibilities, from large terraces to smaller valleys and depressions. The elements are also equipped with fittings that allow the mounting of different exhibition furnishings. The total landscape is composed on the basis of a functionalistic usage.

The many white rectangles, surfaces, spaces and blocks, out and in appear as a

large, dynamic element system that could be enlarged pixels on a screen. A living field that is influenced by external events, but at the moment is in 'stand-by' mode, calmly awaiting the next major or minor event.

The plaza seems almost self-aware, but cannot be seen as stable in a classic, minimalistic sense. The formation and the space express a destabilization and thus an expectation of a development, but without the need of any tangible event occurring, which represents a great artistic quality.

The inspiration for the elements can be found in early minimalism, but the composition and structure indicate a landscape and cinematic development of the concept – in terms of today's digital reality.

The 111 white plateaus, p. 4 ***Ann Lislegaard***

The basis for the 111 white plateaus has been what I call "laying sculpture down." As opposed to the upright monument that fixes time and space, I attempt to create art in the public space that has a performative potential and can be experienced by the way that the place or sculpture is used, and the activities and thoughts it generates.

The material is white concrete. Just like white plaster and white paper, here the concrete is the process' material. Inherent in the building material is the idea of creating the plateaus as a stage for topical activities and experiments. The plateaus invite movement around the square, so that new things can happen.

The plateaus also serve as an 'everyday place,' which provides a physical and social setting for community efforts. They make up a sculpture that visitors can walk on, meet on, enjoy a cup of coffee from the café, read a museum catalogue or just wander in all directions. It is a plinth or platform for experimental art. An extended exhibition space for the museum, a stage for performance, sound and light, film, conceptual art, classical objects from the collection, social and local projects and much more.

The 111 White Plateaus is a sculpture, which also serves as the entrance to KØS' exhibitions, as well as to the museum's historical archives and sketches. One of the sculpture's functions is that it opens the space around the end wall of the building and creates a natural movement in toward the main entrance of the museum. KØS' research and special area of work is art in the public space. With this in mind, a plaza has been created that is a performative and installation art work in it self.

Israels Plads, p. 8 ***Frode Birk Nielsen***

The plans to renovate Israels Plads go back to

2007, when the City Council in Copenhagen Municipality agreed on a major renovation of the square. After a prequalification process, nine teams were chosen, which were later reduced to three and in the subsequent open parallel competition, Team Birk Nielsen was chosen as the winner in early 2008. It is this proposal, which with a few minor adjustments has been realized today.

Israels Plads is the city's largest square, created on top of and by filling up the Copenhagen defense earthworks. At the end of the 1800's, the surrounding apartment buildings were built, and between 1889 and 1958 the square served as a vegetable market. Later it was converted to a parking lot. In 1970, the northern area of the square was reorganized and Northern Europe's largest underground parking garage in three stories was established.

Israels Plads is sculpturally planned as a square that is elevated over the existing surface and surrounding streets, while the southwest and northeast corners are folded upwards, marking the former bastions and moats' course across the square. The square has grown wings, which manifest history's underlying significance and benefit for the place. With a corresponding folding downward, a course for, and illustration of the earthworks' original moat is created, one that runs out over the edge toward Ørsted's Park and like a waterfall via three staggered, oval basins links the area to the park. In the evening, the edges of the plateau are illuminated by subadjacent lighting that reinforces the effect of the square as a floating folded surface.

The square can be seen as a coherent urban space that connects the market place, square and park. It was particularly important to create an openness and relationship between the square and the park by literally pulling the square out into the park and conversely inviting the park's green elements onto the square.

Israels Plads has granite paving from facade to facade – with worn and recycled paving blocks and bordure stone paving on the streets, and in contrast, precisely formed pale granite pavers on the square's raised surface. The square's modular subdivision is emphasized by narrow black granite bands, which in addition to creating a rhythm and variation, serve as bands for the integration of the modular lines and drain gratings.

Israels Plads is the new square for Copenhageners with new activities, new flows and new users and visitors. At the same time, Zahle's School has gotten an up-to-date play area for children and youths. The scheme has manifested the square as an oasis and free space.

Pete Avondoglio