



Haver ved nedlagt bane . Foto Anne Dahl Refshauge

LANDSKAB 2 2019

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FELTSTUDIER: PARIS

Christina Capetillo

Dette nummer af LANDSKAB har fokus på Paris og på et udvalg af de projekter, der omkring årtusindeskiftet blev realiseret i den franske hovedstad og dens omegn.

LANDSKAB har opbygget en tradition for en gang årligt at skabe et særnummer baseret på feltstudier fra et sted i Europa. Fra 2015-2017 var det den klassiske havekunst, som redaktionsudvalget besøgte: fransk barok med Vaux le Vicomte som eksempel, italiensk havekunst med fokus på haverne omkring Firenze og den klassiske engelske have samt Arts & Crafts-bevægelsen.

Formanden for redaktionsudvalget Jacob Fischer skriver således om rejserne: 'Da dagens landskabsarkitektur ofte omhandler transformation af eksisterende anlæg som nedlagt industri og militære anlæg, er viden om havekunstens vigtigste anlæg, deres virkemidler, proportioner, rumligheder, perspektiver, terrænmodellering, brug af grønne elementer m.m. nødvendig for at kunne agere som landskabsarkitekt i vor tid. Ved at opleve den europæiske landskabsarkitektur 1:1 kan indtrykkene herfra indlejres i eller udkrystallisere sig til fremtidens landskabsarkitektur'.

I 2018 var ønsket at studere den nyere havekunst og byomdannelse i Paris for at komme tættere på de arkitektoniske tendenser i de nyere parker og byrum. På kortet side 50 er de ni besøgte steder i Paris og omegn angivet med numre.

Temanummeret er rammesat af to samtaler, som kan siges at udtrykke et meta- og et makroplan: Ulrik Kuggas har interviewet professor emeritus Jens Kvorning om det storstilede projekt for udviklingen af periferien, *Le Grand Paris*, der gør op med den klassiske franske centralistiske tænkning til fordel for en spredning med satellitcentre som det bærende greb i planen. Elzéline Van Melle og Tine Gils taler med landskabsarkitekt Gilles Clément om hans refleksive praksis, som er forankret i en dybfølt interesse for alt levende. Clément opfordrer os til at lære planter, dyr, jord og klima at kende, så vi kan opsøge drømme – skabe det, der endnu ikke eksisterer, og lade det leve videre i projekterne – haverne, parkerne, byrummene.

Skalaspændet i de øvrige artikler går fra rumligt intime og private haver og anlæg til bydelsparker og ikoniske nationalmonumenter: Louise Risør beskriver sit gensyn med Michel Desvignes kompakte gårdhave; Ulla R. Pedersen tager os med på slentretur gennem den intense og tætte Promenade Plantée, højt hævet over gadeniveau; Jacob Fischer har besøgt Chemetovs bambushave – 'en stemningssluse' – i Parc de la Villette, mens Tine Gils efter sit genbesøg, på trods af forandringer og nye tiltag, anbefaler haven ved Musée du Quai Branly af Gilles Clément. Margrethe Holmberg fortæller om det dialektiske forhold mellem natur og kultur i skovhaven i Bibliothèque nationale de France og om, hvordan Perraults opfattelse af fraværet som en rumlig faktor kan påvirke os mere end nærværet. Anne Dahl Refshauge beskriver, hvordan man i Jardin Rosa-Luxemburg har omdannet det postindustrielle landskab til en frodig og selvforsynende kvarterspark. Simon Enemærke tager os til kanten af byen til den nyere Le Grand Parc des Docks, som både håndterer overfladevand fra kvarteret og potentielle oversvømmelser fra Seinen og etablerer et pittoresk dyrkningslandskab med nyttehaver og drivhuse. Til sidst ledes vi ud af byen - af Steen Bisgaard, der tager toget til det genvundne minelandskab i Lens, hvor Desvignes har udarbejdet en beplantningsstrategi med Louvre-Lens museet, tegnet af SANAA, som sit omdrejningspunkt, og af Liv Oustrup, der finder inspiration til sit videre virke og ro i regnen under sit besøg i Versailles.

Som ny redaktør af LANDSKAB ser jeg frem til at fortsætte traditionen med at skabe et særnummer, der baserer sig på feltstudier fra en lokalitet uden for Danmark. Billedkunstner Per Bak Jensen skriver: 'Det gode ved at være en landskabsfotograf er, at man skal opsøge landskabet. Man må møde op, komme til stede.' I mødet med stedet forbinder vores forestillinger og drømme sig med det vi sanser og registrerer i øjeblikket, og lagrer sig i os, bliver til erfaringer, vi kan arbejde videre med og udvikle os igennem. Som arkitekter og landskabsarkitekter må vi begive os afsted – opsøge landskabet, parkanlæggen, haverne, bydelene og kvarterene og vende hjem med stof til nye steder og andre drømme.

Tak til Arkitekturudvalget i Statens Kunstfond og Danske Landskabsarkitekter for økonomisk støtte, der har muliggjort studierejsen til Paris. CC

SUMMARY

Le Grand Paris, conversation with Jens Kvorning, p. 51. Ulrik Kuggas

Le Grand Paris is the greatest urban development project in Europe at the moment. 140 km² of city will be renovated, 250,000 new housing units will be built and at the same time new climate challenges will be addressed and the transportation network will be developed in a parallel project - *Grand Paris Express*. This will involve the establishment of 200 km of new metro/light rail, and 68 new stations will be built. All told this will create growth to allow a greater coherence in the city and to realize this, an enormous 26 trillion Euros will be invested over the next fifteen years.

Jens Kvorning, JK, professor emeritus, says that the idea of renovating the Paris periphery is far from new. What is new about it in this case is that it appears to be being realized. The project that is underway now, was launched by Sarkozy about ten years ago, when ten architect teams were asked to produce proposals for how Paris could be developed. According to JK, the plan challenges the very centralistic ideology that has always characterized France, and instead seeks a decentralization with a number of satellite centers. These satellites are chosen to become thematic centers according to the philosophy of building further, based on the intrinsic values already present. The project differs from other presidential initiated prestige projects by not focusing on a single spectacular building. However the project does have its prestige markers, namely a number of stations that will be designed by the star architects of today. And JK emphasizes that this is important as the stations have the potential to become the satellites' magnets.

While these lines are being written, president Macron is traveling around France with another great project, Le Grand Debat National. In connection with this, I asked JK if it was not a bit absurd, that the country is using such a large amount on a project like Grand Paris, while people, dressed in yellow vests are demonstrating about increased fuel prices. These two things don't really relate to one other replied JK, and referred to Rem Koolhaas, who once said that every development must follow the opportunities that the market offers, but at the same time, says JK, Macron, by raising fuel prices demonstrated that he didn't really have insight into the less affluent segment's situation, and thus confirmed the image of the French government as being out of touch with society. One must understand, he says, that the difference in income is far greater in France than here in Denmark, and that some areas of central France de facto are poor.

At the moment, it seems as though the Le Grand Paris plan is being realized, and in sev-

eral of the completed projects, such as Billancourt and Saint-Ouen (both planned by Agence-Ter) it was possible to connect new transportation systems and climate treatment with the building of large housing schemes.

JK has influenced several generations of planners, architects and landscape architects through his teaching as professor at KADK. The last ten years, before he retired in the fall of 2018, he ran an externally financed master class, the final years with base at Christoffer Harlang's department KTR. Before that, students at the city planning departments in Copenhagen and Aarhus as well as KVL have had the good fortune of sharing his great knowledge of planning and urban development, and recently I attended a lecture JK gave on 'Landscape thinking' as an urban development instrument based on French cities such as Nantes, Bordeaux and Nancy.

I asked, what the most important factors in planning are, and JK answered that it must not be rigid. It should provide space for something beautiful to happen, and he mentioned the urban geographer Ash Amin, who speaks of re-enchantment. JK thus points out, that part of the success with the light rail in Bordeaux is due to the fact that it is quite beautiful. Not just the tram itself, but also the spaces in the city that the system creates - re-enchantment - which together create beauty. Also that part of the Grand Paris Express, which lies as a ring just inside the circular highway Périphérique is in the process of completely transforming the urban space. It is not just a question of the quality that the improved transportation system offers, but also the way it was realized.

We came to speak about UN's 17 world goals, and I mentioned that architect Holger Dahl in a lecture at a conference recently urged that there ought to be an 18th world goal: Beauty. As even though the 17 world goals are extremely sympathetic, it is also symptomatic that when something is formulated - when the world's salvation becomes a project, aesthetics seem to disappear. Yes, says JK, it is a paradox, as it is precisely beauty that in the end comprises the decisive difference.

We share copyrights with nature, p. 72

Elzélina Van Melle and Tine Gils

Gilles Clément is a landscape architect, but especially an agronomist, entomologist, gardener and author of more than thirty books. Abroad he is most known for Parc André Citroën and Quai Branly-museum's garden in Paris (see p. 58) and his theories about *Le Jardin planétaire* and *Le jardin en mouvement*. However Gilles Clément has designed many projects all over France, such as Parc Henri Matisse in Lille, the roof garden at the former submarine base at St. Nazaire and the Vulcania geopark.

How did you get started working with landscape architecture?

In highschool I had a teacher, who miraculously understood that natural science was the only subject that interested me. I was a rather bad student - with the exception of natural science. But long before that, I had a great interest in nature and all things living. I studied butterflies, beetles and other insects. In school we had courses in entomology, systematic botany etc. Ecology as we now know it did not exist at that time, but we already had ideas about it. There existed a very fine and basic knowledge on nature, which I call 'the alphabet', but which unfortunately has disappeared from the education today. On the other hand, a real mistake was the education in maintenance and care. Regardless if it was about vegetable or flower gardens, we learned to kill everything that was not the species we cultivated. Kill! Really! We learned about insects and biodiversity in order to be able to suppress and eliminate!

One can say that my interest for gardens comes from the need to be out in nature. Therefore, nature is so integrated in my own garden. And even though I must intervene and steer and guide so the garden does not become a forest, it is not a classical garden. Personally, I was much more interested in nature than in the gardens 'stylistic imagery', and this came to have a great importance in my practice.

Landscape architecture is more a question of possessing a sensitivity for space, and I believe that everyone can access this, even without the ability to understand it. When confronted with the landscape we meet feelings.

What do you see as the greatest challenge for landscape architecture today?

To create landscapes that correspond to our dreams, but with an economy that includes time as a consideration.

What should landscape architects become better at?

Natural science. This is a great problem today and it is not really that complicated.

How does one progress from being a gardener and agronomist to being an author and philosopher?

I believe that everyone can be a philosopher. I feel that we are obliged to try to understand the world around us, and as soon as one reflects about things, one becomes a philosopher.

Have you any good advice for landscape architecture students?

Learn about plants, animals, earth and climate, so that life and biodiversity can exist and live on in our projects. And then dream. To realize projects and create something that doesn't yet exist, is the ability to seek your dreams.

Pete Avondoglio