



Fredericia Vold. Ill. Erik Brandt Dam arkitekter

## LANDSKAB 3 2018

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### Forside

Morten Stræde, Homecity I, 2018

## 69 Navnlig navne

*Annemarie Lund*

## 70 Interview med Kristine Jensen

*Tine Gils*

## 78 Dreyers Fonds Hæderspris 2018 til Erik Brandt Dam

*Mathilde Petri*

## 84 Vester Remisepark

*Peter Holst*

## 88 Symposium: Byen et livslandskab

*Louise Axholm*

## 92 Interview: Friða Björg Eðvarðsdóttir

*Ulla R. Pedersen*

## 94 Om at tøjle en hest – Per Stahlschmidt 75 år

*Jacob Fischer*

## 98 In memoriam, Magne Bruun

*Tore Edvard Bergaust*

## 96 Summary

*Pete Avondoglio*

## Notestof A26, A36

# NAVNLIG NAVNE

*Annemarie Lund*

I mange år – særligt i 1960'erne og 1970'erne var det uhyre sjældent, der blev vist personfotos i fagbladene – det blev med få undtagelser ikke regnet for god skik. Det var projekter og andre faglige meritter, der var fokus på; det var hovedsagen. Personerne skulle holde sig i baggrunden, uanset hvor magtfulde og betydende, de var. Der var heller ikke så mange medaljer, hæderspriser ol. at uddele.

Det er der siden vendt temmelig meget op og ned på. Der vil være ældre læsere, der stejler over fotoet inde i bladet med cowboyhatten. Persondyrkelsen er måske også i vort fag kommet lovlig meget i centrum. Pudsigt nok, idet der i dag som regel står blandede teams og skarer af medarbejdere bag de fleste projekter. I modsætning til 1960'erne og 1970'erne, hvor landskabstegnesterne vitterligt var ganske små og oftest domineret af én person. Nok om det, sådan set, og så alligevel. I LANDSKAB 3-2018 vil man finde tekster om såvel fagets nyere elefanter som de ældre runkedorer.

Det er selvfølgelig fagligt vigtigt at komme rundt om og få beskrevet en ny landskabsprofessor. Derfor har Tine Gils interviewet Kristine Jensen, der er nytiltrådt landskabsprofessor ved Institut for Bygningskunst, By og Landskab, Kunstakademiets Arkitektskole, og således overtager efter patriarkerne C.Th. Sørensen, Sven-Ingvar-Andersson og Steen Høyer. Tine Gils kommer i samtalen rundt om Kristine Jensens studietid hos professor Sven Hansen i Aarhus, hendes faglige forbilleder og holdninger samt forholdet mellem praksis og undervisning. Også nogle af tegnestuens nyere projekter nævnes: renovering af brygger J.C. Jacobsens Have, havnefronten ved DOKK1 i Aarhus og begravningspladsen Järva i Stockholm.

Dreyers Fonds Hæderspris er i 2018 tildelt Erik Brandt Dam. Blandt tidligere landskabeligt arbejdende modtagere kan nævnes Sven-Ingvar-Andersson, Stig Lennart Andersson, Steen Høyer, Marianne Levinsen og Kristine Jensen. Mathilde Petri fremhævede i sin motivering for valget bl.a. Erik Brandt Dams 'poetiske og dedikerede arbejde med at synliggøre, integrere og udvikle vores fælles kulturarv' og 'fine aflæsninger og fortolkninger af et givet steds egenart'. Og betonede, at projekterne, der fra enmandstegnester løses i samarbejde med landskabsarkitekter, litterater, historikere, kulturformidlere og billed- og farvekunstnere, udmærker sig ved at være stilfærdige og uden brug af voldsomme eller provokerende virkemidler. Bl.a. konkurrenceforslagene til Frederiksværk – Værk & By, De fem Halder ved Viborg og Fredericia Vold illustrerer dette.

Og der er mere. Akademiets medaljer uddeles én gang årligt til nogle af de fremmeste kunstnere inden for arkitektur og billedkunst. C.F. Hansen Medaillen, der er den højeste udmærkelse, Akademiet kan tildele en kunstner inden for den bundne kunst er i marts tildelt Torben Schønherr. Det blev bl.a. motiveret med disse ord: '...et livsværk – et værk med en sjælden poetisk nerve, et nærvær for stoffet og historien, for livet der leves og alt der gror. Små og store steder er analyseret, sanset og foldet ud på ny – bragt til at tale, hver med sin stemme, uden at alt bliver sagt. Vi inviteres til at deltage'. Kun meget få andre landskabsarkitekter har modtaget C.F. Hansen Medaillen: G.N. Brandt, Sven-Ingvar Andersson og Stig Lennart Andersson.

Lidet autoritetstro, mere rebelske typer vil måske mene, at der en sneboldseffekt i sådanne tildelinger. Det må stå ubesvaret. Man kan nøjes med at konstatere, at landskabsarkitekter uddannet fra Landbohøjskolen, i dag KU, med én undtagelse glimrer ved deres fravær.

Ovennævnte fagfællebeskrivelser af fremtrædende fagfæller suppleres med et miniportræt af Fríða Björg Eðvarðsdóttir, formand for den islandske landskabsforening FÍLA, og Jacob Fischers herlige lykønskningstekst 'om at tøjle en hest' til fhv. lektor Per Stahlschmidt, nu 75 år. I mindeordene om Norges landskabsnestor Magne Bruun skriver Tore Edvard Bergaust, at han var en grundpille i udviklingen af den norske landskabsarkitektuddannelse og -fag, internationalt anerkendt forsker med lang karriere i akademien og at 'Intet av dette ble gjort for egen berømmelse, men for faget. Han elsket faget og var fagets ambassadør i alle disse år.'

To artikler udspringer af et ønske om at skabe gode hverdagssteder for den stadig stigende del af befolkningen, der bor i byer. Den ene er Peter Holsts gæve forslag til en ny københavnerpark på Vesterbro – forslaget ønskes god vind. Den anden et referat af symposiet *Byen – et livslandskab* arrangeret af Akademiraadets landskabsudvalg. AL

# SUMMARY

## ***Interview with Kristine Jensen, p. 70*** ***Tine Gils***

Kristine Jensen graduated from the Aarhus School of Architecture in 1983. Since then she has been a leading guarantor for pioneering landscape architectural works of high artistic quality – such as the monument area in Jelling, The Sunset venue in Gl. Skagen, the harbor area by DOKK1 and the New Moesgaard Museum. She has received a number of prizes and awards, including the Eckersberg Medal in 2013, Nykredit's Architecture Prize in 2014 and Dreyers Foundation Honorary Award 2016. In 2015 she was appointed to the position of assistant professor at the Royal Academy of Architecture's institute for Building Design, City and landscape, the same place where she now has been conferred the position as professor of landscape and architecture.

In Carlsberg City, Kristine Jensen's office is renovating brewer J.C. Jacobsen's Garden. It has a very unique history as it was established in an industrial context and will in the future be a public park. The brewer built the honorary residence as his own home and established the garden in front. From Valby Bakke hill, the brewer could look out over Copenhagen. Since then Carlsberg grew and excavated and built new buildings and eventually closed off the view. As much of the excavated earth as possible was used to create terrain formations in the garden, such as the rock garden with the exotic coniferous trees. The brewer was very occupied with botany and imported many exotic trees home from abroad. This was not unusual for the buildings of the late 1800's. The green element played an important role.

Recently, the office has completed a project for the waterfront in Aarhus, a project that they worked on for almost ten years. When the decision was made to reopen the Aarhus stream, one became aware of the fact that the city should establish a greater contact with the water and the bay. This has become one of the greatest urban development characteristics in Aarhus. The office won the competition for the harbor areas ten years ago and has worked on this ever since. It has proved to be a great success and people are very pleased with the fact that access down to the water has been established.

In addition the office is in the process of establishing a cemetery in Järva, Stockholm after they won a competition in 2010, which the cemetery administration in Stockholm organized. The cemetery administration wanted a new type of graveyard, one that could embrace the new urban culture, that arose in the wake of the arrival of new citizens with many different traditions.

When one teaches, it is important that on one level or another, to try to get the students to experience architecture, Kristine

Jensen says. She also hope they will achieve a familiarity and dialogue with practice, without it becoming their only domain. But otherwise it is just as much a question of becoming acquainted with the problem's preconditions. At the moment the changing climatic conditions represent a new invitation, but in general politicians are not very good at in-depth discussions about 'the greatness of the landscape'.

## ***The Dreyer Foundation Honorary Award 2018 to Erik Brandt Dam, p. 78*** ***Mathilde Petri***

On March 22, The Dreyer Foundation Honorary Award 2018 for architects of 400,000 kr. was presented to Erik Brandt Dam. Mathilde Petri, architect MAA and member of the foundation board motivated the award in this way:

Erik Brandt Dam is presented with the honorary award for his poetic and dedicated work in visualizing, integrating and developing our common cultural heritage in his architectural proposals. Through fine recognition and interpretation of a given place's special character, the office's projects have given a new meaning to places we thought we knew. This new meaning is not obtrusive but lies as a new interwoven layer in our common remembrance of the past and the present.

Few have as Erik Brandt Dam an eye for how other culture bearers can contribute to raising the level of a problem solution. In a collaboration with writers, historians, culture purveyors, painters and color artists he develops identifying and local specific layers, which together form the basis for the proposals' development and manifestation.

The proposals reflect well-known typologies and are most often unobtrusive in the finest sense of the word. Here there are no unnecessarily violent or provocative means. Perhaps because Erik Brandt Dam in his studies of the place and the problem's special character perceives his proposals as part of a greater narration. Perhaps it is not so important to rumble in the present moment, if one sees oneself as the runner who takes over the baton, runs as well as one can and gives it on to the next.

Recently, Erik Brandt Dam opened the nature path from Allinge to Hammershus on Bornholm. Spread out on the wooden deck are mimes of the sun symbol from the place's characteristic petroglyphs. In the forest, the round deck surrounds a selected tree on the edge of the ravine and creates references to the horizon and ship masts.

Last year, Erik Brandt Dam renovated Nørre Vium School with a number of simple arrangements with great spacial benefits. Perhaps he thought that despite the fine renovation, the result was not sufficiently remarkable and stimulating for the children? In any case he decided to call in a talented color artist, who with simple means broke up the

spaces in order to reassemble them again in new and surprising layers and sequences

Last year, Erik Brandt Dam won the competition for the revitalization of the Fredericia Ramparts. Once again he called in the most outstanding representatives in art and cultural anthropology in order to understand the special character of the place. This insight forms the basis for a number of measures that with Erik Brandt Dam's clear and fine touch strengthen the rampart scheme's special character and offer a new meaning and several layers to the existing narrative.

Erik Brandt Dam unfolds many layers. He works in all scales from street furniture to large city and landscape plans.

Erik Brandt Dam runs a one-man office with few employees and has parallel with this taught at the architecture school. He is a distinguished example of the fact that architectural quality has good conditions, when there is a great presence and careful cultivation, refinement and treatment.

## ***Vester train depot park – a new major park in Copenhagen, p. 84*** ***Peter Holst***

The Vesterbro quarter lacks both green areas and cultural facilities. Therefore, the Vesterbro Local-committee took the initiative to commission a proposal for a recreational oasis. The proposal is based on the inherent qualities and potentialities of the place and preserves the fine interplay between the beautiful old depot buildings and the existing trees, as well as the large green surfaces and squares and creates an area offering the opportunity for cultural and physical development. The proposal suggests allowing the entire area to be framed by a continuous wood fringe. In this way a distinctive green oasis will be created in the middle of the traffic landscape and the dense urban environment. An important element in the proposal is to create better access to the area. The Vester Train Depot park's life and pulse depend on a good infrastructure. A High-line connection provides the park with a new, strong architectural element, which serves both as a traffic artery for bicycles and pedestrians as well as a symbol for the area. From the High-line there are also descents to the park's various subareas. Otto Busses Vej is the other important artery that serves the east/west running soft traffic in the park. The intersection and transfers between these two arteries will offer the vulnerable road users far better conditions in Copenhagen traffic.

The major circulation in the park occurs via a winding path for pedestrians and runners that runs through or past the parks different subdivisions. It is 2,500 meters long and connects the 12 circular areas and garden spaces.

***Pete Avondoglio***