



Landskapsarkitekturprisen 2018: Asplan Viak AS, Deichmans gate og Wilses gate, Grünerløkka og St. Hanshaugen, Oslo. Landskapsarkitekt: Asplan Viak AS. Foto Åse Holte

LANDSKAB 4 2018

Ansv. redaktør

Annemarie Lund, landskabsarkitekt MDL
Akademisk Arkitektforening,
Åbenrå 34
1124 København K
Telefon +45 26 21 06 33
landskab@landskabsarkitekter.dk

Redaktionsudvalg

Jacob Fischer (fmd.), Steen Bisgaard, Philip Dahlerup Christensen, Ulrik Kuggas,
Liv Oustrup, Lulu Salto Stephensen, Anne Dahl Refshauge (suppleant).
Nordisk repræsentation: Malin Blomqvist, Finland; Ulla R. Pedersen, Island;
Ingebjørg Finnebråten og Anne Tibballs, Norge; Sabina Richter, Sverige

Korrektur

Tilde Tvedt

Oversættelse

Pete Avondoglio

Annoncer

DG Media as, Havneholmen 33, DK-1561 København V
Casper Sindet Jacobsen. Telefon: +45 33 70 76 38, +45 29 25 04 07
casper.j@dgmedia.dk
Lars Schau Nielsen. Telefon +45 33 70 76 65, +45 26 27 54 75
lars.n@dgmedia.dk
www.dgmedia.dk

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Telefon: +45 30 85 90 00
reception@arkitektforeningen.dk

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Peter Bangs Vej 30, DK-2000 Frederiksberg. Telefon +45 33 32 23 54
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Sundsparken, 2000-01. Foto Jeppe Aagaard Andersen, 2001

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KUNST ELLER KUNSTIGT

Annemarie Lund

En del af bladets læsere (hvis der stadig er nogen, som læser?) vil nok mene, at mindeord bør holde sig på højst et par sider. Og det er i dette nummer langt overskredet med teksterne om Jeppe Aagaard Andersen. Det er valgt, fordi det ligger mig på sinde at trække nogle af hans grundholdninger og enkle spilleregler for projekter frem. Udsagn og værker, jeg finder, er betydningsfulde for genuin havekunst og landskabsarkitektur. At vi her i Danmark de senere år ikke hørte så meget om hans virke og sjældent lyttede til hans speedtalks og præcise analyser i faglige sammenhænge, kommer sig bl.a. af, at Jeppe agerede sig på andre scener end den danske – mest i Australien og i Oslo, hvor han var højt værdsat professor.

Jeppe var i høj grad mundligt overbevisende. Kulturformidler Ulla Strømberg sagde i sin tale ved mindesammenkomsten på Kronborg, at Jeppe med ord kunne fremkalde billeder på nethinden af, hvad han ville, hvad han ønskede skulle ske, og hvordan det kom til at se ud. Denne evne har især været voldsom vigtig, idet mange af hans projekter er så rensede og enkle, at det må have været ovenud svært, at forklare bygherrer, at det var nok. Der skulle ikke være mere.

Thorbjörn Andersson fremhæver Sundspromenaden ved Bo01 – det 360 meter lange trædæk, der siden har dannet forbillede utallige andre steder. Thorbjörn beskriver, hvor vanskeligt det i første omgang var selv for ham som kollega at begribe, at planens halve dusin parallelle streger ville blive til et sted, der rummer så mange oplevelser og så megen poesi. Og Jeppe sine forklaring på, hvordan en regning, hvor forslaget udgjorde bare et eneste træ, kunne blive så stor: Jeppe sade at det i själva verket havde varit en lång väg att gå; först hade man resonerat om fem träd, sedan om fyra, tre, två, och efter mycket skissande hade man kommit fram till ett enda träd.

Sundets Le Notre kalder Thorbjörn Andersson så smukt Jeppe. Og det er jo meget præcist; vand, lys og skygge, klassiske træer – altid underlagt geometrien og gerne som en komposition af grundformer med akser og sigtelinjer.

Kim Herforth Nielsen betoner den egenskab, at Jeppe kunne få en bygning til at ligge smukt i et landskab eller skabe et nyt landskab omkring en bygning, så denne fremstår så meget smukkere – bl.a. ved Retsbygningen i Holstebro, Filmhøjskolen i Ebeltoft og DGI i Vingsted. Denne forholdsvis usynlige, næsten undseelige måde at være landskabsarkitekt på kan ikke overvurderes. Gamle mestre som Sven Hansen og I.P. Junggreen Have beherskede også denne disciplin.

Projekter som Sundspromenaden og badepladsen i Malmö, Camperdown Campus i Sydney og måneskinstræet ved Sydney Smart Light Festival i 2009 var alle tænkt som scener for liv. Her kunne man sidde, danse, kysse. Jeppe sine egenskaber som livskunstner eller *bon viveur*, kender alle, der har været i nærheden af ham. Dette ønske om at gøre det korte liv så rigt som muligt, inkorporeredes i projekterne som udfoldelsesmuligheder og gav stedet en bankende puls. Folk foldede sig ud.

I en artikel i LANDSKAB 7-1995 om Jeppe sine tidlige arbejder skriver Lulu Salto Stephensen, at han ifølge eget udsagn lagde øre til stedets muligheder og lod sig inspirere af C.Th. Sørensen og Le Notre, stærke navne i havekunstens historie og begge med det fællestreæk, at der arbejdedes stærkt rumligt og skulpturelt, plastisk, med det grønne.

LANDSKAB blev beriget gennem hans mange år – 1987-2004 – som formand for redaktionsudvalget. *Kunst eller kunstigt?* sagde han ofte med et lille smil, når vi besigtigede tidens anlæg. Hans mål var ren have- og landskabskunst. Som han skrev i *Topos*, 2-1993: 'Det er i spillet mellem det funktionelle og den rene form, at havekunsten kommer tæt på det kunstneriske grundstof. Og det er i organiseringen, i iscenesættelsen af forløb, at de helt basale oplevelser af rum, form og flade tager fat i såvel arkitekturen som skulpturens væsen. Det er også i dette rum, at det tidsafhængige ses tydeligst, det er her havekunsten med sit plantemateriale sætter sig ud over stil og mode.' AL

SUMMARY

An interview with BOGL, p. 98

Ulrik Kuggas

BOGL was established in 2009 by Adam Bang and Jens Linnet, who at that time were working together at Algren & Bruun. There they learned to work with modest budgets and the knowledge that even with modest means it is important to seek the poetry in each project. BOGL is a Nordic oriented landscape design office with an international vision. Adam has studied and worked in Sweden, while Jens studied at the Versailles School in Paris. When one asks Jens who his heroes are in the profession, he names the French Michel Corajoud, Catherine Mosbach and Michel Desvigne, the Swiss Günther Vogt and Americans Lawrence Halprin and Dan Kiley. The inspiration from these are coupled to an engagement with the Nordic nature and a fascination with the production facilities that have left enduring marks on nature.

The office has been involved in temporary projects at Køge Harbor and in Stengade Park in Nørrebro. A greater degree of permanence can be found in 'the thicket', a further development of the nature playground concept at Ørestad School. At Farum Midtpunkt it was a question of the challenges that arise when one must build into something that has its own history. The renovation of the extremely limited schoolyard area at Christianshavn Highschool was an exercise in concentration and sublimation. In order to stimulate the children to participate in intuitive play, like when one moves about in nature, BOGL designed outdoor areas for Kalvebod Fælled School, almost without level surfaces. The result is an undulating landscape, made up of in-situ concrete with openings through which dense vegetation creates shelter and offers natural, robust opportunities for play areas. The office's realized projects seem very different but are characterized by one simple idea, which often contains both frankness and poetry. With more than 35 realized projects and more than twenty competition winners, BOGL is well on the way to find their place among our more established landscape architecture offices.

The Landscape Architecture Prize 2018, p. 106

Mona Vestli

For the fourth time, the Norwegian Landscape Architects Association, NLA, awarded its annual prize. The Landscape Architecture Prize 2018 went to Asplan Viak for Deichman's gate/Wilse's gate in downtown Oslo, an innovative surface water project that represents a trend-setting transformation of urban spaces. The streets at Deichman's gate and Wilse's gate are the first completed facilities for local surface water treatment in downtown streets with nine rain beds.

The waterfront in Mo i Rana, Arkitektgruppen Cubus with Axel Nitter Sømme and

Rana municipality received honorable mention. The project has enhanced the identity of the place and through the use of simple means given a strong form expression.

Slottskogsvallens entrance park, p. 112

Bengt Nyren

In October 2017, Göteborg City invited forty architect teams to participate in a competition for the design of the Castle Forest ramparts' entrance park. The Slottskogsvallens entrance park was designed as a grand entrance and forecourt to Slottskogsvallen and was established in conjunction with Göteborg City's 300th Anniversary in 1921. It was characterized by symmetry and clear axes. This character is still visible today and the fountain and the oaks with their clear directions are important remaining elements. With the approaching 100th anniversary, the park seems a bit abandoned and in need of a renovation.

The goal of the competition was to find a proposal for an entrance park that corresponds to the ambitions of Göteborg and its citizens, with respect for the city's financial conditions and could be implemented before 2021. The development of our first-prize proposal with the SPEG-LING motto is in full swing. The building is expected to be ready for Göteborg's 400th anniversary in 2021.

Jeppé Aagaard Andersen; a Recollection,

p. 116

Mike Horne

I first met Jeppé when he came to the Sydney Olympic site in 1998. He was part of a 'Danish Wave' delegation of architects, visiting Sydney, fostering closer ties between Australia and Denmark. In front of me was a big burly Dane, long grey hair in a pony tail – very much the latter day Viking. In contradiction to his imposing frame, he was softly spoken and a little reserved – something I later understood as shyness. Quite frankly he didn't talk much!

We saw each other on and off at local landscape architecture events, then in 2003 were brought together for the University of Sydney Public Domain competition, by then editor of Architecture Australia, Davina Jackson. Jeppé had been short-listed for the project but needed a local partner. Our new joint venture soon got down to work with Jeppé's vision for the Camperdown precinct winning the day; a beautifully conceived 'Ramblas' – a pedestrian concourse lined with Sydney Red Gums which, for the first time united the University's historic core precinct into a coherent urban plan. The project also restored the Quadrangle surrounds and, with FJMT, conceived a new square for the Law Faculty. Thus began a five-year project of intense collaboration.

In 2007 JAAA+TDS was appointed by entrepreneur Dr Stanley Quek & Frasers Property as landscape architect for Central

Park, the old Tooths Brewery site in Chippendale. We joined the new masterplan team of Foster and Partners, Atelier Jean Nouvel, Johnson Pilton Walker, Tonkin Zulaika Greer and Tzannes Associates. The project has since become one of Australia's hallmark urban developments. Chippendale Green and Kensington Street are two highly awarded projects within Central Park, both exemplifying our shared passion in designing for people.

A favorite Jeppé question was where to put the benches to create beautiful place for people to watch the world go by. It was also all about water, how we could use it to mirror the sky. And, of course the Scandinavian search for simplicity – how to make the project as beautiful as possible by using as few materials as possible.

Jeppé loved Australia and its people, and felt a deep sense of connection. Over many years he was a regular guest teacher and final year juror at University of Western Australia (UWA) School of Landscape Architecture; while also introducing a traveling scholarship, bringing many talented Australian graduates to his Helsingør Studio which overlooked his masterwork; the UNESCO World Heritage listed Kronborg Royal Castle.

Jeppé also loved Tasmania, and visited often. A professional highlight of this time was joint First Place in the Hobart Waterfront International Design Competition which he undertook with former UWA students Claire Broun and Sara Padgett, among others.

During his time in Sydney we joined with my other long term collaborator, Adam Hunter from Environmental Partnership – forming what we jokingly referred to as our 'supergroup' Andersen Hunter Horne. Together we undertook projects such as Design Parramatta, Hyde Park Revised Masterplan, Northshore Hamilton in Brisbane and Central Barangaroo Masterplan with SOM Chicago. Overall, Jeppé leaves a significant Australian legacy of built work, not to mention many friends.

Our last project together was in London, the Stratford Waterfront Cultural & Education District at Queen Elizabeth Olympic Park – a challenging collision of megastructure and remade landscape designed with architects Allies Morrison and O'Donnell Tuomey. Jeppé had been appointed Professor at AHO, the Oslo School of Architecture and Design but still found time in his busy schedule to stay involved. He loved landscape, and was passionate about all things design.

I will long miss our time exploring London. I will long miss our time in Sydney. And I will long miss our intense, passionate discussions; about design and life, always had with wry humor, often over a well-earned glass of red. Most of all I will miss the man. He was a patient mentor, a fine collaborator and a great friend.

Pete Avondoglio