



Vadehavscentret, Vester Vedsted. Foto Adam Mørk

## LANDSKAB 8 2017

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# VED ÅRSSKIFTET

*Annemarie Lund*

I det første nummer af HAVEKUNST 1932 skrev C.Th. Sørensen et indlæg, han kaldte *Ved Nytaar 1932*. Her ville han at gøre en slags status for landskabsfaget, og han ville også forsøge at udstikke nogle retningslinjer for fremtiden.

I 1932 var HAVEKUNST kun i sit trettende år. C.Th. Sørensen påpegede, at selv om 1920'erne økonomisk set ikke var videre lovende, så var landskabsfaget trods alt i fremgang, såvel inden for det offentlige som i privat regi. C.Th. Sørensen opremsede de dengang nye opgaver, han så komme: rekreative parkplantninger, legepladser, sportspladser, kolonihaver, kirkegårde, menigmands have og de omfattende friarealer omkring boligbebyggelser. Det var året efter, at C.Th. Sørensen havde fået udgivet sin meget betydende bog *Parkpolitik i Sogn og Købstad*. Det var inden den første byggelegeplads i Emdrup var realiseret og før boligbebyggelser som Blidahparken og de sociale boligselskabers efterfølgende mange boligbebyggelser. Det var før de københavnske ringparker som Vigerslevparken og Krogebjergparken, før strandparker på Amager og op langs Øresundskysten, før kolonihaveområder som Solbakken i Helsingør og de ovale haver i Nærum. Det var langt hen ad vejen udelukkende grønne områder for den almindelige borger, det drejede sig om. Bygherren kunne være sociale boligselskaber eller det offentlige.

Hvis man til sammenligning skimmer årsindeks 2017 er der ganske vist eksempler på både fornyelse og forædling af offentlige parker – Munke Mose, Kildevældsparken, Lindevangsparken, pladser og gaderum, kirkegårde, m.m. Men ikke rigtig noget om boligbebyggelsernes hverdagsudearealer. Hvad sker der mon her? Til gengæld arbejdes der en hel del med 'steder i landskabet', dvs. fritidens oplevelsessteder som Hammersholm på Bornholm og Vadehavsentret ved Vesterhavet samt de ganske mange omgivelser til kulturens huse, Moesgaard, Bakkehusmuseet, H.C. Andersens barndomshjem, etc. Ligeledes er de nu offentligt tilgængelige – og renoverede – herregårdshaver en mulighed for borgernes fritidsoplevelsessteder.

Hvad der kan tænkes at komme til er forhåbentlig gedigne byudviklings- og byomdannelsesplaner. For vi holder stadig af hverdagen.

C.Th. Sørensen fremkom også med det fromme nytårsønske, at den kommende årgang af bladet skulle blive særlig fin og god. Men ikke uden denne formaning oveni: 'Dog, Ønsker alene gør det tilvisse ikke; de, der paa forskellig Vis er direkte interesserede, maa jo hver især gøre sit'.

Det samme vil jeg gøre. Altså ønske, formane og sætte min lid til, at alle læsere, nuværende og kommende skribenter vil bidrage til, at LANDSKAB bliver ekstra godt og aktuelt, når det i 2018 går ind i sit nioghalvfemsindstyvende år. *AL*

# SUMMARY

## *The Wadden Sea Centre, p. 202*

**Marianne Levinson**

Rhythm. Breathing. Displacement. The migratory birds strike a slow rhythm. On their long journey from southern Africa to Siberia's tundra landscape the Danish coastal mud flats' great breadbasket provides the necessary in-between stop. Each spring and each fall, millions of migratory birds visit the Danish west coast flats. The tides are the sea's breathing. They pulse slowly in time with the cosmic forces and the moon's phases. At low tide, the sea floor is the bird's grand buffet: oysters, mussels, crabs, shrimp and worms. The border between land and water is constantly changing here. For thousands of years man has dealt with the coastal flats' dynamic forces and lived off and with nature. The differences in ground level are a decisive factor for human activities. The dikes' elevated horizons protect the salt meadows from storm surges and enable permanent settlement. Rows of piles reclaim new land areas and slowly redefine the coastline.

An interpretation of this grand landscape narrative is included in the Wadden Sea Centre's expansion and rebuilding. The Wadden Sea Centre lies like an island on the salt meadows' expansive surface bound by a ha-ha ditch lined with sea buckthorn. The courtyard is sheltered from the rugged west wind, surrounded by the building's strong geometrical forms in straw and timber. A careful thinning out of trees and scrub opens for a view out into the landscape and grasps the enormous firmament with all its nuances; the stage for the black sun starling murmuration.

The texture and structure of the materials meet in the building and landscape. Reinforced gravel, a special meadow mix, with flowers and herbs adapted to the conditions of the place. An overgrown water hole transformed to a pond that collects rainwater. In the courtyard, a brick paving that is woven with various grass species from Siberia's tundra, there where the migratory birds breed.

## *Small and grand landscapes, p. 208*

**Charlotte Skibsted**

Some of the landscapes in the following five presentations have existed for centuries, others more recent, but all are in a condition where their past form and function can be identified.

All the gardens and landscapes have cultural historical importance. Some of the projects still characterize their past, in other cases the past has been completely obliterated, but reconsidered based on extensive source material. The article's small and grand landscapes involve professional disciplines such as restoration, renovation, renewal and new thinking.

## *Munke Mose landscape park, p. 209*

**Charlotte Skibsted**

In 2014 the Munke Mose marsh landscape park in the heart of Odense achieved 100 years in its present form. The park was established in 1914 by garden architect Edvard Glæsel as a six-hectare landscape garden. Through terrain work and landscaping, Glæsel accentuated and maintained the special moist and wet natural expression of the place. In 2014, in collaboration with Odense Municipality, we designed a comprehensive plan for Munke Mose, the vision being that the park should also in the future bring nature right into the center of the city, and that Munke Mose's scenic, cultural and popular appeal should be strengthened with new eventful features.

## *Expansion of Herfølge Cemetery, p. 212*

**Charlotte Skibsted**

Over the years, Herfølge Cemetery has been enlarged in several phases, the latest during the period 2013-16, due to the fact that the parish has grown and gradually become a suburb of Køge. The office's efforts in connection with this cemetery expansion have consisted of the planning of a new landscape toward east with a meadow, pond, new woods and new access and parking facilities for the parish and parsonage, in all 3.7 hectares. This most recent cemetery expansion provides the scheme with a modern, recreational landscape with distinctive nature qualities with woods and meadows for future urn graves to the traditional village cemetery with traditional cemetery lot patterns. Our design task here, aside from this, included the design of new bridges over the paths and streams as well as the design of special stones such as the Kildestenen (spring stone), that connects two water surfaces with a small water fall.

## *Landscape park at VKR Holding, p. 216*

**Charlotte Skibsted**

The landscape around the buildings was planned as a modern campus landscape. We had a decided intention to preserve the topography, nature and the view with the long vista toward northwest. In 2009, the company decided on a landscape feature consisting of some of the evergreen tree species that are used in the company's window production.

## *Garden at H.C. Andersen's childhood home, p. 220*

**Charlotte Skibsted**

The modest 200 m<sup>2</sup> garden lies as a hidden garden space behind the yellow, childhood home. Here it was not a question of a museum like restoration of a former garden, but more an interpretation of the poet's plant universe, which both reflects his reference to plants in his literature, while in a physical sense offer-

ing the many thousand tourists that throughout the year visit his childhood home, a display window with plants.

## *Kamma Rahbek's garden at Bakkehuset, p. 223*

**Charlotte Skibsted**

Kamma Rahbek's romantic garden, established in the period between 1802-29, was originally about 9.5 acres. There are no existing drawings or photographs of the original garden. Correspondence, works of literature and paintings make up an extensive well-documented source material. In her garden, Kamma was especially enthusiastic about colors in the yellow, white and bright violet scale, which we have accentuated in the spring bloom. The new garden plan is based on this source material. The garden is a form of pastiche, arising from romanticism's philosophy. This includes a yellow brick path that winds between flowering bulbs and perennials, historical fruit tree species from the 1800's on espaliers, high beds with vegetables and a blue vine on a facade espalier.

## *The good road projects become places in the world – a homage to Ulla Egebjerg's efforts for more beautiful roads, p. 226*

**Camilla Hedegaard Møller**

For 21 years, Ulla Egebjerg has been the Danish Road Directorate's only in-house architect, and she has made an extensive contribution to consolidating and promoting highway architecture as a profession. Now, she has decided to primarily work as a consultant and thus ceases her work in the Road Directorate. On this occasion, I interviewed her and asked, how she managed to influence the many highway engineers? How have the projects been changed? What should consultants have in mind in the future?

Since the first Danish highways from the 1950's, there has been a collaboration between highway engineers and landscape architects as consultants. From Ulla's point of view, C.Th. Sørensen's Lolland Southern highway (Rødbyvejen) constitutes an important reference point as an example of the scenic highway. But there is a great distance between the older highways and the current highway projects. Highway 3 around Copenhagen is in reality a road that runs through a city. There are many elements and completely different issues seen in relation to the classic scenic roads. Around 2001, work started with the expansion of Highway 3 from four to six lanes. The Road Directorate wanted an architect to design the highway, and thus there were architects involved in the entire process. In Ulla's opinion, this is a good example of a well-designed modern urban highway with architectural quality.

**Pete Avondoglio**