



Tjuvholmen, Gullik Gulliksen landskapsarkitekter. Foto Finn Ståle Felberg

## LANDSKAB 1 2019

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### Abonnementspriser 2019

I Danmark 1.059,75 kr. inkl. moms og forsendelse.  
Norden, Grønland og Europa 1.125,00 kr. inkl. moms og forsendelse.  
Norge er undtaget moms, denne fratrækkes.  
Øvrige udland 1.057,25 kr. inkl. forsendelse.  
Løssalg 142,50 kr. inkl. moms, ekskl. porto  
Landskab udkommer 8 gange om året

### Abonnement

Receptionen, Akademisk Arkitektforening  
Telefon: +45 30 85 90 00  
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### Udgiver

LANDSKAB udgives af Danske Landskabsarkitekter, DL,  
Peter Bangs Vej 30, 2000 Frederiksberg. Telefon +45 33 32 23 54  
www.landskabsarkitekter.dk  
i samarbejde med Akademisk Arkitektforening

### Reproduktion og tryk

Stibo Graphic A/S, Saturnvej 65, 8700 Horsens  
Medlem af Danske Specialmedier  
ISSN 0023-8066 (papirform)  
ISSN 2596-5603 (online)

### Forside

View of Oslo from the public park at Ekeberg.  
Foto Clare Keogh/Europakommisjonen

- 1 Fælles grund**  
*Annemarie Lund*
- 2 Marnas: A journey through space, time, and ideas**  
*Anne Whiston Spirn*
- 6 Common ground**  
*Karsten Jørgensen*
- 8 Green, Greener, Greenest. Oslo – European Green Capital 2019**  
*Anne Tibballs*
- 12 Strategies towards a compact and attractive city. Interview with Hanna Marcussen**  
*Anne Tibballs*
- 14 Utestemme: Utstilling og bok om landskapsarkitekturens pionertid i Norge 1900-60**  
*Jenny B. Osuldsen*
- 18 Landscape architecture – 100 years as scholarly discipline**  
*Karsten Jørgensen*
- 22 Viktige steder i Oslo**  
*Karsten Jørgensen*
- 24 Hydroparken**  
*Grindaker Landskapsarkitekter*
- 26 Aker Brygge**  
*LINK Arkitektur Landskap*
- 28 Tjuvholmen: Holmen og Skjæret**  
*Gullik Gulliksen Landskapsarkitekter*
- 30 Operataket**  
*Snøhetta*
- 32 Dronning Eufemias gate og Kong Håkon 5.s gate**  
*Dronninga landskap*
- 34 Tøyen torg**  
*Grindaker Landskapsarkitekter*
- 36 Ensjo parkdrag og Teglverksdammen**  
*Bjørbekk & Lindheim*
- 38 Bjerkedalen park og åpning av Hovinbekken**  
*Dronninga Landskap*
- 40 Grorudparken**  
*LINK Arkitektur Landskap*
- 42 Lekelandskap i Verdensparken**  
*Rambøll Norge*
- 44 Gaustadbekken**  
*Gullik Gulliksen Landskapsarkitekter*
- 46 Fornebu: Nansensparken og Storøya**  
*Bjørbekk & Lindheim*
- 48 Summary**  
**Notestof A2, A4, A6, A8, A11, A12, A14, A15, A16**

# FÆLLES GRUND

*Annemarie Lund*

Den overvejende del af landskabsarkitekters arbejde gælder i dag fælles grund i modsætning til tidligere, hvor havearkitekten næsten udelukkende beskæftigede sig med den private have. 'Felles grunn' kan defineres på flere måder. På Nollis kort fra 1748 ses Roms fælles, dvs. offentligt tilgængelige, områder. Og det er ikke udelukkende under åben himmel, men også kirkerum. I landskabsfaget er det dog som regel alt det udenom og udenfor, det drejer sig om – fra taghaver og snævre gyder til skovplantninger og stier i det åbne land.

I Danmark siger vi ofte, at det er 'Gud, Konge og Fædreland', vi kan takke for ældre eksempler på havekunst og landskabsarkitektur og de fælles udearealer, der er i og omkring byerne; kirkelige anlæg, kongelige og adelige haver, militære bastioner, tilligemed de fra naturens hånd sumpede, svært bebyggelige områder, som har udgjort en modstand mod bebyggelse. I de senere år er andre arealer kommet til, bl.a. ved fra fraflytning af lufthavne, erhvervs-havne og industri samt åbning af vandløb.

Oslo er valgt som European Green Capital for 2019, og Anne Tibballs beskriver byens klimastrategier og -mål. Professor Karsten Jørgensen skriver om Oslo som den grønne by mellem to store 'allmenninger': fjorden og skoven, om 1800-tals parkerne, bl.a. de kongelige områder på Bygdøy og Slottsparken, og om bygartner Marius Røhnes indsats fra tidligt i 1900-tallet. Det gjaldt ikke blot parkudvikling, men også tilgængelighed langs Akerselvas bredder. Et udvalg af de senere års parker og anlæg i Oslo viser bredden i ny norsk landskabsarkitektur tilligemed de muligheder, byudviklingen har affødt. Bl.a. omdannelse af havnefront ved Aker Brygge, Tjuvholmen og Operaen; nye træplantede gadestrækninger som Dronning Eufemias gate og Kong Håkon den 5.d gate og pladser som Tøyen Torg. Den storstilede satsning på åbning af vandløb – bække som elve – og bearbejdning af deres omgivelser betyder meget for mængden og kvaliteten af Oslos nyere grønne områder og parker. Udover den velkendte Akerselva er det mod nordøst Grorudparken, Verdensparken, Bjerkedalen park, Ensjø parkdrag og Teglværksdammen og i nord Gaustadbekken. Udflytningen af lufthavnen på Fornebu gav mulighed for etablering af Nansenparken og landskabet på Storøya.

LANDSKAB 1-2019 danner optakt til IFLA's 56. verdenskonferens for landskabsarkitekter, dvs. knap og nap en hvert år siden starten i 1948. Den afholdes i Oslo i dagene 18.-20. september 2019 med forelæsninger, parallelsessioner, byvandring og fest. Verdenskongressen i Oslo inkluderer Nordisk Kongres og vil fokusere på bæredygtig bytransformation, byer, der er sunde og smukke at opholde sig i, og derfor også grøn mobilitet og medborgerindflydelse. Klimabevidsthed og grønne områder hører sammen.

Uddannelsen til landskabsarkitekt på Ås bliver 100 år i 2019. Dette markeres ved, at den årlige ECLAS-konference holdes her i dagene før verdenskongressen samt med en udstilling og en bog af Jenny B. Osuldsen m.fl., der beskriver norsk landskabsarkitekturs udvikling i perioden 1900-60.

Norske landskapsarkitekters forening, NLA, takkes for initiativ og støtte til dette udvidede nummer og Karsten Jørgensen og Anne Tibballs for medredaktion.

Tidsskriftet LANDSKAB, der i mange år var fællesnordisk, vil i slutningen af 2019 fejre sit 100-års jubilæum, men det er en anden sag. Dette er mit sidste – og glædeligt nok nordiske – nummer af LANDSKAB efter 36 farverige år som redaktør. Det har været berigende arbejde. Tak til alle, der har bidraget. *AL*

Most of the work that landscape architects carry out today involves the common property as opposed to earlier, when the garden architect almost solely worked with the private garden. 'Felles grunn' can be defined in several ways. On Nollis plan from 1748, Rome's common areas can be seen, that is, the public accessible areas. And they are not only outdoor spaces, but also churches. However in the landscape profession it is usually a question of the surroundings and outdoors – from roof gardens and narrow paths to forest plantings and paths in the open landscape.

In Denmark we often say that it is 'God, King and Mother country' that we can thank for the older examples of garden art and landscape architecture and the common outdoor areas, which are in and around the cities: church schemes, the gardens of the Royalty and nobility, military bastions, in addition to natural swampy, difficult to build areas, which constituted an opposition to building. In recent years, other areas have been added including those made available due to the moving of airports, commercial harbors and industry as well as the opening of watercourses.

Oslo has been chosen in 2019 to be the European Green Capital, and Anne Tibballs describes the city's climate strategies and goals. Prof. Karsten Jørgensen writes about Oslo as the green city between two grand, common features: the fiord and the forest, about the parks of the 1800's, including the royal areas on Bygdøy and the Slottspark and about city gardener Marius Røhne's efforts from the early 1900's. This not only concerned park development, but also accessibility along the banks of the Akerselva river. A selection of recent years' parks and schemes in Oslo illustrate the breath of the new Norwegian landscape architecture in addition to the opportunities that urban development has led to. This includes the conversion of the harborfront at Aker Brygge, Tjuvholmen and the Opera; new tree-planted streets such as Dronning Eufemias street and Kong Håkon the 5th's street and the squares like Tøyen Torg. The large-scale effort to open watercourses – streams and rivers – and the treatment of their surroundings has had a great influence on the number and quality of Oslo's newer green areas and parks. Aside from the well-known Akerselva river, one can find toward northeast Grorudparken, Verdensparken, Bjerkedalen park, Ensjø parkdrag and Teglværksdammen and in the north Gaustadbekken. The moving of the airport at Fornebu offered the opportunity of establishing Nansenpark and the landscape on Storøya.

LANDSKAB 1-2019 offers a prelude to IFLA's 56th World Congress for landscape architects, which is almost one every half year since the start in 1948. It will be held in Oslo on September 18-20, 2019 with lectures, parallel sessions, city walks and parties. The World Congress in Oslo includes the Nordic Congress and will focus on sustainable city transformation, cities that are healthy and beautiful to be in and therefor also green mobility and citizen participation. Climate awareness and green areas go together.

The education for landscape architects at Ås has its 100-year anniversary in 2019. This will be celebrated by holding the annual ECLAS conference here during the days prior to the World Congress, as well as with the exhibition and book by Jenny B. Osuldsen and others, which describes the development of Norwegian landscape architecture in the period 1900-60.

We owe a great thanks to the Norwegian landscape architects' union, NLA for their initiative and support for this enlarged issue, and Karsten Jørgensen and Anne Tibballs for co-editing.

The magazine LANDSKAB, which for many years has been a Scandinavian effort, will at the end of 2019 celebrate its 100th anniversary, however that is another story. This is my last – and happily Nordic – issue of LANDSKAB after 36 colorful years as editor. It has been a rewarding job. I want to thank all who have contributed. *AL*

# SUMMARY

## *Exhibition and book on landscape architecture's pioneer years in Norway 1900-60, p. 14*

**Jenny B. Osuldsen**

On the occasion of the 100-year anniversary for the Institute for Landscape Architecture at Ås in 2019, the exhibition UTESTEMME opened at the National Museum for art, architecture and design in Oslo. The exhibition offers a view of Norwegian landscape architecture from 1900 to 1960 in order to show how one in the pioneer years managed to translate green community building to physical form. The pioneers of the profession managed and developed the green values through their projects, despite the fact that they were not very many and had marginal budgets.

The institute possesses a rich archive of historical material running back to the end of the 1800's. The Historical archive for Norwegian Landscape Architecture is a treasure chest for interested parties. When we take the people behind the gardens and parks of the time and place, and view them in the context of their time, a pattern and relationship appears in the development of the profession. This archive material forms the basis for the exhibition as well as the background for the book *UTESTEMMER*.

## *Important places in Oslo, p. 22*

**Karsten Jørgensen**

Oslo has always appeared as a green city due to its location between the grand common features: the fiord and the forest. Even today, one gets the impression that Oslo lies like a 'bowl' with green edges, for example when one approaches the city by sea. When urban development started in the hills around the city in the 1930's, there was a concern about the cost of a stable water supply for the high-lying areas that were being developed. In 1934, a building line was defined that followed a contour line at 220 meters above sea-level in order to ensure that all buildings would have sufficient water pressure. Later this borderline became a political border to preserve Oslo's green surroundings.

However, long before the border was defined, parks and green areas were established in the city. Bernt Anker opened his private garden 'Palæhaven' in the 1760's, and in 1811 the 'Grønningen' park was established on a public site. These parks are still visible in their quadrature such as Christian Fredriks place, Jernbanetorget square, and Børshagen garden – an enclosed green area surrounding the Børsen, stock market.

Karl Johan became king in 1818, and gave an important contribution to the development of Oslo as a green city. He purchased large areas on the Bygdøy peninsula from 1819 and developed these as public parks for the citizens of the city, including Dronningberget and Kongeskogen forest. Inspired by Djurgården in Stockholm he had originally planned on establishing a continuous green area running from Slottsparken to Bygdøy, but had to abandon this idea as private property speculators had acquired attractive areas along the Frognerstranda coast that blocked the connection.

The area where Slottsparken lies was bought up in 1838. The grand avenues that frame the Slottsplassen square were from this period. The palace itself was not completed until 1849, five years after Karl Johan's death. The king's successor continued Karl Johan's development of Bygdøy as a public park including the world's eldest outdoor museum with a collection of historical buildings in 1861.

In 1889 the municipality purchased a large area on Ekebergåsen with the thought in mind that the eastern and less prosperous city quarters should also have a public park. In the course of the 20th century, parks were established that were part of more systematic efforts in which the municipality played an increasingly more important role. In 1916, Marius Røhne was employed as Oslo's first city gardener, and his efforts during more than thirty years had a great influence on the development of parks in Oslo, especially in the eastern city quarters. From the start, he worked to ensure that the banks of the Akerselvas river should be green and accessible areas for the public, and Torshovdalen, Torshovparken and the parks on Grünerløkka also had a great importance for the city's amenity values.

When the Anniversary exhibition on Frogner closed in 1914, the area laid fallow for several years. Røhne wanted to develop a public park here with playgrounds and sports facilities, but his plan from 1917 did not receive support from the city government. Instead, sculptor Gustav Vigeland was invited to establish a sculpture park in the area and in the course of the 1920's the first part of what is now known as Vigelandsanlegget was created. This decision and Vigeland's plans for the park met great resistance from both the city gardener Røhne and associate professor Olav L. Moen, who led the newly established school for garden architects on Ås, and from the art history side, from professor Carl W. Schnitler among others. Nevertheless, Vigeland had sufficient support in influential circles to realize his grand project. Vigelandsanlegget has more than 200 of the artist's sculptures, and is Oslo's greatest tourist attraction with more than one million visitors each year.

On pages 24-47 one can find presentations of a more recent selection of parks and grounds in Oslo, most of which were established during the last five to ten years. The collection shows a bit of the breadth of an increasingly more self-aware profession of Norwegian landscape architects.

The cavalcade starts with Hydroparken from 1962. The scheme was designed by Grindaker and Gabrielsen. Hydroparken has been considered to be ground-breaking, both due to the fact that the design departed from previous conventions on how parks should look in Norway, and due to the process, that is the close collaboration between artist Odd Tandberg, and the way the architect for the Hydrobygget scheme gave him complete freedom. The Grindaker office was also involved in another project, the Tøyentorget square from 2018, which with its design, inspired by a multi cultural society, and its processes with a comprehensive user partic-

ipation, reveals a great deal about how the profession has developed during the last fifty years.

With the yuppie years during the 1980's an urban focus arose in Norwegian (and international) landscape architecture. This was expressed in an international competition to place an urban focus on Norwegian (and international) landscape architecture. This was expressed in part, in an international competition on 'Byen og Fjorden: (The city and fjord) Oslo 2000' in 1982. A result of the competition was the establishment of Aker Brygge – a new city quarter that revealed new ways of utilizing the great potential inherent in a city harbor-front. Aker Brygge was designed by 13.3 Landskapsarkitekter (later LINK Arkitektur Landskap), and became a great success. The area since 2016 has been subject to an extensive revitalization, and also this time by LINK Arkitektur Landskap. The same office has also been responsible for Grorudparken – which is part of the municipality's efforts in rehabilitating the streams and rivers in the city, and at the same time part of the extensive efforts to rehabilitate and develop Groruddalen.

The development of Aker Brygge led to other similar projects, both in Oslo and other places. As a direct continuation of Aker Brygge, also geographically, Tjuvholmen was established, with the large Astrup-Fearnley Museum for contemporary art, designed by Renzo Piano as the main attraction. Gullik Gulliksen landscape architects designed the areas including the sculpture park and beach area. The same office was also responsible for the stream-opening project Gaustadbekken at Blindern where a previously buried stream has seen the light of day again, in a park like context.

An unexpected landscape arose from the large building project, The Norske Opera and Ballet in Bjørvika in 2008. After many years of location debates, Snøhetta won the competition and their design of the opera house, where the roof invited one to wander up in a marble landscape with a view over Oslo, has created a new city space, which in a short time has become one of the most popular in the city.

Another new city space, with a continental air, is Dronning Eufemias street and Kong Håkon the 5th street, designed by Dronninga Landskap. The same office was also responsible for the projects Bjerkedalen park and Hovinbekken, part of the Groruddal program, and again with a stream opening and a rehabilitation of one of Oslo's forgotten water courses.

The play landscape at Verdensparken on Furuset represents another approach with an explicit focus on the multi cultural situation in Groruddalen. The scheme was designed by Rambøll and is part of an extensive 'Verdenspark' (world's park).

Also the Ensjø parkdrag and Tegilverksdammen, designed by Bjørbekk & Lindheim, are parts of the same, urban development effort in Groruddalen. This office also was responsible for another large project in this area, namely the development of Nansenparken and Storøya from 2008-09 on the former airport area at Fornebu.

**Pete Avondoglio**