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FORÅR

Annemarie Lund

'Nordvest' er titlen på Michael Noers nye film. Og, siger han selv, det angiver ikke bare navnet på den bydel med blakket omdømme i København, hvor handlingen udspilles, men det henviser også til kompassets retningsangivelser mod verdenshjørnerne. Altså som fingerpeg til eftertanke: har eller tænker filmens hovedpersoner på at få en retning med deres liv? På samme måde kan 'forår' ganske enkelt forstås som angivelse af en af de fire årstider (nu er det jo langt om længe blevet forår), men også mere; som grøde, nybrud, livsstadie, muligheder.

'Parkmuseerne' blev lanceret i marts som et nyt fænomen i København. Seks museer, der ligger i kanten af eller inde i de gamle, glørværdige parker Kongens Have, Østre Anlæg og Botanisk Have, er gået sammen og har dannet et museumsdistrikt – ligesom MuseumsQuartier i Wien og Museumsinsel i Berlin. Parkmuseerne er dette forår fælles om emnet 'blomster' i deres udstillinger. Den Hirschsprungske Samling viser tre af museets hovedværker, malet i første halvdel af 1890'erne: af Fritz Syberg, L.A. Ring og Harald Slott-Møller. Alle tre har titlen 'Forår' og udtrykker hver på sin måde de dengang nye symbolistiske strømninger. I Rings maleri (s. 94) står to piger i haven; der er blomstrende frugttræer og mælkebøtter, man kan ane forventning og forelskelse.

'Forår' i betydningen nytænkning og forandring kan muligvis indlæses i de fire artikler, der handler om forskellige former for begravelsessteder her i landet. Peter Thule Kristensen fremhæver, hvordan Gottlieb Bindesbølls monument i Fredericia både reflekterer forholdet mellem bestandighed og foranderlighed og det individuelle og det fælles. Thule Kristensen skriver: 'Krigergraven på Trinitatis Kirkegård i Fredericia er i sin udformning enkel på en næsten helt moderne måde, der er kendetegnet ved, at monumentalitet bliver skabt ved hjælp af abstraktion og nøgtern information i stedet for dekorativ overflod eller svulstig symbolik'.

Nutidens ændrede begravelsesmønster fra kistebegravelser til flere urnenedsættelser betyder, at store arealer bliver ledige på kirkegårdene. Disse omlægges mange steder til et mere naturpræget og frodigt udtryk, her vises anlæg i Aalborg og Gladsaxe, tegnet af Schul Landskabsarkitekter. Kistegravenes eller gravmindernes traditionelle retning, orienteret mod øst, kan stedvis bibeholdes.

I Helle Lykke Nielsens artikel 'Den sidste rejse' præsenteres to nyere muslimske begravelsespladser her i landet, én i Odense og én i Brøndby. Efter muslimsk skik begraves man liggende på højre side og med ansigtet vendt mod Mekka. Dvs. at man her fra Danmark kommer til at se mod sydøst, hvilket afspejles i begravelsespladsens struktur. Andre trosretninger og ikke-trosretninger, såsom asatroende og ateister, har de seneste måneder gentaget deres ønske om at få begravelsessteder i ikke-kristent indviet jord; om de har traditioner mht. retning ved jeg ikke.

Som noget helt andet peger fire afgangsprojekter på, hvilke emner, der især optager de landskabsarkitektstuderende ved KU Science, og viser herved nye retninger for faget. Jens Nyboe Andersens afgangsprøje ligger et stilfærdigt spor i et uprætentiøst vådområde, Kamilla Aggerlund og Helle Rye Westphall anviser muligheder for regnvandshåndtering i en tæt bydel, Karl Johan Baggins og Martin Hjerl forbedrer bymidte og byrumsforløb i en mindre havneby, og Nils Vejrum forsøger at overbevise os om, at baneområdets forurenede spor- og rangerarealer kan blive fremtidens rekreative landskab.

Så meget om forår. I ordet efterår kan ligge en mere forstemmende tone.

Mon det er efterår for håndteringen af de kongelige haver, lige nu eksemplificeret i den stedmoderlige behandling af Kongens Have i København? Den Kongens Have, der er blevet omdrejningspunkt for de seks parkmuseer. Vægtige indsigelser mod lokalplanen vedr. Livgardens kaserne er kommet fra bl.a. Dansk Landskabsarkitektforening, Akademiraadet, Landsforeningen for Bygnings- og Landskabskultur, Friluftsrådet København, Københavns Museum, Foreningen til Hovedstadens Forskønnelse og Indre By Lokaludvalg. Når man således hugger en hæl og klipper en tå i parker er det en irreversibel proces, og det kan ikke undskyldes eller afbødes med et umotiveret amfiteater.

Herfra hvor jeg skriver, i udkanten af nordvest-kvarteret, beder jeg til, at man i Styrelsen for Slotte og Kulturejendomme én gang for alle afstikker kursen og holder en stålfast retning, som sikrer, at der ikke fortsat sjakres med den grønne kulturarv. *AL*

SUMMARY

Gottlieb Bindesbøll and the forgotten monument, p. 74

Peter Thule Kristensen

Among the Danish architect Gottlieb Bindesbøll's most convincing works is the monument from 1853 at Trinitatis Cemetery in Fredericia to soldiers slain during the First Schleswig War (1848-1850). It is simple in an almost thoroughly modern way, its monumentality created with the aid of abstraction and matter-of-fact information instead of a profusion of decoration or pompous symbolism.

The monument is on the edge of the cemetery, designed as a 14.5 x 51-meter rectangular rounded green surrounded by a retaining wall of large, precisely hewn granite stones. The uppermost course of the granite wall holds the names of all the fallen soldiers, while the gently rounded green is planted with freestanding beech trees and has a flagpole in the middle. The only sculptural decoration consists of a modest bronze relief over the granite wall on the side facing Kongensgade. It was made by H.V. Bissen and depicts two anonymous Danish soldiers carrying a fallen comrade to his grave. The relief explains the monument without the use of allegories or ingenious symbols that would require special knowledge to decode. It can be readily understood, like the rest of the monument, which tells its story with the aid of the names of the fallen soldiers and the green that covers their graves.

While the hardness of the granite wall's "indelible script" literally frames the fellowship, the green with its soft and gentle form and the trees express a more degradable and mutable dimension that evokes the passing of time. The wall's precise, sharp contours help emphasize this contrast and in doing so provoke a reflection about the relationship between the permanent and the fleeting. There is an interesting dialogue in the same spirit between the individual and the community, since the complex can be continually broken down into its elements. The wall is built of clearly delineated granite blocks; the individual soldier has been given his name carved on the wall; the individual tree, placed "freely" on the green, is also a solitary tree. There is no hierarchically organized community; this is a community of equals.

The elements also refer to phenomena that were credited with special significance at the time. The green, for example, brings to mind the barrows of Danish antiquity that were a key motif in the creation of a national art. The group of trees can also be seen as a grove on a barrow or as consecrated nature, where the trees have the effect of symbol-charged holy signs, just like those found on the depictions of nature by the German romantic Caspar David Friedrich. The trees' location on top of a granite plinth, which in principle cannot be trod upon, helps emphasize their special status.

The structure and symbols of Bindesbøll's war monument characteristically differentiate it from similar memorials of the period. If we must seek comparisons, then Bindesbøll's war monument has a structure that mostly resembles that of Thorvaldsen's grave, which was also designed as a rectangular plinth covered by a piece of nature's own work. In the "holiest" places, Bindesbøll's architecture is often surprisingly simple and sober.

Martha Gaber Abrahamsen

The final journey, p. 78

Helle Lykke Nielsen

An increasing number of Muslims choose to be buried in Denmark. Younger generations of Muslims generally feel more tied to Denmark than their parents, which probably will influence their choice of where to be buried. In other words, there will no doubt be an increasing need for Muslim burial sites in the years to come. At present, Denmark has two Muslim cemeteries. One of these is the Rising burial place in Odense, which opened in 2002, and which was the result of a collaboration between the municipality and a number of local Muslim organizations. It was established as a separate section of Rising Cemetery and has room for 1,100 graves. The other is the burial place in Brøndby, which opened in 2006 and is owned, administrated and maintained by the Dansk Islamic Burial Fund, a group of 23 Muslim organizations in Denmark. According to the burial fund's figures, there is room for between 6,000 and 8,000 graves. It is privately owned and as opposed to Rising, it is not subject to the municipal guidelines for cemetery operation. In addition to this, there are special areas for Muslims in at least six large Danish cemeteries.

Two things basically differentiate Muslim burial places from the cemetery culture we know in Denmark: they are not established in connection with a mosque and they should be planned so that it is possible to bury the dead on their right side with their faces oriented toward Mecca. Both of these characteristics have a great influence on the plan of the burial places.

Three municipal cemeteries in Aalborg Municipality, p. 82

Monika Mohr

Aalborg Municipality has three municipal cemeteries, which cover an area of 31 hectares. The cemeteries were established at a time when coffin burials were the most popular form. The increasing demand for urn grave places has implied that the appearance of the cemeteries has changed. In Aalborg Municipality, we have produced an overall long-term development plan for the three municipal cemeteries. The purpose of the development plan is to ensure that the cemeteries provide different landscape experiences of a high landscape architectural quality, and that the individual

cemetery can continuously adapt needs and wishes for the cemetery of the future.

In the development plan, each cemetery has been assigned a special identity. This is based on the individual cemetery's existing landscape qualities and potential, which are constantly preserved and reinforced with the primary planting structure. Today's tendency in the area of grave types implies an increasing need to place a personal character on the burial and also the burial plot and to be true to one's convictions. This results in greater demands for more options and variation.

Gladsaxe Cemetery, p. 82

Jonas Schul

For a number of years, the office has served as advisors for Gladsaxe Cemetery for the management of the different landscape values and the long-term architectural development. In addition to the establishment of a number of new burial sections and spaces, the service consists of technical analyses, planning, operational optimization and much more. Some of the future projects include the establishment of a small forest pond and a new forest cemetery.

The urn section, section 10, is a completely new scheme, partly with grave places on lawns with only discreet stones and partly with small private urn graves surrounded by yew hedges. The furnishing and the architectural setting is based on a crystalline movement. A seemingly fortuitous pattern of paths interrupts the classical formal rings and extends out onto an open lawn with urn graves in grass between spread trees. The scheme's central grass space is bordered by a yew hedge with an inward beveled pruned top. The next edge consists of three rows of urn graves. These are outwardly surrounded by a lush wooded edge with varied ground plants and bushes with distinctive bark colors and ornamental character.

A new lapidarium was established and planted in 2009. The Lapidarium contains a large collection of grave stones from abandoned graves. The stones are both noteworthy and ordinary. The scheme was designed with an archival theme, which makes it also relevant to preserve 'ordinary' grave stones, almost like books on a bookshelf. This collection of stones can thus be increased within the existing layout and the lapidarium will thereby grow in size over the years.

Section P is an example of the office's work in converting an older and poorly functioning grave area into a combined urn and coffin grave scheme. The cemetery scheme was created to ensure an interplay between calm and simple grave spaces with grass with modest stones, in which the furnishings establish a common theme with grasses and ground plants as well as other smaller more secluded urn gardens with user defined planting.

Pete Avondoglio