

HAVERNE OMKRING RIJKSMUSEUM

Copijn Tuin- en Landschapsarchitecten

Formelt haverum mod vest og Jan Luijkenstraat med buegange og museets ældre skulpturer. Foto fra skulpturudstillingen sommeren 2015: Joan Miró, Femme, 1981.

Udlånt fra Museum Frieder Burda Baden. Foto Olivier Middendorp

Formal garden space toward west and Jan Luijkenstraat street with pergolas and the museum's older sculptures. Photo from the sculpture exhibition, summer 2015: Joan Miró, Femme, 1981. On loan from Museum Frieder Burda Baden. Photo Olivier Middendorp



Rijksmuseum i Amsterdam er gennem de sidste ti år blevet gennemgribende renoveret og ombygget af det spanske arkitektfirma Cruz y Ortiz. Den største udvendige forandring er nok, at vejen, der tidligere gik midt igennem bygningen, nu udelukkende er gang- og cykelstrøg. Lige syd for museet ligger den store, åbne Museumplein, som Sven-Ingvar Andersson arbejdede med, og en række andre kulturinstitutioner, bl.a. Van Gogh-museet, Stedelijk Museum Amsterdam og Concertgebouw.

Arealerne omkring Rijksmuseum skal bl.a. bruges til skulpturudstillinger, og i sommeren 2013 åbnede en udstilling med skulpturer af den engelske billedhugger Henry Moore (1898-1986) i de nye haver. I sommeren 2014 udstilledes skulpturer af Alexander Calder (1898-1976), og i sommeren 2015 afholdtes den tredje af i alt fem udendørs skulpturudstillinger. Tyve skulpturer af den spanske kunstner Joan Miró (1893-1983), lånt fra internationale samlinger, var udstillet.

Arkitektfirmaet Cruz y Ortiz har sammen med Copijn Tuin- en Landschapsarchitecten udarbejdet den plan, haverne er renoveret efter. De har taget udgangspunkt i de planer, museets arkitekt Pierre Cuypers (1827-1921) oprindeligt udarbejdede. Cuypers er som arkitekt især kendt for Rijksmuseum og Amsterdams hovedbanegård.

De gamle planer var tegnet i 'Oud-Hollandsche stijl' med meget formelle, geometrisk og også helt symmetrisk opbyggede



Vue mod syd over de renoverede formelle haver og sommerudstillingen med Calders skulpturer 2014. Foto Copijn Tuin- en Landschapsarchitecten og Timon Jacob Photographer

View toward south over the renovated formal gardens and the summer exhibition with Calder's sculptures 2014. Photo Copijn Tuin- en Landschapsarchitecten and Timon Jacob Photographer



*Plan Copijn Tuin- en Landschapsarchitecten.
Nordøst opad
Plan Copijn Tuin- en Landschapsarchitecten.
Northeast upwards*

Rijksmuseum, Amsterdam

Udført: 2004-15

Bygherre: Rijksgebouwendienst programdirektion Het Nieuwe Rijksmuseum, Stifting Rijksmuseum Amsterdam

Arkitekt: Cruz y Ortiz arquitectos

Landskabsarkitekt: Copijn Tuin- en Landschapsarchitecten

Anlægsgartner: M. van der Spek Hoveniers

Vedligeholdelse: Koninklijke Ginkel Groep



Herover. Labyrinthhaven med stauder og lave hække under den store vingevalnød. Foto Copijn Tuin- en Landschapsarchitecten og Timon Jacob Photographer
 Øverst. Jeppe Heins vandpavillon Hide and See(k), 2013. Foto Annemarie Lund

Above. Labyrinth garden with perennials and low hedges under the large Caucasian walnut tree. Photo Copijn Tuin- en Landschapsarchitecten and Timon Jacob Photographer
 Top. Jeppe Heins' water pavilion Hide and See(k), 2013. Photo Annemarie Lund

haveafsnit, hvor bl.a. dele af museets skulptursamling kunne udstilles. Beplantningsplanen var dengang farverig med mange udplantningsplanter, såkaldte tæppebedsplantninger, der blev udskiftet flere gange om året, og var kantet af lave, klippede hække.

Den nye haveplan bygger i høj grad herpå, men er nyfortolket og omformet, så man nu også kan bruge flere af arealerne til skiftende udstillinger og dertil har fået en række haverum med plads til moderne byliv. Skulpturudstillinger som haver er frit tilgængelige for borgere som turister.

Rijksmuseets omgivelser er anderledes end i 1885. Bygningen er på tre sider omgivet af ret trafikerede gader, mod syd vender den direkte ud mod Museumplein. Man har ønsket, at museet skal være både synligt og let genkendeligt udefra, at haverne skal være en slags udstillingsvindue for museet, men også afskærmede fra gaden. Haverne har derfor fået en ny træbeplantning langs smedjersnitret, der danner grænse mod gaderne.

Copijn har formet haverne med øje for nutidens behov og krav. Haverne er ikke statiske og ikke totalt historiske, men er blevet

et livligt sted, der passer til det aktuelle miljø omkring Rijksmuseum.

Man har villet have en haveplan, der relaterer sig til den meget monumentale bygning. Desuden skal haverne definere en klar grænse mod omgivelserne og samtidig opfattes som en serie af meget grønne haverum i byen.

Cuyper's første planer fra 1885 måtte allerede fra starten ændres pga. tilbygningen af en ekstra fløj, Philipsvleugel. Men hovedtrækkene i de reviderede planer fra 1901 forblev gennem et århundrede så godt som uændrede. Denne struktur af lave hække

*Haven ved den store vingevalnød. Fra skulpturudstillingen sommeren 2015:
Joan Miró, Oiseau Solaire, 1966. Udlånt af Galerie Lelong Paris. Foto Olivier Middendorp
The garden by the large Caucasian walnut tree. From the sculpture exhibition, summer 2015:
Joan Miró, Oiseau Solaire, 1966. On loan from Galerie Lelong, Paris. Photo Olivier Middendorp*



og retlinede stier er da også grundlaget for de nye haver. Men i de nye havedele skal den formelle struktur først og fremmest give ro og sammenhæng. Resultatet er blevet en ensemble af havestilarter, hvor havens historie stadig kan aflæses. De formelle, men fornyede træk kan bl.a. ses i de genskabte bassiner, treillager og berceauer, i de nye trapper og podier, der er dimensioneret til at kunne bære de store skulpturer.

Haverne ligger hele vejen rundt om museet, afgrænset fra de tilstødende gader med et smedjernsgitter. Herved opstår

væsensforskellige haverum, bl.a. et haverum med opstilling af museets skulpturer og bygningsfragmenter og caféhaven mange stole og bænke omkring Jeppe Heins fontæne.

I de renoverede haver har man i tillæg til de gamle stiltræk indlagt nye elementer for at opnå større kontrast og flere raffinementer. Den nye beplantningsplan rummer dels dele som i den gamle formelle have, dels dele hvor planteudtrykket har fået større dynamik og fleksibilitet. Man har bevaret monumentale træer, som man har fundet vigtige. Nordvest for Rijksmuseum er to høje søjlepopler

(*Populus nigra 'Italica'*) bevaret, men kronerne reduceret. I den sydøstlige del ved caféhaven er en meget stor kaukasiske vingevalnød bevaret (*Pterocarya fraxinifolia*). Nyplantningen omfatter bl.a. 126 nye træer, ca. 2 km buksbombæk og 150.000 blomsterløg.

Østhaven har undergået gået store forandringer, bl.a. pg. af underjordisk nybyggeri og De Teekenschools aktiviteter. De Teekenschool er museets tegneskole og pædagogiske center og ligger i en separat bygning. Denne havedel er friere formgivet og har også fået et nutidigt beplantningsudtryk.



Denne side. Haverne sommeren 2014 med Calder-udstillingen. Beplantede, klippede buegange veksler med mere dynamiske staude- og græsplantninger. Set fra Hobbemakade.

Foto Copijn Tuin- en Landschapsarchitecten og Timon Jacob Photographer

This page. The garden summer 2014 with the Calder exhibition. Planted, pruned pergolas alternate with the more dynamic perennials and grass areas. Seen from Hobbemakade.

Photo Copijn Tuin- en Landschapsarchitecten and Timon Jacob Photographer



Mod nord, ved Stadhouderskade og ud mod kanalen, er den førhen flade have ændret, så terrænet nu er løftet i plateauer, og plænerne står som en slags grønne podier, hvorpå skulpturerne kan opstilles og tydeligt ses. Den øst-vestgående sammenhæng er betonet ved at friholde store græsflader på skulpturplateauerne, der omgives af enkle brede trapper og meget lave hække. Beplantningen består herudover af mange stauder og forårsløg.

Med åbningen af den renoverede Philipsfløj i 2015 er genetableringen af Rijksmuseums haver fuldført. Afslutningsvis er der plantet letløvede træer rundt om den asiatiske pavillon, og restaurant Rijks har åbnet sine døre mod en lang terrasse med magnolietræer langs den centrale Museumstraat.

Copijn Tuin- en Landschapsarchitecten, Utrecht

Oversat af Ruud van Ooy, bearbejdet af redaktionen



*Tv. og midte. Haverne sommeren 2014 med Calder-udstillingen.
Formelle haveedele, set fra Stadhouderkade i nord.*

*Foto Copijn Tuin- en Landschapsarchitecten og Timon Jacob Photographer
Left and middle. The gardens, summer 2014 with the Calder exhibition.
The formal garden area, seen from Stadhouderkade to the north.
Photo Copijn Tuin- en Landschapsarchitecten and Timon Jacob Photographer*



Th. Forårslog og skakspil ved Jan Luijkenstraat.

Foto Copijn Tuin- en Landschapsarchitecten og Timon Jacob Photographer

Right. Spring tulips and chess game at Jan Luijkenstraat.

Photo Copijn Tuin- en Landschapsarchitecten and Timon Jacob Photographer



SUMMARY

Round about, p. 205

Annemarie Lund

In keeping with our poll last year, in this issue 8-2015, we present a number of brief comments, this year from ten 'younger', i.e., more or less newly established offices in the landscape profession. The 10 offices illustrate in word and image how their projects have occupied, lifted and enriched them (and the profession) in 2015.

The 10 offices have currently typical, but for outsiders almost cryptical names, such as 1:1, Absolut, BOGL, LIW, MASU, TREDJE NATUR and VEGA. One senses that in these names there can be hidden battle cries, policy statements and initials. A bit more personal are byMunch, Gustin and Kragh & Berglund. Just as in the book *Ny Agenda 2* that deals with the years 2009-13, many of the projects involve work with cultural heritage, treatment of rainwater and measures to encourage movement. The submitted comments come quite round about, both geographically and in terms of planning processes, as one can read:

– that for 1:1 Landskab, the seriousness is first evident when the projects appear in 1:1 in reality and are being used as at Valencia and Guldbergs Plads

– that for Absolut landskab the basis for nature, the landscape and the management of our cultural heritage is the main aspect. Here they work with areas such as tourism strategy at Stevns and the renovation and development plan for the coastal path at Springforbi.

– that BOGL, among the year's challenges emphasizes the good process and constructive dialogue from idea to realization in the foot-bridge project at Farum Midtpunkt

– that Kragh & Berglund often work abroad

– that byMUNCH sees opportunities instead of limitations and with their increment tools create living city center projects – at the Hospital street in Randers, Vollsmose and Galten

– that Gustin Architects have an ambition to create space for play and learning, such as by rethinking the classic school yard at Nørre Snede School

– that LIW planning aims at making the daily urban space inspiring and supportive of the activities we come there to experience – but also to provide us with something extra and include both the ordinary and the spectacular, like at the Kulturspinderiet in Varde

– MASU planning has been positively surprised over the course of the project in Trondheim. They learned to act in an unpredictable process, and the very dynamic and flexible work form with the revitalization of the student village Moholt has been one of the year's most rewarding and educational experiences

– TREDJE NATUR's greatest professional experience relates to their work with

the new town Vinge on an open field near Frederikssund, and Enghaveparken in Vesterbro. A common factor for these ultimate contrasts is that they should optimize existing landscapes

– for VEGA landskab, the realization of the Forest Jump skater park at Skørping School has been professionally rewarding, especially because it represents the result and energy of the many dedicated participants' work.

The garden at Statens Museum for Kunst, p. 216

POLYFORM Arkitekter

The new garden in front of Statens Museum for Kunst, (The National Art Museum) designed by POLYFORM Arkitekter and the Dutch Karres en Brands is an open urban landscape that invites museum guests and passers by to meet and enjoy inspiring pauses and cultural events. The garden has given museum guests a new, easily accessible entrance to the art world, and the city's users have also received a new green urban space, where they can meet each other and participate in arrangements and art events.

The former neo-classicist inspired garden's formal system of paths and hedges that closed it off from the city life on Sølvgade and Østre Voldgade streets is gone. Today, soft grass islands and winding paths welcome one to the garden, which is open 24/7.

SMK back in the park was the title of POLYFORM and Karres en Brands' winning competition proposal – 'the park' refers to the popular and often visited Østre Anlæg park behind Statens Museum for Kunst. The new garden implies that the museum garden and Østre Anlæg have become one large coherent public space, where the museum lies in the park instead of on its edge. Therefore some of Østre Anlæg's qualities – the grassy hills and winding paths are pulled all the way around the museum and thereby strengthen Statens Museum for Kunst's status as a park museum.

The large pool in the center has become a natural gathering place: On the meter wide edging, museum guests sit and discuss their art experiences, children play and casual passers by can sit with a cup of coffee. The pool has a diameter of 32 meters and is multi functional. During the day it serves as a reflecting pool, but can also be emptied and used for art installations, concerts and performance art, or it can be converted to a skating rink during the winter. The new garden has been planted with 318 lilac bushes of different species and in groups.

The gardens at Rijksmuseum, p. 222

Copijn Tuin- en Landschapsarchitecten

During the last 10 years, the Rijksmuseum in Amsterdam has undergone an extensive renovation and conversion by the Spanish architects Cruz y Ortiz. The road that previously

passed through the building is now altered to a path for pedestrians and cyclists. The area around the Rijksmuseum will be used for sculpture exhibitions and in the summer 2015, the third of a total of five outdoor sculpture exhibitions took place. Twenty sculptures by the Spanish artist Joan Miró (1893-1983) were exhibited.

Architects Cruz y Ortiz in collaboration with Copijn Tuin- en Landschapsarchitecten designed the plan that was used for the garden renovation. They based it on the plans that the museum's architect Pierre Cuypers (1827-1921) originally produced. The old plans were designed in 'Oud-Hollandsche stijl' with very formal, geometrical and symmetry-based garden areas. The new garden plans are greatly inspired by this, but have been reinterpreted and reorganized. Copijn has designed the gardens with an eye for today's needs and demands. The gardens are not static and not completely historic, but have become a lively place that fits into the contemporary environment around Rijksmuseum. In addition, one wanted a garden plan that related to the very monumental building. The gardens should define a clear border to the surroundings while still being perceived as a series of quite green garden spaces in the city. The formal, but renewed feature is evident in the reestablished pools, treillages and berceaus, and in the new stairs and platforms to support the large sculptures.

The new landscape plan includes parts of the old formal garden, parts where a new plant expression has given a greater dynamic and flexibility. Some of the monumental trees, which were deemed important were preserved. The gardens consist of different garden spaces, such as a space for exhibiting the museum's sculpture and building fragments and a café garden with many chairs and benches. The east garden has been subject to extensive alterations partly due to the establishment of new subterranean buildings. It is more freely designed and has a contemporary planting expression. Toward north, by Stadhouderskade street, the formerly flat garden has been altered so that the terrain is now raised in plateaus, and the lawns now appear almost as green platforms, on which sculpture can be placed and clearly seen. The east/west direction is emphasized by the large grass surfaces on the sculpture plateaus, which are surrounded by wide stairs and low hedges. Aside from this, the planting consists of many perennials and spring bulbs.

With the opening of the renovated Philips wing in 2015, the re-establishment of Rijksmuseum's gardens is now completed. And the restaurant Rijks has opened its doors toward a long terrace with magnolia trees facing the central path, Museumstraat.

Pete Avondoglio